

A traditional Chinese landscape painting. In the foreground, a large tree with vibrant red and blue leaves stands prominently. To its right, another tree with yellow leaves is visible. In the background, a tall, craggy mountain rises on the left, and a smaller, rounded mountain peak is in the distance. A small figure in white robes is walking on a path in the lower right. The scene is set near a body of water with dark rocks in the foreground. The overall style is characteristic of traditional Chinese ink and wash painting with selective color.

FINE CHINESE PAINTINGS

中國書畫

New York 11 September 2018

CHRISTIE'S



FINE CHINESE PAINTINGS

TUESDAY 11 SEPTEMBER 2018

AUCTION

Tuesday 11 September 2018
at 10.00 am (Lots 1-132)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	7 September	10.00 am - 5.00 pm
Saturday	8 September	10.00 am - 5.00 pm
Sunday	9 September	1.00 pm - 5.00 pm
Monday	10 September	10.00 am - 5.00 pm

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Chinese Paintings from The Collection of Stephen Junkunc, III (Lots 1-12)



Stephen Junkunc, III, circa 1940

The name Stephen Junkunc, III is one of the most renowned amongst collectors of Chinese ceramics and works of art. His father, Stephen Junkunc, II, was a tool-and-die maker from Hungary, who emigrated to Chicago and founded the General Machinery & Manufacturing Co. in 1918. The company opened its first premises on South Aberdeen Street in Chicago, and in 1933 moved to North Keeler Street which is still its home today.

With the outbreak of World War II, GMMCO converted the shop to help in the war effort and began manufacturing various aircraft parts, specializing in aircraft engine seals. Their devotion to quality and service led to commissions to manufacture critical parts for cutting-edge jet engines. After nearly 100 years, GMMCO is still a family business.

The highest standards of accuracy and quality can also be seen in the collection of Chinese ceramics and works of art amassed by Stephen Junkunc, III. The collection itself was kept securely in a World War II bomb shelter at his home. Entering these rooms was compared to the legend of Aladdin entering the cave: the visitor was immediately awed by the porcelain, jades, Buddhist sculptures and other treasures on display.

Stephen Junkunc, III began collecting in earnest in the 1940s. His collecting was always informed by diligent study – he kept libraries at both his home and his office and read voraciously, whether quickly over a short lunch break or at a more leisurely pace into the small hours of the morning.

In pursuit of an object, Stephen Junkunc, III was indefatigable. He acquired much of his collection from the most renowned dealers of the mid-20th century, including Bluett & Sons, Sparks, Yamanaka and C.T. Loo, and Nagatani in Chicago.

A true connoisseur-collector of Chinese ceramics and works of art, Stephen Junkunc, III described his passion as one which: “becomes a disease. But it’s the one thing in the world that never pales or becomes static. It always holds the challenge of more to learn.”

The legacy of Stephen Junkunc, III has been preserved through his generous donations to institutions throughout the United States. The interest in Chinese art was continued by his son, Stephen Junkunc, IV, who has judiciously overseen that the next generation of connoisseurs and enthusiasts would have the opportunity to enjoy many items of the collection.

Christie’s has been honored to have handled numerous outstanding works from this extraordinary collection, including a highly important Northern Song Ruyao dish (Fig. 1) and a 13th-14th century painting, *Travelers in Autumn Mountains*, in the style of the 11th century painter Guo Xi. (Fig. 2)

In addition to the following paintings, a selection of Chinese works of art from the Stephen Junkunc, III Collection will be offered in the Fine Chinese Works of Art sale, Thursday-Friday, 13-14 September, lots 1115, 1133-1137, 1150-1169.



(Fig.1)

A RARE AND IMPORTANT RUYAO DISH
NORTHERN SONG DYNASTY

(AD 960-1127)

Christie’s New York, 3 December 1992, lot 276

Stephen Junkunc三世珍藏 (拍品1至12號)

Stephen Junkunc三世是中國瓷器及工藝品收藏界最負盛名的藏家之一。他的父親Stephen Junkunc二世出生于匈牙利，起初是一名模具工人，後來移民至芝加哥並在1918年創立了通用機械與製造公司。公司起初設立於芝加哥南阿伯丁街，後來於1933年遷至北基勒街至今。

隨著第二次世界大戰的爆發，通用機械與製造公司將車間改造以供應戰時需求，並且開始製造多種航空零件，特別是引擎密封件。公司對於質量和服務精益求精的態度使得他們獲得了生產最先進噴氣引擎零件的許可。在發展近100年后，該公司仍由家族執掌。

對於精度和質量的高標準同樣可見于Stephen Junkunc三世的中國瓷器及工藝品收藏。這些藏品被安全的保存在他宅邸一所二戰時期建立的防空洞中。進入這些展室，仿佛是阿拉丁步入藏寶洞一般：訪客會立刻對於精美的瓷器，玉器，佛教雕塑，及其它數量眾多的藝術珍品肅然起敬。

Junkunc先生對於中國藝術的興趣始於閱讀書籍，之後從1940年開始收集藏品。他的收藏活動經常受到勤奮學習的啓迪——他在宅邸和辦公室同時擁有圖書館，並且利用一切時間進行研讀，無論是短暫午餐時間的速讀，還是愜意清晨時光的細品。

在確定一件藏品的購買意向后，Stephen Junkunc三世從不輕言放棄。他的藏品大多來自于20世紀中葉最著名的古董拍賣商，包括Bluett & Sons 和 Sparks，山中商會，盧芹齋，以及芝加哥的長谷商會。

作為名副其實的中國瓷器及工藝品鑑藏家，Stephen Junkunc三世這樣形容他對於收藏的熱情：“收藏使我不能自拔。但是它卻是世界上少有的從不暗淡退色或是停滯不前的事業。我從中學之不盡。”

Stephen Junkunc三世捐贈給全美各大博物館的珍品仍在續寫著他生前的傳奇。他對於中國藝術的興趣也由他的愛子，Stephen Junkunc四世繼承下來。Junkunc四世格盡保管之職，並審慎的為新一代收藏鑑賞家傳承其家族藏品提供機會。

佳士得有幸在過去經手了Stephen Junkunc三世珍藏的衆多名品、巨作，包括一件北宋汝窯盤（圖一），以及宋郭熙（傳）秋山行旅圖（圖二）。

9月13-14日周四至五進行的《中國瓷器及工藝精品》拍賣亦將呈現一批Stephen Junkunc三世珍藏的瓷器及工藝精品，拍品1115、1133-1137、1150-1169號。



(Fig.2)

ANONYMOUS

TRAVELERS IN AUTUMN MOUNTAINS, IN THE STYLE OF GUO XI (C. 1001-1090)

(13th - 14th Century)

Christie's New York, 22 March 1999 lot 178

1

WU ZHEN (ATTRIBUTED TO, 1280-1354)

Landscapes

Album of six leaves, ink on silk

Each leaf measures 10 ⁵/₈ x 11 ⁷/₈ in. (27 x 30.2 cm.)

Each leaf inscribed and signed, with ten seals of the artist

Colophon by Dong Qichang, dated summer, *guiyou* year (1633), with two seals

\$40,000-80,000

LITERATURE

James Cahill, *An Index of Chinese Painters and Paintings: Tang, Sung, Yuan*, Berkeley, 1980, p. 352.

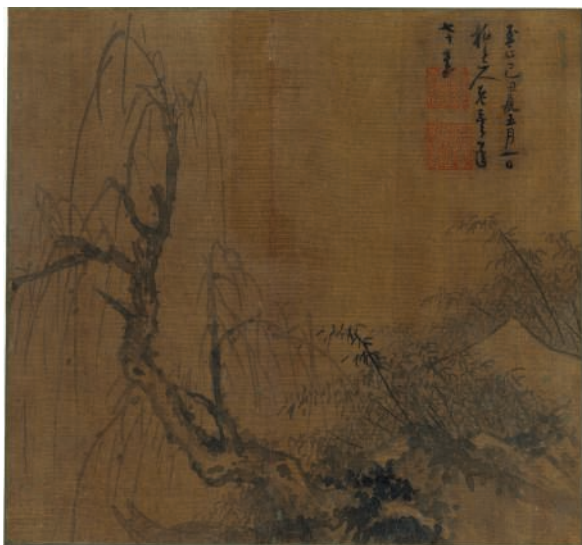
元 吳鎮（傳） 山水 水墨絹本 冊頁六開

每頁題識及落款，共鈐印十方

董其昌題跋：梅華道人真蹟。癸酉（1633年）夏五董其昌鑒定。

鈐印：董氏玄宰、宗伯學士

出版：高居翰，《中國古畫索引：唐、宋、元部分》，伯克利，1980年，第352頁。





2

2
ANONYMOUS (QING DYNASTY)

Fisherman in Landscape

Scroll, mounted for framing, ink and color on silk

10 ¼ x 14 ¼ in. (26 x 36.8 cm.)

Without signature or seal

\$2,000-3,000

清 佚名 山水 設色絹本 鏡片



3

3
ZHU HENIAN (1760-1834)

Landscape

Round fan leaf mounted a hanging scroll, ink and color on silk

9 ⅞ in. (25.1 cm.) diameter

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

\$2,000-3,000

清 朱鶴年 波羅曉望 設色絹本 團扇立軸

題識：波羅曉望。此羊城八景圖之一也。楚雲。

鈐印：圓印



4

4
ANONYMOUS (MING DYNASTY)

Hérons

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

9 3/8 x 10 1/4 in. (23.8 x 26.1 cm.)

Signed, with one illegible seal

\$8,000-12,000

明 佚名 鷺鷥 設色絹本 扇面鏡片

題識：趙□。

鈐印：一印漫漶不清

5
ZHENG JIBIN (1890-1965)

Flowers in the Style of Yun Shouping

Hanging scroll, ink and color on paper

49 1/2 x 20 1/8 in. (125.7 x 51.1 cm.)

Inscribed and signed, with two seals of the artist

\$2,000-5,000

鄭集賓 仿惲壽平花卉 設色紙本 立軸

題識：擬南田草衣。鄭集賓寫於滬上寓齋。

鈐印：集賓、鄭集賓



5



6

WITH SIGNATURE OF MA LIN

Four Magpies

Hanging scroll, ink on silk

49 ½ x 20 ⅛ in. (125.7 x 51.1 cm.)

Signed by the artist

Three illegible seals

\$12,000–18,000

LITERATURE

James Cahill, *An Index of Early Chinese Painters and Paintings: Tang, Sung, Yuan*, Berkeley, 1980, p 151.

馬麟（款） 四喜圖 水墨絹本 立軸

題識：臣馬麟。

三印漫漶不清

出版：高居翰，《中國古畫索引：唐、宋、元部分》，伯克利，1980年，第151頁。

7

TANG DI (ATTRIBUTED TO, 1296-1364)

Summer Retreat

Hanging scroll, ink and color on silk

55 x 22 ⁵/₈ in. (139.7 x 57.5 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *jiyou* year

Two collector's seals

\$26,000–35,000

元 唐棣（傳）孤山消夏圖 設色絹本 立軸

題識：至正五年歲在乙酉夏日畫于雲湖齋中，唐棣子華。

鈐印：子華

藏印：蕉林書屋、一印漫漶不清





8

8
LI SHAN (ATTRIBUTED TO, 1686-AFTER 1757)

Lotus

Hanging scroll, ink on paper

48 x 16 ¾ in. (121.9 x 42.5 cm.)

Inscribed and signed, with two seals of the artist

One collector's seal

\$5,000-10,000

清 李鱣 (傳) 蓮花 水墨紙本 立軸

題識：休疑水蓋染淤泥，墨暈翻飛色盡黧。昨夜黑雲拋浦溆，（小）堂尺素雨風淒。□□六年歲在重光作噩之□春月，寓居華不注山房，□一興作此。復堂懷道人李鱣。

鈐印：復堂、鱣印

藏印：洪洞董氏收藏



9

9
WITH SIGNATURE OF QIU YING

Beauty

Scroll, mounted for framing, ink and color on silk

30 ¾ x 14 ⅞ in. (78.1 x 37.8 cm.)

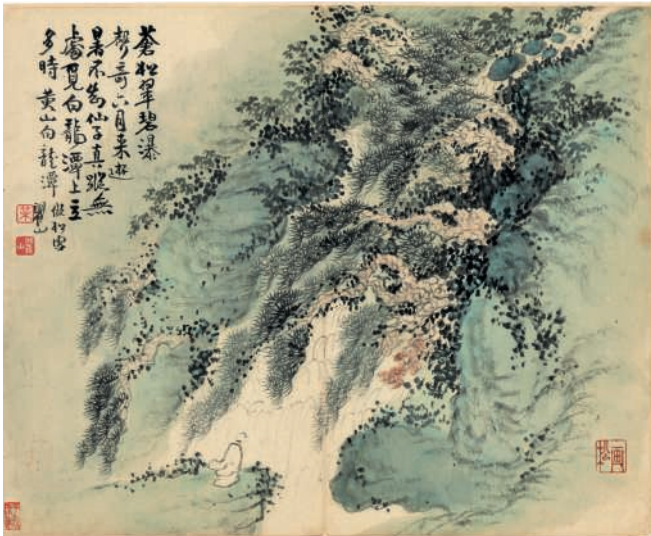
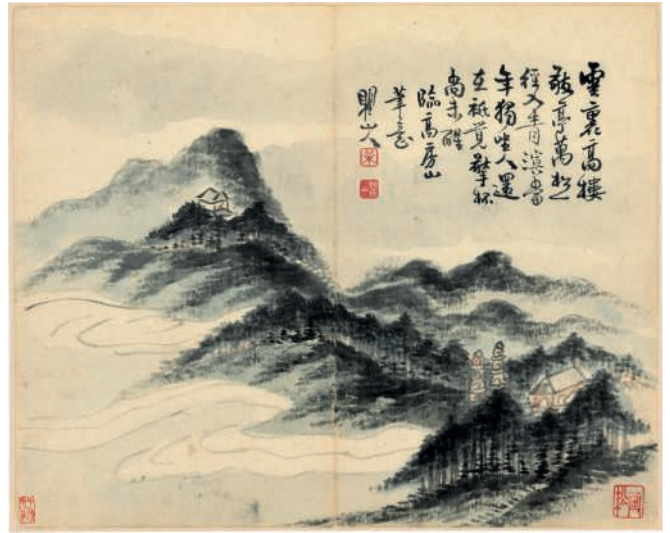
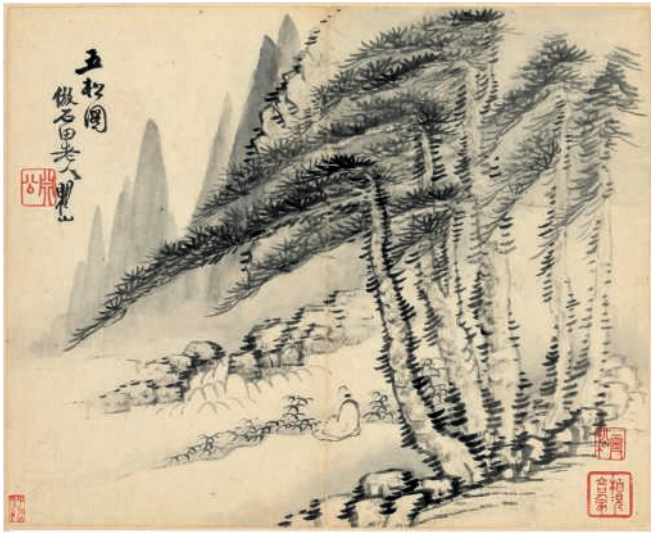
Signed, with one seal of the artist

\$3,000-5,000

仇英 (款) 仕女圖 設色絹本 鏡片

題識：實父仇英。

鈐印：十州



10

MEI QING (ATTRIBUTED TO, 1623-1697)

Landscape in Ancient Styles

Album of thirteen leaves, ink and color on paper

Each leaf measures 11 x 13 3/8 in. (27.9 x 34 cm.)

Each leaf inscribed and the first leaf signed and dated *jihai* year (1695), with a total of thirty-three seals of the artist

Further inscribed and signed by Zhou Zhaoxiang (1886-1954), Xu Zonghao (1880-1957), and Huang Binhong (1865-1955), with a total of six seals

Nine collectors' seals

\$40,000-60,000

清 梅清(傳) 仿古山水 設色紙本 冊頁十三開

封面：梅瞿僊墨鈔精品。劍泉所藏。

每頁題識，首頁落款：銜卮浮綠蟻，落筆舞蒼虬。何人長嘯叢，畢章見風流。老瞿山人并題。乙亥（1695年）。

鈐印：梅硯清、淵公、柏楓山口人家

共鈐印三十三方

周肇祥、徐宗浩、黃賓虹題跋並鈐印六方。

藏印：古堃王楊奕紳字警菴號蓮塘珍玩珍玩之章、子清所見（八次）



11

DONG QICHANG (ATTRIBUTED TO, 1555-1636)

Landscape in the Style of Mi Fu

Hanging scroll, ink on paper

33 ½ x 12 ¼ in. (85.1 x 31.1 cm.)

Inscribed and signed, with one seal

Colophon with signature of Chen Jiru (1558-1659), with two seals

One collector's seal

\$5,000-10,000

明 董其昌（傳）仿米芾山水 水墨紙本 立軸

題識：天峰時雨山川生雲。玄宰。

鈐印：董其昌

陳繼儒題跋：米元章畫在有意無意之間。玄宰畫在似米非米之間。眉公題。

鈐印：眉公、一腐儒

鑑藏印：唵芬館

12

**GONG XIAN (ATTRIBUTED TO, CIRCA
1612-1689)**

Densely Wooded Mountain

Hanging scroll, ink on paper

68 1/8 x 35 1/4 in. (173 x 89.5 cm.)

Inscribed and signed, with two seals of the
artist

\$20,000-40,000

清 龔賢(傳) 山水 水墨紙本 立軸

題識：隔溪山色紫煙凝，林外尋幽趁晚晴。
穩坐茆居門未掩，西風吹起讀書聲。龔賢。

鈐印：龔賢之印、半千





PROPERTY FORMERLY FROM THE
COLLECTION OF KATHARINE GRAHAM
KATHARINE GRAHAM 舊藏

13

ANONYMOUS (MING DYNASTY)

Returning After Snow

Hanging scroll, ink and color on silk

83 ½ x 38 ⅛ in. (212.1 x 96.8 cm.)

Without signature or seals

\$20,000-40,000

Katharine Graham was a journalist, Pulitzer Prize-winning author, and owner-publisher of the Washington Post newspaper. This painting, along with a number of other Chinese art works, was sold as part of her estate at Wechsler's in Rockville, Maryland in June 2002.

PROVENANCE

Formerly in the collection of Katharine M. Graham (1917-2001).

明 無款 晴雪歸騎圖 設色絹本 立軸

註：Katharine Graham 曾經是一名記者、得過普立茲獎的作家、和華盛頓郵報的發行人。這幅畫和一些她收藏的其它中國藝術品，在她過世之後從馬里蘭州羅克維爾市的 Wechsler's 拍賣行在二〇〇二年六月賣出。

來源：Katharine M. Graham 舊藏。

VARIOUS OWNERS

14

LAN YING (1584-AFTER 1664)

Myriad Snowy Peaks

Hanging scroll, ink and color on silk

69 ½ x 18 in. (176.5 x 45.7 cm.)

Inscribed and signed, with two seals of the artist

\$55,000-85,000

明 藍瑛 萬山飛雪 設色絹本 立軸

題識：法王右丞萬山飛雪之意。時於蕪烟亭。蜨道人藍瑛。

鈐印：藍瑛之印、田叔



(detail)





15



16



17

15
ANONYMOUS (QING DYNASTY)
Military Encampment

Scroll, mounted for framing, ink and color on paper
65 3/4 x 23 3/4 in. (167 x 60.3 cm.)
Without signature or seals

\$3,000-6,000

清 無款 軍營圖 設色紙本 鏡片

16
WANG HENIAN (20TH CENTURY)
Vegetables

Scroll, mounted for framing, ink and color on paper
53 7/8 x 13 1/8 in. (136.8 x 33.3 cm.)
Inscribed and signed, with two seals of the artist
Dated mid-autumn, *yihai* year (1935)

\$1,000-3,000

LITERATURE

Former collection of Laura Langdon and Russell Alberts, Boston.

王鶴年 菜根香 設色紙本
立軸 一九三五年作

題識：寒廚一入千金作，翠羽瑤光許並并尊。莫道菜根滋味薄，採蘋不憚涉崑崙。乙亥（1935年）秋仲，王鶴年。

鈐印：王鶴年印、雪巖

來源：Laura Langdon與Russell Alberts舊藏。

17
ANONYMOUS (QING DYNASTY)
Mongolian Erotica

Album of six leaves, ink and color on silk
11 1/2 x 14 3/4 in. (29.2 x 37.5 cm.)
Without signature or seals

\$900-1,800

LITERATURE

Former collection of Laura Langdon and Russell Alberts, Boston.

清 佚名 蒙人春宮圖 設色絹本 冊頁六開

來源：Laura Langdon與Russell Alberts舊藏。



18

GAO JIAN (ATTRIBUTED TO, 1634-1708)

Winter Scene

Horizontal scroll, ink and color on paper

23 $\frac{3}{8}$ x 45 $\frac{1}{2}$ in. (60 x 115.6 cm.)

Inscribed and signed, with two seals of the artist

Dated winter, *bingchen* year (1676)

Two collector's seals

\$1,500-3,500

LITERATURE

Former collection of Laura Langdon and Russell Alberts, Boston.

清 高簡（傳） 冬景 設色紙本 橫批 一六七六年作

題識：丙辰（1676年）冬月仿元人筆，高簡。

鈐印：高簡、澹游

鑑藏印：鐵泉真賞、吉林宋季子古歡室收藏金石圖書之印

來源：Laura Langdon與Russell Alberts舊藏。

19

WITH SIGNATURE OF QIU YING

Green and Blue Landscape

Hanging scroll, ink and color on silk

76 ¾ x 40 ⅞ in. (194.9 x 103.8 cm.)

Inscribed and signed, with two illegible seals

\$4,000–8,000

LITERATURE

Former collection of Laura Langdon and Russell Alberts, Boston.

仇英（款） 青綠山水 設色絹本 立軸

題識：名園十畝隱樓臺，異代曾棲作賦才。曲水春從青嶂合，遙山曉帶白雲來。堂開樹色千重見，花擁禽音百合迴。此地高人多置酒，幾多懷咏日悠哉。徵明。

鈐印：二印漫漶不清

來源：Laura Langdon與Russell Alberts舊藏。





FROM THE COLLECTION OF ELLEN BRAILSFORD ELLIOTT (LOTS 20-22)
ELLEN BRAILSFORD ELLIOTT 珍藏

Ellen Brailsford Elliott (1902-1990) was inspired to begin collecting Chinese paintings by her son, John, who was a classmate at Princeton University of Professor Wen Fong, who guided him in his initial purchases. Mrs. Elliott moved to Princeton in 1959 and took classes from Professor Fong after his transition from student to faculty and studied intensively as a university museum docent. She visited China in 1980 and 1983 to personally better understand the country and its culture. Many items from Mrs. Elliott's collection were donated to the Princeton Art Museum, which published her collection in 1984 in the exhibition catalogue *Images of the Mind*.

Ellen Brailsford Elliott (1902-1990) 從她的兒子 John 得到啟發而開始收藏。John 和普林斯頓大學的方聞教授是同學，方聞教授也是最早帶領 John 收藏的人。在一九五九年，Elliott 女士搬家到普林斯頓。當方聞從學生變成了教授，開始授課的時候，Elliott 女士也開始上他的課。同時她也在普林斯頓大學美術館努力學習成一名導覽員。她曾在一九八零年和一九八三年兩度到中國旅遊，以更加親身體驗和了解中國文化。Elliott 女士的很多收藏已經捐贈給普林斯頓大學美術館，並且出現在一九八四年為此特別展覽而出版的圖錄《心靈的圖像》。

20
WEN DIAN (1633-1704)

Landscape

Hanging scroll, ink on paper

39 1/8 x 15 3/4 in. (99.4 x 39.7 cm.)

Inscribed and signed, with five seals of the artist

Dated twelfth month, *jiwei* year (1679)

\$15,000-25,000

This painting was formerly on long term loan to the Princeton University Art Museum.

清 文點 山水 水墨紙本 立軸 一六七九年作

題識：文曾世兄長先生六十初度，為寫寒林圖奉壽，並賦勘酒詩十首聊敘累世相知之雅，且以志憶葉今昔之感第。詞句甚陋不足發先生一笑也。竺塢樗酒弟文點時己未（1679年）臘月望後二日。

鈐印：文點、竺塢山人、長吉詩室、竺塢文點、文與殿

註：此幅畫作曾經長期借展給普林斯頓大學美術館。

21

MEI GENG (1639-AFTER 1716)

Ink Landscape

Hanging scroll, ink on paper

32 ¾ x 14 ½ in. (83.2 x 36.8 cm.)

Inscribed and signed, with two seals of the artist

Dated eighth month, *renwu* year of the Kangxi era (1702)

Three collector's seals

\$5,000-10,000

LITERATURE

Suzuki Kei, *A Comprehensive Illustrated Catalogue of Chinese Paintings, vol. 1, American and Canadian Collections*, p. 1-128, pl. A17-022.

清 梅庚 水墨山水圖 水墨紙本 立軸

題識：康熙壬午（1702年）秋八月寫於雙城寄屋。雪坪梅庚。

鈐印：古法、梅庚之印

藏印：曼齋之賞、安溪李光地書畫印、番禺何氏靈璧山房藏

出版：鈴木敬，《中國繪畫總合圖錄，第一卷：美國·加拿大篇》，東京大學出版會，1982年，第1-128頁，圖A17-022。





22

WEN RENGAI (LATE 16TH CENTURY)

Landscape After Song and Yuan Masters

Album of ten leaves, ink and color on paper

8 1/8 x 6 3/8 in. (20.6 x 16.8 cm.)

Inscribed and signed, with a total of ten seals of the artist

Dated winter, *jiashen* year of the Wanli era (1584)

Further inscribed by Lu Guansheng, Zhu Geng, Yang Wenhuan, Yang Dezheng, Wang Heng, Shike, Hu Shiling, and Zhang Yue, with a total of fifteen seals

\$20,000-40,000

EXHIBITED

The Art Museum, Princeton University, *Images of the Mind*, 15 April - 17 June 1984.

LITERATURE

Chen Weiliu, *Chinese Paintings from King Kwei Collection*, Bianli Tang, 1956, pl. 31.

Chen Rentao, *Notes and Comments on the Paintings of King Kwei Collection*, Dongnan Shuju, 1956, pp. 152-155.

Wen C. Fong, *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy*, Princeton University Press, 1984, pp. 369-374, pl. 28.

明 聞人蓋 山水 設色紙本 冊頁十開 一五八四年作

題識：萬曆甲申（1584年）冬，古餘聞人蓋。

鈐印：聞人蓋（十次）

呂光升、楊文煥、史鈞、王荳、朱賡、楊德政、胡時麟、張岳對題書法共鈐印十五方。

展覽：普林斯頓大學美術館，“心靈的圖像：精選Edward L. Elliott 家族和John B. Elliott收藏的中國書法”，1984年4月15日至6月17日。

出版：陳維略，《金匱藏畫集》，便利堂，1956年，圖31。

陳仁濤，《金匱藏畫評釋》，東南書局，1956年，第152-155頁。

方聞，《心靈的圖像：Elliott收藏中國書畫》，普林斯頓大學，1984年，第369-374頁，圖版28。





VARIOUS OWNERS

23

ANONYMOUS (17TH-18TH CENTURY)

Scholarly Pleasures in a Landscape

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

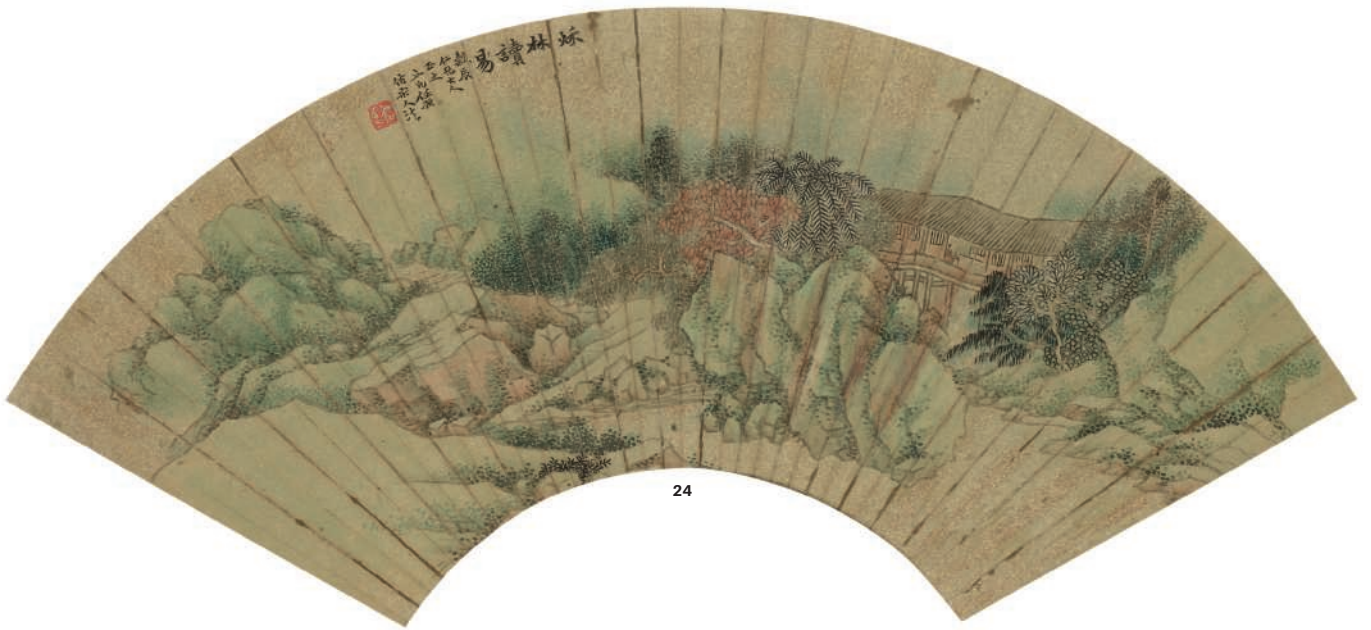
Each scroll measures 65 1/8 x 22 3/8 IN. (165.4 x 57.5 CM.)

Without signature or seals (6)

\$12,000-22,000

清 無款 群賢畢至 水墨絹本 鏡框六幅





24



25

24

REN YU (1853-1901)

Reading in Autumn Forest

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

6 7/8 x 20 1/4 in. (17.5 x 51.4 cm.)

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

Dedicated to Guchen

\$900-1,900

清 任預 秋林讀易 設色紙本 扇面鏡框

題識：秋林讀易。穀辰仁兄大人正之。立凡任預仿宋人法。

鈐印：豫印

25

ANONYMOUS (QING DYNASTY)

Along the River During the Qingming Festival

Handscroll, ink and color on silk

11 1/2 x 208 1/2 in. (29.2 x 529.6 cm.)

Entitled and signed

Eleven collectors' seals

Colophon inscribed by Fang Xun (1736-1799), with two seals

\$3,000-6,000

清 無款 清明上河圖 設色絹本 手卷

題識：清明上河圖。臣張擇端謹進。

鑑藏印十一方

方薰（1736-1799）題跋：此卷係宋高宗南渡後，思念汴梁，命張擇端工細畫成清明上河圖。卷藏內府，有小璽可考。至國變後，流傳人間。因為後內庭之物，故後人無題之者。蘭坻方薰記。

鈐印：蘭士、嘯泉逸士

26

WANG YUCENG (QING DYNASTY)

Landscape

Hanging scroll, ink and color on silk

26 1/2 x 13 5/8 in. (67.3 x 34.6 cm.)

Two seals of the artist

Three collectors' seals

\$2,000-4,000

清 王毓曾 山水 設色絹本 立軸

鈐印：王毓曾印、紫霞

藏印：鐵博德印、嘉慶御覽之寶、一緘情絲感至精





PROPERTY FROM THE COLLECTION OF VIOLANDA LIBRI LABATE
 VIOLANDA LIBRI LABATE 珍藏

27

MAO LIN (ACTIVE EARLY 18TH CENTURY)

Celestial Palace

Eight-panel screen, ink and color on silk

86 ½ x 23 ¼ in. (219.7 x 59.1 cm.)

Signed, with two illegible seals

Dated mid-spring, *renxu* year (1742)

\$40,000–80,000

Mao Lin, whose sobriquet was Tianshi, was a native of Gui'an county (present-day Huzhou in Zhejiang province). He was an accomplished painter of landscapes and figures, but few of his works have survived.

清 茅慶 仙宮 設色絹本 折疊屏風八開 一七四二年作

題識：壬戌（1742年）仲春。茅慶。

鈐印：二印漫漶不清

註：茅慶，字天石，歸安縣（今浙江湖州）人。擅長人物、山水。傳世作品極少。



(detail)



VARIOUS OWNERS

28

ANONYMOUS (QING DYNASTY)

Celestial King of the Gocheng Constellation

Scroll, mounted and framed, ink and color on silk

80 ¾ x 40 ¾ in. (205.1 x 102.6 cm.)

Without signature or seals

\$18,000–25,000

PROVENANCE

Collection of Henry Stern, New Orleans.
Paul Rosenthal, Baton Rouge.

清 佚名 勾陳天皇大帝 設色絹本 鏡框

來源：Henry Stern，新奧爾良。

Paul Rosenthal，巴吞魯日。



29

29

ANONYMOUS (LATE MING-EARLY QING)

Hare

Scroll, mounted and framed, ink and color on silk

8 ½ x 6 ⅞ in. (21.6 x 17.5 cm.)

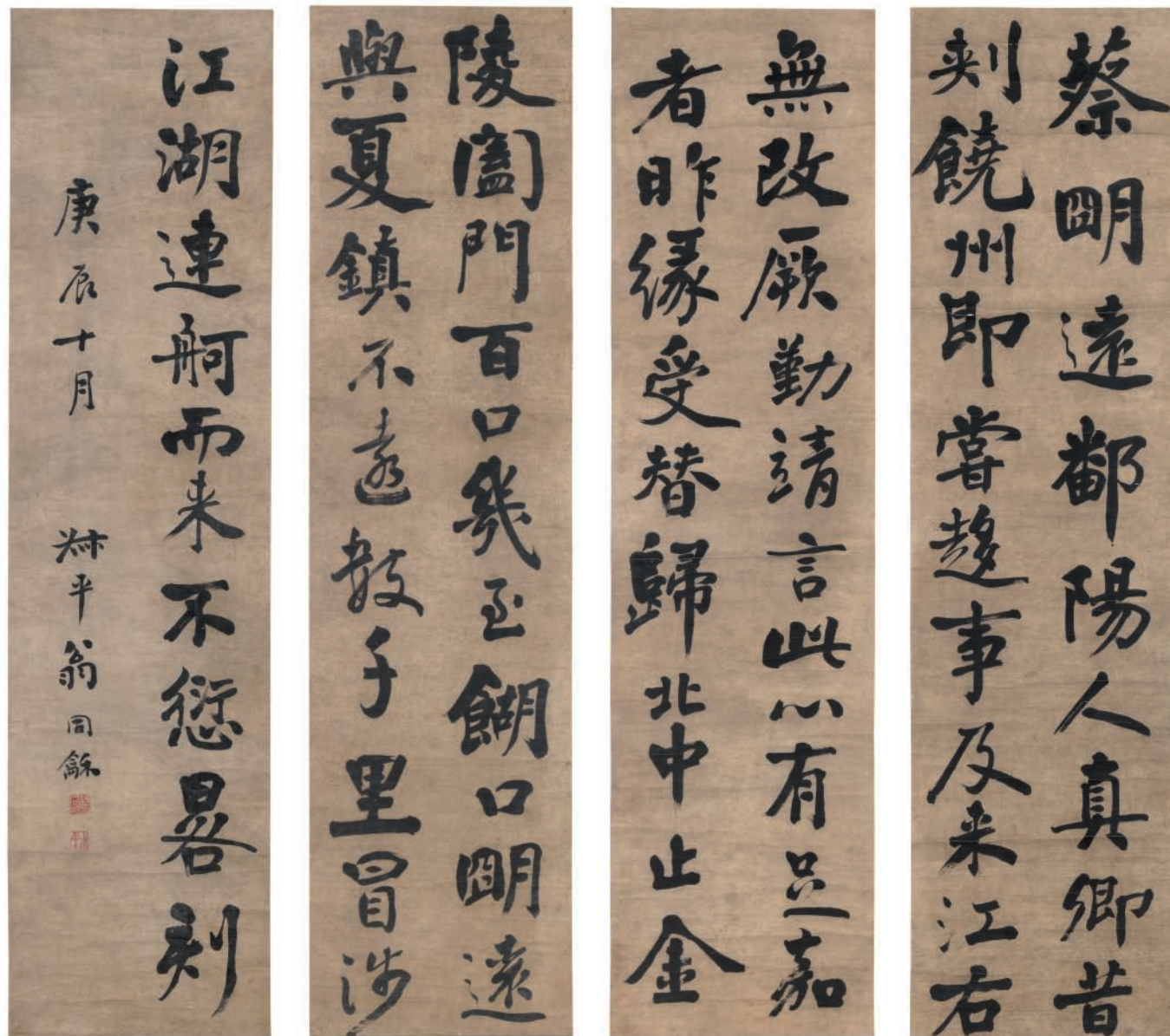
Without signature or seal

\$3,000–6,000

This painting presents a detail of the Song-dynasty painting *Magpies and Hare* by Cui Bo (active ca. 1060—85) in the National Palace Museum, Taipei. This same detail was used on an EC\$1.50 postage stamp by the Commonwealth of Dominica in 1999 to celebrate the year of the rabbit.

晚明至早清 無款 兔 設色絹本 鏡框

註：這幅畫剪影了一個來自北宋代崔白《雙喜圖》（現收藏於台北國立故宮博物院）的細節。崔白是在北宋一零六零年和一零八五年間活躍的宮廷畫家。這個細節被多米尼克國選作爲一九九九年，爲紀念兔年的一元五角東加勒比元郵票。



30
WENG TONGHE (1830-1904)

Calligraphy

Set of four hanging scrolls, ink on paper
 Each scroll measures $57\frac{3}{4} \times 14\frac{3}{4}$ in. (146.7 x 37.5 cm.)
 Inscribed and signed, with two seals of the artist
 Dated tenth month, *gengchen* year (1880)

\$3,000-5,000

清 翁同龢 書法 水墨紙本 立軸四幅 一八八〇年作

題識：

蔡明遠，鄱陽人，真卿昔刺饒州，即嘗趨事，及來江右，無改厥勤，靖言此心，有足嘉者。昨緣受替歸北，中止金陵，闔門百口，幾至餬口。明遠與夏鎮不遠數千里，冒涉江湖，連舸而來，不愆晷刻。庚辰（1880年）十月叔平翁同龢。

(4)

鈐印：翁同龢印、叔平



31

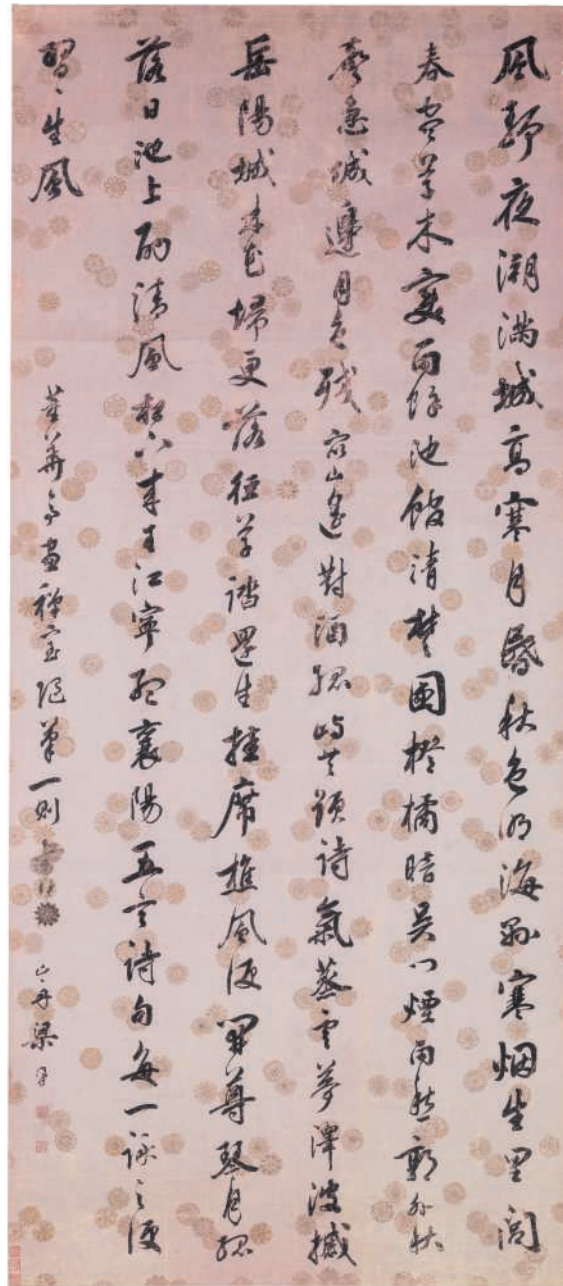
31
LIN ZEXU (1785-1850)

Calligraphy

Hanging scroll, ink on gold-flecked red silk
40 3/8 x 19 1/2 in. (102.6 x 49.53 cm.)

Inscribed and signed, with two seals of the artist
Dated autumn, eighth month, *guimao* year (1843)

\$15,000-20,000



32

清 林則徐 書法 水墨灑金紅箋 立軸 一八四三年作

題識：《司空圖二十四詩品》。癸卯（1843年）秋八月，翰奉宏緣世大兄清政。少穆林則徐。

鈐印：林則徐字少穆印、身行萬里半天下

32

LIANG TONGSHU (1723-1815)

Calligraphy in Running Script

Scroll, mounted for framing, ink on patterned paper

72 x 31 ¼ in. (182.9 x 79.4 cm.)

Inscribed and signed, with two seals of the artist

Three collector's seals of Jiang Eshi (Chiang Ershih, 1913-1992)

\$6,000-12,000

This calligraphy was on long term loan to the Brooklyn Museum (1980-2018).

清 梁同書 行書書法 水墨紙本 鏡片

題識：

風靜夜潮滿，城高寒月昏。

秋色明海縣，寒煙生裏閭。

春盡草木變，雨來池館清。

楚國橙橘暗，吳門煙雨愁。

郭外秋聲急，城邊月色殘。

衆山遙對酒，孤嶼共題詩。

氣蒸雲夢澤，波撼岳陽城。

林花掃更落，徑草踏還生。

掛席樵風便，開尊琴月孤。

落日池上酌，清風松下來。

王江寧、孟襄陽五言詩句，每一詠之，便習習生風。董華亭畫禪室絕筆一則。山舟梁同書。

鈐印：梁同書印、梁氏元穎

蔣謬士（1913-1972）藏印：蔣謬長壽、謬士、青霜館珍藏印

註：這件書法作品曾長期借展於布魯克林博物館（1980-2018）。

PROPERTY OF A NEW YORK COLLECTOR (LOTS 33-35)

紐約私人收藏

33

ZHANG RUITU (1570-1641)

Calligraphy

Hanging scroll, ink on gold paper

74 ½ x 27 in. (189.2 x 68.6 cm.)

Inscribed and signed, with two seals of the artist

One collector's seal

\$15,000-25,000

明 張瑞圖 書法 水墨金箋 立軸

題識：

翠閣丹樓不計重，石林蘿徑水淙淙。

諸天但說遊三日，雙屐寧知遍一峰。

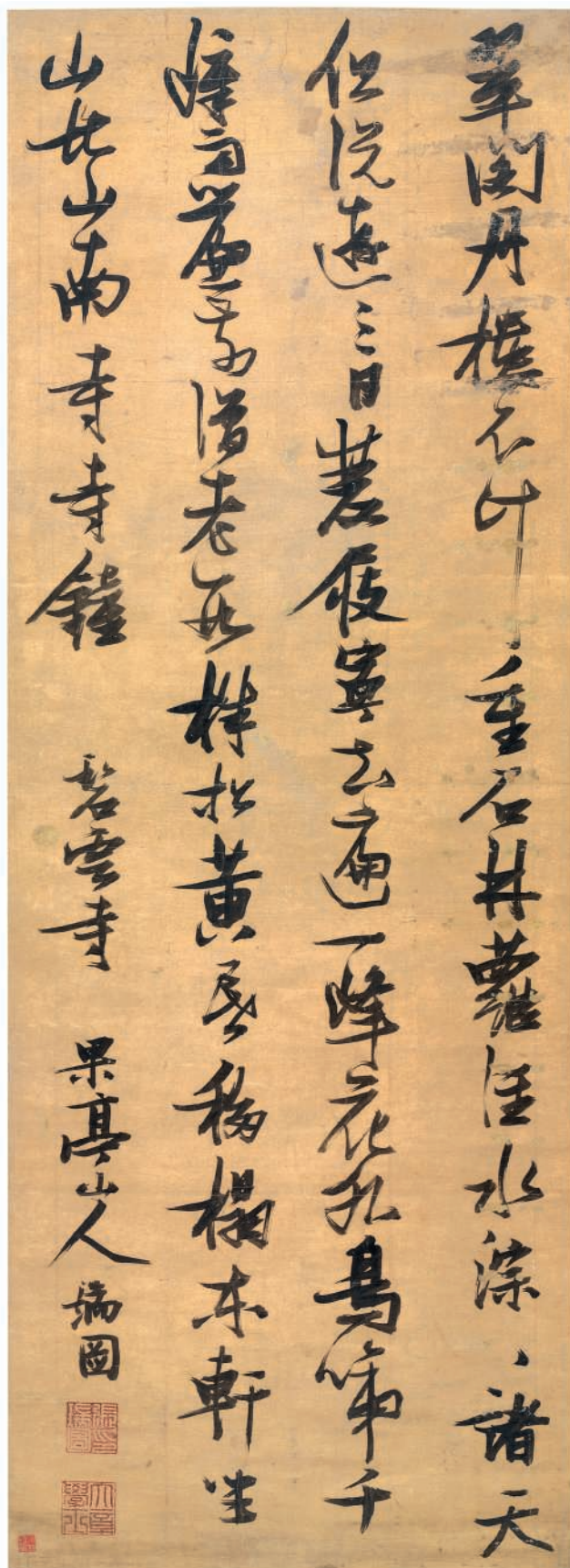
花外鳥啼千嶂雨，簾前僧老數株松。

黃昏移榻東軒坐，山北山南寺鐘。

碧雲寺。果亭山人瑞圖。

鈐印：張瑞圖印、大學士章

藏印：乃秋珍藏





34

ZHENG MUKANG (1901-1982)

Tea in a Garden

Hanging scroll, ink and color on paper

39 ½ x 18 in. (100.3 x 45.7 cm.)

Two seals of the artist

Colophon inscribed by Zhang Qihou (1873-1944), with two seals

One collector's seal

\$2,000-4,000

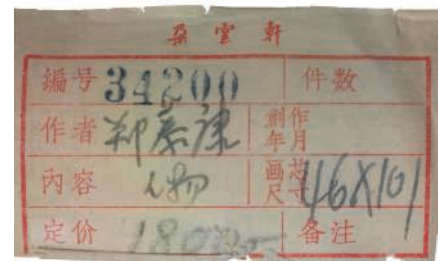
鄭慕康 竹爐煮茶圖 設色紙本 立軸

鈐印：慕康、鄭師玄印

張啓後（1873-1944）題跋：唐解元有竹爐煮茶圖，爲收藏家所什襲，鄭子慕康仿其筆法作爲此幀，頗得神似，可寶也。哲夫仁兄鑒家屬題。己卯（1939年）孟冬月，燕昌弟張啓後識於海上之寄廬。

鈐印：張燕昌印、甲辰（1904年）傳膚

藏印：鄆縣陳氏哲天珍藏



Duo Yun Xuan label on scroll
朵雲軒便箋

35

SHI LU (1919-1982)

Calligraphy

Hanging scroll, ink on paper

51 ¾ x 22 ½ in. (131.4 x 57.2 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *renzi* year (1972)

\$10,000-20,000

石魯 書法 水墨紙本 立軸 一九七二年作

題識：文康載道。

壬子（1972年）夏日書於長安，文德賞。

石魯。

鈐印：石魯





PROPERTY OF A PRIVATE EAST COAST
COLLECTION
(LOTS 36-37)
東岸私人珍藏

36

HUANG SHEN (1687-CIRCA 1768)

Longevity Diety

Hanging scroll, ink and color on paper

38 ½ x 12 ¾ in. (98.8 x 31.4 cm.)

Inscribed and signed, with two seals by the artist

One collector's seal

\$20,000-40,000

PROVENANCE

Lot 813, 27 May 2013, Fine Chinese Classical Paintings and
Calligraphy, Christie's Hong Kong.

Formerly from the collection of Chen Rentao.

清 黃慎 仙翁 設色紙本 立軸

題識：採得靈芝意自如。瘦瓢山人。

鈐印：黃慎、瘦瓢

藏印：東里歐陽子彬鑑藏書畫

來源：編號813，2013年5月27日，中國古代書畫，香港佳士
得。

陳仁濤舊藏。



37

QI BAISHI (1863-1957)

Chicks

Hanging scroll, ink on paper

13 ¼ x 12 ⅞ in. (33.7 x 32.7 cm.)

Inscribed and signed, with one seal of the artist

\$40,000-60,000

齊白石

雛雞

水墨紙本

立軸

題識：京華城西鐵屋，白石老人。

鈐印：白石

PROPERTY FROM A PRIVATE AMERICAN COLLECTION
美國私人珍藏

38

QI BAISHI (1863-1957)

Pumpkins

Hanging scroll, ink and color on paper

53 1/8 x 13 1/8 in. (134.9 x 33.3 cm.)

Inscribed and signed, with two seals of the artist

Two collector's seals of Tsao Jung Ying (1929-2011)

\$60,000-100,000

LITERATURE

Robert J. Maeda, *Isamu Noguchi and the Peking Drawing of 1930, American Art*, vol. 13, no.1, Spring, 1999, pp 84-93.

Jung Ying Tsao, *The Paintings of Xu Gu and Qi Baishi*, University of Washington Press, 1993, pp. 282-284.

This composition of pumpkins, leaves and vines recalls Qi Baishi's youth in the countryside and peasant roots. Yet, their energy and abstraction reveal the artist's own dynamic personality and creativity. For example, the twisting tendrils of the vine are calligraphic in their creation and appearance. This painting was acquired from and published by the respected collector, connoisseur and dealer Tsao Jung Ying (1929-2011), owner of Far Eastern Fine Arts in Berkeley, California. Mr. Tsao began studying Chinese paintings from his family's collection in his youth and during this time developed a strong interest in Qi Baishi's paintings. Attracted to the artist's bold and direct style but intimidated by the number of forgeries, Mr. Tsao spent the next three decades studying Qi's works intensively. The culmination was the publication of *The Paintings of Xugu and Qi Baishi* in 1993. In his discussion of this painting, he concluded that it was painted at the peak of the artist's mature style of his late 60s. "He [Qi] continued to use three broad strokes for each leaf, but before the ink had completely dried, he overlaid each of the leaves' lobes with a single bold vein executed by wielding the brush according to the discipline of writing seal script. The fruits of this final stage also struck a happy medium between wide and thin lines, naturalistic and abstract forms." (Tsao Jung Ying, p. 282.)

齊白石 南瓜 設色紙本 立軸

題識：白石山翁製。

鈐印：齊大、白石翁

曹仲英藏印：曹、仲英藏畫

出版：Robert J. Maeda, 《Isamu Noguchi and the Peking Drawing of 1930》, *American Art*, 第13冊, 1999年春, 第84-93頁。

曹仲英, 《虛谷與齊白石繪畫》, 華盛頓大學出版社, 1993年, 第282-284頁。

註：此幅畫的構圖、南瓜、和莖葉，讓人聯想起齊白石在鄉村的年少時期以及他的農家出身。然而，它們包含的能量和抽象感顯露了畫家自己充滿生氣的人格以及創造力。例如，莖葉捲鬚的表達，有如書法一般。這幅畫曾由著名的收藏家、鑒賞家、古董商、及位於加州柏克萊的遠東藝術畫廊的主人，曹仲英收藏和出版。曹先生從年輕的時候就開始從自己家的收藏裡，學習中國書畫，同時開始建立他對齊白石繪畫的興趣。曹先生雖然被齊白石大膽和直接的風格吸引，但是市場大量的贗品使他卻步。為此，曹先生用三十年的時間精研齊白石的作品。成果是於一九九三年出版了《虛谷和齊白石的繪畫》。對於此幅畫的看法，曹先生認為這是齊白石在他接近七十歲時、成熟書法的代表作之一。「齊白石重複用三道寬筆畫來描寫每片葉子，但是在水墨乾燥之前，他用寫篆書的筆法，一筆畫出葉脈。南瓜也是由迴蕩在粗細筆法，自然和抽象之間而成型的。」





VARIOUS OWNERS

39

QI BAISHI (1863-1957)

Wisteria

Hanging scroll, ink and color on paper

52 ¼ x 13 ¼ in. (132.7 x 33.7 cm.)

Inscribed and signed, with one seal of the artist

\$30,000-50,000

齊白石

紫藤

設色紙本

立軸

題識：人到中年萬事灰，僅留心手不相達。天垂紫雪香毋墜，地亂青蛇驚欲飛。久客僧房塵夢斷，小園藤架苦思歸。白石老人。

鈐印：木人



40
**CHEN BANDING (1876-1970), YAO HUA (1876-1930),
 CHEN HENGKE (1876-1923), AND OTHERS**

Bird and Flower

Hanging scroll, ink on paper
 26 7/8 x 13 1/8 in. (68.3 x 33.3 cm.)

Inscribed and signed by Yao Hua, with one seal

Dated *xinyou* year (1921)

Dedicated to Kangzhai

\$4,000-8,000

陳半丁、姚華、陳師曾及諸家
 水墨紙本 立軸

花間鳥語
 一九二一年作

姚華題識：康齋老弟屬寫。辛酉（1921年）歲暮湯滌定之、凌文淵直支、王雲癭白、陳年半丁、陳衡恪師曾、姚華茫父合作，茫父并題。

鈐印：姚華



41
WANG XUETAO (1903-1984)

Pond Life

Hanging scroll, ink and color on paper
 25 1/2 x 11 3/8 in. (64.8 x 29.5 cm.)

Signed, with two seals of the artist

\$6,000-8,000

王雪濤 池塘清趣 設色紙本 立軸

題識：雪濤寫。

鈐印：傲雪居士、王雪濤印



42

CHEN SHUREN (1883-1948)

River and Mountain Dwelling

Hanging scroll, ink and color on paper

30 ³/₄ x 9 in. (78.1 x 22.9 cm.)

Inscribed and signed, with one seal of the artist

Dated autumn, thirty-fourth year (of the Republic, 1945)

\$1,500-3,500

陳樹人 江山居圖 設色紙本 立軸 一九四五年作

題識：江上數峰青。掛遊所見之一。卅四年（1945）秋，陳樹人寫。

鈐印：陳樹人印

43

CHEN SHUREN (1883-1948)

Butcherbird

Hanging scroll, ink and color on paper

37 1/8 x 12 3/8 in. (94.3 x 31.4 cm.)

Inscribed and signed, with one seal of the artist

\$5,000-10,000

陳樹人 鳥囀花濃 設色紙本 立軸

題識：春風撩亂百勞語。元微之句。陳樹人寫生。

鈐印：陳樹人





44

44
GE XIANGLAN (1904-1964)

Horses

Fan leaf, mounted as an album leaf and framed, ink and color on paper
7 x 19 ⁷/₈ in. (17.8 x 50.4 cm.)

Inscribed and signed, with one seal of the artist

Dated autumn, *jiyou* year (1945)

Dedicated to Murong

\$2,000-4,000

戈湘嵐 雙馬圖 設色紙本 扇面鏡框 一九四五年作

題識：仿趙子昂筆。木榮先生雅屬正之。乙酉（1945年）秋，戈湘嵐。

鈐印：戈荃

45
HUANG SHAOQIANG (1901-1942)

Monk

Scroll, mounted and framed, ink and color on paper
12 ⁵/₈ x 8 ⁵/₈ in. (32.1 x 21.9 cm.)

Signed and inscribed, with one seal of the artist

Dated *jiayu* year (1934)

Dedicated to Jiongzhi

\$3,000-6,000

黃少強 僧人 設色紙本 鏡框 一九三四年作

題識：炯之先生正教。甲戌（1934）年故京燈下，少強。

鈐印：止廬



45

46

WU XUERANG (WU HSUEHJANG, 1923-2013)

Two Birds

Scroll, mounted and framed, ink and color on paper

32 ¼ x 10 ⅝ in. (81.9 x 27 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *xinmao* year (1951)

\$1,000-3,000

吳學讓 慈烏圖 設色紙本 鏡框 一九五一年作

題識：慈烏所栖處，喬木孝義家。月明霜滿樹，夜半聽啞啞。辛卯
(1951年)長夏退伯寫。

鈐印：學讓



46



范溪山景
丁巳年
范天

47

MEI YUTIAN (1891-?)

Landscape

Scroll, mounted for framing, ink on paper

34 ¼ x 21 ½ in. (87 x 54.6 cm.)

Inscribed and signed, with one seal of the artist

Dated 1961

Dedicated to Shiqin

\$600-1,000

梅與天 重山滯樵 水墨紙本 鏡片 一九六一年作

題識：施欽仁博士雅正，一九六一，與天。

鈐印：天

48

QI KUN (1894-1940)

Listening to a Waterfall

Scroll, mounted for framing, ink and color on paper

51 ½ x 21 ¼ in. (130.8 x 54 cm.)

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

Dated *wuchen* year (1928)

\$8,000-16,000

祁崑 松陰聽瀑 設色紙本 鏡片 一九二八年作

題識：松陰聽瀑。仿李晞古法，戊辰（1928年）臘月，祁崑。

鈐印：祁崑長壽印信



48



49

PROPERTY OF A PROMINENT WEST COAST FAMILY
(LOTS 49-58)
西安重要家族珍藏

49
ZHAO HAO (1881-1949)
Quail

Hanging scroll, ink and color on paper
35 x 27 ¼ in. (88.9 x 69.2 cm.)
Inscribed and signed, with one seal of the artist
Dated seventh month, eighth day, twenty-eighth year (of the Republic, 1939)

\$1,000-3,000

趙浩 竹林鷓鴣 設色紙本 立軸 一九三九年作
題識：民國二十八年（1939）七月八日，台山趙浩畫。
鈐印：趙浩私印

50
LIU LIPING (1891-1975)
Chicks

Hanging scroll, ink and color on paper
32 x 15 ¾ in. (81.3 x 40 cm.)
Inscribed and signed, with two seals of the artists
Dated the twenty-eighth year (of the Republic, 1939)

\$1,000-3,000

劉體平 雛雞圖 設色紙本 立軸 一九三九年作
題識：民國二十八年（1939）端節後十日於香海。劉體平畫。
鈐印：頤康長壽、劉體平章



50

51
HE SUI (20TH CENTURY)

Pair of Birds

Scroll, mounted for framing, ink and color on silk
36 ¾ x 13 in. (93.3 x 33 cm.)
Inscribed and signed, with two seals of the artist

\$1,000-3,000

何遂 喜上枝頭 設色絹本 鏡片
題識：何遂臨金廷標本。
鈐印：何遂、敘圖書畫



51



52

GAO QIFENG (1889-1933)

Misty Peaks

Hanging scroll, ink on paper

51 ½ x 13 ½ in. (137.8 x 34.3 cm.)

Signed, with two seals of the artist

\$20,000-30,000

高奇峰 霧峰 水墨紙本 立軸

款識：奇峰。

鈐印：奇峰、番禺高嶽

53

GAO JIANFU (1879-1951)

Skulls/Flying Fish

Two scrolls, mounted as one hanging scroll, ink and color on paper

Each scroll measures 13 ¾ x 18 ¾ in. (34.6 x 47.625 cm.)

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

The second scroll signed by the artist, with one seal

\$32,000-45,000

高劍父 寧皆平等/飛魚 設色紙本 立軸

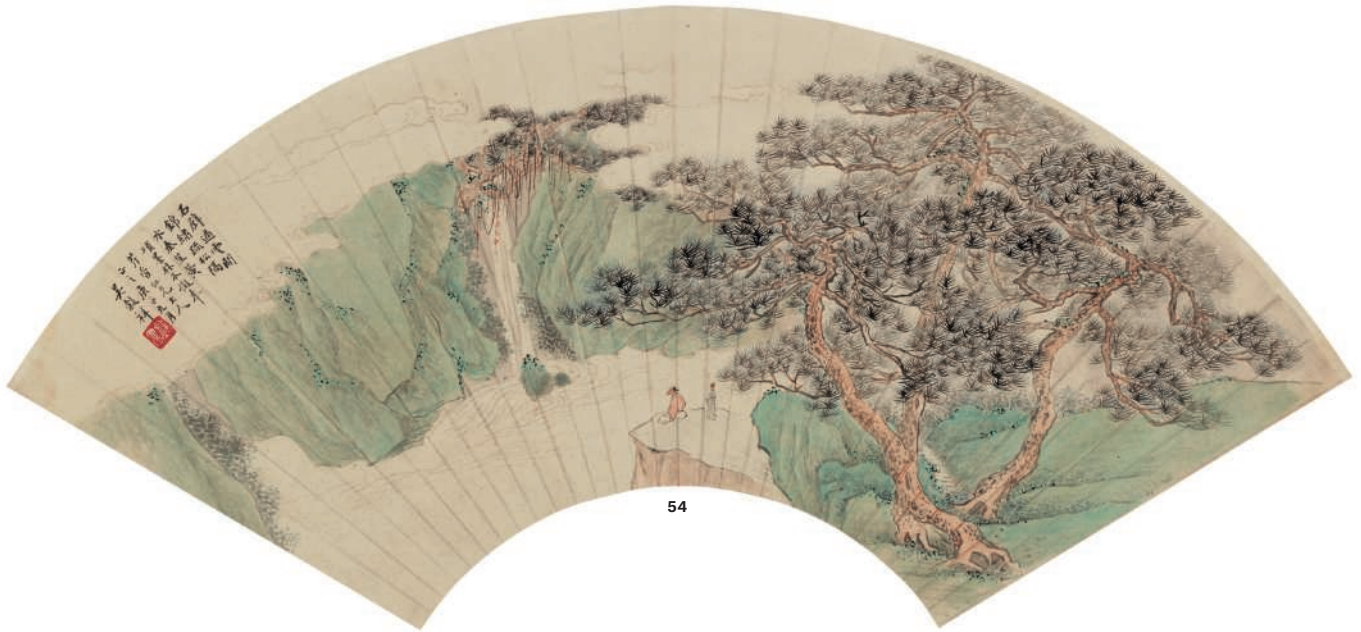
款識：朱門酒肉臭，野有凍死骨。嗟乎。富者愈富，窮者愈窮。芸芸衆生，寧皆平等。我與骸體同聲一笑之。劍。

鈐印：俞之毓、劍父

款識：劍父。

鈐印：劍父





54

54
WU GUXIANG (1848-1903)

Listening to Water Sounds

Fan leaf, mounted for framing, ink and color on paper
7 ½ x 21 in. (19.1 x 53.3 cm.)
Inscribed and signed, with one seal of the artist
Dated ninth month, *gengzi* year (1900)
Dedicated to Feng Qinxiang

\$1,000-3,000

吳穀祥 山水 設色紙本 扇面鏡片 一九〇〇年作

題識：石壁過雲開，錦繡疏松隔。水奏笙簧。項墨林本擬奉芹香仁兄大人正之。庚子（1900年）九月，吳穀祥。

鈐印：秋農

55
WU CHANGSHUO (1844-1927), LU HUI (1851-1920), AND OTHERS

Autumn Landscape

Hanging scroll, ink and color on paper
55 ⅞ x 25 ½ in. (141.3 x 64.8 cm.)
Inscribed and signed, with two seals of Lu Hui
Further inscribed and signed, with one seal of Wu Changshuo
Dated summer, *guimao* year (1903)
One collector's seal of Yan Xinhou (1838-1907)

\$10,000-13,000

吳昌碩、陸恢等諸家 山莊秋曉圖 設色紙本 立軸 一九〇三年作

題識：山莊秋曉圖。光緒癸卯（1903年）夏五月既望，小長蘆館主人招海上諸寓公飲。興酣出紙，屬作是圖。倉碩寫墨石，作英寫近樹叢竹，崑之畫老者，墨畊畫牧童，勛初畫主峰，菊鄰點綴野菊。其叢樹溪橋、汀洲田舍，皆恢之筆墨。并為潤色以成斯景焉。廉夫陸恢圖成即記。

鈐印：恢、話雨樓主

題識：癸卯（1903年）五月十六日，筱舫觀察集朋庶飲於小長蘆館。酒酣技蚌，互相點筆，成此巨幅佳話也。惜無吳駿公其人者為之賦詩紀勝耳。筱公余題句拉雜書之曰：衆賓伸紙調朱丹，老屋塞破三五間。豈止五星聚東井，直驅萬壑移南山。主人壽相世寡偶，赭顏為花老不醜。沁筆嘗臨榻滔船，媿爾落落風塵走。越數日，吳俊卿題記。

鈐印：吳俊之印

嚴信厚（1838-1907）藏印：慈谿嚴氏小長蘆館主人珍藏歷代金石文字秦漢官私印信唐宋元明國朝諸名人書畫尺牘之鈐記



55

56

PU RU (1896-1963)

Elegant Retreat

Hanging scroll, ink and color on paper

51 ¾ x 16 ¾ in. (131.4 x 42.5 cm.)

Signed, with two seals of the artist

\$26,000–39,000

溥儒 溪亭幽居 設色紙本 立軸

款識：心齋。

鈐印：舊王孫、溥儒



56



57

HUANG JUNBI (1898-1991)

Waterfall

Hanging scroll, ink and color on paper

54 ¼ x 13 ½ in. (137.8 x 34.3 cm.)

Signed, with two seals of the artist

\$15,000-26,000

黃君璧 松林飛瀑 設色紙本 立軸

款識：君璧寫生。

鈐印：黃君璧印、君翁

58

HUANG JUNBI (1898-1991)

Landscape

Scroll, mounted for framing, ink and color on paper

23 ⁵/₈ x 11 ³/₄ in. (60 x 29.8 cm.)

Inscribed and signed, with three seals of the artist

Dated summer, *bingwu* year (1966)

Dedicated to Jinjie

\$15,000-25,000

黃君璧 雲山渡舟 設色紙本
鏡片 一九六六年作

題識：進傑仁兄清賞。丙午（1966年）夏日
於臺北白雲堂，黃君璧。

鈐印：黃君璧印、君翁、白雲堂





PROPERTY FROM THE FAMILY OF A STUDENT OF PU RU
(LOTS 59-63)

溥儒學生家族珍藏

59

PU RU (1896-1963)

Distant Mountains

Hanging scroll, ink on paper

34 3/8 x 11 1/8 in. (87.3 x 28.3 cm.)

Inscribed and signed, with three seals of the artist

Dated *xinmao* year (1951)

\$8,000–18,000

PROVENANCE

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

溥儒 澹煙橫遠峰 水墨紙本 立軸 一九五一年作

題識：秋樹欲斜照，澹煙橫遠峰。辛卯（1951年）孟暉，心奮。

鈐印：墨戲、舊王孫、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。

60

PU RU (1896-1963)

Scholar on Cliff

Hanging scroll, ink and color on paper

33 x 10 1/8 in. (83.8 x 25.7 cm.)

Inscribed and signed, with two seals of the artist

\$10,000-20,000

PROVENANCE

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

溥儒 秋山遠眺 設色紙本 立軸

題識：江山平遠入新秋。漁洋詩，心奮。

鈐印：舊王孫、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。





61

61
PU RU (1896-1963)

Pine and Lingzhi

Scroll, mounted for framing, ink on paper
8 ¼ x 21 in. (21 x 53.3 cm.)

Inscribed and signed, with one seal of the
artist

Dated sixth month, *gengyin* year (1950)

\$7,000-14,000

PROVENANCE

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

溥儒 松齡芝瑞 水墨紙本 鏡片
一九五〇年作

題識：松齡芝瑞。庚寅（1950年）六月。心
奮。

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。

62
PU RU (1896-1963)

Calligraphy

Scroll, mounted for framing, ink on paper
30 x 17 in. (76.2 x 43.2 cm.)

Inscribed and signed, with two seals of the
artist

Dated *guimao* year (1963)

\$9,000-18,000

PROVENANCE

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

溥儒 書法 水墨紙本 鏡片 一九六三年作

題識：杜宇空山斷續聲，錦鞍珠絡踏花行。
王孫芳草無窮碧，祇有天涯故國情。癸卯
（1963）驚蟄踏花題此。西山逸士溥儒。

鈐印：溥儒之印、心奮翰墨

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。

63
PU RU (1896-1963)

Snowscape

Scroll, mounted for framing, ink on paper
34 ⅝ x 10 ¾ in. (87.9 x 27.3 cm.)

Inscribed and signed, with one seal of the
artist

\$8,000-18,000

PROVENANCE

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

溥儒 雪景 水墨紙本 鏡片


題識：樹葉落殘雪，溪雲生遠峰。心奮。

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。

杜宇空山新 續聲錦鞬珠
 絲 踏卷以 玉孫芳草 空窮
 碧 祇有 玉涯 均國情
 空 仲 秀 誓 踏 卷 題 終

西山逸士溥儒



62



63

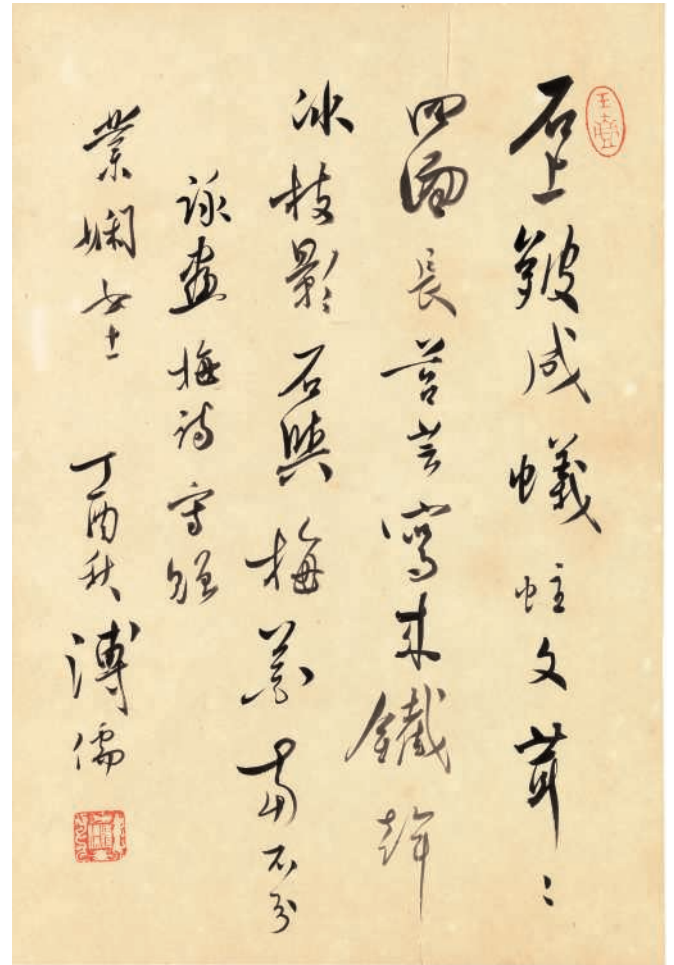


64

PROPERTY FROM THE COLLECTION OF LADY TAN YEH SHIEN (LOTS 64-65)
譚業嫻女士收藏

Lady Tan Yeh Shien studied at XiangYa Professional Nursing School in Hunan, and later became the head nurse at Taiwan University Hospital's department of ophthalmology. During the 1950s, Pu Ru was admitted into the hospital for his eye conditions, where Lady Tan assisted in his treatment and recovery. In order to show his appreciation, he dedicated and gifted to her these two works, which have since remained in the her family.

譚業嫻女士畢業於湖南湘雅護校，之後曾任職台大醫院眼科護理長。在一九五〇年代，溥儒先生在台大醫院治療眼疾時，譚女士的細心照顧使得他迅速地康復。為了表達他的謝意，溥儒先生贈送這兩幅親題的字畫給譚女士，一直由家族收藏至今。



65

64

PU RU (1896-1963)

Bamboo

Scroll, mounted for framing, ink on paper

23 ½ x 11 ¼ in. (38.1 x 25.4 cm.)

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

Dedicated to Madame Yexian

\$12,000-18,000

溥儒

竹

水墨紙本

鏡片

題識：慈吟清風。業嫻女士清鑒。心奮。

鈐印：溥儒



66

PROPERTY FROM A PRIVATE NORTHWESTERN COLLECTOR
西北美私人收藏

Dr. Paul Fisher Jr., was a longtime professor of journalism at the University of Missouri School of Journalism in Columbia, Missouri, as well as director of the Freedom of Information Center. As a prestigious, as well as one of the oldest journalism schools worldwide, Dr. Fisher taught many international students in his graduate classes. He taught many graduate students from Taiwan, and in the 1960s, one of those students gifted this painting by Pu Ru to Dr. Fisher as a token of respect and gratitude.

Paul Fisher Jr. 博士是密蘇里大學新聞學院的資深新聞學教授，以及信息自由中心的主任。這所新聞學院聲名卓著、是世界上最早成立的新聞學院之一。Fisher博士曾在此為許多國際研究生授課，其中很多來自台灣。在二十世紀六十年代，一位台灣學生將溥儒的這幅畫贈送給Fisher博士，以表達對其的敬意與感激之情。

66

PU RU (1896-1963)

Landscape

Scroll, mounted for framing, ink and color on paper

11 x 22 ½ in. (27.9 x 57.2 cm.)

Inscribed and signed, with one seal of the artist

Dated ninth month, *xinchou* year (1961)

Colophon on the mounting by Wei Dagong

\$7,000-9,000

溥儒 山水 設色紙本 鏡片

一九六一年作

題識：木葉峰連雨，溪橋漲碧流。衡門無客到，松菊義熙秋。辛丑（1961年）九月，溥儒。

鈐印：溥儒。

魏大公題裱邊：費雪吾師惠存。受業魏大公敬贈。甲辰仲夏。

65

PU RU (1896-1963)

Calligraphy in Running Script

Scroll, mounted for framing, ink on paper

15 x 10 in. (38.1 x 25.4 cm.)

Inscribed and signed, with two seals of the artists

Dated autumn, *dingyou* year (1957)

Dedicated to Madame Yexian

\$4,000-8,000

溥儒 書法 水墨紙本 鏡片 一九五七年作

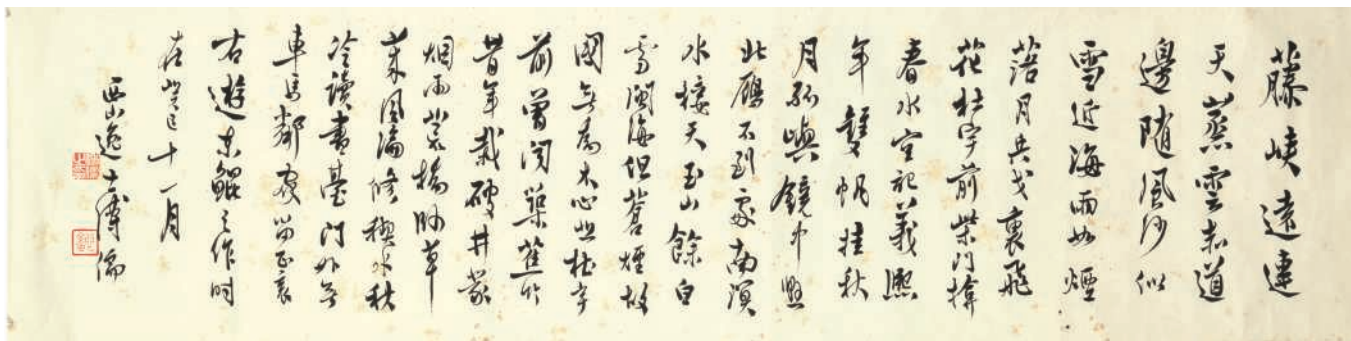
題識：

石上皴成蟻蛀文，茸茸四面長苔芸。

寫來鐵幹冰枝影，石與梅花不分。

詠畫梅詩贈業嫻女士，丁酉（1957年）秋，溥儒。

鈐印：溥儒、玉壺



67



68

VARIOUS OWNERS

67

PU RU (1896-1963)

Running Script Calligraphy

Scroll, unmounted, ink on paper
13 1/2 x 53 3/8 in. (34.3 x 135.6 cm.)

Inscribed and signed, with two seals of the artist
Dated eleventh month, *guisi* year (1953)

\$6,000-8,000

溥儒 行書書法 水墨紙本 鏡片 一九五三年作

題識：

藤峽遠連天，蒸雲赤道邊。隨風沙似雪，近海雨如煙。
落月兵戈裏，飛花杜宇前。柴門揜春水，空記義熙年。
雙帆掛秋月，孤嶼鏡中懸。北雁不到處，南溟水接天。
玉山餘白雪，閩海但蒼煙。故國無喬木，心悲杜宇前。
曾聞築蕉竹，昔年栽破井。蒙烟雨登橋，臥草東風淪。
修楔水秋冷，讀書臺門外。

無車馬，鄰家笛正哀。右遊東鯤之作。時在癸巳（1953年）十一月。西山逸士溥儒。

鈐印：溥儒之印、心奮

68

PU RU (1896-1963)

Calligraphy

Scroll, unmounted, ink on paper
11 7/8 x 34 7/8 in. (30.2 x 88.6 cm.)

Inscribed and signed, with two seals of the artist

\$7,000-9,000

溥儒 書法 水墨紙本 鏡片

題識：勤儉。勤則有功，儉惟守業開場屬欲，心奮。

鈐印：溥儒之印、心奮翰墨

69

PU RU (1896-1963)

Calligraphic Couplet

A pair of scrolls, unmounted, ink on paper

Each scroll measures 88 ½ x 13 ¼ in. (224.8 x 33.7 cm.)

Inscribed and signed, with two seals of the artist

Dedicated to Boyan (2)

\$15,000-20,000

溥儒 書法 水墨紙本 鏡片

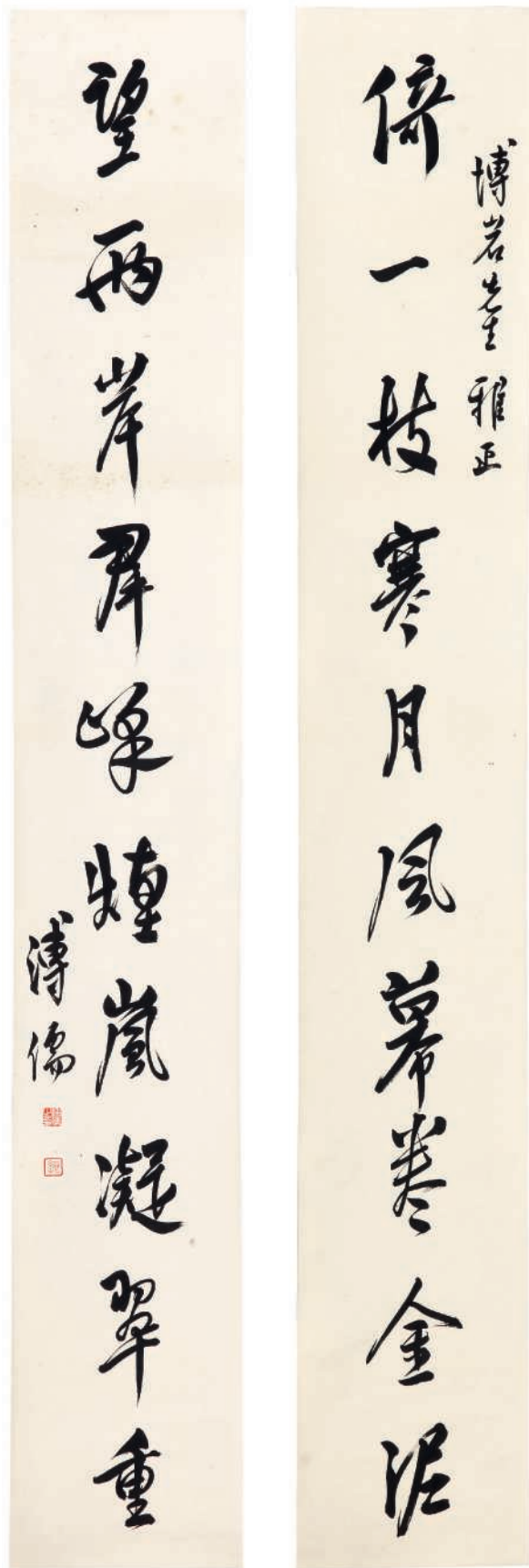
題識：

倚一枝寒月，風幕卷金泥。

望兩岸群峰，烟嵐凝翠重。

博嚴先生雅正，溥儒。

鈐印：溥儒之印、心畬





70

PROPERTY FROM THE COLLECTION OF YU KUANYONG AND
YU TENGZHU (LOTS 70-73)
余寬鏞與余藤珠珍藏

70
GAO YIHONG (1908-1982)
Peaceful Home

Scroll, mounted for framing, ink and color on paper
18 7/8 x 35 x 1/4 in. (47.9 x 89.5)
Entitled, inscribed, and signed, with two seals of the artist
Dated spring, *bingwu* year (1966)
Dedicated to Kuanyong and Madame Tengzhu

\$3,000-5,000

Born in Hankou, Yu Kuanyong worked at the Central Trust of China in Shanghai. During the Chinese Civil War, he and his wife, Yu Tengzhu, moved to Taiwan, until he was sent to Japan on official capacity in 1959. In 1970, he was invited by the Ministry of Economic Affairs in Taiwan to return to Taipei, where Yu Tengzhu studied painting with various renowned painters in Taiwan.

高逸鴻 安居圖 設色紙本 鏡片 一九六六年作
題識：安居圖。丙午（1966年）春高逸鴻寫似。寬鏞、滕珠賢梁孟正之。

鈐印：臨安高氏、逸鴻書畫

註：余寬鏞先生出生在漢口，曾任職于上海中央信託局。在內戰期間和夫人余藤珠遷居台灣，直到一九五九年余先生被派至東京辦事處工作。一九七〇年，應經濟部長李國鼎之邀約，余先生回總局規劃推行美制櫃員制度。余夫人在台期間隨不同的國畫大師學習國畫。

71
TAI JINGNONG (1903-1990)
Running Script Calligraphy

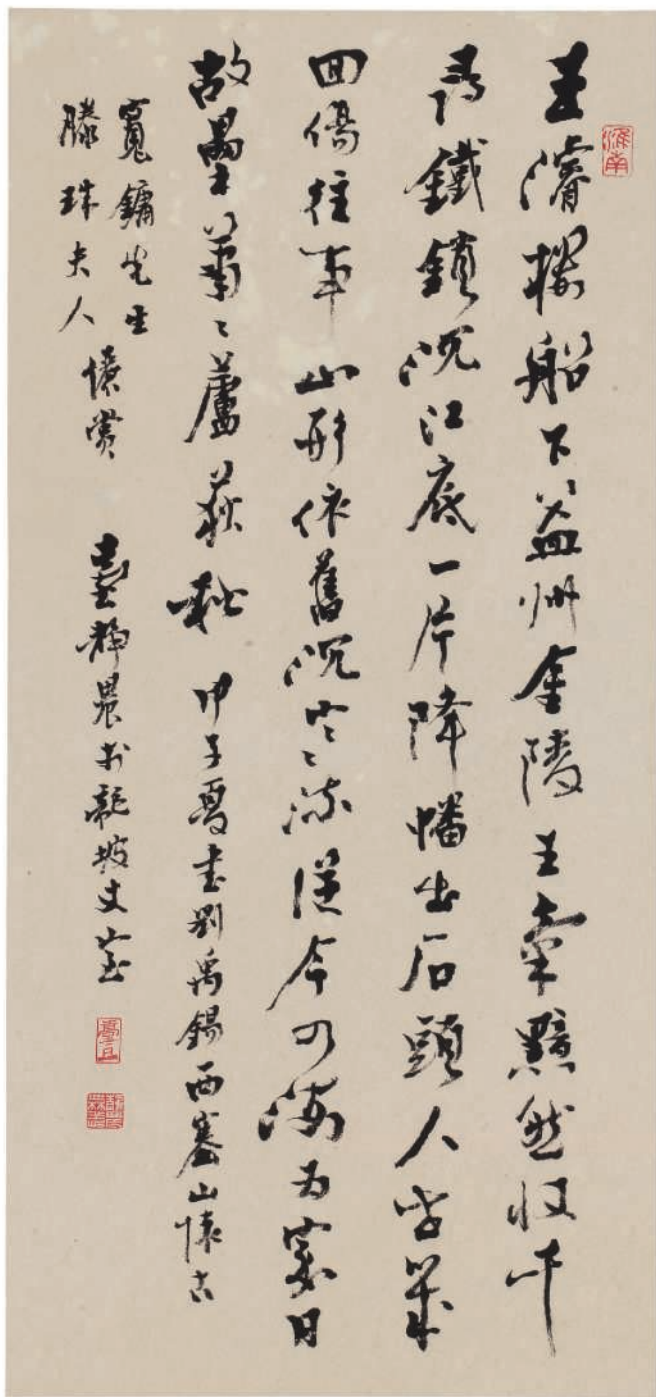
Scroll, mounted on woodboard, ink on paper
26 x 12 1/4 in. (66 x 31.1 cm.)
Inscribed and signed, with three seals of the artist
Dated summer, *jiazi* year (1984)
Dedicated to Kuanyong and Madame Tengzhu

\$1,000-2,000

臺靜農 行書書法 水墨紙本 木板鏡片 一九八四年作

題識：王濬樓船下益州，金陵王氣黯然收。千尋鐵鎖沉江底，一片降幡出石頭。人老幾回傷往事，山形依舊沉寒流。從今四海為家日，故壘蕭蕭蘆荻秋。甲子（1984）夏書劉禹錫西塞山懷古。寬鏞先生、滕珠夫人儷賞。臺靜農於龍坡丈室。

鈐印：淮南、臺押、靜農无恙



71

72
GAO YIHONG (1908-1982)

Rooster

Scroll, mounted for framing, ink and color on paper
38 5/8 x 17 1/8 in. (98.1 x 43.5 cm.)

Inscribed and signed, with two seals of the artist

Dated fifth month, fifth day, *wushen* year (1968)

Dedicated to Kuanyong and Madame Tengzhu

\$2,000-3,000



72

高逸鴻 公雞 設色紙本 鏡片 一九六八年作

題識：寬鏞、滕珠賢梁孟雅教。戊申(1968年)端陽作於蘭香館，高逸鴻。

鈐印：逸鴻、家在臨安青山苕谿邊



73

HUANG JUNBI (1898-1991)

Landscape

Hanging scroll, ink and color on paper
23 ½ x 11 ¾ in. (59.7 x 29.8 cm.)

Inscribed and signed, with three seals of the
artist

Dated autumn, *dingwei* year (1969)

Dedicated to Kuanyong and Madame
Tengzhu

\$10,000-15,000

黃君璧 飛瀑幽居 設色紙本
立軸 一九六九年作

題識：寬鏞先生暨藤珠夫人儷賞。丁未
(1969年)新秋畫於白雲堂，黃君璧。

鈐印：黃君璧印、君翁、白雲堂

VARIOUS OWNERS

74

**ZHANG DAQIAN (1899-1983) / VARIOUS
JAPANESE ARTISTS**

Landscapes

Album of six leaves, ink on paper

Each leaf measures 9 ½ x 14 in. (24 x 35.6
cm.)

One leaf inscribed and signed by Zhang
Daqian

Dedicated to Mr. Manabe

\$10,000-20,000

PROVENANCE

Lot 1526, 2 June 2015, Fine Modern Chinese
Paintings, Christie's, Hong Kong.

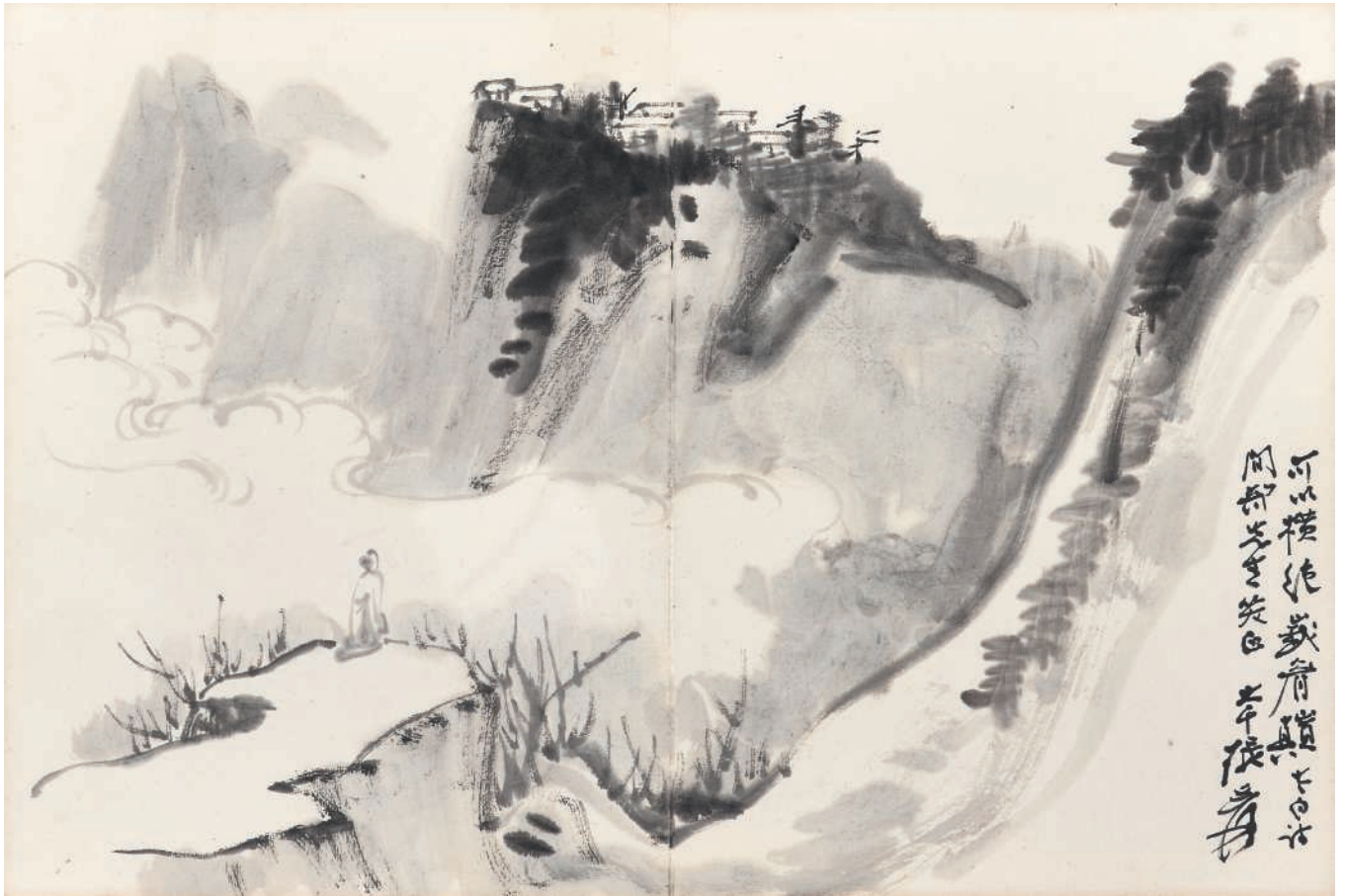
張大千/其他日本畫家 山水
水墨紙本 冊頁六開

張大千一頁題識：

可以橫絕峨眉巔。太白詩。

間部先生笑正。大千張爰。

來源：編號1526，2015年6月2日，中國近現
代畫，香港佳士得。



74

PROPERTY FROM A PRIVATE AMERICAN COLLECTION
美國私人收藏

75

ZHANG DAQIAN (1899-1983)

Lingzhi, Rock, and Narcissus

Ceramic plate, silk-screen print

14 ¼ in. (36.2 cm.) diameter

Inscribed and signed, with three seals of the artist

Dated *dingsi* year (1977)

\$1,000-3,000

張大千 芝仙祝壽 設色瓷盤 手繪瓷盤

題識：芝仙祝壽。六十六年丁巳（1977年）二月寫頌生昌世講
六秩晉九華誕。張大千爰。

鈐印：張爰之印、大千居士、長共天難老



75



76



77

VARIOUS OWNERS

76

ZHANG DAQIAN (1899-1983)

Visiting Friends Among Cloud Peaks

Hanging scroll, ink and color on paper

31 ½ x 162 ⅜ in. (80 x 30.8 cm.)

Inscribed and signed, with two seals of the artist

\$50,000-70,000

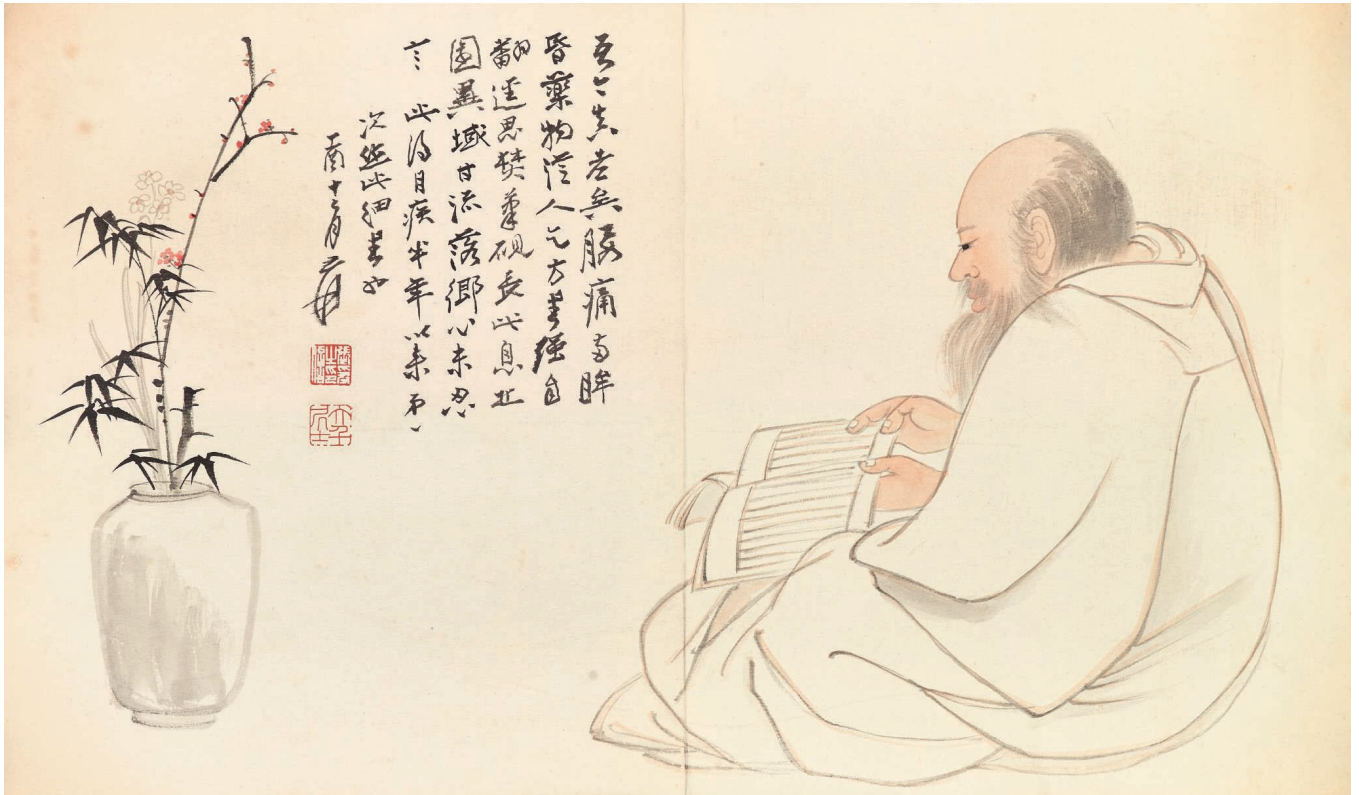
張大千 雲峰訪友 設色紙本 立軸

題識：做大風大滌兩家筆法寫此於大風堂下。大千居士爰。

鈐印：大千大利、張爰

簽條：張大千山水，梅月軒珍藏。

鈐印：若山之印、梅月軒經評



78

77

ZHANG DAQIAN (1899-1983)

Ink Lotus

Hanging scroll, ink on paper

56 x 25 5/8 in. (142 x 65 cm.)

Inscribed and signed, with two seals of the artist

Dated spring, *dinghai* year (1947)

Dedicated to Wenzhai

\$50,000-70,000

張大千 荷花 水墨紙本 立軸 一九四七年作

題識：

畫舸無恩別浦長，綠雲十里暗紅妝。

一番雨過秋如許，從此西風夜夜涼。丁亥（1947年）春似文齋仁兄法正，大千張爰。

鈐印：張爰之印、大千

78

ZHANG DAQIAN (1899-1983)

Self-Portrait

Scroll, mounted and framed, ink and colour on paper

15 5/8 x 26 3/4 in. (39.7 x 68 cm.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *dingyou* year (1957)

\$38,000-48,000

PROVENANCE

Lot 1548, 1 December 2015, Fine Modern Chinese Paintings, Christie's, Hong Kong.

張大千 細書自畫像 設色紙本 鏡框 一九五七年作

題識：

吾今真老矣，腰痛兩眸昏。

藥物從人乞，方書強自翻。

逕思焚筆硯，長此息丘園。

異域甘流落，鄉心未忍言。

此得目疾半年以來第一次作此細書也。

丁酉（1957年）十二月，爰。

鈐印：張爰之印信、大千居士

來源：編號1548，2015年12月1日，中國近現代畫，香港佳士得。

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION (LOTS 79-84)
美國私人珍藏

Hu Hui Chun was born in 1911 in Beijing; in later years, he changed his given name to Jen Mou. The eldest son of the influential banker Hu Chun, J.M. Hu was raised in an elegant private residence amongst his many stepbrothers and stepsisters. In keeping with tradition, he was given a rigorous background in the Chinese classics; more unusually, this was supplemented by a Western-style education, as well. He first encountered Chinese ceramics during his student years, when he purchased a nineteenth-century brush-washer for his desk. This initial foray into collecting would become emblematic of J.M. Hu's poignant relationship with art: even amidst the upheavals of war and the evolution of his collection, the modest brush-washer stayed with him until his death in 1995. J.M. Hu's boyhood studies within the Chinese literati tradition greatly informed his philosophical approach to life and collecting: humble and erudite, he consistently affirmed that it was the visceral connection between a collector and his acquisitions that was of essential importance. True value, in J.M. Hu's estimation, lay far beyond monetary worth.

J.M. Hu's collection of Chinese ceramics provided abundant opportunity for personal scholarship and historical investigation. As early as the 1940s, he longed for a welcoming social environment where like-minded collectors could share and discuss art and objects. Two decades later, he established the Min Chiu Society in Hong Kong alongside fellow collectors K.P. Chen and J.S. Lee. A noted cultural philanthropist, J.M. Hu gifted substantial groupings from his collection to the Shanghai Museum in 1950 and 1989; many of these objects remain on view in the museum's Zande Lou Gallery. The collector also arranged to have his family's set of imperial zitan furniture sent to the National Palace Museum in Taipei for display, and returned the important Siming version of the Huashan Temple stele rubbing to the Palace Museum, Beijing.

胡惠春於1911年出生在北京，之後自己改名為仁牧。作為上海著名金融家胡筆江的長子，胡惠春和諸多同父異母的兄弟姐妹一起在典雅別緻的私家宅院長大。承襲家族傳統，他從小接受嚴格的國學教育，值得一提的是，他同時也接受西學教育作為輔修。求學期間他為自己購入了一件十九世紀陶瓷筆洗來裝飾書桌，從此便和中國瓷器結下了不解之緣。初次涉獵這一領域的收藏經歷標誌著胡惠春與藝術收藏漫長情緣的肇始：即使後來戰亂動盪，抑或是他本人的收藏更新換代，這件古樸的筆洗一直伴他至1995年過世。胡惠春兒時在國學環境中的學習經歷極大影響了他的人生觀和收藏生涯：謙卑樸實，篤行不倦。終其一生，他與藏品之間心有靈犀，實為收藏事業之精髓。在他看來，藏品真正的價值遠超其價格。

胡惠春珍藏的中國瓷器為學者研究與歷史提供了充足條件。早在1940年代，他就憧憬著有一個能讓志同道合的收藏人士探討藝術與收藏的社會環境。二十年後，他與藏家陳光甫、利榮森一起在香港成功設立了敏求精舍。作為知名慈善家，胡惠春於1950年至1989年間向上海博物館慷慨捐獻了大量的私人收藏。很多藏品現在仍在上海博物館暫得樓公開展出。同時他也將家族所藏的皇家紫檀家具送至台北故宮博物院展覽，並將華山寺珍貴石刻拓片歸還給北京故宮博物院。

79
ZHANG DAQIAN (1899-1983)
Landscape
Hanging scroll, ink and color on paper
36 ½ x 16 ¾ in. (92.7 x 42.5 cm.)
Inscribed and signed, with five seals of the artist
Dated the second month, *gengshen* year (1980)
Dedicated to J.M. Hu (1911-1995)

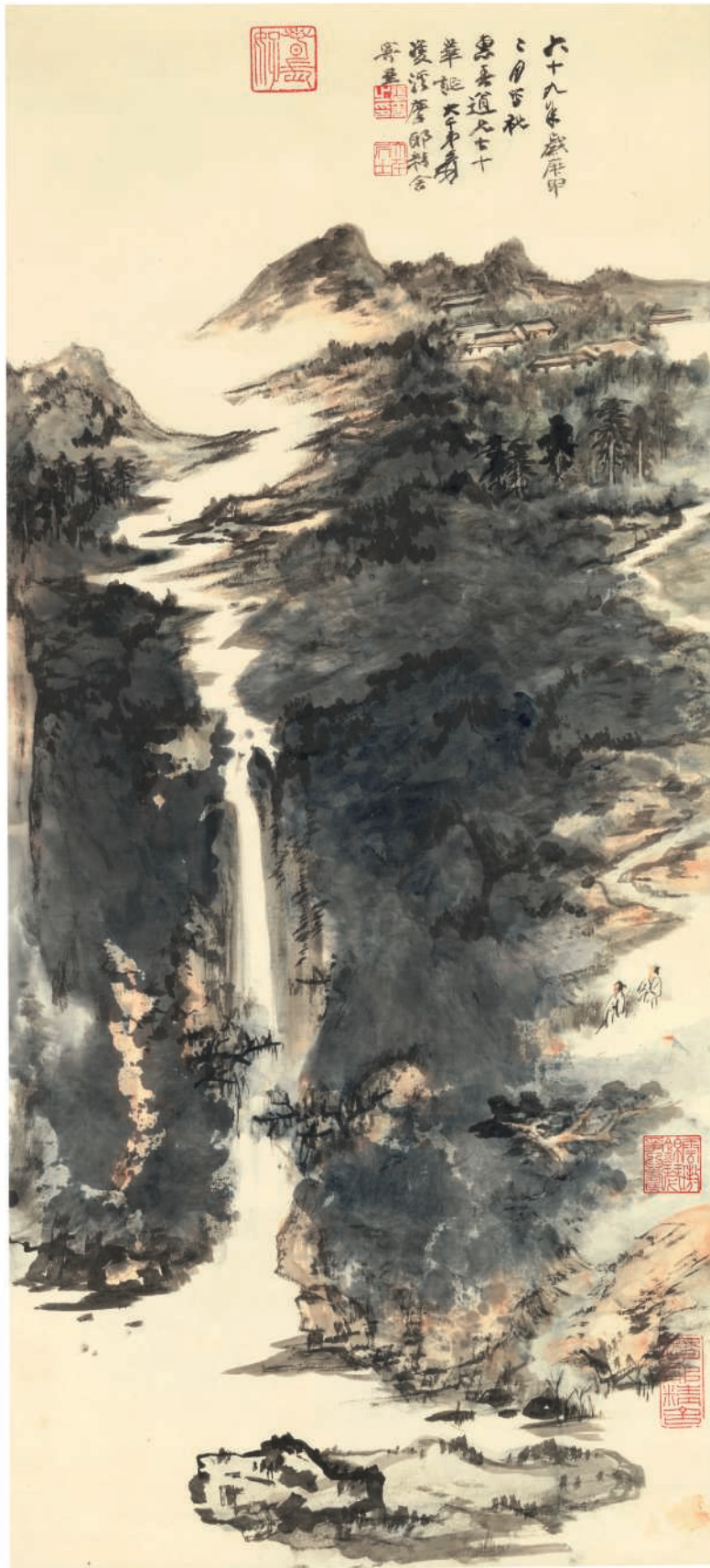
張大千 雲山飛瀑 設色紙本 立軸 一九八〇年
題識：六十九年歲庚申（1980年）二月，寫祝惠春道兄七十華誕。大千弟爰雙溪摩耶精舍寄呈。
鈐印：張爰之印、大千居士、春長好、雲璈錦瑟爭為壽、摩耶精舍
來源：胡惠春（1911-1995）家族收藏。
註：張大千於胡惠春七十大壽時，贈送此幅畫。

\$100,000-150,000

PROVENANCE

J.M. Hu (1911-1995) Collection, and thence by descent.

Zhang Daqian presented this painting to J.M. Hu in honor of his seventieth birthday.



日考二十九日見桓台司
 陽十月九日書久尚主法
 但運送可至了蔡公
 遂高第又加慶小日為
 十行深可也且得仁祖
 廿六日書史委為深可
 且尚人人物所推而觀者
 吳以人恒榮

此之時為何可一之何
 重而上修之但有相悖
 高之而行之子為遠離
 亦不為子而西邪運之而
 唯迫世孫者有但為世對
 之六小大生而也言之尚耳
 在此即必深言之有初耳
 上慶之尚不為素此既通
 又節書注是心何耳也

十七日先生節司而為
 事日得之六書而為先書
 中未以海字
 事為東粗之佳佳觀耳
 為送改之推久言六何以
 方以及此以第中何部
 世孫手而而新書何部
 能保亦正書也海之七運兒
 一囑之了之而書備也

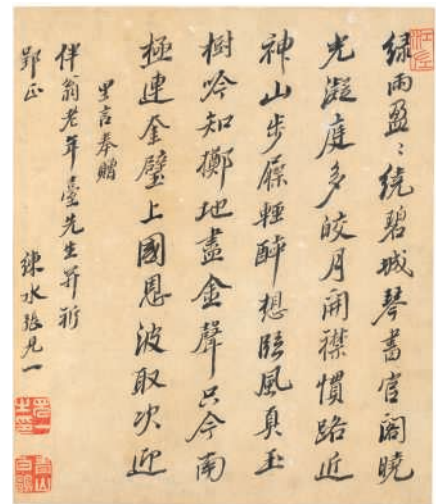
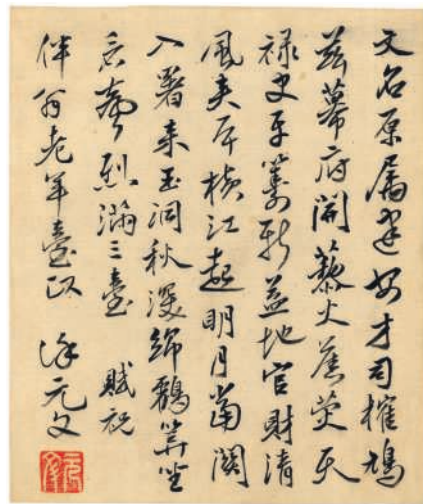
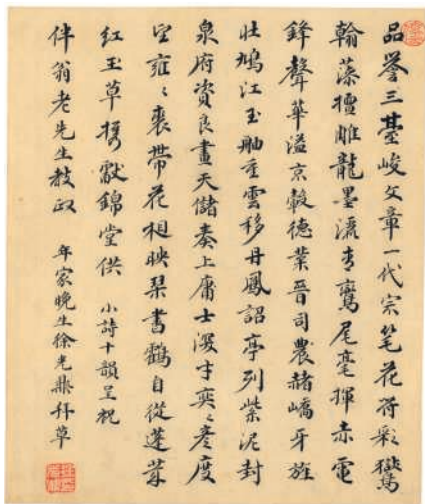
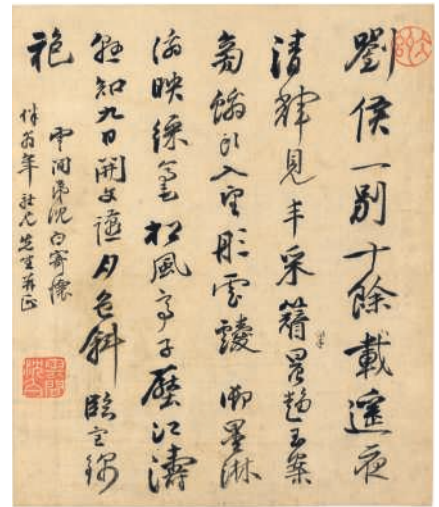
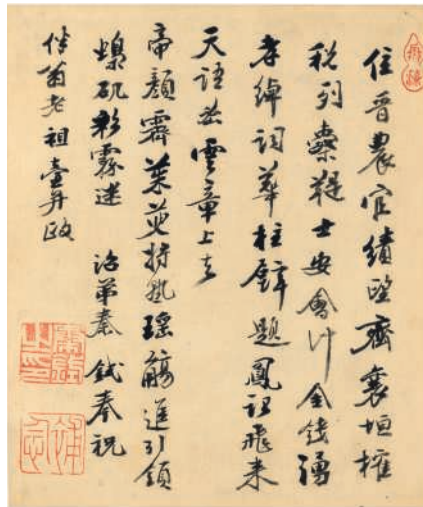
上進也里人何口也
 行年款以何是夕也
 景風司之早火寂寥何
 情唱而哉佳矣鳩智
 子相也時可也升書志
 中禮可以出宮飾何
 謂中宮安用祖
 一三九分十四日明

此信者通乎未也
 天疏者有治可辭何
 亦不難者乃是為業
 朱更仁七所生住何
 書信通小孫者何因六
 于書何也必也
 一六七年以七十何知性
 常注以六書也何及勤加
 既善耳年善可所推之

上注孫帶學本一端
 未致宜
 計之六第廿六日何
 時書之六第何惟者之六第
 二之但增新慨何積雪
 空之十手中何世相何必
 書之書年友林何世何
 一六日可也者何一何何
 有款書久何者何一六第

80
ZHANG SHIZHAO (1881-1973)
 Calligraphy
 Set of seventeen album leaves, ink on paper
 12 x 13 ¼ in. (30.5 x 33.7 cm.)
 Inscribed and signed by the artist
 Dated dingwei year (1967)
 Colophon inscribed by Zhang Zhiqin (20th century),
 with two seals (17)
\$2,000-4,000

章士釗 書法 水墨紙本 散冊頁十七開 一九六七年作
 題識：(文不錄)。丁未(1967年)重陽日臨，孤桐。
 張穉琴題跋並鈐印二方



81

VARIOUS ARTISTS

Landscape and Calligraphy

Set of ten album leaves, ink and color on paper

10 1/8 x 8 1/2 in. (25.7 x 21.6 cm.)

Each leaf signed by the artists, with a total of twenty-six seals

The first leaf inscribed and signed and dated seventh month,

wuyu year (1918)

(11)

\$4,000-8,000

沈蒼、徐光鼎、傅廷彝等諸家 山水、書法 設色紙本 散冊頁十開

首頁題識：山高水長戊午(1918年)七月寫祝伴翁老年臺先生壽。吳嚶沈蒼。

首頁鈐印：吳嚶

鈐印二十六次



82

HONG REN (ATTRIBUTED TO, 1610-1644)

Landscape

Hanging scroll, ink and color on satin

18 ½ x 5 ¾ (47 x 14.6 cm.)

Inscribed and signed, with one seal of the artist

Dated winter, eleventh month of *yiyou* year (1645)

Four collectors' seals

\$20,000-40,000

PROVENANCE

J.M. Hu (1911-1995) Collection, and thence by descent.

明 弘仁(傳) 山水 設色綾本 立軸

題識：乙酉（1645年）冬十一月既望。漸江弘仁。

鈐印：漸江僧

徐伯郊鑑藏印：徐氏伯郊

胡惠春藏印：惠春鑑藏

其他藏印：□山仙館、暮氏收藏

來源：胡惠春（1911-1995）家族收藏。

83

BIAN DING (ATTRIBUTED TO, YUAN-MING DYNASTY)

Houseboat

Hanging scroll, ink and color on paper

35 5/8 x 10 in. (90.5 x 25.4 cm.)

Inscribed and signed, with two seals of the artist

Three colophons inscribed by Wang Wenzhi, Tang Su, and Xu Ben,

with a total of four seals

One collector's seal

\$20,000-40,000

PROVENANCE

J.M. Hu (1911-1995) Collection, and thence by descent.

LITERATURE

James Cahill, *An Index of Early Chinese Painters and Paintings: Tang, Sung, Yuan*, Berkeley, 1980, p 317.

Bian Ding, who used the art name Wenjing, was a military man from Longxi in Gansu province. Little is known about his life, other than that he was considered a talented calligrapher. Xu Ben (1335-1380) was an accomplished painter and poet from Suzhou, who spent the end of the Yuan dynasty as a scholar-hermit. Tang Su (ca. 1328-ca. 1371), a native of Zhejiang, was a government official who was also an accomplished painter, calligrapher and poet.

元明 邊定(傳) 屋舟圖 設色紙本 立軸 一七八八年作
題識：(文不錄)。陳留邊定為。畫屋舟圖并題。

鈐印二方

王文治題跋：水竹蕭蕭一畝居，非舟非屋是吾廬。主人合是陶元亮，
□鳥聲中坐讀書。邊定畫世不□□。此幅滿紙士氣□元鎮陳惟兄之
□□唐沈諸家猶有□代人習氣。乾隆戊申(1788年)嘉平丹徒王文治
觀并記。

鈐印：夢樓、王氏禹卿

唐肅、徐賁題跋書法共鈐印二方

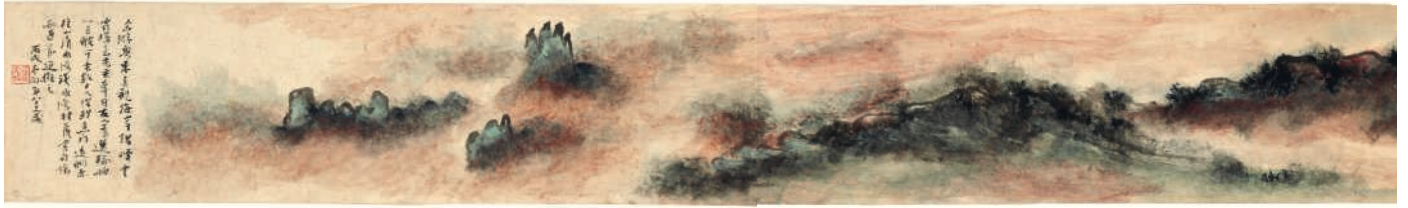
項元汴藏印：墨林山人

來源：胡惠春(1911-1995)家族收藏。

出版：高居翰，《中國古畫索引：唐、宋、元部分》，伯克利，1980年，第317頁。

註：邊定，字文靜，是一位來自甘肅隴西的武人。他的生平事跡不詳，只知道他是一位有才華的書法家。徐賁(1335-1380)是一位來自蘇州的名畫家和詩人，元代末期的文人隱士。浙江人唐肅(約1328-約1371)是一位官員，也同時是有成就的畫家、書法家、及詩人。





老友賓虹先生足跡天下所見奇山異水輒落安臥一掃平生所游積年區區山水之精粹既可蓄之胸中而於山水之位置復可使之不失其與人作畫時所畫山川之奇氣即沙筆厥趣亦必與凡手異此幅其煙波微茫者夫樞千里之勢
 慈禮居士羅復堪題

賓師於乙亥之秋由桂經香港北歸友人陸乘汽船環繞香島余偕妻女從游船在中午由中環啟碇西行折向南而東經深水灣淺水灣赤柱清水灣入鯉魚門薄暮復歸中環過勝家略停觀賞師立船首為香島山水寫畫并指點余看太平山結頂謂山能結頂
 并指點余看太平山結頂謂山能結頂便另具氣勢與普通邱陵不同又同乘車登太平山看九龍及島南海上諸峰溘渡海至獅子山麓四顧縱覽師均作畫稿甚引為快此卷為師北歸後十一年追憶此游而作風格特殊著色古厚微茫中見斑斕之趣今歲為師誕生一百周年距游香島時亦瞬已八年矣時光易逝人生靡常會普從游感慨千萬推師精魂寄諸楮墨凡所遺作受世重視歷久彌珍以此不朽寧待復言至師以冥合造化之功顯現宇宙純真之美學員欲導吾人入最高境界此非祇知應物象形隨類傅彩者所能窺涯涘而為供養吾師遺作者所當知耳
 一九四六年一月
 黃居素拜題

84
HUANG BINHONG (1864-1955)
Misty Landscape
 Handscroll, ink and color on paper
 3 ¾ x 59 ¾ in. (9.5 x 151.8 cm.)
 Inscribed and signed, with one seal of the artist
 Dated *bingxu* year (1946)
 Frontispiece inscribed and signed by the artist, with two seals
 Colophons by Luo Fukan (1872-1955) and Huang Jusu (1872-1955), with a total of three seals
\$20,000-40,000

黃賓虹 香海烟波 設色紙本 手卷 一九四六年作
 題識：余游粵東，喜觀海岸諸峰，雲霞曙色，光采奪目。友人為選輪船一巨艘可乘數十人。從鯉魚門遠眺，赤柱山清水灣、淺水灣村落，嘗旬餘而逸，茲追擬之。
 丙戌（1946年）予向年八十三歲。
 鈐印：黃賓虹
 黃賓虹題引首：煙波微茫。疋叟。
 鈐印：黃山予向、竹北移
 羅復堪（1872-1955）、黃居素（1898-1986）題跋並鈐印三方。



VARIOUS OWNERS

85

LI KERAN (1907-1989)

Herding

Hanging scroll, ink and color on paper

14 ½ x 18 ½ in. (37 x 47 cm.)

Inscribed and signed, with two seals of the artist

Dated 1979

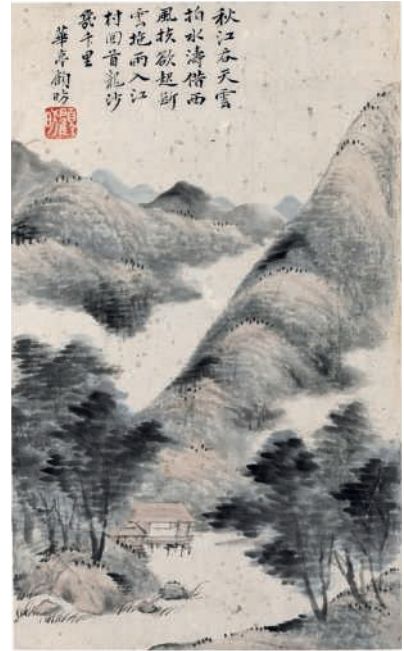
Dedicated to Linxin

\$12,000-18,000

李可染 牧牛圖 設色紙本 立軸 一九七九年作

題識：林信同志屬正。俯首甘為孺子牛。一九七九，可染作

鈐印：李、孺子牛



86 (6 of 12)

86

GU FANG (CIRCA 1690-1730)

Landscapes

Album of twelve leaves, ink and color on paper
Each leaf measures 10 ¼ x 6 ⅞ in. (26 x 15.6 cm.)

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

\$12,000-18,000

明 顧昉 山水 設色紙本

每頁題識及落款，共鈐印十四方

鈐印：顧昉（六次）、若周（八次）

87

CHEN SHAOMEI (1909-1954), GAO ZHENXIAO (1877-1956)

Landscapes and Calligraphy

Album of twelve double leaves, ink and color on paper
Each leaf measures 8 ⅝ x 7 in. (21.9 x 17.8 cm.)

Each leaf inscribed and signed, with a total of two seals of Gao Zhenxiao and three seals of Chen Shaomei

Dated third month, *renwu* year (1942)

\$15,000-25,000

冊頁十二開



87 (4 of 12)

陳少梅、高振霄 山水書法 設色紙本 冊頁十二對開 一九四二年作

題識：柏亭先生清政。壬午（1942年）三月少梅陳雲彰。

鈐印：少梅、陳

1. 題識：空山不見人，但聞人語響。返影入深林，復照青苔上。
2. 題識：移舟泊煙渚，日暮客愁新。杼曠天低樹，江清月近人。
3. 題識：愁侵硯滿初舍凍，喜入燈花欲瀾妍。寄語君家小兒子，他時此向一時編。
4. 題識：玉堂清冷不成眠，伴值難呼孟浩然。輒借好詩消永，每逢佳處輒參禪。
5. 題識：白髮相望兩故人，眼看時事幾番新。曲無和者雁思郢，論少卑之且借秦。
6. 題識：分楚中峯變，陰晴衆壑殊。欲投人處宿，隔水問樵夫。

7. 題識：秋水纔深四五尺，野航恰受兩三人。白沙聚竹江村暮，相送柴門月色新。

8. 題識：人間問桂花落，夜靜春山空。月出驚飛鳥，時鳴春澗中。

9. 題識：歲惡詩人無好語，夜長鏢守向誰親。少思多睡無如我，鼻息雷鳴撼四鄰。

10. 題識：荆溪白石出，天寒紅葉稀。山路元無雨，空翠濕人衣。

11. 題識：昔聞洞庭水，今上岳陽樓。坐觀垂釣者，徒有羨魚情。

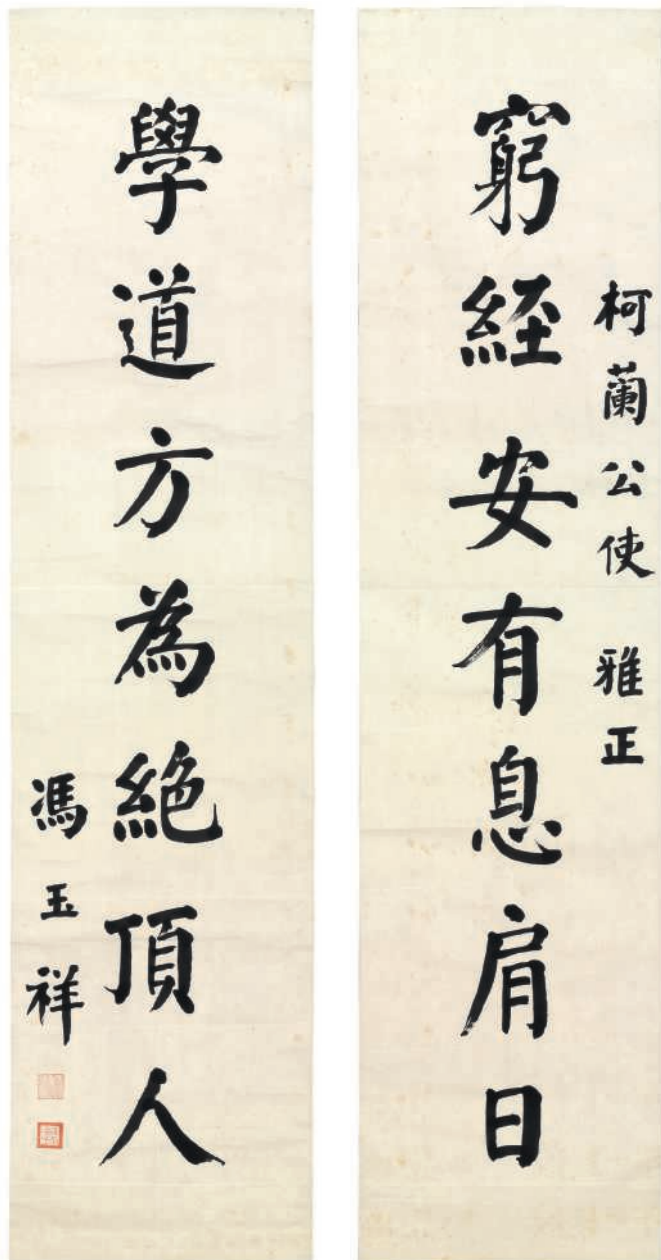
12. 題識：錦里先生烏角巾，園收芋栗未全貧。慣看賓客兒童喜，得食階除鳥雀馴。柏亭道兄屬正。高振霄。

鈐印：振霄、甲辰翰林

藏印：石滿

石井柏亭題簽條：陳少梅高振霄先生書畫合璧。石井柏亭識。

鈐印：柏、亭



88

88

FENG YUXIANG (1882-1948)

Calligraphy

A pair of hanging scrolls, ink on paper

Each scroll measures 68 ½ x 16 ¾ in. (174 x 41.6 cm.)

Inscribed and signed, with two seals of the artist

Dedicated to Kelan Gong (Ambassador Charles R. Crane, 1858-1939) (2)

\$8,000-18,000

PROVENANCE:

Purchased from the estate of Ambassador Charles R. Crane, 1858-1939), Juniper Point, MA.

Born in Anhui, Feng Yuxiang (1882-1948) was a general of the National Revolutionary Army and a close friend of Chiang Kai-shek. He was awarded the United States Silver Medal of Freedom and two prestigious military medals from the Republic of China for his deeds in the Sino-Japanese War. As indicated by the dedication, he gifted this couplet to Charles R. Crane (1858-1939), who was a diplomat and philanthropist. Letters between these two men are archived at Columbia University. Crane served as the U.S. Ambassador to China in 1921, and while his tenure was brief, it was also distinguished and he was awarded the Order of Chiao Ho, First Class.

馮玉祥 書法 水墨紙本 立軸兩幅

題識：窮經安有息肩日，學道方為絕頂人。柯蘭公使雅正。馮玉祥。

鈐印：馮玉祥、璵璋

來源：直接購自馬Charles R. Crane的遺產。

註：出生於安徽，馮玉祥曾任國民革命軍陸軍一級上將，並且是蔣介石的好友。因為他在抗日戰爭的貢獻，獲頒美國自由銀勳章以及兩枚中華民國高等勳章。從上款可以看出，他把這一雙對聯送給外交官和慈善家Charles R. Crane。兩人之間的通信被保存在哥倫比亞大學。Crane先生曾經在一九二一年出任美國駐中國大使。雖然他任職的時間不長，但是因為他的貢獻，受頒一等嘉禾勳章。



89



90

89

WU CHANGSHUO (1844-1927)

Seal Script Calligraphy

Scroll, mounted for framing, ink on paper
13 ½ x 53 ¾ in. (34.3 x 135.6 cm.)

Inscribed and signed, with two seals of the artist
Dated fifth month, *jiwei* year (1919)

\$10,000-15,000

吳昌碩 篆書 水墨紙本 鏡片 一九一九年作

題識：樂賢廬。己未（1919年）五月安吉吳昌碩書於滬上。

鈐印：俊卿之印、倉碩

90

YUAN KEWEN (1989-1931)

Calligraphy

Scroll, unmounted, ink on gold paper
24 ½ x 64 in. (61.3 x 165.1 cm.)

Signed, with two seals of the artist

\$2,000-4,000

袁克文 行書 水墨金箋 鏡片

題識：金石養性。寒雲。

鈐印：寒雲千秋萬歲、滬上袁克文印



91

91

SU BAOZHEN (1916-1990)

Grapes

Scroll, unmounted, ink on paper
59 $\frac{3}{4}$ x 32 $\frac{7}{8}$ in. (151.8 x 83.5 cm.)

Entitled and inscribed, with three seals of the artist

Dated early winter, *jisi* year (1989)

\$1,000-3,000

蘇葆慎 葡萄 水墨紙本 鏡片 一九八九年作

題識：碩果豐盈。己巳（1989）年初冬寫於蜀都。

鈐印：畫癖、文治印、畫中有書

92

FENG ZIKAI (1898-1975)

Village Scenes

Two leaves mounted as one hanging scroll,
ink and color on paper

Each leaf measures 18 x 13 $\frac{1}{4}$ in.
(45.7 x 33.7 cm.)

The first leaf inscribed and signed, with one
seal of the artist

The second leaf inscribed and signed,
with two seals of the artist

Dated New Year's Day, twenty-eighth year
(of the Republic, 1939)

\$10,000-20,000

豐子愷 人物 設色紙本
立軸雙挖 一九三九年作

1. 題識：秋千慵困解羅衣。子愷。

鈐印：子愷

2. 題識：嚴霜烈日皆經過，次第春風到草廬。廿八年（1939年）元旦，子愷。

鈐印：豐子愷、子愷漫畫



92



93

93

FENG ZIKAI (1898-1975)

Students in School

Scroll, mounted and framed, ink and color on paper
12 ¼ x 8 ¼ in. (31 x 21 cm.)

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

\$15,000-20,000

豐子愷 趕學圖 設色紙本 鏡框

題識：跟倉趨講席，誦讀門高聲。我亦曾若此，而今白髮生。子愷畫。

鈐印：豐子愷、子愷漫畫

又題：公甫先生雅屬。



4 of 6

94

WANG YACHEN (1894-1983)

Monkeys and Birds

Set of six album leaves, ink and color on paper
 Each leaf measures 9 1/2 x 10 3/4 in. (24.1 x 27.3 cm.)
 Each leaf signed, with a total of six seals of the artist
 One leaf dated 1960

\$6,000-12,000

汪亞塵 生趣盎然 設色紙本 散冊頁六開 一九六〇年作

首頁題識：亞塵。Y. C. Wang, 60.

款識：亞塵。（五次）

鈐印：汪亞塵（六次）

(6)



95

CHEN WENXI (1906-1991)

Gibbons

Scroll, mounted for framing, ink and color on paper

13 ¼ x 17 ½ in. (33.7 x 44.5 cm.)

Signed, with one seal of the artist

\$8,000-12,000

EXHIBITED

Exhibition of Chinese Paintings by Chen Wen Hsi, The Old & New Art Gallery, Singapore.

A stamp illustrating another painting by the artist is attached to the painting.

陳文希

猿

設色紙本

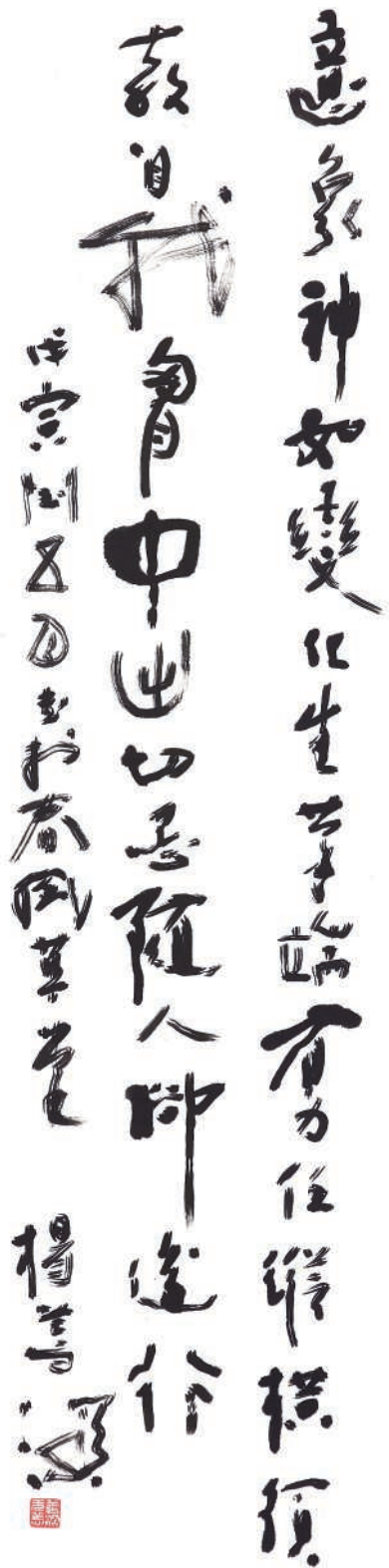
鏡片

題識：文希記。

鈐印：陳氏

展覽：《Exhibition of Chinese Paintings by Chen Wen Hsi》，古今畫廊，新加坡。

註：此幅畫上附有一張標記，其描述的是該畫家的另一幅畫作。



PREVIOUSLY IN THE FAMILY COLLECTION OF GAO JIANTIAN,
BROTHER OF GAO JIANFU (LOTS 96-101)
高劍父兄長高劍天家族舊藏

96

YANG SHANSHEN (1913-2004)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

54 ¾ x 13 ¾ in. (138 x 35 cm.)

Inscribed and signed, with one seal of the artist

Dated fifth month, *wuyin* year (1998)

\$3,500-4,500

楊善深 行書書法 水墨紙本 鏡框 一九九八年作

題識：意象神如變化生，筆端有力任縱橫。須教自我胸中出，切忌隨人腳邊行。戊寅（1998年）閏五月書於春風草堂，楊善深。

鈐印：善深無恙

97

YANG SHANSHEN (1913-2004)

Seven-character Calligraphic Couplet in Running Script

A pair of scrolls, mounted and framed, ink on paper

Each scroll measures 54 ½ x 13 ¾ in. (138.5 x 35 cm.)

Inscribed and signed, with one seal of the artist

(2)

\$4,000-5,000

楊善深 行書七言聯 水墨紙本 鏡框兩幅

題識：金玲玉佩爭磋切，珠瑞瓊花閉剪裁。楊善深書。

鈐印：善深無恙



97



98

98

YANG SHANSHEN (1913-2004)

Seven-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 54 ³/₈ x 13 ¹/₄ in. (138 x 33.5 cm.)

Signed, with one seal of the artist

\$4,000-5,000

楊善深

行書七言聯

水墨紙本

立軸兩幅

題識：便當開門學水墨，更與移床入薛夢。善深。

鈐印：善深

(2)



99

春風細雨
 到山皆卻
 宜桃兒似豔粧
 自笑老來閒
 不得之頭拈草
 過時光
 銘恩國君不負
 百遠向善心

100



101

99
ZHAO SHAO'ANG (1905-1998)
Bird and Willow

Scroll, mounted and framed, ink and color on paper
11 5/8 x 14 3/4 in. (29.5 x 37.5 cm.)
Inscribed and signed, with three seals of the artist
Dated summer, fifth month, *jisi* year (1989)
Dedicated to Madame Weisu

\$5,000-6,000

趙少昂 花間鳥嘯 設色紙本 鏡框
一九八九年作

題識：翻飛多好鳥，啾嘯弄芳辰。為素女士清賞。己巳（1989年）夏五月，少昂時年八十五。

鈐印：少昂、趙、我之為我自有我在

100
YANG SHANSHEN (1913-2004)
Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
14 5/8 x 26 3/4 in. (37 x 68 cm.)
Inscribed and signed, with one seal of the artist
Dedicated to Ming'en

\$3,000-4,000

楊善深 行書石濤句 水墨紙本 鏡框

題識：春風細雨到山窗，卻寫桃花似艷粧。自笑老來閒不得，也須拈筆過時光。銘恩閨秀屬書石濤句，善深。

鈐印：善深

101
LI XIONGCAI (1910-2001)
Traveling in Autumn

Scroll, mounted and framed, ink and color on paper
19 1/4 x 26 3/4 in. (49 x 68 cm.)
Inscribed and signed, with two seals of the artist
Further inscribed and signed, with one seal of the artist
Dedicated to Madame Ming'en

\$10,000-15,000

黎雄才 秋山行旅 設色紙本 鏡框

題識：雄才畫，時年八十又六。

鈐印：黎、雄才

畫家又題：銘恩小姐。雄才再題。

鈐印：端州黎氏

PROPERTY FROM THE COLLECTION OF HOWARD H.S. CHAO
(LOTS 102-113)
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. During his trips to China, Professor Chao frequently visited artists, including Wu Zuoren, Mao Dun, Ai Qing and Han Meilin, whom he had befriended. Several artists called on him, in turn, when they traveled to the U.S.

出生在河南息縣的趙浩生(1920–2012)曾是一位在中國和日本知名的記者。一九五二年他移民至美國，之後曾在耶魯大學教學中文，并撰寫了數本書籍以及一個新聞專欄。在他多次旅遊中國的路途中，趙教授時常拜訪畫家同時也結成朋友，包括吳作人，茅盾，艾青，和韓美林。當這些畫家來美國的時候，他們也會去拜訪趙教授。



(from left) Mao Dun and Howard H.S. Chao
(左起)茅盾與趙浩生

102

MAO DUN (1896-1981)

Calligraphy in Running Script

Hanging scroll, ink on paper

32 7/8 x 11 1/4 in. (83.5 x 28.6 cm.)

Inscribed and signed, with two seals of the artist

Dated fifth month, 1978

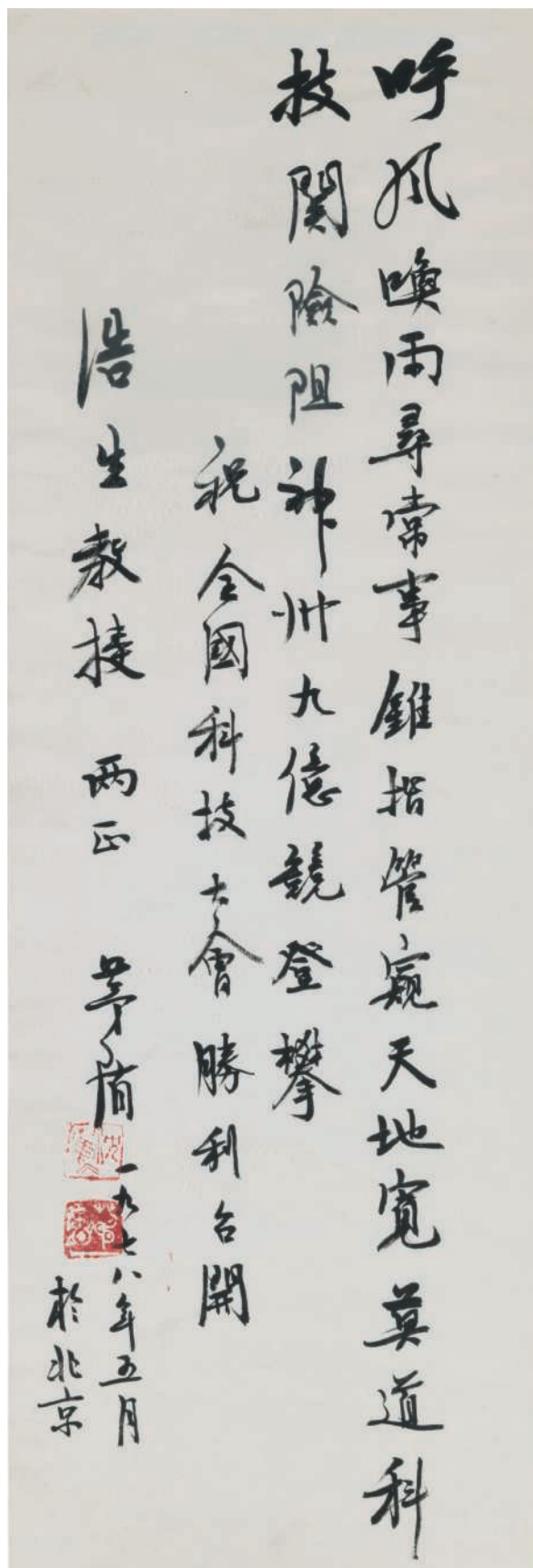
Dedicated to Haosheng (Professor Howard H.S. Chao)

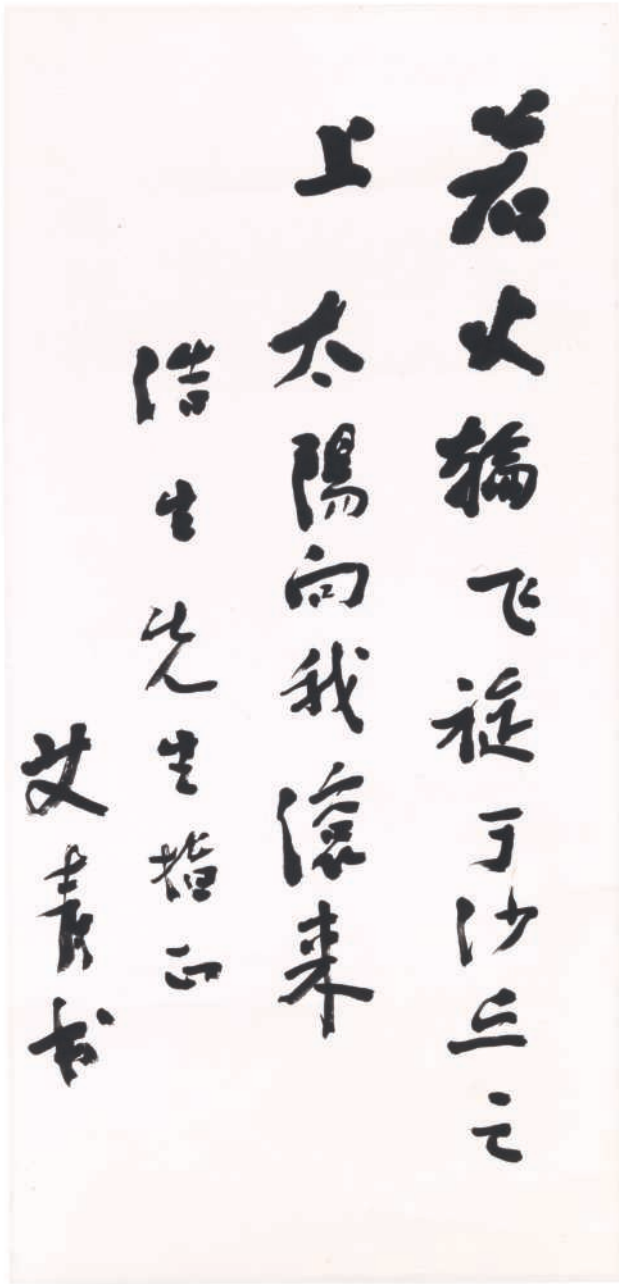
\$7,000–14,000

茅盾 行書書法 水墨紙本 立軸 一九七八年作

題識：呼風喚雨尋常事，錐指管窺天地寬。莫道科技闕險阻，神州九億競登攀。祝全國科技大會勝利召開。浩生教授兩正。茅盾一九七八年五月於北京。

鈐印：沈雁冰、茅盾





103

103
AI QING (1910-1996)

Calligraphy in Running Script

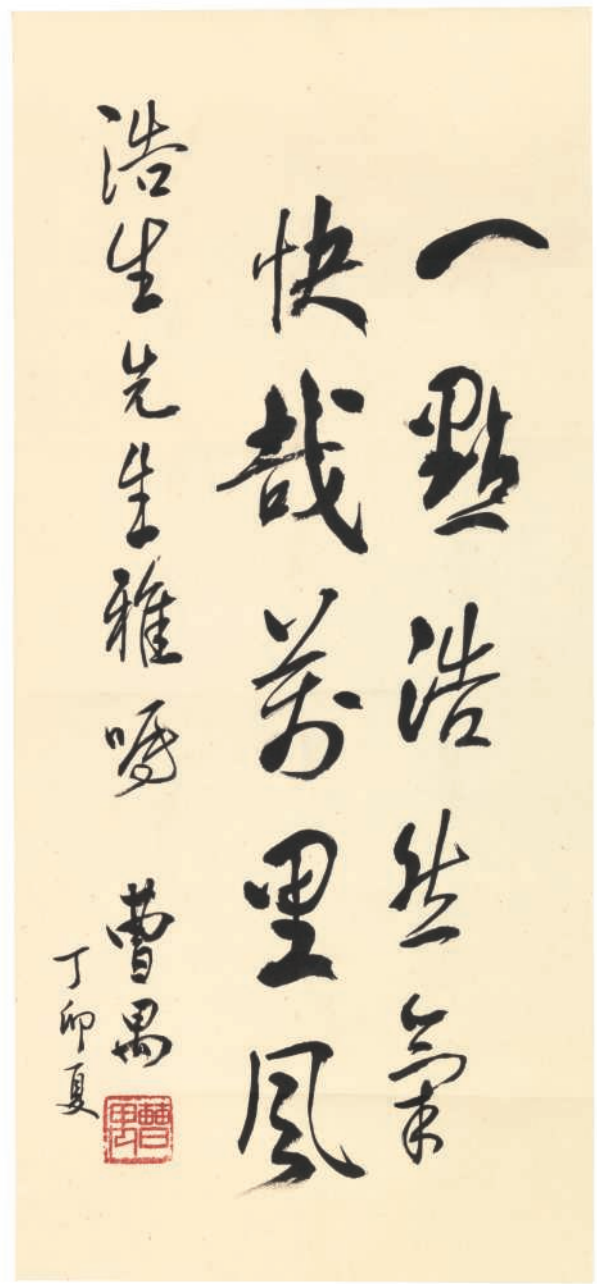
Hanging scroll, ink on paper
25 3/8 x 12 1/8 in. (64.5 x 30.8 cm.)

Inscribed and signed by the artist
Dedicated to Haosheng (Professor Howard H.S. Chao)

\$2,000-4,000

艾青 行書書法 水墨紙本 立軸

題識：若火輪飛旋于沙灘之上。太陽向我滾來。浩生先生指正。艾青書。



104

104
CAO YU (1910-1996)

Calligraphy in Running Script

Hanging scroll, ink on paper
22 x 10 in. (55.9 x 25.4 cm.)

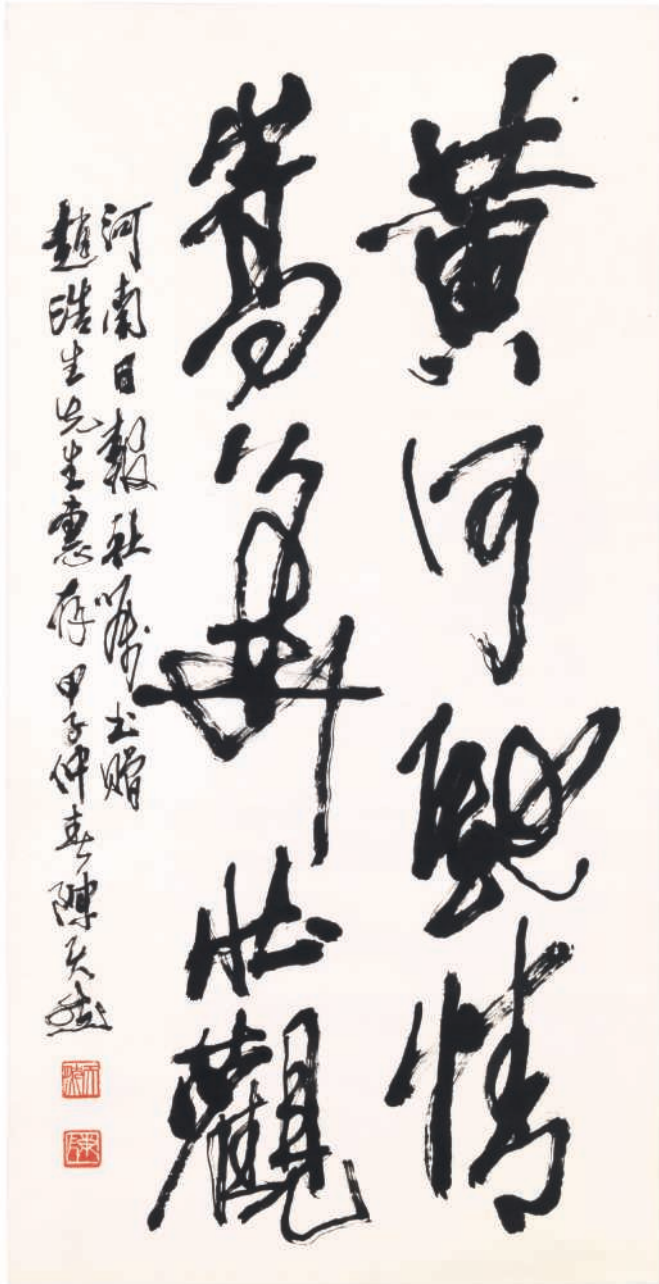
Inscribed and signed, with one seal of the artist
Dated summer, *dingmao* year (1987)
Dedicated to Haosheng (Professor Howard H.S. Chao)

\$700-1,400

曹禹 草書書法 水墨紙本 立軸 一九八七年作

題識：一點浩然氣，快哉萬里風。浩生先生雅囑，曹禹。丁卯（1987年）夏。

鈐印：曹禹



105

105
CHEN TIANRAN (1926-2018)

Calligraphy in Cursive Script

Hanging scroll, ink on paper
39 5/8 x 20 3/8 in. (100.6 x 51.8 cm.)

Inscribed and signed, with two seals of the artist

Dated mid-spring, *jiazi* year (1984)

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

\$1,000-3,000

陳天然 草書書法 水墨紙本 立軸 一九八四年作

題識：黃河馳情，嵩華壯觀。河南日報社屬書，贈趙浩生先生惠存。
甲子（1984年）仲春，陳天然。

鈐印：天然、陳

106

HAN MEILIN (BORN 1936)

Female Nude

Scroll, unmounted, ink on paper

21 7/8 x 32 1/2 in. (55.6 x 81.6 cm.)

Inscribed and signed, with one seal of the artist

Dated 30 March 1999

\$4,000-8,000

PROVENANCE

Acquired directly from the artist.

韓美林 裸女 水墨紙本 鏡片 一九九九年作

題識：1999.3.30. M. L. Han.

鈐印：韓

來源：直接得自畫家本人。

107

HAN MEILIN (BORN 1936)

Owl

Scroll, unmounted, color on paper

19 1/4 x 27 1/2 in. (48.9 x 69.9 cm.)

Inscribed and signed, with one seal of the artist

Dated 1999

\$3,000-6,000

PROVENANCE

Acquired directly from the artist.

韓美林 貓頭鷹 設色紙本 鏡片 一九九九年作

題識：海右人美林。1999 M. L. Han.

鈐印：韓

來源：直接得自畫家本人。



106



107



108

HAN MEILIN (BORN 1936)

Monkey

Scroll, mounted for framing, ink and color on paper
25 ½ x 21 ½ in. (64.8 x 54.6 cm.)

Inscribed and signed, with three seals of the artist

Dated 6 April 1999

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

\$3,500-6,500

This painting was made by the artist for Professor Howard Chao, who was born in the year of the monkey.

韓美林 猴 設色紙本 鏡片 一九九九年作

題識：一九九九年四月六日齊魯海右人寫。大聖。己卯（1999年）走鴻門，以奉浩生吾師方家雅教，美林客紐約。

鈐印：純真、（指紋印）、韓美林印

註：這幅畫是韓美林特別為屬猴的趙浩生教授所製作。

109

HAN MEILIN (BORN 1936)

Mule

Scroll, mounted for framing, ink and color on paper

21 1/2 x 25 1/2 in. (54.6 x 64.8 cm.)

Inscribed and signed, with three seals of the artist

Dated second month, *jimao* year, 2 April 1997

Dedicated to Zhihui (Professor Chie Chao)

\$3,500-6,500

This painting was made by the artist for Professor Howard Chao's wife who was born in the year of the horse.

韓美林 驢 設色紙本 鏡片 一九九七年作

題識：他年相知在秦川。己卯（1999年）二月。一九九七年四月二日齊魯海右人為智惠作，其時美林客紐約。

鈐印：純真、（指紋印）、韓美林印

註：這幅畫是韓美林特別為趙浩生教授屬馬的夫人所製作。



109

110

HAN MEILIN (BORN 1936)

Mule

Scroll, mounted for framing, ink and color on paper

21 1/2 x 25 1/2 in. (54.6 x 64.8 cm.)

Inscribed and signed, with three seals of the artist

Dated second month, twentieth day, *jimao* year (1999)

Dedicated to Huichun (Patricia Chao)

\$3,500-6,500

This painting was made by the artist for Professor Howard Chao's daughter who was born in the year of the horse.

韓美林 驢 設色紙本 鏡片 一九九九年作

題識：己卯年（1999）二月二十日齊魯海右人美林寫。此物最相思。惠純雅正。

鈐印：純真、（指紋印）、韓美林印

註：這幅畫是韓美林特別為趙浩生教授屬馬的女兒所製作。



110



111

111

ZHENG NAIGUANG (1912-2005)

Cock Crowing on a Spring Morning

Hanging scroll, ink and color on paper

31 7/8 x 19 3/8 in. (80.3 x 49.2 cm.)

Inscribed and signed, with four seals of the artist

Dedicated to Zhihui and Haosheng (Professors Chie Chao and Howard H.S. Chao)

\$3,000-6,000

鄭乃珖 雞鳴春曉 設色紙本 立軸

題識：智惠浩生賢伉儷法家指正存。鄭乃珖。碧嘯畫。

鈐印：璧壽、古閩鄭乃珖印、乃珖、為人民所利用

112

WU ZUOREN (1908-1997)

Swans

Scroll, mounted and framed, ink and color on paper

13 3/4 x 18 1/4 in. (34.9 x 46.4 cm.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiwei* year (1979)

Dedicated to Haosheng (Professor Howard H.S. Chao) and his wife

\$6,000-10,000

吳作人 天鵝 設色紙本 鏡框 一九七九年作

題識：一九七九己未年歲夏為浩生先生夫人寶雙玄鵝并正。作人。

鈐印：神遊象外、吳作人畫

113

DING YANYONG (1902-1978)

Butterflies and Flowers

Scroll, mounted for framing, ink and color on paper

32 7/8 x 11 1/4 in. (83.5 x 28.6 cm.)

Signed, with one seal of the artist

\$1,000-3,000

丁衍庸 蝶戀花 設色紙本 鏡片

題識：丁衍庸寫。

鈐印：叔旦



112



113



114

VARIOUS OWNERS

114

CHINESE MUSEUMS I-VIII

Beijing: Cultural Relics Press, 1983-1985.

8 vols.

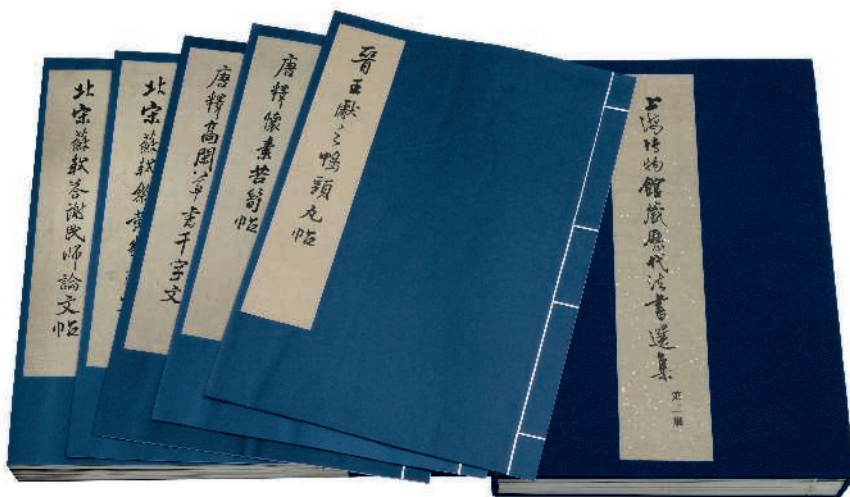
(8)

\$500-1,000

1983-1985年

《中國博物館叢書》綫裝八冊

說明：中國歷史博物館，陝西省博物館，湖南省博物館，遼寧省博物館，南京博物院，天津市藝術博物館，河南省博物館，上海博物館。1983-1985年北京文物出版社。



115

115

CALLIGRAPHY IN THE SHANGHAI MUSEUM, PARTS 1 & 2

Beijing: Cultural Relics Press, 1981-1982.

Collotype plates on handmade paper. Large format, slim volumes, each containing reproduction of a major work and colophons, plus explanation in Chinese. 40 vols. 2 cloth cases.

(2)

\$1,000-2,000

1981-1982年《上海博物館藏歷代法書選集I-II》二函，綫裝四十冊

說明：1981-1982年北京文物出版社珂羅版。

116

CHINESE PAINTINGS IN THE TIANJIN MUSEUM

Beijing: Cultural Relics Press, 1982.

Fine plates on handmade paper. 2 vols. Cloth case. (2)

\$200-800

1982年《天津市藝術博物館藏畫集》綫裝二冊

說明：1982年北京文物出版社精印。



116

117

CALLIGRAPHY IN THE LIAONING PROVINCIAL MUSEUM, PART 2

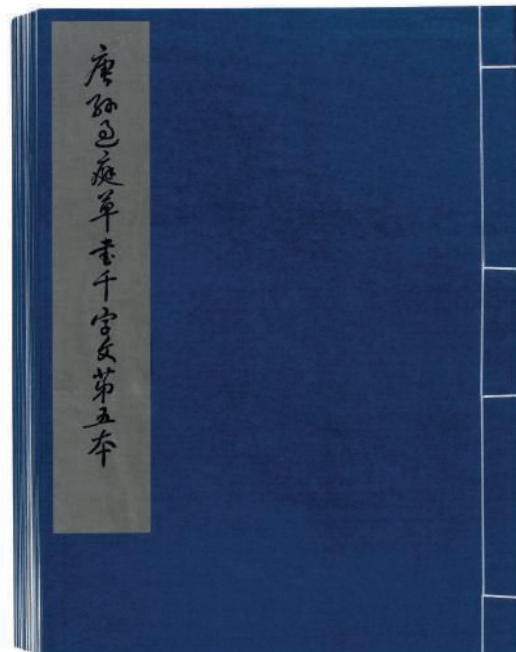
Beijing: Cultural Relics Press, 1982.

Collotype plates on handmade paper. Large format, slim volumes, each containing reproduction of a major work and colophons, plus explanation in Chinese. 20 vols. Cloth case. (20)

\$500-1,000

1982年《遼寧省博物館藏歷代法書選集II》綫裝二十冊

說明：1982年北京文物出版社珂羅版。



117



118

**BULLETIN OF THE MUSEUM OF FAR EASTERN ANTIQUITIES
1-34**

Stockholm, 1929-1962.

34 vols. (Vols. 1-18, fine half-leather binding; all others original
wrappers).

(34)

\$1,500-2,500

1929-1962年《遠東博物館年刊：1-34》共34冊

說明：斯德哥爾摩，1929-1962。（1-18 為半皮精裝；19-34 為原平裝）。

119

SUNG SHERDS.

Stockholm: Almqvist & Wiksell, 1963.

Palmgren, Nils, et al. Deluxe vellum binding with custom-made wooden slipcase.

\$1,000-2,000

1963年《宋窯器》PALMGREN,NILS

說明：斯德哥爾摩·Almqvist & Wiksell出版社，1963年。小牛皮精裝本，特製木函。



119

120

A STUDY OF THE CHINESE PAINTING IN THE COLLECTION OF ADA SMALL MOORE

London: Oxford University Press, 1940.

Hackney, L.W. and C.F. Yau. Folio. Original stamped cloth binding. Numerous folding plates.

\$2,000-3,000

1940年《埃達斯莫摩爾珍藏中國書畫研究》HACKNEY,L.W.與C.F.YAU.

說明：倫敦，牛津大學出版社，1940年。對開。布面原裝本。海量折疊插圖頁。



120

胡馬
大宛
名
峯
樓
骨
雙
嶼
風
一
蹄
輕
向
世
宮
活
真
堪





Steven C. Rockefeller, Jr. discussing "Stampeding Horses in Snow", International Conference Center at Yanqi Hu

Steven C. Rockefeller, Jr. 先生在雁棲湖的國際會議中心討論《萬馬奔馳傲風雪圖》。

Born in Xi'an, Ma Xinle received extensive artistic training beginning at a young age, when he benefitted from opportunities to observe such masters as Li Keran, Lu Yanshao, and Cheng Shifa demonstrate painting at Diaoyutai State House. He received a Master's degree in Chinese traditional painting from the Xi'an Academy of Fine Arts and studied with such modern masters as Cheng Shifa, Liu Wenxi, and Huang Zhou, who exerted the strongest influence on the young artist. After he moved to the United States, Ma Xinle also studied connoisseurship with the artist-collector C.C. Wang (Wang Jiqian, 1907-2003). A very versatile artist, he also received an MFA in oil painting from Bowling Green State University in Ohio and taught watercolor and Chinese paintings for eight years. He now is active as an educator, art advisor, and cultural representative to such organizations as the Beijing Yanhuang Art Museum, the Rockefeller Art Foundation, and the Chinese Artists Association. Ma Xinle's paintings have been widely exhibited in museums and galleries in China, the U. S., Canada and other countries, and they can be found in museums, private and corporate collections, and government monumental buildings. In 2016 one of his paintings, The Nine Galloping Horses, was presented to Queen Elizabeth II on her 90th birthday as a state gift from the People's Republic of China.

The first version of this large and dramatic composition of horses racing through a blizzard of snow hangs in the main conference room at the International Conference Center at Yanqi Hu Lake, Huairou, Beijing, which has hosted such important events as the Asia-Pacific Economic Cooperation (APEC) Forum. In 2012 Steven C. Rockefeller, Jr. commissioned Ma Xinle to complete a second but equally powerful version offered here. Mr. Rockefeller and his wife Kimberly have been enthusiastic collectors' of Ma Xinle's paintings for a decade. This relationship and friendship has resulted in the coordination of several Chinese art and culture exchange programs, including "Calligraphy and The Art of Business" now on view at Yale University. A key work on loan in this exhibition is Ma Xinle's towering portrait of Yan Zhenqing (709-785) an historic Tang Dynasty calligrapher, governor and general.

出生在西安的馬欣樂從小就受到了非常廣泛的藝術教育。在北京的釣魚台國賓館，他親身觀察國畫大師李可染、陸儼少、以及程十髮示範作畫，受益良多。他從西安美術學院得到了碩士學位，師承程十髮、劉文西、和黃胄等人。這些大師對年輕的馬欣樂有著深遠的影響。在他移居美國之後，馬欣樂跟隨知名的鑒賞家、收藏家、及畫家王季遷學習。有多方面藝術才華的他，也得到了俄亥俄州立鮑林格靈大學的油畫美術碩士，並且教授中國繪畫長達八年。他也是當今活躍的藝術教育家、藝術顧問、和文化代表，包括北京炎黃藝術館、Rockefeller洛克菲勒藝術基金會、以及中國藝術家協會。馬欣樂的作品在非常多位於中國、美國、加拿大等等的美術館和畫廊被廣泛的展覽，同時也被博物館、私人、商業機構、和公家機關收藏和展示。在二〇一六年，中國政府把馬欣樂的《九馬奔騰圖》作為九十大壽的生日禮物贈送給英國女王伊麗莎白二世。

這幅巨幅又充滿戲劇性的《萬馬奔馳傲風雪圖》的第一版，是在北京雁棲湖APEC國際會議中心主席會客廳的壁畫。之後在二〇一二年，馬欣樂為他的朋友Steven Rockefeller Jr. 特別製作了第二版，稍作改變但是同樣是氣勢磅礴。這十年以來，Rockefeller先生和夫人一直是馬欣樂作品的收藏家。他們的友誼促成了不少中國文化交流的活動，包括在耶魯大學，二〇一六年開始，名為“書法和商業的藝術”的展覽。其中一件主要作品是馬欣樂的《書法家》。這副來自Rockefeller伉儷收藏的肖像，是描述一位在古代，集合將軍、教師、和文人身份於一身的名人。



PROPERTY FROM THE COLLECTION OF STEVEN C. ROCKEFELLER, JR. AND KIMBERLY ROCKEFELLER
 史蒂文洛克菲勒與夫人珍藏

121

MA XINLE (BORN 1963)

Horses

Scroll, mounted for framing, ink and color on paper
 55 ¾ x 143 in. (141.6 x 363.2 cm.)

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

Dated early summer, *renchen* year (2012)

One collector's seal of Steven C. Rockefeller, Jr. (born 1936)

\$250,000–350,000

PROVENANCE

Acquired directly from the artist.

馬欣樂 風雪千里圖 設色紙本 鏡片 二〇一二年作

題識：風雪千里圖。

胡馬大宛名，峰稜瘦骨成。竹批雙耳峻，風入四蹄輕。

所向無空闊，真堪狂死生。驍驍有如此，萬里可橫沙。

時在壬辰（2012年）初夏寫唐杜甫故馬詩意。馬欣樂於京華。

鈐印：馬欣樂、欣樂寫意

藏印：史蒂文洛克菲勒鑒藏

來源：直接得自畫家本人。





122



VARIOUS OWNERS

122

LI XIONGCAI (1910-2001)

Returning Home to the Mountains

Hanging scroll, ink on silk

41 ½ x 14 ½ in. (105.4 x 36.8 cm.)

Inscribed and signed, with two seals of the artist

Dated early autumn, thirty-third year (of the Republic, 1944)

\$1,000-3,000

黎雄才 歸山圖 水墨絹本 立軸 一九四四年作

題識：民國三十三年（1944）初秋時客蓉垣，雄才。

鈐印：黎、雄才

123

XU XI (1940-2017)

Fishing Houseboats

Scroll, mounted for framing, ink and color on paper

13 ½ x 34 ¾ in. (34.3 x 86.7 cm.)

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

Dated *dingchou* year (1997)

\$1,000-3,000

徐希 清澗漁家 設色紙本 鏡片 一九九七年作

題識：徐希于碧齋。清澗漁家。丁丑（1997年）歲。

鈐印：徐希澗墨、拙可補



123

124
FANG ZHAOLIN (1914-2006)

Landscape

Scroll, mounted for framing, ink and color on paper

18 x 17 1/6 in. (45.7 x 43.5 cm.)

Inscribed and signed, with two seals of the artist

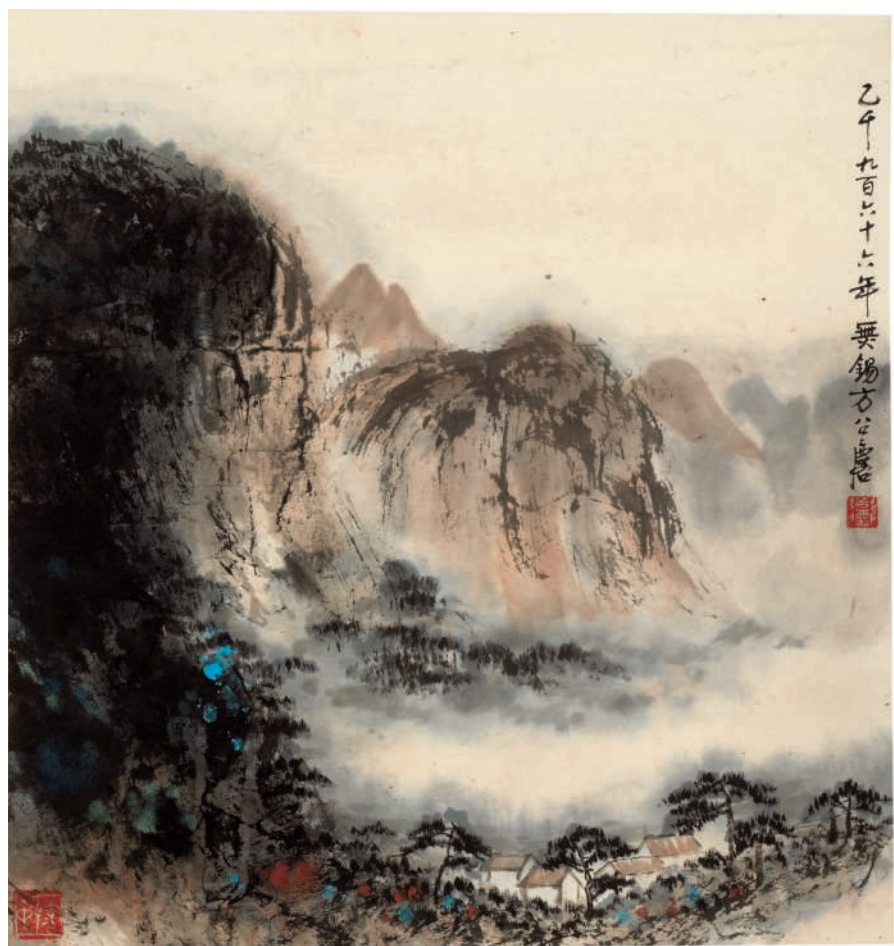
Dated 1966

\$500-1,000

方召慶 山水 設色紙本 鏡片 一九六六年作

題識：乙千九百六十六年（1966）無錫方召慶。

鈐印：召慶、守中



124



125

PROPERTY OF A GENTLEMAN (LOTS 125-127)
私人珍藏

125
DING YANYONG (1902-1978)
Bird

Hanging scroll, ink and color on paper
27 ¼ x 13 ⅝ in. (69.2 x 34.6 cm.)
Inscribed and signed, with one seal of the artist
Dated *wuyu* year (1978)
Dedicated to Madame Bihua

\$4,000-8,000

丁衍庸 鳥 設色紙本 立軸 一九七八年作
題識：璧華女弟清玩。戊午（1978年），丁衍庸。
鈐印：肖形印（虎）



126

126
DING YANYONG (1902-1978)
Demon Queller in Beijing Opera

Hanging scroll, ink and color on paper
40 ¼ x 13 ⅝ in. (102.2 x 34 cm.)
Signed, with one seal of the artist

\$3,000-5,000

丁衍庸 京劇鐘馗捉鬼圖 設色紙本 立軸
款識：丁衍庸。
鈐印：丁氏

127

LUI SHOU-KWAN (Lǚ SHOUKUN, 1919-1975)

Landscape

Scroll, mounted and framed, ink and color on paper

36 x 11 ½ in. (91.4 x 29.2 cm.)

Inscribed and signed, with one seal of the artist

Dated second month, *renyin* year (1962)

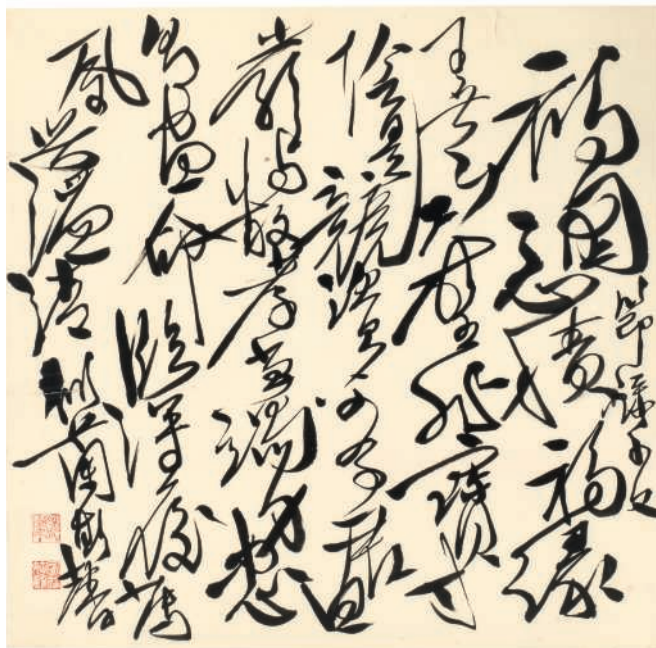
\$4,000-8,000

呂壽琨 山水 設色紙本 鏡框 一九六二年作

題識：壬寅（1962年）二月香江呂壽琨寫。

鈐印：呂壽琨印





128

VARIOUS OWNERS

128

WANG JIQIAN (C.C. WANG, 1906-2003)

Calligraphy

Scroll, mounted and framed, ink on paper

11 7/8 x 34 7/8 in. (30.2 x 88.6 cm.)

Inscribed and signed, with two seals of the artist

\$1,500-3,500

王季遷 《千字文》 水墨紙本 鏡框

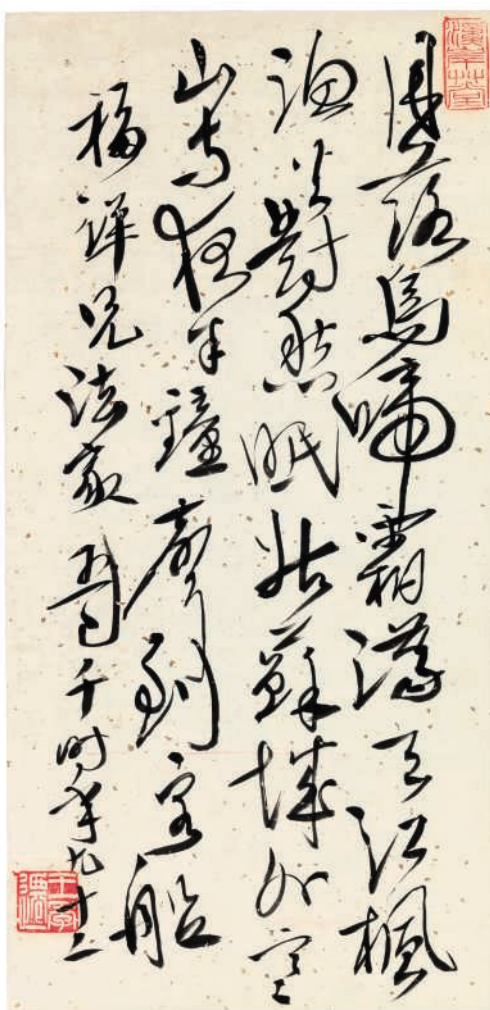
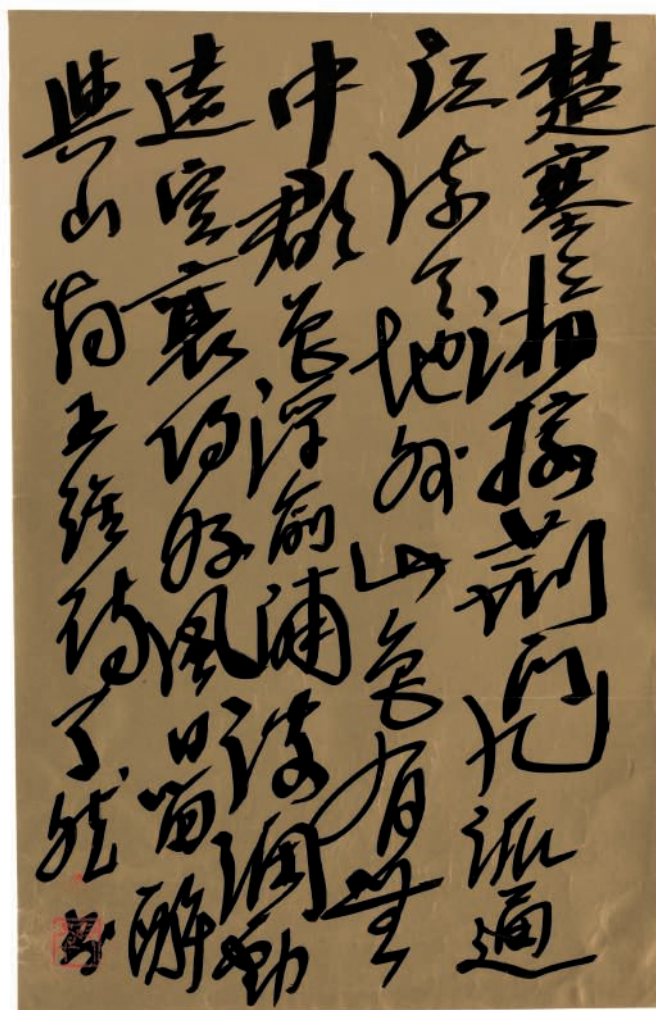
題識：

禍因惡積，福緣善慶。尺璧非寶，寸陰是競。

資父事君，曰嚴與敬。孝當竭力，忠則盡命。

臨深履薄，夙興溫清。似蘭斯馨。

鈐印：懷雲樓、家在姑蘇



129



130

129
WANG JIQIAN (C.C. WANG, 1906-2003)

Calligraphy

Scroll, mounted for framing, ink on gold paper/ hanging scroll, ink on paper

The first measures 20 x 13 in. (50.8 x 33 cm.)

The second measures 25 ½ x 12 ½ in. (64.8 x 31.8 cm.)

Each inscribed and one signed, with a total of three seals of the artist (2)

\$1,500-3,500

王季遷 書法 水墨金箋/水墨紙本 鏡片/立軸

1. 題識：月落烏啼霜滿天，江楓漁火對愁眠。姑蘇城外寒山寺，夜半鐘聲到客船。福祥兄法教。壬己千時年九十二。

鈐印：王季遷、溪岸草堂

2. 題識：

楚塞三湘接，荆門九派通。

江流天地外，山色有無中。

郡邑浮前浦，波瀾動遠空。

襄陽好風日，留醉與山翁。王維詩了然書。

鈐印：己千

130
ZENG XIAOJUN (1954)

Tangled Trees

Hanging scroll, ink and color on paper

20 x 26 ¾ in. (50.8 x 68 cm.)

Inscribed and signed, with one seal of the artist

Dated *wuchen* year (1988)

\$3,500-6,000

PROVENANCE

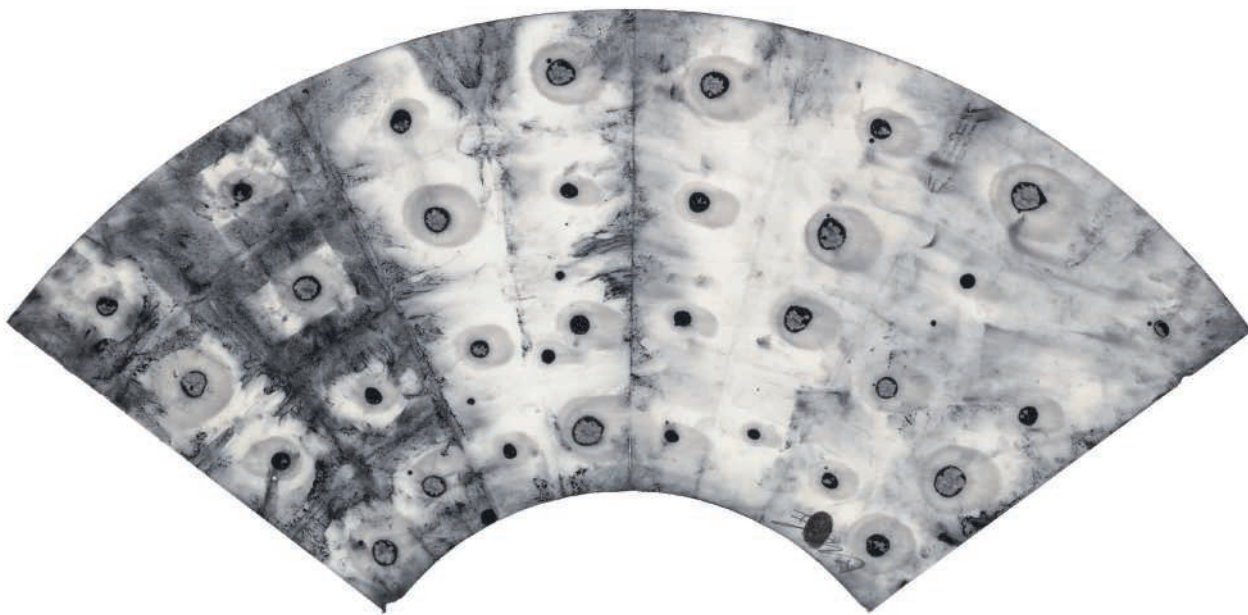
Mary Baskett Gallery, 1989.

曾小俊 盤根錯節 設色紙本 立軸 一九八八年作

題識：戊辰（1988年），小俊。

鈐印：曾小俊

來源：Mary Baskett畫廊，1989年。



131

LI GANG (BORN 1962)

Abstract No. 201510

Fan leaf, mounted for framing, ink on paper

28 ½ x 11 in. (72.4 x 27.9 cm.)

Signed, with a fingerprint of the artist

Dated October 2015

\$5,000–7,000

李綱 水墨元素 水墨紙本 鏡片 二〇一五年十月作

題識：201510（扇D）。李綱。

手指印



132

LI GANG (BORN 1986)

Abstract No. 20151009

Scroll, mounted for framing, ink on paper

19 ³/₈ x 18 ¹/₈ in. (49 x 46 cm.)

Inscribed and signed, with a fingerprint of the artist

Dated 9 October 2015

\$10,000–15,000

李綱 水墨元素 水墨紙本 鏡片 二〇一五年作

題識：水墨元素。NO20151009。李綱。

手指印

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; Rhode Island and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to 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:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.
- (c) 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.
 - (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
 - (e) 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.
 - (f) 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**.
 - (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
 - (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) 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
 - (iii) 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.
 - (i) 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.
 - (j) **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:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) 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.
 - (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) 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**").

- (b) 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.
- (c) 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:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) 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.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) 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;
 - (iv) 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;
 - (v) 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);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) 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;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) 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**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ 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 E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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

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.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◊ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

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.

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08/08/18

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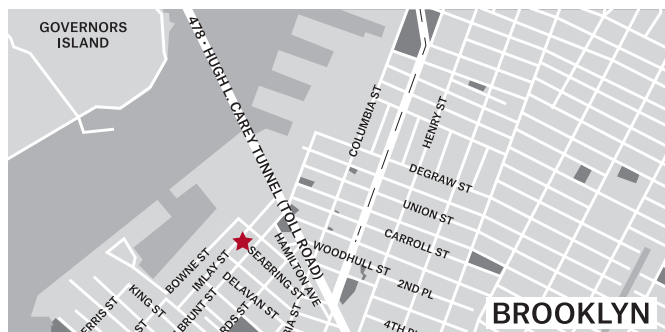
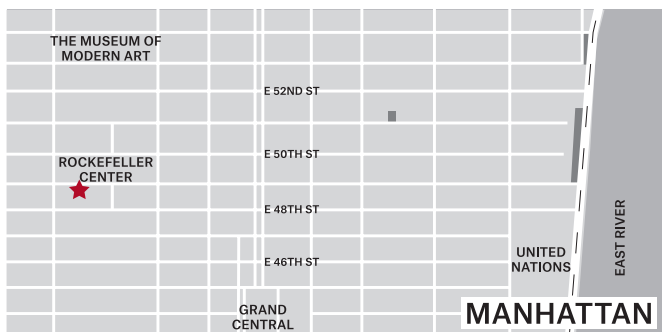
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