



*Fine Chinese Paintings*

*New York*

*16 March 2016*

CHRISTIE'S

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**PLEASE SEE PAGE 61 FOR  
CHRISTIE'S INTERNATIONAL  
ASIAN ART DEPARTMENT**

# FINE CHINESE PAINTINGS

## AUCTION

Wednesday 16 March 2016  
at 10.00 am (Lots 801-876)

20 Rockefeller Plaza  
New York, NY 10020

## AUCTION CODE AND NUMBER

In sending absentee bids or  
making enquiries, this sale should  
be referred to as **LOTUS-12169**

## AUCTIONEER

Andrew McVinish (# 1379272)

## VIEWING

Friday	11 March	10.00 am – 5.00 pm
Saturday	12 March	10.00 am – 5.00 pm
Sunday	13 March	1.00 pm – 5.00 pm
Monday	14 March	10.00 am – 5.00 pm
Tuesday	15 March	10.00 am – 2.00 pm

## CONDITIONS OF SALE

This auction is subject to  
Important Notices, Conditions of Sale  
and to Reserves

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For an overview of the process, see the  
Buying at Christie's section.

[60]

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Front cover:  
Lot 837

Back cover:  
Lot 857

# CHRISTIE'S



801

**801**

ANONYMOUS (LATE MING-EARLY QING DYNASTY)

*Carp*

Hanging scroll, ink and color on silk

31 ¼ x 15 ½ in. (76.8 x 38.4 cm.)

Without signature or seals

\$5,000-7,000

晚明/早清 無款 魚 設色絹本 立軸



802

PROPERTY FROM A PRIVATE COLLECTION

**802**

MA QUAN (17TH-18TH CENTURY)

*Flowers and Rock*

Hanging scroll, ink and color on silk

39 ½ x 18 in. (99.6 x 45.9 cm.)

Inscribed and signed, with two seals of the artist

Dated second month, fifteenth day, *renxu* year (1742)

\$5,000-8,000

PROVENANCE

Acquired from an American collection in New York in the 1980s.

The proceeds from the sale of this painting will benefit Lotus Outreach, a charitable foundation.

清 馬荃 花團錦簇 設色絹本 立軸 一七四二年作

題識：壬戌（1742年）花朝，倣北宋徐崇嗣筆法於靜遠齋。江香馬荃。

鈐印：馬荃、江香

來源：此作得於紐約1980年代的美國私人收藏。



803

PROPERTY OF A LADY

803

ANONYMOUS (MING DYNASTY)

*Birds on Blossoming Branches*

Scroll, mounted and framed, ink and color on silk

39 x 22 7/8 in. (99 x 58 cm.)

Unsigned

Inscribed on the mounting with title and attribution to Xu Xi (937-975)

Four collector seals, including three collector seals of An Chi (1683-1745) and one of Xiang Yuanbian (1525-1590)

\$15,000-25,000

PROVENANCE

Abel W. Bahr (1877-1959), Ridgefield, Connecticut.

Edna H. Bahr, Ridgefield, Connecticut.

William B. Gruber (1903-1965), and thence by descent.

明 無款 紅梅春意圖 設色絹本 鏡框

裱邊題識：宋徐熙紅梅春意圖真精品。宋徐熙紅梅春意真跡精品。

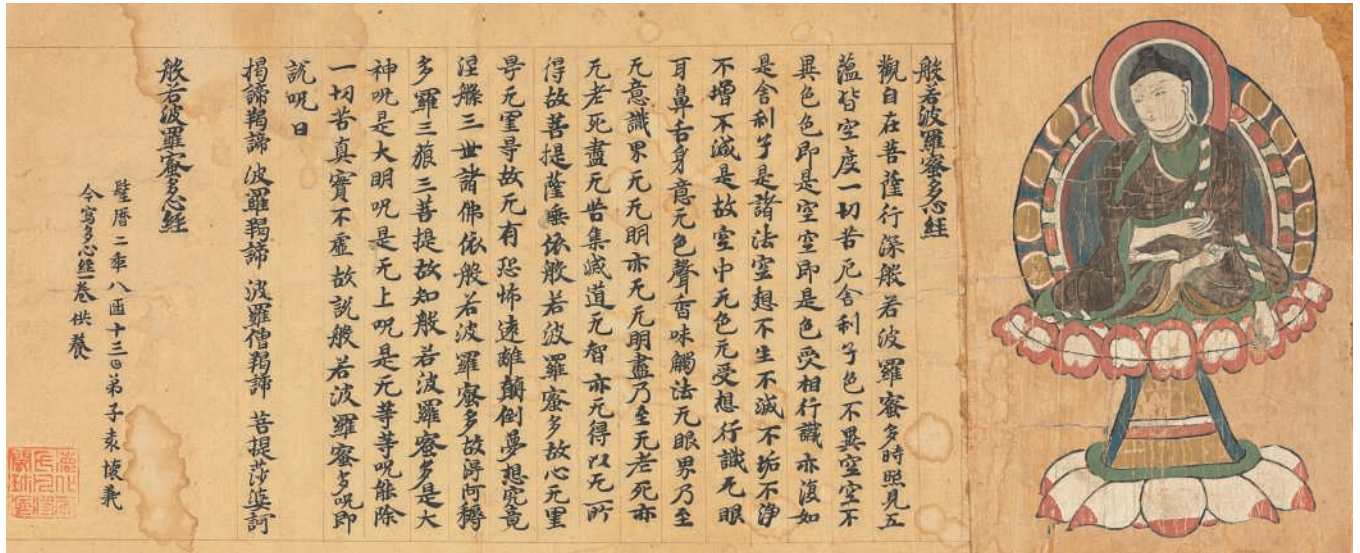
安岐（1683-1745）鑑藏印：安儀周家珍藏、朝鮮安麓村珍藏書畫印

項元汴（1525-1590）鑑藏印：天籟閣

其他鑑藏印：神品

來源：包爾祿（別譯：巴爾，1877-1959）舊藏。

美國發明家威廉·格魯伯（1903-1965）舊藏，並由家族傳承至現藏家。



804

PROPERTY OF A PRIVATE  
CHINESE-AMERICAN COLLECTOR

804

ANONYMOUS (TANG DYNASTY)

*Heart Sutra*

Scroll, mounted on wooden board, ink and color on paper  
10 ¼ x 22 in. (26 x 56 cm.)

Dated eighth month, thirteenth day, second year of the  
Shengli era (699)

One collector's seal of Li Shengduo (1859-1934)

One illegible seal

Colophon on reverse by Li Shengduo

\$15,000-20,000

PROVENANCE

Formerly from the collection of Harold Medill Sarkisian.

Harold Medill Sarkisian (1909-1993) was a United States lieutenant who was known for his collection of Islamic, Indian, Japanese and Chinese art. As an expert Russian, Chinese and Japanese linguist, he and his wife traveled to China in 1940, where he worked as an advisor to the Chinese government to develop the weaving and textiles industry. From his frequent travels in Asia, he acquired a vast collection of artworks, many of which were acquired by the Denver Art Museum to enable the opening of the Oriental Museum in 1956. Through his contributions, Sarkisian was appointed as an honorary curator of Asian art.

唐 無款 心經 設色紙本 鏡片

釋文：般若波羅蜜多心經。（文不錄）聖歷二年（699）八月十三日弟袁懷義。今寫多心經一卷供養。

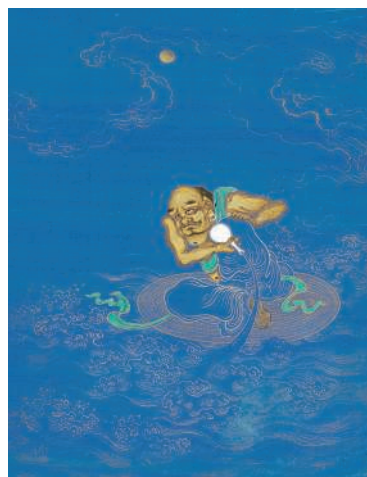
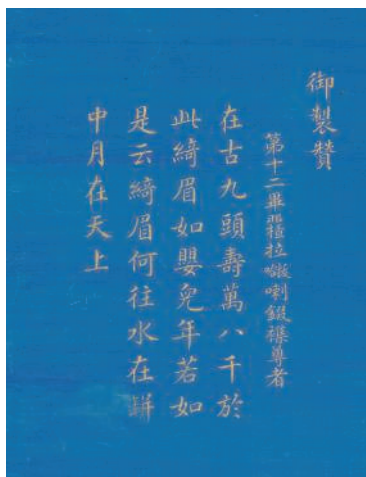
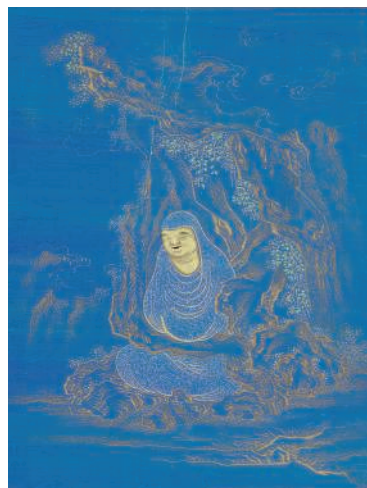
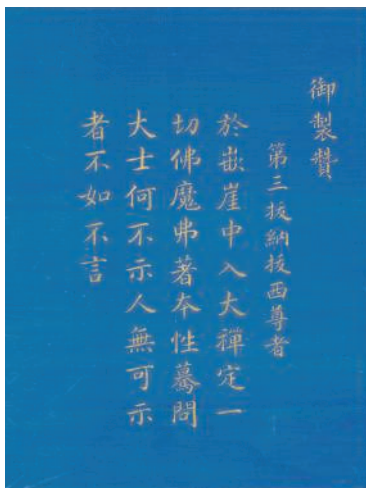
李盛鐸（1859-1934）鑑藏印：德化李氏凡將閣珍藏

一印漫漶不清

李盛鐸背面題跋

前任哈羅德·麥迪爾·薩基斯安珍藏

哈羅德·麥迪爾·薩基斯安(1909-1993)是一位熱愛藝術收藏的美國陸軍中尉。他的收藏範圍廣泛，包括伊斯蘭、印度、日本及中國藝術。精通中文、俄文和日文的薩基斯安中尉在1940年代受中國政府聘為紡織業開發顧問。此後，他經常與妻子到亞洲出差，累積了豐富的藏品。許多物件在1950年代已被丹佛美術館收購，作為1956年成立東方藝術分館的重要收藏。丹佛美術館為表達對於薩基斯安中尉的感謝之情，特別指派中尉為亞洲藝術的榮譽策展人。



805 (2 of 16)

**VARIOUS OWNERS**

**805**

**ANONYMOUS (QING DYNASTY)**

*Luohan*

Album of sixteen leaves of painting and sixteen leaves of calligraphy, gold and color on blue silk

Each leaf measures 9 3/8 x 7 1/4 in. (23.7 x 18.4 cm.)

Inscribed, without signature or seal of the artist

Titleslip by Huang Duanwen (Qing dynasty), with one seal

\$10,000-20,000

清 佚名 御製十六應真圖 泥金設色磁青紙本 冊頁十六對開

題跋：濃雨瀟蒼（文不錄）。

黃端文（清）題簽條：御製十六應真圖品。黃端文題。

鈐印：端文

**PROPERTY FROM A PRIVATE COLLECTION**

**806**

**DONG QICHANG (ATTRIBUTED TO, 1555-1636)**

*Calligraphy in Running Script*

Hanging scroll, ink on silk

50 1/4 x 14 3/8 in. (127.9 x 37.3 cm.)

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

\$6,000-9,000

**PROVENANCE**

Acquired from an American collection in New York in the 1980s.

The proceeds from the sale of this calligraphy will benefit Lotus Outreach, a charitable foundation.

明 董其昌（傳） 行書 水墨絹本 立軸

題識：

聞道尋源使，從天此路回。

牽牛去幾許，宛馬至今來。

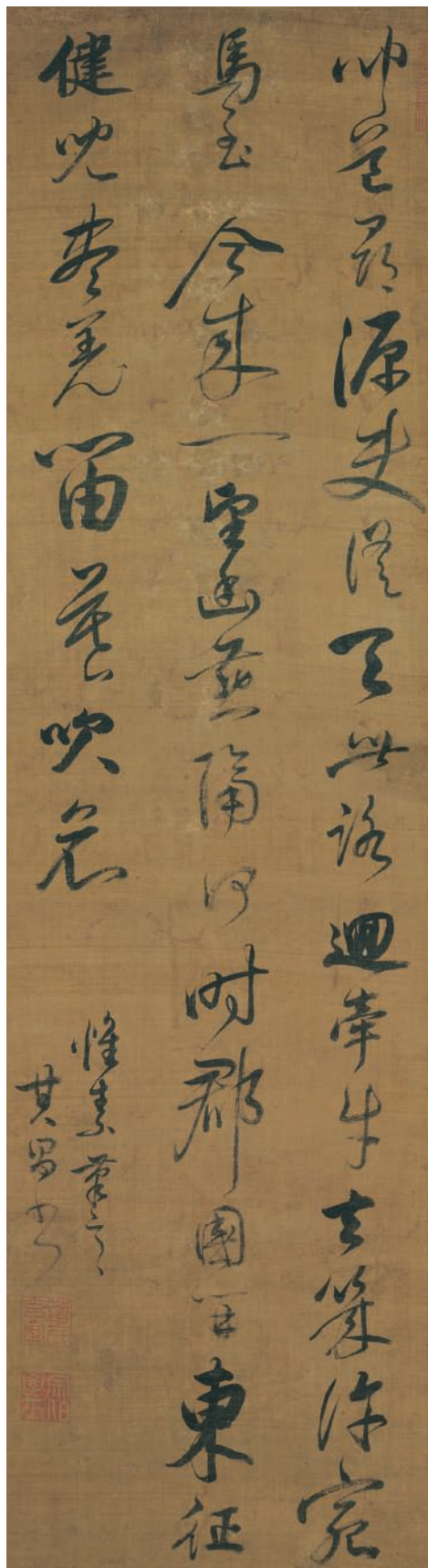
一壑幽燕隔，何時郡國開。

東征健兒盡，羌笛暮吹哀。

懷素筆意。其昌書。

鈐印：董氏玄宰、宗伯學士、筆底華生硯

來源：此作得於紐約1980年代的美國私人收藏。



806

PROPERTY OF AN IMPORTANT CHINESE-AMERICAN FAMILY

807

WEN ZHENGMING (ATTRIBUTED TO, 1470-1559)

Landscape after Huang Gongwang

Hanging scroll, ink and color on paper

36 1/2 x 13 in. (93 x 33 cm.)

Inscribed and signed, with one seal of the artist

Dated the second month, wuchen year (1508)

Colophon by Emperor Qianlong (reigned 1736-1796), dated mid-spring, dingchou year (1757)

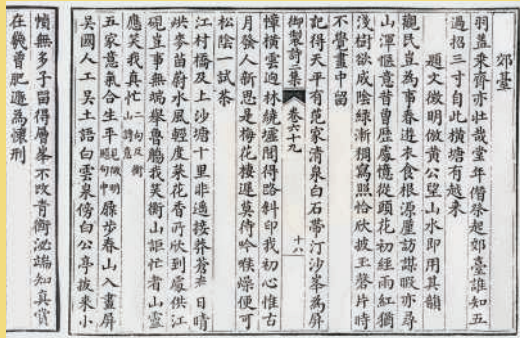
Inscribed by Emperor Qianlong above the painting

Nine collectors' seals, including six of Emperor Qianlong

\$ 100,000-150,000

LITERATURE

Qing Gaozong yuzhi shiwen quanji, juan (chapter) 69, vol. 3, National Palace Museum, 1976.



Excerpt from Qing Gaozong yuzhi shiwen quanji  
摘錄於《清高宗御製詩文全集》

明文徵明(傳) 做黃公望山水即用韻 設色紙本 立軸  
題識：戊辰(1508年)二月望日，與次明道復泛舟出遊江邨橋抵上沙，  
邂逅錢孔周朱堯民同登天平，飲白雲亭得詩四首。

不教塵負踏青遊，出郭聊為一笑謀。  
新水已堪浮艇子，好山無賴上眉頭。  
風撩鬢影春衫薄，樹罨溪陰翠嶂稠。  
一塢桃花偏入意，江村橋畔小淹留。  
舟行欲盡有人家，記得橫橋是上沙。  
南望風煙隨鳥沒，西來墟落帶山斜。  
燒催新綠初歸柳，水映甜紅忽見花。  
殘酒未醒春困劇，汲溪聊試雨前茶。  
十裏扶輿渡野塘，旋穿松嶠入蒼蒼。  
風吹麥葉平疇亂，日炙草花村路香。  
春色釀晴供樂事，曦光搖翠落飛觴。  
清忙剛被山靈笑，卻笑擔夫為底忙。  
松根小徑入天平，共舍藍輿轉翠屏。  
陟獻試窮千里目，勺泉聊憩半山亭。  
石凌蒼靄相離立，樹匝晴煙不斷青。  
落日群英嘯不得，荒荒祠古木有儀刑。  
做大癡筆意，衡山文壁。

鈐印：文壁

弘曆(1711-1799)題識：

觀民豈為事春遊，衣食根源庶訪謀。  
暇亦尋山渾愜意，昔曾歷處憶從頭。  
花初經雨紅猶淺，樹欲成陰綠漸稠。  
寫照恰欣披玉磬，片時不覺畫中留。  
記得天平有范家，清泉白石帶汀沙。  
峯為屏障橫雲迴，林繞墟間得路斜。  
印我初心惟古月，發人新思是梅花。  
棲遲莫待吟喉燥，便可松陰一試茶。  
江村橋及上沙塘，十里非遙接莽蒼。  
春日晴烘麥苗蔚，水風輕度菜花香。  
所欣到處供江硯，豈事無端舉魯觴。  
我笑衡山詭忙者，山靈應笑我真忙。  
二句反原題句意

五家意氣合生平，屨步春山入畫屏。  
吳國人工吳土語，白雲泉傍白公亭。  
披來小幘無多子，留得層峯不改青。  
衡泌端知真實在，幾曾肥瘠為懷刑。

丁丑(1757年)春仲，南巡行在題即用其韻御筆。

鈐印：乾隆宸翰

詩堂：名區勝賞。

弘曆鑑藏印：乾隆御覽之寶、三希堂精鑑璽、宜子孫、乾隆鑒賞、  
乾隆宸翰、石渠寶笈

其它鑑藏印：宋子文鑒定書畫精品、張姓嵐書畫記、張氏子印  
著錄：《清高宗御製詩文全集》，卷六十九，見“御製詩三集”，  
國立故宮博物院出版，1976年。



(detail)



# 名區勝賞



戊辰二月望日壯次明道  
 道流丹出江楓樞上沙  
 林石巖孔周水茂同登  
 天手飲白雲浮洋海四首  
 不教應負西窗出年師  
 為一雲嶽新水已堪浮眼  
 子好山無賴一眉頭風松  
 蒼翠春林對碧巖陰翠  
 楓烟一馬晚鐘入畫江  
 村橋畔小亭白  
 舟行欲盡有人水浮橋  
 橋走上沙雨近烟微鳥  
 沒西來遠落常山對晚  
 晴初時柳水勝紅松  
 用老魏詞不假春詞後  
 物換星移  
 地入畫：風吹翠葉千峰  
 亂日芙蓉花村亞香香色  
 醉晴供事難忘狂草落  
 飛鶴清池別臥山靈草却  
 笑信人為底化  
 松樹小徑入天子心舍藍  
 與轉草岸沙嵐試前十里  
 日夕見柳山亭石梁  
 登臨相對五對百峰烟不  
 對雲落日英雙字不浮嵐  
 星初古木有清削微  
 大處筆畫湖山天祥



完既民是常事甚滋永洽秋深屏語謀暇  
 去存山隱性甚苦曾居雲徒投頭花初  
 任南仁賴得接於某陰備欄窗寫語情  
 欣披玉琴片時不覺畫中白 記得天  
 子宮宮宮住泉岩帶江沙岸必屏障  
 柳雲迎林林開障路斜斜我心必離障  
 月蘇人新思是梅花香透待吟唯綠  
 便可杜陰一試索 江村楊及上沙橋十  
 里那差掛并常春日絲掛雲面蔚水風  
 新衣采采長香可飲到雲供江晚雲香無  
 瑞舉魯歸我吳湖山枕雲山雲應我我  
 真俗動語 玉雲香雲雲平原雲雲山  
 八畫屏吳國人工吳主神也雲雲信白公  
 弄微未小帽雲多白得層層不致青  
 衡必曉和某雲在雲曾肥遊馬像刑  
 丁丑春仲南流行在額即用其前兩筆





808

808

TANG YIN (ATTRIBUTED TO, 1470-1523)

Lotus

Hanging scroll, ink on paper  
35 1/2 x 18 1/8 in. (90 x 46.4 cm.)

Inscribed and signed, with three seals of the artists

Dated autumn, *renwu* year (1522)

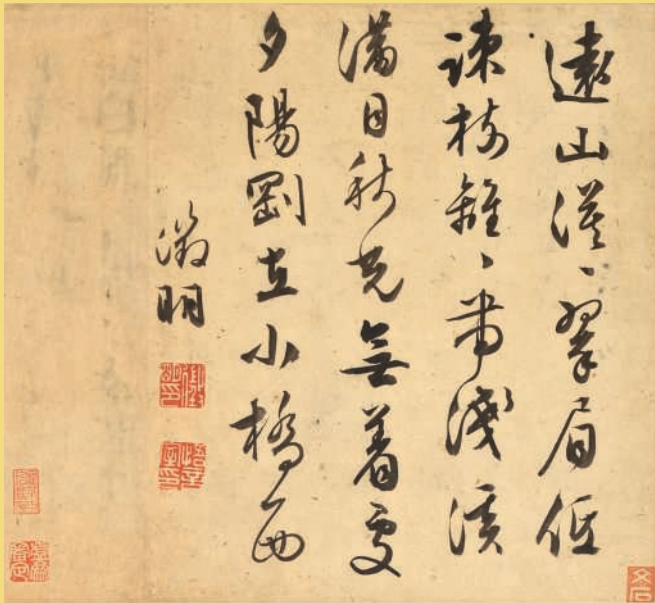
Eighteen collectors' seals, including five of Emperor Qianlong (reigned 1736-1759), four of Geng Jiazuo (Qing dynasty), five of Geng Zhaozhong (1640-1686) and one of Yunli (1697-1738)

\$30,000-50,000



809

明 唐寅(傳) 青蓮碧漪 水墨紙本 立軸 一五二二年作  
題識：學佛俄經二十年，於今地上擁青蓮。我來願結三生友，共看當時手指天。侯生居士修佛有年，其友鈕君惟鑑，因乞予詩畫稱壽。  
嘉靖改元壬午（1522年）季秋，晉昌唐寅。  
鈐印：唐寅私印、南京解元、唐居士弘曆（1711-1799）鑑藏印：乾隆鑒賞、乾隆御覽之寶、宜子孫、三希堂精鑑璽、石渠寶笈、毓慶宮書畫記  
耿嘉祚（清）鑑藏印：信公珍賞、都尉耿信公書畫之章、耿會侯鑑定書畫之章、丹誠  
耿昭忠（1640-1686）鑑藏印：公、珍秘、宜爾子孫、琴書堂、真賞允禮（1697-1738）鑑藏印：澹如齋書畫記  
其它鑑藏印：風流最數白香山、揚芬閣



810  
Colophon by Wen Zhengming  
文徵明題跋

809

WANG HUI (ATTRIBUTED TO, 1632-1717)  
*Scholars Amidst Lofty Peaks*

Hanging scroll, ink and color on paper  
35 ¼ x 17 ½ in. (89.8 x 43.6 cm.)  
Entitled, inscribed and signed, with three seals of the artist  
Dated third month, *yiwei* year (1715)  
Three collectors' seals, including one of Zhu Wenjun (1882-1937)

\$30,000-40,000

清 王翬(傳) 長松高士圖 設色紙本 立軸 一七一五年作  
題識：長松高士圖。乙未(1715年)三月，做黃鶴山樵筆兼用巨然遺意。  
耕煙王翬。  
鈐印：王翬之印、石谷子、上下千年  
朱文均(1882-1937)鑑藏印：翼庵  
其他鑑藏印：許右私印、高陽許氏珍藏



810

810

XU BEN (ATTRIBUTED TO, 1335-1380)  
*Conversation by the River*

Hanging scroll, ink on paper  
The painting measures 19 ¼ x 9 ¼ in. (48.9 x 23.4 cm.)  
The colophon measures 8 ¾ x 9 ¼ in. (21.3 x 23.5 cm.)  
Signed, with one seal of the artist  
Colophon by Wang Xiyuan (Ming dynasty)  
Colophon above the painting by Wen Zhengming (1470-1559), with three seals  
Fifteen collectors' seals, including five of Emperor Qianlong (reigned 1736-1796), four of Pang Yuanji (1864-1949) and one of Jiang Zuyi (1902-1973)

\$80,000-100,000

明 徐賁(傳) 溪亭客話 水墨紙本 立軸  
題識：徐賁為伯茲畫。

鈐印：幼文  
王希顏(明)題識：在家閑客似僧高，邀上巖亭第一遭。抱得文琴休奏響，且聽欄外落秋濤。徐幼文為曾伯茲作此圖，余喜其高古，灑落有筆，還筆墨還墨之。妙伯茲讀書之暇好，向此中討生趣也。王希顏。  
文徵明題詩堂：遠山漠漠翠眉低，疎枝離離帶淺溪。滿月秋光無著處，夕陽剛立小橋西。  
鈐印：文石、徵明印、悟言室印  
弘曆(1711-1799)鑑藏印：乾隆御覽之寶、石渠寶笈、乾隆鑒賞、三希堂精鑑璽、宜子孫  
龐元濟(1864-1949)鑑藏印：元濟恭藏、虛齋審定、龐萊臣珍賞印、龐萊臣珍藏宋元真跡  
蔣祖詒(1902-1973)鑑藏印：蔣祖詒  
其他鑑藏印：戴希夔印、第十七洞天客、戴兆集印、□氏敬祖  
簽條題識：徐幼文溪亭客話。  
簽條鑑藏印：虛齋鑑藏



811 (2 of 10)



812

**VARIOUS OWNERS**

**811**

**ANONYMOUS (LATE MING-EARLY QING DYNASTY)**

*Landscapes*

Album of ten leaves, ink and color on silk

14 x 11 ½ in. (35.6 x 29 cm.)

Spurious signature of Yan Su (991-1040)

Thirty-seven collectors' seals, including ten seals of Yuan Jun (1752-1806) and one seal each of Wang Shizhen (1526-1590) and Mao Jin (1599-1659)

\$10,000-15,000

**PROVENANCE**

W. Donlevy, Esq., The Leicester Galleries, London, 1949.

Kegan Paul, Trench, Trubner & Co., London, 1950.

D.E. Hudson, Pasadena, CA., 1950.

This album is accompanied by a letter dated April 8, 1949 from R. Soame Jenyns (1904-1976), curator of Oriental Antiquities at the British Museum to W. Donlevy of London in which Jenyns discusses the attribution and date of the album. Also accompanying is a sales receipt from Kegan Paul, Trench, Trubner & Co. of London to Mr. D.E. Hudson of Pasadena, California and dated October 4, 1950.

晚明/早清 佚名 山水 設色絹本 冊頁十開

款識：燕肅。

袁鈞（1752-1806）鑑藏印：瞻衰堂（十次）

王世貞（1526-1590）鑑藏印：乾坤清賞

毛晉（1599-1659）鑑藏印：汲古閣

其他鑑藏印：吳郡開國（十次）、身畫凌煙之隔，名藏太室之廷（十次）、

璽大畧、宣蘇殿寶、素公、臣、大常□□

來源：W. Donlevy, Esq., The Leicester Galleries, 倫敦, 1949年。

Kegan Paul, Trench, Trubner & Co., 倫敦, 1950年。

D.E. Hudson, 帕莎蒂納, 加州, 1950年。



813

**PROPERTY OF AN AMERICAN SCHOLAR**

**813**

**FEI HANYUAN (QING DYNASTY)**

*Guanyu*

Hanging scroll, ink and color on silk

31 x 17 ¾ in. (76.2 x 44.1 cm.)

Signed, with two seals of the artist

\$3,000-6,000

清 費漢源 關羽 設色絹本 立軸

款識：費漢源寫。

鈐印：費瀾之印、漢源

**812**

**PAN ZHENYONG (1852-1921)**

*Woman on Boat*

Fan leaf, mounted and framed, ink and color on paper

Inscribed and signed, with one seal of the artist

Dated mid-autumn, *guiwei* year (1883)

Dedicated to Chunshu

\$1,000-3,000

潘振鏞 柳蔭閒渡 設色紙本 扇面鏡框 一八八三年作

題識：

誰家艇子煙江曲，短橈啞聲斷續。

仿佛湘君鼓瑟吟，軟風採嫩秋潭綠。

癸未（1883年）中秋，仿新羅山人畫意，並錄其句。

似春墅六兄大人清鑒，雅聲潘振鏞。

鈐印：亞筮



**814**

**GAO QIPEI (1660-1734)**

*Ibis*

Hanging scroll, ink and color on paper

66 ⅞ x 20 ¾ in. (169.4 x 52.8 cm.)

Inscribed and signed, with two seals of the artist

Dated autumn, *bingwu* year (1726)

Two illegible collectors' seals

\$12,000-15,000

**PROVENANCE**

Acquired from Nakajima Gallery, Kyoto in the 1970s.

清 高其佩 柳蔭尋魚 設色紙本 立軸 一七二六年作

題識：芰荷搖折荷全枯，衰柳凌波綠影疎。為問風標兩公子，此中能有幾多魚。雍正丙午（1726年）秋杪，摹白石翁本，鐵嶺高其佩。

鈐印：且園、高其佩印

鑑藏印：□□張氏珍藏、黃氏仲子孝儒珍藏□

來源：此作於1970年代 得自京都新門前道中島源太郎。

FROM A PRIVATE FAMILY COLLECTION

815

GUAN SI (17TH CENTURY)

*Pines Among Lofty Mountains*

Scroll, mounted and framed, ink and color on paper

57 x 15 ¼ in. (145 x 38.8 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *guimao* year (1663)

Colophon by Emperor Qianlong (reigned 1736-1759), dated late spring, *jichou* year (1769)

Seven collectors' seals, including five of Emperor Qianlong

\$30,000-50,000

PROVENANCE

Mr. and Mrs. William F. Sullivan, Massachusetts and Rhode Island, and thence by descent.

LITERATURE

*Qing Gaozong yuzhi shiwen quanji, juan* (chapter) 78, vol. 2, National Palace Museum, 1976.

明 關思 松壑攜琴圖 設色紙本 鏡框 一六六三年作

題識：癸卯（1663）夏日寫，關思。

鈐印：關思之印

弘曆（1711-1799）題識：

臨流坐石眇長空，相答還聽松下風。

有客攜琴來谷口，便將動操響應同。己丑（1769年）暮春月，御題。

弘曆鑑藏印：乾隆鑑賞、乾隆御覽之寶、三希堂精鑒、宜子孫、石渠寶笈、惟精惟一  
其它鑑藏印：古雅、雲右州

著錄：《清高宗御製詩文全集》，卷七十八，見“御製詩二集”，

國立故宮博物院出版，1976年。

來源：威廉·蘇立文舊藏，並由家族傳承至現藏家。

溪堂倚疊峯雪積玉芙蓉氣淋不知冷春光  
 早勝冬鋪田素已厚出岫霏猶濃底是心怡  
 慶端因慶在農  
 戲題石舫  
 綵檠應節訝漁鎗欲笑天隨得未曾總是不  
 帆還不槳那知依水與依水  
 關九思松壑攜琴圖  
 臨流坐石眇長空相答還聽松下風有客攜  
 琴來谷口便將動操響應同  
 御製詩三集 卷七十八  
 上元前夕侍  
 皇太后宴作  
 未放西樓火樹枝試鐙曲宴奉  
 慈嬉輕陰欲讓將團魄小部都呈祝嘏辭釘  
 鉅芳陳百歲東雲霞輝燦九華芝依依  
 愛月春宵永正是千金一刻時  
 清暉閣閒詠  
 春氣方醞釀春風漸霽和行時初序值望歲  
 此間多益卉是新榮庭松非故科小題閒點





816



817



PROPERTY OF A PRIVATE COLLECTION

816

GAI QI (1774-1829)

*Lady in Bamboo Forest*

Hanging scroll, ink and color on paper

35 7/8 x 10 7/8 in. (91.2 x 27.7 cm.)

Signed, with one seal of the artist

One collector's seal

\$8,000-12,000

清 改琦 竹林仕女 設色紙本 立軸

款識：七鄉改琦畫。

鈐印：改琦

鑑藏印：文士藏畫

VARIOUS OWNERS

817

ZHENG BINGWEN (1880-1926)

*Winter Scene*

Hanging scroll, ink and color on paper

35 3/4 x 11 3/8 in. (90.8 x 28.9 cm.)

Inscribed and signed, with one seal of the artist

Dated mid-autumn, *gengxu* year (1910)

\$1,000-3,000

鄭炳文 冬景 設色紙本 立軸

一九一〇年作

題識：歲次庚戌（1910年）仲秋仿雲林畫意，

書於黛翠園之東軒下。幼樵鄭炳文寫。

鈐印：鄭炳文

818

ANONYMOUS (QING DYNASTY)

*Scholar Amidst Pine*

Scroll, mounted and framed, ink and color on silk

42 x 22 1/4 in. (107 x 56.5 cm.)

Two illegible seals

\$5,000-10,000

清 無款 憩於林 設色絹本 鏡框

鑑藏印：二印漫漶不清



818

LOTS 819-820

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

基·韋爾和瑪莉·伊蓮·韋爾的珍藏

Across more than half a century, the collectors Guy and Marie-Hélène Weill engaged in an inspired deeply shared journey in fine art. Early patrons of Abstract Expressionism, the couple expanded their connoisseurship over time to encompass a diversity of categories and media. From masterful examples of Chinese painting to exquisite works of Southeast Asian sculpture, their private collection stood as a tangible expression of the curiosity and zeal with which they lived.

Guy Weill was born and raised in Zürich, Marie-Hélène Bigar in Lausanne, Switzerland. In the late 1930s, both Guy and Marie-Hélène's families immigrated separately to the United States, where they met in 1940. During this period, Marie-Hélène Weill earned a B.A. degree in art history from Radcliffe College, while Mr. Weill enlisted in the U.S. Army, where he served in Military Intelligence under General Dwight D. Eisenhower. The couple married in 1942. After the war, Guy Weill opened British American House, a menswear emporium on Manhattan's Madison Avenue that was the first to feature Burberry and Aquascutum in the US.

In the late 1960s, Guy and Marie-Hélène Weill discovered the rich history and beauty of Asian art. While visiting one of their daughters in California, they happened upon the Asian Art Museum of San Francisco. The Weills were overwhelmed by the simple forms and graceful lines of Chinese painting, porcelain, and bronzes. When they returned to Manhattan, the collectors began what they later described as a "lifelong process of self-education," honing their united connoisseurial eye with the Asia Society and the China Institute where Marie-Hélène served as a docent. Together they

studied, traveled extensively and learned everything they could about their new passion, and from the 1970s onward, Guy and Marie-Hélène Weill carefully built what would become one of New York's premier assemblages of Asian art.

The collectors' devotion to Chinese painting was especially notable: "The Weills have collected at a level of excellence and with a passionate enthusiasm," wrote former Metropolitan Museum of Art Director Philippe de Montebello, "that rival that of distinguished Chinese connoisseurs." After being outbid by the Weills at an auction of Chinese art, Met Museum curator Wen Fong approached the couple to become involved with the institution. Over the years, Guy and Marie-Hélène Weill were devoted benefactors and friends to the museum's Department of Asian Art, where Mrs. Weill lectured on Chinese and Southeast Asian Art, and Guy Weill lent his artistry as a photographer.

In addition to the China Institute, the Asia Society, and the Metropolitan Museum, the Weills were keen benefactors of the Brooklyn Museum, the Arthur M. Sackler Gallery at the Smithsonian, and the Arthur M. Sackler Museum at Harvard University, as well as Carnegie Hall, Young Audiences and the Metropolitan Opera. The couple donated many works to museums, including items from their superb collection of Chinese painting to the Metropolitan Museum where it was shown as the 2002 exhibition, *Cultivated Landscapes: Chinese Paintings from the Collection of Marie-Hélène and Guy Weill*. According to the Weills, the bequest was a message "to those who love art as much as life: to enjoy art, you must share it."



Marie-Hélène and Guy Weill dancing in their New York City apartment in April 2009  
韋爾夫婦於2009年4月在他們紐約市的住所輕舞



Marie-Hélène Weill in Borobudur, Indonesia, 1969  
瑪莉·伊蓮·韋爾在1969年道訪婆羅浮屠，印尼

819

WANG DUO (1592-1652)

*Curative Script After Wang Xianzhi*

Hanging scroll, ink on satin

78 x 20 7/8 in. (198 x 53 cm.)

Inscribed and signed, with two seals of the artist

One collector's seal

\$150,000-200,000

LITERATURE

"Overseas Paintings Collections," *Yiyuan duo ying*, 1995, vol. 50, p. 30, pl. 22.

明 王鐸 草書《歲盡帖》 水墨綾本 立軸

釋文：十二月廿七日具疏，操之、獻之再拜。歲盡復日，感思兼懷，不自勝。奈何！奉十二日告，承安和，慰馳情。故爾。葵老田先生詞宗。王鐸。

鈐印：王鐸之印、海鶴天風

鑑藏印：王季遷審定真跡

出版：《藝苑掇英》第五十期《海外藏畫專輯》，30頁，圖22，

上海人民美術出版社，1995年。

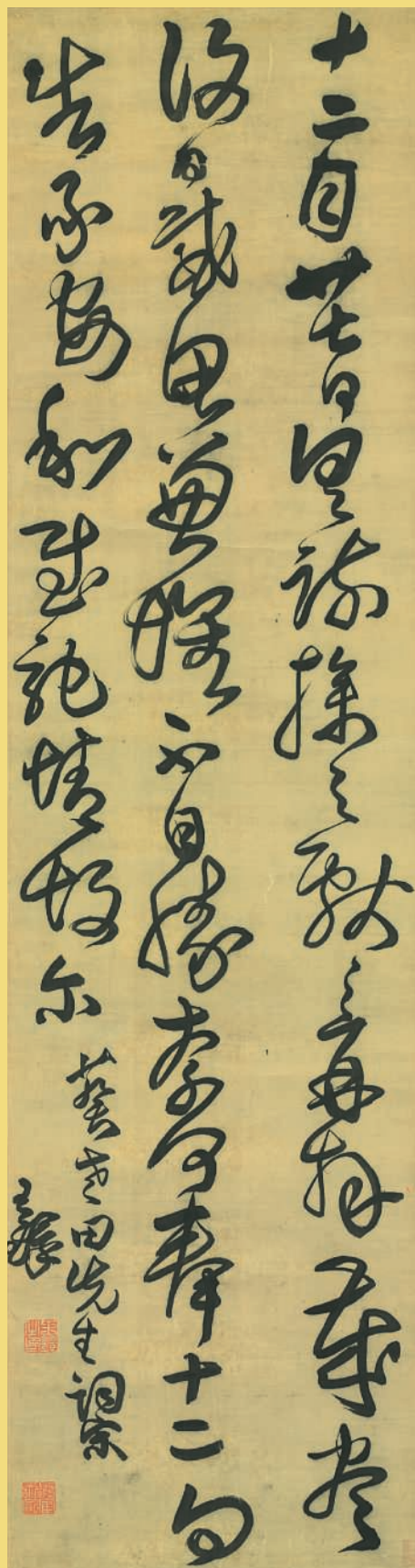
藏家基·韋爾和瑪莉·伊蓮·韋爾對於藝術的熱愛及影響延續超越半個世紀。

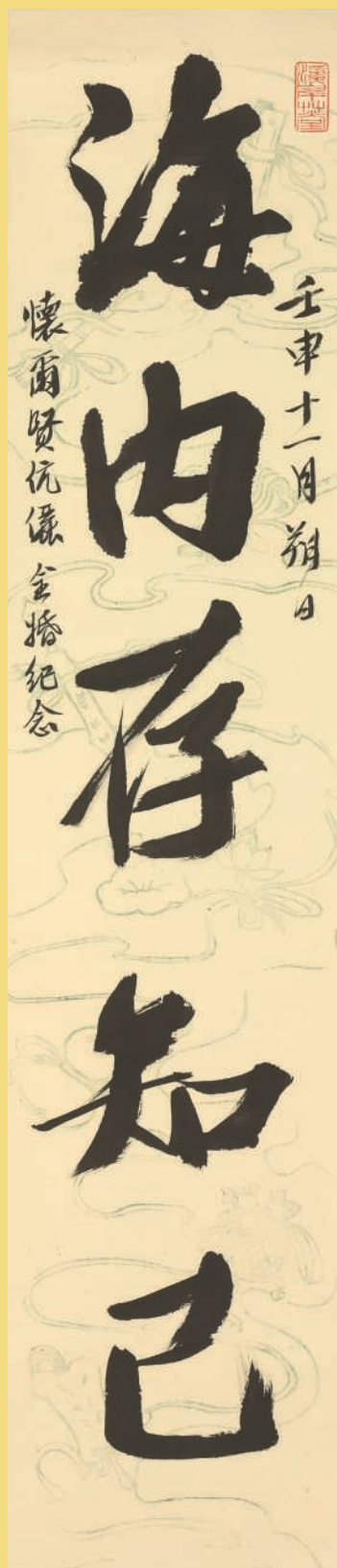
夫妻兩人出生成長於瑞士，在1940年代分別移民至美國，並在此地相識相愛。

韋爾先生自幼學畫，從年輕時便開始收藏歐洲當代繪畫；韋爾夫人則於美國著名的拉德克里夫學院研讀藝術史。受到美國1950年代的藝術薰陶，韋爾夫妻成為早期抽象表現主義的重要支持者；然而，他們的收藏風格不僅限於此，更涵蓋高妙的中國書畫至東南亞雕塑。

韋爾夫妻與亞洲藝術的不解之緣從一次探望在美國西岸三藩市的女兒開啟。他們在旅途中造訪了當地著名的亞洲藝術博物館，那些擁有純粹形式、優雅線條及豐富歷史性的中國書畫、瓷器與青銅器強烈地震撼了兩人。在重返曼哈頓後，韋爾夫妻展開了對於中國藝術的終身自我學習旅程，以琢磨對於藝術品的鑑賞眼光。兩人經常一起研讀相關書籍及旅遊，盡所能的去學習任何有關於他們新發掘的愛好。從1970年代開始韋爾夫妻開始仔細地累積他們的私人收藏，如今成為紐約最初的亞洲藝術收藏。

夫妻兩人對於中國書畫的貢獻卓越。大都會博物館館長菲力浦·蒙蒂貝洛曾稱讚韋爾夫婦“擁有出色的收藏和對中國書畫高度的熱忱”與“傑出的中國畫鑑賞家對手”。在一次拍賣會裡，韋爾夫婦成功地標下文徵明的《樓居圖》，而他們的對手即是大都會博物館。時任博物館亞洲部顧問的方聞教授在拍賣會結束後主動邀請兩人加入大都會博物館亞洲部。自此之後，韋爾夫人熱衷於擔任博物館的贊助人及講授中國及東南亞藝術主題；韋爾先生則發揮他的藝術天分擔任攝影師。除了擔任華美協進社、亞洲學會和大都會博物館的贊助人，韋爾夫婦也是布魯克林博物館、哈佛大學博物館、卡內基音樂廳、年輕觀眾及大都會歌劇院的熱心贊助者。兩人更慷慨的捐贈藝術品給藝術機構，例如大都會博物館。為感謝兩人，大都會博物館在2002年特別舉辦題為“人文山水——瑪莉·伊蓮·韋爾和基·韋爾伉儷的中國繪畫收藏展”並出版同名畫冊以表達感謝之情。韋爾夫婦深信，要享受藝術，必須與人分享。





820

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

Calligraphic Couplet

Pair of hanging scrolls, ink on paper

Each scroll measures 53 x 11 3/4 in. (134.6 x 29.8 cm.)

Inscribed and signed, with three seals of the artist

Dated eleventh month, first day, *renshen* year (1992)

Dedicated to Guy and Marie-Hélène Weill

(2)

\$1,800-3,800

王季遷 書法對聯 水墨紙本 立軸兩幅 一九九二年作  
 題識：海內存知己，天涯若比鄰。壬申（1992年）十一月朔日。  
 懷爾賢伉儷金婚紀念。吳郡王己千。  
 鈐印：溪岸草堂、王季遷、己千翰墨



Yien-koo Wang King, Denis Yang, Marie-Hélène and Guy Weill, Mr. and Mrs. C.C. Wang and Kathy Yang at a garden party held at the Weill's Scarsdale home in the 1980s  
 (後方左起) 王嫻歌、楊濬泉、韋爾夫婦、王季遷夫婦及楊凱琳  
 在1980年代位於韋爾夫婦斯卡斯代爾的花園派對



(from left) C.C. Wang, Guy and Marie-Hélène Weill  
 (左起) 王季遷與韋爾夫婦

VARIOUS OWNERS

821

ZHENG XIE (ZHENG BANQIAO, 1693-1765)

Calligraphy

Hanging scroll, ink on paper

63 7/8 x 34 3/4 in. (162.4 x 88.2 cm.)

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

\$60,000-80,000

PROVENANCE

Acquired in Taiwan in 1972.

The poetry reads:

Outside the city, where is the foliage most lush?  
By the decorated walls where the setting sunlight  
filters through the pine forest.

A single note comes from the pure sounding-stone,  
and the sky seems like water,

At evening on the river the reflection of the  
moon is like forest.

The monks are calm at this remote place,  
and I often visit,

Floating like a cloud from my government office;  
I am painted when I must depart.

On the trellis are grapes like ten thousand pearls,  
The autumn wind must have remembered that  
this old man loves to eat them.

Translated by Jonathan Chaves

清 鄭燮 書法 水墨紙本 立軸

題識：

隔城何處鬱蒼蒼，落照松林短畫牆。

清磬一聲天似水，長河半月夜如霜。

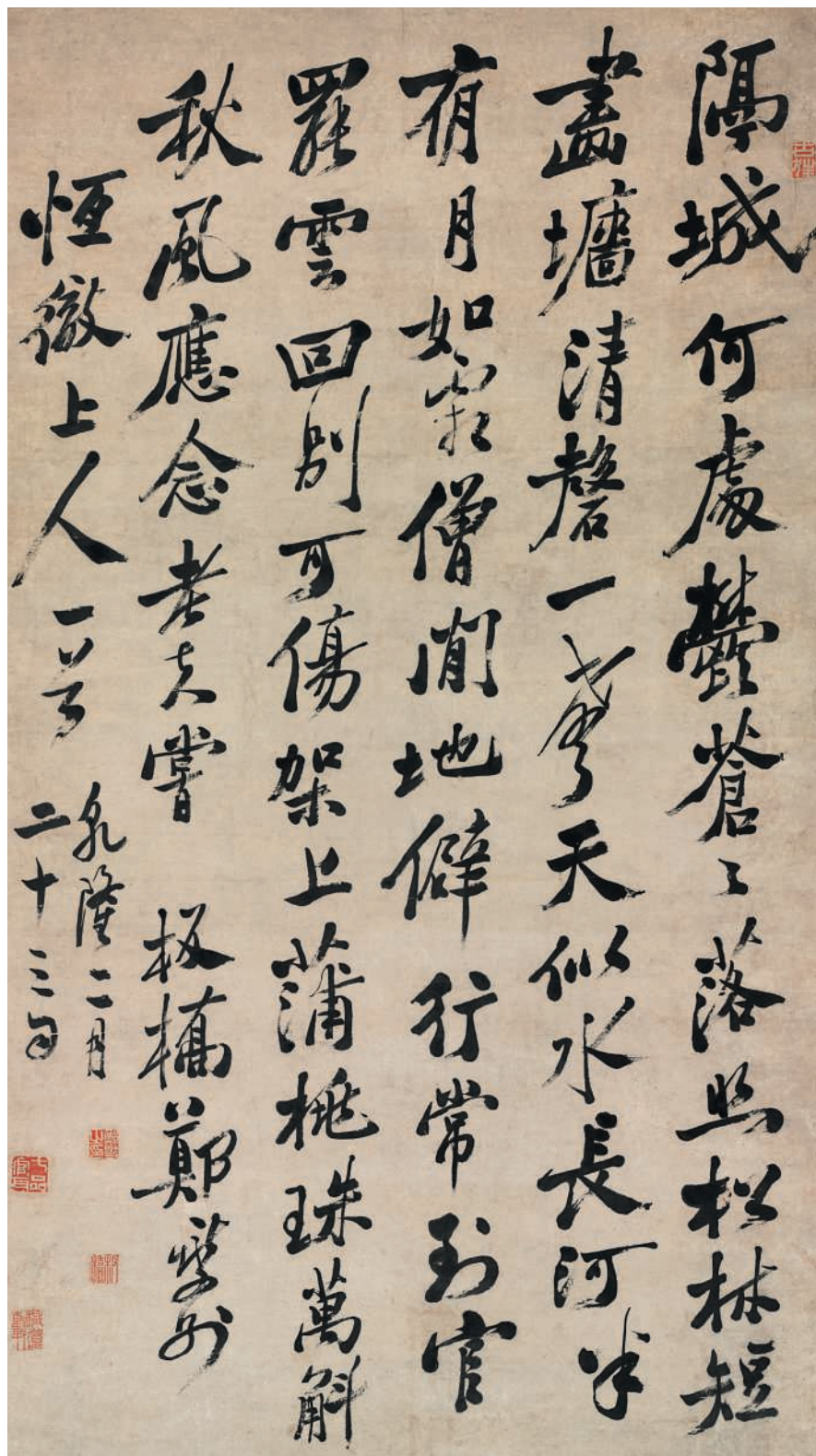
僧間地僻行常到，官罷雲回別可傷。

架上蒲桃珠萬斛，秋風應念老夫嘗。

板橋鄭燮書。恆徹上人。乾隆二月二十三日。

鈐印：鄭燮之印、板橋、七品官耳、橄欖軒

來源：此作得於1972年台灣。

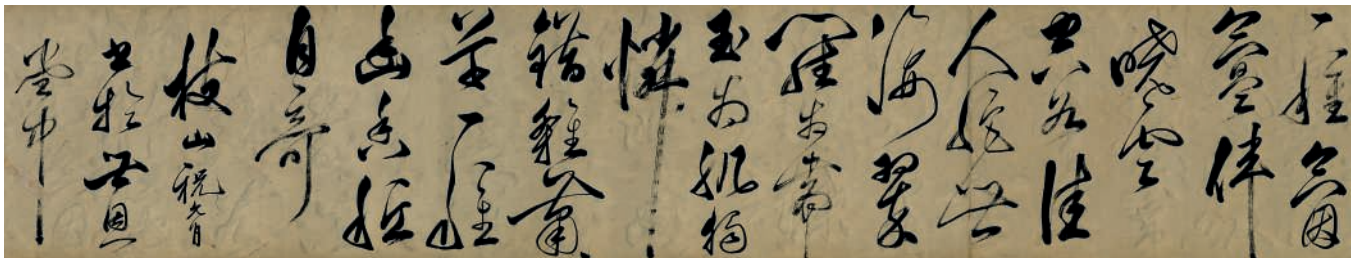


LOTS 822-836  
THE COLLECTION OF ROBERT HATFIELD ELLSWORTH (1929-2014)

安思遠珍藏



Robert H. Ellsworth with various Ming dynasty pieces in the living room of his Fifth Avenue apartment, 1980.  
© Gene Maggio/The New York Times 1980年安思遠與所藏明代傢具於其第五大道大宅客廳



822

•822

ZHU YUNMING (ATTRIBUTED TO, 1461-1527)  
*Calligraphy in Running-Cursive Script*

Handscroll, ink on paper

11 ¼ x 208 ⅞ in. (28.4 x 530.5 cm.)

Inscribed with *Orchid Flower Song* and signed by the artist

One colophon by Zhao Yunfan, with three seals

One collector's seal of Robert H. Ellsworth

\$20,000-30,000

LITERATURE

Fu Shen C.Y., et al., *Studies in Chinese Calligraphy: Traces of the Brush*, New Haven, 1977, pp. 235, 270.

明 祝允明（傳）行草書 水墨紙本 手卷

題識：枝山祝允明書於世恩堂中。

趙雲璠題跋並鈐印三方

安思遠鑑藏印：安思遠

出版：傅申編 *Traces of the Brush*，美國耶魯大學出版社，1977年，第235，270頁。

•823

FAN ZENG (BORN 1938)  
*Huaisu*

Hanging scroll, ink on paper

26 ¾ x 27 in. (68.1 x 69 cm.)

Inscribed and signed by the artist, with two seals

Dated *gengshen* year (1980)

Dedicated to Robert H. Ellsworth

\$40,000-60,000

This painting was acquired during a visit Robert Ellsworth made to China in 1980. When he met Fan Zeng, the artist was inspired to select this painting he had made of the great Tang-dynasty calligrapher Huaisu (703-after 799), dedicated it to his visitor in the inscription, and presented it to Mr. Ellsworth as a gift.



823

范曾 懷素學書圖 水墨紙本 立軸 一九八〇年作  
 題識：懷素。庚申（1980年）歲末，安思遠先生雅之藏，江東范曾於北京抱冲齋。  
 鈐印：范曾書畫、情貌略似  
 來源：直接得自畫家本人。



Hei Honglu, Fan Zeng and Robert Ellsworth in 1980  
 黑洪祿，范曾和安思遠於一九八零年

•824

TANG YIN (1470-1523)

*Playing the Zither*

Hanging scroll, ink and color on paper

45 7/8 x 23 in. (116.2 x 58.4 cm.)

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

Five collectors' seals, including one each of Gao Shiqi (1645-1704), Alice Boney (1901-1988), and Robert H. Ellsworth

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

明 唐寅 聽琴圖 設色紙本 立軸

題識：

十畝濃陰蔭綠墟，五椽茅屋野人居。

塵埃不到市廛遠，琴趣年來還自如。唐寅。

鈐印：唐居士、南京解元、吳趨

高士奇鑑藏印：蘭牆軒

龐耐鑑藏印：龐耐

安思遠鑑藏印：安思遠藏

其他鑑藏印：雪聲廬、二十為朗官始到水曹繼農部三十任觀察初攝

冀甯次雁平

The theme of this composition by the renowned Wu School artist Tang Yin is that of a scholar playing the qin and a single entranced listener. Depictions like this conjure thoughts of China's most famous pair, Boya and Zhong Ziqi of the Warring States period (475-221 B.C.). According to the legend Boya was an accomplished qin player. But it was not until he met the woodcutter Zhong Ziqi that he found a listener who truly understood his music. The two became fast friends, and when Zhong died, Boya broke his strings and refused to ever play again. The camaraderie of these two men is commemorated by the phrase zhi-yin, "to know music", which is a metaphor for close friendship.

The manner in which Tang Yin depicted the figures and landscape compares very closely with his *Talking with Hsi-chou* in the National Palace Museum, Taipei and formerly in the collection of Emperor Qianlong. This composition of two friends conversing in a thatched hut is a mature work and was likely painted around 1519. Anne DeCoursey Clapp's description of this painting also well describes *Playing the Zither*. "The pavilion is moved forward almost to the foreground, where it is anchored by clumps of rocks and trees. The architectural forms are drawn close around the portraits like picture frames, and the foreground trees, enlarged and energized, form a second, irregular frame enclosing the first. The ink tones are subdued to a silvery grey, with only enough dark accents to fix the whole image firmly in its frame. In this last phase, the components of the setting become servants of the figures, and are articulated only to draw attention to the figures, to display them, and to subdue the distraction of receding space." (Anne DeCoursey Clapp, *The Painting of Tang Yin*, Chicago, 1992, p. 87.)



(detail)







825

•825

**XIANG YUANBIAN (ATTRIBUTED TO, 1525-1590)**  
*Tree and Rock*

Hanging scroll, ink and color on paper  
15 ¾ x 12 in. (40.2 x 30.5 cm.)

Inscribed and signed by the artist, with two seals

Dated winter, *bingzi* year (1576)

Three collectors' seals, including one of Robert H. Ellsworth

\$1,500-3,000

明 項元汴（傳）柏壽圖 設色紙本 立軸  
題識：丙子（1576年）冬月，墨林道人項元汴寫。  
鈐印：桃里、項氏子京  
安思遠鑑藏印：安思遠藏  
其他鑑藏印：陸曾偉印、王顥菴書畫記

•826

**SHEN ZHOU (ATTRIBUTED TO, 1427-1509)**  
*Scholar in Landscape*

Hanging scroll, ink and color on silk  
59 ⅞ x 29 ⅞ in. (152 x 76 cm.)

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

One collector's seal of Robert H. Ellsworth

\$8,000-10,000

明 沈周（傳）雲山重嶺 設色絹本 立軸  
題識：  
迂過重山磴道長，松陰匝匝日無光。  
林深地淨暑自遠，更有晚雲生嫩涼。長洲沈周。  
鈐印：沈氏啟南  
安思遠鑑藏印：安思遠藏



826

•827

**WEN ZHENGMING (ATTRIBUTED TO, 1470-1559)**  
*Landscape*

Hanging scroll, ink and color on paper  
35 3/8 x 15 3/4 in. (90 x 40.2 cm.)

Inscribed with poems and signed by the artist, with two seals  
Dated second month, eighth day of *xinsi* year (1521)  
Dedicated to Zhisun  
Seven collectors' seals, including one of Robert H. Ellsworth

\$3,000-4,000



827

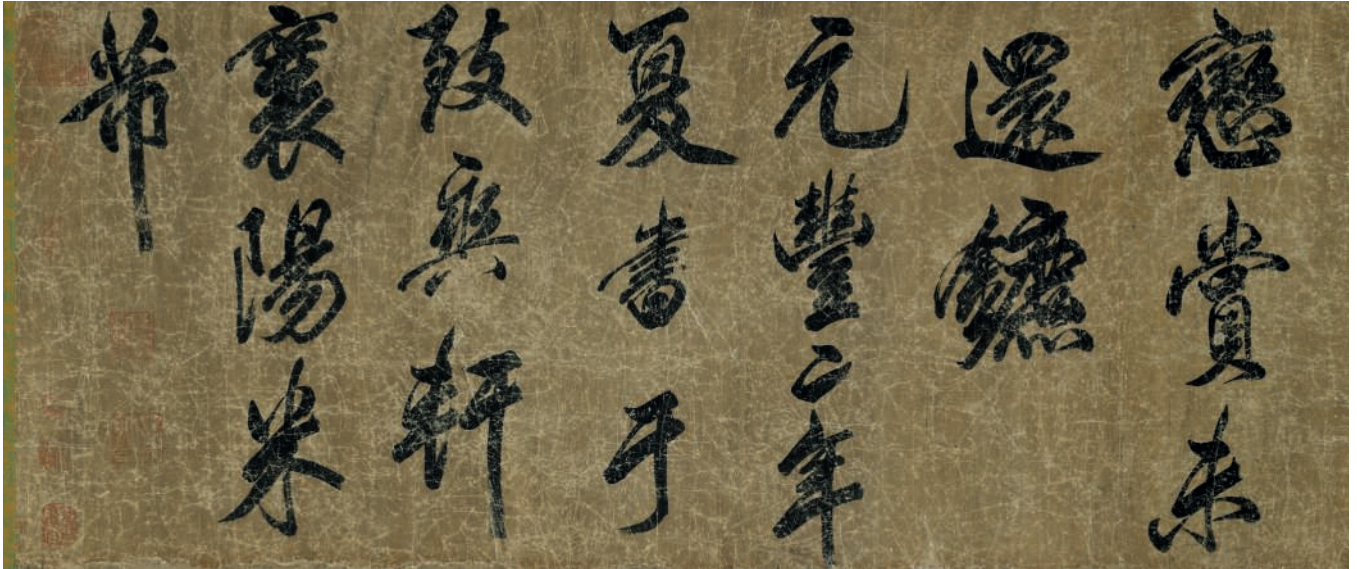
**明 文徵明 (傳) 山居歲月 設色紙本 立軸**

題識：徵明舍西有吉祥菴，往歲嘗與故友劉協中訪僧權，鶴峰過之。協中賦詩云：城裡幽棲古寺間，相依半日便思還。汗衣未了奔馳債，便是逢僧怕問山。徵明和云：殿堂深寂竹林間，坐戀棕陰忘却還。水竹悠然有遐想，會心何必在空山。越數年過之，協中已亡因讀舊題，追次其韻：塵蹤俗狀強追問，慚愧空門數往還。不見故人空約在，黃梅雨暗郭西山。時弘治十四年（1501年）辛酉也。抵今正德庚辰（1520年），又二十年矣。菴既毀於火，而權師化去亦復數年，追感昔游，不覺愴失。因再疊前韻：當日空門共燕閒，傷心今送夕陽還。劫餘誰悟邢和璞，老去空悲庾子山。他日偶與協中之子釋孫談及，因寫此詩，並追圖其事，付孫釋藏為里中故實云。時十六年辛巳（1521年）二月八日也。

鈐印：文仲子、文徵明印

安思遠鑑藏印：安思遠

其他鑑藏印：仁和吳氏任臣經眼、開濬鑑定神妙品秘藏口覺齋、今是齋藏、韞齋所藏、曾藏潘氏水山樓、孫氏口軒審定書畫印



828



829

•828

MI FU (ATTRIBUTED TO, 1052-1107)

*Calligraphy*

Handscroll, ink on paper

20 1/8 x 19 1/2 in. (51 x 49.6 cm.)

Inscribed and signed by the artist, with two seals

Dated summer, second year of the Yuanfeng era (1079)

Fourteen collectors' seals

\$2,000-2,500

宋 米芾（傳）行書 水墨紙本 手卷

題識：（文不錄）元豐二年（1079年）夏書於致爽軒，襄陽米芾。

鈐印：楚國米芾、一印漫漶不清

鑑藏印十四方

•829

WU ZHEN (ATTRIBUTED TO, 1280-1354)

*Bamboo*

Handscroll, ink on silk

13 5/8 x 57 5/8 in. (34.6 x 146.2 cm)

Inscribed with poems and signed by the artist, with two seals

Colophon by Huang Yi (1744-1802) on the mounting, signed, with two seals of the artist

Five collectors' seals, including one each of Huang Yi (1744-1802) and Robert H. Ellsworth

\$2,000-3,000

元 吳鎮（傳）墨竹 水墨絹本 手卷

題識：愁來白髮三千丈，戲揚清風五百竿。幸有曉奴知此意，時來窗下弄清寒。時驟雨忽至，清風涼秋梅道人戲墨逕深茅屋小，竹倚夕陽斜。行遍青山路，何丘不可家。梅道人作。

二印漫漶不清

黃易題跋二次並鈐印二方

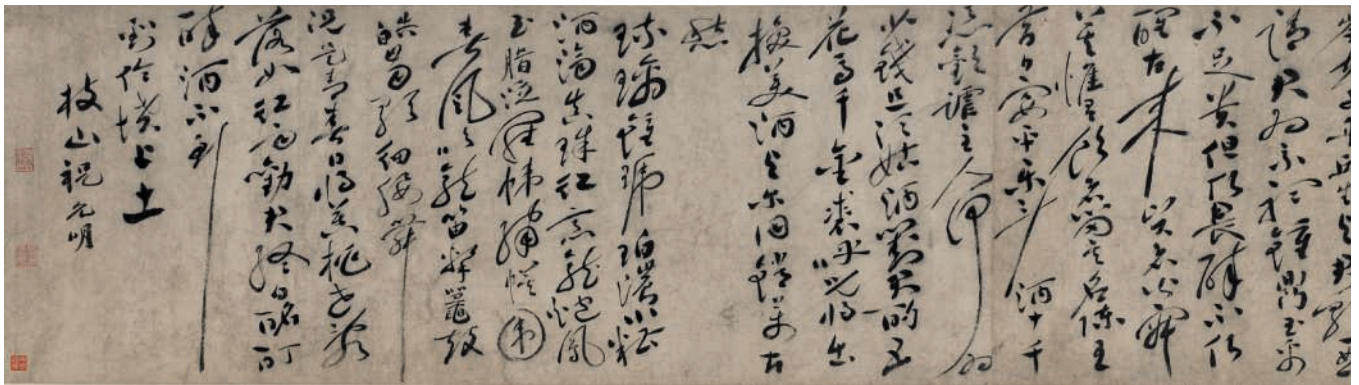
黃易鑑藏印：黃易見過

安思遠鑑藏印：安思遠

其他鑑藏印：竹心珍玩、兩印漫漶不清



830



831

•830

ZHU YUNMING (ATTRIBUTED TO, 1461-1527)  
Calligraphy in Cursive Script

Handscroll, ink on paper  
18 7/8 X 35 1/8 in. (47.1 x 893.9 cm.)  
Signed by the artist, with two seals  
One collector's seal of Robert H. Ellsworth  
Frontispiece by Zhang Hong (18th-19th century), with two seals  
\$4,000-6,000

LITERATURE

Fu Shen C.Y., et al., *Traces of the Brush: Studies in Chinese Calligraphy*, New Haven, 1977, no. 45, pp. 234, 269.

明 祝允明(傳) 草書 水墨紙本 手卷  
題識: 枝山允明漫書。  
鈐印: 允明、枝山  
安思遠鑑藏印: 安思遠藏  
張鑑題引首並鈐印二方  
出版: 傅申編 *Traces of the Brush*, 美國耶魯大學出版社, 1977年, 第234, 269頁。

•831

ZHU YUNMING (ATTRIBUTED TO, 1461-1527)  
Bringing the Wine

Handscroll, ink on paper  
13 3/8 x 115 3/8 in. (33.3 x 293 cm.)  
Signed by the artist, with two seals  
Two collectors' seals, including one of Robert H. Ellsworth  
\$4,000-5,000

LITERATURE

Fu Shen C.Y., et al., *Traces of the Brush: Studies in Chinese Calligraphy*, New Haven, 1977, pp. 217, 233.

明 祝允明(傳) 草書 水墨紙本 手卷  
題識: 太行路。將進酒。(文不錄) 枝山祝允明。  
鈐印: 枝山、祝允明印  
安思遠鑑藏印: 安思遠藏  
其他鑑藏印: 寄鶴軒  
出版: 傅申編 *Traces of the Brush*, 美國耶魯大學出版社, 1977年, 第217, 233頁。



832 (1 of 10)

•832

HUA YAN (ATTRIBUTED TO, 1682-1756)

*Figures in Landscapes*

Album of ten leaves, ink and ink and color on paper

Each leaf measures 10 ¼ x 12 ¼ in. (26 x 31.1 cm.)

Each leaf inscribed by the artist, one leaf signed

Each leaf with one or two seals of the artist, total of twenty seals

One colophon each by Xu Naiji (1777-1839) and Chu Deyi (1871-1942),

dated the sixth month of *dingchou* year (1937); with a total of two seals

Four collectors' seals

Frontispiece by Chu Deyi, dated the sixth month of *dingchou* year (1937),

with one seal

Titleslip by Wang Fu'an (Wang Ti, 1880-1960), dated summer, *dingchou* year (1937), with one seal

\$6,000-8,000

清 華岳 (傳) 人物 水墨/設色紙本 冊頁十開

1. 題識：登高辯齊魯，長嘯何悠哉。

鈐印：巖穴之士、華岳

鑑藏印：德畬

2. 題識：松聲清與書聲和，人影瘦同石影符。

鈐印：巖穴之士、華岳

3. 題識：拂拭石上月，逍遙橫素琴。

鈐印：巖穴之士、華岳

4. 題識：樹疎不斷煙，崖蜂時墮蜜。藜牀荔垣薜，交結檜雨，

篁陰難見日。松梢風過落藤花，仰看饑鷃啄山栗。

鈐印：巖穴之士、華岳

5. 題識：信筆點蒼苔，一痕破秋雨。欲夢雲中君，對此千年樹。

新羅山人並題。

鈐印：巖穴之士、華岳、枝隱

6. 題識：山腰東礪還西澗，驢背長橋又短橋。

鈐印：巖穴之士、華岳

鑑藏印：浦山仙館

7. 題識：背人不語向何處，下階自摘櫻桃花。

鈐印：巖穴之士、華岳

鑑藏印：季度書畫印記、曾在潘德口家

8. 題識：冷雨壓愁夢欲迷。

鈐印：巖穴之士、華岳

9. 題識：巖下春流清可濯，野吟聲細逼寒谷。

鈐印：巖穴之士、華岳

10. 題識：林間煖酒燒紅葉，石上題詩掃綠苔。

鈐印：華岳

許乃濟題跋：新羅山人用筆超脫，不為古人繩規所困，真非時史所能夢見。紙乃元季麻紗，尤足增重。余癸未（1823年）南遊，獲觀此冊於德畬。都轉齋中，因題數語以誌眼福。許乃濟。

鈐印：許乃濟印

褚德彝題跋：梅遲先生出此冊見示，時正酷暑，散帙閱翫，覺旬春涼適。丁丑（1937年）夏六月，餘杭褚德彝。

鈐印：松窗

褚德彝題引首：天叟自解。丁丑年（1937年）夏六月，梅遲先生雅屬，餘杭褚德彝。

鈐印一方漫漶不清

王福庵題簽條：新羅山人畫冊精品。梅遲先生珍藏，丁丑（1937年）夏至節，福厂王褀題

鈐印：王褀



833

•833

SHEN ZHOU (ATTRIBUTED TO, 1427-1509)  
*Flowers and Birds*

Handscroll, ink on paper  
12 x 21 3/8 in. (30.6 x 54.2 cm.)  
Inscribed and signed by the artist, with two seals

\$3,000-4,000

明 沈周（傳）翎毛花卉 水墨紙本 手卷  
題識：雨窓戲作花竹念二本於南村草堂，長洲沈周。  
鈐印：啟南、石田

•834

PAN TIANSHOU (STYLE OF, 1897-1971)  
*Pine and Eagle*

Hanging scroll, ink and color on paper  
70 1/8 x 38 in. (177.9 x 96.2 cm.)  
Signed by the artist, with one seal  
Further inscribed and signed by the artist, with three seals  
Dated summer, *jiawu* year (1954)

\$2,000-3,000

潘天壽（款）雙鷹圖 設色紙本 立軸  
款識：雷婆頭峰壽者。  
鈐印：潘大  
又題：寫雁蕩山中所見時甲午（1954年）初夏壽。  
鈐印：潘天壽印、不雕、雷婆頭峰壽者



834

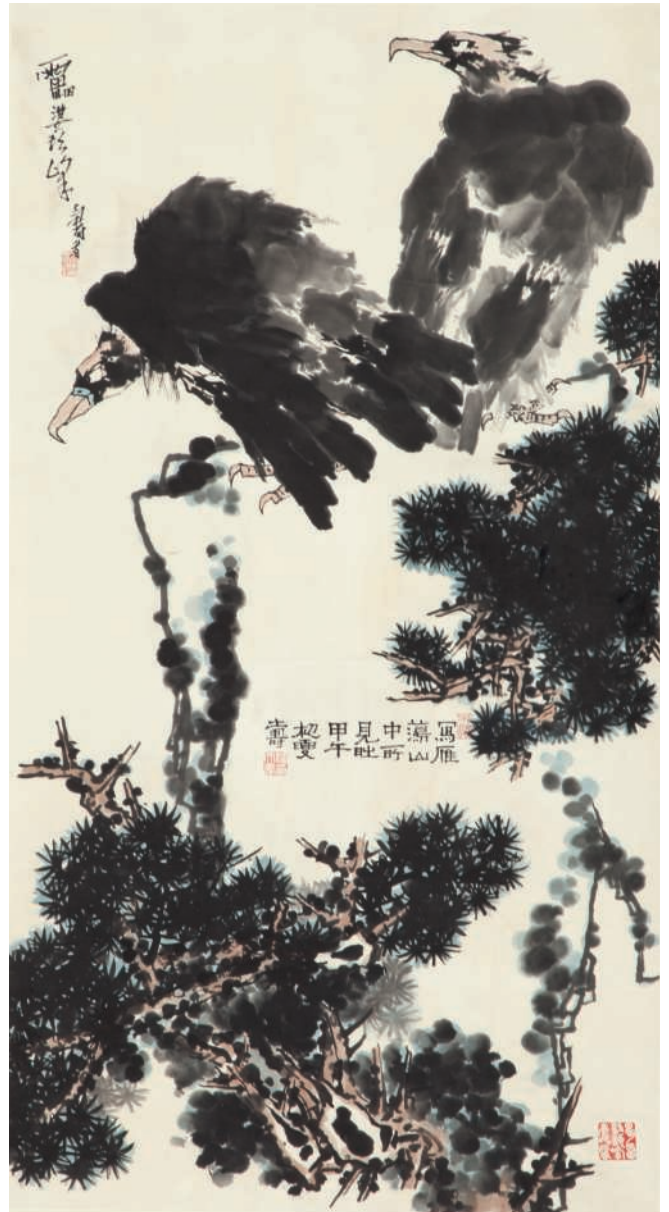
•835

XU BEIHONG (1895-1953)  
*Cormorants*

Woodblock print, framed, ink and color on paper  
39 3/8 x 40 in. (101.2 x 101.6 cm.)

\$200-400

徐悲鴻 蘆雁 印刷品 鏡框



835



•836

**XIE ZHILIU (1910-1997), LU YANSHAO (1909-1993), LIN FENGMIAN (1900-1991), HUANG ZHOU (1925-1997) AND OTHERS**  
*Various Subjects*

Album of twenty-seven double leaves, ink and ink and color on paper  
Each double leaf measures 11 7/8 x 16 1/2 in. (30 x 41.9 cm.)

Frontispiece by LIU HAISU (1896-1994), dedicated to Yashun, dated at age 80, signed, with three seals

Second frontispiece by SHA MENGHAI (1900-1992), dedicated to Yashun, signed, with one seal

Paintings by:

HUANG ZHOU, *Dancer and Musician*, dedicated to Yashun, signed, with one seal

LIN FENGMIAN, *Flowers*, signed, with one seal

ZHOU CHANGGU (1929-1985), *Girl and Horse*, dedicated to Yashun, signed, with two seals

LU KUNFENG (born 1934), *Bird and Butterfly*, dedicated to Yashun, dated summer *yimao* year (1975), signed, with one seal

ZHOU CHANGGU, *Girls and Goat*, entitled, dedicated to Yashun, signed, with three seals

GUAN LIANG (1900-1986), *Opera Performers*, entitled and signed, with one seal

HUANG ZHOU, *Donkeys*, dedicated to Yashun, signed, with two seals

HUANG ZHOU, *Eagles*, dedicated to Yashun, signed, with two seals

LU YANSHAO, *Mountain Travels*, entitled, dedicated to Yashun, dated *yimao* year (1975), signed, with two seals

TANG YUN (1910-1993), *Bird on Bamboo*, signed, with one seal

YAO GENGYUN (1931-1988), *Pagoda atop a Peak*, inscribed, dedicated to Yashun, dated early winter, *yimao* year (1975), signed with three seals

TONG ZHONGDAO (born 1939), *Water Garden*, dedicated to Yashun, signed, with one seal

LI ZHENJIAN (1921-1992), *Girl with Ram*, dedicated to Yashun, dated 1976, signed, with two seals

ZHANG DAZHUANG (1903-1980), *Shrimp*, entitled, dedicated to Yashun, signed, with two seals (one dated 1976)

LI XIONGCAI (1910-2001), *Ink Pines*, dedicated to Yashun, signed, with one seal

KONG ZHONGQI (born 1934), *Pagoda at Waterfront*, entitled, dedicated to Yashun, signed, with two seals

WU FUZHI (1900-1977), *Flowers*, dedicated to Yashun, dated 1976, signed, with three seals

ZHU YUESAN (1902-1984), *Wisteria*, dedicated to Yashun, signed, with two seals

WANG GEYI (1897-1988), *Pomegranates*, dedicated to Yashun, dated to age 79, signed, with two seals

CHENG SHIFA (1921-2007), *Sage*, entitled, dedicated to Yashun, signed, with one seal

FANG ZENGXIAN (born 1931), *Farmer*, entitled, dedicated to Yashun, dated 1976, signed, with two seals

LIU DANZHAI (1931-2011), *Horses*, dedicated to Yashun, dated 1978, signed, with one seal

XIE ZHILIU (1910-1997), *Bird on Branch*, dedicated to Yashun, dated 1976, signed, with three seals

CHEN PEIQIU (born 1922), *Orchid*, inscribed with a poem, dedicated to Yashun, signed, with two seals

Colophon by FEI XINWO (1903-1992), dedicated to Yashun, signed, with one seal

Total of 29 collector's seals of Robert H. Ellsworth

Titleslip by Sha Menghai, with one seal

\$250,000-300,000

Dr. Li Yashun (born 1936) was born in Indonesia and later returned to China, where he graduated from the Zhejiang Medical University in 1961. He worked as a physician in Hangzhou's First People's Hospital and moved to Hong Kong in 1985. Dr. Li was an active art collector and befriended many famous artists of his day, many of whom he treated for illnesses.





黃胄、陸儼少、謝稚柳等諸家 集錦冊 水墨/設色紙本  
冊頁二十七開 一九七五/一九七六/一九七八年作

劉海粟題識：釋回增美。亞順同志屬，八十歲老人劉海粟。

鈐印：海粟之印、武進劉氏、心跡雙清

沙孟海題識：天葩吐奇芬。亞順醫師是正，沙孟海。

鈐印：沙押

黃胄題識：黃胄為亞順同志畫於京郊。

鈐印：黃胄之印

林風眠款識：林風眠。

鈐印：林風眠印

周昌谷題識：亞順醫師正之，周昌穀寫也。

鈐印：老谷、周

盧坤峰題識：亞順大醫師指正，乙卯（1975年）年夏，坤峰寫於杭州。

鈐印：盧坤峰、盧

周昌谷題識：滇南春。亞順醫師正之，周昌穀寫也。

鈐印：周、昌穀、十二版納

關良題識：魯智深醉打山門圖，良公畫。

鈐印：關良

黃胄題識：黃胄為亞順畫。

鈐印：梁黃胄印、黃胄

黃胄題識：萬里。黃胄為亞順畫。

鈐印：黃胄、黃胄畫印

陸儼少題識：雲棧圖。亞順醫師正之，乙卯（1975年）陸儼少寫。

鈐印：陸印、儼少

唐雲題識：唐雲畫。

鈐印：老藥

姚耕雲題識：長恨春（歸）無覓處，不知轉入此中來。借白樂天廬山  
《大林寺桃花》句補空，此圖寫廬山天池秋色，層林盡染，勝似春光。  
春下奪歸字。亞順大醫師屬正。乙卯（1975年）初冬，耕雲並記於湖上。

鈐印：姚、辛未耕雲、姚耕耘印

童中燾題識：亞順醫師教正，中燾。

鈐印：孟焯

李震堅題識：亞順大醫師屬，即請教正。一九七六年春，震堅畫於杭州清波門外。

鈐印：李、震堅畫印

張大壯題識：肥。亞順同志索畫即正，張大壯。

鈐印：大壯、老壯丙辰（1976年）之作

黎雄才題識：亞順同志索余，即席寫此，雄才於廣州。

鈐印：黎雄才

孔中起題識：浙江潮。亞順醫師大教之，孔中起。

鈐印：中起、孔(押)

吳弗之題識：亞順醫師咲正，一九七六年春節，弗之病起開筆。

鈐印：吳、弗之、看吳山慶

諸樂三題識：亞順醫師正之，諸樂三寫。

鈐印：阿樂、諸

王個篛題識：亞順醫師指正，個篛時年七十九歲。

鈐印：啟之、學到老

程十髮題識：屈子行吟。亞順醫師屬正，十髮寫於上海。

鈐印：十髮

方增先題識：公社豐收。亞順同志正畫，一九七六年二月，增先作。

鈐印：鏗而不捨金石可鏤、方增先

劉旦宅題識：亞順醫師正之，戊午（1978年）初夏，旦宅。

鈐印：旦宅吉祥

謝稚柳題識：亞順同志大醫師屬正，丙辰（1976年）春初，稚柳風腕。

鈐印：稚柳、稚柳、池上樓

陳佩秋題識：有月傳清韻，因風送遠香。亞順大醫師教正，健碧寫。

鈐印：長年、長年

費新我題識：風物長宜放眼量。亞順大醫師屬，新我左筆。

鈐印：費新我

沙孟海題簽條：珊瑚芒鞋。亞順兄屬，沙孟海。

鈐印：沙文若信璽

安思遠鑑藏印：松瀑廬藏（三次）、安思遠藏（二十三次）、安思遠藏（二次）、安思遠

註：上款人亞順醫師原名李亞順，為京城名醫，因曾醫治好眾多畫家之疾而與藝壇交好，故富有收藏。



THE PROPERTY OF A GENTLEMAN

837

HUANG YONGYU (BORN 1924)

*Ink Lotus*

Scroll, mounted and framed, ink on paper

39 ½ x 108 in. (101 x 274 cm.)

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

Dated summer, *jiwei* year (1979)

\$250,000–350,000

PROVENANCE

Acquired in Hong Kong in the 1980s.

The Robert H. Ellsworth Collection.

黃永玉 荷塘清曉 設色紙本 鏡框 一九七九年作

題識：荷塘清曉。己未（1979年）年夏。湘西黃永玉作於北京南沙溝。

鈐印：黃永玉、北門牛、聊發少年狂

來源：此作得於1980年代香港與安思遠舊藏。

荷塘清曉  
乙未年夏

湖西  
黃和玉  
作於北京  
南沙嶺



LOTS 838-839  
PROPERTY FROM THE COLLECTION OF HUANG TIANMAI  
黃天邁舊藏

The paintings were gifted to Huang Tianmai and his wife by Qi Baishi in 1945, at the end of World War II. Huang Tianmai (1906-2000) served as Consul General in Paris from 1937 to 1940 and as ambassador to Gabon from 1967 to 1974. These paintings were brought to the United States in the 1980s and have remained in the family.

兩幅作品是齊白石在1945年二戰末贈予黃天邁與其妻子。黃天邁在1937到1940年於巴黎擔任總領事和於1967年至1974年擔任駐加蓬大使。這兩幅作品於1980年代帶回美國傳至家族至今。



Aline Therese Chang and  
Huang Tianmai  
黃天邁與夫人張雅南



838



839

838

QI BAISHI (1863-1957)

*Amaranths*

Scroll, mounted and framed, ink and color on paper

26 ¾ x 12 ⅞ in. (68 x 32.8 cm.)

Inscribed and signed, with two seals of the artist

Dated *yiyou* year (1945)

Dedicated to Huang Tianmai (1906-2000)

\$25,000-35,000

PROVENANCE

Acquired directly from the artist and thence by descent.

齊白石 雁來紅 設色紙本 鏡框  
一九四五年作

題識：天邁先生之屬。乙酉（1945年）  
八十五歲白石。

鈐印：借山翁、一衿幽事砌蛋能說

來源：直接得自畫家本人。

839

QI BAISHI (1863-1957)

*Gourds*

Scroll, mounted and framed, ink and color on paper

25 ¾ x 12 ⅞ in. (65.2 x 32.4 cm.)

Inscribed and signed, with one seal of the artist

\$40,000-60,000

齊白石 瓜瓞綿綿 設色紙本 鏡框

題識：寄萍堂上老人齊白石。

鈐印：齊大

VARIOUS OWNERS

840

QI BAISHI (1863-1957)

*Shrimp and Plantains*

Hanging scroll, ink on paper

40 ⅞ x 13 ⅜ in. (102.1 x 34 cm.)

Inscribed and signed, with one seal of the artist

One collector's seal of Li Shunhua (born 1934)

Colophon by Li Shunhua on the mounting, with five seals

Dated winter, *gengyin* year (2010)

Titleslip inscribed by Li Shunhua

Dated summer, *gengzi* year (1960)

\$60,000-80,000

齊白石 五蝦圖 水墨紙本 立軸

題識：寄萍堂上老人白石八十八歲畫。

鈐印：白石翁

李順華（1934年生）裱邊題識：六十年前，鑿家蔣谷孫丈贈先君凌雲公者，當時係小玩品而已。予見而愛之，故留存，稍後大千丈自巴西來紐約，展示此圖，請益。千丈誨予曰：齊先生畫蝦最拿手。筆法妙而能厚水法，清麗活潑，真珍品也，小子竇之，予銘記之，今坊間所見齊翁寫蝦十之九係偽作，不堪入目。故予賞玩之餘，為識數語記之。庚寅（2010年）冬日梁溪七十六叟順華李翳。

鈐印：李鶴長年、大胡、大胡唯印大年、文源齋、有風堂

李順華鑑藏印：李氏之寶

簽條：庚子（1960年）夏日順華題。

不堪入目故非賞玩之餘為識數語記之  
庚寅冬日梁溪七十六叟順華李翳



六十年前鑿家蔣穀孫丈贈先君凌雲公者當時係小玩品而已予見而愛之故留留存稍後大千丈自巴西來紐約展示此圖請益千丈誨予曰齊先生畫蝦最拿手筆法妙而能厚水法清麗活潑真珍品也小子竇之予銘記之今坊間所見齊翁寫蝦十之九係偽作



PROPERTY FROM A PRIVATE CHINESE-AMERICAN COLLECTION

841

HUANG JUNBI (1898-1991)

*River Landscape*

Scroll, mounted and framed, ink and color on paper

35 ½ x 11 in. (89.5 x 28 cm.)

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

Dated early winter, *jiachen* year (1964)

\$16,000-20,000

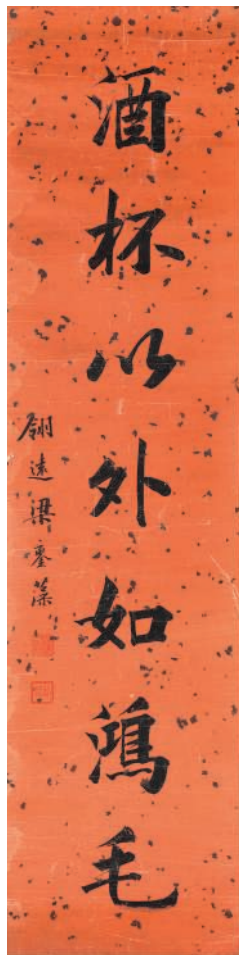
黃君璧 秋溪策杖 設色紙本 鏡框 一九六四年作  
題識：秋溪策杖。甲辰（1964年）初冬畫於白雲堂，黃君璧。  
鈐印：黃君璧印、君翁

841

LOTS 842-844  
PROPERTY FORMERLY FROM THE COLLECTION OF DONG BAIXUN  
董百洵舊藏

This collection of paintings belonged to the collection of Dong Baixun (1912-1994), who was a representative of the National General Assembly during the Republic period. In 1951, Dong Baixun moved to Taiwan, where he eventually became a professor at the National Tsing Hua University. Later, he was appointed a member of the Constitutional Government Discussion and Planning Committee, where he was an integral part of talks concerning politics and education. As an aficionado of poetry and calligraphy, Dong Baixun was acquainted with many artists, including Yu Youren.

董百洵（1912-1994）是民同時期的國民大會代表。在1951年移居台灣並擔任國立清華大學的教授及訓導長。不久後他更被指派為憲政研討會及設計會委員會委員參予法統、民主憲政、教育及編政方面的研議。作為博學的詩文與書法愛好者，董百洵熟識許多藝術家，其中包含于右任。此次作品即是于右任贈與董百洵的禮物。

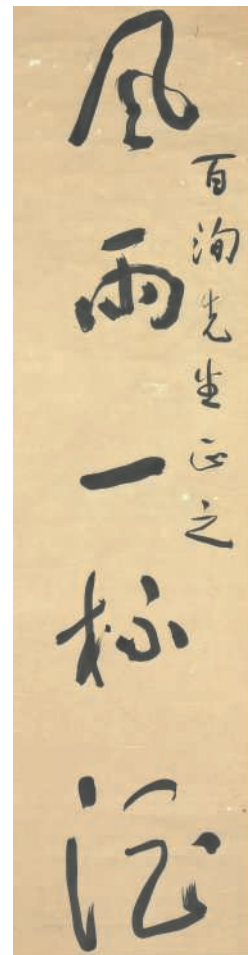
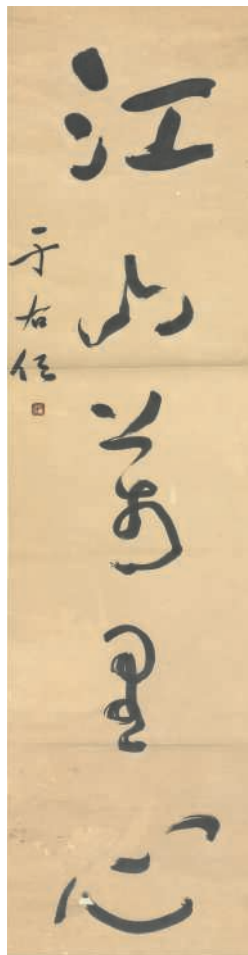


**842**  
LIANG LUANZAO (QING DYNASTY)  
Calligraphic Couplet

Pair of scrolls mounted and framed, ink on red paper  
Each scroll measures 50 ½ x 12 ½ in. (128.3 x 31.7 cm.)  
Inscribed and signed, with one seal of the artist and one dated seal of *jichou* year (1889)  
Dedicated to Lü kai (2)

\$800-1,200

清 梁鑾藻 書法對聯 水墨紅箋 鏡框 一八八九年作  
題識：劍匣之間有龍氣，酒杯以外如鴻毛。  
侶楷二兄宗大人鑒正，翎遠梁鑾藻。  
鈐印：鑾藻己丑翰林、翎



**843**  
YU YOUREN (1879-1964)  
Calligraphic Couplet

Pair of hanging scrolls mounted and framed, ink on paper  
Each scroll measures 54 x 14 in. (137.2 x 35.6 cm.)  
Inscribed and signed, with one seal of the artist  
Dedicated to Baixun (2)

\$9,000-12,000

于右任 行書對聯 水墨紙本 鏡框兩幅  
題識：風雨一杯酒，江山萬里心。百洵先生正之，于右任。  
鈐印：右任



844

**844**

**LU ZISHU (1900-1978)**

*Autumn Landscape*

Scroll, mounted and framed, ink on paper

36 7/8 x 16 in. (93.8 x 40.6 cm.)

Inscribed and signed, with one seal of the artist

Dated fourth month, ninth day, *wuchen* year (1928)

\$1,000-3,000

盧子樞 秋林蕭亭 水墨紙本 鏡框 一九二八年作  
題識：戊辰（1928）年四月九日寫於六榕寺人月堂。盧子樞。  
鈐印：盧子樞

**VARIOUS OWNERS**

**845**

**ZHANG SHUQI (1899-1956)**

*Rooster*

Scroll, mounted and framed, ink and color on paper

13 3/8 X 21 1/4 in. (34 x 54 cm.)

Inscribed and signed, with one seal of the artist

Dated thirty-eighth year (of the Republic, 1949)

\$6,000-8,000

**PROVENANCE**

Harry Half (1899-1970), San Antonio and thence by descent

張書旂 公雞 設色紙本 鏡框 一九四九年作

題識：卅八年（1949），張書旂。

鈐印：書旂

來源：聖安東尼奧的Harry Half (1899-1970)，並由家族傳承至現藏家。



845



FROM A WEST COAST COLLECTION

846

ZHANG SHUQI (1899-1956)

*Bird on Bamboo*

Scroll, mounted for framing, ink and color on silk

11 3/8 x 16 1/8 in. (28.9 x 41 cm.)

Inscribed and signed, with one seal of the artist

Dated thirtieth year (of the Republic, 1941)

\$4,500-6,500

EXHIBITED

Siesta Club, Los Angeles, *Exhibition of Water Colors. First of a Series of Exhibits in the United States by Professor Chang Shu-chi*, November 16, 1941, no. 73.

Lots 846 and 847 were acquired by the owner's family directly from the artist from an exhibition organized in Los Angeles in 1941 to raise funds for China Relief during the Second Sino-Japanese War.

張書旂 悠閒 設色絹本 鏡片  
一九四一年作

題識：卅年（1941）。張書旂。

鈐印：書旂

來源：直接得自畫家本人。

展覽：斯亞斯塔俱樂部，洛杉磯，水彩：張書旂教授在美國的第一系列創作，1941年11月16日，編號73。

註：編號846及847是藏家族直接得於1941年藝術家在洛杉磯為中國抗日戰爭的救災募款展覽。



846

847

ZHANG SHUQI (1899-1956)

*Bird on Blossoms*

Scroll, mounted for framing, ink and color on silk

11 3/8 x 16 1/8 in. (28.9 x 41 cm.)

Signed, with one seal of the artist

\$4,500-6,500

PROVENANCE

Acquired directly from the artist.

EXHIBITED

Siesta Club, Los Angeles, *Exhibition of Water Colors. First of a Series of Exhibits in the United States by Professor Chang Shu-chi*, November 16, 1941, no. 59.

張書旂 鳥嚙花濃 設色絹本 鏡片

款識：張書旂。

鈐印：書旂

來源：直接得自畫家本人。

展覽：斯亞斯塔俱樂部，洛杉磯，水彩：張書旂教授在美國的第一系列創作，1941年11月16日，編號59。



847



(left) Pamphlet from *Exhibition of Water Colors. First of a Series of Exhibits in the United States by Professor Chang Shu-chi* (right) Zhang Shuqi with a painting from his exhibition

(左) 張書旂水彩展覽的冊子封面 (右) 張書旂與展覽作品合影

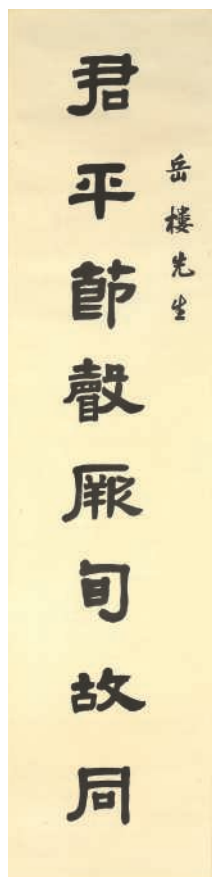
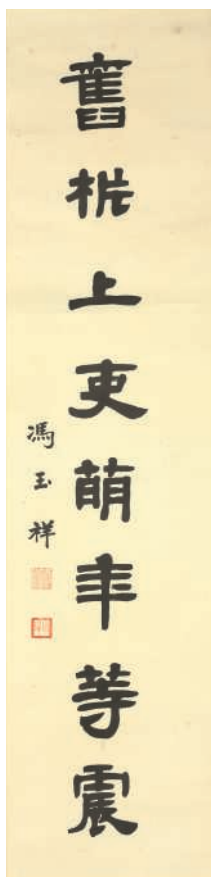
LOTS 848-851

PROPERTY FORMERLY IN THE COLLECTION OF ZOU ZUOHUA (1894-1973)

鄒作華舊藏

Zou Zuohua, also known as Zou Yuelou, was from a military family in Jilin. Beginning in the early 1920s, he worked with Zhang Zuolin as an artillery brigadier and later for Zhang Xueliang. As a member of the National Revolutionary Army, in 1930 Zou led his troops to victory on the Russian front. He was one of the first people to win the Republic of China's prestigious military medal. After the Mukden Incident, Zou served as lieutenant general in the artillery school and fought in the Battle of Songhu. After the war, he was briefly assigned as head of the political committee, as well as chairman of Jilin. He was promoted to general in 1947 and eventually established an artillery division in northeastern China.

鄒作華（1894-1973），字岳樓，吉林永吉人。奉軍出身。1920年代初，鄒作華轉於張作霖旗下擔任砲兵旅長。1928年皇姑屯事件後，他繼續於張學良新軍任高級將領，並與張學良軍隊一起成為國民革命軍。1930年，身為上將的他，因與蘇俄邊境戰爭立下戰功，與張學良同受中華民國國軍的青天白日勳章，為該勳章的首批受獎者。九一八事變後，鄒作華任陸軍砲兵學校中將教育長，並在兩次淞滬戰爭參與戰役。上海戰況失利之後，仍以國民革命軍身分參與各項戰役。二戰勝利後，曾代表中華民國政府短暫擔任東北接收政治委員會主任、吉林省主席，1947年晉升陸軍二級上將。為東北砲兵創始人。



848

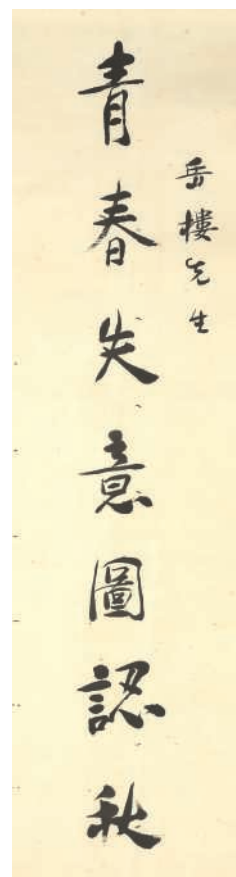
FENG YUXIANG (1882-1948)

Calligraphic Couplet

Pair of scrolls, mounted and framed, ink on paper  
Each scroll measures 52 ¼ x 14 in. (132.7 x 35.6 cm.)  
Inscribed and signed, with two seals of the artist  
Dedicated to Yuelou (Zou Zuohua, 1894-1973)

\$5,000-7,000

馮玉祥 書法 水墨紙本 鏡框兩幅  
題識：君平節叢厥旬故同，舊枿上吏萌年等震。岳樓先生，馮玉祥。  
鈐印：馮玉祥、璵璋



849

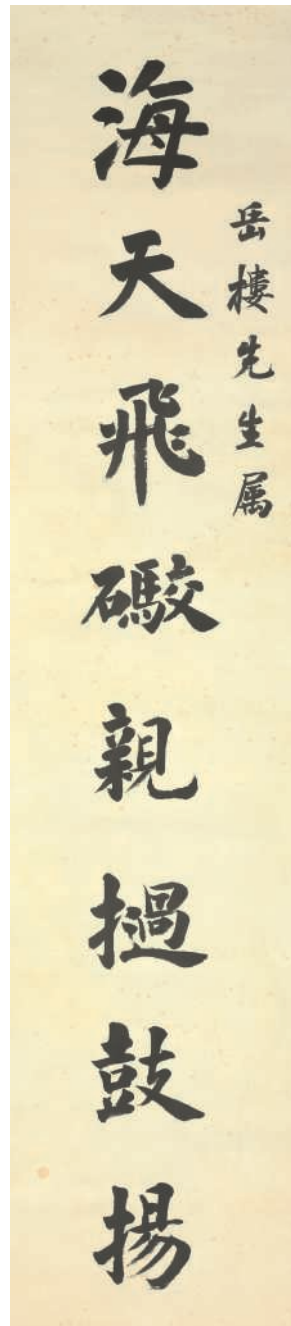
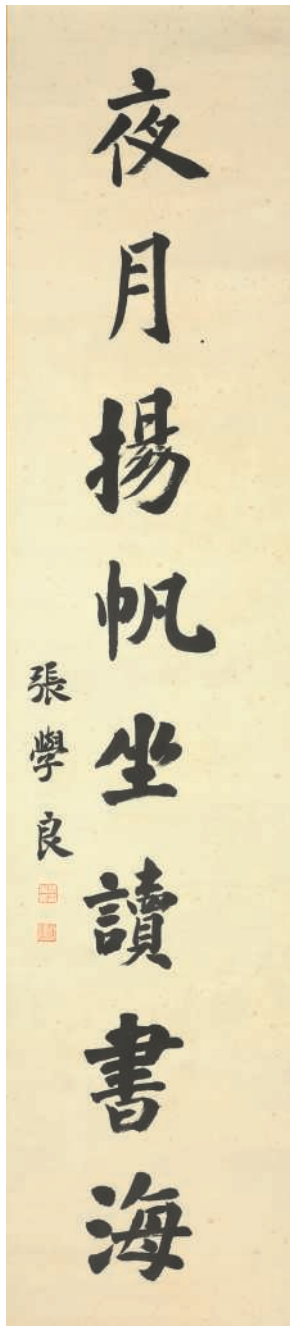
YU DAFU (1896-1945)

Calligraphic Couplet

Pair of scrolls, mounted and framed, ink on paper  
Each scroll measures 52 ¼ x 14 in. (132.7 x 35.6 cm.)  
Inscribed and signed, with two seals of the artist  
Dedicated to Yuelou (Zou Zuohua, 1894-1973)

\$5,000-7,000

郁達夫 書法對聯 水墨紙本 鏡框兩幅  
題識：青春失意圖認秋，仙船無薇子青意。岳樓先生，郁達夫。  
鈐印：郁文、達夫



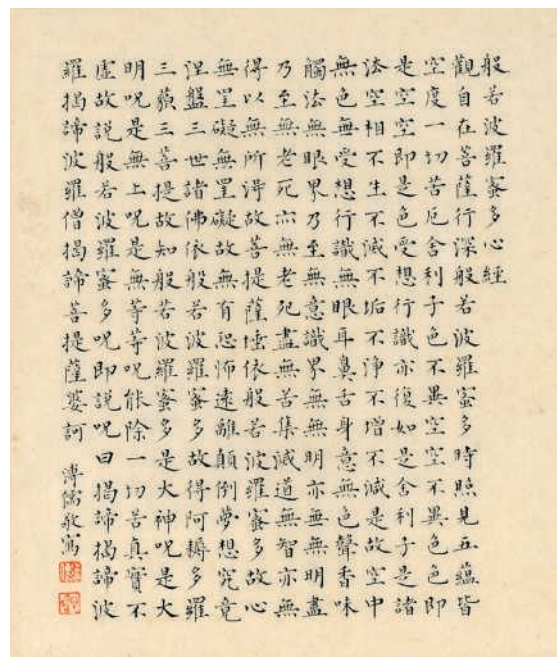
850

ZHANG XUELIANG (1901-2001)  
Calligraphic Couplet

Pair of scrolls, mounted and framed, ink on paper  
Each scroll measures 52 ¼ x 14 in. (132.7 x 35.6 cm)  
Inscribed and signed, with two seals of the artist  
Dedicated to Yuelou (Zou Zuohua, 1894-1973)

\$6,000-8,000

張學良 書法 水墨紙本 鏡框兩幅  
題識：海天飛礮親搥鼓揚，夜月揚帆坐讀書海。岳樓先生屬，張學良。  
鈐印：張學良印、漢卿



851

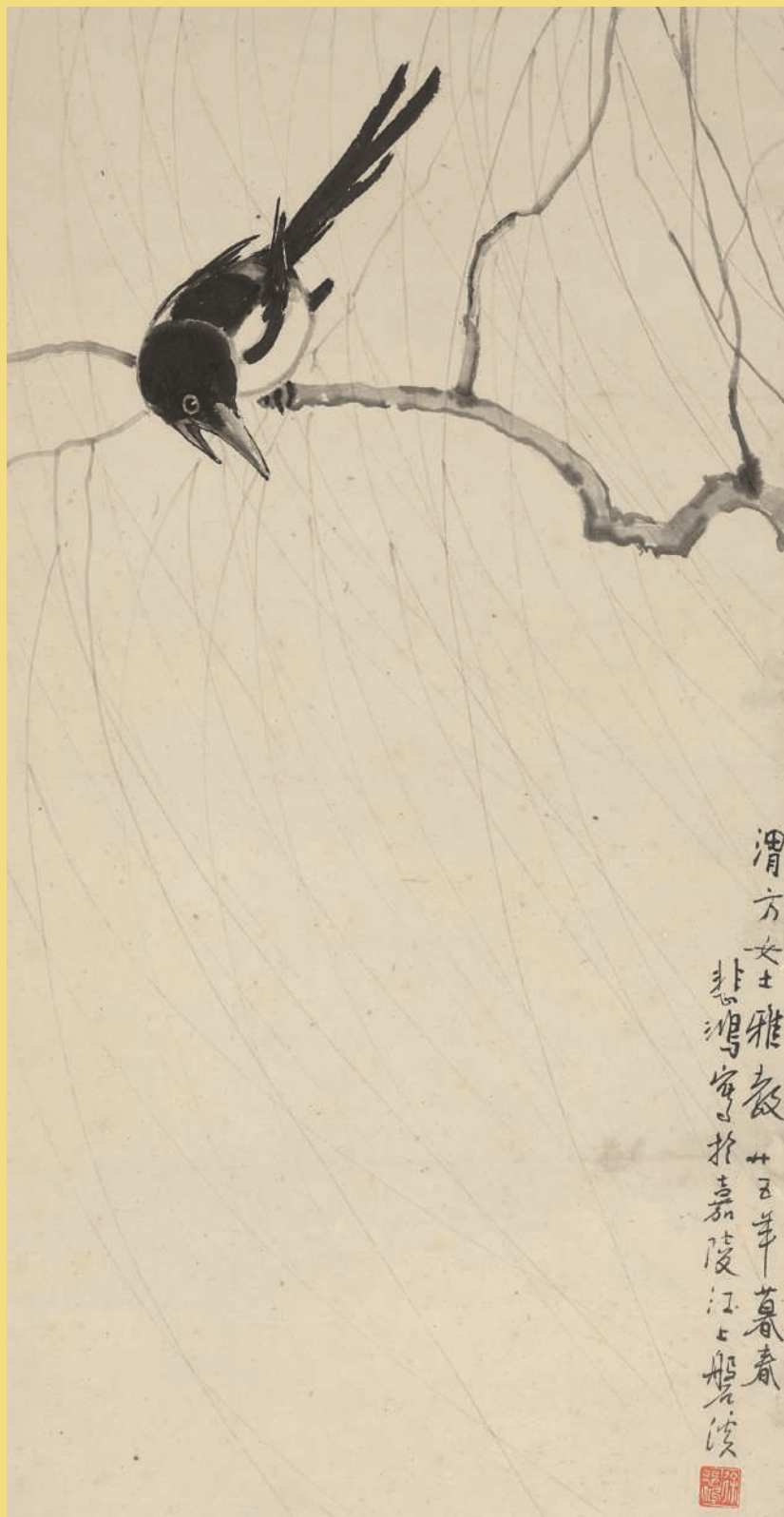
PU RU (1896-1963)  
Arhat

Two scrolls, mounted and framed as one, ink on silk/ paper  
Each scroll measures 6 ¾ x 5 ¾ in. (17.5 x 15 cm.)  
Inscribed and signed, with two seals of the artist  
Dedicated to Yuelou (Zou Zuohua, 1894-1973)  
Further inscribed by the artist, with two seals

\$6,000-8,000

溥儒 詩經 水墨絹/紙本 鏡框  
題識：岳樓先生供養。溥儒。  
鈐印：溥儒、心奮  
又題：（文不錄）溥儒敬寫。  
鈐印：溥儒、心奮

LOTS 852-854  
PROPERTY FROM THE COLLECTION OF LUO WENBEN & LUO WEIFANG  
羅文本先生與羅渭方女士舊藏



Luo Wenben (Lo Van Bon, 1920–2010) was a successful banker from Southern China. His wife, Weifang (Lo Wei Fong, 1923–2014), was a student who knew Xu Beihong. The couple eventually became avid art collectors and were acquainted with many artists.

羅文本（1920–2010）是一位來自中國南方傑出的銀行家。他的妻子羅渭方（1923–2014）在學生時代與徐悲鴻相識。夫妻兩人不可避免地成為熱衷的藝術收藏家，並結識許多藝術家友人。此次的作品即是獻給羅文本先生與羅渭方女士。

852

XU BEIHONG (1895-1953)  
*Magpie on Branch*

Scroll, mounted and framed, ink and color on paper  
30 7/8 x 16 in. (78.4 x 40.6 cm)

Inscribed and signed, with one seal of the artist

Dated late spring, twenty-fifth year (of the Republic, 1936)

Dedicated to Weifang (Lo Wei Fong, 1923–2014)

\$70,000–100,000

Xu Beihong gifted this painting to Luo Weifang when he was a professor and she a student in Sichuan during the Second Sino-Japanese War.

徐悲鴻 喜上梢頭 設色紙本 鏡框 一九三六年作

題識：渭方女士雅教，廿五年（1936）暮春。悲鴻寫於嘉陵江上磐溪。

鈐印：徐悲鴻

註：這幅作品是徐悲鴻在中日抗戰期間於四川擔任教授時贈予當時是學生的羅渭方。



853

**853**

**HUANG JUNBI (1898-1991)**  
*Pensive Scholar*

Scroll, mounted and framed, ink on paper  
33 ¼ x 13 ¼ in. (84.5 x 33.6 cm)  
Inscribed and signed, with two seals of the artist  
Dated early summer, *yiyou* year (1945)  
Dedicated to Wenben (Lo Van Bon, 1920-2010)

\$8,000-12,000

黃君璧 臨流遐思 水墨紙本 鏡框 一九四五年作  
題識：文本先生雅正，乙酉（1945年）初秋同客渝州，君璧。  
鈐印：黃氏、君璧



854

**854**

**HUANG JUNBI (1898-1991)**  
*Pine Tree*

Hanging scroll, ink and color on paper  
25 x 11 ¼ in. (63.5 x 29.9 cm)  
Inscribed and signed, with one seal of the artist  
Dated spring, *bingxu* year (1946)  
Dedicated to Weifang (Lo Wei Fong, 1923-2014)

\$7,000-12,000

黃君璧 龍松明月 設色紙本 立軸 一九四六年作  
題識：老龍擎出夜明珠。渭方小姐清賞，丙戌（1946年）春日寫於嘉陵江上。君璧。  
鈐印：君翁



855



856

PROPERTY OF A PRIVATE CHINESE COLLECTION

**855**

HUANG JUNBI (1898-1991)

*Amidst Clouds*

Scroll, mounted and framed, ink and color on paper

27 7/8 x 12 3/8 in. (69 x 32.8 cm.)

Inscribed and signed, with two seals of the artist

Dated summer, *dingsi* year (1977)

\$14,000-20,000

黃君璧 奇峰雲湧 設色紙本 鏡框 一九七七年作

題識：

雲湧波翻似海洋，奇峰縹緲恍仙鄉。

倘能嘯傲長空上，顯請姮娥進一觴。

丁巳（1977年）夏日畫於白雲堂，黃君璧。

鈐印：黃君璧、君翁

VARIOUS OWNERS

**856**

HUANG JUNBI (1898-1991)

*Misty Landscape*

Hanging scroll, ink and color on paper

14 3/4 x 15 3/8 in. (37.5 x 43 cm.)

Inscribed and signed, with two seals of the artist

Dated autumn, *yiji* year (1965)

Dedicated to Renjie

\$5,000-6,000

黃君璧 雲山煙樹 設色紙本 立軸 一九六五年作

題識：人傑宗兄雅屬。乙巳（1965年）秋日畫於臺北白雲堂，黃君璧。

鈐印：君璧、白雲堂

857

ZHANG DAQIAN (1899-1983)

*Zhangren Peak at Mount Qingcheng*

Scroll, mounted and framed, ink and color on paper

61 ¾ x 20 ¾ in. (157 x 51.5 cm.)

Inscribed and signed, with two seals of the artist

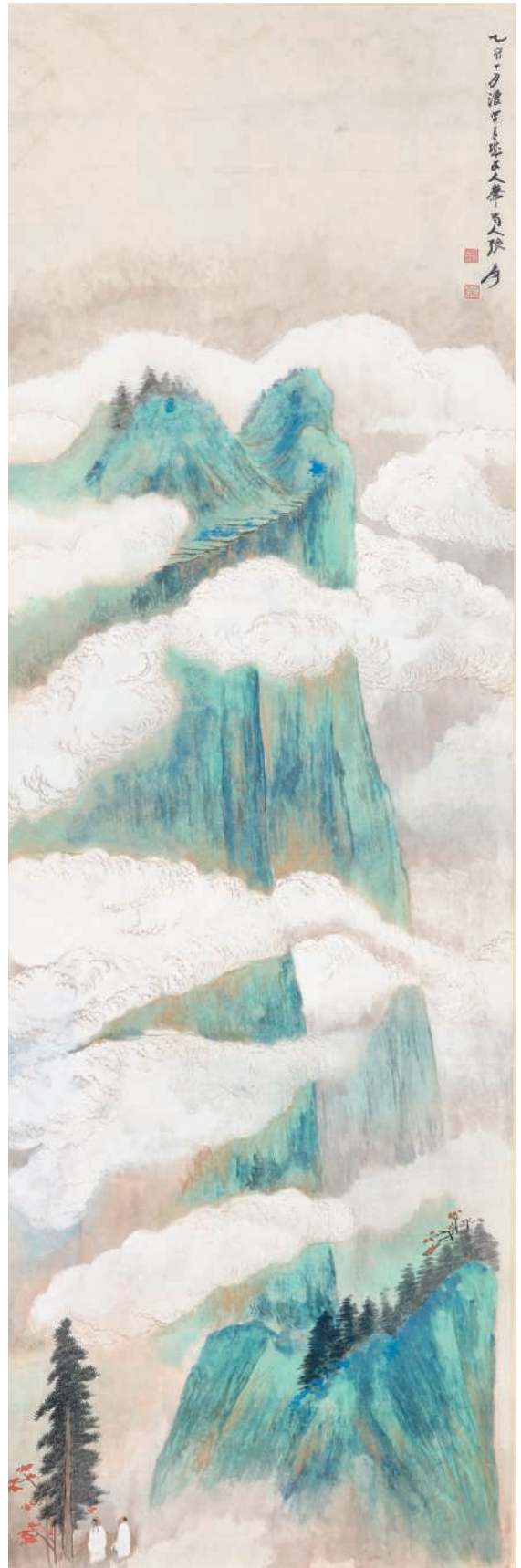
Dated tenth month, yihai year (1935)

\$60,000-80,000

張大千 青城丈人峰 設色紙本 鏡框 一九三五年作

題識：乙亥（1935年）十月漫寫青城丈人峯。蜀人張爰。

鈐印：張爰私印、蜀客



857

LOT 858  
FORMERLY IN THE COLLECTION OF EDGAR AND ERNESTINE BARRIER

埃德與愛尼斯丁·貝瑞爾珍藏

Born in New York City, Edgar Barrier (1907-1964) was an acclaimed American actor who played roles both on the stage and screen, such as Phantom of the Opera and Macbeth. His wife, Ernestine De Becker (1908-1989), was an actress involved in television, film and theater. As the couple traveled frequently between New York and California, they became collectors of modern Chinese and Mexican surrealist art and purchased many works from New York City and Los Angeles galleries.

埃德·貝瑞爾(1907-1964)是生於紐約市廣受歡迎的美國演員。他的演出橫跨舞台及電視螢幕，作品包含《歌劇魅影》與《麥克白》。他的妻子愛尼斯丁·貝瑞爾(1908-1989)是一位電視、電影、舞台三棲的演員。夫妻兩人經常在紐約與加州旅遊並在兩地藝廊購買許多藝術品，收藏的作品風格包含現代中國書畫及墨西哥超現實主義。



858

858

XU BEIHONG (1895-1953)

*Galloping Horse*

Scroll, mounted and framed, ink and color on paper

14 ½ x 19 ½ in. (37 x 49.5 cm.)

Inscribed and signed, with one seal of the artist

Dated spring, *gengchen* year (1940)

\$80,000-120,000

徐悲鴻 奔馬 設色紙本 鏡框 一九四〇年作  
題識：庚辰（1940年）春於西馬拉雅山中，悲鴻乘騎歸寫。  
鈐印：東海王孫



LOTS 859-863  
FROM THE CHANG FAMILY COLLECTION  
張氏夫妻珍藏

Raymond Chang Pang Tseng and Cecilia Chang Chen Zhou Ling are natives of Shanghai. In the late 1950s they moved to Hong Kong, where they started their family and acquired these art works. Eventually they settled in the United States in the 1990s and brought with them their collection, which was a source of great pleasure.

張邦縉先生和張陳秀令女士來自上海。夫妻兩人在1950年代晚期移居香港組織家庭，並在此時期獲得這些作品。在1990年代兩人最終定居並把藝術收藏一同帶往美國。



859

859

TAO LENGYUE (1895-1985)

*Longevity Pine and Blossoms*

Scroll, mounted and framed, ink and color on paper

16 ¼ x 29 ⅞ in. (41.3 x 75.5 cm.)

Inscribed and signed, with three seals of the artist and one dated seal of *renzi* year (1972)

Dated 1972

Dedicated to Bangjin and Xiuling (Raymond Chang Pang Tseng and Cecilia Chang Chen Zhou Ling)

\$10,000-15,000

This painting was commissioned from the artist for Mr. and Mrs. Chang by their nephew, who was a friend of Tao Lengyue.

陶冷月 松梅芝壽 設色紙本 鏡框 一九七二年作

題識：

清風合讓歲寒松，嶺上梅開一笑逢。

芝草同根人不老，嶙峋壽石祝華封。

一九七二年冬，應家柎兄屬，為其從父母邦縉先生、秀令女士雙壽。

陶冷月時年七十八。

鈐印：陶鏞私印、冷月、壬子七八、眉壽

註：此幅作品是由陶冷月的好友，張氏夫妻的外甥委托所作。



860

**860**

**TAO LENGYUE (1895-1985)**

*Peonies*

Scroll, mounted and framed, ink and color on paper

15 3/8 x 30 7/8 in. (39 x 78.5 cm.)

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

Dated winter, 1974

Dedicated to Bangjin and Xiuling (Raymond Chang Pang Tseng and Cecilia Chang Chen Zhou Ling)

\$7,000-12,000

This painting was commissioned from the artist for Mr. and Mrs. Chang by their nephew, who was a friend of Tao Lengyue.

陶冷月 濃豔 設色紙本 鏡框 一九七四年作

題識：濃豔。邦縉先生、秀令女士同賞。一九七四年冬日作於滬濱。

陶冷月時年八十。

鈐印：陶鏞私印、冷月、陶冷月八十歲以後所作

註：此幅作品是由陶冷月的好友，張氏夫妻的外甥委託所作。



861

**861**

**LI SHUOQING (1908-1993)**

*Blossoms and Pagoda*

Hanging scroll, ink and color on paper

26 3/8 x 17 3/4 in. (67.6 x 45.3 cm.)

Inscribed and signed, with two seals of the artist

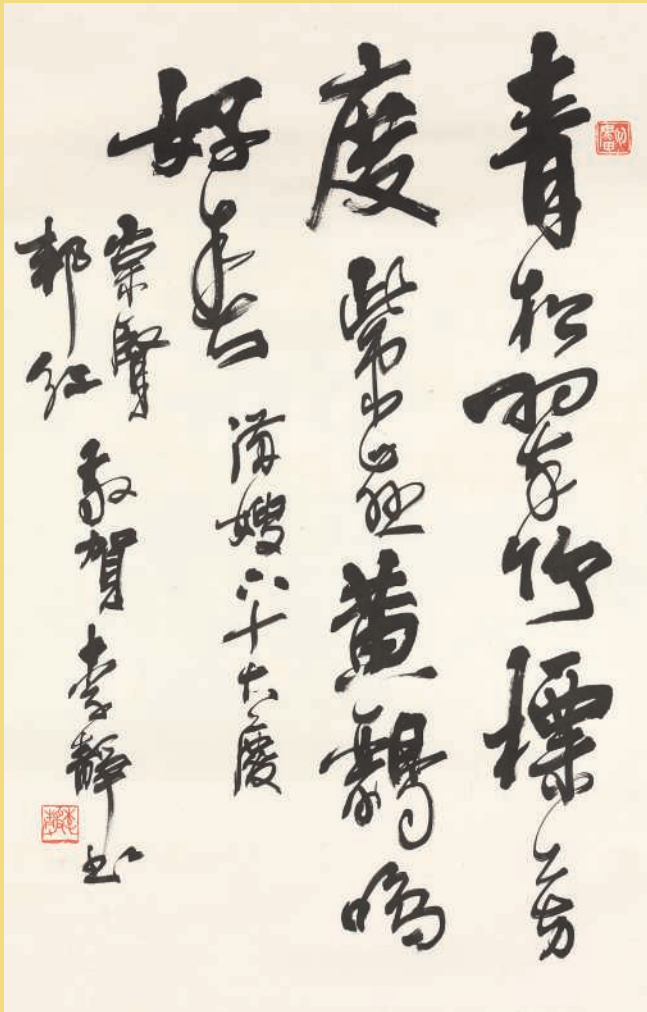
Dated summer, *renxu* year (1982)

\$800-1,200

李碩卿 朝暉頌 設色紙本 立軸 一九八二年作

題識：朝暉頌。壬戌（1982年）夏，李碩卿。

鈐印：李、在精微



862

**862**

LI JING (BORN 1956)  
Calligraphy

Hanging scroll, ink on paper  
26 x 16 7/8 in. (66.3 x 43 cm.)

Inscribed and signed, with two seals of the artist

Dedicated to Madame Man (nickname of Cecilia Chang Chen Zhou Ling)

\$1,000-3,000

李靜 書法 水墨紙本 立軸

題識：青松翠竹標芳度，紫燕黃鸝鳴好春。滿嫂（張陳秀令）

六十大慶。崇賢、邦紅敬賀。李靜書。

鈐印：李靜、心畫田



863

**863**

WU QINGXIA (1910-2008)  
Goldfish

Scroll, mounted and framed, ink and color on paper  
27 x 17 7/8 in. (68.4 x 44.8 cm.)

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

Dated summer, *jiwei* year (1979)

Dedicated to Bangjin (Raymond Chang Pang Tseng)

\$6,000-10,000

This painting was commissioned from the artist by a relative of Mr. and Mrs. Chang.

吳青霞 魚樂圖 設色紙本 鏡框 一九七九年作

題識：邦縉先生大雅正之。己未（1979年）夏吳青霞寫。

鈐印：青霞

註：此幅作品是由張氏夫妻的親戚委托陶冷月所作。



864

**PROPERTY FROM A PRIVATE COLLECTION**

**864**

**CHEN WENXI (1906-1991)**

*Ducks*

Scroll, mounted and framed, ink and color on paper  
13 ¼ x 17 ¼ in. (33.5 x 43.8 cm.)

Inscribed and signed, with one seal of the artist

**\$3,000-6,000**

**PROVENANCE**

Acquired directly from the artist.

The proceeds from the sale of this painting will benefit Lotus Outreach, a charitable foundation.

陳文希 雙鴨 設色紙本 鏡框

題識：文希指頭生活。

鈐印：陳氏

來源：直接得自畫家本人。

**VARIOUS OWNERS**

**865**

**CUI ZIFAN (1915-2011)**

*Storks*

Hanging scroll, ink and color on paper  
26 ¾ x 26 ¾ in. (67.6 x 68.2 cm.)

Signed, with one seal of the artist

**\$3,000-5,000**

**EXHIBITED & LITERATURE**

Pacific Asia Museum, *A Selection of Paintings by Cui Zifan: A Contemporary Master of the People's Republic of China*, exhibition catalogue, 1995, no. 36, pp. 50, 66.

崔子范 雙鶴 設色紙本 立軸

款識：子范。

鈐印：崔

展覽及出版：亞太博物館，崔子范系列展覽：中華人民共和國的當代大師，展覽目錄，1995，36號，50與66頁。

**PROPERTY OF A PRIVATE COLLECTION**

**866**

**CUI ZIFAN (1915-2011)**

*Summer in the Lotus Pond*

Hanging scroll, ink and color on paper  
52 x 26 in. (132.1 x 66 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *yichou* year (1985)

**\$7,000-9,000**

**EXHIBITED & LITERATURE**

Pacific Asia Museum, *A Selection of Paintings by Cui Zifan: A Contemporary Master of the People's Republic of China*, exhibition catalogue, 1995, no. 25, pp. 39, 64.

崔子范 夏日荷塘 設色紙本 立軸

一九八五年作

題識：人靜魚自躍，風定荷更香。乙丑（1985年）

夏，子范。

鈐印：崔子范

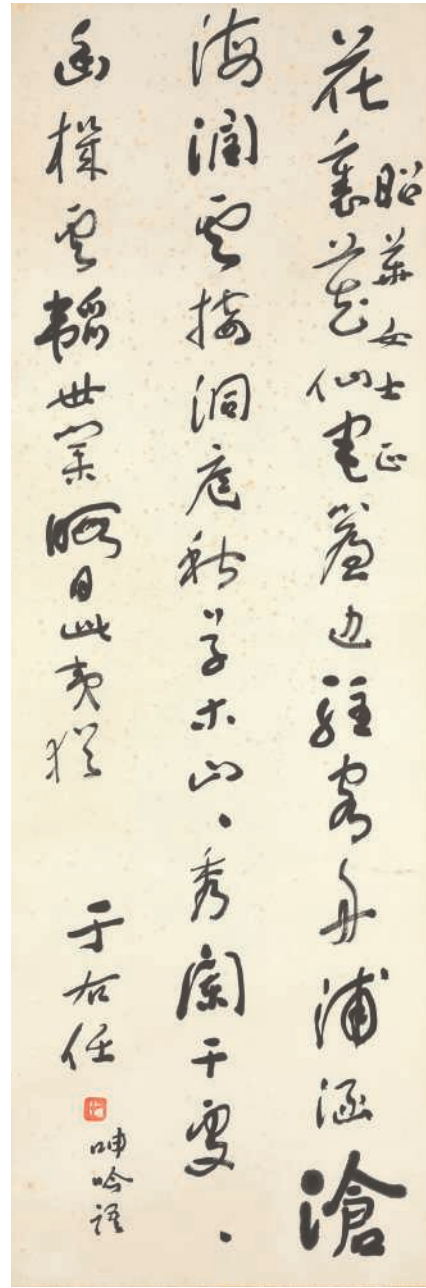
展覽及出版：亞太博物館，崔子范系列展覽：中華人民共和國的當代大師，展覽目錄，1995，36號，39與64頁。



865



866



867

PROPERTY OF A CHINESE-AMERICAN COLLECTOR

867

YU YOUREN (1879-1964)

Calligraphy

Scroll, mounted on wooden board and framed, ink on paper

39 3/4 x 13 1/2 in. (101 x 33.7 cm.)

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

Dedicated to Zhaohua

\$6,000-8,000

于右任 書法 水墨紙本 鏡框

題識：

花裏藏仙宅，簾邊駐客舟。

浦涵滄海潤，雲接洞庭秋。

草木山山秀，闌干處處幽。

機雲韜世業，暇日此夷猶。

昭華女士正。于右任，呻吟語。

鈐印：右任



PROPERTY FROM A PRIVATE COLLECTION

868

CUI ZIFAN (1915-2011)

*Bird on a Rock*

Scroll, mounted and framed, ink and color on paper

35 1/2 x 27 1/8 in. (90.2 x 68.9 cm.)

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

Dated *wuchen* year (1988)

\$4,000-6,000

PROVENANCE

Acquired from Susan Chen in the late 1990s.

The proceeds from the sale of this painting will benefit Lotus Outreach, a charitable foundation.

崔子范 巢廓江天 設色紙本 鏡框 一九八八年作

題識：巢廓江天。戊辰（1988年）夏，子范於故居。

鈐印：崔子范

來源：1990年代晚期得於陳淑貞女士。



PRIVATE NEW YORK COLLECTION

869

NING FUCHENG (1897-1966)

*Autumn Comes Every Year*

Hanging scroll, ink on paper

54 3/8 x 26 3/8 in. (138.4 x 67 cm.)

Inscribed and signed, with three seals of the artist

Dated before autumn, *dingyou* year (1957)

\$15,000-25,000

PROVENANCE

Ning Fucheng Family; Lawrence Wu, New York and Beijing;

China 2000 Fine Art, New York; Private Collection, New York since 2001.

寧斧成 年年選秋來 水墨紙本 立軸 一九五七年作

題識：年年選秋來。丁酉（1957年）立秋前，斧成寫於北京。

鈐印：斧成、寧公、淡墨齋

來源：寧斧成家族；來自紐約與北京的Lawrence Wu；紐約文良畫廊；自2001年紐約私人珍藏至今。



870

PROPERTY OF A PRIVATE COLLECTION

870

LIU DANZHAI (1931-2011)

*Figures*

Scroll, mounted and framed, ink and color on paper

53 7/8 x 26 3/4 in. (136.5 x 67.5 cm.)

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

Dated *renshu* year (1982)

One collector's seal

\$15,000-25,000



871

劉旦宅 人物 設色紙本 鏡框 一九八二年作

題識：

高余冠之岌岌兮，長余佩之陸離。

芳與澤其雜糅兮，唯昭質其猶未虧。

忽反顧以遊目兮，將往觀乎四方荒。

佩繽紛其繁飾兮，芳菲菲其彌章。

民生各有所樂兮，余獨好脩以為恆。

壬戌（1982年）端陽，劉旦宅作於海上之翠雲樓。

鈐印：劉旦宅、翠雲樓、吉羊

鑑藏印：文士藏畫

VARIOUS OWNERS

871

FAN ZENG (BORN 1938)

*Zhong Kui*

Scroll, unmounted and framed, ink and color on paper

27 3/8 x 18 in. (69.7 x 46 cm.)

Inscribed and signed, with four seals of the artist

\$12,000-18,000

范曾 鍾馗 設色紙本 鏡框

題識：鍾馗神威。不題大字不足洩排慕之氣。十翼范曾。

鈐印：十翼、江東范曾、無錯、抱沖齋主

**LOTS 872-874**  
**PROPERTY FROM THE COLLECTION OF CHARLES ABRAMS**  
 CHARLES ABRAMS先生私人舊藏

Charles Abrams, who lived much of his life in New York, was an investment banker who traveled to China first in the mid-1960s, where he became deeply impressed with Chinese culture and the people. Far ahead of his time, Mr. Abrams was convinced that eventually China would become an important world power and a key supplier of goods, including high quality ones, for export globally. This ran counter to the prominent opinion at the time that China was too underdeveloped to be a significant exporter and foreign companies were largely interested in the country as a large consumer market. As soon as trade with China was resumed in 1972, as head of China Trade Corporation, Mr. Abrams quickly arranged to import and sell Chinese vodka, contemporary art, silk clothing, and Chinese foods. Among the many artists whose work he favored and acquired, he was very fond of Han Meilin's lively paintings, which have remained in Mr. Abrams's family.

Charles Abrams是一位長年居住紐約的投資銀行家。他在1960年代第一次到中國旅遊後，深深地被博大精深的中國人文地理所吸引。早在當時，Abrams先生就已確信中國將成為世界強權及重要的高級商品出產國。這與當時大眾的意見背道而馳，西方列強著重於中國的消費市場大餅；而中國發展落後，不足以成為奢侈品主要出產國。在1972年中國改革開放貿易時，身為中國貿易公司高級主管的Abrams先生即刻安排進口中國的伏特加、絲製品、中國食品及當代藝術。在他眾多的藝術藏品中，Abrams先生特別喜愛韓美林生動的風格，其作品仍收藏於Abrams家族中。



872

**872**

**HAN MEILIN (BORN 1936)**

*Small Fish*

A set of two scrolls, mounted and framed, ink and color on paper

One scroll measures 15 ¾ x 10 ¾ in. (39 x 27 cm.)

One scroll measures 9 ¾ x 8 ¼ in. (25 x 21 cm.)

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

One scroll dated second month, *jiwei* year (1979)

One scroll dated spring equinox, *jiwei* year (1979) (2)

\$4,000-8,000

韓美林 魚 設色紙本 鏡框兩幅 一九七九年作

1. 題識：己未（1979）年二月。稷門美林。

鈐印：虎（肖形印）、吾師徒作

2. 題識：己未（1979）年春分。歷下美林作。

鈐印：美林、二木





873

### 873

HAN MEILIN (BORN 1936)

#### Large Fish

Scroll, mounted and framed, ink and color on paper

13 ¾ x 15 in. (35 x 38 cm.)

Inscribed and signed, with two seals of the artist

Dated fourth month, twenty-third day, *gengshen* year (1980)

\$3,000-6,000

韓美林 魚 設色紙本 鏡框 一九八〇年作

題識：庚申（1980）年四月二十三日芒種，歷下美林偶得陶趣，時客大連老虎灘上。M.L. Han.

鈐印：韓美林、二木長樂



874

### 874

HAN MEILIN (BORN 1936)

#### Mother and Child/ Pandas

A set of two scrolls, mounted and framed, ink and color/ ink on paper

One scroll measures 13 ¾ x 15 in. (35 x 38 cm.)

One scroll measures 9 ¾ x 13 in. (24 x 33 cm.)

One scroll inscribed and signed, with two seals of the artist, dedicated to

Yabanmusi, and dated July 30, 1982, sixth month, *renxu* year

One scroll signed, with one seal of the artist

(2)

\$7,000-12,000

韓美林 母子情/熊貓 設色/水墨紙本 鏡框兩幅 一九八二年作

1. 題識：亞班姆斯先生法正。壬戌年（1982）六月，歷下美林。M.L. Han 1982.7.30.

鈐印：美林、鶴（肖形印）

2. 款識：賀

鈐印：鹿（肖形印）



875

**PROPERTY FROM A PRIVATE COLLECTION**

**875**

**ARNOLD CHANG (ZHANG HONG, BORN 1954)**

*Lofty Mountains*

Scroll, mounted and framed, ink and color on paper  
21 ¼ x 49 ½ in. (54.1 x 125.8 cm.)

Inscribed and signed, with three seals of the artist

Dated *jiazi* year (1984)

Inscribed and signed by Huang Junshi (Kwan S. Wong, born 1934), with one seal

**\$3,000–6,000**

**PROVENANCE**

Acquired directly from the artist.

The proceeds from the sale of this painting will benefit Lotus Outreach, a charitable foundation.

張洪 山水清音 設色紙本 鏡框 一九八四年作

題識：甲子（1984年），張洪。

鈐印：紐約張洪、張洪之印、眼高手低

黃君實題識：

橫看成嶺側成峰，遠近高低各不同。

不識廬山真面目，只緣身在此山中。

東坡先生詩。君寔書。

鈐印：山濤

註：直接得自畫家本人。

**VARIOUS OWNERS**

**876**

**LUI SHOU KWAN (LU SHOUKUN, 1919-1975)**

*Lotus*

Hanging scroll, ink and color on paper  
72 ¼ x 37 ¾ in. (188.6 x 95.5 cm.)

Inscribed and signed, with three seals of the artist

Dated autumn, 1972

Titleslip inscribed by Master of the Water, Pine and Stone Retreat (born 1943), with two seals

**\$30,000–40,000**

呂壽琨 荷花 設色紙本 立軸 一九七二年作

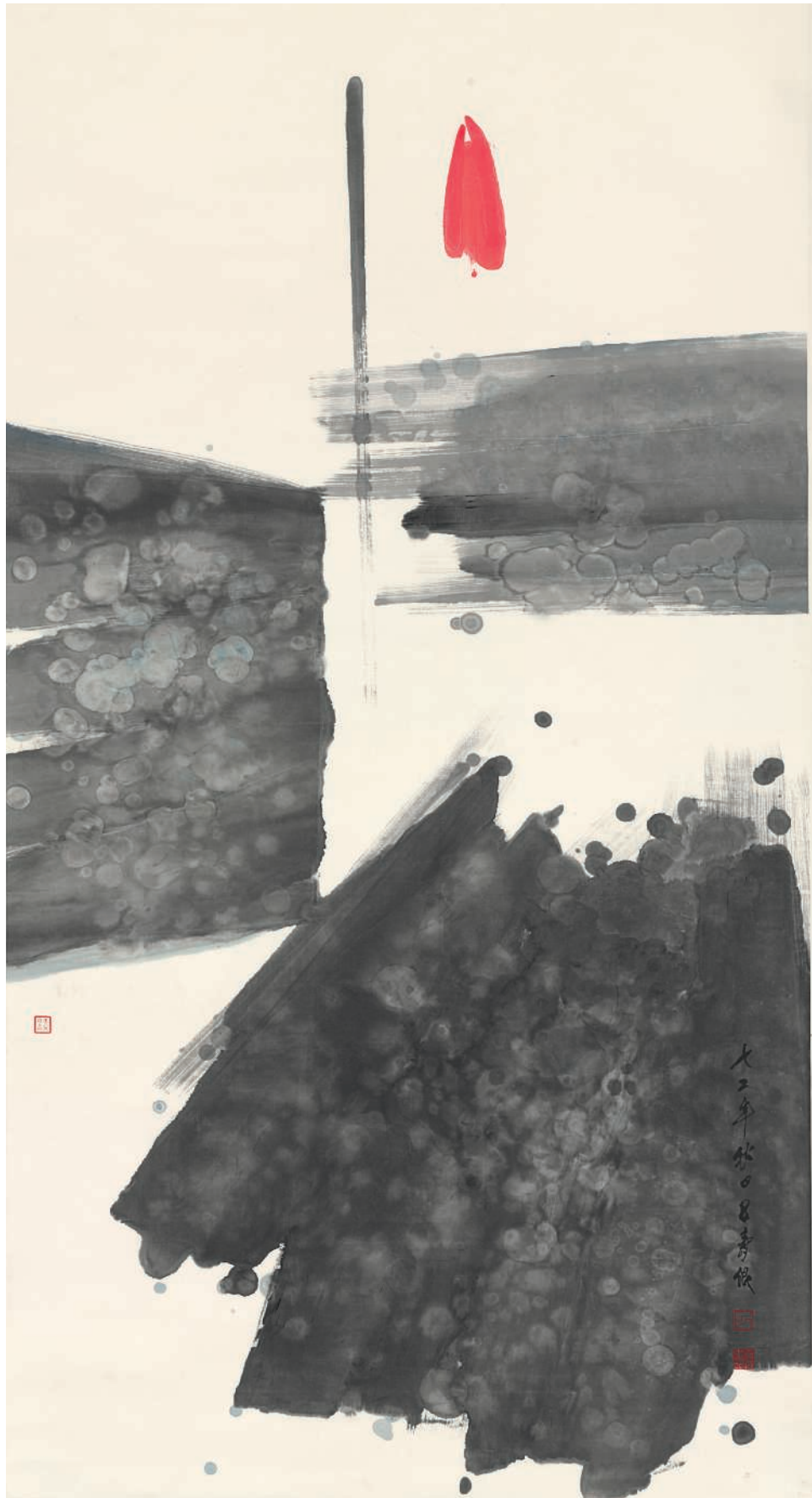
題識：七二年秋日。呂壽琨。

鈐印：呂、壽琨之印、天之所與

水松石山房主人（1943年出生）題簽條：Lu Shoukun, Lotus, 1972.

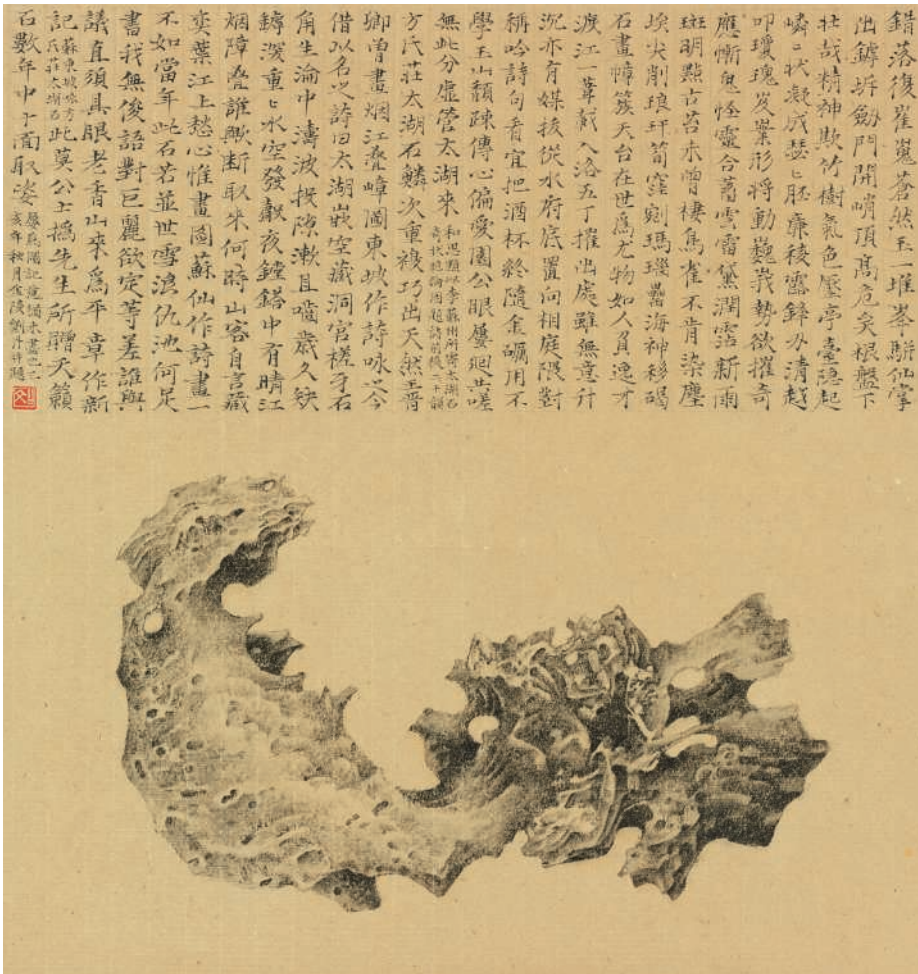
Inscribed at the Water, Pine & Stone Retreat.

簽條鈐印：士搗、水松石山房



# THE IAN AND SUSAN WILSON COLLECTION

New York 17 March 2016



**1111**  
**LIU DAN (BORN 1953)**  
*Tai Hu Stone*  
 Hanging scroll, ink on paper  
 15 ¼ x 14 ½ in. (38.8 x 36.8 cm.)  
 \$50,000-70,000



**1131**  
**MASTER OF THE WATER, PINE AND STONE RETREAT (BORN 1943)**  
*Ruyi*  
 Hanging scroll, ink on paper.  
 51 7/8 x 24 3/4 in. (131.5 x 62.7 cm.)  
 \$1,000-4,000



**1172**  
**JIN NONG (ATTRIBUTED TO, 1687-1763)**  
*Basin with Acorus Grass*  
 Hanging scroll, ink and color on paper  
 29 3/8 x 12 3/8 in. (74.1 x 31.6 cm.)  
 \$4,000-6,000

PLEASE NOTE: This is not a sale catalogue for the auctions. This is a summary provided as a courtesy to you. Please see the sale catalogue for the particular sale or refer online at [www.christies.com](http://www.christies.com) for full lot descriptions, Conditions of Sale, catalogue symbols and other important sale information regarding the auctions.

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# CHRISTIE'S



**1181**  
**ANONYMOUS**  
*Rubbing of "Preserving Antiquity"*  
 Hanging scroll, ink on paper  
 50 3/8 x 12 7/8 in. (128.1 x 32.8 cm.)  
 \$800-1,200



**1195**  
**HUANG FUZHOU (1883-1971)**  
*Strange Rock*  
 Hanging scroll, ink on silk  
 59 1/2 x 30 3/8 in. (151.1 x 77.1 cm.)  
 \$2,000-6,000



**1185**  
**ZHENG XIE (STYLE OF, 1693-1765)**  
*Bamboo and Rock*  
 Hanging scroll, ink on paper  
 55 7/8 x 24 3/8 in. (142 x 62.8 cm.)  
 \$6,000-9,000



**1201**  
**WANG YUANQI (1642-1715)/  
 WANG JINGMING (1668-1721)/  
 SHEN ZONGJING(1669-1735)/  
 AND OTHERS**  
*Scholar's Rocks*  
 Album of fifteen leaves, ink on paper  
 Each leaf measures 9 5/8 x 12 1/8 in.  
 (24.6 x 30.8 cm.)  
 \$4,000-8,000



**1188**  
**FAN ZENG (BORN 1938)**  
*Laughing Monk*  
 Hanging scroll, ink and color on paper  
 26 5/8 x 17 7/8 in. (67.8 x 45.5 cm.)  
 \$5,000-10,000



**1202**  
**LIN CHAO (B. 1954)**  
*Three Rocks*  
 Horizontal scroll, ink on paper  
 13 1/2 x 52 3/8 in. (34.4 x 133.5 cm.)  
 \$200-500



**1189**  
**QU YINGSHAO (1780-1850)**  
*Bamboo*  
 Hanging scroll, ink and color on paper  
 68 x 16 1/8 in. (173 x 40.7 cm.)  
 \$3,000-6,000



**1203**  
**CHAO KUI (17TH CENTURY)**  
*Scholar Under Rock*  
 Hanging scroll, ink and color on paper  
 22 3/8 x 11 7/8 in. (56.2 x 30.4 cm.)  
 \$3,000-6,000

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's LIVE™

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

#### (c) Written Bids

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

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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



auction to get details of the outcome of your bid but to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

**catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

#### (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

#### (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

#### (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

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

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHIRSTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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

## SYMBOLS USED IN THIS CATALOGUE

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

◦

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

◆

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

~

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

△

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

•

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

■

See Storage and Collection pages in the catalogue.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

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

#### ◦ Minimum Price Guarantees:

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

#### Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on

a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and

responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

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

### EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PAINTINGS AND CALLIGRAPHY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. SHEN ZHOU

In our qualified opinion a work by the artist.

2. Attributed to SHEN ZHOU\*

In our qualified opinion a work of the period of the artist which may be in whole or part the work of the artist.

3. School of SHEN ZHOU\*

In our qualified opinion a work by a pupil or follower of the artist.

4. Manner of SHEN ZHOU\*

In our qualified opinion a work in the style of the artist, possibly of a later period.

5. After SHEN ZHOU\*

In our qualified opinion a copy of the work of the artist.

6. 'signed'

Has a signature which in our qualified opinion is the signature of the artist.

7. 'bears signature' and/or 'inscribed'

Has a signature and/or inscription which in our qualified opinion might be the signature and/or inscription of the artist.

8. 'dated'

Is so dated and in our qualified opinion was executed at about that date.

9. 'bears date'

Is so dated and in our qualified opinion may have been executed at about that date.

10. 'seal'

Has a seal which in our qualified opinion is a seal of the artist.

11. 'bears seal'

Has a seal which in our qualified opinion might be a seal of the artist.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to Authorship. While the use of this term is based upon careful study and represents the opinion of experts, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term.

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# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

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### KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*



魚樂園

七十二  
建民  
鄉七  
癸未  
開歲  
百福



壬午  
夏  
月  
寫  
頌

八十  
四  
歲  
書



**CHINESE CLASSICAL, MODERN AND  
CONTEMPORARY INK PAINTINGS**  
*Hong Kong, 29-31 May 2016*

**VIEWING**

Hong Kong Convention and Exhibition Centre  
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ZHANG DAQIAN (1899-1983)

*Fish and Willow*

Scroll, mounted and framed, ink and colour on paper

90.5 x 45 cm. (35 3/8 x 17 3/4 in.)

HK\$500,000-600,000 (US\$64,000-77,000)

**CHRISTIE'S**  
THE ART PEOPLE

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EVENING SALE**

*New York, 10 May 2016*

**VIEWING**

30 April - 10 May 2016  
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New York, NY 10020

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sfriedlander@christies.com  
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Property from the Collection of Guy and Marie-Hélène Weill  
SAM FRANCIS (1923-1994)  
*Red No. 1*  
oil on canvas  
63 ¾ x 45 ½ in. (161.9 x 114.6 cm.)  
Painted in 1953.  
\$2,000,000-3,000,000

**CHRISTIE'S**  
THE ART PEOPLE



# WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

## FINE CHINESE PAINTINGS

WEDNESDAY 16 MARCH 2016  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: LOTUS  
SALE NUMBER: 12169

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s  
US\$1,000 to US\$2,000 by US\$100s  
US\$2,000 to US\$3,000 by US\$200s  
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
US\$5,000 to US\$10,000 by US\$500s  
US\$10,000 to US\$20,000 by US\$1,000s  
US\$20,000 to US\$30,000 by US\$2,000s  
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
US\$50,000 to US\$100,000 by US\$5,000s  
US\$100,000 to US\$200,000 by US\$10,000s  
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line [www.christies.com](http://www.christies.com)

**12169**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

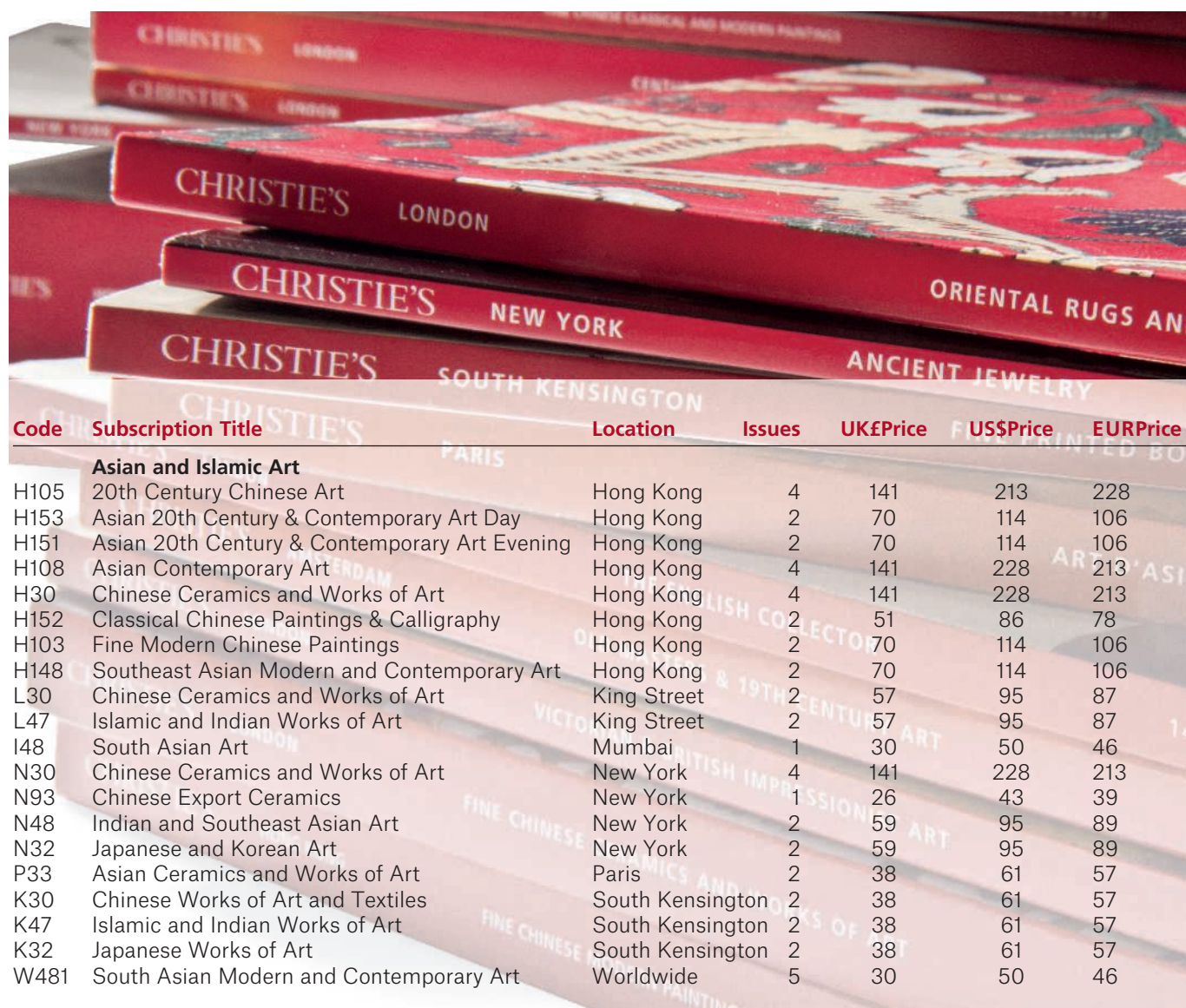
\_\_\_\_\_

## CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

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Classical, modern and contemporary Chinese works of art. Japanese, Korean, Indian, Himalayan, Tibetan and Southeast Asian paintings, prints, ceramics, bronzes, furniture and other works of art. Islamic and Indian Works of Art sales include carpets, ceramics, manuscripts and metalwork from the Islamic realm.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Asian and Islamic Art</b>						
H105	20th Century Chinese Art	Hong Kong	4	141	213	228
H153	Asian 20th Century & Contemporary Art Day	Hong Kong	2	70	114	106
H151	Asian 20th Century & Contemporary Art Evening	Hong Kong	2	70	114	106
H108	Asian Contemporary Art	Hong Kong	4	141	228	213
H30	Chinese Ceramics and Works of Art	Hong Kong	4	141	228	213
H152	Classical Chinese Paintings & Calligraphy	Hong Kong	2	51	86	78
H103	Fine Modern Chinese Paintings	Hong Kong	2	70	114	106
H148	Southeast Asian Modern and Contemporary Art	Hong Kong	2	70	114	106
L30	Chinese Ceramics and Works of Art	King Street	2	57	95	87
L47	Islamic and Indian Works of Art	King Street	2	57	95	87
I48	South Asian Art	Mumbai	1	30	50	46
N30	Chinese Ceramics and Works of Art	New York	4	141	228	213
N93	Chinese Export Ceramics	New York	1	26	43	39
N48	Indian and Southeast Asian Art	New York	2	59	95	89
N32	Japanese and Korean Art	New York	2	59	95	89
P33	Asian Ceramics and Works of Art	Paris	2	38	61	57
K30	Chinese Works of Art and Textiles	South Kensington	2	38	61	57
K47	Islamic and Indian Works of Art	South Kensington	2	38	61	57
K32	Japanese Works of Art	South Kensington	2	38	61	57
W481	South Asian Modern and Contemporary Art	Worldwide	5	30	50	46

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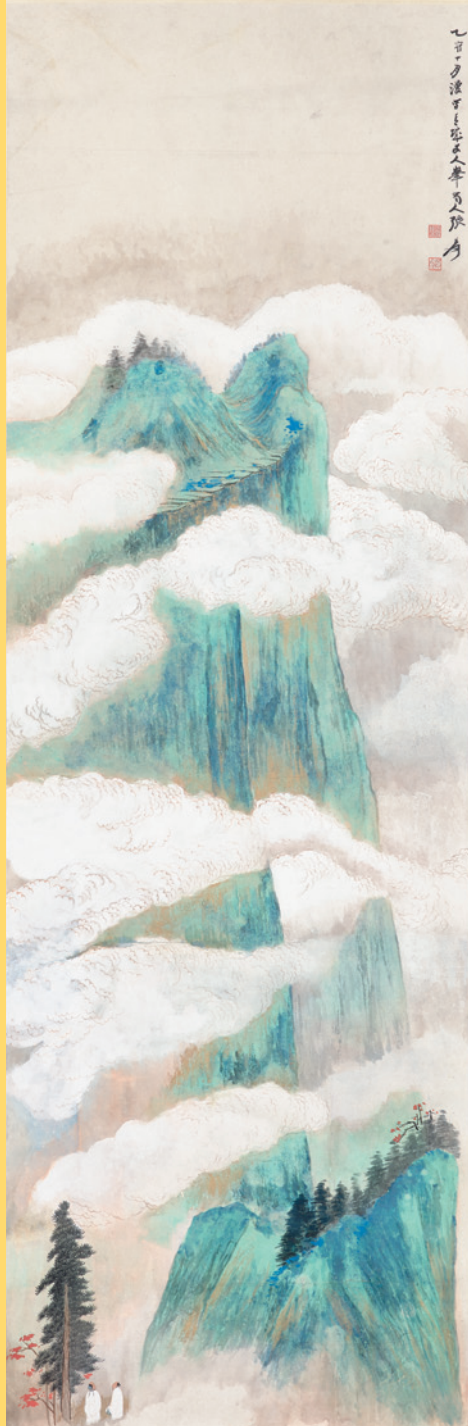
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