

FINE CLASSICAL
CHINESE
PAINTINGS &
CALLIGRAPHY

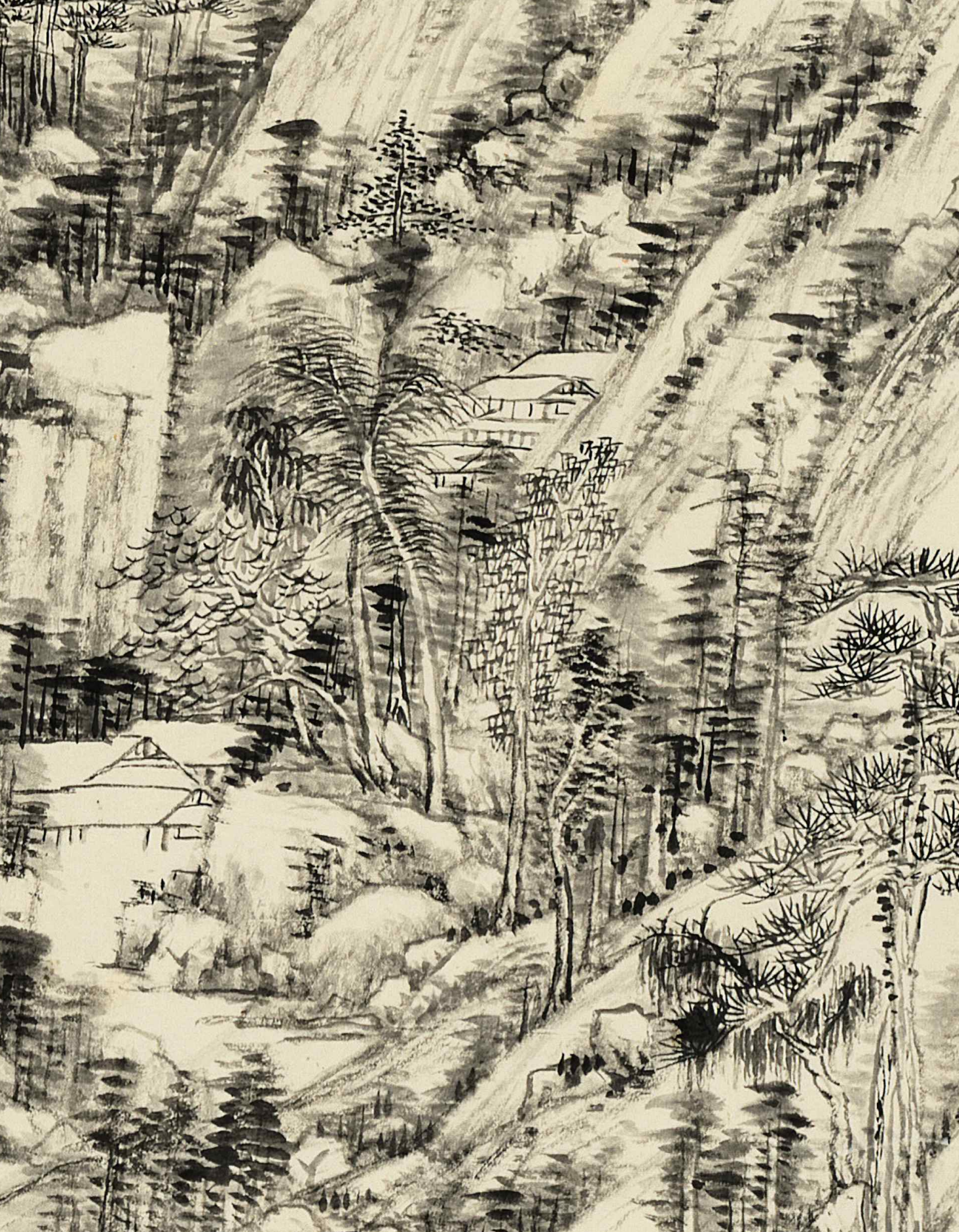
NEW YORK | 13 SEPTEMBER 2018

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LOT 681 (DETAIL)





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FINE CLASSICAL CHINESE PAINTINGS & CALLIGRAPHY

AUCTION IN NEW YORK
13 SEPTEMBER 2018
SALE N09907

SESSION ONE: 11:30 AM
Immediately following the
sale of the Tang Hung &
Fung Bi-Che Collection
SESSION TWO: 2:00 PM

**ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC**

Friday 7 September
10 am-5 pm

Saturday 8 September
10 am-6 pm

Sunday 9 September
10 am-5 pm

Monday 10 September
10 am-5 pm

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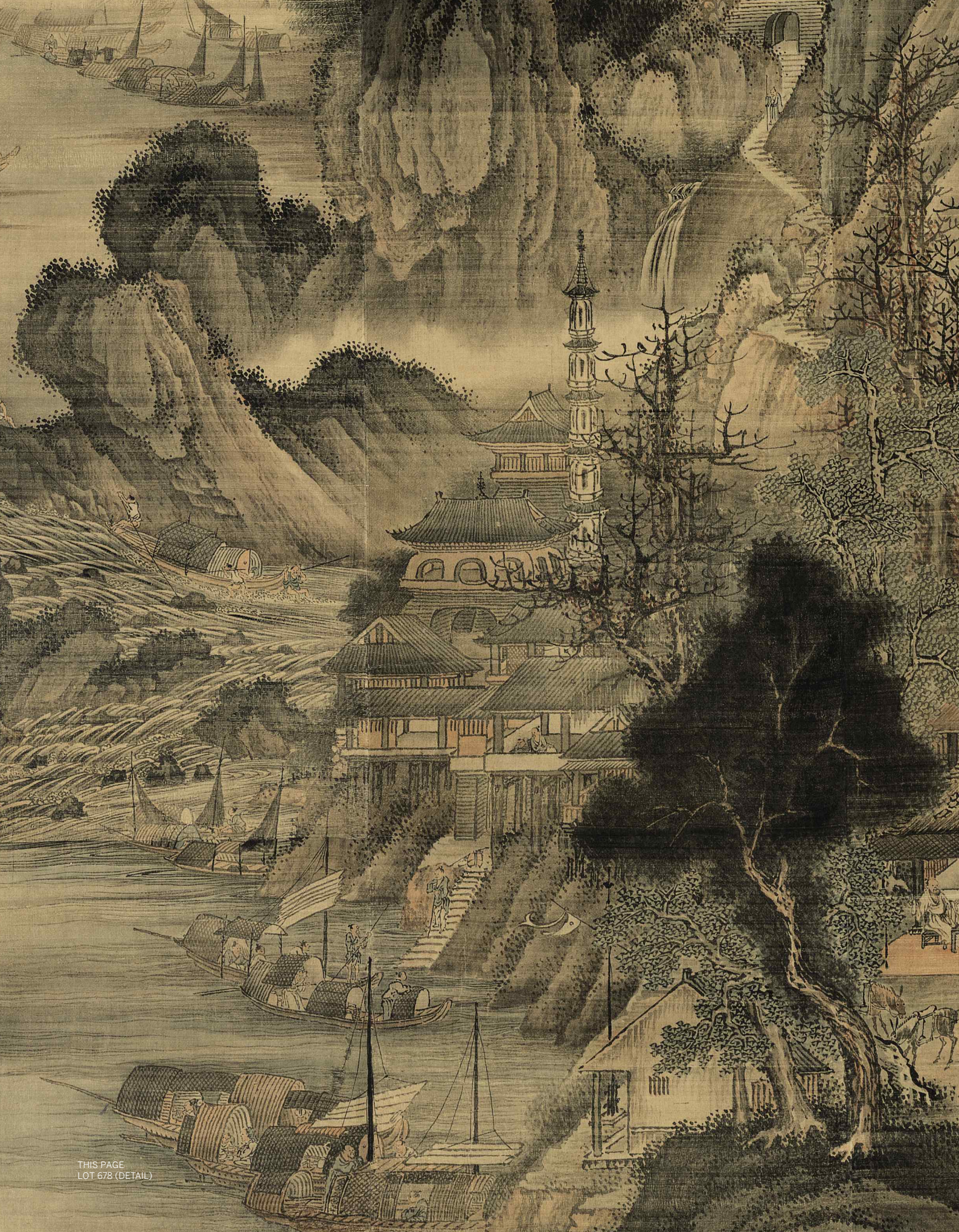
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SESSION ONE

THURSDAY
13 SEPTEMBER 2018
11:30AM
IMMEDIATELY FOLLOWING
THE SALE OF THE TANG HUNG &
FUNG BI-CHE COLLECTION
LOTS 601-628



STEPHEN JUNKUNC, III PORTRAIT OF A COLLECTOR

LOTS 610-620

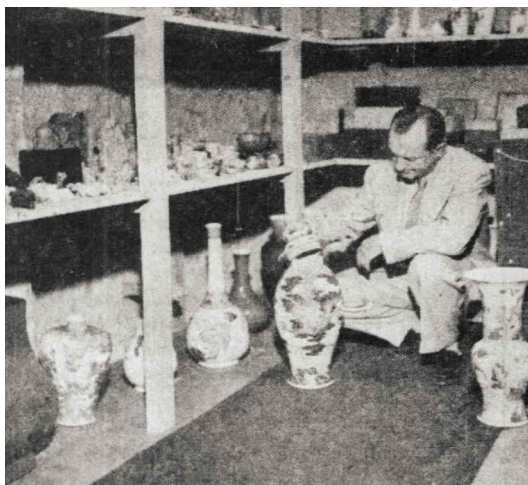
There are a handful of names in the world of Chinese art that are inextricably associated with works of exceptional quality. Stephen Junkunc, III is amongst these luminaries. The name itself is instantly evocative of a period during which some of the greatest Chinese treasures came to America. The Junkunc name today serves as one of the most important, and indeed desirable, provenances for Chinese art. Formed in America in the mid-20th century, by Stephen Junkunc, III (d. 1978) the Junkunc Collection at its height numbered over 2,000 examples of exceptional Chinese porcelain, jade, bronzes, paintings and Buddhist sculptures; serving as a testament to a period of unprecedented wealth of Chinese material available in the West, as well as to an astounding intellectual curiosity and the means with which to buy internationally from the leading dealers in the field.

Stephen Junkunc, III was born in Budapest, Hungary circa 1905, and emigrated to Chicago, Illinois as a young child, where his father Stephen Junkunc, II (d. 1948), a tool-and-die maker, founded General Machinery & Manufacturing Company in 1918. The company specialized in the manufacture of metal stampings for casket hardware. With the outbreak of World War II, General Machinery converted its shop for the war effort and began manufacturing various aircraft parts, including B-29 hydraulic spools

on behalf of Ford Motor Company, who was subcontracting work from engine maker Pratt & Whitney.

Alongside his role as manager and part owner of the company, Stephen Junkunc, III spent his free time forming an extraordinary collection of Chinese art. With an unabated hunger for knowledge, Junkunc was a voracious reader who studied the Chinese language and kept extensive libraries of Chinese art reference books and auction catalogues at both his home and office. Junkunc appears to have made his first acquisitions in the early 1930s, apparently after having happened upon a book on Chinese art. It is perhaps no coincidence that Junkunc's initial collecting activity largely coincided with the establishment of the Chicago branch of the reputable Japanese dealer Yamanaka & Co., Ltd., who opened a gallery at 846 North Michigan Boulevard in 1928. Many of Junkunc's early purchases came from Yamanaka, and before long, he was buying directly from the leading London dealers specializing in Chinese art: Bluett & Sons, W. Dickinson & Sons, H.R.N. Norton and, of course, John Sparks, seeking fine examples of porcelain for his collection.

The collection of Chinese ceramics from the Junkunc Collection ranks amongst the greatest assemblages of porcelain ever formed in the West. The collection included two examples of the fabled Ru ware, of which only eighty-seven examples in the world are known. These two dishes represented two of the only seven examples of Ru ware to have been offered at auction since the 1940s. One of the Ru dishes, purchased from C.T. Loo in 1941, set a new world record when it sold at auction for \$1.6 million in New York in 1992, and is today in the esteemed collection of Au Bak Ling. Junkunc's discerning eye for ceramics was well established even in his nascent years of collecting, as evidenced by a letter he wrote to W. Dickinson & Sons in October 1935, requesting that they be on the lookout for him for Kangxi and Yongzheng period copper-red, peachbloom and celadon-glazed 'cabinet pieces' of 'very fine quality only'. In May of 1936, he wrote to Bluett & Sons in London requesting that they continue to look for underglaze-red and peachbloom pieces for him, and to H.R.N. Norton in July of 1936 asking that he 'send [him] photos of any nice pieces in monochromes or finely decorated pieces of the Ching



Stephen Junkunc photographed with his collection, illustrated in *The Chicago Tribune*, 7th September 1952

史蒂芬·瓊肯三世與其收藏合照·刊於《芝加哥論壇報》·1952年9月7日

dynasty', along with Ming pieces 'in the Chinese taste' such as 'fine dainty bowls, stem cups, vases etc. of almost any description, but not the clumsy types with poor color and hurried drawings'.

Following the Japanese attack on Pearl Harbor in 1941, the inventories of Yamanaka's galleries in America fell into the custody of the United States government, which dissolved the company, seizing and eventually selling off much of its merchandise through auctions held at the Parke-Bernet Galleries in New York in May and June 1944. This same year Hisazo Nagatani (d. 1994), the former manager of Yamanaka's Chicago gallery, established himself as an independent dealer in Chicago under the company name Nagatani Inc. Nagatani continued to serve as a consistent source of works for Junkunc for over three decades, supplying by far the majority of the works in the Junkunc Collection. During the 1940s, Junkunc appears to have broadened the scope of his collecting interests to focus on earlier material, including Song to Ming ceramics, archaic bronzes and – crucially – Buddhist sculpture. Aside from Nagatani, he purchased extensively from auction, particularly from New York's Parke-Bernet Galleries, as well from Tonying & Company and C.T. Loo, both in New York.

In the January 1938 edition of the art magazine *Parnassus*, Junkunc noticed an advertisement for John Sparks Ltd illustrating a limestone relief fragment from the Longmen caves showing a luohan holding a lotus blossom. Junkunc tore out and kept this advertisement in his files. Fifteen years later, on 3rd March 1953, when his collecting activity was very much focused on early Buddhist sculpture, Junkunc wrote to Sparks reminding them of their advertisement and requesting that should the sculpture ever become available, to contact him at once. Regrettably, Junkunc never managed to secure this spectacular fragment. It was sold at auction in July 1970 to fellow Chicago-based collectors, James and Marilyn Alsdorf, later sold by Eskenazi in London in 1978, and is today in the collection of the Cultural Relics Bureau in Beijing. Nonetheless, Junkunc continued undaunted to form one of the greatest collections of early Buddhist stone sculpture ever assembled in the West.

By the early 1950s, Junkunc had amassed an impressive collection of Chinese works of art which

by then was largely securely stored in the museum-like environs of a subterranean bomb shelter in the grounds of his home in Oak Park, Illinois. In a 1952 profile in the *Chicago Tribune*, the bunker is described as storing a 'priceless hoard', with 'shelves weighted with priceless pieces of Chinese art, prizes produced thru [sic] a span of centuries. A record of a nation in tapestry, bronze, jade, pottery, robes, and lacquer'.

The 1950s witnessed perhaps the most fervent period of buying activity for Stephen Junkunc, when he continued to make large acquisitions from Nagatani and Frank Caro, the successor to C.T. Loo, as well as from Alice Boney in and Warren E. Cox in New York, and Barling of Mount Street Ltd., in London. His purchases during this decade, which sometimes involved acquiring up to fifty works at a time, appear to have concentrated primarily on early material, including a number of acquisitions of Buddhist sculpture, which consistently ranked amongst his most expensive purchases. Junkunc continued purchasing and studying Chinese art until his death in 1978, whereupon the collection passed to his son Stephen Junkunc IV and has remained in the family collection.

Throughout his lifetime, Stephen Junkunc III worked closely with and actively supported the curators at American museums. He retained a long-standing relationship with the Art Institute of Chicago (AIC), repeatedly loaning works from his collection to exhibitions through the 1940s-60s. Works from the Junkunc Collection were also loaned to the seminal *Ming Blue and White* exhibition at the Art Institute of Chicago, which traveled to the Philadelphia Museum of Art in 1949, and to the *Arts of the T'ang* exhibition of 1956 at the Los Angeles Museum of History, Science and Art. Junkunc's generosity towards American museums also extended to bequests, with gifts from his collection now housed in the Milwaukee Public Museum, Wisconsin, and the Lowe Art Museum, University of Miami, Florida, near his Coral Gables summer home.

史蒂芬·瓊肯三世：一個收藏家的故事

拍品編號 601-620

在中國藝術品收藏界，僅有為數不多的一些名字能夠使人立刻聯想到那些精美絕倫的不世之珍，史蒂芬·瓊肯三世便是其中之一。通觀其建立的瓊肯收藏，尋盡千古，集成大宗，珍如滄海之遺珠，廣若浩瀚之星雲。先生於二十世紀中葉開啟鑑賞之路。時大量中國藝術精品湧入西方，加大了西方對中國文化的了解與興趣，同時各大中國藝術品古董商在國際市場上也表現活躍。先生趁此機緣集成雅敘，在高峰時期藏品數量一度高達兩千件有餘，其中包括了瓷器、玉器、青銅器、書畫和佛教造像，藏寶聚珍，締造了一個璀璨於世的收藏傳奇。

史蒂芬·瓊肯三世約1905年出生於匈牙利的布達佩斯，年幼時跟隨父親移民到芝加哥。瓊肯二世（1948年生）為模具製造商，在1918年建立了通用機械製造公司專門製造燃油噴頭。後來二戰爆發，公司轉型開始生產各種飛機零件，其中包括幫福特公司生產引擎製造商普惠公司分包給其的B-29液壓滑閥。

瓊肯三世當時身兼公司負責人及經理，閒暇之於，醉心於中國藝術品收藏。先生求知若渴，飽讀群書，並研習中文，在公司和住家各自設立圖書館，藏大量藝術參考書籍及拍賣圖錄。瓊肯先生在1930年代初入藏第一件中國藝術品，據傳是因為他無意間接觸到了一本中國藝術參考書籍。1928年，山中商會在芝加哥設立分號，這對於先生早期收藏的建立有非常直接的影響。沒過多久，先生開始直接從各大倫敦古董商如 Bluett & Sons、W. Dickinson & Sons、H. R. N. Norton 以及 John Sparks 等處大量購買品質精良的瓷器。

瓊肯先生的陶瓷收藏皆是精挑細選的珍佳之品，冠列西方最偉大的中國陶瓷收藏之一。先生曾擁有過兩件汝窯盤。汝窯在中國陶瓷史上當屬至珍，傳世品僅知八十七件，寥如晨星，而瓊肯先生有幸能入藏兩件，實屬不易。自1940年代起，汝窯在拍賣市場上只出現過七次，其中即包括這兩件盤。其中的一件是瓊肯先生於1941年從盧芹齋手上購得，後於1992年在紐約拍出了一百六十萬美金的天價，創下了當時的世界記錄，由香港資深藏家區百齡入藏。瓊肯先生獨具慧眼，品位出眾，即使在早期，也可由他與倫敦知名古董商信件往來內容窺知一二。1935年10月，先生致信 W. Dickinson & Sons，要求商家尋找「品質上乘」的康熙與雍正時期的紅釉、豇豆紅釉以及青釉的適合展櫃尺寸的瓷器。1936年5月，在寫給 Bluett & Sons 的信件中，也要求其尋找釉裏紅及豇豆紅釉瓷。1936年7月，先生去信 H.R.N. Norton，要求「給他寄送單色釉或繪工極好的清瓷的照片」，以及「符合中國傳統品味的明瓷，如小巧精美的盃、高足盃、瓶等等。圖案不限，但屏除顏色不佳或畫工粗糙的瓷器」。

1941年，日軍偷襲珍珠港，美國對日宣戰。美國政府隨之查封了山中商會在美國的庫存，並將其中大部分於1944年5月及6月在紐約 Parke-Bernet Galleries 進

行了公開拍賣，時數以千計的藝術珍品流散於世界各地。同年，原為山中商會的經理 Hisazo Nagatani (1994年逝) 另立門戶，成立 Nagatani Inc.，正式成為獨立的古董商。在接下來的三十年裡，瓊肯先生從 Nagatani 手裡購買了許多中國藝術精品。在1940年代這十年之間，瓊肯先生逐漸拓寬了他的收藏品類，開始轉向高古，包括從宋代到明代的陶瓷器、高古的青銅器及早期的佛教造像。除了 Nagatani，他也從拍賣會（尤其是紐約 Parke-Bernet Galleries）、位於紐約的通運公司以及盧芹齋等處大量購買。

1938年1月，瓊肯先生看到了 John Sparks Ltd. 為了宣傳這尊石灰石雕羅漢持蓮像在《Parnassus》藝術雜誌所刊登的廣告。

瓊肯先生把這頁廣告從雜誌上撕下並仔細收藏。1953年3月3日，也就是十五年後，他致信 Sparks 詢問羅漢像是否有洽購的機會。很可惜的是，這尊羅漢像於1970年7月在拍賣會上被賣給了同樣在芝加哥的藏家 James 及 Marilyn Alsdorf 伉儷，後來又於1978年由倫敦古董商 Eskenazi 轉手售出，現藏於北京市文物保護局。雖無緣此羅漢像，瓊肯先生並未氣餒，其隨後所建立的早期佛教造像珍藏成為了西方最為重要的收藏之一。

到了1950年代初期，瓊肯先生的中國藝術品收藏達到了高峰，他在位於伊利諾伊州奧克帕克的宅邸打造了一個博物館級別的地下避難所，做為這些珍寶的家。在1952年，芝加哥論壇報做了一篇報導，內容指出這個地堡藏有許多「珍貴的無價之寶，架上的中國藝術品多得勝枚舉、琳瑯滿目，集歷代之大成，用繡帷、銅器、玉器、陶器、龍袍及漆器等記錄著這個偉大國家的輝煌歷史」。

瓊肯先生對於中國藝術品的狂熱在1950年代及1960年代達到了巔峰。他不僅從 Nagatani 及弗蘭克·卡羅（盧芹齋的繼任者）處大量收購，也從紐約的愛麗絲·龐耐及 Warren E. Cox、倫敦的 Barling of Mount Street, Ltd 等知名古董商處持續購買，有時會一次性購買高達五十件藝術品。在這十年當中，先生所買的大部分是高古門類，其中也包括了花重金買入的數件佛教造像。瓊肯三世在1978年去世之前仍持續購買及學習中國藝術。之後其收藏由其子史蒂芬·瓊肯四世繼承，並一直保存至今。

在瓊肯先生的收藏之路上，他長期對美國的各大博物館提供大力支持。身為芝加哥的藏家，他自然與芝加哥藝術博物館關係緊密，並且於1940年代至1960年代之間多次出借許多心愛的藏品供其辦展。瓊肯珍藏中的藏品曾展於芝加哥藝術博物館所舉辦的極具影響力的明代青花瓷大展；這個展覽於1949年又轉至費城藝術博物館繼續展覽。除此外，洛杉磯歷史、科學及藝術博物館於1956年亦與先生合作，舉辦了一個唐代藝術大展。瓊肯先生對美國美術館慷慨大方，為推廣中國文化不遺餘力，陸續捐贈藏品給密爾瓦基歷史博物館、洛伊美術館以及佛州邁阿密大學。

瓊肯三世的書畫收藏也是其整體收藏中非常重要的一部分，但被其器物收藏盛名所遮掩。與其器物收藏一樣，其書畫收藏也是往高古方向走，很多年間其藏品密不示人，據信件記載，只有各大博物館館員或是志同道合者方能一見。上世紀九十年代，曾有大量瓊肯三世收藏之古代書畫釋出市場，最重要者當屬龐元濟舊藏之郭熙《溪山行旅》及汪珂玉、卞永譽著錄之王蒙《清澗垂釣圖》，均破當時中國書畫成交記錄，其他如宋元紈扇不可勝數，唐寅、八大等明朝畫家作品亦不少見。但高古書畫一則難以橫向對比，二則流傳久遠，來源殊難可考，再加上其收藏數量之巨，難免有些「偽好物」充雜其間。本輯所錄之作品部分或有不同看法，但均是瓊肯三世於上世紀中期從北美各大古玩商、拍賣行及重要私人收藏中得到，是以均為舊物無疑，有些甚至可以說是來源顯赫。從本輯所錄之作品我們可以重溫半個多世紀前北美主流藏家群體對中國古代書畫的看法，這或許可以在某種程度上加深我們現在對中國古代書畫的認識。

601

ATTRIBUTED TO ZHAO MENGFU
SCHOLAR'S STUDIO UNDER A TALL PINE

ink and color on paper, hanging scroll

with spurious signature, Zi'ang, with a dedication to Zijun, and one seal, zhao shi zi ang

Inscriptions on painting attributed to Wei Su, with spurious signature, Linchuan Wei Su, and one seal, illegible; attributed to Xu Ben, with spurious signature, Shanjun Xu Ben, and one seal, bei guo you wen

With one collector's seal of Du Qiong (1396-1474), dong yuan; one collector's seal of Zhu Zhichi (17th Century), zhu wo an shou cang yin; and one other collector's seal, tian yu ren wen
66.7 by 32.4 cm. 26¼ by 12¾ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 5,000-7,000

趙孟頫（款）長松讀易 設色紙本 立軸

款識：至大三年二月七日，為子俊弟作。子昂。鈐印：趙氏子昂

題畫心：（危素）吳興爭說弟兄賢，雅度揮豪意趣妍。曾是碧瀾堂上月，至今留作畫中仙。臨川危素題。鈐印：一印不辨

（徐賁）讀易長松下，音號萬壑鳴。襟懷無點俗，心耳頓然清。剡郡徐賁。鈐印：北郭幼文

鑒藏印：（杜瓊）東原
（朱之赤）朱臥庵收藏印
天与人文

來源

史蒂芬·瓊肯三世（1978年逝）收藏



601



602



603

602

ATTRIBUTED TO WU ZHEN
LONELY FISHERMAN ON AUTUMN RIVER

ink on paper, hanging scroll

with spurious signature, *Mei daoren*, dated the second year of Zhizheng reign, autumn, the eighth lunar month, with two seals, *mei hua an*, *jia xing wu zhong gui shu hua ji*

With two collector's seals of Lu Zhi (1496-1576), *lu shi shu ping*, *bao shan zi*; Wang Fengyuan (Early 17th Century), *wang shi zi xin*; Bi Yuan (1730-1797), *qiu fan*; Yu Liansan (1841-1912), *yi xuan guo mu*, *yi xuan shen ding zhen ji*; and three other collectors' seals, *pan yu luo si feng shen ding*, *jiang shi ru nong*, *bai hua du guo*
97.8 by 38.5 cm. 38½ by 15¼ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 30,000-50,000

吳鎮（款）秋江獨釣 水墨紙本 立軸

釋文：□斷煙波青有無，霜凋楓葉錦模糊。千尺浪，四腮鱸，詩筒相對酒胡蘆。

款識：至元二年秋八月，梅道人戲作並題。鈐印：梅花庵、嘉興吳鎮仲圭書畫記

鑒藏印：（陸治）陸氏叔平、包山子（王逢元）王氏子新（畢沅）秋帆（俞廉三）廣軒過目、廣軒審定真迹 番禺羅四峰審定、姜氏如農、白華讀過

來源
史蒂芬·瓊肯三世（1978年逝）收藏

ATTRIBUTED TO KE JIUSI
LANDSCAPE AFTER NI ZAN

ink on paper, hanging scroll

with spurious signature, *Danqiu Ke Jiusi*, and one seal, *ke shi jing zhong*

With one collector's seal of Huang Shaoxian (1862-1897), *nan hai huang shao xian suo cang jing ji shu hua jin shi wen zi xian zi sun qi wan nian yong bao*; two collector's seals of Zhang Daqian (Chang Dai-chien, 1899-1983), *zhang yuan, da qian*; and three other collectors' seals, *li wen tong yin, fu chun hu yi shan, shu qin zhen cang*
69.9 by 33.7 cm. 27½ by 13¼ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 10,000-20,000

柯九思（款）仿倪瓚山水 水墨紙本 立軸

款識：丹丘柯九思作。鈐印：柯氏敬仲

鑒藏印：（黃紹憲）南海黃紹憲所藏經籍書畫金石文字
憲子孫其萬年永寶
（張大千）張爰、大千
李文通印、富春胡異山、樹琴珍藏

來源

史蒂芬·瓊肯三世（1978年逝）收藏

ATTRIBUTED TO XIANG SHENGMO
LONELY FISHERMAN BY A HUT

ink on paper, hanging scroll

with spurious signature, *Xiang Shengmo*, inscribed with a poem, and four seals, *tuo wu shi jiu shi sun, xiang sheng mo yin, kuang yin ke, yi an*

Inscription on painting attributed to Emperor Qianlong, with two seals, *gu xi tian zi zhi bao, you ri zi zi*

With five spurious collector's seals of the Emperor Qianlong, *qian long yu lan zhi bao, qian long jian shang, san xi tang jing jian xi, yi zi sun, shi qu bao ji*; and three other collectors' seals, *qing qun yi jian shang, lian pu qing shang, shen shi cang sang*
81.9 by 38.7 cm. 32¼ by 15¼ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

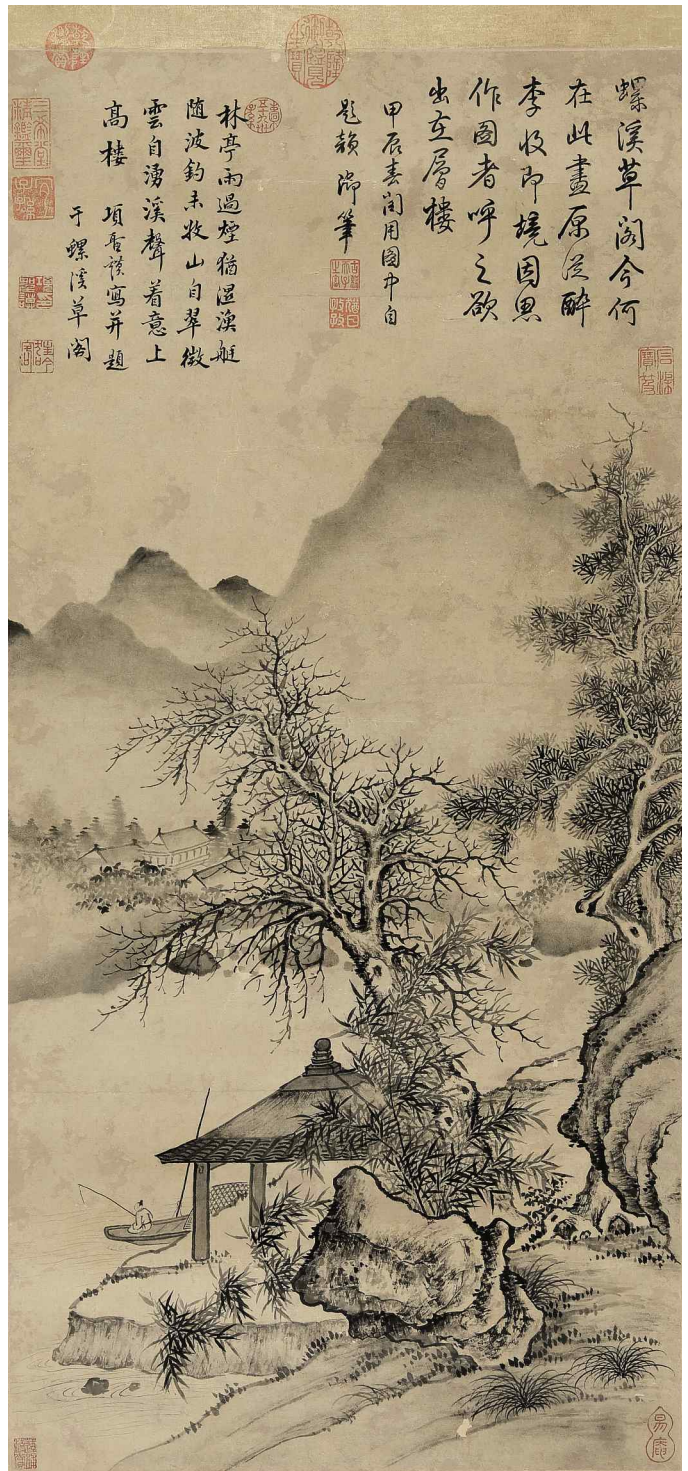
\$ 6,000-8,000

項聖謨（款）林亭獨釣 水墨紙本 鏡片

釋文：林亭雨過煙猶濕，漁艇隨波釣未收。山自翠微雲自湧，溪聲着意上高樓。

款識：項聖謨寫並題於螺溪草閣。鈐印：橐五十九世孫、項聖謨印、狂吟客、易庵

題畫心：螺溪草閣今何在，此畫原從醉李收。即境因



思作圖者，呼之欲出在層樓。甲辰春閏，用圖中自題韻。御筆。鈐印：古稀天子之寶、猶日孜孜

鑒藏印：乾隆預覽之寶、乾隆鑒賞、三希堂精鑒璽、宜子孫、石渠寶笈
清群穆鑒賞、蓮浦清賞、身世滄桑

來源

史蒂芬·瓊肯三世（1978年逝）收藏

ATTRIBUTED TO HUANG
GONGWANG
SUNSET IN LOFTY MOUNTAIN

ink on and paper, hanging scroll

with spurious signature, *Dachi*, and one seal, *huang shi zi jiu*

Inscription on painting attributed to Zhang Yu (1283-1350), with spurious signature, *Yu*, inscribed with a poem, and one seal, *ju qu wai shi*

With four collector's seals of Lu Shusheng (1509-1605), *lu shi, lu shu sheng jian shang zhang, er yan huan zhu, ji yin guo yan*; two collector's seals of Sun Kehong (1532-1611), *xue ju shi, han yang tai shou zhang*; one collector's seal of Sun Chengze (1592-1676), *bei hai sun shi zhen cang shu hua yin*; and one collector's seal of Dai Zhi (20th Century), *dai pei zhi jia zhen cang*

88.3 by 37.5 cm. 34¾ by 14¾ in.

LITERATURE

James Cahill, *An Index of Early Chinese Painters and Painting*, University of California Press, 1980, p. 285

Refer to Chinese text for Sun Chengze and John C. Ferguson's publications.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 80,000-120,000

黃公望（款）深山柯霞 設色紙本立軸

款識：大癡。鈐印：黃氏子久

題畫心：（張雨款）前山無定霞，後山無定柯。溪流豈不佳，子久妙如何。雨。鈐印：句曲外史

鑒藏印：（陸樹聲）陸氏、陸樹聲鑒賞章、二齋宦主、季寅過眼

（孫克弘）雪居士、漢陽太守章
（孫承澤）北海孫氏珍藏書畫印
（戴植）戴培之家珍藏

出版

孫承澤，《庚子銷夏記》卷二，《大癡小幅山水》

福開森（編），《歷代著錄畫目》，文史哲出版社，1982年，第335頁

高居翰所著出版請參見英文。

來源

史蒂芬·瓊肯三世（1978年逝）收藏



ZHANG LING (ACTIVE 1470-1510)
PLUM BLOSSOMS

ink on paper, hanging scroll

signed Zhang Ling, dated the first year of Zhengde reign (1505), the third lunar month

Inscriptions on painting by Du Jin (1465-1509), signed Chengju xueren, with two seals, du jin, cheng ju; Shiwang (Unidentified), signed Shiwang, with two seals, shi wang, tai pu zhi hou ren; Wang Shizhen (1526-1590), signed Wang Shizhen, with two seals, yan zhou shan ren, wang shi yuan mei

With one collector's seal, xiao wan tang
101.6 by 31.8 cm. 40 by 12½ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 120,000-180,000

張靈 羅浮古雪 水墨紙本 立軸

釋文：羅浮古雪。庭前老梅一株，春暮始發花，一般芳信先後不同，豈不若桃李耶，乃吾道遲早有時耳。因貌其概。

款識：正德改元（1505）三月下澣，張靈。鈐印：張靈、夢晉

題畫心：（杜堇）何事遲芳信，開時已暮春。紛紛桃與李，寂寂委香塵。留此寒岩骨，孤高獨葆真。清河貴公子，圖貌更超神。

款識：櫻居學人奉題。鈐印：杜堇、櫻居（時望）春殘梅放滿庭香，高士襟懷迥異常。一自百花凋謝後，纔看清格吐奇芳。

款識：時望。鈐印：時望、太僕之後人（王世貞）女字枝橫香暗來，卻同婪尾一時開。東姝何敢誇顏色，國色誰原得似來。

款識：可亭以夢晉先生晚梅請題，即拈二十八字應之。王世貞。鈐印：弇州山人、王氏元美

鈐印：小宛堂

來源

史蒂芬·瓊肯三世（1978年逝）收藏



ATTRIBUTED TO WANG MENG
THE HALL OF TIANXIANG SHENCHU

ink and color on silk, hanging scroll

signed *Huanghe shanqiao Wang Meng*, dated *dingyou* of the Zhizheng reign, spring, the second lunar month, inscribed, with two seals, *wang meng, shu ming*

Box cover inscription by Naito Konan (1866-1934), signed *Neiteng Hu*; Box cover inside inscription also by Naito Konan, signed *Hu* (twice), dated *wuchen* (1928), the fourth lunar month, with three seals, *nei teng hu yin*, two others illegible
Wooden board inscription by Nagao Uzan (1864-1942), signed *Changwei Jia*, dated *jiwei* of Taisho reign (1919), the second lunar month, with two seals, *zi sheng, yu shan*

With three collector's seals of Xiang Yuanbian (1525-1590), *tian lai ge, mo lin xiang ji zi zhang*; and five other collectors' seals, *shi ju ceng shang, liang zi ju shu hua yin, wu ji yin, mo po, shang jiong zhai*

165.1 by 62.2 cm. 65 by 24½ in.

LITERATURE

Max Loehr, *The Great Painters of China*, Phaidon Press Ltd., 1980, pp. 249-251

Refer to Chinese text for Zheng Zhengduo and Naito Konan's publications.

PROVENANCE

Etsuzo Saito (To'an) collection, Japan
Collection of Stephen Junkunc, III (d.1978)

\$ 300,000-500,000

王蒙（款）天香深處堂 設色絹本 立軸

釋文：《天香深處堂圖記》

夫植物之於人，五、七載止矣，鮮克終其身。至一世、二世繼者，尤未見其人。此正謂娛目契心，若菊與蓮於栗里營，道與雒於姚與魏者。至係其家學業門，閱一世、二世及八、九世，歷國三姓，幾四百載未變，子孫繼之不改，若郡周氏之桂，千百不一二見。

周氏之桂在宋東京時，亭之以「天香」，堂之以「仙桂」，而又樓之以「天雨清芬」矣。金滅宋，歷元及今，周氏從居吳，其孫敏所居復有所謂「天香深處」者。敏謂余言其祖諱武仲者，登宋哲宗紹聖四年辛丑（1097）進士，五子又同登元符進士，堂與樓亭相繼建於紹聖、元符間。自今癸丑上溯六甲而得辛丑三百三十六載矣。至敏九世矣，又復能舉進士。桂無恙也，其流芳之遠，固非娛目契心一時者比是可尚也，千百不一二見也，非五七載止也。敏之言乃曰

「方建樓與亭堂峕，吾族方盛大，吾祖歷官吏部尚書。居室宏麗高爽，極一時之盛。吾父祖尤能聞之長老。宋南渡，周氏居吳，累世至敏。以清約自守，所居卑陋，不能繼先世，敏不肖莫大於是。先生幸有以惠我以圖，不朽於乎。富貴在天，學業在己，故可勉以同者。人事不可強，而同者天道。可同者人，故能同於四百載之後九世而不難；不可同者天，故雖欲自其身以及其子若孫而亦不易。君子於此，固當樂道觀化，而知外物為不足恃也。」雖然余聞「善守必通，能屈者必伸」，四百季間，周氏可謂善守而能屈矣，能無通且伸乎。畚成因書其上。

款識：至正丁酉春二月，黃鶴山樵王蒙畫並書。鈐印：王蒙、叔明

題盒蓋：（內藤虎）黃鶴山樵天香深處圖神品。內藤虎署檢。

題盒蓋內側：（內藤虎）此圖黃鶴山樵為吳郡周氏作，用心細而筆墨精，併得巨然、范中立之神味。論畫至此，歎觀之矣。後來石濤寫山往往仿此，而其品致高雅則不能及也。戊辰（1928）四月，虎記。鈐印：內藤虎印

元畫惟趙承旨得右丞遺法，故一筆不入院體。叔明承法松雪，此畫淳古異於黃、倪、吳三家，由來遠矣。讀畫者當知此意。虎又記。鈐印：兩印漫漶不辨

題蓋板：（長尾甲）黃鶴山樵天香深處圖。

題蓋板內側：（長尾甲）王叔明畫出於其外祖父趙松雪，涵詠唐、宋名家，而以王維、董源、巨然為宗。穠郁精深，工妙獨絕，論者稱為四家冠冕。此幀為周敏作其《天香深處圖》，并作文記其緣由於上，蓋為其尤用力之作。叔明畫多題字者甚罕，而此題數百字，難得一也。平生不用絹素，惟於紙上寫之，而此為絹本，難得二也。率意之作居多，而此為名家傳勝事，足補史傳之缺，難得三也。如此神品，不可多遭，隨珠趙璧不足以比其貴矣。大正己未（1919）二月，長尾甲識。鈐印：子生、兩山

鑒藏印：（項元汴）天籟閣、墨林項季子章
石居曾賞、梁子舉書畫印、吳吉印、夢泊、尚綱齋

出版

鄭振鐸，《域外所藏中國古畫集》（元畫），第108頁
內藤虎，《董盒藏書畫譜》，大阪博文堂，1928年，第三冊

羅樾所著出版參見英文。

來源

齊藤悅藏（董盒）舊藏

史蒂芬·瓊肯三世（1978年逝）收藏

黃雀山樵天香深處圖 神品 內藤虎著檢

此圖黃雀山樵為吳郡周氏作用心細而筆墨精得居巨然范中丞之神味論畫至此歎觀止矣後宋石濤寫山
 樵仿此而高品較高雅則不能及也成辰四月庚戌
 元畫樵趣承台得若至遠法故一筆不入院體神明承法極雪此畫淳古異於黃倪吳三家由宋迄吳讀
 畫者當知此畫黃云記

黃鶴山樵天香深處圖

王荆明畫此其外種父趙和晉法深唐宋名家所以畫善源且然為宗標解讀精工妙極播者編為一家符此情為周敏作其天香深處
 圖其作文記其錄曰此上畫為其用分作州州畫多題皆為甚罕而此題對百官難辨一也年不圖顯是惟於紙上已為滿存難辨二也年
 已居多而此為名家傳勝豈補無陽之缺而得目之如此神品不可多得遠勝桂林不以此其貴美也三月長尾中藏



Inscriptions on box cover by
 Naito Konan
 內藤虎題盒蓋及內側

Inscriptions on wooden
 board by Nagao Uzan
 長尾甲題蓋板及內側



608

608

ANONYMOUS
RECLUSE AMONG LOFTY
MOUNTAIN AND STREAMS

ink and color on silk, hanging scroll

Inscription on painting attributed to Yang Mian, with spurious signature, *Huiji Yang Mian*, dated *xinchou* of the Zhizheng reign, the second lunar month, with one seal, *zong xu*; with multiple other collectors' seals, all illegible
 106.7 by 47 cm. 42 by 18½ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 4,000-6,000

無款 溪山高隱 設色絹本 立軸

釋文：屋外青山巖下溪，□□雲度望中迷。日長知□山中靜，為憶當時唐子西。
 款識：至正辛丑二月，會稽楊勉題。鈐印：宗勛

鑒藏印若干方均漫漶不辨。

來源

史蒂芬·瓊肯三世（1978年逝）收藏

609

ATTRIBUTED TO WU LI
LANDSCAPE AFTER DONG YUAN

ink and color on gold paper, hanging scroll

with spurious signature, *Mojing daoren Wu Li*, with one seal, illegible, and one collector's seal, illegible
 74.9 by 30.5 cm. 29½ by 12 in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 10,000-20,000

吳歷 仿董源山水 設色金箋 立軸

釋文：北苑畫傳於世者極尠。世人傳有半幅董源之謬，此略追其意。墨井道人吳歷。鈐印：一印漫漶不辨

鑒藏印：一印漫漶不辨

來源

史蒂芬·瓊肯三世（1978年逝）收藏



609



610

610

ATTRIBUTED TO SHEN ZHOU
SCHOLAR IN LOFTY MOUNTAIN

ink and color on silk, hanging scroll
with spurious signature, *Changzhou Shen Zhou*,
and two seals, *qi nan, shi tian*
181.6 by 92.1 cm. 71½ by 36¼ in.

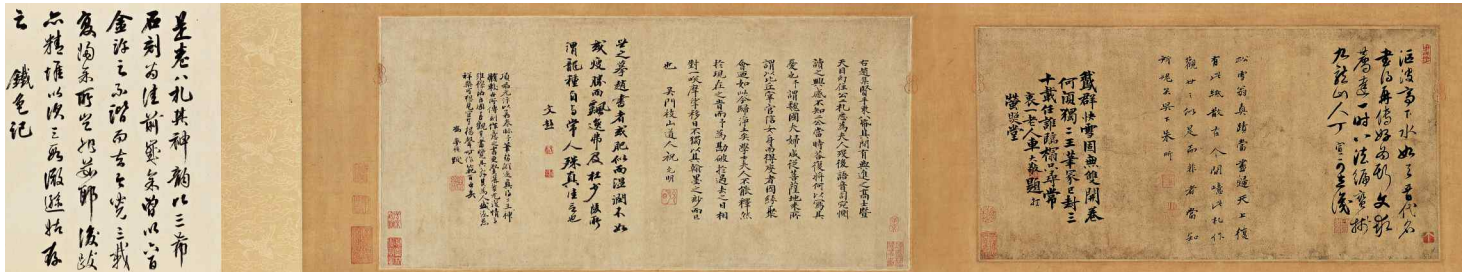
PROVENANCE
Collection of Stephen Junkunc, III (d.1978)

\$ 4,000-6,000

沈周（款）層崦重溪 設色絹本 立軸

釋文：層崦重溪細路分，雨餘歷亂鹿成群。藤枝管領佳山水，行有飛花從有雲。
款識：長洲沈周。鈐印：啟南、石田

來源
史蒂芬·瓊肯三世（1978年逝）收藏



611



611

ATTRIBUTED TO ZHAO MENGFU
LETTERS IN RUNNING SCRIPT

ink on paper, eight leaves mounted as a
handscroll
Various sizes.

PROVENANCE
Collection of Stephen Junkunc, III (d.1978)
\$ 20,000-40,000

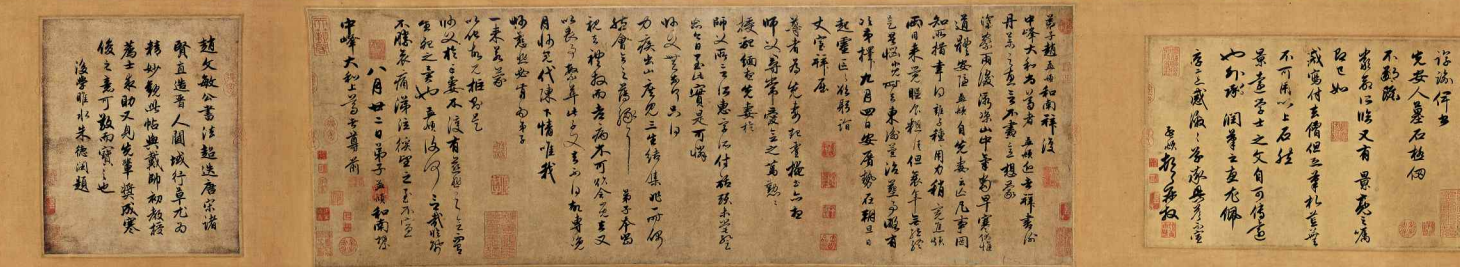
趙孟頫（款）信札 水墨紙本 八開
冊頁裱成一卷

《致堃堂提舉友舊執事》、《致進之提舉
友愛執事》、《致廉訪監司相公》、《致
晉之》、《付至紙素》等信札八件。

後有朱德潤（款）題跋一紙、丁宣（款）
、朱昕（款）、車大敬（款）題跋共一
紙、祝允明（款）、文彭（款）、馮夢禎
（款）題跋共一紙、鐵色題跋於拖尾
紙上。

歷代鑒藏印若干。

來源
史蒂芬·瓊肯三世（1978年逝）收藏



ATTRIBUTED TO WEN TONG
LANDSCAPE

ink on silk, handscroll
with spurious signature, Wen Tong

Colophon attributed to Qian Qianyi, with spurious signature Muzhai Qian Qianyi, and one seal, qian qian yi yin

With several collectors' seals, all illegible
144.1 by 39.4 cm. 56¾ by 15½ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 10,000-20,000

文同 山水 水墨絹本 手卷

款識：文同戲墨。

題跋：與可專以墨竹…(略)…記其後。
牧齋錢謙益 鈐印：錢謙益印

鑒藏印若干。

來源

史蒂芬·瓊肯三世(1978年逝)收藏

ATTRIBUTED TO YUN SHOUPING
LANDSCAPES AFTER OLD MASTERS

ink on paper, album of eight leaves

last leaf with spurious signature, *Shouping*, with six seals in total, *nan tian cao yi* (2), *shou ping*, *zheng shu*, *shou ping*, *shou png*, *ji yue yun*

Colophon with two spurious signatures of the artist, *shou ping* and *yun shou ping*, with five seals, *xuan shang*, *shou ping*, *zheng shu shi*, *zheng shu*, *shou ping*
each 22.2 by 27.3 cm. 8¾ by 10¾ in. (8)

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 10,000-20,000

惲壽平（款）仿古山水 水墨紙本
八開冊

- (一) 釋文：趙大年《寒鴉圖》。鈐印：南田草衣
(二) 釋文：長林之下放艇，滄浪眇然，可以暫忘人世。鈐印：南田草衣
(三) 釋文：倪迂《獅林圖》意致相似不。鈐印：壽平、正木
(四) 釋文：曹雲西《雲巖濺瀑》筆意，亦近營丘。鈐印：壽平
(五) 釋文：米海嶽《煙雲供養》。鈐印：壽平
(六) 款識：趙松雪、王黃鶴皆作《華溪漁隱》，南田生因畫《西溪釣徒》。壽平。鈐印：寄岳雲

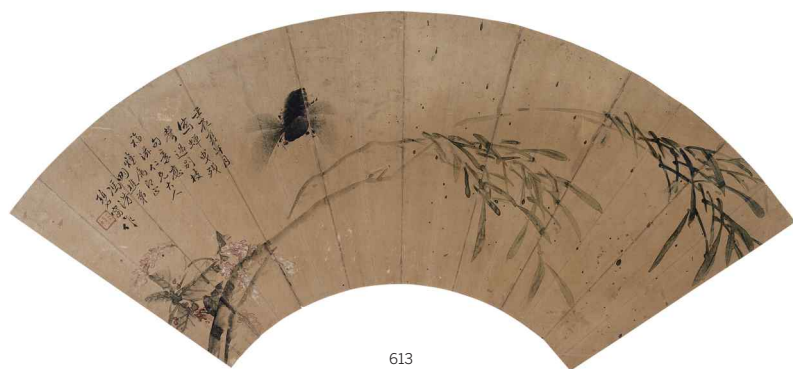
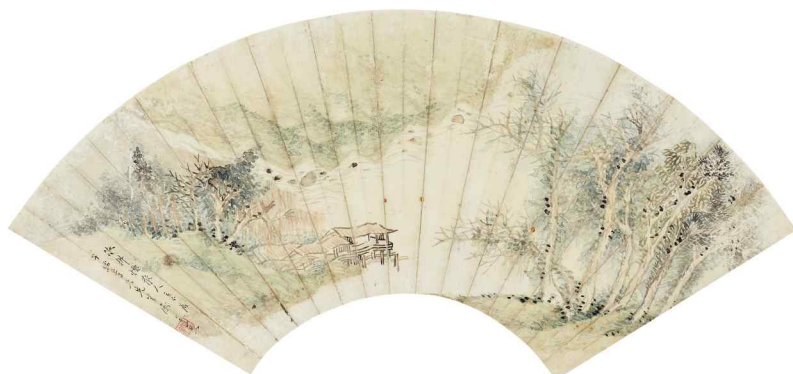
題跋：(一) 今秋盡野外，草木變衰，長郊蕭條，風物凄緊。清都久客，莫復相親。足下退食公庭，睡罷私室，櫛沐晞景，收視解聽，豈華念歲華不待，猷倦為旅之士哉。頃者釀玉初令，弦絲正調，竟欲左摧鄭君，幽指藥妙；右對董叟，高談道微。情酣世忘，浩去塵比，思足下能順試實其事為何如哉。時聞真聲，迴聞笙鶴，此復異於人境耳。作畫餘暇，偶閱宋儋書，戲臨數行。書畫一理，其用筆正同，不能求異。故一點一畫能盡其趣，千巖萬壑只在閒架結構中。斧柯不遠，余非敢謂即能通之，庶幾不至於下士聞道耳。壽平。鈐印：玄賞、壽平、正叔氏

(二) 賀公雅吳語，嘗誦少陵詩。遠孫有古風，隱居淮水湄。開牖望青山，尋真歌紫芝。鏡湖似清淮，煙濤春渺瀰。何當棹酒艇，與爾相娛嬉。永言以鼓瑟，獻酬斟酌之。伊昔龍眠莊，山水含清暉。松桂蔚佳色，田疇足耒耜。結茅飯松朮，忘年樂熙熙。贈此以為好，同心勿乖違。

余自庸叔別後不相見近十載矣。今年冬，解后吳下班荆道，舊殆若隔世，因寫《霜林遠岫圖》，併賦詩以贈，倪瓚。昔人論倪高士書得力於楊義和《黃庭內景經》，故落筆有煙霞之致。晚乃研精於書，畫益工，而書法漫矣。然觀其神骨秀削，今人亦未易及也。惲壽平識。鈐印：正叔、壽平

來源

史蒂芬·瓊肯三世（1978年逝）收藏



613

613

WANG ZHUAN (1623-1709), FENG FANG (LATE QING DYNASTY), YANGQUAN (LATE QING DYNASTY)
LANDSCAPES AND CICADA

ink and color on paper, a set of three fan leaves

(Wang Zhan) signed *Wang Zhan*, dated *bingxu* (1706), at the age of eighty-five *sui*, with a dedication to Mei, and with three seals of the artist, *sui an, yi shan lao ren*, one illegible (Feng Fang) signed *Feng Fang*, dated *renwu*, summer, with one seal, illegible (Yangquan) signed *Yangquan*, with a dedication to Ziyi, with one seal, *yang quan* various sizes

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 11,000-18,000

王撰、馮芳、養泉 山水、鳴蟬
設色紙本 三件扇面

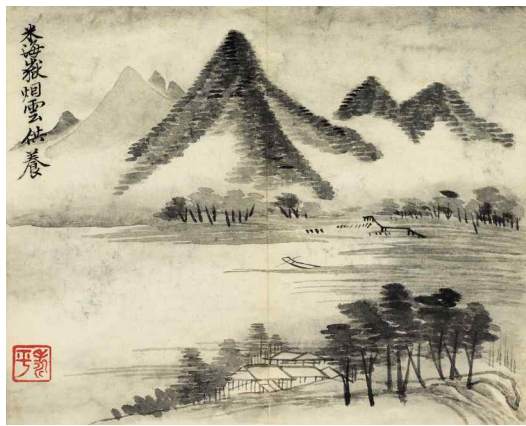
(王撰) 款識：丙戌（1706）嘉平為梅老年臺先生畫並正，八十五叟王撰。鈐印：隨麓、揖山老人、一印漫漶不辨
鑒藏印：清淨窟鑒賞章

(馮芳) 款識：壬辰夏月寫「蟬曳殘聲過別枝」句意，應福滋仁兄大人雅屬即正
响樵弟馮芳碧窗作。鈐印：响樵

(養泉) 款識：傲耕煙散人意為子詒尊兄先生屬，養泉。鈐印：養泉

來源

史蒂芬·瓊肯三世（1978年逝）收藏



米海敬潤雲仙養



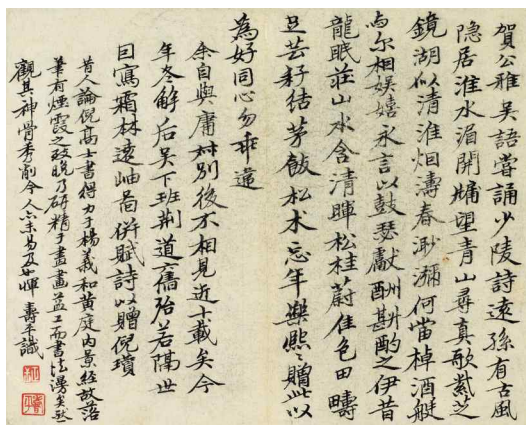
趙大年寒鴉圖



趙松雪王晉鶴官作華溪漁隱圖生
田孟西漢釣徒 壽年



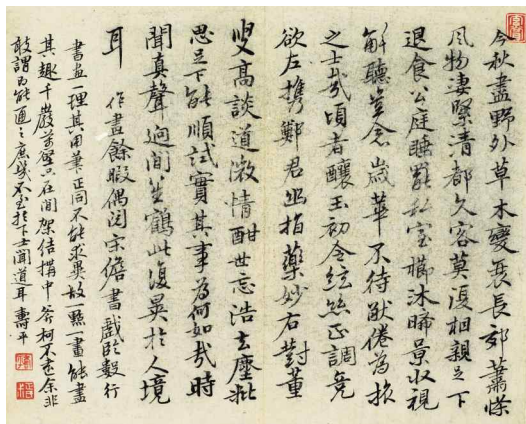
長林三放艇浩
浪渺世可離忘
人世



賀公雅吳語嘗誦少陵詩遠孫有古風
隱居淮水洎開燭望青山尋真歌戴芝
鏡湖似清淮烟濤春渺湘何留棹酒艇
高尔相映嬉永言以鼓瑟獻酬酌之伊昔
龍眠莊山水含清暉松桂蔚佳色田疇
且甚紆結茅飯松木忘年樂熙贈此以
為好同心勿乖違
余自與庸村別後不相見近十載矣今
年冬辭后吳下班荆道舊殆若隔世
因寫霜林遠岫尚併賦詩以贈倪瓚
昔人論倪高士書骨力楊義和黃度內景極落
筆有煙霞之氣晚乃研精于畫畫益工而書法漢美
觀其神骨秀前今人亦為之嘆 壽年識



倪迂獅林高意致相似不

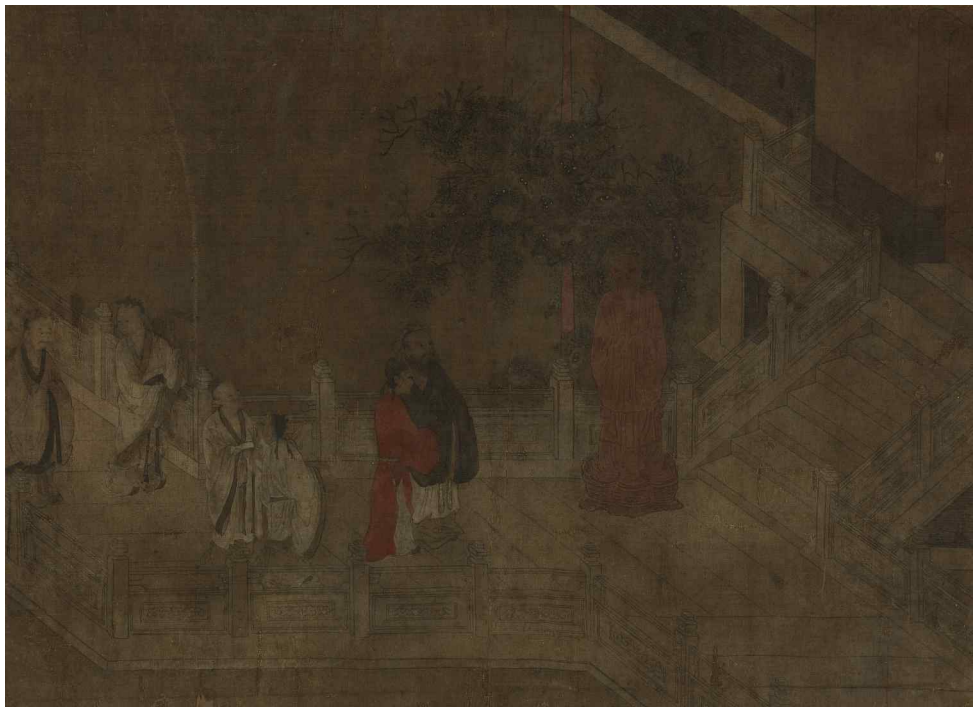


今秋盡野外草木變長長郊蕭條
風物凄緊清都久客莫復相親之下
退食公庭睡罷空室掃沐暈景以視
解聽豈念歲華不待欲倦為旅
之士哉頃者釀玉初念茲心調竟
欲左携鄭君出拍藥妙右對董
叟高談道激情酣世忘浩去塵批
思三下餘順試實其事為何如哉時
聞真聲迥聞生鶴此復吳於人境
耳 作畫餘暇偶閱宋倍書戲於數行
書畫一理其用筆正尚不能求其故一畫能盡
其趣千巖皆空在開架信指中斧柯不卷余非
敢謂自能區區庶幾不為子道道耳 壽年



曹雲西堂巖瀑
華老六近營五





唐閻立德孔子叩金人圖

615



615



616

615

ATTRIBUTED TO YAN LIDE,
ATTRIBUTED TO SHENG MAO
FIGURES, LANDSCAPE

ink and color on silk, two album leaves

(Sheng Mao) with spurious signature, *Sheng Mao*, with one collector's seal of Qian Yuzhi (Qing Dynasty), *lu quan xin shang*; and two half seals of other collectors', both illegible
27.9 by 38.1 cm. 11 by 15 in.
19.1 by 19.7 cm. 7½ by 7¾ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 12,000-24,000

閻立德（款）、盛懋（款）孔子叩
金人、山水 設色絹本 兩開冊頁

（盛懋款）款識：盛懋。
鑒藏印：（錢埶之）鹿泉心賞
另有畫心兩半鈐不辨

來源

史蒂芬·瓊肯三世（1978年逝）收藏

616

ATTRIBUTED TO LI GONGLIN
FIGURE OF TAO KAN

ink on silk, one album leaf

with spurious signature, *Longmian jushi*

Inscription on painting by Yu Yuan (Early Qing Dynasty), signed *Yu Yuan*, with two seals, *yu yuan yin, han zhi*

With one collector's seal of Wang Shu (1668-1743), *xu zhou jian shang*; one collector's seal of An Qi (1683-?), *an yi zhou jia zhen cang*; and one collector's seal of Wang Jisun (1755-1817), *ou bo fang jian cang*
27.9 by 21 cm. 11 by 8¼ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 100,000-150,000

李公麟（款）陶江州門庭四應 水
墨絹本 鏡片

款識：龍眠居士。

題畫心：陶江州門庭四應圖。晉陶侃江州刺史遠近疏書，手答如流，其門復無停客。虞沅題識。鈐印：虞沅印、翰之

鑒藏印：（王澍）虛舟鑒賞
（安岐）安儀周家珍藏
（王芑孫）滬波舫鑒藏

來源

史蒂芬·瓊肯三世（1978年逝）收藏



617

617

ATTRIBUTED TO GU KAIZHI
PORTRAIT OF FAN LI

ink on silk, mounted for framing

With four collectors' seals of He Zizhong (20th Century), *he man an jian cang, man an xin shang, san shi er fu rong shan zhu man an, pan yu he shi ling bi shan fang cang*; and two other collectors' seals, both illegible
28.6 by 36.8 cm. 11¼ by 14½ in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 20,000-40,000

顧愷之（款）范蠡像 水墨絹本 鏡片

題畫心：（無款）已將勳業□浮鷗，鳥盡弓藏見遠謀。越國江山留不住，五湖風月一扁舟。范蠡。（另有數字破損不辨）

鑒藏印：（何子忠）何曼齋鑒藏、曼庵心賞、三十二夫容山主曼庵、番禺何氏靈璧山房藏

二鈐破損不辨

來源

史蒂芬·瓊肯三世（1978年逝）收藏



618

618

ATTRIBUTED TO MA LIN
ORCHID

ink and color on silk, round fan leaf

with spurious signature, *Ma Ling*

With one collector's seal, *zha chuan wu jiu yuan shou cang tu shu*
26 by 25.4 cm. 10¼ by 10 in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 10,000-20,000

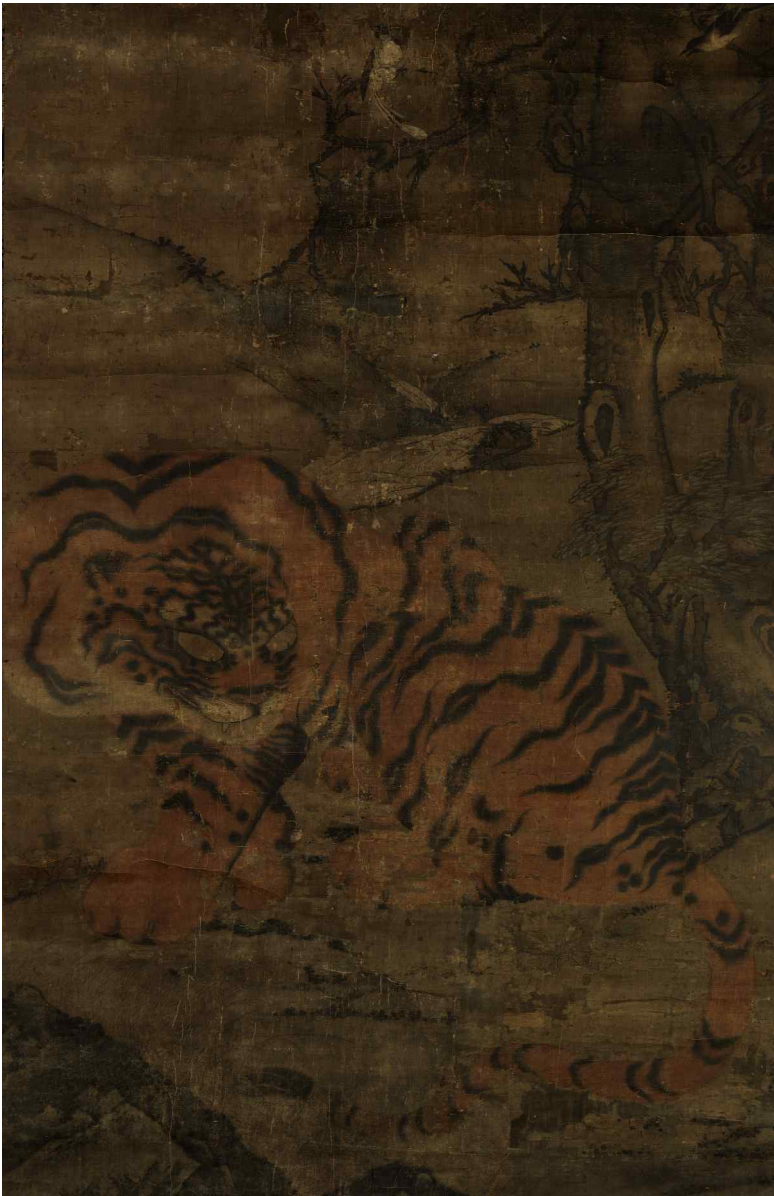
馬麟（款）幽蘭 設色絹本 紈扇面

款識：馬麟。

鑒藏印：雪川吳九淵收藏圖書

來源

史蒂芬·瓊肯三世（1978年逝）收藏



619

619

ANONYMOUS
CROUCHING TIGER

ink and color on paper, hanging scroll
195.6 by 127 cm. 77 by 50 in.

PROVENANCE

Del Drago collection
Collection of Stephen Junkunc, III (d.1978)

\$ 4,000-6,000

無款 林間猛虎 設色紙本 立軸

來源

Del Drago 收藏

史蒂芬·瓊肯三世（1978年逝）收藏



620

620

ATTRIBUTED TO ZHU DA
CAT AND BUTTERFLY

ink on paper, hanging scroll
with spurious signature, *Bada shanren*, and one seal, *ba da shan ren*
80.6 by 33 cm. 31¾ by 13 in.

PROVENANCE

Collection of Stephen Junkunc, III (d.1978)

\$ 5,000-7,000

朱耷（款）樹蔭貓蝶 水墨紙本 立軸

款識：八大山人。鈐印：八大山人

來源

史蒂芬·瓊肯三世（1978年逝）收藏

PROPERTY FROM A PRIVATE ASIAN COLLECTION

LOTS 621-628

亞洲私人收藏 拍品編號 621-628

The works from this collection came from one of the dearest students of Pu Ru during the master's later years. Pu Ru gifted students his works while they served him by his side during painting and when he encountered an appropriate one. These pieces were gifts of pure gratitude, therefore fresh without extravagance.

本輯藏品八件均來自一位溥儒晚年最鐘愛的學生。老師寫字畫畫時，弟子躬身侍奉，如有合意之作便贈予學生。是以每件作品均質樸無華，無一絲多餘點綴。



621

621

PU RU 1896-1963

PEONIES

ink and color on silk, unmounted

signed *Xinyu*, inscribed with a poem, and with two seals of the artist, *jiu wang sun, pu ru*
36.2 by 28 cm. 14¼ by 11 in.

\$ 45,000-55,000

溥儒 牡丹 設色絹本 未裱

釋文：庭院浥甘露，金閨送暖風。國香承玉蕊，搖曳畫圖中。

款識：心畬。鈐印：舊王孫、溥儒

622

PU RU 1896-1963
RED BAMBOO

ink and color on paper, mounted for framing
signed *Xinyu*, with two seals of the artist, *jiu wang sun, pu ru*
90.2 by 27.9 cm. 35½ by 11 in.

\$ 12,000-18,000

溥儒 朱竹 設色紙本 鏡片

釋文：北窗高臥羲皇客，聽盡琅玕帶雨聲。

款識：心畬畫。鈐印：舊王孫、溥儒



622

623

PU RU 1896-1963
PLUM BLOSSOMS

ink on paper, mounted for framing
with one seal of the artist, *pu ru*

Inscription on painting by Chen Zihe (1910-1984), signed *Chen Zihe*, with one seal, *zi he da li*
112.4 by 33.7 cm. 44¼ by 13⅓ in.

\$ 10,000-15,000

溥儒 梅花 水墨紙本 鏡片

鈐印：溥儒

題畫心：未成雪意自繽紛，翹首江關日暮雲。
心折有時描縞袂，天寒無翅上湘裙。
陳子和題。鈐印：子和大利



623

PU RU 1896-1963

RECLUSE IN LOFTY MOUNTAIN

ink and color on paper, mounted for framing

signed *Xinyu*, inscribed with a poem, and two seals of the artist, *ming yi, pu ru*

95.9 by 27.6 cm. 37¾ by 10⅞ in.

\$ 26,000-36,000

溥儒 松山高隱 設色紙本 鏡片

釋文：雲氣連孤嶂，岩巖上薜蘿。亂煙低晚樹，斜雁渡秋河。柳岸吹漁笛，菱塘起棹歌。微風飄木葉，已下洞庭波。

款識：心畬。鈐印：明夷、溥儒



624

ZHANG DAQIAN (CHANG DAI-CHIEN) 1899-1983
 SCHOLARS PLAYING MUSICAL INSTRUMENT,
 AFTER ZHAO MENGFU

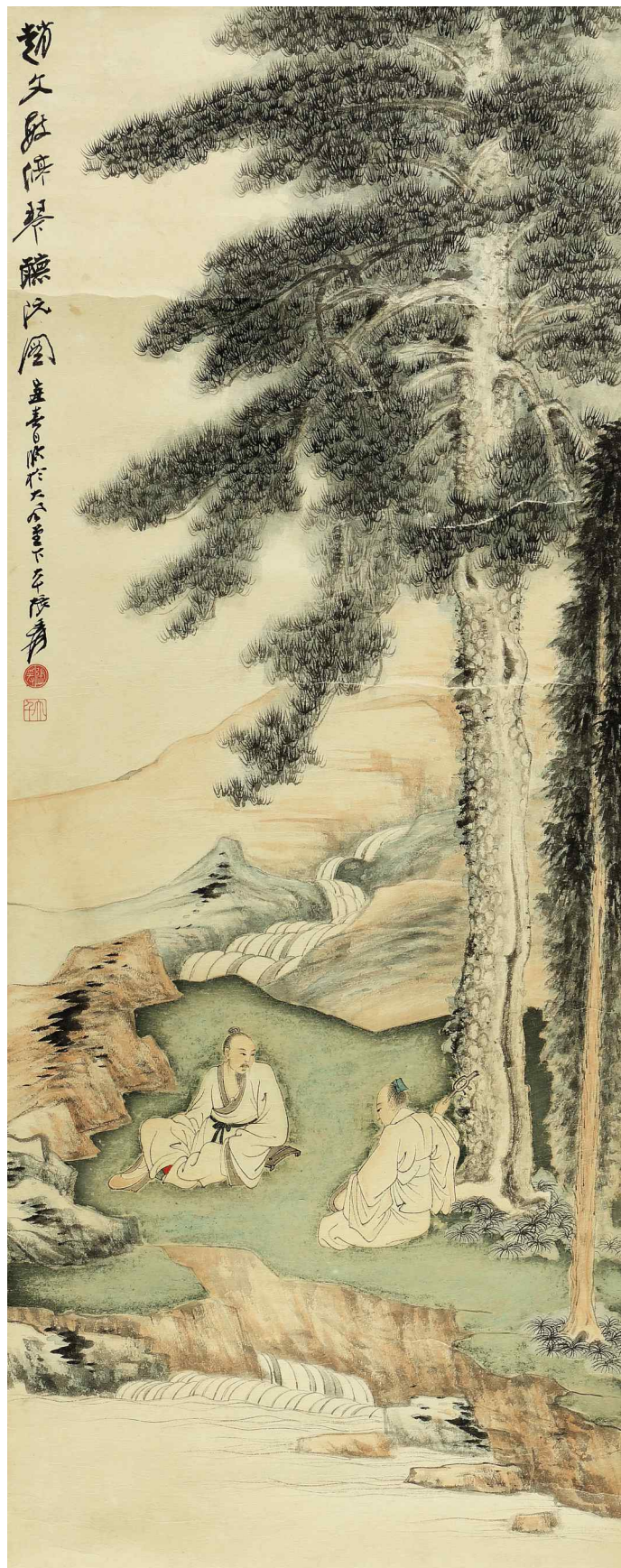
ink and color on paper, mounted for framing

signed *Daqian Zhang Yuan*, dated *jichou* (1949), spring, with
 two seals of the artist, *zhang yuan, da qian*
 90.5 by 34.9 cm. 35 $\frac{5}{8}$ by 13 $\frac{3}{4}$ in.

\$ 180,000-280,000

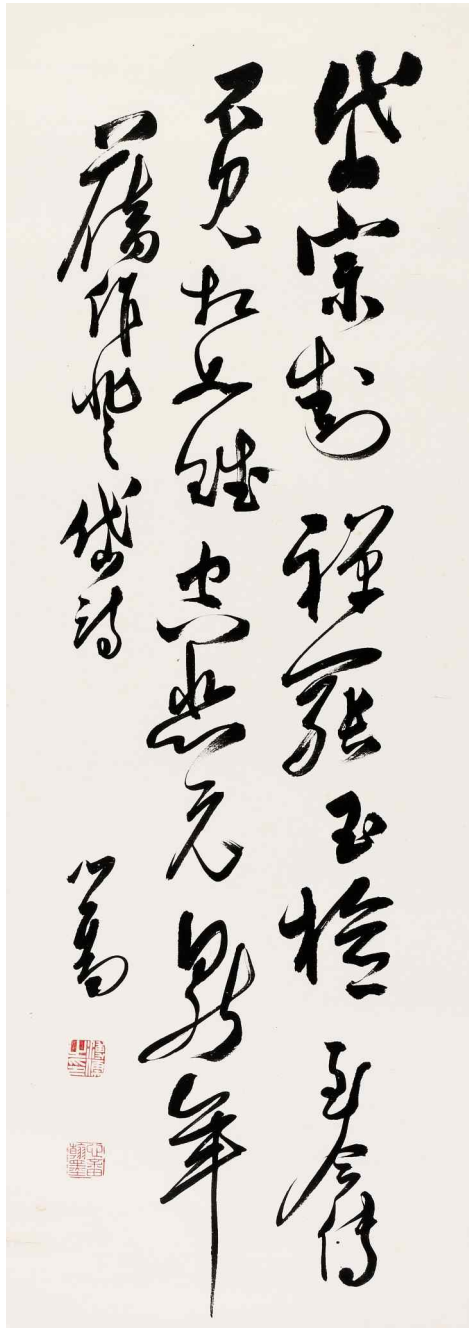
張大千 仿趙孟頫《停琴聽阮圖》 設色紙本
 鏡片

款識：趙孟頫《停琴聽阮圖》，己丑（1949）春日，
 臨於大風堂下，大千張爰。鈐印：張爰、大千





626



627

626

PU RU 1896-1963

CHU GUANGXI'S POEM IN RUNNING SCRIPT

ink on paper, mounted for framing

signed *Xinyu*, dated *renyin* (1962), the sixth lunar month, with two seals of the artist, *pu ru zhi yin, xin yu han mo*
136.5 by 33.7 cm. 53¾ by 13¼ in.

\$ 5,000-7,000

溥儒 行書儲光羲《江南曲》四首之一 水墨紙本 鏡片

釋文：日暮長江里，相邀過渡頭。落花如有意，來去逐船流。

款識：壬寅（1962）六月，心奮。鈐印：溥儒之印、心奮翰墨

627

PU RU 1896-1963

POEM IN CURSIVE SCRIPT

ink on paper, mounted for framing

signed *Xinyu*, with two seals of the artist, *pu ru zhi yin, xin yu han mo*
95.6 by 34.9 cm. 37⅞ by 13¾ in.

\$ 8,000-12,000

溥儒 行書自作《登岱》 水墨紙本 鏡片

釋文：岱宗封禪罷，玉檢至今傳。不見相如賦，空悲元鼎年。舊作《登岱》詩。

款識：心奮。鈐印：溥儒之印、心奮翰墨

PU RU 1896-1963

POEM IN RUNNING SCRIPT

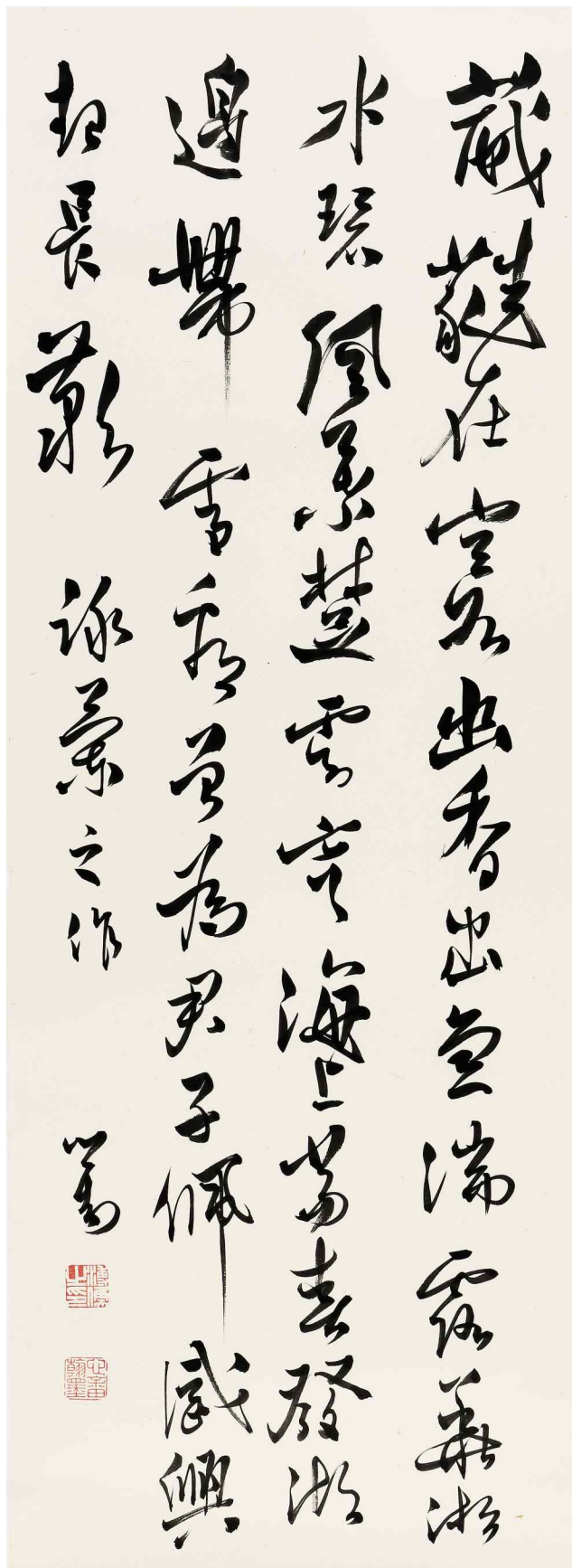
ink on paper, mounted for framing

signed Xinyu, with two seals of the artist, pu ru
zhi yin, xin yu han mo
94.6 by 34.6 cm. 37¼ by 13⅝ in.

\$ 8,000-12,000

溥儒 行書自作《詠蘭》詩 水墨紙
本 鏡片釋文：葳蕤在空谷，幽香出急湍。露華
湘水碧，風葉楚雲寒。海上當春發，湖
邊帶雪看。曾為君子佩，感興起長歎。詠
蘭之作。

款識：心畬。鈐印：溥儒之印、心畬翰墨





SESSION TWO

NEW YORK
THURSDAY
13 SEPTEMBER 2018
2PM

LOTS 629-755

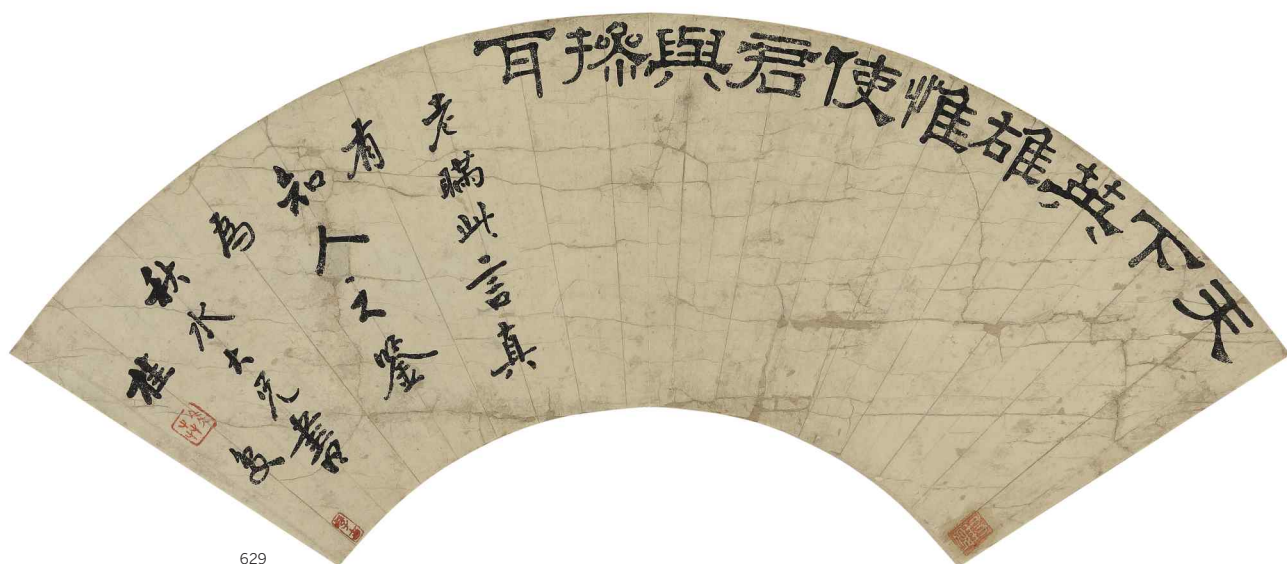


THE THOMAS AND PATRICIA EBREY COLLECTION OF CHINESE PAINTINGS & CALLIGRAPHY LOTS 629-645

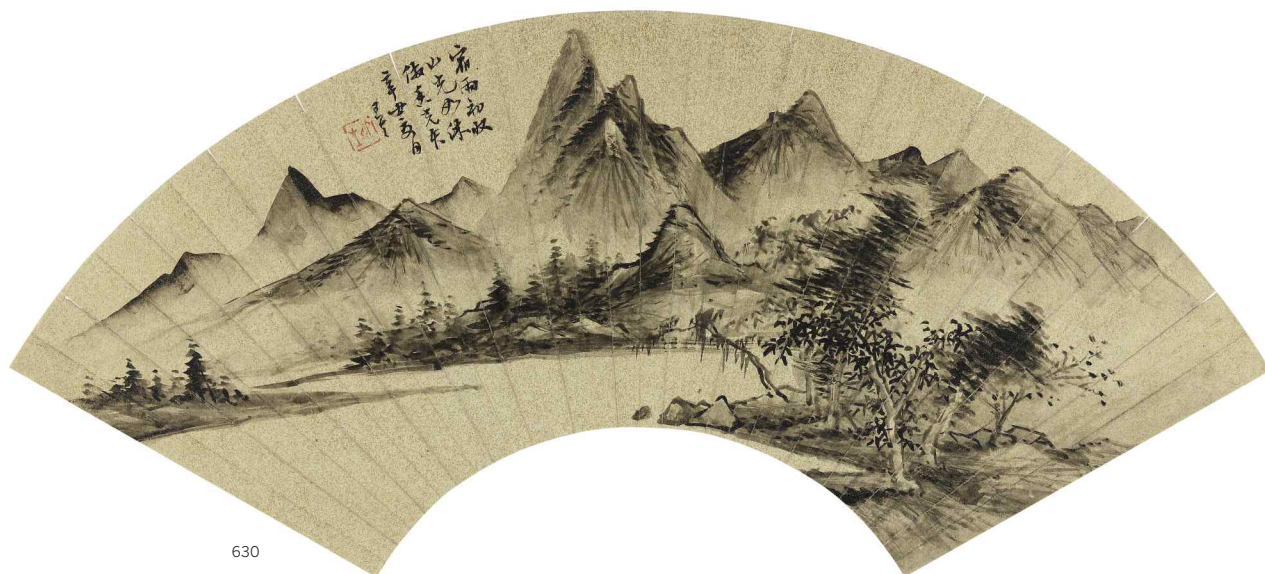
THOMAS與PATRICIA EBREY珍藏中國書畫 拍品編號 629-645

The two collectors taught in China and developed an immense inquisitiveness in Chinese paintings and calligraphy at an early stage. This selected portion of their collection demonstrates their interest in an exceptionally wide range of subjects and artists, unconfined by existing structures and theories of Chinese art history.

EBREY伉儷早年曾在中國任教，並對中國書畫情有獨鐘。他們的書畫收藏範圍廣泛，且選擇入藏時並不囿於即有的藝術史框架，通過是輯可管窺一斑。



629



630

GUI FU 1736-1805

CALLIGRAPHY IN CLERICAL
SCRIPT

ink on paper, fan leaf

signed *Guifu*, with a dedication to *Qiushui*, and
one seal of the artist, *dong hui*With two collectors' seals, *zhu jie*, *xiao gu*
15.2 by 49.5 cm. 6 by 19½ in.

\$ 7,000-9,000

桂馥 隸書句 水墨紙本 扇面

釋文：天下英雄惟使君與操耳。

款識：老瞞此言真有知人之鑒。為秋水大
兄書，桂馥。鈐印：冬卉

鑒藏印：竹節、孝古

630

ZHU ANGZHI (1764-AFTER 1841)

LANDSCAPE AFTER RAIN

ink on gold-dusted paper, fan leaf

signed *Angzhi*, dated *xinchou* (1841), summer,
inscribed "imitating Xiangguang (Dong Qichang,
1555-1636)'s style", with one seal of the artist,
ang zhi

17.8 by 52.7 cm. 7 by 20¾ in.

\$ 5,000-7,000

朱昂之 宿雨初收 水墨灑金箋 扇面

款識：宿雨初收，山光如沐。傲香光筆，
辛丑（1841）夏月，昂之。鈐印：昂之

631

TANG YIFEN 1778-1853

MISTY RIVER AFTER NIGHT RAIN

ink and color on silk, hanging scroll

signed *Yusheng*, with two seals of the artist, *yi*
fen, *zhou weng gui yin hou zuo*With one collector's seal, *xiao xian ji cang xiang*
xian shou ji

118.1 by 27.9 cm. 46½ by 11 in.

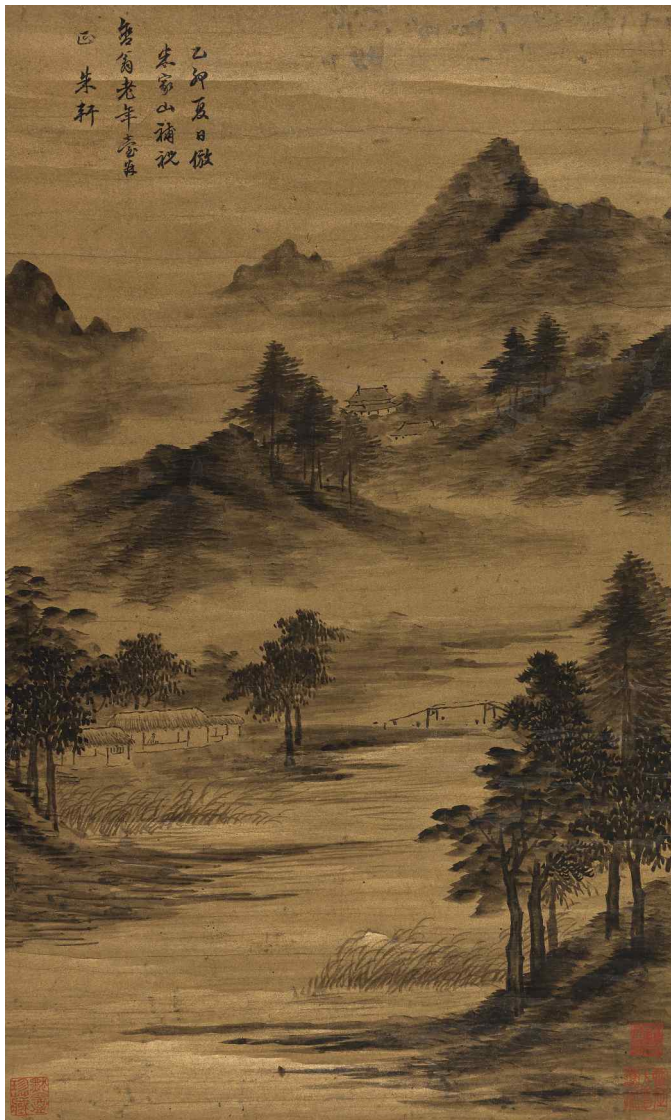
\$ 8,000-12,000

湯貽汾 煙江夜雨 設色絹本 立軸

款識：煙江夜雨。擬江貫道筆意，雨生。
鈐印：貽汾、粥翁歸隱後作

鑒藏印：小僊集藏鄉賢手蹟





632



633

632

ZHU XUAN 1620-1690
LANDSCAPE AFTER MI FU

ink on gold paper, hanging scroll

signed Zhu Xuan, dated yimao (1675), summer, with a dedication, and one seal of the artist, illegible

With one collector's seal of Yi Bingshou (1754-1815), *mo an zhen cang*; one collector's seal of Fang Xunyi (1815-1888), *ceng zai fang meng yuan jia*; and one other collector's seal, *bao jun shen ding*

63.5 by 38.1 cm. 25 by 15 in.

\$ 15,000-25,000

朱軒 仿米家山水 水墨金箋 立軸

款識：乙卯（1675）夏日，倣米家山，補祝□翁老年臺再正。朱軒。鈐印：一印漫漶不辨

鑒藏印：（伊秉綬）默齋珍藏
（方濬頤）曾在方夢園家
豹君審定

633

ZHU ANGZHI (1764-AFTER 1841)

ROCK

ink on paper, hanging scroll

signed *Angzhi*, dated *guiwei* (1823), the fifth lunar month, inscribed with a poem, with one seal of the artist, *ang zhi zhi yin*

Inscription on painting by Wang Ti (1880-1960), signed *Fu'an Wang Ti*, with two seals, *wang ti, fu an shu hua*

90.8 by 48.9 cm. 35¾ by 19¼ in.

\$ 8,000-12,000

朱昂之 飛來石 水墨紙本 立軸

款識：摩詰寫奇石，飛上神嵩嶺。飛去復飛來，峩峩見修影。癸未（1823）仲夏，昂之。鈐印：昂之之印

題畫心：宗城先生新廈落成，檢此為賀。錢濬川識，福厂王禔題。鈐印：王禔、福厂書畫

634

JIN CHENG 1878-1926

TRAVELERS AMONG LOFTY MOUNTAIN

ink and color on silk, hanging scroll

signed *Beilou Jin Cheng*, dated *renzi* (1912), the ninth lunar month, with a dedication to Fuchu, and three seals of the artist, *gong bo, jin cheng zhi yin, mo tu ge*

96.5 by 41 cm. 38 by 16½ in.

\$ 8,000-12,000

金城 高山行旅 設色絹本 立軸

款識：復初先生正之，壬子（1912）九月，北樓金城。鈐印：鞏伯、金城之印、墨茶閣



634

SHA FU 1831-1906

FIGURES AFTER OLD MASTERS

ink on paper, album of eight leaves

(1) signed *Penshu zhai zhu Shanchun Fu*, with one seal, *sha fu*
 (2) signed *Shanchun*, inscribed with a poem, with one seal, *sha fu*

(3) signed *Shafu*, with one seal, *shan chun chang shou*

(4) signed *Shanchun Sha Fu*, with one seal, *shan chun chang shou*

(5) signed *Shanchun*, with one seal, *sha fu*

(6) signed *Shanchun*, inscribed with a poem, and one seal, *sha fu*

(7) signed *Shanchun waishi*, with one seal, *sha fu*

(8) signed *Wumen Sha Fu*, dated *bingyin* (1866), summer, the fifth lunar month, inscribed with a poem, and one seal, *shuan chun chang shou*

each 29.8 by 32.4 cm. 11¾ by 12¾ in. (8)

\$ 8,000-12,000

沙馥 仿古人物 水墨紙本 八開冊

(一) 釋文：曾見仇實父有此小冊，背臨其意，未識能得萬一也。款識：盆樹齋主山春甫。鈐印：沙馥

(二) 釋文：何必春風花始開，仙人知在碧山隈。白雲有意封溪口，不放漁郎出洞來。款識：山春作。鈐印：沙馥

(三) 款識：秋林讀易，傲錢舜舉畫法，沙馥。鈐印：山春長壽

(四) 款識：畧師解弢館主筆致於盆樹齋，山春沙馥。鈐印：山春長壽

(五) 釋文：數聲漁篴在滄浪。款識：樵唐解元筆，山春。鈐印：沙馥

(六) 釋文：五柳先生柳葉衰，南山佳氣滿東籬。白衣人到黃花外，正是先生送酒時。款識：山春樵古。鈐印：沙馥

(七) 款識：陌上採桑。擬戈梅巖真本，山春外史寫。鈐印：沙馥

(八) 釋文：銅井山前憶昔游，翩翩裘履趣風流。十年杖藜重相仿，笑問梅花識我否。款識：丙寅（1866）夏五月，吳門沙馥。鈐印：山春長壽







636

**ZHAO TONG (LATE QING DYNASTY)
PLUM BLOSSOMS AFTER OLD MASTERS**

ink on paper, album of fifteen leaves

each leaf with one seal of the artist, *zhao tong*, and each inscribed following one old master, one leaf signed *di Zhao Tong*, with a dedication to Zitao, one leaf dated *wuchen*, the twenty-eighth day of the tenth lunar month (December 11, 1868)

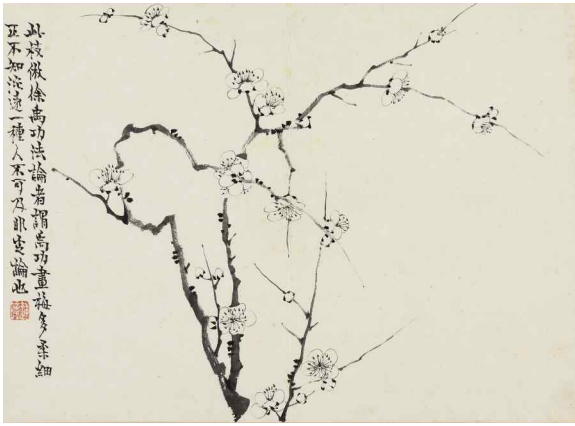
Inscription on mounting boarder by Wu Zuzhen (Late Qing Dynasty), signed *Wu Xugu*, with one seal, *zu zhen*

Titleslip by Wu Zuzhen, signed *Xugu*, with one seal, *xu gu*

With one collector's seal of Wu Zuzhen, *xu gu zhen shang* each 24.5 by 34.9 cm. 10 by 13¾ in. (15)



\$ 10,000-20,000



趙瞳 仿古梅花冊 水墨紙本 十五開冊

(一) 款識：南宋茅靜齋先生善畫梅，清真閒疋，有「茅霖」之稱，以摹其意。鈐印：趙瞳

題裱邊：茅靜齋，進士，汝元，善墨梅。同時艾淑，字景孟，工墨竹，人以「茅梅艾竹」為稱。

(二) 款識：摹釋仲仁法于問華深處之燈下。鈐印：趙瞳

題裱邊：釋仲仁，華光長老，會稽人，住衡州華光山。酷愛梅花，方丈植梅數百本。花時吟咏其下。月夜見牕間疏影橫斜，蕭然可愛。遂以筆規其狀，因此得三昧。每寫時必焚香禪定，意適則一掃而成，縱心筆墨，愈作愈高。山谷見美之曰「嫩寒清曉行，孤邦籬落間，但欠香耳」。

(三) 款識：天池生《西溪春思圖》，余幼時得見，頗有水邊林下之致。晴牕無事，漫師其法。鈐印：趙瞳

題裱邊：天池生徐渭，字文長，山陰人。善古文詞，於行草、書尤精奇偉傑。嘗言「吾書第一、詩二、文三、畫四」，識者韙之。畫作花卉居多，而書則倣米氏。其落款往往作田水月，亦好奇之過歟。

(四) 款識：仿徐崇嗣沒骨法。鈐印：趙瞳

題裱邊：徐崇嗣，熙之孫也。善畫花果，剗造新意，不華不墨，疊色染漬而成，號沒骨花。

(五) 款識：此枝倣徐禹功法，論者謂「禹功畫梅多柔細」，正不知淡遠一種，人不可及，非定論也。鈐印：趙瞳

題裱邊：徐禹功，宋時人，精于畫梅，為世所法。筆如金鋼百鍊，柔條繚繞，亦勁亦秀。畫為楊補之門弟子，與東坡相友善。載《清河書畫舫》。

(六) 款識：倣釋仁濟筆意。仁濟自謂「用心四十年，作花鬪始圓耳」。鈐印：趙瞳

題裱邊：釋仁濟，字澤翁，本姓童。書學東坡，墨竹學學子清，畫梅學楊補之，亦善寫山水。

(七) 款識：老遲前輩用筆奇古，曾在吳門見過老幹抽條一軸，追摹其法。鈐印：趙瞳

題裱邊：陳章侯，號老蓮，諸暨人。國子監生，明崇禎間，名入供奉不拜。甲申（1644）後，自號老遲，又稱梅遲，又稱弗遲。書法遒勁，善畫山水。尤工人物，得李公麟法，衣紋圓勁，設色奇古。論者謂筆意在唐、仇之上，與北平崔青蚓齊名，稱「南陳北崔」。

(八) 款識：曾見張夢晉醉中偶寫山霖一枝，極有天趣，摹其意耳。鈐印：趙瞳

題裱邊：張夢晉，吳縣人。與唐子畏全為郡學生，博古相高，最相友善。夢晉更能畫人物，世皆推重之。

(九) 款識：摹湯雨生畫。鈐印：趙瞳

題裱邊：湯雨生都督貽芬，武進人，寓居

金陵。思致疎秀，老筆紛披，脫盡時史習氣。點染花卉，簡淡超脫，筆無滯機，畫梅極有神韻。

(十) 倣唐六如大意。鈐印：趙瞳

題裱邊：六如居士唐寅，字伯虎，一字子畏，吳縣吳趨坊人。工詩、古文詞，畫品甚高，自唐、宋、元諸大家之蹟無不探討。由諸生應天鄉試第一。賦性疏朗，任逸不羈，晚好奉佛，自號六如。

(十一) 款識：青主先生畫梅，非唐非宋，而古疋絕倫。每剔鬚不加細點，真古法也。此摹其意。鈐印：趙瞳

題裱邊：青主先生傅山，字徵君，太原人。工詩、古文，兼長篆、隸，收藏金石取富。康熙己未（1679）薦舉博學鴻詞。作畫骨格權奇，卓然塵表，不落恆蹊，蓋得力於古者深也。

(十二) 款識：蕭雲從梅冊，去歲秋間臨過，秀勁可愛，偶摹一開。鈐印：趙瞳

題裱邊：蕭雲從，字尺木，號無悶道人，當塗人。崇禎己酉中副車不就銓選，以詩文自娛。畫備眾法，自成一家。筆意清疎韶秀，饒有逸致，極為藝林珍重。

(十三) 款識：學王元章墨梅。鈐印：趙瞳

題裱邊：王元章冕，諸暨人。善寫梅，千花萬蕊成於俄頃，每竟一幅則自題于上，皆假圖見□為歌。詩本渾跌宕，以古豪傑自居。隱于會稽，自牧于鑿湖之曲。明太祖定浙東諸郡，召見時應對稱旨，署為咨議大夫。

(十四) 款識：冬心先生專工寫梅，蒼勁古質，又在宋元筆墨之上，非學力所能到。此幀面臨真本，子濤仁兄方家索畫，班門弄斧，不值一咲。弟趙瞳。鈐印：趙瞳

題裱邊：冬心翁金農，字壽門，杭州人。工詩古文詞，襟懷高曠，目空古人。筆下一種樸古奇逸之氣，純從漢魏金石中得來。洵能卓絕今古，迥不猶人者矣。

曉村先生為趙嘯靈文學之喆嗣，善花卉，高澹超逸，畫梅猶得力于冬心。此十六冊，幅幅精心詰構，見臨古功深矣。吳虛谷識。鈐印：祖楨

(十五) 款識：時在戊辰（1868）十月下旬八日晚飯後，倣華光蘇尚落梅一頁。鈐印：趙瞳

題裱邊：畫梅花者始于北宋之僧仲仁，而著于南宋之楊補之。仲仁，會稽人，住衡州華光山。陶宗儀《畫史會要》所稱華光長老。黃山谷詩「雅聞華光能華梅，更乞一枝洗煩惱」，其為當時所重如此。曾敏行《獨醒雜記》載「紹興初，有華光寺僧，本居清江慧力寺。士人楊補之、譚逢原與之往來，乃得仲仁之傳」。

鑒藏印：虛谷珍賞

題天蓋：趙晚邨梅苔。共十六開，虛谷珍藏。鈐印：虛谷

題裱邊及天蓋之虛谷乃吳祖楨，清末民初歙縣畫家。

637

JIANG JIE (19TH CENTURY)
WHITE CHRYSANTHEMUMS AND
RED LEAVES

ink and color on paper, hanging scroll

with one seal of the artist, *jiang jie zhi yin*

With three other collectors' seals, *ren qing jian cang, si yan shen ding, sheng yu du guo*
96.5 by 31.4 cm. 38 by 12 $\frac{3}{8}$ in.

\$ 6,000-8,000

江介 紅葉白菊 設色紙本 立軸

鈐印：江介之印

鑒藏印：勒卿鑒藏、思儼審定、荃魚讀過

638

GAI QI 1773-1828

PEONIES

ink on satin, hanging scroll

signed Gaiqi, with five seals of the artist, *yun yang gai shi, du hua hua shi, hu shi, yu hu mi chun, shuang ya xian shou*

Inscription on mounting border by Zhang Yu (1864-1934), signed *Zhang Yu*, dated *jiwei*, the first day of the ninth lunar month (October 24, 1919), with three seals of the artist, *zhang yu yin, shi zhi, si dang zhai*
162.6 by 38.4 cm. 64 by 15 $\frac{1}{8}$ in.

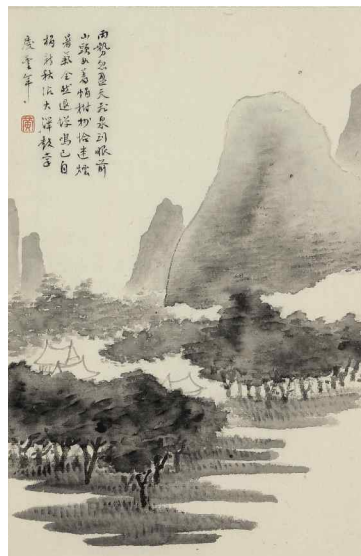
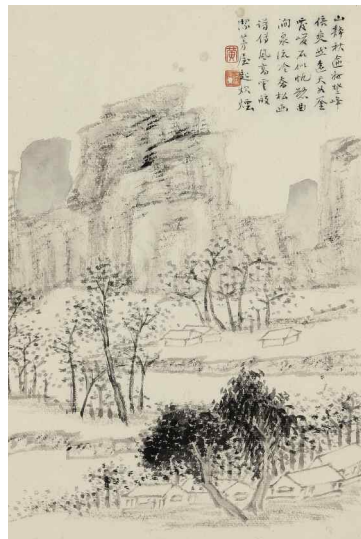
\$ 6,000-8,000

改琦 富貴長命 水墨綾本 立軸

款識：富貴長命。恭頌千乘節母太夫人千春，改琦。鈐印：雲易改氏、讀畫畫史、壺史、玉壺覓春、雙崖獻壽

題裱邊：武進唐老伯母謝太夫人，六旬晉九榮慶。己未（1919）九月朔日，長洲愚姪章鈺頓首呈祝。鈐印：章鈺印、式之、四當齋





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HUANG XIANGJIAN 1609-1673
SCENERY ALONG THE JOURNEY

ink on paper, album of twelve leaves

each leaf inscribed with a poem, five leaves with two seals of the artist, *huang, xiang jian*, five leaves with one seal of the artist, *xiang jian*, one leaf with one seal of the artist, *huang*, last leaf signed *Huang Xiangjian*, with one seal of the artist, *xiang jian*

With three collector's seals of Chen Kulin (1855-1928), *kui lin jian cang*, *shao shi jian cang*, *gu qian chen shao shi shou cang ming ji*; two collector's seals of Zhang Zongxiang (1882-1965), *tie ru yi guan*, *lu quan shan ren shen ding*; and three other collectors' seals, *bi shi jia cang*, *lian po*, one illegible each 24.1 by 15.9 cm. 9½ by 6¼ in. (12)

PROVENANCE

Sotheby's New York, Fine Chinese Paintings, May 31, 1994, lot 39

\$ 35,000-55,000

黃向堅 山水 水墨紙本 十二開冊

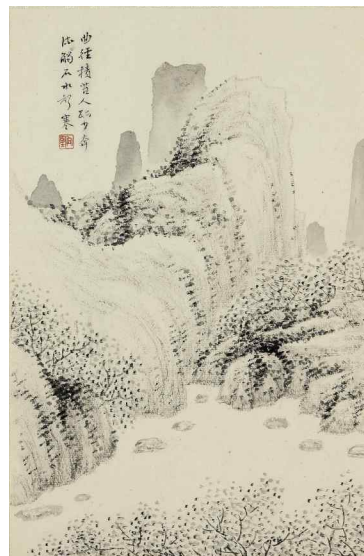
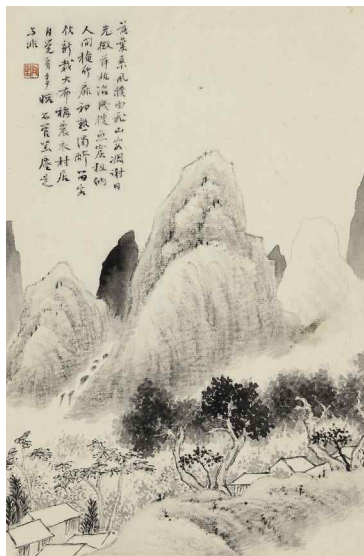
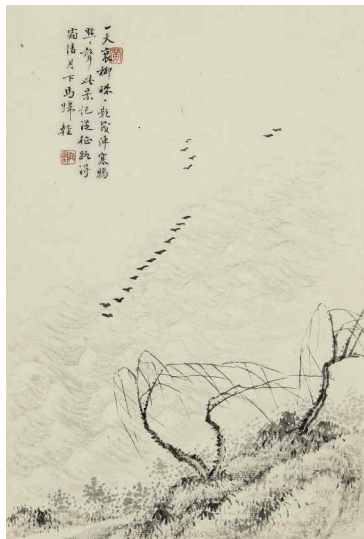
(一) 釋文：翠竹蒼松泉活活，茆茨深處不知門。朝雲出岫時迷樹，暮鳥歸林自識村。偶與漁樵相問答，永拋韁鎖絕攀援。醉來仰視東山月，扶杖閒嬉任笑言。鈐印：黃、向堅

(二) 釋文：曲徑積苔人跡少，奔流觸石水聲寒。鈐印：向堅

(三) 釋文：透地曲徑多幽致，更把奇峰仔細看。鈐印：向堅

(四) 釋文：楓葉凋零滿路蹊，松岡幽邃任高低。清流欲涸經霜潔，古寺重修待鶴棲。訪碣邊尋名跡少，夕陽斜照數峰西。疏林半掩村煙起，幾陣寒鴉繞樹啼。鈐印：黃、向堅

(五) 釋文：一天衰柳疏疏影，幾陣寒鴉點點聲。此景記從征路得，霜清月下馬蹄輕。鈐印：黃、向堅



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(六) 釋文：落葉乘風撲面飛，山容凋謝日光微。萍枯沼淺搜無窟，粗納人間掩竹扉。初熟濁醪留客飲，新栽大布稱農衣。村居自覺有多暇，不管囂塵是與非。鈐印：向堅

(七) 釋文：山靜秋逾好，登峰倍爽然。遠天如笠覆，峻石似帆懸。曲澗泉流冷，喬松畫譜傳。風高雲皎潔，茅屋起炊煙。鈐印：黃、向堅

(八) 釋文：雨勢忽盈天，飛泉到眼前。山路如着帽，樹杪恰迷煙。暑氣全然退，蟬鳴已自捐。新秋沾大澤，鼓掌慶豐年。鈐印：黃

(九) 釋文：遙望長山嬈似蛇，高低起落路蹊斜。群峰嵐接青雲近，幽谷春回藥草奢。聞有深林藏虎穴，足無矮屋住人家。神仙過此將停轍，看盡煙霞採異花。鈐印：黃、向堅

(十) 釋文：路僻山重遊未倦，茅亭斜徑石梁橫。鈐印：向堅

(十一) 釋文：飛瀑細分千澗出，濕雲齊向萬峰收。鈐印：向堅

(十二) 釋文：朔風漸急因飛雪，野老爭誇麥腳嘉。耐冷梅花偏有致，疏枝斜壓竹籬邊。款識：黃向堅。鈐印：向堅

鑒藏印：(陳夔麟)夔麟鑒藏、少石鑒藏、古黔陳少石收藏名跡

(張宗祥)鐵如意館、鹿泉山人審定畢氏家藏、蓮泊、海口手定

來源

紐約蘇富比，中國書畫，1994年5月31日，拍品編號39

晴彤霞山脚環青則北崖宿雪
 寒東阜晨曦暖陰森巖腹室
 詰屈廊霄轉秋聲云雲瑞宵燈
 耿天半處者日腦觸末者鉅根
 遣予膺邦寄時所憂游履遍不
 領旌旌行恐驚禽庶散約羅窮
 邃深樓檻坐平遠尋幽既歡欣訪
 古或興嘆整金墳已墮泮劍池於
 漫冰霰凋古杉皮陸此朱丹斷浮簡
今秋崖下泉湧得竹簡
點并皆朱書有古年瑞 孫志王詩石存談評
 鬼詩詆唐賢留風什遺墨羅粉板
 險語悲真被清景不可道李衡公
而下篇 國朝有萃札巖壁刻核婉力
什俱在 猶天謨書龍此不疑篆參書劉也壁
翁生公書
 二美貞祥扁千古駭人眼於時出世
 師淨住日營繕善緣善侶臻畢力
 粹工儔紺宇生光輝滕縣以采綉
 海衆咸安極宗風愈恢闡迹陵覺
 音清石室鸞濤洩自惟挂纓歸
 心與絲竿斷每束尋香刹常得栽
 野弁久留蓮漏移 庠設款靈
 井汲雲漿之者陸 訕芳辨最將
鴻漸井以
 草樹春榮愛烟嵐晚顛借一庵石
 於茲備以觀

古詩四首韻田欣市上寺兼簡
 舜祥師 蔣堂

翫佳字不與濁世流噉如雲
 間翻清暖鳴高秋搗辭動遊
 相灑翰誰與儔林我土城郭
 勝集雲巖幽維時孟夏月阜
 木皆和柔覽觀天地間物必
 有由有生適意爾餘外非所求
 塵事甘事聊可以優游振衣
 子丈泉矯首百尺樓憑尺寄
 歲月更約束重遊
 市字 李緯封成
 合天氣佳相携出林塢木杪
 躡層雲能酌隨霞所羅遙持祥
 公香臺禮佛祖多兵燹餘風
 景還可觀憶昔寺宇治於為日
 容與春園樹多茂秋社家有
 教時予不再來板援漫勞苦
 劍池泉自深真嫌墓逾古孰
 謂巖穴間尋常踞白帟詩罷
 即言由山蟻向人吐

古詩四首
 張緯德樣
 出城欣燕集乘興登虎邱宣憚

陳惟允坐劍池上惟允為
 寫因賦詩云 郊韶
 殘雪在林度西嶺陰澗寒
 泉乾未便雨僧倚對聽微
 鐘一鶴吟流四清影松間旭
 日映山樹白雪英如雨飄口
 為置玉摩詰更添一樹紅芭蕉
 次韻 叔阿珠
 飲澗長虹挂深巖千尺懸
 驢懸斷線在空月黑鬼賦
 詩日白風清人寫影藤蘿
 陰蔓山樹長松落如飛飄
 煩只畫我揮書臥室為更
 著青芭蕉

戊戌年月書於隨軒淨仁





金閣環列峰抱郭一丘斜
泉落香潭雪花明儲輝霞
劍光浮寶殿塔影淨金沙
萬劫生光極殿空槐翠華
乞山陸治

常丘何為小鯨波湧而顯古謂海湧也
堆青鎮一隅峙秀狀無限遠峰乃
眾陰四望供環嶽上有梵王家高
巖長洲苑游人搖踵未千里在
重趺奔走趨層巔凌競陟雲棧
下瞰洞庭岸傍睨靈巖淺窺乎
此寶閣仰之日睛眩中有明光書
麗若日星烜三朝所秘藏百靈共
幽贊茲為真福庭瞻者皆色灑

音多復覺塵世非光以七或見卷頁

席丘距吳城數里有林凝泉
石之勝浮因氏之宮在焉故其侈
麗瑰璋足以自託於永久予登
臨覽觀者可以朝於而暮由
予至吳五年未嘗即其麓歲
之四月始與河東王士能薊州
李河成高台張德機遊行謂
小吳軒石級心行而上峭巖千
仞俯視劍池飄然凌雲泐風
而忘其險焉因相與言曰今吾
四人共相汲埃壙中其幽憤之
鬱積必以高所以遠眺也豈
能無滯於懷耶山之僧遂飲
以酒清冷歌勸酬文錯莫
不肆然而喜曠然而樂悠然
各有得者茲遊之勝可不必
乎迺以遊席丘寺為韻以呈叙
予賦之得古詩四首復留名而
去至正庚子河南高遊志序

遊字 王恒志能

途涉迂愛此巖窟幽岸賢才
華盛者神祇所優凭高懷
往首瞻勝窮冥搜傳觴詠
以香灑纓綉劍湫塵栢鮮隨
生正席飛雲浮翹舞欲軒舉
公歎互廣酌願慙遺草莽
終擬留日疇幸陪瓦刻歡
那知千古結於焉息不樂以
朝霜滿江

寺字 高遊志

良遊已未期茲晨適無事
眷言親與四出履入古板
厓踐苔藓聊登石閣憩頌
屨千仞峰頓視川流逝迴眺
振霄林層巖列蒼翠平時
留目中翼生嘉穉釋子共
情悰載醪相與至歡然揮一
觴獻酬自已飯班坐維談
借於灑塵喧意携子時歸
雲重東亮難遂

雪齋顧仲瑛仿予與

LU ZHI 1496-1576
LANDSCAPE OF TIGER VALLEY

ink and color on paper, handscroll

signed *Baoshan Lu Zhi*, inscribed with a poem, with two seals of the artist, *bao shan zi, lu shi shu ping*

Colophon includes essay and poems copied by Xu Weiren (19th Century), signed *Weiren*, dated *wuxu* (1838), the fifth lunar month, with two seals, *xu wei ren, wen tai*

With one collector's seal of Jean Dubosc (1903-1988), *ba li du rang bo qiu shi ping sheng zhen shang*

37.5 by 24.1 cm. 14¾ by 9½ in.

LITERATURE

Osvald Sirén, *Chinese Painting: Leading Masters and Principles*, New York: The Ronald Press Company, 1956, vol. VII, p. 215

PROVENANCE

Jean Dubosc collection

\$ 120,000-180,000

陸治 虎丘圖 設色紙本 手卷

釋文：金閶環列嶂，抱郭一丘斜。泉落香潭雪，花明繡壁霞。劍光浮寶殿，塔影淨金沙。萬劫生光怪，盤空擁翠華。

款識：包山陸治。鈐印：包山子、陸氏叔平

題跋：甬丘何為山，鯨波湧而顯（古謂海湧也）。惟青鎮一隅，峙秀狀無限。遙峰乃眾陰，四望拱孤巘。上有梵王家，高壓長洲苑。遊人接踵來，千里必重趼。奔走趨層巔，凌競陟雲棧。下瞰洞庭卑，傍睨靈巖淺。巍乎屹寶閣，仰之目睛眩。中有明光書，麗若日星烜。三朝所秘藏，百靈共幽贊。茲焉真福庭，瞻者皆色灑（音銑）。竄覺塵世非，恍如化城現。塔頂睇

彤霞，山腳環清峭。北崖宿雪寒，東阜晨曦暖。陰森岩腹空，詰屈廊腰轉。秋磬落雲端，宵燈耿天半。處者□腦觸，來者鈍根遺。予膺邦寄時，所歷遊屐遍。不領旌旗行，恐驚禽鹿散。捫蘿窮邃深，據檻望平遠。尋幽既歡欣，訪古或興歎。葬金墳已隳，淬劍池猶漫。冰霰凋古杉（皮陸所詠者），朱丹浮斷簡（今秋崖下泉湧，得竹簡數片，皆朱書有古年號）。珍重講石存，譏憑鬼詩誕。唐賢留風什，遺墨羅粉板。險語悉冥搜，清景不可道（李衛公、顏魯公而下篇什俱在）。國朝有筆札，崖壁刻稜婉。刀稍君謨書，龍蛇不疑篆（蔡書劍池壁篆生公臺）。二美賁禪局，千古駭人眼。於時出世師，淨住日營繕。發緣善侶臻，畢力梓工儻。紺宇生光輝，勝槩如彩綉。海眾咸安栖，宗風愈恢闡。迦陵覺音清，石室驚濤滿。自惟掛纓歸，心與紛拏斷。每來尋香剎，常得峨眉弁。久留蓮漏移，□□□談款。露井汲雲漿（山有陸鴻漸井），冰□試芳筴。最憐草樹春，幾愛煙嵐晚。願藉一庵名，於茲修山觀。古詩四十韻，留題甬丘寺兼簡舜禪師，蔣堂。

後另紙徐渭仁錄高遜志序文、王恆（士能）次「游」字韻、李繹（叔成）次「甬」字韻、張緯（德機）次「邱」字韻、高遜志次「寺」字韻、顧阿瑛次韻詩詳文不錄。

款識：戊戌（1838）午月，書於隨軒，渭仁。鈐印：徐渭仁、文臺

鑒藏印：巴黎杜讓柏秋氏平生真賞

盒蓋鐫刻：明陸治虎丘圖卷。柯青館珍藏。

出版
喜龍仁所著出版參閱英文。

來源
杜伯秋（柯青館）舊藏

WANG XUEHAO 1754-1832
LANDSCAPE AFTER WU ZHEN

ink on paper, hanging scroll

signed *Shuqi Hao*, dated *xinmao* (1831), winter, inscribed "imitating Meihua an (Wu Zhen, 1280-1354)'s ink method", with three seals of the artist, *yi hua an, shu qi, yi hua xuan*
135.9 by 47.9 cm. 53½ by 18¾ in.

\$ 8,000-12,000

王學浩 仿吳鎮山水 水墨紙本 立軸

款識：辛卯（1831）冬日，仿梅花庵墨法於山南老屋之易畫軒。樹畦浩。鈐印：王學浩、茶畦、易畫軒



辛卯年日榜花庵墨戲於山南
老屋之名血新 耕畦浩

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當夏戀幽居，經秋喜高閣。寒燠無常理，愛憎今異昨。一歲且如之，百年將安託。所貴適所適，以我為憂樂。
此幅去臘消寒寫未竟，今夏檢篋中殘帛，見用筆尚有可觀，適筆工徐葆三以新製北狼豪相遺，因題舊作款之。
丙寅端午後六日 農髯熙

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ZENG XI 1861-1930
LANDSCAPE

ink on paper, hanging scroll

signed *Nongran Xi*, dated *bingyin*, the eleventh day of the fifth lunar month (June 20, 1926), with a dedication to Xu Baosan, and three seals, a *jiu*, *zeng xin zhi yin*, *zi ji*
83.8 by 47.6 cm. 33 by 18¾ in.

\$ 10,000-15,000

曾熙 山水 水墨紙本 立軸

釋文：當夏戀幽居，經秋喜高閣。寒燠無常理，愛憎今異昨。一歲且如之，百年將安託。所貴適所適，以我為憂樂。

款識：此幅去臘消寒寫未竟。今夏檢篋中殘帛，見用筆尚有可觀，適筆工徐葆三以新製北狼豪相遺，因題舊作款之。丙寅（1926）端午後六日。農髯熙。鈐印：阿九、曾熙之印、子緝



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ZENG XI 1861-1930

ARHAT IN RED ROBE

ink and color on paper, hanging scroll

signed *Fo dizi Xi*, dated *guihai*, the fifteenth day of the eleventh lunar month (December 22, 1923), with a dedication to *Tie'nian*, and three seals of the artist, *zeng xi zhi yin*, *nong ran*, *nong ran iu shi hou shu*

105.4 by 62.9 cm. 41½ by 24¾ in.

PROVENANCE

Sotheby's New York, Fine Chinese Paintings, June 1, 1992, lot 125

\$ 15,000-25,000

曾熙 紅衣羅漢 設色紙本 立軸

款識：絕大法力，普照十方。癸亥（1923）十一月望，敬為鐵年老弟造此像，普照一切眾生，福德無量。佛弟子熙。鈐印：曾熙之印、農髯、農髯六十後書

來源

紐約蘇富比，中國書畫，1992年6月1日，拍品編號125

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WU HUFAN 1894-1968

WATER AND MOON GUANYIN

ink on paper, framed

signed *Wu Hufan*, with one seal of the artist, *wu hu fan*

63.5 by 27.9 cm. 25 by 11 in.

\$ 30,000-50,000

吳湖帆 水月觀音 水墨紙本 鏡框

款識：吳湖帆。鈐印：吳湖帆



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NI TIAN 1855-1919
WANG XIZHI GAZING GESE

ink and color on paper, hanging scroll

signed *Ni Tian Mogeng*, dated *renzi* (1912), the third lunar month, with two seals of the artist, *mo geng, bao tian chang shou*
142.9 by 39.4 cm. 56¼ by 15½ in.

\$ 8,000-12,000

倪田 羲之觀鵝 設色紙本 立軸

款識：時壬子（1912）三月上浣，倪田墨耕寫於壁月齋中。鈐印：墨耕、寶田長壽



646

646

ANONYMOUS
IMMORTAL

ink on silk, hanging scroll
102.2 by 43.8 cm. 40¼ by 17¼ in.

\$ 8,000-12,000

無款 仙人像 水墨絹本 立軸



647

647

ANONYMOUS
GATHERING OF THE IMMORTALS

ink and color on silk, hanging scroll
189.2 by 120 cm. 74½ by 47¼ in.

\$ 8,000-12,000

無款 群仙聚會 設色絹本 立軸

648

ANONYMOUS

LANDSCAPE WITH PAVILIONS

ink and color on silk, hanging scroll
233 by 115.6 cm. 91¾ by 45½ in.

\$ 30,000-50,000

無款 山水樓閣 設色絹本 立軸



648



649

649

**HUANG YUE (ACTIVE CIRCA
1750-1841)**
AUTUMN LANDSCAPE

ink and color on paper, hanging scroll

signed *Jiaolin jushi Huang Yue*, dated *jiazi* (1804), autumn, inscribed with a poem, and with two seals of the artist, *wu bo ting zhang, huang yue si yin*
123.2 by 62.9 cm. 48½ by 24¾ in.

\$ 18,000-28,000

黃鉞 江天秋色 設色紙本 立軸

釋文：素花明綠葉，朱果耀高林。薄霧差遮面，秋山若美人。山色淺深隨夕照，江波日夜變秋聲。

款識：時在甲子（1804）年秋月，蕉林居士黃鉞。鈐印：吳波亭長、黃戊私印

650

LAN YING 1585-1666
RECLUSE CROSSING A BRIDGE

ink on silk, hanging scroll

signed *Dongguo laonong Lan Ying*, dated *wuyin* (1638), winter, with two seals of the artist, *lan ying zhi yin, tian shu fu*
159.5 by 57 cm. 62⅞ by 22½ in.

\$ 50,000-80,000

藍瑛 緩杖覓酒 水墨絹本 立軸

釋文：綠葉新藏黃鳥聲，水聲漱石韻冷冷。短策緩句尋清，行過危橋覓酒人。

款識：戊寅（1638）冬仲畫並題，東郭老農藍瑛。鈐印：藍瑛之印、田叔父

鑒藏印：翁□□鑒藏印



650



651

651

XU CONG (QING DYNASTY)
LANDSCAPE

ink and color on paper, hanging scroll

signed Xu Cong, at the age of sixty-two sui,
dated wuxu year, two days after the beginning of
summer, with a dedication and two seals of the
artist, *lao bu xiao li*, and one illegible
168 by 68 cm. 66 $\frac{1}{8}$ by 26 $\frac{3}{4}$ in.

\$ 15,000-25,000

徐琮 山水 設色紙本 立軸

釋文：湖上橋帆舟子，林中雞犬人家。閒
來客到暫烹茶。箕踞長松樹下。

款識：籀莊先生自題，命作此圖兼請教
可。戊戌立夏後二日，顏客徐琮時年六十
有二。鈐印：僮父徐□、老不曉吏



652

652

YUN SHOUPING 1633-1690

TWO PINES AFTER OLD MASTERS

ink on paper, hanging scroll

signed *Shouping*, with one seal of the artist, *shou ping*
64.1 by 43.2 cm. 25¼ by 17 in.

PROVENANCE

Sotheby Parke Bernet New York, Paintings by Ming and Ch'ing Masters from the Lok Tsai Hsien Collection, April 22, 1976, lot 47

\$ 25,000-45,000

惲壽平 樞古雙松 水墨紙本 立軸

釋文：樞古雙松圖。曾見巨然本，沉鬱渾古，鱗行焦張，如雲龍盤空而下，正非時人所能夢見。

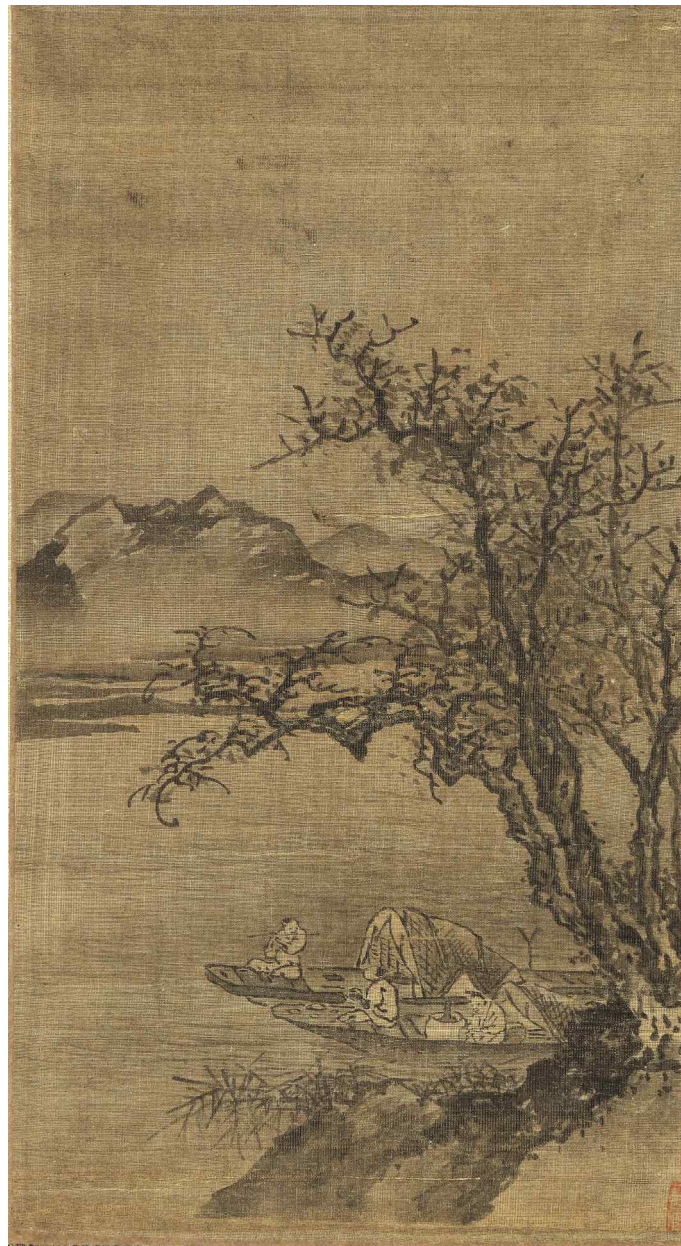
款識：壽平。鈐印：壽平

來源

紐約蘇富比·帕克·博納，樂在軒藏中國明清名家繪畫，1976年4月22日，拍品編號47



Original pouch from previous collector
原裝包袱



653

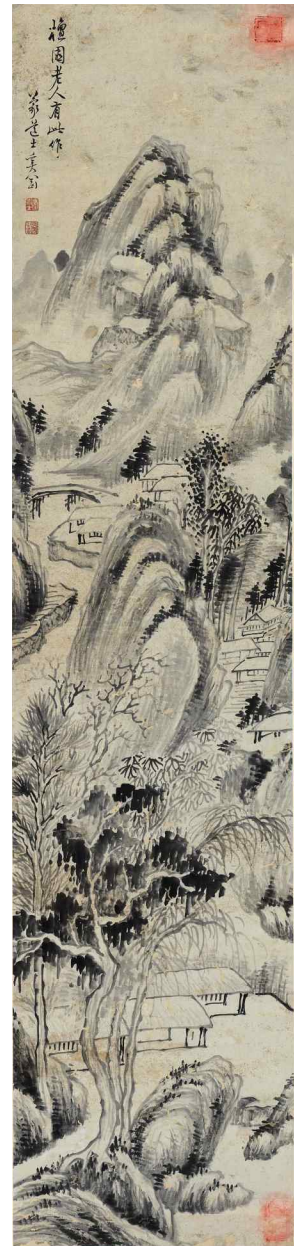
653

ATTRIBUTED TO TANG YIN
GLOOMY WINTER MOUNTAIN

ink on silk, hanging scroll
with one seal, illegible
26 by 14 cm. 10¼ by 5½ in.

\$ 8,000-12,000

唐寅（款）冬山慘淡 水墨絹本 立軸
一方印章不辨。



654

654

XI GANG 1746-1803
LANDSCAPE AFTER LI LIUFANG

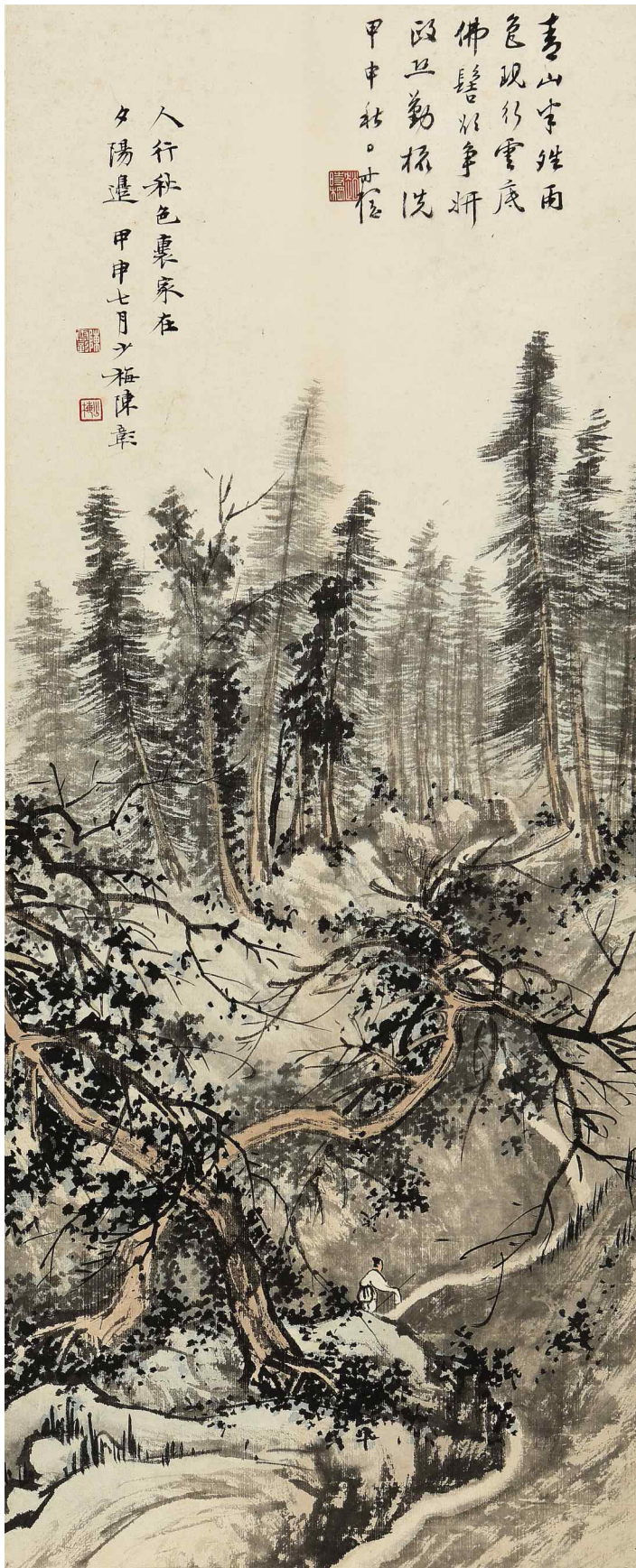
ink on paper, hanging scroll
signed Xi Gang, with two seals of the artist, meng dao shi, xi gang zhi yin
133.6 by 30 cm. 52⅝ by 11⅞ in.

\$ 8,000-12,000

奚岡 做李流芳山水 水墨紙本 立軸

釋文：檀園老人有此作。蒙道士奚岡。鈐印：蒙道士、奚岡之印

鑒藏印：浮山珍藏



655

CHEN SHAOMEI 1907-1954
SCHOLAR WALKING AMONG
AUTUMN TREES

ink and color on paper, framed

signed *Shaomei Chen Zhang*, dated *jiashen* (1944), the seventh lunar month, inscribed, with two seals of the artist, *chen zhang*, *shao mei*

Inscription on painting by Zhao Shuru (1874-1945), signed *Shiwang*, dated *jiashen*, autumn, with one seal, *zhao shi wang*
 65.1 by 26.4 cm. 25 $\frac{1}{8}$ by 10 $\frac{3}{8}$ in.

\$ 20,000-30,000

陳少梅 人行秋色 設色紙本 鏡框

款識：人行秋色裏，家在夕陽邊。甲申（1944）七月，少梅陳彰。鈐印：陳彰、少梅

題畫心：青山半晴雨，色現行雲底。佛髻欲爭妍，政恐勤梳洗。甲申秋日。時惘。鈐印：趙時惘

656

TANG YIFEN 1778-1853
VILLAGE BENEATH AUTUMN
MOUNTAIN

ink and color on paper, hanging scroll

signed *Yusheng Tang Yifen*, dated *xinmao* (1831), the sixth lunar month, inscribed with a poem, and three seals of the artist, *zhou weng, yi fen, long shan qin yin, zhou weng gui yin hou zuo*
 106.4 by 34.6 cm. 41 $\frac{1}{8}$ by 13 $\frac{5}{8}$ in.

\$ 8,000-12,000

湯貽汾 秋山孤落 設色紙本 立軸

釋文：遠山望去如橫黛，紅葉吹來似落花。最是圖中秋景好，霜毫能起赤城霞。

款識：辛卯（1831）夏六月上浣，做元人筆法於白門琴隱園中，雨生湯貽汾。鈐印：粥翁、貽汾、龍山琴隱、粥翁歸隱後作

655



656



657

657

HUANG JUNBI 1898-1991
LONELY HUT BY A WATERFALL

ink and color on paper, hanging scroll
 signed *Huang Junbi*, dated *guiwei* (1943), the seventh lunar month, with a dedication to Tongyin, and two seals of the artist, *huang shi, jun bi*
 83.2 by 26.7 cm. 32¾ by 10½ in.

\$ 6,000-8,000

黃君璧 桐屋飛瀑 設色紙本 立軸

款識：桐蔭先生方家法正，癸未（1943）
 新秋於長安客次，黃君璧。鈐印：黃氏、
 君璧



658

ATTRIBUTED TO QIU YING
LANDSCAPE

ink and color on silk, handscroll

signed *Shifu Qiu Ying*, with one seal of the artist, *shi zhou*

with seven collectors' seals, *peng shi kong jia*,
peng nian, *wen shi xiu cheng*, *zi jing bao zhi*,
xiang yuan bian yin, *xiang mo lin jian shang*
zhang, *gui cang bao wan*
30.9 by 271.4 cm. 12 $\frac{1}{8}$ by 106 $\frac{3}{4}$ in.

\$ 10,000-20,000

仇英 (款) 山水 設色絹本 手卷

款識：實父仇英製。鈐印：十州

鑒藏印：彭氏孔嘉、彭年、文氏休承、
子京保之、項元汴印、項墨林鑒賞章、
度藏寶玩

659

ANONYMOUS
SUTRA OF GREAT MEANING IN
REGULAR SCRIPT

ink on paper, handscroll

27.9 by 282.6 cm. 11 by 111 $\frac{1}{4}$ in.

\$ 30,000-50,000

無款 楷書《大意經》水墨紙本 手卷

黃金七寶之樹自然音樂天女侍從轉倍於前亦有毒蛇繞城六市見大竟便舉頭視之復坐定意蛇復位頭而卧大意欲入城守門者即入白玉王即出迎與相見請前語言願留一時三月展於供養大意便留王即待過施設飲食服天女眾仗以娛樂之乃歷六十日辭王而去王復取珍奇七寶以送之大意不肯受告言我不樂眾寶聞王有一明月珠願以相惠王言不敢受之但思道遠且驗難以自隨耳報言夫福之所將何有難驗王即報言此珠有冊里中珍寶追之便以貢上仁者願後得道為弟子神足元比符展供養過於今日便歡喜受珠而去

於是大意轉前行復見一水精城宮闈殿舍皆是水精七寶之樹自然音樂天女侍從轉倍於前亦有一毒蛇繞城九市見大意即復舉頭視之即復坐深自思惟入定蛇即復位頭睡卧大意欲進時守門者入白玉王即出迎請前語言願留一時三月大意即留王復盡意供養施設飲食衣服仗樂以娛樂之乃歷卅日即復辭王去王便取琉璃七寶欲以送之大意不受報言我不受眾寶聞王有一明月珠願以相惠王便報言此珠有六十里中寶追之便以上仁者若後得道願為弟子智慧元比當復供養過於今日便受珠歡

元復飢寒窮乏者四方士民皆去其舊土纒負歸仁如是布施應戴恩遠翹飛蚊行蠕動靡不受潤其後壽終上為帝釋或下為飛行皇帝積累功德自致成佛三界特尊皆由宿行非自然也佛告諸比丘大意者我身是時居士摩呵檀者今現悅頭檀是時毋梅隨者今現夫人摩耶是時歡樂无憂國王者即摩彌勒是時銀城中王者阿難是時金城中王者目捷連是時水精城中王者舍利弗是也時瑠璃城中王者比丘須陀是也時第四天王助大意持海水者即優陀是也時奪其珠者即調達是也時四城門者即須臾般持獲焉披拘留是時繞四城毒蛇者即是共剎酸陀利四臣是也阿難惣衣服作礼白佛言是時大意以何功德乃致是四寶城慶慶得供養及獲四明月珠眾寶隨之佛言乃昔惟齋佛也大意嘗以四寶為佛起塔供養三尊持齋七日是時有五百人同時共起寺懸繒燃燈者或燒香散華者或供養比丘僧者或誦經誦道者今皆來會此阿難及四輩弟子聞經歡喜前為佛作礼

大意經



大意經

聞如是一時佛在舍衛國祇樹給孤獨園與
二百五十比丘 佛告諸比丘昔有國王
歡樂無憂王名曰善 志表國有居士名摩訶
檀妻名稱陀生一子姿容端正世間少雙隨
地便認便指顯言我當布施天下救濟人民
亦有孤獨貧窮者我當給護令得安隱父母
因名為大意見其有無恣不與人同思是天
龍鬼神欲行卜問大意知之便報言我自是
人非天龍鬼神也但念天下人民窮厄者欲
讚視之耳說此竟又上不復語至年十七乃
報父母言我欲布施勤苦人令得安隱父母
念言子初生時已有是類便告子言吾財無
數自恣意所施與不相禁制也大意報言又
母財物雖多獨不足用唯當入海採七寶
以給施天下人民耳數言如是父母即聽使
行大意便作禮拜行入海道經他國中有
婆羅門財富元豐見大意光觀端正甚悅樂
之告言我相敬重今有小女欲以相上願留
上此大意報言我辭家入海欲採七寶未敢
相許且須未還於是遂進採得七寶即遣之
持寶還其本國轉到海際求索異物忽見
一大樹高八十由延廣亦八十由延大意便
上樹遙見一銀城宮闈殿舍皆是白銀天女
侍側伎樂自然有一毒蛇繞城三匝見大意
便舉頭視之大意自念言人為毒所害者皆
白无善意故耳便坐自思惟定意須臾頃地
即臥頭睡臥大意欲入城守門者便入白王
言外有賢者欲見於王王身自出迎之歡喜
而言唯類仁者留住此一時三月得展供養
卷言我欲行採寶不宜久留王報言我不視
國事唯願留住大意便止留王即供設衣服
飲食伎樂殊臥之具乃歷九十日竟大意辭
王欲去王便取珍奇七寶欲以送之大意言
我不多用是七寶聞王有一明月珠意欲求
之王言我不惜是珠但恐道路艱險難以自
隨大意言大福之將人不畏艱險王言此珠
有廿里中寶隨之便以貢於仁者在意所欲
若後得道願為弟子得給供養論於今日也
大意便受珠歡喜而去

於是大意轉前行見一金城宮闈殿舍皆是

喜而去

於是大意轉前行復見一瑠璃城宮闈殿舍
皆是瑠璃七寶之樹自然音樂天女侍從轉
倍於前亦見一毒蛇繞城十二匝見大意便
舉頭視之大意即復坐深思惟入定蛇復臥
頭睡臥大意欲進時守門者入白王王出迎
請前乞留一時三月大意即留王身自供養
飲食衣服伎樂以娛樂之乃歷廿日辭王欲
去王即取珍奇七寶以送之大意不受其珠
寶言我聞王有一明月珠儻以相惠王報言
此珠有八十里中珍寶追之便以上於仁者願
後得道時我為弟子淨意供養過於今日令
長得智慧大意便受珠歡喜而去
大意念言吾本末求寶今已如志當從是還
便尋故道欲還本國經歷大海海中諸神王
因共議言我海中雖多眾珍名寶元有如此
輩珠便勅使海神要奪其珠神便化作人與
大意相見問言聞得奇異之物寧可借視
之乎大意舒手示其四珠海神便搖其手使
珠墮水中大意念言王與我言時但道此珠
難保我幸已得之今為此子所奪非趣也即謂
海神言我自勤苦經涉險阻得此珠來汝又
奪我今不相還我當持盡海水耳海神知之
問言卿志何高乃令海深三百卅六萬由延
其廣无崖奈何竭之聲如日終不墮地大風
不可攬束日尚可使墮地風尚可攬束大海
水終不可抒令竭也大意嘆卷之言我自念
前後受身生死壞積其骨過於須弥山其血
流五河四海未足以喻五高欲斷是生死之
根本但此小海何足不抒復說言我憶念善
供養諸佛指顯言令我志行勇於道汝所向
元難當移須弥山竭大海水終不退意便一
其心以器抒海水精誠之感達於第一四天
王來下助大意抒水三分已抒其二於是海
中諸神王皆大振怖共議言今不還其珠者
非小故也水盡泥出子便壞我宮室海神便
出眾寶以與大意大意不取告言不用是輩
但欲得我珠取便還我珠終不相置也海神
知其意感便出珠還之大意得珠過取婆羅

門女還其本國恣意天下施自是後事

COLLECTION OF SERENDIPITOUS ENCOUNTERS BY PROF. C.S. LIN LOTS 660-673

林教授緣木得魚齋珍藏中國書畫 拍品編號 660-673

Besides being an accomplished scholar in Physics, Professor C.S. Lin has a discerning eye for Chinese Art across the categories of ceramics, painting and calligraphy. Born and brought up in the Taichung area of Taiwan, Prof. Lin attended the National Taiwan University in Taipei, where he graduated with a bachelor's degree in Physics. After further training in the US, he began teaching at National Tsinghua University in Hsinchu. There he oversaw the installation of the first research nuclear reactor in Taiwan and assumed the role as a professor of Nuclear Physics. After leaving the academia, he worked as an international civil servant for the United Nations in Vienna, Austria.

Prof. Lin took up calligraphy at a young age much like his grandfather, a scholar in Qing dynasty, and grew up in an environment with a deep appreciation for Chinese Art. While he traveled around the world working for the U.N., including Japan, Hong Kong, London, and Taiwan, he never ceased searching for great works of art from unexpected places. Among all the places he visited and sought to acquire art from, the old district of Vienna remains the most intriguing to Prof. Lin. While there was generally little interest in Chinese Art in 1970-1980 Vienna, there was still a limited supply of works in the hands of private Austrian collectors. It was this background of unexpected discoveries that inspired the name of his collection – the Collection of Serendipitous Encounters. This collection is the result of Prof. Lin's lifelong dedication to Chinese Art, and as much as his unforeseen encounters along the way.

除了在物理領域多有建樹，林教授還對中國藝術，特別是書畫及瓷器，獨具慧眼。自小在台中地區長大，他先是取得了台大物理系學士學位，接著赴美國深造，歸台後在位於新竹的國立清華大學任教。離開教職後，他成為聯合國國際公務員被委派常駐奧地利維也納工作。

林教授的父親曾考上前清秀才，是以他自小即學習書法，並在中國傳統藝術薰陶下長大。在聯合國任職期間，他就利用經常出差日本、香港、倫敦和台灣等地工作之餘搜尋中國藝術品。走過這麼多地方，維也納的老城區給林教授帶來最多驚喜。儘管在上世紀七十至八十年代維也納沒有很多人對中國藝術品感興趣，但是當地藝術市場上持續有從奧地利私人手上釋出的藏品，且質量很高。就是這種在貌似不可能的地方發生的偶遇讓林教授給自己的收藏起名「緣木得魚齋」。此批書畫收藏是林教授畢生收藏中國藝術品中最重要的一部分，也是他人生中之前所未預見的重要一部分。

NI YUANLU 1593-1644

CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed Yuanlu, with two seals of the artist, *ni yuan lu yin, tai shi shi*With one collector's seal of Wu Puxin (1897-1987), *nan tong wu shi shou cang shu hua yin*, and two other collector's seals, *shen shi cang sang, yun gong jian cang shu hua yin*
111.1 by 29.2 cm. 43¾ by 11½ in.

PROVENANCE

Sotheby's New York, Fine Chinese Paintings & Calligraphy from Sixuezhai Collection, December 8, 1987, lot 5

\$ 60,000-80,000

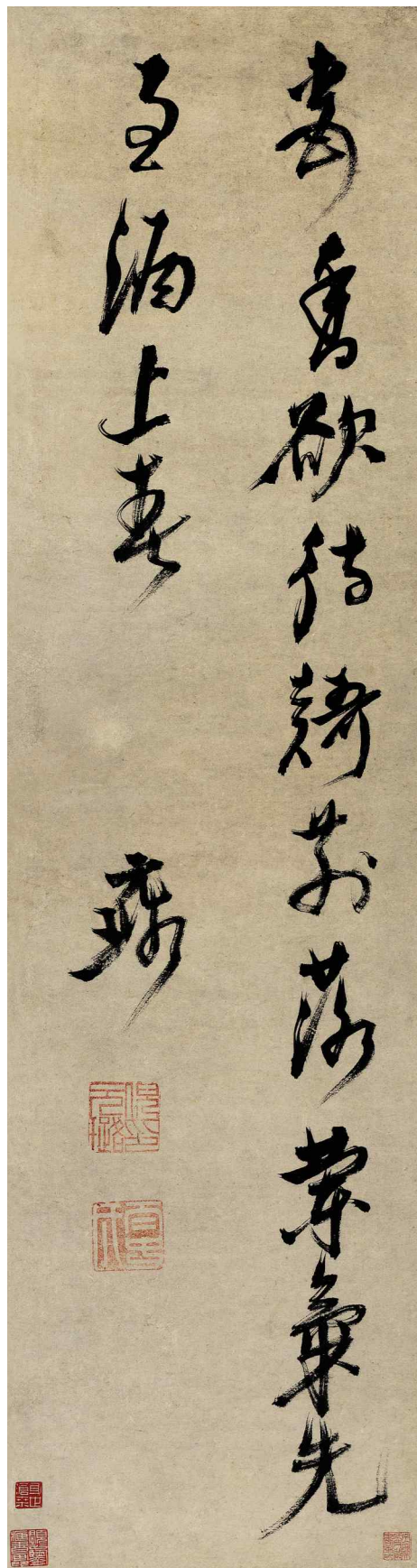
倪元璐 行書詩句 水墨紙本 立軸

釋文：棊香欲待歌前落，蘭氣先過酒上春。

款識：元璐。鈐印：倪元璐印、太史氏鑒藏印：（吳普心）南通吳氏收藏書畫印 身世滄桑、頤公鑒藏書畫印

來源

紐約蘇富比，思學齋藏書畫，1987年12月8日，拍品編號5



TU ZHUO 1781-1828
 LANDSCAPE AFTER WU ZHEN

ink on silk, hanging scroll

signed *Qianyuan Tu Zhuo*, with one seal of the artist, *qin wu*

Inscription on painting by the artist, signed *Qinwu*, with one seal, *meng zhao*

With two other collector's seals, both illegible
 99.7 by 32.4 cm. 39¼ by 12¾ in.

PROVENANCE

Purchased in Vienna, 1981.

\$ 12,000-18,000

屠倬 仿吳鎮山水 水墨紙本 立軸

款識：樵梅花道人畫意。潛園屠倬。鈐印：琴塢

題畫心：李笠翁謂「梅花道人牽略中極有高致」。予此幅得其牽略而不得其高致，未免東施效顰。然東施猶得見西施，予未得見道人真蹟，恐效顰當不能耳。琴塢記。鈐印：孟昭

鑒藏印：□盧珍賞、□叔民

來源

1981年購於維也納。



LAN YING 1585-1666

LANDSCAPE AFTER JING HAO

ink and color on silk, hanging scroll

signed *Qishi shangong Lan Ying*, dated *jiawu* (1654), the fifth lunar month, with two seals of the artist, *lan ying zhi yin*, *tian shu*With one collector's seal, *hua shi jia cang jin shi shu hua*

161.9 by 66.7 cm. 63¾ by 26¼ in.

\$ 160,000-260,000

藍瑛 仿荆浩山水 設色絹本 立軸

款識：甲午（1654）秋仲，畫荆浩法於西溪之凝紫山庄。七十山公藍瑛。鈐印：藍瑛之印、田叔

鑒藏印：華氏家藏金石書畫



夏圭雨樹歸人真跡



663

663

ATTRIBUTED TO XIA GUI

**RETURNING HOME THROUGH FORREST IN
THE RAIN**

ink on paper, framed album leaf

with spurious signature, *xia gui*

With one collector's seal of Bian Yongyu (1645-1712), *shi gu tang shu hua*; one collector's seal of Liu Shu (1759-1816), *liu shi han bi zhuang yin*; and two other collectors' seals, *zi sun yi shi jia chuan zhi bao*, one illegible
26.7 by 33.7 cm. 10½ by 13¼ in.

PROVENANCE

Christie's New York, Important Classical Chinese Paintings,
June 1, 1989, lot 2

\$ 20,000-40,000

夏圭（款）雨樹歸人 水墨紙本 鏡框

款識：夏圭。

鑒藏印：（卞永譽）式古堂書畫
（劉恕）劉氏寒碧莊印
子孫億世家傳之寶、一印不辨

來源

紐約佳士得，重要中國古代繪畫，1989年6月1日，拍
品編號2



664

664

ATTRIBUTED TO XI GANG AND DAI XI
LANDSCAPE AFTER NI ZAN, GAZING
WATERFALL UNDER PINES

ink on paper, a pair of hanging scrolls

(1) with spurious signature, *Tiesheng*, and two seals, *xi, tie sheng*

(2) with two seals, *dai xi zhi yin, chun shi*
each 43.8 by 33 cm. 17¼ by 13 in. (2)

PROVENANCE

Purchased in 1977, Tokyo.

\$ 4,000-6,000

奚岡（款）、戴熙（款）仿雲林山水、松陰
觀瀑 水墨紙本 一對立軸

（奚岡款）款識：雲林畫石，李思訓勾斫中來，特不設色耳。其樹謂之減筆，學李成而加柔雋。其荒率之意石田為之攔筆。鐵生。鈐印：奚、鐵生

（戴熙款）款識：松陰觀瀑。石谷子仿馬和之澗底古松小幀，筆勢蒼古誠非半千、松圓所及。鈐印：戴熙之印、醇士

來源

1977年購於東京。



665

665

**CHEN YUAN SU (ACTIVE EARLY 17TH CENTURY), BIAN WEN YU 1576-1655
ORCHIDS AND ROCKS ALONG A WINTER STREAM**

ink on silk, hanging scroll

(Chen Yuansu) signed *Chen Yuansu*, with a dedication to Jingnan, and one seal of the artist, *chen yuan su yin*

(Bian Wenyu) signed *Bian Wenyu*, dated *renxu* (1622), the eleventh lunar month, with the same dedication, and one seal of the artist, *wen yu zhi yin*

160.7 by 60.3 cm. 63¼ by 23¾ in.

PROVENANCE

Sotheby's New York, Fine Chinese Paintings & Calligraphy from Sixuezhai Collection, December 8, 1987, lot 38

\$ 25,000-45,000



666

666

**GAO QIPEI 1672 - 1732
CHRYSANTHEMUM**

ink and color on paper, hanging scroll

signed *Gao Qipei*, inscribed "finger painted", with one seal for the artist, *qi pei* 25.4 by 19.7 cm. 10 by 7¾ in.

PROVENANCE

Sotheby's New York, Fine Chinese Paintings & Calligraphy from Sixuezhai Collection, December 8, 1987, lot 92

\$ 8,000-12,000

高其佩 菊花 設色紙本 立軸

款識：高其佩指頭畫。鈐印：其佩

來源

紐約蘇富比，思學齋藏書畫，1987年12月8日，拍品編號5



667

667

SU LIUPENG 1791-1862

RETURN FROM GATHERING HERBS

ink and color on silk, hanging scroll

signed *Sibai sanshier feng sanren Zenshu*, with one seal of the artist, *zen dao ren*
39.4 by 31.8 cm. 15½ by 12½ in.

PROVENANCE

Purchased in Taipei, 1973.

\$ 5,000-7,000

蘇六朋 採藥歸來 設色絹本 立軸

款識：日南大兄先生雅屬。四百三十二峰
散人怎叔畫。鈐印：怎衛人

來源

1973年購於台北。



668

668

HUANG SHEN 1687-1768

LIU HAI PLAYING WITH A TOAD

ink and color on paper, hanging scroll

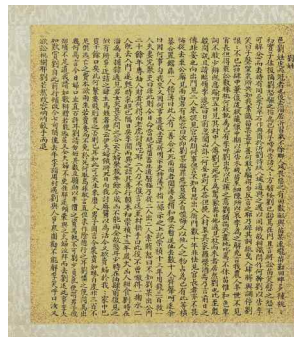
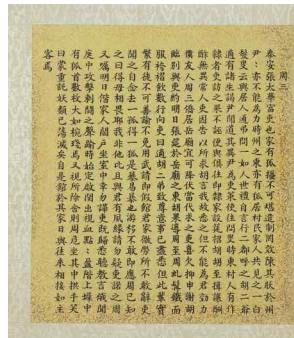
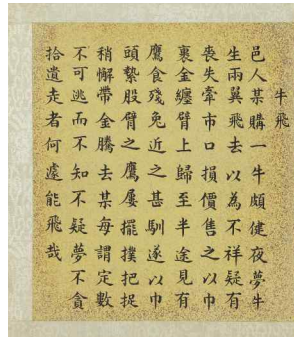
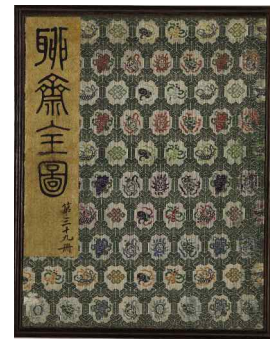
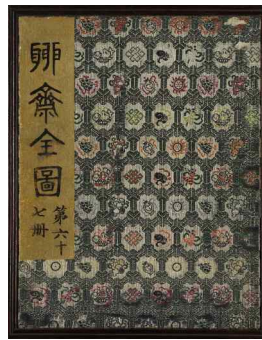
signed *Ninghua Huang Shen*, with two seals,
huang shen, gong shou
155.6 by 86.4 cm. 61¼ by 34 in.

\$ 8,000-12,000

黃慎 劉海戲蟬 設色紙本 立軸

釋文：啞性多累，聾性多尋。與其緘口，
不如□耳。

款識：寧化黃慎。鈐印：黃慎、恭壽



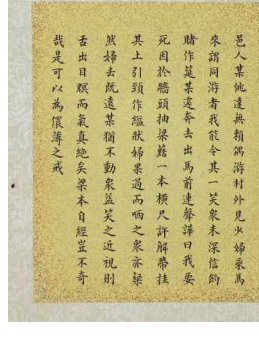
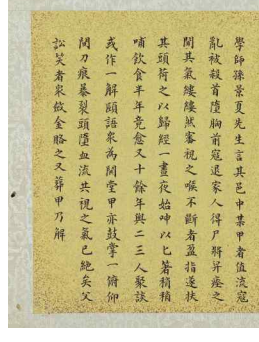
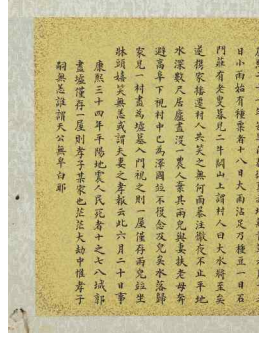
669

669

ANONYMOUS
THE PICTORIAL ILLUSTRATIONS OF
"LIAO ZHAI", VOL 24, 39, 67

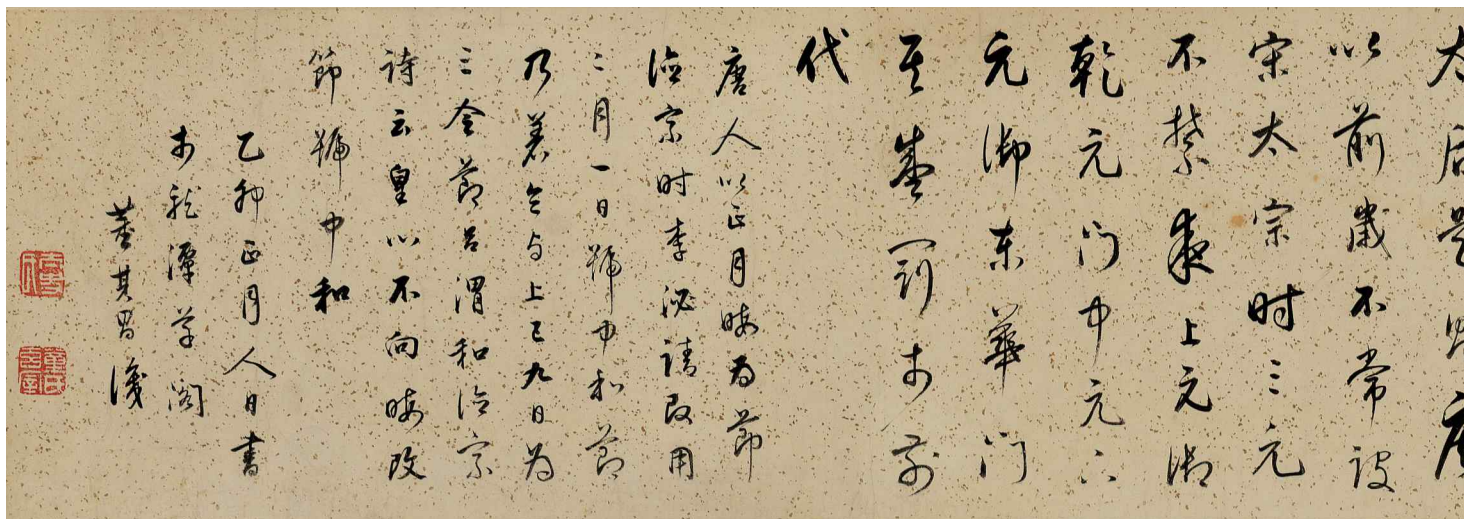
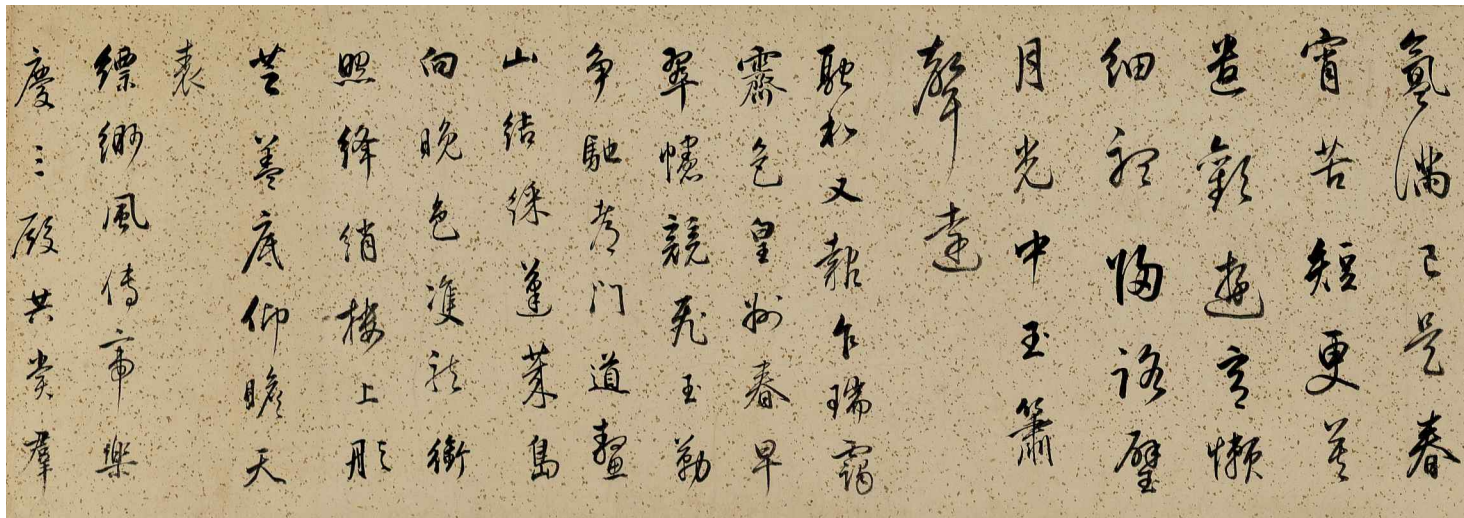
PROVENANCE
Sotheby's New York, Fine Chinese Decorative
Works of Art, April 7-8, 1988, lot 23
\$ 80,000-120,000

ink and color on silk, three albums total of
seventy-two leaves
each 18.4 by 16.5 cm. 7¼ by 6½ in. (72)
See illustration of twenty-eight leaves, see
e-catalogue for full illustration of all three albums



無款 圖文《聊齋誌異》第二十四、三十九、六十七冊 設色絹本 三本冊頁共七十二開

來源
紐約蘇富比，中國裝飾藝術品，1988年4月7、8日，拍品編號23
七十二開選廿八開，其餘參見本拍品電子圖錄。



670

DONG QICHANG 1555-1636
SONG DYNASTY POEMS AND
EXCERPTS OF ESSAYS IN RUNNING
SCRIPT

ink on gold-dusted paper, handscroll

signed Dong Qichang, dated yimao, the seventh day of the first lunar month (February 4, 1615), with three seals, xuan shang zhai, tai shi shi, dong shi xuan zai
 26.7 by 295.9 cm. 10½ by 116½ in.

PROVENANCE

Christie's Hong Kong, Fine Classical Chinese Paintings and Calligraphy, October 30, 2000, lot 519

\$ 100,000-200,000

董其昌 行書錄宋人詞節錄宋人文
 水墨灑金箋 手卷

釋文：《上元》

梅雪初消，麗譙吹罷單于晚。使君千炬起班春，歌吹香風暖。十里珠簾盡捲，人正在，蓬壺閨苑。賣薪沽酒，立馬傳觴，昇平希見。

誰識鰲頭，去年曾侍傳柑宴。至今衣袖帶天香，行處氤氳滿。已是春宵苦短，更莫遣，歡遊意懶。細聽歸路，璧月光中，玉簫聲遠。

融和又報，乍瑞靄霽色，皇州春早。翠幃競飛，玉勒爭馳都門道，鼇山結綵蓬萊島。向晚色，雙龍銜照。絳綃樓上，彤芝蓋底，仰瞻天表。

縹緲，風傳帝樂，慶三殿共賞。羣仙同到，迤邐御香，飄滿人間聞嬉笑。須臾一點星毬小。漸隱隱，鳴梢聲杳。遊人月下

歸來，洞天未曉。

上元燃燈，或云「沿漢祠太乙自昏至晝故事」。梁簡文帝有《列燈賦》，陳後主有《光壁殿遙詠山鏡》詩。唐明都設燈，文宗開成中建燈迎三宮太后，是則唐以前歲不常設。宋太宗時三元不禁夜，上元御乾元門，中元、下元御東華門，其盛冠於前代。

唐人以正月晦為節。德宗時，李泌請改用二月一日，號「中和節」，乃着令與上巳、九日為三令節。呂渭和德宗詩云「皇心不向晦，改節號中和」。

款識：乙卯（1615）正月人日，書於龍潭草閣。董其昌識。鈐印：玄賞齋、太史氏、董氏玄宰

來源

香港佳士得，中國古代書畫，2000年10月30日，拍品編號519

上元

梅雪初消
龍吹罷
單于
晚使
君千炬
秋班
春歌
吹香
風暖
十里
珠簾
畫捲
人正在
蓬臺
洞苑
羨
影沾
江立
馬
傳觴
昇平
希
見
溪
蟄
江
左
李
曾
侍
柑
宴
至今
衣
袖
帶
天
香
何
處
管

仙同到
逸邈
浩
香飄
滿
人
間
嬉
笑
須
臾
一
點
星
移
小
漸
隱
鳴
梢
聲
香
遊
人
月
下
歸
來
洞
天
未
曉
上元
然
燈
或
云
沿
漢
祠
太
乙
自
昏
至
畫
故
事
梁
若
文
帝
有
列
燈
賦
陳
後
主
有
光
壁
殿
危
詠
山
燈
詩
唐
明
香
設
燈
文
宗
開
成
中
建
興
迎
三
宮



671

FAN YUNLIN 1558-1641

POEM IN RUNNING SCRIPT

ink on paper, framed fan leaf

signed Fan Yunlin, with one seal of the artist, *chang qian shi*With one collector's seal of Deng Cangwu (20th Century), *chi zhai bu qing shi ren*
16.5 by 52.1 cm, 6½ by 20½ in.

PROVENANCE

Christie's New York, Fine Chinese Paintings and Calligraphy, November 30, 1988, lot 179

\$ 20,000-40,000

范允臨 行書自作七律一首 水墨金箋 鏡框

釋文：紫陌光風散麴塵，輕絲流亂翠煙新。纖腰學舞應來妬，愁黛含顰解送人。文采浪傳梁苑賦，風流爭似漢庭春。一聲橫笛關山月，腸斷凋殘渭水濱。

款識：詠柳之作，書於蒼壁齋中。范允臨。鈐印：長倩氏

鑒藏印：（鄧蒼梧）尺齋不輕示人

來源

紐約佳士得，中國書畫，1988年11月30日，拍品編號179



672

672

ZHANG WEIPING 1780-1859

POEM IN RUNNING SCRIPT

ink on silk, framed circular fan

signed Nanshan Zhang Weiping, with a dedication to Caichen, and three seals of the artist, *song xin, wei ping zhi yin, nan shan*With one collector's seal of He Man'an (?-2001), *he man an jian cang*, and two other collectors' seals, *zhao, xiao san guo yan*
diameter 26 cm, 10¼ in.

PROVENANCE

Purchased in Mississauga, Canada, 1998.

\$ 4,000-6,000

張維屏 行書自作五律一首 水墨絹本 鏡框

釋文：離城心已曠，山館況清幽。泉響四時雨，樹陰三伏秋。僧歸雲自出，仙去石常留。更上高峰望，搖天接海流。雲泉山館舊句。

款識：書應采臣姻世講雅屬，南山張維屏。鈐印：松心、維屏之印、南山

鑒藏印：（何曼齋）何曼齋鑒藏 趙、筱三過眼

來源

1998年購於加拿大密西沙加。

YA MING 1924-2002

THE DONKEY IN QIAN COUNTY

ink on paper, hanging scroll

signed Ya Ming, dated March, 1983, with three seals of the artist, ya ming, quan zhi, one illegible

26 by 14 cm. 10¼ by 5½ in.

PROVENANCE

Sotheby's Hong Kong, Fine Modern Chinese Paintings, November 25, 1987, lot 26

\$ 6,000-8,000

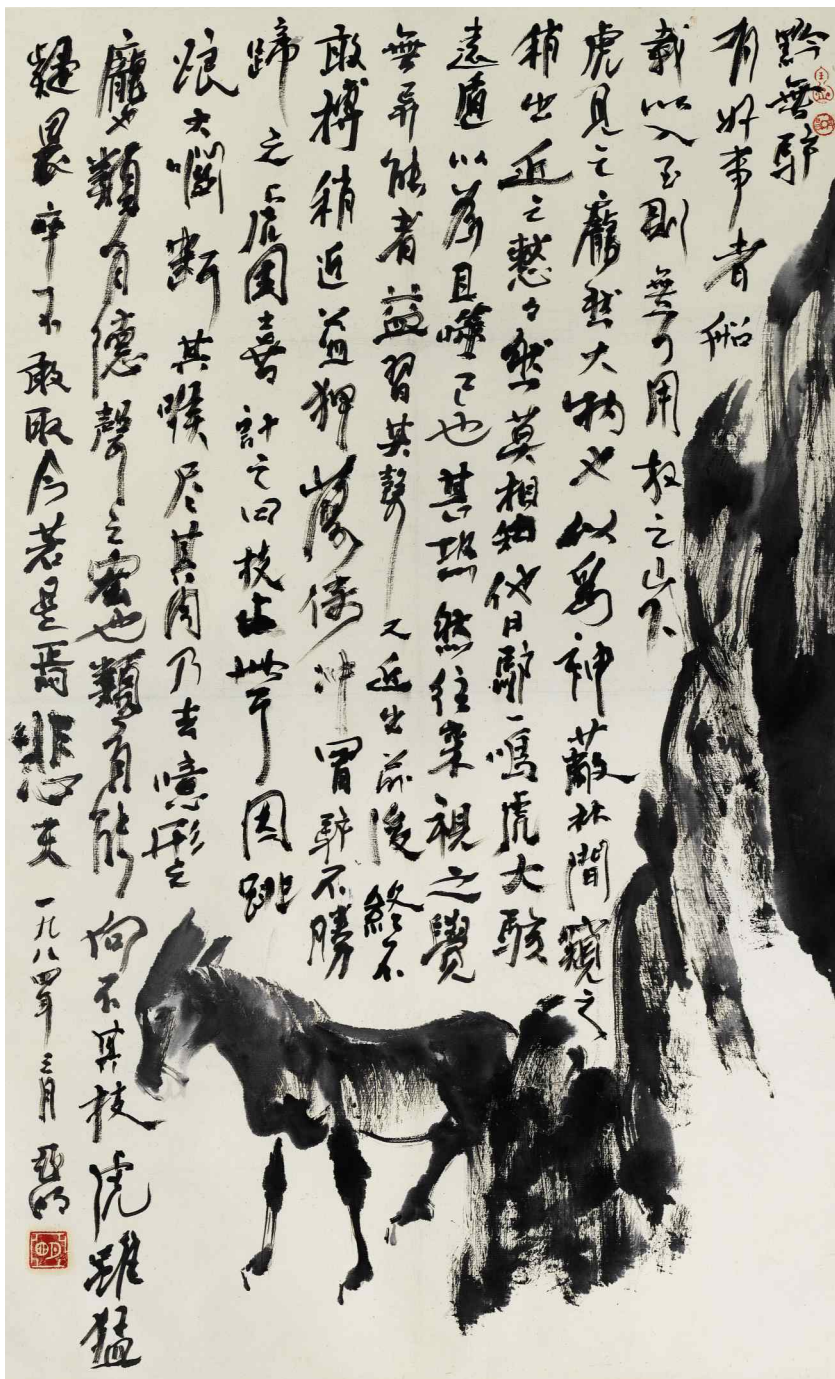
亞明 黔之驢 水墨紙本 立軸

釋文：黔無驢，有好事者船載以入，至則無可用，放之山下。虎見之龐然大物也，以為神，蔽林間窺之。稍出，近之慙慙，然莫相知。他日驢一鳴，虎大駭遠遁，以為且噬己也，甚恐。然往來視之，覺無弄能者，益習其聲。又近出前後，終不敢搏。稍近益狎，蕩倚冲冒，驢不勝蹄之。虎因喜，計之曰「技止此耳」。因跳踉大闕，斷其喉，盡其肉，乃去。噫。形之龐也類有德，聲之宏也類有能。向不其技，虎雖猛，疑畏，卒不敢取。今若是焉，悲夫。

款識：一九八四年三月，亞明。鈐印：亞明、全之、一印不辨

來源

香港蘇富比，中國近現代繪畫，1987年11月25日，拍品編號26



WANG DUO 1592-1652

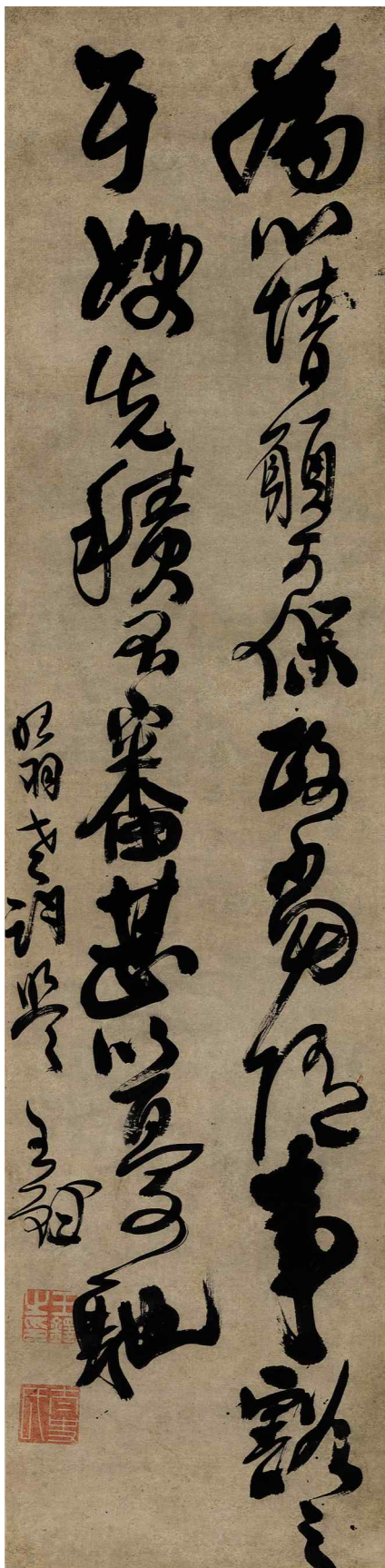
CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed Wang Duo, with two seals, wang duo zhi
yin, tai shi shi

127 by 31.1 cm. 50 by 12¼ in.

\$ 30,000-50,000

王鐸 草書臨王獻之帖 水墨紙本 立
軸釋文：為心情願可保政當隨事豁之耳嫂先
積不審甚以憂馳。款識：昭羽老詞鑒。王鐸。款識：王鐸之
印、太史氏

XU YOU (17TH CENTURY)
ESSAYS IN CURSIVE SCRIPT

ink on silk, hanging scroll

signed *Ouxiang tandi Xu You*, with a dedication to Zishi

91.4 by 44.8 cm. 36 by 17 5/8 in.

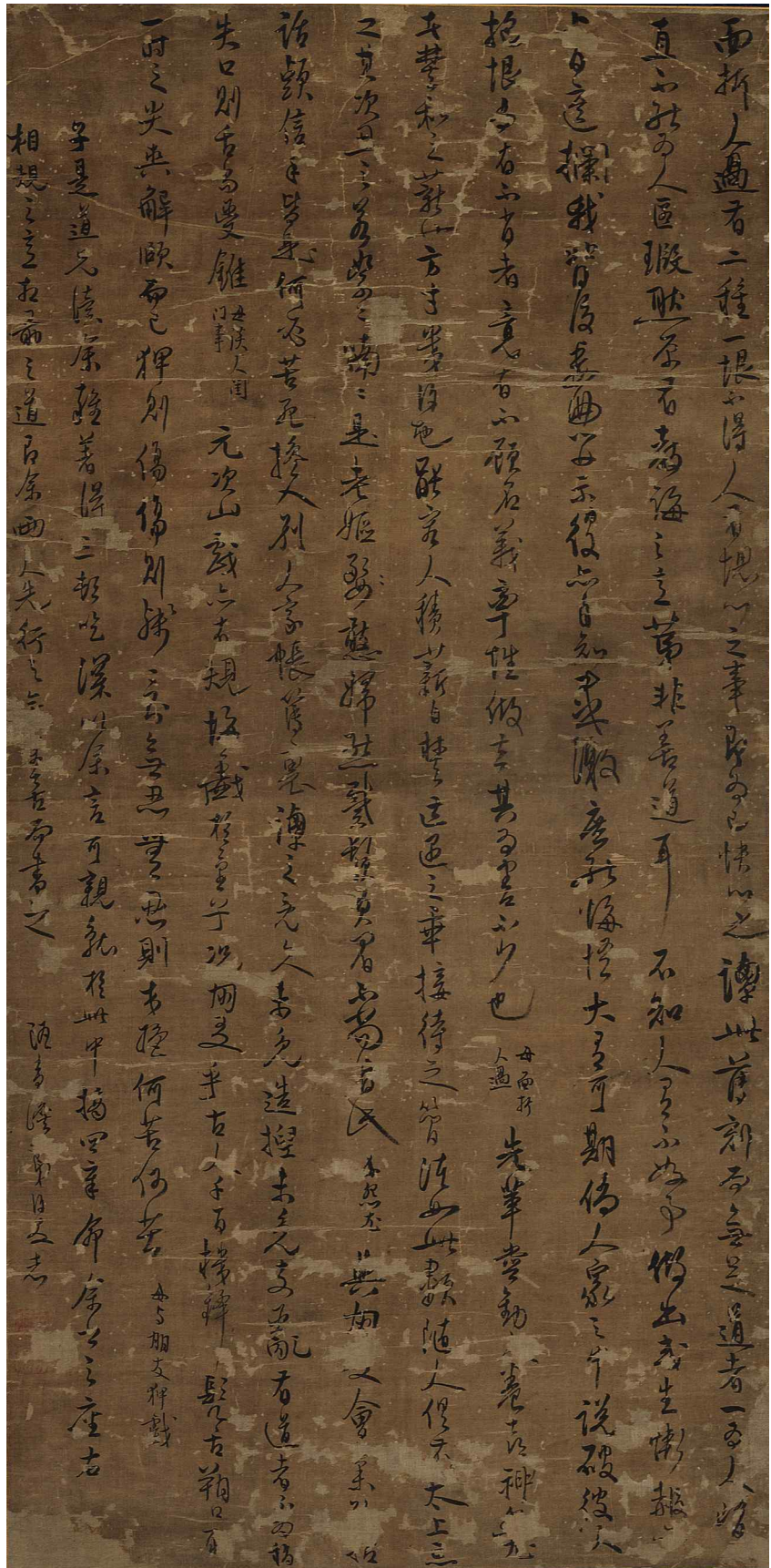
\$ 18,000-28,000

許友 草書自作文四章 水墨絹本 立軸

釋文：面折人過有二種：一恨不得人有愧心之事，即為己快心之譚，此薄刻而無足道者；一為人皆直，不能為人匿瑕，然原有教誨之意，第非善道耳。不知人有不好事做出，或生慚赧，遮攔，我背後委曲開示，彼亦自知感激。庶能悔悟，大有可期。倘人家之中說破，彼人抱恨，有不肖者，竟有不顧名義，率性做去，其為害不少也。《毋面折人過》
先輩嘗勸喜神，然尤焚之薪也。方寸幾許地，能容人積薪。自楚適遇之畢，接待之簡，諸如此類，隨人俱。太上之，其次思之。若絮絮喃喃，是老嫗（娶）憨婦。然鬢眉，不尚此。

《怨尤》
與朋友會話頭，信手皆是，何必苦死攙入別人家賬簿裏。譚之竟久，未免造捏，未免支亂，有道者不為。稍失口，則舌當受錐。《毋談人閨門事》
元次山戲，亦有規梅戲於童子，況朋友乎。古人千百機鋒，髡舌朔口，取一時之尖爽解頤而已。狎則傷，傷則殘，殘則無忍，無忍則交絕，何苦何苦。《毋與朋友狎戲》

款識：子是道兄讀余雜著，得三頓，深以余言可親。就於此中摘四章，命余書之座右相規之意。相助之道，即余兩人先行而書之。甌香澹弟許友志。



LIU YONG 1719-1804

POEMS IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Shi'an jushi*, dated *xinyou* (1801) of the Jiaqing reign, the eleventh lunar month, with two seals of the artist, *yong, shi an*
93.3 by 45.7 cm. 36¾ by 18 in.

PROVENANCE

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, November 28, 2011, lot 1815

\$ 12,000-18,000

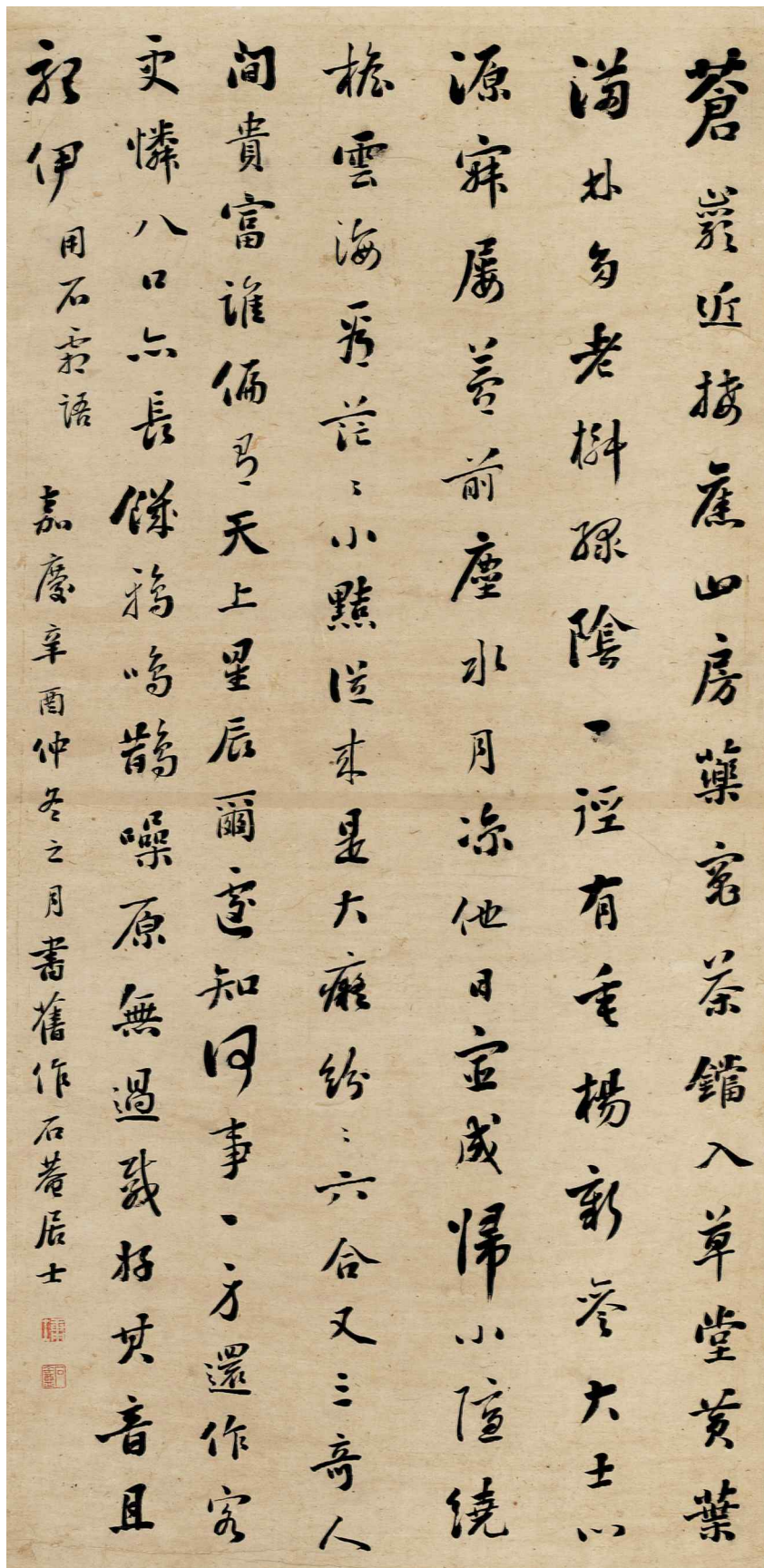
劉墉 行書自作七律二首 水墨紙本立軸

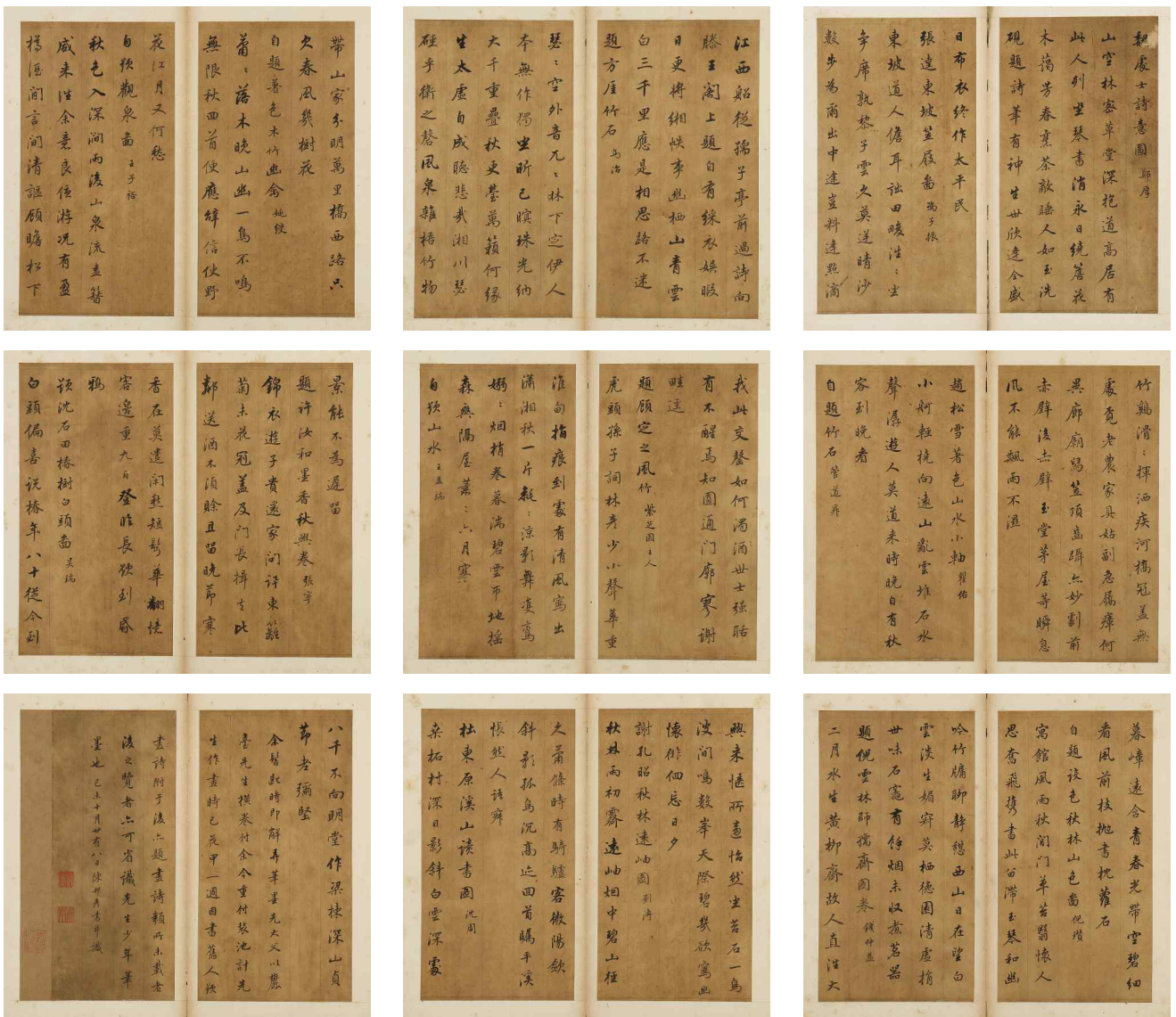
釋文：蒼巖近接舊山房，藥竈茶鐺入草堂。黃葉滿林多老樹，綠陰一徑有垂楊。彰鑿大士心源寂，屢夢前塵水月涼。他日宦成歸小隱，繞檐雲海看茫茫。小點從來是大癡，紛紛六合又三奇。人間貴富誰偏有，天上星辰爾遽知。何事一身還作客，更憐八口亦長飢。鴉鳴鵲噪原無過，感好其音且聽伊。用石霜語。

款識：嘉慶辛酉（1801）仲冬之月書舊作，石麓居士。鈐印：墉、石龕

來源

香港佳士得，中國古代書畫，2011年11月28日，拍品編號1815





CHEN BANGYAN 1678-1752
POEMS IN REGULAR SCRIPT

ink on paper, album of eighteen leaves

signed Chen Bangyan, dated jiwai, the twenty-eighth day of the tenth lunar month (November 28, 1739), with two seals, bang yan yin, shi nan

With one collector's seal, yun xiang zhen cang each 25.7 by 13.7 cm. 10% by 5% in. (18)

\$ 5,000-7,000

陳邦彥 楷書各家詩 水墨紙本 十八開冊

釋文：《魏處士詩意圖》，鄭厚。山空林密…（詳文略）…太平民。
《張達東坡笠履圖》，馮子振。東坡道人…（詳文略）…雨不濕。

《趙松雪著色山水小軸》，瞿佑。小舸輕橈…（詳文略）…到晚看。
《自題竹石》，管道昇。暮嶂遠含…（詳文略）…枕蘿石。
《自題設色秋林山色圖》，倪瓚。寓館風雨…（詳文略）…煮茗器。
《題倪雲林師孺齋圖卷》，錢仲益。二月水生…（詳文略）…路不迷。
《題方厓竹石》，馬治。瑟瑟空萬…（詳文略）…謝畦逕。
《題顧定之風竹》，紫芝圃主人。虎頭孫子…（詳文略）…六月寒。
《自題山水》，王孟端。興來…（詳文略）…日夕。
《謝孔昭秋林遠岫圖》，劉溥。秋林…（詳文略）…語寂。
《杜東原溪山讀書圖》，沈周。桑拓村

深…（詳文略）…幾樹花。
《自題著色木竹幽禽》，姚綬。蕭蕭…（詳文略）…何愁。
《自題觀泉圖》，王子裕。秋色…（詳文略）…遲留。
《題許汝和墨香秋興卷》，張寧。錦衣…（詳文略）…昏鴉。
《題沈石田椿樹白頭圖》，吳瑞。白頭…（詳文略）…老彌堅。
款識：余髫髻時即解弄筆墨，先大父以麓臺先生橫卷付余。今重付裝池，計先生作畫時已花甲一週。因書舊人題畫詩附於後，亦題畫詩類所未載者。後之覽者亦可省識先生少年筆墨也。己未（1739）十月廿有八日，陳邦彥書并識。鈐印：邦彥印、世南
鑒藏印：芸薺珍藏

THE ROY AND MARILYN PAPP COLLECTION OF CHINESE PAINTINGS

LOTS 678-682

羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫 拍品編號 678-682

678

HUANG HE (ACTIVE LATE 17TH CENTURY) LANDSCAPE

ink and color on silk, hanging scroll

signed *Jinshui Huang He*, with two seals of the artist, *huang he*, one illegible
166 by 86.5 cm. 65 $\frac{3}{8}$ by 34 in.

EXHIBITED

Scent of Ink: The Roy and Marilyn Papp Collection of Chinese Painting, Phoenix Art Museum, September 2-October 9, 1994; The Chrysler Museum, Virginia, November 13, 1994-January 8, 1995; Museum für Ostasiatische Kunst, Berlin, September 9-November 11, 1995; Museum für Kunst und Gewerbe, Hamburg, December 15, 1995-February 18, 1996; China Institute, New York, February 4-June 10, 1998
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Lyrical Traditions: Four Centuries of Chinese Paintings from the Papp Collection, The Frist Center for the Visual Arts, Nashville, June 22-October 7, 2007

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Le Parfum de l'encre: Peintures Chinoises de la Collection Roy et Marilyn Papp, Musée Cernuschi, 1999, cat. 18, pp. 72-73

\$ 20,000-40,000

黃河 山水 設色絹本 立軸

款識：晉水黃河寫。鈐印：黃河、一印
漫漶不辨

展覽

《墨韻—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，鳳凰城藝術博物館，1994年9月2日-10月9日；弗吉尼亞州克萊斯勒藝術館，1994年11月13日-1995年1月8日；柏林東亞藝術博物館，1995年9月9日-11月11日；漢堡工藝美術館，1995年12月15日-1996年2月18日；華美協進社，1998年2月4日-6月10日

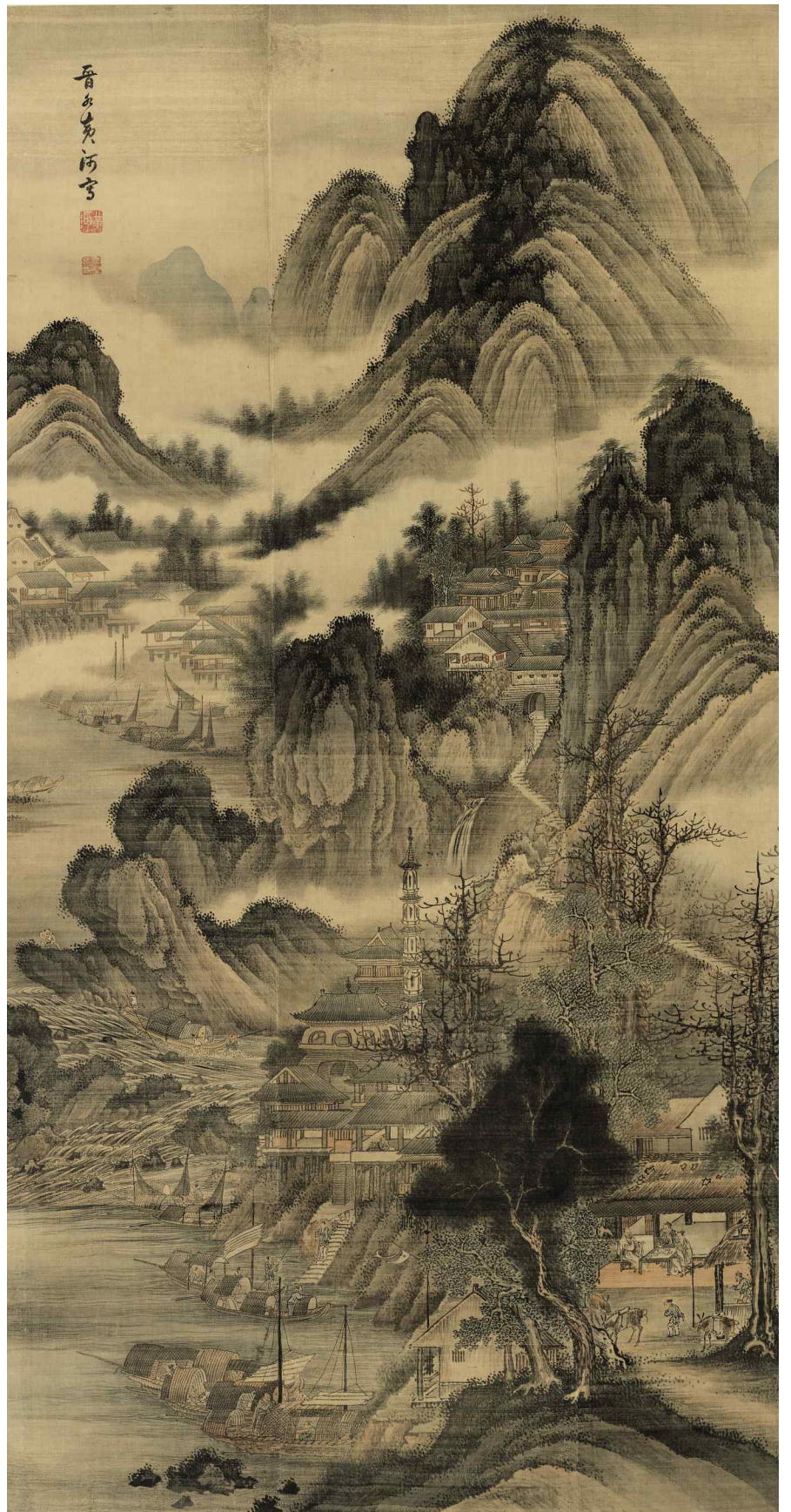
《墨韻—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，巴黎亞洲藝術博物館，1999年9月23日-12月30日

《詞意流傳—跨越四百年的中國繪畫》，納什維爾弗里斯視覺藝術中心，2007年6月22日-10月7日

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《墨韻—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，巴黎亞洲藝術博物館，1999年，圖錄編號18，第72-73頁





679

679

ANONYMOUS
EXAMINATION TIME IN THE
CAPITAL

ink and color on silk, hanging scroll

poem inscribed on the painting by Fu Wangwen (Active Late 17th-Early 18th Century), signed *Fu Wangwen*, with three seals, *fu wang wen yin, hou cun*, one illegible
182.5 by 41.5 cm. 71 $\frac{3}{8}$ by 16 $\frac{3}{8}$ in.

EXHIBITED

Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting, Phoenix Art Museum, March 18- May 7, 1989; Mary and Leigh Block Gallery, Northwestern University, March 8-April 22, 1990; Arthur M. Sackler Museum, Harvard University, September 28-November 24, 1991; Spencer Museum of Art, University of Kansas, October 25-December 27, 1992; Columbus Museum of Art, Columbus, Ohio, April 18-June 20, 1993; Elvehjem Museum of Art, University of Wisconsin-Madison, January 29-March 20, 1994; Crocker Art Museum, California, October 30-December 31, 1997; Georgia Museum of Art, University of Georgia, January 31-March 28, 1999; Fleming Museum of Art, University of Vermont, October 3-December 10, 2000

LITERATURE

Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting, Phoenix Art Museum, 1989, cat.23, p. 75

\$ 10,000-20,000

無款 鑑湖鎖闌 設色絹本 立軸

題畫心：棗筆紛紛望鎖闌，春風桃李屬誰門。鑑湖清吏珊瑚網，不負今皇御極恩。傅王雯。鈐印：傅王雯印、厚邨、一印不辨

展覽

《筆翰之遺—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，鳳凰城藝術博物館，1989年3月18日-5月7日；西北大學瑪麗和利布洛克藝術博物館，1990年3月8日-4月22日；哈佛大學阿瑟·賽克勒藝術博物館，1991年9月28日-11月24日；堪薩斯大學史賓賽藝術博物館，1992年10月25日-12月27日；俄亥俄州哥倫布藝術博物館，1993年4月18日-6月20日；威斯康辛大學艾維翰藝術博物館，1994年1月29日-3月20日；加利福尼亞州克羅克藝術博物館，1997年10月30日-12月31日；喬治亞大學喬治亞藝術博物館，1999年1月31日-3月28日；佛蒙特大學弗萊明藝術博物館，2000年10月3日-12月10日

出版

《筆翰之遺—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，鳳凰城藝術博物館，1989年，圖錄編號23，第75頁

注：傅王雯，康熙四十五年丙戌（1706）科進士。

86

SOTHEBY'S

680

DAI XI 1801-1860
LANDSCAPE AFTER WANG MENG

ink and color on paper, hanging scroll

signed *Chunshi biaodi Dai Xi*, dated *dingyou* (1837), the twelfth lunar month, with a dedication and one seal of the artist, *lu chuang shi hua*
61.9 by 37.9 cm. 24 $\frac{3}{8}$ by 15 in.

EXHIBITED

Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting, Phoenix Art Museum, March 18- May 7, 1989; Mary and Leigh Block Gallery, Northwestern University, March 8-April 22, 1990; Arthur M. Sackler Museum, Harvard University, September 28-November 24, 1991; Spencer Museum of Art, University of Kansas, October 25-December 27, 1992; Columbus Museum of Art, Columbus, Ohio, April 18-June 20, 1993; Elvehjem Museum of Art, University of Wisconsin-Madison, January 29-March 20, 1994; Crocker Art Museum, California, October 30-December 31, 1997; Georgia Museum of Art, University of Georgia, January 31-March 28, 1999; Fleming Museum of Art, University of Vermont, October 3-December 10, 2000

Transcending Turmoil: Painting at the Close of China's Empire 1796-1911, Phoenix Art Museum, August 22-October 4, 1992; Denver Art Museum, November 7, 1992-January 3, 1993; Honolulu Academy of Arts, March 17-April 19, 1993; Hong Kong Museum of Art, May 14-July 18, 1993

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Jane Wai-Yee Leong, *The Art of Dai Xi (1801-1860)* (Master's thesis), Arizona State University, 1991, fig. 8

Transcending Turmoil: Painting at the Close of China's Empire 1796-1911, Phoenix Art Museum, 1992, cat. 14, pp. 52-53

Chu-Tsing Li, "Looking at Late Qing Painting with New Eyes", in Ju-hsi Chou (Ed.), *Art at the Close of China's Empire*, Arizona State University, Phoebus 8, 1998, fig. 1, p. 23

\$ 8,000-12,000

戴熙 仿王蒙山水 設色紙本 立軸

款識：丁酉（1837）十二月，擬黃鶴山樵筆，樹田大兄大人屬。醇士表弟，戴熙。
鈐印：鹿牀詎画

展覽

《筆翰之遺—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，鳳凰城藝術博物館，1989年3月18日-5月7日；西北大學瑪麗和利布洛克藝術博物館，1990年3月8日-4月22日；哈佛大學阿瑟·賽克勒藝術博物館，1991年9月28日-11月24日；堪薩斯大學史賓賽藝術博物館，1992年10月25日-12月27日；俄亥俄州哥倫布藝術博物館，1993年4月18日-6月20日；威斯康辛大學艾維翰藝術博物館，1994年1月29日-3月20日；加利福尼亞州克羅克藝術博物館，1997年10月30日-12月31日；喬治亞大學喬治亞藝術博物館，1999年1月31日-3月28日；佛蒙特大學弗萊明藝術博物館，2000年10月3日-12月10日

《浮世丹青—清代晚期中國繪畫》，鳳凰城藝術博物館，1992年8月22日-10月4日；丹佛藝術博物館，1992年11月7日-1993年1月3日；檀香山藝術學院，1993年3月17日-4月19日；香港藝術博物館，1993年5月14日-7月18日

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梁慧儀，戴熙的藝術（研究生論文），亞利桑那州立大學，1991年，圖版8

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李鑄晉，「晚清繪畫再審視」，（周汝式（編），《中華帝國結束時期之藝術》，亞利桑那州立大學，福波斯第八冊，1998年，圖版1，第23頁）



WANG YUANQI 1642-1715
LANDSCAPE OF YUSHAN

ink on paper, hanging scroll

signed Wang Yuanqi, dated *jisi*, summer solstice (June 21, 1689), with three seals of the artist, *sao hua an*, *wang yuan qi yin*, *lu tai*

With one collector's seal of Bi Long (18th Century), *bi long jian fen cang yin*; Li Jiafu (1829-1894), *shi men li shi yin lian guan zhen cang shu hua yin*; Jin Chuansheng (19th Century), *jin chuan sheng*; Yu Teng (1832-1890), *fei qing guo yan*; and one other collector's seal, *xi chuan xue shi shui ji tang shan fang*

128.5 by 57 cm. 51 by 22½ in.

EXHIBITED

Scent of Ink: The Roy and Marilyn Papp Collection of Chinese Painting, Phoenix Art Museum, September 2-October 9, 1994; The Chrysler Museum, Virginia, November 13, 1994-January 8, 1995; Museum für Ostasiatische Kunst, Berlin, September 9-November 11, 1995; Museum für Kunst und Gewerbe, Hamburg, December 15, 1995-February 18, 1996; China Institute, New York, February 4-June 10, 1998
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Jason Guo, *Wang Yuanqi de Shanshuihua Yishu*, Taipei: National Palace Museum, 1981, pl. 8, p. 143

Xu Bangda, *Gaiding Lidai Liuchuan Huihua Biannianbiao*, Shanghai: Renmin Meishu Chubanshe, 1995, p. 201

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Claudia Brown, *Great Qing: Painting in China, 1644-1911*, University of Washington Press, 2014, fig. 2.6, p. 42

◇ \$ 1,000,000-1,500,000

王原祁 虞山勝景 水墨紙本 立軸

款識：懸老道世長兄，移家就館虞山，與余經年相別。己巳（1689）長至，扁舟過訪，兩窓剪燭，談心慶快，得未曾有。欲余寫虞山大意，遂做子久筆，作此圖請正。弟王原祁。鈐印：埽萼菴、王原祁印、麓臺

鑒藏印：

（畢瀧）畢瀧潤飛藏印
（李嘉福）石門李氏吟蓮館珍藏書畫印
（金傳聲）金傳聲
（于騰）飛卿過眼
西川薛氏水記堂山房

展覽

《墨韻—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，鳳凰城藝術博物館，1994年9月2日-10月9日；弗吉尼亞州克萊斯勒藝術館，1994年11月13日-1995年1月8日；柏林東亞藝術博物館，1995年9月9日-11月11日；漢堡工藝美術館，1995年12月15日-1996年2月18日；華美協進社，1998年2月4日-6月10日

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徐邦達，《改訂歷代流傳繪畫編年表》，上海人民美術出版社，1995年，第201頁

《墨韻—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，巴黎亞洲藝術博物館，1999年，圖錄編號24，第83頁
布歌迪，《大清—1644至1911年間的中國繪畫》，華盛頓大學出版社，2014年，圖版2.6，第42頁

注：本件拍品在徐邦達《改定歷代流傳繪畫編年表》中標有「*」號，即本件拍品曾經為徐邦達先生所過目並認為無異議。



懸老道世長先移家欲飯廣山與余經
年相別已長至扁舟過訪兩室勇
燭談心度收得未曾有欲余寫廣山
大意遂假手久寄此圖誌
正
茅王原祥



QIN BINGWEN 1803-1873

LANDSCAPES AND POEMS OF YUAN AND MING
MASTERS IN RUNNING SCRIPT

ink and color on silk, ink on paper, album of sixteen leaves

- (1) signed Yiting, with one seal, qin shi yi ting
 - (2) signed Yiting, with one seal, yan yun
 - (3) signed Yiting, with one seal, qin shi yi ting
 - (4) signed Yiting, with one seal, yan yun
 - (5) signed Bingwen, with one seal, yan yun
 - (6) signed Bingwen, with one seal, qin shi yi ting
 - (7) signed Yiying Bingwen, with one seal, yan yun
 - (8) signed Yiting Qin Bingwen, with one seal, bing wen hua yin
- With one collector's seal, su su ju qing shang
7 by 8.7 cm. 2¾ by 3½ in. (16)

EXHIBITED

Le Parfum de l'encre: Peintures Chinoises de la Collection Roy et Marilyn Papp, Musée Cernuschi, September 23-December 30, 1999

LITERATURE

Le Parfum de l'encre: Peintures Chinoises de la Collection Roy et Marilyn Papp, Musée Cernuschi, 1999, cat. 44, pp. 160-163

\$ 8,000-12,000

秦炳文 山水並錄元明各家詩句及自作七絕一首 設色絹本、水墨紙本 十六開冊

題對開：

(一) 溪邊春樹綠成羣，重疊青山翠影分。客子何來忘歸去，歌聲忽在水中聞。鄧文原句，誼庭氏題。鈐印：秦氏誼庭

(二) 城居六月暑漫漫，誰識江亭草閣寒。書輦重簷垂碧蔭，月光初上浸破爛。文待詔詩句，誼庭題。鈐印：研云

(三) 山中樓觀護煙霞，消夏虛明水閣斜。雲影倒窓魚泳藻，松花吹落鳥銜琴。趙松雪詩，誼庭題。鈐印：秦氏誼庭

(四) 瀑流千丈自天垂，風激銀河作雪飛。閒詠謫仙廬岳句，不知空翠濕人衣。俞和詩句，誼庭題。鈐印：研云

(五) 寒雲淅淅碧峯攢，木葉驚風下急湍。何處山人殘照裏，罷琴猶向隔江看。子昂詩句，炳文題。鈐印：研云

(六) 清霜搖落滿林秋，漠漠寒雲天際流。山徑無人掃黃葉，野塘有客漾輕舟。梅花道人句，炳文偶題。鈐印：秦氏誼庭

(七) 林影山光照暮空，飛花點水互鄰鄰。焉知坐對溪橋者，不是羲之等輩人。高克恭句，誼庭炳文。鈐印：研云

(八) 別館芙蓉罨畫山，盆花蕉葉碧雲閒。此中仙侶渾無事，一任山人自在閒。誼庭秦炳文偶題。鈐印：炳文畫印
鑒藏印：滿浦居清賞

展覽

《墨韻—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，巴黎亞洲藝術博物館，1999年9月23日-12月30日

出版

《墨韻—羅伊與瑪麗蓮·派普夫婦珍藏中國繪畫》，巴黎亞洲藝術博物館，1999年，圖錄編號44，第160-163頁



溪邊春樹綠成
 羣重疊青山翠
 影分客子何來
 忘歸去歌聲忽
 在水中聞
 鄧文原句
 誼庭氏題



山中樓觀蕩煙
 霞消夏慮明水
 閣斜雲影倒窻
 魚泳藻松花吹
 落鳥銜笏

趙松雪詩

誼庭題



寒雲滄、碧峯
 攢木葉驚風下
 急湍何處山人
 殘照裏羅琴猶
 向隔江看

子昂詩句



城居六月暑漫
 誰識江亭草寒
 樹卷重簷垂碧
 蔭月光初上浸
 波瀾闊

文待詒詩句

誼庭題



瀑流千丈自天
 垂風激銀河作
 雪飛間詠謫仙
 廬岳句不知空
 翠濕人衣

俞和詩句

誼庭題



清霜搖落滿林
 秋漢、寒雲天
 際流山徑無人
 掃黃葉野塘有
 客漾輕舟

梅花道人句



RU FEN 1755-1821
DIAMOND SUTRA IN REGULAR
SCRIPT

gold on indigo paper, album of thirty-seven
leaves

signed *Guxiang Ru Fen*, dated *dingsi* of the
Jiaqing reign, the fourteenth day of the fourth
lunar month (May 10, 1797)

With one collector's seal of Pu Tong (1877-1952),
pu tong zhi yin; two other collectors' seals, *gui
gu zhai cang*, one illegible
each 20 by 10.5 cm. 7 7/8 by 4 1/8 in. (37)

\$ 35,000-55,000

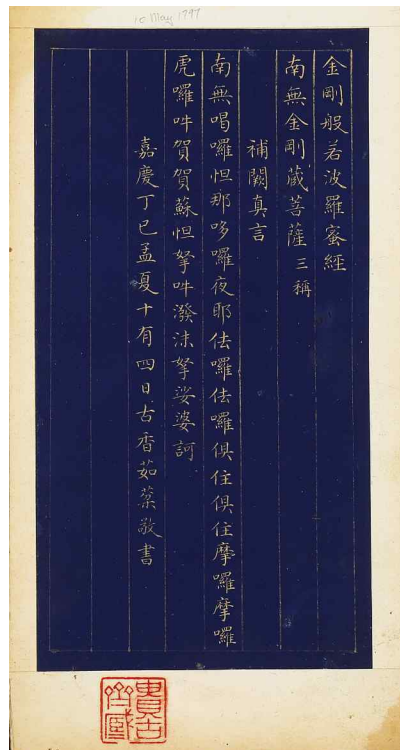
茹葵 楷書《金剛經》 金粉瓷青紙
三十七開冊

款識：嘉慶丁巳（1797）孟夏十有四日，
古香茹葵敬書。

鑒藏印：（溥侗）溥侗之印

□ 邨布衣、貴古齋藏

茹葵，字稚葵，號古香，會稽（今紹興）
人，乾隆四十九年甲辰（1784）狀元，授
翰林院編修，歷任內閣學士、工部侍郎
等，後官至兵部尚書。茹葵於嘉慶元年
（1796）年返京任職，不久其母病卒，再
次回鄉。此本金剛經作於1797年，當其丁
憂時所做。



公同禮者... 法苑珠林卷之...

時此處... 法苑珠林卷之...

斷此名... 法苑珠林卷之...

喜悅心... 法苑珠林卷之...

喜悅心... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

佛告... 法苑珠林卷之...

THE RAMIN LAMSAM FAMILY COLLECTION OF CHINESE PAINTING & CALLIGRAPHY LOTS 684, 702

藍三萊明家族珍藏中國書畫 拍品編號 684、702



Ramin Lamsam receiving award from Junior Chamber International
藍三萊明接受國際青年商會組織嘉獎

The Lamsam family, a Thai family of Chinese descent, is known in modern times for founding Kasikornbank. The family traces its roots to Ung Miao Ngian of the Ng clan, a Hakka immigrant from Canton who moved to Thailand during late 19th Century. The members of the original Ung family have adopted their ancestor's informal name Lăm sâm as their family name for the associated connotations of luck and fortune.

Ramin Lamsam (also known as Limin Lamsam, 1918-1987) is the youngest son of Ung Yuk Long, the originator of the Lamsam family and the one who expanded the Lamsam family's teakwood business. He studied agricultural studies in the Philippines and at the University of Wisconsin, where he demonstrated his superb leadership abilities at an early age, serving as the Foreign Students Association President. Ramin Lamsam returned to Bangkok with his wife Jeanne

after his studies. In the early days there, he managed the family teak business and initiated the creation of the Junior Chamber International in Bangkok.

A successful and charitable businessman, Ramin Lamsam eventually established his own urban development company and was a crucial contributor in improving living conditions in Bangkok as well as in the rural provinces. He initiated a nation-wide partnership program with the Thai Military Parachute unit to raise funds for 200 new schools in rural Thailand, and constructed a drinking water system for 50,000 households in the outskirts of Bangkok. Amongst his many accomplishments in commerce, he established the Rajprasong Shopping Center, which later became the leading financial center in Bangkok. He is survived by his wife and six children, and the works in his collection were passed down through multiple generations.

創建泰國四大銀行之一「開泰銀行」的藍三萊明，乃十九世紀末期從廣東移居泰國的客家「伍」姓世族中一支。移居後，伍家後人用其先人別名「藍三」（身著藍衣排行第三之意）為姓，期盼福祿永保。

藍三萊明（即藍三勵民，1918-1987）是藍三萊明家族最開始以經營柚木生意而發家的創始人Ung Yu Long的最幼子。藍三萊明先在菲律賓學習農業，後赴美就讀威斯康辛大學。在校期間，藍三萊明被選為外國學生聯合會主席，展示了他超凡的領導能力。藍三萊明結束學業後與在美國新婚的太太Jeanne回到泰國。他先是接管了家族經營的柚木生意，之後又在曼谷參與創立了國際青年商會組織。

作為一個充滿善心的商人，藍三萊明成功的創立了他自己的城市規劃公司，這家公

詠臧僖伯諫觀魚
丙寅季夏月之上
御筆
漸

司不僅幫助曼谷市民，還幫助了周邊落後省份的居民提高了他們的生活質量。他還引導了一個與泰國傘兵合作的國家級別項目為泰國偏遠地區募集了220所新學校的啟動資金，並且為曼谷周邊的五萬戶人家引進了新的飲用水系統。藍三萊明還有其他眾多商業成就，他所創立的萊斯巴松購物中心後來成為曼谷最領先的金融中心。他的妻子和六個子女一直緬懷他，此次推出的書畫藏品也一直在藍三萊明家族內世代流傳至今。

驅境不礙種植家法永
欽依詰戎豈遊戲敬告
我後人慎勿惑浮議

論精義巡行必以時禽
荒為政累本朝闢木蘭
秋獮習武備經旬試三

蒐狩誠大猷農隙講兵
事如棠陳魚觀略地辭
實偽僖伯進讜言古制

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YUYAN (EMPEROR JIAQING)

1760-1820

POEM IN REGULAR SCRIPT

ink on yellow silk, a set of four hanging scrolls

signed *Yubi*, dated *bingyin* (1806), the sixth lunar month, with two seals of the artist, *jia qing yu bi zhi bao*, *zhi liang yong zhong*
each 83.8 by 27.6 cm. 33 by 11 in. (4)

\$ 200,000-300,000

藍三萊明珍藏中國書畫

顥琰（嘉慶帝）楷書御製《詠左傳·臧僖伯諫觀魚》水墨黃絹四屏

釋文：蒐狩誠大猷，農隙講兵事。如棠陳魚觀，略地辭實偽。僖伯進讜言，古制論精義。巡行必以時，禽荒為政累。本朝闢

木蘭，秋獮習武備。經旬試三驅，境不礙種植。家法永欽依，詰戎豈遊戲。敬告我後人，慎勿惑浮議。詠臧僖伯諫觀魚。

款識：丙寅（1806）季夏月之上澣，御筆。鈐印：嘉慶御筆之寶、執兩用中

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ANONYMOUS
CHINA ROSES

ink and color on silk, mounted for framing

With one collector's seal of Wu Yun (1811-1883),
gui an wu yun ping zhai shen ding ming xian
zhen ji; and one other collector's seal, *de mi*
25.1 by 22.2 cm. 9⁷/₈ by 8³/₄ in.

\$ 8,000-12,000

無款 月季 設色絹本 鏡片

鑒藏印：（吳雲）歸安吳雲平齋審定明
顯真跡

686

LI SHAN 1686-1762
ORCHID

ink on paper, mounted for framing

signed Futang, with one seal of the artist, shan
yin

With two seals of Qin Zhongwen (1896-1974),
qin zhong wen jian shang yin, *zun hua qin yu*
zhi yin

17.8 by 23.5 cm. 7 by 9¹/₄ in.

\$ 3,000-5,000

李鱣 幽蘭 水墨紙本 鏡片

款識：復堂。鈐印：鱣印

鑒藏印：（秦仲文）秦仲文鑒賞印、遵化
秦裕之印



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ZHANG XIN (CIRCA 1744-AFTER 1817)
WISTERIA AND PEONIES

ink and color on paper, hanging scroll

signed *Qiugu*, with two seals of the artist, *zhang xin, qiu gu, shang xin wei liang zhi*
126.4 by 28.9 cm. 49 $\frac{3}{4}$ by 11 $\frac{3}{8}$ in.

PROVENANCE

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, November 26, 2012, lot 953

\$ 7,000-9,000

張莘 紫綬金章 設色紙本 立軸

款識：紫綬金章。王澹游有此本，秋穀師之。鈐印：張莘、秋穀、賞心惟良知

來源

香港佳士得，中國古代書畫，2012年11月26日，拍品編號953



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JIANG HANTING 1903-1963
OLD TREE AND BUTTERFLIES

ink and color on paper, hanging scroll

signed *Haiting jushi*, dated *wuzi* (1948), the seventh lunar month, with one seal of the artist, *jiang di*
143.5 by 26.7 cm. 56 $\frac{1}{2}$ by 10 $\frac{1}{2}$ in.

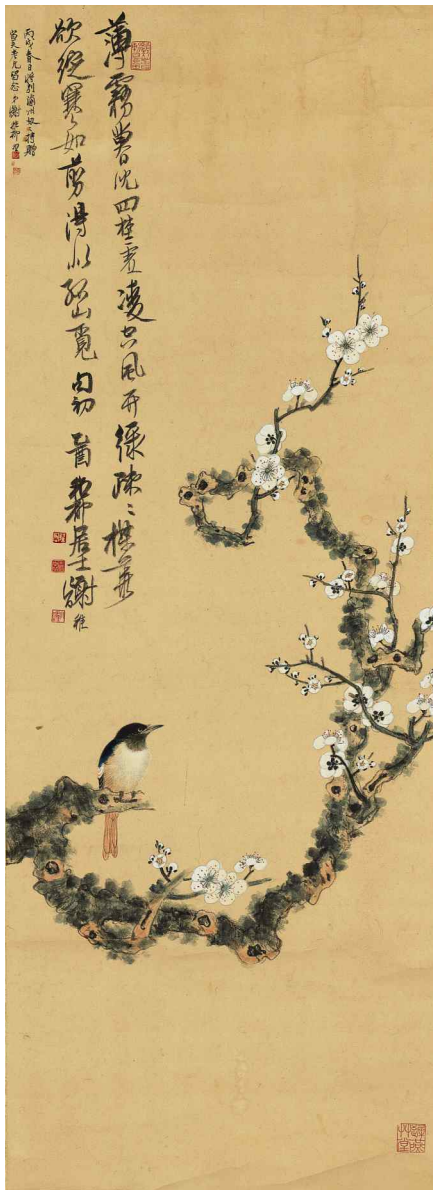
\$ 5,000-7,000

江寒汀 老樹新蝶 設色紙本 立軸

款識：戊子（1948）七月，寒汀居士寫於海上。鈐印：江荻



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PROPERTY OF AN INDIAN DIPLOMAT

XIE ZHILIU 1910-1997

BIRD ON PEAR BLOSSOM TREE
BRANCH

ink and color on paper, hanging scroll

(1) signed Zhiliu jushi Xie Zhi, dated yiyou (1945), inscribed with a poem and five seals, yuan chun zan liu, xie ke, yan bai yi, xiao xie, chi yan cao tang

(2) signed Xie Zhiliu, dated bingxu (1946), spring, with a dedication to Xuanfu, and two seals of the artist, xie zhi, yan bai yi 108.6 by 39.7 cm. 42¾ by 15½ in.

\$ 35,000-55,000

印度外交官收藏

謝稚柳 梨梢立鳥 設色紙本 立軸

(一) 釋文：薄霧暮沉四埜虛，凌空風開綠踈踈。棣華慾綻寒如剪，得似孤山覓句初。

款識：乙酉（1945），稚柳居士謝稚。鈐印：願春暫留、謝客、燕白衣、小謝、遲燕艸堂

(二) 丙戌（1946）春日，將別渝州，匆匆持贈宣夫老兄留念，弟謝稚柳畫。鈐印：謝稚、燕白衣

HUANG SHANSHOU 1855-1919
FLOWERS AND ROCKS

ink and color on silk, hanging scroll

signed *Xuchi laoren Huang Shanshou*, dated *bingchen* (1916), the tenth lunar month, inscribed with a poem, with a dedication to *Wnaju*, and with two seals of the artist, *huang shi xu chu, xiao shan shou*
 121.9 by 62.2 cm. 48 by 24½ in.

\$ 12,000-18,000

黃山壽 山桃水仙 設色絹本 立軸

釋文：花開如錦出徑迷，剪葉別枝仗小奚。較勝牡丹紛洛下，賞花只少燕啣泥。

款識：晚九仁兄大雅正畫，丙辰（1916）小春，旭遲老人黃山壽。鈐印：黃氏旭初、山壽



691

XU BEIHONG 1895-1953
CAT UNDER TREE BRANCH

ink and color on paper, mounted for framing

signed *Beihong*, dated the thirty-second year of the Republic (1943), winter, with a dedication to *Zhishi*, and one seal of the artist, *xu*
 50.2 by 37.8 cm. 19¾ by 14⅞ in.

\$ 20,000-40,000

徐悲鴻 貓 設色紙本 鏡片

款識：旨實五兄雅令，卅二年（1943）冬，悲鴻寫。鈐印：徐

FENG CHAORAN 1882-1954
CAT GAZING A BUTTERFLY

ink and color on silk, framed round fan leaf

signed *Lanting hua'nu*, dated *dingwei* (1907), the fourth lunar month, with two seals of the artist, *chao ran, feng jiong*
 diameter 35.6 cm. 14 in.

\$ 4,000-6,000

馮超然 耄耋富貴 設色絹本 鏡框

款識：丁未（1907）孟夏，蘭陵畫奴背樵甌香館筆意。鈐印：超然、馮迴



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WU HUFAN 1894-1968, WANG TI 1880-1960

LANDSCAPE AND EXCERPT OF LIU XIE'S ESSAY IN CLERICAL SCRIPT

ink and color on paper, folding fan

Painting signed *Yiqun Wu Wan*, dated *dingchou* (1937), summer, with a dedication to Shiliang, and one seal of the artist, *wu mai*

Calligraphy signed *Fu'an Wang Ti*, dated *yiyou* (1945), the sixth lunar month, with the same dedication, and two seals of the artist, *wang ti*, *fu an liu shi hou shu*

24 by 48.5 cm. 9¼ by 19 in.

\$ 30,000-50,000

吳湖帆、王愷 山水、隸書節錄
《文心雕龍》設色紙本 成扇

(畫)款識：仿廉州太守筆意，世良仁兄法家正之。丁丑（1937）夏日，逸羣吳萬。鈐印：吳邁

(書)釋文：人文之元，肇自太極，幽贊神明，《易》象惟先。庖犧畫其始，仲尼翼其終。《乾》、《坤》兩位，獨制《文言》。言之文也，天地之心哉。

款識：乙酉（1945）六月，錄《文心雕龍》，奉世良先生屬正，福厂王愷。鈐印：王愷、福厂六十後書

694

ZHU MEICUN 1911-1993
PINES ON CLIFF

ink and color on paper, framed fan leaf

signed *Zhu Meicun*, dated *dingchou* (1937), the sixth lunar month, with a dedication to Shuoying, and one seal of the artist, *mei cun* 17.1 by 49.9 cm. 6¾ by 19⅝ in.

\$ 5,000-7,000

朱梅邨 驚濤古松 設色紙本 鏡框

釋文：蟠天際地之恩，驅雲走濤之筆，乘風破浪之興，洞心駭目之觀，惟李稀古有獨擅其妙者。

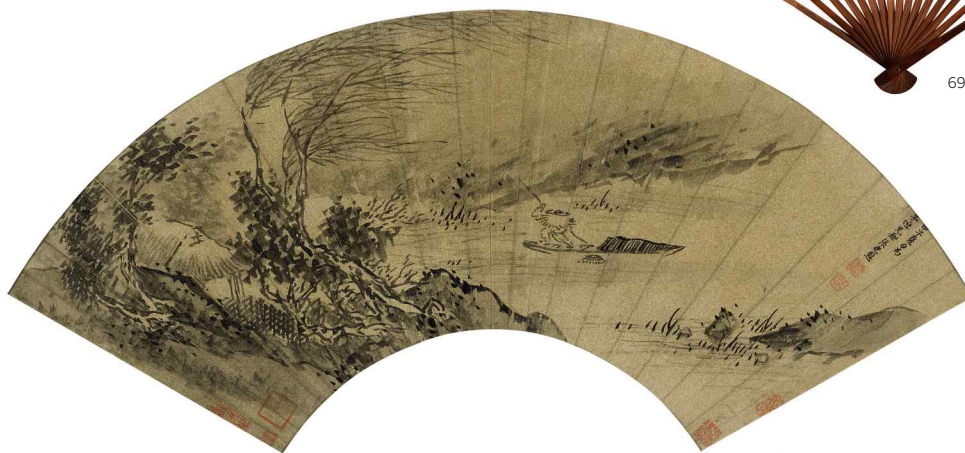
款識：因擬似碩英先生方家教正，丁丑（1937）六月，朱梅邨。鈐印：某邨



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ZHANG DAQIAN 1899-1983, JIANG
YONG 1878-1960

LONELY SCHOLAR FISHING AND
POEM IN RUNNING SCRIPT

ink and color on paper, folding fan

Painting signed *Daqian jushi Zhang Yuan*, dated *jiashen* (1944), the eighth lunar month, with a dedication to Xie Wuliang (1884-1964), with two seals, *zhang yuan, da qian*

Calligraphy signed *di Yong*, with the same dedication, and one seal, *yong*
29.2 by 46 cm. 11½ by 18⅞ in.

\$ 10,000-15,000

張大千、江庸 孤舟獨釣、行書自書
七律一首 設色紙本 成扇

(畫) 款識：無量先生雅屬，甲申（1944）
八月，大千居士張爰。鈐印：張爰、大千
(書) (釋文參見本拍品電子圖錄) 款
識：近作錄乞無量老兄教之，弟庸。鈐
印：江庸

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ZHANG YAO'EN (17TH CENTURY)
RETURNING BOAT IN THE WIND
AND RAIN

ink on gold-dusted paper, framed fan leaf

signed *Zhang Yao'en*, dated *jiazi* (1624),
summer, with two seals, *zhang rao en yin, ru
cheng*

With one collector's seal of Deng Cangwu (20th
Century), *deng cang wu cang*; and three other
collector's seals, *shi hu, pi hua sheng, kui, xing
fu ji ou*
18 by 54.3 cm. 7¼ by 21¼ in.

PROVENANCE

Deng Cangwu collection.
Sotheby's New York, Fine Chinese Paintings,
June 1, 1988, lot 65

\$ 5,000-7,000

張堯恩 風雨歸舟 水墨灑金箋 鏡框

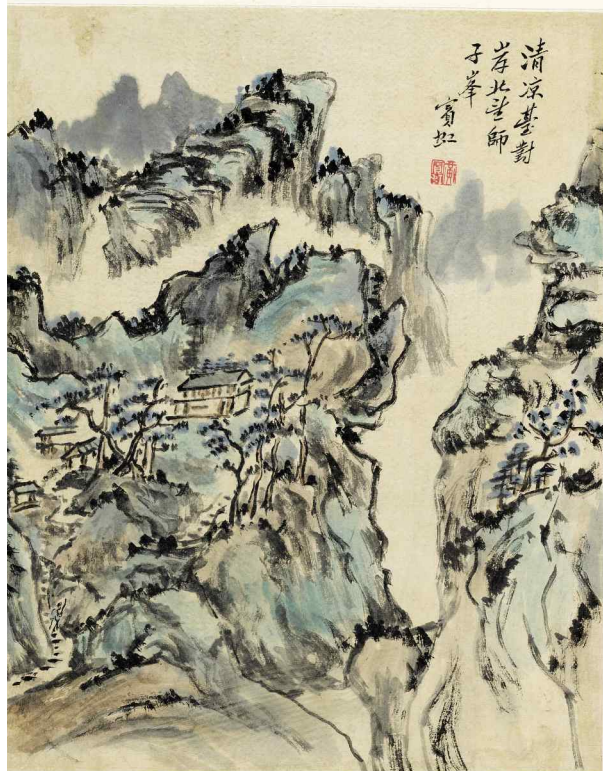
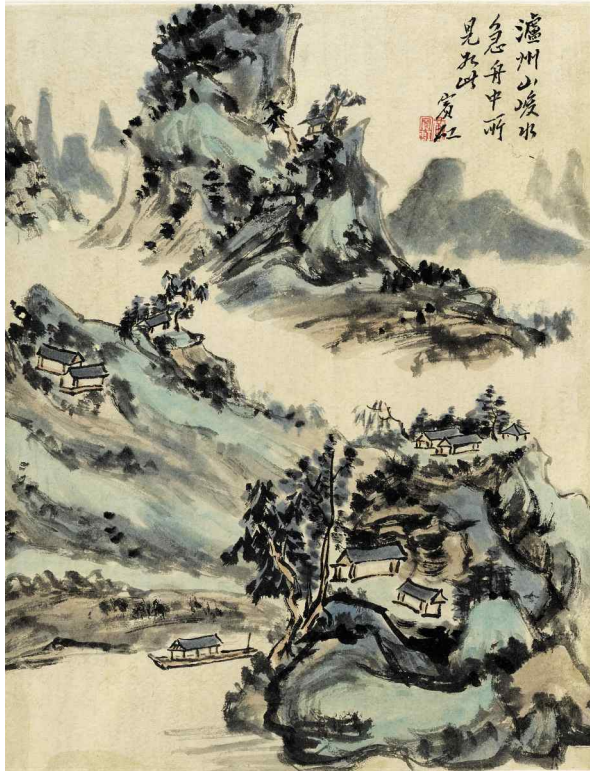
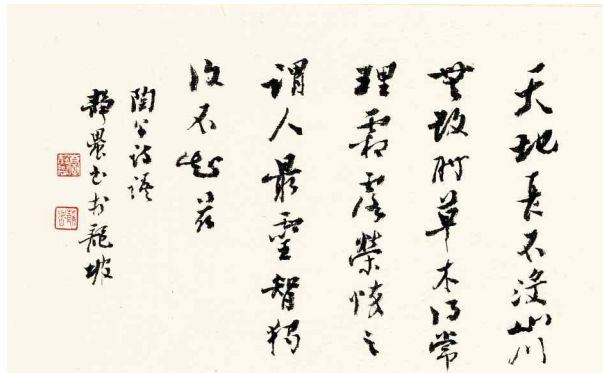
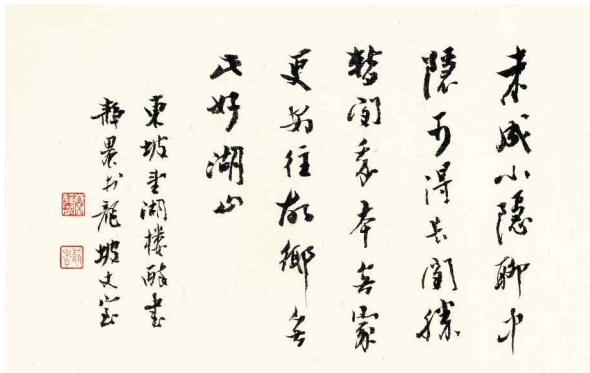
款識：甲子（1624）夏日，為子垣兄畫。
張堯恩。鈐印：張堯恩印、孺承

鑒藏印：（鄧蒼梧）鄧蒼梧藏
石湖、癖畫生、奎、星甫繼瑀

來源

鄧蒼梧舊藏。

紐約蘇富比，中國繪畫，1988年6月1日，
拍品編號65



697

697

HUANG BINHONG 1864-1955

JOURNEY SKETCHES

ink and color on paper, a pair of framed

(1) signed *Binhong*, inscribed, with one seal, *huang bin hong*

Inscription on poetry hall by Tai Jingnong (1902-1990), signed *Jingnong*, with two seals, *tai jing nong, jing zhe*

(2) signed *Binhong*, inscribed, with one seal, *huang bin hong*

Inscription on poetry hall by Tai Jingnong, signed *Jingnong*, with two seals, *tai jing nong, jing zhe*

each 49.5 by 24.5 cm. 19½ by 9½ in. (2)

\$ 15,000-25,000

黃賓虹 旅途遊記 設色紙本 鏡框

(一) 款識：瀘州山峻水急，舟中所見如此。賓虹。鈐印：黃賓虹
題詩塘：未成小隱聊中隱，可得長閑勝暫閒。我本無家更安往，故鄉無此好湖山。東坡《望湖樓醉書》，靜農書龍坡丈室。鈐印：臺靜農、靜者

(二) 款識：清涼臺對岸北望師子峯。賓虹。鈐印：黃賓虹
題詩塘：天地長不沒，山川無改時。草木得常理，霜露榮悴之。謂人最靈智，獨復不知茲。陶公詩語，靜農書於龍坡。鈐印：臺靜農、靜者



698

698

PROPERTY FROM RICHARD HSUN WU LIU
COLLECTION, BRAZIL

巴西劉純武珍藏

**ZHANG DAQIAN (CHANG DAI-
CHIEN) 1899-1983**

張大千 獨往深幽 設色紙本 鏡片

**SCHOLAR WALKING IN MOUNTAIN
VALLEY**

款識：丙午（1966）春日，寫似錫章姻長
法教。大千張爰，大風堂下。鈐印：張
爰、大千居士

ink and color on paper, mounted for framing

signed *Daqian Zhang Yuan*, dated *bingwu*
(1966), spring, with a dedication to *Xizhang*,
with two seals of the artist, *zhang yuan, da qian*
ju shi

56.2 by 48.3 cm. 22 $\frac{1}{8}$ by 19 in.

\$ 50,000-70,000



699

FU BAOSHI 1904-1965
SCHOLAR GAZING AT WATERFALL

ink and color on paper, hanging scroll

signed *Xinyu Fu Baoshi*, dated *dinghai* (1947), autumn, with one seal of the artist, *Fu Baoshi*, and one collector's seal of Alice Boney (1901-1988), *pang nai*
 132.7 by 33 cm. 52¼ by 13 in.

\$ 80,000-120,000

傅抱石 孤茅觀瀑 設色紙本 立軸

款識：丁亥（1947）秋深，薄游滬上，寫此遣興。新喻傅抱石。鈐印：傅抱石
 鑒藏印：（龐耐）龐耐

700

ZHANG DAQIAN (CHANG DAI-CHHEN) 1899-1983
RUMBLING THUNDER OVER CITY GATE

ink and color on paper, framed

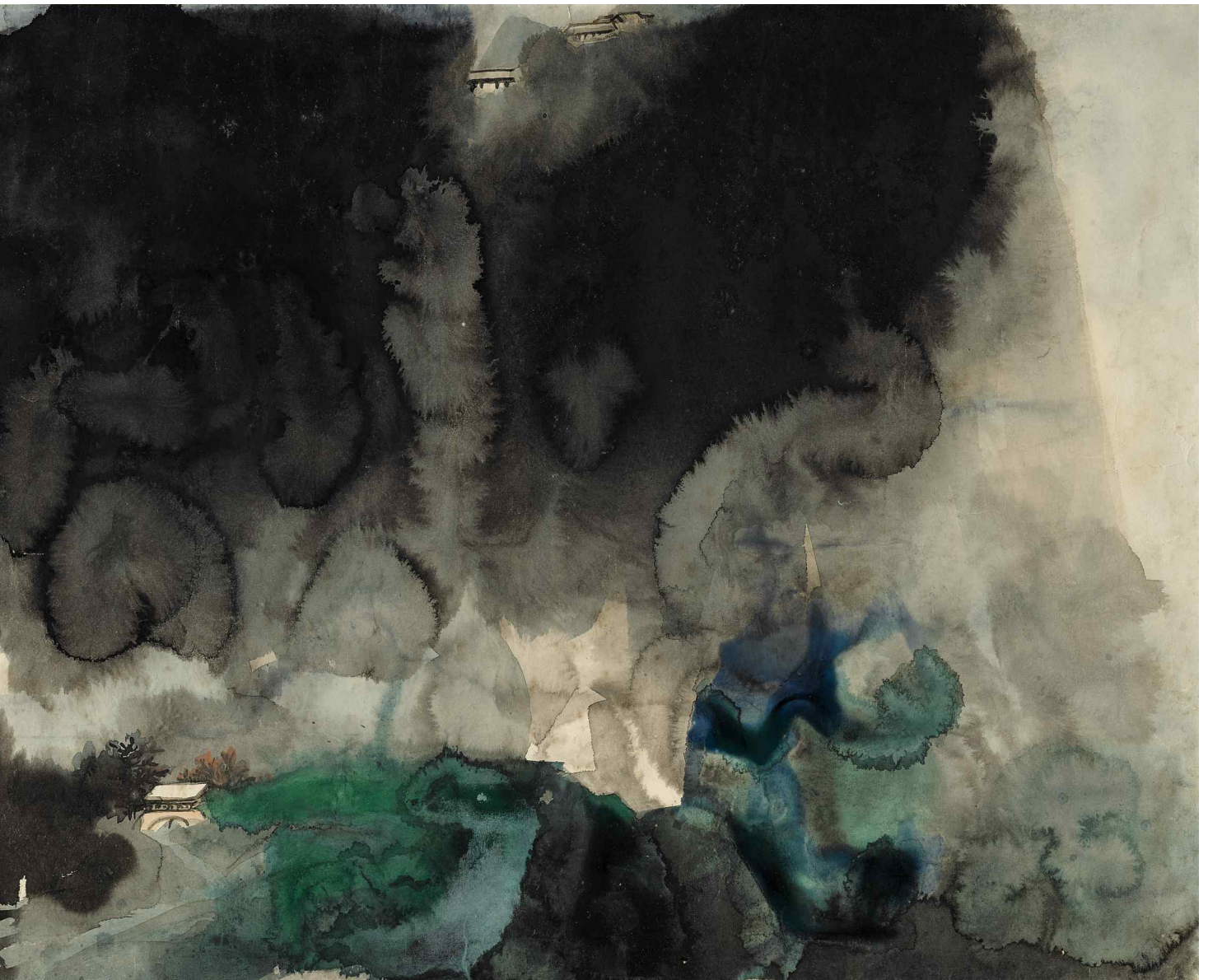
signed *Yuanweng*, dated *bingwu* (1966), the third lunar month, with one seal of the artist, *da qian wei yin da xing*
 94.9 by 59.4 cm. 37¾by 23¾in.

\$ 180,000-280,000

張大千 莽莽風雨壓城來 設色紙本 鏡框

款識：爰翁，丙午（1966）三月作。鈐印：大千唯印大幸





700

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

LOTS 700-701

美國私人收藏 拍品編號 700-701

These two works were once guaranties for an urgent loan Zhang Daqian received from a bank in Upper East Side, New York. With gratitude towards the staff who helped with generosity to offer him the credit based on his paintings, Zhang Daqian left these two pieces as gifts after he paid off the loan.

上世紀60年代末期大千先生訪紐約，一直出手闊綽的他需要現金，於是便帶了一些自己的近作去紐約上東城的銀行以期抵押支款。銀行工作人員慷慨相助，是以大千先生還貸之後便留贈部分抵押之作以謝救急，是為此輯二件。



701

701

ZHANG DAQIAN (CHANG DAI-
CHIEN) 1899-1983
CLOUD WATCHING FROM ALPINE
PAVILIONS

ink and color on paper, framed

signed *Yuanweng*, dated *bingwu* (1966), spring,
with one seal of the artist, *da qian wei yin da*
xing

80 by 55.6 cm. 31½ by 21⅞ in.

\$ 180,000-280,000

張大千 氤氳樓臺望隱山 設色紙本
鏡框

款識：丙午（1966）春日，爰翁。鈐印：
大千唯印大幸



702

702

THE RAMIN LAMSAM FAMILY COLLECTION
OF CHINESE PAINTINGS & CALLIGRAPHY

ZHANG DAQIAN (CHANG DAI-
CHIEN) 1899-1983

INK LOTUS

ink on paper, hanging scroll

signed *Yuanweng*, dated *dingwei* (1967), the first
lunar month, with four seals of the artist, *san shi*
liu bei qiu se, da feng tang, zhang yuan si yin, da
qian wei yin da xing

97.1 by 58.1 cm. 38¼ by 22⅞ in.

\$ 60,000-80,000

藍三萊明珍藏中國書畫

張大千 墨荷 水墨紙本 立軸

款識：丁未歲（1967）元月，爰翁墨戲。
鈐印：三十六陂秋色、大風堂、張爰私
印、大千唯印大幸

107

THE CARL AND LENA MA COLLECTION OF CHINESE PAINTING

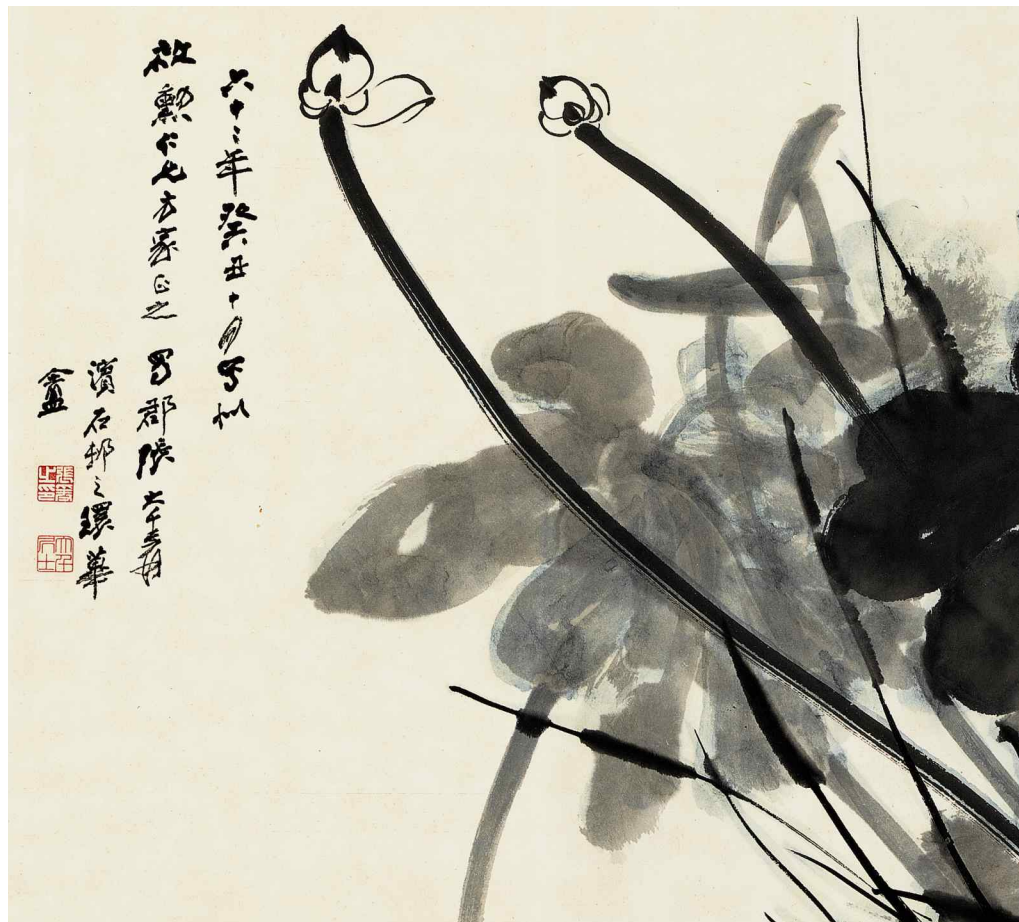
馬啟勛宋寶琪伉儷珍藏中國繪畫



Carl, Chi-Hsun, and Lena, Bao-Qi, Ma
馬啟勛與宋寶琪伉儷

Carl, Chi-Hsun, Ma (1925-2006) was the son of the renowned Professor Ma Yue-Han (1882-1966), deputy to the National People's Congress from Tsing-Hua University in China. Mr. Carl Ma was a highly respected pilot, engineer and an accomplished air transportation commerce entrepreneur of great generosity. At the age of 17, Mr. Ma joined the Chinese Air Force as a fighter pilot of the Fifth Fighter Group of the Chinese-American Composite wing (also famously referred to as the *Flying Tigers*) and completed nearly 100 successful combat missions. The pilots in the Fifth Fighter Group received the Distinguished Flying Cross Unit Citation issued by the United States Forces in China for their outstanding gallantry and extraordinary achievements. In 1948 Mr. Ma married Lena, Bao-Qi, Ma (1925-1992), an esteemed physical education teacher and a head coach at Tsing-Hua University.

A successful businessman, Mr. Ma became a senior executive of the major airline based in Taiwan to oversee its Marketing and North American operations. In this capacity, he met and assisted Zhang Daqian in transporting his paintings to different destinations around the world. In gratitude of their friendship, Zhang Daqian invited Mr. Ma and his family to his studio where, in 1973, he gifted and dedicated the *Dancing Lotus* to Mr. Ma.



馬啟勛（1925-2006）是中國著名體育理論家、體育教育家、清華大學教授及人大代表馬約翰（1882-1966）之子。馬啟勛先生是一位著名的飛行員、工程師，還是一位古道熱腸的航運企業家。17歲時，少年馬啟勛便加入了空軍中美混合聯隊第五飛行隊（即著名的「飛虎隊」），後完成了近一百次作戰任務。作為對第五飛行隊在戰爭中表現英勇無畏及傑出作戰成績的表彰，飛行員們都獲得了美國空軍在中國頒發的傑出飛行十字勳章。1948年，馬啟勛與清華大學主教練、著名體育教育家宋寶琪（1925-1992）結為伉儷。

馬啟勛先生後來主管台灣某主要航空公司在北美市場的拓廣及運營，業績斐然。他由此結識了當時寓居巴西後遷加州的張大千先生，並慷慨幫助了大千先生將其書畫藏品及自己的作品運往世界各地。大千先生為聊表謝意，特地邀請馬氏夫婦於1973年到其加州寓所，同時畫此荷花並上款贈予馬氏夫婦。



703

703

ZHANG DAQIAN (CHANG DAI-
CHIEN) 1899-1983

DANCING LOTUS

ink and color on paper, mounted for framing
signed *Zhang Daqian Yuan of Shu county, at
Huanbi'an studio of Pebble Beach, dated the
sixty-second year of the Republic, guichou
(1973), the tenth lunar month, with a dedication
to Ma Qixun, and four seals of the artist, da qian
shi jie, de xin ying shou, zhang yuan zhi yin, da
qian ju shi*
52.1 by 136.5 cm. 20½ by 53¾ in.

\$ 220,000-400,000

張大千 花搖葉曳滿塘香 設色紙本
鏡片

款識：六十二年（1973）癸丑十月，寫似
啟勛仁兄方家正之。蜀郡張大千爰，濱石
邨之環筆盒。鈐印：大千世界、得心應
手、張爰之印、大千居士



704

PROPERTY FROM A
PRIVATE MICHIGAN
COLLECTION

LOTS 704-706

美國密歇根州私人收藏

拍品編號 704-706

704

ZHANG DAQIAN (ZHANG DAI-
CHIEN) 1899-1983

PINES AND CLOUDS OF MT. HENG

ink and color on paper, hanging scroll

signed Zhang Yuan, with three seals of the artist,
zhang yuan si yin, da qian da li, da feng tang
90.8 by 34.3 cm. 35¾ by 13½ in.

\$ 70,000-90,000

張大千 南嶽松云 設色紙本 立軸

款識：南嶽松云。姚老伯母、張太夫人八
十大慶。愚姪白立祥拜祝，張爰謹寫。鈐
印：張爰私印、大千大利、大風堂

705

REN XUN 1835-1893
PHEASANT ON ROCK

ink and color on paper, hanging scroll
signed *Fuchang Ren Xun*, dated *gengchen*
(1880), the eleventh lunar month, with one seal
of the artist, *ren xun*
121.9 by 31.8 cm. 48 by 12½ in.

\$ 16,000-20,000

任薰 水仙雉雞 設色紙本 立軸

款識：庚辰（1880）仲冬，阜長任薰寫。
鈐印：任薰



705

706

QI BAISHI 1864-1957
PIGEON AND BAMBOO SHOOT

ink and color on paper, hanging scroll
signed *Jieshan yinguan zhuzhe*, with two seals
of the artist, *lao qi, mu ju shi*
140.3 by 34.9 cm. 55¼ by 13¾ in.

\$ 60,000-80,000

齊白石 竹筍雙鴿 設色紙本 立軸

款識：借山吟館主者白石製於京華。鈐
印：老齊、木居士



706

PROPERTY FROM A CANADIAN COLLECTION LOTS 707-708

加拿大私人收藏 拍品編號 707-708

These two works came from the North American Touring Exhibition of Chinese Paintings during the 1980s (with accompanying exhibition catalogue) organized by the North American Touring Office of the China National Arts and Crafts Imports & Exports Corporation. The over 2,000 works exhibited at the time include many fine pieces by close to a hundred Chinese painters including Liu Haisu, Li Keran and Wu Guanzhong. Most of these works were sold in North America after the exhibition, with rare and exceptional pieces still in this collection.

本輯兩件來自中國工藝品進出口公司中國現代名人國畫展北美洲展出小組於上世紀八十年代舉辦的北美中國畫巡迴展覽（附有出版畫冊），展品囊括當時全國各地藝術家如劉海粟、李可染、吳冠中等近百人的兩千餘件作品。這些作品之後大都於北美出售，僅有少量佳作留存。



707

TIAN SHIGUANG 1916-1999
BLUE BIRD ON TREE BRANCH

ink and color on paper, hanging scroll

signed *Tian Shiguang*, with one seal of the artist,
tian shi guang

93.3 by 57.8 cm. 36³/₄ by 22³/₄ in.

\$ 20,000-40,000

田世光 紅葉藍鵲 設色紙本 立軸

款識：田世光寫。鈐印：田世光



708

708

WU GUANZHONG 1919-2010
JIANGNAN SPRING

ink and color on paper, hanging scroll

signed *Tu*, with two seals of the artist, *ba shi nian dai, wu guan zhong yin*
67.6 by 66.7 cm. 26 $\frac{5}{8}$ by 26 $\frac{1}{4}$ in.

\$ 150,000-200,000

吳冠中 江南春 設色紙本 立軸

款識：茶。鈐印：八十年代、吳冠中印



709

PU RU 1896-1963

SCHOLAR BY TALL TREES

ink and color on paper, framed
signed *Xinyu*, with two seals of the artist, *yu hu, pu ru*
126.4 by 39.4 cm. 49³/₄ by 15¹/₂ in.

\$ 20,000-40,000

溥儒 孤雲高樹 設色紙本 鏡片

釋文：高詠依巖樹，幽居傍水雲。心畬畫並題。鈐印：玉壺、溥儒

710

PROPERTY FROM A PRIVATE WASHINGTON D.C. COLLECTION

PU RU 1896-1963

LONELY SCHOLAR ON A BOAT

ink on paper, framed
signed *Xinyu*, with two seals of the artist, *sheng xin zhai, jiu wang sun*
Attached inscription on "poetry hall" by the artist, signed *Xinyu*, dated *bingshen* (1956), autumn, with a dedication to Hengli, and two seals of the artist, *ming yi, pu ru*
84.8 by 27 cm. 33³/₈ by 10⁵/₈ in.

PROVENANCE

A gift from the artist to the current owner's family.

\$ 18,000-28,000

華盛頓特區私人收藏

溥儒 松崖孤舟 水墨紙本 鏡框

釋文：嶽色橫千尺，中生萬樹松。白雲無遠近，渺渺失前峰。
款識：心畬。鈐印：省心齋、舊王孫
題詩塘：門對寒流夏木清，微茫時見片雲行。峰頭孤月看猶落，誰共滄浪賦濯纓。衡力先生屬，心畬。鈐印：明夷、溥儒

來源

藝術家直接贈予現藏家家庭。

711

PROPERTY FROM A PRIVATE WASHINGTON D.C. COLLECTION

ZHANG DAQIAN (CHANG DAI-CHIEN) 1899-1983

SCHOLAR WALKING

ink and color on paper, framed
signed *Shuren Zhang Daqian Yuan*, dated *bingshen* (1956), the tenth lunar month, with a dedication to Hengli, and two seals of the artist, *zhang yuan si yin, da qian*
99.4 by 47.9 cm. 39¹/₈ by 18⁷/₈ in.

PROVENANCE

A gift from the artist to the current owner's family.

\$ 70,000-90,000


華盛頓特區私人收藏

張大千 倚杖獨行 設色紙本 鏡框


款識：丙申（1956）十月，寫似衡力仁兄法家正之，蜀人張大千
爰。鈐印：張爰私印、大千

來源

藝術家直接贈予現藏家家庭。

山對寒溪夏木清
 微茫時見片雲行
 峰頭孤月看移石
 谷澗浪聲聽
 石申秋白題
 衡方先生局




巖色橫千尺
 中生萬樹松
 白雲在遠近
 水
 衡方先生局




石申十月
 衡方先生題





712

712

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

YAN BOLONG 1898-1954
MAGPIES ON A PINE TREE

ink and color on paper, hanging scroll

signed *Changbai Yan Bolong*, dated *dinghai* (1947), the fifth lunar month, inscribed "after Lin Liang (1346-1487)'s brush idea", with two seals of the artist, *bo long shu hua, chang bai bu yi, bi fu hua zao, hong zhao cui mu*
110.2 by 46.4 cm. 43³/₈ by 18¹/₄ in.

\$ 6,000-8,000

北美私人收藏

顏伯龍 松梢四喜 設色紙本 立軸

款識：丁亥（1947）仲夏，擬林良筆意，長白顏伯龍，寫於椿草堂。鈐印：伯龍書畫、長白布衣、筆敷花藻、紅朝翠暮



713

713

WANG XUETAO 1903-1982
INSECTS AND FLOWERS IN SUMMER GARDEN

ink and color on paper, hanging scroll

signed *Wang Xuetao*, dated *yiyou* (1945), summer, with a dedication to Lisun, and two seals of the artist, *chi yuan, xue tao chang nian*

131.4 by 45.3 cm. 51³/₄ by 17⁷/₈ in.

\$ 50,000-70,000

王雪濤 夏園清趣 設色紙本 立軸

款識：乙酉（1945）大暑，奉三老兄屬寫，以贈儷孫先生方家教正。雪濤記於瓦壺齋之雨窓。鈐印：遲園、雪濤長年



714

714

PROPERTY FROM A NORTH AMERICAN PRIVATE
COLLECTION

HUANG DUFENG 1913-1998
GOLDFISH

ink and color on paper, a set of four hanging scrolls

- (1) signed *Du Feng*, dated *wuzi* (1948), with one seal, *du feng*
 (2) signed *Rongyuan Huang Dufeng*, dated *wuzi*, winter, with
 two seals, *huang shan*, *rong yuan*
 (3) signed *Rongyuan Huang Dufeng*, with a dedication to
Jianxin, and two seals, *huang shan*, *du feng*
 (4) signed *Huang Dufeng*, dated *wuzi*, winter, with the same
 dedication, and two seals, *huang shan*, *du feng*
 each 101.9 by 29.8 cm. 40 $\frac{1}{8}$ by 11 $\frac{3}{4}$ in. (4)

\$ 16,000-22,000

北美私人收藏

黃獨峰 金魚 設色紙本 四屏立軸

- (一) 款識：獅子。戊子 (1948)，獨峰。鈐印：獨峰
 (二) 款識：朝天。戊子冬月，榕園黃獨峰於馬交。鈐印：黃山、榕園
 (三) 款識：珠鱗。堅信我兄大雅屬，榕園黃獨峰寫於澳岸。鈐印：黃山、獨峰
 (四) 款識：堅信我兄大雅屬正，戊子冬月，黃獨峰寫。鈐印：黃山、獨峰

117



715

715

HUANG HUANWU 1906-1985
MONKEY ON A SNOWY TREE
BRANCH

ink and color on silk, hanging scroll

signed *Hanseng*, with one seal of the artist, *han seng*

130.5 by 62.5 cm, 51 $\frac{3}{8}$ by 24 $\frac{5}{8}$ in.

\$ 20,000-40,000

黃幻吾 松梢雪猿 設色絹本 立軸

款識：罕僧。鈐印：罕僧

716

ZHAO SHAO'ANG 1905-1998
FLYCATCHER ON A PINE TREE

ink and color on paper, framed

signed *Shao'ang*, dated *dingyou* (1957), June, with a dedication, and two seals of the artist, *zhao, shao ang*

108 by 48.3 cm, 42 $\frac{1}{2}$ by 19 in.

PROVENANCE

A gift from the artist to the current owner's family.

\$ 30,000-50,000

趙少昂 壽眉勁松 設色紙本 鏡框

款識：永裕五兄過苑，屬予畫此奉祝其慈親萬壽。丁酉（1957）六月，少昂於嶺南藝苑。鈐印：趙、少昂

來源

藝術家直接贈予現藏家家庭。



716



717

717

ZHAO SHAO'ANG 1905 - 1998
TWO BIRDS ON A PLUM BLOSSOM BRANCH

ink and color on paper, framed

signed *Shao'ang*, dated *renyin* (1962), autumn, with a dedication to Yongyu, and two seals of the artist, *shao ang, mei yi yan nian*

101.6 by 43.2 cm. 40 by 17 in.

PROVENANCE

A gift from the artist to the current owner's family.

\$ 30,000-50,000

趙少昂 梅頭雙喜 設色紙本 鏡框

款識：壬寅（1962）秋月，鄭佩文女士過苑屬畫，為其佳婿永裕仁兄壽辰之祝。少昂。鈐印：少昂、美意延年

來源

藝術家直接贈予現藏家家庭。



718

WU CHANGSHUO 1844-1927
POMEGRANATE AND BAMBOO

ink and color on silk, two album leaves mounted as a hanging scroll

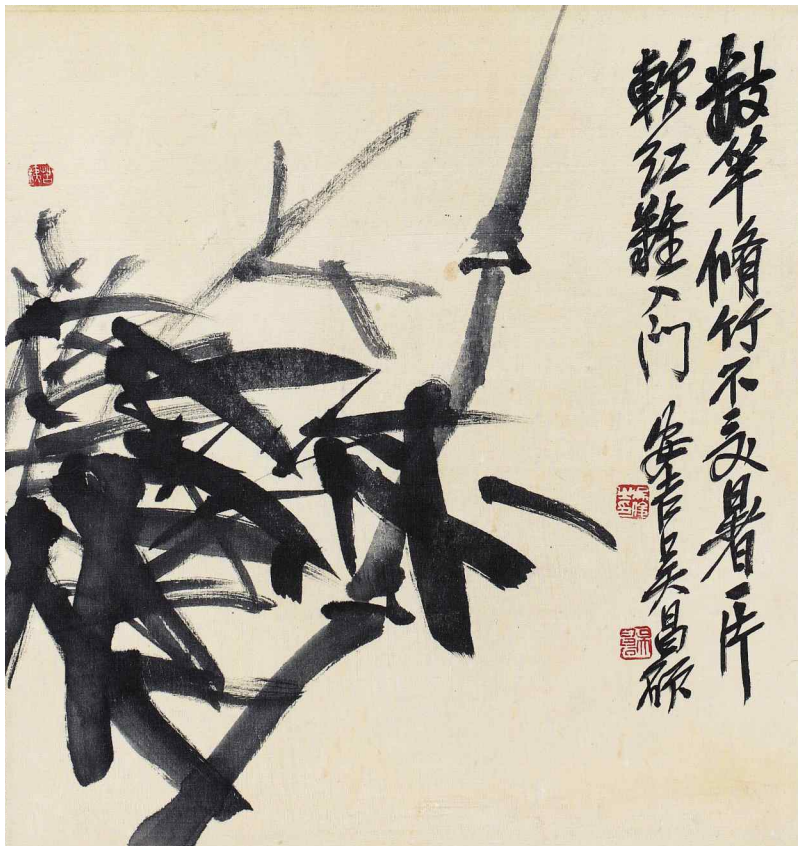
(1) signed *Laofou*, dated *xinyou* (1921), autumn, with two seals of the artist, *wu chang shi*, one illegible

(2) signed *Anji Wu Changshuo*, inscribed with a poem sentence, and three seals of the artist, *wu jun zhi yin*, *wu chang shi*, *ku tie* each 36.2 by 33 cm. 14¼ by 13 in. (2)

\$ 12,000-18,000

吳昌碩 石榴風竹 設色絹本 兩開冊
頁裱為一軸

(一) 款識：口逆明珠。辛酉（1921）秋，老缶。鈐印：吳昌石、一印漫漶不辨
(二) 款識：數竿脩竹不受暑，一片軟紅難入門。安吉吳昌碩。鈐印：吳俊之印、吳昌石、苦澁



719

WU CHANGSHUO 1844-1927
GIANT PEACHES

ink and color on paper, hanging scroll

signed *Wu Changshuo*, at the age of seventy-seven *sui*, dated *gengshen* (1920), winter, inscribed with a poem, and with two seals of the artist, *an ji wu jun zhang*, *shi ren zi shi*

Titleslip by *Ye Qianyu* (1907-1995), signed *Qianyu*, dated 1978, with one seal, *qian yu* With one collector's seal of *Ye Qianyu*, *qian yu zhen cang*
177.8 by 95.3 cm. 70 by 37½ in.

Ye Qianyu collection.

\$ 200,000-300,000

吳昌碩 壽桃千年 設色紙本 立軸

釋文：千年桃實大如斗，潑墨成之吾好手。仙人饑涎掛滿口，東王父與西王母。

款識：偶見趙無悶有此本，古拙奇勁，逸氣縱橫，以撫其意。庚申（1920）歲寒，吳昌碩年七十又七。鈐印：安吉吳俊章、石人子室

題簽：缶翁壽桃中堂。一九七八年，淺予。鈐印：淺予

鑒藏印：淺予珍藏

葉淺予（1907-1995）舊藏。

718





720

720

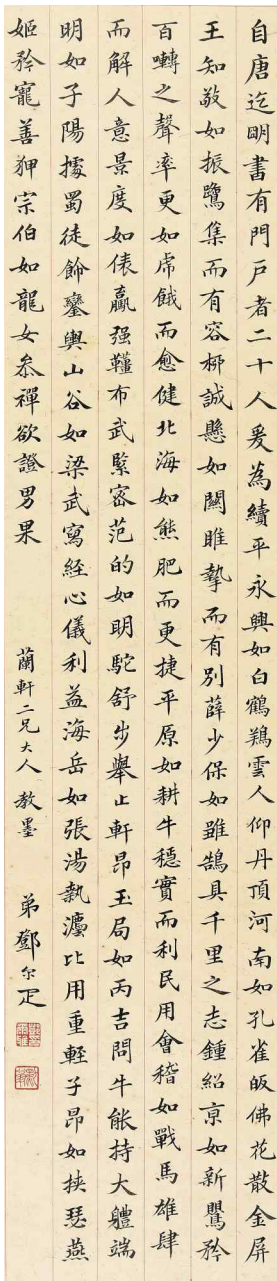
LUO ZHENYU 1866-1940
CALLIGRAPHY IN BRONZE SCRIPT

ink on paper, hanging scroll

signed Luo Zhenyu, dated xinwei (1931), winter, with two seals of the artist, *luo zhen yu shu yan yin xin chang shou*, song weng ju liao hou zuo

with one collector's seal, *shi shan tang cang*
140.8 by 39.7 cm. 55½ by 15¾ in.

\$ 6,000-8,000



721

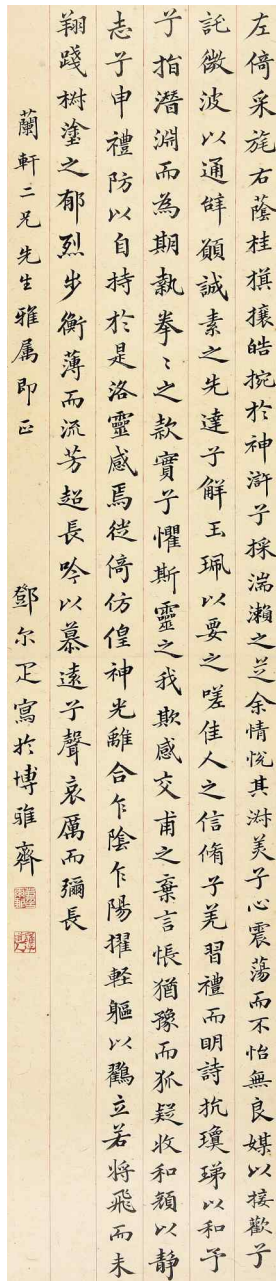
721

羅振玉 鐘鼎文節錄秦公簋銘文 水
墨紙本 立軸

釋文：秦公曰：不顯朕皇且，受天命甯宅禹迹，十又二公，在帝之坏。嚴，恭夤天命，保業厥秦，就事蠻擾。

款識：辛未（1931）孟冬，貞松羅振玉節裕秦公敦銘。鈐印：羅振玉叔言印信長壽、松翁居遼後作

鑒藏印：師壽堂藏



蘭軒二兄先生雅屬即正

鄧尔疋寓於博雅齋

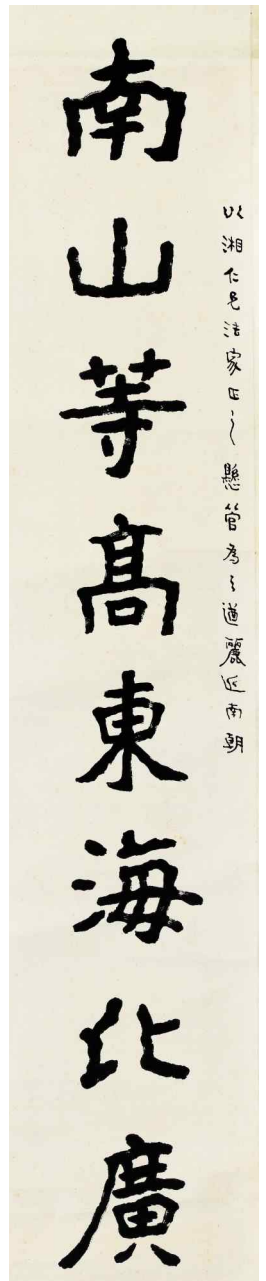
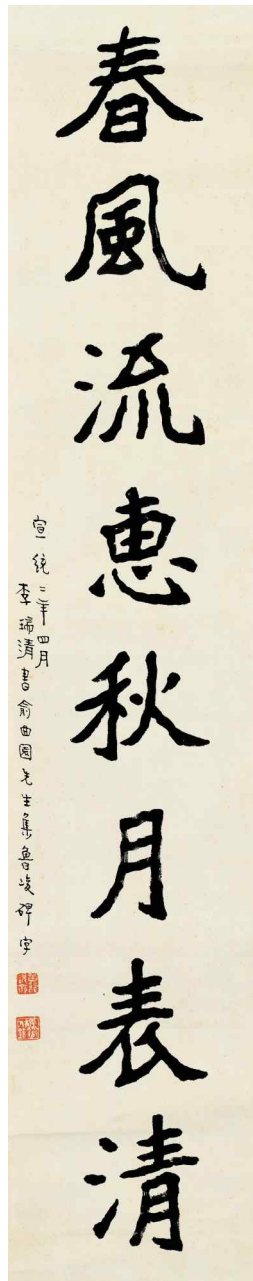
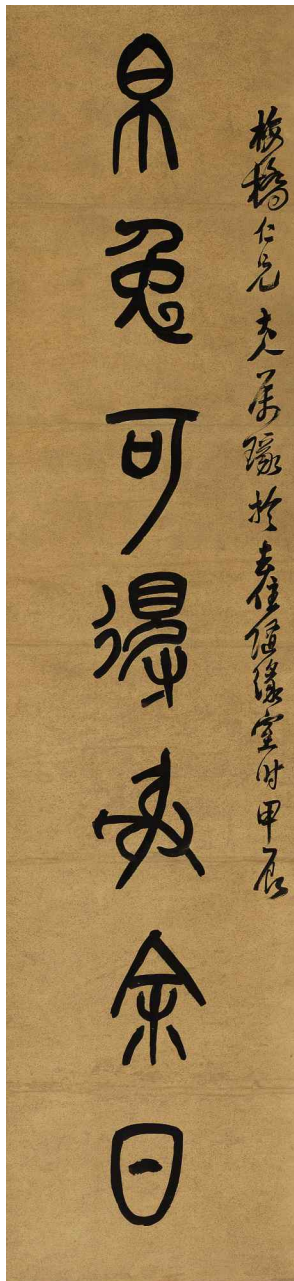


DENG ERYA 1884-1954
ESSAYS IN REGULAR SCRIPT

ink on paper, two mounted for framing

both signed Deng Erya, both dedicated to Lanxuan, with three seals of the artist, *deng er ya yin* (2), *deng er ya*, *mo weng*
each 113 by 29 cm. 44½ by 11½ in. (2)

\$ 8,000-12,000



722

723

722

鄧爾雅 楷書節錄《洛神賦》、《藝舟雙楫》 水墨紙本 兩件鏡片

(一) 釋文：左倚彩旄…(略)…哀厲而彌長。款識：蘭軒二兄先生雅屬即正，鄧爾雅寫於博雅齋。鈐印：鄧爾雅印、羅浮道人

(二) 釋文：自唐迄明…(略)…欲證男果。款識：蘭軒二兄教墨，弟鄧爾雅。鈐印：鄧爾雅印、墨翁

THE THOMAS AND PATRICIA EBREY COLLECTION OF CHINESE PAINTINGS & CALLIGRAPHY

WU CHANGSHUO 1844-1927
CALLIGRAPHY COUPLET IN STONE-DRUM SCRIPT

ink on paper, a pair of hanging scrolls

signed Changshuo Wu Junqing, dated jiachen (1884), with a dedication to Meiqiao, and with two seals of the artist, jun qing zhi yin, cang shuo

each 124.5 by 29.8 cm. 49 by 11¾ in. (2)

\$ 20,000-40,000

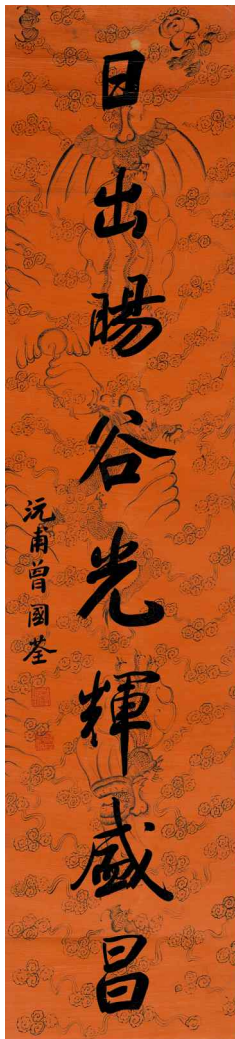
THOMAS 與 PATRICIA EBREY 珍藏中國書畫

吳昌碩 石鼓文七言聯 水墨紙本 一對立軸

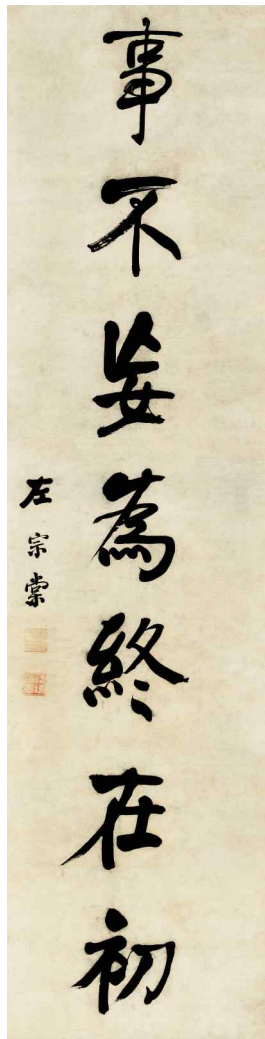
釋文：帛兔可得射余日，黃馬一乘游高原。

款識：梅橋仁兄大人書篆於去住隨緣室，時甲辰（1884），昌碩吳俊卿。鈐印：俊卿之印、倉碩

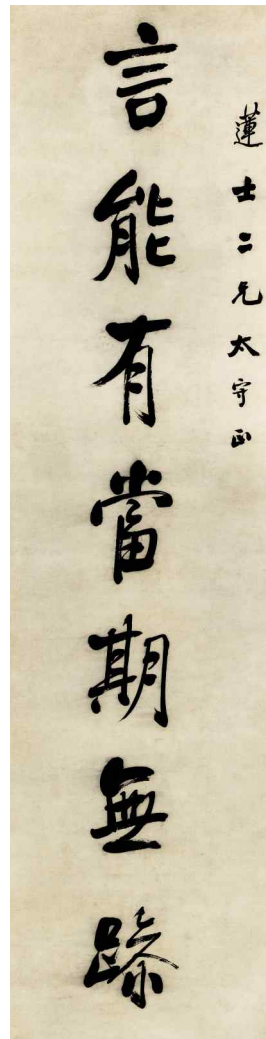
123



724



725



723

LI RUIQING 1867-1920
CALLIGRAPHY COUPLET IN
CLERICAL SCRIPT

ink on paper, a pair of hanging scrolls
signed *Li Ruiqing*, the second year of Xuantong
reign (1910), the fourth lunar month, with a
dedication to Yixiang, and two seals of the artist,
huang long yan zhai
each 168 by 33.4 cm. 66 $\frac{1}{8}$ by 13 $\frac{1}{8}$ in. (2)

\$ 4,000-6,000

李瑞清 隸書八言聯 水墨紙本 一對
立軸

釋文：南山等高東海比廣，春風流惠秋
月表清。

款識：以湘仁兄法家正之，懸管為之，適
麗近南朝。宣統二年（1910）四月，李瑞
清書俞曲園先生集《魯峻碑》字。鈐印：
黃龍硯齋、清道人鈔

724

ZENG GUOQUAN 1824-1890
CALLIGRAPHY COUPLET IN
REGULAR SCRIPT

ink on patterned waxed orange paper, a pair of
hanging scrolls
signed *Yuanfu Zeng Guoquan*, with a dedication
to Xunbo, and two seals of the artist, *wei yi bo
zhang, zeng guo quan zi zi zhi hao yuan fu*
each 167.3 by 38.4 cm. 65 $\frac{3}{4}$ by 15 in. (2)

\$ 12,000-18,000

曾國荃 楷書八言聯 水墨描紋橘蠟
箋 一對立軸

釋文：泉起崑崙高津沐浴，日出暘谷光
輝昌盛。

款識：巽伯尊兄雅正，沅甫曾國荃。鈐
印：威毅伯章、曾國荃字子植號元甫

725

ZUO ZONGTANG 1812-1885
CALLIGRAPHY COUPLET IN
RUNNING SCRIPT

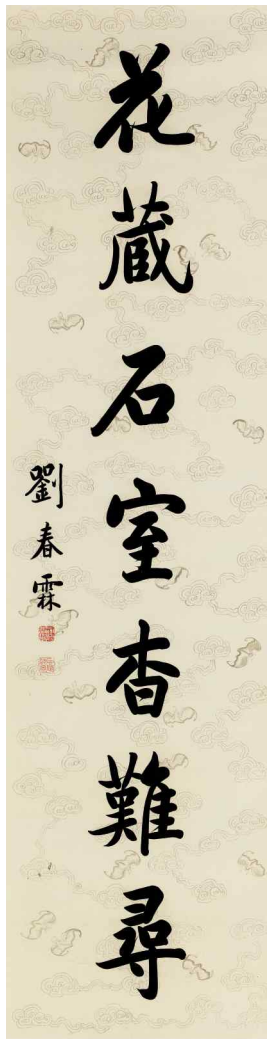
ink on paper, a pair of hanging scrolls
signed *Zuo Zongtang*, with two seals of the
artist, *qing gong tai bao, ke jing bo zhang*
each 161.7 by 42.1 cm. 63 $\frac{1}{2}$ by 16 $\frac{1}{2}$ in. (2)

\$ 10,000-15,000

左宗棠 行書七言聯 水墨紙本 一對
立軸

釋文：言能有當期無跡，事不妄為終在
初。

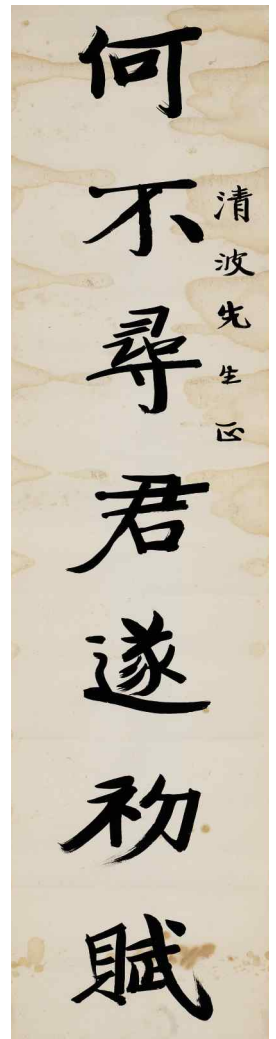
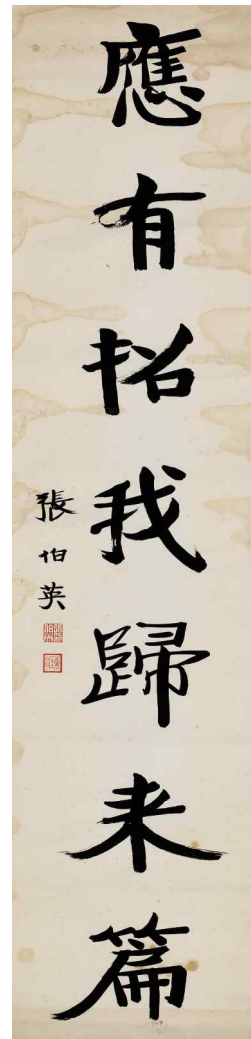
款識：蓮士二兄太守正，左宗棠。鈐印：
青宮太保、恪靖伯章



726



727



726

LIU CHUNLIN 1872-1944
CALLIGRAPHY COUPLET IN
RUNNING SCRIPT

ink on gold-patterned wax paper, a pair of
hanging scrolls

signed *Liu Chunlin*, with a dedication to Qingru,
and two seals of the artist, *liu chun lin zi run qin*,
jia chen zhuang yuan
each 179.5 by 45.7 cm. 69½ by 18 in. (2)

\$ 6,000-8,000

劉春霖 行書七言聯 水墨描金箋 一對立軸

釋文：樹列煙嵐春更好，花藏石室杳難尋。

款識：清如仁兄雅正，劉春霖。鈐印：劉春霖字潤琴、甲辰狀元

727

PROPERTY FROM THE LIANG JINYU
COLLECTION

ZHANG BOYING 1871-1949
CALLIGRAPHY COUPLET IN
REGULAR SCRIPT

ink on paper, a pair mounted for framing
signed *Zhang Boying*, with a dedication to
Qingbo, and two seals of the artist, *zhang bo*
ying yin, dong ya
each 131 by 32.4 cm. 51½ by 12¾ in. (2)

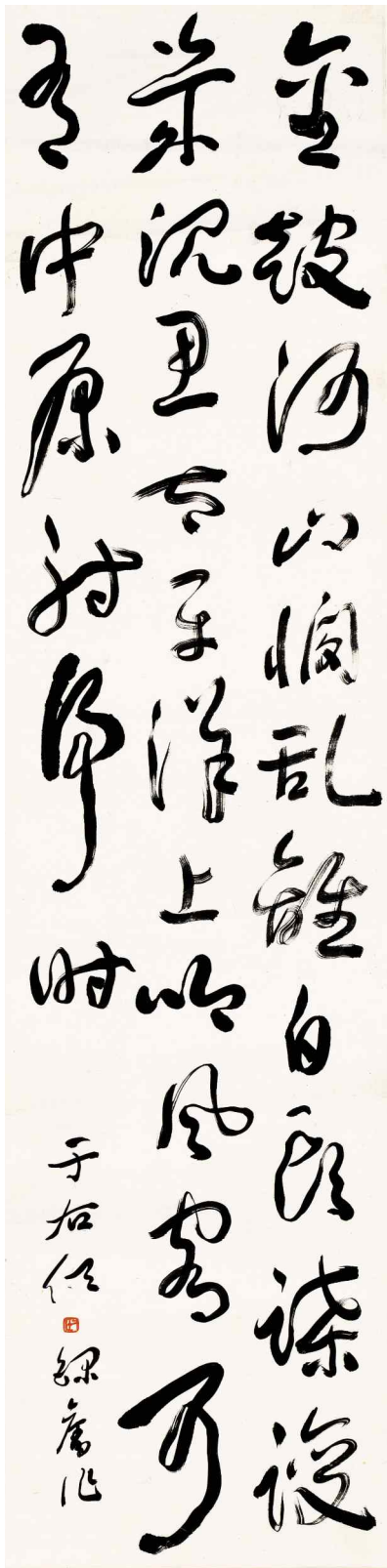
\$ 3,000-5,000

梁勁予舊藏中國書畫

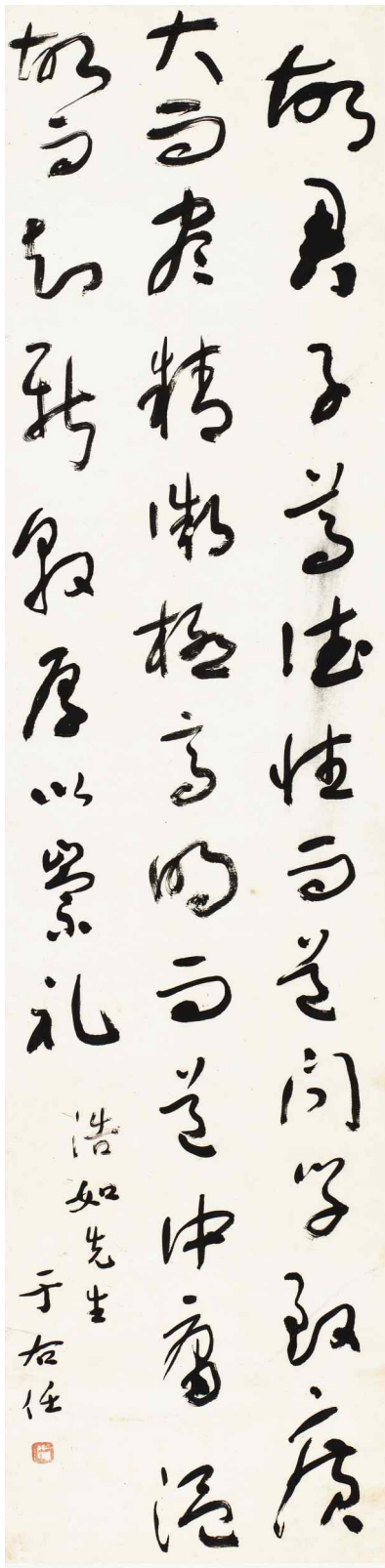
張伯英 楷書七言聯 水墨紙本 一對鏡片

釋文：何不尋君遂初賦，應有招我歸來篇。

款識：清波先生正，張伯英。鈐印：張伯英印、東涯



728



729

728

YU YOUREN 1879-1964
POEM IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed Yu Youren, with one seal of the artist,
you ren
177.8 by 43.8 cm. 70 by 17¼ in.

\$ 10,000-15,000

于右任 草書自作七絕一首 水墨紙
本 立軸

釋文：金鼓河山憫亂離，白頭蹀躞幾沉
思。太平洋上吟風客，可有中原射虎時。

款識：于右任，錄舊作。鈐印：右任

729

YU YOUREN 1879-1964
EXCERPT OF THE DOCTRINE OF
THE MEAN IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed Yu Youren, with a dedication to Haoru,
and one seal of the artist, *you ren*
132.7 by 32.7 cm. 52¼ by 12⅞ in.

\$ 10,000-15,000

于右任 草書節錄《中庸》水墨紙
本 立軸

釋文：故君子尊德性而道問學，致廣大而
盡精微，極高明而道中庸。溫故而知新，
敦厚以崇禮。

款識：浩如先生，于右任。鈐印：右任

YU YOUREN 1879-1964
 A LINE OF DU FU'S POETRY IN
 CURSIVE SCRIPT

ink on paper, hanging scroll

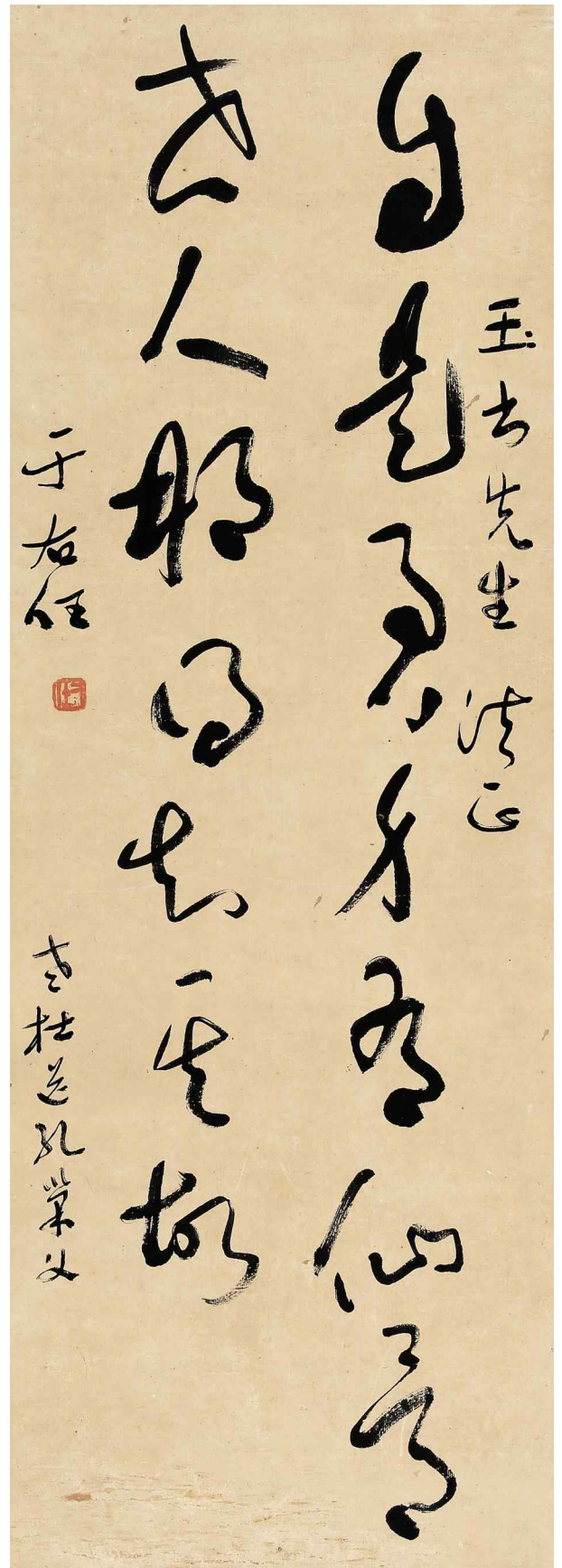
signed Yu Youren, with a dedication to Yushu,
 and one seal of the artist, you ren
 88.3 by 31.1 cm. 34¾ by 12¼ in.

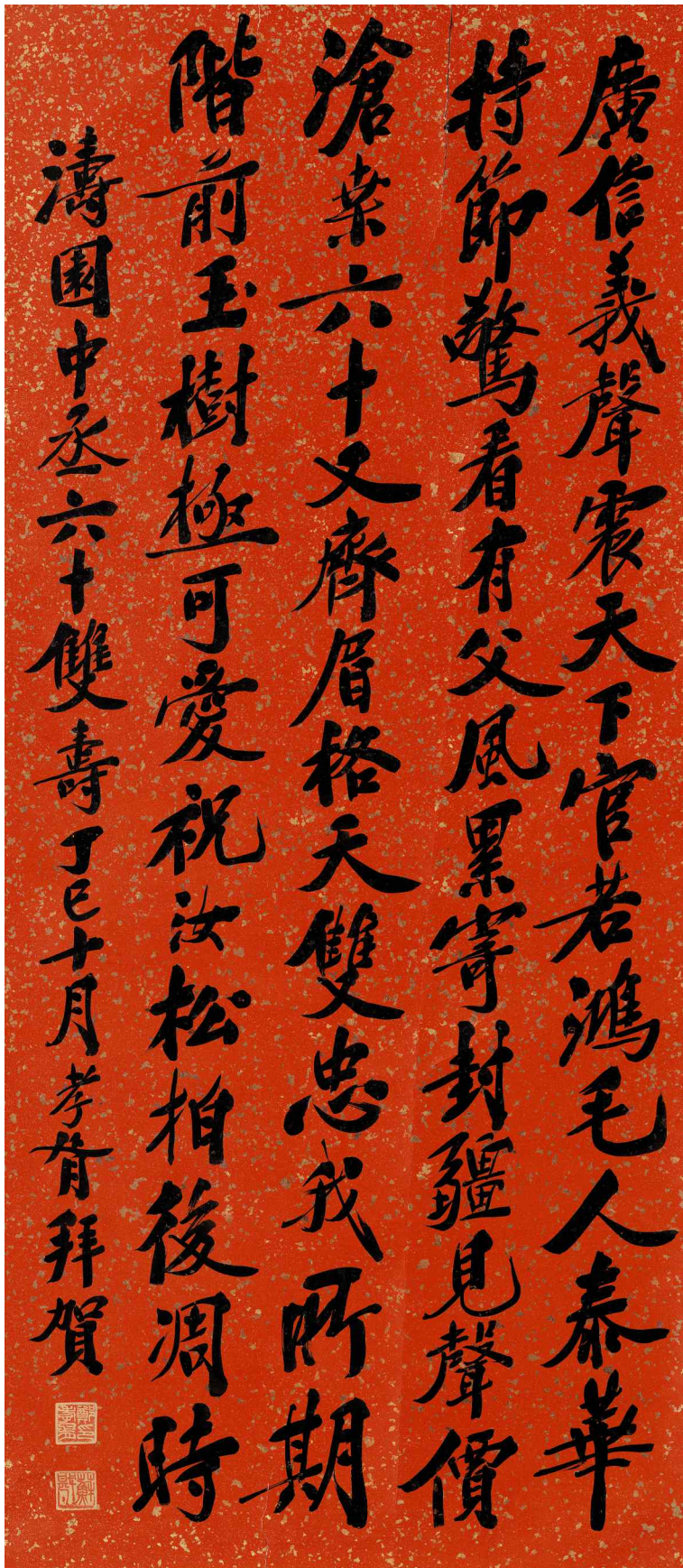
\$ 6,000-8,000

于右任 行書節錄杜甫《送孔巢父》
 水墨紙本 立軸

釋文：自是君身有仙骨，世人哪得知其故。

款識：玉書先生法正，于右任，老杜《送孔巢父》。鈐印：右任





731

PROPERTY FROM THE LIANG JINYU
COLLECTION

ZHENG XIAOXU 1860-1938

CALLIGRAPHY IN RUNNING SCRIPT

ink on gold-flecked red paper, mounted for
framing

signed Xiaoxu, dated dingmao (1927), the tenth
lunar month, with a dedication to Shen Yuqing
(1858-1918), and two seals of the artist, zheng
xiao xu yin, su kan

166.2 by 72.7 cm. 65 $\frac{3}{8}$ by 28 $\frac{5}{8}$ in.

\$ 6,000-8,000

梁勁予舊藏中國書畫

鄭孝胥 行書自書詩 水墨灑金臘紅
箋 鏡片

釋文：廣信義聲震天下，官若鴻毛人泰
華。持節驚看有父風，累寄封疆見聲價。
滄桑六十又齊眉，格天雙忠我所期。階前
玉樹極可愛，祝汝松柏後凋時。

款識：濤園中丞六十雙壽，丁卯（1927）
十月，孝胥拜賀。鈐印：鄭孝胥印、蘇戡

濤園中丞即沈瑜慶（1858-1918），沈葆楨
第四子。

732

QI GONG 1912-2005

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed Qi Gong, with a dedication to Shi Jingyi
(1916-2007) and three seals of the artist, qi
gong zhi yin, yuan bai, fu guang lue ying lou

with one collector's seal of Shi Jingyi (1916-
2007), shi jing yi kang

128.5 by 41.5 cm. 50 $\frac{1}{2}$ by 16 $\frac{3}{8}$ in.

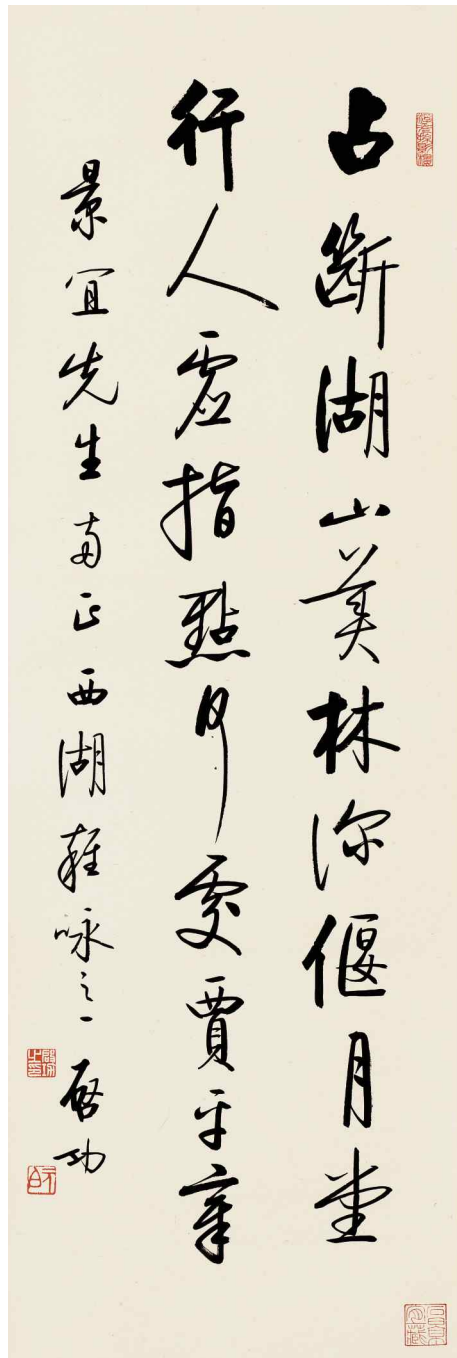
\$ 10,000-15,000

啟功 行書詩 水墨紙本 立軸

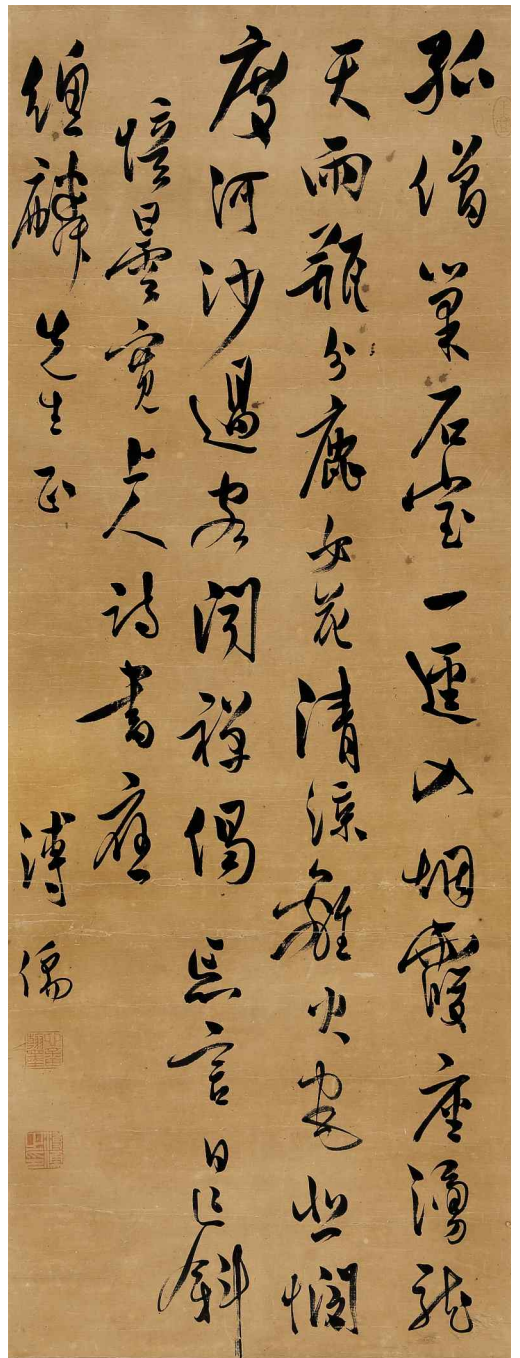
釋文：占斷湖山美，林深偃月堂。行人虛
指點，何處賣平章。

款識：景宜先生兩正，西湖雅詠之一。啟
功。鈐印：啟功之印、元白、浮光掠影樓

鑒藏印：（石景宜）石景宜藏



732



733

733

PU RU 1896-1963
POEM IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed Pu Ru, with a dedication to Silin, and two seals of the artist. xin yu han mo, pu ru zhi yin
94.3 by 35.2 cm. 37 1/8 by 13 7/8 in.

\$ 6,000-8,000

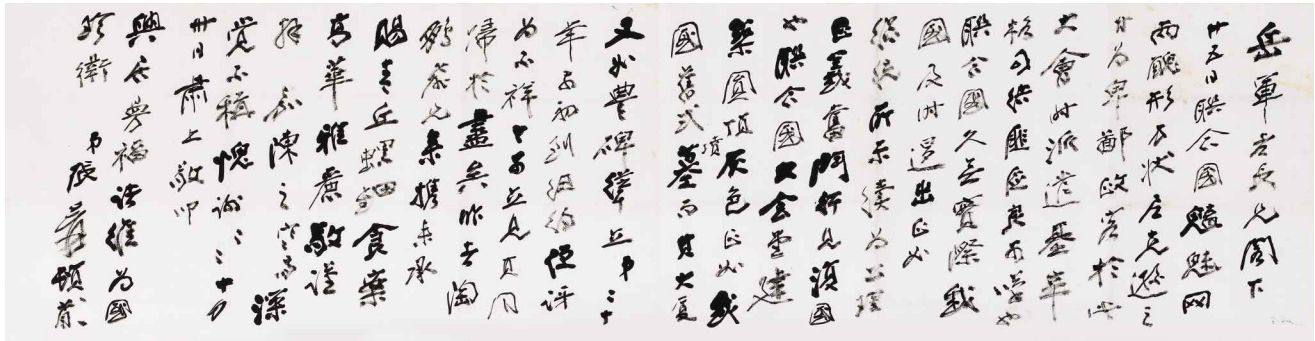
溥儒 草書自作《憶曇寬上人》 水墨紙本 立軸

釋文：孤僧巢石室，一逕入煙霞。座湧龍天雨，瓶分鹿女花。清涼離火宅，悲憫度河沙。過客聞談偈，忘言日已斜。憶曇寬上人詩。

款識：總麟先生正，溥儒。鈐印：心畬翰墨、溥儒之印



734



735

734

PROPERTY FROM THE LIANG JINYU COLLECTION

LIANG DINGFEN 1859-1919

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, horizontal scroll

signed *Liang Dingfen*, with three seals of the artist, *kui shuang ge*, *liang ding fen yin*, *tiao hua shi*

With one collector's seal of Deng Youtong (20th Century), *deng you tong cang shu hua*, one collector's seal of Liang Jinyu (1907-2003), *tai shan liang shi jin yu cang*, and one other collector's seal, *jing shan guan cang*
21.9 by 77 cm. 8 $\frac{5}{8}$ by 30 $\frac{3}{8}$ in.

\$ 4,000-6,000

梁劭予舊藏中國書畫

梁鼎芬 行書碧梧書室 水墨紙本 橫幅

釋文：碧梧書室。

款識：梁鼎芬。鈐印：葵霜閣、梁鼎芬印、苕華室

鑒藏印：(鄧又同)鄧又同藏書畫
(梁劭予)台山梁氏劭予藏
景山館藏

735

ZHANG DAQIAN (ZHANG DAI-CHIEN) 1899-1983

LETTER TO ZHANG QUN

ink on paper, mounted for framing

signed *di Zhang Yuan*, dated the thirtieth day of the tenth lunar month

33.9 by 136 cm. 13 $\frac{1}{4}$ by 53 $\frac{1}{2}$ in.

\$ 25,000-45,000

張大千 付張群信札一封 水墨紙本 鏡片

款識：岳軍老長兄閣下。

廿五日聯合國魍魅罔兩醜形萬狀，居克遜之甘為卑鄙政客，於此大會時，派遣基辛格勾結匪區，良可嘆也。聯合國久無實際，我國及時退出，正如總統所示，續為公理正義奮鬥，行見復國也。聯合國大會堂建築圓頂灰色正如我國舊式墳墓，而其大廈又如豐碑聳立。第二十年前初到紐約便訝為不祥，□可立見其同歸於盡矣。昨者陶鵬飛兄來，攜來承賜青丘螺鈿食案，高華雅麗，敬謹拜嘉。陳之寒寓，深覺不稱，愧論愧論。

十月卅日肅上敬叩，興居曼福，諸維為國珍衛。弟張爰頓首頓首。

HU SHI 1891-1962

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, mounted for framing

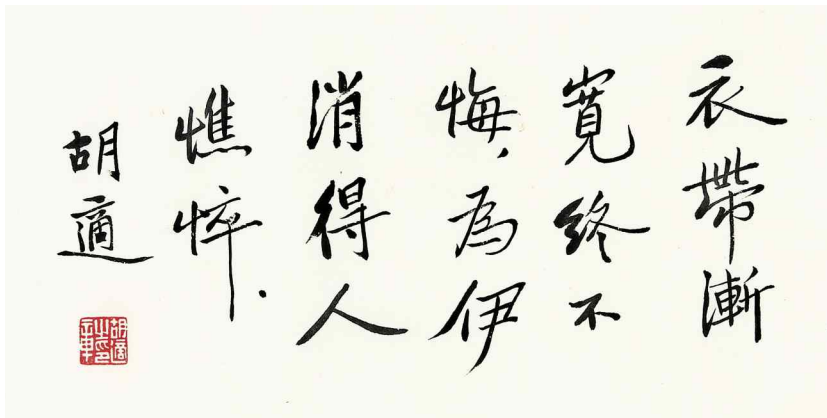
signed Hu Shi, with one seal of the artist, hu shi zhi yin zhang

18 by 31.4 cm. 7 $\frac{1}{8}$ by 12 $\frac{3}{8}$ in.

PROVENANCE

Sotheby's New York, Fine Classical Chinese Paintings & Calligraphy, September 15, 2016, lot 775

\$ 7,000-9,000



736

胡適 行書片語 水墨紙本 鏡片

釋文：衣帶漸寬終不悔，為伊消得人憔悴。

款識：胡適。鈐印：胡適之印章

來源

紐約蘇富比，中國古代書畫，2016年9月15日，拍品編號775

737

PROPERTY FROM THE LIANG JINGYU COLLECTION

ZHU RUZHEN 1870-1943

CALLIGRAPHY IN REGULAR SCRIPT

ink on paper, mounted for framing

signed Zhu Ruzhen, with two seals of the artist, zhu ru zhen yin, jia chen bang yan

With one collector's seal of Liang Jingyu (1911-2003), liang jing zi suo cang jin shi tu ji yin
121.9 by 52.3 cm. 48 by 20 $\frac{1}{2}$ in.

\$ 3,000-5,000

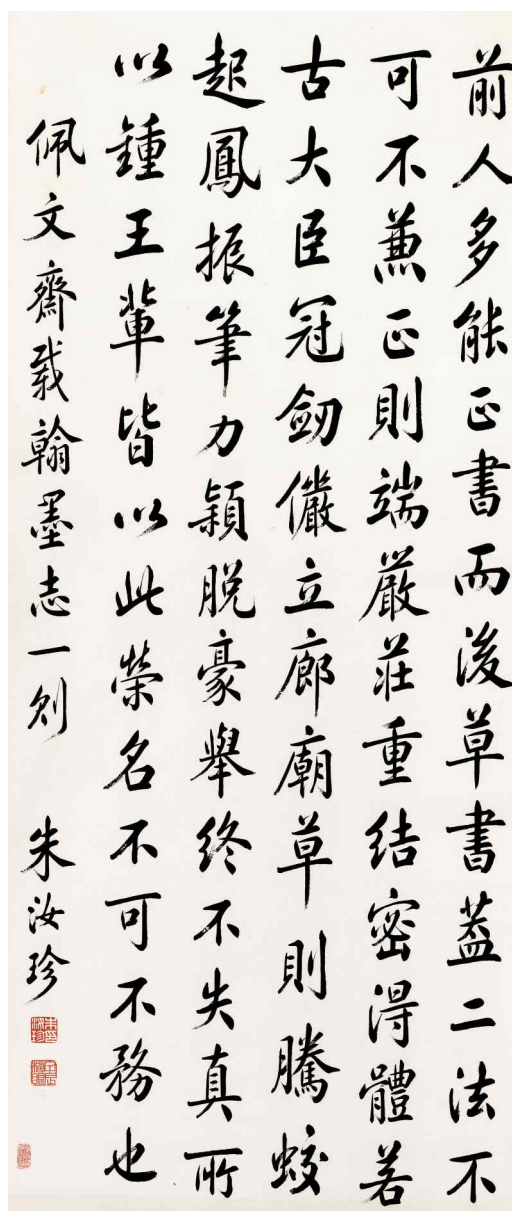
梁勁予舊藏中國書畫

朱汝珍 楷書《翰墨志》 水墨紙本 鏡片

釋文：前人多能正書而後草書，蓋二法不可不兼。正則端雅莊重，結密得體，若古大臣冠劍，儼立廊廟。草則騰蛟起鳳，振筆力，穎脫豪舉，終不失真。所以鐘、王輩皆以此榮名，不可不務也。佩文齋載《翰墨志》一則。

款識：朱汝珍。鈐印：朱汝珍印、甲辰榜眼

鑒藏印：梁勁予所藏金石圖籍印



737



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738

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

ZHAO SHAO'ANG 1905-1998,
YANG SHANSHEN 1913-2004,
WU GONGHU 1904-1977
LOTUS AND DRAGONFLY

ink and color on paper, hanging scroll

signed *Shao'ang*, with a dedication and one seal of Zhao Shao'ang, *shao ang*, and one seal of Yang Shanshen, *shan shen*
103.5 by 33 cm. 40¾ by 13 in.

\$ 10,000-15,000



739

739

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

YANG SHANSHEN 1913-2004
BIRD PERCHED ON PLANTAIN LEAF

ink and color on paper, hanging scroll

signed *Shanshen* (twice), dated *yisi* (1965), the fifth lunar month and the fifteenth day of the eighth lunar month (September 11), with a dedication and two seals of the artist, *shan shen, shan shen*
101 by 31.4 cm. 39¾ by 12¾ in.

\$ 8,000-12,000

北美私人收藏

楊善深 小鳥芭蕉 設色紙本 立軸

款識：（一）從今有兩君須記，來聽蕭蕭打葉聲。乙巳（1965）五月楊善深。鈐印：善深
（二）堅信吾兄正，乙巳中秋，善深再誌。鈐印：善深

740

DING YANYONG 1902-1978
BLUE BIRD AND RED BAMBOO

ink and color on paper, unmounted

signed *Ding Yanyong*, dated *bingchen* (1976), with a dedication to Bojian, and one tiger-shaped seal of the artist
82.7 by 38 cm. 32½ by 15 in.

PROVENANCE

A gift from the artist to the current owner's family.

\$ 6,000-8,000

丁衍庸 紅竹翠鳥 設色紙本 未裱

款識：伯堅仁弟，丙辰（1976）丁衍庸。鈐印：虎

來源

藝術家直接贈予現藏家家庭。

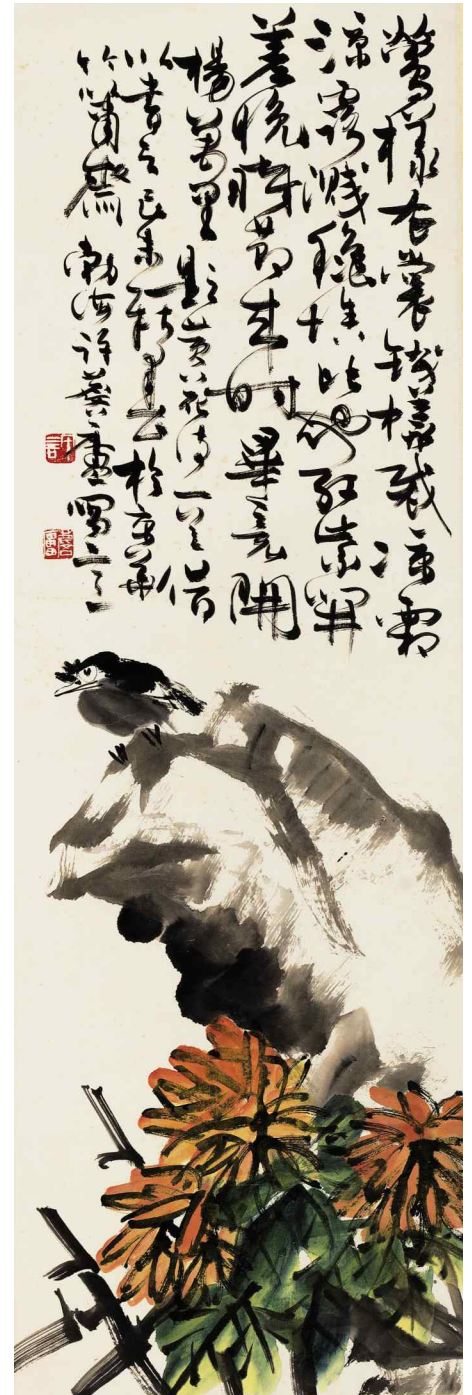
北美私人收藏

趙少昂、楊善深、吳公虎 蜻蜓立荷 設色紙本 立軸

款識：三十七年（1948）七月濠江旅次。堅信吾兄屬公虎寫荷葉，善深綴花，少昂書補成之並題。鈐印：（趙少昂）少昂（楊善深）善深



740



741

741

XU LINLU 1916-2011
CHRYSANTHEMUM AND BIRD

ink and color on paper, hanging scroll

signed Bohai Xu Linlu, dated jiwei (1979), spring,
inscribed with a Yang Wanli (1127-1206)'s poem,
and two seals of the artist, xu, lin lu
102.6 by 34 cm. 40 $\frac{3}{4}$ by 13 $\frac{3}{8}$ in.

\$ 4,000-6,000

許麟廬 菊石小鳥 設色紙本 立軸

釋文：鶯樣衣裳錢樣裁，冷霜涼露濺纒埃。
比他紅紫開差晚，時節來時畢竟開。

款識：楊萬里題《黃花詩》一首，借以書之。
己未（1979）新春於京華竹嘯齋，渤海許麟廬寫意。鈐印：許、麟廬



742



743

742

XU LINLU 1916-2011
CABBAGES AND FLOWERS

ink and color on paper, hanging scroll
signed *Bohai Xu Linlu*, with two seals of the
artist, *lin lu, xu*
101.3 by 34 cm. 39 $\frac{7}{8}$ by 13 $\frac{3}{8}$ in.

\$ 4,000-6,000

許麟廬 白菜花卉 設色紙本 立軸

款識：花香、菜香、墨香。渤海許麟廬畫
於京華。鈐印：麟廬、許

743

ZHAO SHAO'ANG 1905-1998
SPARROWS AND SUNFLOWER

ink and color on paper, hanging scroll
signed *Shao'ang*, dated *wushen* (1968),
February, with a dedication to Shu Qiqing and
two seals of the artist, *shao ang, wo zhi wei wo*
zi you wo zai
133.4 by 32.4 cm. 52 $\frac{1}{2}$ by 12 $\frac{3}{4}$ in.

PROVENANCE

Sotheby's New York, Classical Chinese Paintings
& Calligraphy, September 18, 2014, lot 910

\$ 30,000-50,000

趙少昂 麻雀葵花 設色紙本 立軸

釋文：人生多苦辛，勞形亦勞役，何如水中魚，悠然各自適。

款識：舒祈青先生屬書，戊申（1968）
二月，少昂。鈐印：少昂、我之為我自
有我在

來源

紐約蘇富比，中國書畫，2014年9月18
日，拍品編號910



744

744

DING YANYONG 1902-1978
RED GRASSHOPPER ON A LILY
STALK

ink and color on paper, unmounted

signed *Ding Yanyong*, dated *bingchen* (1976), inscribed, with a dedication to Bojian, and a tiger-shaped seal of the artist
82.8 by 38.4 cm. 32 $\frac{3}{8}$ by 15 $\frac{1}{8}$ in.

PROVENANCE

A gift from the artist to the current owner's family.

\$ 6,000-8,000

丁衍庸 蚱蜢百合 設色紙本 未裱

款識：春來花事好，蚱蜢飛上頭。伯堅仁弟清玩，丙辰（1976），丁衍庸。鈐印：虎

來源
藝術家直接贈予現藏家家庭。



745

745

DING YANYONG 1902-1978
BAMBOO AND ORCHID

ink on paper, mounted for framing

signed *Ding Yanyong*, with one seal of the artist, *hu*

97.3 by 45.2 cm. 38 $\frac{3}{8}$ by 17 $\frac{3}{4}$ in.

\$ 3,000-5,000

丁衍庸 蘭竹 水墨紙本 鏡片

款識：岫君女弟清玩。癸丑（1973）十月，丁衍庸寫。鈐印：虎



746

746

DING YANYONG 1902-1978
LADY MENG JIANG AFTER BATH

ink and color on paper, hanging scroll

signed *Ding Yanyong*, dated *wuwu* (1978),
 summer, with two seals of the artist, *niu jun*,
ding hu

82 by 50.6 cm. 32³/₈ by 20 in.

\$ 7,000-9,000

丁衍庸 孟姜女出浴 設色紙本 立軸

款識：孟姜女出浴圖。戊午（1978）長
 夏，丁衍庸。鈐印：牛君、丁虎



747

747

HU XIGUI 1839-1883
ZHONG KUI RIDING A DONKEY

ink and color on paper, hanging scroll

signed *Hongyin guan zhu Hu Xigui*, dated *guiwei*
 (1883), the first lunar month, with one seal of
 the artist, *hong yin guan zhu ren zhi*
 129.5 by 55.9 cm. 51 by 22 in.

\$ 5,000-7,000

胡錫珪 鐘馗 設色紙本 立軸

款子：癸未（1883）端月紅茵館主胡錫珪
 畫。鈐印：紅茵館主人製



748

748

LIU JIYOU 1918-1983

LONGEVITY AND GOOD FORTUNE

ink and color on silk, mounted for framing

signed *Liu Jiyou*, with a dedication to Lichen,
with one seal of the artist, *ji you*

33 by 97.8 cm. 13 by 38½ in.

\$ 12,000-18,000

劉繼貞 多福多壽 設色絹本 鏡片

款識：多福多壽。勵臣二舅大人賜正，甥
劉繼貞敬繪。鈐印：繼貞

749

WU ZUOREN 1908-1997

CHARGING YAKS

ink on paper, hanging scroll

signed *Zuoren*, dated *guimao*, winter solstice
(December 22, 1963), with two seals of the
artist, *jing chuan wu shi, zuo ren*
69.9 by 46.4 cm. 27½ by 18¼ in.

\$ 6,000-8,000

吳作人 犛犛 水墨紙本 立軸

款識：犛犛。癸卯（1963）冬至，做人寫
藏犛。鈐印：涇川吳氏、作人



749



750

750

WANG JIQIAN (C.C. WANG) 1907-2003
VILLAGES BY THE WATER

ink and color on paper, framed

signed *Jiqian*, dated *jiayin* (1974), March, with two seals of the artist, *bao wu tang yin*, *wang jiqian xi*

45.5 by 61.8 cm. 18 by 24¼ in.

\$ 10,000-15,000

王季遷 水邨幽居 設色紙本 鏡框

款識：癸丑（1973）秋造意·甲寅（1974）三月完稿。己千。鈐印：寶武堂、王己千鈐

751

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

ink and color on paper, framed

signed *Wang Jiqian*, dated *guichou* (1973), Christmas, with two seals of the artist, *wang jiqian xi*, *de zhi xiang wai*

60.3 by 74.9 cm. 23¾ by 29½ in.

\$ 16,000-26,000

王季遷 山水 設色紙本 鏡框

款識：癸丑（1973）耶誕，王己千。鈐印：王己千鈐、得之象外



751

SONG WENZHI 1918-1999

MORNING IN SOUTHERN CHINA

ink and color on gold cardboard

signed *Loujiang Wenzhi*, dated 1985, April, with two seals of the artist, *wen zhi, song hao zhi yin*
38.1 by 45.4 cm. 15 by 17 $\frac{7}{8}$ in.

\$ 4,000-6,000

宋文治 江南春朝 設色金卡紙

款識：江南春朝。一九八五年四月寫，婁江文治於南京。鈐印：文治、宋灝之印



752

ZHU QIZHAN 1892-1996

RAINY LANDSCAPE

ink and color on paper, hanging scroll

signed *Qizhan*, dated *guihai*, the mid-autumn festival (September 21, 1983), with one seal of the artist, *qi zhan, lou jiang zhu shi*
68.3 by 47.9 cm. 26 $\frac{7}{8}$ by 18 $\frac{7}{8}$ in.

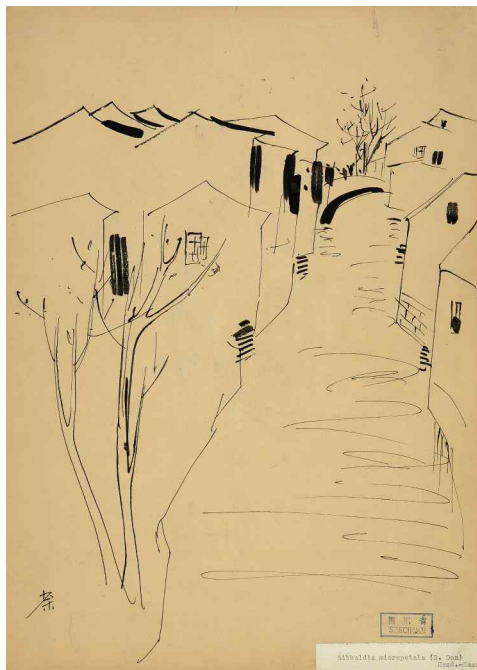
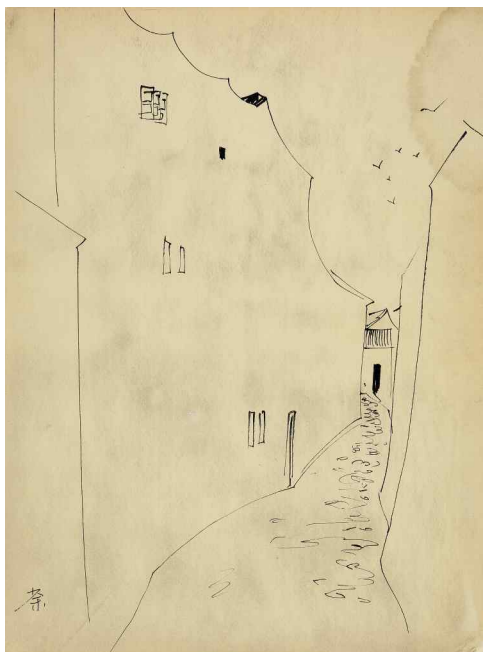
\$ 5,000-8,000

朱屺瞻 雨後翠嵐 設色紙本 立軸

款識：雨後翠嵐。癸亥（1983）中秋，戲筆於滬上，屺瞻漫作。鈐印：屺瞻、婁江朱氏



753



754

754

WU GUANZHONG 1919-2010
SKETCHES

ink on cardboard, set of four

signed *Wu Guanzhong*, and *Tu* (3 times)
each approximately 41 by 31 cm.

16 by 12½ in. (4)

\$ 8,000-12,000

吳冠中 速寫 水墨卡紙 四件

款識：吳冠中（一次）、茶（三次）。

LIU DAN (B. 1953)

POPPIES AND CALLIGRAPHY IN
REGULAR SCRIPT

ink on paper, framed

Calligraphy signed *Liu Dan*, with one seal, *ruo seng*Painting signed *Liu Dan*, with two seals, *liu dan yin, hu ran ke*

70.5 by 31.1 cm. 27¾ by 12¼ in.

\$ 50,000-70,000

劉丹 罌粟畫、楷書節錄

《宣和畫譜》水墨紙本 鏡框

(書) (詳文不錄) 宣和畫譜。款識：劉丹書。鈐印：若僧

(畫) 款識：劉丹。鈐印：劉丹印、忽然客





The Tang Hung and Fung Bi-Che Collection
of Chinese Paintings & Calligraphy

ZHU LING

Flowers

Estimate \$4,000–6,000

Saturday at Sotheby's: Asian Art

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YUN SHOUPIING
Flowers of Winter and Spring (detail)
Estimate \$ 80,000-120,000

物艷金英雪未消先催春氣
上寒憊花枝耐得
冰霜力翻指松筠說後凋

壽平畫于苔華館



The Tang Hung and Fung Bi-Che Collection
of Chinese Paintings & Calligraphy

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紐約亞洲藝術週

ASIA WEEK NEW YORK

March 13–23, 2019

Asia Week New York 2019 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 13–23, 2019. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2019 as well as on the Asia Week New York website.

www.asiaweekny.com

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number N09907 | **Sale Title** FINE CLASSICAL CHINESE PAINTINGS & CALLIGRAPHY | **Sale Date** 13 SEPTEMBER 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN) _____

TITLE _____ FIRST NAME _____ LAST NAME _____

COMPANY NAME _____

ADDRESS _____

POSTAL CODE _____ COUNTRY _____

DAYTIME PHONE _____ MOBILE PHONE _____ FAX _____

EMAIL _____

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (Telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person
- I authorize you to release my purchased property to my agent/shipper (provide name) _____
- Send me a shipping quotation for purchases in this sale only

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SIGNATURE _____ PRINT NAME _____ DATE _____

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

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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.

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

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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.

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- "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.

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Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

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.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) 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 of 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.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations

hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive," the client agrees that it may be used for the purposes set out above.

In the course of these disclosures,

personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any

material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

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.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 in 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, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas,

Vermont 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.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss

or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsolading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

No reference is made to the condition of lots in the catalogue. Anyone wishing information on any of the property included in this catalogue may write or call the Chinese Paintings Department at +1 212 894 1177. Notwithstanding any condition reports or catalogue descriptions provided, all lots are offered and sold "AS IS" in accordance with paragraph 1 of the Conditions of Sale.

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Absence of Guarantee of Authenticity for Chinese Paintings

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made

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CLASSICAL CHINESE PAINTINGS

1 October 2018
Hong Kong

IMPORTANT CHINESE ART

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Hong Kong

IMPORTANT CHINESE ART

7 November 2018
London

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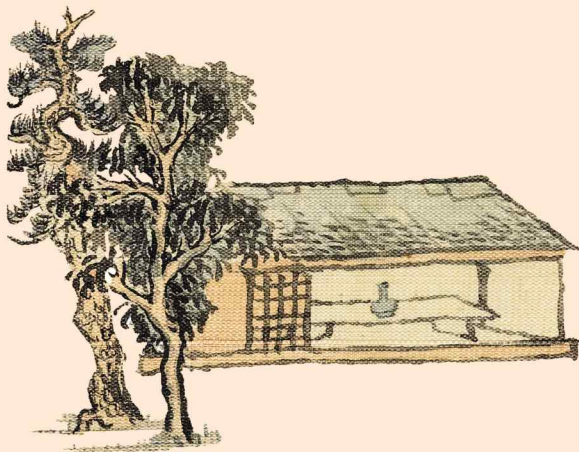
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