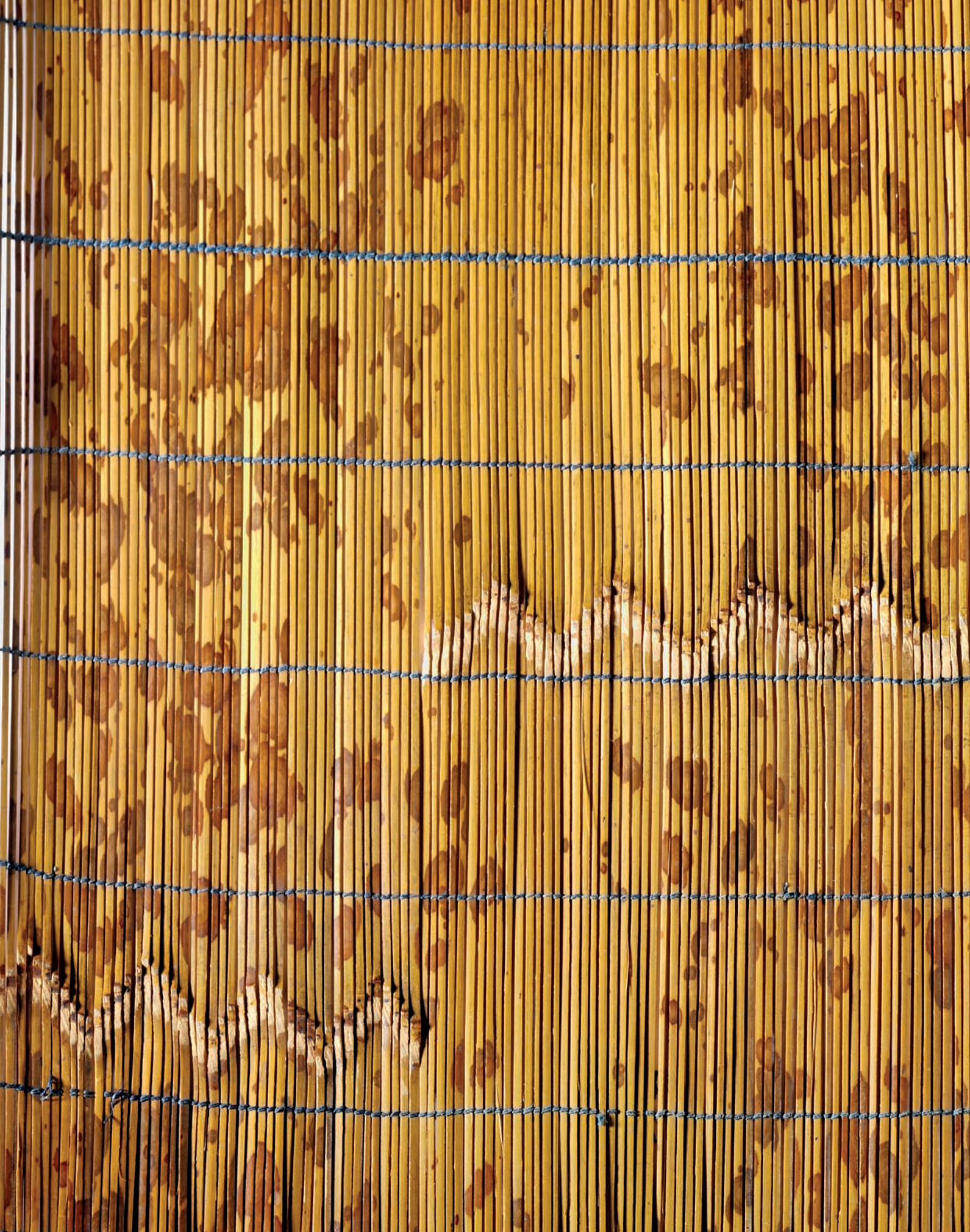


THE IAN AND SUSAN WILSON COLLECTION
OF SCHOLAR'S OBJECTS

New York 17 March 2016



CHRISTIE'S





SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS



Athena Zonars
*Deputy Chairman,
Americas*



Michael Bass
International Director



Margaret Gristina
*Senior Specialist
Head of Sale*



Michelle Cheng
Specialist



Tristan Bruck
Associate Specialist



Jessica Chang
Associate Specialist



Vicki Paloympis
Associate Specialist

Athena Zonars
tzonars@christies.com
Michael Bass
mbass@christies.com
Margaret Gristina
mgristina@christies.com
Michelle Cheng
mcheng@christies.com
Tristan Bruck
tbruck@christies.com
Jessica Chang
jwchang@christies.com
Vicki Paloympis
vpaloympis@christies.com
Patricia Curtin
pcurtin@christies.com

ADMINISTRATOR

Holly Rittweger
hrittweger@christies.com
Tel: +1 212 636 2180
Fax: +1 212 636 4934

BUSINESS DIRECTOR

Rachel Orkin-Ramey
rorkin-ramey@christies.com
Tel: +1 212 636 2194

EMAIL

*For general enquiries about this auction,
emails should be addressed to the Auction
Administrator(s).*

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

PAYMENT

Buyers
Tel: +1 212 636 2495
Fax: +1 212 636 4939
Consignors
Tel: +1 212 636 2350
Fax: +1 212 492 5477

ART TRANSPORT

Tel: +1 212 636 2480
Fax: +1 212 636 4937

HANDLING AND COLLECTION

Tel: +1 212 636 2495
Fax: +1 212 636 4939

CHRISTIE'S FINE ART STORAGE SERVICES

London
+44 (0)20 7622 0609
cfassuk@christies.com
New York
+1 212 974 4579
cfassny@christies.com
Singapore
+852 2978 9998
cfasssingapore@christies.com

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901
Fax: +1 212 636 4929
celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620
Fax: +1 212 636 4931
awhiting@christies.com

NEW YORK

THE IAN AND SUSAN WILSON COLLECTION OF SCHOLAR'S OBJECTS

Thursday 17 March 2016

AUCTION

at 2.00 pm (Lots 1101-1216)

20 Rockefeller Plaza
New York, NY 10020

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 – 5.00 pm
Wednesday	16 March	10.00 am – 2.00 pm

AUCTIONEER

Andrew McVinish (# 1379272)

AUCTION CODE AND NUMBER

In sending absentee bids
or making enquiries, this
sale should be referred to as

WILSON-11929

CONDITIONS OF SALE

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

[60]

front cover

Lots 1103, 1111, 1112, 1124, 1145,
1156, 1163, 1156

inside front cover

Lot 1103 (detail)

opposite table of contents

Lot 1174

inside back cover

Lot 1103 (detail)

back cover

Lot 1126, 1140, 1148, 1159, 1171



CHRISTIE'S ON THE GO

Browse the auction and view
real-time results on your
iPhone and iPod Touch.

CHRISTIE'S LIVE™

This auction features online.
View catalogues and leave
bids online at christies.com

CHRISTIE'S



CONTENTS

2	Specialists and Services for this Auction
3	Auction Information
6	Property for Sale
120	Calendar of Auctions
121	Conditions of Sale • Buying at Christie's
124	Symbols used in this Catalogue • Important Notices and Explanation of Cataloguing Practice
125	Storage and Collection
126	Worldwide Salerooms and American Offices
128	Christie's International Chinese Ceramics & Works of Art Department
129	Christie's Specialist Departments and Services
131	Written Bids Form
132	Catalogue Subscriptions



lot 1110

SCHOLAR'S OBJECTS, SCHOLAR'S TASTE: THE IAN AND SUSAN WILSON COLLECTION AND SCHOLARLY REFINEMENT

The terms “Chinese scholar’s studio” and “Chinese scholar’s objects” occur repeatedly in discussions about later Chinese art. But what do those terms mean and why are the concepts important? The superb works in the Ian and Susan Wilson Collection offer an excellent opportunity to explore those phenomena and to address those questions.

For scholar’s objects, the late Ming expression of the literati style is regarded as the classic interpretation because it was at that time that a distinct literati taste crystallized—an elevated taste that became the standard to which succeeding generations aspired. Most of the so-called scholar’s objects that we see today reflect that style, whether produced in Ming times or during the succeeding Qing dynasty (1644–1911).

During many periods in Chinese history, canons of taste were set by the imperial court. In the Song dynasty, court and literati taste coincided, both favoring monochrome ink paintings by Dong Yuan 董源 (c. AD 934 – c. 962), Ju Ran 巨然 (fl. 10th century), Fan Kuan 范寬 (c. AD 960 – c. 1030), and Guo Xi 郭熙 (c. 1020 – c. 1090), for example, and such subtly-hued, monochrome-glazed ceramics as Ding 定窯, Ru 汝窯, and Guan 官窯 ware. Although the literati preference for elegant works of understated simplicity persisted through the end of the dynastic era—i.e., through the end of the Qing dynasty in 1911—by the Ming dynasty, court taste had come to prefer boldly stated works in bright colors so that cinnabar lacquers, multicolored cloisonné enamels, blue-and-white porcelains, and brilliantly hued enameled wares became the hallmarks of court taste in the Ming and Qing periods. Elevated taste thus was bipolar from the Ming period onward: the court taste for the bold, colorful, dramatic, and overpowering, standing in marked contrast to the literati taste for the quiet, monochrome, restrained, and understated. In that context, the elite, learned literati became the de facto arbiters of non-court taste.

The literati, or *wenren* 文人, were talented men who embraced learning as the highest good and who subscribed, at least in principle, to a strict code of Confucian virtue. They were well-versed in history, literature, philosophy, and the arts, and most

were accomplished in the three sister arts of poetry, calligraphy, and painting, which are often termed the *sanjue* 三絕, or “three perfections”. In short, they excelled in the arts of the brush. Literati taste, often termed “scholars’ taste”, is well understood from the scholars’ extensive writings and from the works they created, collected, used, and appreciated. Their taste is well recorded in a 1637 treatise on garden architecture and interior design (in literati taste) entitled *Zhangwu Zhi* 長物志 and written by Wen Zhenheng 文震亨 (1585–1645); the book’s title is often translated into English as *Superfluous Things*.

Literati painting, or *wenren hua* 文人畫, which was done by scholar-amateur artists, has been considered the highest expression of the Chinese painter’s art since it came to the fore in the Yuan dynasty (1279–1368). During the later dynastic era, from the Yuan through the Qing, the literati earned their livelihood through government service, writing, or teaching, but they turned to painting and calligraphy for relaxation and personal enjoyment. Such artists were expressionists, in the sense that they recognized the expressive value of the formal elements—line, texture, brushwork, and color, among others—and prized them for their own sake. Their goal was to capture the idea, or essence, of the subject rather than its mere outward appearance; in their paintings the subject matter, usually a real or imagined landscape, became a vehicle for the expression of the artist’s ideas, feelings, and personality.

Perhaps *wenya* 文雅, which means “literary elegance” and which refers to the sparse elegance of the scholar’s studio, best characterizes the literati aesthetic, whether in the works of painting and calligraphy that they created, in the furniture and objects with which they surrounded themselves in their studios, and in the paintings and antiquities that they collected. The term *wenya* aptly describes furniture, rocks, scholar’s objects, and other appurtenances for the studio, readily setting them apart in taste and style from the ostentation of the court and the vulgarity of the merchant class. Elegance has been an integral component of elevated taste since Song times, even if the exact name and definition of “elegance” have changed and evolved over the centuries.

The scholar's studio itself ideally was a separate building, detached from the main living quarters and set in a well-planned and meticulously landscaped garden. The studio provided a secluded environment where the scholar could retreat from the "dusty world"—i.e., a haven for escape from the stresses of work and the pressures of daily life—in order to relax, read, study, write, paint, and entertain like-minded friends. In addition, it afforded a space that the scholar could design and appoint to express his aesthetic sensibilities. The works of painting and calligraphy they created not only revealed their genius as artists but gave expression to their cultivated personalities. In like manner, wanting their surroundings to reflect their refined aesthetics and elevated taste—both for their own enjoyment and for the delectation of their cultivated friends—they furnished their studios with objects in so-called scholar's taste that appealed to their liking and reflected their aesthetic preferences.

A desk, a painting table, chairs, and bookcases constituted the studio's essential furnishings, all of which were crafted in fine woods, typically *huanghuali* 黄花梨, and in a classic style that we today term "Ming style". The scholar would hang a painting or two by a fellow literatus on the studio wall, frequently exchanging one scroll for another in order to ensure the paintings' wellbeing and to alter the look and feel of the room (so that nothing came to be taken for granted). Should a learned friend or connoisseur of painting visit, the scholar likely would select from his collection an important scroll by a famous artist for display.

Many scholars also hung a *qin* 琴, or classic zither, on the studio wall as an emblem of their knowledge and appreciation of music (lot 1178). A long, rectangular instrument, the *qin* is one of the most ancient of Chinese musical instruments, and it mostly likely was in use as early as the Shang dynasty (c. 1600 BC – c. 1050 BC). With its association with Confucius, who was said to have played the instrument, and with its association with early scholars, the *qin* naturally became the favored instrument of the literati. The scholars' love of the *qin* accounts for the wealth of studio objects in the shape of that musical instrument.

The best known of the literati accoutrements are the so-called "Four Treasures of the Scholar's Studio" 文房四寶, namely, ink, inkstone, brush, and paper. In addition, there likely would have been paperweights, a water pot, a water dropper or for titrating water onto the inkstone in preparing ink, a brush pot for holding brushes when not in use, a brush rest for supporting brushes in use but not immediately in hand as the artist alternated amongst brushes of various sizes and textures, and a wristrest to steady the artist's hand and wrist when doing small-scale calligraphy or painting fine lines with meticulous brushstrokes. A few scholars even had an inkrest on which to place the wet end of an inkstick







lot 1130

after grinding it with water on the inkstone. Brush- and scroll pots were typically fashioned in huanghuali or another fine wood, the very dense, very heavy, very dark *zitan* wood 紫檀 ranking as the very finest. Rare and expensive, *zitan* wood was generally used for small pieces; its heft made it ideal for scroll weights.

Of the “Four Treasures”, more attention was lavished on the selection of the inkstone than any other. Not only was a fine stone essential for preparing ink, it was the most visible of the principal objects on the desk and thus stood as a tangible symbol of the scholar’s taste and connoisseurship.

Since Chinese ink traditionally was prepared in the form of dried sticks or cakes, the inkstone—termed *yan* 硯, or *yantai* 硯台, in Mandarin Chinese—was necessary for grinding ink and mixing it with water to produce the liquid used for painting and calligraphy. From the Tang dynasty to the present, Duan stone 端石 invariably has been the most prized material for ink stones. Although Duan stone comes in a range of colors, from black and gray to green and white, the most celebrated are the *zi* 紫, or lavender-brown, stones.

The most important property of any stone used for ink palettes is that it be sufficiently abrasive to grind the ink to a fine, smooth consistency, yet sufficiently delicate not to damage or weaken the fragile hairs of the brush; in addition, it should also be nonporous so that the ink does not dry too quickly. That Duan stone possesses all of these characteristics in abundance is well-attested by its popularity among master painters and calligraphers and by the laudatory remarks it has elicited from connoisseurs over the centuries.

Like the inkstone, ink, or *mo* 墨, was a requisite for the scholar’s studio. The essential components of the best inks are pine soot and glue. Soot, collected under carefully controlled conditions, imparts the blackness and durability so esteemed in Chinese ink. Water-soluble animal glue, often called hide glue, binds the particles of solid ink together and fixes them to the paper or silk. Some recipes call for more than a thousand additional ingredients to improve the ink’s color, luster, fragrance, and consistency. Using molds, thick, raw ink paste was shaped into sticks or cakes; the molds could also impress designs.

A group of seals would have appeared on the desk, most of them seals with the scholar’s name or sobriquet as the legend, but some likely were collected seals from earlier periods that the scholar cherished for their fine calligraphy or beautiful stone. The scholar’s own seals would have been in soapstone, perhaps soapstone from Tianhuang 田黃 or Shoushan 壽山 in Fujian province, or perhaps “chicken-blood stone”, or *jixueshi* 雞血石, from Lin’an 臨安市 in Zhejiang province, the stone so named because of its blood-red markings. Even bamboo root 竹根 sometimes was appropriated for seals; like soapstone, bamboo root was sufficiently soft to permit a scholar to carve the seal legend himself. Antique seals

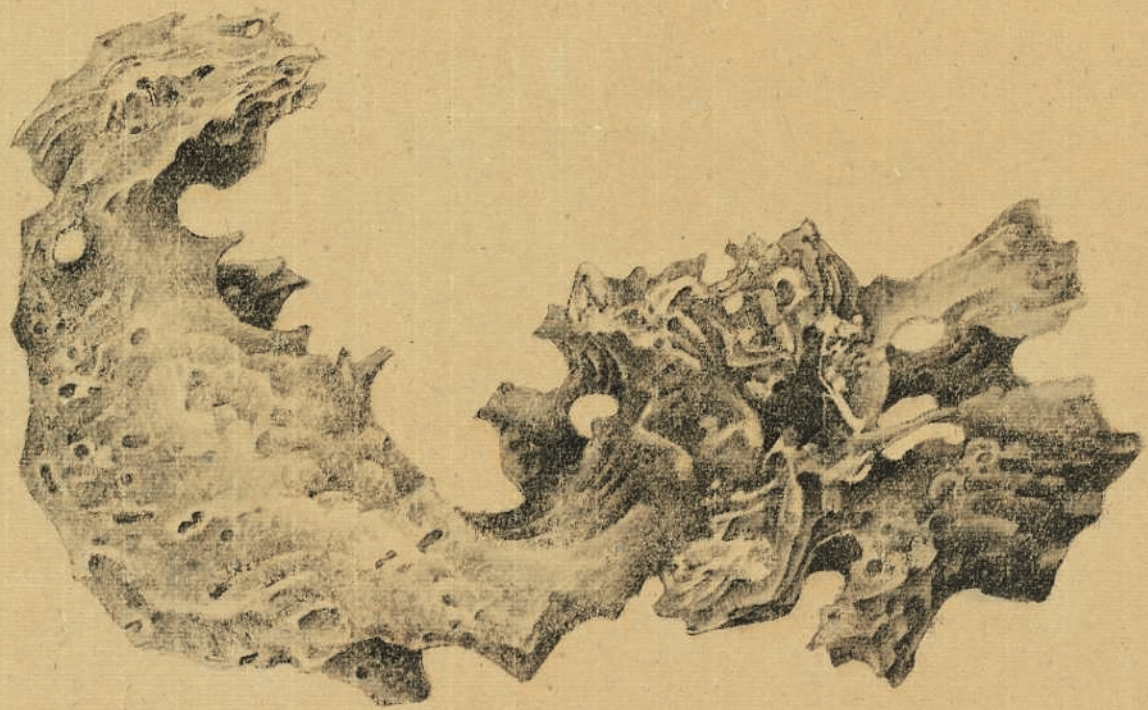


that the scholar had collected might be in one of those stones or, depending upon their date, they might be in bronze or jade, materials that were favored for seals before the Yuan and Ming dynasties and that were so hard that they could be worked only by professional seal carvers. Of course, a container for cinnabar seal-paste would have accompanied the seals.

Scholars often placed small sculptures on the desk, tables, or bookcases, the sculptures typically carved in jade or soapstone—preferably, like fine seals, Tianhuang or Shoushan soapstone—but occasionally in rock crystal or boxwood, the emphasis as much on the fine material as on the subject depicted and the quality of the craftsmanship. In addition, they often displayed a selection of their collected antiquities in their studios, whether ancient bronzes and jades, Song-dynasty ceramics, or collected ink-rubbings of calligraphic texts prepared from famous stone carvings. By the Ming dynasty, three-dimensional objects typically were featured on display stands, or *zuozhi* 座子, generally of fine wood (lot 1130), which immediately set the works of art apart from other objects, distinguishing them from the mundane and marking them as special and thus worthy of respect, appreciation, and admiration.

Small table screens, often called *taping* 台屏 or *chaping* 插屏, figured among the items cherished in the studio; some were square or circular screens of jade but others were of white marble with natural markings in dark green or black that suggest mist-enveloped mountains (lot 1138). Such pictorial stones are often termed “dream stones” in English but are variously known in Chinese as *shihua* 石畫, Dali *shihua* 大理石畫, or *tianran* Dali *shihua* 天然大理石畫, all basically meaning “stone painting” or “natural marble painting”.

錯落復崔嵬蒼然玉一堆峯駢仙掌
 出罇坼劒門開峭頂高危矣根盤下
 壯哉精神欺竹樹氣色壓亭臺隱起
 嶙嶙狀凝成瑟瑟胚廉後露鋒必清越
 叩瓊瑰岌巖形將動巍我勢欲擢奇
 應慚鬼怪靈合蓄雲雷黛潤露新雨
 斑明點古苔未曾棲鳥雀不肯染塵
 埃尖削琅玕筍窪刻瑪瑙疊海神移碣
 石畫幃簇天台在世為尤物如人負逸才
 渡江一葦載入洛五丁摧出處雖無意升
 沉亦有媒拔從水府底置向相庭隈對
 稱吟詩句看宜把酒杯終隨金礪用不
 學玉山頽踈傳心偏愛園公眼屢廻共嗟
 無此分虛管太湖來和思黯以李蘇州所寄太湖石
奇狀絕倫因題詩前後二十韻
 方氏莊太湖石鱗次重複巧出天然晉
 卿曾畫烟江疊嶂圖東坡作詩咏吟
 借以名之詩曰太湖嵌空藏洞宮槎牙石
 角生淪中濤波投隙漱且嚙歲久缺
 罅深重水空發敲夜鐘鏗中有晴江
 烟障疊誰歟斷取來何時山容自言藏
 奕葉江上愁心惟畫圖蘇仙作詩畫一
 不如當年此石若並世雪浪仇池何足
 書我無後語對巨麗欲定等差誰與
 議直須具眼老香山來為平章作新
 記蘇東坡咏方
氏莊太湖石此莫公士撫先生所贈天籟
 石數年中十面取姿屢為圖記意猶未盡也
亥年秋月金陵劉升并題



Of course, no studio was complete without a scholar's rock or two, perhaps one large one and several small ones. Scholars' rocks, as opposed to garden rocks, might be characterized as favored stones that the Chinese literati and their followers displayed and appreciated indoors, in the rarefied atmosphere of their studios. First collected during the late Tang (AD 618–907) and early Song periods, such rocks have held continuing appeal for Chinese collectors for more than a thousand years and into contemporary times. Sometimes called "spirit stones" in English, scholars' rocks traditionally were called *qishi* 奇石, *guashi* 怪石, or *yishi* 逸石 in Chinese, all of which mean "fantastic rocks". The term most frequently used today for studio rocks is *gongshi* 供石, which refers to rocks that evoke a pleasing aesthetic response in the viewer.

In color, scholars' rocks range from white to gray to black; the most prized are the black stones from Lingbi 靈璧, in northern Anhui province, and the slate gray stones from Yingde 英德, in north central Guangdong province. Beginning in the Song dynasty, Chinese painters often pictured exceptionally beautiful rocks in their paintings—typically garden rocks but occasionally scholars' rocks. By the Ming and Qing periods, such paintings often came to portray particular rocks and, in at least some instances, might be regarded as portraits of prized stones, such as the paintings by Liu Dan 劉丹 (born 1951) of scholars' rocks in the Ian and Susan Wilson Collection (lot 1111).

Other studio accoutrements included *ruyi* scepters, which were usually crafted in fine wood but occasionally in bamboo, natural root, or jade, as well. During the Qing dynasty *ruyi* scepters were often given as birthday presents or New Year's gifts because of the auspicious meaning of the name *ruyi* 如意, which translates "as desired" or "as [you] wish". At certain times they were even conferred by the emperor as presentation pieces. Its exact significance in earlier periods is less clear, but the *ruyi* was definitely considered an appropriate accoutrement of an elegant and learned man by Ming times. Old paintings, for example, often depict a scholar holding a *ruyi* scepter while engaged in conversation. In his *Zhangwu Zhi* of 1637, Wen Zhenheng mentions that the *ruyi* was used for "giving directions". This remark can be interpreted literally to mean that it was used, like a marshal's baton, to point the way, or figuratively to mean that it was held, like a wand, during learned discussions. The *ruyi* scepter is now thought to have evolved from the *tanbing* 談柄, or discussion baton, that was in use by the Six Dynasties period and that was held during discussions, where it conferred the right to speak.

The scholar's studio offered the literati an idealized environment in which they could read, paint, compose poetry, and entertain like-minded friends. Strict canons of taste prescribed the placement of bookcases and other furniture and regulated the number of scrolls that should be displayed. Since many of the literati aspired, at least in theory, to the austere life of a hermit, emphasis was naturally on the sparse—understated settings elegantly appointed with a few carefully chosen items finely crafted in exquisite materials. Soft monochrome tones predominated, whether in ceramics, bamboo carvings, bronzes, or Duan inkstones. These harmonized perfectly with each other and with the monochrome or lightly colored landscapes that the literati painted. Nature itself—in the form of an idealized garden seen through the studio window—provided the dramatic contrasts of color that enlivened the whole. The aesthetic vision that these objects embody reflects the cultivation of the literati, just as it also serves as a mark of their class, distinguishing them from the imperial court on the one hand and the merchant class on the other.

Robert D. Mowry 毛瑞

Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's

¹For a scholarly study of the world of the Chinese scholar in the late Ming period, see Chu-tsing Li and James C.Y. Watt, eds., *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period* (New York: The Asia Society), 1987.

²For an English translation of *Zhangwu Zhi* and a commentary on and discussion of it, see Craig Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China* (Honolulu: University of Hawaii Press), 2004.

³The most important scholarly works on Chinese display stands are Philip Mak, *The Art of Chinese Wooden Stands: The Songde Tang Collection* (Hong Kong: University Museum and Art Gallery, University of Hong Kong), 2008; Jan Stuart, "Practices of Display: The Significance of Stands for Chinese Art Objects", pp. 693-712 in Jerome Silbergeld et al., eds., *Bridges to Heaven: Essays on East Asian art in Honor of Professor Wen C. Fong* (Princeton, N.J.: Princeton University Press), 2011; Jan Stuart, "Where Chinese Art Stands: A History of Display Pedestals for Rocks", pp. 85-107 in Robert D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks* (Cambridge, Mass.: Harvard University Art Museums), 1997.

⁴For an introduction to Chinese scholars' rocks, see Robert D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks* (Cambridge, Mass.: Harvard University Art Museums), 1997. Also see Stephen Little, *Spirit Stones of China: The Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects* (Chicago: Art Institute of Chicago, in association with University of California Press), 1999.



1101

A HUANGHUALI BRUSH POT
18TH CENTURY

The brush pot is of cylindrical form with an inward-sloping lip and a slightly convex base. The grain has a particularly pleasing pattern, with several 'ghost eyes', and the color is a deep honey-brown.

6 $\frac{1}{8}$ in. (17.5 cm.) diam.

\$15,000-20,000

PROVENANCE

Nicholas Grindley, London.

LITERATURE

N. Grindley, *Nicholas Grindley*, 'November 1998', no. 18.

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 55.

清十八世紀 黃花梨筆筒



1102

A MARBLED XIP/LACQUER BRUSH WASHER
MING DYNASTY, EARLY 17TH CENTURY

The brush washer is of shallow circular form, with a wide mouth and raised lip. The exterior is covered with an abstract marbled design of red, ochre, green, and black lacquers, and the interior is covered in black lacquer.

8½ in. (20.6 cm.) diam., Japanese box

\$7,000–9,000

PROVENANCE

Nicholas Grindley, London, 1998.
Private collection, New York.

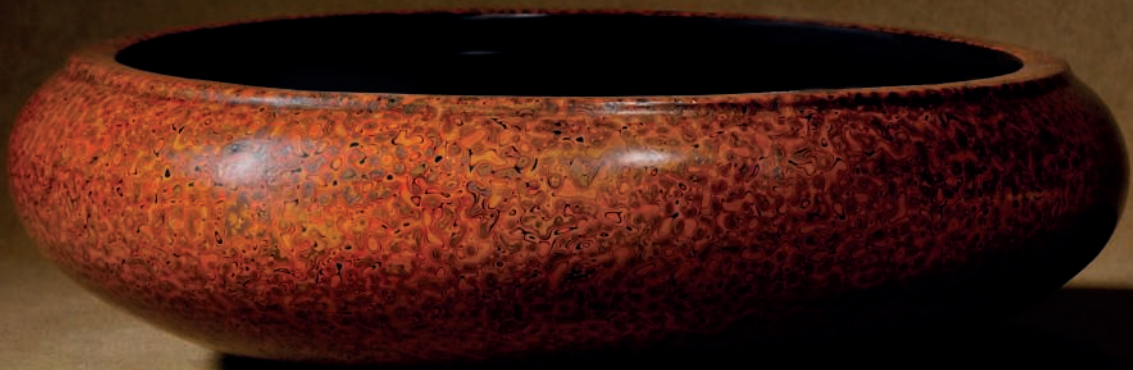
LITERATURE

N. Grindley, *Nicholas Grindley*, 'June 2010', no. 4.

This brush washer is made of 'marbled' or *xipi* (rhinoceros hide) lacquer. This technique involved the application in layers of different colors of lacquer over an uneven ground. It is then polished so that the different colors appear in a marbled pattern over the surface of the vessel.

Compare, a cushion shaped circular box and cover made in the same *xipi* technique, dated 16th-17th century from the Jaehne Collection in the Newark Museum, and illustrated by V. Reynolds and Y. Pei in *Chinese Art from the Newark Museum*, China House Gallery/China Institute in America, New York, 1980, p. 45, no. 24. Compare, also, another similarly decorated flat marbled lacquer round box, 16th century, illustrated by Sir Harry Garner in *Chinese Lacquer*, London, 1979, p. 119, pl. 58.

明十七世紀初 犀皮筆洗





(inscription)

1103

A SPOTTED BAMBOO BRUSH

DATED BY INSCRIPTION TO RENZI YEAR, CORRESPONDING TO 1852 OR 1912

The shaft of the brush is made of spotted bamboo and is incised with three inscriptions filled in with green, red and purple ink indicating the name, date, maker, and type of the brush respectively, and terminates in an ivory-colored wood end; the flanged collar is made of ebony. Together with a spotted bamboo brush wrapper, 18th century.

9 in. (22.8 cm.) long (without hair brush), goat hair brush bristle (2)

\$7,000-9,000

PROVENANCE

Brush:
Private collection, New York.
Nicholas Grindley, London, 1998.
Brush wrapper:
Nicholas Grindley, London, 2000.

LITERATURE

Brush: Nicholas Grindley, 'November 1998', no.16.

The inscriptions on the shaft read: *wan ruo you long* ('A wrist as agile as a writhing dragon'), *renzi nian* He Lianqing *jing zhi* ('finely made by He Lianqing in 1852'), and *ba kai fen zong chang feng yang hao* ('thinly bonded long goat hair brush').

He Lianqing, a brush shop that supplied its fine products to the Qing imperial court from Daoguang through Xuantong period(1821-1911), continued to manufacture brushes during the Republic period.

清 壬子年(1852 或1912)

賀蓮青精製款斑竹管毛筆



1104

A LARGE PALM WOOD SCROLL POT

18TH-19TH CENTURY

The scroll pot is of slightly tapered, cylindrical form, with a dark, densely striated grain on the exterior.

12 $\frac{7}{8}$ in. (32.7 cm.) diam.

\$6,000-8,000

A similar palm wood brush pot is illustrated in *Series of Exceptional Carvings - Selected Ming and Qing Wood Carvings*, National Museum of History, Taipei, 2005, p. 73.

清十八/十九世紀 棕櫚木畫斗



1105

A RARE LARGE ZITAN WRIST REST

18TH-19TH CENTURY

The unusually long wrist rest is carved on the convex top in imitation of root gnarl. The wood has a satiny patina and is rich purple in color.

22½ in. (57.6 cm.) long

\$10,000-15,000

PROVENANCE

Christie's New York, 16 September 1999,
lot 76.

Nicholas Grindley, London, 1999.

清十八/十九世紀 紫檀仿樹根大臂攔







1106

A BURLWOOD BRUSH POT
18TH CENTURY

The brush pot is of attractive form and proportions, the wood with several natural crevices and knots, left undecorated in appreciation of the fine pattern of the wood.

6½ in. (16.5 cm.) diam., 6 in. (15.2 cm.) high,
nannu cover, hongmu stand, Japanese box

\$8,000–12,000

PROVENANCE

Christie's New York, 17 September 2008,
lot 108.

Arts of Chen, Taipei.

清十八世紀 瘦木筆筒



1107

TWO ROOTWOOD VESSELS
18TH CENTURY

The first has a sinuously curving rim around a deep interior, with remains of lacquer on the interior. The other is covered on the interior in red lacquer, with the irregularly shaped rim joining to form a natural pouring hole. Both would have been used as a water pot or libation cup.

4½ and 6½ in. (11.4 and 15.6 cm.) wide (2)

\$7,000–9,000

PROVENANCE

The first: Nicholas Grindley, London.

The second: Brian Harkins, London, 1996.

LITERATURE

The first: K. Jones and B. Harkins, *Treasures from Nature*, London, 1996, no. 12.

清十八世紀 木根雕器兩件

1108

A TIXI LACQUER BRUSH
MING DYNASTY, 17TH CENTURY

The brush is of waisted form, with a bulbous knob at the bottom end, a rounded collar, and with a domed cover. Both are carved with an elegant interlocking *nuyi* pattern.

9 in. (22.8 cm.) long, Japanese box, goat hair and hare's fur brush bristle

\$10,000-15,000

PROVENANCE

Sydney L. Moss Ltd., London, 2006.

明十七世紀 剔犀如意紋管毛筆



1109

AN IRONSTONE SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The stone rises dramatically from a narrow base to a broad, craggy overhang, with the natural striations in the stone accentuating the verticality.

10½ in. (26.7 cm.) high, *hongmu* stand

\$15,000-20,000

PROVENANCE

Kagedo Gallery, Orcas, Washington.

清 鐵礦石供



1110

A GRAY YING SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The rock is of an elongated lozenge shape, with white striations running through the craggy surface.

13 $\frac{3}{8}$ in. (34.6 cm.) high, *hongmu* stand

\$8,000-12,000

PROVENANCE

David Kidd (1926-1996) Collection, Japan.

LITERATURE

S. Slesin, et al., *Japanese Style*, New York, 1988, p. 65.

N. Grindley, *The Ian and Susan Wilson Collection of Scholar's Rocks*, 2009, no. 23.

清 英石供



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.)

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

Dated autumn, *yihai* year (1995)

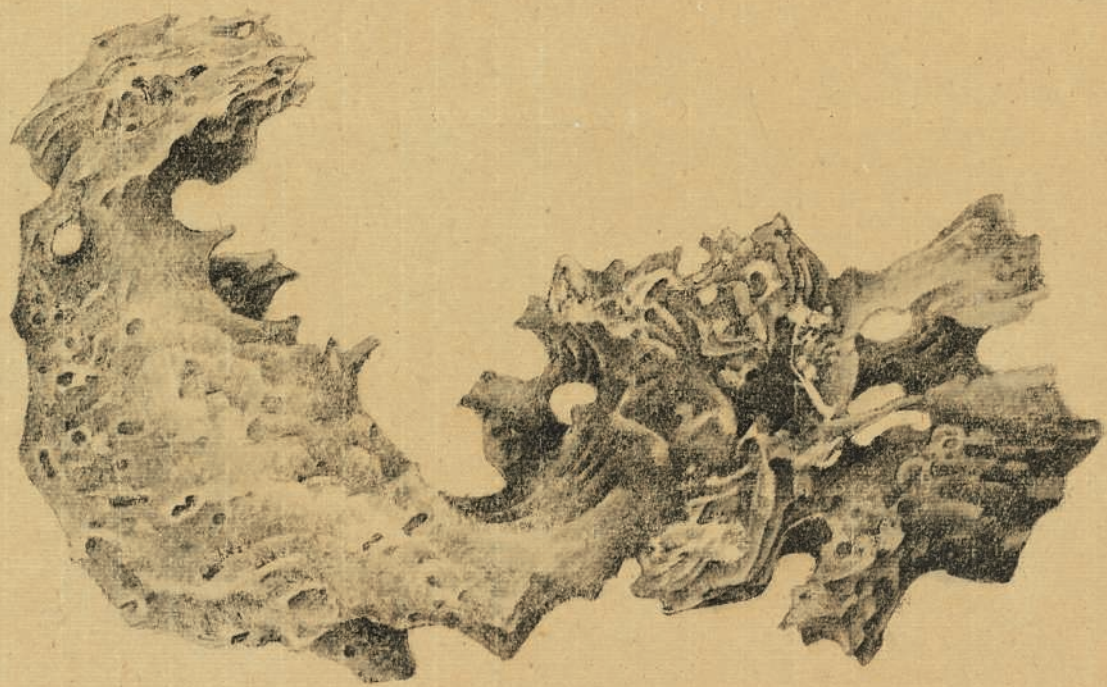
\$50,000–70,000

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 39.

劉丹 太湖石 水墨紙本 立軸 一九九五年作
題識：《奉和思黯相公以李蘇州所寄太湖石奇狀絕
倫因》，方氏莊太湖石鱗次重複，巧出天然。王晉
卿曾畫《煙江疊嶂圖》，東坡作詩詠之。今藉以名
之詩曰：太湖散空藏洞宮，槎牙石角生淪中。濤波
投隙漱具嶺，歲久缺罅深重重。水空發聲夜鏗鏘，
中有晴江煙障疊。誰歟斷取來何時，山客自言藏奕
葉。江上愁心惟畫圖，蘇仙作詩畫一不如。當年
此石若並世，雪浪仇池何足書。我無俊語對巨麗，
欲定等差誰與議。直須具眼老香山，來爲平章作新
記。蘇東坡詠方氏莊太湖石。此莫公士搗先生所贈
天籟石，數年中十面取姿，屢爲圖記，意猶未盡
也。乙亥年（1995）秋月金陵劉丹並題。
鈐印：劉

錯落復崔嵬蒼然玉一堆峯駢仙掌
 出罅坼劒門開峭頂高危矣根盤下
 壯哉精神欺竹樹氣色壓亭臺隱起
 嶙峋狀凝成瑟瑟胚廉稜露鋒刃清越
 叩瓊瑰岌巖形將動巍峩勢欲摧奇
 應慚鬼怪靈合蓄雲雷黛潤露新雨
 斑明點古苔未曾棲鳥雀不肯染塵
 埃尖削琅玕筍窪剗瑪瑙鼎海神移碣
 石畫幃簇天台在世為尤物如人負逸才
 渡江一葦載入洛五丁擢出處雖無意升
 沉亦有媒拔從水府底置向相庭隈對
 稱吟詩句看宜把酒杯終隨金礪用不
 學玉山頽踈傳心偏愛園公眼屢迴共嗟
 無此分虛管太湖來和思黯以李蘇州所寄太湖石
奇狀絕倫因題詩前後二十韻
 方氏莊太湖石鱗次重複巧出天然晉
 卿曾畫烟江疊嶂圖東坡作詩咏之今
 借以名之詩曰太湖嵌空藏洞宮槎牙石
 角生淪中濤波投隙漱且嚙歲久缺
 罅深重口水空發聲夜鐘銘中有晴江
 烟障疊誰歟斷取來何時山容自言藏
 奕葉江上愁心惟畫圖蘇仙作詩畫一
 不如當年此石若並世雪浪仇池何足
 書我無後語對巨麗欲定等差誰與
 議直須具眼老香山來為平章作新
 記蘇東坡咏方
氏莊太湖石此莫公士搗先生所贈天籟
 石數年中十面取姿屢為圖記意猶未盡也
乙亥年秋月金陵劉計祥題



1112

A ROOTWOOD BRUSH POT

18TH CENTURY

The brush pot is carved from a natural section of root to accentuate the textured burls and gnarls of one side elegantly juxtaposed with the smooth surface on the reverse. *Together with a root-form fly whisk, 19th century, the shaft carved from a section of bamboo root, with the horsehair whisk attached through a series of ornate knots and plaits.*

Brush pot: 6 in. (15.2 cm.) high; fly whisk: 7¾ in. (19.7 cm.) long (2)

\$6,000-8,000

PROVENANCE

Brush pot: Ralph M. Chait, New York.

Fly whisk: Kagedo Gallery, Orcas, Washington.

清十八世紀 木根雕筆筒



1113

A STONE BOAT-FORM WATER POT

18TH CENTURY

The oblong stone, hollowed to use as a water pot, is suggestive of a boat and is supported on an intricately carved hardwood stand of crashing waves. *Together with a silver spoon with a mark reading Xiangyuanxin, possibly a silver shop mark.*

5½ in. (14 cm.) wide, wood stand, Japanese box

\$6,000-8,000

PROVENANCE

Arts of Chen, Taipei.

清十八世紀 石仙舟式水丞



1114

A HUANGHUALI BURL-FORM BRUSH POT
17TH CENTURY

The thick sides of the brush pot are carved in imitation of burl root, and are of rich honey-brown color and with an attractive grain. The slightly concave base lacks its plug.

10¼ in. (26 cm.) diam.

\$20,000–30,000

PROVENANCE

Ralph M. Chait, New York, 1983.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 59.

Compare with a similar example from the collection of Mr. and Mrs. R. P. Piccus, illustrated in *Wood from the Scholar's Table*, Hong Kong, 1984, p. 65, cat. no. 30.

明末清初 黄花梨樹瘿式筆筒



1115

**A MOLDED AND CARVED GOURD
BRUSH POT**

The brush pot is molded into six vertical panels and finely decorated in relief with a horse shown rolling on its back with its legs kicking and mane and tail flying, and an inscription, a signature, Zhiyuan, followed by a *Xing you heng tang* mark. The interior and base are lacquered in black. *Together with* a gourd brush and cover decorated with an inscription describing the joy of living in seclusion incised in archaic bronze script style, followed by a signature, Li Huasheng, and a seal mark, *ding*.

Brush pot: 4½ in. (11.4 cm.) high; brush and cover: 9¼ in. (23.4 cm.) long, goat hair bristle (2)

\$4,000–6,000

PROVENANCE

Brush pot: Christie's New York, 16 September 1998, lot 115.
Nicholas Grindley, London, 1998.

Zhiyuan was the sobriquet of Chao Mingsheng (1611-1680), a Ming dynasty *yimin* ('leftover subject') scholar based in Jiaxing who lived in seclusion. He was known for molding gourds grown from his own garden into different archaistic vessel shapes.

The hallmark, *Xing you heng tang*, may be translated, 'made for the hall of constancy', which was the residence of Zhai Quan, a grandson of the emperor Qianlong, and a famous collector of the Daoguang period.

The inscription on the brush was taken from a poem written by Zhong Changtong (AD 179-219), a scholar and official of the Eastern Han dynasty. The poem was recorded in *Hou Han Shu* (The Book of Later Han).

模印葫蘆駿馬圖筆筒





1116

A LONGYANMU RECTANGULAR TRAY
18TH CENTURY

The rectangular tray has shallow vertical sides raised on four short feet, with remnants of ink visible on the surface.

11 1/4 in. (28.3 cm.) wide, 6 3/4 in. (17.1 cm.) deep

\$5,000–7,000

PROVENANCE

MD Flacks, New York, 1999.

清十八世紀 龍眼木長方托盤



1117

A LARGE SHAPED GOURD
19TH CENTURY

The elongated neck of the gourd has been twisted into an elaborate knot. It has a speckled, warm honey-brown patina.

11 in. (27.9 cm.) high

\$3,000–5,000

PROVENANCE

Sotheby's New York, 26 November, 1991.

The elongated neck of the present example is achieved by allowing the plant to partially wither, then providing it with water and nutrients so that it begins to grow again. The neck is then twisted into a knot and the gourd is dried to hold its shape. Compare with a pair of similar examples illustrated in *The Charms of the Gourd*, Hong Kong, 1993, p. 184, pl. 5, another example illustrated in *Oriental Works of Art*, Gerard Hawthorn Ltd., London, 2000, no. 71, and a gourd bottle illustrated by G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, no. 273.

清十九世紀 縮結葫蘆



1118

A LARGE BAMBOO ROOT SEAL
18TH-19TH CENTURY

The naturally formed seal is of irregular shape with protrusions, striations and nodules. The seal-face is carved with a phrase from the *The Chinese Code of Success: Maxims by Zhuzi*, which may be translated as 'even though the coming generations are of lesser intellect, it is indispensable [for them] to study'.

5½ in. (14 cm.) high

\$5,000–7,000

PROVENANCE

By repute: David Kidd (1926–1996)
Collection, Japan.

The text of the inscription comes from an article written by Zhu Bolu (Zhuzi [1627–1698]), a Ming dynasty scholar. It was meant as an instruction to his own descendants, but has become a guide for later generations of Chinese for conduct in their homes, at the workplace, and in society.

清十八/十九世紀 大竹根印



1119

A LARGE BAMBOO ROOT SEAL
18TH CENTURY

Of rhinoceros horn form, the seal is carved from a rhizome with a writhing *chilong* on one side, and the seal face is carved with four characters, *ru ci jiang shan* ('river and mountain such as this'). The bamboo is patinated to a reddish-brown tone.

3½ in. (8.8 cm.) high

\$3,000–5,000

PROVENANCE

By repute, David Kidd (1926–1996)
Collection, Japan.

清十八世紀 竹根印



(another view)

1120

A BAMBOO SEAL POSITIONER
DATED BY INSCRIPTION TO *JIAWU* YEAR,
CORRESPONDING TO 1954

Of L-shape, the positioner is carved with archaistic inscriptions followed by a seal, Liyuan, on the vertical side, and a dated inscription corresponding to 1954 and dedicated to Weigong, followed by a seal, *Mutang wu shi er* ('Mutang [at age] 52'). Together with a soapstone rectangular seal carved with a continuous landscape scene on all four sides, and a four-character seal face, *yu lu chuan jia* ('pass on through the generations with great respect').

Seal positioner: 2¼ in. (5.7 cm.) long; seal:
3⅛ in. (7.8 cm.) high (2)

\$3,000–5,000

PROVENANCE

Sydney L. Moss Ltd., London

Mutang was the sobriquet of Feng Liyuan (1902-1970), a modern Suzhou epigraphist best known for his bamboo carving.

Weigong was the sobriquet of Tan Yankai (1880-1930), who was the Premier of the Republic of China from 1928 to 1930.

甲午年（1954）馮力遠款竹印規





1121

A BAMBOO BRUSH REST
19TH CENTURY

The ink rest is of natural form, with a signature, Wang Zhiqi, and a seal mark, which possibly reads *song zhu gu mu qian xin*, on the underside.

2¾ in. (7 cm.) long

\$3,000–5,000

PROVENANCE

Brian Harkins, London, 1999.

清十九世紀 竹筆擱



(another view)

1122

AN YIXING POTTERY INK STONE
PROBABLY 19TH CENTURY

The ink stone is shaped in imitation of a section of bamboo, with a shallow well for mixing ink.

7⅞ in. (20 cm.) long

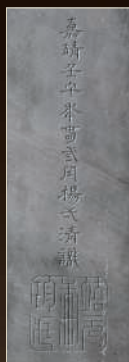
\$4,000–6,000

PROVENANCE

L'Asie Exotique, New York.

宜興窯仿竹硯





(inscription)

1123

AN INSCRIBED AND DATED DUAN INK STONE

DATED BY INSCRIPTION TO JIAJING RENWU YEAR, CORRESPONDING TO 1522, OR EARLIER

The inkstone is of dark purplish-brown color with two small olive-toned “eyes” in the grinding surface which ends in an arched upper edge beside the well at one end. One of the long sides is carved with a lengthy inscription in *kaishu* indicating the present ink stone was a gift from the Defense Minister Wugong to the inscriber. The other side has a twelve-character inscription, *Jiajing renwu nian chun san yue Yang Yiqing zhi* (‘noted by Yang Yiqing on the third month of the Spring of the *renwu* year of Jiajing’) followed by a seal reading *Peiyuanxuan zhen cang* (treasured by Peiyuan studio). The underside is cut with a deep, curved channel from which projects a truncated column, and one of the two eyes in the underside is highlighted within a raised medallion.

6¾ in. (17.1 cm.) long, *zitan* base and cover

\$8,000–12,000

PROVENANCE

Christie’s New York, 18 September 1997, lot 200.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars’ Objects*, Chicago, 1999, no. 51.

M. Knight, ‘Scholar’s Objects in the Ian and Susan Wilson Collection’, *Orientalism*, May 1999, p. 51, fig. 5.

Peiyuanxuan was probably the studio name of Yang Yiqing (1454-1530), who had held several important posts between the Hongzhi (1488-1505) and Jiajing periods (1522-1566), including the Minister of Interior. Here, Wugong may be referring to Wu Wending (1470-1530), the Minister of Defense who served the court at the same time with Yang. In his inscription, Yang expressed his gratitude to Wu for his gift and complimented the ink produced with the present ink stone by comparing it to fine wine.

明嘉靖壬午年或以前 端石楊一清銘硯





1124

**A RARE CHENXIANGMU BRUSH POT
CARVED WITH PRUNUS**
LATE MING DYNASTY, 17TH CENTURY

The exterior of the brush pot is finely carved with prunus and bamboo amidst rocky outcrops, and is a rich nut-brown in color.

6¼ in. (17.1 cm.) diam.

\$30,000–50,000

PROVENANCE

Butterfield's, San Francisco, 17 November 1994, lot 3158.

Two other similar *chenxiangmu* brush pots carved with prunus and bamboo are illustrated in *Series of Exceptional Carvings - Selected Ming & Qing Wood Carvings*, National Museum of History, Taipei, 2005, pp. 31 and 34-35.

晚明十七世紀 沉香木雕梅竹紋筆筒





1125

A CARVED ROOTWOOD WATER POT
18TH CENTURY

The water pot has been carved from a single section of natural rootwood, with several spiky gnarls on the exterior, which has been lacquered.

3⅜ in. (8.6 cm.) wide

\$3,000–5,000

PROVENANCE

Gerard Hawthorn Ltd., London.

清十八世紀 木根雕隨形水丞

1126

A CHENXIANGMU BRUSH REST
18TH CENTURY

The low curved brush rest is of natural form and deep reddish-brown in color. *Together with a bamboo brush, 19th century, of curved form, with a bamboo cover.*

Brush rest: 7⅞ in. (20 cm.) wide; brush: 9½ in. (24.1 cm.) long, goat hair bristle (2)

\$8,000–12,000

清十八世紀 沉香木筆山



1127

A LACQUERED ROOTWOOD SCROLL POT
17TH-18TH CENTURY

The scroll pot is carved from a large section of hollowed elm root with large gnarled protrusions, and has an inset base of elm, all covered in a rich red lacquer.

11¼ in. (28.6 cm.) diam.

\$8,000–12,000

PROVENANCE

James Tiggerman Gallery, Chicago.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 60.

明末/清十八世紀 朱漆榆木根畫斗



1128

A ROOTWOOD RUYI SCEPTER
19TH CENTURY

The scepter is formed from a length of root wood, with the head comprised of a natural gnarl.

20¾ in. (52.7 cm.) long

\$3,000–5,000

PROVENANCE

Katie Jones, London.

Compare with another natural rootwood *ruyi* scepter illustrated by G. Tsang and H. Moss in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 145, no. 116.

清十九世紀 木根雕如意



1129

A ROOTWOOD TRIPOD VESSEL
18TH-19TH CENTURY

The vessel is carved from a piece of natural burl root that rests on three natural feet, and has two natural 'lug' handles.

4½ in. (11.4 cm.) high

\$3,000–5,000

PROVENANCE

Ralph M. Chait, New York.

The present vessel is highly unusual in that the natural form of the burl closely resembles a tripod censer with handles. Such a work seemingly exemplifies the scholar's ideal of form, echoing nature and vice versa. A significantly more worked example of a 'natural-form' tripod vessel and cover in bamboo is illustrated in *Bamboo & Wood Carvings of China and the East*, Spink and Son Ltd., London, 1979, p. 55, no. 204.

清十八/十九世紀 木根雕三足器



1130

A TALL ROOTWOOD DISPLAY STAND

18TH CENTURY

Probably vine root, the stand is of natural form, with twisted roots leading up to the shaped platform which is carved with a finely beaded edge.

11¼ in. (28.6 cm.) high

\$6,000-8,000

清十八世紀 木根雕仿樹根座



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.)

Inscribed, with one seal of the artist

Further inscribed and signed by the artist,
with four seals

Dated February, 1995

Titleslip inscribed and signed by the artist,
with one seal

\$1,000-4,000

水松石山房主人 如意 水墨紙本 立軸 一九九
五年作

題識：使我見你之如意，水松石山房藏。

鈐印：丹

又題：The rim of the gourd is my horizon. Timeless
delight my realm within. Travel the universe in a
stone from Lake Tai. Hold what you wish in the crook
of your elbow. Feel the clouds swirl around cold
mountains and dance with the cranes on the walking
staff of divided reality. The gourd is bottomless.
drink it dry with gusto. Inscribed for companions in
the delightful game of collecting at the Water, Pine
& Stone Retreat, Hong Kong, February 1995, Hugh
Moss.

鈐印：攜枝老人、意外之喜、土搗、水松石山房

籤條：”Ruyi.” Inscribed for Sue & Ian Wilson at the
Water, Pine & Stone Retreat, Sussex, April 1996,
Hugh Moss.

鈐印：土搗



1132

**A STAINED OR LACQUERED
BOXWOOD RUYI SCEPTER**
18TH CENTURY

The scepter is carved in the form of *lingzhi*, with two caps making up the head of the scepter, and two smaller caps below.

16 in. (40.6 cm.) long

\$6,000–8,000

PROVENANCE

Kagedo Gallery, Orcas, Washington.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 49.

清十八世紀 黃楊木雕靈芝如意



1133

A CARVED BAMBOO RUYI SCEPTER
18TH-19TH CENTURY

The scepter is carved in the form of *lingzhi*, with a large cap as the head of the scepter, with several smaller caps below, and a silk tassel knotted through the other end.

17 in. (43.2 cm.) long, inscribed Japanese box

\$8,000–12,000

PROVENANCE

Kagedo Gallery, Orcas, Washington, 1993.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 49.

Objects, Chicago, 1999, no. 49.

M. Knight, 'Scholar's Objects in the Ian and Susan Wilson Collection', *Orientations*, May 1999, p. 51, fig. 5.

Compare with another carved bamboo *ruyi* scepter, illustrated in *Chinese Bamboo Carving*, Part I, Hong Kong, 1978, p. 105, no. 35.

The inscription on the top of the fitted Japanese box may be translated as 'An ancient bamboo *ruyi* in the shape of a fungus', and the reverse of the cover has an inscription that reads 'Appreciated and inscribed on an autumn day in the year of *guimao* (1903) during the Meiji reign, Kotani (or Kaya)', with the seals Tomasa and Kotani (or Kaya).

清十八/十九世紀 竹雕靈芝如意





1134

**A LARGE PARTIALLY LACQUERED
GROWTH OF LINGZHI**
QING DYNASTY (1644-1911)

The ridged side of the *lingzhi* is lacquered a dark reddish-brown, while the underside of the cap is smooth and creamy-yellow in color.

12 in. (30.5 cm.) wide

\$2,000-3,000

PROVENANCE

By repute, David Kidd (1926-1996)
Collection, Japan.

清 靈芝擺件

1135

A BOXWOOD RUYI SCEPTER
18TH-19TH CENTURY

The scepter is carved in the form of *lingzhi*, with a wide cap for a head, and with smaller *lingzhi* caps climbing up the shaft.

15¾ in. (40 cm.) long

\$6,000-8,000

PROVENANCE

J.J. Lally & Co., New York, 1988.

清十八/十九世紀 黃楊木雕靈芝如意



1136

A CARVED HUANGHUALI ROOT-FORM
BRUSH POT
18TH CENTURY

The brush pot is carved in imitation of a root, with large gnarls and knobs, and has a separately carved base plug.

7¼ in. (18.4 cm.) diam.

\$7,000–9,000

清十八世紀 黃花梨樹根式筆筒



1137

TWO ZITAN SQUARE TRAYS

THE LARGER TRAY 18TH CENTURY, THE
SMALLER TRAY 18TH-19TH CENTURY

Both trays have paneled bases fitted into short vertical sides which are pierced, the larger tray with a foliate scrollwork design, and the smaller tray with stylized dragons. The larger tray rests on short bracket feet, and the smaller tray has metal fittings at the corners.

1½ in. (3.8 cm.) high, 15½ in. (38.4 cm.)
square; and 1 in. (2.5 cm.) high, 12½ in.
(31.7 cm.) square

(2)

\$12,000-18,000

PROVENANCE

The smaller tray: Hobbs & Bishop, Hong Kong.
清十八/十九世紀 紫檀方形托盤兩件



1138

A SMALL DALISHI-INSET ZITAN TABLE SCREEN
18TH CENTURY

The natural inclusions in the circular *dalishi* panel resemble a lone tree growing amidst tall mountain peaks. The marble panel is set within a square *zitan* frame, which is fitted into a *zitan* stand.

13 in. (33 cm.) high, 10 $\frac{3}{4}$ in. (27 cm.) wide

\$12,000–18,000

PROVENANCE

Christie's New York, 16 September 1999, lot 75.

清十八世紀 紫檀嵌大理石小插屏





1139

A CHENXIANGMU BRUSH POT
17TH CENTURY

The brush pot is carved as a section of prunus trunk and the sides are deeply and finely carved with two branches of flowering prunus, the blossoms applied with lacquer. The base, interior, and mouth rim are covered in black lacquer.

6⅞ in. (15.6 cm.) diam.

\$25,000–35,000

PROVENANCE

Sydney L. Moss Ltd., London, 1990.

LITERATURE

P. Moss, *The Literati Mode*, London, 1986, p. 192, no. 69.

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 57.

明末清初 沉香木雕梅枝紋筆筒



1140

**AN EXTREMELY RARE AND LARGE
CHENXIANGMU 'ROCK'/LIBATION CUP**
MING DYNASTY, 16TH CENTURY, INSCRIBED
BY QU YINGSHAO (1779-1850) AND ZHONG
MENGHONG (CIRCA 1843)

The *chenxiangmu* 'rock' is beautifully shaped in the form of a vertical mountain peak with vertical grooves and ridges, and the concave underside is covered in black lacquer and could function as a wine measure when upended. The sides are incised with four inscriptions, two by Qu Yingshao (1779-1850), and the other two, by Zhong Menghong (c. 1843). Together with P. Moss and S. L. Moss, *This Single Feather of Auspicious Light: Old Chinese painting and calligraphy*, London: Sydney L. Moss Ltd., 2010, 7 vol. Original cloth, cloth case.

'Rock'/libation cup: 10 $\frac{3}{4}$ in. (27 cm.) high

\$40,000-60,000

PROVENANCE

Sydney L. Moss Ltd., London.

LITERATURE

S. L. Moss, *This Single Feather of Auspicious Light: Old Chinese painting and calligraphy*, London, 2010, vol. 4, no. 9ob., pp. 1130-34.

明十六世紀 瞿應紹銘沉香木山子/酒盃



(another view)



如美之谷之
橫天作砥
凌仙圖亦
九年十月
刻



1.
'Place it upright, pour wine!
Turn it over- like a peak! With the aid
of other mountains
Moistening this 'dragon for wine'
Wondrous fragrance infused in wine,
Rich brew entering one's mouth,
Floatingly, gives off clouds of fragrance,
By the quart, and by the gallon!
Ziye (Qu Yingshao) wrote this after
getting drunk, and while trimming the
candle'.
仰之挹酒 覆之若峰
他山之助 潤此酒龍
奇香入酒 醇醪入口
蕩為香雲 亦石亦斗
子冶醉後剪燭作

Mention of a *chenxiangmu* mountain seemed to first appear in 1098, when the famous Song dynasty poet Su Shi (1037-1101) sent a miniature *chenxiangmu* mountain from his place of exile in Hainan to his younger brother Su Zhe (1039-1112), who was also an accomplished scholar and poet, for his sixtieth birthday. Both Su brothers wrote poetic essays (*fu*) to commemorate the object.

Chenxiangmu, also known as aloeswood or eaglewood, is a resinous wood from the *Aquilaria* tree, an evergreen tree native to Southeast Asia. The tree frequently becomes infected with a parasitic fungus or mold, *Phialophora parasitica*, and begins to produce an aromatic resin in response to the attack, a fragrance that permeates the wood, and which has made it highly treasured in China, Japan and Tibet. Because of its rarity, the wood is typically only found in small segments of usable material, and those that date to the Qing dynasty are traditionally pieced together to make small scholar's articles, such as brush pots or wine cups. Older examples were more likely to be made from sections of relatively larger size, but they were more vulnerable to cracks and flakes. Therefore, it is rare to find an example like the present carving of such significant size and condition, and that has dual functions.

Two inscriptions on the present *chenxiangmu* 'rock'/libation cup were inscribed by Qu Yingshao (1780-1850), who presumably was the owner of the present 'rock' at one time. Ziye was Qu's style name, and he was also known by his sobriquet Yuehu, Qufu and Laoye. A poet, essayist and carver, he was a recognized man of letters in the Jiangnan region and was especially known for his paintings of bamboo and his carving of the same subject on Yixing pottery teapots.

The other two inscriptions, with the signatures Menghong and Xiaohong, may belonged to Zhong Menghong, a scholar and calligrapher active during the Daoguang period (1821-1850). Based on the inscriptions, he viewed and inscribed the present 'rock' while visiting his friend (Qu), apparently on two different occasions.

The four inscriptions may be translated respectively as:



2. A Single Stem from Southern Realms
'Purple coral viewed by Xiaohong'
(presumably Zhong Menghong)
南洲一瓣 紫珊 小鴻觀



3. 'On the fourth day of the fourth month of the year *guimao* (1843), I visited Yuehu (Qu Yingshao); I read his recent verse on the fragrance of the purple 'coral' branch (i.e. the present object), and also viewed this ladle-measure. Recorded by Menghong.
癸卯四月四日過月壺
既讀紫珊條芳近句復觀此斗 孟鴻誌



4. 'Like an hibiscus flower penetrating Heaven as companion:
A *pratyeka*-Buddha facing the cliff for another nine years.
Inscribed by Ziye'
如芙蓉之插天伴 辟支佛面亦九年 子冶銘
English translation provided
by Professor Jonathan Chaves

1141

A LIMESTONE SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The rock is composed of several striated layers suggestive of a thick stalk of bamboo. The hardwood base is inscribed by Qu Yingshao (1780-1849).

6 in. (15.2 cm.) high, inscribed hardwood stand, Japanese box

\$20,000-30,000

PROVENANCE

Kagedo Gallery, Orcas, Washington.

EXHIBITED

The University of Hong Kong and China Institute Gallery, *Tea, Wine and Poetry: Qing dynasty literati and their drinking vessels*, 1 December 2006 - 4 February 2007 and 29 March 2007 - 16 June 2007.

LITERATURE

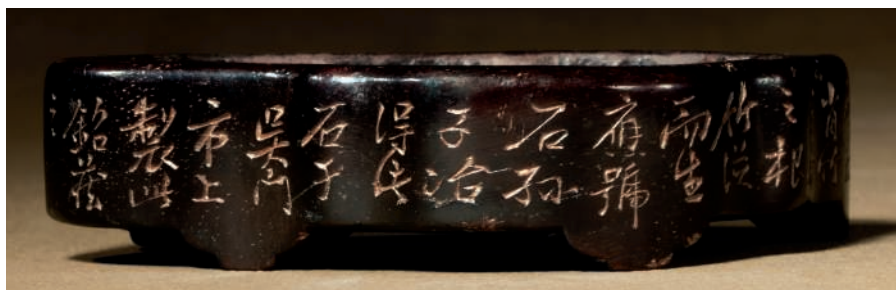
S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 36.

S. Little, "Spirit Stones of China: The Ian and Susan Wilson Collection", *Oriental Arts*, May 1999, p. 38, fig. 13.

A. Wong (ed.), *Tea, Wine and Poetry: Qing dynasty literati and their drinking vessels*, Hong Kong, 2006, p. 127, no. 42.

The inscription on the stand is a four-syllabled prose referring to the present rock by Qu Yingshao (1779-1850), stating that he acquired this rock, which resembles bamboo, from the market at Wumen, and that he inscribed the stand to commemorate this acquisition.

清 仿竹奇石連羅應紹銘紅木座



(reverse of stand)



竹石
對石
作畫
鬚眉
皆綠
畫中
之石
竹石
為友
石石
石文
子畫

1142

THREE SCHOLAR'S BRUSHES
18TH-19TH CENTURY

All three are of a bulbous, waisted, form, with wide spreading end. The first of *hongmu* is carved with a double raised bead where the brush attaches and has a five-character inscription *da zha* Li Dinghe (large brush [by] Li Dinghe), inscribed on the body. The second is also of *hongmu*, with a single raised bead at the brush end. The third of softwood is incised with three bands around the body, and covered in red lacquer.

5¼, 3¾ and 7 in. (13.3, 8.3 and 17.8 cm.)
long, hog and goat hair brush bristles (3)

\$2,000-4,000

PROVENANCE

William Lipton Ltd., New York.

Li Dinghe was a famous brush maker based in Shanghai, active during the mid 19th-century.

清十八十九世紀 抓筆三件



(inscription on one)



1143

A SMALL HUANGHUALI KANG TABLE

The single-panel top is fitted into a rectangular frame above a narrow waist and plain aprons raised on legs terminating in horsehoof feet.

8¼ in. (21 cm.) high, 23 in. (58.4 cm.) wide,
14⅞ in. (37.8 cm.) deep

\$3,000-5,000

黄花梨小炕桌



1144

A HUANGHUALI PETAL-LOBED BRUSH POT
18TH CENTURY

The brush pot, of hexagonal, barbed petal-lobed form, has the slightly tapering sides rising from a lobed base raised on three short feet. The underside of the base is incised with a *nuyi* pattern and centered with an incised stylized lotus.

8¼ in. (21 cm.) high

\$15,000–20,000

PROVENANCE

Sydney L. Moss Ltd., London, 1992.

Compare with a similar brush pot with slightly tapering sides and integral base, illustrated in *Series of Exceptional Carvings - Selected Ming & Qing Wood Carvings*, Taipei, 2005, p. 72. Another closely related although unpublished example resides in the collection of the Design Museum Danmark in Copenhagen.

清十八世紀 黃花梨花瓣式筆筒



1145

A CARVED BOXWOOD RUYI SCEPTER
18TH CENTURY

The delicately curving shaft is carved with a *ruyi* motif at one end and at the other end with a large *ruyi* head.

12 $\frac{3}{4}$ in. (31.4 cm.) long

\$6,000–8,000

Compare the present example with a similarly carved boxwood scepter in the Collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Small Refined Articles of the Study*, Shanghai, 2009, pp. 330–31, no. 327.

清十八世紀 黃楊木雕如意



1146

A HUALI TABLE-FORM DISPLAY STAND
19TH CENTURY

The single-panel top is set within a rectangular frame above a narrow waist and aprons and stretchers fitted with vertical struts. The whole is raised on short legs joined by straight stretchers.

3 $\frac{1}{8}$ in. (7.9 cm.) high, 12 $\frac{1}{2}$ in. (30.8 cm.) wide,
6 $\frac{1}{4}$ in. (15.9 cm.) deep

\$4,000–6,000

清十九世紀 花梨木長方几座



1147

A HUAMU BURL BRUSH POT

18TH CENTURY

The brush pot is of a slightly tapering, cylindrical form. The grain is an attractive burl pattern, and the color is a rich honey-brown.

7¼ in. (18.4 cm.) diam.

\$6,000–8,000

PROVENANCE

Galerie Luohan, Paris.

清十八世紀 樺木瘰筆筒



1148

**A NATURAL BAMBOO VESSEL AND A
BAMBOO BRUSH**
19TH CENTURY

The vessel is formed from a natural piece of bamboo, folded back on itself in an elegant design. The shaft of the brush is carved in relief in the *liuqing* (retaining the green) technique, with two figures amidst rocks and trees.

Vessel: 5 $\frac{5}{8}$ in. (14.3 cm.) wide; brush: 6 $\frac{7}{8}$ in.
(17.5 cm.) long, synthetic bristle (2)

\$5,000–7,000

PROVENANCE

Brush: L'Asie Exotique, New York.

LITERATURE

Brush: S. Little, *Spirit Stones of China, the
Ian and Susan Wilson Collection of Chinese
Stones, Paintings, and Related Scholars' Objects*,
Chicago, 1999, no. 25.

清十九世紀 竹節式器及竹刻留青人物管毛筆



1149

**A PAIR OF BLACKWOOD TABLE-FORM
DISPLAY STANDS**
20TH CENTURY

Each has a single-panel top that is set within a rectangular frame top above a narrow waist and shaped, beaded aprons, the whole raised on inward-curving legs joined by humpback base stretchers.

3 $\frac{5}{8}$ in. (9.2 cm.) high, 13 in. (33 cm.) wide,
6 $\frac{3}{4}$ in. (17.1 cm.) deep (2)

\$2,000–3,000

黑木炕桌式座一對





1150

**A FINELY CARVED BAMBOO BRUSH POT
WITH DOMESTIC SCENES**
18TH CENTURY

The exterior of the brush pot is carved with a scene of a lady seated in a garden holding a prunus branch, with rocky outcrops separating it from an interior scene of a pavilion, and depicting a table set with an incense holder, censer, scroll pot, and vase with *lingzhi*, all above three short feet and a concave base.

5 $\frac{3}{8}$ in. (14.3 cm.) high

\$7,000–9,000

PROVENANCE

Sydney L. Moss Ltd., London.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 54.

清十八世紀 竹雕仕女圖筆筒



1151

A CARVED TUXI/LACQUER 'WATER POT'
LATE MING DYNASTY, 17TH CENTURY

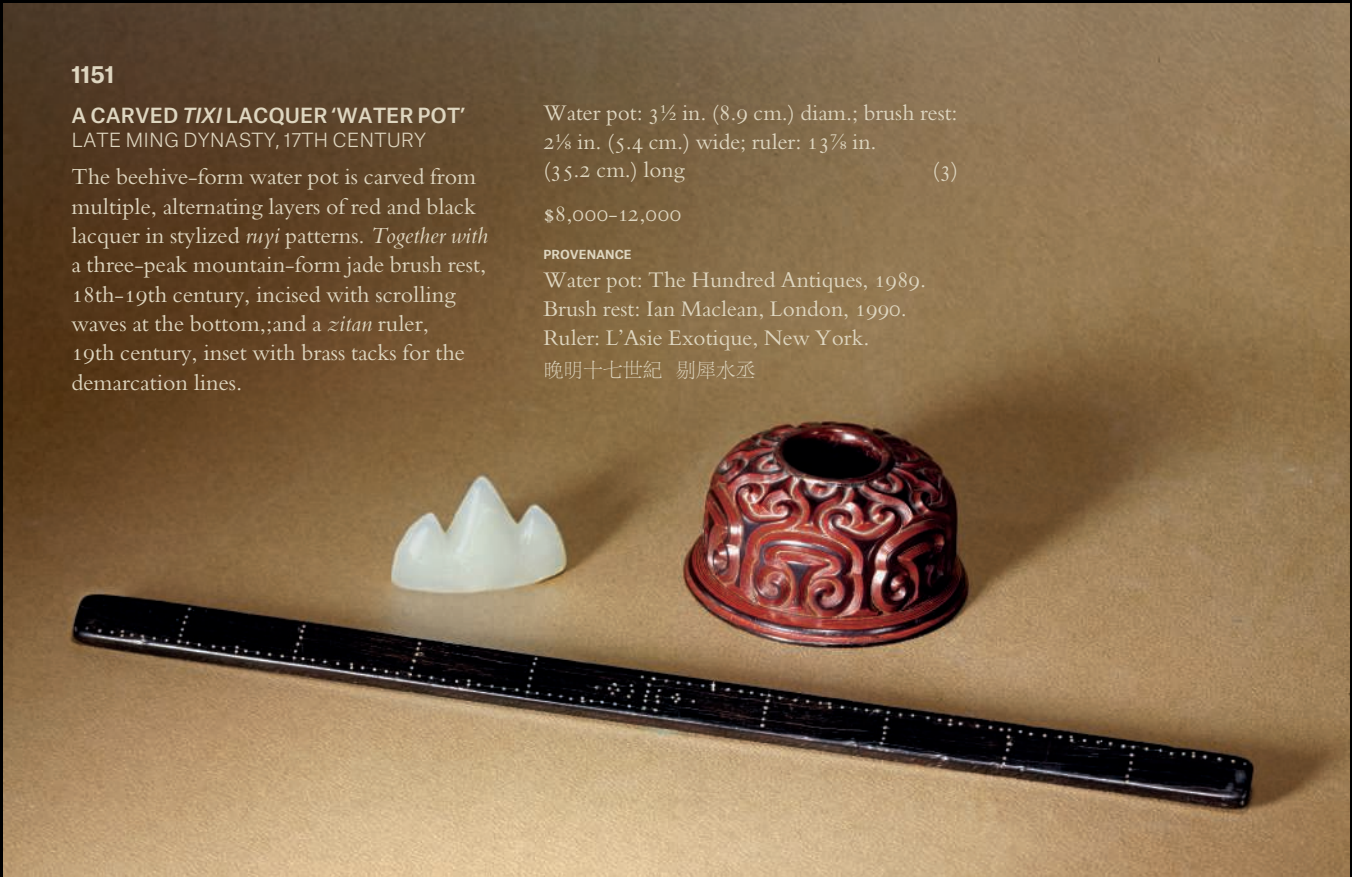
The beehive-form water pot is carved from multiple, alternating layers of red and black lacquer in stylized *ruyi* patterns. Together with a three-peak mountain-form jade brush rest, 18th-19th century, incised with scrolling waves at the bottom, and a *zitan* ruler, 19th century, inset with brass tacks for the demarcation lines.

Water pot: 3½ in. (8.9 cm.) diam.; brush rest:
2¼ in. (5.4 cm.) wide; ruler: 13⅞ in.
(35.2 cm.) long (3)

\$8,000-12,000

PROVENANCE

Water pot: The Hundred Antiques, 1989.
Brush rest: Ian Maclean, London, 1990.
Ruler: L'Asie Exotique, New York.
晚明十七世紀 剔犀水丞



1152

AN INSCRIBED DUAN INK STONE
LATE 19TH-EARLY 20TH CENTURY

The ink stone is carved in the form of a compact *qin* with a semi-circular well at one end, and raised on two round feet and two bracket feet, and carved on one side with a four-character inscription, Duanxi *shang pin* (top grade from Duan Creek), and a two-character seal, Shuwei, on the other side. Together with an angular *hongmu* brush rest, 18th-19th century; and a small *huanghuali* circular box, 18th century.

Ink stone: 3¼ in. (9.5 cm.) long, *hongmu* cover
and stand; brush rest: 4⅞ in. (12.4 cm.) wide;
box: 2⅞ in. (6 cm.) diam. (3)

\$6,000-8,000

PROVENANCE

Ink stone: Ralph M. Chait, New York, 1987.
Box: E & J Frankel, New York.

Shuwei was the sobriquet of Zhang Tingji (1768-1848), a Qing dynasty epigraphist, calligrapher and collector and who was known for his extensive collection of books, antiques, paintings and calligraphy.

清末民初 端石琴硯





(reverse)

1153

A BAMBOO-FORM INK CAKE

JIAQING FOUR-CHARACTER MOLDED MARK AND OF THE PERIOD (1796-1820)

Formed as a flattened section of bamboo, the ink cake is molded on one side with a pavilion in a bamboo grove with mountains in the background, and the reverse with two gilt inscriptions, one reading Jiaqing *nian zhi* ('made in the year of Jiaqing'), and the other, Yulinglong Guan ('Exquisite Jade Studio').

4 in. (10.2 cm.) long

\$3,000-5,000

PROVENANCE

L'Asie Exotique, New York.

The scene depicted on the ink cake is of the Yulinglong Guan (Exquisite Jade Studio), one of the studios once located inside the Yuanmingyuan in Beijing.

清嘉慶 「玉玲瓏館」墨 模印楷書四字款



1154

A LOTUS LEAF-FORM SILVER 'INK STONE'
19TH CENTURY

The ink stone is shaped in the form of a lotus leaf with a dragonfly resting on the edge and two squirrels and grape vine above the grinding surface. A two-character seal mark, possibly reading *qi mu* within a double square, is in the center of the base.

4 in. (10.3 cm.) long

\$4,000–6,000

PROVENANCE

Honeychurch Antiques, Seattle.

清十九世紀 荷葉式銀硯



(another view)





Wuyujue ink cake.
After Chengshi Moyuan,
published in 1605, vol. 4, no. 24.

1155

A BRONZE INK REST
16TH-17TH CENTURY

The surface of the ink rest is cast with a three-character inscription, *Wuyujue*, enclosed within a plectrum-shaped medallion surrounded by two *chilong*, all raised on four columnar legs. A partially illegible four-character mark □ □ *zao zhi* (made by □ □) is cast on the back.

3½ in. (8.8 cm.) long

\$7,000-9,000

PROVENANCE

Grace Wu Bruce, Hong Kong.

EXHIBITED

Hong Kong and London, Grace Wu Bruce, *Elegant Offerings from the Scholars Studio: the Jiansong Ge Collection*, 19 - 30 October 2002 and 7 - 15 November 2002, no.12.

LITERATURE

G.W. Bruce, *Elegant Offerings from the Scholars Studio: the Jiansong Ge Collection*, Hong Kong, 2002, no. 12, p. 39-41.

Wuyujue, which literally means 'black jade ring-shaped pendant', was used to refer to a fine quality ink cake in classic Chinese literature.

The design of the present ink rest is likely inspired by the *Wuyujue* ink cake designed and published by Cheng Junfang, a scholar-turned-artist focusing on ink cake manufacturing, who was active during the Jiajing and Wanli periods (1522-1620). On the original ink cake design, the inscription on the front and back read *miaopin* (fine grade) and *qiwan* (curios).

明十六/十七世紀 銅「烏玉玦」墨床



(another view)





1156

**A GILT-BRONZE TORTOISE-FORM
WATER DROPPER**
SONG-MING DYNASTY (AD 960-1644)

The dropper is finely cast in the form of a tortoise with raised head emerging from a stylized shell centered by the circular aperture.

4½ in. (11.4 cm.) wide

\$5,000–7,000

PROVENANCE

Sydney L. Moss Ltd., London, 2006.

宋/明 銅鑲金龜形水滴



1157

**A BRONZE 'HILL' CENSER AND COVER,
BOSHANLU**
HAN DYNASTY (206 BC-AD 220)

The censer is raised on a stem foot cast on the base with an openwork coiled dragon motif, and the bowl is encircled by two bands of foliate scroll. The conical cover is cast in openwork as mountains, with various scenes incorporating animals and humans, including scenes of combat and hunting.

7½ in. (18.1 cm.) high

\$6,000–8,000

PROVENANCE

Alvin Lo Oriental Art, New York, 1999.

漢 銅博山爐

1158

**A HUANGHUALI TABLE-FORM
DISPLAY STAND**
18TH CENTURY

The single-plank top has a finely molded edge above a narrow waist and is raised on squat, inward-curving feet.

2½ in. (6.4 cm.) high, 12¾ in. (32.7 cm.) wide, 6¼ in. (15.9 cm.) deep

\$6,000–8,000

PROVENANCE

MD Flacks, International Asian Art Fair,
New York, March 1998.
Nicholas Grindley, London, 1998.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 25.

清十八世紀 黃花梨炕桌式座





1159

A BAMBOO BRUSH WASHER

EARLY QING DYNASTY, 17TH CENTURY

The brush washer is of low cylindrical form, with two raised bands on the slightly flared sides. The interior and base are covered in red lacquer.

4½ in. (11.4 cm.) diam., blackwood stand

\$7,000–9,000

PROVENANCE

Mr. and Mrs. Robert P. Piccus Collection of Fine Classical Chinese Furniture: Christie's New York, 18 September 1997, lot 20.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholar's Objects*, Chicago, 1999, no. 61.

清十七世紀 竹筆洗

1160

THREE HONGMU TRAYS

19TH CENTURY

One has an inset burl panel within a rectangular frame with vertical sides, and is raised on bracket feet. The second and third are both set with single panels with vertical sides, and are raised on four bracket feet.

1½ in. (2.9 cm.) high, 11½ in. (29.5 cm.) wide, 9¾ in. (24.4 cm.) deep; 1 in. (2.54 cm.) high, 11⅞ in. (30.2 cm.) wide, and 8½ in. (21.6 cm.) deep; 1¼ in. (3.2 cm.) high, 11¼ in. (28.5 cm.) wide, 7⅞ in. (18.1 cm.) deep (3)

\$3,000–5,000

PROVENANCE

The first: MD Flacks, New York.

清十九世紀 紅木長方托盤三件



1161

A BURL-VENEERED KANG TABLE
19TH CENTURY

The single-panel top is within a rectangular frame above a narrow waist and beaded aprons carved with *niyi* and scrollwork designs supported by curving *niyi*-form feet joined by beaded base stretchers.

6 $\frac{3}{8}$ in. (17.5 cm.) high, 27 $\frac{1}{4}$ in. (69.2 cm.) wide, 16 $\frac{3}{8}$ in. (41.6 cm.) deep

\$5,000–7,000

清十九世紀 瘦木貼皮如意紋炕桌





1162

A ZITAN ROOT-FORM WATER POT AND COVER

17TH-18TH CENTURY

The water pot is of roughly circular form and raised on four short, root-form feet. The exterior and cover are carved in imitation of root wood, the design incorporating inclusions of sapwood.

4 in. (10.2 cm.) wide

\$8,000–12,000

PROVENANCE

Nicholas Grindley, London, 2006.

LITERATURE

N. Grindley, *Nicholas Grindley*, London, March 2006, no. 6.

明末/清十八世紀 紫檀仿木根式帶蓋水丞

ψ 1163

A FINELY CARVED ZITAN BRUSH WITH JADEITE CAP

18TH-19TH CENTURY

The long shaft is intricately carved with *chilong* chasing flaming pearls amidst *ruyi* clouds interspersed with four of the Buddhist emblems, and is fitted with a mottled green jadeite cap at one end.

11 $\frac{7}{8}$ in. (29.5 cm.) long, Japanese wood box, goat hair bristles

\$10,000–15,000

PROVENANCE

Christie's Hong Kong, 27 November 2007, lot 1864.

Arts of Chen, Taipei.

清十八/十九世紀

紫檀雕龍趕珠紋帶翠玉筆帽管毛筆



1164

A ZITAN PETAL-LOBED BRUSH POT
18TH CENTURY

The brush pot is of an hexagonal, barbed petal-lobed form with vertical sides between raised bands at the mouth and foot, all supported on five short tab feet.

7 $\frac{5}{8}$ in. (19 cm.) diam., Japanese box

\$25,000–35,000

PROVENANCE

Nicholas Grindley, London, 2005.

LITERATURE

N. Grindley, *Nicholas Grindley*, 'March 2005', no. 8.

清十八世紀 紫檀花瓣式筆筒





1165

**A RECTANGULAR PUDDINGSTONE
INK STONE**
19TH CENTURY

The ink stone is carved on the top with a circular grinding space and interlocking circular pool, and decorated in the corners with waves and clouds, with a rectangular recessed panel is on the underside.

7 $\frac{5}{8}$ in. (19.4 cm.) long, *hongmu* base and cover

\$4,000–6,000

PROVENANCE

Nicholas Grindley, London, 1989.

清十九世紀 抱子石長方硯



1166

AN OVAL 'LANTING PAVILION' INK STONE
19TH CENTURY

The top and sides are carved with scenes from the Lanting Pavilion gathering, and the underside is carved with a figure in a boat below mountains.

4 $\frac{3}{8}$ in. (11.1 cm.) long

\$3,000–5,000

The scene on the present ink stone is based on the Lanting Xu, or 'Lanting Preface', originally written by the greatest of all calligraphers, Wang Xizhi (c. AD 307-365), to commemorate the Lanting (Orchid Pavilion) gathering, which took place in the ninth year of the Yonghe reign of the Eastern Jin dynasty (AD 353). Forty-two scholars were invited to the Orchid Pavilion near Shanyin, Zhejiang province, for the Spring Purification Festival, where a scholarly game took place. The participants were challenged to compose poems, having each been given an initial character. Those who produced two poems had to drink one cup of wine, whilst those who only composed one poem drank two cups, and those who failed to compose any poetry at all, were required to consume three cups.

清十九世紀 石刻蘭亭硯

1167

AN INSCRIBED WUMU BRUSH POT
19TH CENTURY

The cylindrical brush pot is incised on the exterior beginning with a seal mark, *shen pin* ('divine object'), followed by the text from *Lanting Xu*, 'Lanting Preface', in standard script, and ends with two further seal marks, *Xizhi zhi bao* ('treasure of Xizhi') and *Shiqu Baoji* ('Shiqu catalogue of the imperial collections'). The lipped mouth and foot rim are made of *tielimu*.

5¾ in. (4.6 cm.) high

\$6,000–8,000

PROVENANCE

Ruyi Studio, San Francisco.

清十九世紀 烏木刻蘭亭序筆筒



1168

**A HUANGHUALI/TRESTLE-LEG TABLE-
FORM DISPLAY STAND**
17TH CENTURY

The single-plank top is set with everted ends above an apron and spandrels carved with *taotie* masks. The whole is raised on trestle legs filled with openwork panels carved with prunus blossoms.

7 in. (17.8 cm.) high, 18⁷/₈ in. (47.9 cm.) wide, 5⁷/₈ in. (14.9 cm.) deep

\$15,000–20,000

PROVENANCE

Nicholas Grindley, London, 1999.

明末清初 黄花梨翘头案式座



1169

A CARVED DUAN INK STONE
19TH CENTURY

Of flattened and curved rectangular form, the ink stone is carved with layered and stylized rockwork around the irregularly shaped well and grinding surface. The stone of darkish-green color is inscribed, *song yun sheng mo hai* ('the sea of ink reveals amidst pine and clouds'), and a seal reading *shan ju* (mountain dwelling).

6 in. (15.2 cm.) long

\$3,000–5,000

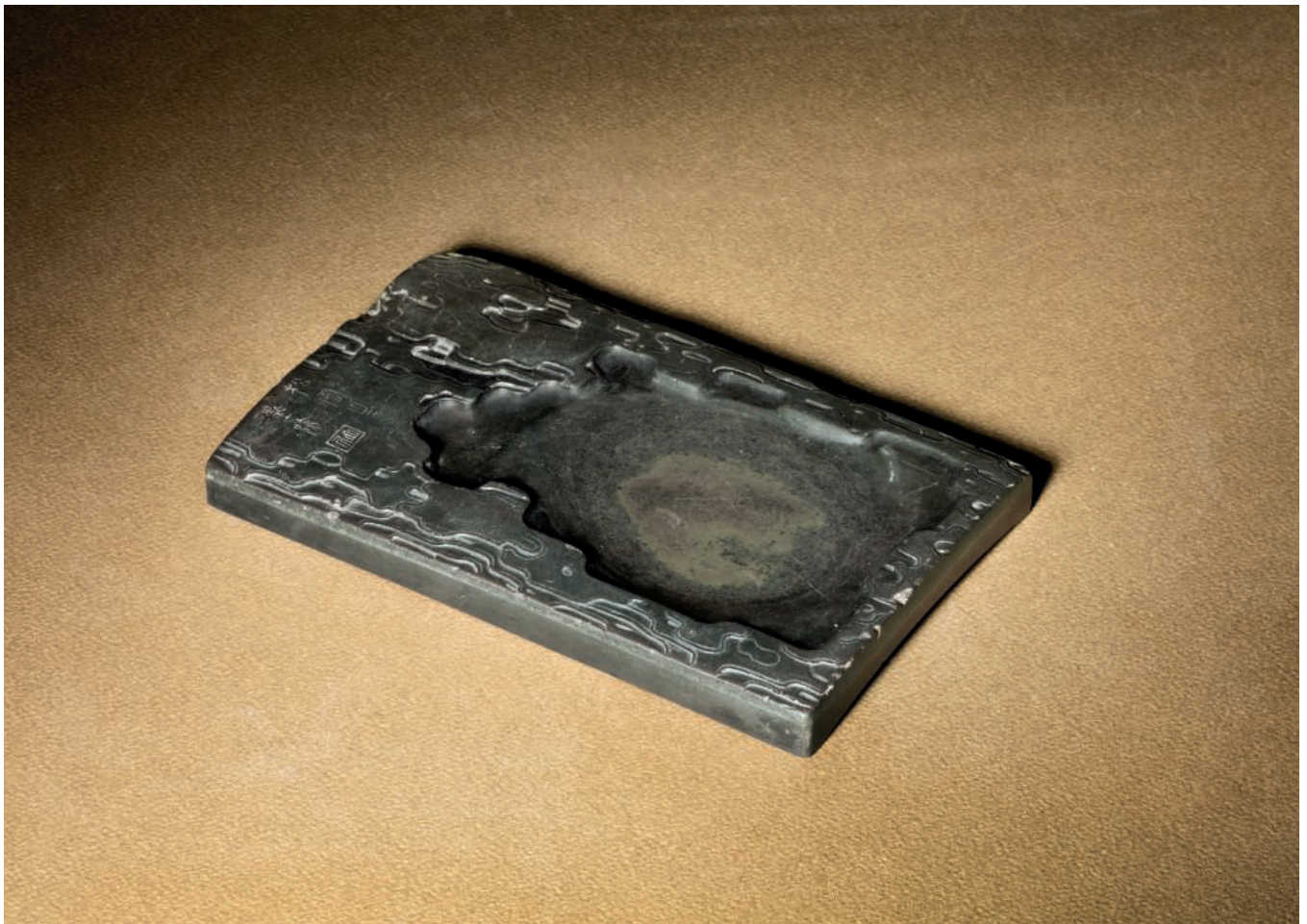
PROVENANCE

Sanuk, San Francisco.

清十九世紀 端石壽石紋長方硯



(inscription)



1170

**A SMALL HUANGHUALI TABLE-FORM
DISPLAY STAND**
18TH CENTURY

The two-panel top is within a mitred mortise-and-tenon frame, with exposed tenons in the short rails, and the waistless apron is mitred and half-lapped into the legs, which terminate in horsehoof feet.

3¼ in. (8.3 cm.) high, 6⅝ in. (16.8 cm.) wide,
3½ in. (8.9 cm.) deep

\$6,000–8,000

PROVENANCE

Nicholas Grindley, London, 1999.

清十八世紀 黃花梨長方桌式小座







1171

A ROOT-FORM BOXWOOD ARM REST

18TH CENTURY

The flat, irregularly-shaped arm rest is supported on three root-form legs below gnarled roots.

4 $\frac{7}{8}$ in. (12.4 cm.) high, 14 $\frac{1}{2}$ in. (36.8 cm.) wide

\$8,000-12,000

Such root-form display stands or arm rests were favored by literati and scholars, and can be found in numerous paintings depicting scholar-scenes from the Ming and Qing dynasties. The use of natural-form furniture implies that the scholar has abandoned traditional, manufactured accoutrement in favor of the fruits of nature. Compare the present arm rest or display stand with another, similar example, illustrated by G. Tsang and H. Moss in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 77, no. 37.

清十八世紀 黃楊木雕仿樹根式座





1172

JIN NONG (ATTRIBUTED TO, 1687-1763)

Basin with *Acorus Grass*

Hanging scroll, ink and color on paper

29 1/8 x 12 3/8 in. (74.1 x 31.6 cm.)

Inscribed and signed by the artist, with two seals

Further inscribed, with two seals of the artist

One collector's seal

\$4,000-6,000

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 42.

清 金農(傳) 菖蒲 設色紙本 立軸

題識：四月十四菖蒲生日也。余屑元人林松泉代郡鹿膠墨一螺，乃為寫真，并作難老之歌稱其壽云：蒲乙郎鬚髮古，四月楚天青可數。紅蘭遮戶尚吐花，紫桐翻階正垂乳。寫真特為祝長生，一醞清泉當清醕。行年七十老未娶，南山之下石家女，與郎倫合好眉嫵。曲江外史金農。

鈐印：古泉、冬心先生

又題：越夕又成一詩，為蒲郎解嘲。此生不愛結新婚，亂髮蓬頭老瓦盆。莫道無人充供養，眼前香草是兒孫。壽門鏡下書。

鈐印：金農印信、壽門

鑑藏印：休陽窪承誠某亭氏鑑藏

1173

A CARVED BOXWOOD FINGER CITRON-FORM HANDLING OBJECT

19TH CENTURY

The handling object is carved in imitation of a finger citron (or 'Buddha's fingers'), with the many 'fingers' curled inwards. Together with another carved boxwood finger citron-form handling object, 18th century, similarly carved, but with a small segment of the branch at the top; and a rootwood handling object, 18th century, the root curled around a small stone.

4 1/2, 2 7/8 and 3 1/8 in. (11.4, 7.3 and 7.9 cm.) long (3)

\$10,000-15,000

PROVENANCE

Rootwood handling object: by repute, David Kidd (1926-1996) Collection, Japan.

清十九世紀 黃楊木雕佛手把件



1173

1174

**A CARVED BOXWOOD ROOT-FORM
INCENSE STICK HOLDER**
18TH-19TH CENTURY

The incense stick holder is carved in imitation of a root with *lingzhi* growing from the base.

6½ in. (16.5 cm.) high

\$7,000–9,000

PROVENANCE

Nicholas Grindley, London.

清十八/十九世紀 黃楊木仿樹根香插





1175

**A BOXWOOD MOUNTAIN-FORM
BRUSH REST**
19TH CENTURY

The boxwood brush rest is carved in imitation of *lingbi* stone, with several openwork hollows and crevices.

5 $\frac{5}{8}$ in. (14.3 cm.) wide, 2 $\frac{3}{4}$ in. (7 cm.) high, wood stand, Japanese box

\$7,000–9,000

PROVENANCE

Roy Hu, Taipei.

清十九世紀 黃楊木筆山

1176

A GROUP OF THREE SCHOLAR'S OBJECTS
19TH CENTURY

The group includes a wooden *hu* tablet, of gentle curved and tapering form; a bamboo-form fruitwood fly whisk, the horsehair attached with an ornate weave; and a lacquered fir cone, 20th century, deep reddish-brown in color, and used as a scholar's handling object.

Hu tablet: 17 $\frac{7}{8}$ in. (45.4 cm.) long; fly whisk: 10 $\frac{1}{2}$ in. (26.7 cm.) long; fir cone: 5 in. (12.7 cm.) wide
(3)

\$5,000–7,000

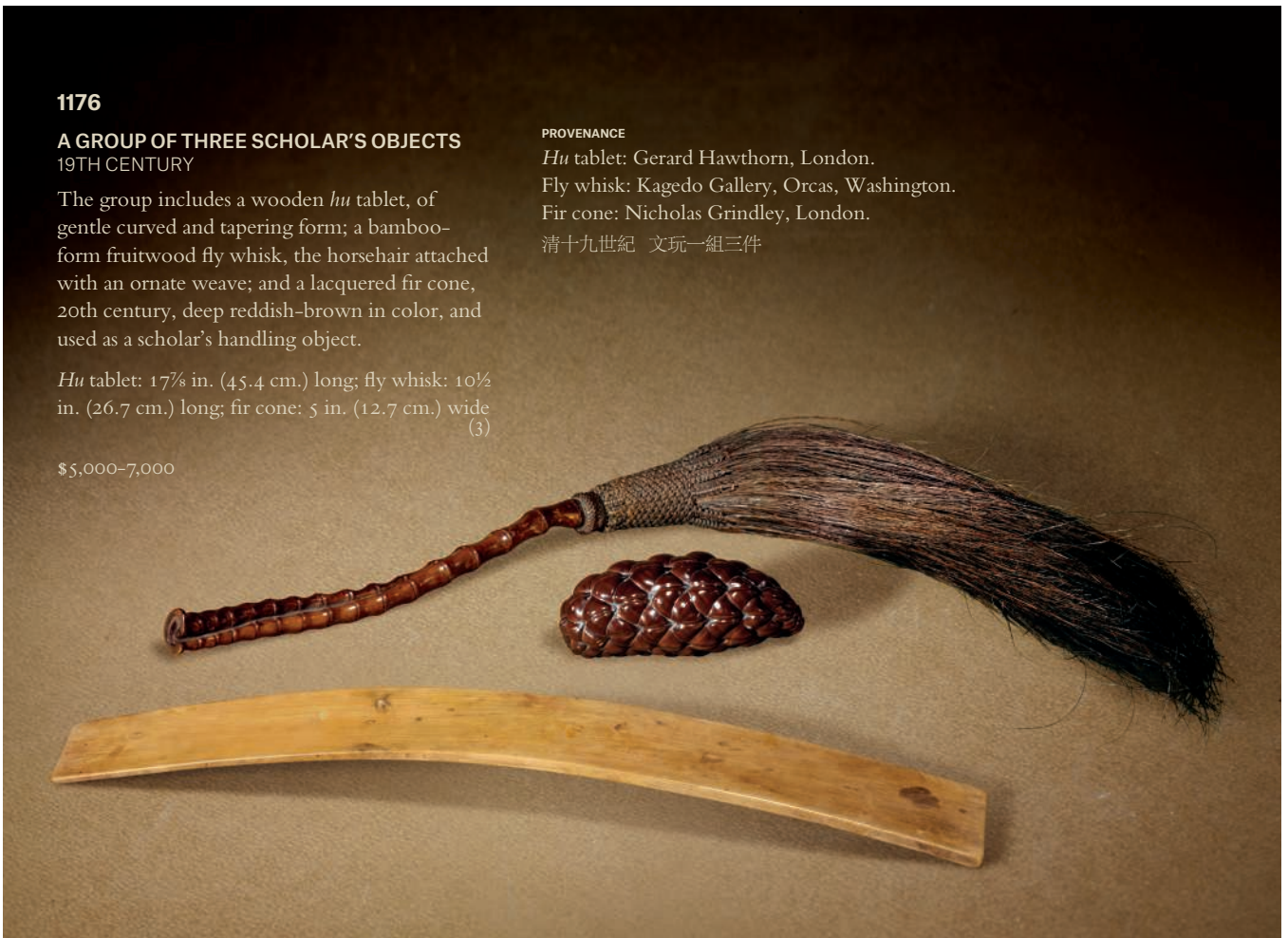
PROVENANCE

Hu tablet: Gerard Hawthorn, London.

Fly whisk: Kagedo Gallery, Orcas, Washington.

Fir cone: Nicholas Grindley, London.

清十九世紀 文玩一組三件



1177

AN INTRICATELY CARVED ZITAN BRUSH POT
18TH-19TH CENTURY

The exterior is intricately carved with an interlocking design of *lingzhi*.

5 $\frac{5}{8}$ in. (14.3 cm.) diam., Japanese box

\$12,000-18,000

PROVENANCE

Galerie Luohan, Paris.

清十八/十九世紀 紫檀雕靈芝紋筆筒



1178

**A BROWN-LACQUERED PORCELAIN
MODEL OF A QIN**

MING-QING DYNASTY (1368-1911)

The bridge sits on two short hoof-form feet, and the form tapers down to the rounded end, fitted with serpentine pegs on the base. The *qin* is covered overall in a warm, brown lacquer, with an inscription on one side reading *Da Ming Chenghua er nian Defu chong xiu* (relacquered in the House of De in the second year of the Chenghua Reign).

44¼ in. (112.4 cm.) long

\$40,000-60,000

EXHIBITED

Asian Art Museum of San Francisco, 2002-2015.

LITERATURE

M. Knight, 'Scholar's Objects in the Ian and Susan Wilson Collection', *Orientalism*, May 1999, p. 51, fig. 5.

明/清 瓷胎褐釉古琴擺件





1179

A LARGE ZITAN BURL-FORM BRUSH POT
18TH CENTURY

The walls of the brush pot are carved on the exterior in imitation of a knotted section of burl, and enclose a circular base.

12¾ in. (32.4 cm.) diam., 12 in. (30.5 cm.) high

\$30,000–50,000

PROVENANCE

Sotheby's New York, 24 March 1998, lot 417.
Nicholas Grindley, London, 1998.

清十八世紀 紫檀仿樹瘦式畫斗



1180

A QIN-FORM DUAN INK STONE
19TH CENTURY

The ink stone is shaped in the form of a *qin*, carved with 13 studs (*hui*) on the left side and 7 tuning pegs at the top (*zhen*), and an 'inkwell' at the center. A two-character inscription, *Tialai* ('heavenly music'), is carved on the reverse in raised seal script followed by an incised name, Sun Deng, and a square seal, Gonghe. A collector's mark, Haoyuan *zhenwan* ('treasured plaything of Haoyuan') is carved on one narrow side. Together with a *qin*-form ink cake, second half 19th century, with a seal mark, *Jianyingzhai* ('Studio of Appreciating Luster') at the top and a three-character mark, *Taiguxin* ('ancient heart'), carved in seal script and gilded in the mid section of the underside.

Ink stone: 5 7/8 in. (14.8 cm.) long; ink cake: 3 1/2 in. (8.8 cm.) long (2)

\$8,000–12,000

PROVENANCE

Ink stone:
Sydney L. Moss Ltd, 1983.
Private collection, New York.
Nicholas Grindley, London, 1998.
Ink cake:
Sanuk, San Francisco.

EXHIBITED

Ink stone:
Brooklyn Museum, New York, 1989–1998.
TL. 1989.147.13.
S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 64.

LITERATURE

Ink stone:
S. Moss, *Documentary Chinese Works of Art in Scholars' Taste*, London, 1983, p 162–3, no. 105.
S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 64.
M. Knight, 'Scholar's Objects in the Ian and Susan Wilson Collection', *Oriental Arts*, May 1999, p. 51, fig. 5.

The ink stone is modeled after a Ming dynasty *qin* named Tianlai, which bears the name of Sun Deng and a seal, *gonghe*, and is in the collection of the Palace Museum, Beijing.

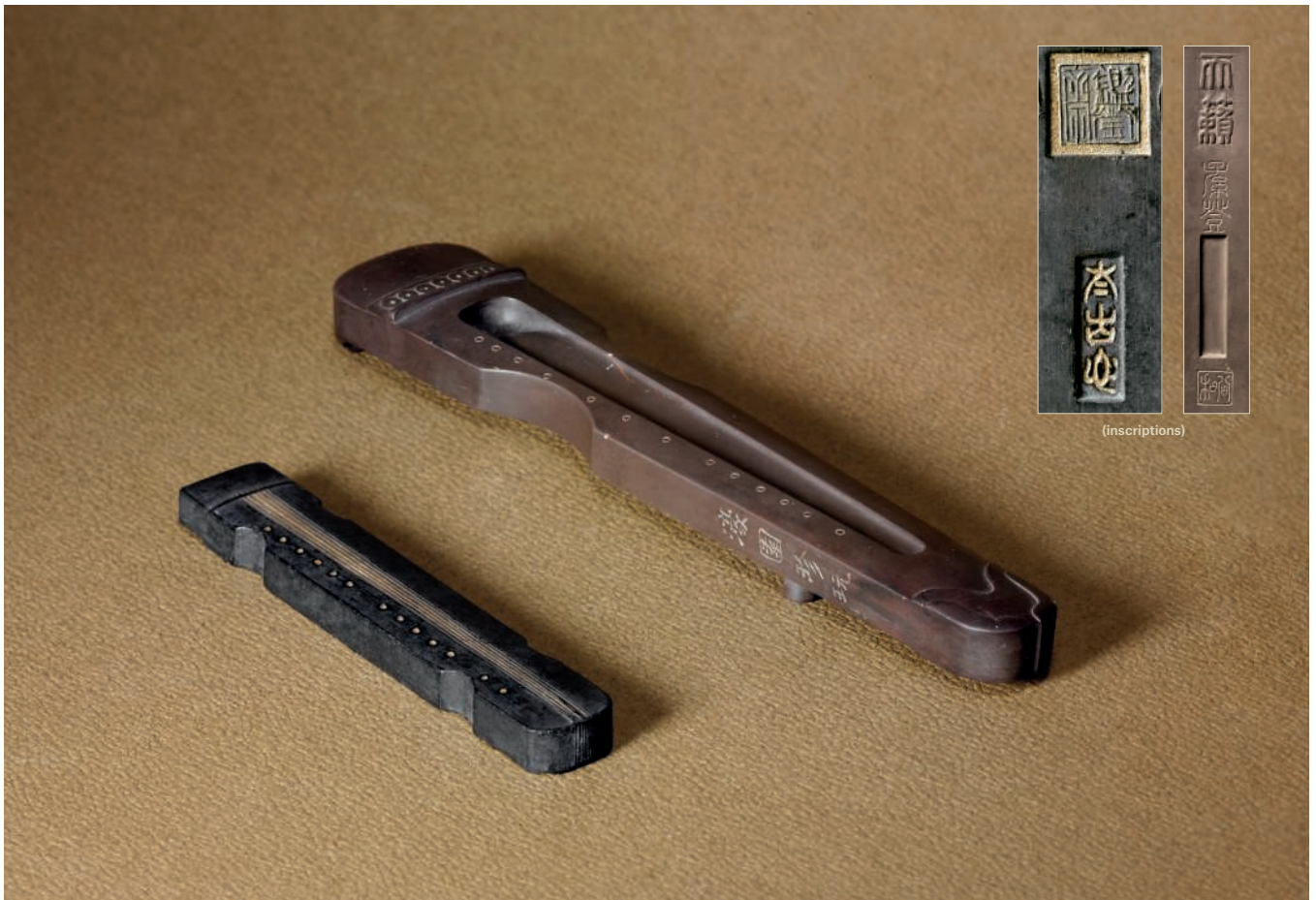
<http://www.dpm.org.cn/shtml/117/@/115422.html>

Sun Deng, style name Gonghe, was a Daoist scholar famous for playing the one-stringed lute, who was active during the Wei dynasty of the Three Kingdoms period (AD 220–265).

Jianyingzhai was the name of an ink cake shop owned by Hu Aitang, who was active during the Daoguang period (1821–1850). Another ink cake with a Jianyingzhai mark and dated to the Qing dynasty, after 1850, is in the collection of the Metropolitan Museum of Art (30.76.195, Rogers Fund 1929).

<http://metmuseum.org/exhibitions/view?exhibitionId=%7B0BFFD4537-CC07-4067-B93F-B53755F33FA8%7D=41775>

清十九世紀 端石琴硯



(Inscriptions)



1181

ANONYMOUS (QING DYNASTY)

Rubbing of "Preserving Antiquity"

Hanging scroll, ink on paper

50 3/8 x 12 7/8 in. (128.1 x 32.8 cm.)

Inscribed and signed by Yang Longshi

(1781-1850), with one seal

Dated summer, sixth month, *bingshen* year of the Daoguang era (1836)

Further inscribed by Xiu Sheng

Dated autumn, *renwu* year

Further inscribed by Qu Zhongrong (1769-1842), with one seal

Further inscribed by Yang Chengzu, with two seals

Dated beginning of autumn, *xinwei* year

\$800-1,200

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 63.

清 無款 明程濟存古琴拓本 水墨紙本 立軸

楊慶石 (1781-1850) 題識：明程濟存古琴拓本。

道光丙申 (1836年) 夏六月 聾石楊海題。

鈐印：聾石

拓片文字釋文：存古。

琴拓印：致中和

題識：水繪園珍藏。

巢民 (1611-1693) 鈐印：巢民

拓手海昌僧鈐印：六舟手拓

宏仁 (1610-1664) 題識：山高兮水深，感知遇兮慰素心。終古元音誰與並，登霞逃禪兮聲倍愔。宏仁。

衷生題識：海風三折，松石一林。潮寒木落，雲碧天青。攜爾於山巔水涯，冷冷然有太古之遺音。崇禎壬午 (1642年) 秋，衷生題。

瞿中溶 (1769-1842) 題識：此明代古琴拓本，上有如皋冒氏收藏，釋漸江及前賢衷生題銘，誠屬寶琴，古雅可愛。再觀此琴下角有海昌僧六舟手拓章一方，更可寶貴。拓手之精，名不虛說，一再展讀，略述數語，籍申景仰之忱云爾， 膠城老木瞿中溶。

鈐印：木居士

楊程祖題識：此琴收藏如皋冒氏，上有涑書朱文程濟二楊程祖字，涑色已微白，琴陰復有明末遺老宏仁輩銘識。信瑤物，也按濟有道術，周於患難忠貞養晦，為建文從亡諸臣之一。琴印疑其手製，越二百四十年歸水繪園，合去冒氏又三百年矣，輾轉入於揚州史閣部祠僧，還元之手，惜莫審所自來。每值嶺梅花發，風日清佳，必出茲琴予一再鼓之。音清越冷冷然，迥非凡桐之比。還公卓錫斯祠，不數年而維摩示疾，留時丐萬壽寺僧寂山為予言埋骨瑩塔事，且以茲琴乞賞相屬。予重違其請，出金付寂山料理之。此琴遂藏予家，今以拓本奉貽 先生清玩並識緣起。辛未立秋丹徒楊程祖繩武記。

鈐印：繩武、楊程祖印

1182

TWO BAMBOO FLUTES
19TH CENTURY

Each is carved from a length of bamboo, with five key holes on top and two finger holes on the bottom. One is incised with a couplet on making acquaintances and gaining knowledge from reading; the other is incised with a couplet adapted from a poem by Li Shangyin (813–c.858) which made

references to heavenly music, followed by a signature, Changshan, and a bamboo motif.

31¾ and 27½ in. (79.7 and 69.9 cm.) long (2)

\$2,000–3,000

PROVENANCE

Nicholas Grindley, London, 1998.

清十九世紀 竹簫兩件



1183

A DEHUA BAMBOO-FORM FLUTE
EARLY QING DYNASTY, 17TH CENTURY

The flute is shaped as a section of bamboo, with a notch at the mouth end, a collar with circular bosses at the other end, and finger holes in between. There is a knotted tie through a hole at one end. The flute is stored in three fitted boxes, the largest with an inscription dated to the Meiji period.

22¾ in. (56.8 cm.) long, Japanese and Chinese wooden boxes

\$3,000–5,000

PROVENANCE

Kagedo Gallery, Orcas, Washington.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 66.

清十七世紀 德化竹節簫





1184

A NANMU WALKING STAFF

18TH CENTURY

The staff is of natural form, with a small piercing near the top for a tassel or pendant, and with a later inscribed six-character inscription in silver studs describing the present object as 'a staff with dragon head' near the top.

55¼ in. (140.3 cm.) long

\$7,000–9,000

PROVENANCE

William Lipton Ltd., New York.

清十八世紀 楠木杖



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.)

Inscribed and signed, with two seals of the artist

One collector's seal

\$6,000-9,000

清 鄭燮（款） 蘭竹雙馨 水墨紙本 立軸

題識：介於石，臭如蘭，堅多節，皆易之理也，君子居之。板橋道人鄭燮。

鈐印：鄭燮印、克柔

鑑藏印：性耿翰墨齋口鹽

1186

A LARGE CARVED BAMBOO WRIST REST
19TH CENTURY

The wide convex surface is carved with bamboo emerging from rocky outcrops in the manner of the painter Qu Yingshao (1780-1849), and has a warm honey-brown patina.

15 1/2 in. (39.4 cm.) long

\$4,000-6,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 2002.

清十九世紀 竹刻「竹石圖」臂攔



1187

A PAIR OF HUANGHUALI SCROLL WEIGHTS

18TH-19TH CENTURY

The scroll weights are long and rectangular in form, and are dark reddish-brown in color. *Together with a huanghuali rectangular document box, 18th-19th century, with hinged lid and square lockplate with a ruyi-head clasp; and a large hongmu rectangular tray, 19th century, with a single-panel base within a rectangular frame.*

Larger scroll weight 20¼ in. (51.4 cm.) long; box 2½ in. (5.4 cm.) high, 12¾ in. (32.4 cm.) wide, 6½ in. (16.5 cm.) deep; tray ¾ in. (1.9 cm.) high, 21⅞ in. (55.6 cm.) wide, 13½ in. (34.3 cm.) deep (4)

\$8,000-12,000

PROVENANCE

Scroll weights: E & J Frankel Ltd., New York, 1992.

Box: Sotheby's New York, 23 April 1987, lot 452.

Charlotte Horstmann, Hong Kong.

Tray: Hobbs & Bishop, Hong Kong.

清十八/十九世紀 黃花梨鎮尺一對



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.)

Inscribed and signed, with one seal of the artist

Further inscribed by the artist, with two seals

Dated *wunu* year (1978)

\$5,000-10,000

范曾 謝靈運像 設色紙本 立軸 一九七八年作

題識：謝靈運。一九七八，范三。

鈐印：范曾畫印

又題：靈運夏陽人，謝玄孫，襲封康樂公。詩文縱橫俊發，獨步江左，放浪形骸之外，官累遷貶，后有言其謀叛者拘斬之。戊午（1978年）范三又題。

鈐印：范曾、情貌略似





1189

QU YINGSHAO (1780-1850)

Bamboo

Hanging scroll, ink on paper
68 x 16 1/8 in. (173 x 40.7 cm.)

Inscribed and signed, with one seal of the artist
One collector's seal

\$3,000-6,000

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 43.

清 瞿应绍 竹 水墨纸本 立轴
题识：瘦葉疎枝天寒日暮。子冶。
鈐印：老冶
鑑藏印：紫庭董記





(inscriptions)

1190

A CARVED BAMBOO BRUSH POT
18TH CENTURY

The brush pot is carved in high relief on one side with a sage seated on a fur mat beside a basket filled with *lingzhi*, a double gourd and other plants, as he looks up at a goose in flight. A four-line inscription referring to the scene is carved in cursive script on the other side, followed by a signature, Weishao. *Together with* a bamboo wrist rest, 19th century, carved with a bamboo branch and leaves, a poetic inscription commenting on various leisurely pursuits, followed by a signature, Yike, and two seals, one reading Yike, and the other illegible.

5¾ in. (14.6 cm.) high (2)

\$8,000-12,000

PROVENANCE

Brush pot:
Sydney L. Moss Ltd., 1984.
Nicholas Grindley, London, 1998.
Private collection, New York.

EXHIBITED

Brush pot:
Brooklyn Museum, New York, 1989-1998.
TL. 1989.147.6.

LITERATURE

Brush pot:
S. Moss, *Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art*, London, 1984, pp.158-59, no. 42.
N. Grindley, *Chinese Scholar's Objects from a private New York collection and others*, London, 1998, no. 10.

清十八世紀 竹雕觀鶴圖筆筒





1191

A GRAY LINGBI SCHOLAR'S ROCK
QING DYNASTY (1644-1911)

The stone is attractively formed, resembling a recumbent animal, with white striations running through the smooth surface.

7¾ in. (19.7 cm.) long, hardwood stand

\$4,000-6,000

PROVENANCE

David Kidd (1926-1996) Collection, Japan.

LITERATURE

N. Grindley, *The Ian and Susan Wilson Collection of Scholar's Rocks*, 2009, no. 68.

清 靈璧石供



1192

TWO SCHOLAR'S ROCKS
QING DYNASTY (1644-1911)

The first is of *ying* stone, and resembles a recumbent animal or mythical beast; the second mountain-form stone is of *lingbi*, and may have been used as a brush rest.

4½ and 4⅝ in. (11.4 and 11.7 cm.) wide, wood stands (2)

\$8,000-10,000

PROVENANCE

Ying stone: E & J Frankel, New York.

清 賞石兩件



1193

A ROOT WOOD CARVING IN THE FORM OF A GOOSE
19TH CENTURY

The natural form of the root is partially carved in the form of a goose, standing with its long neck twisted to the side and its head raised.

8 $\frac{3}{8}$ in. (21.3 cm.) high

\$4,000–6,000

PROVENANCE

Midori Gallery, Miami, Florida, 24
October 1990.

Such 'natural', partially worked, sculptures of animals were appreciated by scholars and artists as curios for their natural resemblance to other forms in nature. The goose as a subject was an especial favorite through its connection to the 4th-century calligrapher, Wang Xizhi, who admired the sinuous form of their necks. Compare with another example illustrated in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 57, no. 17, and three similar examples illustrated in *Wood from the Scholar's Table*, Hong Kong, 1984, p. 161, nos. 105 and 106.

清十九世紀 木根雕鵝擺件



1194

A GRAY LINGBI SCHOLAR'S ROCK
QING DYNASTY (1644-1911)

The rock is very attractively shaped, resembling a recumbent animal with raised head. The surface of the stone is very smooth, with shallow crossing striations.

6 in. (15.2 cm.) wide, hardwood stand

\$4,000–6,000

PROVENANCE

David Kidd (1926-1996) Collection, Japan.

LITERATURE

N. Grindley, *The Ian and Susan Wilson Collection of Scholar's Rocks*, 2009, no. 69.

清 靈璧石供

1195

HUANG FUZHOU (1883-1971)

Strange Rock

Hanging scroll, ink on silk

59 ½ x 30 ¾ in. (151.1 x 77.1 cm.)

Inscribed and signed, with one seal of the artist

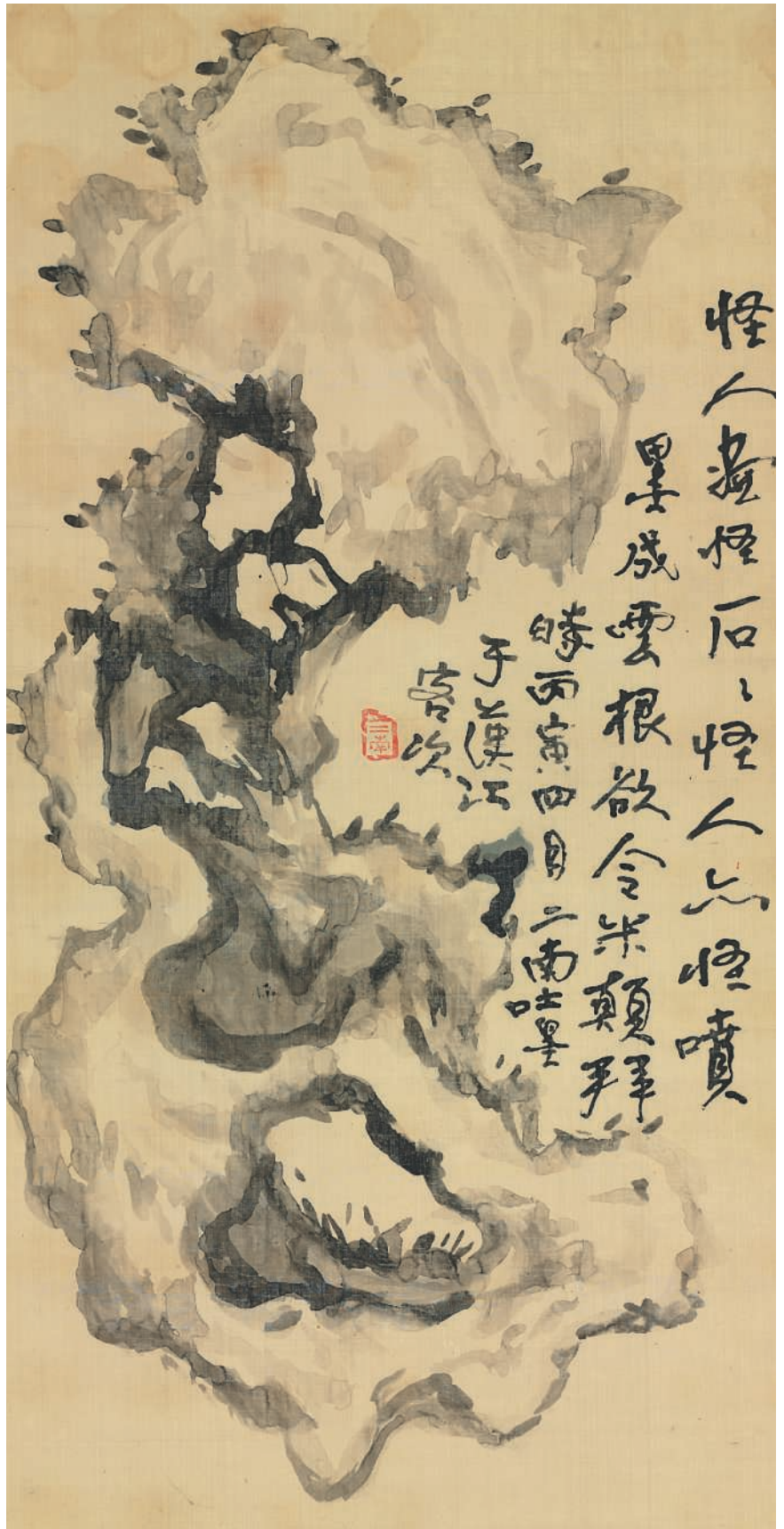
Dated fourth month, *bingyin* year (1926)

\$2,000-6,000

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 44.

黃輔周 怪石 設色絹本 立軸 一九二六年作
題識：怪人畫怪石，石怪人亦怪。噴墨成雲根，欲令米顛拜。時丙寅（1926年）四月，二南吐墨於漢江客次。
鈐印：二南





1196

A PARTIALLY CARVED ROCK WITH A SCHOLAR

QING DYNASTY (1644-1911)

The green inclusion within the mountain-form rock has been carved in the form of a reclining scholar holding a tablet beneath the boughs of a tree.

3 $\frac{3}{8}$ in. (8.6 cm.) high, wood stand

\$3,000–5,000

PROVENANCE

Nicholas Grindley, London.

清 巧雕高士圖賞石



1197

A CARVED LINGBI STONE 'BRUSH WASHER'

QING DYNASTY (1644-1911)

The *lingbi* stone has been worked to create an interior well, presumably to function as a brush washer. The dark areas of the stone are interspersed with white striations.

9 $\frac{1}{2}$ in. (24.1 cm.) wide, wood stand

\$7,000–9,000

PROVENANCE

By repute, David Kidd (1926–1996) Collection, Japan

LITERATURE

Gu Mingtang, *Huaxia qi shi (Rare rocks of China)*, Shanghai, 1995, pl. 32.

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 22.

清 靈璧石供

1198

A YING MOUNTAIN-FORM BRUSH REST
QING DYNASTY (1644-1911)

The curved, oblong *ying* stone has several jagged 'peaks' and circular crevices.

6 $\frac{7}{8}$ in. (17.5 cm.) wide, blackwood stand

\$5,000-7,000

PROVENANCE

By repute, David Kidd (1926-1996)

Collection, Japan.

晚清 英石筆山



1199

TWO SMALL ROOTWOOD CARVINGS

One is partially carved, depicting a monkey sitting on a branch. The other is minimally worked.

The larger 4 in. (10.2 cm.) wide, wood stand (2)

\$3,000-5,000

木根雕擺件兩件



1200

**A SHAPED MOUNTAIN-FORM LINGBI
SCHOLAR'S ROCK**

QING DYNASTY (1644-1911)

The three 'peaks' of the dark stone are interspersed with light striations that suggest cascading waterfalls. *Together with* a jasper scholar's rock, Qing dynasty (1644-1911), one side has craggy crevices and the other has smooth layers.

5 $\frac{3}{8}$ and 6 $\frac{1}{4}$ in. (13.6 and 15.9 cm.) wide,
wood stands (2)

\$6,000-8,000

PROVENANCE

Lingbi rock: by repute, David Kidd (1926-1996) Collection, Japan.

Jasper rock: E & J Frankel, New York.

清 靈壁石山子





1202

LIN CHAO (B. 1954)

Three Rocks

Horizontal scroll, ink on paper

13 1/2 x 52 5/8 in. (34.4 x 133.5 cm.)

Inscribed and signed, with two seals of the artist

\$200-500

林超 三石 水墨紙本 橫批

題識：太湖石。洞庭山下湖波碧，波中萬古生幽石。鐵索千尋取得來，奇形怪狀誰能識？木化石。此石為清詩人馬玉璐所藏，得名小玲瓏，又名其室小玲瓏。山館以誌。

無名石。石多奇特，有無景像可尋者，命名殊不可牽強付之，缺如是木石也。余畫石自知奇石有連城之價，為力所不逮，故多畫寫真，研摹心手相隨，賞玩相加，欲罷不能，樂而忘倦。伊恩和蘇珊威爾遜先生藏石甚精，且有寫真，今取三石描摹為右，敬請教正。超。

鈐印：林超、寫心

1201

WANG YUANQI (1642-1715)/ WANG JINGMING (1668-1721)/ SHEN ZONGJING (1669-1735)/ ZOU YUANDOU (18TH CENTURY)/ AND OTHERS

Scholar's Rocks

Album of eleven leaves, ink and color on paper/gold-flecked paper/silk
Each leaf measures 9 5/8 x 12 1/8 in. (24.6 x 30.8 cm.)

Inscribed and signed by Wang Yuanqi, with three seal

Inscribed and signed by Wang Jingming, with two seals

Further inscribed by thirteen artists, with a total of twenty-six seals

Ten inscriptions by Chen Pengnian (1663-1723), signed, with a total of twenty-two seals

Titleslip, inscribed, with two seals, dated winter, *jiwei* year of the Qianlong era (1739)

\$4,000-8,000

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 41.

清 諸家 研山十圖 設色紙本/灑金箋/絹本 冊頁十一開

王原祁題識：乙未（1715年）菊月，儼叔明筆意，為寒溪老先生作明月峽硯山圖。麓臺原祁。

鈐印：三昧、王原祁印、麓臺

王敬銘題識：兼用黃鶴雲林意，圖寒翁老年伯先生石芝供石，年侄王敬銘。

鈐印：敬銘、佳處

戴天瑞、文永豐（1687-1734）、鄒元斗、本光、孫阜、沈宗敬、張澤誠、寒溪彝、羅延、朱守貞、晉茹穎、沈憲鉉、鄭性各題，共鈐印二十六方。

陳鵬年（1663-1723）題十次，共鈐印二十二方。

1202





1203

CHAO KUI (17TH CENTURY)

Scholar Under Rock

Hanging scroll, ink and color on paper
22 1/8 x 11 7/8 in. (56.2 x 30.4 cm.)

Inscribed and signed, with two seals of the
artist

Dated late spring, third month, fifteenth day,
bingzi year (1696)

One collector's seal

\$3,000-6,000

LITERATURE

Suzuki Kei, compiler, 'Comprehensive
Illustrated Catalogue of Chinese Paintings',
University of Tokyo Press, 1983, vol. 4,
p. 276, JP 14-170.

Kaikodo Journal, Spring 1996, no. 25.

清 超揆 學者之石 設色紙本 立軸

題識：丙子（1696年）暮春三月望日。

超揆寫於白雲觀。

鈐印：超揆，輪奐

鑑藏印：珍藏書畫之章



1204

A WOOD 'SCHOLAR'S ROCK'

QING DYNASTY (1644-1911)

Left in its natural state, the piece of wood is suggestive of a fish leaping from the water.

11½ in. (29.2 cm.) high, modern stand

\$3,000–5,000

PROVENANCE

Robert Brandt, London.

清 木仿賞石

1205

**A MOUNTAIN-FORM YING
SCHOLAR'S ROCK**
QING DYNASTY (1644-1911)

The flattened outcrop of layered rock is suggestive of mountains, cascading waves, or a recumbent animal.

6 $\frac{3}{8}$ in. (16.2 cm.) wide, wood stand

\$3,000-5,000

清 英石山子



1206

**A STEATITE CIRCULAR PASTE
BOX AND COVER**

TANG DYNASTY (AD 618-907)

The box is of squat form, with a slightly domed cover, both finely carved.

3 $\frac{1}{8}$ in. (7.9 cm.) diam.

\$3,000-5,000

PROVENANCE

Nicholas Grindley, London, 1999.

唐 滑石粉盒



1207

TWO STONE SEALS

QING DYNASTY (1644-1911)

One of soapstone is carved in the shape of a *cong* with plain sides and flattened tortoise finial, and the seal face is carved with a four-character inscription, *shou kao bu wang*, expressing the wish for longevity. The other of 'chicken blood' stone and oval shape is carved with six characters on the seal face, *yi mo can xia, shu hang xin yan* ('a dash of rosy clouds, a few geese from the north').

2 $\frac{3}{8}$ and 2 $\frac{7}{8}$ in. (6 and 7.3 cm.) high (2)

\$3,000-5,000

PROVENANCE

Chicken blood stone seal: Ralph M. Chait, New York, 1987.

清 石印兩件



1208

TWO JADE SEALS
CARVED BY XU YUNSHU (1947-) AND
WITH A CYCLICAL DATE *DINGCHOU*
CORRESPONDING TO 1997

One is a white jade seal carved with a writhing dragon and carved with a six-character inscription, *dingchou qiu* Yunshu *zuo* ('made by Yunshu in the autumn of *dingchou* year') on one side, the seal face reads *Weisen shi zhen cang* ('treasured by Wilson'). The other is a soapstone seal of rectangular shape carved in low relief with a scene of two old men playing *weiqi* in a mountainous

grove, a four-character inscription, Yunshu *zhuanshi* ('carved stone by Yunshu') is carved at the top of one side, and a poetic inscription referring to the scene on another, followed by a cyclical date *dingchou* corresponding to 1997.

1½ and 4 in. (3.8 and 10.1 cm.) high (2)

\$5,000-7,000

The two seals were gifts from the artist Liu Dan to Ian Wilson.

丁丑年（1997）徐雲叔刻玉印兩件



1209

A JADE CARVING OF TWO DEER
18TH CENTURY

The recumbent deer is shown with a *lingzhi* in its mouth, and a smaller deer curled against its side, both carved with stars on their hides.

2¼ in. (5.7 cm.) wide, wood stand

\$5,000–7,000

清十八世紀 玉雕雙鹿啣芝把件



1210

A LARGE SPINACH-GREEN AND BROWN JADE SEAL

The seal is carved in relief with a coiled *chilong* at the top. The seal face reads *tai ji ping an shu* ('the supreme ultimate book of peace').

4 in. long

\$2,000–3,000

碧玉雕螭龍印



1211

**TWO ROCK CRYSTAL MOUNTAIN-FORM
BRUSH RESTS**
19TH CENTURY

The larger brush rest is carved with five jagged peaks, with waves etched along the base, and the smaller is carved as three undulating peaks.

6½ and 4 in. (15.6 and 10.2 cm.) long (2)

\$8,000–12,000

PROVENANCE

The larger: Ian Maclean Antiques, Hong Kong, 1990.

LITERATURE

The larger: S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 50.

清十九世紀 水晶筆山兩件



1212

A HUAMU BURL-INSET HONGMU DRUM-FORM STAND
19TH CENTURY

The *hongmu* display stand has an inset panel of *huamu* burl above a gently rounded shoulder and aprons with rounded rectangular apertures. The whole is supported on elegant curving legs with similar rounded rectangular apertures terminating in humpback stretchers supported by tab feet.

5¾ in. (14.6 cm.) high, 9 in. (22.9 cm.) diam.

\$2,000–3,000

清十九世紀 紅木嵌樺木瘰鼓式座



1213

A SMALL BAMBOO WRIST REST
18TH-19TH CENTURY

The wrist rest is carved in low relief and undercut in a naturalistic manner with bamboo, prunus and a rock formation. Together with a bamboo cylindrical message holder, 18th-19th century, carved and reticulated with two scholars seated under a pine tree, one holding a brush while the other watches, and an attendant stands nearby, possibly fanning a brazier. A two-character seal mark, Zong Yu, is incised next to the scene.

3 5/8 in. (9.2 cm.) high (2)

\$3,000-5,000

PROVENANCE

Wrist rest: Midori Gallery Inc., Florida, 1988.

The master carver Gu Jue, whose studio name is Zong Yu, was a native of Jiangsu province and was active during the Kangxi period. Gu's renowned style is characterised by carvings in high relief and attention to details. Figures and mountain-landscape themes were among his favoured topics.

An example of a bamboo brush pot dated to the Kangxi period and carved with a Zong Yu seal, though the style is slightly different, is in the Seattle Art Museum and illustrated by Ip Yee and Lawrence C.S. Tam, *Chinese Bamboo Carving*, Part I, Hong Kong, 1978, p. 89, col. pl. 19. Compare, also, the brush pot dated to the early Qing period, signed *Jiyou zhongxia* Gu Zongyu zhi, 'Made by Gu Zongyu in the Summer of Jiyou year', in the Palace Museum Collection, illustrated in *The Palace Museum Collection of Elite Carvings*, Beijing, 2002, p. 55, no. 26.

清十八/十九世紀 竹雕梅竹壽石圖小臂攔



1214

A CARVED BAMBOO WRIST REST
19TH CENTURY

The convex top is carved with a scene of an old man holding a staff amidst mountains and pines, and with an inscription reading *juan shi pen chi lue jian xi shan jing zhi* ('The scrolling rock and small basin resembles the scenery of mountain and creek'), followed by a double square seal mark, which possibly reads *Shanren* ('mountain man').

9 7/8 in. (25.1 cm.) long

\$2,000-3,000

PROVENANCE

Sydney L. Moss Ltd., London.

清十九世紀 竹雕高士圖臂攔



(inscription)



1215

A CARVED BAMBOO BRUSH POT
18TH CENTURY

The sides are carved with prunus branches and two birds amidst rocky outcrops. The wooden base is lacquered and rests on three short feet.

4 $\frac{7}{8}$ in. (12.4 cm.) high, 3 $\frac{3}{4}$ in. (9.5 cm.) diam.

\$4,000–6,000

PROVENANCE

Kaikodo, New York, 1998.

LITERATURE

Kaikodo Journal, 'A Garden Show', Autumn 1998, no. 75.

清十八世紀 竹雕喜上眉梢圖筆筒



1216

JIEZIYUAN HUA PU (MANUAL OF THE MUSTARD SEED GARDEN) I AND II

9 volumes. N.p. N.d. Stitched wrappers, cloth cases. Together with *Suyuan shi pu* (*The Suyuan Stone Catalogue*), Tokyo, 1923. 4 volumes. Stitched wrappers, cloth case; and *Gugong wenwu xuancui* (*Masterpieces from the National Palace Museum*), Taipei: National Palace Museum, 1971-8. 7 volumes, comprising volumes on porcelain, ink stone, scholar's object, curio, album leaf, portrait and painting. Original cloth, slipcases.

(20)

\$6,000-8,000

PROVENANCE

Jieziyuan hua pu: Zheng Dekun aka Cheng Te-kun (1907-2001, bookplate and inkstamp).
Suyuan hua pu: William Lipton Ltd., New York, 1996.

《芥子園畫譜一二集》2函9冊全

《素園石譜》一函4冊全

《故宮文物選萃》7冊



INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

16 MARCH

The Ruth and Carl Barron Collection
of Fine Chinese Snuff Bottles: Part II
NEW YORK

16 MARCH

Fine Chinese Paintings
NEW YORK

17 MARCH

Dongxi Studio: Important Chinese
Jade and Hardstone Carvings from a
Distinguished Private Collection
NEW YORK

17 MARCH

The Ian and Susan Wilson Collection
of Scholar's Objects
NEW YORK

17 & 18 MARCH

Fine Chinese Ceramics &
Works of Art
NEW YORK

24 MARCH

Asia+/First Open
HONG KONG

3 APRIL

The Pavilion Sale –
Chinese Ceramics & Works of Art
HONG KONG

15 APRIL

Classical Japanese Art
NEW YORK

10 MAY

Chinese Ceramics and Works of Art
LONDON, KING STREET

11 MAY

Chinese Ceramics,
Works of Art & Textiles (Part I)
LONDON, SOUTH KENSINGTON

13 MAY

Chinese Ceramics,
Works of Art & Textiles (Part II)
LONDON, SOUTH KENSINGTON

28 MAY

Asian 20th Century &
Contemporary Art
(Evening Sale)
HONG KONG

29 MAY

Asian 20th Century Art
(Day Sale)
HONG KONG

29 MAY

Asian Contemporary Art
(Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

30 MAY

Fine Chinese Classical
Paintings & Calligraphy
HONG KONG

31 MAY

Fine Chinese Modern Paintings
HONG KONG

1 JUNE

The Imperial Sale
HONG KONG

22 JUNE

Art d'Asie
PARIS

14 SEPTEMBER

Fine Chinese Paintings
NEW YORK

15-16 SEPTEMBER

Fine Chinese Ceramics &
Works of Art
NEW YORK

5 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

6 OCTOBER

The Pavilion Sale – Chinese Ceramics
& Works of Art
HONG KONG

8 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

9 NOVEMBER

Chinese Ceramics,
Works of Art & Textiles (Part I)
LONDON, SOUTH KENSINGTON

11 NOVEMBER

Chinese Ceramics,
Works of Art & Textiles (Part II)
LONDON, SOUTH KENSINGTON

12 NOVEMBER

Japanese Works of Art
LONDON, KING STREET

26 NOVEMBER

Asian 20th Century &
Contemporary Art
(Evening Sale)
HONG KONG

27 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

28 NOVEMBER

Chinese Contemporary Ink
HONG KONG

28 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

30 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Fine Chinese Classical
Paintings & Calligraphy
HONG KONG

30 NOVEMBER

Important Ceramics and
Chinese Works of Art
HONG KONG

30 NOVEMBER

Chinese Works of Art Collection
HONG KONG

1 DECEMBER

Art d'Asie
PARIS

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

- (a) 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".
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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.
- (c) 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.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) 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.
- (b) 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.
- (c) 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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit 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.

(c) Written Bids

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

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

C 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:
- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) 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.

- 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
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. 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 or contact us at 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 or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ 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.

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. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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, 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.

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

EXPLANATION OF CATALOGUING PRACTICE

FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot e.g. A BLUE AND WHITE BOWL 18th century
2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description e.g. "... painted in the Ming style"
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture e.g. A BLUE AND WHITE BOWL kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture e.g. A BLUE AND WHITE BOWL

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.

STORAGE CHARGES

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

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES

ARGENTINA

BUENOS AIRES

+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA

+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA

BERMUDA

+1 401 849 9222
Betsy Ray

BRAZIL

RIO DE JANEIRO

+5521 2225 6553
Candida Sodre

SÃO PAULO

+5511 3061 2576
Nathalie Lenci

CANADA

TORONTO

+1 416 960 2063
Brett Sherlock

CHILE

SANTIAGO

+56 2 2 2631642
Denise Ratinoff
de Lira

COLOMBIA

BOGOTA

+571 635 54 00
Juanita Madrinan

DENMARK

COPENHAGEN

+45 3962 2377
Birgitta Hillingsø
(Consultant)
+45 2612 0092
Rikke Juel Brandt
(Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI

+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin
Daviet (Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85
Poitou-Charente
Aquitaine

+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-
Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF

+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 (0)173 317 3975
Anja Schaller
(Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine
Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne
Schweizer

INDIA

•MUMBAI

+91 (22) 2280 7905
Sonal Singh

DELHI

+91 (011) 6609 1170
Sanjay Sharma

INDONESIA

JAKARTA

+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN

+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

JAPAN

TOKYO

+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR

+60 3 6207 9230
Lim Meng Hong

MEXICO

MEXICO CITY

+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM

+31 (0)20 57 55 255

NORWAY

OSLO

+47 975 800 78
Katinka Traaseth
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING

+86 (0)10 8572 7900
Jinqing Cai

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766
Gwenn Delamaire

PORTUGAL

LISBON

+351 919 317 233
Mafalda Pereira
Coutinho
(Consultant)

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

02/09/15

RUSSIA**MOSCOW**

+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE**SINGAPORE**

+65 6735 1766
Wen Li Tang

SOUTH AFRICA**CAPE TOWN**

+27 (21) 761 2676
Juliet Lomborg
(Independent
Consultant)

**DURBAN &
JOHANNESBURG**

+27 (31) 207 8247
Gillian Scott-Berning
(Independent
Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle
Conyngham
(Independent
Consultant)

SOUTH KOREA**SEOUL**

+82 2 720 5266
Hye-Kyung Bae

SPAIN**BARCELONA**

+34 (0)93 487 8259
Carmen Schjaer

MADRID

+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN**STOCKHOLM**

+46 (0)70 5368 166
Marie Boettiger
Kleman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén
(Consultant)

SWITZERLAND**•GENEVA**

+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN**TAIPEI**

+886 2 2736 3356
Ada Ong

THAILAND**BANGKOK**

+66 (0)2 652 1097
Yaovanee Nirandara
Punchalee Phenjati

TURKEY**ISTANBUL**

+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB**EMIRATES****•DUBAI**

+971 (0)4 425 5647

UNITED KINGDOM**•LONDON,
KING STREET**

+44 (0)20 7839 9060

**•LONDON,
SOUTH KENSINGTON**

+44 (0)20 7930 6074

**NORTH AND
NORTHEAST**

+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon
(Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)1534 485 988
Melissa Bonn
(Consultant)

IRELAND

+353 (0)59 86 24996
Christine Ryall
(Consultant)

UNITED STATES**BOSTON**

+1 617 536 6000
Elizabeth M. Chapin

CHICAGO

+1 312 787 2765
Lisa Cavanaugh

DALLAS

+1 214 599 0735
Caperia Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600

MIAMI

+1 305 445 1487
Jessica Katz

NEWPORT

+1 401 849 9222
Betsy D. Ray

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 833 6952
Maura Smith

PHILADELPHIA

+1 610 520 1590
Christie Lezano

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

INTERNATIONAL ASIAN ART DEPARTMENT

CHAIRMAN AND INTERNATIONAL HEAD

Jonathan Stone
Tel: +852 2978 9989

Asian 20th Century & Contemporary Art

Eric Chang, *Deputy Chairman, Asia International Director & Specialist Head of Department*
Tel: +852 2760 1766

Chinese Ceramics & Works of Art

Pola Antebi, *International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Géraldine Lenain, *International Director Chairman's Office, Paris*
Tel: +33 (0)1 40 76 84 22

Rosemary Scott, *International Academic Director*
Tel: +44 (0)20 7389 2579

Leila de Vos van Steenwijk, *European Head*
Tel: +44 (0)20 7389 2578

Athena Zonars, *Deputy Chairman, Americas*
Tel: +1 212 636 2177

Chinese Paintings

Ben Kong, *Deputy Chairman, Asia International Specialist Head of Department*
Tel: +852 2760 1766

Japanese & Korean Art

Mark Hinton, *International Director & Specialist Head of Department*
Tel: +44 (0)20 7389 2595

Katsura Yamaguchi, *International Director*
Tel: +1 212 636 2157

BUSINESS DIRECTORS & MANAGERS

AMERICAS

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Emma Winder
Tel: +1 212 636 2183

ASIA

Lillian Ng
Tel: +852 2978 9995

Nicole Wright
Tel: +852 2978 9952

Nelly Li
Tel: +852 2978 6797

Samantha Sham
Tel: +852 2978 9939

EUROPE

Virginie Barocas-Hagelauer
Tel: +33 (0)1 40 76 85 63

WORLDWIDE

AMSTERDAM

ASIAN 20TH CENTURY & CONTEMPORARY ART

Peter van der Graaf
Tel: +31 (0) 20 575 5274

BANGKOK

Yaovanee Nirandara
Punchalee Phenjati
Tel: +66 (0)2 652 1097

BEIJING

Jinjing Cai
Tel: +86 (0) 10 8572 7900

ASIAN 20TH CENTURY & CONTEMPORARY ART

Dina Zhang
Tel: +86 (0) 10 8572 7928

CHINESE CERAMICS & WORKS OF ART

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

CHINESE PAINTINGS

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

ASIAN 20TH CENTURY & CONTEMPORARY ART

Melanie Cheung
Joyce Chan
Marcello Kwan
Cindy Lim
Aileen Tse
Angel Yip
Tel: +852 2760 1766

CHINESE CERAMICS & WORKS OF ART

Chi Fan Tsang
Ruben Lien
Liang-Lin Chen
Shereese Tong
Timothy Lai
Ling'ao Tong
Tel: +852 2760 1766

CHINESE PAINTINGS

Jessie Or
Carmen Shek Cerne
Sara Mao
Amy Cheng
Sophia Zhou
Yorkie Tam
Tel: +852 2760 1766

JAKARTA

Charmie Hamami
Vanessa Pranoto
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Lim Meng Hong
Tel: +60 3 6207 9230

LONDON

CHINESE CERAMICS & WORKS OF ART

Pedram Rasti
Marco Almeida
Jeremy Morgan
Ivy Chan
Cherrei Yuan Tian
Caroline Allen (Consultant)
Tel: +44 (0)20 7389 2577

LONDON (SOUTH KENSINGTON)

CHINESE CERAMICS & WORKS OF ART

Kate Hunt
Denise Li
Katie Lundie
Tel: +44 (0)20 7752 3235

JAPANESE ART

Anastasia von Seibold
Kuniko Matsui
Tel: +44 (0)20 7752 3127

NEW YORK

ASIAN 20TH CENTURY & CONTEMPORARY ART

Tianyue Jiang
Sarina Taylor
Tel: +1 212 468 7133

CHINESE CERAMICS & WORKS OF ART

Margaret Gristina
Michelle Cheng
Tristan Bruck
Jessica Chang
Vicki Paloympis
Tel: +1 212 636 2180
Tel: +1 212 636 2211

CHINESE PAINTINGS

Elizabeth Hammer
Jennie Tang
Tel: +1 212 636 2193

JAPANESE & KOREAN ART

Takaaki Murakami
Tel: +1 212 636 2160

PARIS

ASIAN ART

Tiphaine Nicoul
Zheng Ma
Tel: +33 (0)1 40 76 76 05

ASIAN 20TH CENTURY & CONTEMPORARY ART

Clara Rivollet
Tel: +33 (0)1 40 76 85 83

SAN FRANCISCO

CHINESE CERAMICS & WORKS OF ART

Andrew Lick
Tel: +1 415 982 0982

CHINESE PAINTINGS

Rodania Leong
Tel: +1 917 951 2498

SEOUL

Hye-Kyung Bae
Tel: +82 2 720 5266

ASIAN 20TH CENTURY & CONTEMPORARY ART

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Gwenn Delamaire
Tel: +86 (0) 21 6279 8773

ASIAN 20TH CENTURY & CONTEMPORARY ART

Grace Zhuang
Danqing Li
Yimin Wang
Tel: +86 (0) 21 2226 1516

CHINESE CERAMICS & WORKS OF ART

Harriet Yu
Tel: +86 (0) 21 2226 1527

SINGAPORE

Wen Li Tang
Tel: +65 6235 3828

ASIAN 20TH CENTURY & CONTEMPORARY ART

Zineng Wang
Dexter How
Hui Min Teo
Tel: +65 6838 7202

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

ASIAN 20TH CENTURY & CONTEMPORARY ART

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3358

CHINESE PAINTINGS

Kim Yu
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Gen Ogo
Masahiko Kuze
Tel: +81 (0)3 6267 1766

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386

NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS

NY: +1 212 636 2230

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN ART

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

NY: +1 212 636 2245

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

NY: +1 212 636 2665

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2120

SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2120

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

NY: +1 212 636 2217

CERAMICS AND GLASS

NY: +1 212 636 2215

CHINESE PAINTINGS

NY: +1 212 636 2195

CHINESE WORKS OF ART

NY: +1 212 636 2180

CLOCKS

KS: +44 (0)20 7389 2357

CORKSCREWS

SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA

SK: +44 (0)20 7752 3281

FOLK ART

NY: +1 212 636 2230

FURNITURE

NY: +1 212 636 2200

HOUSE SALES

SK: +44 (0)20 7752 3260

ICONS

SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART

NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

INDIAN CONTEMPORARY ART

NY: +1 212 636 2190

KS: +44 (0)20 7389 2700

INTERIORS

NY: +1 212 636 2032

SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370

SK: +44 (0)20 7752 3239

JAPANESE ART

NY: +1 212 636 2160

KS: +44 (0)20 7389 2595

JEWELLERY

NY: +1 212 636 2300

KOREAN ART

NY: +1 212 636 2165

LATIN AMERICAN ART

NY: +1 212 636 2150

MINIATURES

NY: +1 212 636 2250

MODERN DESIGN

SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE

NY: +1 212 707 5910

OBJECTS OF VERTU

NY: +1 212 636 2250

OLD MASTER DRAWINGS

NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART

NY: +1 212 636 2120

PHOTOGRAPHS

NY: +1 212 636 2330

PICTURE FRAMES

SK: +44 (0)20 7389 2763

POST WAR AND CONTEMPORARY ART

NY: +1 212 636 2100

POSTERS

SK: +44 (0)20 7752 3208

PRINTS

NY: +1 212 636 2290

RUSSIAN WORKS OF ART

NY: +1 212 636 2260

SCIENTIFIC INSTRUMENTS

SK: +44 (0)20 7752 3286

SCULPTURE

KS: +44 (0)20 7389 2331

SK: +44 (0)20 7389 2794

SILVER

NY: +1 212 636 2250

TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040

SK: +44 (0)20 7752 3291

TWENTIETH CENTURY DECORATIVE ART AND DESIGN

NY: +1 212 636 2240

VICTORIAN PICTURES

KS: +44 (0)20 7389 2468

SK: +44 (0)20 7752 3257

WATCHES

NY: +1 212 636 2320

WINE

NY: +1 212 636 2270

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485

Fax: +1 212 636 4930

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901

Fax: +1 212 636 4929

Email: celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400

Fax: +1 212 636 2370

Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620

Fax: +1 212 636 4931

Email: awhiting@christies.com

PRIVATE SALES

US: +1 212 636 2557

Fax: +1 212 636 2035

Email: vpfeiffer@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: christieseducation@christies.edu

Hong Kong

Tel: +852 2978 6747

Fax: +852 2525 3856

Email: hkcourse@christies.com

London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email:

education@christies.com

Paris

Tel: +33 (0)1 42 25 10 90

Fax: +33 (0)1 42 25 10 91

Email:

ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email: info@christiesrealestate.com

London

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email:

info@christiesrealestate.com

Hong Kong

Tel: +852 2978 6788

Fax: +852 2845 2646

Email:

info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

London

+44 (0)20 7622 0609

london@cfass.com

New York

+1 212 974 4579

newyork@cfass.com

Singapore

Tel: +65 6543 5252

Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*

INTERNATIONAL CHINESE CERAMICS & WORKS OF ART DEPARTMENT



Jonathan Stone
石俊生
Chairman
International Head
of Asian Arts



Athena Zonars
宋天娜
Deputy Chairman
New York



Géraldine Lenain
羅拉
International Director
Chairman's Office
Paris



Pola Antebi
安蒂雷
International Director
Hong Kong



Michael Bass
孟博瀚
International Director
New York



Rosemary Scott
蘇玫瑰
International
Academic Director
Asian Art
London



**Leila de Vos
van Steenwijk**
吳夜雷
European Head
London, King Street

ASIA



Chi Fan Tsang
曾志芬
Head of Department
Hong Kong



Ruben Lien
連懷恩
Senior Specialist
Hong Kong



Liang-Lin Chen
陳良玲
Senior Specialist
Hong Kong



Sherese Tong
唐曉殷
Associate Specialist
Hong Kong



Timothy Lai
黎添銘
Junior Specialist
Hong Kong



Ling'ao Tong
童凌鷺
Junior Specialist
Hong Kong



Dai Dai
戴岱
Senior Specialist
Beijing



Felix Pei
裴朝輝
Specialist
Beijing



Harriet Yu
俞敏婕
Liaison
Shanghai

THE AMERICAS



Margaret Gristina
葛曼琪
Senior Specialist
Head of Sale
New York



Michelle Cheng
鄭玉京
Specialist
New York



Tristan Bruck
崔仕廷
Associate Specialist
New York



Jessica Chang
張為君
Associate Specialist
New York



Vicki Paloympis
潘薇琦
Associate Specialist
New York



Andrew Lick
李安哲
Specialist
San Francisco

EUROPE



Pedram Rasti
任正樂
Head of Department
London, King Street &
South Kensington



Marco Almeida
安偉達
International Senior
Specialist
London, King Street



Jeremy Morgan
莫石傑
International Specialist
London, King Street



Ivy Chan
陳以昕
Head of Sale
London, King Street



Cherrei Yuan Tian
田園
Specialist
London, King Street



Caroline Allen
安嘉麗
Consultant, Chinese Export
London, King Street



Tiphaine Nicoul
倪蒂芬
Head of Sale
Paris



Zheng Ma
馬征
Junior Specialist
Paris



Kate Hunt
何玉清
Head of Sale
London,
South Kensington



Denise Li
李穎琪
Associate Specialist
London,
South Kensington



Katie Lundie
龍愷曦
Junior Specialist
London, South
Kensington

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

ASIAN AND ISLAMIC ART

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.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Asian and Islamic Art						
H105	Asian 20th Century Art Day Sale	Hong Kong	2	68	110	104
H153	Asia+	Hong Kong	2	30	50	46
H151	Asian 20th Century & Contemporary Art Evening Sale	Hong Kong	2	70	114	106
H108	Asian Contemporary Art Day Sale	Hong Kong	2	68	110	104
H30	Chinese Ceramics and Works of Art	Hong Kong	4	141	228	213
H154	Chinese Contemporary Ink Paintings	Hong Kong	2	51	86	78
H152	Classical Chinese Paintings & Calligraphy	Hong Kong	2	51	86	78
H103	Fine Modern Chinese Paintings	Hong Kong	2	70	114	106
L30	Chinese Ceramics and Works of Art	King Street	2	57	95	87
L47	Arts of the Islamic World	King Street	2	57	95	87
L48	Arts of India	King Street	1	30	50	46
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
S2	Asian & Western 20th Century & Contemporary Art	Shanghai	2	70	114	106
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	2	57	95	87

CHRISTIE'S

WWW.CHRISTIES.COM/SHOP

Photographs, Posters and Prints · Impressionist and Modern Art
Jewellery, Watches and Wine · Antiquities and Tribal Art
Asian and Islamic Art · Russian Art
Furniture, Decorative Arts and Collectables · American Art and Furniture
Books, Travel and Science · Design, Costume and Memorabilia
Post-War and Contemporary Art
Old Master Paintings and 19th Century Paintings

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S AMERICAS

Brook Hazelton, President

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus
Cyanne Chutkow, Deputy Chairman
Derek Gillman, Chairman
Brett Gorvy, Chairman
Loïc Gouzer, Deputy Chairman
Ben Hall, Deputy Chairman
Nicholas Hall, Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Laura Paulson, Deputy Chairman
Paul Provost, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Jeanne Sloane, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman
Xin Li, Deputy Chairman, Asia

SENIOR VICE PRESIDENTS

John Auerbach, Martha Baer,
Vivian Bakmas-Pfeiffer, Heather Barnhart,
Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle,
Bonnie Brennan, Thomas Burstein,
Sarah Cashin, Lisa Cavanaugh,
Elizabeth M. Chapin, Kenneth Citron,
Sandra Cobden, Chris Coover, Deborah Coy,
Francois de Poortere, Carrie Dillon,
Monica Dugot, Cathy Elkies, Sheri Farber,
Lydia Fenet, Jennifer Glaisek Ferguson,
Melissa Gagen, Virgilio Garza,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Darius Himes, Lori Hotz,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Karen Karp, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
Peter Kloman, Susan Kloman, Jonathan Laib,
Brooke Lampley, Julie Leonhardt Latorre,
Thomas Lecky, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Alexis McCarthy,
Andrew McVinish, Adrien Meyer,
Michelle Meyercord, Richard Nelson,
Shira Nichaman, Ellanor Notides,
Tash Perrin, Jason Pollack, Denise Ratinoff,
John Reardon, Margot Rosenberg, Sonya Roth,
Capera Ryan, Caroline Sayan, Andrew Seltzer,

Xan Serafin, Brett Sherlock, Muys Snijders,
Will Strafford, Toby Usnik, Sarah Vandeweerd,
Carina Villinger, Francis Wahlgren, Cara Walsh,
Amy Wexler, Allison Whiting, Marissa Wilcox,
Jody Wilkie, Tom Woolston, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Vlad Ashurov, Kelly Ayers, Diane Baldwin,
Brett Banckek, Adrian Bijanada,
Eileen Brankovic, Valerie Bulova,
Cristina Carlisle, John Caruso, Angelina Chen,
Pauline Cintrat, Moira Cowan Anne Dayton
Ginette Dean, Cathy Delany, Elise de la Selle,
Anna Diehl, Yasaman Djunic, Alexandra Duch,
Lorena Duran, Ian Ehling, Ross Elgie,
Jessica Fertig, John Foster, Lauren Frank,
Sara Friedlander, Vanessa Fusco,
Sayuri Ganepola, Joshua Glazer,
Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubestic,
Elizabeth Hammer-Munemura,
Minna Hanninen, William Haydock,
Shannon Henry, Margaret Hoag, Per Holmberg,
Andrew Holter, Jennifer Hong, Val Hoyt,
Anne Igelbrink, Sandhya Jain Patel,
Leanne Jagtiani, Mariana Joseph,
Jessica Katz, Sumako Kawai, Alexis Klein,
David Kleiweg de Zwaan, Christina Landaw,
Richard LaSalle, Lisa Layfer, Christine Layng,
Andrew Lee, Nathalie Lenci, Mary Libby,
Molly Morse Limmer, Ryan Ludgate,
Ann Lydecker, Laurie Lasdon Marshall,
Erin McAndrew, Adam McCoy,
Caroline Moustakis, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elisabeth Poole Parker, Carolyn Pastel,
Sam Pedder-Smith, Joseph Picone,
Jennifer Pitman, Saara Pritchard,
Kimberly Ray, Greg Reid, Casey Rogers,
Thomas Root, William Russell, Arianna Savage,
Stacey Sayer, Sari Sharaby-Swartz,
Brian Shaw, Candida Sodre, Maura Smith,
Sasha Smith, Gemma Sudlow, Bliss Summers,
Scott Torrence, Arianna Tosto, Terence Vetter,
Beth Vilinsky, Hartley Waltman, Michal Ward,
Nicholas Wilson, Eric Wind, Alan Wintermute,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Jennifer Yum, Laryssa Zalisko, Steven J. Zick

ASSOCIATE VICE PRESIDENTS

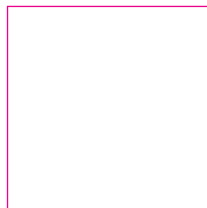
Tylee Abbott, Lauren Anderson, Danielle Austin,
Kelly Barros, Bernadine Boisson,
Anne Bracegirdle, Diana Bramham,
Elisa Catenazzi, Ana Maria Celis, Patrick Conte,
Leiko Coyle, Whitney Cunningham,
Alison Curry, Anne Dayton, Caitlin Donovan,
Kristen de Bruyn, Elise de la Selle, Ashish Desai,
Julie Drennan, Emily Fisher, Heather Fowler,
Sara Fox, Juarez Francis, Douglas Goldberg,
Robert Gordy, Julia Gray, Lindsay Griffith,
Michael Gumener, Megan Guzman,
Rachel Hagopian, Natalie Hamrick,
Adeline Han, Anna Handy, Anne Hargrave,
Andrew Huber, Sima Jalili Caroline Kelly,
Sung Hee Kim, Kirill Kluev, Kristin Kolich,
Samantha Koslow, Paula Kowalczyk,
Emma Kronman, Blake Kurisu, David Lieu,
Carlie Lindeberg, Alexander Locke,
Amelia Manderscheid, Patrick McGrath,
Hadley Miller, Danielle Mosse,
Takaaki Murakami, Libia Nahas, Tom Orf,
Ayub Patel, Yi Peng, Jessica Phifer,
Carleigh Queeneth, Prakash Ramdas,
Jeremy Rhodes, Lesley-Ann Roberts,
Kristina Ryan, Emily Sarokin, Morris Scardigno,
Ryan Schmidt, Morgan Schoonhoven,
Nicole Shapiro, Edwina Stitt, Bo Tan,
Peter Terrela, Lillian Vasquez, Mike Wang,
Drew Watson, Simon Wills, Emma Winder,
Gretchen Yagielski, Kevie Yang,
Cara Zimmerman

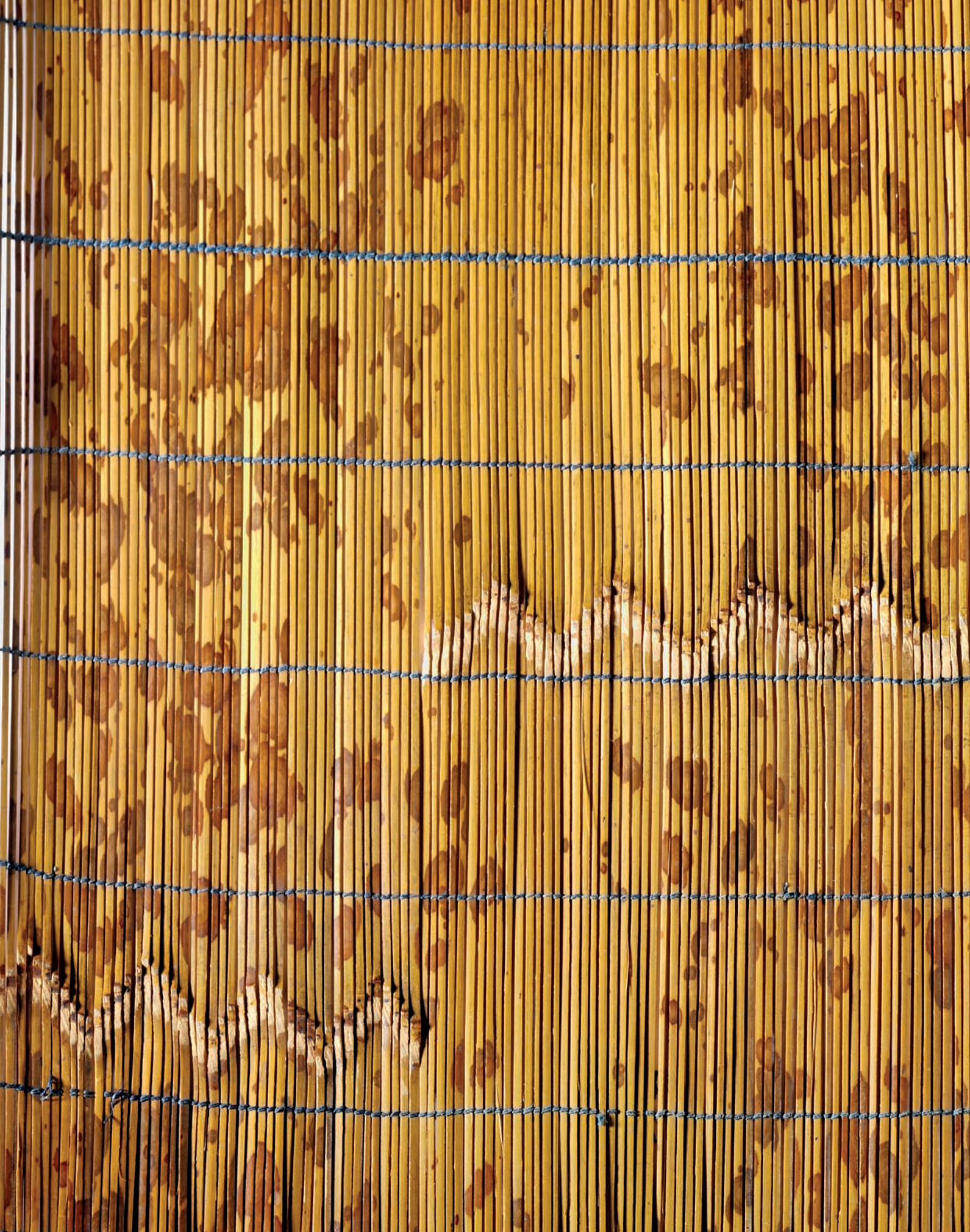
CHRISTIE'S AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Herb Allen, Elizabeth Ballantine,
Charlie Blaquier, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat, Guido Goldman,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,
Alexandra Burroughs, Nathalie Gerschel Kaplan,
Konrad Keese, Lydia Kimball, Mary Libby,
Juanita Madrinan, Brenda Norris, Kelly Perry,
Betsy Ray, Nancy Rome, Ashley Schiff









CHRISTIE'S
THE ART PEOPLE

20 ROCKEFELLER PLAZA / NEW YORK, NY 10110