



FINE CHINESE PAINTINGS

中國書畫

New York 13 September 2016

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CHRISTIE'S INTERNATIONAL
ASIAN ART DEPARTMENT**

FINE CHINESE PAINTINGS

AUCTION

Tuesday 13 September 2016
at 10.00 am (Lots 1-93)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	9 September	10.00 am - 5.00 pm
Saturday	10 September	10.00 am - 5.00 pm
Sunday	11 September	1.00 pm - 5.00 pm
Monday	12 September	10.00 am - 5.00 pm

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Andrew McVinish (# 1379272)

Front cover
Lot 17

Back cover
Lot 51

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[60]

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21/06/16

CHRISTIE'S



1

ZHANG CHENG (QING DYNASTY)

Verdant Mountains

Scroll, mounted and framed, ink and color on silk
56 ½ x 23 in. (143.5 x 58.6 cm.)

Inscribed and signed, with two seals of the artist

Dated *renwu* year of the Qianlong era (1762)

Two collectors' seals

\$2,000-4,000

清 張成 臨溪讀書圖 設色絹本 鏡框 一七六二年作
題識：乾隆壬午（1762年）且月，華陽山外山人張成畫。

鈐印：張成、仲居

鑑藏印：浦雲演福、句口山人

LOTS 2-3

PROPERTY FROM THE WU MAODING FAMILY COLLECTION 吳懋鼎家族珍藏

2

ZHANG JING (1736-1795)

Bird and Lotus

Scroll, mounted for framing, ink and color on silk
10 x 13 ⅛ in. (25.4 x 33.4 cm.)

With one seal of the artist

One collector's seal

\$2,000-4,000

Wu Maoding (1850-1928), a native of Wuyuan in Jiangxi province, was an important and well-connected businessman and banker in Tianjin.

清 張經 白蓮小鳥 設色絹本 鏡片

鈐印：張經

鑑藏印：吳班侯珍藏

註：吳懋鼎出生於江西婺源，是一位著名的收藏家，同時也是天津知名實業家、銀行家。

3

ZHANG JING (1736-1795)

Travelers Along the River

Scroll, mounted for framing, ink and color on silk
10 ⅜ x 13 ⅛ in. (26.5 x 33.4 cm.)

With two seals of the artist

\$2,000-4,000

清 張經 溪山訪友 設色絹本 鏡片

鈐印：臣經、函六氏



2



3



4



5

PROPERTY FROM A WEST COAST COLLECTION 西岸私人收藏

4

ANONYMOUS (MING DYNASTY)

Pheasants Among Flowers

Scroll, mounted and framed, ink and color on silk

75 ½ x 40 in. (191.7 x 101.8 cm.)

Inscribed and bearing signature of Huang Jucai (933-after 993)

With eight collectors' seals

\$30,000-50,000

明無名氏 雪霽寒禽圖 設色絹本 鏡框

題識：乾德丙寅四月，翰林待詔臣黃居采恭畫。

鑑藏印：李月付、張雨、夏時正印、清問齋書畫、四印漫漶不清

5

**ZHAI YUANSHEN (MANNER OF,
SONG DYNASTY)**

Scholar Below Pine

Hanging scroll, ink and color on silk
27 ¾ x 12 ⅝ in. (70.6 x 32 cm.)

Bears signature of Zhai Yuanshen

Nineteen collectors' seals

\$10,000-15,000

The painting was inherited from Robert Tow, a Chinese businessman who grew up in Rhode Island. After be moved to Hong Kong, Tow belonged to a group of private Chinese art and calligraphy collectors.

附有翟院深簽名 松下高士
設色絹本 立軸

題識：翟院深製。

乾隆皇帝（1711-1799）鑑藏印：
石渠寶笈、宜子孫、維陵

李維洛鑑藏印：李維洛鑑藏印

孔廣陶（1832-1890）鑑藏印：岳
雪樓記、孔廣陶印

伯南印、仲齋、溫氏汝造所藏宋
元書畫之印、江邨秘藏、墨林祕
玩、真山、五印漫漶不清

註：這幅畫來源於Robert Tow，
一位羅德島長大的中國商人。常
居香港，中國藝術和書法收藏
家。



6

VARIOUS OWNERS

6

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

Daoist Figures

Scroll, mounted and framed, ink and
color on silk

64 ⅞ x 36 ¼ in. (163 x 92 cm.)

With no signature or seals

\$20,000-40,000

晚明/早清 無款 竹笠蓑衣仙人行
設色絹本 鏡框



7

7
ZHANG FUCHANG (19TH CENTURY)
Flowers and Birds

Album of twelve leaves, ink and color on silk
8 ¼ x 8 ½ in. (21.2 x 20.7 cm.)

Each leaf inscribed, with a total of fourteen seals of the artist

Titleslip on wooden box inscribed and signed with one seal of the artist

\$8,000-10,000

EXHIBITED

Paintings of Korea's Joseon Dynasty and Japan: The Art of a Neighboring Kingdom That Inspired Sotatsu, Taiga and Jakuchu: Tochigi Prefectural Museum, 2 Nov-14 Dec, 2008; Shizuoka Prefectural Museum, 17 Feb-29 Mar, 2009; Sendai City Museum, 17 April-24 May, 2009; Okayama Prefectural Museum, 5 June-12 July, 2009.

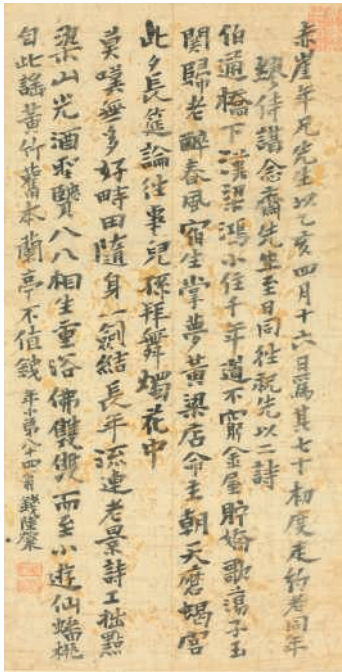
LITERATURE

Paintings of Korea's Joseon Dynasty and Japan: The Art of a Neighboring Kingdom that Inspired Sotatsu, Taiga and Jakuchu, Yomiuri Shimbun, Osaka, 2008, p. 84, 239, pl. 87.

張福昶 花鳥 設色絹本 冊頁十二開

1. 題識：鷹始摯初生小鷹學飛騰，空鷹不習學兵戈動起。
2. 題識：腐草為螢朽腐之草，其中有螢不化為螢，應下有叛。
3. 題識：群鳥養羞，禾至秋成。群鳥牧羞，晨不牧羞，臣下驕慢。
4. 題識：寒蟬鳴涼風退暑，寒蟬始鳴，蟬不始鳴。童歌諺語。
5. 題識：反舌無聲，應侯之鳥。杜絕無聲，反舌有聲，佞臣在側。
6. 題識：螳螂生蚱蜢，無子組而生出螳螂，不生姦裏怪蕪。
7. 題識：鴻雁來。天氣將寒，雁向南飛，鴻雁不來，遠人不伏。
8. 題識：禾乃登，禾熟采盈豐。稔之兆禾若不登，民多盜賊。
9. 題識：蝸始鳴。蝸飛林木，遇風而鳴。蝸蟬未鳴，人多姦惑。
10. 題識：鷹乃祭鳥。鷹捕飛鳥，以祭北辰。鷹不祭鳥，爵祿失常。

11. 題識：天地始肅。陰陽之氣始肅，萬籟天地不肅，王威不行。
 12. 題識：蟄蟲壞戶。百蟲至候，各居其穴。若不壞戶，民罹災田。
- 鈐印：福昶（四次）、季長（二次）、張福昶（二次）、王屏如（二次）、張、福、印、琢園
- 簽條：高麗畫帖
張福昶自題盒蓋簽條：十二節氣花鳥草蟲山水畫幅。張福昶。
鈐印：白水丙神
展覽：“朝鮮王朝的繪畫與日本：俵屋宗達、池大雅以及伊藤若沖學到鄰國之美”：栃木県立美術館，2008年11月2日-12月14日；静岡県立美術館，2009年2月17日-3月29日；仙台市博物館，2009年4月17日-5月24日；岡山県立博物館，2009年6月5日-7月12日。
出版：朝鮮王朝的繪畫與日本：俵屋宗達、池大雅以及伊藤若沖學到鄰國之美，Yomiuri Shimbun，大阪，第84、239頁，圖版87。



8

PROPERTY FROM THE COLLECTION OF RYDA AND ROBERT H. LEVI LEVI家族珍藏

8

WU LI (ATTRIBUTED TO, 1632-1718)

House Among Hills

Hanging scroll, ink and color/ink on paper/
gold-flecked paper

The painting measures 10 ½ x 10 ⅜ in. (26.8 x 26.4 cm.)

The calligraphy measures 14 ¾ x 7 ⅝ in. (37.5 x 19.5 cm.)

Inscribed and bears signature of Wu Li, with one seal
Colophon inscribed by Qian Lucan (1612-1698), with
two seals

Mounting inscribed by Weng Tonghe (1830-1904), with
one seal

\$30,000-50,000

PROVENANCE

Formerly in the collection of Wan-go H.C. Weng,
New Hampshire.

Acquired from the Mi Chou Gallery, New York, 1966.

Private American collection.

清 吳歷(傳) 重巖幽居 設色/水墨紙本/灑金箋 立軸
題識：未翁五十老滄江，鬚着秋容口不降，臨閣賞
詩誰第一，水軒茗爾無雙。入門渾是張融宅，坐
卧半如陶令窗。圖贈萬峰蒼翠處，有兒添卻澗涼
涼，詩畫奉壽未翁道兄。吳歷。

鈐印：吳歷

錢陸燦 (1612-1698) 題跋並鈐印二方

翁同龢 (1830-1904) 表邊題跋：湘靈先生此詩以
壽孫赤崖，老筆矜重墨井小幅，蒼古踈朗，定為真
跡因並裝之邑。後生翁同龢記。

鈐印：虞山翁同龢印

來源：翁萬戈 (1918年生) 舊藏。

米舟畫廊，紐約，1966年。

美國私人收藏。



9



10

PROPERTY OF A GENTLEMAN 私人收藏

9

HUANG SHEN (ATTRIBUTED TO, 1687-CIRCA 1768)
Old Scholar

Hanging scroll, ink and color on paper
39 5/8 x 18 in. (100.8 x 45.7 cm.)

Inscribed and bears signature of Huang Shen, with
two seals

\$5,000-10,000

清 黃慎(傳) 高士 設色紙本 立軸

題識：氣化雷，大聲吼，驚醒尼父周公夢。肅衣冠，神抖搜，考石有音惟泗濱。捨此而求更何有，神成符節奏，癭瓢。

鈐印：黃慎、恭壽

VARIOUS OWNERS

10

ANONYMOUS (QING DYNASTY)
Portrait of Wang Yangming (1472-1529)

Scroll, mounted for framing, ink and color on silk
11 1/4 x 9 5/8 in. (28.8 x 24.4 cm.)

Inscribed on the mounting

\$5,000-9,000

清 無款 王陽明像 設色絹本 鏡片

裱邊題識：王陽明先生五十六歲小像。



11

11
FEI DANXU (1801-1850)

Ladies

Set of four scrolls, mounted and framed, ink and color on silk

Each scroll measures 8 7/8 x 11 3/4 in. (22.6 x 30 cm.)

Each scroll inscribed and signed, with a total of four seals of the artist (4)

\$10,000-15,000

清 費丹旭 仕女 設色 絹本 鏡框 四幅

1. 題識：石鼎吹煙絲縷斜，滿庭涼綠映窻紗。
簸錢鬪草知非慣，爐火親添靜試茶。
鈐印：子茗
2. 題識：敢將十指誇鍼巧，不把雙眉鬪畫長。
曉樓旭。
鈐印：子茗
3. 題識：阿儂生長水雲鄉，不解深閨紅粉妝。
語郎莫唱菱麥曲，唱恐驚起雙鴛鴦。
鈐印：曉樓書畫
4. 題識：梅花消息託瑤琴，不作羅浮夜月吟。
一曲泠泠春寂寂，解音知有美人心。
鈐印：曉樓書畫



12

PROPERTY FROM A PRIVATE AMERICAN COLLECTION
美國私人珍藏

12
**SHITAO (ATTRIBUTED TO,
1642-1707)**

Landscape After Chen Chun

Scroll, mounted and framed, ink and color on paper

11 3/8 x 15 1/8 in. (29 x 38.5 cm.)

Bears inscription, with one seal of the artist

\$5,000-8,000

PROVENANCE

Acquired from Far East Fine Arts, San Francisco, 1970.

According to the inscription, this landscape is in the style of the Ming Wu School artist-poet-scholar Chen Chun (1483-1544). A specialist in paintings of flowers and landscape, Chen Chun was known for his very loose and expressive brushwork style. His landscapes were strongly inspired by the Song-artist Mi Youren (1086-1165), whose style was characterized by rolling mountains constructed with wet and broad brushstrokes. While the moist, round mountain form here well evokes Chen Chun, the open composition and twisting rock form are typical of Shitao's distinctive painting style.

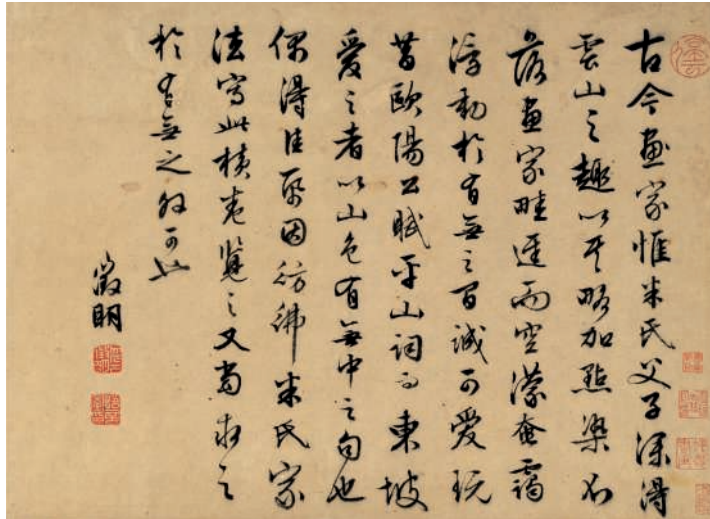
清 石濤(傳) 做陳淳山水圖
設色紙本 鏡框

題識：仿白陽山人。

鈐印：苦瓜和尚

來源：Far East Fine Arts畫廊,舊金山,1970年。

註：据題識，此山水是仿明朝吳門畫派藝術家、詩人陳淳（1483-1544）的風格。陳淳善於以山水和鮮花作畫，因慵懶又富有表現力的筆法而著名。他的山水畫深受北宋畫家米友仁（1074-1151）的影響。而米友仁的風格特點就是用粗獷的筆法描繪起伏的山峰。陳淳的畫中總是怪石嶙峋。這獨特的石海繪製風格也是受米友仁作品中雨霧環繞的群山的啓發。



PROPERTY FROM THE WU MAODING FAMILY COLLECTION 吳懋鼎家族珍藏

13

13

WEN ZHENGMING (ATTRIBUTED, 1470-1559)

Landscape in Mi Style

Handscroll, ink on paper

The painting measures 11 ½ x 46 ¾ in. (29.1 x 118.5 cm.)

The calligraphy measures 11 ½ x 33 ¾ in. (29.1 x 84.9 cm.)

Inscribed and bears signature of Wen Zhengming, with five seals

Further inscribed, with two seals of Wu'ou

Thirteen collectors' seals

Titleslip inscribed, with one seal of Jin Erzhen (1840-1919)

\$20,000-30,000

明 文徵明(傳) 仿米家雲山 水墨紙本 手卷

題識：古今畫家惟米氏父子深得雲山之趣，以其略加點染，不落畫家畦迳，而空濛奄靄，浮動於有無之間，誠可愛玩。昔歐陽公賦平山詞而東坡愛之者，以山色有無中之句也。偶得佳紙，因彷彿米氏家法寫此橫卷，覽之又當求之於有無之外可也。徵明。

鈐印：文徵明印（二次）、悟言室印、停雲、停雲無偶居士題引首並鈐印二方

俞家彥題跋

金爾珍（1840-1919）題簽條並鈐印一方

李嘉福（1829-1894）鑑藏印：石門李嘉福筌魚藏印

沈衛（1862-1945）鑑藏印：兼巢長物、就裡沈衛

李佐賢（1807-1876）鑑藏印：李佐賢收藏書畫之印

其他鑑藏印：李珂雪珍藏、蜨菴書畫（二次）、松禪主人審定（二次）、吳斑俟收藏金石書畫印（二

次）、筌巢珍玩、福視室



14



15

VARIOUS OWNERS

14

GU LUO (1762-AFTER 1837)

Lady

Hanging scroll, ink and color on silk

53 $\frac{3}{8}$ x 16 $\frac{1}{4}$ in. (135.5 x 41.3 cm.)

Inscribed and signed, with two seals of the artist

\$4,000-6,000

清 顧洛 仕女圖 設色絹本 立軸

題識：玉階風細漏遲遲，月冷笄珈鬢影垂。

怪底新涼期匣扇，芭蕉庭下立多時。做唐解元粉本，西樸。

鈐印：西樸、顧洛之印

15

**QIU YING (ATTRIBUTED TO,
CIRCA 1495-1552)**

Figures

Scroll, mounted and framed, ink and
color on silk

16 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (43 x 27.5 cm.)

Bears signature, with one seal

Further inscribed by Pan Lixun, with
two seals

Dated summer, *jiachen* year

\$15,000-25,000

明 仇英(傳) 獨弈 設色絹本 鏡框

題識：仇英製。

鈐印：十州

潘立勳題跋：獨拈棋子處，誰解
會心時。甲辰季夏題於苕溪止齋。

弟潘立勳。

鈐印：潘立勳印、圖麟

VARIOUS OWNERS

16

HUA YAN (1682-1752)

Lady

Scroll, mounted for framing, ink and
color on silk

17 $\frac{1}{8}$ x 11 $\frac{3}{8}$ in. (43.7 x 29.7 cm.)

With one seal of the artist

\$25,000-35,000

清 華喆 仕女 設色絹本 鏡片

鈐印：華喆



16

PROPERTY FROM A PRIVATE FAMILY COLLECTION 私家珍藏

17

YUAN YAO (ACTIVE 1720-1780)

Spring Mountains

Scroll, mounted for framing, ink and color on silk

78 $\frac{5}{8}$ x 95 $\frac{3}{4}$ in. (199.5 x 243 cm.)

Dated spring, first month, *yihai* year (1755)

\$450,000-650,000

Yuan Yao was a professional painter in Yangzhou who worked in and continued the style of the studio of the popular painter Yuan Jiang (active ca. 1680-1730). Catering to the preferences of the city's wealthy merchants who sought massive hanging scrolls and screens to fill their mansions, the Yuans created fantastic landscapes of precisely painted grand residences, using the ruled-line technique, set in dramatic mountains with swirling mist. These magical vistas at once evoked imperial palaces of past dynasties and legendary realms of immortals.

According to the current owner, this landscape was displayed in the “boiserie” study, which was decorated in Chinese style, of Villa Vitiano in the Tuscan countryside in Chianti since the late 19th century when it was owned by the Moriani family. The painting was sold by the Morianis with the villa's furnishings to Raffaello Landini in 1953. When Mr. Landini's son sold the villa and moved to Caracas, Venezuela in the mid-1970s, he had the painting restored and took it with him. When the Landini family moved to Miami in the early 1980s, they again took this landscape with them to their new home, where it has remained in their family.

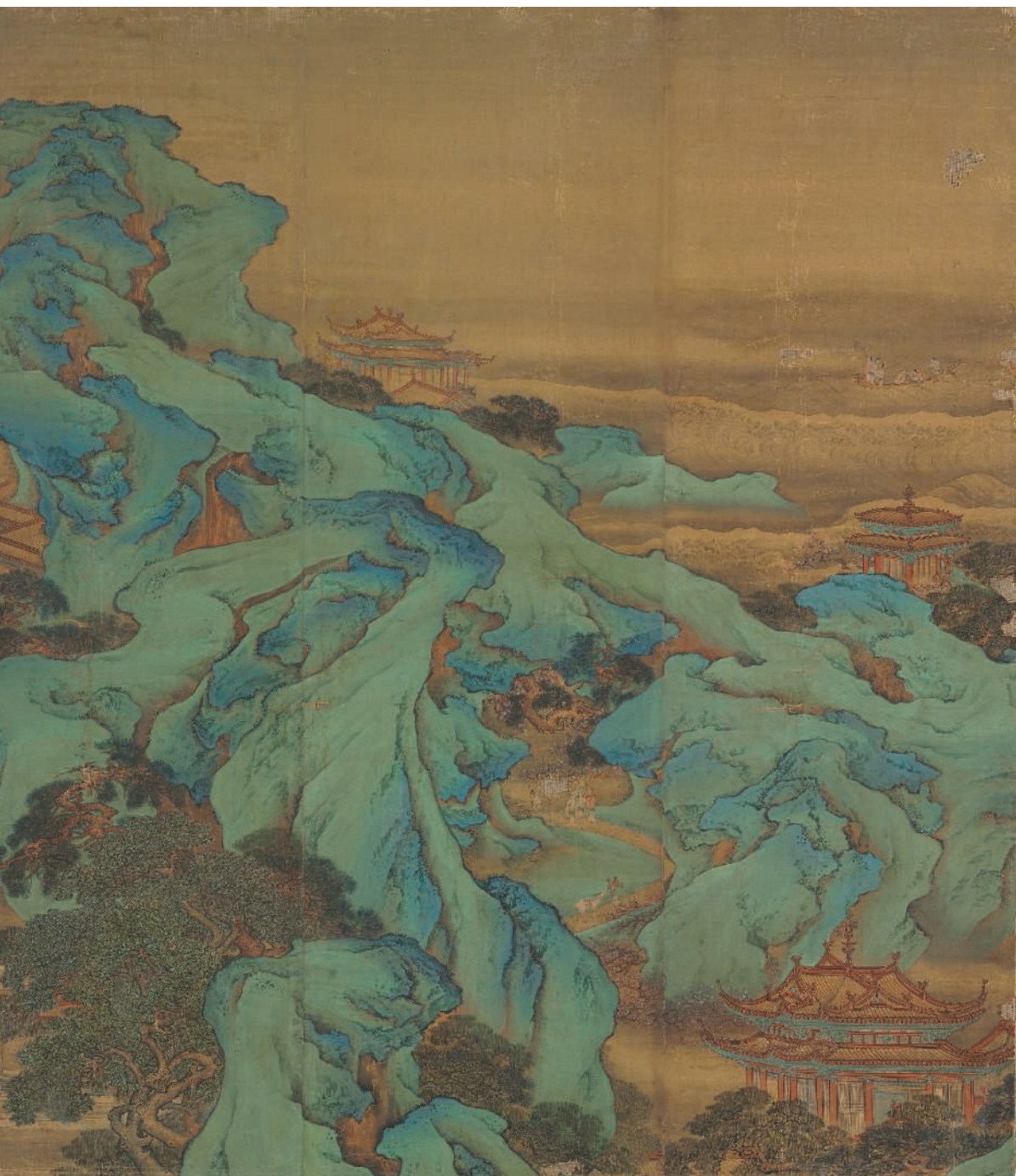
清 袁耀 重巒春華 設色絹本 鏡片 一七五五年作

題識：蓬萊僊境。時乙亥（1755年）孟春，邗上袁耀畫。

鈐印：袁、耀

註：袁耀是一位職業的畫家，延續了流行畫家袁江（1680-1730）的畫室風格。為了滿足富人為裝飾豪宅對立軸畫以及屏風的需求，袁氏創作出宏偉精緻的住宅風景圖。將界畫技術的運用與巍峨的、雲纏霧繞的群山融合在一起。這些奇妙的設定讓人聯想起奢華的宮廷生活以及玄妙的仙人傳說。據收藏者所說，在Moriani家族收藏這幅畫期間，曾於十九世紀晚期將此畫展於其位於安蒂托斯卡納別墅中的中式風格書房。1953年，Moriani家族將這幅畫作為別墅裝飾的一部分一起賣給了Raffaello Landini。Landini先生的兒子於二十世紀七十年代中期賣掉了別墅並搬到委內瑞拉的卡拉卡斯居住，他將此畫修復並攜帶至委內瑞拉。二十世紀八十年代初，Landini家族移居邁阿密，又一次將此畫帶到邁阿密。此後一直被他們家族收藏於邁阿密。







18



19

PROPERTY FROM THE WU MAODING FAMILY
COLLECTION 吳懋鼎家族珍藏

19

HUANG DING (MING DYNASTY)
Sutras

Pair of albums, one of twenty-nine leaves and one of thirty-five leaves, gold ink on paper

Twenty-eight leaves of one album measure $4\frac{3}{4} \times 2$ in. (12 x 5 cm.) and one leaf measures $4\frac{3}{4} \times 3\frac{3}{8}$ in. (12 x 8.6 cm.)

Thirty-four leaves of one album measure $4\frac{3}{4} \times 2$ in. (12 x 5 cm.) and one leaf measures $4\frac{3}{4} \times 3\frac{3}{8}$ in. (12 x 8.6 cm.)

Each album inscribed and signed
Each album dated spring, *guiwei* year (of the Chongzhen era, 1643)

One collector's seal (2)

\$6,000-12,000

VARIOUS OWNERS

18

WENG TONGHE (1830-1904)

Calligraphy

Scroll, mounted for framing, ink on paper

$54\frac{1}{8} \times 11\frac{5}{8}$ in. (137.6 x 30.4 cm.)

Inscribed and signed, with two seals of the artist

\$5,000-9,000

清翁同龢書法水墨紙本 鏡片

題識：宋公成之鏜鐘。周宋公鏜鐘銘曰：宋公成之鏜鐘，考鏜者，是為顯帝之樂。宋者商之，系二王之後。得用天子禮樂，歷代樂章有之。

鈐印：同龢印、叔平

The identity of this calligrapher Huang Ding is unclear, although his inscription indicates that he was a devoted Buddhist and wrote in the midst of the turbulent period at the fall of the Ming dynasty. The owner understands that his family acquired this sutra from a temple in Mount Wutai, with which they had a long association.

明 黃鼎 佛經 金墨紙本 冊頁二十九開/
冊頁三十五開

1. 題識：《佛說阿彌陀佛經》
（文不錄）崇禎癸未（1643年）春佛弟子黃鼎焚香敬寫。
鑑藏印：吳班侯印
2. 題識：《妙法蓮華經觀世音菩薩普門品》（文不錄）崇禎癸未（1643年）春佛弟子黃鼎焚香敬寫。

註：對於抄寫這兩部佛經的書法家黃鼎的身份考證不足。題識表明，他是一位虔誠的佛教徒，活躍於明朝中葉動蕩時期。據前收藏者所說，黃鼎家族從與其家族有多年淵源的五臺山的某寺廟中請得此經。

PROPERTY FROM THE COLLECTION OF HOWARD H. S. CHAO 趙浩生舊藏

20

ZHENG XIE (1693-1765)

Bamboo and Rock

Hanging scroll, ink on paper

68 ½ x 37 ¾ in. (173 x 95 cm.)

Inscribed and signed, with three seals of the artist

Dedicated to Pengnan

\$70,000-130,000

清 鄭燮 雙峰五竹圖 水墨紙本 立軸
題識：昔人畫華封三祝圖。一峰而已，今增一峰，是增其壽也。三竹而已，今增為五竹，是增其福也。福壽雙增，天眷愈加愈厚。惟修德不怠，日增月益者，庶足以當之。寫祝鵬南年長兄七十大慶。板橋鄭燮。

鈐印：鄭燮印、灘夷長、調吹古揚州



20



21

VARIOUS OWNERS

21
WENG LUO (1790-1849)

Flowers and Insects

Album of twelve leaves, ink and color on paper
Each leaf measures 9 ¼ x 10 ⅝ in. (23.7 x 25.7 cm.)
Each leaf inscribed and signed, with a total of eighteen
seals of the artist
One leaf dated autumn, ninth month, *ximwei* year (1811)
\$8,000-12,000

清 翁雒 草蟲 設色紙本 冊頁十二開

1. 題識：拈得生花一支筆，寫成竹葉夾桃花。翁雒。
鈐印：小海
2. 題識：籬下有佳色，秋聲菊婢香。小海翁雒。
鈐印：翁雒
3. 題識：春雨春風能幾胃，吹香落粉濕還颺。朝來
試看枝頭上，數朵寒酥未肯消。
鈐印：小海、翁雒
4. 題識：秋花閒處着秋蟲，可是徐熙設色工。小海
翁雒。
鈐印：翁雒、小海

5. 題識：花能言笑鳥能詞，矯住生宜近滌波。畫到芙蓉秋雨晚，夜涼如水目明多。小海。
鈐印：翁雒
6. 題識：餐得金英延上壽，故教隱叟返童顏。小海翁雒寫。
鈐印：翁雒
7. 題識：祇因春不老，卻與月同園。
鈐印：小海
8. 題識：睥其目，蟠其腹，紫雲半溪錦鱗伏。擬包山子筆法。小海翁雒寫於桐蔭軒。|鈐印：翁雒、小海
9. 題識：傍砌臨風舞綺羅，賺他雙蝶夢春婆。翁雒。
鈐印：小海、翁雒
10. 題識：鬢邊華髮先秋白，階下新葵帶雨黃。小海。
鈐印：小海、翁雒
11. 題識：紅蓼花疏水國秋，蛙聲閣閣夕陽收。煙波寂寞空江闊，只見紅衣下釣舟。小海。
鈐印：翁雒、小海
12. 題識：海棠嬌艷傍庭隈，弱不勝涼帶露開。小蝶不知秋已晚，飛飛猶是過牆來。辛未（1811年）秋九月上浣小海翁雒。
鈐印：小海

22
ZHANG XIONG (1803-1886)
Flowers

Hanging scroll, ink and color on paper
52 3/8 x 25 1/2 in. (133.2 x 64.7 cm.)
Inscribed and signed with one seal of the artist
Dated winter, *wuchen* year (1868)

\$2,500-3,500

張熊春花設色紙本立軸一八六八年作
題識：獻歲發春，百事如意。戊辰（1868年）季冬月既望，鴛湖子祥張熊寫。
鈐印：子祥書畫





LOTS 23-24
PROPERTY OF A GENTLEMAN 私人珍藏

23

NITIAN (1855-1919)

Enjoying Music

Hanging scroll, ink and color on paper

57 ⁷/₈ x 15 ³/₈ in. (147.2 x 39 cm.)

Inscribed and signed, with three seals of the artist

\$3,000-6,000

倪田 松蔭琴韻 設色紙本 立軸

題識：傲新羅山人筆意，邗上倪田墨耕，
時客申浦。

鈐印：墨耕、倪田之印、千乘



24

24

LU HUI (1851-1920)

Bird and Plum Blossoms

Hanging scroll, ink and color on paper

12 x 14 $\frac{5}{8}$ in. (30.6 x 37.1 cm.)

Inscribed, with one seal of the artist

\$2,000-4,000

陸恢 桃源春色 設色紙本 立軸

題識：桃源春色。甌香館設色，恢。

鈐印：廉夫



25



26

VARIOUS OWNERS

25

QI DAKUI (1921-1982)

Houses Among Cliffs

Fan leaf, mounted for framing, ink
and color on paper

20 ½ x 7 ¼ in. (52 x 18.4 cm.)

Inscribed and signed, with two seals
of the artist

Dated *yiyou* year (1945)

\$1,500-2,500

祁大夔 傲梅設色紙本扇面鏡片
一九四五年作

題識：傲梅花庵主山靜日長圖，
乙酉（1945年）浴佛日，坐兩題
虹精舍寫此。筱西祁大夔。
鈐印：筱西居士、大夔

26

WU SHIXIAN (1845-1916)

Conversation on the Bridge

Round fan leaf, mounted for framing, ink and color on silk

7 7/8 x 7 7/8 in. (20 x 20 cm.)

Inscribed and signed with one seal of the artist

Dated autumn, *yimao* year (1915)

\$1,500-2,500

吳石僊 仿古山水 設色絹本 團扇鏡片
一九一五年作

題識：倣趙大年筆法。春谿疊翠，乙卯（1915年）秋日。白下吳石僊。

鈐印：石僊山水

PROPERTY FROM A NEW YORK COLLECTION
紐約私人珍藏

27

WU GUXIANG (1848-1903)

Winter Landscape

Scroll, mounted and framed, ink and color on paper

36 3/8 x 15 1/2 in. (93 x 39.5 cm.)

Inscribed and signed, with one seal of the artist

Dated first month, first day, *gengyin* year (1890)

Two collectors' seals

\$5,000-10,000

吳穀祥 冬景 設色紙本 鏡框
一八九〇年作

題識：竹裏坐消無事福，花間補讀未完書。庚寅（1890年）元日試筆。

耕煙散人王翬，秀水吳穀祥臨。

鈐印：穀祥

鑑藏印：牧軒珍藏、淵映軒藏





28

VARIOUS OWNERS

28

WEN YONGCHEN (1922-1995)

Flying Kite

Scroll, mounted for framing, ink and color on paper

25 1/8 x 43 3/8 in. (63.8 x 110.2 cm.)

Inscribed, with two seals of the artist

Further inscribed with a poem by Huang Junbi (1898-1991), with two seals

Dated early spring, *xinyou* year (1981)

\$3,500-6,500

溫永琛 世外桃源 設色紙本 鏡片 一九八一年作
題識：《桃花源記》陶淵明桃花源記，晉。

鈐印：溫永琛五十五后所作書畫、

曾游三洋四海五洲八十餘國

黃君璧（1898-1991）題跋：

百丈長繩曳帋鳶，高飛冉冉直升天。

雲邊雁遠應相訝，卻有奇聲翼下傳。

辛酉（1981年）初春，溫永琛作圖並以詩屬題。

八四叟黃君璧。

黃君璧鈐印：黃君璧印、君翁

29

HUANG ZHOU (1925-1997)

Girl on Horseback

Hanging scroll, ink and color on paper

The painting measures 29 3/4 x 27 in. (75.6 x 68.5 cm.)

The frontispiece measures 7 1/2 x 26 3/4 in. (19 x 68 cm.)

The painting signed, with two seals of the artist

The frontispiece inscribed by Ju Zhiru (born 1972), with two seals

Dated first day of winter, *yiyou* year (2005)

\$12,000-18,000

黃胄 秋牧圖 設色/水墨紙本 立軸 二〇〇五年作
款識：黃胄。

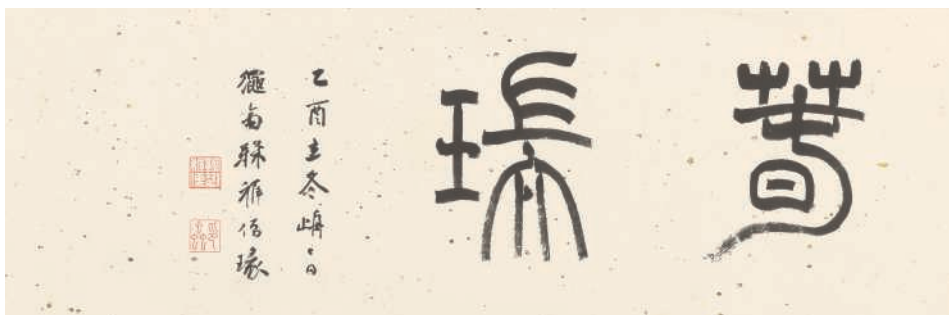
鈐印：黃胄、梁黃胄印

鞠稚儒題識：秋牧。乙酉（2005年）立冬日，

擬甲文題。胄翁所作，繩齋於粵。

鈐印：鞠稚儒、在岸書





30

30
CHENG SHIFA (1921-2007)
Auspicious Spring

Hanging scroll, ink and color on paper
The painting measures 19 ½ x 27 in. (48.8 x 68.4 cm.)
The frontispiece measures 8 ½ x 27 in. (20.8 x 68.4 cm.)
The painting inscribed and signed, with four seals of the artist
Dated winter, *binyin* year (1986)
One collector's seal
Frontispiece inscribed by Ju Zhiru (born 1972),
with two seals
Dated winter, *yiyou* year (2005)

\$10,000-15,000

程十髮 春瑞圖 設色紙本 立軸 一九八六年作
題識：春瑞圖。丙寅（1986年）冬日，程十髮漫筆。
鈐印：十髮、程潼、十髮朱記、十髮書畫
鑑藏印：閒邨平生心賞
鞠稚儒（1972年生）題詩堂：春瑞。乙酉（2005年）立冬前二日，繩齋鞠稚儒瑒。
鈐印：鞠稚儒戳、印蟲



31

31

CHENG SHIFA (1921-2007)

Mandarin Ducks

Hanging scroll, ink and color on paper

38 ⅞ x 20 ¾ in. (96.8 x 51.9 cm.)

Inscribed and signed with two seals of the artist

Dated *guiyou* year (1993)

One collector's seal

\$18,000–25,000

程十髮 鴛鴦 設色紙本 立軸 一九九三年作

題識：癸酉（1993年）竹醉日。程十髮漫筆。

鈐印：十髮、程潼

鑑藏印：白峰平生真賞



32

32

TANG YUN (1910-1993)

Birds and Bamboo

Hanging scroll, ink and color on paper

48 ¼ x 23 ¼ in. (122.7 x 59 cm.)

Signed, with three seals of the artist

\$5,000–10,000

PROVENANCE

Acquired from L.J. Wender Fine Chinese Paintings, New York.

唐雲 竹鳥圖 設色紙本 立軸

題識：杭人唐雲畫。

鈐印：老藥、唐雲唯印、敝帚

來源：紐約，L.J. Wender畫廊。



LOTS 33-34
PROPERTY FROM THE COLLECTION OF LU XINYU
盧心畬舊藏

Born in Fujian, Lu Xinyu (1894-1948) received his Ph.D from Columbia University. Lu served as a diplomat and spent much of his career in the New York consulate office, eventually becoming Consul General. In the mid-1930s, he served for two years as vice-consul in Havana, Cuba.

盧心畬 (1894-1948) 出生於福建省，在哥倫比亞大學獲得博士學位。盧先生是一位外交官，他大部分的外交官生涯在紐約領事館度過。盧先生後擔任紐約領事館總領事。在二十世紀三十年代中期，他曾在古巴的哈瓦那領事館擔任副領事兩年。



Lu Xinyu with his family.

盧心畬與家族。

33
ZHANG SHUQI (1900-1957)

Birds on Branch

Hanging scroll, ink and color on paper

43 ½ x 15 ⅞ in. (110.5 x 40.3 cm.)

Inscribed and signed, with one seal of the artist

Dated *gengchen* year (1940)

Dedicated to Hegun

\$6,000-12,000

張書旂 珠圍翠繞 設色紙本 立軸 一九四〇年作
題識：和滾先生鑒正。庚辰（1940年），書旂。
鈐印：書旂

34
XU BEIHONG (1895-1953)

Galloping Horse

Scroll, mounted and framed, ink on paper

26 ⅜ x 17 ⅛ in. (67 x 43.7 cm.)

Inscribed and signed, with one seal of the artist

Dated thirty-sixth year (of the Republic, 1947)

Dedicated to Xinyu (Lu Xinyu, 1894-1948)

\$130,000-190,000

PROVENANCE

Acquired directly from the artist, and thence by descent. As shown in letters to Lin Yutang (1895-1976), in 1947 Xu Beihong actively solicited help for his friend Wang Yachen (1894-1983), who was charged with overseeing an exhibition sponsored by the Chinese government in New York at the Metropolitan Museum. As Consul General in New York at the time, Lu Xinyu would have been closely connected with the project.

徐悲鴻 奔馬 水墨紙本 鏡框 一九四七年作
題識：心畬先生雅教，悲鴻。卅六年（1947）北平。
鈐印：東海王孫

來源：現藏者家屬直接得自畫家本人。

註：如給林語堂（1895-1976）的信中所述，1947年徐悲鴻曾熱切幫助汪亞塵（1894-1983）。當時汪亞塵負責由中國政府資助在紐約大都會博物館所舉辦的展覽。盧心畬時在駐紐約領事館的總領事，也曾積極參與與本次展覽。





35

LOTS 35-37
PROPERTY FROM A WEST COAST COLLECTION 西岸私人珍藏

35
YE GONGCHAO (1904-1981)

Bamboo, Orchids, and Rock

Scroll, mounted and framed, ink on paper
16 ¾ x 40 ⅜ in. (42.5 x 102.5 cm.)

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

Dated spring, *dingsi* year (1977)

\$3,000-4,000

葉公超 雙清圖 水墨紙本 鏡框 一九七七年作

題識：

斜倚樓臺晚照紅，無端憶起故國叢。

蘭香竹韻都成往，無限低徊帚墨中。

丁巳（1977年）新春寫於臺北大安寄廬并題，
葉公超。

鈐印：葉公超，友多聞齋、葉公超七十后所作
來源：現藏者家屬直接得自畫家本人。

斜倚樓臺晚照紅，無端憶起故國叢。

蘭香竹韻都成往，無限低徊帚墨中。

丁巳（1977年）新春寫於臺北大安寄廬并題，
葉公超。

鈐印：葉公超，友多聞齋、葉公超七十后所作

36
WANG YACHEN (1894-1983)

Peonies

Scroll, mounted and framed, ink and color on paper
29 ¼ x 13 ¼ in. (74.5 x 34 cm.)

Inscribed and signed, with two seals of the artist

\$2,500-4,000

汪亞塵 花芳競艷 設色紙本 鏡框

題識：亞塵七十二歲畫於康州蛙鄉居退休。

鈐印：亞塵、平陽

37
WANG YACHEN (1894-1983)

Blue Bird on Branch

Scroll, mounted and framed, ink and color on paper
35 ½ x 12 ⅝ in. (90.2 x 32.2 cm.)

Inscribed and signed, with two seals of the artist

\$2,500-4,000

汪亞塵 鳥鳴魚戲 設色紙本 鏡框

題識：亞塵畫於康州池上草堂茶屋，年八十二。

鈐印：平陽、池上草堂旅者



36



37

31



38

PROPERTY FROM A NEW YORK COLLECTION 紐約私人珍藏

38

HE HUAISHUO (BORN 1941)

Figures in a Boat

Hanging scroll, ink and color on paper
25 3/4 x 27 1/4 in (65.6 x 69.3 cm.)

Inscribed and signed, with four seals of the artist

Dated sixth month, *guihai* year (1983)

\$7,000–12,000

何懷碩 暮山夜話 設色紙本 立軸 一九八三年作
題識：歲次癸亥（1983年）六月下浣，揮汗寫暮山
夜話於未之聞齋。澀齋何懷碩并記。
鈐印：何、懷碩、未聞、澀齋



39

VARIOUS OWNERS

39

LIN FENGMIAN (1900-1997)

Sailboat

Scroll, mounted for framing, ink and color on paper

18 $\frac{5}{8}$ x 23 $\frac{3}{8}$ in. (47.3 x 59.3 cm.)

Signed, with one seal of the artist

\$35,000-65,000

林風眠 揚帆 設色紙本 鏡片

款識：林風眠。

鈐印：林風暝印



40

LOTS 40-41
PROPERTY FROM THE HEINEMANN FAMILY
COLLECTION HEINEMANN家族珍藏

Originally from Berlin, the Heinemann family fled to Shanghai after the Night of the Broken Glass incident in 1938. During the fourteen years the family lived there, they opened a bookstore and gallery in Concession, where they sold books and works of art, as well as bound manuals for painting and calligraphy. The Heinemann family was personally acquainted with the artist's family and Mrs. Paula Heinemann learned her book binding from the artist's family.

HEINEMANN家族來自柏林，在1938年“碎玻璃事件”之後移居上海。居住在上海的十四年中，HEINEMANN家族在租界內開設書店和畫廊，出售書籍、藝術品以及與繪畫書法相關的手冊。HEINEMANN家族與畫家的家族私交甚好，PAULA HEINEMANN 夫人的書籍裝訂技巧便是從畫家處習得。

40

LIN FENGMIAN (1900-1997)

Philosopher Among Trees

Scroll, mounted and framed, ink and color on paper

13 x 13 in. (33 x 33 cm.)

Signed, with one seal of the artist

\$20,000-30,000

PROVENANCE

Acquired directly from the family of the artist.

林風眠 樹下高士 設色紙本 鏡框
款識：林風眠。
鈐印：林風暝印
來源：直接得自畫家家族。



The Heinemann family in 1951.
Heinemann家族，1951。



41

41

LIN FENGMIAN (1900-1997)

Flying Above Reeds

Scroll, mounted and framed, ink and color on paper

27 $\frac{3}{8}$ x 26 $\frac{1}{4}$ in. (69.5 x 66.6 cm.)

Signed, with one seal of the artist

\$30,000-50,000

PROVENANCE

Acquired directly from the family of the artist.

林風眠 蘆葦飛鳥 設色紙本 鏡框

款識：林風眠。

鈐印：林風暝印

來源：直接得自畫家家族。



42

LOTS 42-44
PROPERTY OF A GENTLEMAN 私人珍藏

42
YANG ZHENGXIN (BORN 1942)
Eagle

Hanging scroll, ink and color on paper
35 ¼ x 18 ¾ in. (89.5 x 47.8 cm.)
Inscribed and signed, with one seal of the artist
Dated winter, *wuyu* year (1978)

\$1,500-3,500

楊正新 鷹 設色紙本 立軸 一九七八年作
題識：戊午（1978）年冬日，楊正新作。
鈐印：楊正新



43

43
LI YAN (BORN 1943)
Hens and Chicks

Hanging scroll, ink and color on paper
27 ⅛ x 13 ⅝ in. (69 x 34.7 cm.)
Inscribed and signed, with three seals of the artist
Dated *dingsi* year (1977)

\$1,000-3,000

李燕 高鷄圖 設色紙本 立軸 一九七七年作
題識：高鷄圖。歲丁巳（1977年）。燕作。
鈐印：李燕、意周、取像不惑

44

**LI KUCHAN (1898-1984) AND
LI YAN (BORN 1943)**

Two Herons

Hanging scroll, ink and color
on paper

35 1/8 x 18 3/4 in. (89.4 x 47.7 cm.)

Inscribed by Li Kuchan, with two
seals and one dated seal of *wunu* year
(1978)

\$2,000-5,000

According to the inscription by
Li Kuchan, his son Li Yan painted
the herons and he added the
background.

李苦禪、李燕 鷺 設色紙本 立軸
一九七八年作

題識：燕兒寫水禽，余補景。
苦禪并題。

鈐印：李氏苦禪、苦禪、戊午
(1978年)





VARIOUS OWNERS

45

WANG ZHEN (1867-1938)

Flowers in Bloom

Folding fan, ink and color on paper

13 1/8 x 19 1/8 in. (33.5 x 48.7 cm.)

Inscribed and signed, with two seals of the artist

Dated winter, *yichou* year (1925)

Dedicated to Shichen

Further inscribed and signed on the

reverse by Xiao Tui'an (1876-1958), with two seals

\$3,500-5,500

王震 秋艷 設色紙本 成扇

一九二五年作

題識：艷散秋風蜀錦張。宋人句。侍臣先生雅屬。乙丑（1925年）冬仲，白龍山人寫。

鈐印：王震、白龍山人

背面蕭退庵書法並鈐印兩方

46

QI BAI SHI (1863-1957)

Vegetables

Scroll, mounted for framing, ink and

color on paper

37 x 14 in. (93.9 x 35.7 cm.)

Inscribed and signed, with one seal of the artist

Dated *wuzi* year (1948)

\$50,000-75,000

齊白石 白菜與蘿蔔 設色紙本 鏡片

一九四八年作

題識：戊子（1948年）八十八歲

齊白石畫時客京華卅又三年。

鈐印：大匠之門





LOTS 47-48
PROPERTY FROM THE COLLECTION OF
RYDA AND ROBERT H. LEVI
LEVI夫妻珍藏

Ryda Hecht Levi (1915-2008), a native of Baltimore, Maryland, along with her husband Robert, was an active and generous philanthropist and art collector. While Western 20th century art was their primary area of collecting activity, Mrs. Levi was also drawn to Asian art, particularly classical and contemporary Chinese paintings with bold lines and strong visual impact.

Ryda Hecht Levi (1915-2008) 與她的丈夫 Robert 都是土生土長於馬里蘭州巴爾地摩市。她是一位活躍且慷慨的慈善家，也是一位藝術品收藏家。二十世紀西方藝術品是他們收藏的主要領域。Levi 女士同時也被亞洲藝術吸引，特別是有大膽的線條以及強烈的視覺衝擊的古典與當代中國國畫。

47
QI BAISHI (1863-1957)

Crabs

Hanging scroll, ink on paper
26 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in. (67.6 x 33.6 cm.)
Signed, with one seal of the artist

\$30,000-50,000

PROVENANCE

Acquired from the Mi Chou Gallery,
New York, 1964.

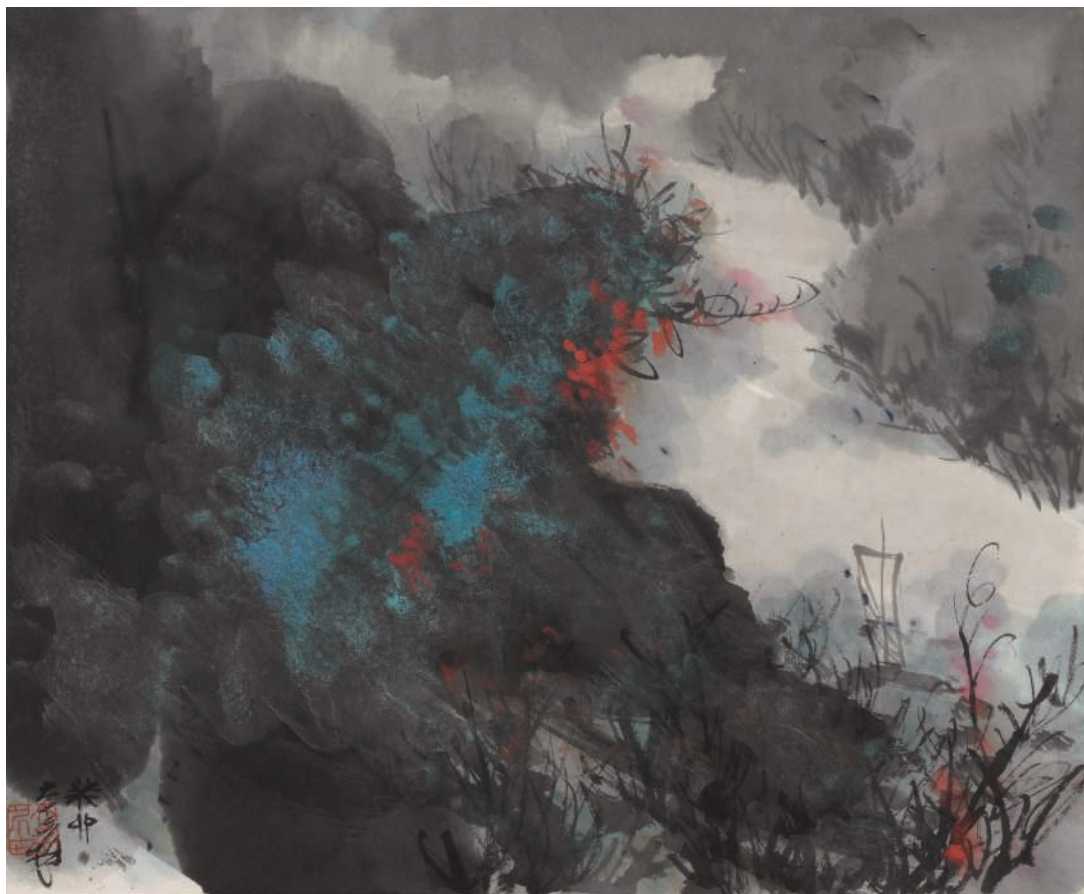
Private American collection.

齊白石 蟹 水墨紙本 立軸

題識：白石山翁。

鈐印：白石

來源：米舟畫廊，紐約，1964年。
美國私人珍藏。



48

48

ZHANG DAQIAN (1899-1983)

Boat in Splashed-Ink Landscape

Scroll, mounted on Japanese board and framed, ink
and color on paper

14 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. (36 x 43.3 cm.)

Inscribed and signed, with one seal of the artist

Dated *guimao* year (1963)

\$40,000-60,000

張大千 青巒帆影 設色紙本 紙板鏡框 一九六三年作
題識：癸卯（1963年），大千爰。

鈐印：大千居士



49

LOTS 49-50
PROPERTY FROM THE COLLECTION OF HOWARD H.S. CHAO 趙浩生珍藏

Born in Xixian, Henan province, Howard H.S. Chao (1920-2012) was a well-known journalist in China and Japan. After he moved to the United States in 1952, he taught Chinese at Yale University and authored several books and a syndicated news column. Professor Chao received these two paintings during Zhang Daqian's visits to the United States, when the artist visited his friend and fellow artist, Wang Fangyu (1913-1997), who was a colleague of Professor Chao.

趙浩生（1920-2012），生於河南省息縣，是一位著名的記者，1952年移居美國之後，曾任教於耶魯大學中文部，同時也是王方宇教授（1913-1997）的同事。張大千先生曾在訪美時贈與趙先生兩幅畫作。

49

ZHANG DAQIAN (1899-1983)

Boating

Scroll, mounted and framed, ink on paper

17 ¼ x 24 ⅞ in. (44 x 63.3 cm.)

Inscribed and signed by the artist

Dated summer, *guimao* year (1963)

Dedicated to Haosheng (Professor Howard H.S. Chao)

\$35,000-45,000

PROVENANCE

Acquired directly from the artist.

張大千 高崖渡舟 水墨紙本 鏡框 一九六三年作

題識：浩生仁兄法家正之，癸卯（1963年）夏，大千張爰。

來源：直接得自畫家本人。

50

ZHANG DAQIAN (1899-1983)

Figure and Birds

Scroll, unmounted and framed, ink
on paper

42 ½ x 22 ¼ in. (108 x 56.6 cm.)

Inscribed and signed by the artist

Dated fourth month, *yisi* year (1965)

Dedicated to Haosheng (Professor
Howard H.S. Chao)

\$45,000–55,000

PROVENANCE

Acquired directly from the artist.

張大千 馴鳥圖 水墨紙本 鏡框
一九六五年作

題識：浩生吾兄哂正，張爰，
乙巳（1965年）四月朔。

來源：直接得自畫家本人。





51

PROPERTY OF A GENTLEMAN 私人珍藏

51

ZHANG DAQIAN (1899-1983)

Bird on Branch

Scroll, mounted and framed, ink and color on paper

27 x 32 ½ in. (68.5 x 82 cm.)

Inscribed and signed, with two seals of the artist

Dated autumn, *dingwei* year (1967)

Dedicated to Ha'te

\$70,000-100,000

PROVENANCE

Acquired directly from the artist.

Zhang Daqian painted this picture for the recipient when he met him while living in Carmel, California. The owner of the painting visited Zhang Daqian after the artist moved to Taiwan and the two remained

friends throughout the artist's life. Ha'te, who is still the owner of this painting, occasionally played guitar while the artist worked.

張大千 紅葉小鳥 設色紙本 鏡框 一九六七年作

題識：哈特先生留念。丁未（1967年）秋，蜀郡張大千爰。

鈐印：張爰之印、大千居士

來源：直接得自畫家本人。

註：張大千為哈特先生畫這幅畫時，是他旅居卡梅爾第一次遇到哈特先生時。哈特先生珍藏此畫至今。哈特先生在張大千先生移居臺灣後再次去拜訪他，並與之結下了深厚的友誼。有時，哈特先生會在張大千先生作畫時彈奏吉他。



Father of Ha'te and Zhang Daqian at Ha'te's home in Carmel, 1967.

哈特的父親與張大千1967年攝於哈特卡梅爾宅。

52

ZHANG DAQIAN (1899-1983)

Landscape in the Style of Shitao

Hanging scroll, ink and color on paper

47 ¾ x 17 ¼ in. (121.2 x 44 cm.)

Entitled, inscribed with a poem, and signed, with four seals of the artist

One collector's seal of Xia Hansi (Jerg Haas, 20th century)

\$60,000-80,000

PROVENANCE

Sotheby's New York, *Fine Chinese Jades, Works of Art and Paintings*, 25 February 1983, lot 49.

Formerly from the collection of Jerg Haas (Xia Hansi, 20th century).

EXHIBITED

Art Center of the City of Berlin-Wedding, *Chinesische Malerei der Gegenwart*, 3 September-7 October 1974.

LITERATURE

Chinesische Malerei der Gegenwart, Kunstamt Wedding, 1974, pl. 36.

Jerg Haas was a well-known German collector who lived in China during the 1960s. As an art aficionado, he amassed a sizable collection of modern Chinese masters, many of which were exhibited in Berlin, Offenburg, and Dusseldorf.

張大千 擬石濤山水 設色紙本 立軸

題識：羅浮雲母峰。

鳳臺雲母似天花，煉作芙蓉白雪芽。

咲煞狂游勾漏令，更從何處覓丹砂。

蜀人張大千寫。

鈐印：大千居士、張爰、大風堂、苦瓜滋味

夏涵思（20世紀）鑑藏印：夏

來源：紐約蘇富比，中國玉器、工藝品及書

畫，1983年2月25日，編號49。

夏涵思（20世紀）舊藏。

展覽：柏林藝術館，“中國當代繪畫”，1974年9月3日-10月7日。

出版：《中國當代繪畫》，柏林藝術館，1974年，編號36。

註：夏涵思是一位著名德國藝術品收藏家，曾於20紀60年代旅居中國。作為一位狂熱的藝術愛好者，夏涵思的中國近現代藝術品收藏可謂蔚為壯觀。他的一部分收藏品曾在柏林，奧芬堡以及杜塞爾多夫等地展出。





LOTS 53-54
PROPERTY OF A PRIVATE CALIFORNIA COLLECTION
加州私人珍藏

53
ZHANG DAQIAN (1899-1983)
Pensive Scholar

Scroll, mounted and framed, ink and color on paper
25 7/8 x 12 7/8 in. (65.6 x 32.6 cm.)
Inscribed and signed, with one seal of the artist
Dated autumn, *dingwei* year (1967)
\$50,000–90,000

PROVENANCE

Acquired directly from the artist.

The painting is dedicated to Erlene Fray, who was a student of Madeline Fu, who owned an art store and taught Chinese paintings in northern California beginning in the early 1960s. Ms. Fu was a close friend of Zhang Daqian, who lived in nearby Carmel for years, and it was during that time that Ms. Fray met him.

張大千 高士圖 設色紙本 鏡框
一九六七年作

題識：丁未（1967年）秋寫似爾林畫家。大千張爰。

鈐印：大千唯印大年

來源：直接得自畫家本人。

註：這幅畫是張大千為 Erlene Fray 女士所作。Erlene Fray 女士是符朱霞的弟子，曾在二十世紀六十年代早期在南加州開設畫廊並教授中國國畫。符女士曾是張大千的摯友，同時也是張大千旅居卡梅爾時期的鄰居。Fray 女士就是在此期間結識張大千。



(from left) Madeline Fu, Zhang Daqian, and Paul Fu.

（左起）符朱霞、張大千、符季立。

54

ZHANG DAQIAN (1899-1983)

Beauty

Scroll, mounted and framed, ink and color on paper

52 x 25 ½ in. (132 x 64.7 cm.)

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

Dated eleventh month, *wuzi* year (1948)

Dedicated to Hongqian

\$100,000-150,000

張大千 摩登女郎 設色紙本 鏡框

一九四八年作

題識：

濃黛消香蹙兩蛾，知陰凝坐意如何。
專房自得傾城色，不怕涼風到扇籬。
堯階仁兄法家正之。戊子（1948年）
十一月似洪潛仁兄法家正之。大千居士張爰并記於歐湘館。

鈐印：張爰之印、大千、摩登戒體



LOTS 55-56
PROPERTY OF THE FAMILY OF A STUDENT OF PU RU
溥儒學生家族珍藏

55

PU RU (1896-1963)

Calligraphy

Scroll, mounted and framed, ink
on paper

26 7/8 x 13 1/8 in. (68.4 x 33.3 cm.)

Signed, with two seals of the artist

\$5,000-10,000

PROVENANCE

Acquired directly from the artist
by his student in Taiwan, and thence
by descent.

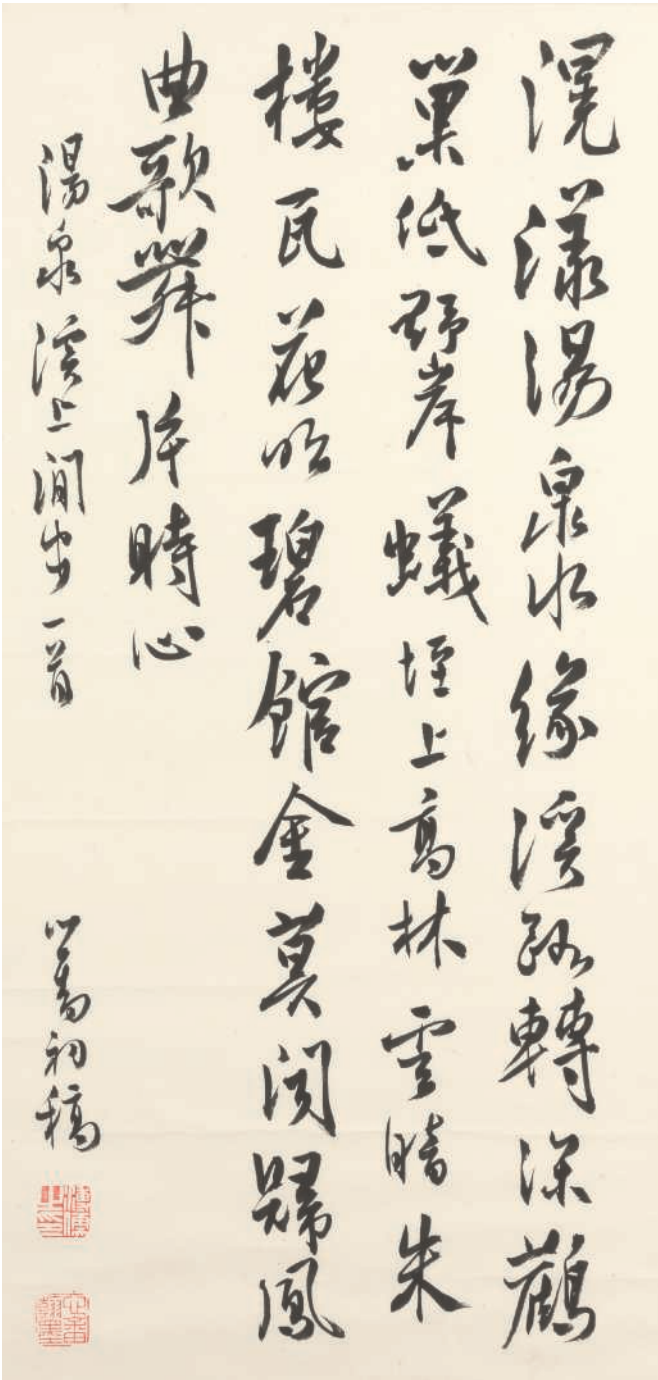
溥儒 書法 水墨紙本 鏡框

題識：

澗漾湯泉水，緣溪路轉深。鶴巢
低野岸，蟻垤上高林。雲暗朱樓
瓦，花明碧館金。莫聞歸鳳曲，
歌舞片時心。湯泉溪上閒步一首。
心畬初稿。

鈐印：溥儒之印、心畬翰墨

來源：現藏者直接得自畫家來自
台灣的學生，並由家族傳承至藏
家。



56

PU RU (1896-1963)

Scholar Under Pine

Scroll, mounted and framed, ink on paper

34 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in. (88.8 x 33.8 cm.)

Inscribed and signed, with one seal of the artist

\$18,000-30,000

PROVENANCE

Acquired directly from the artist by his student in Taiwan, and thence by descent.

溥儒 松下高士 水墨紙本 鏡框
題識：松風飄錦帶，浮雲濕葛衣。心畬。

鈐印：溥儒

來源：現藏者直接得自畫家來自台灣的學生，並由家族傳承至藏家。







59

VARIOUS OWNERS

57

PU RU (1896-1963)

Buddhist Monk

Scroll, mounted and framed, ink on gold paper

22 5/8 x 3 7/8 in. (57.5 x 10 cm.)

Inscribed and signed, with two seals of the artist

Dated first month, fifteenth day, *xinchou* year (1961)

\$7,500-10,000

溥儒 雲遊僧 水墨金箋 鏡框
一九六一年作

題識：白帶山雲居寺，唐時建也。有石浮圖，初唐人書。雲遊僧伽多拜其下。辛丑（1961年）上元，心畬作。

鈐印：心畬、溥儒之印

58

PU RU (1896-1963)

Ink Pine

Scroll, mounted for framing, ink on paper

23 3/8 x 11 1/2 in. (59.5 x 29.2 cm.)

Inscribed and signed, with two seals of the artist

Dated fourth month, *renchen* year (1952)

\$6,000-8,000

溥儒 墨松 水墨紙本 鏡片
一九五二年作

題識：盤虯隱波像潛蛟起出淵。壬辰（1952年）四月。心畬。

鈐印：舊王孫、省心齋

PROPERTY OF A LADY 私人珍藏

59

PU RU (1896-1963)

Boats

Scroll, mounted and framed, ink and color on silk

6 5/8 x 13 5/8 in. (17 x 34.6 cm.)

Inscribed and signed, with one seal of the artist

\$10,000-15,000

溥儒 溪山行舟 設色絹本 鏡框
題識：溪山行舟時，師京人畫意，心畬。
鈐印：溥儒



PROPERTY OF A PRIVATE EAST COAST COLLECTION
東岸私人珍藏

60

PU RU (1896-1963)

Traveler in an Autumn Landscape

Scroll, mounted for framing, ink and color on paper

27 x 11 $\frac{5}{8}$ in. (68.5 x 29.5 cm.)

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

\$12,000-20,000

溥儒 秋巒 設色紙本 鏡片

題識：

天降青雲卷，川垂白玉堂。

秋高氣正肅，有客夢羲皇。

心畬。

鈐印：溥儒、心畬

VARIOUS OWNERS

61

PU RU (1896-1963)

Gibbons Playing

Scroll, mounted and framed, ink
and color on paper

40 x 13 in. (101.5 x 33 cm.)

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

One collector's seal of

Wang Guichen

\$70,000-120,000

PROVENANCE

Christie's Hong Kong, Fine Chinese
Modern Paintings, 24-25 November
2014, lot 1278.

Wang Guichen was born in 1928 in
Tieling, Liaoning Province. He is a
well-known historian, calligrapher,
art collector and paleographer.

溥儒 群猿 設色紙本 鏡框

題識：

山果紅於染，離離霜落時。嶺猿
聲斷續，交舞歲寒枝。心畬。

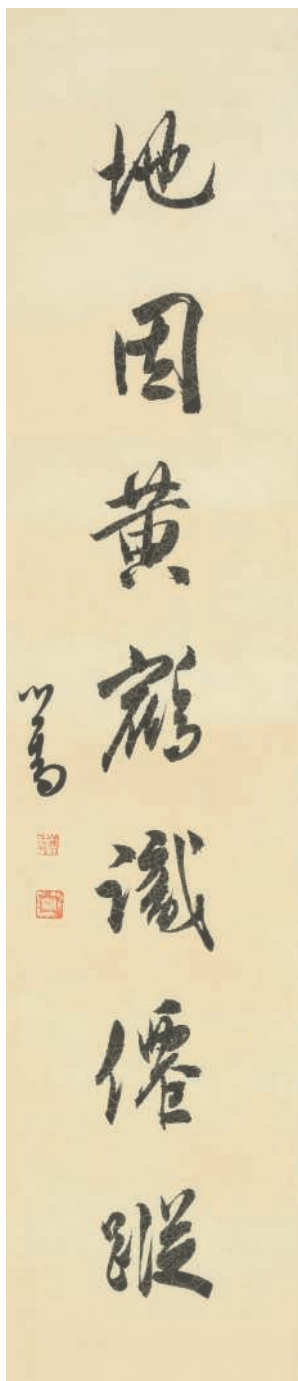
鈐印：舊王孫、溥儒、松巢客、
江天水墨秋光晚

鑑藏印：鏡嶺王貴忱章

來源：香港佳士得，中國近現代
書畫，2014年11月24-25日，編
號1278。

註：王貴忱，1928年生，遼寧鐵
嶺縣城（今為鐵嶺市銀州區）人，
是中國著名的古文獻學家、歷史
學家、書法家及書畫收藏鑒定
家。





PROPERTY FROM A NEW YORK COLLECTION
紐約私人珍藏

62

PU RU (1896-1963)

Calligraphic Couplet

Pair of scrolls, mounted and framed,
ink on paper

Each scroll measures 35 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in.
(90 x 19 cm.)

Signed, with two seals of the artist (2)

\$10,000-15,000

溥儒 書法對聯 水墨紙本 鏡框兩幅
題識：峰倚青天通帝座，地因黃
鶴識僊蹤。心齋。
鈐印：舊王孫、溥儒

FROM A PRIVATE HONG KONG COLLECTION
香港私人收藏

63

HUANG JUNBI (1898 -1991)

House by the River

Scroll, mounted and framed, ink
on paper

21 $\frac{5}{8}$ x 11 $\frac{3}{8}$ in. (55 x 28.9 cm.)

Inscribed and signed, with two seals
of the artist

Dated early winter, *guisi* year (1953)

Dedicated to Yixuan

\$7,000-10,000

PROVENANCE

Gifted directly from the artist, and
thence by descent.

黃君璧 西子灣 水墨紙本 鏡框
一九五三年作

題識：義宣先生雅正，癸巳
(1953年)初冬於西子灣，黃君
璧。

鈐印：黃君璧印、君翁

來源：直接從畫家所得，並由家
族 承傳至現藏家。





64



65

VARIOUS OWNERS

64
OU HAONIAN (BORN 1935)

Flowers

Scroll, mounted for framing, ink and color on paper
11 $\frac{3}{8}$ x 37 $\frac{1}{4}$ in. (29 x 94.5 cm.)

Inscribed and signed, with two seals of the artist

Dedicated to Dongcai

\$6,000-8,000

歐豪年 秋色 設色紙本 鏡片

題識：花為無愁老少年。棟材吾兄雅正。豪年。

鈐印：歐介、竹籐軒主

65
DING YANYONG (1902-1978)

Aquatic Life

Scroll, mounted and framed, ink on paper
38 $\frac{1}{8}$ x 19 in. (97 x 48 cm.)

Inscribed and signed, with one seal of the artist

Dedicated to Madame Xiujun

\$5,000-7,000

PROVENANCE

Acquired from the family of Li Xiujun (1914-1998), who was a pupil of Ding Yanyong when he lived in Hong Kong.

丁衍庸 水族同歡 水墨紙本 鏡框

題識：欲學魚龍能變化，漫愁山鬼笑風流。岫君女弟，丁衍庸寫。

鈐印：肖形印

來源：得自丁衍庸旅居香港時學生黎岫君後人。

66

ZHAO SHAO'ANG (1905-1998)

Pheasant

Scroll, mounted for framing, ink and

color on paper

39 3/8 x 18 in. (100.1 x 45.9 cm.)

With one seal of the artist

Inscribed by Chen Jinghong

(1903-1993), with two seals

Dated summer, *gengxu* year (1970)

\$7,500-10,000

趙少昂 雉雞 設色紙本 鏡片

鈐印：少昂

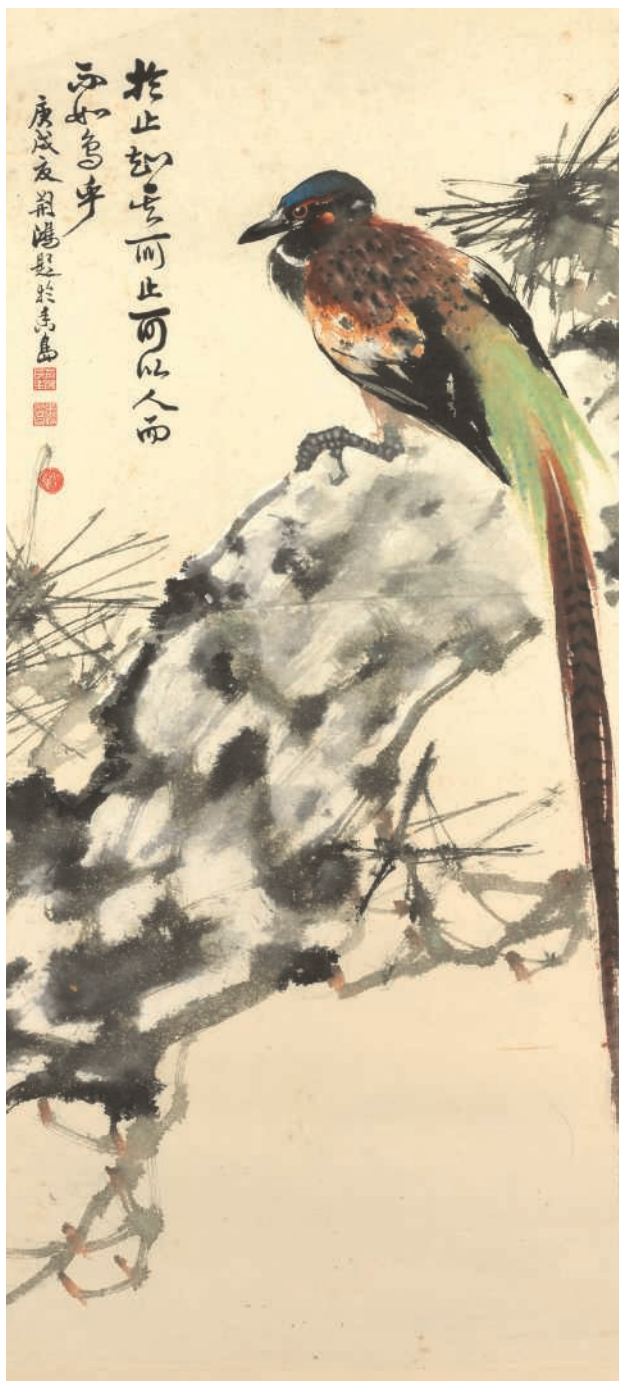
陳荆鴻（1903-1993）題跋：於

止知其所止，可以人而不如鳥

乎。庚戌（1970年）夏荆鴻題於

香島。

鈐印：荆鴻長年、蘊廬





67

PROPERTY OF AN AMERICAN COLLECTOR 美國私人收藏

67

HE HAIXIA (1908-1998)

Boating

Hanging scroll, ink and color on paper

13 ¼ x 17 ⅜ in. (33.6 x 44.2 cm.)

Inscribed and signed, with one seal of the artist

\$2,000-4,000

PROVENANCE

Acquired from the Eastern Art Gallery, London, 1985.

何海霞 江邊野鴻 設色紙本 立軸

題識：歌聲驚起野鴻飛，何瀛時於北京。

鈐印：海霞

來源：Eastern Art Gallery, 倫敦，1985年。



68

68
HE HAIXIA (1908-1998)

Boating Amidst Cliffs

Hanging scroll, ink and color on paper

26 ¼ x 17 ⅝ in. (66.7 x 44.8 cm.)

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

Dated third month, *guihai* year (1983)

\$3,000-6,000

PROVENANCE

Acquired from the Jinjiang Hotel, Chengdu, Sichuan, 1983.

何海霞 江山如畫 設色紙本 立軸 一九八三年作

題識：江山如畫。癸亥（1983）年三月，何海霞寫。

鈐印：海霞

來源：錦江賓館，成都，四川，1983年。



69

69
HE HAIXIA (1908-1998)

Forest in the Storm

Hanging scroll, ink and color on paper

26 ¾ x 17 ¾ in. (68.2 x 45.2 cm.)

Inscribed and signed, with two seals of the artist

\$4,000-7,000

PROVENANCE

Acquired from the Eastern Art Gallery, London, 1990.

何海霞 山雨欲來 設色紙本 立軸

題識：山雨欲來風滿林。何海霞。

鈐印：海霞、何瀛

來源：Eastern Art Gallery，倫敦，1990年。



王濟遠 芬香撲鼻/含羞 設色布本/紙本 鏡框兩幅
一九六七/一九七〇年作

1. 題識：芬香撲鼻。一九六七年六月一日，濟遠寫。
鈐印：濟
2. 題識：鳳羽裏明珠，其名含羞。庚戌（1970年）
二月十八日。濟。
鈐印：濟遠

來源：兩件拍品均由現藏者家屬直接得自畫家本人。



71

WANG JIYUAN (1893-1975)

West Lake

Scroll, mounted for framing, ink on paper
11 ¾ x 66 ⅞ in. (30 x 170 cm.)

Inscribed and signed, with three seals of the artist

Dated summer, *jihai* year (1959)

\$2,000-4,000

PROVENANCE

Acquired directly from the artist, and thence by descent.

王濟遠 西湖墨趣圖 水墨紙本 鏡片 一九五九年作

題識：己亥（1959年）大暑濟遠並題。四十八年七月十四日，客居臺北自由之家。苦熱於酬酢為畏途，幸有雅農伉儷知樂，所以復日接至寓中便餐。爰寫園內花木記之。濟遠。

鈐印：濟遠書畫、王濟遠印、濟遠

來源：現藏者家屬直接得自畫家本人。

70

PROPERTY OF AN AMERICAN COLLECTION 美國私人珍藏

70

WANG JIYUAN (1893-1975)

Vase with Flowers/Yellow Lychees

Two paintings, mounted and framed, ink and color on canvas/paper

Vase with Flowers measures 9 ¾ x 13 ¾ in. (25 x 35 cm.)

Yellow Lychees measures 6 ⅞ x 6 ⅞ in. (17.5 x 17.5 cm.)

Each inscribed and signed, with a total of two seals of the artist

Vase with Flowers dated 1 June, 1967

Yellow Lychees dated second month, eighteenth day, *gengxu* year (1970)

\$1,500-2,000

PROVENANCE

Both paintings acquired directly from the artist, and thence by descent.

(2)

72

WANG JIYUAN (1893-1975)

Two Pines on Mount Killington

Scroll, mounted for framing, ink on paper
22 ⅞ x 46 ⅞ in. (57 x 119 cm.)

Inscribed and signed, with two seals of the artist

Dated 15 July, 1961

\$2,000-4,000

PROVENANCE

Acquired directly from the artist, and thence by descent.

王濟遠 雙松 水墨紙本 鏡片 一九六一年作

題識：一九六一年七月十五日，與夏生及淑娛同游佛勒蒙肯。會登索索椅越嶺四千二百尺，遇霧虬松，滿眼不能或忘歸而寫此聯得山林氣象。濟遠並記。

鈐印：王濟遠、心與天游

來源：現藏者家屬直接得自畫家本人。



71



72

灑雪的山川雪色滿天地風吹
 年去魚鳥歸中原運商車
 所至在得士

范灑先生正字
 于右任

叔翁作

龍吟也
 其鳴夾輔
 立所政

天游氏人高為

VARIOUS OWNERS

73

YU YOUREN (1879-1964)

Cursive Script Calligraphy

Hanging scroll, ink on paper
54 ½ x 12 ¾ in. (138.5 x 31.4 cm.)
Inscribed with a poem and signed,
with one seal of the artist
Dedicated to Yin hao

\$6,000-8,000

于右任 草書書法 水墨紙本 立軸
題識：

灑氣明山川，霽色滿天地。
西風吹我衣，忽有萬里意。
中原運當平，所要在得士。
放翁詩。蔭灑先生正字，于右任。
鈐印：右任

74

KANG YOUWEI (1858-1927)

Calligraphy

Hanging scroll, ink on paper
54 x 17 ½ in. (134.6 x 43.6 cm.)
Inscribed and signed, with three seals
of the artist

\$7,500-10,000

康有為 書法 水墨紙本 立軸
題識：龍鳴迴其頭，夾輔在所
致。天游化人康有為。
鈐印：康有為印、維新百日出亡
十六年三周大地遊遍四洲經三十
一國行六十萬里、御賜天游堂

75

FEI XINWO (1903-1992)

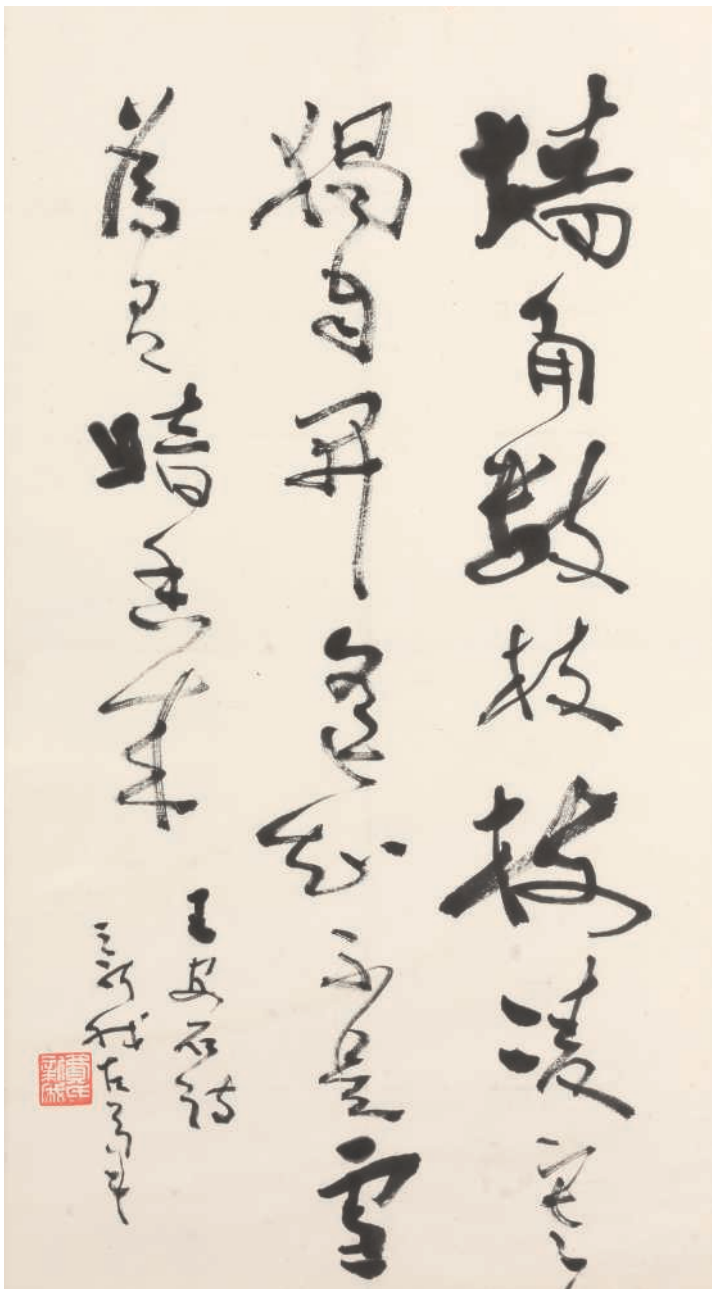
Calligraphy

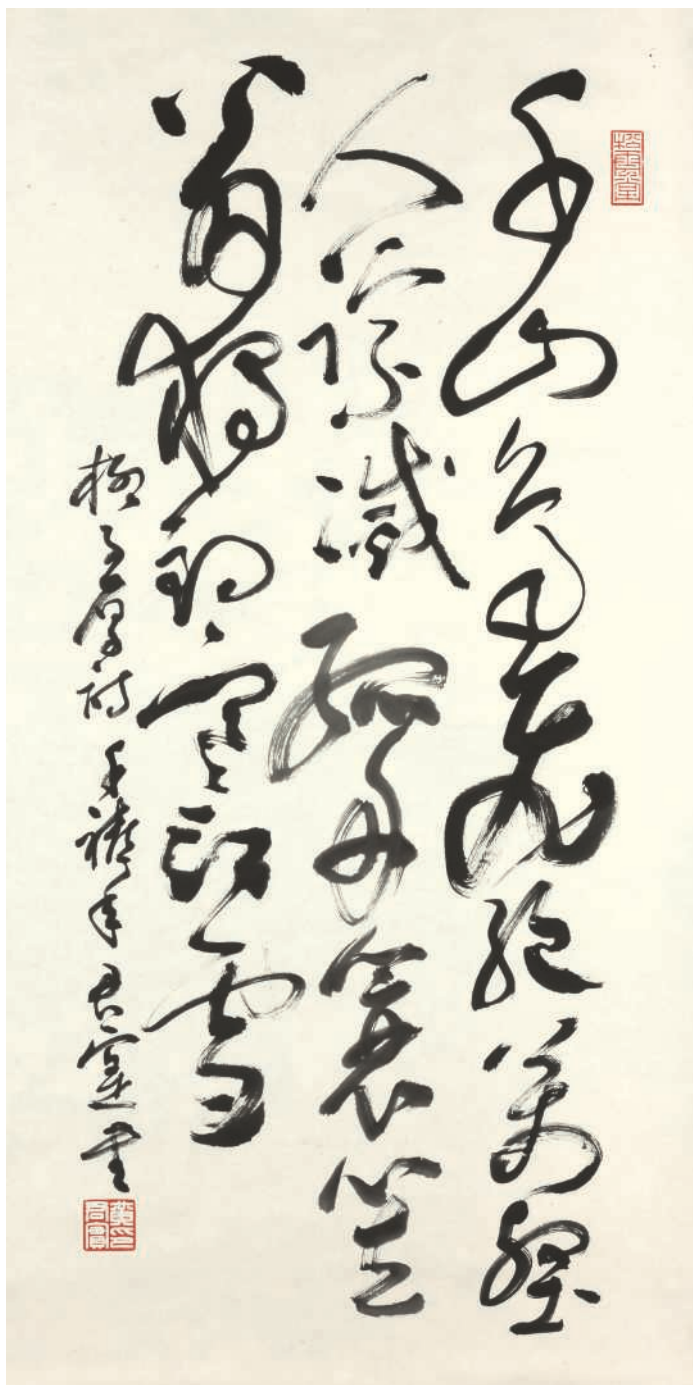
Scroll, mounted for framing, ink
on paper
23 ¾ x 13 ⅞ in. (60.3 x 33.3 cm.)
Inscribed with a poem and signed,
with one seal of the artist

\$4,000-6,000

費新我 王安石梅 水墨紙本 鏡片
題識：

牆角數枝梅，凌寒獨自開。
遙知不是雪，為有暗香來。
王安石詩。新我左筆。
鈐印：費氏新我





76

HUANG JUNSHI (KWAN S. WONG, BORN 1934)

Calligraphy

Scroll, unmounted, ink on paper
54 ¼ x 27 ½ in. (137.8 x 69.8 cm.)
Inscribed with a poem and signed,
with two seals of the artist

\$1,500-3,000

PROVENANCE

Acquired directly from the artist.

黃君實 柳子厚詩 水墨紙本 鏡片
題識：
千山鳥飛絕，萬徑人蹤滅。
孤舟蓑笠翁，獨釣寒江雪。
柳子厚詩。千禧年，君寔書。
鈐印：黃君實印，松雲堂
來源：直接得自畫家本人。

77

HUANG JUNSHI (KWAN S. WONG, BORN 1934)

Two-Character Calligraphy

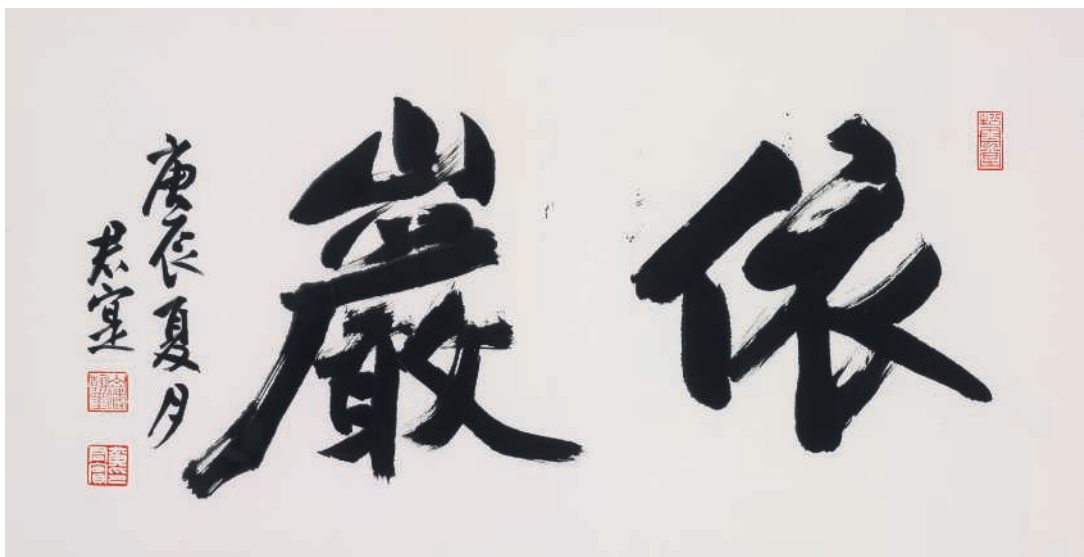
Scroll, mounted and framed, ink
on paper
37 x 67 in. (94 x 170 cm.)
Inscribed and signed, with three seals
of the artist
Dated summer, *gengchen* year (2000)

\$900-1,500

PROVENANCE

Acquired directly from the artist.

黃君實 依巖 水墨紙本 鏡框
二〇〇〇年作
題識：依巖。庚辰（2000年）夏
月，君寔。
鈐印：黃君實印，山濤翰墨，松
雲堂
來源：直接得自畫家本人。



77

78

WANG FANGYU (1913-1997)

Calligraphy: Phoenix

Scroll, mounted and framed, ink
on paper

9 ¾ x 12 in. (25 x 30.5 cm.)

With one seal of the artist

\$800-1,200

PROVENANCE

Acquired directly from the artist.

王方宇 書法 水墨紙本 鏡框

題識：鸞。

鈐印：方宇

來源：直接得自畫家本人。



78



79

79
WANG JIQIAN (C.C. WANG, 1907-2003)

Calligraphy

Hanging scroll, ink on paper
26 ½ x 26 ¼ in. (67.3 x 66.9 cm.)

With two seals of the artist

\$4,000-6,000

PROVENANCE

Acquired directly from the artist.

王季遷 春山瀑布詩句 水墨紙本 立軸
題識：春山瀑布淙淙，夜深萬壑寂靜，
月照松林如洗。
鈐印：己千翰墨，溪岸卅堂
來源：直接得自畫家本人。

PROPERTY OF A WEST COAST COLLECTION
西岸私人珍藏

80

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

Nighttime in Spring Mountains

Hanging scroll, ink and color
on paper

22 ¼ x 15 ⅝ in. (56.5 x 39.5 cm.)

Signed, with one seal of the artist

\$10,000-15,000

PROVENANCE

Acquired from Soong Asian Art,
San Francisco, 1994.

The sales receipt from Soong Asian Art states that this painting was created in 1976 and was acquired directly from the artist by the previous owner.

王季遷 春山晚景 設色紙本 立軸
款識：己千。

鈐印：一印漫漶不清

來源：Soong Asian Art畫廊，舊金山，1994年。

註：根據，Soong Asian Art畫廊收據，這幅畫作於1976年，是前收藏者直接從畫家處購得。



80



81

81

XU SHIPING (BORN 1952)

Doctor

Scroll, unmounted, ink and color on paper

26 $\frac{7}{8}$ x 33 $\frac{5}{8}$ in. (68.3 x 85.5 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *yichou* year (1985)

\$2,500-3,500

PROVENANCE

Acquired directly from the artist.

徐世平 工人醫生 設色紙本 鏡片 一九八五年作

題識：乙丑（1985年）夏日，徐世平畫。

鈐印：徐世平印

來源：直接得自畫家本人。

82

LIU YONG (BORN 1949)

Landscape in Spring

Scroll, mounted and framed, ink and color on paper

23 ¼ x 11 ⅝ in. (59 x 29.5 cm.)

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

Dated winter, *dingsi* year (1977)

\$12,000–16,000

PROVENANCE

Acquired directly from the artist, Pensacola, Florida, 1979.

This painting was acquired when Liu Yong was in Pensacola, FL as a representative of China Television in America before he became artist-in-residence at St. John's University in Jamaica, NY.

劉壙 春山飛瀑 設色紙本 鏡框
一九七七年作

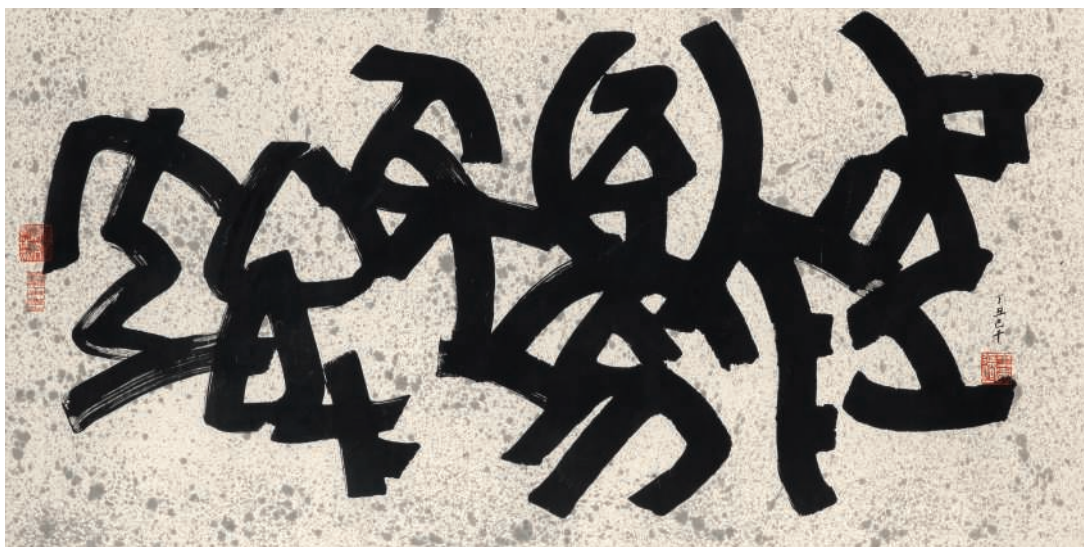
題識：春山飛瀑。丁巳（1977年）冬劉壙寫意於氤夢樓。

鈐印：劉壙

來源：直接得自畫家本人，佛羅里達，1979年。

註：這幅畫是在劉壙定居紐約牙買加聖約翰大學之前，作為中國電視公司駐美國代表時期，在佛羅里達的彭薩科拉被收藏者購得。





83

LOTS 83-85
PROPERTY OF A FRIEND OF C.C. WANG 王季遷好友珍藏

The owner of lots 83-85 first met C.C. Wang in 1966 and continued to have a relationship as fellow-artists and friends.

編號83-85的收藏者於1966年首次結識王季遷，並與之建立深厚友誼。

83
**WANG JIQIAN (C.C. WANG,
1907-2003)**

Calligraphic Abstraction

Scroll, mounted and framed, ink
on paper

27 x 53 3/8 in. (68.5 x 135.5 cm.)

Inscribed and signed, with three seals
of artist

Dated *dingchou* year (1997)

\$7,000-10,000

PROVENANCE

Acquired directly from the artist.

王季遷 皎月清波 水墨紙本 鏡框
一九九七年作

題識：丁丑（1997年），己千。

鈐印：王季遷，皎月清波獨往
來，光緒丁未年生

來源：直接得自畫家本人。

84
**WANG JIQIAN (C.C. WANG,
1907-2003)**

Abstract Calligraphy

Scroll, mounted and framed, ink
on paper

26 3/4 x 27 1/8 in. (68 x 69 cm.)

Inscribed and signed, with one seal
of the artist

Dated seventh month, *wuyin* year
(1998)

\$6,000-8,000

PROVENANCE

Acquired directly from the artist.

王季遷 無題 水墨紙本 鏡框
一九九八年作

題識：戊寅（1998年）七月，己
千。

鈐印：己千造

來源：直接得自畫家本人。

85
**WANG JIQIAN (C.C. WANG,
1907-2003)**

Crepuscular Rays

Hanging scroll, ink and color
on paper

19 7/8 x 20 1/4 in. (50.6 x 51.5 cm.)

Inscribed and signed, with one seal
of the artist

Dated twelfth month, ninth day, *jisi*
year (1989)

\$5,000-7,000

PROVENANCE

Acquired directly from the artist.

王季遷 霞光漫天 設色紙本 立軸
一九八九年作

題識：己巳（1989年）十二月九
日，王己千。

鈐印：王己千

來源：直接得自畫家本人。



84



85



86

LOTS 86-87
PROPERTY FROM A NEW YORK PRIVATE COLLECTION 紐約私人珍藏

These two paintings were acquired when an American fashion designer met Lu Shoukun on December 7, 1965 at the Peninsula Hotel in Hong Kong, after she had become interested in his painting style. At this meeting, the artist wrote out his interpretation of each painting, shown below, and commented that they had been exhibited at the Hong Kong art gallery in the City Hall building. These paintings have remained since then in the designer's family.

這兩幅畫是一位喜愛呂壽琨繪畫風格的美國設計師於1965年12月在香港半島酒店與呂壽琨先生會面時所得。這次會面，呂壽琨先生寫下了自己對每幅畫的解釋。（如下圖所示），並評論說，這些畫曾展於香港大會堂。這兩幅畫作此後一直被這位設計師及其家族收藏。

86
LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)
Views of Aberdeen

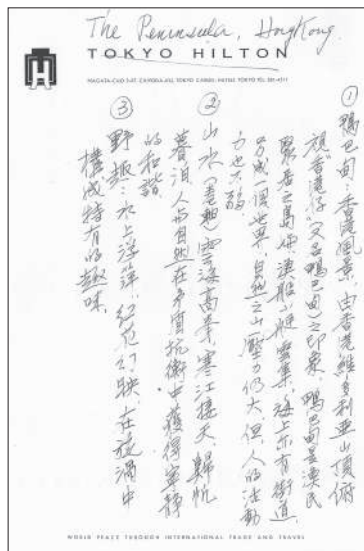
Scroll, mounted and framed, ink and color on paper
17 ¾ x 37 in. (45.1 x 94 cm.)
Inscribed and signed, with three seals of the artist
Dated autumn, *yisi* year (1965)

\$35,000-45,000

PROVENANCE

Acquired directly from the artist, Hong Kong,
7 December 1965.

呂壽琨 香港仔 設色紙本 鏡框 一九六五年作
題識：香港仔。乙巳（1965年）秋日呂壽琨寫。
鈐印：呂、壽琨、虎（肖形印）
來源：直接得自畫家本人，香港，1965年12月7日。



Description of paintings, including that of *Views of Aberdeen*, received from the artist.

畫家本人對其作品的解讀，其中包括對《鴨巴甸風景》的解讀。

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed, ink and color on paper

36 3/8 x 17 1/8 in. (93.2 x 43.7 cm.)

Inscribed and signed, with two seals of the artist

Dated *jiachen* year (1964)

\$38,000-48,000

PROVENANCE

Acquired directly from the artist,
Hong Kong, 7 December 1965.

呂壽琨 禪意 設色紙本 鏡框

一九六四年作

題識：甲辰（1964年）寫，壽琨。

鈐印：壽琨、天之所興

來源：直接得自畫家本人，香港，1965年12月7日。



Descriptions of paintings, including that of *Zen*,
received from the artist.

畫家本人對其作品的解讀, 其中包括對《禪意》的解讀。





88

VARIOUS OWNERS

88
GU GAN (BORN 1942)
A Horse in Hills

Scroll, mounted and framed, ink and color on paper
 26 ½ x 26 ½ in. (67 x 67 cm.)

Inscribed, with one seal of the artist
 Dated autumn, 1998

\$6,000-8,000

PROVENANCE

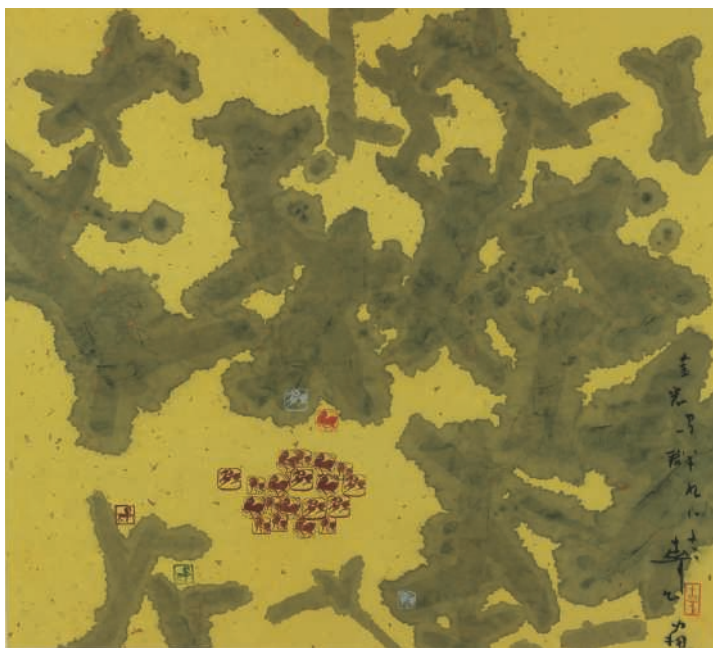
Michael Goedhuis, London.

古干馬鞍山設色紙本鏡框
 一九九八年作

題識：故鄉有座馬鞍山
 一九九八年秋。古干客於京城。

鈐印：古干

來源：倫敦，Michael Goedhuis
 畫廊。



89

89
GU GAN (BORN 1942)
Horses in Golden Light

Scroll, mounted and framed, ink and color on paper
 26 x 26 in. (66 x 66 cm.)

Entitled, inscribed, and signed, with one seal of the artist
 Dated winter, 1998

\$4,000-6,000

PROVENANCE

Michael Goedhuis, London.

古干金光馬群設色紙本鏡框
 一九九八年作

題識：金光馬群。九八冬，古干
 書畫。

鈐印：古干

來源：倫敦，Michael Goedhuis
 畫廊。



90

90
TONG YANGTZE (GRACE TONG, BORN 1942)

Calligraphy

Scroll, mounted and framed, ink on paper

25 3/8 x 31 7/8 in. (64.5 x 81 cm.)

With three seals of the artist

\$3,000-4,000

PROVENANCE

Acquired directly from the artist.

董陽孜 萬事如意 水墨紙本 鏡框

題識：萬事如意。

鈐印：董、陽孜、知其白守其黑

來源：直接得自畫家本人。



91
WU LAN-CHIANN (WU LANQIAN, BORN 1972)

Dancing in the Wind

Set of three scrolls, mounted and framed, ink, gold leaf and color on paper

Each scroll measures 16 7/8 x 21 in. (43 x 53.5 cm.)

Signed, with a total of two seals of the artist

Executed in 2016

(3)

\$6,000-9,000

PROVENANCE

Directly from the artist.

The three paintings are to be displayed horizontally in the order illustrated.

吳嵐倩在風中飛舞 設色金箔紙本 鏡框三幅 二〇一六年作

款識：吳嵐倩。

鈐印：吳、嵐倩

來源：直接得自畫家本人。

註：三幅画作依次橫向排列。



91



92

**WU LAN-CHIANN (WU LANQIAN,
BORN 1972)**

Summer Night

Scroll, mounted and framed, ink, color
and gold leaf on paper

24 7/8 x 16 1/8 in. (63 x 41 cm.)

Signed, with one seal of the artist

Executed in 2013

\$5,000-10,000

PROVENANCE

Directly from the artist.

EXHIBITED

Bath, UK, Museum of East Asian Art,
*Reflections: Contemporary Ink Paintings by
Wu Lan-Chiann*, November 28, 2015-
May 15, 2016.

LITERATURE

The Tranquil Studio, *Precious Light:
Contemporary Ink Painting by Wu Lan-Chiann*,
2015, p. 36, no. 16.

吳嵐倩 夏夜 設色金箔紙本 鏡框 二〇一三年作
款識：吳嵐倩。

鈐印：嵐倩

來源：直接得自畫家本人。

展覽：巴斯，英國，東亞藝術博物館，
“沉思：吳嵐倩當代水墨創作”
，2015年11月28日-2016年5月15日。

出版：《Precious Light: Contemporary Ink
Painting by Wu Lan-Chiann》, Tranquil
Studio出版社，2015年，第36月，圖版16。

93

FANG ZHAOLIN (1914-2006)

Vermillion Landscape

Scroll, mounted and framed, ink and color
on paper

40 1/2 x 18 1/2 in. (102.9 x 46.9 cm.)

Inscribed and signed, with one seal of the artist

\$15,000-20,000

PROVENANCE

Acquired directly from the artist.

方召麟 高崖飛瀑 設色紙本 鏡框

題識：近陰霧一週，今始放晴，心舒舒暢，以朱
紅、石青、石綠寫成此畫，與前作比較有顯著不
同。要諸近今嘗試各種不同畫法顏色，相異之效
果迥生，亦一樂也，梁溪方氏名召麟。

鈐印：召麟

來源：直接得自畫家本人。



THE FLACKS FAMILY COLLECTION: A VERY PERSONAL SELECTION

擇善藏私 – 弗拉克斯家族珍藏

FRIDAY 16 SEPTEMBER 2016



1108

1108
ZENG XIAOJUN (B. 1954)
Zitan Tree

25 ¼ x 17 in. (64 x 43 cm.)
Scroll, mounted and framed
Ink on paper
Executed in 2011

\$20,000–30,000

曾小俊 紫檀
水墨紙本 鏡框
2011年作



1111

1111
SHEN QIN (B. 1958)
Tree

54 ¾ x 27 ½ in. (139 x 69 cm.)
Scroll, mounted and framed
Ink on paper
Executed in 2015

\$20,000–30,000

沈勤 樹 水墨紙本 鏡框
2015年作



1118

1118
LIU DAN (B. 1953)
Poppy II

47 x 55 in. (119.4 x 139.7 cm.)
Scroll, mounted and framed
Ink on paper
Executed in 2011

\$150,000–200,000

劉丹 罌粟花II 水墨紙本 鏡框
2011年作



1131



1146



1139

1131
ZENG XIAOJUN (B. 1954)
Wisteria Planted by Wen Zhengming
 94 ½ x 93 ¾ in. (240 x 238 cm.)
 Scroll, mounted and framed,
 Ink on paper
 Executed in 2011
 \$200,000–300,000
 曾小俊 文徵明手植紫藤
 水墨紙本 鏡框
 2011年作

1139
LIU DAN (B. 1953)
Far-Off Journey
 33 ½ x 118 ½ in. (85 x 280 cm.)
 Scroll, mounted and framed
 Ink on paper
 Executed in 2006
 \$300,000–400,000
 劉丹 遠遊 水墨紙本 鏡框
 2006年作

1146
JUNGIN LEE (B. 1961)
Wind 04-49, 2004
 29 ½ x 57 in. (75 x 145 cm.)
 Scroll, mounted and framed
 Silver gelatin print on hand-coated
 Korean mulberry paper coated with
 liquid light
 Printed in 2014
 \$20,000–30,000
 李貞真 風 04-49, 2004
 銀鹽明膠攝影手塗Liquid Light
 感光乳劑韓國桑皮相紙 鏡框
 2014年作

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (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) Your 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(i) 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 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 that **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 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 25% 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 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 taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, 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-owner 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 F (d) 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 12 months 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 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, providing 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a claim under these categories.

- 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, providing 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) 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 # 957-109798,
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 Post-Sale Services. 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 Post-Sale Services, 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 Post-Sale Services 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. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 also must 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 security 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 hold 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
 - remove the lot at our option to a warehouse and charge you all transport and storage costs
- 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSale@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 get 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 2486. See the information set out at www.christies.com/shipping or contact us at ArtTransport@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 horns, 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 be liable for **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 LIVE™, 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 E(f) 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 LIVE™ 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-US 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.CHRISTIES.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 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 '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.

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**.

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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: **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 Δ 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 PAINTINGS AND CALLIGRAPHY

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

1. SHEN ZHOU

In our qualified opinion a work by the artist.

2. Attributed to SHEN ZHOU*

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

3. School of SHEN ZHOU*

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

4. Manner of SHEN ZHOU*

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

5. After SHEN ZHOU*

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

6. 'signed'

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

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

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

8. 'dated'

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

9. 'beard dated'

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

10. 'seal'

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

11. 'beard seal'

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

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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

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14/07/16

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CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

13 SEPTEMBER

Fine Chinese Paintings
NEW YORK

14 SEPTEMBER

The Ruth and Carol Barron Collection
of Fine Chinese Snuff Bottles: Part III
NEW YORK

15 SEPTEMBER

The Classic Age of Chinese Ceramics:
The Linyushanren Collection, Part II
NEW YORK

15 SEPTEMBER

Collected in America:
Chinese Ceramics from The
Metropolitan Museum of Art
NEW YORK

16 SEPTEMBER

The Flacks Family Collection:
A Very Personal Selection
NEW YORK

16 SEPTEMBER

Fine Chinese Ceramics &
Works of Art
NEW YORK

6 OCTOBER

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

11 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

22 OCTOBER

First Open | Shanghai
SHANGHAI

22 OCTOBER

Asian Western 20th Century &
Contemporary Art
SHANGHAI

8 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

9 NOVEMBER

Fine Japanese 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

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

28 NOVEMBER

Fine Chinese Classical
Paintings & Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

14 DECEMBER

Art d'Asie
PARIS

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