

唐鴻馮璧沁
伉儷珍藏中國書畫



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THE TANG HUNG & FUNG BI-CHE COLLECTION

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LOT 515 (DETAIL)



COVER
FINE-LINE MAIDEN BY FUNG BI-CHE, OUTLINE WILLOW AND SWALLOWS BY TANG HUNG
封面
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BACK COVER
OUTLINE MAGNOLIA BY TANG HUNG
封底
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THE TANG HUNG AND FUNG BI-CHE COLLECTION OF CHINESE PAINTINGS & CALLIGRAPHY

唐鴻馮璧池伉儷珍藏中國書畫

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Introduction

前言

Tang Hung (1926–2018), courtesy name Chunzhi, a descendant of the royal Manchu clan of Yehenara, was born into a family of painters in Beijing. His father, Tang Yi (1904–1972), courtesy name Haolan, is listed as a student in *Dafengtang Tongmenlu* (a record of the students of Zhang Daqian and Zhang Shanzi) since 1948. Tang Yi's painting style is reminiscent of the small blue-and-green landscapes by Zhang Daqian in the 1940s (figure 1). Tang Hung followed the tradition of his family and began studying Chinese Paintings before he reached ten years of age. In 1937 he began studying calligraphy in slender-gold script and flower and bird painting in the Song dynasty court style under Yu Fei'an. In 1944 he entered the National Beiping Art School, and in 1948 he graduated from the Department of Traditional Chinese Painting of the Beiping Academy of Chinese Fine Arts. His works were presented in many solo exhibitions in Beijing, Tianjin, and Shanghai during this time. In 1949 Tang Hung moved to Taiwan, where he taught, exhibited (figure 2), and participated in many provincial and faculty exhibitions. When Zhang Daqian visited Taiwan, Tang Hung was part of the National Party governmental delegation that greeted him (figures 3, 4). After he moved to Hong Kong in the early 1960s, Tang Hung began teaching in the Fine Arts department at the Chinese University of Hong Kong as he continued to hold solo exhibitions of his works at various venues, including the Chatham Gallery and the Sally Jackson Art Gallery. He subsequently founded the San Chuan Art Society to promote Chinese ink painting and led the group. Throughout the 1980s and 1990s, he organized numerous joint exhibitions with his students and fellow painters in such venues as Hong Kong City Hall and Sha Tin Town Hall (figures 5, 6, 7). In 1995 Tang Hung

immigrated to the United States, where he continued to paint incessantly. His works were frequently exhibited in the Washington D.C. and Seattle areas, and attracted a new group of audience in North America. In terms of technique, Tang Hung's calligraphy and paintings build on that of Yu Fei'an (please refer to Tang Hung's works on p.18–21). Particularly apparent in his flower and birds paintings, one can see how he studiously built upon the art of his teacher Yu Fei'an, be it in the selection of subjects, construction of the image, brushwork, or application of color. Beginning in the 1970s, his landscapes consist primarily of *pomo* (splashed ink) and *pocai* (splashed color) in *xieyi* (broad stroke) style, revealing the heavy influence of his later teacher Zhang Daqian. According to a note written on the wrapper by Tang Hung, *Unintentional Splashed Color* (lot 569) is the undermat paper Zhang Daqian used for a *pocai* in one of his paintings, but within the ink composition on this paper one can also discern an affinity in one of Tang Hung's *pocai* landscapes. In his landscapes, Tang Hung takes inspiration directly from nature. A leafless tree, to which the artist often returns to ponder over its beauty, frequently appears in his landscapes (figure 8).

Fung Bi-Che (1916–2009), whose original name was Di, was born in Shunde, Guangdong. She began to study painting around the age of twenty, taking the traditional path of copying the works of Shen Zhou. She started learning the techniques of flower and bird, and figure painting under Li Fenggong; and eventually practiced landscape painting under the instruction of Huang Junbi. During this time she also studied poetry under Xie Wuliang and Yang Qianli. One can get a glimpse of her active presence in the field of poetry in the inscription by Pang Chunshi's *Poems in Running*

圖一、唐怡所畫山水成扇
Figure 1. Landscape folding fan by Tang Yi

圖二、一九五七年唐鴻（右）在台中舉辦個展
Figure 2. Tang Hung (right) at his solo exhibition, Taiwan 1957

圖三、唐鴻（後排左四）與台灣政要張群（前排中間）等在機場迎接張大千（前排左四）、徐雯波（前排左三）夫婦
Figure 3. Tang Hung (left fourth in second row) and Taiwanese government official Zhang Qun (middle in the front) et al. greeting Zhang Daqian and Xu Wenbo (left third and fourth in the front)

唐鴻（1926-2018），字淳之，葉赫納拉氏，生於北京一個繪事世家。其父唐怡（1904-1972），字灝瀾，早在民國三十七年（1948）即被列入大風堂同門錄，唐怡繪畫風格極似張大千四十年代小青綠山水的風貌（圖一）。唐鴻十歲不到即承家學開始習畫，1937年拜于非闇門下學瘦金體書法及宋院體花鳥。1944年入學國立北平藝術專科學校，1948年從北平京華美術學院國畫系畢業，此間唐鴻已經在北京、天津、上海等地舉行了多次個展，才華斐然。49年後唐鴻移居台灣，在台灣任教職期間亦多次舉辦個展（圖二），並積極參加省展、教師展等。大千先生彼時訪台，唐鴻亦隨國民黨政要一同迎接（圖三、圖四）。1960年代初移居香港後，唐鴻任職香港中文大學藝術系，並於六十至七十年代在雅苑畫廊、三集畫廊等處舉辦了多次個展。同時他還創立了「三川畫會」廣育英才，並於八十至九十年代在香港大會堂及沙田大會堂等處舉辦了多次師生聯展（圖五、圖六、圖七）。1995年唐鴻移居美國後，仍筆耕不輟，並多次在華盛頓特區、西雅圖等地舉辦展覽，作品廣受歡迎。唐鴻在書畫創作方面主要還是取法于非闇（參見第18-21頁唐鴻作品選），不管是題材、構圖還是用筆、敷色，均可看出其對於師用功之深。唐鴻中年以後的山水作品以用潑墨潑彩法的寫意作品為主，很明顯是受到了張大千的影響。例如唐鴻所藏拍品編號569，根據其所註包裝紙，此乃張大千創作潑彩時墊在畫紙下的堵頭，但是從中卻可看到唐鴻潑彩山水的影子。唐鴻的潑彩還深受大自然的啟發，他時常仔細觀賞的這顆樹（圖八），就經常出現在他的山水創作中。



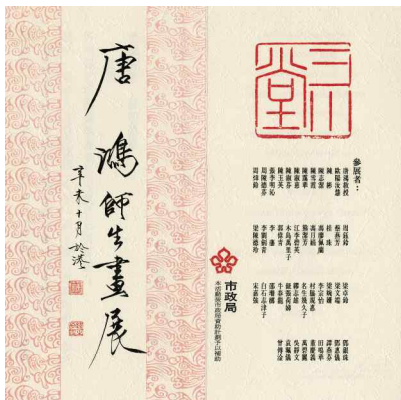
唐鴻馮璧池伉儷珍藏中國書畫

圖四、唐鴻（左一）與張大千（中間）、郎靜山（左二）等在台灣
Figure 4. Tang Hung (left) and Zhang Daqian (middle) and Lang Jingshan (second left) in Taiwan.

圖五、唐鴻師生展之一請柬
Figure 5. Exhibition Invite of works by Tang Hung and his students

圖六、唐鴻（中間）與學生在「三川畫會」展覽
Figure 6. Tang Hung (middle) and students at San Chuan Art Society exhibition

圖七、唐鴻（後排中間）與學生舉辦展覽
Figure 7. Exhibition of works by Tang Hung (middle in the back) and his students



Script (lot 549). In 1946 Fung Bi-Che moved to Hong Kong and soon thereafter Zhang Daqian took her on as one of his students. Working in new subjects and techniques from her new teacher, she exhibited many groups of fresh works in Singapore, the Philippines, and Malaysia during the 50s and 60s (figures 9, 10). Her husband at the time, Wu Jiayuan, courtesy name Jiyu, was close friends with Du Yuesheng, an important underworld figure in Shanghai. In Zhang Daqian's letter to Bi-Che (lot 567), he asks Wu to send his regards to Du Yuesheng. Also as a close acquaintance of Yu Youren, Wu Jiayuan helped him frequently to deliver letters from Taiwan to his wife in Xi'an. This accounts for the works by Yu Youren in this collection, including a fan leaf dedicated to Wu Jiayuan and Bi-Che as a couple (lot 584). After Wu Jiayuan passed away in 1963, Bi-Che stayed in Hong Kong to develop her artist career until 1995 when she immigrated to the United States with Tang Hung. The two painters were later wed in California in 1999. Bi-Che's works exhibit a great deal of variety, but whether it be landscape, figure painting, flower and bird painting, or calligraphy, she invariably takes Zhang Daqian's techniques and style as her main guidance (please refer to Fung Bi-Che's works on p.22-23). From this collection, we can also see how Bi-Che would purposefully imitate existing paintings of Zhang Daqian to enrich her own practice. With much admiration of the *pocai*, *Bridge to Mountain Temple Shrouded by Prismatic Clouds in Splashed Color* (lot 570) that Zhang Daqian painted in 1981, she imitated the painting in great detail and published it in the magazine *Zhong Wai* in 1984 (figure 11). Another telling example is Zhang Daqian's *Lotus* (lot 519) in the collection. Quite different from the master's other work of lotuses, this painting has a vigorous composition with a powerfully inked lotus leaf in the foreground blocking out stems of lotus growing from behind. Not only did Bi-Che carefully copy the composition on a glassine (figure 12), she also exhibited her piece in Hong Kong City Hall as a proud student. Also present in the

圖八、唐鴻觀察大自然尋找靈感

Figure 8. Tang Hung observing nature for inspiration

圖九、馮璧池（坐者左三）在新加坡個展開幕式

Figure 9. Fung Bi-Che (in white dress) at her solo exhibition in Singapore

圖十、馮璧池（左六）在菲律賓個展開幕式

Figure 10. Fung Bi-Che (left sixth) at her solo exhibition in the Philippines

圖十一、馮璧池所臨摹之拍品編號570張大千《垂天雲影遮寺橋》

 Figure 11. Fung Bi-Che's copy of Lot 570, *Bridge to Mountain Temple Shrouded in Prismatic Clouds* by Zhang Daqian

馮璧池（1916-2009），原名棣，生於廣東順德。二十歲左右開始學畫，先從沈周入手，後隨李鳳公學花鳥人物，又從黃君璧習山水。同時她亦跟隨謝無量、楊千里攻詩詞，這從拍品編號549彭醇士的題跋中可見一斑。馮璧池1946年定居香港，不久即正式拜張大千為師，並在五十至六十年代初期於新加坡（圖九）、菲律賓（圖十）、馬來西亞等地多次舉行個展。彼時馮璧池還與吳家元（字季玉）為夫婦，吳家元與杜月笙關係密切，是以大千先生在給馮璧池的信中（拍品編號567）還讓吳代向杜月笙問好。吳家元亦曾幫助于右任從台灣與遠在西安老家的妻子鴻雁傳書，是以收藏中亦有于右任上款稱「璧池夫人」的作品（拍品編號584）。1963年吳家元去世後，馮璧池一直在香港住到1995年才與唐鴻一起移居美國，二人後於1999年結為夫婦。馮璧池書畫作品主題比較豐富多樣，但無論山水、人物、花鳥或書法均取法大千先生（請參見22-23頁馮璧池作品選）。通過是批收藏我們還可以看到馮璧池也會特意臨摹大千先生的作品，以豐富自己的創作。例如拍品編號570，乃大千先生1981年所做潑彩山水，馮璧池很快便臨摹了一件並出版在1984年的《中外》雜誌上（圖十一）；拍品編號519，乃大千先生墨筆荷花，此件荷花與荷葉交疊氣勢非常，構圖較常見的大千墨荷也不一樣，馮璧池不僅精心用透明蠟紙鉤摹下來（圖十二），以便學習構圖，臨摹的作品還在香港大會堂展出，以表達對老師的尊敬。除此以外，馮璧池仿張大千雜畫八開冊（拍品編號572），每開均有大千先生的題識，此套冊頁亦曾在香港大會堂展出（圖十三、十四）。

唐鴻可以說是大風堂諸多弟子中身份比較特殊的一位（圖十五），不僅父子同列大風堂門下，夫婦二人亦同拜大千先生為師（圖十六），是以唐鴻馮璧池伉儷珍藏中有多件藏品透露出



圖十二、馮璧池用玻璃紙學習拍品編號519張大千《墨荷》
Figure 12. Glassine Fung Bi-Che used to trace Lot 519, *Lotus* by Zhang Daqian

圖十三、馮璧池（左四）在香港大會堂舉辦畫展
Figure 13. Solo exhibition of Fung Bi-Che (left fourth) at Hong Kong City Hall

圖十四、拍品編號572在香港大會堂展覽
Figure 14. Lot 572 on exhibit at Hong Kong City Hall



Hong Kong City Hall exhibition was Bi-Che's copy of Zhang Daqian's eight album leaves of his favourite tabletop subjects (lot 572). Each leaf was inscribed by Zhang Daqian, demonstrating the close teacher-student relationship (figures 13, 14).

Among the many students of Zhang Daqian at Dafengtang, Tang Hung is quite a special one (figure 15). Not only were he and his father both listed in *Dafengtang Tongmenlu*, he and his wife both studied under Zhang Daqian (figure 16). For this reason, this collection contains many works that reveal the intimate relationship between Zhang Daqian and the couple. For example, lot 522 is a painting from Zhang Daqian to Tang Hung's father, Tang Yi, as an example for copying practice. In a landscape that Zhang Daqian gifted Tang Hung (lot 521), he expressly addresses Tang Hung in the tone of both teacher and friend, and invites him to join himself in the mountains depicted therein. Lot 567 is a number of letters that Zhang Daqian wrote to Bi-Che. From these intimate correspondence we discover that Zhang Daqian not only often gifted her these paintings; he also sent her poems to express his state of mind. Prior to their move to the United States, Tang Hung and Bi-Che often visited Zhang Daqian in Carmel, and took walks at the natural preserve at Point Lobos together to admire the peculiar shapes assumed by the master's favourite pine trees there (figure 17). After Zhang Daqian passed away, they maintained close relationships with his widow, Xu Wenbo, and third son, Zhang Baoluo (figure 18). Whenever there were exhibits of Zhang Daqian's works or gatherings about him abroad, they often enthusiastically participated (figure 19).

Though this collection does not present monumental masterpieces, each and every individual work in it displays a strong artistic purpose. Especially since both Tang Hung and Fung Bi-Che were well-trained in Chinese painting and calligraphy, all of the works in this collection have been selected by two individuals with deep appreciation and a discerning eye. For instance, there are two flower and bird

圖十五、唐鴻與張大千
Figure 15. Tang Hung and Zhang Daqian

圖十六、馮璧池與張大千
Figure 16. Fung Bi-Che and Zhang Daqian

大千先生與其二人關係之親密。例如拍品編號522就是張大千送給唐鴻之父唐灝瀾的課徒稿類作品。拍品編號521是張大千特意上款給唐鴻的山水佳作，題識中大千先生以亦師亦友的口吻邀其一同山中幽賞。拍品編號567是數通大千先生寫給馮璧池的信札，我們從中可以得知大千先生不僅多次寄贈畫作，還將詞稿寄予馮璧池以訴心境。唐馮伉儷移居美國前即常來美國探訪老師，並一同遊玩大千先生常去的洛博斯角自然生態區觀賞姿態各異的松樹（圖十七）。大千先生仙逝後，他們與大千遺孀徐雯波及三子張葆蘿等亦保持緊密聯繫（圖十八），每每海外有大千先生作品展覽及關於大千先生的聚會他們也積極支持（圖十九）。

是批收藏的作品雖不多巨蹟，但皆名家有心之作，再加上唐鴻及馮璧池均有相當的書畫功底，是以所選入藏之作都經慧心過眼，或是在花鳥題材方面給予靈感並了解古人用筆用色的，如拍品編號515惲壽平立軸、拍品編號511張熊冊頁；或是名家罕見早年精品，如拍品編號582林風眠《雲中龍》軸。是批收藏中的扇畫亦非常精彩，不僅有名家獨運匠心上款餽贈之作，如拍品編號548張大千成扇、拍品編號549黃君璧成扇；還有名家唱和，以見書畫交游情誼之作，如拍品編號507張大千、于非闇合作。蒲華的作品亦是此批收藏的一個亮點，從通景四屏到山水到竹石題材不一而足。

除推出是批收藏外，紐約蘇富比亦有幸為唐鴻及馮璧池舉辦伉儷二人作品展覽（圖二十）。唐鴻的作品設色濃豔，配以瘦金書，極富裝飾感。馮璧池的作品完全承接大千先生衣鉢，卻融入更多女性審美，流光外溢。伉儷二人畫源歸一，在藝術上有共通的語言，創作上有相似的理念。無論身在何處，他們對藝術的追求從未間斷。此次展覽之所選均為唐氏後人所藏之精品，以饗同好，是為幸甚。



圖十七、馮璧池與張大千看古松

Figure 17. Fung Bi-Che and Zhang Daqian appreciating old pine trees together

圖十八、唐鴻（左一）、馮璧池（左四）與張葆蘿（左二）、徐雯波（左三）

Figure 18. Tang Hung (most left), Fung Bi-Che (middle), Zhang Baoluo (second from the left) and Xu Wenbo (second from the right)

圖十九、唐鴻（前排右一）、馮璧池（前排左一）與高嶺梅（前排左三）、徐雯波（前排右三）出席1993年張大千作品展

Figure 19. Tang Hung (most right seated), Fung Bi-Che (most left seated), Gao Lingmei (third from left seated) and Xu Wenbo (third from right seated) at an exhibition of Zhang Daqian's works in 1993.

圖二十、唐鴻與馮璧池在香港

Figure 20. Tang Hung and Fung Bi-Che in Hong Kong



paintings—*Flowers of Winter and Spring* by Yun Shouping (lot 515) and *Flowers of Four Seasons* by Zhang Xiong (lot 511)—that must have moved Tang Hung and enabled him to understand the brushwork and application of color by artists of the recent past. The collection also includes rarely seen early masterpieces of known masters, such as *Dragon in the Clouds* by Lin Fengmian (lot 582), and a group of outstanding fan paintings. We find not only ingenious solo works by famous artists inscribed with the receiver's name and given as gifts, such as *Lonely Scholar on Autumn River* by Zhang Daqian (lot 548) and *Summer Pavilion by a Lake* by Huang Junbi (lot 549). There are also collaborative works, where the sentiment expressed in the calligraphy suits the painting on the fan, such as *Flowers, Vegetables and Butterfly* by Zhang Daqian and Yu Fei'an (lot 507). The works of Pu Hua are another highlight, ranging from landscapes, bamboo, figures and rocks subjects. No one theme dominates the collection.

We are also privileged to present a selected group of paintings by Tang Hung and Fung Bi-Che themselves (figure 20) with the collection. Tang Hung's paintings are brimming with colors accompanied by calligraphy in slender-gold script, creating a richly ornamented effect. Fung Bi-Che's paintings fully display the legacy of Zhang Daqian, yet are rendered with a more feminine sense of beauty, overflowing with light. Tang Hung and Fung Bi-Che shared a common artistic language and philosophy coming from the same lineage in Chinese Paintings. Their pursuit and expression of beauty as artists was unceasing and precious. The works presented in this collection were a treasured source of beauty, knowledge and memories for the two painters, and are the finest works in the collections of the Tang Family.



唐鴻馮璧池伉儷珍藏中國書畫

Selected Chinese Paintings by Tang Hung and Fung Bi-Che

唐鴻馮璧池繪畫作品掇英



唐鴻 巨荷 設色紙本 通景三屏
Tang Hung, GIANT LOTUS, ink and color on paper, a set of three hanging scrolls



(左) 唐鴻 紅菊雙鴿 設色紙本 立軸
(left) Tang Hung, RED CHRYSANTHEMUMS AND TWO PIGEONS, ink and color on paper, hanging scroll

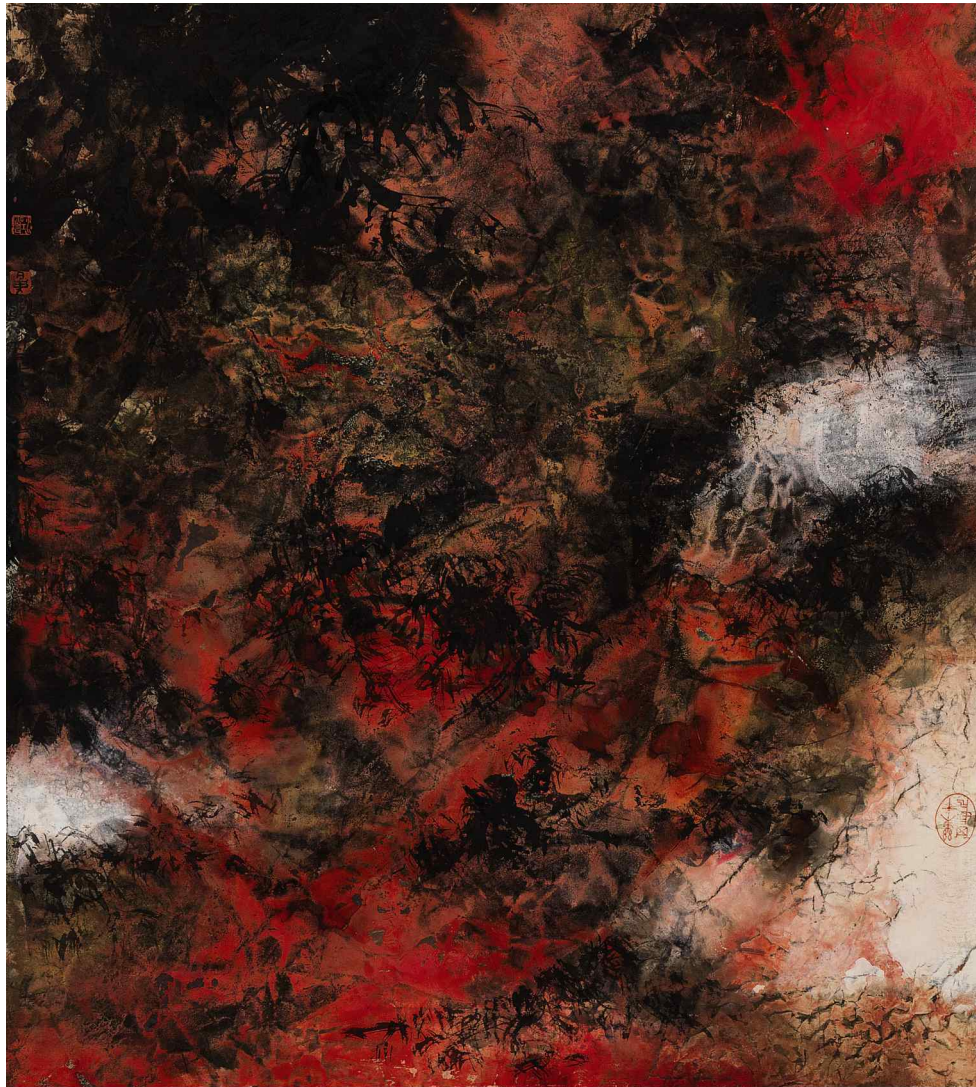


(右) 唐鴻 瓜瓞綿延 設色紙本 立軸
(right) Tang Hung, MELONS AND BUTTERFLIES, ink and color on paper, hanging scroll



(上) 唐鴻 雙喜圖 設色金箋 鏡片
 (top) Tang Hung, TWO BLUEJAYS, ink and color on gold paper, mounted for framing

(下) 唐鴻 古木白雲 設色紙本 鏡片
 (bottom) Tang Hung, OLD TREES AND WHITE CLOUDS, ink and color on paper, mounted for framing



唐鴻馮璧池伉儷珍藏中國書畫

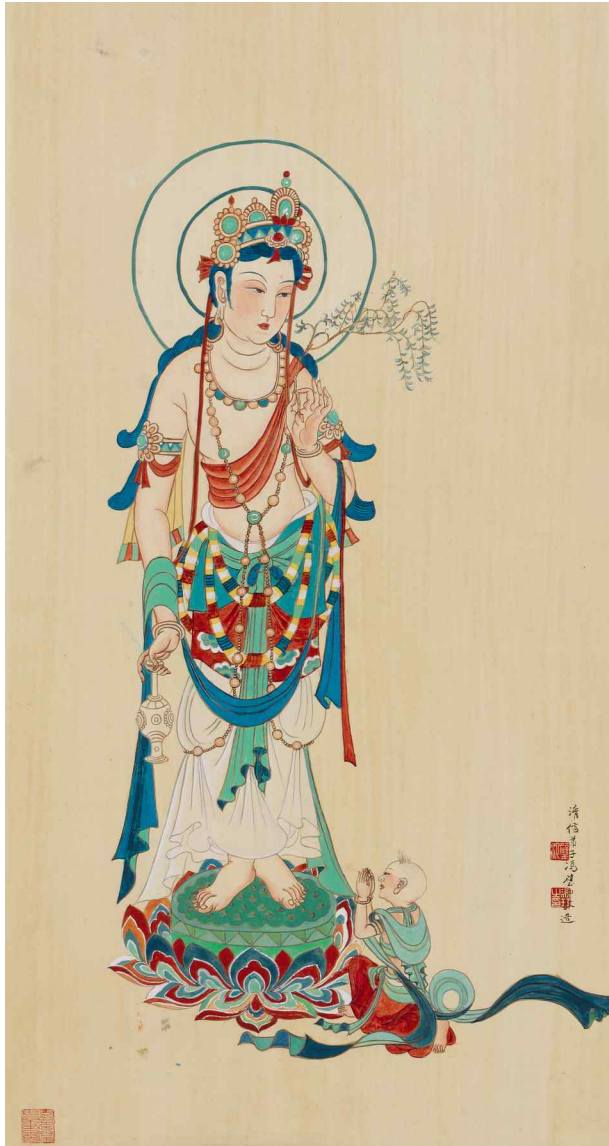
唐鴻 潑彩山水 設色紙本 鏡片
Tang Hung, ABSTRACT LANDSCAPE IN SPLASHED COLOR, ink and color on paper, mounted for framing



(左) 馮璧池 仿大千山水 設色紙本 立軸
 (left) Fung Bi-Che, LANDSCAPE AFTER ZHANG DAQIAN, ink and color on paper, hanging scroll



(右) 馮璧池 秋林鳴喜 設色紙本 立軸
 (right) Fung Bi-Che, BIRD SINGING ON AUTUM BRANCH, ink and color on paper, hanging scroll



(left) Fung Bi-Che, GUANYIN FIGURE IMITATING ZHANG DAQIAN AFTER DUNHUANG MURAL, ink and color on paper, hanging scroll



(right) Fung Bi-Che, HORSE TRAINING IMITATING ZHANG DAQIAN AFTER TANG DYNASTY MASTER, ink and color on paper, hanging scroll

唐鴻馮璧池伉儷珍藏中國書畫

王雪濤秋瓜仙鶴圖
辛亥於香江畫

蒲作英壽石圖
首冬香江鴻署

蒲作英朱竹圖真跡
首冬鴻署

王雪濤秋菊飛禽圖精品
首春鴻署

大清直玉恭臨
乾隆御筆
首春鴻署

倪墨耕何頭春曉圖

顧澐墨筆山水真跡
首春於香江

董作賓先生為余在港展出詞

高方永禧
首春於香江署

蒲作英煙雲供養圖真跡 辛亥春月於香江署

千翁白描蓮花中堂 辛丑夏月於香江

千翁潑墨荷花神品 癸卯春月於芳洲鴻藏

千翁撫天池道人瓜蔬圖 原 鴻珍藏於香江時孟春月

蒲作英梅石雙清圖真跡 丙春香江鴻署

非闇老師臨十七帖愈致頁花馬合璧 丙春鴻署

張善孖畫虎鄭孝胥法書合璧 丙春鴻署

陳半丁牡丹潘鈴泉行書合璧 丙春鴻署

501

Zhang Daqian 1899-1983,
Zhang Ji (20th Century)

張大千、張幟 折枝蓮蓬、楷書文

設色紙本 扇軸

LOTUS PODS, CALLIGRAPHY IN REGULAR SCRIPT

ink and color on paper, two fan leaves mounted as a hanging scroll

Painting signed *Daqian jushi Zhang Yuan*, dated *gengwu*, the twenty-fourth day of the seventh lunar month (September 16, 1930), with a dedication to Shaoquan, and three seals of the artist, *wo zuo tian gong, da qian ju shi, zhang yuan*

Calligraphy signed *Wenxiu Zhang Ji*, with a dedication to Changqing, and one seal of the artist, *da feng tang* each 17.8 by 50.8 cm. 7 by 20 in. (2)

\$ 40,000-60,000

(畫) 釋文：剝盡蜂巢玉蛹長，海榴猶遜此甘香。老夫細嚼兒童笑，分得溪邊雁鷺糧。

款識：德馨弟攜二蓮蓬來，予適讀坡詩，因為少泉兄寫此，還乞法家正之。庚午（1930）七月二十四日，大千居士張爚。鈐印：我作天公、大千居士、季爚

(書) 釋文：燈蓬吹樵徑，枝寄梵宮。乞食黃山之巔，息杖鉢峯之下。詠叢生之桂樹，歲暮愁多；採療饑之蕨薇，霜深履薄。皈命空王之法，頗亦有年；洗四清泰之鄉，峩手不再。此中雲谷本自雲樓，昔日蓮池今猶蓮社。法將儼手，高座開土集於禪房；慧日騰輝，戒珠烟耀莫不神遊。金地心繫玉毫，舉十號以懷思。

款識：長卿仁兄大人正之，文倚張幟。鈐印：大風堂

502

Zhang Shanzi 1882-1940,
Zheng Xiaoxu 1860-1938

張善孖、鄭孝胥 竹石臥虎、節錄竇蒙《述書賦》

設色紙本 扇軸

TIGER AMONGST ROCK AND BAMBOO, EXCERPT OF DOU MENG'S ESSAY IN RUNNING SCRIPT

ink and color on paper, two fan leaves mounted as a hanging scroll

Painting signed *Zhang Shanzi*, dated *xinwei* (1931), the sixth lunar month, inscribed with a poem, with a dedication to Qu Yuan, and two seals of the artist, *hu chi, zhang shan zi*
Calligraphy signed *Xiaoxu*, with the same dedication, and one seal of the artist, *tai yi*

Titleslip by Tang Hung, signed *Hong*, dated *jiyou* (1969), spring
each 18.4 by 52.1 cm. 7¼ by 20½ in. (2)

\$ 6,000-8,000

(畫) 釋文：頑石悄無語，泉流百尺寒。齊郊負嘯者，不及老夫聞。

款識：辛未（1931）六月，似曲緣先生法家正之。張善孖。鈐印：虎痴、張善孖

(書) 釋文：通明高爽，緊密自然。擗闔宋文，峻削阮研。載窺逸軌，不讓真仙。猶龍髯鶴頸，奮舉雲天。彥淵氣儒，任力或滯。猶翻短風高，昇沈靡制。

款識：節《述書賦》，曲緣仁兄雅屬，孝胥。鈐印：太夷

唐鴻題簽：張善孖畫虎、鄭孝胥法書合璧。己酉（1969）春，鴻署。



503

Yu Fei'an 1889-1959,
Yu Zhizhen 1915-1995

CALLIGRAPHY IN CURSIVE SCRIPT, SPARROWS
PLAYING

ink and color on paper, two fan leaves mounted as a
hanging scroll

Calligraphy signed *Fei'an di Zhao*, with a dedication to
Yongji, and one seal of the artist, *yu zhao zhi yin*
Painting signed *Yu Zhizhen*, dated *gengchen* (1940),
summer, with the same dedication, and two seals of the
artist, *yu yi yun*

Titleslip by Tang Hung, signed *Hong*, dated *yiyou* (1969),
spring
each 17.8 by 51.4 cm. 7 by 20¼ in. (2)

\$ 5,000-7,000

于非闇、俞致貞 草書臨十七帖、雀戲

設色紙本 扇軸

(書)釋文：計與足下別廿六年，於今雖時書問，不
解闊懷。省足下先後二書，但增嘆慨。頃積雪凝
寒，五十年中所無。想頃如常，冀來夏秋間，或復
得足下問耳。比者悠悠，如何可言。

款識：不見館本《十七帖》，不能澄梁武帝雄強之
言。永吉我兄正臨，非闇弟照。鈐印：于照之印

(畫)款識：永吉老伯大人教正，庚辰（1940）伏日，
俞致貞。鈐印：俞、怡雲

唐鴻題簽：非闇老師臨十七帖、俞致貞花鳥合璧，乙
酉（1969）春，鴻署。

504

Chen Nian 1876-1970,
Pan Linggao 1867-1954

PEONIES, EXCERPT OF WANG SHIZHEN'S ESSAY IN
RUNNING SCRIPT

ink and color on paper, two fan leaves mounted as a
hanging scroll

Painting signed *Chen Nian*, with three seals of the artist,
zhu huan, ban ding lao ren, san jia cun li
Calligraphy signed *Pan Linggao*, dated *xinsi* (1941),
summer, with a dedication to Jingquan, with three seals of
the artist, *an yu zhai, ling gao, xi jiu*

Titleslip by Tang Hung, signed *Hong*, dated *jiyou* (1969),
spring
each 18.4 by 51.4 cm. 7¼ by 20¼ in. (2)

\$ 5,000-7,000

陳年、潘齡皋 牡丹、行書節錄王士禎
《池北偶談》

設色紙本 扇軸

(畫)款識：浩態狂香南面稱尊者，略師吾家白陽
翁。陳年。鈐印：竹環、半丁老人、三家邨里

(書)釋文：閩秀黃媛介，字皆令，負詩名數十年。
近為余畫一小幀，自題詩云「懶登高閣看青山，愧
我年來學閉關。淡墨遙傳縹緲意，孤峯只在有無
間。」皆令作小賦亦有唐人風味，無一毫脂粉氣，
人爭誦之。

款識：辛巳（1941）夏日，靖權仁兄大人雅屬，潘齡
皋。鈐印：安遇齋、齡皋、錫九

唐鴻題簽：陳半丁牡丹、潘齡皋行書合璧。己酉
（1969）春，鴻署。



505

Yu Fei'an 1889-1959,
Zhang Boying 1871-1949

LOTUS, DU FU'S POEMS IN RUNNING SCRIPT

ink and color on paper, folding fan

Painting signed *Fei'an Yu Zhao*, dated *wuyin* (1938), the sixth lunar month, with a dedication to Xiting, with one seal of the artist, *zhao*

Calligraphy signed *Zhang Boying*, dated *wuyin*, the tomb-sweeping day (April 5, 1938), with one seal of the artist, *peng cheng zhang shou*

With one collector's seal of Tang Hung, *tang hong zhen cang*

19.6 by 54.5 cm. 7¾ by 21½ in.

\$ 18,000-28,000

于非闇、張伯英 蓮塘清趣、行書杜甫
《陪鄭廣文游何將軍山林》二首

設色紙本 成扇

(畫) 款識：一葉一如來，一花一世界。熙廷仁兄博笑，戊寅（1938）六月，寫於玉山硯齋，非闇于照。鈐印：照

(書) 釋文：不識南塘路，今知第五橋。名園依淥水，野竹上青霄。谷口舊相得，濠梁同見招。平生為幽興，未惜馬蹄遙。

百頃風潭上，千章夏木清。卑枝低結子，接葉暗巢鶯。鮮鯽銀絲膾，香芹碧潤羹。翻疑拖樓底，晚飯越中行。

款識：《清芬閣》米帖有此書，似陳香泉所作。是帖為梁山鑒定，而偽書居其大半，良不可解也。戊寅（1938）清明，張伯英。鈐印：彭城張壽

唐鴻鑒藏印：唐鴻珍藏

506

Yu Fei'an 1889-1959,
Chen Yungao 1877-1965

LOTUS POND, POEMS IN RUNNING SCRIPT

ink and color on paper, folding fan

Painting signed *Fei'an*, dated *xinsi* (1941), autumn, with a dedication to Ya'an, and one seal of the artist, *yu zhao zhi yin*

Calligraphy signed *Chen Yungao*, dated *xinsi* (1941), autumn, with the same dedication, and three seals of the artist, *you zhu ting*, *chen yun gao yin*, *zhe lu*

With one collector's seal of Tang Hung, *tang hong zhen cang*

18.8 by 51 cm. 7⅜ by 20⅞ in.

\$ 18,000-28,000

于非闇、陳雲誥 蓮塘清趣、行書詩
四首

設色紙本 成扇

(畫) 款識：雅安仁兄正，辛巳（1941）秋，非闇。

鈐印：于照之印

(書) 釋文：九月南天氣候差，秋田吐穗穀抽芽。秋光約略相同處，開徧群山蕎麥花。萬里蠻荒舊侶稀，飛鳴何事尚依依。來從塞北無書至，宿傍沅南有夢歸。極目不堪霜露冷，關心豈在稻梁肥。天寒路遠求何亟，勸爾江湖早息機。

孤舟下元節，宰木隔風煙。楚塞行將盡，黔山望忽連。千邨多橘柚，十月尚聞蟬。卻憶山塘路，遊蹤又一年。

古驛龍溪口，初程入鬼方。山川誰設險，黔楚此分疆。落日舟航集，悲風鼓角涼。投荒知分定，那許說思鄉。

飛來百尺玉紳拖，本是清流在澗阿。今日迴翔出山去，但期潤物莫興波。

款識：雅安仁兄鄉台正之。辛巳（1941）九秋，陳雲誥。鈐印：有竹亭、陳雲誥印、螭廬

唐鴻鑒藏印：唐鴻珍藏



**Zhang Daqian 1899-1983 and
Yu Fei'an 1889-1959,
Yang Jin (20th Century)**

FLOWERS, VEGETABLE AND BUTTERFLY, POEM IN
RUNNING SCRIPT

ink and color on paper, folding fan

Painting signed *Daqian Yuan* and *Ayuan*, dated *jiaxu*, winter, the fifth day of the tenth lunar month (November 11, 1934), with a dedication to Lisheng, and four seals of the artist, *da feng tang, shu ke, da qian, zhang yuan*
Calligraphy signed *Yang Jin*, with the same dedication, and one seal of the artist, *yang jin*

With one collector's seal of Tang Hung, *tang hong zhen cang*

19.1 by 57.2 cm. 7½ by 22½ in.

\$ 20,000-40,000

張大千與于非闇、楊晉 花果蔬蝶、
行書七律一首

設色紙本 成扇

(畫) 款識：(一) 甲戌 (1934) 冬孟，與非闇合畫，似麗生兄屬，大千爰。鈐印：大風堂、蜀客、大千
(二) 此扇寫成，非闇、永吉諸君相繼散去。楊敏淑女士出橄欖向餉，因復補此。阿爰又記，時十月五日燈下。

鈐印：張爰

(書) 釋文：紫門雖設不曾開，為怕人行損綠苔。妍日漸催春意動，好風時捲市聲來。學經妻問生疏字，嘗酒兒斟澀澹盃。安得小園寬半畝，黃梅 (李) 綠李一時栽。

款識：麗生仁兄雅屬，楊晉。鈐印：楊晉

唐鴻鑒藏印：唐鴻珍藏

**Chen Nian 1876-1970,
Xu Cao 1899-1961, at al.**

PLUMS, PINES AND SCHOLARS, POEMS IN RUNNING
SCRIPT

ink and color on paper, folding fan

Xu Zonghao's calligraphy signed *Shixue jushi Xu Zonghao*, with a dedication to Danlin, and one seal, *xu zonghao*; painting signed *Shixue*, dated *guiwei* (1943), the sixth lunar month, and two seals, *hao, shi xue*

Xu Cao's painting signed *Shuanghong an Yansun Xu Cao*, with the same dedication, and one seal, *xu cao*; calligraphy signed *Yansun Xu Cao*, with the same dedication, and one seal, *xu cao*

Zhou Zhaoxiang's calligraphy signed *Zhou Zhaoxiang*, dated *guiwei* (1943), summer, with the same dedication, and one seal, *tui weng*; painting signed *Tuiweng*, inscribed "in loose intimation of Qian Shumei (Qian Du, 1764-1845)", and one seal, *zhao xiang*

Chen Nian's calligraphy signed *Chen Nian*, with the same dedication, and three seals, *bu qun, shan yin chen nian, ban ding lao ren*; painting signed *Banding laren*, dated *guiwei* (1943), the sixth lunar month, with four seals, *chen nian, ban ding lao ren*, two illegible
18.4 by 48.9 cm. 7¼ by 19¼ in.

\$ 5,000-7,000

陳年、徐操 等 松梅高士、行書詩

設色紙本 成扇

(徐宗浩 書) 釋文：湘妃瑤瑟不勝愁，晚籟蕭蕭動客舟。幽壑潛龍欲飛去，一天風雨葛陂秋。息齋譜錄梅庵法，真解誰能到筆端。我有胸中千畝竹，枝枝寫出與人看。

款識：丹林大兄雅屬。石雪居士徐宗浩。鈐印：徐宗浩

(徐宗浩 畫) 款識：癸未 (1943) 六月，石雪寫于雙松宦。

鈐印：浩、石雪

(徐操 畫) 款識：丹林尊兄之知，霜紅龕燕孫徐操寫。鈐印：徐操

(徐操 書) 釋文：中原根本繫中山，晉趙縱橫豈等閒。風嘯飛狐雄古塞，雲排倒馬壓嚴關。滹沱水勢從西落，大茂嵐光直北環。猶記時清風物勝，謳歌爭比順平班。《真定懷古》。

款識：似丹林仁兄法正，燕孫徐操。鈐印：徐操

(周肇祥 書) 釋文：東西甘磎頗幽深，幾處人家倚碧岑。記得日斜歸去路，一松如蓋覆橋陰。苦憶蘿邨李隱君，性耽山水復能文。茶煙久絕樵蘇路，空向殘僧訪舊聞。

款識：寫應丹林仁兄雅屬，癸未夏，周肇祥。鈐印：退翁

(周肇祥 畫) 款識：畧擬錢叔美，退翁又墨。鈐印：肇祥

(陳年 書) 釋文：自我初陟浮丘峰，十年往還如夢中。向來朋舊半白髮，只有山色當時同。青橙叢邊數間屋，夜夜白雲簷下宿。道人心鏡雲共閑，嘯傲雲林謝塵俗。橋頭野客行遲之，歸來似有東林期。

款識：丹林仁兄正之，陳年。鈐印：不群、山陰陳年、半丁老人

(陳年 畫) 款識：癸未六月，寫于五畝之園，半丁老人。鈐

印：□日齋、陳年、半丁老人、一印漫漶



Xiao Xun 1883-1944,
Shen Baoxi 1871-1930

LANDSCAPE, CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, folding fan

Painting signed *Xiao Xun*, dated *yisi* (1941), the sixth lunar month, with a dedication to Xiaoran, and one seal of the artist, *xun*

Calligraphy signed *Baoxi*, with a dedication to Pingyi, and two seals of the artist, *qi bu she zhai, shen an*
17.6 by 55 cm. 7 by 19¾ in.

\$ 5,000-7,000

蕭遜、沈寶熙 山水、書法

水墨紙本 成扇

(畫) 款識：筱然先生雅鑑，己巳（1941）六月，蕭遜寫。鈐印：遜

(書) 釋文：煒東皇，養白日。御元氣，昭道一。動化機，此檜植。矯龍怪，挺雄質。

款識：為品一仁兄臨，寶熙。鈐印：沈盒、楔不舍齋

Qi Gong 1912-2005,
Pu Ru 1896-1963, et al.

LANDSCAPES, POEMS IN RUNNING SCRIPT

ink and color on paper, folding fan

Shen Zesheng (Active Early 20th Century)'s calligraphy signed *Shen Zesheng*, dated *xinsi* (1941), summer, with a dedication to Qiyang, and one seal, *ze sheng*

Qiang Zenghong (Active Early 20th Century)'s painting signed *Yunmen Qiang Zenghong*, dated *xinsi*, the seventh lunar month, with the same dedication, and two seals, *zeng hong, yun men*

Liu Chunlin (1872-1942)'s calligraphy signed *Liu Chunlin*, dated *xinsi*, the fifth lunar month, with the same dedication, and one seal, *liu chun lin yin*

Qi Kun (1901-1944)'s painting signed *Jingxi jushi Qi Kun*, dated *xinsi*, the seventh lunar month, with the same dedication, and three seals, *huang han, qi kun, jing xi*
Dong Zuobin (1895-1963)'s calligraphy signed *Qulu*, dated *xinsi*, the seventh lunar month, with the same dedication, and two seals, *zuo, bin*

Qi Gong's painting signed *Qi Gong*, dated *xinsi*, the seventh lunar month, with the same dedication, and one seal, *qi gong*

Zhang Hairuo (1877-1943)'s calligraphy signed *Hairuo*, dated *xinsi*, the fifth lunar month, with the same dedication, and one seal, *zhang hai ruo*

Pu Ru's painting signed *Pu Ru*, with the same dedication, and one seal, *jiu wang sun*

With one collector's seal, *chen shi zhen cang*
17.8 by 53.3 cm. 7 by 21 in.

\$ 18,000-28,000

啟功、溥儒等 山水、行書詩

設色紙本 成扇

(沈澤生) 釋文：農事未興思一笑，春薺可采魚可釣。霏霏小雨忽已晴，堤上相攜踏殘照。節陸放翁句。款識：其昌仁兄正，辛巳（1941）夏，沈澤生。鈐印：澤生

(強增閱) 款識：其言先生雅屬，辛巳初秋，雲門強增閱。鈐印：增閱、雲門

(劉春霖) 釋文：秋來簾幙捲輕風，一夜陰濃蔽遠空。燕館乍涼人不寐，更聽疏雨滴梧桐。款識：辛巳仲夏，其言仁兄屬，劉春霖。鈐印：劉春霖印

(祁崑) 款識：高尚書《雲山圖》。辛巳新秋，作於松厓精舍。其言先生法家正，井西居士祁崑。鈐印：荒寒、祁崑、井西

(董作賓) 釋文：秋風匹馬試登臨，此日能無感慨心。趙氏只應完白壁，燕臺今已重黃金。錄吳梅村句。款識：其言先生雅令，辛巳初秋，蘧廬。鈐印：作、賓

(啟功) 款識：其言先生雅正，辛巳七月，啟功。鈐印：啟功

(張海若) 釋文：獨醒酒，楚釀也。米以澧蘭湘芷，麴以丹砂雲母，水以嶽麓靈泉。百日味成，清真澹遠。

款識：其言先生正監，辛巳艾月，海若。鈐印：張海若

(溥儒) 款識：其言先生之屬，溥儒。鈐印：舊王孫

鑒藏印：陳氏珍藏



Zhang Xiong 1803-1886

FLOWERS OF FOUR SEASONS

ink and color on silk, album of twelve leaves

(1) signed *Zixiang Zhang Xiong*, inscribed with a poem and "after the brush idea of Zhao Zigu (Zhao Mengjian, 1199-1264)", with one seal, *zhang xiong*

(2) with one seal, *zhang xiong*

(3) signed *Zixiang Zhang Xiong*, inscribed "imitating the coloring method of Baiyunxi waishi (Yun Shouping, 1633-1690)", with one seal, *chen xiong*

(4) with two seals, *zi xiang*

(5) signed *Yuanyanghu waishi Zhang Xiong Zixiang fu*, with one seal, *zi xiang*

(6) signed *Zhang Xiong*, with two seals, *chen xiong*

(7) signed *Zixiang Zhang Xiong*, inscribed with a poem and "after the brush idea of Nantian weng (Yun Shouping, 1633-1690)", with two seals, *zi xiang shu hua*

(8) with one seal, *zhang xiong si yin*

(9) signed *Zixiang Zhang Xiong*, inscribed, with one seal, *zi xiang*

(10) signed *Yuanhu waishi Zhang Xiong*, inscribed with a poem, and three seals, *zhang xiong*, *shou fu*

(11) signed *Zixiang Zhang Xiong*, with one seal, *zhang xiong*

(12) signed *Zhang Xiong*, dated *yisi* (1845) of the Daoguang reign, spring, with one seal, *chen xiong*

With seven collector's seals of Tang Hung, *fei hong* (4), *she qu* (4), *gu cheng jiu jia* (6), *tang hong zhi yin*, *gu cheng jiu jia*, *tai ping shan zhong ke* (2), *tang hong*

Titleslip by Tang Hung, signed *Hong*, dated *renyin* (1962), spring
each 23.5 by 30.5 cm. 9¼ by 12 in. (12)

\$ 8,000-12,000

張熊 四季花卉

設色絹本 十二開冊

(一) 釋文：秋水為神玉為骨，山礬是弟梅是兄。款識：傲趙子固筆意，子祥張熊。鈐印：張熊

(二) 鈐印：張熊

(三) 款識：傲白雲溪外史設色法，子祥張熊。鈐印：臣熊

(四) 鈐印：張子羊

(五) 款識：鴛鴦湖外史張熊子祥甫寫。

鈐印：子羊

(六) 款識：張熊寫。鈐印：臣熊

(七) 釋文：露滴荷珠香有跡，月臨秋水影成雙。款識：擬南田翁筆意，子祥張熊。鈐印：子祥書畫

(八) 鈐印：張熊私印

(九) 款識：東籬秋色。子祥張熊。鈐印：子羊

(十) 釋文：紅淚價和秋露滴，嬌姿莫把蠟花看。款識：鴛鴦湖外史張熊寫。鈐印：張熊、壽父

(十一) 款識：子祥張熊，寫於銀藤花館之南窓。鈐印：張熊

(十二) 款識：道光乙巳（1845）春日，張熊寫。鈐印：臣熊

唐鴻鑒藏印：飛鴻（四鈐）、涉趣（四鈐）、古城舊家（六鈐）、唐鴻之印、古城舊家、太平山中客（二鈐）、唐鴻

唐鴻題簽：張子祥仿南田花卉冊。壬寅（1962）春，鴻署。





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Wang Rong 1896-1972

VARIOUS SUBJECTS

ink and color on paper, album of twelve leaves

(1-10) with eleven seals of the artist, *man chuan cun ren, wang rong zhi yin, wang rong, wang rong hua, shen sheng shu hua, wang rong, chun sheng, wang rong zhi yin, shen sheng, shen sheng, wang rong*

(11) signed *Wang Rong*, inscribed with a poem, with one seal of the artist, *shen sheng*

(12) signed *Manchuan Wang Rong*, dated *dingchou* (1937), spring, the second lunar month, with a dedication to Mingzhi, with one seal of the artist, *shen sheng*
each 26.7 by 27.9 cm. 10½ by 11 in. (12)

\$ 8,000-12,000

汪溶 山水花鳥

設色紙本 十二開冊

(一至十) 鈐印：滿川邨人、汪溶之印、汪溶、汪溶畫、慎生書畫、汪溶、春生、汪溶之印、慎生、慎生、汪溶

(十一) 釋文：涼散碧梧影，橫琴每夕曛。靜汪千澗水，坐送隔溪雲。仿柳如是。

款識：汪溶。鈐印：慎生

(十二) 款識：明之吾兄正之，丁丑（1937）春二月，滿川汪溶。鈐印：慎生





唐鴻馮璧池伉儷珍藏中國書畫

Dong Qi 1772-1844

LANDSCAPE AFTER VARIOUS OLD MASTERS

ink and color on paper, album of eight leaves

- (1) signed *Shinong*, with two seals, *dong qi, le xian*
- (2) signed *Xiao luofu ke Qi*, with one seal, *xiao luofu ke*
- (3) signed *Shinong*, inscribed "imitating the method of Li Zhulan (Li Rihua, 1565-1635)", with two seals, *qi, shi nong*
- (4) signed *Shinong Qi*, inscribed "after Ke Danqiu (Ke Jiushi, 1290-1343)", with three seals, *dong qi, xiao luofu ke, le xian*
- (5) signed *Lexian Qi*, inscribed "imitating Dachi daoren (Huang Gongwang, 1269-1354)", with three seals, *qi yin, le xian, xiao luofu ke*
- (6) signed *Lexian Qi*, inscribed "imitating the method of Wen Daizhao (Wen Zhengming, 1470-1559)", with two seals, *dong qi, shi nong*
- (7) signed *Lexian Qi*, inscribed "imitating Xie Chuxian (1488-?)", with two seals, *qi yin, le xian*
- (8) signed *Dong Qi*, dated *wuyin*, summer solstice (June 22, 1818), with two seals, *qi, le xian han mo*

Titleslip by Tang Hong, signed *Tang Hong*, dated *xinchou* (1961), spring, with two seals, *fei hong, tang hong zhi yin*
 Inscription on title page by Tang Hong, signed *Hongweng*, dated *renshen* (1992), the twelfth lunar month, with five seals, *chun zhi ri ke, tai ping shan zhong ke, chun zhi chang shou, tang hong zhen cang, tang hong*
 With four seals of Tang Hong, *wu chen* (2), *tang hong* (5), *fei hong* (2), *chun zhi chang shou*
 each 23.5 by 33.0 cm. 9¼ by 13 in. (8)

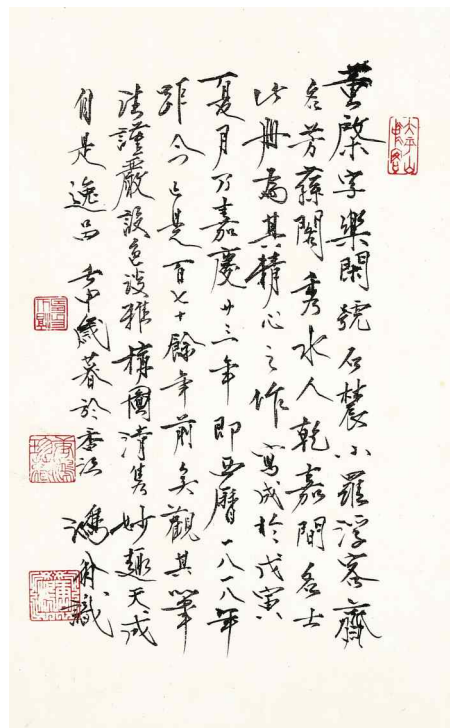
Tang Hong inscription:
 Dong Qi (1772-1844), whose courtesy name was Lexian and whose sobriquets were Shinong and Xiaoluofuke, had the studio name Fangsunge. Originally from Xiushui, he was a well-known literatus of the Qianlong (1735-1796) and Jiaqing (1796-1820) eras. This album is among his finest works. It was completed in the summer of 1818, over 170 years ago. His precise brushwork, understated but elegant application of color, clear and outstanding compositions, and natural perspectives make this work a masterpiece.

\$ 8,000-12,000

董棨 仿古山水

設色紙本 八開冊

- (一) 款識：石農。鈐印：董棨、樂閒
- (二) 款識：小羅浮客棨。鈐印：小羅浮客
- (三) 款識：擬李竹嬾法，石農。鈐印：棨、石農
- (四) 款識：擬柯丹邱，石農棨。鈐印：董棨、小羅浮客、樂閒
- (五) 款識：擬大癡道人，樂閒棨。鈐印：棨印、樂閒、小羅浮客
- (六) 款識：倣文待詔法，樂閒棨。鈐印：董棨、石農
- (七) 款識：仿謝樗仙，樂閒棨。鈐印：棨印、樂閒
- (八) 款識：戊寅（1818）長至，寫於芳蓀閣，董棨。鈐印：棨、樂閒翰墨



Titleslip and title page by Tang Hong
 唐鴻題籤及題扉頁

唐鴻題籤：董棨山水冊。辛丑（1961）春月，於香江三川堂，唐鴻署。鈐印：飛鴻、唐鴻之印

唐鴻題扉頁：董棨，字樂閒，號石農、小羅浮客，齋名芳蓀閣，秀水人，嘉乾間名士。此冊為其精心之作，寫成於戊寅夏月，乃嘉慶廿三年，即西曆一八一八年，距今已是百七十餘年前矣。觀其筆法嚴謹，設色淡雅，構圖清雋，妙趣天成，自是逸品。壬申（1992）歲暮於香江，鴻翁識。鈐印：淳之圖課、太平山中客、淳之長壽、唐鴻珍藏、唐鴻

唐鴻鑑藏印：無塵（二鈐）、唐鴻（五鈐）、飛鴻（二鈐）、淳之長壽



Puwei (Prince Gong) 1880-1936

CALLIGRAPHY IN REGULAR SCRIPT

ink on paper, album of seventeen leaves

(1) signed *Gong qinwang*, dated *gengshen* (1920), the tenth lunar month, with one seal of the artist, *xi jin zhai yin*

(2) signed *Gong qinwang*, dated *gengshen* of the Xuantong reign, the fifth day of eleventh lunar month (December 14, 1920), with one seal of the artist, *xi jin zhai yin*

(3) signed *Gong qinwang*, dated the fifteenth and sixteenth day of the eleventh lunar month (December 24 and 25, 1920), with three seals of the artist, *gong qin wang*, *xi jin zhai yin*, *fei yue neng zhi yuan xue yan*

With nine collector's seals of Tang Hung, *da guan* (3), *tang hong zhi yin*, *tai ping shan zhong ke* (2), *fei hong* (2), *gu cheng jiu jia* (3), *tang hong*, *hong*, *le zai qi zhong*, *tang hong zhen cang*, *chun zhi chang shou*

With two other collector's seals of Tang Yi (1904-1972), *xiao lan* (2)
each 26.7 by 15.2 cm. 10½ by 6 in. (17)

\$ 8,000-12,000

溥偉（恭親王）小楷臨帖三種

水墨紙本 十七開冊

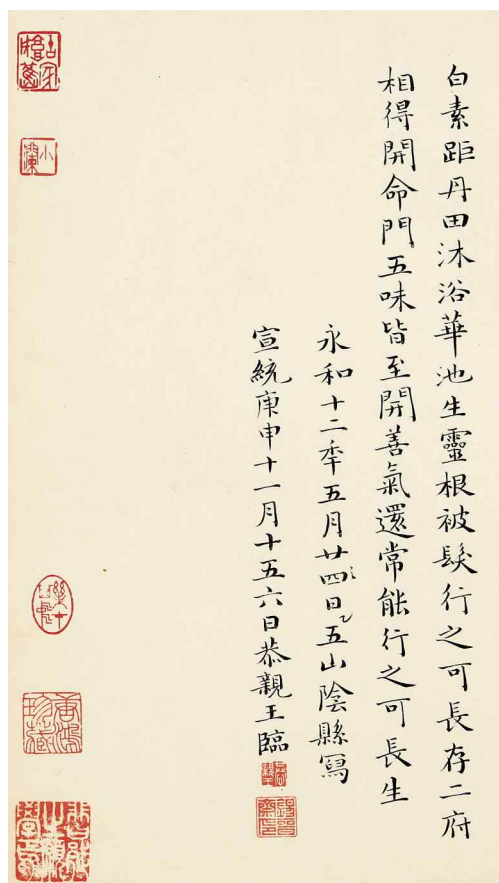
(一) 釋文：（《孝女曹娥碑》文略。）款識：庚申（1920）十月，恭親王臨。鈐印：錫晉齋印

(二) 釋文：（《漢太中大夫東方先生畫贊》文略。）款識：宣統庚申十一月初五日臨，恭親王。鈐印：錫晉齋印

(三) 釋文：（《黃庭經》文略。）款識：宣統庚申十一月十五、六日，恭親王臨。鈐印：恭親王、錫晉齋印、非曰能之願學焉

唐鴻鑒藏印：大觀（三鈐）、唐鴻之印、太平山中客（二鈐）、飛鴻（二鈐）、古城舊家（三鈐）、唐鴻、鴻、樂在其中、唐鴻珍藏、淳之長壽

鑒藏印：（唐怡）小瀾（二鈐）



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Yun Shouping 1633-1690

FLOWERS OF WINTER AND SPRING

ink and color on paper, hanging scroll

signed *Shouping*, inscribed with a poem, with three seals of the artist, *yuan ke, shu zi, shou ping*

With three collector's seals of Tang Hung, *tai ping shan zhong ke, tang hong zhen cang, tang hong*

With one collector's seal of Lu Tingcan (Early Qing Dynasty), *ping yuan lu man ting jian cang yin*, three collector's seals of Yongxing (1752-1823), *yi jin zhai, cheng qin wang, yi jin zhai yin*, with four other collectors' seals, *han hai hou ren, ou yang lin ping, qian yu ceng cang, ping yuan lu man ting jian cang yin, yu yin zhai yin*
64.8 by 36.2 cm. 25½ by 14¼ in.

\$ 80,000-120,000

惲壽平 粉艷金英

設色紙本 立軸

釋文：粉艷金英雪未消，先催春氣上寒條。花枝耐得冰霜力，翻指松筠說後凋。

款識：壽平畫於苔華館。鈐印：園客、未子、壽平

唐鴻鑒藏印：太平山中客、唐鴻珍藏、唐鴻

鑒藏印：（陸廷燦）平原陸幔亭鑒藏印
（永瑄）詒晉齋、成親王、詒晉齋印
瀚海後人、歐陽林平、乾欲曾藏、餘蔭齋印

陸廷燦，字秋昭，號幔亭，江蘇嘉定人，生卒不詳。康熙末年仁滿還鄉，後著有《續茶經》一書，對中國茶藝影響深遠。



With a pair of scroll ends painted in famille-rose enamels and auspicious images

原裝粉彩番蓮福慶紋軸頭



粉艷金英雪未消先催春氣
上寒條花枝耐得
冰霜力翻指松筠說後凋

壽平畫于荅華館



516

Attributed to Shitao

SCHOLAR'S HUT UNDER LOFTY MOUNTAIN

ink and color on paper, hanging scroll

with spurious signature, *Qingxiang nadi Shitao Jishan seng*, and four seals, *chi jue, qian you long mian ji, xia zun zhe, da di tang*

With one collector's seal of Xu Hanqing (1882-?), *xu shi han qing zhen cang*
141.0 by 61.0 cm. 55½ by 24 in.

\$ 5,000-7,000

石濤（款）山房夜語

設色紙本 立軸

釋文：時辛未九日夜，同諸君燒燈作畫壽桐君先生，即用滄洲韻書呈博笑。

海風吹月上階來，咲指蒼松掃霧開。澹墨未成十丈素，濃香結就九層臺。此時好與祝君壽，何假鬮辰早獻杯。貧士計窮只一紙，向來與客本無才。

款識：清湘衲弟石濤濟山僧艸。鈐印：癡絕、前有龍眠濟、瞎尊者、大滌堂

鑒藏印：（許漢卿）許氏漢卿珍藏

517

Attributed to Shitao

SCHOLAR'S STUDIO AMONG LOFTY MOUNTAINS AND STREAMS

ink and color on paper, hanging scroll

with spurious signature, *Qingxiang Shitao Dadizi*, inscribed with a poem, with two seals, *da di zi, qing xiang lao ren*
186.7 by 85.1 cm. 73½ by 33½ in.

\$ 6,000-8,000

石濤（款）堪嘆陵谷松

設色紙本 立軸

釋文：堪嘆陵谷松。予潦倒津門，見肆中有此佳昏，購歸。一時狂癡，至四鼓作。此不覺圖成，能消卻許多悶氣。癡拙迂疑只一人，朝朝染翰物華新。青山雖是無情景，寫到荒涼亦苦辛。

款識：清湘石濤大滌子。鈐印：大滌子、清湘老人



唐鴻馮璧池伉儷珍藏中國書畫

518

Zhang Daqian (Chang Dai-chien)

1899-1983

VEGETABLES AFTER XU WEI

ink on paper, hanging scroll

(1) signed *Daqian jushi Zhang Yuan*, dated *wuchen* (1928), autumn, with two seals of the artist, *zhang yuan, a yuan*
(2) signed *daqian*, dated *jisi*, the fourteenth day of the first lunar month (February 23, 1929), with a dedication to Wu Bicheng (20th Century), and two seals of the artist, *da qian ju shi, a yuan*

With one collector's seal of Wu Bicheng, *wu bi cheng*

Titleslip by Tang Hung, signed *Tang Hong*, dated *renyin* (1962), spring
137.2 by 58.4 cm. 54 by 23 in.

\$ 70,000-90,000

張大千 擬徐渭筆意 葡菜瓜菱

水墨紙本 立軸

釋文：葡菜瓜菱滿紙生，墨花巧奪自天成。若教移向廚房去，大婦（為）齏小婦羹。天池道人。鈐印：大觀堂、張季爰印、大千

款識：（一）戊辰（1928）秋日，大千居士張爰樵天池真本于大風堂中。鈐印：張爰、阿媛

（二）璧城仁兄雅善鑒賞，于古人名畫無所不讀，何有於予哉。而迺極讚此昏，以為能天池真意，儻所謂不嫌痲癖者邪（「能」下失「得」字）。己巳（1929）正月十四日，大千持贈并記。鈐印：大千居士、阿爰

鑒藏印：吳璧成

唐鴻題簽：千翁樵天池道人《瓜蔬圖》，唐鴻珍藏於香江，時壬寅（1962）春月。



519

Zhang Daqian (Chang Dai-chien)

1899-1983

張大千 墨荷

水墨紙本 立軸

LOTUS

ink on paper, hanging scroll

signed *Yuanweng*, dated *xinhai* (1971), the eighth lunar year, with a dedication to Tang Hung, and four seals of the artist, *da feng tang, zhang yuan zhi yin, da qian ju shi, da qian shi jie*

Titleslip by Tang Hung, signed *Hong*, dated *guimao* (1963), spring

135.9 by 69.2 cm. 53½ by 27¼ in.

\$ 60,000-80,000

款識：辛亥（1971）八月，寫與三川小友，爰翁。

鈐印：大風堂、張爰之印、大千居士、大千世界

唐鴻題簽：千翁潑墨荷花神品。癸卯（1963）春月，於芳洲，鴻藏。



唐鴻馮璧池伉儷珍藏中國書畫



520

Zhang Daqian (Chang Dai-chien)

1899-1983

張大千 瓦浪憶舊

水墨紙本 鏡片

MEMORY OF WALENSEE

ink on paper, mounted for framing

signed *Yuan*, dated *yisi*, the eighteenth date of the second lunar month (March 20, 1965), with four seals of the artist, *zhang da qian chang xing da ji you ri li, zhang yuan chang shou, yi mao, da feng tang*.

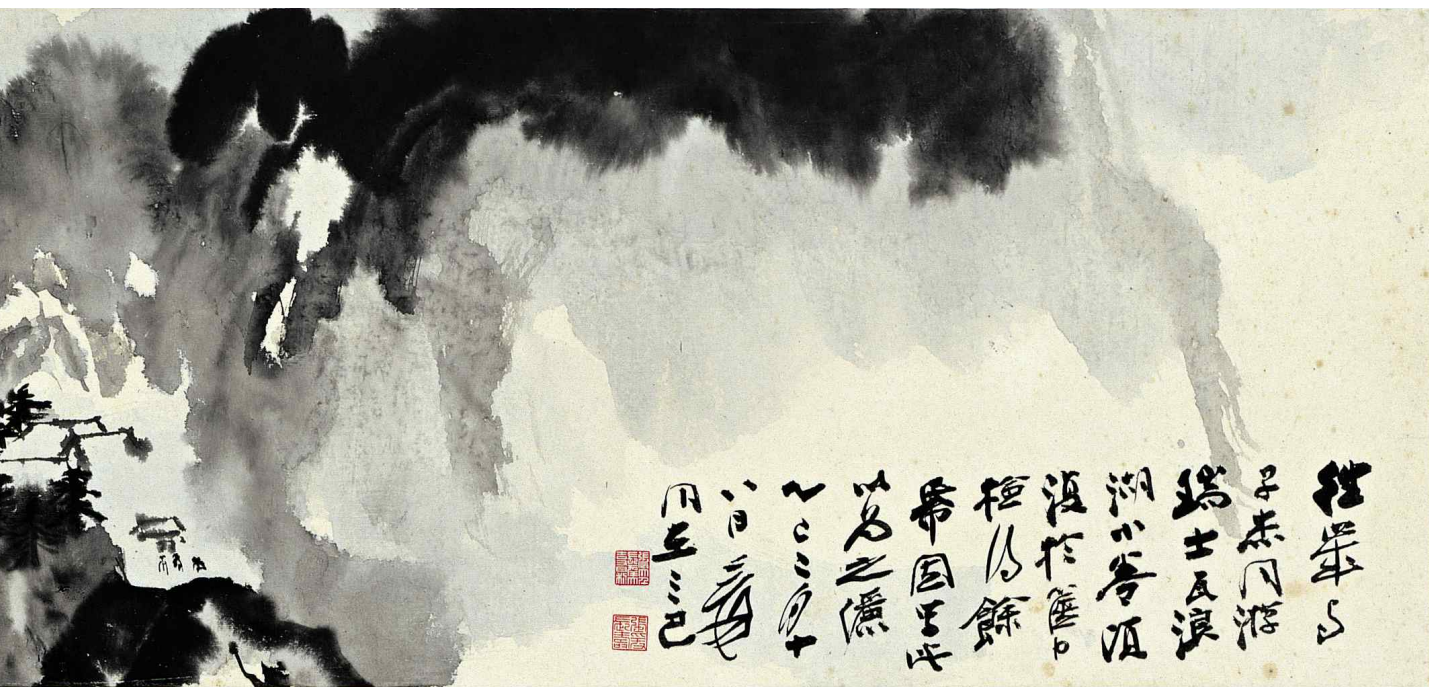
27 by 114 cm. 11½ by 44¾ in.

\$ 100,000-150,000

釋文：往歲與子傑同遊瑞士瓦浪湖小卷，頃復於篋中檢得餘帑，因寫此以為之儷。

款識：乙巳（1965）二月十八日，爰，同在三巴。

鈐印：乙巳、大風堂、張大千長幸大吉又日利、張爰長壽



唐鴻馮璧池伉儷珍藏中國書畫

521

Zhang Daqian (Chang Dai-chien)
1899-1983

張大千 結廬賞幽
設色紙本 立軸

INVITATION TO VISIT

ink and color on paper, hanging scroll

signed *Yuan*, dated *renyin* (1962), spring, with a dedication to Tang Hung, and two seals of the artist, *ji yuan, da qian wei yin da xing*

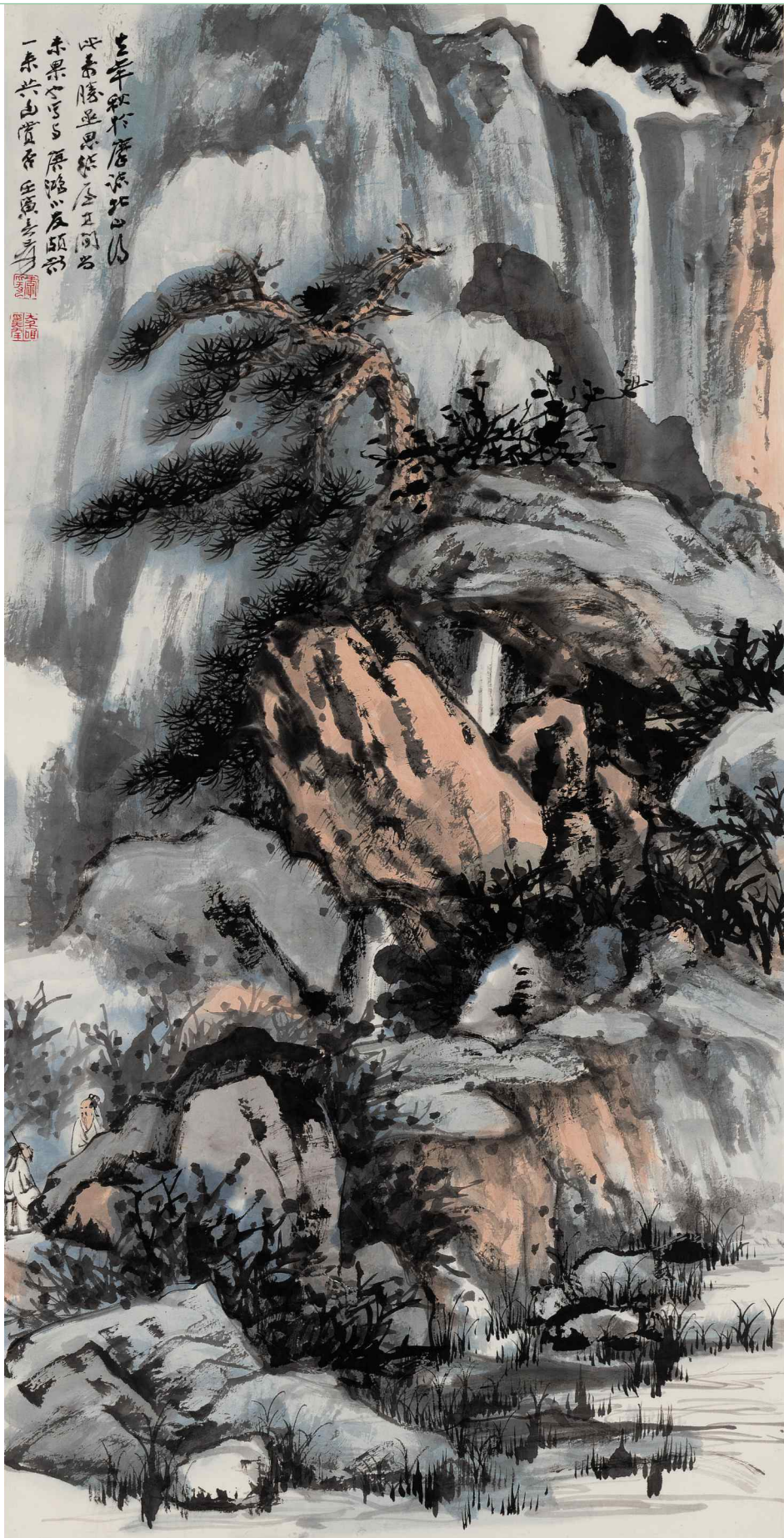
134 by 68 cm. 52¾ by 26¾ in.

Artist's inscription:

Last fall, I acquired this striking view of the Northern Mojie Mountain and thought how pleasant it would be to have a dwelling here. I did not have a chance to materialize this vision, I painted it instead. Would you, my very dear friend [Tang Hung], like to join me here to enjoy the serenity of this land?

款識：去年秋，於摩詰北山得此奇勝，亟思結屋其間尚未果也。寫與唐鴻小友，頗欲一來共幽賞否。壬寅（1962）春，爰。鈐印：季爰、大千唯印大幸

\$ 200,000-300,000



唐鴻馮璧池伉儷珍藏中國書畫

522

Zhang Daqian (Chang Dai-chien)

1899-1983

SUMMER LANDSCAPE

ink and color on paper, hanging scroll

signed *Yuan*, dated *guimao* (1963), the leap month, with a dedication to Tang Yi (1904-1972), and one seal of the artist, *da qian wei yin da xing*
67.3 by 38.7 cm. 26½ by 15¼ in.

\$ 30,000-50,000

張大千 夏山孤蓑

設色紙本 立軸

款識：癸卯（1963）閏四月，溽暑中揮灑十數幅，此畫小有意境，寄為灝灝弟留閱。爰。鈐印：大千唯印大幸

523

Zhang Daqian (Chang Dai-chien)

1899-1983

FISHES AND BRANCHES

ink on paper, hanging scroll

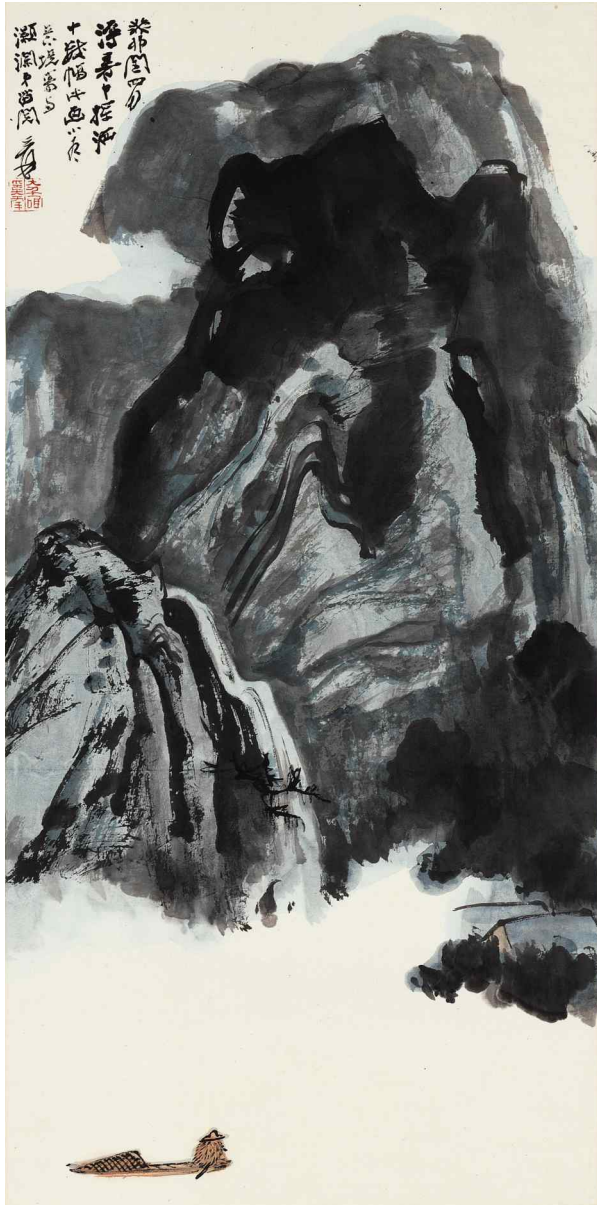
inscribed and signed *Yuanweng*, dated *xinhai* (1971), the eighth lunar month, with three seals of the artist, *zhang yuan, da qian ju shi, de xin ying shou*
135.9 by 69.2 cm. 53½ by 27¼ in.

\$ 30,000-50,000

張大千 魚趣

水墨紙本 立軸

款識：此枯枝數筆略為篆書遺意，三川世友以為如何也，辛亥（1971）八月可以居作，爰翁。
鈐印：張爰、大千居士、得心應手



唐鴻馮壁池伉儷珍藏中國書畫

524

Zhang Daqian (Chang Dai-chien)
1899-1983

張大千 白描荷花
水墨紙本 立軸

LOTUS IN FINE-LINE (BAIMIAO) STYLE

ink on paper, hanging scroll

signed *Yuan*, dated *xinchou* (1961), the sixth lunar month, with a dedication to Tang Hung, and two seals of the artist, *shu jun, zhang yuan yin*

Titleslip by Tang Hung, dated *xinchou* (1961), summer
133 by 66 cm. 52¼ by 25¾ in.

\$ 25,000-45,000

款識：辛丑（1961）六月，寫與唐洪小友，爰。
鈐印：蜀郡、張爰印

唐鴻題簽：千翁白妙蓮花中堂，辛丑（1961）夏月，於香江。



唐鴻馮璧池伉儷珍藏中國書畫

525

Pu Hua 1834-1911

LONGEVITY ROCK

ink and color on paper, hanging scroll

signed *Zuoying Pu Hua*, dated *jihai*, the sixteenth day of the twelfth lunar month (January 6, 1900), with a dedication to Huisheng, and two seals of the artist, *pu hua, zhong zhu dao ren*

Titleslip by Tang Hung, signed *Hong*, dated *jiyou* (1969), winter

127.6 by 49.5 cm. 50¼ by 19½ in.

\$ 8,000-12,000

蒲華 壽石

設色紙本 立軸

釋文：人工幻使天工巧，何處山中有此峰。

款識：惠生仁二兄同客窠山，寫此以博一笑。己亥（1899-1900）十二月既望，作英蒲華。鈐印：蒲華、種竹道人

唐鴻題簽：蒲作英《壽石圖》。己酉（1969）冬，香江，鴻署。

526

Pu Hua 1834-1911

RED BAMBOO AND ROCK

ink and color on paper, hanging scroll

signed *Pu Hua*, inscribed with a poem, with two seals of the artist, *zuo ying, pu hua shi shu hua yin*

Titleslip by Tang Hung, signed *Hong*, dated *jiyou* (1969), winter

80 by 33.2 cm. 31½ by 13¼ in.

\$ 5,000-7,000

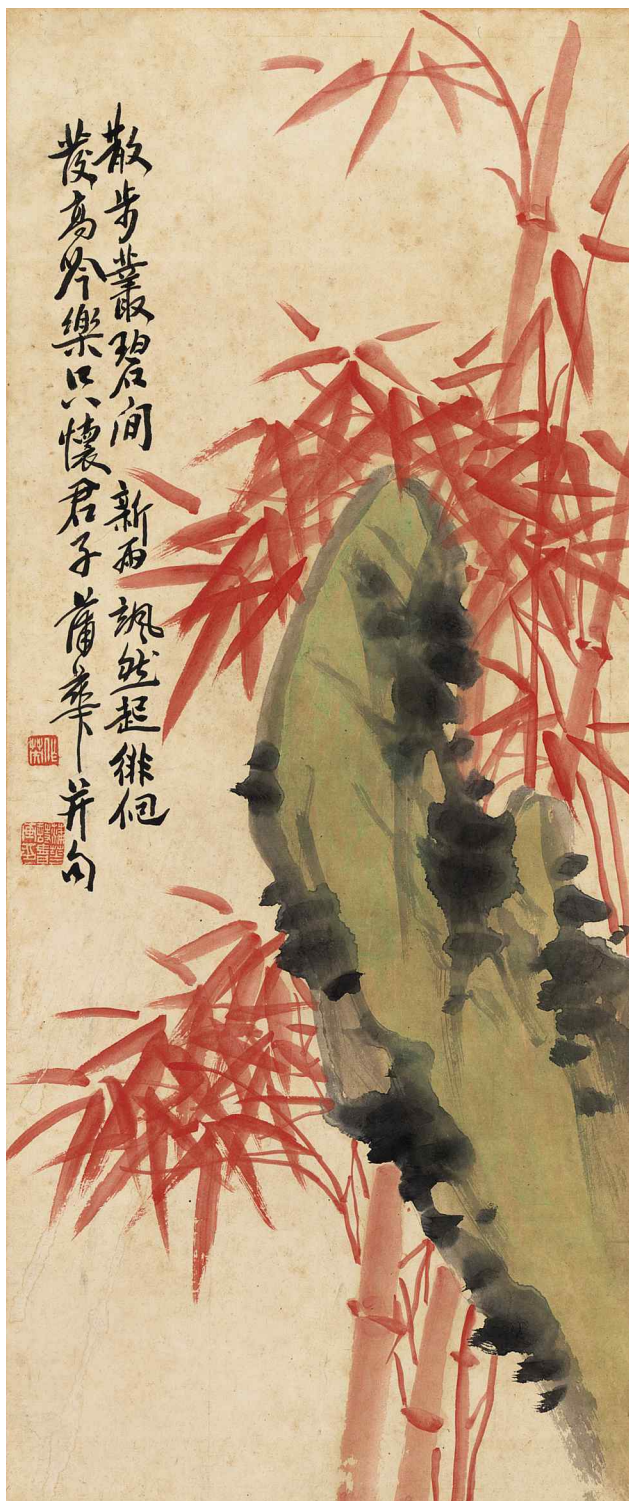
蒲華 朱竹

設色紙本 立軸

釋文：散步叢碧間，新雨颯然起，徘徊發高吟，樂只懷君子。

款識：蒲華並句。鈐印：作英、蒲華詩書畫印

唐鴻題簽：蒲作英《朱竹圖》真跡。己酉（1969）冬，鴻屬。



唐鴻馮璧池伉儷珍藏中國書畫

527

Pu Hua (1832-1911)

POETIC LANDSCAPES

ink on paper, a set of four hanging scrolls

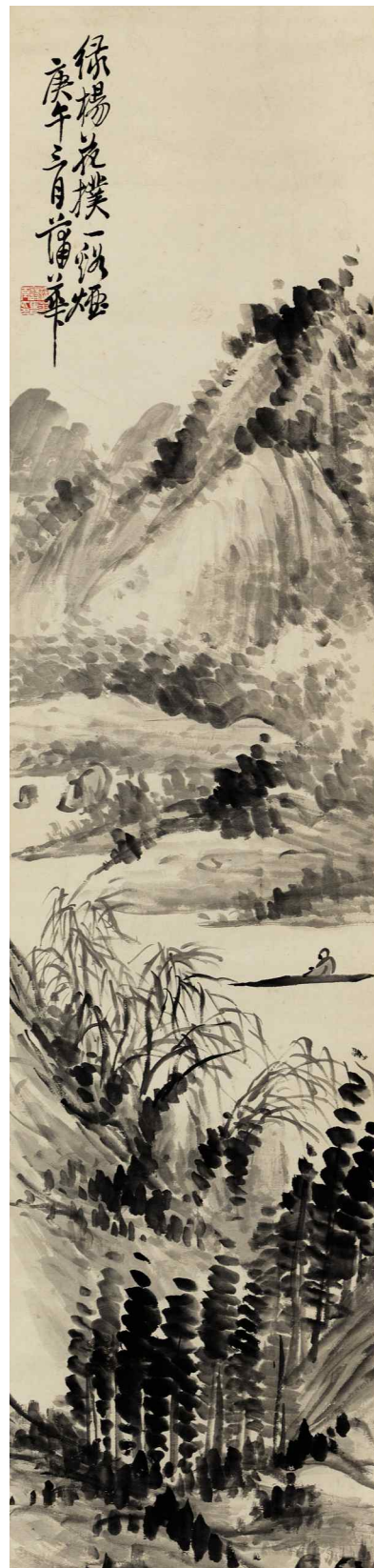
- (1) signed *Zuoying*, with one seal, *xiu shui pu hua*
- (2) signed *Zuoying*, with one seal, *zuo ying*
- (3) signed *Xushan yeshi*, with one seal, *pu hua zhi yin*
- (4) signed *Pu Hua*, dated *gengwu* (1870), the third lunar month, with one seal, *pu hua shi shu hua yin*
each 135.5 by 32.5 cm. 53 $\frac{3}{8}$ by 12 $\frac{3}{4}$ in. (4)

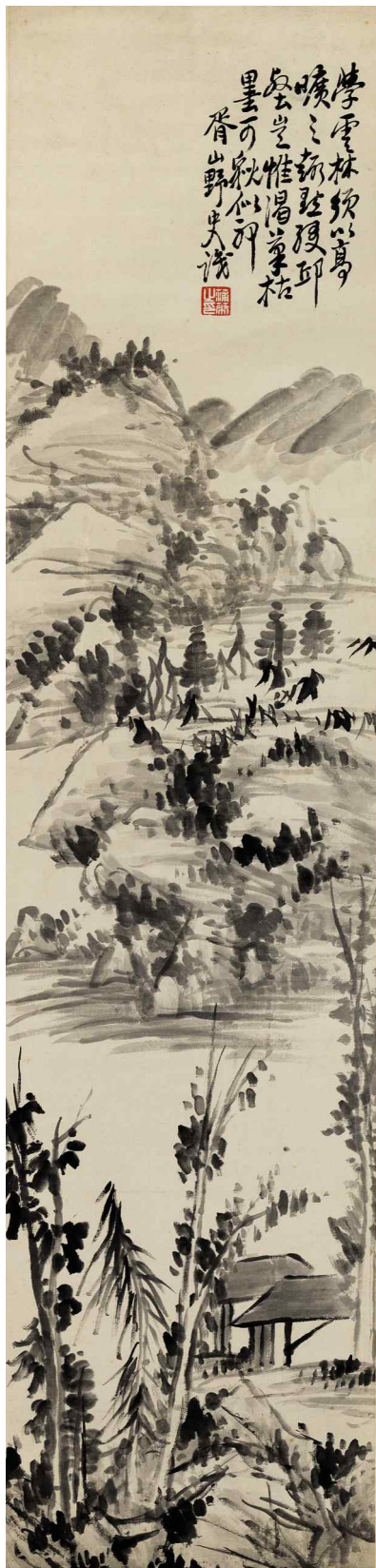
\$ 18,000-28,000

蒲華 溪山詩意

水墨紙本 四屏

- (一) 款識：山氣日夕佳。陶淵明詩意，作英寫。
鈐印：秀水蒲華
- (二) 款識：寒林水閣。作英擬梅道人。鈐印：作英
- (三) 款識：學雲林，須以高曠之趣點綴邱壑，豈惟渴筆枯墨可貌似神。胥山野史識。鈐印：蒲華之印
- (四) 款識：綠楊花撲一谿煙。庚午（1870）三月，蒲華。鈐印：蒲華詩書畫印





唐鴻馮璧池伉儷珍藏中國書畫



528

Pu Hua 1834-1911

SCHOLARS CONVERSING AMONG PINES AND MOUNTAINS

ink on paper, a set four hanging scrolls

(1) signed *di Pu Hua*, dated *jihai* (1899), summer, inscribed with a poem, with a dedication to Wumin, and one seal of the artist, *zuo ying shi hua*

(2) signed *Zuoying Hua*, inscribed with a poem, with one seal of the artist, *pu hua yin xin*
 each 95.3 by 41.3 cm. 37½ by 16¼ in. (2)
 each 95.3 by 45.7 cm. 37½ by 18 in. (2)

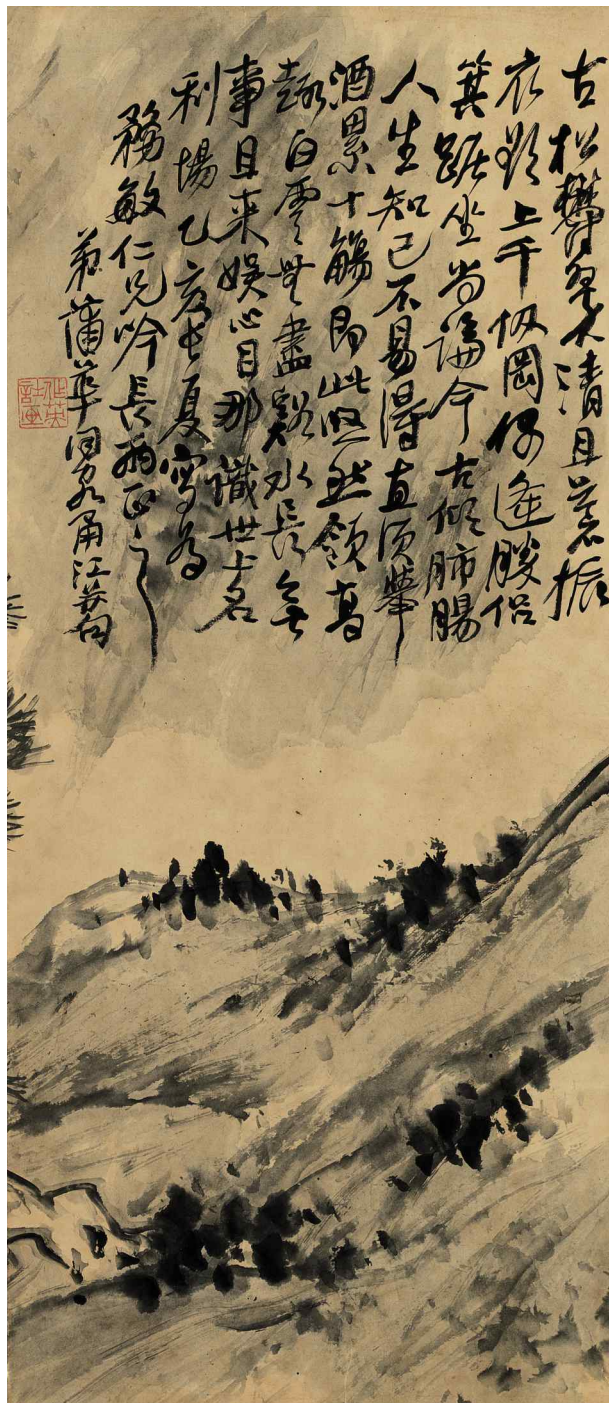
\$ 20,000-40,000



蒲華 松間論道

水墨紙本 通景四屏

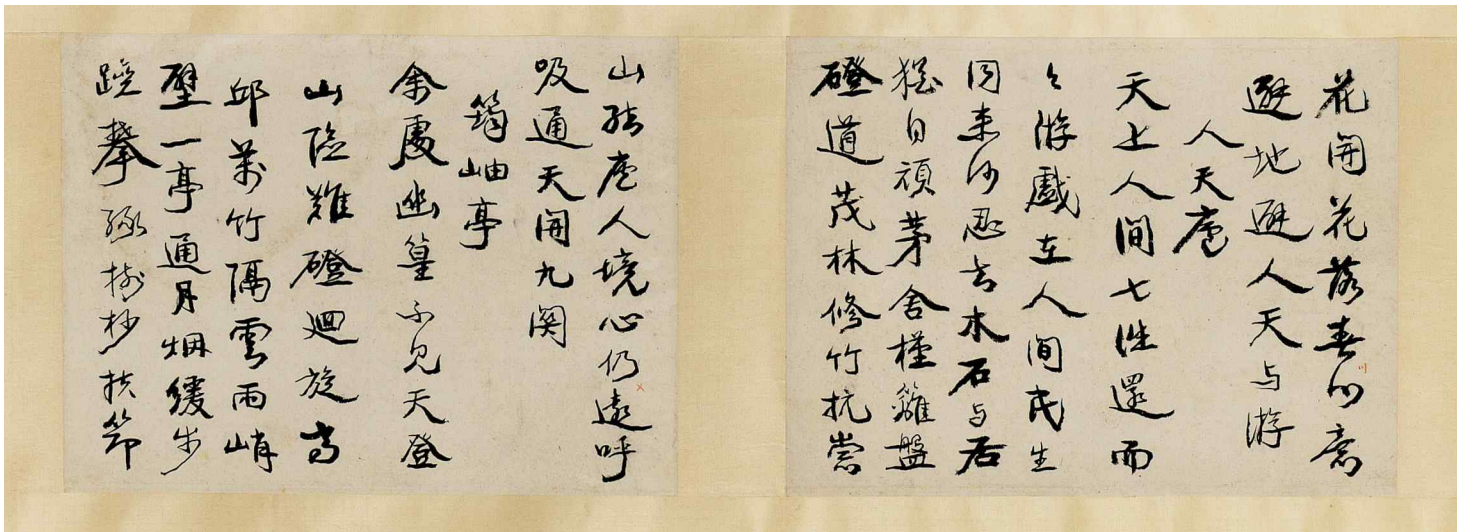
(一) 釋文：古松鬱翠清且荒，振衣欲上千仞岡。偶逢勝侶箕踞坐，尚論今古傾肺腸。人生知己不易得，直須舉酒累十觴。即此悠然領高趣，白雲無盡谿水長。無事且來娛心目，那識世上名利場。



款識：己亥（1899）長夏，寫為務敏仁兄吟長兩正之，弟蒲華同客甬江並句。鈐印：作英詩畫

(二) 釋文：不譚仙術不參禪，胸有千秋樂自然。得意忘言吾道在，溪山蒼莽入詩篇。何年息影對湖山，贏得朗朋唱和閒。雲水光明茅屋穩，月圓花好愜歡顏。

款識：作英華又題於自覺廬。鈐印：蒲華印信



529

Kang Youwei 1858-1927

POEMS IN RUNNING SCRIPT

ink on paper, seven album leaves mounted as a handscroll

signed *Gengsheng Kang Youwei*, dated *renxu* (1922), autumn, with a dedication to *Tongwei* (Kang Tongwei, 1879-1974), and one seal of the artist, *kang zu yi yin*

Colophon by *Chen Mei* (20th Century), signed *Chen Mei*, dated *guiyou* (1933), autumn, and two seals, *mei yin lou*, *chen mei*

Titleslip by *Tang Hung*, signed *Hong*, dated *xinhai* (1981), spring, and two seals, *tang hong zhi yin*, *chun zhi chang shou*
With two collector's seals of *Tang Hung*, *fei hong*, *gu cheng jiu jia*, *tang hong* (2)
each 22.9 by 30.5 cm. 9 by 12 in. (7)

Artist inscription:

Yitian Park

Yitian Park is on *Yitian* mountain. Next to this area is *West Lake* and a small village.

I can carry on to live on this mountainside as my age grows. Sleeping high on the lake-side mountain leaves me without words.

This sealed-off paradise gradually becomes a garden. Fleeing the land, I discover the *Peach Blossom Spring*.

Ambulating with walking stick, I end up wandering all day. The gods wander outside the heavens, but here I remain.

The Peach Blossom Spring

Waves of the lake wash up on three sides of the peninsula. Fishing boats often dock at this land of a hundred peach trees.

The graceful women of *Panglai* make me forget the mortal world. The ripples on the lake obscure this hidden world.

Narrow roads, lotus ponds, and wafts of white smoke. A small pavilion, bamboo groves, autumnal greenery shrouded in mist. Flowers blossom and petals fall; it's springtime on the mountain. Those who have fled wander in heaven.

Rentian Hut

I have traveled between heaven and the secular world seven times, but today I play in the secular world.

I cannot leave behind the common folks, therefore I choose to survive among houses made of trees and rocks.

Hibiscus and bamboo fencing mark the route to my thatched hut. Luxuriant forests and slender bamboo resist the craggy peaks.

I build my hut in the secular world, but my mind is still far away. My sigh reaches high heaven and blows open the nine heavenly gates.

Yunxiu Pavilion

I live secluded within a bamboo grove and cannot see the sky. Ascending the mountain is

difficult, and the steps are winding.

The high hill and numerous bamboos give way to clouds and rain. The pavilion on the precipice reaches up to the misty moon.

I slowly climb to the tops of green trees.

Leaning on a bamboo staff, I emerge on the mountain crag.

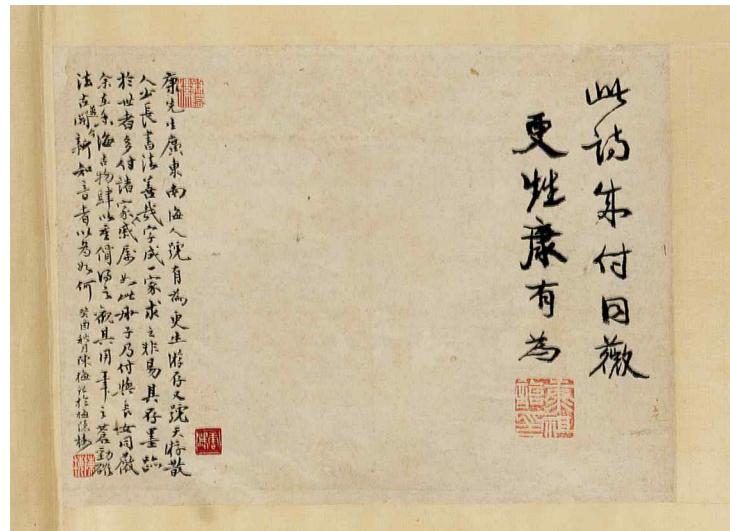
Suddenly the skies clear of their own accord, and I am able to take in all the mountains and rivers around *West Lake*.

Liaotian Observatory

On *Yitian Mountain* there is a high platform. My breathing is calm, and the clouds open up in all directions.

On three sides are rings of mountains, and on three sides are rivers. There are thousands of pine branches crowding each other, and thousands of plum branches as well.

Sun and moon are spit out and swallowed up under the southern pavilion. Gathering and dissipating misty storms come in from the *East Sea*.



一天園詩
一天山裏一天園地
俛西湖負郭村邱
壑自高吾可老湖山
高臥
萊甲漸成圃避地
桃花亦有源拄杖
徜徉日涉神游

天外此乃存
桃花源
三面湖波亦半島
百株桃樹又漁舟
蓬萊婀娜宜忘世
湖水漣漪隔洲
夾路荷塘白煙影
小亭篁竹綠雲秋

曲折出崖巖豁然
別自開天地老攬西
湖山與川
寥天臺
一天山頂作高臺呼吸
參寥雲四開三面山
環三面水萬枝松擁萬
枝梅吐吞日月南亭下
起滅煙嵐東海來

起滅煙嵐東海來腹
坦西湖杭萬戶老夫
登望興悠哉
同薇長女來侍久
不見八年矣癸亥
正月同遊西湖人天廬
性還召余壬戌秋寫

Across the calm waters of West Lake, boats ply among thousands of houses. That I, an old man, could climb this high and look out on this scene excited me for a long while.

My eldest daughter Tongwei, whom I haven't seen for eight years, came to take care of me. In the first lunar month of guihai (1923), we happily wandered to and from my hut Rentianlu in the West Lake area. In autumn of 1922 I wrote these poems and gave them to Tongwei.

\$ 30,000-50,000

康有為 行書自作七律五首

水墨紙本 七冊冊頁裱成一卷

釋文：《一天園詩》一天山裏一天園，地俛西湖負郭村。邱壑日專吾可老，湖山高臥我無言。閉門萊甲漸成圃，避地桃花亦有源。拄杖徜徉成日涉，神游天外此身存。第二行「俛」改「傍」。

《桃花源》三面湖波亦半島，百株桃樹又漁舟（常有扁舟泊此）。蓬萊婀娜宜忘世，湖水漣漪隔洲。夾路荷塘白煙影，小亭篁竹綠雲秋。花開花落春山意，避地避人天與游。

《人天廬》天上人間七往還，而今游戲在人間。民生同來何忍去，木石與居猶自頑。茅舍檣籬盤磴道，茂林修竹抗崇山。結廬人境心仍遠，呼吸通天開九關。

《筠岫亭》余處幽篁不見天，登山險難磴迴旋。高邱萬竹隔雲雨，峭壁一亭通月煙。緩步磴攀緣樹杪，扶筇曲折出崖巔。豁然別自開天地，盡攬西湖山與川。

《寥天臺》一天山頂作高臺，呼吸參寥雲四開。三面山環三面水，萬枝松擁萬枝梅。吐吞日月南亭下，起滅煙嵐東海來。腹坦西湖杭萬戶，老夫登望興悠哉。

款識：同薇長女來侍，久不見八年矣。癸亥（1923）正月，同遊西湖人天廬往還，良樂。壬戌（1922）秋寫此，詩成付同薇。更姓康有為。鈐印：康祖詒印

題跋：康先生，廣東南海人，號有為、更生、游存，又號天游散人。少長，書法善哉，字成一家，求之非易。其存墨跡於世者，多付諸家人、戚屬。如此冊子乃付與長女同薇。余在香海古物肆，以重價得之，觀其用筆之蒼勁確法，古邁開今（新），知音者以為如何。癸酉（1933）秋月，陳梅記於梅隱樓。鈐印：霖隱樓、陳梅

唐鴻題簽：康有為書法真跡。辛亥（1981）春，鴻署於港。鈐印：唐鴻之印、淳之長壽

唐鴻鑒藏印：飛鴻、古城舊家、唐鴻（二鈐）

530

Pu Hua 1834-1911

PLUM BLOSSOMS AND ROCK

ink and color on paper, hanging scroll

signed *Pu Hua*, with one seal of the artist, *pu zuo ying* Titleslip by Tang Hung, signed *Hong*, dated *jiyou* (1969), spring
182.9 by 48.6 cm. 72 by 19 in.

\$ 5,000-7,000

蒲華 梅石雙清

設色紙本 立軸

款識：珊瑚玉樹交枝柯。蒲華。鈐印：蒲作英

唐鴻題簽：蒲作英《梅石雙清圖》真跡，己酉（1969）春，香江，鴻署。

531

Ni Tian 1855-1919

WILLOW AND PEACH BLOSSOM

ink and color on paper, hanging scroll

signed *Hanshang Ni Tian Mogeng fu*, dated *guimao* of the Guangxu reign (1903), winter, the eleventh lunar month, with two seals of the artist, *mo geng, ni tian zhi yin* Titleslip by Tang Hung
110.5 by 51.4 cm. 43½ by 20¼ in.

\$ 6,000-8,000

倪田 陌頭春曉

設色紙本 立軸

款識：陌頭春曉。光緒癸卯（1903）冬十一月，邗上倪田墨耕甫。鈐印：墨耕、倪田之印

唐鴻題簽：倪墨耕《陌頭春曉圖》。



唐鴻馮璧池伉儷珍藏中國書畫

532

Yu Fei'an 1889-1959

FLYCATCHER ON PINE TREE

ink and color on paper, hanging scroll

signed *Fei'an Yu Zhao* and *Yu Zhao*, dated *gengchen* (1940), summer, the sixth lunar month, with a dedication to Yizhi, and four seals of the artist, *yu zhao si yin, fei an wu shi yi hou zuo, yu yan shan zhai, fei an*
67.3 by 36.2 cm. 26½ by 14¼ in.

\$ 30,000-50,000

于非闇 松壽

設色紙本 立軸

款識：（一）松壽。庚辰（1940）夏六月，擬馬遙父筆，非闇于照。鈐印：于照私印、非闇五十以後作、玉硯山齋

（二）以之仁兄精於鑒賞，所論列尤，足為末流鍼砭，寫此為贈。于照又作。鈐印：非闇

533

Zhang Daqian (Chang Dai-chien)

1899-1983

BIRD PERCHING

ink and color on paper, hanging scroll

singed *Daqian jushi Yuan*, dated *dinghai* (1947), the sixth lunar month, with two seals of the artist, *zhang yuan, da qian san qian*
109.5 by 53 cm. 43¼ by 20¾ in.

\$ 12,000-18,000

張大千 枝頭小鳥

設色紙本 立軸

款識：丁亥（1947）六月，戲墨於康定二道橋溫泉，大千居士爰。鈐印：張爰、三千大千



唐鴻馮璧池伉儷珍藏中國書畫

534

Wang Xuetao 1903-1982

MYNA AND DAISY

ink and color on paper, hanging scroll

signed *Xuetao*, with two seals of the artist, *wa hu zhai*,
wang xue tao yin

Titleslip by Tang Hung, signed *Hong*, dated *yiyou* (1969),
spring
99.0 by 34.9 cm. 39 by 13¾ in.

\$ 5,000-7,000

王雪濤 秋菊飛禽

設色紙本 立軸

款識：雪濤。鈐印：瓦壺齋、王雪濤印

唐鴻題簽：王雪濤秋菊飛禽圖精品。己酉（1969）
春，鴻署。

535

Wang Xuetao 1903-1982

FRUITS AND INSECTS

ink and color on paper, hanging scroll

signed *Xuetao*, inscribed, with four seals of the artist, *wa*
hu zhai, *wu lou shan zhuang*, *chi yuan*, *wang xue tao yin*

Titleslip by Tang Hung, signed *Chunzhi*, dated *xinhai* (1971)
103 by 35.6 cm. 40½ by 13¾ in.

\$ 8,000-12,000

王雪濤 秋瓜竹蟲

設色紙本 立軸

款識：庭園入秋，瓜棚豆架蔓延綿綿，頗成畫意，
信筆寫此，以有興王叔楚相合處，雪濤。鈐印：瓦
壺齋、無陋山莊、遲園、王雪濤印

唐鴻題簽：王雪濤《秋瓜艸蟲圖》，辛亥（1971）於香
江，淳之署。



唐鴻馮璧池伉儷珍藏中國書畫

536

Wang Zhen 1867-1938

ROOSTER UNDER OLEANDER

ink and color on paper, hanging scroll

signed *Bailong shanren*, dated *guiyou* (1933), spring,
inscribed with a poem, with two seals of the artist, *wang
zhen da li, yi ting*
135.3 by 67.3 cm. 53¼ by 26½ in.

\$ 8,000-12,000

王震 夾竹雄雞

設色紙本 立軸

釋文：夾竹桃花爛漫開，日常無事對銜杯。家雞亦喜
春光盛，正午長啼報客來。

款識：癸酉（1933）春，白龍山人寫。鈐印：王震大
利、一亭

537

Xu Beihong 1895-1953

ROOSTER UNDER BAMBOO

ink and color on paper, hanging scroll

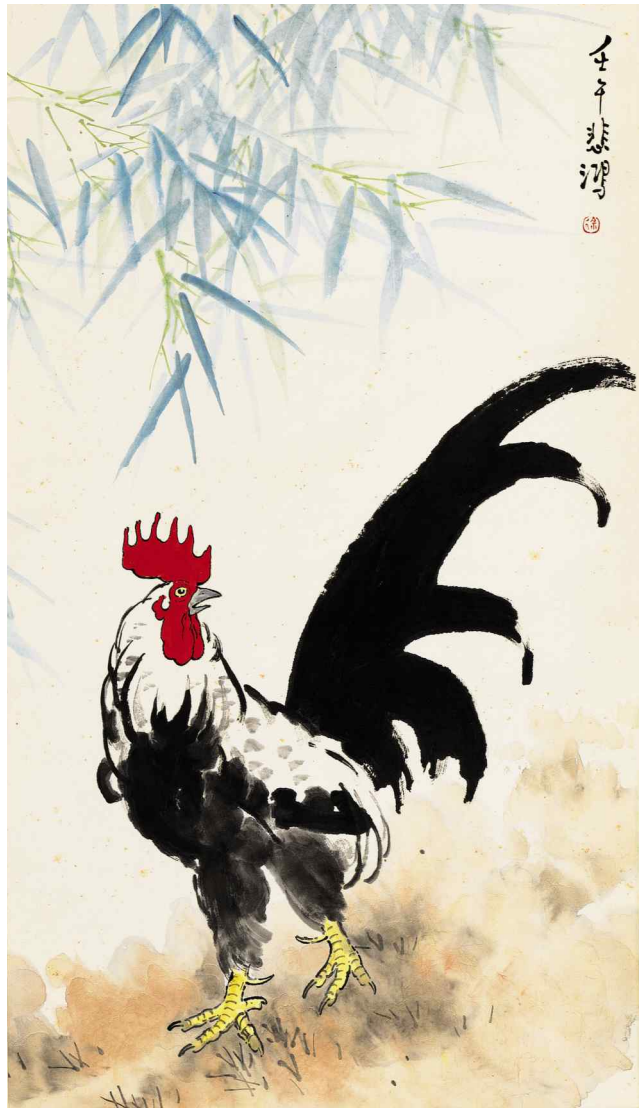
signed *Beihong*, dated *renwu* (1942), with one seal of the
artist, *xu*
84.5 by 48.3 cm. 33¼ by 19 in.

\$ 80,000-120,000

徐悲鴻 青竹雄雞

設色紙本 立軸

款識：壬午（1942），悲鴻。鈐印：徐



唐鴻馮壁池伉儷珍藏中國書畫

538

Chen Nian 1876-1970

ZHONG KUI

ink and color on paper, hanging scroll

signed *Banding Chen Nian*, dated xinyou, the fifth day of the fifth lunar month (June 10, 1921), with a dedication to Qi Baishi (1864-1957), and three seals of the artist, *chen nian, qing shan, ban ding*
122.5 by 32.5 cm. 48¼ by 12¾ in.

\$ 6,000-8,000

陳年 鐘馗

設色紙本 立軸

款識：白石老人屬仿趙悲盦寫鐘大士像，即乞法家正之。辛酉（1921）五月五日，半丁陳年同客滬中。
鈐印：陳年、晴山、半丁

539

Zhang Daqian (Chang Dai-chien)

1899-1983

ZHONG KUI

ink and color on paper, hanging scroll

signed *Zhang Yuan*, inscribed with a poem, with a dedication to Xiaoshan, dated *dingmao*, the ninth day of the ninth lunar month (October 4, 1927), and with two seals of the artist, *zhang yuan yin, zhang yuan*

Titleslip by Xiaoshan (Unidentified), signed *Xiaoshan*, dated *xinsi* (1941), the seventh lunar month
109 by 46 cm. 42¾ by 18¼ in.

\$ 50,000-70,000

張大千 鍾馗

設色紙本 立軸

釋文：瑟瑟西風重九節，鍾馗也舉菊花觴。醉來漫向池邊坐，那得妖魔水底藏。
款識：為筱珊仁兄法家博咲。丁卯（1927）重陽日畫並題，張爰。鈐印：張爰印、大千

題簽：張大千鍾進士九秋圖，辛巳（1941）七月，筱珊藏。



540

Yu Youren 1879-1964

"LONGEVITY" CHARACTER IN RUNNING SCRIPT

ink on gold flecked red wax paper, mounted for framing
signed *Yu Youren*, with one seal of the artist, *you ren*
54.6 by 31.1 cm. 21½ by 12¼ in.

\$ 6,000-8,000

于右任 壽

水墨灑金蠟紅箋 鏡片

款識：于右任。鈐印：右任

541

Zhang Daqian (Chang Dai-chien)

1899-1983

"FORTUNE" CHARACTER IN REGULAR SCRIPT

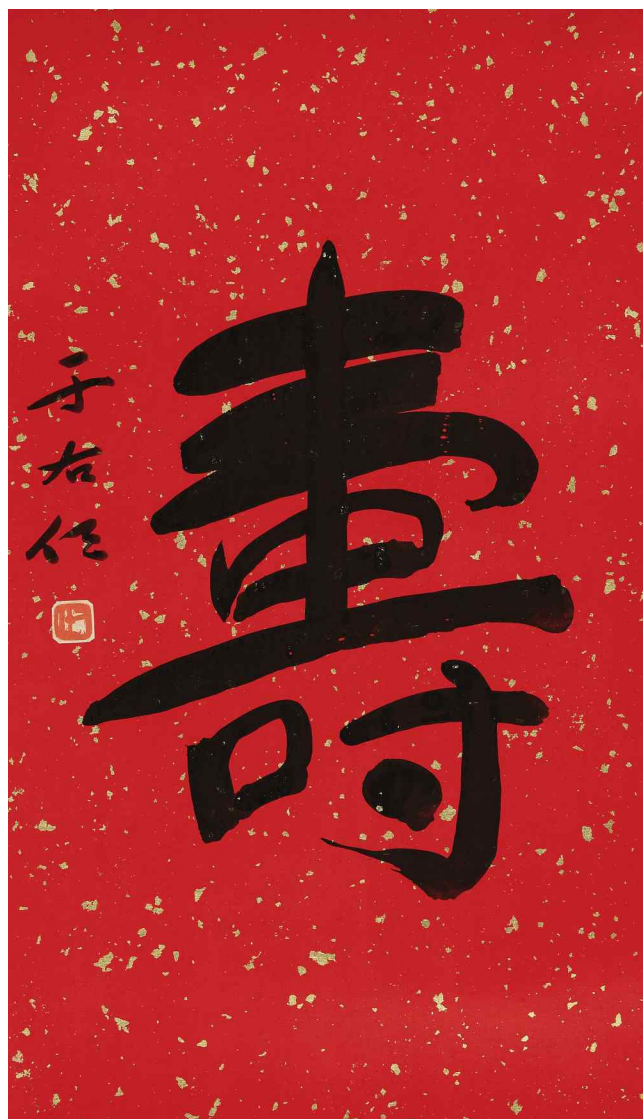
ink on gold dusted red wax paper, framed
signed *Yuan*, at the age of eight-four *sui*, dated the
seventy-first year of the Republic, the new year (January
25, 1982), with two seals of the artist, *zhang yuan zhi yin*,
da qian ju shi
48.3 by 47.8 cm. 19 by 18¾ in

\$ 20,000-40,000

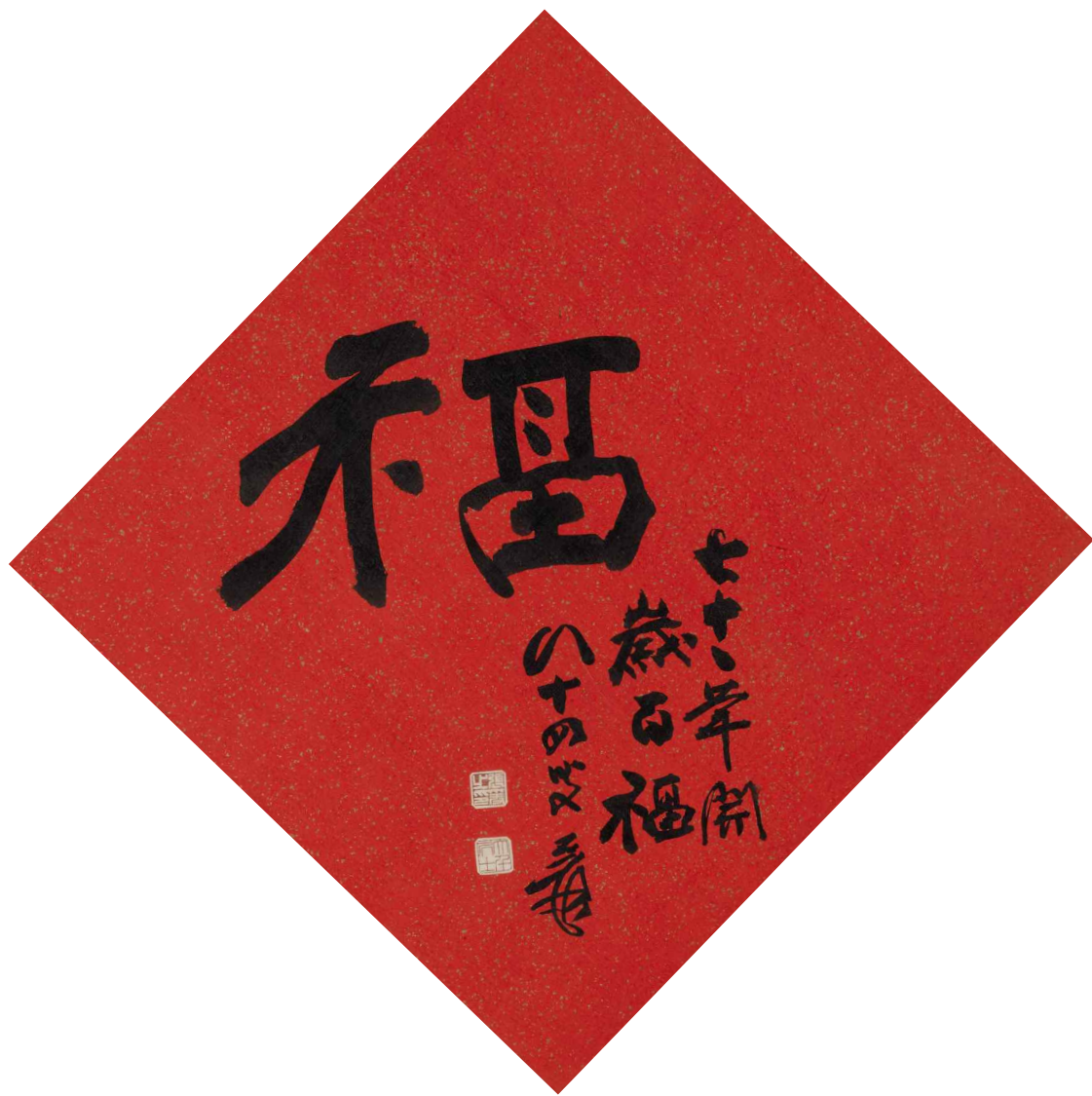
張大千 福

水墨灑金蠟紅箋 鏡框

款識：福。七十一年（1982），開歲百福，八十四雙
爰。鈐印：張爰之印、大千居士



唐鴻馮璧池伉儷珍藏中國書畫



542

Dai Xi 1801-1860,
Xu Guangqing (19th Century)

LANDSCAPE, EXCERPT OF YUAN MEI'S ESSAY IN
RUNNING SCRIPT

ink on paper, two fan leaves mounted as a hanging scroll

Painting signed *Chunshi Dai Xi*, dated the first year of
Xianfeng reign (1851), the tenth lunar month, with a
dedication to Yanweng, and one seal of the artist, *dai xi*

Calligraphy signed *Xu Guangqing*, with the same
dedication, and two seals of the artist, *xu guang qing, qiong*
na

With two collector's seals of Tang Hung, *fei hong, tang*
hong zhen cang

Titleslip by Tang Hung, signed *Hong*, dated *gengxu* (1970),
winter
each 16.5 by 50.2 cm. 6½ by 19¾ in. (2)

\$ 5,000-7,000

戴熙、許光情 叢桂留人、行書節錄
袁枚《隨園詩話》

水墨紙本 扇軸

(畫) 款識：叢桂留人。咸豐元年（1851）十月，梅溪
旅次。仿王圓照墨法，為延翁年老先生屬即正之。
醇士戴熙。鈐印：戴熙

(書) 釋文：少陵云「多師是我師。」非師可師之人
也，即邨童牧豎一言一咲間，此可取之，以成佳
句。隨園種地者，十月中在梅樹下報喜云「有一身
花矣」。余因有句云「月映竹成千個字，霜高梅孕
一身花。」此非取種地者報喜之意乎。尹文端云「
日日巡簷一賞之，裁量畫格到橫枝。儻教瑤席能分
坐，選竹閒來更賦詩。」

款識：書應延翁方伯世大人清政，許光情。鈐印：
許光情、蔓那

唐鴻鑒藏印：飛鴻、唐鴻珍藏

唐鴻題簽：戴熙《叢桂留人》精品。庚戌（1970）冬
月於香江，鴻署。

543

Xiao Xun 1883-1944 and **Pu Jin** 1893-1966,
Pan Linggao 1867-1954

FIVE WILLOW STUDIO, EXCERPT OF LIANG
SHAOREN'S ARTICLE IN RUNNING SCRIPT

ink and color on paper, two fan leaves mounted as a
hanging scroll

Painting signed *Xiao Xun*, with one seal of the artist, *long*
qiao, and signed *Pu Jin*, with one seal of the artist, *pu jin yin*
xin chang shou

Calligraphy signed *Pan Linggao*, dated *jichou* (1949), the
seventh lunar month, with a dedication to Qingfu, with
three seals of the artist, *an yu zhai, ling gao, xi jiu*

Titleslip by Tang Hung, signed *Hong*, dated *jiyou* (1969),
spring
each 18.4 by 51.4 cm. 7¼ by 20¼ in. (2)

\$ 6,000-8,000

蕭遜與溥忻、潘齡皋 五柳幽居、行
書節錄梁紹壬《兩般秋雨庵隨筆》

設色紙本 扇軸

(畫) (蕭遜) 款識：蕭遜佈景。鈐印：龍樵

(溥忻) 款識：五柳幽居。雪齋溥忻寫高士。鈐印：溥
忻印信長壽

(書) 釋文：袁簡齋誦西施云「妾自承恩人報怨，捧
心常覺不分明。」立意既新，措詞亦婉。及見毛馳
黃先生句云「別有深恩酬不得，向君歌舞背君啼。」
其含蓄蘊藉較袁更上一層矣。詩見《兩般秋雨齋
隨筆》。

款識：己丑（1949）孟秋，慶甫先生雅屬。潘齡皋。
鈐印：安遇齋、齡皋、錫九

唐鴻題簽：蕭謙中、溥忻《五柳幽居》、潘齡皋行書
合璧，己酉（1969）春，鴻署。



544

Zhang Daqian (Chang Dai-chien)

1899-1983

PEONY, CALLIGRAPHY IN CLERICAL SCRIPT

ink and color on paper, two fan leaves mounted as a hanging scroll

Painting signed *Daqian*, with a dedication to Zihe, with one seal of the artist, *ji yuan zhi yin*

Calligraphy signed *Daqian*, dated *yichou* (1925), the fourth lunar month, with the same dedication, and one seal of the artist, *ji yuan zhi yin*
each 17.2 by 50.8 cm. 6¾ by 20 in. (2)

\$ 50,000-70,000

張大千 宜富當貴、節臨《石門銘》

設色紙本 扇軸

(畫) 款識：宜富當貴。子雀仁兄法正，大千寫。
鈐印：季爰之印

(書) 釋文：三德…(釋文略)…其奇。
款識：《石門銘》如天馬星空，子雀老兄屬臨。乙丑
(1925) 四月，大千。鈐印：季爰之印

545

Yu Fei'an 1889-1959

SONG DYNASTY POEMS IN SLENDER-GOLD SCRIPT

ink on paper, fan leaf

signed *Yu Zhao*, with three seals of the artist, *wu tai qi, yu zhao zhi yin, fei an*

With one collector's seal of Tang Hung, *tang hong zhen cang*
19.7 by 54.6 cm. 7¾ by 21½ in.

\$ 12,000-18,000

于非闇 瘦金體書宋人七絕六首

水墨紙本 扇面

釋文：青煙著雨傍樓橫，展轉虛窗夢不成。客裏清愁無可奈，臥聽簷溜瀉秋聲。
只隔中秋一夕間，蟾光應未少清寒。時人不會盈虛意，不到團圓不肯看。
淺淺花開料峭風，苦無妖色畫難工。十分不肯精神露，留與他時著子紅。
花擔移來錦繡叢，小窗瓶水浸春風。朝來不忍輕磨墨，落硯香粘數點紅。
行人模糊畫中影，高樹夭矯空際雲。樓臺幾處半隱見，三島夢斷猶紛紜。
報導梅邊雪未休，披衣晨起上簾鉤。孤根清健元如許，空為花寒一夜愁。
款識：宋人詩，于照。鈐印：毋太欺、于照之印、非闇

唐鴻鑒藏印：唐鴻珍藏



546

Huang Binhong 1864-1955

黃賓虹 青竹秀石

水墨紙本 扇軸

BAMBOO AND ROCK

ink on paper, fan leaf mounted as a hanging scroll

款識：虹若。鈐印：黃賓虹

signed *Hongruo*, with one seal of the artist, *huang bin hong*
17.8 by 49.5 cm. 7 by 19½ in.

\$ 7,000-9,000

547

Xiao Xun 1883-1944

蕭遜 仿龔賢筆意山水

水墨紙本 扇軸

LANDSCAPE AFTER GONG XIAN

ink on paper, fan leaf mounted as a hanging scroll

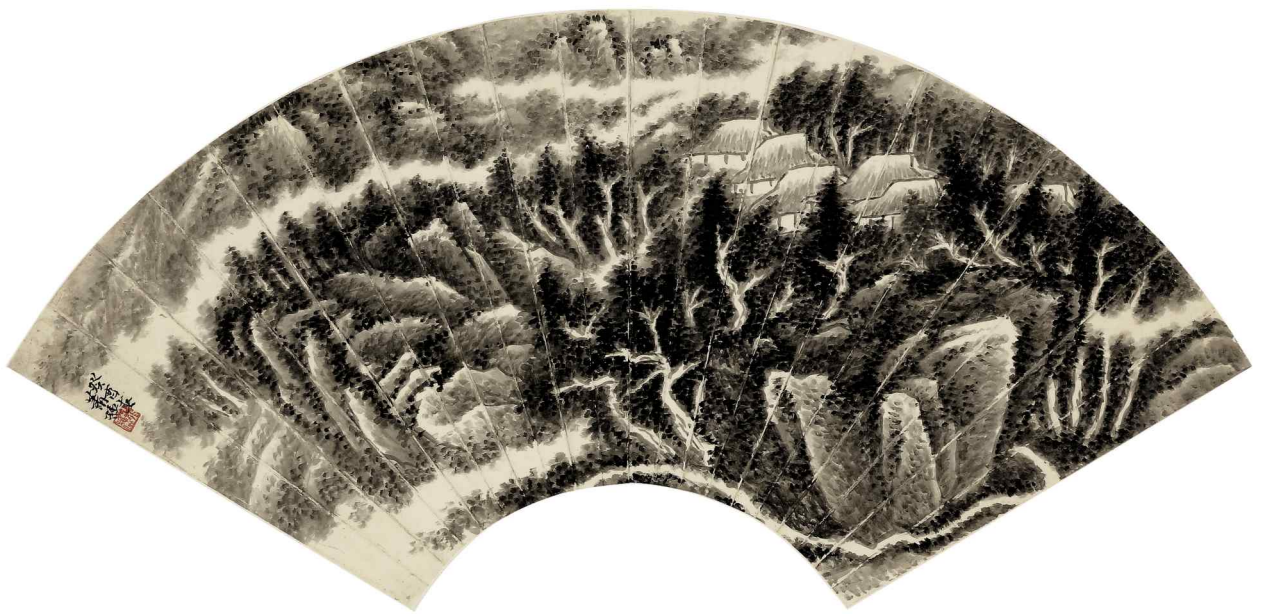
款識：癸酉（1933）春，蕭遜。鈐印：龍樵

Signed *Xiao Xun*, dated *guiyou* (1933), spring, with one seal
of artist, *xiao xun*
23.3 by 62.5 cm. 9¾ by 24¾ in.

\$ 6,000-8,000



唐鴻馮璧池伉儷珍藏中國書畫



Zhang Daqian (Chang Dai-chien)

1899-1983

LONELY SCHOLAR ON AUTUMN RIVER, CALLIGRAPHY
AFTER YIHE MING

ink and color on gold-dusted paper, folding fan

Painting signed *Daqian jushi Yuan*, dated *xinmao* (1951), the fifth lunar month, with a dedication to Fung Bi-che, and with three seals of the artist, *fa jiang, zhang yuan, da qian*Calligraphy signed *Yuan*, dated the same year, summer, with the same dedication, and two seals of the artist, *zhang yuan, da qian*

13.5 by 40.3 cm. 5¼ by 15¾ in.

\$ 30,000-50,000**張大千 秋江獨釣、臨《瘞鶴銘》**

設色金箋 成扇

(畫) 款識：辛卯（1951）五月，似璧池仁弟拂暑，大千居士爰。鈐印：張爰、大千、灑匠

(書) 釋文：上皇辰歲得於華亭，午歲化於朱方，天其未遂吾翔也，迺裹以玄黃之幣，藏乎山之下，仙家石，旌事篆銘，相此胎禽，浮華表，留唯髣髴，事亦微，厥土惟寧，浚盪洪流，前固重爽塏，勢掩華亭，爰集真侶，瘞爾，峯山徵君，丹陽外仙尉，江陰真宰。

款識：鶴銘勢敬反正，山陰正脈於此傳之。或以為右軍書，然右軍實未嘗至。《潤州陶隱居舊館碑》與此正相類，當是隱居所書。辛卯（1951）夏，為璧池仁弟臨之，爰。鈐印：張爰、大千

**Huang Junbi 1898-1991,
Peng Chunshi 1896-1976**SUMMER PAVILION BY A LAKE, POEMS IN RUNNING
SCRIPT

ink and color on gold-dusted paper, folding fan

Painting signed *Huang Junbi*, dated *yiwei* (1955), summer, with a dedication to Fung Bi-she, and two seals of the artist, *huang, jun bi*Calligraphy signed *Su'an jushi*, with the same dedication and two seals of the artist, *xian le tang, su an*

14.2 by 40.3 cm. 5½ by 16¼ in.

Peng Chunshi's inscription:

The willow by the stream lacks a breeze, and the summer day is long. Houses are near the water, where the lotus flowers are fragrant.

The clouds appear like white belts, and the mountains are darkish blue. The painting clearly distinguishes several steadfast ladies.

I still remember the good old days with Yang [Qianli] and Xie [Wuliang]. In the boudoir we would drink tea, paint, and enjoy wine.

We engaged in summer pleasures and discussed affairs of the day. Spare me words about anything else.

[Huang] Junbi is very skilled at painting green landscapes on fans. I therefore wrote two poems, the second of which waxes nostalgic on the past. Mrs. Bi-Che exhibited marvelous skill at both calligraphy and painting. I remember that in the past, in Hong Kong, Yang Qianli, Xie Wuliang, and I would often visit the boudoir, where we would discuss poetry, paint, and at times drink tea. It is hard to believe that twenty years have passed.

\$ 18,000-28,000**黃君璧、彭醇士 湖莊清夏、行書七絕二首**

設色金箋 成扇

(畫) 款識：湖莊清夏。璧池仁棣屬畫，乙未（1955）夏，黃君璧。鈐印：黃、君璧

(書) 釋文：溪柳無風夏晝長，人家依水藕花香。白雲如帶山如黛，畫裏分明屬妥娘。風流楊（千里）謝（無量）幾人存，曾共妝臺挹酒尊。沉李浮瓜當日事，別來種種不堪言。

款識：君璧為青綠山水畫扇極佳，題二絕句，其第二首蓋感舊也。璧池女士書畫俱妙，憶昔年過香港與千里、無量嘗訪其妝閣，論詩作畫，間以飲博。忽忽廿年間事世已至此矣。素庵居士並記。鈐印：閑樂堂、素庵



唐鴻馮璧池伉儷珍藏中國書畫

550

Qi Baishi 1864-1957,
Pan Linggao 1867-1954

齊白石、潘齡皋 牽牛花、書法
設色紙本 成扇

MORNING GLORIES, POEM IN RUNNING SCRIPT

ink and color on paper, folding fan

Painting signed *Baishi Qi Huang*, with a dedication to Xingbo, and one seal of the artist, *qi bai shi*

Calligraphy signed *Pan Linggao*, dated *jiashen* (1944), autumn, with the same dedication and three seals of the artist, *an yu zhai, ling gao, xi jiu*
19.6 by 53 cm. 7½ by 21 in.

\$ 20,000-40,000

(畫) 款識：星白先生之雅，白石齊璜。鈐印：齊白石
(書) 釋文：浩浩長江天際橫，地連吳楚一波平。蒼
茫草樹迷遙浦，歷落帆檣趁晚征。斜日墜城千堞
迴，漁燈點水亂星生。不知多少英雄事，都付潮聲
徹夜鳴。
款識：此松江提督陳樹齋閱兵詩也，氣魄極沉雄。
甲申（1944）秋日，星伯仁兄大雅之屬，潘齡皋。
鈐印：安遇齋、齡皋、錫九

551

Qi Baishi 1864-1957,
Pan Linggao 1867-1954

齊白石、潘齡皋 牽牛花、行書節錄
王士禎《池北偶談》
設色絹本 成扇

MORNING GLORIES, EXCERPT OF WANG SHIZHEN'S
ARTICLE IN RUNNING SCRIPT

ink and color on silk, folding fan

Painting signed *Baishi Qi Huang*, with a dedication to Bohan, and one seal of the artist, *qi da*

Calligraphy signed *Pan Linggao*, dated *renwu* (1942), early autumn, with the same dedication, with three seals of the artist, *ling gao, xi jiu*, one illegible
18.5 by 50 cm. 7½ by 19¾ in.

\$ 20,000-40,000

(畫) 款識：伯含先生之雅，白石齊璜。鈐印：齊大
(書) 釋文：高淳縣花山有白牡丹，歲開數枝，種非
人力，亦無恒所，有折者輒得疾。施侍讀《愚山
詩》云「空山石壘壘，獨立天風吹。攀條莫敢折，
含芳貽阿誰。」
款識：壬午（1942）初秋，伯含仁兄雅屬，潘齡皋。
鈐印：齡皋、錫九、一印不辨



552

Ma Jin 1900-1970,
Zhang Hairuo 1877-1943

STANDING HORSE, SU SHI'S POEM IN CLERICAL
SCRIPT

ink and color on paper, folding fan

Painting signed *Zhanru Ma Jin*, dated *bingzi*, a day before Frost's Descent (October 22, 1936), with a dedication to Yi'an, and two seals of the artist, *ma jin zhi yin, bo yi*
Calligraphy signed *Hairuo*, with the same dedication and one seal of the artist, *zhang shou*
19.1 by 51.4 cm. 7½ by 20¼ in.

\$ 4,000-6,000

馬晉、張海若 矗立西風、隸書蘇軾
《款塞來享》

設色紙本 成扇

(畫) 款識：丙子（1936）九月，霜降前一日，以應毅齋仁兄雅屬。湛如馬晉，畫於法源寺。鈐印：馬晉之印、伯逸

(書) 款識：蠢尔氏羌國，天誅亦久稽。既能知面內，不復議征西。斥堠銷烽火，邊城息鼓鼙。輸忠修貢職，棄過為黔黎。雪滿流沙靜，雲沉太白低。巍巍二聖治，盛德古難齊。

款識：毅齋先生足監，海若。鈐印：張壽

553

Ma Jin 1900-1970,
Wang Rong 1896-1972

TWO HORSES, LIU CHANGQING'S POEM IN RUNNING
SCRIPT

ink and color on paper, folding fan

Painting signed *Boyi Ma Jin*, dated *bingzi*, a day before the beginning of summer (May 5, 1936), with a dedication to Zidu, and two seals of the artist, *ma jin, zhan ru*

Calligraphy signed *Wang Rong*, with the same dedication and with one seal of the artist, *shen sheng*
18.8 by 51 cm. 7½ by 20 in.

\$ 5,000-7,000

馬晉、汪溶 雙馬、行書劉長卿
《送上人》

設色紙本 成扇

(畫) 款識：咨度先生大雅屬正，丙子（1936）立夏前一日，伯逸馬晉。鈐印：馬晉、湛如

(書) 釋文：孤雲將野鶴，豈向人間住。莫買沃州山，時人已知處。懷君屬秋夜，散步詠涼天。空山松子落，幽人應未眠。鳴箏金粟柱，素手玉房前。欲得周郎顧，時時誤拂弦。

款識：書似咨度先生正之，汪溶。鈐印：慎生



Zhang Yin 1761-1829

LANDSCAPE

ink and color on paper, album of sixteen leaves

last leaf signed *Xi'an Zhang Yin*, with a dedication to Yuetang, with three seals of the artist, *xi an* (12), *bao yan* (4), *xi an*

Inscription on last leaf by Gu Heqing (1766-?), signed *Gu Heqing*, with one seal, *tao an* each 14.0 by 14.0 cm. 5½ by 5½ in. (16)

Artist's inscription:

Mr. Yuetang asked for one my paintings, but I didn't yet have the chance to give him any. For several days it has been overcast and rainy, and I couldn't go out. So I found some good paper, wielded the brush, and produced this album of sixteen leaves. As soon as the weather cleared, I carried it and gave it to him to assuage my feelings of remorse.

Gu Heqing's inscription:

Light rain continued for several evenings, and as a result I didn't see Zhang Yin for three days. This morning was clear, so I planned to visit him, but he happened by first. We had some tea, and we conversed a bit. Then out of his sleeve he pulled a small sixteen-leaf album to show me, saying that he just finished it to give to my cousin, Yuetang. I loved how each painting was so fine, how it gathered together all the great accomplishments of painters since the Yuan and Ming dynasties. I too have expressly carried out studies of these lineages, but my results were inferior to Zhang Yin's paintings. If he hadn't said that he intended to give the album to a friend, I would have snatched it away from him. Instead, I wrote an afterword for him to express my admiration.

\$ 15,000-25,000

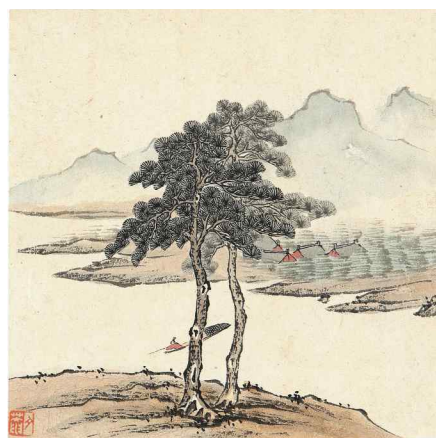
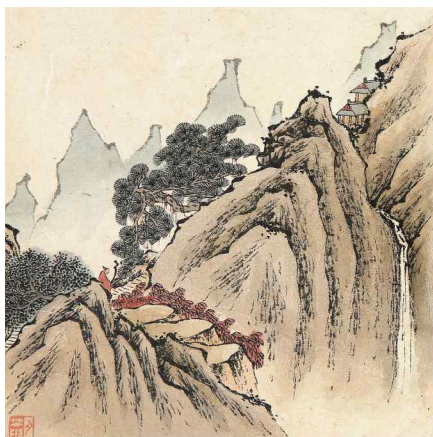
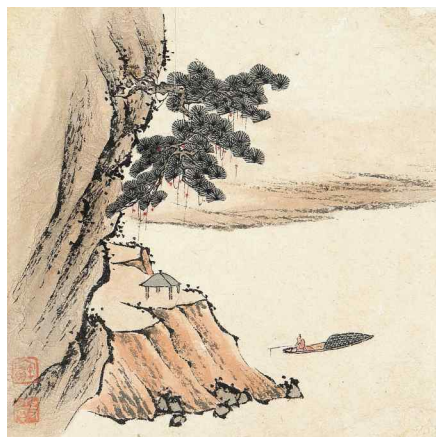
張峯 山水

設色紙本 十六開冊

款識：月堂先生索余畫未報。連朝陰雨，不能出戶，檢紙運筆得此十六冊。俟天晴攜贈，藉慰歉懷。夕庵張峯並識。鈐印：夕庵（十二鈐）、寶巖（四鈐）、夕庵

題畫心：連宵細雨，不見夕庵已三日矣。今晨放晴，方擬往訪，而夕庵已飄然而來。相上茗談，夕庵袖中出小冊十六葉見示，云係近作，以贈月堂表兄者。余愛其幅幅精緻，集元明以來畫家大成，鄙人雖亦特相研究，終愧弗如。夕庵若不先言贈友，余將攜舷索之矣。因跋數語歸之，以識欽佩云。顧鶴慶跋。鈐印：笈庵





唐鴻馮璧池伉儷珍藏中國書畫

555

Zhang Xiong 1803-1886

FLOWERS

ink and color on paper, album of eight leaves

(1) signed *Zhang Xiong*, inscribed with a poem, and one seal, *xiang weng*

(2) signed *Zhang Xiong*, inscribed with a poem and "imitating the brush idea of Wang Wang'an (Wang Wu, 1632-1690)", and two seals, *zhang xiong si yin, di qing wan feng lou*

(3) signed *Zixiang Zhang Xiong*, with one seal, *chen xiong*

(4) with one seal, *zhang zi xiang yin*

(5) with one seal, *zi xiang shu hua*

(6) with one seal, *zhang zi xiang yin*

(7) signed *Zhang Xiong*, inscribed with a poem, and two

seals, *xiong yin, yuan yang hu wai shi*

(8) signed *Zixiang*, inscribed with a title and "after the method of Baiyunxi waishi (Yun Shouping, 1633-1690)", and one seal, *xiong yin*

With five seals of Tang Hung, *gu cheng jiu jia* (2), *she qu, tai ping shan zhong ke, gu cheng jiu jia, fei hong* (2)

each 26 by 34.9 cm. 10¼ by 13¾ in. (8)

\$ 5,000-7,000

張熊 花卉

設色紙本 八開冊

(一) 釋文：曾向此中聽絡繹，西風吹上舊山衣。

款識：張熊。鈐印：祥翁

(二) 釋文：梅花一去無消息，卻被東風滾作團。

款識：倣王忘菴筆意，張熊。鈐印：張熊私印、
笛青晚風樓

(三) 款識：子祥張熊寫。鈐印：臣熊

(四) 鈐印：張子羊印

(五) 鈐印：子祥書畫

(六) 鈐印：張子羊印

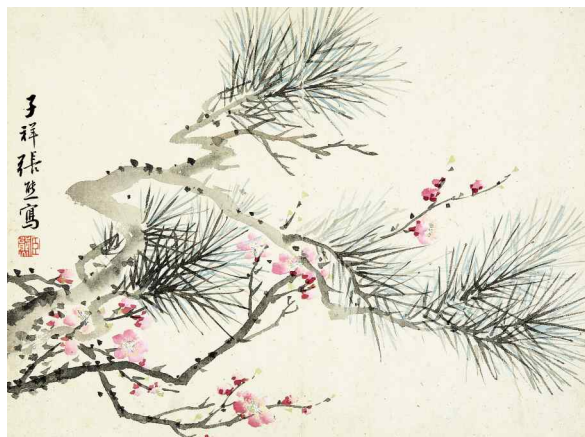
(七) 釋文：香凝妃子袖，艷奪相公袍。款識：張

熊。鈐印：熊印、鴛鴦湖外史

(八) 款識：東籬秋影。師白雲溪外史法，子祥。

鈐印：熊印

唐鴻鑒藏印：古城舊家（二鈐）、涉趣、太平山中
客、古城舊家、飛鴻（二鈐）



556

Zhao Wenchu 1595-1634

FLOWERS AND BUTTERFLY

ink and color on paper, handscroll

Signed *Tianshui Zhao shi Wenchu* with one seal of the artist, *wenchu*

With four collector's seal of Tang Hung, *tai ping shan zhong ke*, *tang hong*, *gu feng jiu jia*, *tang hong zhen cang*

With three collectors' seals of Wang Wenxin (1888-1974), *wen xin shen ding*, *jing men wang shi zhen cang*, *meng quan shu wu shu hua shen ding yin*, and one other collector's seal, *jiu si shu wu zhen cang tu zhang*
28.6 by 280.7 cm. 11¼ by 110½ in.

\$ 5,000-7,000

趙文俶 花石蝴蝶

設色紙本 手卷

款識：天水趙氏文俶。鈐印：文俶

唐鴻鑒藏印：太平山中客、唐鴻、古城舊家、唐鴻珍藏

鑒藏印：（王文心）文心審定、荊門王氏珍藏、蒙泉書屋書畫審定印、九思書屋珍藏圖章



557

Li Kuchan 1899-1983

LOTUS AND KINGFISHER AFTER ZHU DA

ink on paper, mounted for framing

signed *Kuchan*, with one seal of the artist, *li shi ku chan*
34.3 by 67.3 cm. 13½ by 26½ in.

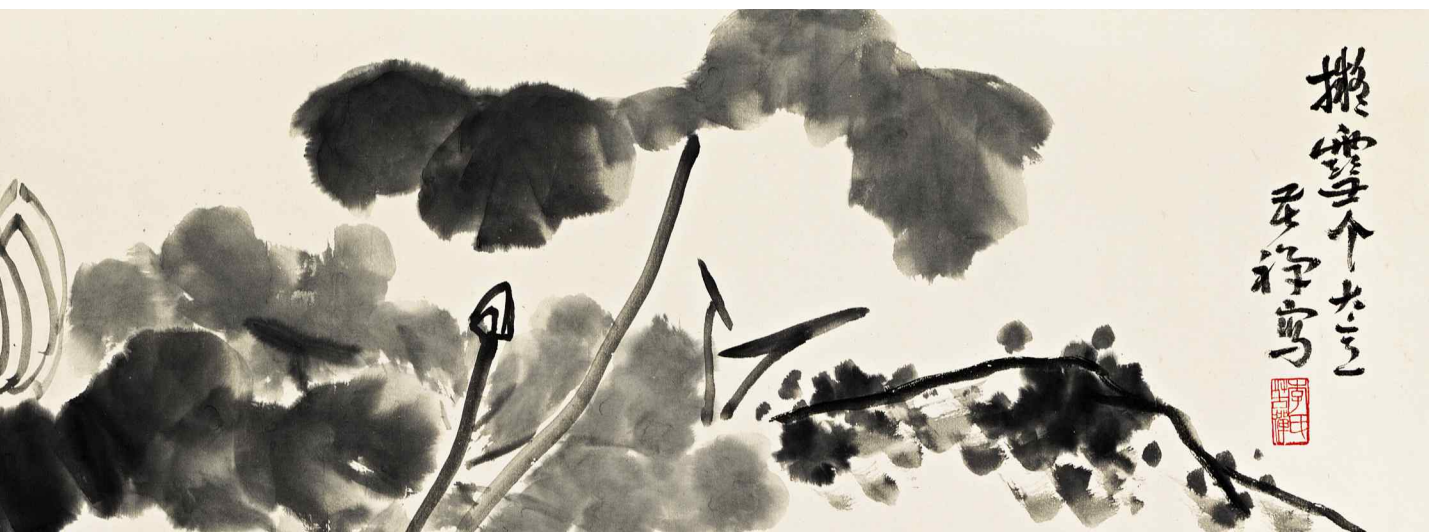
\$ 10,000-20,000

李苦禪 仿八大荷花翠鳥

水墨紙本 鏡片

款識：擬雪个大意，苦禪寫。鈐印：李氏苦禪





唐鴻馮璧池伉儷珍藏中國書畫

558

Wang Luonian 1870-1925

SCENERY OF SE'XI COTTAGE

ink and color on paper, handscroll

signed *Ou'ke Wang Luonian*, dated *wuwu* (1918), the twelfth lunar month, with a dedication to Zhiyi, and two seals of the artist, *luo nian, she qi*
28.6 by 95.9 cm. 11¼ by 37¾ in.

\$ 5,000-7,000

汪洛年 瑟昔草堂

設色紙本 手卷

題識：瑟希草堂圖。志沂先生築別墅於湖上楊堤，以領略山光水色。屬製圖以記之。時戊午（1918）十二月，歐客汪洛年。鈐印：洛年、社耆



559

Song Baochun 1748-1818

LANDSCAPE

ink on paper, handscroll

signed *Juanzou Song Baochun*, dated *yichou* of *Jiaqing* reign, the twenty-sixth day of the fourth lunar month (May 24, 1805), with one seal of the artist, *bao chun*

Colophon by *Wan Yeqing* (Unidentified), signed *Wan Yanqing*, at the age of eighty-three *sui*, with two seals, *wan*, one illegible; *Wu Yun* (1811-1883), signed *Pingzhai Wu Yun*, dated *jiazi* (1864), spring, with one seal, *wu yun zhi yin*; *Li Pei* (Unidentified), signed *Shanyin Li Pei*, dated *genwu* (1870) of the *Tongzhi* reign, autumn, the ninth lunar month, with one seal, *lian shi dao ren*

With three collector's seals of *Tang Hung*, *tai ping shan zhong ke*, *tang hong*, *fei hong*

With three other collectors' seals, *chong*, *qiao lü shi*, *yan yun guo mu*

30.5 by 243.8 cm. 12 by 96 in.

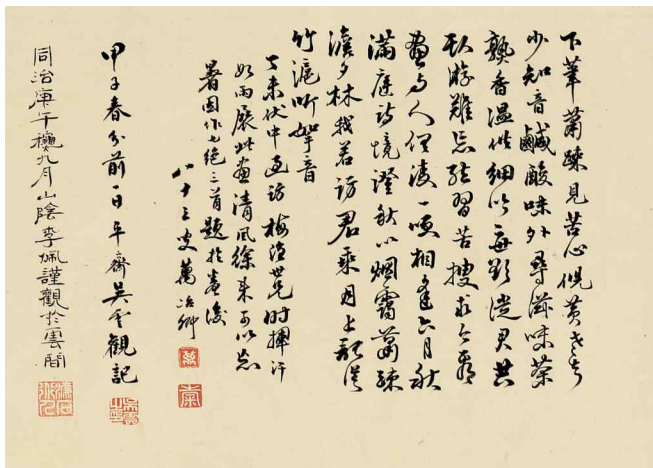
\$ 6,000-8,000

宋葆淳 懸流千尺

水墨紙本 手卷

釋文：翠樹蕭疎兩岸陰，懸流千尺赴谿深。野人來往漫相識，絕屬當年黃綺心。

款識：嘉慶乙丑（1805）四月二十六日，倦叟宋葆淳，畫於菴華秋實館。鈐印：葆淳
（萬治卿、吳雲、李佩題跋參見本拍品電子圖錄。）



唐鴻鑒藏印：太平山中客、唐鴻、飛鴻

鑒藏印：寵、樵侶氏、延雲過目



唐鴻馮璧池伉儷珍藏中國書畫

560

Yinzhi (Prince Zhi) 1672-1735

POEM IN CURSIVE SCRIPT

ink on paper, hanging scroll

With three seals of the artist, *yu ti xun zhi tang, huang zhang zi, zhi wang zhi zhang*

Titleslip by Tang Hung, signed *Hong*, dated *jiyou* (1969), spring
99.7 by 31.8 cm. 39¼ by 12½ in.

\$ 10,000-20,000

胤禔 草書臨康熙錄董其昌
《題杜日章冊九首》之一

水墨紙本 立軸

釋文：邊烽都寂若，煙水澹氤氳。朝來鵝鶴陣，衝破宿潭雲。

款識：恭臨御筆。鈐印：御題遜志堂、皇長子、直王之章

唐鴻題簽：大清直王恭臨乾隆御筆。己酉（1969）春，鴻署。

561

Liang Tongshu 1723-1815

LU GUIMENG'S POEM IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed *Tongshu*, at the age of ninety-one *sui*, dated *guiyou* (1813), autumn, with two seals of the artist, *liang tong shu yin, shan zhou*
122.6 by 27.9 cm. 48¼ by 11 in.

\$ 6,000-8,000

梁同書 草書陸龜蒙
《紫溪翁歌》

水墨紙本 立軸

釋文：一丘之木，其棲深也屋，吾容不辱。一溪之石，其居平也席，吾勞以息。一竇之泉，其音清也弦，吾方在懸。得乎人，得乎天，吾不知所以然而然。

款識：癸酉（1813）九秋，九十一老人梁同書。

鈐印：梁同書印、山舟

一丘之木其棲深也屋吾容不辱一涸之石其居平也席
吾勿以息一寧之息其音清也強者方在吾身人曰乎天為不
知所以然也然

癸酉九月九日老人日書



遊蜂考字若煙水澹音
之是輕才久積鶴陣衝階宿
潭雲

御筆

恭惟



562

Shen Quan 1682-1760

DEER UNDER PINE TREE

ink and color on satin, hanging scroll

signed *Nanping Shen Quan*, dated *bingshen* of the Qianlong reign (1716), the third lunar month, with two seals of the artist, *shen quan zhi yin, nan ping*

With one collector's seal of Kuai Shoushu (20th Century), *kuai shou shu jia shou cang*
137.2 by 46.4 cm. 54 by 18¼ in.

\$ 20,000-40,000

沈銓 松聲驚鹿

設色綾本 立軸

款識：乾隆丙申三月（1716），南蘋沈銓。鈐印：沈銓之印、南蘋

鑒藏印：崩壽樞家收藏

563

Gao Fangcheng (Qing Dynasty)

SPIDERS

ink on paper, hanging scroll

signed Shangzhang fu Gao Fangcheng, inscribed with an essay, with five seals of the artist, *gu shan yu xin, zui, fang cheng, shang zhang, an qie ji xi*

Titleslip by Tang Hung, dated *jiyou* (1969), spring
87 by 27.3 cm. 34¼ by 10¾ in.

\$ 4,000-6,000

高方承 螿

水墨紙本 立軸

釋文：螿以喜稱其為喜也…（略）…雕蟲小技自炫哉。

款識：上章甫高方承並藝。鈐印：古山愚心、醉、方承、上章、安且吉兮

唐鴻題簽：高方承《螿》。己酉（1969）春，於香江署。

唐鴻馮璧池伉儷珍藏中國書畫



564

Attributed to Hongren

LANDSCAPE AFTER NI ZAN

ink on paper, hanging scroll

with a spurious signature, *Jianjiang*, inscribed with a poem, and two seals, *hong ren, liu qi*

With three other collectors' seals, *jiang si chen shi suo cang, xin jie jian shang, qian shi jia cang zi zi sun sun yong bao yong*

162.6 by 47 cm. 64 by 18½ in.

\$ 4,000-6,000

弘仁（款）仿倪瓚山水

水墨紙本 立軸

釋文：寒林亦何有，葉禿葉剩枝。頗似江淹筆，頽唐才盡時。道先門本泰，禪律蚤除癡。安得營邱子，丹青一寫之。至正癸卯八月朔日倪瓚畫。

款識：漸江臨。鈐印：弘仁、六奇

鑒藏印：江司陳氏所藏、辛階鑒賞、錢氏家藏子子孫孫永寶用

565

Attributed to Xia Chang

BAMBOO

ink on paper, hanging scroll

with a spurious signature, *Zhongzhao*, and two seals, both illegible

With two collector's seals of Tang Hung, *tang hong zhen cang (2), tai ping shan zhong ke*

With two collector's seals of Xiao Shoumin (20th Century), *xiao shou min jian shang liu hua guan mi cang, gu dian xiao shou min cang*; two collector's seals of Wen Qiqiu (1862-1941), *wen shi wu zi, qi qiu si yin*; and five other collectors' seals, *chang, heng zhang, guo ju si yin, cheng xiang si yin*, one illegible

Titleslip by Tang Hung, with two seals, *tang, hong*
114.3 by 36.2 cm. 45 by 14¼ in.

\$ 4,000-6,000

夏昶（款）凌霄勁節

水墨紙本 立軸

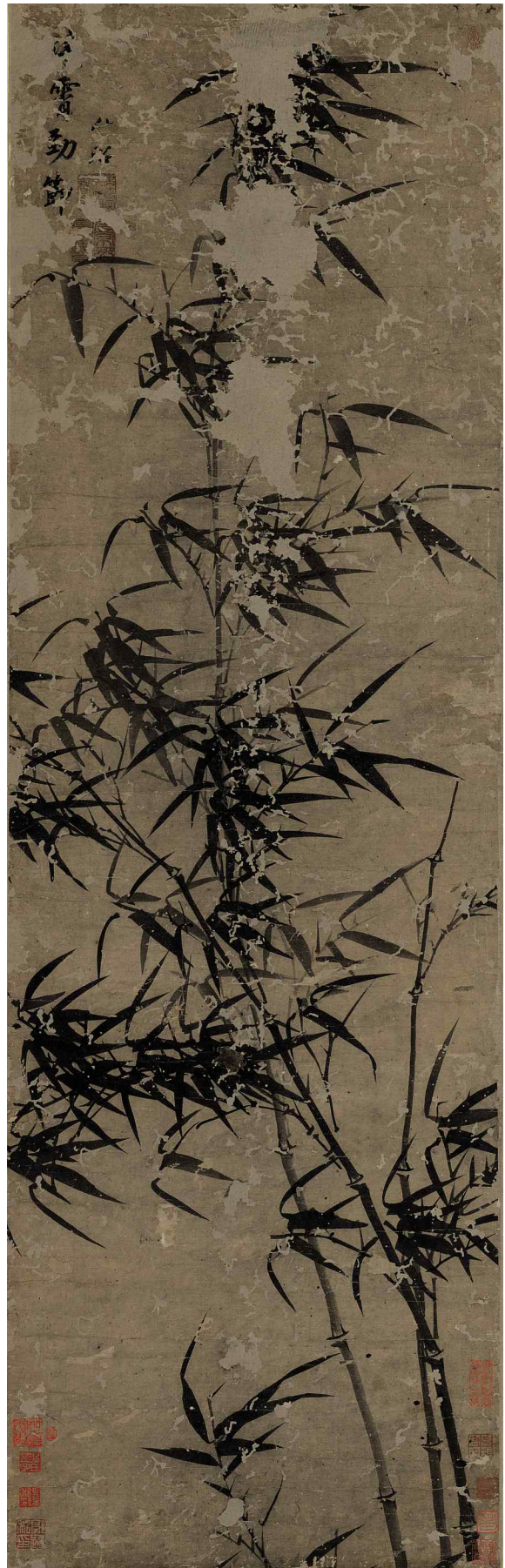
款識：凌霄勁節。仲昭。鈐印：東吳夏□仲□書□□、□常卿圖□□

唐鴻鑒藏印：唐鴻珍藏（二鈐）、太平山中客

鑒藏印：（蕭壽民）蕭壽民鑒賞榴花館秘藏、古滇蕭壽民藏

（溫其球）溫氏五子、其球私印
昌、恒璋、郭躡私印、成相私印、□□鑒古

唐鴻題簽：明夏仲昭凌霄勁節。鈐印：唐、鴻



唐鴻馮璧池伉儷珍藏中國書畫

566

Zhang Daqian (Chang Dai-chien)

1899-1983

張大千 墨荷

水墨紙本 立軸

LOTUS

ink on paper, hanging scroll

signed *Shuren Zhang Daqian Yuan*, with two seals of the artist, *Zhang da qian, da qian wei yin da xing*, dated *guimao* (1963), the second lunar month

Titleslip by Tang Hung, signed *Hong*, dated *guimao* (1963)
101.4 by 66.4 cm. 40 by 26¹/₈ in.

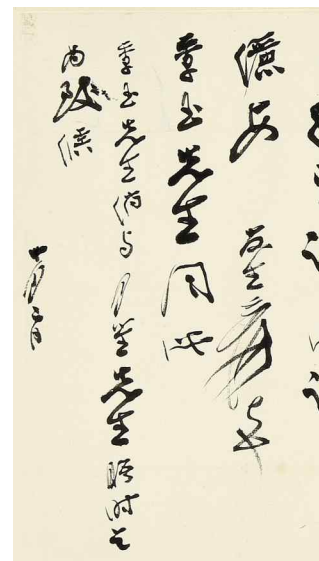
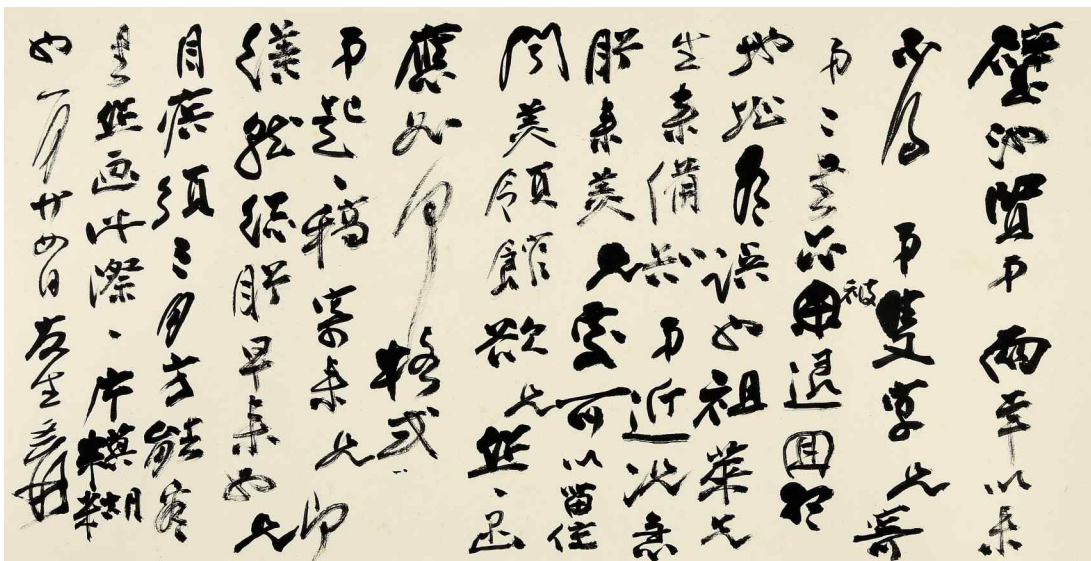
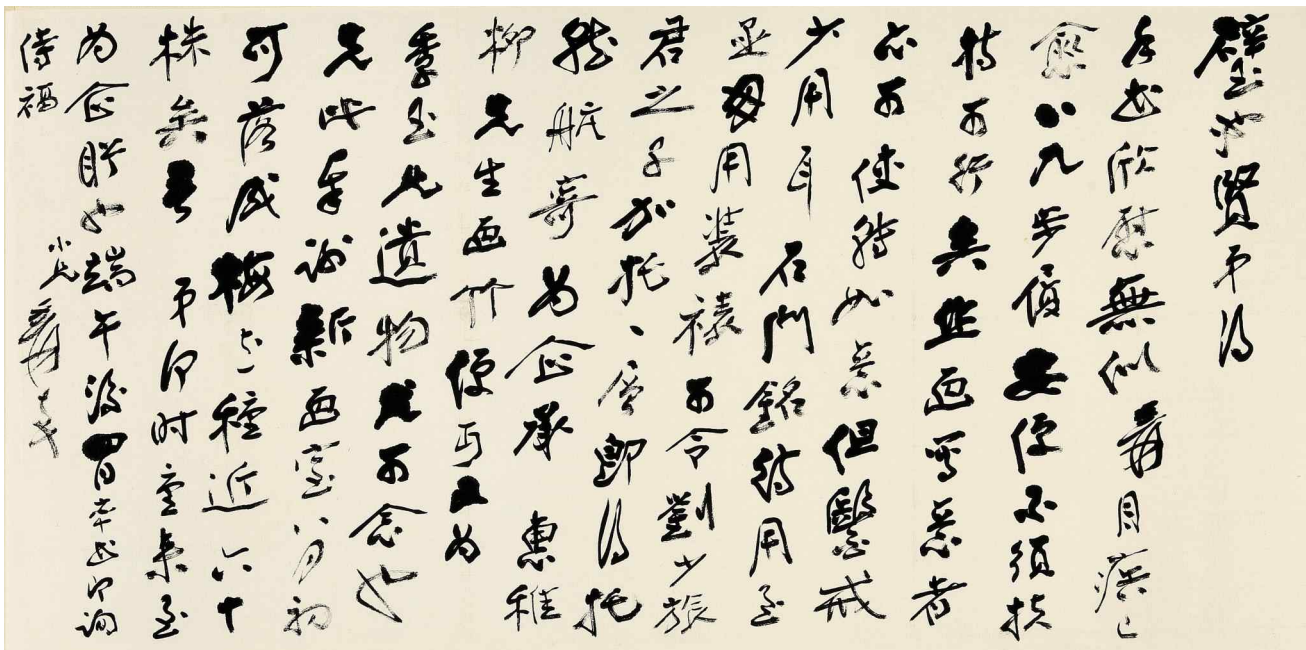
款識：癸卯（1963）二月，蜀人張大千爰。鈐印：
張大千、大千唯印大幸

唐鴻題簽：千翁潑墨荷花神品。癸卯（1963）春月於
芳洲，鴻藏。

\$ 60,000-80,000



唐鴻馮璧池伉儷珍藏中國書畫



567

Zhang Daqian (Chang Dai-chien)

1899-1983

LETTERS TO FUNG BI-CHE

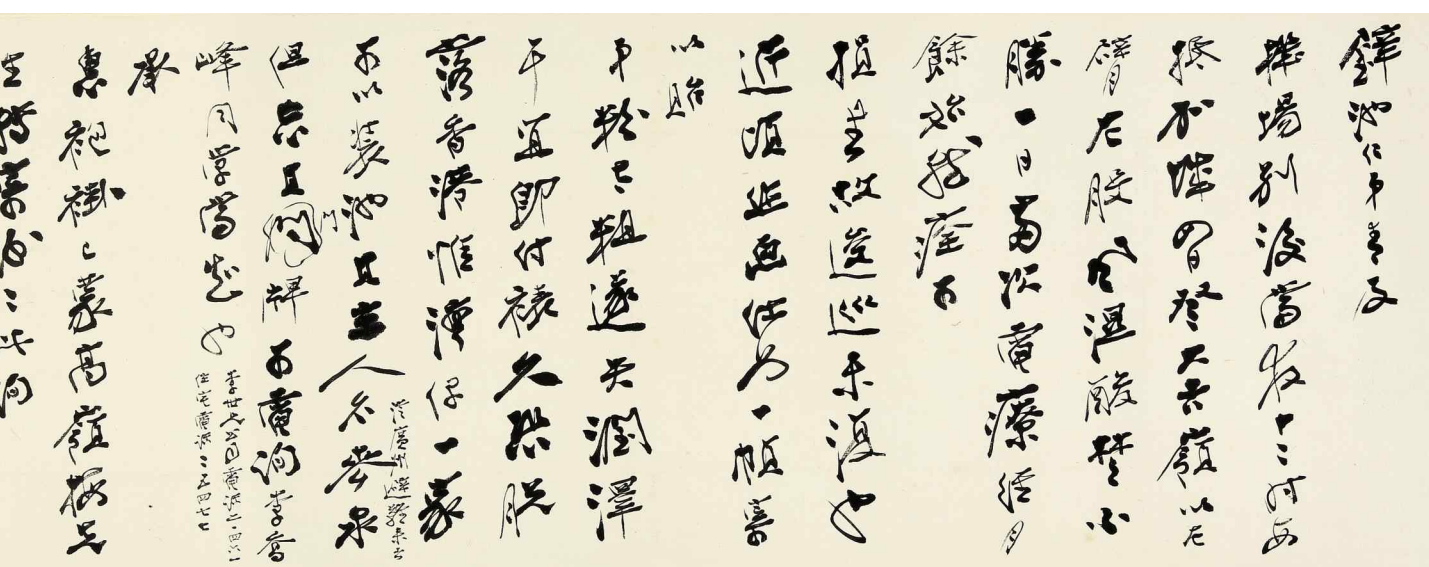
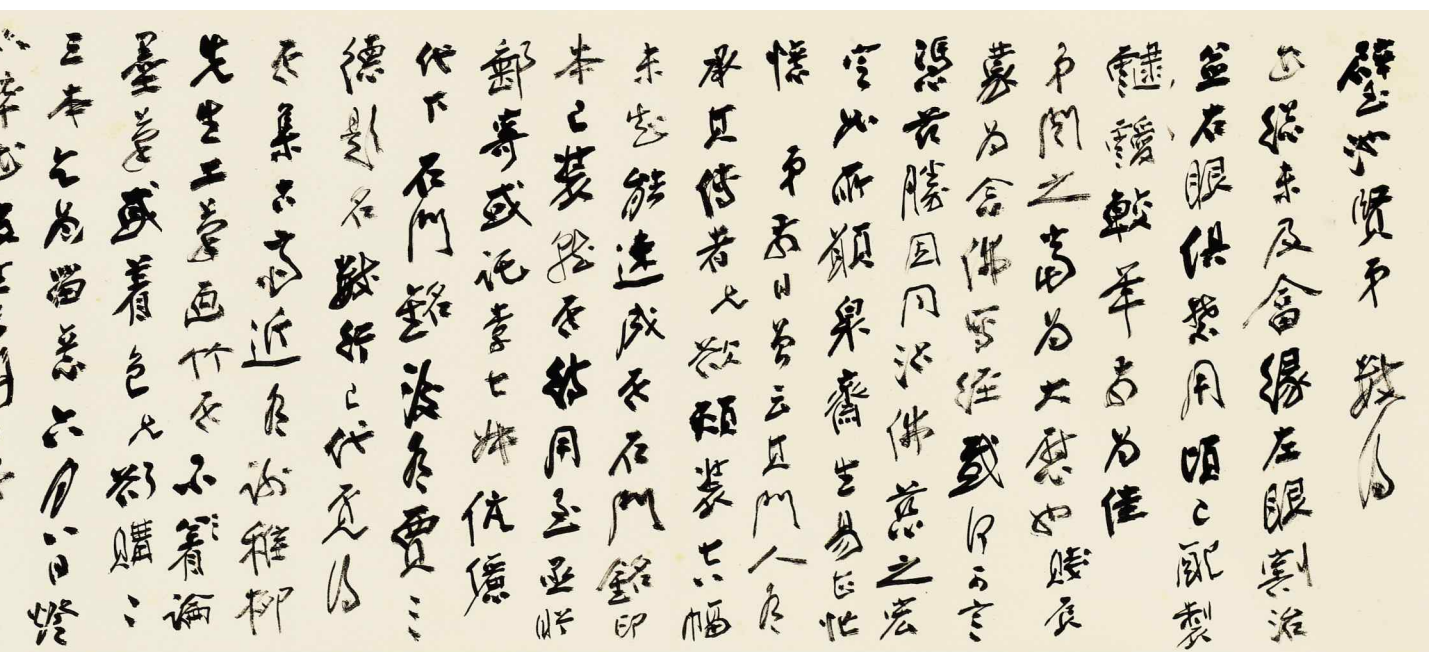
ink on paper, five mounted for framing

- (1) signed Yuan, dated the eighth day of sixth lunar month
- (2) signed Yuan, dated the second day of tenth lunar month
- (3) signed Yuan, dated the fourth day after the Dragon Boat Festival
- (4) signed Yuan, dated the twenty-fourth day of the first lunar month

(5) signed Yuan various sizes.

Artist inscription:

(1) To my esteemed disciple Bi-Che: I received your letter several days ago, but didn't get around to replying till now. I had surgery in my left eye and couldn't use my right eye as well. Recently, I got a prescription for a new pair of glasses, they are much better than the ones from last year. I thought you would be relieved to hear that. Thank you for chanting the name of Buddha and copying the sutras, I am truly grateful. We may thus overcome efficient causes and avail ourselves of Buddha's boundless magnanimity to achieve our desired outcome.



Quanzhai's hands are quite occupied. I remember that the other day you said that he has assistants who are steeped in traditional skills. I wonder if I can trouble you to look for someone to quickly mount seven or eight paintings for me?

Have printed volumes of *Shimen ming* [Inscription at Shimen] been bound yet? I can't wait to receive it. I look forward to your mailing it or sending it via Uncle Li and his wife. At the end of *Shimen ming*, Jia Sande wrote a colophon of several lines. Were you able to find it? Of late, does Tsikuchai (Jiguzhai) have any fine paintings of bamboo by Mr. Xie Zhiliu? It doesn't matter whether they are ink or colored, I would like to buy two or three. Please let them know of my desires.

Hastily written in the lamp light.

(2) To my kind disciple Bi-Che:

After we parted at the airport in Spring, I arrived at Calcutta at 12 midnight that night. On the 4th, we ascended to Darjeeling. I was bothered by rheumatism in my left arm and left thigh, so I need several sessions of electrotherapy everyday. Only after more than a month did it begin to seem better. This is the reason for my delay in replying to you. Recently I made a scroll painting of a classical lady, which I am sending to you as a gift. The pigment powder is too thick and will gradually lose its moist quality. It is best if you mount it right away. If you wait too long, I fear that the colors may peel off. In Hong Kong only one shop in Wanchai can mount paintings with a recessed effect. The shop's owner is Maiquan (who fled to Hong Kong from Guangzhou). I forget the shop's name.

You can give your fellow student Li Qiaofeng a call. He should know. (Li's office phone number is 21461, his home phone number is 25477.)

The gown and jacket that you sent me via Mr. Gao Lingmei have already arrived. Thank you! Greetings to you and your husband.

Also, extend my greetings to Mr. Jiyun. If the two of you meet Mr. [Du] Yuesheng, please convey my greetings to him too.

(3) To my esteemed disciple Bi-Che:

I was exceedingly gratified to receive your letter. My eye has already healed 80 to 90 percent, and I am able to walk without assistance. In *xieyi* broad stroke painting, I can move freely but my doctor tells me to go easy. I am impatient to use *Shimen ming*. You don't have to bind it. Just have Liu Shaolü's son add protective sheets on the back of each leaf of the rubbings. And then could you please airmail it to me?

I truly appreciate the bamboo fan painting [by Xie Zhiliu] from Mr. Jiyu. It brings back good memories. I thank you in advance.

My new painting studio will be finished in the beginning of August. Outside, it will have nearly sixty plum trees. When will you visit me again? I really look forward to such a visit. With greetings. Hastily written on the fourth day after the Dragon Boat Festival.

(4) To my esteemed disciple Bi-Che:

I haven't heard from you these past two years. I sent you two letters, but they were returned. The address must have been wrong.

Mr. [Li] Zulai visited me and brought news about you, making me ever more anxious for you to visit the United States. You can stay at my house. I understand that the U.S. consulate wants me to write a letter inviting you.

What are the requirements for the letter? Perhaps you can write a draft and mail it to me? I will then revise it. I have

consistently hoped that you can come visit at an early date. My eye problem requires three months to clear up enough so that I can read and paint. At present my vision is blurry.

(5) "Goodbye, Argentina," a lyric (*ci*) to the tune of "Yujiexing"

I ask the spring breeze, Who is in charge? Always teaching people, day in and day out without attachment. First you call for clear skies; then you bring rain. Petals drop, and flowers bloom. Are you the one who causes it all?

The boat moves slowly, leaving the river bank. A pair of scissors cannot cut the threads of a thousand worries. I bear my tears without a word and wave my hand. The river is long and the mountain is high. Nothing is planned.

"Climbing Corcovado Mountain," a lyric (*ci*) to the tune of "Dielianhua"

Laozi during his life gracefully accepted his lot and took delight in following his fate. He lived a hundred years quite pleasantly. I eat well, converse well, and also walking well. In climbing the tower, who says that I must do this in my native country?

To take in fine scenery, one must live there for a while. I bought an uncultivated piece of land and assigned some gardening tasks to my son. In addition to bamboo, I planted several Chinese Sycamore trees. There the old phoenix perches and spends his remaining days.

Recently I composed two lyrics for you to see how my state of mind has changed these last two months and what it has become.

\$ 45,000-65,000

張大千 付璧池弟信札五通

水墨紙本 五開鏡片

釋文：（一）璧池賢弟。

數得書，總未及倉緣。左眼割治，並右眼俱禁用。頃已配製鬚鬚，鬚鬚較年前為佳，弟聞之當為大慰也。賤辰蒙為念佛寫經，感何可言。憑茲勝因同沾佛慈之宏，定如所願。

泉齋生易正忙，憶弟前日曾云其門人有承其傳者，兄欲煩裝七、八幅，未知能速成否？

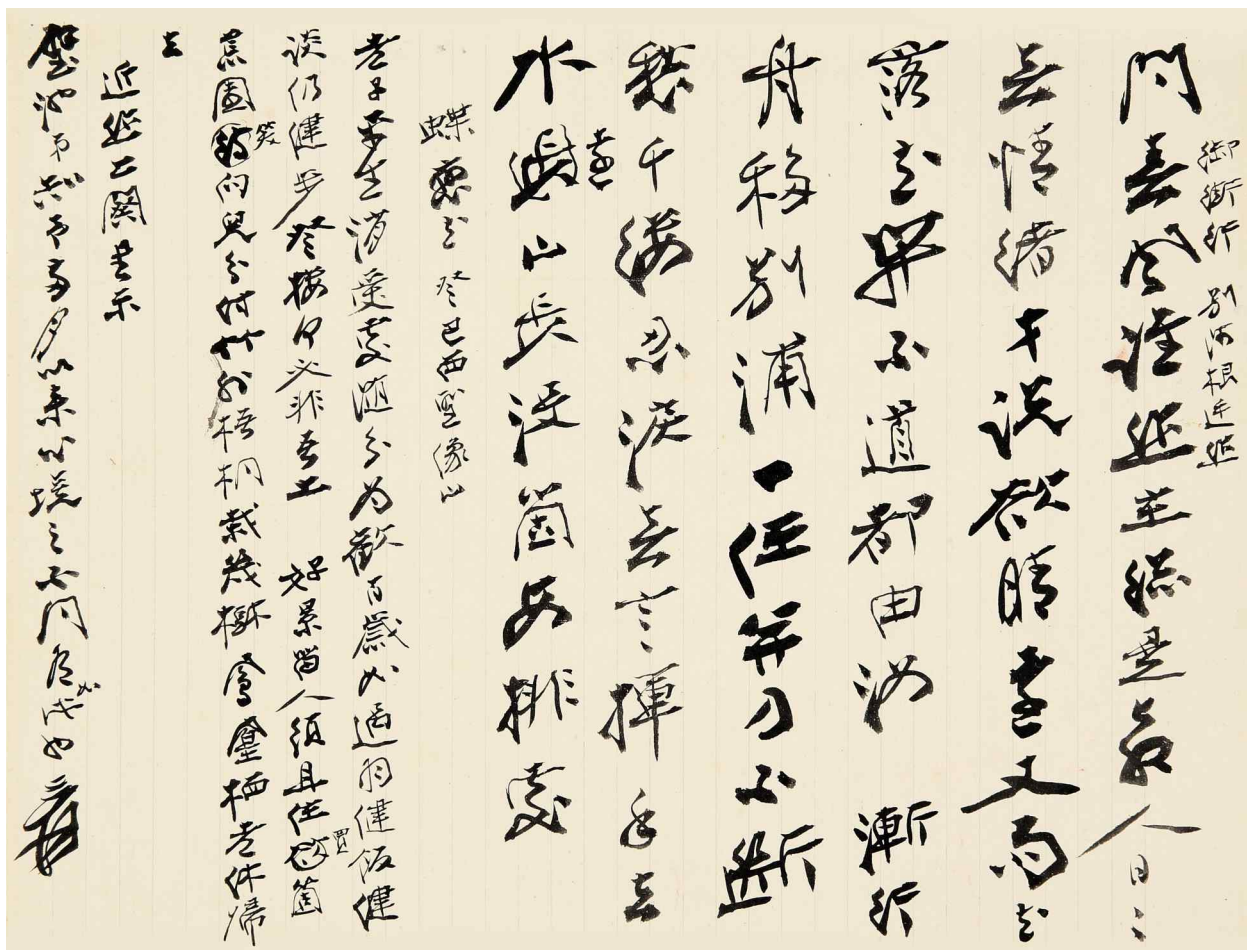
《石門銘》印本已裝就否？待用至亟，盼郵寄，或託李七叔伉儷代下。《石門銘》後有賈三德題名數行，已代覓得否？集古齋近有謝稚柳先生工筆畫竹否？不（着）論墨筆，或着色，兄欲購二、三本，乞為留意。六月八日燈下率書，友生爰頓首。

（二）璧池仁弟。

春及機場別後，當夜十二時西抵加城，四日登大吉嶺。以左臂左股風濕，酸楚不勝，一日多次電療。經月餘，始就痊可，損書故逡巡未復也。近頃作畫仕女一幀，寄以貽弟。粉太粗，遂失潤澤耳，宜即付裱，久恐脫落。香港惟灣仔一家可以裝池，其主人名麥泉（從廣州避難來者），但忘其門牌，可電詢李喬峰同學，當知也（李世兄公司電話二一四六一，住宅電話二五四七七）。

承惠袍褂已蒙高嶺梅先生轉寄，謝謝！此詢儷安，友生爰頓首。

季玉先生同此。季玉先生倘與月笙先生晤時，乞為致候。十月二日。



(三) 璧池賢弟。

得手書欣慰無似。爰目疾已愈八九，步履安便，不須扶持可行矣。作畫寫意者，亦可使轉如意，但醫戒少用耳。《石門銘》待用至亟，毋用裝裱，可令劉少旅君之子加托一層，即得托就，航寄為企。承惠稚柳先生畫竹便丐，又為季玉兄遺物，尤可念也，先此奉謝。新畫室八月初可落成，梅花種近六十株矣。吾弟何時重來，至為企盼也。端午後四日率書即詢侍福。小兄爰頓首。

(四) 璧池賢弟。

兩年以來，不得弟隻字，兄寄弟二書亦被退回，想地址有誤也。祖萊先生來，備知弟近況，急盼來美，兄處可以留住。聞美領館欲兄作一函應，如何格。或弟起一稿

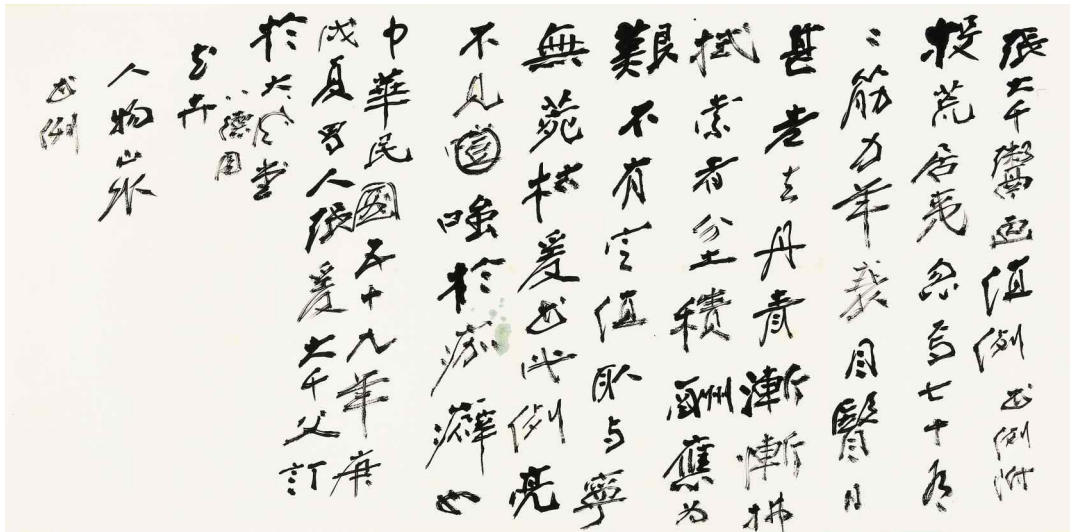
寄來，兄即繕就，總盼早來也。兄目疾，須三月方能看書作畫，此際一片模糊也。一月廿四日，友生爰。

(五) 《御街行·別阿根廷作》

問春風，誰作主。總是教人，日日無情緒。才說欲晴還又雨，花落花開，不道都由汝。漸行舟，移別浦。一任并刀，不斷愁千縷。忍淚無言揮手去，水（長）遠山長，沒箇安排處。

《蝶戀花·登巴西聖像山》

老子平生消受處，隨分為歡，百歲如過羽。健飯健談仍健步，登樓何必非吾土。好景留人須且住，（欲）買箇荒園，（待）笑向兒分付。竹外梧桐栽幾樹，鳳凰栖老休歸去。近作二闕書示璧池弟，知予兩月以來心境之不同，有如此也。爰。



568

Zhang Daqian (Chang Dai-chien)

1899-1983

張大千 草書文

水墨紙本 兩開鏡片

CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, two mounted for framing

One leaf signed Shuren Zhang Yuan Daqian fu, dated gengxu, the fifty-ninth year of the Republic (1970), summer

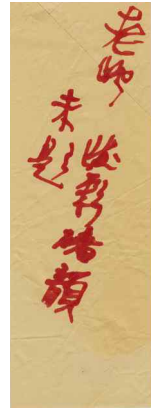
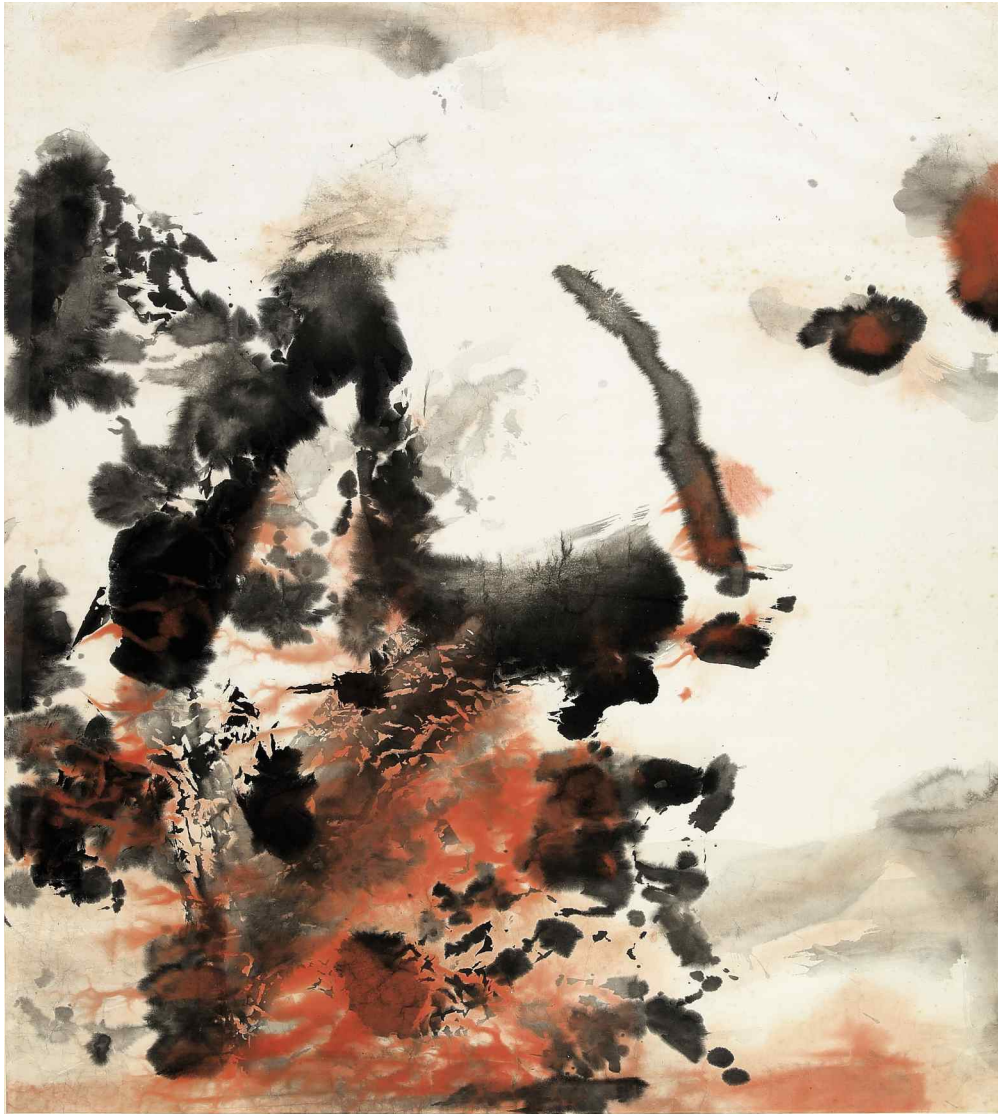
33.7 by 68.6 cm. 13¼ by 27 in.

33.7 by 66 cm. 13¼ by 26 in.

\$ 8,000-12,000

釋文：（一）張大千鬻畫值例（書例附）。投荒居夷，忽焉七十有二，筋力年衰，目瞽日甚老去，丹青漸漸拂拭。索者盆積，酬應為艱。不有定值取與，寧無苑枯。爰書此例亮不見嘍於痲癖也。中華民國五十九年庚戌（1970）夏，蜀人張爰大千父訂於大風堂八德園。花卉、人物、山水書例。

（二）寂笑齋。閒中下筆千丘壑。定裏拈花一往來。曾登落雁，又到騎驢。一芥子中，藏大千世界。畫裏齊眉，雲端攜手。太華峰頭，作重九歸來。大千八兄與宛君夫人重遊華山，作《重九相逢》，西每撰句博笑。無量。



唐鴻馮璧池伉儷珍藏中國書畫

569

Zhang Daqian (Chang Dai-chien)
1899-1983

張大千 潑彩堵頭
設色紙本 未裱

UNINTENTIONAL SPLASHED COLOR

ink and color on paper, unmounted
72.4 by 65.4 cm. 28½ by 25¾ in.

According to the label by Tang Hung, this work on paper was created as it served as the paper mat for Zhang Daqian as he splashed ink and color across his paintings. These fragments of unintentional splashes were sometimes then gifted to student for their interesting artistic values in terms of composition and color.

\$ 8,000-12,000

根據唐鴻包裝標註，此紙乃大千創作潑彩時墊畫之紙。可能大千先生見此紙顏色構圖饒有意味，是以贈予學生保留。



570

Zhang Daqian (Chang Dai-chien)

1899-1983

BRIDGE TO MOUNTAIN TEMPLE SHROUDED BY
PRISMATIC CLOUDS IN SPLASHED COLOR

ink and color on paper, mounted for framing

signed *Yuan*, at the age of eighty-three *sui*, dated *xinyou*
(1981), the fourth lunar month, with two seals of the artist,
zhang yuan, da qian ju shi.

42 by 86.7 cm. 16½ by 34¼ in.

\$ 220,000-280,000



唐鴻馮璧池伉儷珍藏中國書畫

張大千 垂天雲影遮寺橋

設色紙本 鏡片

款識：七十年辛酉（1981）夏孟，八十三叟爰，寫於
雙溪摩耶精舍。鈐印：張爰、大千居士

571

Zhang Daqian (Chang Dai-chien)

1899-1983

LOTUS, MUSHROOM, VEGETABLES AND FISH

ink and color on paper, four mounted for framing

(1) signed *Yuanfu*, with one seal, *da qian*

(2) signed *Daqian jushi Yuan*, with one seal, *zhang yuan si yin*

(3) signed *Yuanweng*, with one seal, *zhang yuan si yin*

(4) signed *Yuan*, at the age of seventy-three *sui*, dated the sixtieth year of the Republic, *xinhai* (1971), the eighth lunar month, with one seal, *zhang yuan si yin, da qian*

36.2 by 43.2 cm. 14¼ by 17 in.

38.1 by 52.1 cm. 15 by 20½ in.

34.3 by 43.2 cm. 13½ by 17 in.

34.3 by 43.8 cm. 13½ by 17¼ in.

\$ 40,000-60,000

張大千 荷菇魚蔬

設色紙本 四開鏡片

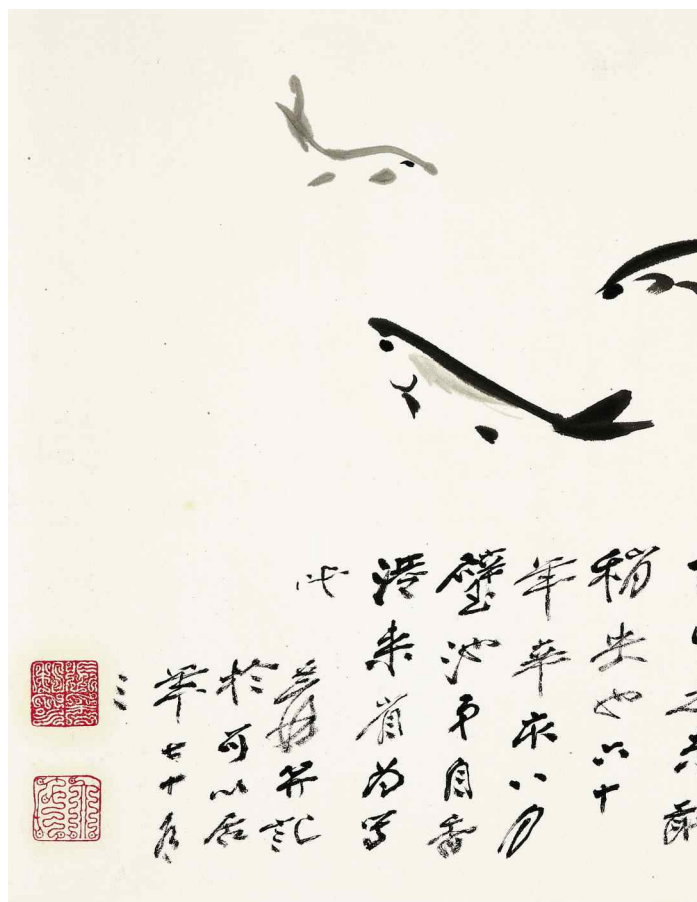
(一) 款識：爰叟。鈐印：大千

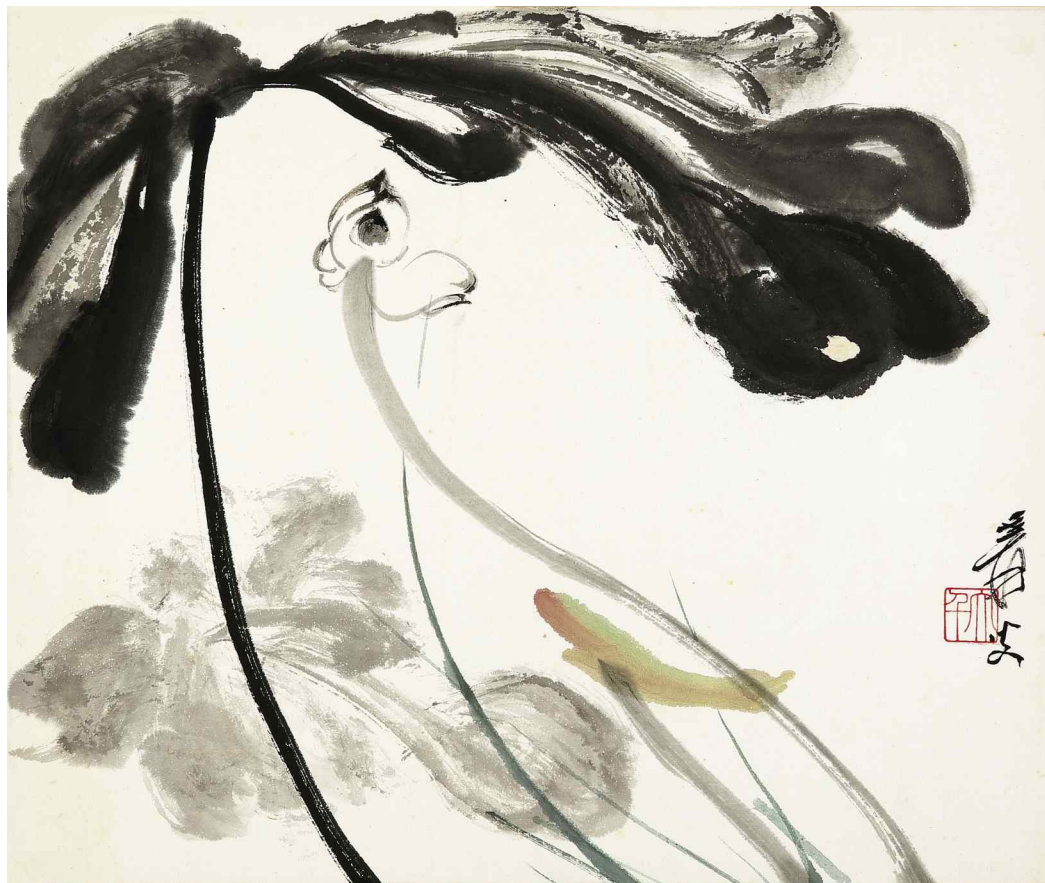
(二) 款識：大千居士，爰。鈐印：張爰私印

(三) 款識：爰翁。鈐印：張爰私印

(四) 釋文：先師文潔公嘗授爰為此，五十年來謹守之未敢稍失也。六十年辛亥（1971）八月，璧池弟自香港來省，為寫此。

款識：爰并記於可以居，年七十有三。鈐印：張爰私印、大千





572

Feng Bichi (Fung Bi-che, 1916-2009),
Zhang Daqian (Chang Dai-chien, 1899-
1983)

FLOWERS, VEGETABLES AND FISH

ink and color on paper, eight mounted for framing

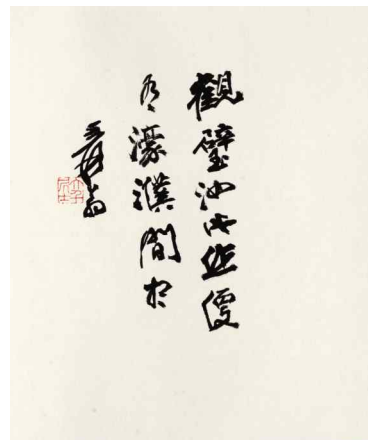
- (1) Zhang Daqian's inscription signed Yuan and Yuanpo, dated the sixty-fourth year of the Republic (1975), the twelfth lunar month, with three seals, zhang da qian chang xing da ji you ri li, zhang yuan, da qian
- (2) Zhang Daqian's inscription signed Yuan, with one seal, zhang yuan si yin
- (3) Zhang Daqian's inscription signed Yuanweng, with one seal, san qian
- (4) Zhang Daqian's inscription signed Yuan, with one seal, zhang yuan zhi yin xin
- (5) Zhang Daqian's inscription signed Yuanweng, with one seal, da qian ju shi
- (6) Zhang Daqian's inscription signed Yuanweng, with two seals, zhang yuan, da qian ju shi
- (7) Zhang Daqian's inscription signed Yuanweng, with one seal, da qian fu
- (8) Zhang Daqian's inscription signed Yuanweng, dated yimao (1975), the twelfth lunar month, with two seals, zhang yuan yin, shu jun each 33.7 by 68.6 cm. 13¼ by 27 in. (8)

\$ 80,000-120,000

馮璧池、張大千 花果魚蔬

設色紙本 八開鏡片

- (一) 釋文：看花憶到豐台（寄），蕊千葩開稱意開。二十年來摧落盡，含毫忍賦殿春來。璧池畫成，率占二十八字悵觸筆端。「年來」易「年間」。
款識：爰。鈐印：張大千長幸大吉又日利
款識：首句啟「曾」字，病久，心情時復愴，老境可慨。六十四年（1975）大蠟。爰蟠又記。鈐印：張爰、大千
- (二) 釋文：二月二日涉筆新，水（竹）仙竹葉兩精神。正如月下乘鸞女，何處堪容啖肉人。
款識：此青藤道人詩，後人篡入《定厂集》中。頃見璧池寫此圖，書其上并記，爰。鈐印：張爰私印
- (三) 釋文：疏池種芙蓉，當（軒）開一萼。暗香襟裏聞，涼月吹燈坐。
款識：璧池畫，爰翁題。鈐印：三千
- (四) 釋文：剝盡蜂窠玉蛹長，海榴猶遜此甘香。老夫細嚼兒童笑，分得溪邊雁鶩糧。
款識：坡翁句為璧池書之，爰。鈐印：張爰之印信
- (五) 款識：觀璧池此作，便有濠濮閒想。爰翁。鈐印：大千居士
- (六) 釋文：南山日色暗塵埃，那得東離擇地栽。花到夷番無氣骨，仰人顏色四時開。
款識：美洲四時有菊，璧池寫此，當為一慨也。爰翁。鈐印：張爰、大千居士
- (七) 釋文：梅花小壽一千年。
款識：璧池此作何清逸至此，仙乎，仙乎。爰翁。鈐印：大千父
- (八) 釋文：山廚清供。
款識：乙卯（1975）嘉平，璧池畫，爰翁題。鈐印：張爰印、蜀郡





573

Pu Hua 1834-1911

ORCHID, BAMBOO AND ROCK

ink on paper, hanging scroll

signed *Zuoying*, with one seal of the artist, *pu hua*

With one collector's seal of Tang Hung, *yang hong zhen cang*

144.8 by 38.1 cm. 57 by 15 in.

\$ 4,000-6,000

蒲華 蘭香石骨

水墨紙本 立軸

釋文：一蘭一竹一石，有香有骨有節。

款識：作英。鈐印：蒲華

唐鴻鑒藏印：唐鴻珍藏

574

Pu Hua 1834-1911

BAMBOO AND ROCK

ink on paper, hanging scroll

signed *Zuoying*, inscribed, with one seal of the artist, *xiu shui pu hua*

Titleslip by Tang Hung

148.7 by 39.2 cm. 58½ by 15½ in.

\$ 4,000-6,000

蒲華 翠竹秀石

水墨紙本 立軸

款識：灑翠書牕下，南國風雨多。作英。鈐印：秀水蒲華

唐鴻題簽：蒲作英墨竹荷石精品。



唐鴻馮璧池伉儷珍藏中國書畫

575

Pu Hua 1834-1911

MISTY LANDSCAPE

ink on paper, hanging scroll

signed *Pu Hua*, dated *wuchen* (1868), the sixth lunar month, with two seals of the artist, *xiu shui pu hua, zuo ying*

Titleslip by Tang Hung, dated *xinhai* (1971), spring
170.2 by 89 cm. 67 by 35 in.

\$ 8,000-12,000

蒲華 煙雲供養

水墨紙本 立軸

款識：煙雲供養。戊辰（1868）六月，蒲華。鈐印：秀水蒲華、作英

唐鴻題簽：蒲作英《煙雲供養圖》真跡，辛亥（1971）春月，於香江署。

576

Pu Hua 1834-1911

SCHOLAR STUDIO IN LOFTY MOUNTAIN

ink on paper, hanging scroll

signed *Xushan yeshi Pu Hua*, with two seals of the artist, *pu hua shi shu hua yin, pu zuo ying*
142.2 by 40 cm. 56 by 15¾ in.

\$ 8,000-12,000

蒲華 深山幽居

水墨紙本 立軸

釋文：飛泉涵宿雨，爽籟颯凝風。水閣無塵滓，逍遙日此中。

款識：擬仲圭法，胥山野史蒲華寫并題。鈐印：蒲華詩書畫印、蒲作英



唐鴻馮璧池伉儷珍藏中國書畫

577

Pu Hua 1834-1911

BAMBOO AND ROCKS

ink on paper, a set of four hanging scrolls

(1) signed *Pu Hua*, inscribed with a poem, and one seal of the artist, *zuo ying*

(2) signed *Xushan yeshi*, with one seal of the artist, *pu hua yin xin*

(3) signed *Xushan yeshi*, inscribed with a poem, and one seal of the artist, *pu hua shi shu hua yin*

(4) signed *Hua*, dated *bingzi* (1876), the second lunar month, with one seal of the artist, *pu hua*
each 130 by 31.5 cm. 51 by 12½ in. (4)

\$ 18,000-28,000

蒲華 竹石

水墨紙本 四屏

(一) 釋文：畫工底事好離奇，一幹掀天去不知。若使循檐下立，拂雲擎日待何時。

款識：蒲華。鈐印：作英

(二) 款識：胥山野史。鈐印：蒲華印信

(三) 釋文：西元記得日初長，碧玉徐抽引嫩篁。一曲流鶯向亭午，手摹新粉遇來香。

款識：胥山野史臨枝山居士詩畫。鈐印：蒲華詩書畫印

(四) 款識：丙子（1876）二月，摹梅道人筆。華。

鈐印：蒲華





唐鴻馮璧池伉儷珍藏中國書畫

578

Pu Hua 1834-1911

CALLIGRAPHY COUPLET IN RUNNING SCRIPT

ink on paper, a pair of hanging scrolls

signed *Zuoying Pu Hua*, dated *xinsi* (1881), the seventh lunar month, with a dedication to Xiaomei, and two seals of the artist, *xiu shui pu hua*, *zuo ying*
each 128.9 by 30.5 cm. 50¾ by 12 in. (2)

\$ 4,000-6,000

蒲華 行書七言聯

水墨紙本 一對立軸

釋文：杯裏紫茶當代酒，琴中綠水靜留賓。

款識：小梅仁兄大人雅屬，辛巳（1881）新秋，作英蒲華。鈐印：秀水蒲華、作英

579

Yu Youren 1879-1964

CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, a pair of hanging scrolls

signed *Yu Youren*, dated the forty-sixth year of the Republic (1957), the fourth lunar month, with one seal of the artist, *you ren*
each 138.4 by 33.7 cm. 54½ by 13¼ in. (2)

\$ 5,000-7,000

于右任 草書七言聯

水墨紙本 一對立軸

釋文：滿堂花醉三千客，一劍霜寒四十州。

款識：于右任，四十六年四月。鈐印：右任

滿堂花醉三千客

一劍霜寒四十州

予右任

丙午年四月

杯裏紫茶蜀代酒

小梅仁兄大人雅屬

琴中綠水靜留賓

辛巳秋林作英備筆

580

Yu Youren 1879-1964

MONK HONG'EN'S POEM IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed *Yu Youren*, with a dedication to Wu Jiayuan (?-1963), and one seal of the artist, *you ren*
98.4 by 68.6 cm. 38¾ by 27 in.

\$ 5,000-7,000

于右任 草書洪恩大師詩

水墨紙本 立軸

釋文：屋後一灣流水，門前幾點青山。雲去月來橋上，鳥啼花放林間。

款識：季玉我弟法正，于右任，洪恩大師詩。鈐印：右任

581

Zheng Xiaoxu 1860-1938

EXCERPT OF LIU XIE'S ESSAY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Xiaoxu*, with two seals of the artist, *zheng xiao xu yin, tai yi*
133.4 by 66.0 cm. 52½ by 26 in.

\$ 5,000-7,000

鄭孝胥 行書節錄劉勰

《文心雕龍·神思》

水墨紙本 立軸

釋文：夫神思方運，萬塗競萌。登山則情滿於山，觀海則意溢於海。規矩虛位，刻鏤無形。才之多少，將與風雲而並驅矣。

款識：孝胥。鈐印：鄭孝胥印、太夷

夫神思方運萬塗競萌登山
則情滿於山觀海則意溢於
海規矩虛位刻鏤無形才之
多少將與風雲並驅矣 孝青

屋後一灣流水
門前幾點青山
去月來橋上馬
花放林間

季玉我弟詩
于右任
法恩大師詩

582

Lin Fengmian 1900-1991

林風眠 雲中龍

水墨紙本 立軸

DRAGON IN CLOUDS

ink on paper, hanging scroll

signed *Lin Fengmian*, dated the twenty-fifth year of the Republic (1936), with one seal from the artist, *lin feng mian yin*

167.6 by 87.6 cm. 66 by 34½ in.

\$ 120,000-180,000

款識：林風眠，民國廿五年（1936）西湖。

鈐印：林風暝印



唐鴻馮璧池伉儷珍藏中國書畫

583

Wang Zhen 1867-1938

FLOWERS AND BIRDS

ink and color on paper, four album leaves

(1) signed *Wang Zhen*, dated *guiyou* (1933), winter, inscribed with a poem, with two seals, *yi ting, bai long shan ren*

(2) signed *Bailong shanren*, with two seals, *zi yuan lao ren, wang zhen zhi yin*

(3) signed *Wang Zhen*, dated *guiyou*, winter, inscribed with a poem, with three seals, *bai long shan ren, wang zhen zhi yin, yi ting*

(4) signed *Bailong shanren*, with one seal, *yi ting*
each 24.1 by 36.2 cm. 9½ by 14¼ in. (4)

\$ 5,000-7,000

王震 花鳥

設色紙本 四開鏡片

(一) 釋文：蘭蕙逢香爨，因風更遠聞。潛身葆芳潔，志士可為群。

款識：癸酉（1933）冬，王震寫。鈐印：一亭、白龍山人

(二) 款識：古木寒鴉。白龍山人寫於海雲樓。鈐印：梓園老人、王震之印

(三) 釋文：近水花枝爛漫開，淺深搖曳錦新裁。啣啾小鳥如人意，愛惜秋光日幾回。款識：癸酉（1933）冬，王震寫。鈐印：白龍山人、王震之印、一亭

(四) 款識：白龍山人。鈐印：一亭

584

Yu Youren 1879-1964, Guan Shanyue 1912-2000 and Li Xiongcai 1910-2001

POEM IN CURSIVE SCRIPT, TRAVELERS ON BRIDGE

ink and color on silk, mounted for framing

Calligraphy signed *Youren*, with a dedication to Fung Bi-che, with one seal of the artist, *you ren*

Painting signed *Xiongcai*, dated *jiashen* (1944), the eleventh lunar month, with the same dedication, and one seal of the artist, *li*

each 20.3 by 18.4 cm. 8 by 7¼ in. (2)

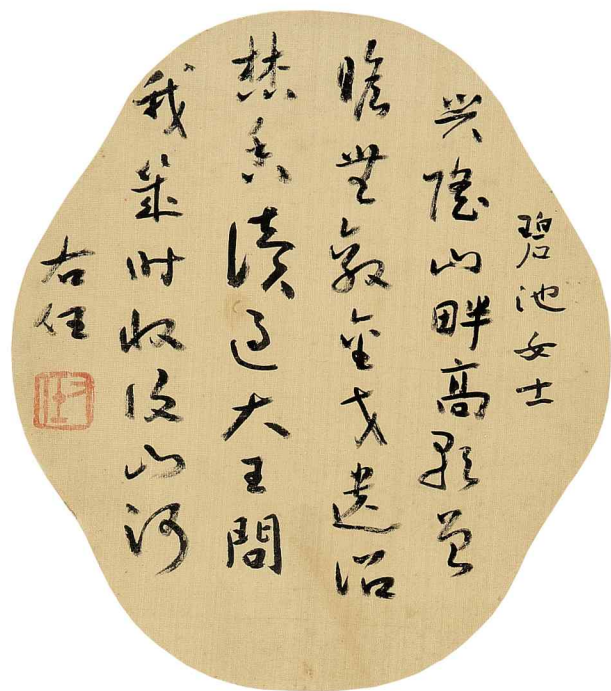
\$ 8,000-12,000

于右任、關山月和黎雄才 草書自作《越調·天淨沙》、溪橋行旅

設色絹本 鏡片

(書) 釋文：興隆山畔高歌，曾瞻無敵金戈。遺詔焚香讀過。大王問我，幾時收復山河。碧池女士，右任。鈐印：右任

(畫) 款識：璧池大家雅政。甲申（1944）冬月，山月先畫人物，余補景成之。雄才於渝州。鈐印：黎



585

Gu Yun 1835-1896

SUMMER LANDSCAPE

ink on paper, hanging scroll

signed *Changzhou Gu Yun*, dated *guiyou* (1873), summer, the fifth lunar month, with a dedication to Zhushi, with one seal of the artist, *yun hu wai shi*

Titleslip by Tang Hung, dated *jiyou* (1969), spring
63.5 by 30.5 cm. 25 by 12 in.

\$ 5,000-7,000

顧澐 夏山清遠

水墨紙本 立軸

款識：癸酉（1873）夏五月，畫奉竹石大公祖大人鑒正，長洲顧澐。鈐印：雲壺外史

唐鴻題簽：顧澐墨筆山水真跡。己酉（1969）春，於香江。

586

Huang Binhong 1864-1955

LANDSCAPE

ink and color on paper, hanging scroll

signed *Binhong*, dated *dinghai* (1947), inscribed with one seal of the artist, *huang bin hong*
66 by 33 cm. 26 by 13 in.

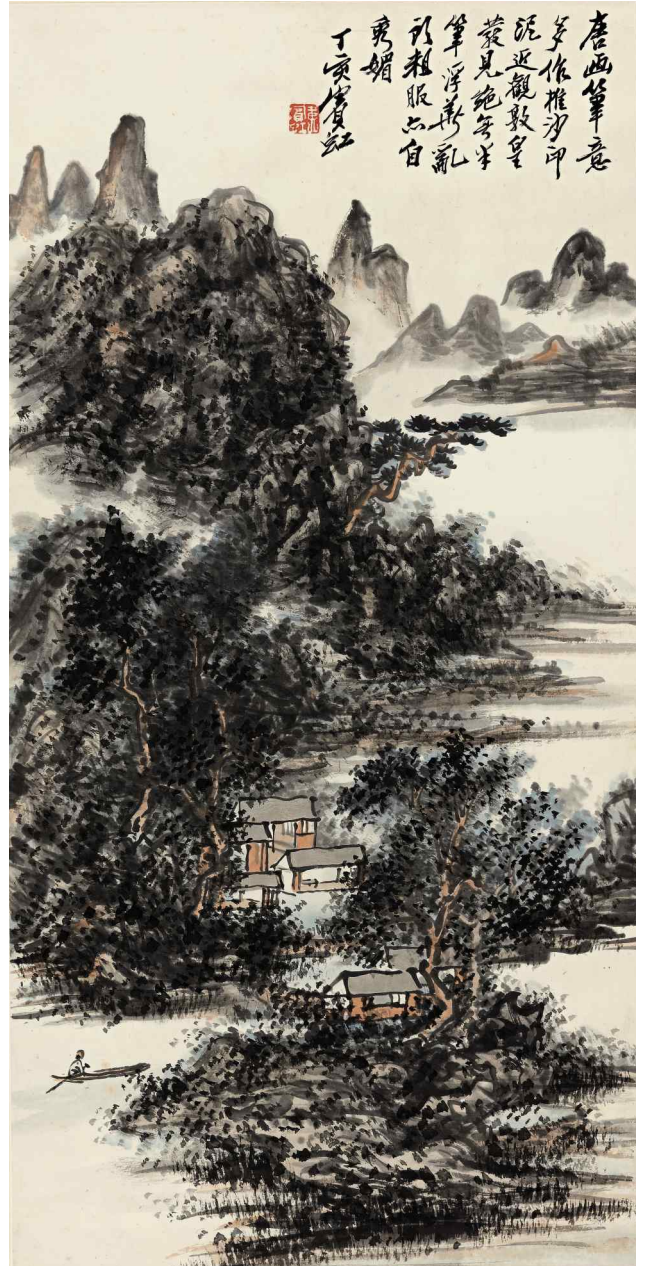
\$ 10,000-20,000

黃賓虹 山水

設色紙本 立軸

釋文：唐畫筆意多作稚沙印泥，進觀敦皇發見絕無半筆浮華，亂頭粗服，亦自秀媚。

款識：丁亥（1947），賓虹。鈐印：黃賓虹



唐鴻馮璧池伉儷珍藏中國書畫

587

Pu Ru 1896-1963

LANDSCAPE WITH PAVILION

ink and color on paper, hanging scroll

signed *Xinyu*, inscribed with a poem, and three seals of the artist, *yi hu zhi zhong, jiu wang sun, pu ru*
92.7 by 33 cm. 36½ by 13 in.

\$ 8,000-12,000

溥儒 極目溪山

設色紙本 立軸

釋文：西峰高不極，秋氣滿河紛。欲往從湘水，因之送雁群。火雲涼易夕，風葉落多聞。林下蕭蕭晚，登樓望隱君。

款識：心畬。鈐印：一壺之中、舊王孫、溥儒

588

Gao Jianfu 1879-1951

NEPALESE BUDDHA

ink on paper, hanging scroll

signed *Jianfu*, with one seal of the artist, *jian fu*

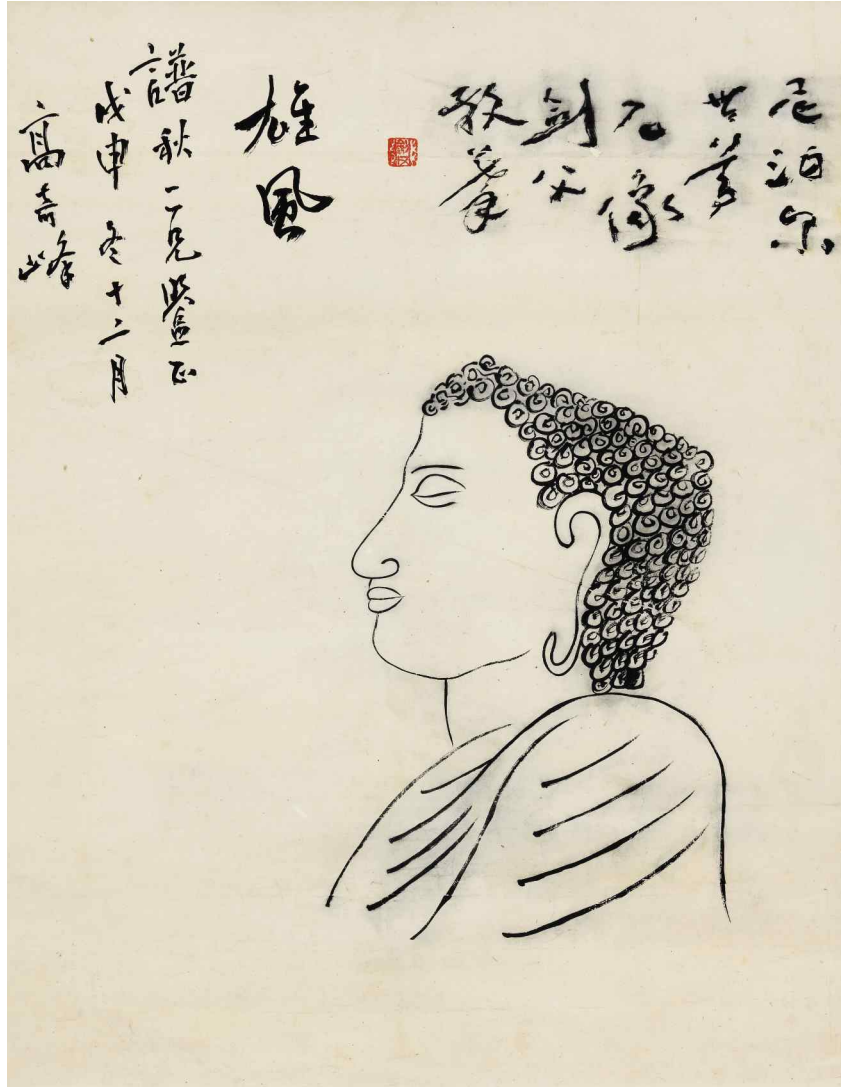
Inscription by Gao Qifeng (1889-1933), signed *Gao Qifeng*, dated *wushen* (1908), winter, the twelfth lunar month, with a dedication to Puqiu
51.6 by 41.2 cm, 20¼ by 16¼ in.

\$ 4,000-6,000

高劍父 尼泊爾佛像

水墨紙本 立軸

款識：尼泊爾世尊石像，劍父敬摹。鈐印：劍父
題畫心：雄風。譜秋二兄鑒正，戊申（1908）冬十二月，高奇峰。



唐鴻馮璧池伉儷珍藏中國書畫

589

Kang Youwei 1858-1927

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Kang Youwei*, with two seals of the artist, *kang you wei yin, wei xin bai ri chu wang shi liu nian san zhou da di you bian si zhou jing san shi yi guo xing liu shi wan li*
98.4 by 47.6 cm. 38¾ by 18¾ in.

\$ 18,000-28,000

康有為 行書文

水墨紙本 立軸

釋文：覺鷺在涇。君子以寧，履德不愆，福祿來成。

款識：康有為。鈐印：康有為印、維新百日出亡十六年三週大地遊遍四洲經三十一國行六十萬里

590

Dong Zuobin 1895-1963

CONGRATULATORY INSCRIPTION TO TANG HUNG'S
PAINTING EXHIBITION IN ORACLE BONE SCRIPT

ink on paper, hanging scroll

signed *Nanyang Dong Zuobin*, with a dedication to Tang Hung, and four seals, *dong zuo bin, yan tang, ping lu, shi zhi xin zhai*

Titleslip by Tang Hung
47.6 by 33.7 cm. 18¾ by 13¼ in.

\$ 6,000-8,000

董作賓 甲骨文賀唐鴻畫展

水墨紙本 立軸

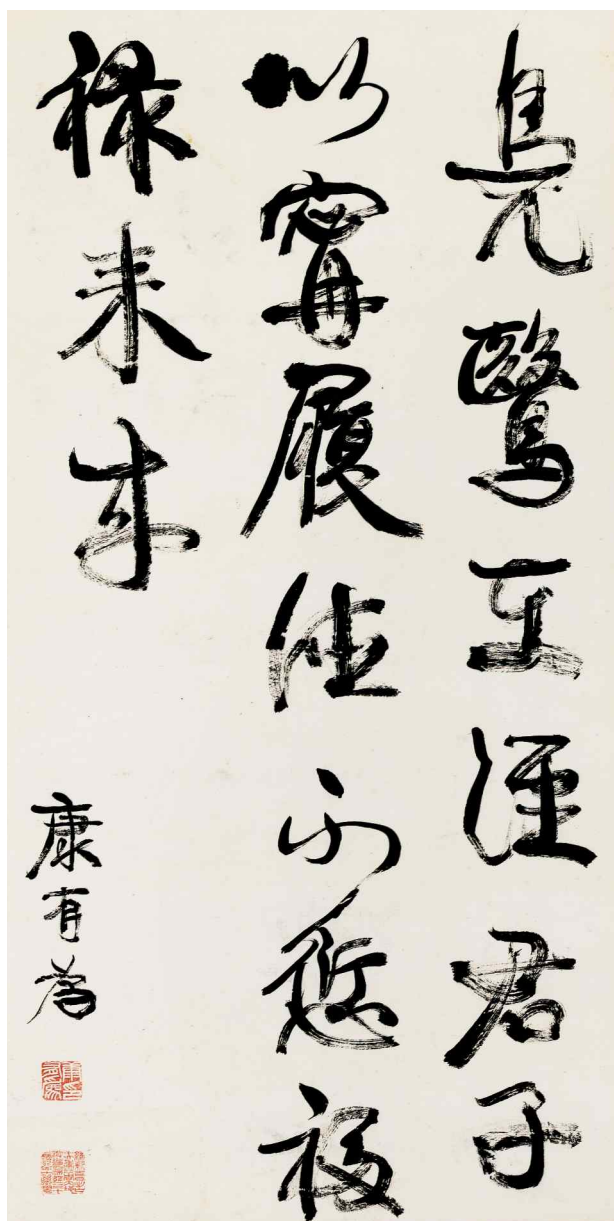
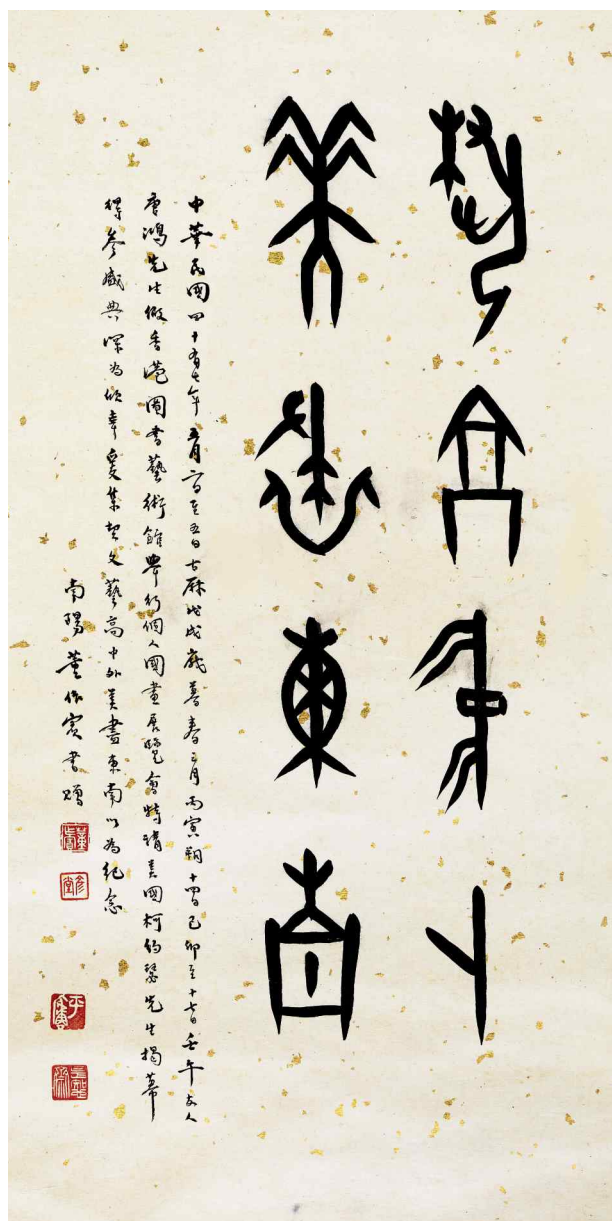
釋文：藝高中外，美盡東南。

款識：中華民國四十有七年（1958）五月二日至五日，古曆戊戌歲，暮春三月丙寅朔十四日己卯至十七日壬午。

友人唐鴻先生假香港圖書藝術館舉行個人國畫展覽會，特請美國柯約瑟先生揭幕。得參盛典，深為欣幸，爰集契文「藝高中外，美盡東南」，以為紀念。

南陽董作賓書贈。鈐印：董作賓、彥堂、平廬、是知心齋

唐鴻題簽：董作賓先生為余在港展畫題詞。



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TANG HUNG
Melon and Butterflies (detail)

Chinese Paintings by
Tang Hung and Fung Bi-Che

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of Chinese Paintings & Calligraphy

GAO FENGHAN

Lotus

Estimate \$5,000–7,000

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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 to 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 to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

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

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

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

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

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

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

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

must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

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

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

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

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

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

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/

sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

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

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate

information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

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

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

4. AFTER THE AUCTION

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

than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

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

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

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services. Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in

the prior paragraph titled "Payment By Cash".

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

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

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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

still responsible for making on-time payment of the total purchase price for the lot.

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

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

Valuations and Appraisals

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales

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

Where Sotheby's Collects

Sales Tax Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, 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 billsoflading@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 or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Photography:

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Glenn Steigelman

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

CLASSICAL CHINESE PAINTINGS

1 October 2018
Hong Kong

IMPORTANT CHINESE ART

3 October 2018
Hong Kong

IMPORTANT CHINESE ART

7 November 2018
London

ARTS D'ASIE

12 December 2018
Paris

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

General

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

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

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

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

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

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay 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 Business, 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 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.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

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

For Written/Fixed Bids

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

For Telephone Bids

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

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