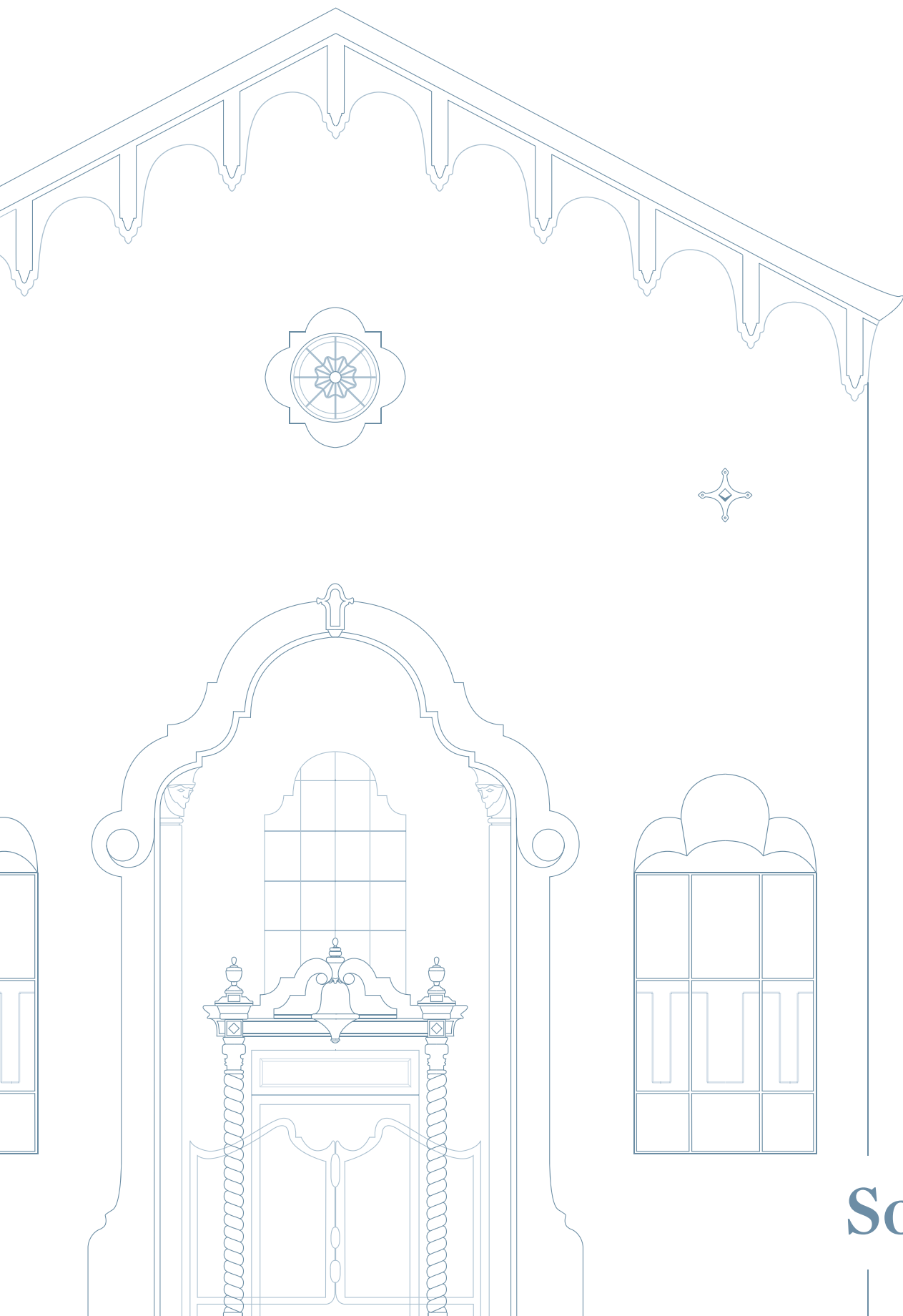


THE CHEW FAMILY COLLECTION OF CHINESE PAINTINGS & CALLIGRAPHY

NEW YORK 22 MARCH 2018

邱氏家族珍藏中國書畫



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OPPOSITE
FRONT VIEW OF CHINA ART CENTER, CARMEL
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TITLE PAGE
INTERIOR OF CHINA ART CENTER
中國藝術中心內部照

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ORIGINAL INVITATION TO THE GRAND OPENING OF CHINA ART CENTER, 1971
中國藝術中心1971年開幕邀請



CHINA AIR CENTER



THE CHEW FAMILY COLLECTION OF CHINESE PAINTINGS & CALLIGRAPHY

AUCTION IN NEW YORK
22 MARCH 2018
SALE N09832
5:00 PM

LOTS 1101-1176

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Thursday 15 March 10 am-5 pm	Monday 19 March 10 am-5 pm
Friday 16 March 10 am-5 pm	Tuesday 20 March 10 am-5 pm
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of the

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Saturday, March 27, 1971 From twelve to four o'clock

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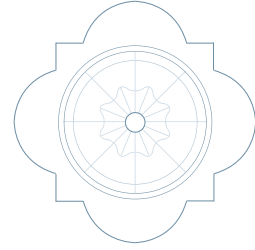
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By Anne Marie Wilson

*A side of Chang (Dai-chien) that I could appreciate more than my father is a certain playfulness. It was a quality of mind and character. It was a way he communicated lightning-quick, deep insights on art and on life. It was not something to be analyzed or explained. For those who understand, no explanation was necessary, for those who didn't, no explanation was possible. —excerpt from the colophon written by S.M. Asha on *The Artist on a Mountain Path* (lot 1131) in *Chang Dai-chien in California**

Incidentally or subconsciously, she wrote this remembrance of Chang almost like an apt description of herself, Sister Frances Marie Therese Chew (Qiu Fulun or Frances Chew, also known as Sister Asha). Many would agree that her wit and clever sense of humor were inherited from her mother.

Frances Chew, the only child of Thomas Chew (Qiu Yonghe, also known as Young Chew) and Joan Chew (Wu Zhongying, baptized Theresa Ann), was born in 1945 in Los Angeles when her parents were running the Great Wall Inc. on Hollywood Boulevard. Thomas was born on a farm in the 17th century Manchu capital Mukden; Joan was born in Beijing to General Lu-chen Wu (Wu Luzhen). Coming from a family of prominence, Joan learned piano from a Russian concert pianist and, clearly, was surrounded by important Chinese artifacts from a young age. Thomas and Joan met while studying at the University of Southern California. After graduation, they opted to remain in Los Angeles due to the adverse political environment in China at the time. In 1956, the Chew family moved to San Francisco and opened the China Commerce Co. on Grant Avenue and Pine Street, in the heart of the current Chinatown.

Frances went to Mills College, graduated with honors in French and attended the Sorbonne in the summers of 1962 and 1963. She then studied to complete her Ph.D. in French Literature and had taught French with Yale from 1967-1971. Frances wrote many theological dissertations, and countless poetry—both humorous and spiritual. She even wrote and illustrated a charming children's book, and she painted. Chang—whom I called “the bearded one”—taught his methods of painting to Frances and was there to make additions to her paintings from time to time. Frances always denied being an expert on Chinese antiquities, but she was. And she knew as much about Chinese paintings.

The Chews began with operating the Dolores Lodge in Carmel, they then acquired the building that later became the China Art Center in 1970, and settled in Carmel for good. Frances returned from Yale to be with her mother in Carmel after the untimely death of her father in 1972. For the next decade, she worked at the China Art Center alongside Joan and was surrounded by extraordinarily fine Chinese artifacts and paintings.

Around 1973, I met Frances when she became a teacher of Catechism to my children. I started visiting the Center a year or two before that and I recognized Frances as the daughter of Joan. However, we spoke little as Frances was quite shy and reserved at the time. It was always a pure joy to visit the Center. It was like a dazzling museum of Chinese art for me and I only wish that I could have learned about everything there from Joan, who was always kind and extremely giving. When a friend offered to help in the store, Frances

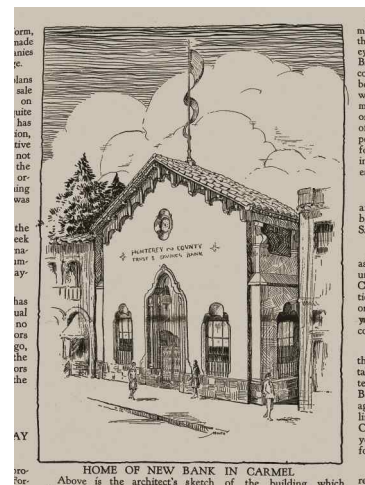
was finally able to pursue her vocation—she entered the Missionaries of Charity, the order founded by Mother Teresa of Calcutta. She started her services in the South Bronx and later spent two years in Rome and five years in Haiti, where poverty and filth were severe. When Frances left to follow Mother Teresa, we lost touch and Joan became almost a surrogate mother to me. We saw each other at daily Mass; she was very spiritual and guided me through much.

In 1992, Mother Teresa asked Frances to return to Carmel to care for her mother. When she did, we became very close. Frances and Joan both had an extraordinary sense of humor; we would be in the Center or in a restaurant discussing politics, the Catholic Church or some trivial silliness and always we laughed. Over the years Frances and Joan became treasured friends of mine. Throughout those three decades, Frances and I agreed on almost everything, including that Joan would be in her house until she died—no matter what were the circumstances. She took care of her mother with great respect and affection throughout all those years. Gentle, prescient and very wise, Joan Chew—the lady with the, almost perpetual, mischievous twinkle—passed away peacefully at home on June 24 in 2014 at the age of 102.

Precocious as a child, Frances Chew spoke six languages and was academically accomplished while being athletic like her mother. It was known that she can play ping-pong with both hands at the same time. She has always maintained a fiercely independent spirit in personality and behavior, and is still remembered fondly in the Carmel area even after her passing at home on March 18, 2017. In accordance with her will, the proceeds from this auction of the Chew Family Collection will go into the two trusts that she established prior to her death. The proceeds will continue her mission and will be used to benefit those in need.

(right) The Monterey County Trust & Savings Bank illustrated by its architect in 1929 in *The Carmel Pine Cone*. The building was later converted in to the Carmel Art Museum and then the China Art Center. The current facade, however, remains very much original to the 1920s design

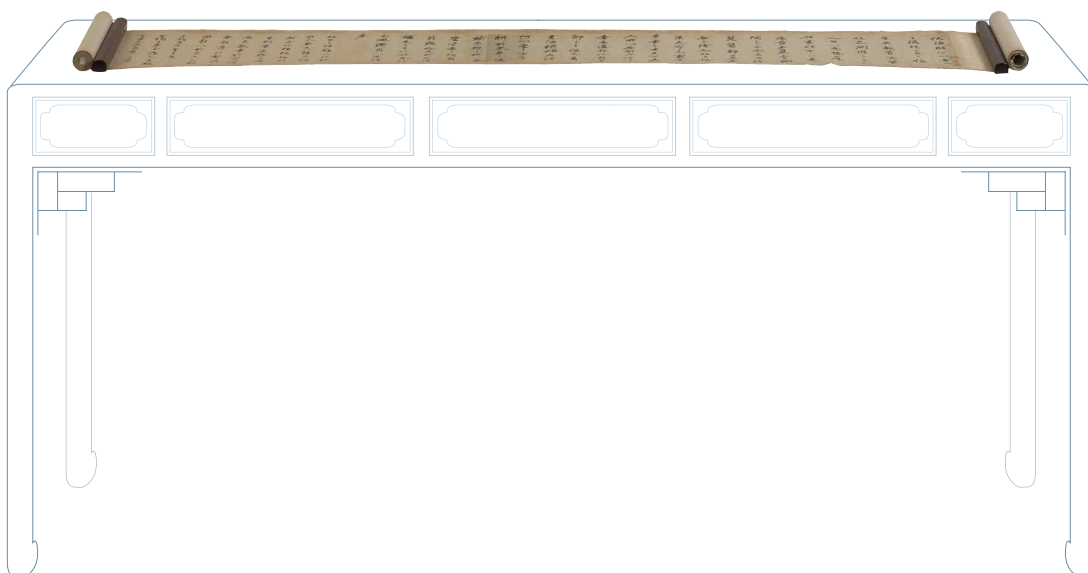
(右圖) 1929年《卡梅爾松果週報》上刊登的蒙特利郡信託儲蓄銀行建築師設計稿。這棟樓後來成為卡梅爾藝術中心及中國藝術中心。外牆面裝飾雖經近百年滄桑卻仍保留了絕大部分最初的樣貌



Additional Notes

Wu Luzhen (1880-1911), *zi* Shouqing, was a native of Yunmeng County, Hubei Province. He studied under his father, and after his father's death served as a child worker at the Hubei Textile Bureau. In 1896, he joined the military and entered the Hubei Military Academy the following year. He was later selected by Zhang Zhidong (1837-1909), Governor of Hubei, to study in Japan in 1898. After completing preparatory school, he entered the Cavalry Division of the Imperial Japanese Army Academy as one of the first Chinese military students to study in Japan. He met Sun Yat-sen (1866-1925) in Japan and joined the Revive China Society. In 1900, Wu went to China to conspire in a mutiny, and upon its failure returned to Japan to continue his schooling, graduating in the winter of 1901. Zhang Shaozeng (1897-1928), who would become the premier of the Beiyang government, and Lan Tianwei (1878-1922), who would become second-in-command of the Northern Expedition, and Wu Luzhen were together known as the "Three Outstanding Military Officials." After returning to China, Wu served in various important positions under Zhang Zhidong in the Bureau of Education and School for Military Officers and Sub-officers. He connected with patriotic revolutionaries and supported their movement while fostering various revolutionary military talents. When the revolutionaries were caught by the Qing court or needed to flee after a failed conspiracy, Wu supported them financially and had them put under the protection of like-minded people.

In 1907, when Xu Shichang (1855-1939) took up the position of Viceroy of the Northeast Provinces, Wu Luzhen accompanied him to Fengtian to serve as the director of the Training Department. At the time, Japan was preparing to attack northeast China using the excuse that the Yanji area was part of Jiandao. The Qing court sent Wu Luzhen to negotiate with Japan. Tasked with this urgent mission, Wu perused Song Jiaoren's (1882-1913) *Jiandao Issues* and other related documents, conducted extensive field research and

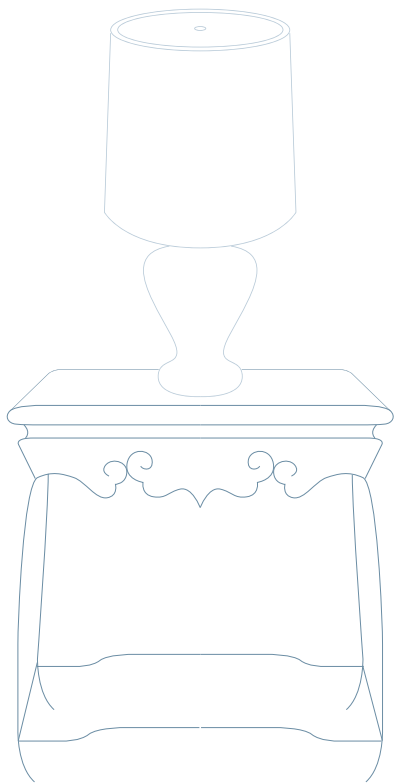


statistical analysis, and coordinated a local armed defense. After difficult negotiations, he finally forced Japan to retreat. The Qing court appointed him *Zhengcanling* and Assistant Director of Jilin Frontier Affairs, and bestowed on him a seal of a Minister of Frontier Affairs. Afterwards, Wu edited the three-volume *Report on the Borderline of Yanji* and produced *Border Map of Yanji*, ultimately forcing Japan to sign a treaty that affirmed Chinese sovereignty over Jiandao. This was one of the very few late-Qing international treaties that did not result in the loss of Chinese land to a foreign power. In Yanji, Wu Luzhen also developed the local infrastructure by founding schools and hospitals, and fostered agriculture, forestry, and mining. For his accomplishments he was later given the title of Associate Commander-in-Chief of the Plain Red Banner of Mongolia.

In winter 1910, under the auspices of *Tongmenghui*, Wu Luzhen was appointed as a supervisor of the Sixth Group of the army by the Qing court. The Sixth Group was personally associated with Yuan Shikai (1859-1916), and its commanders were mostly politically conservative. Consequently Lu was repeatedly frustrated in his reform efforts, and some of the personnel changes he made would later lead to his assassination. After the Wuchang Uprising of 1911, Shanxi Province announced its independence. The Qing court sent Wu Luzhen and his army to suppress the unrest in Shijiazhuang. Wu took this opportunity to convene with Yan Xishan (1883-1960) in Niangziguan in November, planning the formation of the revolutionary Joint Yan-Jin Army. Soon afterwards, Wu held at the Shijiazhuang train station firearms that the Qing court had planned to send to Yuan Shikai in the Hubei frontlines. Some of the conservative commanders that Wu had dismissed reported these actions to the Qing court and Yuan Shikai. Soon after midnight on November 7, Ma Huitian, the leader of the cavalry unit and the guard platoon of the Sixth Group, who had been bribed, cruelly assassinated Wu Luzhen by decapitation as he was planning actions in his headquarters.

In 1912, after the founding of the Provisional Government of the Republic of China in Nanjing, the revolutionary group held a memorial for Wu Luzhen in Shanghai. Sun Yat-sen sent an agent to represent himself and personally wrote a eulogy. The Republican government bestowed on Wu the posthumous title of General-in-Chief of the Army. In the next year, the people of Shanxi built a memorial and mausoleum dedicated to Wu next to the train station. The mausoleum was later moved to Chang'an Park in 1982 and remains standing today.

Wu Luzhen and his wife Jing Jingshu had four children. His youngest daughter Wu Zhongying (Joan Chew), who started the Chew Family Collection, was born seven days after his death. In the 1930s, Wu Zhongying studied music at the University of Southern California, where she met Thomas Chew who was in the M.B.A. program. After marrying, they ran businesses specializing in the import and export of Chinese antiques, including jade, porcelain, jewelry, and embroidery, as well as the production of custom jewelry. Escaping the severe smog in Los Angeles, the Chews ultimately settled in Carmel, owning and managing the Dolores Lodge and China Art Center.

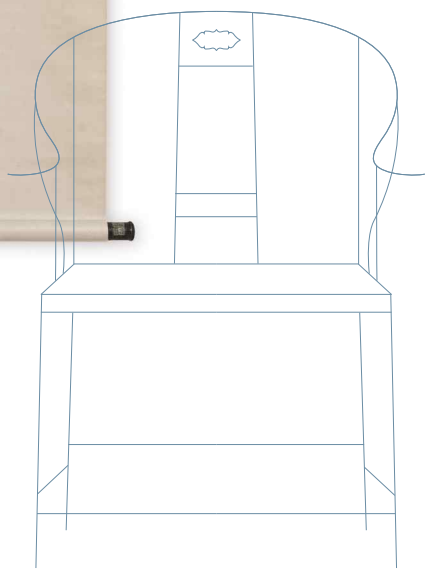


After settling in California in the 1960s, Zhang Daqian (1899-1983) became friends with the Chews. Thomas Chew already had some knowledge of Chinese antiques and traditional art. As a scion of a prominent family, Joan most likely owned some works of art. Sharing this common interest in art with Zhang Daqian, the couple became close friends. Whenever Zhang visited Carmel, he stayed at the Dolores Lodge, where he also spent the New Year's Day of 1969. The gregarious Zhang Daqian often received visiting friends, including Gao Lingmei, who also stayed at the Dolores Lodge during his Northern American visits.

The Chews obtained from Zhang Daqian classical paintings such as Tao Cheng's *Wild Rabbit Amongst Bamboo and Chrysanthemum* (lot 1103), as well as other fine paintings by Zhang himself, including the monumental horizontal scroll *Water and Sky Gazing after Rain in Splashed Color* (lot 1135), the *Five Fortunes* (lot 1136), that Zhang inscribed with wishes for the Chews' 60th birthdays and *Landscape after Shitao* (lot 1133), which Zhang dedicated to Mr. Chew in his inscription. Zhang also viewed and inscribed other outstanding works in the Chew Family Collection, including Yun Shouping's album *Landscapes after Song and Yuan Masters* (lot 1121).

The Chews enthusiastically collected Chinese paintings and calligraphy in California and from other credible sources. They acquired Lin Liang's scrolls *Two Geese in an Autumn Lotus Pond* and *Two Pheasants under a Wintry Willow Tree* (lots 1109 and 1110) from a certain Mr. Xia in California. From Lang Jingshan (1892-1995), who lent his help photographing their collection, they acquired three works by Xu Beihong and seven by Qi Baishi. From Li Lincan (1913-1999) they acquired Wen Zhengming's *Playing Flute to the Rising Moon* (lot 1104, as noted on purchase receipt with artist name and vague work title). Thomas Chew took his works to Taipei and actively sought the opinions and inscriptions of respected connoisseurs like Pu Ru (1896-1963), Zhuang Yan (1899-1980), Na Zhiliang (1908-1998), Jiang Zhaoshen (1925-1996) and Li Lincan. Mr. Chew also invited famous artists and collectors such as Huang Junbi (1898-1991) and his student Lin Qingni to view and inscribe his works when they traveled to California, as well as enlisted Li Damu (1926-2002) to research and write on several works in the collection.

Aside from a few works that appeared in the market in the early 1990s and a few others lost to theft, the Chew Family Collection has remained intact until now. The collection is clearly documented by paper receipts, letters and photographs from the time of acquisition, allowing us to reconstruct to the extent possible the Chew family's relationships with Zhang Daqian and Chinese paintings.



文 安瑪麗·威爾遜

比起家父，我更能欣賞張（大千）性格中遊戲世間的那一面，那是一種思維方式與性格特質。他用這種游世感隨時分享著自己對藝術和生活的深刻見解。這不是可以理性分析或解釋的。懂的人自然懂，不懂的人也解釋不通。——邱扶輪修女曾在《張大千在加州》一書中為《緩步山徑》（拍品編號 1131）這樣注釋

無論是偶然還是潛意識作用，她回憶張大千時寫下的這一段話恰好也精準地描述了她自己。熟悉邱修女的人都知道，她的那種靈敏巧思與幽默感來自她的母親。邱扶輪是邱永和、吳忠嫻夫婦的獨生女，1945年出生於洛杉磯，當時邱氏正於好萊塢大道上經營長城有限公司。邱永和於1905年出生在奉天（今遼寧沈陽）這座十七世紀時曾是後金都城的一個農場上。吳忠嫻生於1911年，是吳祿貞將軍（見附註）的女兒。因為出身世家，她自幼便和一位俄國音樂會鋼琴家學習鋼琴，家中有琳瑯滿目的中國藝術珍品。邱永和與吳忠嫻在南加州大學讀書時相識。畢業後，因中國當時時局動盪，二人選擇留在洛杉磯。1956年，邱氏一家移居舊金山，在現為唐人街中心的格蘭特大街和松樹街交匯處開設了中國貿易公司。

邱扶輪以優異的成績畢業於密爾斯學院，主修法語，並於1962和1963年夏天在索邦大學短期學習。她於1967至1971年在耶魯大學念法國文學博士學位同時執教法語。邱修女寫過多篇神學論文，同時一生喜愛作詩，既有幽默詩篇，也有靈性之作。她還曾寫過一本兒童書並為之畫了可愛的插畫。修女也懂中國畫，那個鬚髯老頭（即張大千）教過邱扶輪畫畫，並常常在修女的畫作上增添幾筆。修女從不承認自己是中國古代藝術品方面的專家，但她完全當之無愧。

邱氏後來先在卡梅爾開始經營德洛麗斯旅館，又在1970年買下後來成為中國藝術中心的大樓，於是就徹底從舊金山搬到了卡梅爾。1972年，邱永和不幸逝世，邱扶輪隨即從耶魯返回卡梅爾與母親生活。接下來十年間，邱扶輪與母親一同打理中國藝術中心事務，每天接觸著精美的中國繪畫及工藝品。

1973年前後，邱扶輪修女開始為我的孩子們教授教義問答，因此我們相識。其實在此前一、兩年時我有空便去當時剛開張的中國藝術中心逛逛，所以認出邱扶輪修女是藝術中心吳忠嫻女士的女兒。然而因為修女生性靦腆，那時我們交談不多。每一次逛中國藝術中心都令人心情愉悅，對我來說，那裡就是引人入勝的中國藝術世界。我多麼希望能夠從吳女士身上學到全部關於中國藝術的知識，她是那麼的古道熱腸，樂於奉獻。後來有位友人自告奮勇在藝術中心幫忙，邱扶輪修女終於能夠追隨自己的志向——她加入了德蘭修女成立的仁愛傳教會，先是在南布朗克斯服務，後來在羅馬服務兩年，又在貧窮且衛生條件十分落後的海地服務了五年。邱扶輪修女追隨並奉德蘭修女的使命而去之後，我們便遺憾的失去了聯絡，但吳女士對我來講幾乎變得如母親般親密。我們每日都在彌撒時見面；她的靈魂高尚，信仰堅定，引導我走過不少曲折，同時她既智慧又富有遠見。

1992年，德蘭修女讓邱扶輪修女返回卡梅爾侍奉母親，我們因此慢慢熟悉起來。邱扶輪修女和她母親都擁有非凡的幽默感。我們常在藝術中心或是餐廳討論政治、天主教會或是其他生活上的小事，時而一同撫掌大笑。多年來，邱修女和吳女士都成為了我寶貴的好友。走過這三十多年的人生路，邱扶輪修女與我後來在許多事情上意見一致，包括對吳女士晚年的安排，我們決定無論如何都要在家中照料她母親頤養天年。邱修女以十分的尊敬與愛心侍奉母親，直至2014年6月24日，眼中永遠閃爍著幽默光芒的吳忠嫻女士以一百零二歲高齡駕鶴西去。

邱扶輪修女幼年時便聰慧過人，長大後更是學術有成，她文武雙全，不僅可以說六種語言，還很擅長運動，可以雙手執拍打乒乓球。修女性格鮮明，特立獨行，在卡梅爾地區留下不少逸聞趣事。2017年3月18日她蒙主寵召，於家中闔然離世，但此批拍賣之所得會納入她生前所創立的兩個信託基金，繼續澤被世間所需之人。

附注

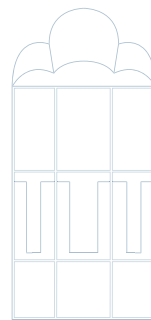
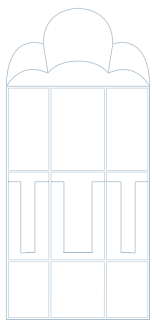
吳祿貞（1880-1911），字綏卿，湖北省雲夢縣人。年幼隨父親唸書，父歿後曾一度在湖北織布局當童工。後於1896年投軍，次年考入湖北武備學堂，並由當時湖北總督張之洞選送去日本留學。吳祿貞於1898年抵日，預科結束後，入讀日本陸軍士官學校騎兵科，為近代中國第一期留日士官生。他在日本時結識了孫中山，加入「興中會」，並於1900年回國密謀起義，失敗後返日復學。1901年冬順利畢業，與後任北洋鎮府內閣總理的張紹曾、後任北伐軍第二總司令的藍天蔚並稱為「士官三傑」。歸國後，吳祿貞在張之洞下屬的學務處、將弁學堂等擔任要職，聯絡愛國志士並積極發展革命力量，同時培養革命軍事人才。當革命志士被清廷抓捕，或是密謀失敗需要逃逸時，他也會全力疏通關係保護志同道合之人，或會在經濟上支援他們，為革命蓄積能量。

1907年，徐世昌出任東北三省總督，吳祿貞隨行到奉天，並擔任教練處總辦。當時日本正以延吉地區是「間島」為由，準備派兵進犯，並伺機入侵中國東北，清廷隨派吳祿貞與日本方面談判。吳祿貞臨危受命，反復研究宋教仁所著的《間島問題》一書及有關文獻資料；同時一方面實地勘察，廣泛搜集數據，一方面聯合當地民間武裝組織，增強自我力量。歷經艱難談判，終於迫使日本撤兵。清廷授其正參領、吉林邊務幫辦，佩邊務大臣印。之後吳祿貞又主持編寫了《延吉編務報告書》三冊並繪《延吉邊務圖》，最終迫使日本人於1909年與清廷簽下《圖們江中韓界務條款》，捍衛了中國領土主權。此條款的簽訂是晚清很罕見的未以割地賠款而告終的對外交涉。吳祿貞在延吉時，還曾興辦學校、醫院等基礎設施，振興農業、林業及礦業，後以功補蒙古正紅旗副都統。

1910年冬，在同盟會成員的運作下，吳祿貞被清廷任命陸軍第六鎮統制。第六鎮是袁世凱嫡系，軍官多思想陳腐。吳祿貞剛上任時所希望進行的改革遇到重重阻力，他所主導的一些人事變動給他最後被刺身亡埋下了伏筆。1911年武昌起義爆發後，山西宣佈獨立，清廷派吳祿貞率部前往石家莊鎮壓。吳祿貞利用此機會於11月與閻錫山在娘子關會晤，籌劃組成「燕晉聯軍」，會師起義。緊接著，吳祿貞在石家莊火車站扣押了清廷安排運赴湖北前線給袁世凱鎮壓革命的軍火。凡此種種，都被之前吳祿貞上任時所撤職的一些舊派軍官密報給了清廷及袁世凱。11月7日凌晨，被收買的第六鎮騎兵營長兼警衛隊長馬蕙田利用職務之便，將正在司令部策劃起兵的吳祿貞刺殺，還殘忍的將其首級割下。

1912年南京臨時政府成立後，革命黨人為吳祿貞在上海舉行追悼會，孫中山派專員致祭，並親撰祭文。國民政府亦追授其為陸軍大將軍。次年，山西人民又在石家莊火車站旁修建了吳公祠和墓園，並築憑吊樓。此墓於1982年遷入石家莊市長安公園，迄今猶在。

吳祿貞與妻子景靜淑共有四位子女。此批邱氏收藏之女主人吳忠嫻，即為吳祿貞遺腹之幼女，其於吳祿貞犧牲後七日才出世。吳忠嫻上世紀三十年代初赴美於南加州大學唸書，主修音樂，結識了同校但正在念工商管理碩士的邱永和。二人婚後開設公司主營玉器、瓷器、珠寶、織物等古董藝術品的進出口及珠寶訂製服務。後來由於洛杉磯當時空氣污染嚴重，夫妻二人搬到舊金山，最後定居卡爾梅，經營德洛麗絲旅館及中國藝術中心。



張大千於上世紀六十年代移居加州後與邱氏夫婦結識。邱永和先生基於營生，本來即對中國古董及傳統藝術有一定的了解，吳忠嫻女史將門之後，想必家中也有一定的收藏。夫婦二人與大千先生在藝術方面亦有話題，是以更加投緣。大千每次來卡梅爾大都下榻德洛麗絲旅館，1969年的元旦亦是在那裡度過。大千先生交游極廣，長年都有朋友來訪，包括高嶺梅先生游北美時亦是留宿邱氏夫婦經營的旅館。

交游之外，邱氏夫婦從大千先生手上得到了包括陶成《竹菊野兔》軸（拍品編號1103）在內的一些古代書畫。更受贈大千先生自己的精彩作品，如巨幅潑彩《卷去青靄望水天》橫批（拍品編號1135），上款給邱氏夫婦六秩雙壽之《五福》金卡紙（拍品編號1136），以及上款給邱永和先生之《仿石濤山水》軸（拍品編號1133）等。除此之外，邱氏夫婦藏品中特別精良之作，亦有大千鑒賞後欣然長題，例如惲壽平《擬宋元山水》（拍品編號1121）冊等。

除此之外，邱氏夫婦亦積極從加州本地及來源可靠處購入中國書畫。例如林良《秋荷雙鳧》、《寒雪山雞》二軸（拍品編號1109及1110）即得自加州本地夏姓先生；除了請郎靜山先生幫助拍攝畫作照片以外，還從郎靜山處購得徐悲鴻畫三幅、齊白石畫七幅；在李霖燦先生處購得文徵明《湖樓夜笛》軸（拍品編號1104，但收據描述不清，是否此件待考）。邱永和先生亦主動將自己的藏品帶至台北請當時的專家前輩諸如溥儒、莊嚴、那志良、李霖燦、江兆申等先生過目，讓他們提出對作品的意見，並跋於畫上。當有知名書畫家或收藏家過加州時，如黃君璧、林清霓師生等，邱永和先生亦欣然出示所藏並請題。邱永和先生亦曾請李大木先生署文研究部分畫作。

邱氏收藏除幾件於九十年代初期釋出市場，少數幾件失竊以外，均悉數保存至今。大量當年的紙質單據、信件及照片亦留存有序，讓我們得以有限但真實的還原那一個年代邱氏家族與張大千及中國書畫之間的緣分。

收
藏
Collecting Seals
印
章

Thomas Chew
邱永和



Collection of Qiu
Yonghe from Liaodong
遼東邱永和藏



Seal of Qiu Yonghe
邱永蘇印



Seal of Qiu Yonghe
邱永和印



Collecting and
Connoisseur seal of
Qiu Yonghe
邱永和鑒賞章

Joan Chew
吳忠嫻



Seal of Wu Zhongying
from Yunmeng
雲夢吳忠嫻藏



Seal of Wu Zhongying
吳忠嫻印



Seal of Wu Zhongying
吳忠嫻印

Frances Chew
邱扶輪



Paintings collection of
Qiu Fulun
邱扶輪藏畫



Seal of Qiu Fulun
邱扶輪印

影
Photo Album
集



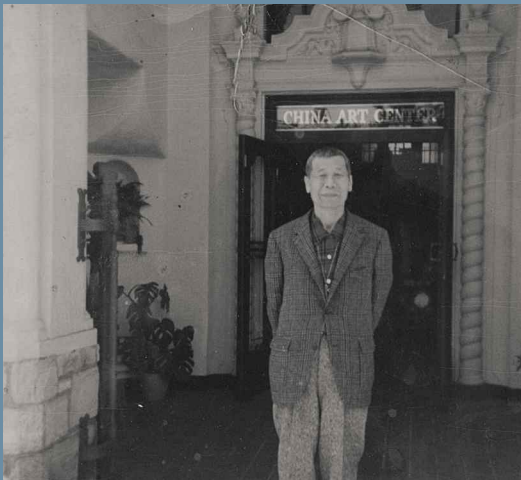


Figure 1. (top opposite) Joan Chew and Thomas Chew at Great Wall Inc., the first of their later three businesses, Los Angeles

Figure 2. (bottom opposite) Frances Chew, Joan Chew and Thomas Chew at China Commerce Co., San Francisco

Figure 3. (top left) Thomas Chew in front of his store, China Commerce Co., in downtown San Francisco

Figure 4. (top right) Thomas Chew at the photoshoot for the album of landscapes by You Shouping (lot 1121), in which the images were later used in a black and white reproduction of the album published by China Commerce Co.

Figure 5. (left) Thomas Chew in front of China Art Center, Carmel

圖一（對頁上）邱氏夫婦於洛杉磯長城有限公司

圖二（對頁下）邱氏一家於舊金山中國貿易公司

圖三（左上）邱永和於舊金山唐人街中心中國貿易公司門前

圖四（右上）邱永和與惲壽平冊頁（拍品編號1121）合影，為中國貿易公司出版此冊做準備

圖五（左）邱永和於卡梅爾中國藝術中心門前



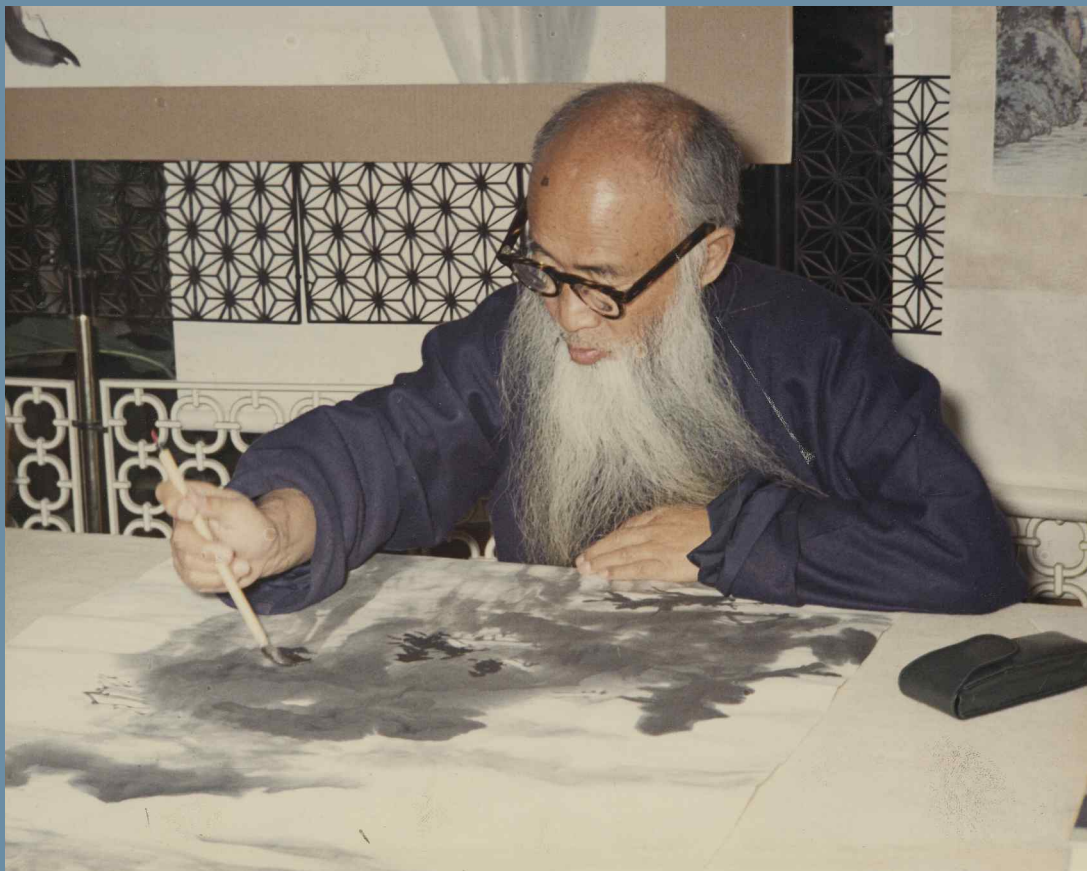


Figure 6. (top opposite; from left) Lang Jingshan, Joan Chew, Xu Wenbo, Frances Chew, Zhang Daqian and Thomas Chew

Figure 7. (bottom opposite; from left) Zheng Manqing painting at Dolores Lodge with Thomas Chew

Figure 8. (top) Zhang Daqian demonstrating how to paint landscape at Dolores Lodge

Figure 9. (right) Lang Jingshan, a friend of the Chew Family, photographing a handscroll for Thomas Chew

圖六（對頁上圖自左）郎靜山、吳忠嫻、徐雯波、邱扶輪、張大千及邱永和

圖七（對頁下圖）鄭曼青在卡梅爾德洛麗斯旅館作畫，邱永和旁觀

圖八（上）張大千在德洛麗斯旅館作畫

圖九（右）郎靜山在為邱氏收藏作品攝影





Figure 10. (opposite) Zhang Daqian and Thomas Chew in front of cypress trees on the Monterey Peninsula coast
Figure 11, 12 and 13. (above) Zhang Daqian in Monterey Peninsula

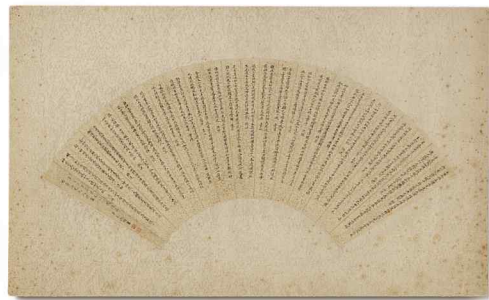
圖十（對頁）張大千與邱永和於蒙特利半島柏樹前
圖十一、十二和十三（上）張大千在蒙特利半島

After staying in Keyi Ju (The Habitable House) in Carmel during mid-1960s, in 1971, Zhang Daqian settled down in Monterey Peninsula. He was attracted to the centuries-old cypress and pine trees, protected from lumbering due to their unfit and distinctive twisted shapes, that grow along the coast. It was known that Zhang enjoyed sitting on the gnarled roots of the trees to reflect on their raw beauty and his frequent walks along Pebble Beach. In 1967, a short film was produced by Michael Sullivan at the San Francisco State University to document the habitual stroll Zhang had with Xu Wenbo among the woods on the coast, marking how special the ground of trees was to the artist. Zhang named the house he purchased Huanbi An (Enveloped by Greenery Cottage) and stayed there until 1976 before he returns to Taiwan.

張大千先生自1960年代中期開始經常來加州，便在卡梅爾購置「可以居」落腳。1971年，他正式搬來加州，住在蒙特利半島。那裡海岸上的松樹和柏樹奇姿怪形，拳曲軸解，因其不材，是以樹齡皆逾百，大千先生為之傾倒不已。他經常漫步那裡的圓石灘，並坐在那些節瘤叢生的樹根上欣賞大自然最原始的美。1967年時，蘇利文教授與舊金山州立大學合作為張大千拍攝了一部紀錄片，裡面拍攝到大千先生與徐雯波女士像日常生活一般一起漫步灣邊林中。大千先生選特地命名蒙特利半島之居所為「環筆庵」，可見他對這些樹感情之深。大千先生在那裡住到1976年他搬去台灣之前。

古
Classical
代







Anonymous

BIRD ON A TREE BRANCH

ink and color on silk, circular fan leaf mounted as a hanging scroll

with two collector's seals of Zhang Daqian (1899-1983),
zhang yuan zhi yin, da qian ju shi

31 by 33.7 cm. 12 $\frac{1}{8}$ by 13 $\frac{1}{4}$ in.

\$ 5,000-7,000

無款 蜂桃白頭

設色絹本 紈扇軸

鑒藏印：

（張大千）張爰之印、大千居士



Wen Zhengming 1470-1559

SIKONG TU'S POEM IN REGULAR SCRIPT

ink on gold dusted paper, fan leaf

signed *Wen Zhengming*, dated *xin hai*, the Dragonboat festival (June 8, 1551), with a dedication and one seal of the artist, *zheng ming*

17.2 by 52 cm. 6¾ by 20½ in.

\$ 15,000-25,000

文徵明 小楷司空圖《詩品》

水墨灑金箋 扇面

釋文：

《雄渾》、《沖淡》、《纖穠》、《沉著》、
《高古》、《勁健》、《典雅》、《綺麗》、
《洗鍊》、《自然》、《含蓄》、《豪放》、
《精神》、《縝密》、《疏野》、《委曲》、
《實境》、《悲慨》、《形容》、《超詣》、
《飄逸》、《曠達》、《流動》、《清奇》
(廿四詩品詳文請參見電子圖錄)。

款識：

辛亥（1551）天中節，恭錄司空圖《詩品》。
怡亭仁兄大人□暑，弟文徵明書。鈐印：徵明



Tao Cheng (Active Late 15th Century)

WILD RABBIT AMONGST BAMBOO AND
CHRYSANTHEMUM

ink and color on paper, hanging scroll

with one seal of the artist, *yun hu tao cheng*
Titleslip by Zhang Daqian (1899-1983), signed
Yuanweng, with one seal, *zhang da qian chang nian*
da ji you ri li

With four collectors' seals of the Chew family, *qiu yong he jian shang zhang, wu zhong ying yin, qiu fu lun yin, qiu fu lun cang hua*
with three collectors' seals of Zhang Daqian, *da feng tang zhen wan, cang zhi da qian, bu fu gu ren gao hou ren*; and two other collector's seals, both illegible

121.1 by 32.3 cm. 47³/₈ by 12³/₄ in.

PROVENANCE

Zhang Daqian (Chang Dai-chien) collection

\$ 60,000-80,000

陶成 竹菊野兔

設色紙本 立軸

鈐印：

雲湖陶成

題簽：

(張大千)陶雲湖竹菊野兔真跡，大風堂藏
翫。爰翁。鈐印：張大千長年大吉又日利

邱氏家族鑒藏印：

邱永和鑒賞章、吳忠娛印、邱扶輪印、邱扶
輪藏畫

鑒藏印：

(張大千)大風堂珍玩、藏之大千、不負古
人告後人
二印漫漶不辨

來源：

張大千舊藏

Tao Cheng, *zi Mengxu* or *Maoxue*, *hao Yunhu xianren*, was a native of Baoying, Jiangsu. The scion of an official family, he passed the prefectural imperial examinations in Nanjing. He was active during the late 15th century, during the Chenghua and Hongzhi reigns. According to historical records, Tao Cheng was adept at poetry and calligraphy in seal and clerical scripts, and painted landscapes that were mostly in the blue-green manner and figures that were close to Song-dynasty styles. He was especially fond of drawing bamboo and rabbits. Few of his works have survived.

This painting belonged to Zhang Daqian. Another work by Tao Cheng is featured in volume 4 of *Dafengtang mingji*, the catalogue of his collection (no. 26), entitled *Bidding Farewell in the Clouds*. As evidence of the high regard in which Zhang held Tao, Zhang inscribed on the mounting of latter painting that "...every brush stroke takes directly from Longming [Li Gonglin]... Qiu Shifu was neck-to-neck with him... [Tao's] are not to be taken as ordinary paintings." It turned out that Zhang Daqian "in the twelfth lunar month of *jiyou* (1949) visited New Delhi, India. When I was making the final count of my luggage, Wenbo (Daqian's spouse) asked me if we can trade it." In the end Zhang impressed the seal *bieshi rongyi* and exchanged *Bidding Farewell in the Clouds* for some money. The painting is now in the collection of the Palace Museum in Beijing. By contrast, he kept *Wild Rabbit Amongst Bamboo and Chrysanthemum* with him until he met the Chews, to whom he sold it. Since then the painting has remained in North America. Both Tao Cheng works formerly belonging to Zhang Daqian bear impressions of his collector's seals *Bufu guren gao houren* and *Dafengtang zhenwan*, as well as impressions of the painter's seals. The one on *Bidding Farewell* reads *Yunhu xianren*, and the one on *Wild Rabbit* reads *Yunhu Tao Cheng*. The seals are highly consistent in style.

According to the *Illustrated Catalogue of Selected Works of Ancient Chinese Paintings and Calligraphy*, aside from *Bidding Farewell*, the Palace Museum also holds another Tao Cheng painting, entitled *Moon and Rabbit* and also bearing the seal *Yunhu Tao Cheng*. This authenticates the seal on *Wild Rabbit*. The Shanghai Museum holds a Tao Cheng painting of *White Rabbit Amongst Bamboo and Chrysanthemum*, which is on silk and whose dimensions are not published. The Cleveland Museum holds the scroll *Two Sketches from Life by Tao Yunhu*, which was in the collection of Zhang Heng. The chrysanthemum in this work is painted in a more expressionistic manner than in *Wild Rabbit*, but the brushwork is extremely close. Another similarity is that in both works Tao uses dark ink in the leaves and stems to contrast the light ink of the chrysanthemum's leaves.

陶成，字孟學，又作懋學，號雲湖仙人，江蘇寶應人。以官家子弟中應天府鄉試，活躍於十五世紀晚期，即成化、弘治年間。世傳其工詩及篆、隸，亦做山水人物，山水多青綠，人物逼肖宋人，猶喜作勾勒竹兔。陶成作品傳世寥寥。

此幅乃張大千舊藏。查《大風堂名跡》，第四集第廿六號乃另一件大千收藏之陶成作品《雲中送別圖》卷。大千在裱邊中題曰「…無一筆不直接龍眠，…仇實甫何由望其項背，…勿以尋常筆墨視之」，可見其對陶成之推崇。怎奈大千先生「己丑（1949）十二月，客印度之新德里，檢點行篋，姪人雯波持以相質」，只得加鈐「別時容易」一方印章，以換阿堵。是卷現藏北京故宮博物院。本件《竹菊野兔》軸大千則一直藏翫身邊，直到六十年代與邱氏結緣後方易主，並留在北美至今。大千在其收藏的兩件陶成作品上均鈐有「不負古人告後人」、「大風堂珍玩」這兩方印章。兩件作品畫幅上各有陶成印章一方。《雲中送別圖》鈐的是「雲湖仙人」，《竹菊野兔》鈐的是「雲湖陶成」，印章風格高度一致。

查《中國古代書畫圖目》，除上述《雲中送別圖》外，北京故宮博物院藏有另一件陶成《蟾宮玉兔》軸，上亦有一方「雲湖陶成」印章，可與本件拍品上的印章相佐證。此外只有上海博物館藏有一件陶成《竹菊白兔》軸，絹本，未著尺寸。另外，克利夫蘭藝術博物館有張珩舊藏《陶雲湖寫生二種》卷，其中菊蕊畫法雖較本拍品更加寫意，但筆性絕類，以濃墨作葉莖破淡墨菊葉之畫法也極相似。識者當自有論斷。



陶中湖竹菊野史真迹
丁巳年秋
畫於





Wen Zhengming 1470-1559

PLAYING FLUTE TO THE RISING MOON

ink and color on paper, hanging scroll

with two seals of the artist, *zheng zhong fu yin, ting yun*

Inscription on mounting border by Zhang Daqian (1899-1983), signed *Daqian jushi Yuan*, with one seal, *da qian*; Zhuang Yan (1899-1980), signed *Zhuang Yan*, dated *dingwei* (1967), the seventh lunar month, with two seals, *zhuang yan chang shou, mu ling ti ji*

With two collectors' seals of the Chew family, *wu zhong ying yin, qiu fu lun cang hua*

with one collector's seal of Song Luo (1634-1713), *shang qiu song shi jia cang*; one collector's seal of Yuan Baoheng (1826-1878), *yuan shi xiao wu zhen cang*; one collector's seal of Wu Quancui (1863-1932), *xin hui wu shi shu bao zhen cang*; two collector's seals of Zhang Keyuan (late Qing dynasty), *nan pi zhang shi ke yuan shou cang geng ren liang jie suo yu zhi yi, di yi pin*; one collector's seal of Na Zhiliang (1908-1998), *xin ru guo yan*; one collector's seal of Li Lincan (1913-1999), *li zhuang jiu ren*; and one other collector's seal, illegible

52.2 by 15.8 cm. 20½ by 6¼ in.

Artist's inscription:

The moon rises into the sky from water. The undisturbed lake is clean to rest upon. How can we invite the immortals to come and listen to the flute song?

Zhang Daqian's inscription:

This also depicts *Autumn Moon at Lake Dongting*, one of the *Eight Views of the Xiao and Xiang Rivers*. It belonged to Keyuan, father of Master Wenxiang of Nanpi, and bears an impression of his triplet seal reading *diyipin*. Clearly this was among his favorite works.

Zhuang Yan's inscription:

This small hanging scroll by Wen Zhengming has an airy composition and refined and elegant brushwork. It is to be treasured and appreciated. In the seventh month of *dingwei* (1967), Zhuang Yan humbly viewed and inscribed it.

\$ 80,000-120,000

文徵明 湖樓夜笛

設色紙本 立軸

款識：

月出天在水，平湖淨於席。安得謫仙人，來聽君山笛。 鈐印：徵仲父印、停云

題跋：

（張大千）此亦「瀟湘八景」中之「洞庭秋月」也。為南皮文襄公之長君可園舊物，有其三聯珠「第一品」印，斷為最心賞者。大千居士愛。鈐印：大千

（莊嚴）文徵仲小軸，布景空明，筆墨秀朗，殊堪寶翫。丁未（1967）七月，莊嚴拜觀并題。

鈐印：莊嚴長壽、慕陵題記

邱氏家族鑒藏印：

吳忠嫻印、邱扶輪藏畫

鑒藏印：

（宋犖）商邱宋氏家藏

（袁保恒）袁氏筱陽珍藏

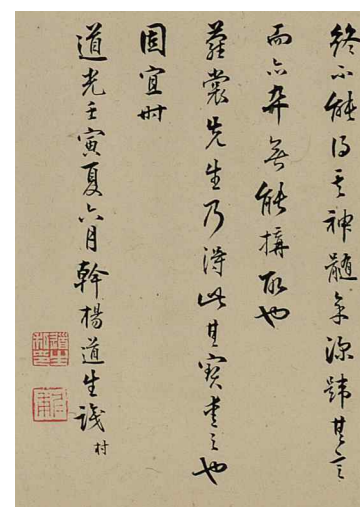
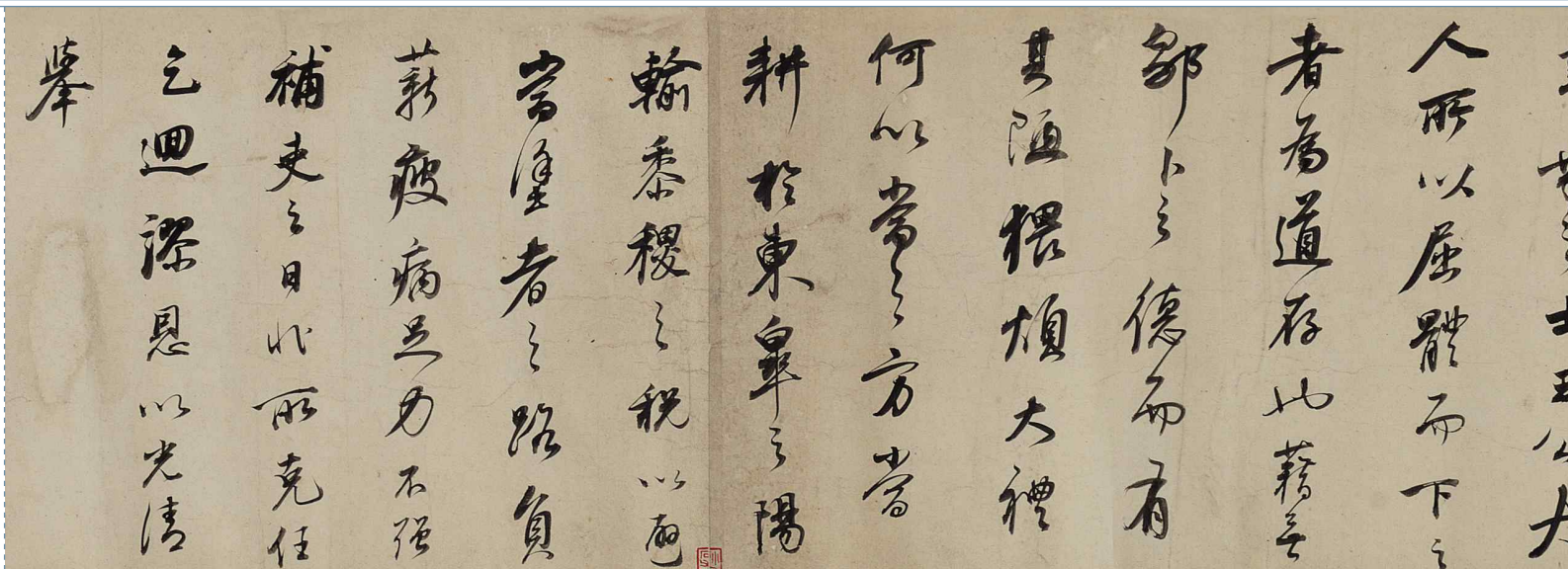
（伍銓萃）新會伍氏叔葆珍藏

（張可園）南皮張氏可園收藏庚壬兩劫所餘之一、第一品

（那志良）心如過眼

（李霖燦）李莊舊人

一印漫漶不辨



Dong Qichang 1555-1636

RUAN JI'S ESSAY AND EXCERPT FROM ZHAO ZHI'S ESSAY IN RUNNING SCRIPT

ink on paper, handscroll

signed *Qichang*, with two seals of the artist, *tai shi shi, dong qi chang*

Colophon by Yang Daosheng (19th century), signed *Yang Daosheng*, dated *renyin* of the Daoguang reign (1842), the sixth lunar month, with a dedication to Cheng Zhihua (active early 19th century) and two seals, *dao sheng si yin, ren fu*

With three collectors' seals of the Chew family, *qiu yong he jian shang zhang, wu zhong ying yin, qiu fu lun cang hua*
with two collectors' seals of Cheng Zhihua, *luo shang shen ding, bai yue cheng zhi hua kao cang jin shi shu hua yin*

24.5 by 210.5 cm. 9 $\frac{5}{8}$ by 82 $\frac{7}{8}$ in.

\$ 60,000-80,000

Artist's inscription:

Whenever I see Yan Pingyuan's [Yan Zhenqing] calligraphic works such as *Lupu*, I think Yu [Shinan] and Chu [Suiliang] were too constrained by method. Copying him with a chicken-feather brush, I almost obtain his formal likeness. After the Yuan dynasty, nobody else has achieved Yan's secrets.

Yang Daosheng's colophon:

In my life, I have copied the calligraphic works by dozens of Jin- and Tang-period masters, but they total no more than thirty-thousand characters. Siweng [Dong Qichang] is the only calligrapher whose works I have copied countless times, partly because I like them. Because authentic works by him are few, I have had to borrow them from friends, who make me return the works soon because they treasure them. I remember Xu Yunian saying to me, "When copying an inscription in stone, one cannot understand its spirit without obtaining the original." I am deeply mindful of these words, but ultimately I am helpless about acquiring [Dong Qichang's original works].



所寓輒痛哭而還
阮咸字仲言任遠不拘與母又居為竹林
之遊應散騎侍郎山濤舉咸世選咸
帝以咸能酒浮虛遠不用成妙解音
律善彈琵琶雖處不交人事惟共親
知歸歎酣雲而已以壽終
穆帝字休夜遊園銘人銘有松山家於
其側因而命氏身長七尺八寸善詞苑
自風儀人以為龍軍鳳安天姿自然拜
中散大夫帝嘗養性服食之事著養
生論詳琴詠詩自是於懷蓋汲郡山
中見孫登虛遊從之遊
向秀字子期河內懷遠人清悟有遠識
雅好莊老之學莊自晉內外數篇秀乃
為之德解義明奇趣振起晉風後入
洛濟人有吹笛者其聲寥亮追想襄
昔枯生竹林遊宴之好感音而嘆作
思舊賦云位至散騎常侍
劉伶字伯倫濟國人言飲甚恣放請
肆志常乘鹿駕獨携一壺酒使人荷
鍾而隨之謂曰能便理我當醉與俗
人相忤其人懷袂會春而性伶於口
難助不足以安尊奉其人笑而止伶
未嘗厝意之輸惟苦酒德頌一篇
為建成泰軍竟以壽終
嘉靖丙戌歲仲夏阮望善于景
雪庄精舍 雅宜山人王寵

晉阮籍字仲容瑯琊陽武人也
可為竹林山濤王戎後之竹林下其
志趣皇易量耶阮籍之嘆與昔
哭於途何意趣不同也十州枕我
國像於前雅宜先生書於後一展
卷洵曰清風涼石視彼繪治治之紀
乾坤者不啻鴻臚美瞻昔者自得之
五湖居士 陸師道跋



Attributed to Qiu Ying

SEVEN SAGES OF THE BAMBOO GROVE,
AFTER LIU SONGNIAN

ink and color on silk, handscroll

signed *Qiu Ying Shifu*, with one seal of the artist,
qiu ying

Frontispiece by Zhang Daqian (1899-1983), signed
Yuan, with one seal, *da qian wei yin da nian*
Colophons by Wang Chong (Attributed to), signed
Yayi shanren Wang Chong, dated *bingxu* of the
Jiajing reign, the sixteenth day of the eighth lunar
month, with two seals, *wang chong*, *wang lü ji yin*;
Lu Shidao (Attributed to), signed *Wuhu jushi Lu*
Shidao, with one seal, *fu xi da fu*

With four collector's seals of Zhang Shouxian
(1804-1875), *zi bo yu shang*, *zhang shi zi bo jian*
shang, *du han shu lou*, *tiao shang zhang zi bo liu*
lan suo ji; two collector's seals of Qu Junzai (20th
century), *jing su liu lan*, *xing su xue zhai chang wu*

27.5 by 142.5 cm. 10¾ by 56 in.

Zhang Daqian's frontispiece:

Qiu Shifu's copy of Liu Songnian's *Seven Sages of the Bamboo Grove*. This copy of an ancient painting by Shifu is naturally different than an original work by him. Shifu was not in the habit of signing works with his own name. Before age thirty Peng Nian signed on his behalf, and after age forty it was Wen Jia. At age fifty he lived as a guest at the home of Xiang Molin, who also had signed Shifu's works on his behalf. The signature of this scroll bears the style of Peng Nian, must be a work by Shifu when he was young.

\$ 20,000-40,000



七賢行略
 山濤字巨源河內人也少有器量介然不羣性好老莊與嵇康呂安善後遇阮籍便為竹林之交年四十始為郡主簿功曹景帝累遷吏部郎武帝以濤為吏部尚書論兵閤合孫吳飲酒至八斗方醉
 王戎字濬冲瑯琊人也父渾涼州刺史戎幼而穎悟神彩秀徹視日不眩裴楷見而目之曰戎目爛如巖下電為人短小任事不修威儀善長譚端少阮籍二十歲而籍與之交每過視戎良久乃去
 阮籍字嗣宗陳留尉氏人容貌環衛志氣宏放任情不羈而喜怒不行於色或閉戶視書累月不出或登山臨水經日忘歸博覽羣籍尤好《老》《莊》嗜酒能嘯善彈琴文帝拜為東平相又能為青白眼時率意獨駕不由徑路車跡所窮輒痛哭而返
 阮咸字仲容任達不拘與叔父籍為竹林之遊歷散騎侍郎山濤舉咸典選武帝以咸耽酒浮虛遂不用咸妙解音律善彈琵琶雖處不交人事惟共親知絃歌酣宴而已以壽終
 嵇康字叔夜譙國鉅人銜有嵇山家於其側因而命氏身長七尺八寸善詞氣有風儀人以為龍章鳳姿天資自然拜中散大夫常修養生服食之事著《養生論》彈琴詠史自足於懷至汲郡山中見孫登康遂從之遊
 向秀字子期河內懷遠人清悟有遠識雅好《莊》《老》之學莊周著內、外數篇秀乃為之隱解發明奇趣振起玄風
 青白眼時率意獨駕不由徑路車迹

仇實父臨古之作，故與本家筆墨不同。實父向不自署名款，三十以來為彭年代筆，四十以後為文嘉，五十則客居項墨林家，墨林又為之代署。此卷蓋彭年所書，以是定為少作。爰。鈐印：大千唯印大年

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仇英（款）臨劉松年《竹林七賢圖》

設色絹本 手卷

款識：
仇實實父製。鈐印：仇英

引首：
（張大千）仇實父臨劉松年《竹林七賢圖》。此實父臨古之作，故與本家筆墨不同。實父向不自署名款，三十以來為彭年代筆，四十以後為文嘉，五十則客居項墨林家，墨林又為之代署。此卷蓋彭年所書，以是定為少作。爰。鈐印：大千唯印大年

題跋：
（王寵款）《七賢行略》
山濤，字巨源，河內人也。少有器量，介然不羣。性好《老》、《莊》，與嵇康、呂安善，後遇阮籍，便為竹林之交。年四十始為郡主簿、功曹，景帝累遷吏部郎，武帝以濤為吏部尚書。論兵閤合孫、吳，飲酒至八斗方醉。

王戎，字濬冲，瑯琊人也。父渾，涼州刺史。戎幼而穎悟，神彩秀徹，視目不眩。裴楷見而目之曰「戎目爛爛，如巖下電」。

為人短小，任率不修，威儀善發譚端。少阮籍二十歲，而籍與之交。每過視戎，良久而去。累遷豫州刺史後，遷吏部尚書。阮籍，字嗣宗，陳留尉氏人。容貌環衛，志氣宏放。任情不羈，而喜怒不行於色。或閉戶視書，累月不出。或登山臨水，經日忘歸。博覽羣籍，尤好《老》、《莊》。嗜酒能嘯，善彈琴。文帝拜為東平相。又能為青白眼。時率意獨駕，不由徑路，車跡所窮，輒痛哭而返。

阮咸，字仲容。任達不拘，與叔父籍為竹林之遊，歷散騎侍郎。山濤舉咸典選，武帝以咸耽酒浮虛，遂不用。咸妙解音律，善彈琵琶。雖處不交人事，惟共親知絃歌酣宴而已。以壽終。

嵇康，字叔夜，譙國鉅人。銜有嵇山，家於其側，因而命氏。身長七尺八寸，善詞，氣有風儀。人以為龍章鳳姿，天資自然。拜中散大夫。常修養生服食之事，著《養生論》。彈琴詠史，自足於懷。至汲郡山中，見孫登康，遂從之遊。

向秀，字子期，河內懷遠人。清悟有遠識，雅好《莊》、《老》之學。莊周著內、外數篇，秀乃為之隱解，發明奇趣，振起玄風。

後入洛，鄰人有吹笛者，其聲寥亮。追想曩昔嵇生竹林遊宴之好，感音而嘆，作《思舊賦》云。位至散騎常侍。

劉伶，字伯倫，沛國人。容貌甚陋，放情肆志。常乘鹿駕，攜一壺酒，使人何鋤而隨之，謂曰「死便埋我。」嘗醉與俗人相忤，其人攘袂奮拳而往，伶徐曰「雞肋不足以安尊拳。」其人笑而止。伶未嘗厝意文翰，惟著《酒德頌》一篇。為建威參軍，竟以壽終。

嘉靖丙戌歲，仲槐既望，書於采雲庄精舍。雅宜山人王寵。鈐印：王寵、王履吉印
（陸師道款）晉阮籍、嵇康、劉伶，皆曠達異士，不可羈絆。山濤、王戎從之竹林下，其志趣豈易量耶。阮籍之咲與其哭於途，何意趣不同也。今十州仇君圖像於前，雅宜先生書略於後。一展卷間，而清風淩如視波繪，妖冶而紀艷詞者，不啻淵壤矣。覽者當自得之。五湖居士陸師道跋。鈐印：符璽大夫

鑒藏印：
（章綬銜）子擘寓賞、章氏紫伯鑒賞、讀漢書樓、苕上章仔百流覽所及
（屈均宰）并蘇流覽、行素學齋長物



Ren Yi 1840-1896

BIRDS AND FLOWERS

ink and color on paper, three pieces mounted for framing

(1) signed *Bonian Ren Yi*, with two seals of the artist, *yi yin, bo nian chang shou yin xin*

(2) signed *Bonian Renyi*, with two seals of the artist, *yi yin, bo nian chang shou yin xin*

(3) signed *Bonian Renyi*, with one seal of the artist, *bo nian chang shou yin xin*

With three collectors' seals of the Chew family on each leaf, *qiu yong he yin* (3), *wu zhong ying yin* (3), *qiu fu lun yin* (3)

with one other collector's seal on each leaf, *gao kang* (3)

each 29 by 48.8 cm. 11½ by 19¼ in. (3)

\$ 45,000-65,000

任頤 花鳥

設色紙本 鏡片三件

款識：

(一) 伯年任頤。鈐印：頤印、伯年長壽印信

(二) 仿徐崇嗣鈎染法，伯年任頤。鈐印：頤印、伯年長壽印信

(三) 伯年任頤。鈐印：伯年長壽印信

邱氏家族鑒藏印：

邱永和印（三鈐）、吳忠嫻印（三鈐）、邱扶輪印（三鈐）

鑒藏印：

高康（三鈐）





Ma Shouzhen 1548-1604

ORCHID, BAMBOO, AND LINGZHI

ink and color on paper, handscroll

signed *Xianglan Nüshi Ma Shouzhen*, dated *jiaxu* of the Wanli reign (1574), summer, the sixth lunar month, with three seals of the artist, *jiu wan zhong ren*, *xiang lan*, *shou zhen xuan xuan zi*

Colophons by Wu Hufan (1894-1968), signed *Wu Hufan*, dated *dingchou*, the first day of twelfth lunar month (January 2, 1938), with two seals, *wu hu fan*, *zui hao hui hao wan zi yi yin gong qian zhong*; Wang Tongyu (1856-1941), signed *Xuyuan*, at the age of eighty-three *sui*, dated *dingchou* (1937), the twelfth lunar month, with two seals, *wang tong yu*, *wang sheng zhi*; Fu Tienian (1886-1947), signed *Xiancun jushi Tienian*, dated *wuyin* (1938), the first lunar month, with one seal, *fu tie nian*; Wu Zheng (1878-1949), signed *Baoxuan jushi Wu Zheng*, dated *wuyin* (1938), the twelfth lunar month, with two seals, *wu zheng zhi yin*, *bao xuan ju shi*; Zhuang Yan (1899-1980), signed *Liuyi weng Zhuang Yan*, dated *gengxu*, the fourteenth day of eighth lunar month (September 14, 1970), with three seals, *dong tian shan tang*, *zhuang yan mu lin chang shou*, *zhuang yan shang yan*; Jiang Zhaoshen (1925-1996), signed *Jiaoyuan Jiang Zhaoshen*, dated *gengxu*, mid autumn (September 15, 1970), with two seals, *jiang zhao shen yin*, *jiao yuan jin kuang* Frontispiece by Zhao Shuru (1874-1945), signed *Zhao Shigang*, dated *dingchou* (1937), the twelfth lunar month, with two seals, *shi gang zhi xi*, *shu ru* Titleslip by Chunpu (unidentified), signed *Chunpu*, with one seal, *chun pu*

With five collectors' seals of the Chew family, *qiu yong he jian shang zhang*, *liao dong qiu yong he cang*, *yun meng wu zhong ying cang*, *qiu fu lun yin*, *qiu fu lun cang hua*

with two collectors' seals of Gu Yun (1835-1896), *gu yun zhi yin*, *wu xia gu yun*; one collector's seal

of Deng Bangshu (1868-1939), *qun bi lou*; five collector's seal of Gao Peilan (20th century), *yi yan tang*, *xiang ling zhen cang*, *gao*, *pei lan zhen cang*, *bai ya shan ren*; two collector's seals of Na Zhiliang (1908-1998), *na zhi liang yin*, *xin ru guo yan*; two collector's seals of Li Lincan (1913-1999), *li lin can yin*, *li zhuang jiu ren*; and one collector's seal of Li Damu (1926-2002), *da mu*

34 by 369.4 cm. 3¼ by 145½ in.

Wu Hufan's colophon:

Ma Siniang or Jinling, wearing jade inside red chambers, was known as a Ji Bu in rouge [i.e. a woman of courage]. Inside her Peacock Hut, wearing her Broken Jade Hairpin, she was passionate and untrammelled. Living by a bridge over a verdant river, she sang pearl-like notes and danced jade-like dances. With the bones and stomach of a knight-errant, she attracted jealous belittling and libelous criticisms, but these only increased her renown greatly and brought glory to the Qinhuai River. The reason was that in mixing pigments and manipulating the brush, she had a talent and her own style, and she did not charm others by beauty alone. Zhu Shi of Changshui, in his *Baoshuting ci*, includes a lyric to the tune of "Haoshijin" inscribed on one of Ma's paintings, which he still possessed in his collection. The lyric is as follows: "Ten plus two orchids in a bush / Have the appearance and pose of hundreds and thousands. With the old rouge and face powder washed cleanly away, they reveal their natural colors. The Ji Bu in rouge was renowned in the past, and her paintings are still moving. If one replaced the signature with Madame Guan's, who could tell?" I follow Dige's rhyme in the following lyric: "From the empty valley emanates a subtle fragrance--the recitation of three hundred poems from *Weifeng*. The powdered women of the Southern Dynasty on their pleasure boats recall the spring colors of yesteryear. They in their silk dresses spilled wine, like tears, onto ones in blue robes, with whom they shared a precious farewell.

How many sorrows they had in the hearts, who can know?"

A friend brought Xianglan's scroll painting to show me and asked me to inscribe it. I inscribed an old lyric to bear witness to my encounter with it.

Fu Tiannian's colophon:

The elegant orchids and bamboos are full of spirit. Her art suffices to make one recall her person. The sorrows of the Southern Dynasties still remain. But now the plants will never enjoy another spring.

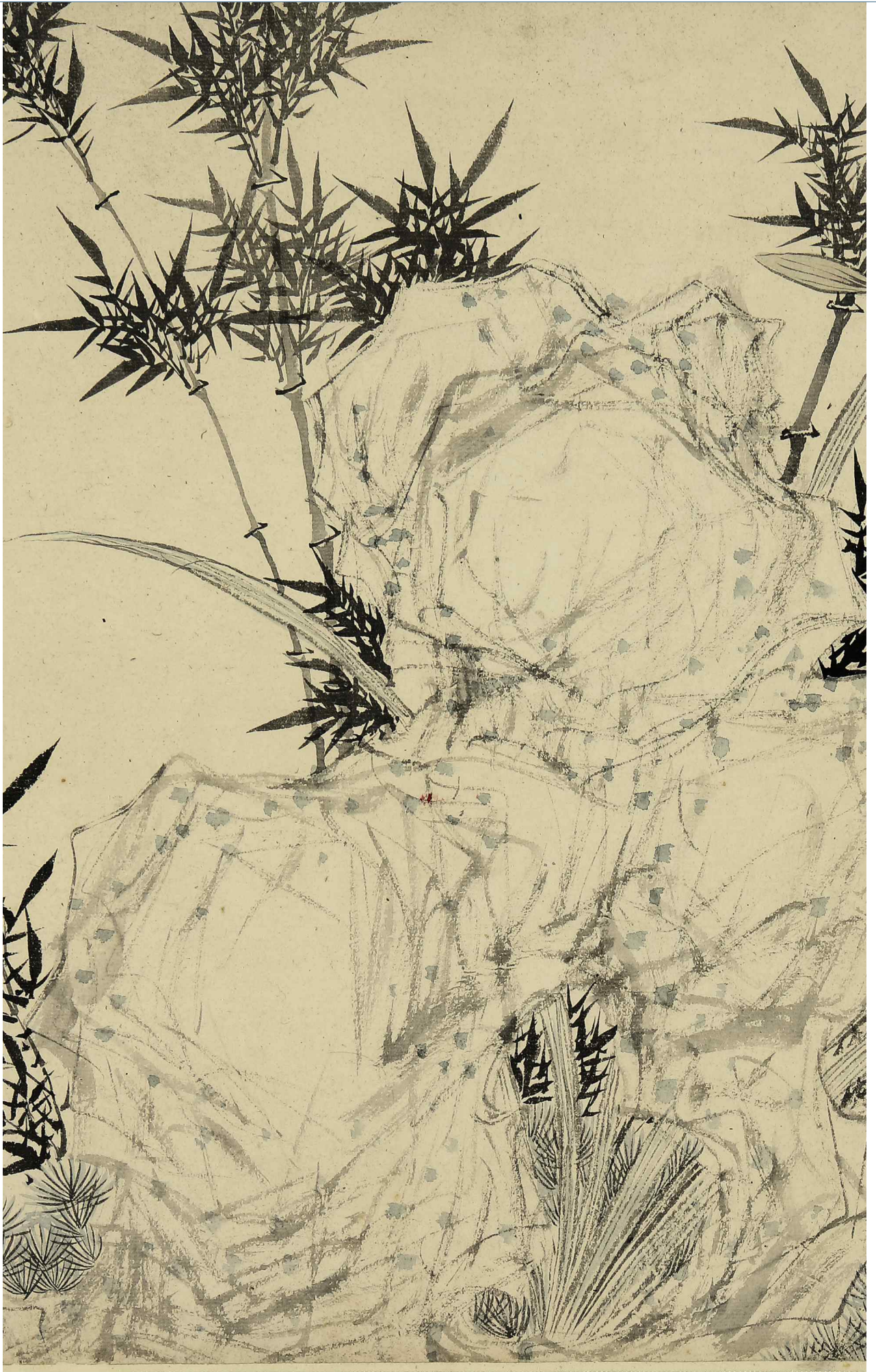
Zhuang Yan's colophon:

Not many of Ma Shouzhen's paintings have survived. I have seen her ink orchids in the Forbidden City. It is a pity that as a monk who live reclusively in a monastery, I have no right to retrieve it to compare it with this one. The application of colors here is subtle and even, brimming with a natural feeling. All that is missing is a poetic inscription by Wang Baigu.

Jiang Zhaoshen's colophon:

During the Ming-Qing transition, there was a trend amongst literati women to learn the brush arts, but few of their works have survived. What I have seen are mostly casual fan paintings of a few strokes, or else small scrolls that are alike cursorily painted. Xianglan was the most outstanding of the female painters. I have seen a scroll painting of *Orchid and Bamboo in the Double-Hook Method* by her bearing an inscription by Goudaoren. Painted in just a few strokes, it was infused with an ethereal air and had a beautiful literary character. The present scroll of orchids, bamboo, *lingzhi* fungus, and rocks has colors additionally. Classical painters never made long scrolls recklessly; they were meant to be ready at hand to be appreciated for a long time, and thus were taken very seriously. The same is true for this work by Xianglan.

\$ 100,000-150,000





馬守真 蘭竹芝石

設色紙本 手卷

款識：

萬曆甲戌（1574）夏六月，畫於秦淮水榭，漫興寫此。湘蘭女史馬守真。鈐印：九畹中人、湘蘭、守真玄玄子

題跋：（吳湖帆）金陵馬四孃，具翠裏朱家、紅妝季布之名；以孔雀菴中，墜玉折釵、豪情狂態；綠水橋畔，珠歌翠舞，俠骨義腸，致遭白練褻輕誹惡謗。然其名因此大彰，為秦淮生色不少。原其故，調鉛弄墨，自有才調，非一味以色傾人也。長水朱十《曝書亭詞》有《好事近》一首題其畫，墨迹尚藏余笈，詞曰：「一十二釵蘭，意態（便）看成千百。淨洗陳丹暗粉，露天然真色。紅妝季布舊聞名，畫也動憐惜。試易管夫人款，有阿誰知得。」余與滌舸次韻「空谷出幽香，詩誦衛風三百。金粉南朝畫舫，想當年春色。羅帶酒洩淚青衫，絕蕪共珍惜。縱有騷離心事許，那人知得。」

丁丑（1937）嘉平之朔，友人携示湘蘭畫卷屬題，為書舊詞，以證墨緣。吳湖帆。鈐印：吳湖帆、取好搗豪萬字一飲拱千鐘

（王同愈）丁丑嘉平月，八十三叟栩緣獲觀。鈐印：王同愈、王勝之

（符鍊年）娟娟蘭竹見丰神，執事真堪憶此人。留得南朝遺恨在，祇今草木不成春。

戊寅（1938）孟春，閑存居士鍊年。鈐印：符鍊年

（吳徵）戊寅殘臘，衰銅居士吳徵觀於滬西。鈐印：吳徵之印、衰銅居士

（莊嚴）馬守真畫傳世無多，余在故宮曾見其所繪墨蘭。惜今既退院之僧，無由取與。勘比此卷，敷色淡疋，天趣盎然，獨欠王百穀詩其後耳。庚戌（1970）中秋前夕，六一翁莊嚴戲墨。鈐印：洞天山堂、莊嚴慕陵長壽、莊嚴尚嚴

（江兆申）明清之際，閨秀畫相習成風，惟相傳者絕少。所見惟扇頭數筆，或有小軸，亦澹墨草草。湘蘭於女史中為最傑出，昔曾見垢道人題《雙鉤蘭竹》一幅，著墨無多，便逸興翩翩，富文人藻翰之美。此卷雜畫蘭竹芝石，加以丹采。古人於長卷從不妄作，蓋手頭珍翫，備傳久遠，以故每慎重將事。湘蘭此作蓋亦復爾也。庚戌（1970）中秋，茶原江兆申敬識。鈐印：江兆申印、茶原近況

引首：

（趙叔孺）馬月嬌蘭竹圖。繼曾先生雅屬，丁丑（1937）嘉平，趙時樞。鈐印：時樞之鈔、未孺

題簽：

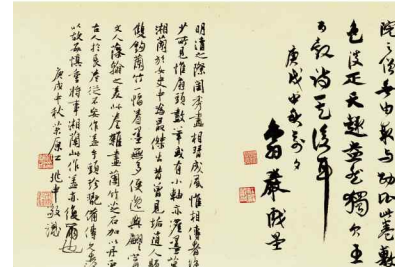
明湘蘭子馬守真竹蘭昌卷。白厓山人藏，菀浦題籤。鈐印：菀浦

邱氏家族鑒藏印：

邱永和鑒賞章、遼東邱永和藏、雲夢吳忠嫻藏、邱扶輪印、邱扶輪藏畫

鑒藏印：

（顧澐）顧澐之印、吳下顧澐
（鄧邦述）羣碧樓
（高培蘭）貽硯堂、香舫珍藏、高、培蘭珍藏、白厓山人
（那志良）那志良印、心如過眼
（李霖燦）李霖燦印、李莊舊人
（李大木）大木





金陵馬心溪其翠葉來來紅林手
 市之孔在卷中望五行致葉情
 壯態林木橋神珠散半舞休有義
 種致連日味寒輕柳老詩無其用
 此不形為春淮上已不少原共致調
 鍾丹墨言言詞眼一味以色傾人也
 長以水丁樓香子詞者好步這一首
 題其畫甚近尚發余發詞日一十散
 簡意態便成十百有淨洗陳世時
 粉露天然其色紅世字有荷胡名画
 如動懶懶試名管又人飲有門誰如得
 余其誰行以賴空谷去幽香對誦街
 風上可全粉圖刻畫性態當年春色
 雅有清泥泥清影地氣長珍惜也
 有輕離心事許外人知得丁丑春十
 之胡人得在湘蘭畫卷為題焉有福
 詞以證墨緣 共謝也

丁丑年八月八日成相張觀觀

竹蘭竹見事神此畫事甚佳倍此
 畫清而韻遠性在彼今草工不成春
 成宮是春因在卷上作年

馬守真畫古之無雙

在是也

馬 月 嬌 藥 林 圖

繼曾先生雅屬
 丁丑夏年題





Lin Liang (Circa 1428-1494)

TWO GEESE IN AN AUTUMN LOTUS POND

ink on silk, hanging scroll

signed *Lin Liang*, with one seal of the artist, *yi shan tu shu*

Attached inscription by Zhuang Yan (1899-1980), dated *bingwu* (1966), spring, with two seals, *zhuang yan, mu ling*; Zhang Daqian (1899-1983), signed *Daqian jushi*, dated *dingwei* (1967), the seventh lunar month, with one seal, *zhang yuan zhi yin*; Jiang Zhaoshen (1925-1996), signed *Jiaoyuan Jiang Zhaoshen*, dated *bingwu*, the fifth lunar month, with two seals, *jiang zhao shen yin, jiao yuan*

Titleslip by Lin Qingni (1914-?), signed *Lin Qingni*, with one seal, *qing ni*

With six collectors' seals of the Chew family, *liao dong qiu yong he cang, qiu yong he yin* (2), *yun meng wu zhong ying cang, wu zhong ying yin* (2), *qiu fu lun yin, qiu fu lun cang hua*

with two collector's seals of Na Zhiliang (1908-1998), *na zhi lian yin, xin ru guo yan*; and one collector's seal of Li Lincan (1913-1999), *li lin can yin*

137.5 by 78 cm. 54 $\frac{1}{8}$ by 30 $\frac{3}{4}$ in.

LITERATURE

The Carmel Pine Cone, April 1, 1971, vol. 57, no. 13, p. 5

Zhuang Yan's inscription:

Lin Yishan served the imperial court in Beijing and was skilled at painting flowers and fruit in color. He was especially adept at using ink. In the emerging and disappearing mist, the activities of the mallards and geese are clearly seen. The tree branches are strong and tensile like cursive calligraphy. Painters now cannot compare to luminaries from the past. Seeing this scroll now gives proof that what I said before is true.

Zhang Daqian's inscription:

Among Lin Liang's various extant works, many have a fierce and brutish air, which many people to belittle as "Cantonese style." This work alone is elegant and refined. It must count among his finest works.

Jiang Zhaoshen's inscription:

Hu Laigong wrote that "Lin Yishang had a reputation above Lu Ji's. Most of Ji's works bear spurious signatures of [Lin] Liang." Hu lived during the Jiajing reign of the Ming dynasty, and his opinion must have been based in reality. Compared to the Lin Liang works in the Qing imperial collection, this painting is from the identical source in brushwork and spirit. One can be sure that it is one of his authentic surviving works, worthy of being cherished.

\$ 120,000-160,000

林良 秋荷雙鳧

水墨絹本 立軸

款識：

林良。鈐印：以謏圖書

題詩堂：

（莊嚴）林以善供奉天順內庭，著色花果精妙。尤精於水墨，烟波出沒，覺雁嚙啜之態，頗見清澹，樹木遒勁如草書，人莫及以上昔賢月旦。今觀此幅，證以前言，信不虛也。丙午（1966）年春，莊嚴書於洞天山堂。鈐印：莊嚴、慕陵

（張大千）林良傳世諸作，頗多霸悍之氣，人皆以粵派少之。此獨清潤秀拔，當為其平生合作也。丁未（1967）七月，大千居士觀因題。鈐印：張爰之印

（江兆申）胡來貢云「林以善聲明初在呂紀之上，凡紀作多假書良名。」胡為明嘉靖時人，其說當有所據。此幀曾與清內府所藏林畫相校，筆墨神韻同一鑪冶，可以斷為的筆真跡流傳，洵可寶也。時丙午（1966）仲夏之月，茶原江兆申觀後識。鈐印：江兆申印、椒原

題簽：

明林以善秋荷雙鳧圖精品。邱永和珍藏，林清霓署。鈐印：清霓

邱氏家族鑒藏印：

遼東邱永和藏、邱永和印（二鈐）、雲夢吳忠嫻藏、吳忠嫻印（二鈐）、邱扶輪印、邱扶輪藏畫

鑒藏印：

（那志良）那志良印、心如過眼
（李霖燦）李霖燦印

出版：

《卡梅爾松果週報》，1971年4月1日，第57卷，第13號，第5頁

林以善供奉天順以庭
著色花采精妙尤精
於水墨烟波出沒鳧
雁凌凌之態頗覺清
澹樹木通動如予之
人莫友以上者賢月
觀此情澄以多言竹不
虛也 丙午年春
華嚴志在洞天山堂

其良信世世正頗多飄浮之氣人
皆以無派之世物語潤秀極富乃生
生金紙心丁年乃 卷卷士觀同林
胡未言云林以善解名初在正地之
上凡地作多假書良名胡為明嘉
靖時人甚說者有所據此帳曾
與清由府所藏林畫相校筆
墨神韻同一體治可以斷者
的筆真蹟源傳河可證也
時丙午仲夏月
華原江北地中觀後識



明林以善秋荷雙鳧圖精品

邱永和珍藏
林以善畫



Lin Liang (Circa 1428-1494)

TWO PHEASANTS UNDER A WINTRY WILLOW TREE

ink on silk, hanging scroll

signed *Lin Liang*, with one seal of the artist, *yi shan tu shu*

Attached inscription by Zhuang Yan (1899-1980), signed *Zhuang Yan*, dated *bingwu* (1966), spring, with one seal, *zhuang yan mu ling chang shou*; Jiang Zhaoshen (1925-1996), signed *Jiaoyuan Jiang Zhaoshen*, with two seals, *jiang zhao shen yin, jiao yuan*

Inscription on mounting border by Zhang Daqian (1899-1983), signed *Yuanweng*, with two seals, *zhang yuan zhi yin, da qian ju shi*

Titleslip by Lin Qingni (1914-?), signed *Qingni*, dated *bingwu* (1966), autumn, with one seal, *qing ni*

With six collectors' seals of the Chew family, *liao dong qiu yong he cang, qiu yong he yin, yun meng wu zhong ying cang, wu zhong ying yin, qiu fu lun yin, qiu fu lun cang hua*

with two collector's seals of Na Zhiliang (1908-1998), *na zhi lian yin, xin ru guo yan*; and one collector's seal of Li Lincan (1913-1999), *li lin can yin*

138.6 by 78.4 cm. 54½ by 30¾ in.

\$ 120,000-160,000

Zhuang Yan's inscription:

Ming painters of flowers in the *xieyi* style can be divided into two schools: the academic school founded by Lin Liang and his son, and the literati school represented by Chen Chun and Xu Wei. Lin's brushwork is untethered and freely expressive. Without pursuing meticulous craft, he manifests it beyond brushwork. Without pursuing refinement, he manifests it within brushwork. Truly he is the master of a generation. Since the new year I have not had a painting to enjoy. As I view this work now, my eye is much pleased, and my spirits buoyed. I have written these few words to record my encounter with the painting.

Jiang Zhaoshen's inscription:

Lin Liang's magnificent scroll equals the work of Master Huaisu, its lofty cursive brush strokes create magical forms. Stately like a mountain and created five centuries ago, the ink painting remains just as dazzling. Cold wind blows fiercely in the cloudy darkness, lifting the shadowy snow and turning it suddenly white. The pheasant shivers under the stone bridge, spiting the granary and desiring nature instead. With a pure heart, clear of defilements, [the painter] receives and captures the spirit of his object. Can he return with his skillful hand, and paint me rivers and mountains in spring?

This painting by Lin Liang of *Pheasant in the Snow* is regarded by Ye Gongzhao, Zhuang Wuling, Wu Shuangqiu, and other masters as one of his masterworks. I have thus written and inscribed this poetic preface.

Zhang Daqian's inscription:

Lin Liang was fond of painting phoenixes, peacocks, hawks, and the like. His brushwork has a masculine vigorous and is much beloved by the Japanese. This painting by him of a pheasant in the snow is precious.

林良 寒雪山雞

水墨絹本 立軸

款識：

林良。鈐印：以壽圖書

題詩堂：

（莊嚴）明人作花卉寫意可分兩系：院派以林良父子為之宗，文人派以陳淳、徐渭為之主。林氏筆墨縱放，揮灑如意。不求工而見工於筆墨之外，不蘄秀而含秀於筆墨之內，信一代宗匠。開歲以來無畫可賞，今忽見此，眼為之爽，神為之旺。因記數言，以志墨緣。丙午（1966）新春，莊嚴。鈐印：莊嚴慕陵長壽

（江兆申）林良妙續同素師，峩峩草筆生奇姿。巋然五百年前畫，墨華精采如當時。寒風獵獵沉雲黑，霽影迎風儼然白。山雞縮瑟棲石梁，不羨因倉慕山澤。澄懷瑩澈無纖塵，涵虛受物真有神。安能突兀起高手，為我更寫河山春。

林良畫寒雪山雞，葉公超、莊慕陵、吳爽秋諸先生皆以為林氏精妙之作，因賦此引并書。茶原江兆申。鈐印：江兆申印、茶原

（張大千）林良好寫鸞鳳孔雀鷹鷂之屬，用筆雄鷲，極為東人所喜。此寫雪裏山雞為希有也。爰翁觀同題。鈐印：張爰之印、大千居士

題簽：

明林良寒雪山雞圖精品。丙午秋日，林清霓署。鈐印：清霓

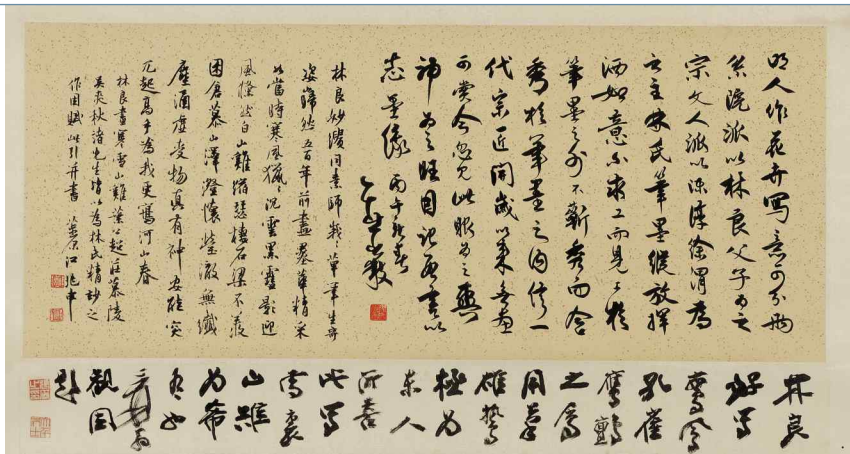
邱氏家族鑒藏印：

遼東邱永和藏、邱永和印、雲夢吳忠嫻藏、吳忠嫻印、邱扶輪印、邱扶輪藏

鑒藏印：

（那志良）那志良印、心如過眼

（李霖燦）李霖燦印



明林良寫雪山雜圖精品 丙午秋月
 林長畫署



Attributed to Wu Wei

SNOW-COVERED WINTER LANDSCAPE

ink on silk, handscroll

signed *Xiaoxian*, with one seal of the artist, *wu shi ci weng*

30 by 468 cm. 11 $\frac{7}{8}$ by 184 $\frac{1}{4}$ in.

Artist's inscription:

Snow accumulated in the garden shines white through the window. Painted directly and immediately, it has an untrammelled beauty.

\$ 10,000-20,000

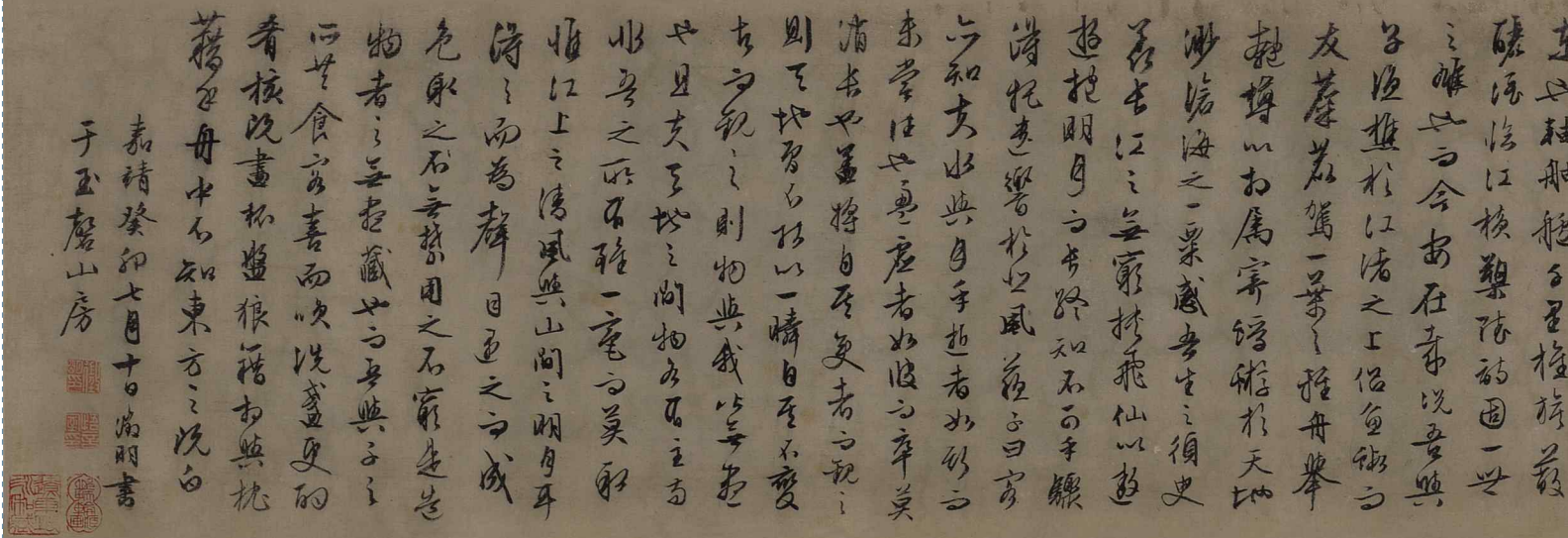


吳偉（款）雪積窗生白

水墨絹本 手卷

款識：

積雪在庭，破窓生白。信筆直寫，大有瀟灑之致。小僊。鈐印：吳氏次翁



Attributed to Wen Zhengming

ODE TO THE RED CLIFF IN RUNNING SCRIPT

ink on silk, handscroll

signed Zhengming, dated *guimao* of the Jiajing reign, the tenth day of the seventh lunar month, with two seals of the artist, *zheng ming yin*, *wu yan shi yin*

With four collectors' seals of the Chew family, *liao dong qiu yong he cang* (2), *yun meng wu zhong ying cang* (2), *qiu fu lun cang hua* (2) with one other collector's seal, *zhi ling shen ding*

26 by 150 cm. 10¼ by 59 in.

As Li Damu observed in his research article: "The silk is in good condition without damage and the scroll is well mounted. The head paper and the tail paper are the old paper made in Tsing dynasty which is smooth and of fine texture and lovely. The two ends of the scroll are of red porcelain. The wrapping is of swastika brocade. The clasp is of white jade."

The year Kwei Mao in the reign of Chia Ching is 1543 A.D., when Wen was 74 years old. Though the style is close to that of the Wag father and son, yet as abundant vitality is found in the word structure and movement, it is replete of unique charm like the moving of clouds and flowing water with a natural movement; the moving spirit is continuous with alternate quick and slow movements; form and arrangement especially show his artistry. It is what Sun Kuo Ting of Tang dynasty called 'at the time of inspiration, both man and writing are ripe and mellow.' This piece has bone and flesh in appropriate proportion and lively spirit; it is undoubtedly the satisfying piece of done in the last years of Wen's life."

\$ 10,000-20,000

赤壁賦



壬戌之秋七月既望蘇子與
客泛舟遊於赤壁之下清
風徐來水波不興舉酒屬
客誦明月之詩歌窈窕之
章少焉月出於東山之上徘
徊於斗牛之間白露橫江
水光接天縱一苇之所如凌
萬頃之茫然浩浩乎如憑虛
御風而不知其所止飄飄乎如遺
世獨立羽化而登仙於此
聲未盡而客已先歎曰桂
棹兮蘭棹擊空明兮滄
海光渺兮吾懷空且與子
一俯一仰兮洞簫者倚歌
而和之其聲嗚嗚如怨如
慕如泣如訴餘音嫋嫋不絕
如流水而逝之借蛟宮而
之擊物而蘇子愀然正襟危
坐而問客曰何為者客曰白
月明星稀兮露沾我衣此
曹孟德之遺乎西望夏口東
望武昌山川相繚壘峭參差
此非孟德之困於周郎者乎
方其破荊州下江陵順流而

文徵明（款） 赤壁賦

水墨絹本 手卷

釋文：

《赤壁賦》壬戌之秋…（釋文略）…東方既白。

款識：

嘉靖癸卯七月十日，徵明書于玉磬山房。鈐印：徵明印、悟言室印

邱氏家族鑒藏印：

遼東邱永和藏（二鈐）、雲夢吳忠嫻藏（二鈐）、邱扶輪藏畫（二鈐）

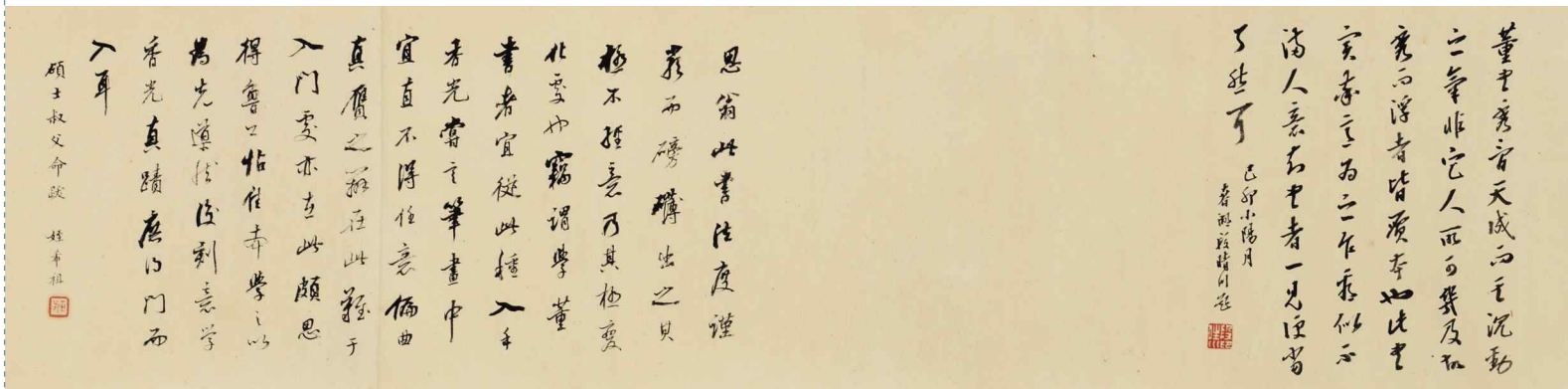
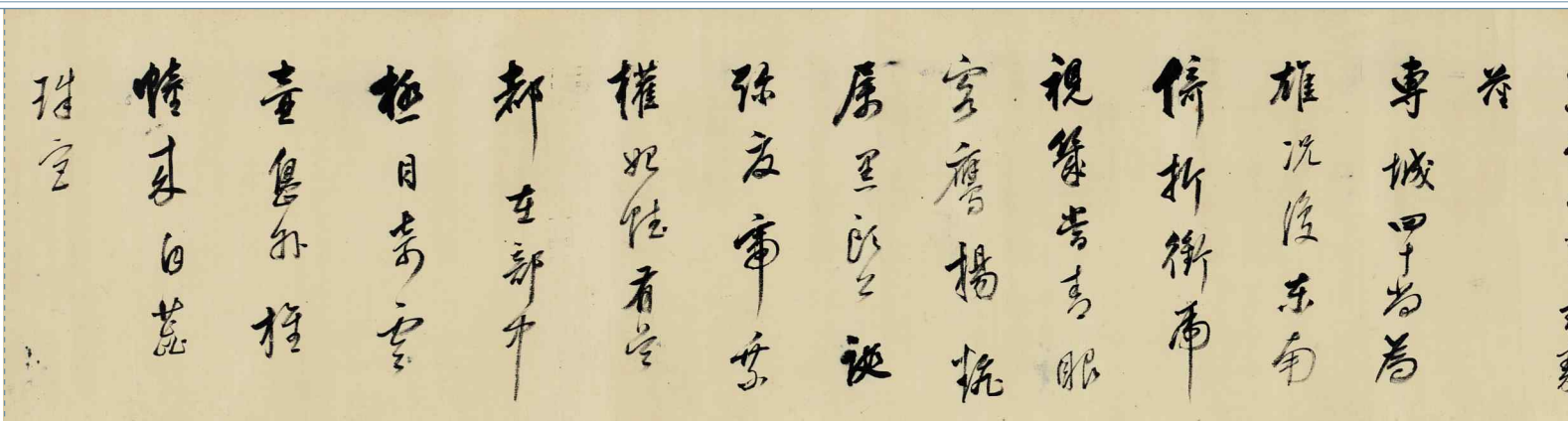
鑒藏印：

芝齡審定

李大木在其研究文章中說：

「絹底完好無損，裝池極佳。前玉池、隔水之間及後拖尾，皆清製舊紙，細潤可愛。後為朱磁暗軸，前大卍字錦包首，白玉插簽。」

考嘉慶癸卯，為公元一五〇三年，文氏七十四歲時所作也。風格雖近二王，而間架波磔之中真力瀾漫，別饒逸致。真似行雲流水，舒卷自然；行氣連綿，疾徐錯落；顧盼奪讓，猶見功力。唐孫過庭所謂『會通之際，人書俱老』是也。骨肉均亭，風神卓越，真衡山先生晚年合意之作無疑焉。」



Attributed to Dong Qichang

POEMS IN RUNNING SCRIPT

ink on satin, handscroll

signed Dong Qichang, with two seals, *zong bo xue shi, dong shi xuan zai*

Colophons by Yao Nai (1731-1815), signed Yao Nai, with one seal, *ji chuan*; Duan Qingchuan (1812-1893), signed *Chunhu Duan Qingchuan*, dated *jimao* (1879), the tenth lunar month, with one seal, *duan qing chuan yin*; Chen Xizu (1767-1820), signed *Xizu*, with a dedication and one seal, *yu fang*

With three collectors' seal of the Chew family, *qiu yong he jian shang zhang, wu zhong ying yin, qiu fu lun cang hua*

with two collectors' seals of Zhang Xiaobin (1882-1968), *jing han xie cang, gu shi zhang shi jing han xie yin*; and two collectors' seals of Bi Haiti (Qing dynasty), *hai ti shen ding zhen ji, gu xiang lou cang bao*

25 by 253.3 cm. 9 $\frac{7}{8}$ by 99 $\frac{7}{8}$ in.

Artist's inscription:

Government duties I now regard as insignificant like grass; policies are still the work of officials. We divine our destinies from the True Breath and the stars, seeking answers in the zone of the Dipper

in the Celestial River. A bright moon hangs over a hill studded with osmanthus trees; it was in early autumn that the paulownia leaf was cut. Having lodged my desire to depart in the southward-flying geese, I inquire about living in the Luofu Mountains. "To Li Boxiang upon his departure on official duty to Qinfan"

To govern a prefecture at age forty is an accomplishment, especially at a strategic position between east and south. Even bosom friends now regard you with tiger-like eyes; spreading your wings like an eagle, you have become a powerful young minister. Even since the Xia emperors ascended to power, they harbored the city of Wu within their realm. From the vase-like mountain the sight is of endless miraculous clouds; the flags are from a Daoist immortals' abode.

Miraculous clouds between Bohai and Mount Tai all stir within the heart; traces of the glories of Yu's reign remain in this territory named by the First Emperor. When home lies within the prefaces of the history books, there is no need to ascend a terrace to view the Nine Peaks.

Yao Nai's colophon:

This is an thoroughly unpremeditated work by Dong Siweng. The third poem is also an eight-line regulated verse, but having written two lines [he] realized that the silk was too short, and so skipped the middle couplets and ended the poem abruptly.

Nonetheless, his calligraphy is very conscientious, reaching the level of Lugong [Yan Zhenqing] in the excellent passages.

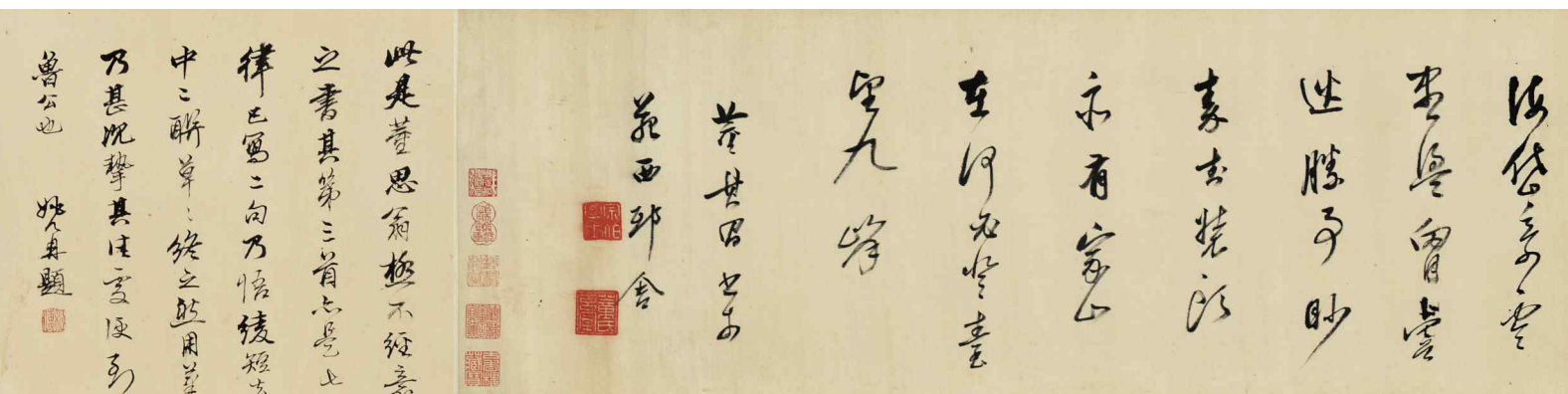
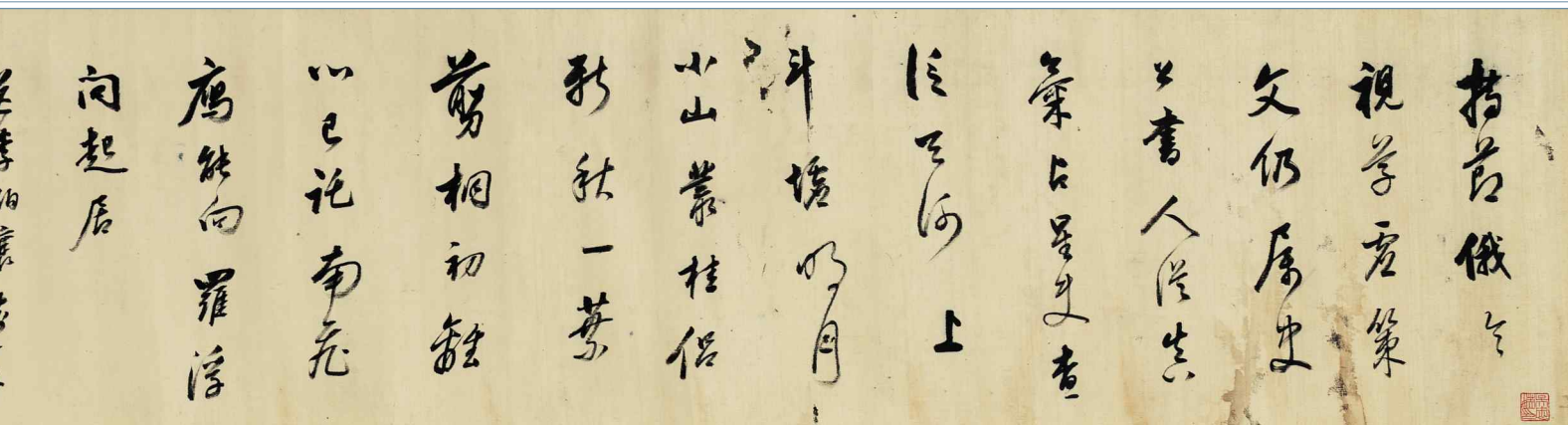
Duan Qingchuan's colophon:

Dong's calligraphy is preternaturally elegant and nourished, equaled by few in its understated vitality. Therefore those works [attributed to him] that are beautiful but shallow are all forgeries. This work of calligraphy was created without premeditation. At first glance it is unsatisfactory, but those who truly know calligraphy will recognize its validity immediately.

Chen Xizu's colophon:

This work of calligraphy by Siweng is rigorous in method and unconstrained in expression, infinitely varied in its thoroughly unplanned execution. It is my humble opinion that people who are after Dong's style should start with works like this. Xiangguang himself once said, "brushwork should be straight and not freely twisted." This is the key to deciding between true and fake, and the reason why his calligraphy is difficult to copy. Posi obtained a fine copy of Lugong's work and studied it as a first lesson, and then dedicated himself to copying Xiangguang's authentic works. Only then did he find his entry.

\$ 20,000-40,000



董其昌（款）行書自書七律二首、七絕一首

水墨綾本 手卷

釋文：

持節俄今視草虛，策文仍屬史公書。人從真氣占星使，查泛天河上斗墟。明月小山叢桂侶，新秋一葉剪桐初。離心已托南征雁，能向羅浮問起居。《送李伯襄封秦藩》

專城四十尚為雄，況復東南倚相衝。虎視幾當青眼客，鷹揚翻屬黑頭公。誕彌夏帝乘權始，賦有吳都在部中，極目奇雲壺崗外，旌幢來日蕊珠宮。

海岱奇雲盡盪胃，虞跡勝事眇秦封。裝頭亦有家山在，不必登台望九峰。

款識：

董其昌書於苑西邸舍。鈐印：宗伯學士、董氏玄宰

題跋：

（姚鼎）此是董思翁極不經意之書，其第三首亦是七律，已寫二句，乃悟綾短，去中二聯，草草終之。然用筆乃甚沉摯，其佳處便到魯公也。姚鼎題。鈐印：姬傳

（段晴川）董書秀潤天成，而其沉動之氣非他人所可幾及。故秀而浮者，皆贗本也。此書實率意為之，乍看似不滿人意，知書者一見便當了然耳。己卯（1879）小陽月，春湖段晴川題。鈐印：段晴川印

（陳希祖）思翁此書法度謹嚴而磅礴出之，其極不經意乃其極變化處也。竊謂學董書者，宜從此種入手。香光嘗言「筆畫中宜直不得任意偏曲」，真贗之辨在此，難于入門處亦在此。頗思得魯公帖佳本學之，以為先導，然後刻意學香光真蹟，庶得門而入耳。碩士叔父命跋，姪希祖。鈐印：玉方

邱氏家族鑒藏印：

邱永和鑒賞章、吳忠娛印、邱扶輪藏画

鑒藏印：

（張效彬）鏡菡榭藏、固始張氏鏡菡榭印
（畢海梯）海梯審定真跡、古香樓藏寶



Attributed to Wen Zhengming

RECLUSE AMONG PINES AND BAMBOOS

ink and color on silk, hanging scroll

signed *Zhengming*, with two seals of the artist, *wen zheng ming yin, heng shan*

With two collectors' seals of the Chew family, *yun meng wu zhong ying cang, liao dong qiu yong he cang*

128.5 by 58.8 cm. 50 6/8 by 23 1/8 in.

Artist's inscription:

With new bamboo leaves and mulberry fences, the quiet and spacious studio is lit by the rising sun. During the long afternoon I recite poems as cicadas sing in the trees. As candles burn down into the night, fireflies enter my curtains. Relaxed by the northern window, I am like a person from the time of Emperor Xi. This is all because I am accustomed to the pleasure of reading. The pleasure of reading is an endless pleasure; I hold my zither to play a tune in the summer wind.

\$ 30,000-50,000

文徵明（款） 夏山高隱

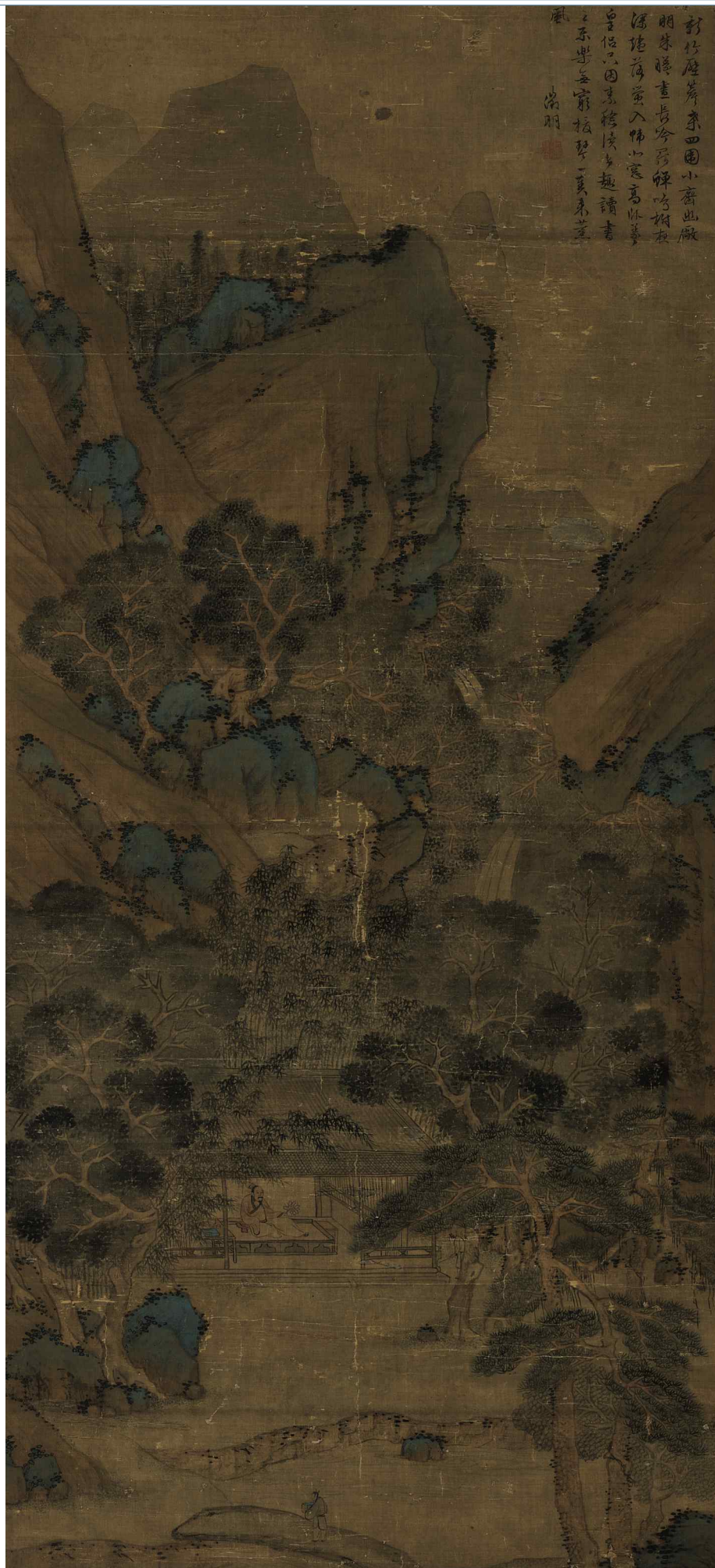
設色絹本 立軸

款識：

新竹壓簷桑四圍，小齋幽敞明朱曦。晝長吟罷蟬鳴樹，夜深燼落螢入幃。北窗高臥羲皇侶，只因素稔讀書趣。讀書之樂樂無窮，援琴一奏來薰風。徵明。鈐印：文徵明印、衡山

邱氏家族鑒藏印：

雲夢吳忠嫻藏、遼東邱永和藏





Attributed to Dong Qichang

AFTER SUMMER RAIN

ink on silk, hanging scroll

signed *Xuanzai*, with one seal of the artist, *dong qi chang yin*

Inscriptions on mounting border by Yingbao (Qing dynasty), signed *Mengchan xueren*, with one seal, *ying bao zhi yin*; Yurui (1771-1838), signed *Siyuan*, with two seals, *si yuan shi yin*, *yu ru zhi zhang*; Mo Zhanlu (1743-1813), signed *Yunting Mo Zhanlu*, with one seal, *zi teng xuan*; and one unidentified

With three collectors' seals of the Chew family, *liao dong qiu yong he cang*, *yun meng wu zhong ying cang*, *qiu fu lun cang*

126.8 by 52.6 cm. 50 by 20⁵/₈ in.

Artist's inscription:

Fifth month, summer. The sky just cleared after rain. The winds were biting cold. By chance I had raw silk on my desk and attempted this painting. Originally I had intended to imitate the Mi-family landscape, but now it again resembled Juran's brush idea. Because I have both scrolls in my collection, my mental pictures of them are at the tip of my brush.

\$ 15,000-25,000

董其昌（款） 夏山雨霽

水墨絹本 立軸

款識：

夏五月，天雨初霽，涼風襲人。偶有生絹在案頭，試為此圖。本擬米家山，已復似巨然筆意，則余家藏二卷，想象之圖在筆端矣。玄宰。鈐印：董其昌印

題裱邊：

（瑛寶）香光手筆與人殊，巨眼獨行調格孤。潑墨幾曾學漫士，還從北苑下功夫。夢禪學人。鈐印：瑛寶之印

（鄒□秦）□墅濕雲飛不盡，□客川色半含烟。猶餘北苑瀟湘意，寫入吳淞畫裏禪。鈐印：鄒□秦印

（裕瑞）興來揮灑見天工，濕翠晴煙望杳濛。蒼狗白雲隨幻化，數行仍是董思翁。思元。鈐印：思元氏印、裕瑞之章

（莫瞻菴）霖雨春卿意，江湖墨浪痕。時平山色潤，皴重樹煙昏。北苑留家法，南天憶里門。水雲□隔代，九友感梅村。韻亭莫瞻菴。鈐印：紫藤軒

邱氏家族鑒藏印：

遼東邱永和藏、雲夢吳忠嫻藏、邱扶輪藏畫





Attributed to Kuncan (Shixi)

AUTUMN LANDSCAPE

ink on paper, hanging scroll

signed *Dianzhu daoren*, dated *xinchou*, the eighth lunar month, with three seals of the artist, *jie qiu, shi xi, ren ru xian ren*

With three collectors' seals of the Chew family, *qiu yong he jian shang zhang, wu zhong ying yin, qiu fu lun cang*

with one collector's seal of Zhang Daqian (1899-1983), *zhang yuan zhi yin*, and one collector's seal of Li Lincan (1913-1999), *li zhuang jiu ren*

154.5 by 68.6 cm. 60% by 27 in.

Artist's inscription:

Beyond the divine abode is Mount Dan. Fifteen miles away is Qingtan Bay. Beneath the swirling green waves are shimmering fish. Across the topography the water flows resonantly and slowly. By turns the rocks resemble sheep and boars. From a distance Mount Dan is all purple. The Peak of Heavenly Citadel is shielded by rocky cliffs, which stand tall and precipitous around it. Giant evergreens cluster together as forests. The rapids sound as they clash urgently. A hundred strays of light recall cut gold and inlaid jade. Pine trees enshroud the distant hut in their shade.

\$ 30,000-50,000

髡殘 (款) 秋山僊源

設色紙本 立軸

款識：

僊源之外近丹山，一十五里清潭灣。綠波滌洄浮錦鱗，水穿地涕響潺湲。石能化羊亦化豕，丹山一望色皆紫。天都保障石關巒，面對天都峯矗矗。巨樅成林大數圍，急礮爭鳴聲太蹙。斷金嵌玉百道光，喬松翳翳覆遠屋。

辛丑八月寫於借雲關中，幽栖電住道人。

鈐印：介丘、石谿、忍辱仙人

邱氏家族鑒藏印：

邱永和鑒賞章、吳忠娛印、邱扶輪藏

鑒藏印：

(張大千) 張爰之印

(李霖燦) 李莊舊人

In his 20's, Zhang Daqian traded his forgery of a Shitao painting for an authentic Shitao album belonging to Huang Binhong. In his 30's, he created an ersatz *Sleeping Gibbon* attributed to Liang Kai (now at the Honolulu Academy of Art), which Wu Hufan regarded as a great treasure. Later, Zhang's forgery of a Juran landscape painting, *Dense Forests and Layered Peaks*, was acquired by the British Museum as an authentic antique. Having managed to fool or confuse so many world-class connoisseurs, Zhang Daqian was renowned as a forger as well as a painter.

The book *Chang Dai-chien in California* records that there was at one time a painting entitled *Listening* that bore a signature of the Yuan dynasty master Zhao Yong at the Chews' China Art Center. The book does not call this a forgery directly but says that "this work is actually a sort of self-portrait of Chang Dai-chien in characteristic beard and robes, and the rustling trees and other details are characteristic of his work."^[1] Thomas Chew acquired *Listening* from Zhang Daqian, and the author of the book must have consulted him to be so certain. Perhaps Zhang had told Chew that he created the painting in his youth. In any case, neither the painting proper nor the inscription bears a resemblance to any known work by Zhao Yong or Zhao Mengfu.

Aside from this painting signed as Zhao Yong, the China Art Center collection also contained the landscapes bearing the signatures of Kuncan, Shitao, and Wu Zhen presently on offer (i.e. the present work and lots 1117 and 1118). Being a close friend of Zhang Daqian, Thomas Chew left no suggestion that they were painted by him. But based on what we know about Zhang's forgeries and close observation of the three works, we may make some conjectures.

Zhang Daqian's forgeries can be divided into three types. The first combines elements of two or more paintings by the same artist. *Dense Forests and Layered Mountains*, for example, combines passages from Juran's *Seeking the Dao in the Autumn Mountain* (National Palace Museum, Taipei) and *Myriad Ravines with Wind in the Pines* (Shanghai Museum). The second type is based on single extant works. *Sleeping Gibbon* is based on a painting attributed to the Song dynasty painter Muxi, *Sleeping Gibbon on a Rock* (Fukuoka Art Museum), and *Emperor Xuanzong Enjoying a Cool Breeze* is a direct copy of Hashimoto Kansetsu's *Song of Unending Sorrow* (Kyoto Municipal Museum of Art). The third type involves original creation based on textual records of an artist's style or extant paintings. Examples are *Through Ancient Eyes* (Metropolitan Museum of Art) signed as Shitao and the aforementioned *Listening*, signed as Zhao Yong.

The inscriptions, signature, and date on lot 1116 signed as Kuncan have all been copied from Kuncan's *Immortals' Abode* at the Palace Museum in Beijing, while the composition, and especially the distant mountains, somewhat resembles *Hermitage in the Mountains* in the Shanghai Museum. The middle and foreground recall the styles of Dong Yuan and Juran. This painting exhibits many traces of Zhang Daqian's style. The most obvious is the final two characters *yanwu* in the inscribed poem, which fit squarely into Zhang's personal style. He begins the inscription in Kuncan's calligraphic style, but as he proceeds he unconsciously and gradually defaults to his own. In the date and the signature, he restrains himself and reverts back to Kuncan's style. The texture strokes and the use of blues and ochres, which make the mountains appear lush and articulate the boulders, resemble works that Zhang painted on Mount Qingcheng in the 1940's, including *Wei River and Village of the Elderly*. Moreover, the orderly composition of the present landscape is devoid of Kuncan's wild, untrammelled brushwork.

Scenery of Chao River (lot 1117) is based on an original Shitao painting at the Tianjin Art Museum, and is identical to it in composition, inscription texts, and calligraphic and painting styles. However, the colors in the present painting are less saturated, and certain details are more refined, such as the waves in the lake, the rendition of the temple, and the divisions in the foreground fields. Whether a forgery by Zhang Daqian or not, the present painting was clearly created by someone with a profound understanding of Shitao's art and especially his calligraphy. The inscription is self-consistent and as fluidly executed as an authentic work, effortlessly channeling Shitao. There is another hanging scroll *Pausing at his sail on the Chao River* documented in "Zhang Daqian Versus Shitao's Paintings and Calligraphy," in which Zhang imitates the work of Shitao--and only by memory^[2]. As it is not painted through direct copying, a certain amount of details are lost and the naturalistic rendering is weaker, such as the structure of the foreground houses and the distant temple, and the arrangement of trees. However, this work signed by Zhang himself is telling in how comprehensive and precise is his understanding of Shitao's method of painting and composition. It is hard to imagine another person having such a thorough and extraordinarily perceptive insight of Shitao's brushwork. It is also noteworthy that some of the pigment application and the dotting on the mountains resemble the landscape signed as Kuncan (lot 1116).

(Note continues to next page)



石谿渡色山水



Attributed to Shitao (Yuanji)

SCENERY OF CHAO RIVER

ink and color on paper, hanging scroll

signed *Qingxiang Xiazunzhe Yuanji*, with four seals of the artist, *qian you long mian ji, a chang, qing xiang shi tao, zan zhi shi shi sun a chang*

With three collector's seals of Ye Yungu (1775-1832), *ye meng long yin, ye shi feng man lou yin, nan hai ye shi yun gu jia cang*, and one other collector's seal, *zhu chi zhen wan*

153 by 65.8 cm. 60¼ by 26 in.

Artist's inscription:

Over a hundred and eight miles in Chao Lake, a hundred and eight kinds of sorrow. The traveler who has come has not traveled with a light heart. The endless mountains form a row of blue shadows. As the roaring waves arise they resemble white hair. For now I step upon clouds to ascend the Phoenix Terrace. Listlessly I seek unfiltered wine and an immortal's boat. To leave or stay in life is a matter of destiny. I can only trust that the gods will keep the good journeyers around.

Amidst the waves I spy the craggy windswept cliffs. How monumental is the Phoenix Terrace decked in jade! It is suspended in mid-air amidst flying clouds, surrounded by the sounds of passing boats and the cries of arriving geese. The sinking of the ground beneath Chao Lake happened during the Chiwu period. The four rivers filled it and continue to flood it even now. For days the east wind has kept us at the sandy bank. With no way to go, the travelers are forced to mill about.

Two poems on "Stayed by wind at Zhongmiao during the ascent to the Phoenix Terrace"

The east wind has kept me on the edge of Chao Lake, where boats are anchored in tens and fives. Farming families live on White Geese Bank. The night wind sends the fragrance of lotuses towards the fields. Through the clear water and verdant moss one can count the fish. In the famous place of Jinsha, what year is it now? The upstanding host is kind to his guest, insisting on entering the water to harvest the lotus. He tells the guest to pay him with a poem for a flower: "I only love poetry and do not love money." He harvests a lotus that has not fully blossomed; the single flower is forlorn and pitiable. I now believe in the paradise beyond the grotto, increasingly immersed in my fantasy as I enjoy the flower. Day after day it seems about to blossom but does not blossom. I record these memories in front of it.

Lodging at Jinsha River at night, I received a white lotus as a gift from the local farmer, who allowed my boat to anchor there for days without trouble. He refused my attempt to pay him money and asked for a poem instead.

Traveling lightly with a staff and a hat, I am pleased not to have a home. Bidding my friend farewell, I turn towards the shining lake. In my study of Buddhism I have never stayed at one place. My home is in nature, continually changing. In the summer of *yihai*, Grand Chancellor Li Rongzhai and Governor Zhang Jianyang greeted me in Hebei and wanted to host me at Daoxianglou, where Master Zhili had stayed. By nature I do not like receiving favors, and I thanked them and left. I composed these poems passing through Chao Lake, where I was detained by wind for some five or seven days. Here I have shared them with brother Zhang Jianyang and memorialized an episode from my lifetime of travel.

\$ 30,000-50,000

石濤（款）巢湖圖

設色紙本 立軸

款識：

百八巢湖百八愁，遊人至此不輕游。無邊山色排青影，一派濤聲捲白頭。且蹈浮雲登鳳閣，慢尋濁酒問仙舟。人生去住皆由定，始信神將好客留。

波中遙望鳳崔嵬，鳳閣瑯琳臺壯哉。樓在半空雲在壑，檐聲如過雁聲來。巢湖地陷赤烏事，四邑水滿至今災。幾日東風泊沙渚，途窮對客強徘徊。《中廟阻風登閣二首》東風阻我巢湖邊，十裡五裡一泊船。湖頭人家白鵝岸，晚風香送荷荳田。水清苔碧魚可數，金沙名地是何年。主人愛客高且賢，下水採荷意頗堅。謂客有荅以詩贈，吾只愛詩不愛錢。採荷偏採未開全，一枝菡萏最堪憐。始信壺中別有天，插荅相向情更顛。欲開不開日復日，記程好事花當前。晚泊金沙河，田家以白菡萏一枝相送之，舟中數日不謝。與錢不受，索以詩贈。

且喜無家杖笠輕，別君回首片湖明。從來學道都非住，住處天然未可成。

乙亥夏月，合肥李容齋相國、與太守張見陽兩先生相招予，以昔時芝麓先生稻香樓施予為掛笠處。予性懶不能受，相謝而歸。過巢湖，阻風五、七日作此。今與張見陽道兄存□，以記予生平遊覽之一云。清湘瞎尊者原濟。鈐印：前有龍眠濟、阿長、清湘石濤、讚之十世孫阿長

鑒藏印：

（葉雲谷）葉夢龍印、葉氏風滿樓印、南海葉氏雲谷家藏
竹癡珍玩

(Note continued from the previous page)

Fisherman (lot 1118), though bearing Wu Zhen's signature, does not resemble any known painting by him. In brushwork, composition, and inscription, it is in fact different from any Wu Zhen paintings recorded in the *Illustrated Catalogue of Selected Works of Ancient Chinese Painting and Calligraphy*. This might be one of Zhang Daqian's imaginative forgeries, like the previously mentioned *Listening* signed as Zhao Yong.

The seal impressions on Zhang Daqian's forged antique paintings are noteworthy. The exhibition catalogue *Challenging the Past: the Paintings of Chang Dai-chien* mentions that Zhang owned at least 970 forged seals, the majority of which were attributed to Ming and Qing dynasty collectors. For example, he had over a hundred forged Xiang Yuanbian seals.^[3] During his time, forgers had mastered the method of reproducing a seal by photographing it and etching it on a zinc plate. This method produced near-identical copies, but they can still be detected upon close observation because the metal takes on seal paste and impress on paper differently than soft stones (from which most Ming and Qing seals were made). In the three paintings in question, the impressions of the artist seals show unnatural white spots, an awkward flatness, and unusually bright tonality. The Bada Shanren eleven-leaf *Album of Flowers, Birds, Insects, and Fish* and its Zhang Daqian-forged counterpart, extremely similar and both in the Freer-Sackler Galleries in Washington, D.C., provide a useful reference. Zhang's brushwork is more fluid and at times even overly sweet, whereas the brushwork in Bada's original is more hesitant and conscientious (in a good way). Zhang's seal impressions on the calligraphic leaves are more orderly than Bada's. Most importantly, the former impressions have the same unnaturalness and awkwardness as evidenced in the previous three paintings.

There are many theories surrounding the motivations behind Zhang Daqian's forgeries, but in any case it is clear that they evolved in observable stages. Most remarkably, Zhang devoted himself to the study of classical paintings. From brushwork to color to composition, from prose and poetic inscription to signature, from paper and seals to mounting, everything he did adhered to traditional standards. How else could he escape detection by so many experts? The Chinese painting tradition emphasized innovation through copying past masters. In all his works, Zhang Daqian connected past and present. Was his playfulness not a bridge between us and the ancients?

[1] *Chang Dai-chien in California*, Fine Arts Center, San Francisco State University, 1999, pp. 114, 115

[2] He Gongshang, *Zhang Daqian Versus Shitao*, Taipei: Art Book Co., Ltd., 2016, p.65

[3] Shen C. Y. Fu, *Challenging the Past: The Paintings of Chang Dai-chien*, Arthur M. Sackler Gallery, Washington, D. C., 1991, p. 38



Attributed to Wu Zhen

FISHERMAN

ink on paper, hanging scroll

signed *Meihua daoren*, dated the third year of Zhiyuan reign, the second lunar month, with two seals of the artist, *mei hua an, jia xing wu zhen zhong gui shu hua ji*

With two collectors' seals, *mei ju shi*, one illegible
159.5 by 71.5 cm. 62¾ by 28½ in.

\$ 30,000-50,000

張大千先生二十幾歲時使用自己所製石濤卷換得黃賓虹處之真石濤冊，三十幾歲時作梁楷《睡猿圖》軸（現存檀香山亞洲藝術學院）讓吳湖帆納為至寶，之後其造巨然《茂林疊嶂》軸又被大英博物館當做古畫納入館藏。一時間，許多東西方巨眼高手入其彀中，大千先生偽古之技可以說是與其繪畫名氣一樣寰宇名揚。

《張大千在加州》一書中記載邱氏之中國藝術中心曾藏有一件趙雍（款）《聽松圖》軸，雖未言明這件是大千偽造，但卻點出「此畫是張大千的某種自畫像，畫中人物有著他象征性的鬚鬚長袍，還有透露出大千畫作種種特征的古樹等。」^[1]此件作品是邱氏直接得自大千，作者必然是先向邱氏請教過方可如此肯定，或許大千當年已告知邱氏此畫是自己年輕時所為也未可知。只從作品本身看，此《聽松圖》與目前所見之各博物館藏趙雍（甚至趙孟頫）作品都並無任何相似之處，款識亦全然不似。

除了展覽過的這件趙雍（款）之外，中國藝術中心還有本輯所推出髡殘（款）、石濤（款）及吳鎮（款）作品各一件，即本拍品及1117和1118號拍品。邱氏與大千交情匪淺，是以並未留下任何證據說這些為大千先生所造。但是從目前所總結的大千先生偽古方式及三件作品本身所透露的信息，我們是否可以做出一些推斷呢？

大千先生偽古之作大概可分三種：集合一個藝術家兩件或多件作品中不同元素成為一件者，如《茂林疊嶂》軸是將巨然《秋山問道》軸（現藏台北故宮）與《萬壑松風》軸（現藏上海博物館）融為一幅；有本可依者，例如《睡猿圖》軸來自傳為牧溪的《岩上睡猿》軸（現藏福岡藝術博物館），《明皇納涼圖》卷則是直接照搬橋本關雪的《長恨歌》軸（現藏京都市美術館）；再有根據畫史所記載的藝術家風格或某件作品進行再創造者，如仿石濤之《自云荊關一隻眼》軸

吳鎮（款）漁父圖

水墨紙本 立軸

款識：

至元三年二月，梅花道人戲作漁父圖。鈐印：樸花齋、嘉興吳鎮仲圭書畫記

鑒藏印：

味居士、張□印信

（現藏大都會藝術博物館）及上述趙雍（款）《聽琴圖》。

第1116號拍品髡殘（款）《秋山隱源》軸中，詩文、落款及年份全部照搬北京故宮博物院所藏髡殘《仙源圖》軸，構圖略似上海博物館藏《蒼山結茅圖》軸，高遠之山體猶似，中景及近景則參有董、巨山水遺意。這件作品所透漏的大千氣息比較多，最顯著者乃題詩最末之「遠屋」二字。題詩一開始還有石谿用筆結字，但後來越寫越順手，風格在不經意間變化，至最末二字則活脫脫是大千先生在寫自己的書法。停筆著墨另起一行寫年份及款識又稍加收斂，復歸殘道人筆。畫作中的皴擦及花青與赭石色的運用讓山體郁郁蔥蔥、土石分明，此種畫法可以參考大千四十年代以故鄉蜀地青城山入畫的一些作品，如《味江》軸、《老人邨》軸等，且此作構圖錯落有致，並非髡殘那種純粹的粗頭亂服。

第1117號拍品石濤（款）《巢湖圖》軸之原作現藏天津博物館。此拍品與館藏原作從構圖到題識之內容、字體及章法完全一致。此本惟有顏色不似館藏本之醇和，但在細節處反而交代的還更好，比如中景巢湖水之波紋、中廟之造型，及近景處菜畦隴畝之分割等。細觀此拍品，無論是否大千先生所造，偽者對石濤作品尤其是石濤書法的理解可謂是深入骨髓，通篇題識氣息順暢，筆畫流轉自然，宛若是自願自在的創作，一下筆就有大濤子在其中。另有張大千背臨《大濤子巢湖維舟圖》軸見諸《張大千VS石濤書畫》一書^[2]。因為是背臨，所以難免丟失一些細節或失真，如樹的安排與中廟及近景房屋造型等。但是通過這件大千先生署名本款作品我們可以看出他對石濤原作總體構圖把握之精準，繪畫方法掌握之完備，以及對石濤筆法研究之透徹，當世可說無二。值得點出的是，第1117號拍品部分山體的設色方式及苔點略似第1116號髡殘（款）。第1118號拍品吳鎮（款）《漁父圖》軸，並未發現與之相

類似的其他吳鎮作品。再細看這件作品，只有吳鎮之名，卻無吳鎮之實，從用筆到構圖再到款識與《中國古代書畫圖目》中所載之所有吳鎮作品並無太多相似之處。與前述趙雍（款）當屬同一類型的臆造之作。

大千先生所造之古畫中還有印章一點值得關注。《血戰古人——張大千回顧》展覽圖錄中提到張大千最終約偽造至少970方印，其中以明清鑿藏家印為最多，如偽項元汴印即有百方之多。^[3]由於大千先生時代通過照相蝕刻鋅板造印技術已經成熟，偽印印文與標準印鑿幾乎無差。但或許是因為鋅板是金屬，與明清時代多用的石印材質不同，印章與紙張表面的接觸也就不一樣，是以加上印泥後在紙上所反映的紋理也與石質印章有差異。細觀此三件作品的藝術家鈐印印文表面就都有不自然顆粒狀白點及非常死板的大面積印泥，且印泥顏色鮮艷異常。華盛頓弗里爾美術館藏有八大山人《花鳥魚蟲》十一開冊及張大千偽本可資參考，兩本相似度極高。大千本用筆更為順滑，有「流光悅人」之態，反觀八大原作，相比來說則略帶艱澀之感。大千本對題之印鑿反而較八大原作更為整齊劃一，最重要的是印文紋理也有本輯三件作品中所觀察到的不自然感。

大千先生偽古的原因眾說紛紜，自有其階段性，無需置評。但最值得欽佩的是他對古人畫作的深入研究，從用筆用色到構圖，從文章題詩到款識，從紙張印章到裝裱，無不合古人規矩，否則怎能掩過眾多專家如炬之目。中國書畫一直強調臨古再創新，大千先生自己本身的作品就是連接古今，這些遊戲世間之作可否也算是在某種程度上搭建了我們與古人之間的橋樑呢？

^[1] 《張大千在加州》，舊金山州立大學藝術中心，1999年，第114、115頁

^[2] 何恭上，張大千VS石濤，台北：藝術圖書公司，2016年，第65頁

^[3] 傅申，《血戰古人——張大千回顧展》，華盛頓哥倫比亞特區沙可樂藝術館，1991年，第38頁





Zhang Ling (Active 1470-1510)

SCHOLAR GAZING AT FARMLANDS FROM A PAVILION

ink and color on paper, hanging scroll

signed *Zhang Ling*, with one seal of the artist, *zhang ling*

Inscription on mounting border by Zhuang Yan (1899-1980), signed *Liuyiweng Yan*, dated *dingwei* (1967), winter, with two seals, *liu yi weng, zhuang yan mu ling chang shou*; Jiang Zhaoshen (1925-1996), signed *Jiang Zhaoshen*, dated *dingwei* (1967), winter, with two seals, *jiang zhao shen yin, jiao yuan lang mo*

Titleslip with footnote by Sun Yuhang (1890-1984), signed *Huoshan Sun Yuhang*, dated *guimao* (1963), winter, with one seal, *sun yu hang yi*

With five collectors' seals of the Chew family, *qiu yong he jian shang zhang, qiu yong he yin, wu zhong ying yin, qiu fu lun yin, qiu fu lun cang hua* with one collector's seal of Na Zhiliang (1908-1998), *xin ru guo yan*; two collector's seals of Li Lincan (1913-1999), *jiang yin li shi, li zhuang jiu ren*; and two other collector's seals, *bai yan tang cang, zhu shi guan fu ge zhen cang yin*

See e-catalogue for the translation of Zhuang Yan and Jiang Shaoshen's inscriptions, and Sun Yuhang's titleslip

145.7 by 70.4 cm. 57³/₈ by 27³/₄ in.

LITERATURE

The Carmel Pine Cone, March 25, 1971, vol. 57, no. 12, p. 16

National Palace Museum Quarterly, National Palace Museum, July 1968, issue 1, vol. 3, pp. 6, 47, pl. XI

Artist's inscription:

The sowing horses cackle in the dewy dawn. Soaring like great birds, the carts make drum-like sounds.

The master leans against the railing, keenly keeping watch.

Painstakingly working are us farmers.

Zhang Ling, *zi Mengjun*, was a native of Wu (present-day Suzhou, Jiangsu). According to Wang Luzhi's *Wuzhong gushi ji*, Wang Zhideng's *Wujun danqing zhi*, and other historical records, Zhang Ling was a childhood friend of Tang Yin, and many stories about the pair circulated, as Zhuang Yan and Jiang Zhaoshen noted in their inscriptions on the mounting. *Wujun danqing zhi* suggests that Zhang Ling passed away even before Tang Yin, which explains why so few examples of his poetry and prose have survived, and even fewer paintings. John Ferguson in *Lidai zhulu huamu* records a total of eight paintings by Zhang Ling, including *Summoning Immortals* in the Palace Museum in Beijing. There is another *Weaver Girl* in the Shanghai Museum, and three folding fans and one fan leaf painting in the National Palace Museum in

Taipei. It is unclear whether the "piece in the Qing court collection" mentioned by Zhuang Yan is one of the latter four.

Although little direct information about Zhang Ling has survived, records since the Ming dynasty agree on his close relationship with Tang Yin. The two also evidently had similar styles in painting and calligraphy. In the article "Considering Tang Yin's poetry, calligraphy, and painting in the context of his biography," Jiang Zhaoshen notes that Zhang and Tang were bosom friends, "both unbridled wild horses"^[1]. Jiang also points out that the only Zhang Ling painting he has seen is *Watching the Farmers* in the Chew Family Collection, and notes that this painting has much in common with Tang Yin's *Forests and Valleys in Late Spring* in the National Palace Museum in Taipei^[2]. Jiang also cites Wang Zhideng's opinion that Zhang Ling's paintings, compared to Tang Yin's, are noted for their "ink force issuing from his brush." *Scholar Gazing at Farmlands From a Pavilion* resembles the texture strokes in the mountains of Tang Yin's *Mount Kuanglu* in Anhui Museum, and the willow trees in his *Lone Duck at Dusk* in Shanghai Museum. Comparing the current work to Tang Yin's *Farming Instructions* in the Suzhou Museum, the orientation and expansion of the mountains and the mist-shrouded trees in the background, the shallow bank, waterside pavilion, and the scholar seated within in the middle ground, and the rocks and river mouth in the foreground are all highly similar.

^[1] *National Palace Museum Quarterly*, National Palace Museum, July 1968, issue 1, vol. 3, p. 47

^[2] *Ibid.*, pl. XI

\$ 160,000-220,000

張靈 看耕圖

水墨紙本 立軸

款識：

秧馬嘈嘈曉露濃，大鵬車處鼓聲鏗。主人好倚欄干看，辛苦耕耘是我儂。張靈。鈐印：張靈

題裱邊：

(莊嚴) 尤侗《明史擬藁》記張靈事，云「張靈，字夢晉，家貧嗜酒亡所得。唐寅嘗晨詣之，臥未起，呼之。靈作色曰『乃公正酣遽醒之，若豈能醉我者？』」又云「靈亦能畫人物，間作山水。斬然絕塵，惟掩其醉溲之，莫可購取。」余平生所見晉畫惟清大內一幀，尺幅視此稍小，精警亦遜。今獲觀此，眼為之明，神為之王，書名以志不忘。丁未(1967)冬，六一翁，嚴。鈐印：六一翁、莊嚴慕陵長壽

(江兆申) 張夢晉為枝指生高弟，與唐六如取為友契，六如未領解。鄞人方誌督學蘇州，惡人為古文辭。察知寅，欲中傷之。夢晉挹鬱不自遣，六如慰之曰「子未為所知，何愁之甚？」寤晉因云「獨不聞龍王欲斬有尾族，蝦蟇亦哭乎。」余最愛此語，以為性情中人。今觀此作，覺與子畏谿壑相通，幾

有伯氏、叔氏之肖，益可知兩公當日情好之篤也。六如寸縑片楮，今皆為世所珍。而夢晉畫傳世最少，復精好若是，則其可寶也，或猶有甚焉爾。丁未(1967)孟冬，江兆申拜觀後記。鈐印：江兆申印、椒原浪墨

題簽：

明張夢晉《看耕圖》真跡。按：張靈字夢晉，吳人。與唐寅為鄰，極契合。善山水人物，遺跡極少。此其傳世僅有之劇蹟，身價不在宋元(人)下，允宜什襲珍藏。原簽題不知出何人手，爰綴數語以告來者。霍山孫雨航識，癸卯(1963)冬。鈐印：孫雨航印

邱氏家族鑒藏印：

邱永和鑑賞章、邱永和印、吳忠嫻印、邱扶輪印、邱扶輪藏畫

鑒藏印：

(那志良) 心如過眼
(李霖燦) 江陰李氏、李莊舊人
百硯堂藏、朱氏觀復閣珍藏印

出版：

《卡梅爾松果週報》，1971年3月25日，第57卷，第12號，第16頁

《故宮文物季刊》，國立故宮博物院，1968年7月，第1期，第3卷，第陸頁，圖版壹壹

張靈，字夢晉，吳郡(今江蘇蘇州)人。黃魯直《吳中故實記》、王穉登《吳郡丹青志》等書皆記載其與唐寅自小結識，且二人之間有很多軼事流傳，如莊嚴、江兆申二位先生在裱邊所錄之二則。《吳郡丹青志》又說其「瓊枝早折」，意指是他或許比唐寅還要早便已逝世，所以其流傳的詩文非常少，畫作更是鳳毛麟角。福開森在《歷代著錄畫目》中輯出張靈共有八件作品，包括北京故宮博物院所藏《招仙圖》卷。上海博物館另藏有《織女圖》軸一件。台北故宮博物院藏有張靈三件成扇及一件扇面，不知莊嚴先生所說之「清大內一幀」是否此四件之一。雖然關於張靈的第一手資料不多，但是自明朝以來，大家一致的說法就是張靈與唐寅關係密切，是以其二人繪畫及書法風格也相當接近。江兆申先生曾發表文章《從唐寅的際遇來看他的詩書畫》，文中說張、唐二人相處最融洽，「同樣不受羈絆的像一頭沒籠頭的野馬」^[1]，文中亦指出其本人目前為止張靈畫作只見舊金山邱永和先生所藏《看耕圖》(即本拍品)一件，並覺得此件與台北故宮所藏唐寅《暮春林壑》軸相似處很多，且引用王穉登所言張靈畫作較唐寅畫作之特色是「筆墨墨勁」。^[2]試對比《看耕圖》與安徽省博物館所藏唐寅《匡廬圖》軸的山石皴法，與上海博物館所藏唐寅《落霞孤鶩圖》軸的柳樹畫法，皆相似。最後再看蘇州博物館所藏的《農訓圖》軸，不管從遠景的山體走向、被煙雲遮住的樹叢，中景的淺渚、臨水亭台及中間坐著的高士，近景的窠石與水口，與此件《看耕圖》可以說是殊途同歸。

^[1] 《故宮季刊》，國立故宮博物院，1968年7月，第1期，第3卷，第47頁

^[2] 同上，圖版11

秋馬嚼之曉露濃大鵬車處鼓琴之主人好倚
欄干看弄若耕耘是我僕張靈



元何遜之樹葉記張靈子云張靈字夢晉家貧居同之所將居富貴衣治之取未起呼之靈作老曰乃公心計
遠望之若雲散許我有人靈亦能畫人物也山水新就他塵惟掩其所得之美可購取余平生可見者畫惟
情六尚懷之幅視此情以楊考之逸今獲觀此眼為之明神之王事之意忘不示之今為靈



明張夢晉看耕畜跡

按張靈字夢晉與人之居富貴者極相合蓋山水人物道法少此其
傳世傳習之劇身儂不在宋元下尤宜什察於藏家
人手要細觀於此黃未者實也推而觀於邦冬

張夢晉為枝指生高弟與唐六如取為友契七如東領解郭人方志精學蘇州燕人為
古文辭察知寅款中傷之夢晉抱樹鬱不自遣六如慰之曰子未為所知何愁甚夢晉因云
獨不聞龍王欲斬有尾族撤幕亦哭于余嚴凌以澹以為性情中人分觀此作覽與子畏
裕齋相通後有伯氏妍之肖益可知兩公當日情好之篤也六如寸線片楮今皆為世所珍而
夢晉畫傳世最少後精好若是則其可寶也或猶有甚焉爾丁丑孟冬江北中軒觀後記





Xi Gang 1746-1803

LANDSCAPES

ink on silk, album of twelve leaves

- (1) signed *Hezhusheng Xi Gang*, with one seal of the artist, *xian sheng*
- (2) signed *Tiesheng*, with one seal of the artist, *xian sheng*
- (3) signed *Menglao*, with one seal of the artist, *xi gang*
- (4) signed *Menglao Gang*, with one seal of the artist, *xian sheng*
- (5) signed *Tiesheng*, with one seal of the artist, *xi gang*
- (6) signed *Menglao Gang*, with one seal of the artist, *xi gang*
- (7) with one seal of the artist, *xi gang*
- (8) signed *Tiesheng Gang*, with one seal of the artist, *xi gang*
- (9) signed *Tiesheng*, with one seal of the artist, *xi gang*
- (10) signed *Tiesheng*, with one seal of the artist, *xi gang*
- (11) signed *Mengquan Xi Gang*, with one seal of the artist, *Xian sheng*
- (12) signed *Tiesheng*, with one seal of the artist, *xi gang*

With two collectors' seals of the Chew family, *qiu yong he yin* (6), *wu zhong ying yin* (6)

with one collector's seal of Ma Shouhua (1893-1977), *mu xuan shen ding* (2), two collector's seals of Na Zhiliang (1908-1998), *na zhi liang yin*, *xin ru guo yan* (12), and one other collector's seal, *jing ren shen ding* (2)

Colophons by Wang Zhuangwei (1909-1998), signed *Zhuangwei*, dated *yisi* (1965), autumn, with two seals, *wang zhao tang*, *mu geng zhou shu*, *zhuang wei*, and Jiang Zhaoshen (1925-1996), signed *Jiang Zhaoshen*, dated *yisi* (1965), the seventh lunar month, with two seals, *jiang zhao shen yin*, *jiao yuan lang mo*

Titleslip by Wang Zhuangwei, signed *Zhuangwei*, dated *jisi* (1965), summer, with one seal of the artist, *wu wei*

each 14.8 by 17.5 cm. 5¾ by 6⅞ in. (12)

Wang Zhuangwei's colophon:
Sanmu jushi is known as one of the Four Masters of Xiling for his seal-carving. He was adept at calligraphy and especially accomplished in painting. *Moxiangju huashi* notes that his "landscape paintings are untrammelled and natural, endowed with both bone method and flesh--as people say, 'with both brush and ink.'" This freely painted album is naturally transcendent. The painter says that he is imitating Xiaoguang, but he is not mired in formal likeness, and captures the spirit and intent of the original completely. Executed at leisure for his own pleasure, this album is superior to works that are painted in belabored manner. It was formerly in Shuangxi laoren's collection. Having had the chance to view it, I have written these few words.

Jiang Zhaoshen's colophon:
Mengquan waishi was my fellow townsman from Shexian but lived in Qiantang, where he met the Xiling group. In the past in Hangzhou, I saw his brush traces in the various temples on the twin peaks. His works are alike archaic and pure, without any trace of artfulness. This was probably because he traced his lineage from Dong Sibai to Huang Yifeng [Huang Gongwang], and then devoted himself to understanding the secrets of the Yuan masters. These twelve leaves were painted after various Song and Yuan masters. Painted purely from the mind, they are completely natural and unbelabored, and thus are transcendent and full of resonance. They are quintessential literati paintings. Those who attend to intentional brushwork are far from aesthetic refinement!

\$ 20,000-40,000

奚岡 山水

水墨絹本 十二開冊

款識：

- (一) 叢浦亂石間，水急魚難罩。欲去尚殘陽，幽思供吟嘯。霍渚生奚岡。鈐印：銑生
- (二) 擬趙彝齋筆意，鐵生。鈐印：銑生
- (三) 松壑高峻。蒙老。鈐印：奚岡
- (四) 空山萬株木，靄靄秋多晦。屋在白雲中，人歸白雲外。蒙老岡。鈐印：銑生
- (五) 擬思翁小景。鐵生。鈐印：奚岡。
- (六) 渺渺臨風思美人，荻花楓葉帶離聲。夜深吹笛移船去，三十六灣秋月明。蒙老岡。鈐印：奚岡
- (七) 鈐印：奚岡
- (八) 淺水平沙凍鴨眠，秋聲吹過石橋邊。尋君兼得尋詩興，野樹紅雲欲雪天。鐵生岡作于冬花庵。鈐印：奚岡。
- (九) 老樹扶疎葉半秋，野亭三面枕寒流。釣船歸去斜陽盡，惟有青山對白鷗。鐵生。鈐印：奚岡。
- (十) 樹涼山意秋，雲淡川光夕。林下不逢人，幽芳共誰摘。鐵生。鈐印：奚岡
- (十一) 轟轟青山帶白雲，石梁雞犬數家村。江空不遣漁郎到，落盡桃花畫掩門。蒙泉奚岡。鈐印：銑生
- (十二) 嵐□□□□，樵□□□□處。綠樹早鶯啼，千峰隱山寺。鐵生。鈐印：奚岡

邱氏家族鑒藏印：

邱永和印（六鈐）、吳忠嫻印（六鈐）

鑒藏印：

- （馬壽華）木軒審定（二鈐）
- （那志良）那志良印、心如過眼（十二鈐）
- 靜仁審定（二鈐）

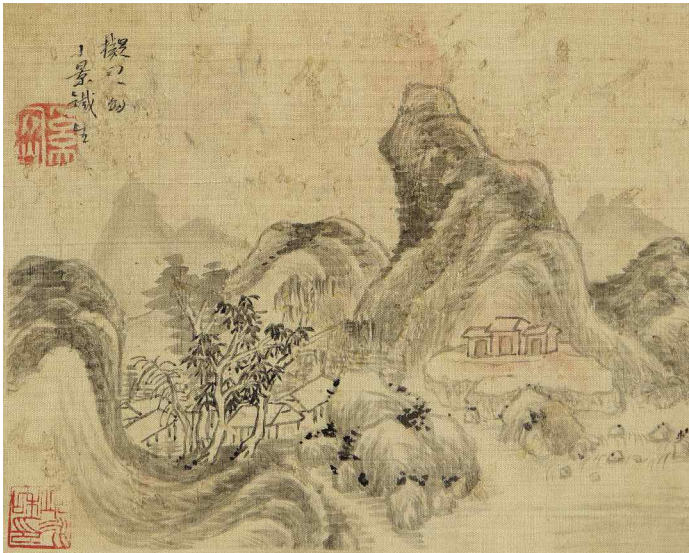
題跋：

（王壯為）散木居士篆刻為西泠四大家之一，善書而畫尤高妙。《墨香居畫識》稱其「山水瀟灑自得，骨法肉氣二者俱備，詢所謂有筆有墨者。」此冊隨意點染，自然超妙。調擬香光，亦不拘拘形似，而神意畢肖，殆其閒居遣興之筆。較之刻意經營者，尤有勝之。舊為雙谿老人所藏，偶獲展觀，畧識數語。乙巳（1965）秋日，壯為於四師齋。鈐印：王昭堂、目耕肘書、壯為

（江兆申）蒙泉外史本吾歎人，僑寓錢唐遂與西泠之次。曩在杭州，於兩峰諸寺猶時觀其遺迹，所作率皆筆墨古澹，盡去圭稜。蓋由董思白而黃一峰，醉心元人閭奧者也。此十二幀雜仿宋元諸家，一意神行，全不著意，故能超脫而富氣韻，是士人畫本色。視刻意之筆遠饒佳趣矣。乙巳孟秋，鄉後學江兆申拜觀并記。鈐印：江兆申印、椒原浪墨

題簽：

奚銑生山水冊。乙巳（1965）夏，壯為。
鈐印：无為









Yun Shouping 1633-1690

LANDSCAPES AFTER SONG AND YUAN
MASTERS

ink on paper, album of eight leaves

(1) signed *Shouping*, inscribed "Pines, cliffs, clouds, and waterfall. Playfully replicating Wang Shuming's brush idea.", with three seals of the artist, *shou ping, zheng shu, nan tian xiao yin*

(2) inscribed "Grotto springs sound as if boiling rocks. Frosted trees thrust into clouds. After Zhao Chengzhi.", with two seals of the artist, *shou ping yin, zheng shu*

(3) signed *Nantian sheng*, inscribed "Zhao Songxue anre Wang Huanghe both painted riverscapes with flowers and fisher-recluses.", with three seals of the artist, *yun shou ping yin, zheng shu, nan tian cao yi*

(4) inscribed "Clouds emerge from mountains and rivers, bringing rain from the sky. After Mi Fuwen's brush idea.", with four seals of the artist, *ji yue yun, zheng shu, shou ping, yuan ke*

(5) inscribed "The islet terminates in the mist. The dense forest obfuscates the moon. Where do the wintry sounds arise? The winds converge in the tall branches. After Li Yingqiu's *Wintery Forest*.", with two seals of the artist, *yuan ke, shou ping zhi yin*

(6) signed *Yunxi Shouping*, inscribed "A dense growth of verdant bamboo by the river in the rain. Cold, frosty leaves in winds arising above the trees.", with four seals of the artist, *nan tian xiao yin, zheng shu, nan tian cao yi, shou ping*

(7) inscribed "Imitating the painting manner of Lu Tianyou of the Yuan dynasty, inspired by the untrammelled character of Ni Youxia.", with two seals of the artist, *shou ping zhi yin, dong yuan wai shi*

(8) signed *Dongyuan ke Shouping*, inscribed "Old trees and wintry crows. Cao Yunxi painted this. Here I have reproduced it from memory.", with three seals, *nan tian xiao yin, zheng shu, shou ping zhi yin, nan tian*

Colophons by Zhang Daqian (1899-1983), first one signed *Daqian jushi Yuan*, dated *dingwei* (1967), the fifth lunar month, with four seals, *ding wei, zhang yuan zhi yin, da qian ju shi, da qian wei yin da nian*, second one signed *Yuan*, with one seal, *zhang da qian chang nian da ji you ri li*; Pu Ru (1896-1963), signed *Pu Ru*, with two seals, *sheng xin zhai, pu ru*; Zhuang Yan (1899-1980), dated *yisi*, the third day of the third lunar month (April 4, 1965), with three seals, *meng an, zhuang yan mu lin chang shou, liu yi weng*; Lin Qingni (1914-1970), dated *yisi* (1965), summer, with two seals, *xi he tang, qing ni shu hua*; Huang Junbi (1898-1991), signed *Huang Junbi*, dated *wuxu* (1958), with two seals, *huang jun bi yin, jun weng*

Titlepage by Na Zhiliang (1908-1998), signed *Na Zhiliang*, with two seals, *na zhi liang yin, xin ru*

With two collectors' seals of the Chew family, *qiu yong he jian shang zhang* (8), *qiu fu lun cang hua* (4)

with four other collectors' seals, *mian yang zhang shi shou cang jin shi shu hua zhi zhang, kui yi shou cang, xiang xiang zeng shi zhen cang shu hua, jian xian si qi* (8, one on the back of each painting)

each 27.2 by 33.3 cm. 10³/₄ by 13 in. (8)

LITERATURE

Album of Yun Nantian's Landscapes, China Commerce Co.

Zhang Daqian's colophon:

Shigu's [Wang Hui] painting is excellent for his skill. Yushan's [Wu Li] painting is excellent for his talent. When it comes to having both skill and talent, Nantian is the only one. I have now seen this album, which is compelling with its ethereal beauty, elegant but nonetheless simple and grounded. How can Wang and Wu compare? [Nantian's] calligraphy takes from the brush manner of Chu Henan and the substance of Huang Yuzhang. He is especially outstanding, excellent even among calligraphers and beyond the dreams of his contemporaries. Fifth month of *dingwei* (1967), humbly viewed and inscribed by Daqian jushi Yuan.

Nantian with his magical brush soars like an immortal, leaving divine dewdrops that shine beautifully like bright pearls. Himself of the same class as Xu [Xi] and Huang [Quan], he saved the field [of landscape] for Gengyan [Wang Hui]. People of the past said Nantian regarded his own landscapes as inferior to those of Shigu and thus gave them up in favor of floral subjects. I disagree. [Nantian behaved] just as Master Ouyang said, "Give this man the opportunity to shine." From this we see that painters of the past were honorable in their dealings with others.

Pu Ru's colophon:

Among painters, Qingmi [Ni Zan] and Yunxi [Cao Zhibai] are known in the world for their untrammelled works. During the Ming Dynasty, Shitian [Shen Zhou] and Huating [Dong Qichang] were both their worthy successors. After them, only Yun Nantian, with the imaginary realm of his brush and its ethereal resonances, was in the company of Qingmi and Huating. At the time, Shigu was known throughout the realm for his landscapes. Master Yun allowed him this singular reputation and focused on painting flowers, leaving behind very few landscapes. This album is miraculous. Whoever comes into possession of it should greatly treasure it.

Zhuang Yan's colophon:

Painters during the Ming and Qing dynasties came to value copying above all else, spending their lives imitating appearances and rarely able to exceed masters of the past. Painting declined tremendously because of this. Nonetheless there were many outstanding individuals who, with their own ingenuity, broke free from the limitations of tradition. Nantian, a commoner without a degree, was one of the champions among them. As a youth, Nantian and Shigu both studied landscape painting under Xilu laoren [Wang Shimin]. Thinking that he could not surpass Shigu, Nantian gave it up and pursued bird-and-flower painting. But the intimate landscapes that he painted occasionally are alike excellent. The present album is superb in brushwork and subtly elegant in color. How is it beneath Gengyan's painting?

Lin Qingni's colophon:

Yun Shouping, *hao* Dongyuan caoyi, *bieshu* Yunxi waishi, was skilled at poetry and prose, and his poetry was foremost among the Six Recluses of Piling. He first excelled at landscape painting, in which he strove to revive the past. Then he saw Shigu's work and regarded himself unable to match it. Unwilling to be inferior to him, Yun gave it up and turned to flower painting, adopting Xu Chongsi as his teacher. Still, he painted landscapes from time to time. Here and there, a tree or rock by him has an ethereal magic. The brushwork in this album is especially beautiful and elegant. How could Shigu hope to match it?

Huang Junbi's colophon:

In his flower paintings Nantian mostly uses the boneless method, with lively washes and good control of tonality. He fully expresses the miraculousness of nature, and is truly an expert sketcher from life. In his landscape paintings, he mostly imitated Huangheshan qiao [Wang Meng]. They are transcendent and unparalleled, with a truly otherworldly feeling. He is moreover adept at poetic inscription and calligraphy, and was thus known as the "commoner with three perfections," a moniker that he lived up to.

\$ 240,000-280,000







惲壽平 擬宋元山水

水墨紙本 八開冊

款識：

- (一) 松巖雲瀑圖。戲擬王叔明筆意，壽平。鈐印：壽平、正未、南田小隱
- (二) 洞泉聲沸石，霜樹勢參雲。樵趙承旨。鈐印：壽平印、正未
- (三) 趙松雪、王黃鶴皆作華溪漁隱，南田生因畫西溪釣徒。鈐印：惲壽平印、正未、南田艸衣
- (四) 山川出雲，為天下雨。做米數文筆意。鈐印：寄岳雲、正未、壽平、園客
- (五) 曲渚荒烟斷，深林見月遲。寒聲何處起，風在取高枝。仿李營丘寒林圖。鈐印：園客、壽平之印
- (六) 翠濕密篁溪上雨，霜生涼葉樹頭風。雲溪壽平。鈐印：南田小隱、正未、南田艸衣、壽平

(七) 擬元人陸天游墨法，於倪幼霞逸趣中悟出。鈐印：壽平之印、東園外史
 (八) 古木寒鴉。曹雲西有此本，茲肯臨之。東園客壽平。鈐印：南田小隱、正未、壽平之印、南田

題跋：

(張大千) 石谷畫以工力勝，漁山畫以才氣勝。工力與才氣兼勝者，惟南田一人耳。今觀此冊，清逸襲人，眉宇而復渾樸沉著，豈王、吳所可比肩耶。其書法以褚河南為筆，以黃豫章為體，尤為超卓，在書家中已為上乘，非並世諸賢所能夢見也。丁未（1967）五月，大千居士爰，拜觀謹識。鈐印：丁未、張爰之印、大千居士、大千唯印大年
 南田筆妙挾飛仙，仙露明珠曠世妍。自與徐黃相伯仲，故留餘地付耕煙。昔人謂南田自度山水不能及石谷，乃棄而為花卉。予意不然。正如歐陽公謂焉「讓此子出一頭地」，亦見古人交道之敦厚也。爰再題。鈐印：張大千長年大吉又日利

(溥儒) 畫中清秘、雲西，世語逸品。有明石田、華庭皆能嗣響。自是厥後，惟惲南田筆境逸韻，流溢在清秘、華亭之間。當時石谷以山水名寰宇，惲子讓其獨步，遂擅折枝，而山水罕傳於世。此冊精妙，獲者當襲什藏之也。溥儒題。鈐印：省心齋、溥儒

(莊嚴) 畫至明清，徒尚臨摹。窮年貌寫，鮮逾前人法度，畫壇衰頹於斯為甚。然其間不少傑出人物，自具機杼，不為前人所囿。若南田草衣者，尤為厥中翹楚。南田蚤歲與石谷同受山水筆法於西廬老人。自付不克超越石谷，遂棄學花鳥。然偶作江山小景，無不精妙絕倫。今觀此冊，筆法超逸，敷色淡雅，豈在耕煙下耶。乙巳（1965）上巳日，莊嚴漫識。鈐印：夢盦、莊嚴慕陵長壽、六一翁

(林清寔) 惲壽平號東園草衣，別署雲溪外史。工詩文，韻為毗陵六逸之首。初善山水，力肩復古。及見石谷，自度不能及之。因不恥為其下第二手，故棄而習花卉，以徐崇嗣為師歸。然山水閒亦為之，一樹一石，偶有出塵之妙。此冊用筆尤為雋雅，豈石谷子所能窺及耶。乙巳（1965）夏日，林清寔觀於金山。鈐印：西河堂、清寔書畫

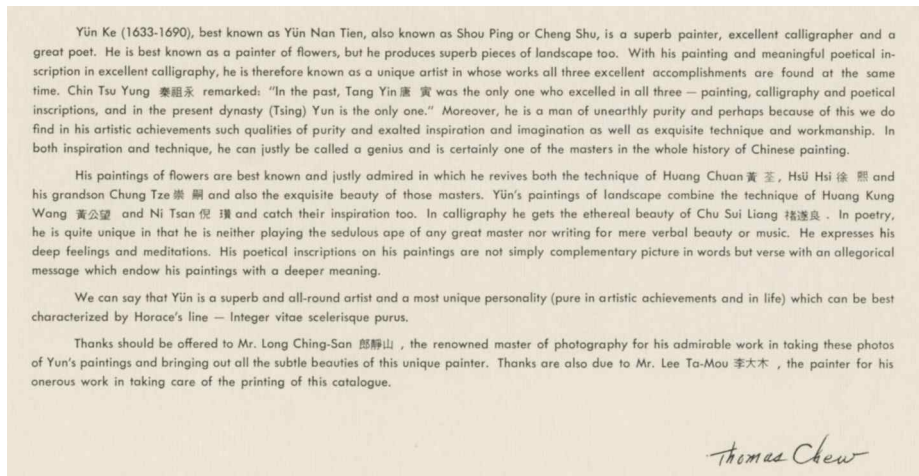
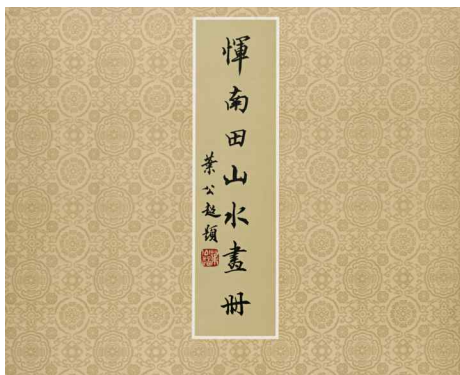
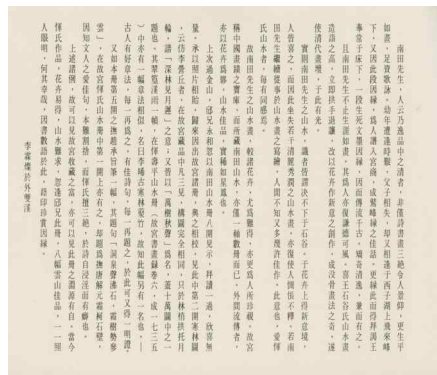
(黃君璧) 南田花卉多用沒骨法，渲染生動，濃淡得宜。曲盡造物之妙，洵為寫生能手。至其所畫山水，多擬黃鶴山樵。超逸雋永，尤稱獨步，真有不食人間煙火之感。而題詠、書法兼工，故世稱艸衣三絕，至不虛也。戊戌（1958）春日識於金門，黃君璧。鈐印：黃君璧印、君翁

題扉頁：
 神韻清逸。那志良。鈐印：那志良印、心如

邱氏家族鑒藏印：
 邱永和鑒賞章（八鈐）、邱扶輪藏畫（四鈐）

鑒藏印：
 沔陽周氏收藏金石書畫之章、揆一攷藏、湘鄉曾氏珍藏書畫、見賢思齊（八鈐、於每開背後）

出版：
 《惲南田山水畫冊》，中商公司



COVER OF PUBLICATION BY CHINA COMMERCE CO.
 中國貿易公司出版書影

禮韻清逸

那志己



石谷画以二石膝渔山画以才氣佳
工乃才氣兼勝者性雨田二年
一觀此册清逸幾入看字而復
渾樸沉着堂上兵兵亦以有耶
其法以褚河南為善以黃豫章
為體不為越古在古中為上乘
或世世語賢所難勝此
丁未五月 那志己 有年親謹識

南田畫必披歷心之露以珠膽世妍
徐黃相伯仲故留餘地何研烟 替人謂南田
自居山水及在卷乃乘乃為中行中品亦然在
識此子也 以此以此入道之致意也 那志己

畫至明法往古修
摹窮年類寫勢逾
若人法之度至壇表款
於斯為云修勢百少
傑出人物自具機杼不為
前人所囿若南田若衣
者尤為屢屢中翹楚而
田者歲占石谷同受山
水筆法在石谷老人自時
不克超越石谷遺意字
花鳥尤何取江山少景

畫中清秘雪西畫清逸品有以
石田子刻畫皆能綉繡自是
願後惟恨南田首境逸約
法遠在清秘畫意間為
特石谷以山水名字亦輝之讓
其獨步遂擅於技而山水罕
傳於世以此無精妙
那志己 清信頌

不精妙絕倫今觀每
筆法超逸敷色
沒雜筆在料版
下耶
乙巳工巳日
那志己

作畫于海東園字衣衣
器于行外史之詩文詞
為賦隸六色之生初善山
水力有復古及見石谷
自度不能及之因不和其
一市之手故畫而習畫亦以
得蒙的而掃於山水百亦
力之一樹一石作之生身之
妙也冊用筆尤為真雅中
不亦不而致觀及也
乙巳年日 林清虎相親於畫

南田花卉多用沒骨法
渲染生動濃淡得宜曲盡
造物之妙洵為寫生能手
至其所畫山水多擬黃
鶴山樵超逸雋永尤稱
獨步真有不食人間烟
火之感而是詠畫法兼工
故世稱神衣之絕不虛
也 戊戌春日識於香門 黃天祥



Ren Yi 1840-1896

FISHERMAN

ink and color on paper, hanging scroll

signed *Shanyin Ren Yi Bonian*, dated *guisi* of the Guangxu reign (1893), the first half of the twelfth lunar month, with a dedication and one seal of the artist, *ren yi yin*

With five collectors' seals of the Chew family, *qiu yong he yin*, *qiu yong he jian shang zhang*, *wu zhong ying yin*, *qiu fu lun yin*, *qiu fu lun cang hua*

101.6 by 51 cm. 40 by 20 in.

\$ 30,000-50,000

任頤 青溪獨釣

設色紙本 立軸

款識：

熾南仁一兄大人雅正。光緒癸巳（1893）嘉平月上浣，山陰任頤伯年甫寫於海上。鈐印：任頤印

鑒藏印：

邱永蘇印、邱永和鑒賞章、吳忠嫻印、邱扶輪印、邱扶輪藏畫





Attributed to Huang Shen

FISHERMAN UNDER A WILLOW TREE

ink and color on paper, hanging scroll

signed *Huang Shen*, with three seals of the artist, *huang shen, ying piao, pi yan shao ren hui*

Titleslip on mounting border by Na Zhiliang (1908-1998), signed *Na Zhiliang*, dated *yisi* (1965), summer, with two seals, *na zhi liang yin, xin ru*

Titleslip with two collector's seals of Cao Zhongying (1929-2011), *zhong ying jian shang, zhong ying cang hua*

With four collectors' seals of the Chew family, *liao dong qiu yong he cang, qiu yong he jian shang zhang, yun meng wu zhong ying cang, qiu fu lun cang hua* with two collector's seals of Cao Zhongying, *zhong ying, zhong ying cang hua*; two other collectors' seals, *hou yan nan, hua xia zhong yuan yin*

116.2 by 23.4 cm. 45¾ by 9¼ in.

Artist's inscription:

Accustomed to the pleasures of rivers and mountains, I ride a boat to visit a mountain villa. Swaying in the waves I forget it is the end of the year, nor do I have the time to lament my impending return. In the morning I wash with the water of Boyang Lake, and in the evening I cook fish caught in it. I raise our cups to the setting moon, whose light illuminates the books that fill my boat. Boating in a lake with my assistant Li Qiao.

\$ 2,000-4,000

黃慎（款）柳谿漁艇

設色紙本 立軸

款識：

慣得江山趣，扁舟便登廬。浪游忘歲晚，何暇嘆歸興。朝盥鄱陽水，暮烹湖口魚。舉杯遲月上，光照半艙書。與門士李喬舟泊湖上。黃慎。鈐印：黃慎、瘦瓢、僻言少人會

裱邊題簽：

黃慎柳谿漁艇。乙巳（1965）夏月，那志良題。鈐印：那志良印、心如

題簽：

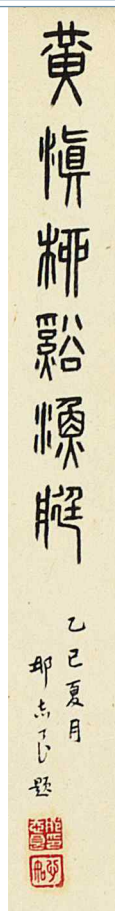
黃慎《漁父圖》。鑒藏印：（曹仲英）仲英鑒賞、仲英藏畫

邱氏家族鑒藏印：

遼東邱永和藏、邱永和鑒賞章、雲夢吳忠娛藏、邱扶輪藏畫

鑒藏印：

（曹仲英）仲英、仲英藏畫
侯雁南、華夏中齋印





Attributed to Jiang Tingxi

CAMELLIA, GARDENIA AND TIGER LILY

ink and color on silk, a pair of framed

signed *Nansha Jiang Tingxi*, with two seals of the artist, *jiang ting xi yin, you jun*

Inscription on painting by Song Luo (Attributed to), signed *Song Luo* and *Shangqiu Song Luo*, and two seals, *song luo* (2)

each 168 by 42.8 cm. 66 $\frac{1}{8}$ by 16 $\frac{3}{4}$ in. (2)

Song Luo's inscription:

Incense burns in the golden duck burner throughout the long summer day. Letting go of my books, I lean against the northern window to enjoy the cool breeze. At night, kingfishers stop on the branches outside. The gardenias have blossomed, infusing the whole garden with their fragrance.

On this winter day I leave my red curtains open. The sounds of rain drops surround the hall of music. The camellias are about to blossom and compete in beauty with the plum flowers. A pair of white-headed birds dwell there throughout the night.

\$ 1,000-2,000

蔣廷錫（款） 山茶梔萱

設色絹本 一對鏡框

款識：

康熙壬辰年仲春月既望，南沙蔣廷錫寫。鈐印：蔣廷錫印、西君

題畫心：

（宋萃款）

（一）金鴨香消夏日長，拋書高臥北窓涼。晚來翠鳥枝頭過，梔子花開滿院香。宋萃題。鈐印：宋萃

（二）冬日紅簾不上鉤，兩聲滴碎管弦樓。山茶舍笑梅爭艷，愁白雙禽一夜頭。商邱宋萃題。鈐印：宋萃





Attributed to Hua Yan

SQUIRRELS ON BAMBOO

ink and color on paper, hanging scroll

signed *Xinluo shanren*, with two seals of the artist, *xin luo shan ren, zhi yin*

With one collector's seal of Sheng Jingxuan (1880-1929), *ji ling zhen cang jin shi shu hua zhi ji*

103.4 by 48.5 cm. 40 $\frac{5}{8}$ by 19 in.

\$ 2,000-4,000

華岳（款）竹梢松嬉

設色紙本 立軸

款識：

新羅山人寫於講聲書社。鈐印：

新羅山人、枝隱

鑒藏印：

（盛景濤）芟齡珍藏金石書畫之記





Wu Yan (Qing Dynasty)

CALLIGRAPHY COUPLET IN CLERICAL SCRIPT

ink on paper, a pair of hanging scrolls

signed *Tongcheng Wu Yan*, with two seals of the artist, *wu yan zhi yin*, *liu shi yi hou zuo zi*

each 149 by 37.3 cm. 58 $\frac{3}{8}$ by 14 $\frac{5}{8}$ in. (2)

Artist's inscription:

Able to conduct the affairs of government with the wisdom of the classics, one should regard autumn fruit as spring flowers.

\$ 1,000-2,000

吳炎 隸書七言聯

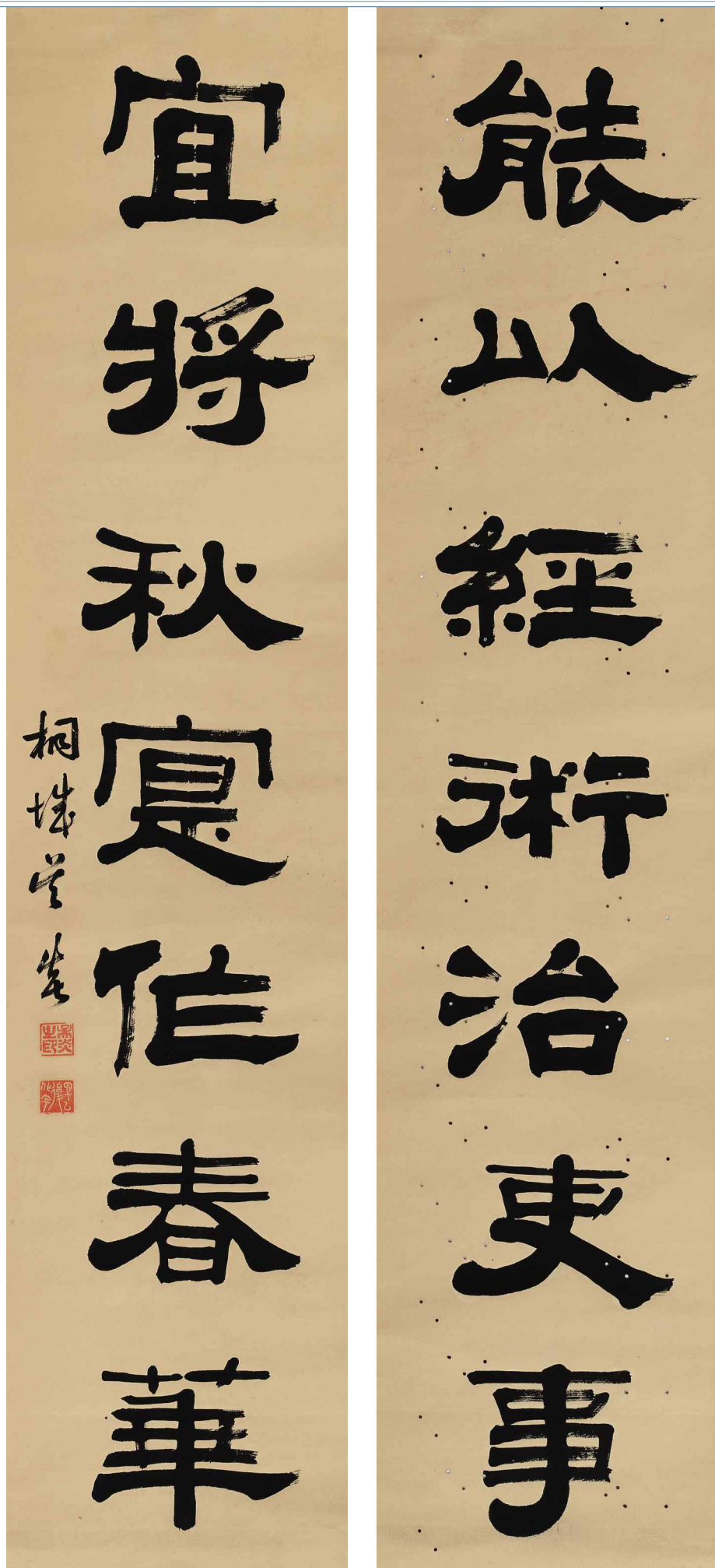
水墨紙本 一對立軸

釋文：

能以經術治吏事，宜將秋實作春華。

款識：

桐城吳炎。鈐印：吳炎之印、六十以後作字





Yongxing 1752-1823

CALLIGRAPHY COUPLET IN RUNNING SCRIPT

ink on paper, a pair of hanging scrolls

signed *Cheng qinwang*, with two seals of the artist,
cheng qin wang, huang shi yi zi

each 149.4 by 36.4 cm. 58 $\frac{5}{8}$ by 14 $\frac{3}{8}$ in. (2)

Artist's inscription:

Yuanfang with his cultivation was superior to a
generation,

Zhongchang with his joy exceeded a hundred years.

\$ 5,000-7,000

永理 行書八言聯

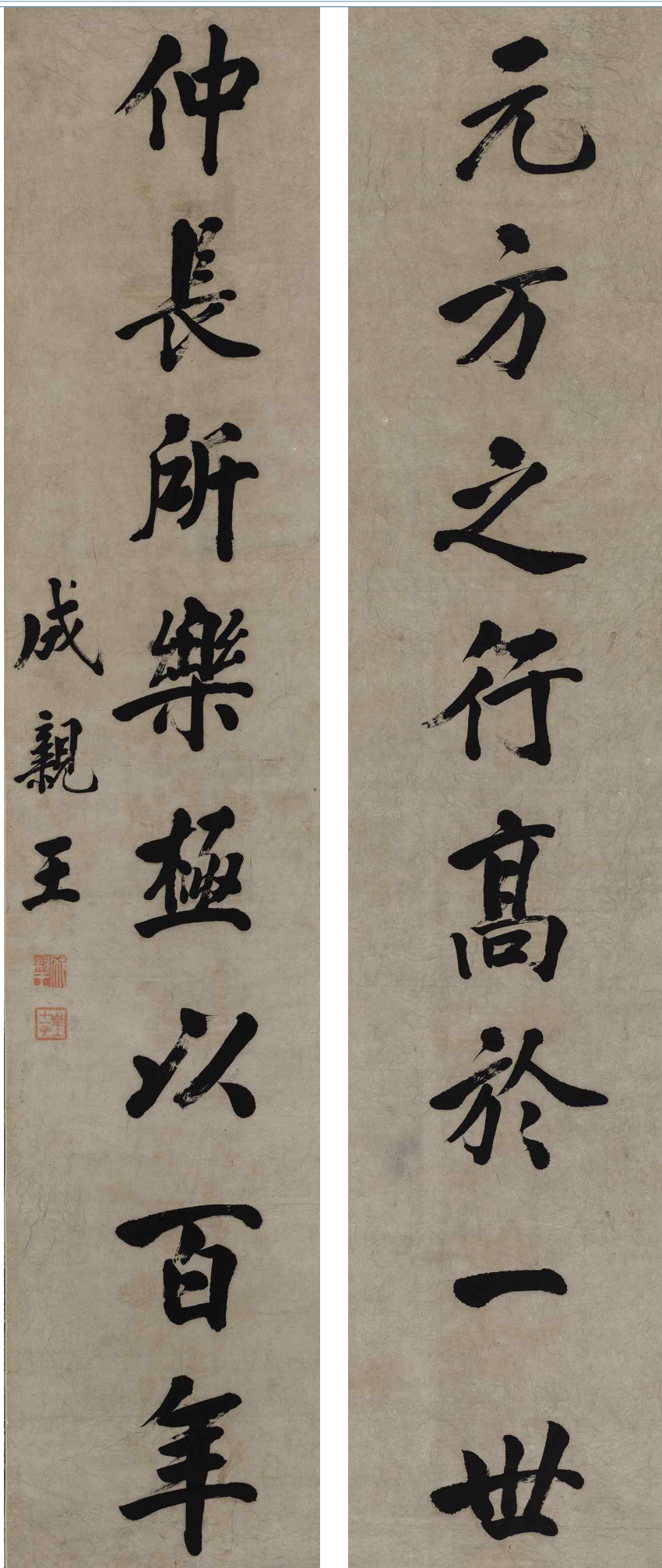
水墨紙本 一對立軸

釋文：

元方之行高於一世，仲長所樂極以百年。

款識：

成親王。鈐印：成親王、皇十一子



Tales of the Bearded One: Zhang Daqian, Sotheby's, and Me by Arnold Chang

When I was a kid growing up in New York City I had three idols: Tom Seaver, pitcher for the N.Y. Mets; Walt Frazier, point guard for the N.Y. Knicks; and Zhang Daqian, the first Chinese painter whose work I had ever seen. As the years went by, my interest in baseball gradually faded, especially after my son outgrew Little League. I still watch the occasional Knicks game on TV, where Walt “Clyde” Frazier is now an announcer (though his cringe-worthy puns are nowhere near as deft as his ball-handling skills once were!), but I no longer follow the team or the sport with the rabid dedication of a true fan.

My interest in Chinese painting, however, has never waned; in fact, it has increased exponentially over the five decades since I saw my first Zhang Daqian exhibition at Hirschl & Adler galleries (Figure 1.) in New York in 1963.^[1] In retrospect, it is clear that viewing that exhibit was the beginning of my life-long involvement with all aspects of Chinese art, and I am sure that I will remain a fan of Zhang Daqian until my dying day. As a 9-year-old I was mesmerized by the splashes of brilliant blue and green pigments that somehow morphed into landscape scenes. I was energized by the drama of seeing powerful black strokes of ink strategically brushed against a stark white paper background, yet I was simultaneously calmed by the subtlety of nuanced gray washes floating across the surface of each scroll. The juxtaposition of jagged angles and curves of the calligraphy spoke to me, even though I could not yet read Chinese. I was hooked!

Zhang Daqian inspired me to explore my identity as an Asian American, learn to speak and read Chinese, and to pursue my interest in art. Although I never had an opportunity to study with Zhang himself, at crucial phases in my life, I was able to learn different aspects of Chinese art from three teachers who were all friends with Daqian. As a teenager I studied calligraphy with Wang Jiyuan. In graduate school I studied art history with the renowned scholar James Cahill at U. C. Berkeley. One of my classmates at Berkeley was Sing Chang, the youngest daughter of Zhang Daqian. After receiving a master's degree in 1978, I moved back to New York and spent the next quarter of a century learning painting and connoisseurship from the painter/connoisseur/collector C. C. Wang. I was fortunate to find employment at Sotheby's (then Sotheby Parke-Bernet) in the Chinese Works of Art department, where C. C. Wang was already serving as a consultant. The market for Chinese paintings was in its infancy and I was ideally placed, with C. C.'s help, to lay the foundation for a stable international auction market for Chinese paintings and calligraphy.

In 1982, I was contacted by a curator of the corporate art collection of Reader's Digest magazine. I was told they had a Chinese painting that they wanted to get rid of because it didn't fit with the rest of their collection,

鬚髯輕飄：張大千、蘇富比與我

文 張洪

在紐約出生并長大的我曾和其他同齡人一樣把本地的棒球隊投手與籃球隊控球後衛當做小時候的偶像。但我的另一個偶像卻在當時有點與眾不同，那就是張大千——我與中國畫的第一次接觸就是看到他的作品。隨著年歲漸長，我對棒球的熱情慢慢消退，電視直播本地籃球隊的比賽我還會偶爾捧場，但早就不像以往那樣熱衷的關注球隊近況了。

反觀我對中國畫的興趣卻從未減退，自從1963年我在紐約赫希爾與阿德勒畫廊（圖一）看了人生第一個張大千畫展後^[1]，在過去五十年的時間里呈幾何級數增長。現在回首，我畢生與中國藝術結下的一切緣分都萌發於那次展覽，而且我相信我對張大千的興趣會一直保持到我離開世間的那一天。九歲的我，如癡如醉的看著那些明亮的藍綠色彩潑灑在紙上後幻化成山水景色。蒼勁墨黑的線條經巧手曳過瑩白的紙張，令我渾身是勁；同時卷軸上瀟灑的灰色墨染處處蘊藏精妙，使我感到身心澄淨。中國書法行筆的線條嶮折與圓潤並存，讓當時即使不諳中文的我也為之傾倒！

張大千啟發了我追尋自己美籍華人身份，學習並使用中文，並追求我對藝術的興趣。我儘管從未師從張大千，但在人生的多個重要階段我曾有幸跟隨三位老師學習中國書畫，而這三位同時也是張大千的摯友。十多歲時，我師承王濟遠先生研習書法；就讀加州大學伯克利分校研究院時，我隨知名學者高居翰教授修讀藝術史，其中一位同學就是張大千的最幼女張心聲；我於1978年取得碩士學位後搬回紐約，接下來的四分之一世紀里一直跟隨有畫家、鑒賞家兼收藏家多重身份的王己千先生學習繪畫及鑒賞。之後我有幸受聘於蘇富比（時稱蘇富比·帕克一博納）中國藝術品部，王老師時任部門顧問。其時中國畫市場才剛起步，我適得其位，並在王己千先生的幫助下，為之後穩定的中國書畫國際拍賣市場奠下根基。

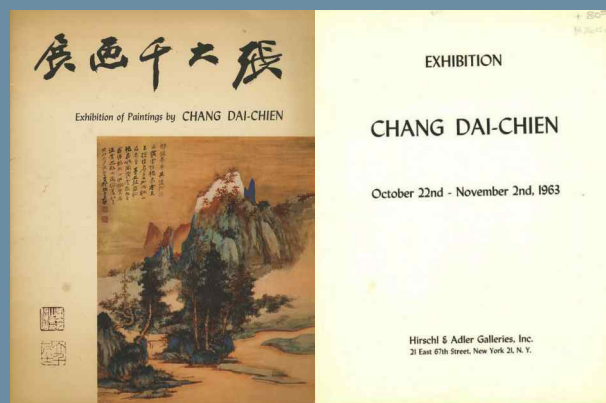


Figure 1. Catalogue of "Exhibition of Paintings by Chang Dai-Chien" at Hirsch & Adler Galleries, October 22-November 2, 1963.

圖一《張大千畫展》書影，紐約赫希爾與阿德勒畫廊，1963年10月22日至11月2日

which consisted entirely of western art. I traveled to their Chappaqua headquarters and could barely contain my excitement as I carefully unrolled six large hanging scrolls that together formed a fabulous painting of lotus flowers. This huge work had been one of the highlights of the 1963 Hirschl & Adler exhibition! This was one of the paintings that had excited me as a 9-year-old! At that time there were no dedicated auctions of Chinese paintings, and only a small number were included in the Chinese Works of Art catalogues. Jim Lally, Director of the Chinese department at the time, encouraged me to use the *Giant Lotus* painting (Figure 2.) as a wrap-around cover of the catalogue. The painting sold for \$77,000, then a world-record price for a Chinese painting at auction! When the catalogue was published I made a trip to Taiwan and, through the introduction of my classmate, Sing, I was finally able to meet the master himself! I was grateful for the chance to meet him (Figure 3.) because he passed away the following year.

The successful sale of *Giant Lotus* demonstrated that there was a market, not only for Chinese paintings but even for modern and contemporary Chinese paintings. From that point on, Sotheby's had the confidence to hold regular auctions of Chinese paintings in New York and Hong Kong. With a growing economy in Asia throughout the 1980s and 1990s, combined with an increased interest in Chinese paintings and calligraphy in the West, we were able to build up a stable market for the category. During the course of my career, I handled hundreds of works by Zhang Daqian, as well as many paintings by Song, Yuan, Ming, and Qing dynasty masters that had passed through his hands. Classical paintings and calligraphy that bear Zhang's collectors' seals, titleslips, or inscriptions are highly sought after because, in addition to being a great painter, Zhang is considered to be one of the foremost connoisseurs of the 20th century.

Of all the paintings by Zhang Daqian that I had the honor of handling, one of the most memorable was *Peach Blossom Spring*. This large vertical work, rich in coloration and monumental in composition, was one of the last paintings that Zhang completed before his death in 1983, and is considered a masterpiece of his late period. The painting is Zhang's evocation of an ancient Chinese story of a fisherman who accidentally discovers a utopian world hidden within the mountains—a perpetual Peach Blossom Spring. The painting was first sold at Sotheby's Hong Kong in 1987, where it was acquired by the renowned dealer Robert Ellsworth on behalf of a North American collector. *Peach Blossom Spring* was subsequently exhibited at the Arthur M. Sackler Gallery in Washington, D.C. in 1991, and the Guggenheim Museum in 1998,^[2] but it did not reappear on the market for nearly three decades, when the collector finally decided to part with it. In April of 2016, the painting was offered for sale at Sotheby's Hong Kong. The bidding was intense, with competition from bidders in the room, on the telephone and the internet. After nearly an hour it was finally hammered down for a world-record price of \$34.7 million (including buyer's premium)! The sale of *Peach Blossom Spring* was a dramatic testament to how far the market for Zhang's paintings had come since *Giant Lotus* was sold in 1982!

1982年，《讀者文摘》雜誌企業藝術收藏部的一位策展人與我聯繫，說他們想出售一幅與其總體西方藝術藏品風格不符的中國畫，我於是動身訪問他們位於查巴克的總部。當我小心翼翼地展開六幅大型立軸，發現它們拼在一起組成一幅美妙的荷花圖時，心情激動不已。這件巨幅畫作正是赫希爾與阿德勒畫廊1963年展覽時的精品之一，也是曾令九歲的我神魂顛倒的畫作之一！然而當時並沒有中國書畫拍賣專場，少量書畫作品只得歸入中國藝術品圖錄，時任中國藝術品部主管的藍理捷鼓勵我把這幅《巨荷》（圖二）印在圖錄封面連封底，以彰畫作之重要性。此畫最終以7萬7千美元成交，創下當時中國畫的全球拍賣紀錄！圖錄出版後，我飛往台灣，並在老同學張心聲的引薦下得以拜會大師本尊。然而那次見面（圖三）一直讓我心有戚戚焉，因為大千先生次年就撒手西去了。

《巨荷》的成功拍賣證明了書畫市場的存在，不僅是古代書畫，現當代中國繪畫市場也亟待發掘。是以蘇富比就更有把握在紐約及香港定期舉辦中國書畫拍賣。上世紀八、九十年代，亞洲經濟蓬勃發展，加上西方對中國書畫的興趣日益濃厚，我們藉此建立起一個穩定的中國書畫市場。我在職業生涯裡經手了數以百計的張大千作品及很多經其寓目過的宋、元、明、清歷代名家畫作。古代書畫一旦有張大千的收藏印、題簽或題跋在市場內一向極受青睞，因為他不僅是畫壇巨匠，他還是二十世紀的頂尖鑒賞家。

在所有我有幸經手的張大千畫作中，《桃源圖》這件作品是最令人難以忘懷的。這件立軸作品色彩飽滿，構圖恢弘，是張大千1983年仙遊前創作的最後幾件作品之一，也是其最晚年的傑作之一。畫中景色出自張大千對中國古典故事《桃花源記》的想像，故事講述一名漁父無意中發現一片與世隔絕的山中樂土。此畫在1987年於香港蘇富比首度成交，由傳奇畫商安思遠代一位北美藏家購入。其後，《桃源圖》於1991年在華盛頓沙可樂藝術館展出，並於1998年再次於古根海姆美術館展覽^[2]，之後近三十年裡，從未釋出於市場，直至藏家自覺緣分已盡。2016年4月，香港蘇富比再次推出《桃源圖》。是次競投激



Figure 2. Zhang Daqian, *Giant Lotuses*, ink and color on paper, six-panel screen, sold in 1982 for \$77,000 at Sotheby's Parke-Bernet
圖二 張大千 巨荷 彩色紙本六屏，1982年售於紐約蘇富比，成交價7萬7千美金

In 1991, I was contacted by a Catholic nun called Sister Asha, and made a trip to Carmel, California to view some Chinese paintings that she was planning to sell on behalf of her mother. I met with Sister Asha and Joan, in the China Art Center. The old charming building was originally the Monterey County Trust & Savings Bank, then the previous Carmel Art Museum, and was later converted into a combination of gift shop and art gallery. I was anxious to visit Carmel because I knew that Zhang Daqian had lived there for a number of years in the late 1960s and 1970s. It is said that he moved there because he was inspired by the beauty of the gnarled trees of the Monterey Peninsula. In fact, I had once visited his home on Seventeen Mile Drive as a graduate student, along with Professor Cahill, Sing Chang, and some of my other classmates (unfortunately, the Master was out of town at the time). It is generally agreed that Zhang Daqian produced some of his most innovative work in California, and he had held many exhibitions in the Bay Area, especially at the Laky Gallery in Carmel.^[3] It stood to reason that collectors in Carmel might have some very fine Chinese paintings.

Joan Chew seemed to be a lovely lady but she let her daughter do all the talking. Sister Asha was unlike anyone I had ever met. She was dressed in the simple white cotton sari with blue border associated with Mother Teresa and the Missionaries of Charity. Although there was definitely a softness about her, she was somehow an imposing, almost intimidating figure. When she talked business she was hard as nails and very savvy. She had established a charitable remainder trust on behalf of her mother and whatever paintings they sold would benefit the trust. This type of financial planning was not common among Chinese painting clients in those days. I was impressed by her knowledge of finances and law, something I wasn't anticipating from a Catholic nun. On one wall of the gallery was a hanging scroll depicting a landscape purported to be by the 10th century master Juran. I believed it to be a copy by Zhang Daqian based on a composition in the National Palace Museum in Taipei. I mentioned this to Sister Asha. She said she wasn't planning on selling that one. I don't know whether she agreed with me or not—I suspect that she knew and was testing me. It is of course well known that among Zhang's singular talents was his ability to make copies of ancient paintings so well that they could fool even the experts and be passed off as genuine. Beyond copying known compositions, he could create totally original works in the manner of old masters that were extremely convincing. Western critics tend to focus on this aspect of Zhang's career—his ability as a forger of earlier masters—often at the expense of recognizing his talents as both an interpreter of the ancients and a creative modern artist.

Sister Asha and I looked at a few paintings and, after much negotiation, I convinced her to consign a beautiful horizontal painting by Zhang Daqian, *Alpine Landscape*, which was sold in April, 1992. On that visit to Carmel, I recall seeing a few other works by modern painters, including Qi Baishi, and Pu Ru, but I don't remember seeing any Classical paintings. I left my full-time position at Sotheby's in 1993, and I lost touch with Sister Asha and Joan Chew. I saw Sister Asha's name, as well as a reference to the China Art Center,

烈，現場及電話叫價此起彼落，經過將近一小時的角逐，最終以3,470萬美元（含買家佣金）的價格刷新世界紀錄！《桃源圖》的拍賣以戲劇性十足的方式證明了自1982年《巨荷》成交以來市場對張大千作品的渴求。

1991年，我在天主教邱扶輪修女的邀請下前往加州卡梅爾，她遵其母囑打算出售一批中國畫。我在中國藝術中心與邱扶輪修女及其母親吳忠嫻女士見了面。中國藝術中心改建自一棟可人的舊建築，最初是蒙特利郡信託儲蓄銀行，後來成為卡梅爾美術館，現在是禮品店兼畫廊。我對卡梅爾之行感到些許緊張，因為我知道張大千60年代末至70年代曾在此生活。據說他移居此地是因為喜歡蒙特利半島上節瘤叢生的樹木。其實我讀研究生時曾到訪過他位於十七哩海岸公路的舊居，同行還有高居翰教授、張心聲及幾位同學（可惜張大千那時並不在家）。不少人都認為張大千在加州居住期間創作出許多最為別出心裁的作品，他在灣區也舉辦過許多展覽，尤其是在卡梅爾的萊奇畫廊³，故此，卡梅爾的藏家照理應該擁有一些一流的中國畫。

吳忠嫻女士看起來非常和藹可親，但她安排她的女兒主導我們的商談。邱扶輪修女在我認識的人當中與別不同，她身穿象徵德蘭修女與仁愛傳教會的棉布紗麗，白底藍邊，乾淨樸素。儘管邱修女在舉手投足間散發一絲難掩的溫柔，但她仍是一位儀態莊重乃至令人心生敬畏的女士。開口談生意時，她則自有主見，精明幹練。她以母親名義設立慈善剩餘信託，任何售出畫作的收益都惠及於此。當時這種理財模式在中國書畫客戶中並不常見。她對金融及法律的了解令我驚訝不已，全然打破我對天主教修女的固有印象。當時畫廊牆上掛著一幅山水立軸，看似是十世紀畫家巨然所作，但我認為此畫是出自張大千之手，構圖全似台北國立故宮博物院的一件藏品。我將此想法告訴了邱修女，她說她並不打算出售此作。我雖不知她是否同意我所說，但我懷疑她其實知道真相，只是故意考我一下而已。張大千才華橫溢，不少人



Figure 3. Zhang Daqian and Arnold Chang at Moye Jingshe, Taipei, May 26, 1982.
圖三 張大千和張洪，1982年5月26日台北摩耶精舍

when I attended a symposium at the Asian Art Museum in San Francisco held in conjunction with the 1999 exhibition “Chang Dai-chien in California,” at San Francisco State University. Unfortunately, I don’t believe Sister Asha was in attendance.

I had no idea that housed in the vault of that old bank building in Carmel were so many treasures, including those featured here. When Sister Asha passed away after a long illness, Sotheby’s was approached to handle the paintings in her estate. In my current role as senior consultant to the Chinese Paintings department, I was more than happy to assist with the consignment. I was pleasantly surprised by the quality and range of works that remained in the collection. Not only are there quite a few Ming and Qing paintings, but also some good examples of paintings by modern masters, including Xu Beihong, Fu Baoshi, Qi Baishi, Wu Changshuo, and Huang Binhong. The star of the show, of course, is Zhang Daqian—friend and frequent guest of Thomas and Joan Chew, and teacher of their daughter, the amateur painter Frances (Sister Asha)! A wide range of Zhang’s favorite subjects is featured here—landscapes, flowers, figures—depicted in a variety of styles, *baimiao* (fine-line drawing), *pomo* (splashed ink), *pocai* (splashed color). There is even a self-portrait (lot 1131), and an experimental work on fiberglass (lot 1130). There are landscapes bearing the signatures of the 17th century monk painters Shitao and Kuncan that closely resemble Zhang Daqian’s versions of these styles and are very likely by him (lot 1116 and 1117). There are Ming and Qing paintings with Zhang’s inscriptions and seals attesting to their quality and authenticity. The biggest surprise, however, is the large horizontal splashed-color landscape (lot 1135)! To the best of my knowledge, this work has never been exhibited or published. Works of this scale rarely appear on the market, especially those that are previously unknown.

This catalogue is a tribute to Sister Asha, who devoted her life to helping others but still managed to ensure that these works would be preserved for future generations. The China Art Center was a small gallery but it played a significant role in the career of Zhang Daqian as he transitioned into life in California, where he lived in the 1960s and 1970s, which were among his most creative and productive years.

at the Humble Cottage of Peace and Quiet

^[1] Exhibition of Paintings by Chang Dai-chien, Hirschl & Adler Galleries, Inc., October 22–November 2, 1963, New York. Catalogue introduction by James Cahill.

^[2] Challenging the Past, The Paintings of Chang Dai-chien, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., 1991. Exhibition catalogue by Shen C. Y. Fu.; “A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China,” Guggenheim Museum, 1998. Exhibition catalogue by Julia F. Andrews and Kuiyi Shen.

^[3] Chang Dai-chien in California, Fine Arts Center, San Francisco State University, September 24–November 20, 1999. Catalogue essays by Mark Johnson and Ba Tong.

都知道他能夠仿作古畫，且相似度極高，連內行高手都不免走眼。除了仿前人既有之作品，他還會依照古代畫家風格自己原創，更是炫人眼目。西方藝評家每每在討論張大千這份所謂的「劣跡」時——即仿造古代畫家畫作——往往都不得已承認他的才華，認為他既能詮釋前人，亦是創意非凡的現代藝術家。

邱修女與我一同欣賞了幾幅畫作，經過幾輪協商，我說服她委託我們拍賣一幅張大千橫批珍品《愛痕湖》，畫作於1992年4月成交。我記得此次卡梅爾之行還看到幾位近現代名家作品，包括齊白石與溥儒，但並無看過古畫的印象。1993年，我辭去蘇富比的全職工作，因而與邱扶輪修女及其母親失去了聯繫。1999年，我在舊金山亞洲藝術博物館出席一個與舊金山州立大學《張大千在加州》展覽合辦的專題研討會時，看到邱修女與中國藝術中心的名字在名單上，但很可惜邱修女當時應該沒有出席。

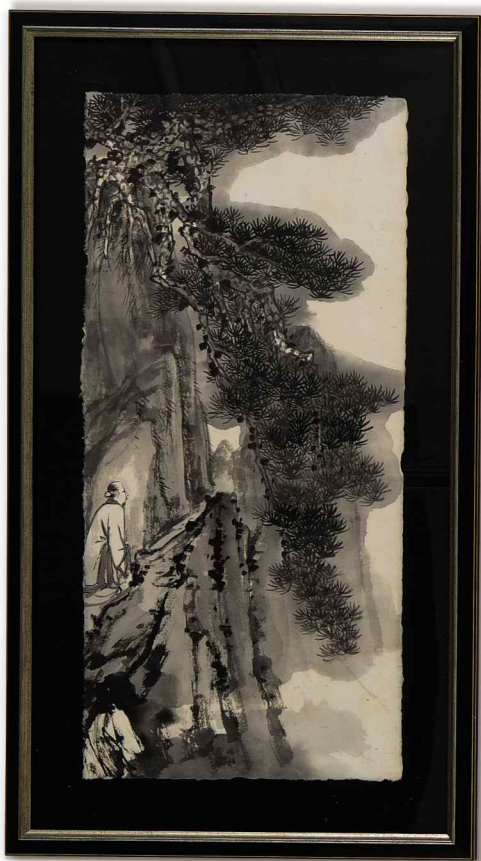
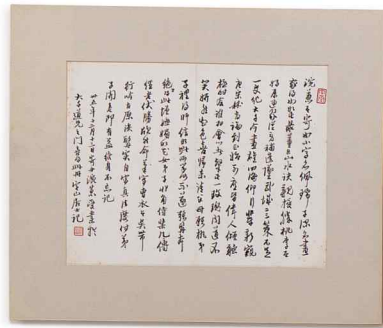
我當時完全沒有意識到，那棟卡梅爾舊銀行的保險庫內竟然珍品薈萃，包涵了這本圖錄中的所有作品。邱修女蒙主寵召後，蘇富比遵囑處理她身後遺下的書畫收藏。我能以中國書畫部資深顧問的身份為這次拍賣提供協助，實在倍感欣悅。同時，我亦驚嘆於邱氏家族珍藏的豐質精，藏品不僅包含多幅明清佳品，還有近現代大師傑作，如徐悲鴻、傅抱石、齊白石、吳昌碩及黃賓虹。此中萬眾矚目的自然是張大千，他既是邱永和與吳忠嫻賢伉儷的朋友兼家中常客，也是邱家愛女扶輪的老師，邱修女的另一個身份是一名業餘畫家。此批大千作品體裁繁多，且多為大千喜愛之主題，如山水、花卉、人物，且見諸不同手法，如白描、潑墨及潑彩。當中甚至有一幅自畫像（拍品編號1131），以及一件使用玻璃纖維板為材質的實驗性作品（拍品編號1130）。另有兩件落款十七世紀畫僧石濤與髡殘的山水畫（拍品編號1116及1117），與張大千的仿古風格非常相像，疑為其遊戲世人之作。珍藏中還有張大千舊題並鈐藏印的明、清作品，品質皆為上乘。然而批收藏的最大亮點當數大千先生的巨幅潑彩山水橫批《卷去青靄望水天》（拍品編號1135），就我所知，這幅作品從未經展覽或見諸出版。此類巨幅潑彩目前已極少現身市場，且未曝光過的作品更是鳳毛麟角。

謹以此圖錄致敬邱扶輪修女，她畢生致力助人，同時仍能確保這些作品可以流傳後世。中國藝術中心雖是一間小型畫廊，卻在張大千60及70年代寓居加州期間扮演重要角色，那段時期也是張大千藝術生涯裡最富創意及最為多產的歲月。

於閒靜草堂

- ^[1] 《張大千畫展》，紐約赫希爾與阿德勒畫廊，1963年10月22日至11月2日，高居翰所撰圖錄前言
- ^[2] 《血戰古人——張大千回顧展》，華盛頓哥倫比亞特區沙可樂藝術館，1991年，傅申著展覽圖錄；《世紀的轉折：二十世紀中國藝術中的傳統與現代性》，古根海姆美術館，1998年，安雅蘭及沈揆一著展覽圖錄
- ^[3] 《張大千在加州》，舊金山州立大學藝術中心，1999年9月24日至11月20日，馬克·詹森及巴東撰展覽圖錄內文章

大
Daqian
千







Zhang Daqian
(Chang Dai-chien) 1899-1983

MT. EMEI AND POEM IN RUNNING SCRIPT

ink and color on paper, folding fan

painting signed *Daqian di Yuan*, dated *jiyou* (1969), summer, with a dedication to Thomas Chew and two seals of the artist, *zhang yuan, da qian ju shi* the reverse, calligraphy signed *Yuan*, with the same dedication and two seals of the artist, *zhang yuan, da qian ju shi*

With one collector's seal of the Chew family, *qiu yong he yin* (2)

18.5 by 49 cm. 7¼ by 19¼ in.

Artist's inscription:

Lamenting that I have no way to relieve my mind, I ascend the mountaintop temple to pay homage to the buddha. Letting go, I know I shall be awakened. In the end we all should live in quiet simplicity. Bathed in holy light I wish to be freed from the three lives. To cross to the other shore I ask only for a single reed. Do not think of the pure land while on the edge of Jambudvipa. Every instance in the human world contains a great ocean.

\$ 25,000-45,000

張大千 峨眉三頂、行書七律一首

設色紙本 成扇

(畫) 款識：

峨眉三頂，已酉（1969）夏孟，寫奉永和老兄方家法教。大千弟爰。鈐印：張爰、大千居士

(書) 釋文：

觀心解脫嘆無方，蹴踏層霄禮象王。撒手定知能接引，到頭應共住清涼。觀光欲賤三生石，渡海初求一葦杭。莫倚閻浮思淨土，人間彈指有滄桑。

款識：

登我眉舊作，書以永和吾兄吟正。弟爰。鈐印：張爰、大千居士

邱氏家族鑒藏印：

邱永齋印（二鈐）





Zhang Daqian
(Chang Dai-chien) 1899-1983

LANDSCAPE AND POEMS IN RUNNING SCRIPT

ink on paper, folding fan

painting signed *Daqian Zhang Yuan*, dated *jijou*, the fifth day of the fifth lunar month (July 19, 1969), with a dedication to Thomas Chew, and two seals of the artist, *zhang yuan, da qian ju shi*

the reverse, calligraphy signed *Daqian di Yuan*, with the same dedication and two seals of the artist, *zhang yuan, da qian ju shi*

With one collector's seal of the Chew family, *qiu yong he yin* (2)

18.5 by 49.5 cm. 7¼ by 19½ in.

Artist's inscription:

A bottle of wine recalls the face of the beauty. My spirits are buoyed by my travels through rivers and mountains. Reddened by the morning sun, the fallen leaves await the coming spring. The old autumn winds remember the past traces.

Before my eyes is a screen-like mountain. The recluse on the river views the autumn scenery. On the still, mirror-like water hibiscus petals fall like gauze. The verdant willow leaves obscure my vision like mist.

\$ 25,000-45,000

張大千 山水、行書自書七絕二首

設色紙本 成扇

(畫) 款識：

己酉（1969）端午，寫似永和吾兄清拂。弟大千張爰。鈐印：張爰、大千居士

(書) 釋文：

喚起朱顏酒一尊，登山臨水意猶溫。朝紅暮葉春來路，縱老秋風識舊痕。
眸子青時山一重，荷衣江上對秋容。薄羅波鏡芙蓉落，障霧楊枝翠帶濃。

款識：

題畫小詩二首，似永和吾兄兩教。大千弟爰。

鈐印：張爰、大千居士

邱氏家族鑒藏印：

邱永齋印（二鈐）





Zhang Daqian (Chang Dai-chien) 1899-1983

EXPERIMENTAL LANDSCAPE OF SPLASHED INK
ink on fiberglass, framed

signed *Yuan weng*, dated the fifty-sixth year of the Republic, the twenty-eighth day of the sixth lunar month (August 4, 1967), with one seal of the artist, *da qian wei yin da nian*

With three collectors' seals of the Chew family, *qiu yong he jian shang zhang, wu zhong ying yin, qiu fu lun cang hua*

56 by 75 cm. 22 by 29½ in.

LITERATURE

Chang Dai-chien in California, Fine Arts Center, San Francisco State University, 1999, cat. 36, pp. 104, 105

According to *Chang Dai-chien in California*, "In California, he (Chang Dai-chien) created several unique works...He also painted on fiberglass (this lot) because of the surface's resemblance to rice paper. However, a witness records that the work was largely painted with the artist's fingers, which were cut on the fiberglass surface, after which the artist announced he wouldn't attempt another." Therefore, this is the only piece that the artist painted on fiberglass.

\$ 60,000-80,000

張大千 黛山霧曉

水墨施於玻璃纖維板 鏡框

款識：

五十六年（1967）六月廿八日，爰翁。鈐印：
大千唯印大季

邱氏家族鑒藏印：

邱永和鑒賞章、吳忠煥印、邱扶輪藏畫

出版：

《張大千在加州》，舊金山州立大學藝術中心，1999年，圖錄36號，第104、105頁

據《張大千在加州》一書中記載「在加州，他（張大千）創造了一些比較獨特的作品…他甚至還嘗試了在玻璃纖維板上作畫（即本拍品），因為其表面質感很像宣紙。然而，據作畫時在場的人回憶，這件作品很大一部分是畫家用自己的手指畫的。但張大千在作畫時卻不小心被板上的纖維割傷了手指，所以他說以後再也不會在玻璃纖維板上創作了。」是以此件乃大千以玻璃纖維板為介質創作的絕無僅有的一件特殊作品。



Zhang Daqian (Chang Dai-chien) 1899-1983

THE ARTIST ON A MOUNTAIN PATH

ink on paper, framed

93.5 by 44 cm. 36⁷/₈ by 17³/₈ in.

LITERATURE

Chang Dai-chien in California, Fine Arts Center, San Francisco State University, 1999, cat. 2, pp. 48, 49

According to the colophon from Sister Asha in *Chang Dai-chien in California*: "Chang Dai-chien and his wife Hsu Wen-po spent some months in a cottage owned by our family. On the day that they were planning to leave, my father, Thomas Chew, told them two or three times, "Be sure you have all of your belongings together. Don't leave anything behind." When they departed, we discovered a painting had been left (this lot). My father hastened to return it. He was very puzzled when Chang told him that the painting wasn't his. Was it left behind deliberately as a test of our honesty? As a reward for our hospitality?"

\$ 40,000-60,000

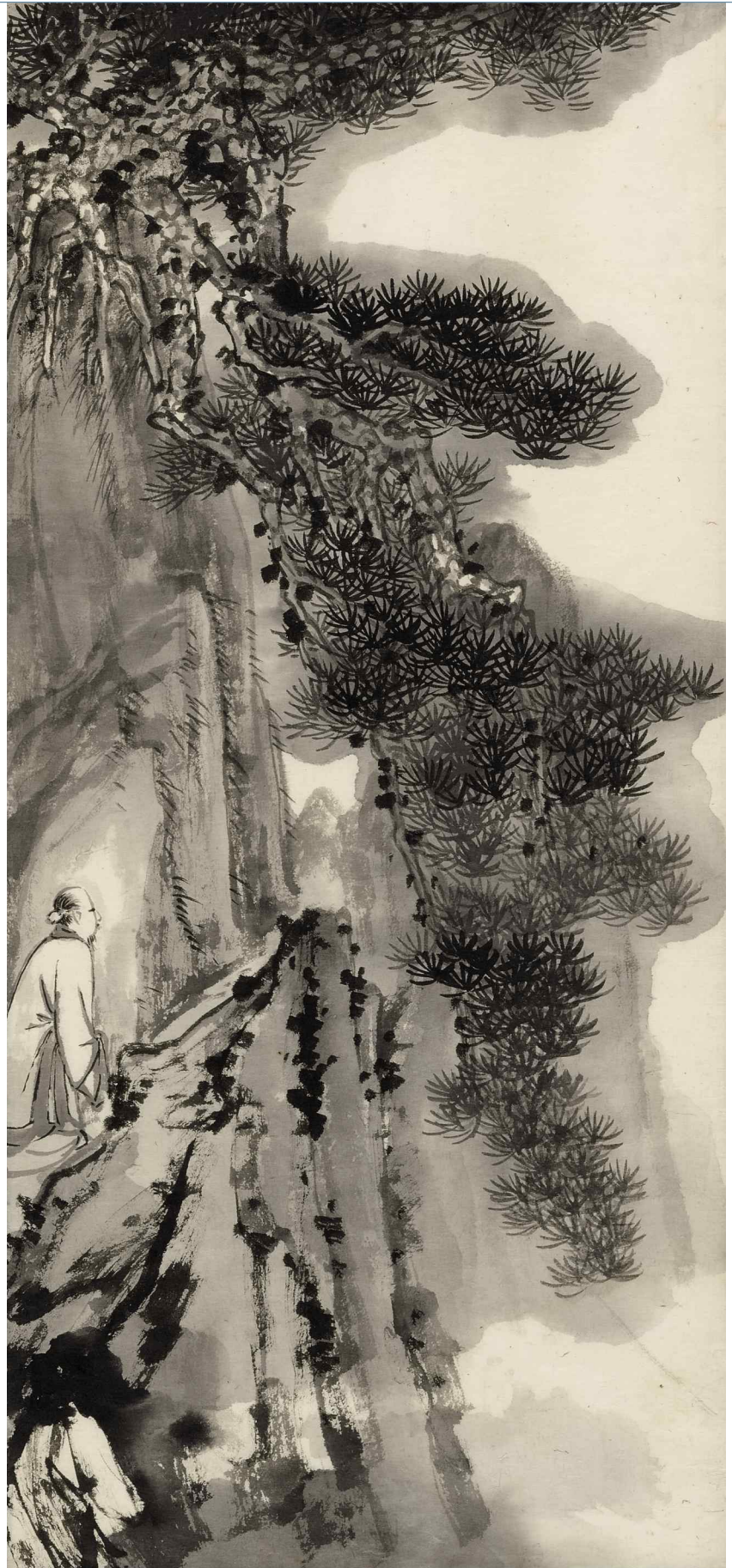
張大千 山徑緩行

水墨紙本 鏡框

出版：

《張大千在加州》，舊金山州立大學藝術中心，1999年，圖錄2號，第48、49頁

邱扶輪在《張大千在加州》一書中說道「張大千和他太太徐雯波曾在我們家經營的旅館住了數月。他們離開的那一天，我父親再三叮囑他們帶齊自己的物品，不要落下任何東西。但當他們啟程後，我們發現了這張畫（即本拍品）。我父親立馬送還。但是他卻沒想到張大千告訴他這張畫不是他的。這張畫是故意留下測試我們是否誠實？還是對我們熱情招待的一個獎勵呢？」





Zhang Daqian
(Chang Dai-chien) 1899-1983

LUOFU TEMPLE

ink and color on paper, hanging scroll

signed *Daqian Jushi Yuan*, dated *renyin*, the twelfth lunar month (1962), with three seals of the artist, *zhang yuan si yin, qian qiu yuan, da qian wei yin da nian*

With two collectors' seals of the Chew family, *liao dong qiu yong he cang, yun meng wu zhong ying cang*

132.2 by 66.2 cm. 52 by 26 in.

Artist's inscription:

The jasper mansion's brushwood gate is shuttered in daytime.

The phoenix riders have disappeared into the infinite distance.

The sky opens into a distant painting of an ancient pavilion.

On the ground remain elixirs and holy plants.

Across ten thousand valleys with untamed clouds, sunshine is soon to yield to rain.

Above a pond with autumn water the night sky contains stars.

Where is Magu riding her immortal crane now?

Beyond the railing a lone peak stands in the brightening dawn.

\$ 180,000-220,000

張大千 羅浮山寺

設色紙本 立軸

釋文：

琳館松扉白晝扃，驂鸞人去已冥冥。天開遠畫樓台古，地有遺丹草木靈。萬壑野雲晴釀雨，一池秋水夜涵星。麻姑仙馭今何在，檻外孤峯曉更明。

款識：

羅浮山寺。大千居士爰，壬寅嘉平月（1963），拈舊人詩寫其上。鈐印：張爰私印、千秋愿、大千唯印大年

邱氏家族鑒藏印：

遼東邱永和藏、雲夢吳忠嫻藏



ORIGINAL BLUE AND WHITE PORCELAIN
SCROLL ENDS
原裝青花瓷軸頭





Zhang Daqian
(Chang Dai-chien) 1899-1983

LANDSCAPE AFTER SHITAO

ink and color on paper, hanging scroll

signed *Daqian Zhang Yuan*, dated *dingwei* (1967), the beginning of summer, inscribed "Is this not again similar to Dadizi's brushwork?", with a dedication to Thomas Chew and three seals of the artist, *da qian wei yin da nian, ding wei, da feng tang*

With three collectors' seals of the Chew family, *qiu yong he, yun meng wu zhong ying cang, qiu fu lun cang hua*

98.8 by 45.6 cm. 48½ by 18 in.

\$ 200,000-250,000

張大千 仿石濤山水

設色紙本 立軸

款識：

頗亦復似大滌子用筆否。丁未（1967）初夏寫，乞永和仁兄鑑家法教。大千張爰，五亭湖上。

鈐印：大千唯印大年、丁未、大風堂

邱氏家族鑒藏印：

邱永和印、雲夢吳忠嫻藏、邱扶輪藏畫





Zhang Daqian
(Chang Dai-chien) 1899-1983

CALLIGRAPHY IN BOKE STYLE
ink on paper, mounted for framing

signed *Neijiang Zhang Daqian*, with one seal of the artist, *da qian ju shi*

With one collectors' seals of Liu Shaolü (1900-1996), *tai yi lou zhu liu shao lu zhen cang shu hua yin*, and three collector's seals of Liu Qingyun (20th century), *gui yun tang, qing yun jian shang, liu qing yun*

76 by 260.5 cm. 29 $\frac{7}{8}$ by 102 $\frac{1}{2}$ in.

\$ 30,000-50,000

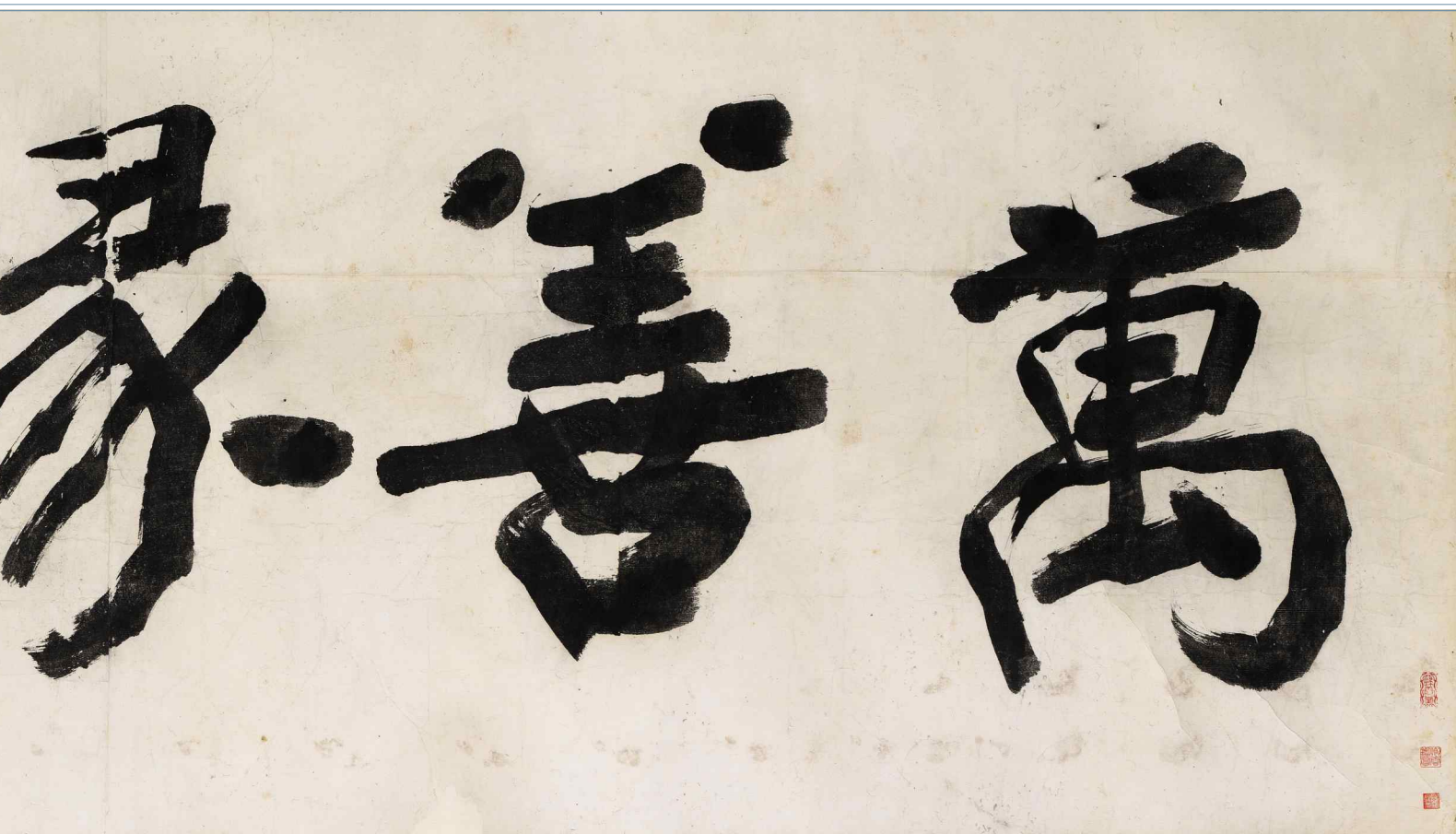
張大千 擘窠書《萬善緣勝會》

水墨紙本 橫批

釋文：
萬善緣勝會。

款識：
內江張大千題。鈐印：大千居士

鑒藏印：
(劉少旅) 太乙樓主劉少旅珍藏書畫印
(劉卿雲) 歸雲堂、卿雲鑒賞、劉卿雲





🔔 **Zhang Daqian**
(Chang Dai-chien) 1899-1983

WATER AND SKY GAZING AFTER RAIN IN
SPLASHED COLOR

ink and color on paper, horizontal scroll

signed *Yuanweng*, dated *wushen* (1968), the seventh lunar month, with two seals of the artist, *da qian wei yin da nian, da qian shi jie*

With three collectors' seals of the Chew family, *qiu yong he yin, wu zhong ying yin, qiu fu lun yin*

100.5 by 192.3 cm. 39½ by 75¾ in.

There have been countless studies of Zhang Daqian's "splashed color" technique, an original contribution to traditional Chinese painting. *Gazing Water and Sky After Rain In Splashed Color* was painted in 1968, as Zhang was relocating from Brazil to California. This monumental horizontal scroll is deeper and richer in color than Zhang's later blue-green landscapes, with generous amounts of azurite and malachite concentrated towards the right, and beneath them a layer of dark ink. On the left side of the composition, the sun has emerged after rain. The distant mountains are still enshrouded in a light mist. In the middle ground are verdant trees and an energetic waterfall. In the foreground are a newly clean hut and rich vegetation along mountains rendered in texture strokes that retain the style of Zhang's Brazil period. The light and moist feeling of the left part of the composition contrasts strongly with the dense splashed colors of the right, and responds back to the circular negative space at the top right--an opening in the layers of clouds into the clear distant sky. The composition recalls Su Shi's poem, "Dark clouds, like splashed ink, do not cover the mountains. White rain, like bouncing pearls, invade the boat. Sweeping winds arise and suddenly scatter everything. Viewed from the terrace, the lake is clear like the sky." Perhaps Zhang Daqian had this poem in mind as he created this precious painting, which entered the collection of the China Art Center soon after completion and has not been exhibited or published.

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

張大千 卷去青靄望水天

設色紙本 橫批

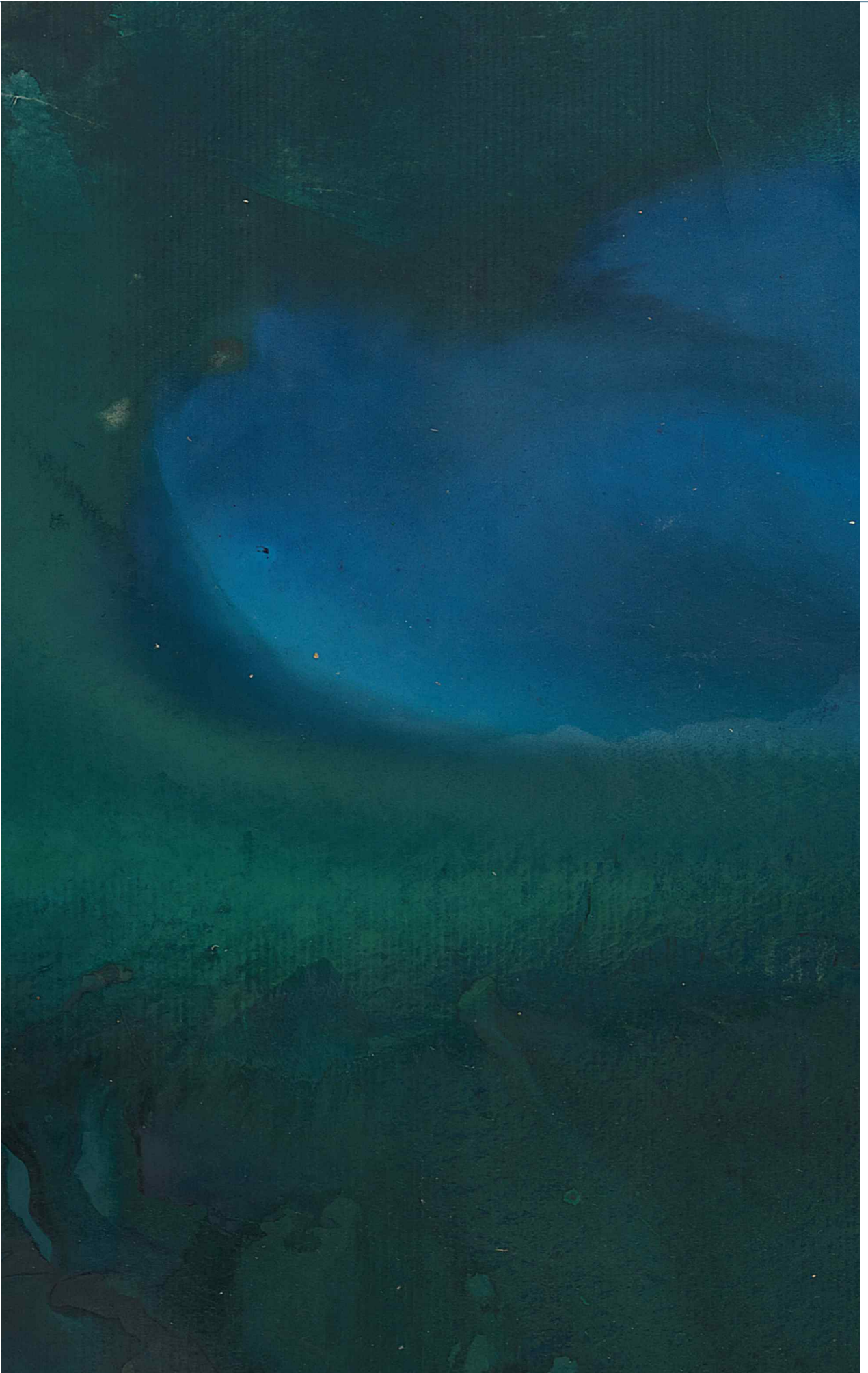
款識：

爰翁。戊申（1968）七月，五亭湖上製。鈐印：
大千唯印大年、大千世界

邱氏家族鑒藏印：

邱永和印、吳忠嫻印、邱扶輪印

歷來研究大千先生潑彩技法的文章多如牛毛，此處不再贅述大千先生對中國傳統書畫所做的開創貢獻。此件《卷去青靄望水天》橫批創作於1968年，為張大千剛離開巴西移居加州時。尺幅巨大，潑色厚重。大量的石青、石綠匯聚於畫面右端，青綠下面還隱約可以看見濃墨托底，是以色彩較之後的青綠山水為厚重。畫面中間到左端一派雨過天晴的景色，遠方的高山還有淡淡的青靄籠罩，中景的山樹郁郁蔥蔥、瀑布水量充沛，近景的樓閣茅亭煥然一新、山坡草木華滋，皴法還帶有濃厚的巴西時期的山水風格。畫作左邊這種清新濕潤的感覺不僅與畫面右邊凝神厚重的潑彩產生強烈對比，更與右上角潑彩最濃重處的那一圈留白向呼應，正可以透過雲層交界處的縫隙看到遠方那一碧如洗的天空一角。蘇軾有詩「烏雲翻墨未遮山，白雨跳珠亂入船。卷地風來忽吹散，望湖樓下水如天」，恰與整幅畫作暗合。或許大千先生在創作時也想到了這首詩吧。此件作品完成後不久便納入中國藝術中心收藏，從未公開展出或出版於任何刊物中，殊為難得。









Zhang Daqian
(Chang Dai-chien) 1899-1983

FIVE FORTUNES

ink and color on gold cardboard

signed *Daqian di Zhang Yuan*, dated *dingwei*, the fifteenth day of the sixth lunar month (July 22, 1967), with a birthday dedication to Thomas and Joan Chew, and two seals of the artist, *zhang yuan zhi yin, da qian ju shi*

With three collectors' seals of the Chew family, *qiu yong he yin, wu zhong ying yin, qiu fu lun cang hua*

60 by 45 cm. 23⁵/₈ by 17³/₄ in.

\$ 50,000-70,000

張大千 五福

設色金紙卡 鏡片

款識：

五福。丁未（1967）六月十五日，恭介永和仁兄、忠嫻夫人，六旬晉雙壽。大千弟張爰再拜。鈐印：張爰之印、大千居士

鑒藏印：

邱永和印、吳忠嫻印、邱扶輪藏畫



Zhang Daqian
(Chang Dai-chien) 1899-1983

TAO YUANMING ENJOYING
CHRYSANTHEMUMS

ink and color on paper, mounted for framing

(1) signed *Yuanweng*, dated the sixty-third year of the Republic, the thirtieth day of the sixth lunar month (August 17, 1974), with two seals of the artist, *shu jun, zhang yuan yin*

(2) signed *Daqian jushi Zhang Yuan*, dated the same year, the ninth day of the ninth month (October 23, 1974), with a dedication

63.7 by 43 cm. 25 by 16 $\frac{7}{8}$ in.

Artist's inscription:

I am ever jealous of Tao Pengze, who in poverty pleased himself with chrysanthemums. Now that the Double Ninth Festival has come, I realize I must repay my wine debts. The thirtieth day of the sixth month of the sixty-third year of the Republican era (1974). Old Yuan has been sick for three months and almost died. Today, suddenly feeling relieved, he attempts a few brush strokes. Observing him from the side, his family members see no sign of illness at all.

\$ 40,000-60,000

張大千 淵明對菊

設色紙本 立軸

款識：

(一) 每恨陶彭澤，無錢對菊花。而今九日到，自覺酒須賒。民國六十三年（1974）六月三十日，爰翁病三月幾殆。今日忽小瘳，試弄數筆。家人環視，以為無半點病態也。鈐印：蜀郡、張爰印

(二) 同歲重陽題，贈板橋先生。大千居士張爰。



Zhang Daqian (Chang Dai-chien) 1899-1983

RECLUSE FIGURES

ink on paper, album of five leaves

(1) signed *Daqian Yuan*, dated *bingxu*, the twentieth day of the eleventh lunar month (December 13, 1946), with a dedication to Wu Wanhui (active early 20th century) and one seal of the artist, *zhang yuan zhi yin*

Titleslip on mounting boarder by Wu Wanhui, signed *Wanhui*, dated *bingxu*, the twentieth day of the eleventh lunar month, with two seals, *pei pei*, *wu wan hui*

(2) signed *Yuan*, dated the twenty-third day of the twelfth lunar month, with the same dedication and two seals of the of the artist, *zhang yuan zhi yin*, *da qian*

(3) signed *Yuan*, dated the nineteenth day of the second lunar month, with the same dedication and two seals of the artist, *zhang yuan*, *da qian ju shi*

(4) signed *Yuan*, dated the thirtieth day of the second lunar month, with the same dedication and one seal of the artist, *da qian xi*

(5) signed *Daqian jushi*, dated *dingwei* (1967), the sixth lunar month, with two seals of the artist, *zhang yuan*, *da qian*

Titleslip by Wu Huanhui (20th century), signed *Huanhui*, dated *bingxu*, the twentieth day of the eleventh lunar month, with two seals, *pei pei*, *wu huan hui*

Colophon by Chen Dingshan (1897-1987), signed *Dingshan jushi*, dated the thirty-fifth year of the Republic (1946), December 13, with two seals, *ding shan tang*, *ding shan*

With three collectors' seals of the Chew family, *qiu yong he yin* (5), *wu zhong ying yin* (5), *qiu fu lun cang hua* (5)

each 27.5 by 35.4 cm. 10¾ by 13⅞ in. (5)

Artist's inscription:

I painted this at age 46 at Ouxiangguan in Shanghai for my female student Peipei. Now Peipei has married Mr. Qiu Tao in the Philippines but is unable to visit the Mainland. This album too has left the country, where the chaos has yet to subside. I can only lament this.

Chen Dingshan's colophon:

Wanhui is my goddaughter, whose childhood name is Peipei. [Wu] Zishen is a famous painter, and he deserves such an outstanding daughter. Dong [Yuan], Ju[ran], and [Huang Gongwang's] *Secrets of Landscape Painting*--all these Zhang taught her. Fond of her as my family, I taught her *Buyi* in her young age. Two or three stratagems in *Wucheng* are not worth a single volume of *Shiji*. Daqian is now a lion among painters, respected by colleagues around the four seas. He had recently discovered the secrets of Tang and Song masters, and had just arrived at a grand theory. Seated around him were all great people, who all listened most intently. Whenever one arrived at an understanding, he or she would flash a rose-like smile. Peipei the seeker did not smile, but her joy was evident in her expression. Upon returning home she beseeched her parents to let her become Daqian's disciple. To have a teacher such as him--how can she fail to learn? Bearded Zhang was a solitary artist, and with Peipei he has gained a beauty. This flower-like female disciple serves him around his desk. The old man is still determined to teach, and gladly supervises the student's brush. Cao-style clothing and Wu-style belts, and poems from the ancient lands. The bearded one has painted himself to transmit his method to his student. Whenever I view this album I benefit, and I shall remember it all my life. Thirteenth day, twelfth month, thirty-fifth year [of the Republican Era] (1946). Having sent my goddaughter Wanhui to study under brother Daqian, I am pleased to receive this album. Recorded by Dingshan jushi.

\$ 200,000-250,000

張大千 高士圖

水墨紙本 五開冊

款識：

(一) 丙戌(1946)十一月二十日，佩珮仁弟來游予門，寫此與之。大千爰。鈐印：張爰之印

(二) 佩珮仁弟留之。十二月廿三日，爰。鈐印：張爰之印、大千

(三) 二月十九日為佩珮弟寫此，爰。鈐印：張爰、大千居士

(四) 二月三十日將之吳門。匆匆為佩珮弟寫此，爰。鈐印：大千鈐。

(五) 此予四十六歲時在海上歐湘館中為女弟子佩佩所作。今佩佩遠嫁斐立濱秋君滔，大陸不得出，此冊亦流落海外，而世亂未已，為之慨然。丁未(1967)六月，大千居士，克米爾記。鈐印：張爰、大千

裱邊署簽：

終身不忘。丙戌十一月二十日澆蕙自誌。鈐印：佩珮、吳澆蕙

題簽：

(吳澆蕙) 終身不忘。丙戌十一月二十日，澆蕙自誌。鈐印：佩珮、吳澆蕙

題跋：

(陳定山) 澆蕙吾寄女，小字名佩珮。子深名畫家，得女如此最。董、巨《山水訣》，親授勝桃李。吾好屬通家，從幼《補遺》墜。《武城》二三策，不足一《史記》。大千今畫雄，四海仰行輩。新窺唐宋秘，高論到正始。列座皆偉人，傾聽極時會。誰為會心者，燦此一玫瑰。聞道不笑妍，然知色喜。歸來請父母，願執弟子禮。得師信如此，所學何不遂。張髯本絕書，得此增嫵媚。如花女弟子，卯角侍裴几。傳經老伏勝，欣然命筆寫。宵衣與吳帶，行吟古原諫。髯實自寫真，法度付弟子。開卷即有益，終身不忘記。

卅五年(1946)十二月十三日，寄女澆蕙受業于大千道兄之門，喜得此冊。定山居士記。鈐印：定山堂、定山

邱氏家族鑒藏印：

邱扶輪藏畫(五鈐)、吳忠煥印(五鈐)、邱永和印(五鈐)



終身不忘
 丙戌十月二十日
 浣惠自誌







浣善王守如小字名佩璋子保名書
家得如中景最善山水法親授後桃李五
好居通石分法乃補遂墮此城三策不足
一更化太子今畫柱四海仰日紫新窺
夜宋林音福到日始可登皆偉人傾聽
極時友雅和會以共解此一玫瑰肉道不
笑妍然知色喜歸未法父母願執牙
子禮為所信此而學何以不遜張昇奔
絕以此地媿媚如女子非角倚柴几傳
種老伏勝於能命筆富曹衣與吳帶
行吟古原淡駭實自富真生度付弟
子周表即有益終身不忘記

廿五年十二月十二日寄女浣蕙受業於
太子道兄之門喜為此冊定山居士記

近
Modern
代







Pu Ru 1896-1963

WAITING FOR A FRIEND BY THE AUTUMN RIVER

ink and color on paper, fan leaf

signed *Xinyu*, with four seals of the artist, *bao jing, pu ru, xin yu, tao hua tan shui*

With four collectors' seals of the Chew family, *qiu yong he yin, wu zhong ying yin, qiu fu lun yin, qiu fu lun cang hua*

19.2 by 53.2 cm. 7½ by 20⅞ in.

Artist's inscription:

Towards the edge of clouds in the azure sky, the river flows. Bathed in light from the setting sun, ten thousand trees appear yellow. Do not seek wild ginger by the river. The remnant mountains and rivers embody infinite sorrow.

\$ 10,000-15,000

溥儒 秋江待友

設色紙本 扇面

款識：

碧天雲盡大江流，一片斜陽萬樹秋。莫向江乾採蘅杜，殘山勝水不勝愁。山中題畫舊作，心畬。鈐印：抱經、溥儒、心畬、桃花潭水

邱氏家族鑒藏印：

邱永和印、吳忠嫻印、邱扶輪印、邱扶輪藏畫



Qi Baishi 1864-1957

GRAPES

ink and color on paper, framed fan leaf

signed *Qi Huang*, dated *jisi* (1929), summer, the sixth lunar month, with one seal of the artist, *lao bai*

With three collectors' seals of the Chew family, *qiu yong he yin*, *wu zhong ying yin*, *qiu fu lun yin*

19 by 52.5 cm. 7½ by 20⅝ in.

\$ 30,000-50,000

齊白石 葡萄

設色紙本 扇面

款識：

向元仁兄清屬。己巳（1929）夏六月，齊璜。鈐
印：老白

邱氏家族鑒藏印：

邱永和印、吳忠嫻印、邱扶輪印



Huang Binhong 1864-1955,
Zhang Daqian
(Chang Dai-chien) 1899-1983

LANDSCAPE AND POEM IN RUNNING SCRIPT
ink on paper, fan leaf

painting signed *Binhong*, dated *jimao* (1939), autumn,
with two seals of the artist, *yuan ming zhi, bing shang*
hong fei guan

the reverse, calligraphy signed *Zhang Yuan*, dated
jimao (1939), the tenth lunar month, with two seals of
the artist, *zhang yuan yin, da qian*

24.5 by 69 cm. 9½ by 27⅞ in.

Artist's inscription:

Above the lake, new clouds have formed after the
cessation of rain. The fisher in a wide-brimmed hat
hover near the sky in his boat. From the wine bottle he
draws three thousand cups of wine. In his drunkenness
he goes to inscribe on the Yellow Crane Tower.

\$ 40,000-60,000

黃賓虹、張大千 山居清幽、行書
自書七律一首

水墨紙本 扇面

(畫) 款識：

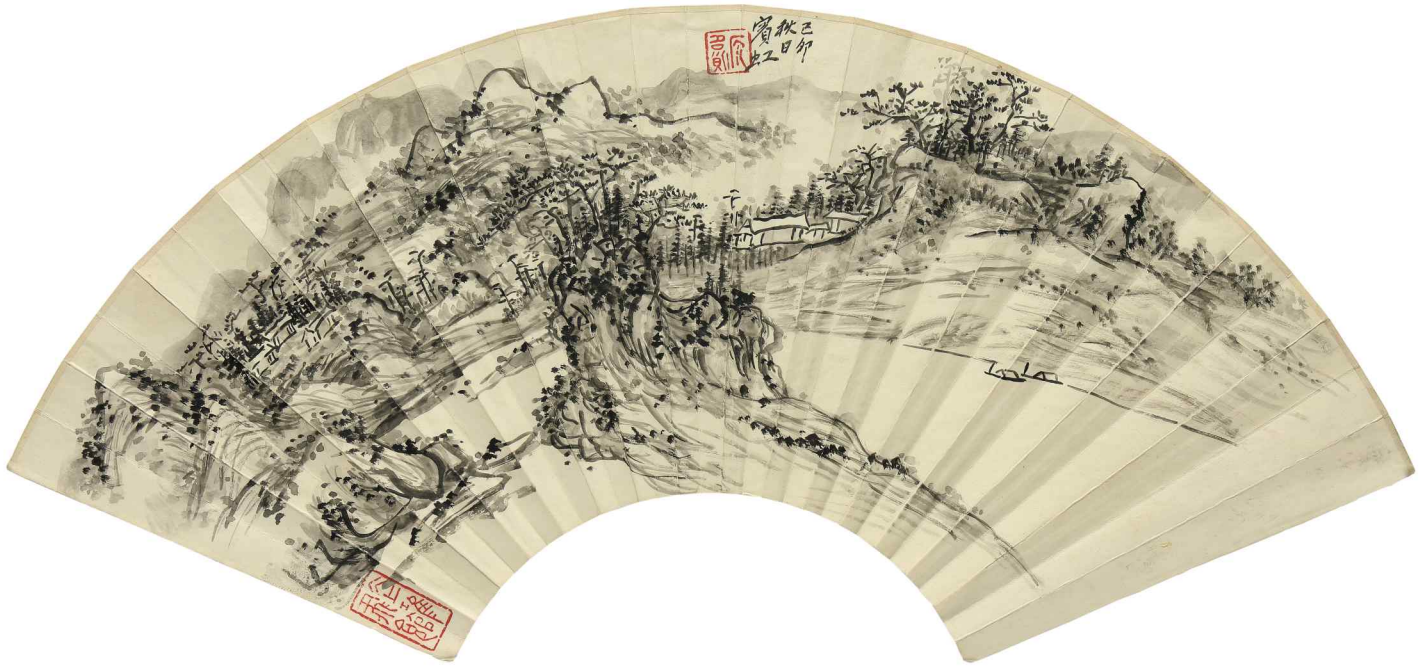
己卯（1939）秋日，賓虹。鈐印：原名質、爻上
鴻飛館

(書) 釋文：

湖上新雲宿雨收，平頭艇子貼天浮。罌尊酌得
三千斛，大醉去題黃鶴樓。

款識：

己卯（1939）十月，張爰。鈐印：張爰印、大千





Qi Baishi 1864-1957

TWO SHRIMPS AND TWO CRABS

ink on paper, hanging scroll

signed *Qi Baishi*, at the age of eighty-eight *sui*, with a dedication, and two seals of the artist, *wu nian ba shi ba, bai shi*

With three collectors' seals of the Chew family, *liao dong qiu yong he cang, yun meng wu zhong ying cang, qiu fu lun cang hua*

52.8 by 36.5 cm. 20¾ by 14⅜ in.

\$ 30,000-50,000

齊白石 二蝦二蟹

水墨紙本 立軸

款識：

漣之先生雅屬，八十八歲白石。鈐印：吾年八十八、白石

邱氏家族鑒藏印：

遼東邱永和藏、雲夢吳忠嫻藏、邱扶輪藏畫



Qi Baishi 1864-1957

FIVE SHRIMPS

ink on paper, hanging scroll

signed *Baishi*, at the age of eighty-six *sui*, with a dedication, and one seal of the artist, *qi da*

With two collectors' seals of the Chew family, *liao dong qiu yong he cang, yun meng wu zhong ying cang*

68.9 by 34.8 cm. 27 $\frac{1}{8}$ by 13 $\frac{5}{8}$ in.

\$ 40,000-60,000

齊白石 五蝦

水墨紙本 立軸

款識：

克溫先生雅正，八十六歲白石齊璜作。鈐印：齊大

邱氏家族鑒藏印：

遼東邱永和藏、雲夢吳忠嫻藏



Qi Baishi 1864-1957

FOUR SHRIMPS, TWO FISH AND THREE CRABS

ink on paper, hanging scroll

signed *Jiping laoren Qi Baishi*, at the age of eighty-six
sui, with one seal of the artist, *qi bai shi*

With two collector's seals of the Chew family, *yun meng*
wu zhong ying cang, liao dong qiu yong he cang

102.8 by 39.6 cm. 40½ by 15½ in.

\$ 80,000-120,000

齊白石 四蝦二魚三蟹

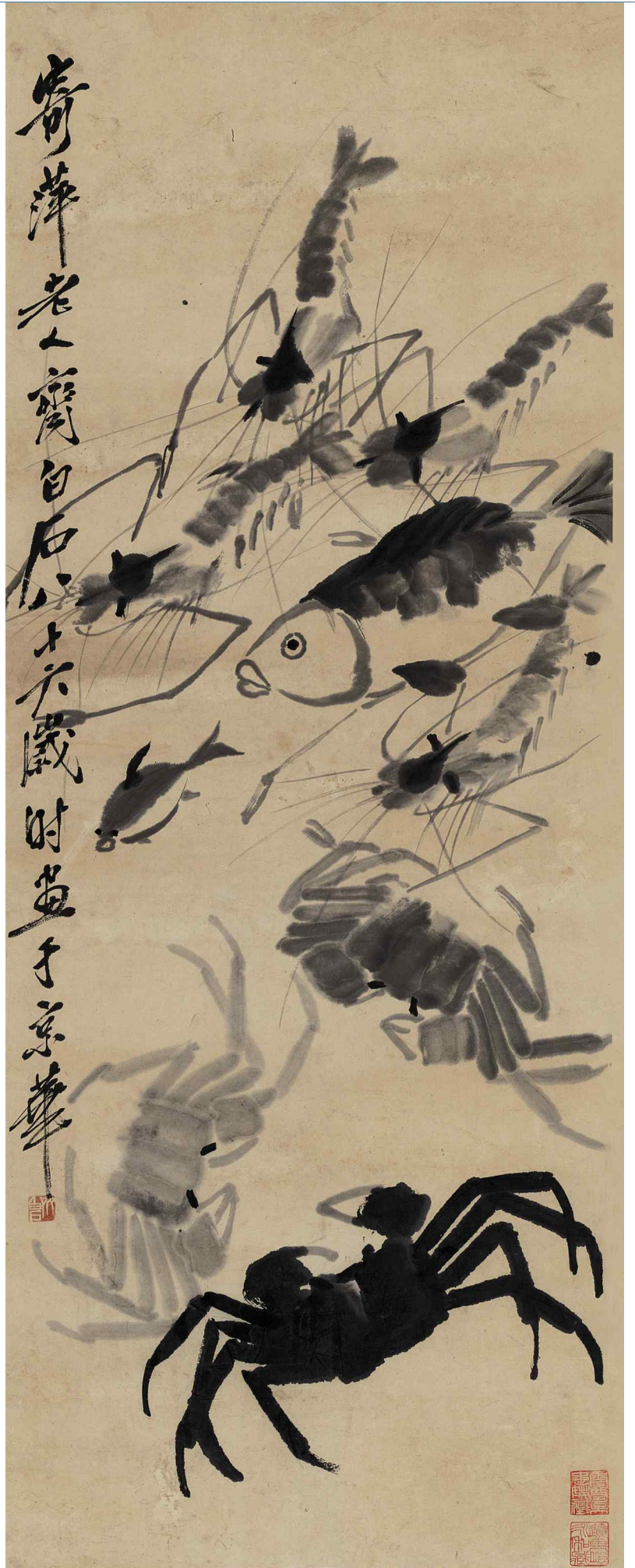
水墨紙本 立軸

款識：

寄萍老人齊白石八十六歲時畫于京華。鈐印：齊白石

鑒藏印：

遼東邱永和藏、雲夢吳忠嫻藏





Qi Baishi 1864-1957

YELLOW GOURD

ink and color on paper, hanging scroll

signed *Xingziwu laomin Qi Huang*, with one seal of the artist, *qi da*

101.3 by 33.9 cm. 39 $\frac{7}{8}$ by 13 $\frac{3}{8}$ in.

\$ 50,000-70,000

齊白石 葫蘆

設色紙本 立軸

款識：

杏子隴老民齊璜八十年來不羞依樣，樂養天年。

鈐印：齊大





Qi Baishi 1864-1957

LOTUS

ink and color on paper, hanging scroll

signed *Baishi*, with two seals of the artist, *bai shi, yao zhi tian dao chou qin*

179.8 by 47.6 cm. 70¾ by 18¾ in.

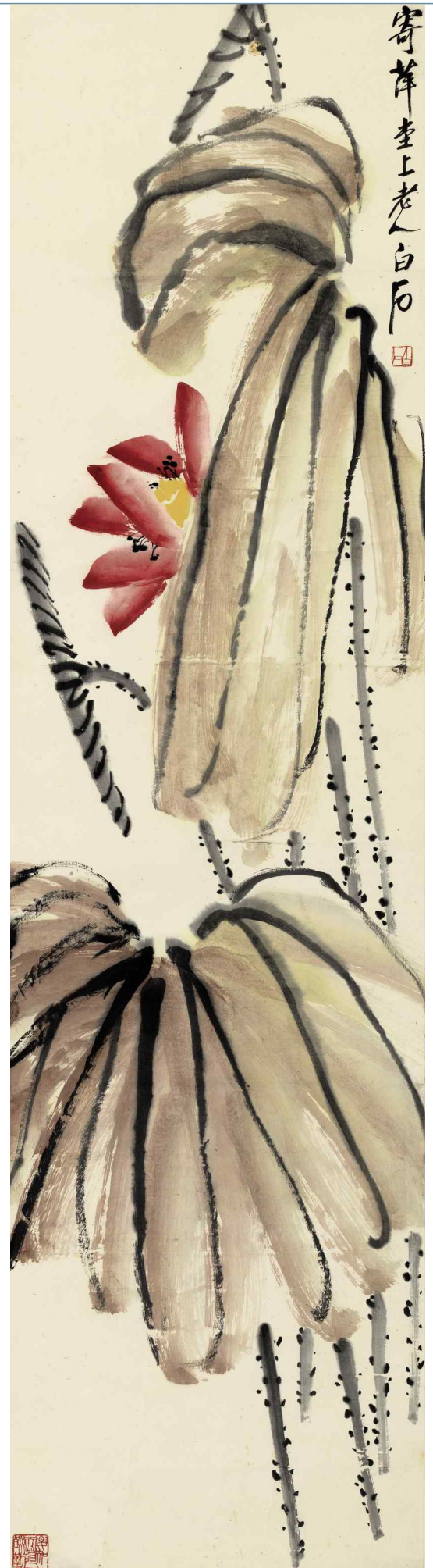
\$ 40,000-60,000

齊白石 紅荷

設色紙本 立軸

款識：

寄萍堂上老人白石。鈐印：白石、要知天道酬勤





Zhong Shouren 1927-1999

BAMBOO

ink on paper, horizontal scroll

signed Zhong Shouren, dated *guimao* (1963), autumn,
with two seals of the artist, *huang zhai di zi, zhong
shou ren*

33.4 by 68.4 cm. 13³/₈ by 27 in.

\$ 1,000-2,000

鐘壽仁 墨竹

水墨紙本 橫幅

款識：

癸卯（1963）初秋，鐘壽仁。鈐印：荒齋弟子、
鐘壽仁



Wu Zheng 1876-1949

SECLUDED VILLAGE AMONGST LOFTY MOUNTAINS

ink and color on paper, mounted for framing

signed *Baoxuan jushi Wu Zheng*, with three seals of the artist, *dai qiu, wu zheng zhi yin, shu lin zhong zi*

43.1 by 56.9 cm. 17 by 22³/₈ in.

Artist's inscription:

The mountain air is still amidst the dark verdant trees.
For my hermitage I prefer this quiet, secluded place.
The ten thousand trees await the arrival of rain as they sway subtly in the light wind.

\$ 7,000-9,000

吳徵 青蒼幽居

設色紙本 鏡片

款識：

山氣鬱青蒼，幽居喜深窈。萬木待雨來，微風動林杪。衰銅居士吳徵。鈐印：待秋、吳徵之印，疏林中子



Fu Baoshi 1904-1965

LANDSCAPE AFTER DU FU'S POEM

ink and color on paper, hanging scroll

dated *renyin* (1962), with two seals of the artist, *fu*, *ren yin*

With three collectors' seals of the Chew family, *qiu yong he yin*, *wu zhong ying yin*, *qiu fu lun cang hua*

43 by 68.5 cm. 17 by 27 in.

\$ 60,000-80,000

傅抱石 杜甫詩意

設色紙本 立軸

款識：

壬寅（1962）七月寫少陵詩意。鈐印：傅、壬寅

邱氏家族鑒藏印：

邱永和印、吳忠嫻印、邱扶輪藏畫



Fu Baoshi 1904-1965

KUNLUN MOUNTAIN

ink on paper, mounted for framing

signed Baoshi, with two seals of the artist, *fu, bu ji wan yi*

With one collector's seal of the Chew family, *qiu yong he yin*

34.4 by 50 cm. 13½ by 19⅝ in.

\$ 30,000-50,000

傅抱石 毛澤東《念奴娇· 昆仑》詩意

水墨紙本 鏡片

款識：

飛起玉龍三百万，攪得周天寒徹。抱石南京寫。

鈐印：傅、不及萬一

邱氏家族鑒藏印：

邱永和印



Li Wenxin 1927-2006

RIVER AND MOUNTAINS AT DAWN

ink on paper, hanging scroll

signed *Wenxin*, dated *gengshen* (1980), with three seals of the artist, *li, sheng huo zhong lai, li ji zi*

96 by 57 cm. 37¾ by 22½ in.

\$ 1,000-2,000

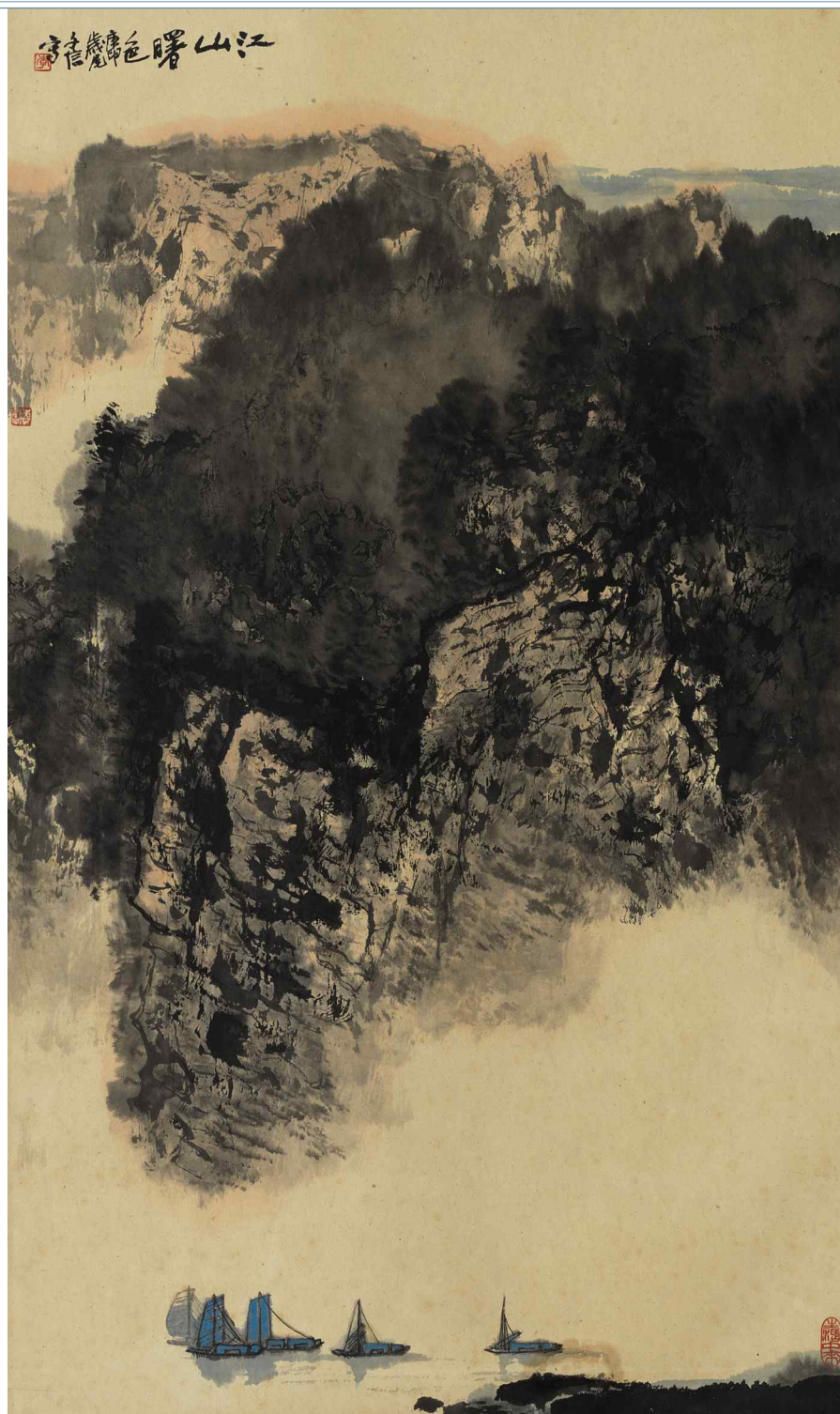
李文信 江山曙色

設色紙本 立軸

款識：

江山曙色。庚申（1980）歲尾，文信寫。鈐

印：李、生活中來、李季子





**Chen Nian 1876-1970,
Xiao Xun 1883-1944**

RECLUSE VISITING A FRIEND

ink and color on paper, hanging scroll

signed *Banding*, with four seals of Chen Nian, *ban ding lao ren, chen nian, zhu huan, jiang shan yi mo*
signed *Longqiao*, with one seal of Xiao Xun, *xiao qian zhong*

With two collectors' seals of the Chew family, *wu zhong ying yin, qiu fu lun cang hua*
with one other collector's seal, *he an suo cang*
100.5 by 43.6 cm. 39½ by 17¼ in.

Artist's inscription:

I walk with my staff to visit a friend and while away time, but he has yet to return from harvesting medicinal plants in the mountains. The flowing stream and unkempt bridge are both shaded by pine trees, as children by the river point at the ever-changing clouds.

\$ 6,000-8,000

陳年、蕭遜 杖履訪友

設色紙本 立軸

款識：

(一) 杖履訪友赴蕭閑，採藥山中待未還。
流水野橋松影合，溪童指點亂雲間。半丁用
陶宗儀詩意著筆。鈐印：竹環、半丁老人、陳
年、江山一抹

(二) 半丁龍橋合作。鈐印：蕭謙中

邱氏家族鑒藏印：

吳忠娛印、邱扶輪藏畫

鑒藏印：

盃盒所藏





Jiang Zhaoshen
(Chiang Chaoshen) 1925-1996

WUTAI LANDSCAPE

ink and color on paper, hanging scroll

signed *Jiaoyuan di Jiang Zhaoshen*, dated *jiyou* (1969), summer, with a dedication to Thomas and Joan Chew, and two seals of the artist, *jiang lang jin zhuang, pu ben hen ren*

With three collectors' seals of the Chew family, *qiu yong he yin, wu zhong ying yin, qiu fu lun cang hua*

63.1 by 54.3 cm. 24⁷/₈ by 21³/₈ in.

Artist's inscription:

The deep valley winds, and the small stream twists and turns.

At Wutai there are many such secluded scenes. Whenever I paint it, I am unable to avoid these typical views.

\$ 4,000-6,000

江兆申 逸曲五臺

設色紙本 立軸

款識：

深谷透迤，小谿回曲，五臺多幽邃之景，每一涉筆不能破此窠臼。奉呈永和先生、忠嫻夫人儷正。己酉（1969）夏夜，茶原弟江兆申畫於石林叢舍。鈐印：江郎近狀、僕本恨人

邱氏家族鑒藏印：

邱永蘇印、吳忠嫻印、邱扶輪藏畫



Jiang Zhaoshen
(Chiang Chaoshen) 1925-1996

LANDSCAPE

ink and color on paper, hanging scroll

signed *Jiaoyuan Jiang Zhaoshen*, dated *jiyou* (1969), winter, with a dedication to Frances Chew (1945-2017), and one seal of the artist, *ling ou guan*

69.5 by 34.5 cm. 27³/₈ by 13⁵/₈ in.

Artist's inscription:

Verdant peaks thrust into the edge of heaven;
forests at the foothills are lit by the sun and
shrouded in mist. I am like a singing woodcutter,
seated in a fur jacket and listening to a spring.

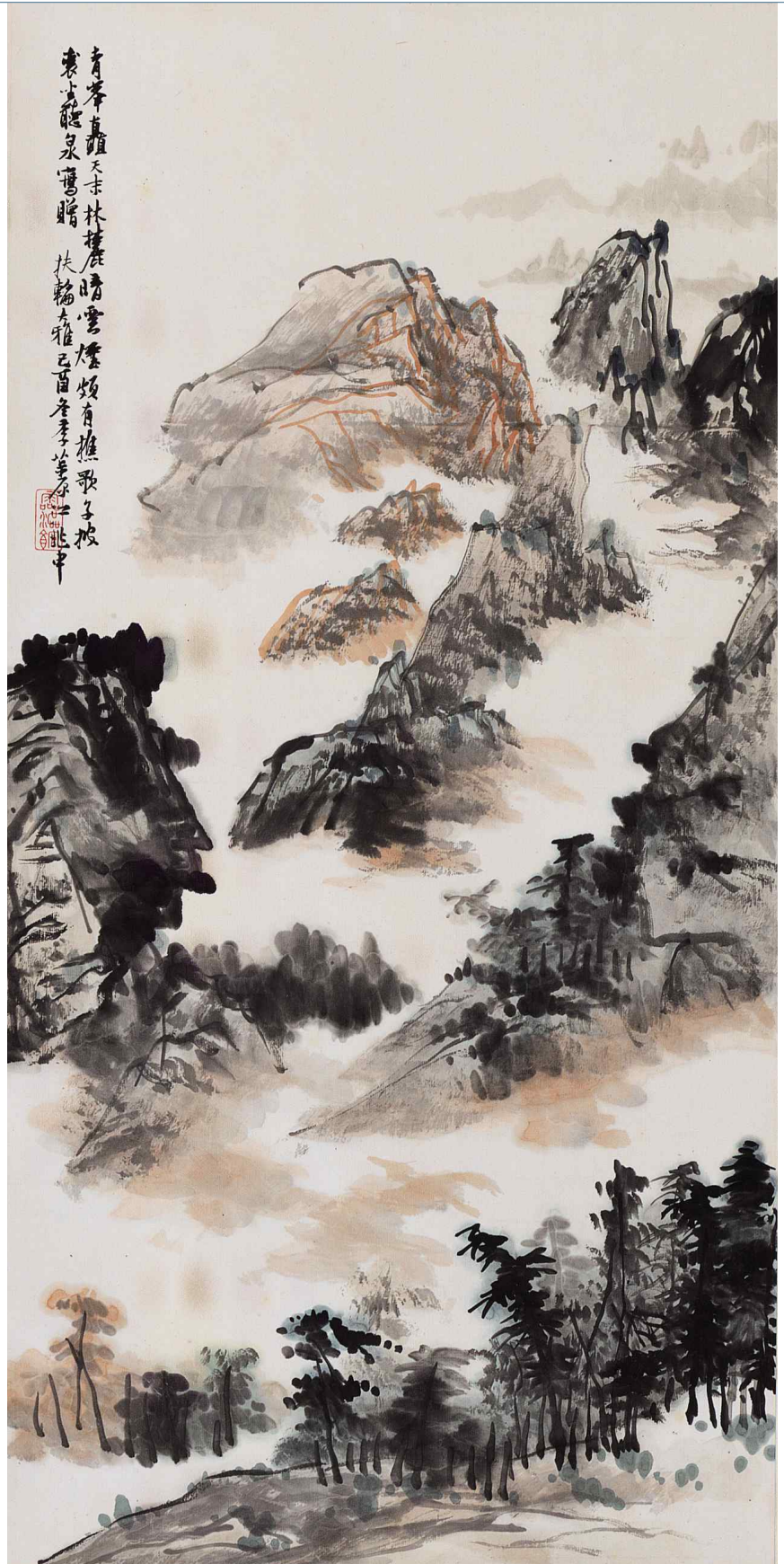
\$ 3,000-5,000

江兆申 青峯林麓

設色紙本 立軸

款識：

青峯矗天末，林麓晴雲煙。頗有樵歌子，披
裘坐聽泉。寫贈扶輪大雅。己酉（1969）冬
季，茶原江兆申。鈐印：靈滬館





Yu Fei'an 1889-1959

BUTTERFLY AND PLANTAIN LILIES

ink and color on paper, hanging scroll

(1) signed *Fei'an*, with one seal of the artist, *yu zhao*

(2) signed *Yu Zhao*, dated *dinghai* (1947), the leap month, with a dedication and two seals of the artist, *yu zhao zhi yin, fei an*

66.9 by 37.5 cm. 26¼ by 14¾ in.

Artist's inscription:

The blowing west wind seems expectant.
The lingering cold moon is filled with feeling.

\$ 40,000-60,000

于非闇 玉簪蛺蝶

設色紙本 立軸

款識：

(一) 披拂西風如有待，徘徊涼月更多情。
非闇。鈐印：于照

(二) 桂庭仁兄大雅正之，丁亥（1947）閏
月又題。于照。鈐印：于照之印、非闇





Qi Baishi 1864-1957

GRAPES AND DRAGONFLY

ink and color on paper, hanging scroll

signed *Baishi laoren*, with one seal of the artist,
qi da

89 by 47.5 cm. 35 by 18¾ in.

\$ 50,000-70,000

齊白石 葡萄蜻蜓

設色紙本 立軸

款識：

白石老人。鈐印：齊大





Qi Baishi 1864-1957

A MYNA UNDER BANANA LEAF

ink on paper, hanging scroll

signed *Jieshan yinguan zhuzhe*, with one seal of the artist, *bai shi*

Titleslip by Zeng Shaojie (1910-1988), with one seal, *zeng shao jie*, and one seal of Qiu Yonghe, *qiu yong he yin*

With three collectors' seals of the Chew family, *liao dong qiu yong he cang*, *yun meng wu zhong ying cang*, *qiu fu lun cang hua*

109.7 by 33.9 cm. 43¼ by 13⅞ in.

\$ 100,000-160,000

齊白石 雨來

水墨紙本 立軸

款識：

雨來。借山吟館主者。鈐印：白石

題簽：

齊白石《雨來圖》。乙巳（1965）台北重裝。

鈐印：（曾紹杰）曾紹杰

邱氏家族鑒藏印：

遼東邱永和藏、邱永和印、雲夢吳忠嫻藏、邱扶輪藏畫





Qi Baishi 1864-1957

MORNING GLORY AND MANTIS

ink and color on paper, hanging scroll

signed *Baishi laoren*, at the age of eighty-eight *sui*, with one seal of the artist, *qi huang*

101 by 33.8 cm. 39 $\frac{7}{8}$ by 13 $\frac{1}{4}$ in.

\$ 50,000-70,000

齊白石 牽牛螳螂

設色紙本 立軸

款識：

白石老人八十八作。鈐印：齊璜





Xu Beihong 1895-1953

ROOSTER UNDER BAMBOO

ink and color on paper, hanging scroll

signed *Beihong*, dated *yiyou* (1945), summer,
with one seal of the artist, *dong hai wang sun*

Titlesp with one collector's seal of Jiang Biwei
(1899-1978), *zong yin shi*

With two collectors' seals of the Chew family,
qiu yong he jian shang zhang, qiu fu lun
cang hua

73.3 by 35.1 cm. 28 $\frac{3}{8}$ by 13 $\frac{7}{8}$ in.

\$ 120,000-160,000

徐悲鴻 青竹雄雞

設色紙本 立軸

題簽：

悲鴻寫雞。鑒藏印：（蔣碧薇）宗蔭室

邱氏家族鑒藏印：

邱永和鑒賞章、邱扶輪藏畫





Qi Baishi 1864-1957

TEN CHICKS

ink and color on paper, hanging scroll

signed *Baishi*, with one seal of the artist, *qi bai shi*

With three collectors' seals of the Chew family, *liao dong qiu yong he cang*, *yun meng wu zhong ying cang*, *qiu fu lun cang hua* with one collector's seal of Cao Zhongying (1929-2011), *zhong ying cang hua*

101.2 by 31.8 cm. 39¾ by 12½ in.

Artist's inscription:

The person requesting a painting desired one of yellow chicks. An all-yellow painting is not elegant, and so I have painted only a few.

\$ 50,000-70,000

齊白石 十隻雛雞

設色紙本 立軸

款識：

索畫欲得黃色雞雛一幅，全畫黃色不甚雅觀，故只畫二三。白石。鈐印：齊白石

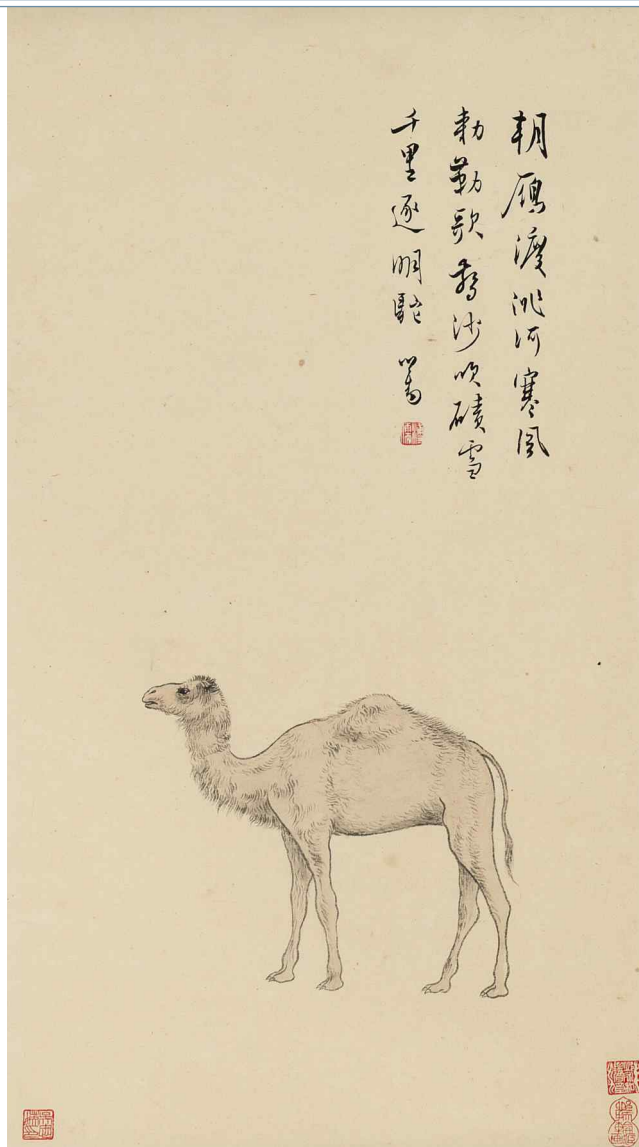
邱氏家族鑒藏印：

遼東邱永和藏、雲夢吳忠嫻藏、邱扶輪藏畫

鑒藏印：

(曹仲英) 仲英藏畫





Pu Ru 1896-1963

CAMEL

ink and color on paper, hanging scroll

signed *Xinyu*, with one seal of the artist, *pu ru*

With three collectors' seals of the Chew family, *qiu yong he jian shang zhang, wu zhong ying yin, qiu fu lun cang hua*

63 by 35 cm. 24¾ by 13¾ in.

Artist's inscription:

The wild geese fly past the Tao River.
The cold wind carries the nomads' songs.
Wind-blown sand crashes into gravel and snow,
and for a thousand miles trails the diligent camel.

\$ 10,000-15,000

溥儒 駱駝

設色紙本 立軸

款識：

朔雁渡洮河，寒風救勒歌。驚沙吹磧雪，千里逐明駝。心畬。鈐印：溥儒

鑒藏印：

邱永和鑒賞章、吳忠煥印、邱扶輪藏畫



Pu Ru 1896-1963

THE SOUND OF PINES IN A MYRIAD RAVINES

ink on paper, hanging scroll

signed *Xinyu*, with one seal of the artist, *pu ru zhi yin*

90.1 by 36.8 cm. 35³/₈ by 14¹/₂ in.

\$ 12,000-16,000

溥儒 萬壑松聲

水墨紙本 立軸

款識：

萬壑松聲。心奮。鈐印：溥儒之印





Pu Ru 1896-1963

SCHOLAR ON A CLIFF

ink on paper, hanging scroll

signed *Xinyu*, with a dedication and three seals of the artist, *ming yi, jiu wang sun, pu ru*

Titleslip with one collector's seal of Cao Zhongying (1929-2011), *zhong ying jian shang*

With two collectors' seals of the Chew family, *liao dong qiu yong he cang (2), yun meng wu zhong ying cang* with one collectors' seals of Cao Zhongying, *zhong ying cang hua*

87.3 by 27.6 cm. 34 $\frac{3}{8}$ by 10 $\frac{7}{8}$ in.

Artist's inscription:

The cliff-side pine overlooks the flowing water; amidst the rocks white clouds emerge. Having just finished reading the *Zhuangzi*, I have come to visit the Lord of the Deer Gate.

\$ 7,000-9,000

溥儒 松峽觀雲

水墨紙本 立軸

款識：

松峽臨流水，巖間出白雲。南華方讀罷，來訪鹿門君。玉璞先生正，心畬畫。鈐印：明夷、舊王孫、溥儒

題簽：

溥心畬先生山水真跡。鑒藏印：仲英鑒賞

邱氏家族鑒藏印：

遼東邱永和藏（二鈐）、雲夢吳忠嫻藏

鑒藏印：

（曹仲英）仲英藏畫





Pu Ru 1896-1963

SCHOLARS ON AUTUMN RIVER

ink and color on paper, hanging scroll

signed Xinyu, with three seals of the artist, sheng xin zhai, jiu wang sun, pu ru

With three collectors' seals of the Chew family, qiu yong he jian shang zhang, wu zhong ying yin, qiu fu lun cang hua

95.5 by 29.3 cm. 37½ by 11½ in.

Artist's inscription:

The river is like a silk thread winding amidst sand and pebbles.

The small boat navigates around the islands of reeds.

\$ 25,000-45,000

溥儒 秋江孤橈

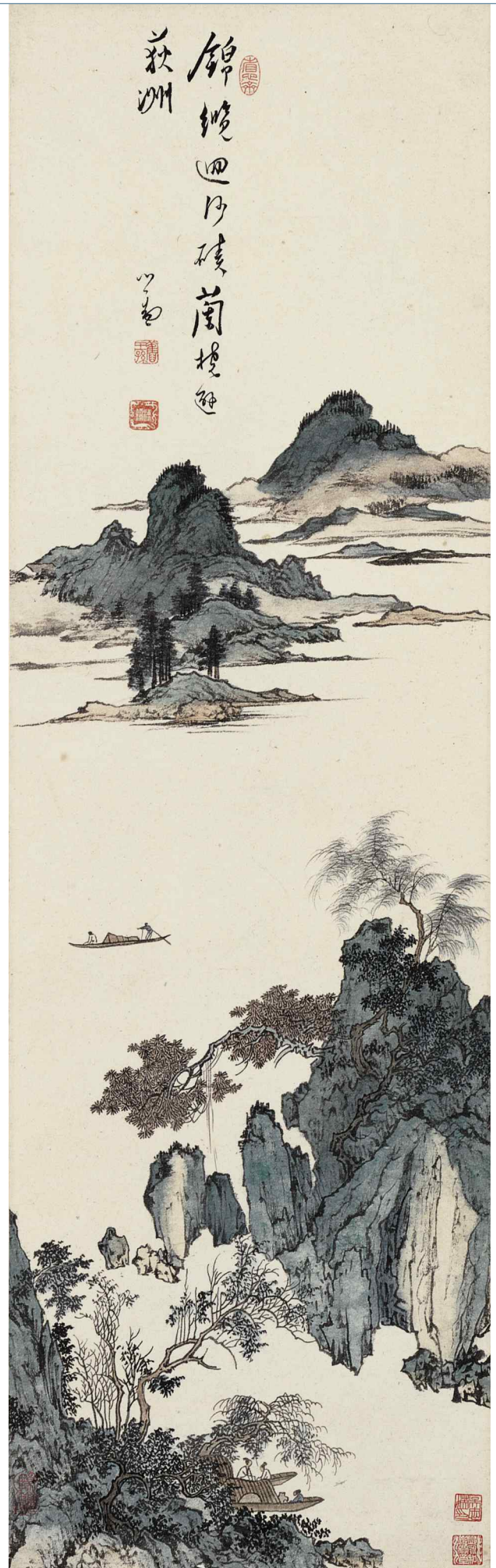
設色紙本 立軸

款識：

錦纜迴沙磧，蘭橈避荻洲。心畬。鈐印：省心齋、舊王孫、溥儒

鑒藏印：

邱永和鑑賞章、吳忠煥印、邱扶輪藏畫





Lin Shu 1852-1924

BIRD UNDER A BANANA LEAF

ink on paper, hanging scroll

signed *Lin Shu*, dated *jiayin* (1914), with one seal of the artist, *lin shu zhi yin*

With two collectors' seals of the Chew family, *yun meng wu zhong ying cang, qiu fu lun cang hua*

84.6 by 39.4 cm, 33¼ by 15½ in.

Artist's inscription:

As the yellow flowers suddenly blossom, birds chirp and fly around them.

The sun shines through the bamboo fences and the decayed plantain leaves.

The autumn air stimulates my flesh.

I am reminded of the days when I studied beneath Diaolong Terrace.

\$ 3,000-5,000

林紓 花綻鳥啣

水墨紙本 立軸

款識：

黃華乍綻時，鳥啣徘徊。小籬之間，破蕉篩日，秋氣爽肌。甚憶在釣龍台下讀書時也。甲寅（1914）醉司命日寫，奉尚樸先生雅鑒，弟林紓識。鈐印：林紓之印

鑒藏印：

雲夢吳忠娛藏、邱扶輪藏畫





Wu Jiahang (20th Century)

EAGLE ON PINE

ink and color on paper, hanging scroll

signed *Jiahang*, with three seals of the artist, *wu hua, jia hang, qiu zhi yu zhi shan*

134.4 by 49.1 cm. 52 $\frac{7}{8}$ by 19 $\frac{1}{4}$ in.

\$ 1,000-2,000

吳家杭 蒼鷹立柏

設色紙本 立軸

款識：

家杭。鈐印：吳畫、家杭、求止於至善





Xu Beihong 1895-1953

TWO MYNAS ON A TREE BRANCH

ink and color paper, hanging scroll

signed *Beihong*, dated *yiyou*, the fourth day of the twelfth lunar month (January 6, 1946), with one seal of the artist, *dong hai wang sun*

Titleslip with one collector's seal of Jiang Biwei (1899-1978), *zong yin shi*

76.4 by 41.9 cm. 30 by 16½ in.

\$ 60,000-80,000

徐悲鴻 八哥對語

設色紙本 立軸

款識：

乙酉（1945）小寒，悲鴻。鈐印：東海王孫

題簽：

徐悲鴻，八哥。鑒藏印：（蔣碧微）宗蔭室





Xu Beihong 1895-1953

LOQUAT

ink and color on paper, hanging scroll

signed *Beihong*, dated *jiashen* (1944), with two seals of the artist, *dong hai wang sun, xing ji you chi*

Titleslip with one collector's seal of Jiang Biwei (1899-1978), *zong yin shi*

78.8 by 35.6 cm. 31 by 14 in.

\$ 40,000-60,000

徐悲鴻 枇杷

設色紙本 立軸

款識：

悲鴻，甲申（1944）。鈐印：東海王孫、行己有恥

題簽：

徐悲鴻枇杷。鑒藏印：（蔣碧微）宗蔭室





Wu Changshuo 1844-1927

CYPRESS AND GANODERMA

ink and color on paper, hanging scroll

signed *Wu Changshuo*, at the age of eighty-one *sui*, dated *jiazi* (1924), summer, with three seals of the artist, *wu jun zhi yin*, *wu chang shi*, *ban ri cun*

With one collector's seal of the Chew family, *yun meng wu zhong ying yin*

88.5 by 34.4 cm. 34¾ by 13½ in.

Artist's inscription:

The cypress like bronze, the *zizhi* fungus like a bell.
Competing in appearance and charm, they sing
praises of longevity and listen to smiles.

\$ 40,000-60,000

吳昌碩 青柏紫芝

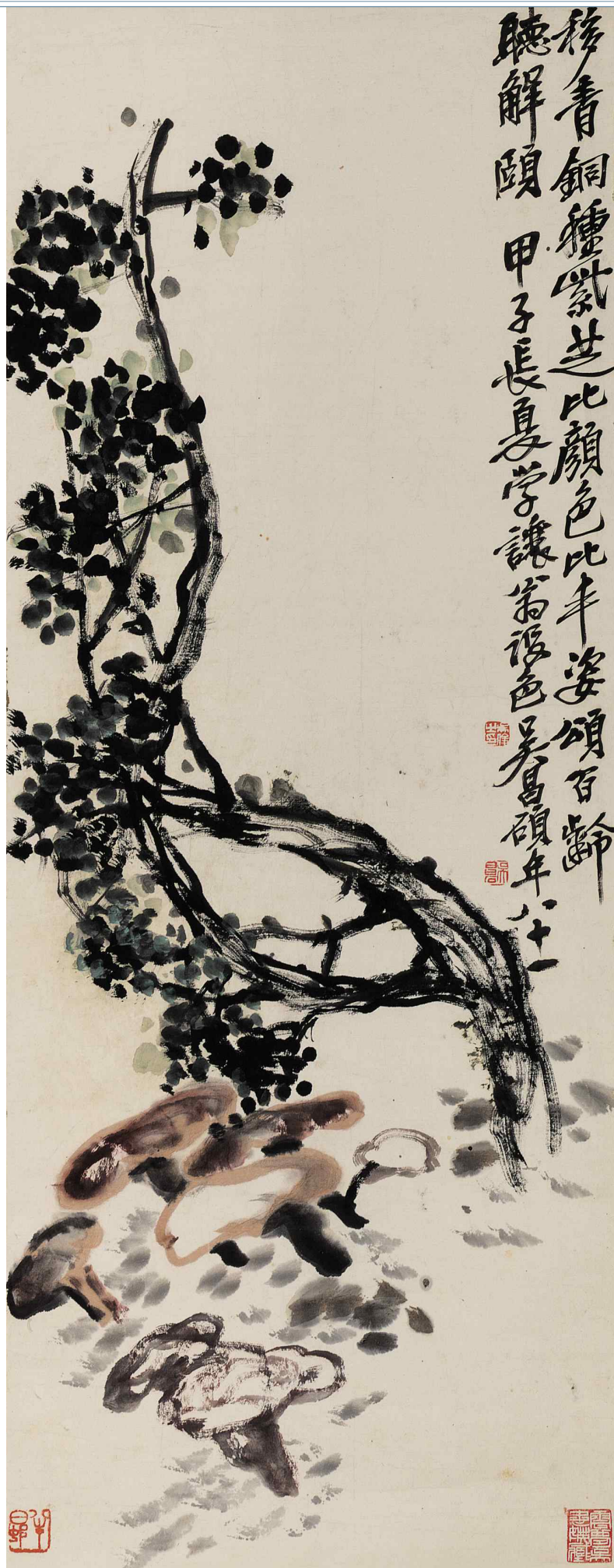
設色紙本 立軸

款識：

移青銅，鐘紫芝。比顏色，比丰姿。頌百
齡，聽解頤。甲子（1924）長夏，學讓翁設
色。吳昌碩年八十一。鈐印：吳俊之印、吳昌
石、半日邨

邱氏家族鑒藏印：

雲夢吳忠嫻印





Wu Changshuo 1844-1927

POMEGRANATE AND BANANA TREE

ink and color on paper, hanging scroll

signed *Wu Changshuo*, dated *yimao*, the seventeenth day of the tenth lunar month (November 23, 1915), with four seals of the artist, *wu jun zhi yin*, *chang shuo*, *ban ri cun*, *fang he shan fang*

With one collector's seal of the Chew family, *yun meng wu zhong ying cang*

131 by 39.6 cm. 51½ by 15¾ in.

Artist's inscription:

These plants invite coolness by wind, and charm with their lush growths. The pomegranate contains seeds, and the plantain has a heart. Zhu Xuege [Bada Shanren] painted these subjects.

\$ 80,000-120,000

吳昌碩 石榴芭蕉

設色紙本 立軸

款識：

招涼其風，吐豔其林。石榴有子，芭蕉有心。朱蠶个時有此作，吳昌碩偶一擬之。時乙卯（1915）小蠶節。鈐印：吳俊之印、昌碩、半日邨、放鶴山房

邱氏家族鑒藏印：
雲夢吳忠娛藏





Qi Baishi 1864-1957

SEVEN SHRIMPS AND TWO CRABS

ink on paper, hanging scroll

signed *Baishi*, dated *yiyou* (1945), with one seal of the artist, *bai shi weng*

With one collector's seal of the Chew family, *yun meng wu zhong ying cang*

106.4 by 33.9 cm. 41 $\frac{7}{8}$ by 13 $\frac{3}{8}$ in.

\$ 80,000-120,000

齊白石 七蝦二蟹

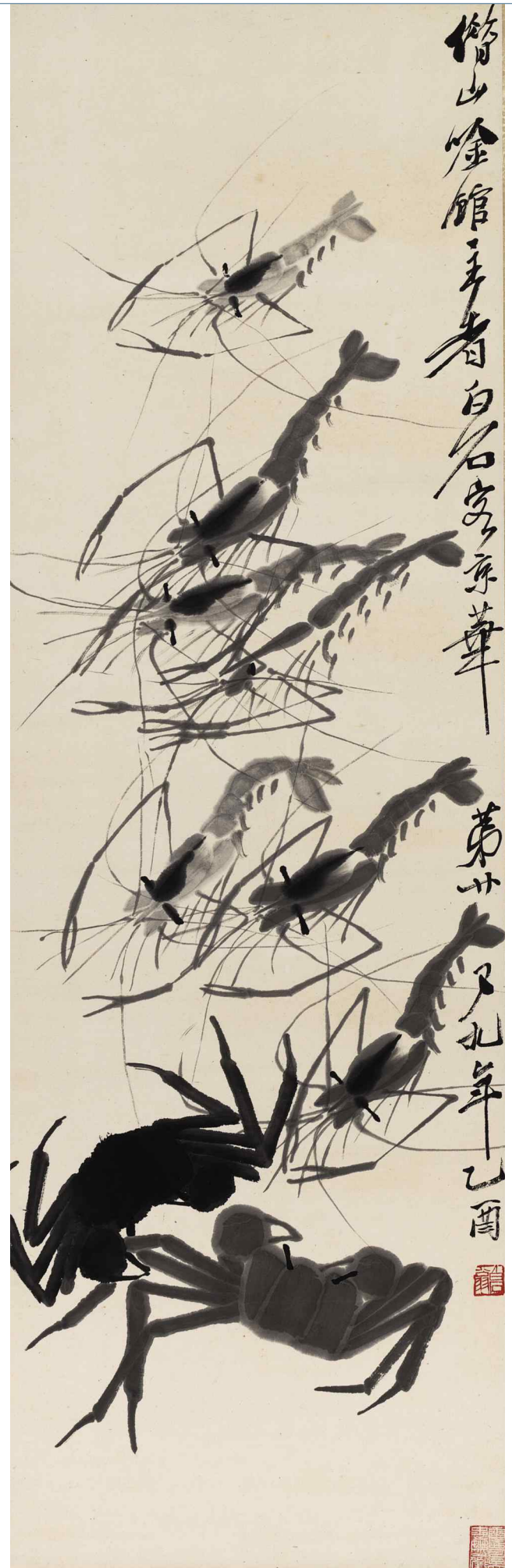
水墨紙本 立軸

款識：

借山唵館主者白石，客京華第廿又九年。乙酉（1945）。鈐印：白石翁

邱氏家族鑒藏印：

雲夢吳忠嫻藏





Qi Baishi 1864-1957

SEVEN SHRIMPS

ink on paper, hanging scroll

signed *Qi Baishi*, at the age of eighty-six *sui*, dated *bingxu* (1946), spring, the third lunar month, with one seal of the artist

With three collectors' seals of the Chew family, *liao dong qiu yong he cang, yun meng wu zhong ying, qiu fu lun cang hua*

with one collector's seal of Cao Zhongying (1929-2011), *zhong ying cang hua*

101.3 by 33.1 cm. 39% by 13 in.

\$ 60,000-80,000

齊白石 七蝦

水墨紙本 立軸

款識：

騶先先生清屬，丙戌（1946）春三月，八十六歲齊白石畫。鈐印：齊白石

邱氏家族鑒藏印：

遼東邱永和藏、雲夢吳忠娛、邱扶輪藏畫

鑒藏印：

（曹仲英）仲英藏畫





Liang Qichao 1873-1929

CI POEM IN REGULAR SCRIPT

ink on paper, hanging scroll

signed *Qichao*, dated *jiazi* (1924), the ninth lunar month, with a dedication and one seal of the artist, *liang*

With two collectors' seals of the Chew family, *liao dong qiu yong he cang*, *yun meng wu zhong ying cang* with one collector's seal of Cao Zhongying (1929-2011), *zhong ying cang hua*

81.9 by 39.8 cm. 32¼ by 15⅝ in.

Artist's inscription:

On the fortifications above the west gate of Jinling, I view the clear autumn scenery. The dusk rays bathe ten thousand miles of land, through which great rivers flow. The Central Plains are in chaos, and we have been scattered. When will this situation resolve? I ask the sorrowful winds to carry my tears all the way to Yangzhou.

A lyric by Zhu Xizhen to the tune of *Xiangjian huan*. In its sympathy for society and lament of chaos, it could almost be written by a contemporary person.

\$ 10,000-20,000

梁啟超 楷書《相見歡·金陵城上西樓》

水墨紙本 立軸

釋文：

金陵城上西樓，倚清秋。萬里夕陽垂地，大江流。中原亂，簪纓散，幾時收。試倩悲風吹淚，過揚州。

款識：

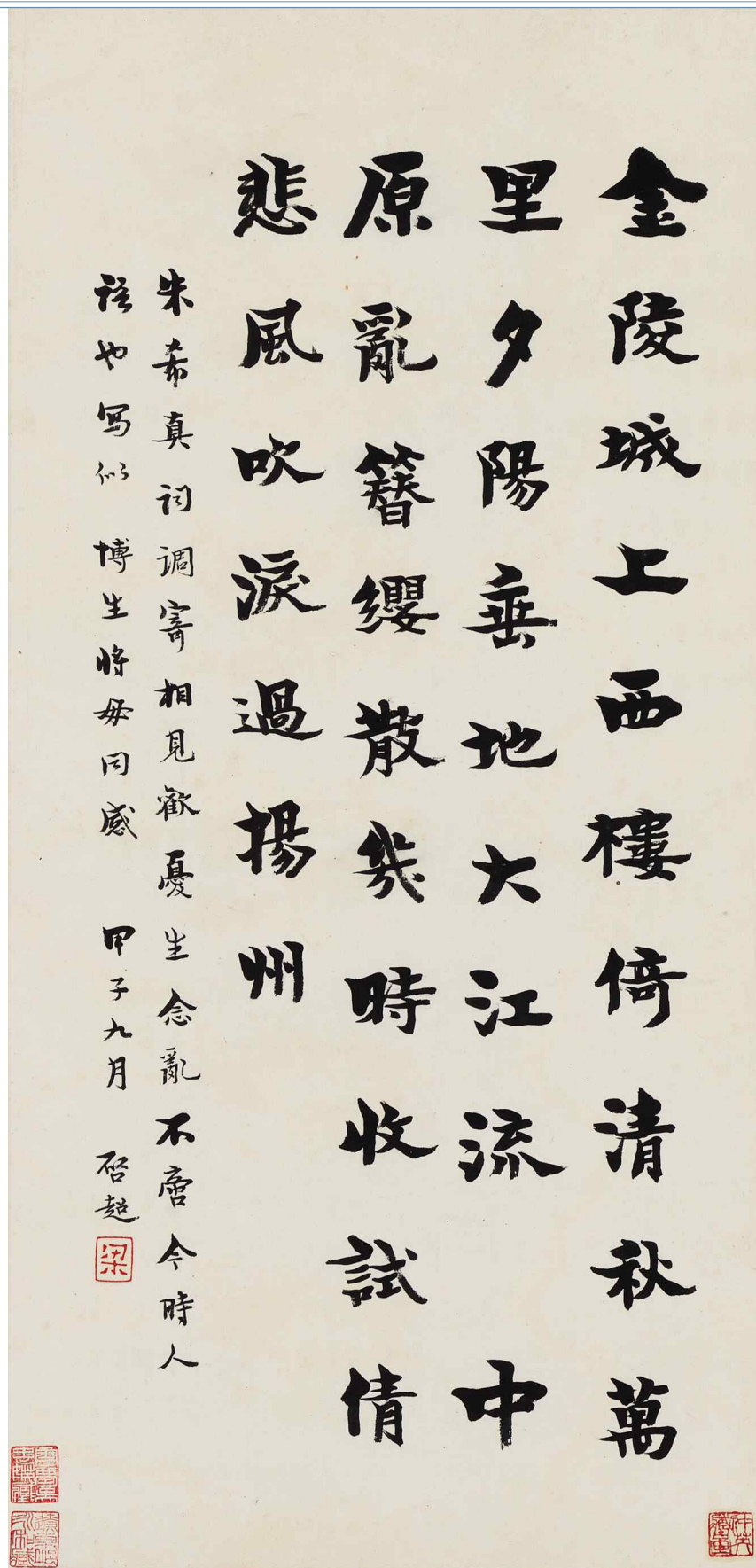
朱希真詞，調寄《相見歡》。憂生念亂，不啻今時人語也。寫似博生，將毋同感。甲子（1924）九月，啟超。鈐印：梁

邱氏家族鑒藏印：

遼東邱永和藏、云夢吳忠娛藏

鑒藏印：

仲英藏畫





Wang Zhuangwei 1909-1998

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Zhuangwei*, dated *yisi*, mid-autumn festival (September 10, 1965), with a dedication to Thomas Chew, and one seal of the artist, *zhuang wei*

100.2 by 51.8 cm. 39³/₈ by 20³/₈ in.

Artist's inscription:

Yang Shaoshi's *Buxuci tie* is none other than *Daxian tie* in the Mi family's collection. His calligraphy is soaring but understated, completely free from the vulgar beauty of Tang dynasty works. The Four Masters of the Song all originated from this.

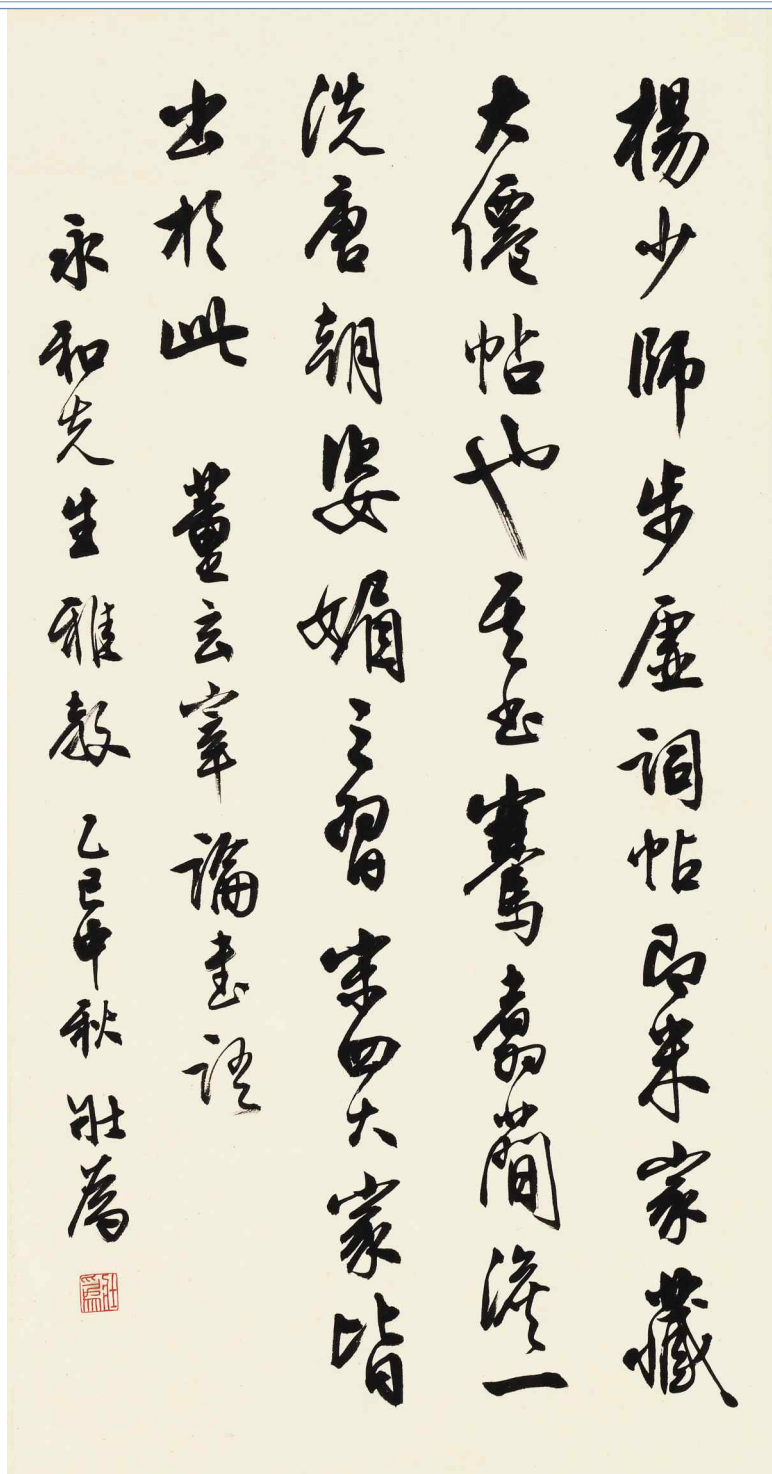
\$ 3,000-5,000

王莊為 行書節錄《画禅室随笔》

水墨紙本 立軸

釋文：

楊少師《步虛詞帖》，即米家藏《大仙帖》也。其書騫翥簡澹，一洗唐朝姿媚之習。宋四大家皆出於此。董玄宰論書語。永和先生雅教，乙巳（1965）中秋，壯為。鈐印：壯為





Li Damu 1926-2002

MALE CLOWN FROM PEKING OPERA

ink and color on paper, hanging scroll

signed *Duweng*, dated *jiachen* (1964), the twelfth lunar month, with one seal of the artist, *li da mu*

102.1 by 34.3 cm. 40 $\frac{1}{8}$ by 13 $\frac{1}{2}$ in.

Artist's inscription:

The monk is prenatually talented. How is this comparable to the artfulness of the Yangzhou painters? With my arms tucked to my shoulder, I reverently kowtow to the ground. Jiedi, jiedi, unobstructed in original samadhi.

\$ 3,000-5,000

李大木 三昧遊戲

設色紙本 立軸

款識：

和尚生來勢力，況是揚州習氣。扇子插肩頭，膜拜深深到地。揭諦揭諦，三昧元來遊戲。甲辰（1964）嘉平月，樵蒙道人大意，獨翁。鈐印：李大木





Wang Fangyu 1913-1997

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, unmounted

signed *Fangyu*, with one seal of the artist, *jing guan*

93.3 by 43.3 cm. 36¾ by 17 in.

The "*jing guan*" seal used by the artist was carved by Qi Baishi.

\$ 2,000-4,000

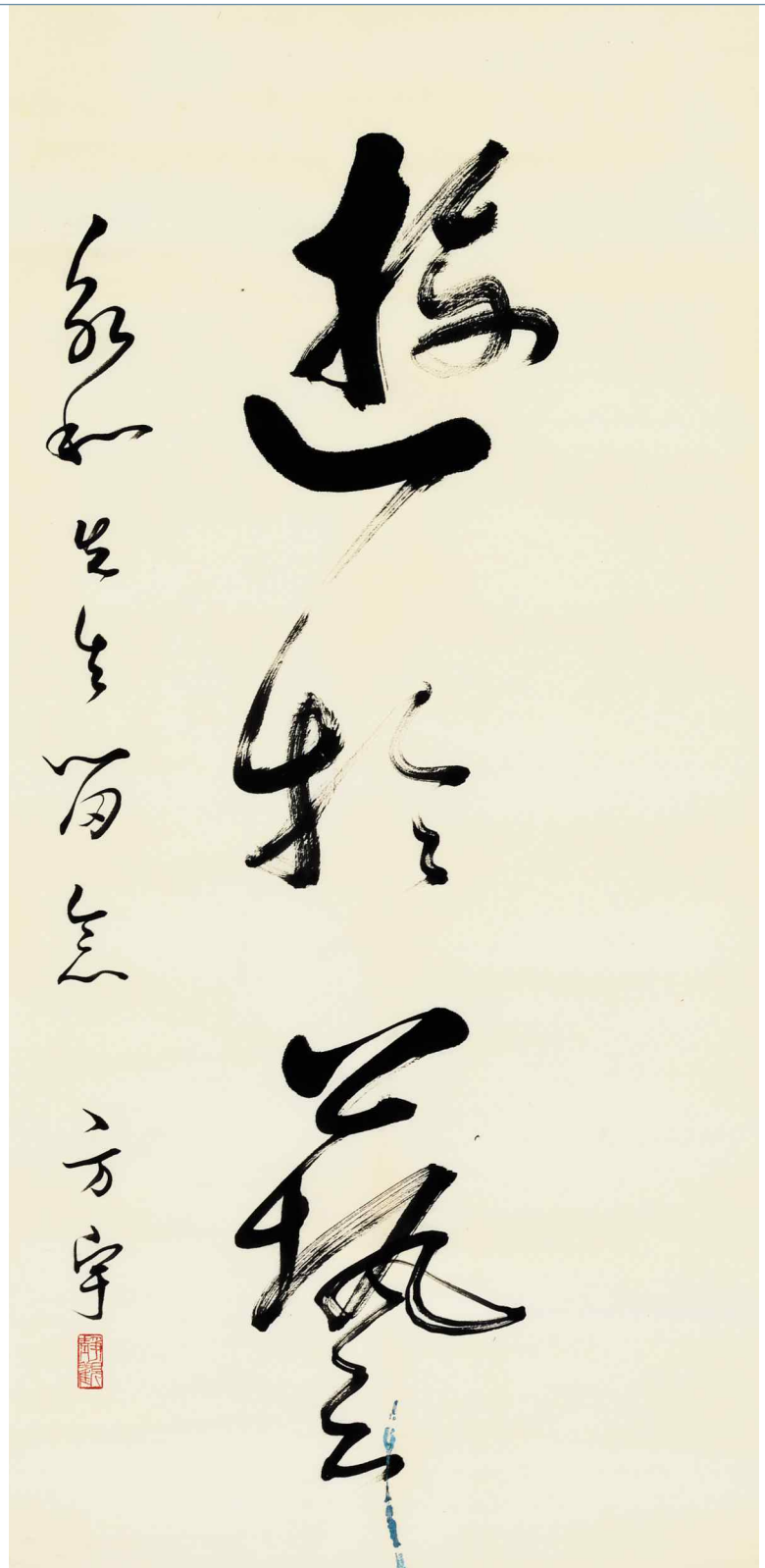
王方宇 行書片語

水墨紙本 未裱

釋文：
遊於藝。

款識：
永和先生留念。方宇。鈐印：靜觀

藝術家所用之「靜觀」印章乃齊白石所刻。



End of Sale

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The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

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Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

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9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

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the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

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These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
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5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Ⓢ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Ⓜ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

🔑 Premium Lot

In order to bid on "Premium Lots" (🔑 in print catalogue or 🗝 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You

may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form

to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and

subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

Photography:

Scott Elam
Paul Shima
Glenn Steigelman

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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FORTHCOMING AUCTIONS

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SATURDAY AT SOTHEBYS

24 March 2018
New York

FINE CLASSICAL PAINTINGS

1 April 2018
Hong Kong

FINE CHINESE PAINTINGS

2 April 2018
Hong Kong

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

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Important

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New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

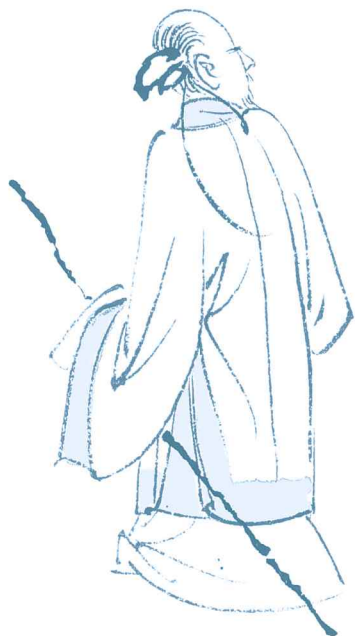
For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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