

FINE CHINESE PAINTINGS

中國書畫

NEW YORK 10 SEPTEMBER 2019



CHRISTIE'S



This block contains a signature or seal in the bottom right corner of the painting, rendered in dark ink.

# FINE CHINESE PAINTINGS

TUESDAY 10 SEPTEMBER 2019

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Tuesday 10 September 2019  
at 10.00 am (Lots 1-120)

20 Rockefeller Plaza  
New York, NY 10020

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1

FROM A PRIVATE MASSACHUSETTS COLLECTION  
麻省私人收藏

**AN IMPERIAL EDICT**  
*Jiaqing Period (1796-1820)*

Handscroll, silk brocade  
12 x 161 in. (30.5 x 409 cm.)  
Dated fourteenth day, eighth month, twenty-second year of the Jiaqing reign (1817)  
\$3,000-6,000

As a proclamation, this imperial edict first describes how the wise and benevolent emperors in the past ruled the state as well as the governing philosophies of the current Emperor Jiaqing (r. 1796-1820). Then it states that since Ni Xiujiang has passed away, his hereditary title of nobility—*Enqiwei*—shall be inherited by Ni Jun, the great grandson of Ni Guozheng (the original recipient of the title). Ni Guozheng was the grandfather of the recently deceased Ni Xiujiang.

A native of Chengdu, Sichuan province, Ni Guozheng received his *jurem* degree during the Kangxi reign (1661-1722). His biography can be found in the official *History of the Qing Dynasty*, in the section titled “Biographies of the Loyal Heroes.” It includes a brief account of how he received the title of nobility: In the sixth year of the Qianlong reign (1735-1796), Ni Guozheng was sent to quell a rebellion started by the Hmong people in Guangxi and was captured. Since he refused to surrender, he was brutally tortured to death. Emperor Qianlong declined his meals after he learned of Ni’s death and later awarded him the posthumous title of *Enqiwei*. This edict also recounts Ni Guozheng’s defiance against the Hmong rebels.

According to the owner, this edict was acquired at auction in New England in the 1990s.

清 嘉慶織錦誥命 手卷 一八一七年制

題識：誥命。奉天承運，皇帝制曰。朕惟尚德崇功國家之大典，輸忠盡職臣子之常。經古聖帝明王戡亂以武，致治以文。朕欽承往制，甄進賢能，特設文武勳階，以彰激勸。受茲任者，必忠以立身，仁以撫衆，智以察微，防姦禦侮，機無暇時。能此則榮及前人，福延後嗣，而身家永康矣。敬之勿怠。倪秀江，爾祖倪國正原任知縣，乾隆五年逆苗滋事，不屈死。欽奉特旨賞給恩騎尉與爾承襲世襲罔替。嘉慶八年（1803年）十二月十五日。倪秀江病故所出恩騎尉世職與原立官倪國正曾孫倪鈞承襲世襲罔替。嘉慶二十二年（1817年）八月十四日。  
鈐印：制誥之寶

註：此幅嘉慶織錦誥命，首先描述「經古聖帝明王」的治國之道，以及嘉慶自己的理念。它接著宣佈，因為倪秀江病故，他世襲的爵位「恩騎尉」，將由倪國正（受封爵的第一人）的曾孫倪鈞世襲。病故的倪秀江為倪國正之孫。

倪國正，字懋功，四川成都人。康熙舉人。在《清史》之列傳二百七十六、忠義三，可見其傳記。內容對於倪國正如何封爵有所描述：乾隆六年，粵苗叛亂滋事，倪國正受命平亂。期間被俘而不屈，受盡酷刑折磨而死。乾隆「事聞，帝為之輟食」，并特旨賞給倪國正恩騎尉之爵位。這幅織錦誥命對此已有所簡短描述。

據現藏家介紹，現藏家於1990年代得於新英格蘭地區之拍賣。



2

VARIOUS OWNERS

2

**HONGLI, EMPEROR QIANLONG (1711-1799)**

*Pentatonic Poetic Couplet in Running Script*

A pair of hanging scrolls, ink on patterned silk

Each scroll measures 58  $\frac{5}{8}$  x 11  $\frac{1}{2}$  in. (149 x 29.4 cm.)

One seal of the artist

One collector's seal on the mounting

(2)

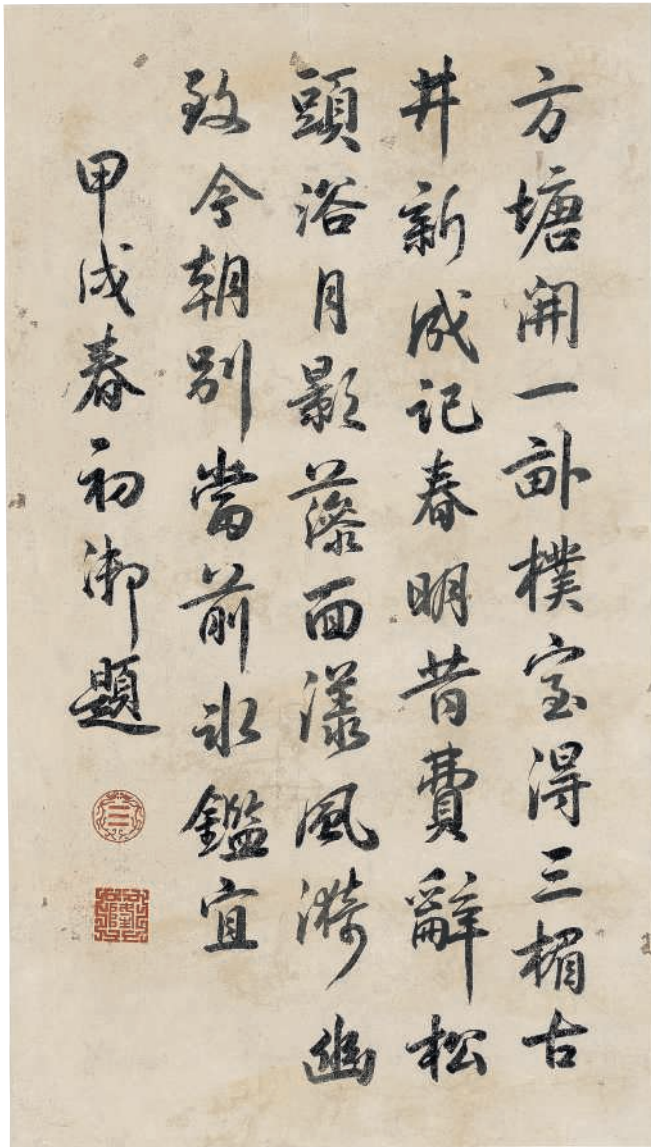
\$40,000-60,000

清 弘曆 乾隆皇帝 水墨絹本 立軸兩幅

題識：淑氣銅扉轉，條風玉琯舒。

鈐印：用筆在心

裱邊鑑藏印：枕經書屋收藏之印



3

PROPERTY FROM A PRIVATE AMERICAN COLLECTION  
美國私人收藏

3

**HONGLI, EMPEROR QIANLONG (ATTRIBUTED TO, 1711-1799)**

Calligraphy

Hanging scroll, ink on paper

26 7/8 x 15 in. (67.6 x 38.3 cm.)

Inscribed, with two seals of the artist

Dated early spring, *jiayu* year (1754)

\$2,000-4,000

This poem is published in *Qing Gaozong Qianlong yuzhi shiwen quanji*, v. 3, 1996, p. 182.

清 弘曆 乾隆皇帝(傳) 御筆書法 水墨紙本 立軸  
題識：方塘開一畝，樸室得三楹。古井新成記，春明昔費辭。松頭浴月影，藻面漾風漪。幽致今朝別，當前冰鑑宜。甲戌（1754年）春初，御題。

鈐印：乾、隆

註：此詩收錄於《清高宗（乾隆）御製詩文全集》第三冊，中國人民大學出版，1996年版，第182頁。



4

VARIOUS OWNERS

4

**EMPERESS DOWAGER CIXI (ATTRIBUTED TO, 1835-1908)**

Peonies

Hanging scroll, ink and color on silk

29 7/8 x 16 in. (75.4 x 40.7 cm.)

With four seals of the artist

\$2,000-3,000

清 慈禧太后(傳) 牡丹 設色絹本 立軸  
鈐印：慈禧皇太后御筆之寶、康明受光、御賞、知樂仁壽





5

5

**JIANG TINGXI (1659-1732)**

Flowers

A set of four scrolls, mounted for framing, ink and color on silk

Each scroll measures 9 x 11 7/8 in. (23 x 30 cm.)

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

Nine collector's seals of Du Chun (?-after 1924) (4)

\$30,000-60,000

清 蔣廷錫 花卉 設色絹本 鏡片四幅

1. 題識：此花開後無嬌豔，合與芳名號殿春。蔣廷錫。

鈐印：酉君

2. 題識：一夜金風籬落遍，尚湖小院數叢芳。

鈐印：酉君

3. 題識：香分小院豐台種，不記揚州金帶圍。

鈐印：青桐居士

4. 題識：曾在磬垂峰下望，晚風清露數枝開。廷錫。

鈐印：酉君、形似

杜純（?-1924後）鑑藏印：君子乃樂（四次）、了齋藏過（四次）、千卷樓主人審定



6  
**BIAN SHOUMIN (1684-1752) / XIANG MUZHI (17-18TH CENTURY)**

*Chrysanthemums/Pine*

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

*Chrysanthemums* measures 9 x 11 in. (23 x 28 cm.)

*Pine* measures 8 ½ x 10 ¾ in. (20.7 x 27.5 cm.)

*Chrysanthemums* inscribed and signed by Bian Shoumin, with three seals

Three collectors' seals

*Pine* inscribed and signed by Xiang Muzhi, with two seals

Dated third month, *guisi* year (1713)

Dedicated to Shixuan

\$5,000-8,000

清 邊壽民、項穆之 菊花/松樹 水墨/設色紙本 雙挖立軸  
 1. 《菊花》

題識：秋耀金華。葦間居士。

又題：老夫愛此黃金蕊，兒子須將白酒賒。直到殘陽下天去，更添燈火照欹斜。遮莫鄰家酒已無，教兒更往遠村沽。老夫強健如平日，醉過三更不要扶。只今何處無黃花，醉著茅茨有幾人。賢婦稍能知此意，殺雞爲黍莫辭貧。縱道今年杼軸貧，乃翁才力不超群。明朝若賣《長門賦》，還爾黃金一百斤。袁凱九日對菊大醉之作。邊壽民書。

鈐印：水雲鄉、老頤、壽民

鑑藏印：胡小琢藏、甘泉王甲藏本、惜墨如金

2. 《松樹》

題識：石軒老先生雅正，癸巳（1713年）閏三月莘甫項穆之製於江右官閣。

鈐印：方竹軒主人、穆之

7  
**LI SHAN (ATTRIBUTED TO, 1686-1756)**

*Peonies*

Hanging scroll, ink on paper

22 ¼ x 27 ½ in. (56.5 x 70 cm.)

Inscribed and signed, with two seals of the artist

Two collector's seals

\$3,000-8,000

LITERATURE

E & J Frankel Ltd., *Four Decades: Fortieth Anniversary Retrospect*, New York, 2007, pp. 40-41, pl. 10.

清 李鱣（傳）芍藥 水墨紙本 立軸

題識：昔從詩伯過新廬，芍藥層層次第開。一片黑雲留筆蹟，至今花帶墨痕來。李鱣。

鈐印：李鱣、宗揚

鑑藏印：稚柳、紫珊秘玩

出版：E & J Frankel Ltd.，《四十週年回顧專輯》，紐約，2007年，第40-41頁，圖版10。





8 (detail)

**8**  
**WITH SIGNATURES OF LI GONGLIN (1049-1106) AND ZHAO MENGFU (1254-1322)**

*Laozi Expounding the Daodejing*

Handscroll, ink on silk

Painting measures 10 x 29 1/8 in. (26.5 x 74 cm.)

Calligraphy measures 10 x 83 in. (26.5 x 211 cm.)

Inscribed with the signature of Li Gonglin, with one illegible seal

Further inscribed, with one seal

Dated fifth month, fourth year of the Yuanfeng reign (1081)

Colophon with the signature of Zhao Mengfu, with three seals

Three collector's seals

Two illegible seals

\$28,000-48,000

李公麟、趙孟頫(款) 道德經 水墨絹本 手卷  
 題識：(文不錄)。元豐四年(1081年)五月既望畫，龍眠居士李公麟。

鈐印：一印漫漶不清

題跋：天下一人。

鈐印：御殿之寶

書法題識：道德經(文不錄)。吳興趙孟頫書於松雪齋。

鈐印：趙氏子昂、趙孟頫印、天水

鑑藏印：子孫鎮家之寶、金馬玉堂、壺中一人

兩印漫漶不清

註：此幅手卷描寫老子坐在園中對學生講授《道德經》之景，題跋簡短介紹老子生平；尾附趙孟頫款書法，可參照現藏北京故宮博物院的趙孟頫寫《道德經》。台北故宮博物院、華盛頓弗瑞爾塞克勒美術館均藏有構圖相似的李公麟款作品各一，可見這三件作品可能源自同一作品。

This handscroll depicts Laozi seated in a garden with his followers while he expounds the *Daodejing*. Sections of the *Daodejing* text are transcribed at the end of the handscroll, with the signature of Zhao Mengfu. A copy of Zhao Mengfu's transcription of the *Daodejing* is currently preserved at the Palace Museum in Beijing. The painter, signed Li Gonglin, also inscribed a brief biography of Laozi at the end of the painting. Two similar compositions attributed to Li Gonglin are housed at the National Palace Museum in Taipei and the Freer Sackler Galleries in Washington DC, suggesting that these versions are probably all based on the same original.



8 (detail)



9

9

**XIANG SHENGMO (ATTRIBUTED TO, 1597-1658)**

*Geese*

Handscroll, ink and color on paper

11 7/8 x 47 1/2 in. (30 x 120.5 cm.)

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

Dated autumn, *bingzi* year (1636)

Two collector's seals of Li Ruichang (1830-1905)

\$6,000-12,000

**PROVENANCE**

Lot 14, 11 December 1987, Fine Chinese Paintings and Calligraphy, Christie's New York.

明/清 項聖謨(傳) 平沙落雁 設色紙本 手卷

題識：平沙落雁。崇禎丙子（1636年）秋日胥山樵項聖謨。

鈐印：項氏孔彰

李瑞昌（1830-1905）鑑藏印：克齋珍藏、李克齋印

來源：紐約佳士得，中國書畫，1987年12月11日，編號14。

10

**LI SHAN (1686-1756)**

*Flora*

A set of eight album leaves, ink and color on paper

Each leaf measures 10 1/4 x 12 3/4 in. (26 x 32.5 cm.)

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

Dated spring, second month, thirteenth year of the Qianlong period

(1748) (8)

\$40,000-60,000

清 李鱣 花卉草蟲 設色紙本 散冊頁八開 一七四八年作

1. 題識：羽毛曾否既豐時，偶向天衢逞異姿。上苑有花飛不入，依然棲定歲寒枝。乾隆十三年（1748）春，復堂懊道人製。

鈐印：復堂、鱣印

2. 題識：半肩行李著歸鞭，揮手塵囂未了緣。料得東籬可消遣，一杯拿手過秋天。乾隆十三年（1748）二月，李鱣製。

鈐印：木頭老子

3. 款識：懊道人。

鈐印：復堂

4. 題識：暖日烘雲積雨晴，空天眺視此時情。深紅落盡淺紅又，蟬噪一枝何處聲。李鱣。

鈐印：鱣印

5. 題識：頭白為郎事已遲，閒居滋味也如斯。廿年江上丹青手，勺藥花開是去時。乾隆戊辰（1748）春，李鱣製。

鈐印：復堂

6. 題識：廣陵以白楊梅為聖僧，則紅者為醉僧矣。東坡有恠石曰醉道士，鱣亦酒人。拈此二者為圖，應可參我一座也。乾隆十三年（1748）二月題。

鈐印：復堂、衣白山人

7. 題識：丁香萬結多零亂，籬豆花開不下垂。只有朱藤好春色，我為石柱與扶持。乾隆十三年（1748）二月，李鱣製。

鈐印：宗揚

8. 題識：花落花開客未還，燕支重畫女兒顏。飛鳴有負岐山約，文采空留玉指間。乾隆十三年（1748）二月，李鱣製。

鈐印：鱣



**JINSHI (1614-1680)***Cursive Calligraphy*

Hanging scroll, ink on paper

71 ¼ x 18 ⅝ in. (181 x 46 cm.)

Inscribed and signed, with two seals of the artist

\$40,000-80,000

**LITERATURE**E & J Frankel Ltd., *Twenty-fifth Anniversary Retrospect*, New York, 1992, pp. 34-35, pl. 13.

Jinshi was originally named Jin Bao. He received his *jinshi* degree in 1640 and subsequently held a government post in the final years of the Ming dynasty (1368-1644). After the Ming dynasty fell, he became a monk with the Buddhist name Jinshi and lived an impecunious life. He was a renowned poet and prolific writer, whose collected works can be found in the forty-nine volume *Bianxing tang ji*. This cursive calligraphy was written to celebrate an unknown recipient's birthday. The last four lines of this original poem wish the recipient continued prosperity and express admiration for his ability to live both a reclusive and sociable life:

“I wish you could eat as well as now, forever.  
And sleep well and watch me like you do at present.  
I admire your simple life,  
to go back and forth in the Peach Blossom Spring.”  
(Translated by Wang Fangyu)

Similar examples of Jinshi's powerful and idiosyncratic cursive calligraphy are found in a large hanging scroll in the Zhejiang provincial art museum and a handscroll in the City University of Hong Kong museum. All three poems are written in a similarly staccato and intentionally awkward style that was common in the turbulent years of the 17th century.

明 / 清 今釋 書法 水墨紙本 立軸

題識：

泛柏無舟莫更尋，已慚蕉鹿繼豐林。

黃塵不到煙霞意，玄景如符冰雪心。

健飯祝君長若此，安眠看我得於今。

贊首土室喜簷意，來往花源亦未深。特作初度之一。今釋。

鈐印：淡歸、錯錯柳士

出版：E &amp; J Frankel Ltd.，《二十五週年回顧展》，紐約，1992年，第34-35頁，圖版13。

註：今釋原名金堡，明思宗崇禎十三年（1640）考取進士，授臨清知縣。明朝滅亡之後出家為僧，法名今釋，過著清苦的生活。今釋的文學創作豐富，尤以詩著名，作品收錄于共四十九卷的《遍行堂集》中。此幅作品是為祝壽慶生而作，詩末四句表達了對壽星的祝福，以及他對壽星既入世又隱居於世外桃源的生活的讚嘆：「健飯祝君長若此，安眠看我得於今。贊首土室喜簷意，來往花源亦未深。」

今釋草書強勁有力，自我意識強烈而獨具一格，其他存世作品可參見浙江省博物館、香港城市大學博物館藏品。三幅書法均以刻意笨拙、間斷、不連貫的筆觸寫成，充分體現了十七世紀明末清初書壇變革的精神。

泛相世舟並更尋以然蘆花猶在林黃日煙不  
到滙之之之是如符冰雪以健飯視書長  
若此如然看我得步今世天以土室吉有長意  
志此花源亦未源

特於初度之

金猗



**FU SHAN (1607-1684)***Cursive Script Calligraphy of "West Village"*

Hanging scroll, ink on silk

71 ½ x 17 ¾ in. (181.5 x 45 cm.)

Inscribed and signed, with one seal of the artist

Two collector's seals of Huang Zhou (1925-1997)

\$300,000-400,000

Fu Shan, whose sobriquet was Qingzhu, was originally named Fu Dingchen. His many style names include Gongzhita, Zhengshan, Shi daoren, Zhengyi daoren, among others. A native of Quyang County of Taiyuan, Shanxi province (a district of present-day Taiyuan City), he was born in a family of scholarly tradition and became an erudite scholar. After the demise of the Ming dynasty, Fu Shan temporarily became a Daoist monk and lived an impoverished life. He was once imprisoned for his involvement in an anti-Qing government campaign. After he was freed, he focused solely on academic pursuits. As a renowned calligrapher, painter, and thinker from the Ming to Qing, he also excelled in poetry and medicine, and was one of the leading scholars in epigraphy.

Like most of Fu Shan's extant works, this cursive-script work bears no date. Scholars usually rely on brushwork from known periods and stylistic clues to determine an approximate date for his works. Fortunately, Fu Shan tells us that this poem, titled "West Village," is an "old work from forty years ago," so we can surmise that this calligraphy was written later in his life. It describes his hometown and is recorded in his *Shuanghong kanji*, volume two. The two collector's seals belong to the well-known twentieth-century painter Huang Zhou (1925-1997).

Huang Zhou's life as an artist was closely connected with his activities as a collector, and he became well known for both. He gained much expertise by spending a great deal of time with the noted artist-connoisseurs Xie Zhiliu, Qi Gong, and Xu Bangda, among others. These men enjoyed studying classical paintings and painting their own compositions together. In the 1980s, Huang Zhou donated a set of Ming-dynasty paintings to the Palace Museum in Beijing. Many paintings from Huang Zhou's private collection of classical paintings are now housed in his Yanhuang Art Museum in Beijing.

明/清 傅山 草書西村詩 水墨絹本 立軸

題識：西村帶河曲，十月停秋光。柳籜輕黃雨，蓮花老絳霜。村翁負朝旭，野鴨靜寒塘。紅飯慰調怒，勸人新豆香。

四十年前舊作，傅翁山。

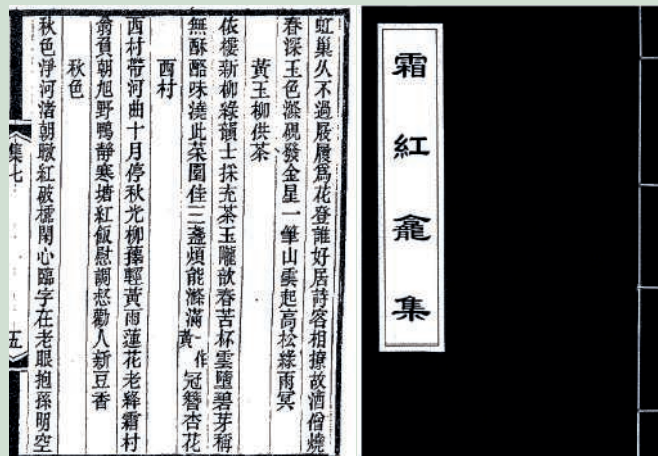
鈐印：傅山印

黃胄（1925-1997）鑑藏印：梁、黃胄珍藏

註：傅山（1607-1684）本名鼎臣，字青主，他的衆多名號包括公之它、真山、石道人、真衣道人等等。山西太原府陽曲縣人（今山西省太原市的一區）。他出身於一個書香世家，自幼天資聰穎，飽讀詩書。明朝滅亡之後，傅山曾出家為道士，過著顛沛的生活。他曾因牽連反清復明的活動而入獄，出獄後他專注於學術研究。身為明末清初著名的書法家、畫家、思想家，傅山同時也精通詩文與醫學，更是清代金石學的佼佼者之一。

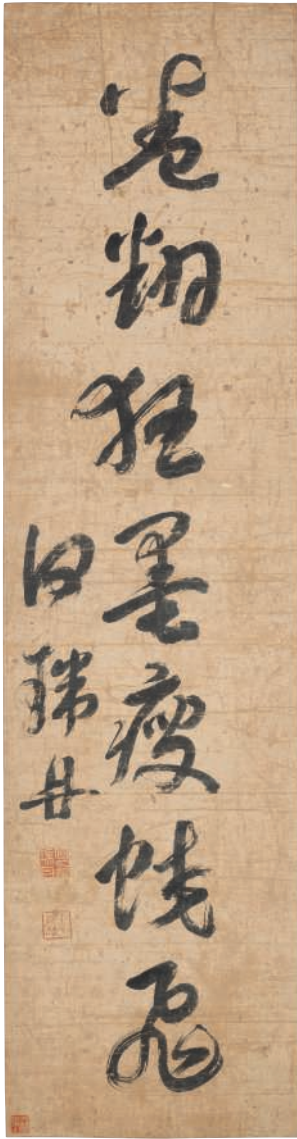
如同傅山大部分的現存作品，這幅草書沒有年款。學者通常從傅山不同時期的筆法和風格上的線索來推測其作品的創作年代。傅山題識提到，這首名為「西村」的五言律詩為「四十年前舊作」，因此這幅書法應是晚年作品。此詩描寫他的故鄉西村，收錄于傅山的《霜紅龕集》集二。兩方鑑藏印為二十世紀名畫家黃胄先生（1925-1997）之印。

黃胄的藝術創作生涯與他的收藏活動有著密切的關係。他與聞名的鑒賞家與藝術家謝稚柳及徐邦達等人交流甚多，更加深了他的鑒賞力。這群同好喜愛一起研究古代書畫以及作畫自娛。黃胄於一九八〇年代捐贈了一批明代書畫給北京故宮，黃胄大部分的舊藏現在保存於北京炎黃藝術館。

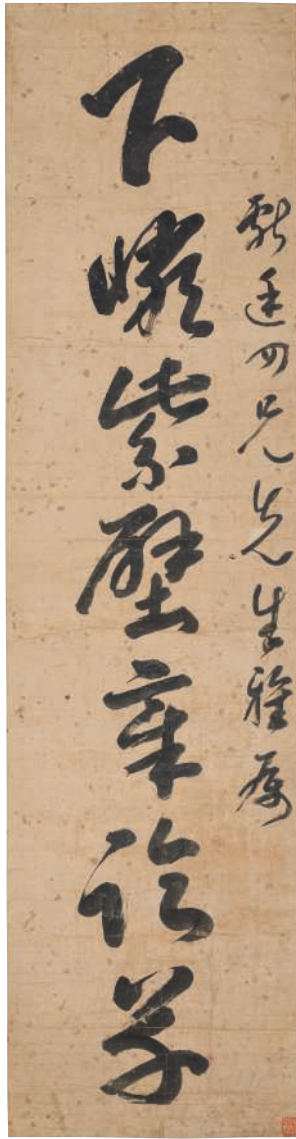




西村林 長 方 爲 林 子 於 者 也 經 書 有  
遂 居 是 野 矣 甘 而 厚 節 也 於 於 也 也  
如 臨 也 於 臨 也 於 臨 也 於 臨 也 於 臨 也  
世 道 多 艱 難 也



13



FROM A PRIVATE MASSACHUSETTS COLLECTION  
麻省私人收藏

**13**  
**HE RUIDAN (17TH CENTURY)**  
*Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on paper  
Each scroll measures 51 x 13 in. (130 x 33 cm.)  
Signed, with two seals of the artist  
Dedicated to Xianting  
Two collector's seals

\$1,000-3,000

According to the owner, this couplet was acquired at auction in New England in the 1990s.

明/清 何瑞丹 行書對聯 水墨紙本 立軸兩幅  
題識：下巖紫壁章臨草，卷翻狂墨瘦蛟飛。獻廷仁兄先生雅屬。  
何瑞丹。  
鈐印：何瑞丹印、壬子翰林  
鑑藏印：留餘地步、無事

註：據現藏家介紹，於1990年代得於新英格蘭地區之拍賣。



14

VARIOUS OWNERS  
**14**

**YANG JIN (1644-1728)**  
*The Sounds of Autumn*

Hanging scroll, ink and color on silk  
40 x 14 3/4 in. (101.5 x 36.5 cm.)  
Entitled, inscribed, and signed, with two seals of the artist  
Three collectors' seals  
Six illegible seals

\$6,000-10,000

清 楊晉 秋聲 設色絹本 立軸  
題識：星月皎裂，明河在天，四無人聲，聲在樹間。此秋聲賦中點題處也。摹景寫情，仿佛其意。西亭楊晉。  
鈐印：楊晉之印、子鶴氏  
鑑藏印：曲園心賞、西溪王氏珍賞、南陂張子青觀過六印漫漶不清



15

**15**  
**LI SHAN (CIRCA 1662-?)**

*Scholars beneath a Large Pine*

Hanging scroll, ink on silk

72 ½ x 41 ½ in. (184 x 105.5 cm.)

Inscribed and signed by the artist, with two illegible seals

Dated *jiayin* year (1734)

\$4,000-8,000

**LITERATURE**

E & J Frankel Ltd., *Rock Show at the Garden*, New York, 1994, pp. 20-21, pl. 14.

清 李山 高士圖 水墨絹本 立軸 一七三四年作

題識：甲寅（1734年）嘉平月碩石李山寫。

兩印漫漶不清

出版：E & J Frankel Ltd.，《庭院石展》，紐約，1994年，第20-21頁，圖版14。



16

**16**  
**XI GANG (1746-1803)**

*Landscape*

Hanging scroll, ink on silk

47 x 20 ½ in. (119.5 x 52 cm.)

Inscribed and signed, with two seals of the artist

\$4,000-8,000

清 奚岡 歸棹圖 水墨絹本 立軸

題識：千頃蘆花看作雪，數峯寒翠濕堆煙。道人撥棹不歸去，自愛五湖秋水船。擬一峯老人筆意，蒙老奚岡。

鈐印：奚岡、鍊生



17 (1 of 4)



18

•17  
**WENG LUO (ATTRIBUTED TO, 1790-1849)**

*One Hundred Deer*

Four-panel screen, ink and color on silk  
 Each panel measures approximately 13 x 30 ¼ in. (33 x 77 cm.)  
 Inscribed and signed, with three seals of the artist  
 One illegible seal  
 \$3,000-6,000

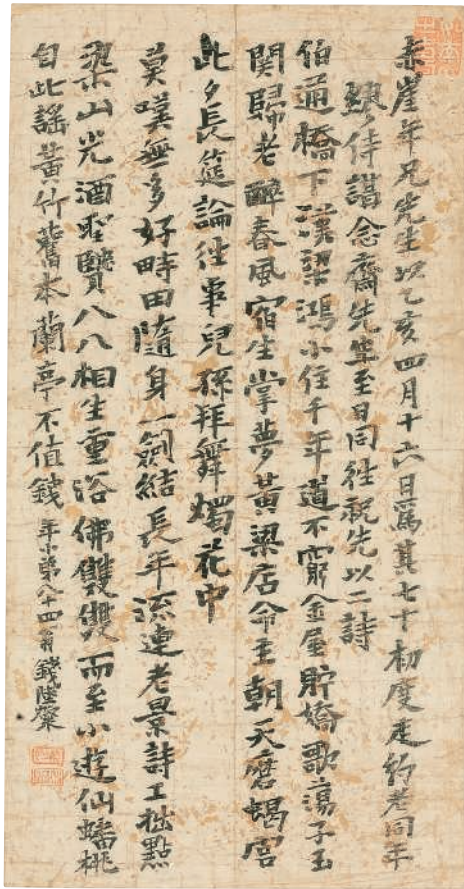
清 翁雒(傳) 百鹿圖 設色絹本 折疊屏風四開  
 題識：歲在闕逢涪灘之禁煙節後，偶遊盛京青邱書屋，見宋大家百鹿之圖，精神宛活，因極摹之。小海居士翁雒。  
 鈐印：翁雒之印、小海、秋後梧唐雨橋  
 一印漫漶不清

18  
**WITH SIGNATURE OF HUANG SHEN (1687-1772)**

*Musician*

Hanging scroll, ink and color on paper  
 19 ¾ x 35 ½ in. (50 x 90 cm.)  
 Signed, with one illegible seal  
 \$3,000-8,000

清 黃慎(款) 琴師 設色紙本 立軸  
 款識：瘦瓢子慎。  
 一印漫漶不清



19

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

19

**WULI (ATTRIBUTED TO, 1632-1718)**

*House Among Hills*

Hanging scroll, ink and color on paper  
10 ½ x 10 ¾ in. (26.8 x 26.4 cm.)

Inscribed and signed, with one seal of the artist

Colophon inscribed by Qian Lucan (1612-1698), with two seals

Colophon inscribed by Weng Tonghe (1830-1904) on the mounting,  
with one seal

\$18,000-28,000

**PROVENANCE**

Formerly in the collection of Wan-go H.C. Weng, New Hampshire;  
Acquired from the Mi Chou Gallery, New York, 1966;  
Private American collection.

清 吳歷(傳) 重嶺幽居 設色紙本 立軸  
題識：未翁五十老滄江，鬢着秋容口不降。麟閣賞詩誰第一，  
水軒關茗爾無雙。入門渾是張融宅，坐卧半如陶令窗。圖贈萬峰  
蒼翠處，有兒添卻澗淙淙，詩畫奉壽未翁道兄。吳歷。

鈐印：吳歷

錢陸燦(1612-1698) 題跋並鈐印兩方

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

鈐印：虞山翁同龢印

來源：翁萬戈(1918年生) 舊藏；

米舟畫廊，紐約，1966年；

美國私人收藏。

PROPERTY OF A CONNECTICUT LADY  
康州私人珍藏

20

**BADA SHANREN (1626-1705)**

*Bird and Rock*

Scroll, mounted and framed, ink on paper

8 ⅜ x 11 ⅜ in. (22 x 28.75 cm.)

With one seal of the artist

Colophon by Wang Fangyu (1913-1997), with one seal

Dedicated to Mr & Mrs Luosi

\$150,000-200,000

**PROVENANCE**

Former collection of Wang Fangyu (1913-1997);

Acquired by the present owner in 1997.

This painting of a Chinese bulbul perched on a rock is immediately identifiable as a work by the eccentric Chan-monk-artist Bada Shanren, also known as Zhu Da. The bold and expressive brushwork used for the rock, the dynamic energy of the bird conveyed by his alert eye and open beak, and his improbable position on the rock's slope are all distinctive characteristics of Bada Shanren's paintings.

As noted in his colophon that accompanies this painting, the foremost scholar on Bada Shanren, Wang Fangyu, adds further identification. Mr. Wang, who was a noted professor of Chinese art and language in the United States and was an accomplished and innovative calligrapher, studied the works of Bada Shanren throughout his life. He recorded the results of his years identifying the progression of Bada Shanren's career, through the study of the evolution of his pictorial themes and brushwork, his use of his many seals, and his various styles of signatures and calligraphy, in his seminal work, *Master of the Lotus Garden: The Life and Art of Bada Shanren* (New Haven, 1990). As is common for album leaves, which this work likely was originally, this painting is unsigned but has Bada Shanren's seal, *he yuan* ("lotus garden"). Wang Fangyu notes in his colophon that Bada Shanren used this seal in 1702. In *Master of the Lotus Garden*, the dates given for the use of this seal are a bid broader, namely 1699 and 1705, the final years of the artist's life.

Wang Fangyu also notes in his colophon that the brushwork of this painting is consistent with other works by the artist during this period. Indeed, two monumental paintings by Bada Shanren with similar compositions—a pair of keenly alert eagles keeping watch atop rocks—one dated to 1702 and in the Metropolitan Museum of Art in New York and the other painted around the same time and in the Shanghai Museum (*Master of the Lotus Garden*, figs 120 and 122, respectively), show not only energetic birds with their energy focused in staring eyes but also a similar treatment of the feathers, through several well-articulated series of strokes in varying ink tones. Both paintings also have the same *he yuan* seal. The rocks on which the eagles stand in the painting now at the Met, and formerly owned by Wang Jiqian (C.C. Wang, 1907-2003), are painted with moist, quick horizontal strokes similar to those used in this lot.

This painting of a *Bird and Rock*, painted in the artist's final years, shows the artist's complete mastery of his craft, and quickly applied brushstrokes that effectively depict a rough rock while still verging on abstraction. Similarly, the characteristic visual aspects and spirit of the lively and alert bird are evocatively communicated by the artist's quick and sure brushstrokes.

清 八大山人 鳥石圖 水墨紙本 鏡框

鈐印：荷園

王方宇題詩堂：八大山人畫鳥，鳥嘴堅強有力，然非一般作偽者所能至。此幅有何園印，當是七十五歲以後所作，筆法亦合。羅斯先生、夫人儷賞。王方宇記。

鈐印：王方宇

來源：王方宇（1913-1997）舊藏；

藏家於1997年所得。

這幅作品描繪棲息在石頭上的白頭鶴，為禪宗僧人畫家八大山人（朱耷）的典型之作。描寫石頭的筆觸大膽且賦予表現性，白頭鶴眼神生動警惕，鳥嘴微張，以不尋常的姿勢站在石頭的斜面上，這都是八大山人畫作的特點。

畫作上方有王方宇題詩堂。王方宇為美國著名中國藝術、中國語言學教授，以及研究八大山人最具權威的學者之一，同時也是一位極具創新精神的書法家。他一生致力研究八大山人，著作《荷塘主人：八大山人的生命與藝術》影響深遠。通過分析八大山人選擇的圖像主題和筆法、所用的鈐印、各種式樣的落款和書法等，王方宇記錄了八大山人藝術生涯不同階段的演變。這幅原本應是冊頁的作品，如同很多冊頁一般，雖有八大山人的鈐印（荷園）卻沒有落款。王方宇在他的題跋中提到，這是八大山人在1702年所使用的鈐印。《荷塘主人》指出八大山人使用此印的日期略微廣闊，為1699到1705年間，因此鈐有此印的作品應為八大晚年之作。

王方宇也在題跋中指出，此畫的筆法和八大山人同時期的作品相符。現藏於紐約的大都會博物館及上海博物館的兩幅大型畫作（《荷塘主人》編號120與122）呈現一樣充滿生氣的禽鳥、專著的眼神、筆觸畫出的羽毛，以及深淺墨色的層次。兩幅作品也都有相同的「荷園」鈐印，而大都會博物館的畫作為王己千（王季遷，1907-2003）舊藏。畫中的石頭的描繪方式同這幅拍品類似，都是由濕潤且快速的橫向筆法繪製成的。

這幅八大山人晚年之作表現了他登峰造極的技巧，迅速的筆觸有效地描繪了一顆粗糙的石頭，卻又稍微帶著抽象感。同樣地，快速又自信的筆法傳達了視覺表現上的個人特色，以及這隻戒心十足的鳥兒具有生氣蓬勃的性格。

父之畫多為備世強

有力能一服心備者所好也

此幅有何圖即常是七十五

歲以佳一好心畫法不日

日雅新先生  
夫人 儷賞

王方宇記



## THE IRVING COLLECTION



Herbert Irving and Florence Rapoport were born in Brooklyn in 1917 and 1920, respectively. In spite of very humble beginnings, together the couple grew into exceedingly successful and generous art collectors and philanthropists. In the thriving post-war economy, Mr. Irving saw the opportunity to set his family on a firm financial path. He founded Global Frozen Foods, a New York-based firm that catered to the nation's growing demand for frozen produce and foodstuffs. Under his leadership, Global Frozen Foods swiftly grew into the region's largest frozen food distributor. In

the late 1960s, he joined forces with fellow food service businessmen John F. Baugh and Harry Rosenthal to form the Sysco Corporation. Throughout the latter decades of the twentieth century, the company evolved into the world's largest distributor of food products.

The success of the Sysco Corporation allowed the Irvings to adopt a spirited ethos of living, one founded upon the principles of helping others and embracing fine art. Asian art, in particular, would become synonymous



with the Irving name, as the couple came to amass one of the United States' foremost private collections of Chinese, Japanese, Korean, and Southeast Asian works.

The Irvings made their initial foray into collecting in the 1940s and 1950s. Mrs. Irving credits their introduction to Asian art to the esteemed dealer Alice Boney, whom they met in 1967 in Tokyo. Boney's reputation as one of the world's foremost Asian art dealers was based on her uncanny ability to connect clients with works they truly loved. In this way, she developed a close personal relationship with the Irvings while helping them build their collection.

From their first acquisition in Tokyo, the Irvings wholeheartedly embraced Asian art. Mrs. Irving began to study the history of Chinese art, ceramics, and furniture at Columbia University, and attended lectures at The Metropolitan Museum of Art. Through annual visits to Asia and in conversation with preeminent dealers such as Boney, Robert Ellsworth in New York, Roger Keverne in London and Klaus F. Naumann in Tokyo, as well as with numerous scholars around the world, the Irvings honed their unique connoisseurial vision—one greatly aided by Mrs. Irving's astute eye and enthusiastic scholarship. In the years that followed their first purchase, the couple amassed a sizable grouping of sculpture, decorative art, ceramics, and paintings from China, Japan, Korea, India, and Southeast Asia. Amy Poster described the "curatorial way" in which the Irvings collected, taking into account factors such as condition, size, restoration, and visual impact with the skill of seasoned experts.

Florence and Herbert Irving held an unwavering faith in the civic power of art. As their private collection matured, so did their conviction that it should be enjoyed by the public. "We wanted to share our collection with

赫伯特（1917年生）與佛羅羅斯歐雲（1920年生）生於布魯克林。雖然他們出身於普通家庭，歐雲伉儷仍然成為非常成功與慷慨的收藏家及慈善家。戰後經濟蒸蒸日上，歐雲先生覺得應趁此機會，設法改善家庭經濟。他成立了以紐約為基地的環球冷凍食品（Global Frozen Foods），以滿足國內對冷凍農產品和食品日益增加的需求。在他的帶領之下，公司迅速發展成為當地最具規模的冷凍食品分銷商。六十年代末，歐雲氏聯同業界同儕鮑約翰（John F. Baugh）與羅漢禮（Harry Rosenthal），合資創辦了西斯科公司（Sysco Corporation）。二十世紀結束前，該公司已躍升為全球最大的食品分銷商。

西斯科的成功，亦造就了歐雲伉儷恪守助人為本、弘揚藝術的積極人生觀。尤其是亞洲藝術，歐雲伉儷其後度藏的中國、日本、韓國和東南亞藝術品，被譽為美國頂尖的私人珍藏之一。

早於二十世紀四、五十年代，歐雲伉儷已初涉收藏。歐雲夫人把他們開始認識亞洲藝術，歸功於受敬重的古董商龐耐（Alice Boney）女士。他們與龐耐女士於一九六七年初次相見在東京。龐耐女士擅為客戶與其心儀之作穿針引線，這種非凡的本領使之獨步亞洲藝術古董界。她也是在協助歐雲伉儷蒐求珍品的過程中，與之建立了深厚的友誼。

在東京購入第一件藏品後，歐雲伉儷全情投入亞洲藝術的世界。歐雲夫人除了報讀哥倫比亞大學的中國藝術、陶瓷和傢具史課程，亦有參加大都會博物館的講座。他倆每年都會遠赴亞洲，更不時向紐約的龐耐與安思遠、倫敦的柯羅傑（Roger Keverne）、東京的瑙曼（Klaus F. Naumann）、以及無數遍佈全球的學者討教。加上歐雲夫人獨特的眼光及其對學術的熱情，兩人特有的鑑藏理念逐漸成形。購入首件藏品後，他們數年內已蒐集了數量可觀的雕塑、裝飾藝術、陶瓷和繪畫作品，分別源於

the greatest number of people," Mrs. Irving said, "and for that, there's no place like the Met." In addition to donating important works of art and underwriting museum acquisitions, curatorial positions, exhibitions and gallery spaces at the Metropolitan Museum, they also funded a new reading room and a library position. At the centenary of the Met's Asian art department, they donated an additional 1,300 works of art, a grouping that spanned five millennia and all major cultures of East and South Asia. Their unwavering altruism culminated, in 2017, with a transformative gift of \$80 million to the museum—the largest donation in recent history.

The Irvings also worked tirelessly to elevate individuals from all walks of life, and to encourage others to foster their own dedication to civic life. Together they pursued a massive philanthropic undertaking totaling over \$1 billion in support to the Metropolitan Museum of Art, Columbia University Medical Center, and New York-Presbyterian Hospital, among other causes.

When Florence Irving passed away in 2018, she and her husband were honored as two of New York's most treasured civic leaders and philanthropists. The Irvings' inspired trajectory—from modest Brooklyn roots to the pinnacle of entrepreneurial success—allowed them to build a better, more enlightened world. In their giving, the couple sought to elevate men and women from all backgrounds, and to share with others the Asian art that had so enriched their lives. This generous vision, built upon a loving partnership of over seventy-five years, will forever define the Irving legacy.

This selection of Chinese paintings from the Irving Collection is comprised of works that were part of the Irvings' private holdings, which they chose to live with in their Long Island home, among some of their most valued objects.

中國、日本、韓國、印度和東南亞等地。據策展人卜艾美（Amy Poster）形容，他們的「鑑藏方式」綜合了品相、大小、修復狀況和視覺效果等因素，其見地不亞於業內的識途老馬。

歐雲伉儷均堅信藝術的公民力量。當他們的私人珍藏漸臻成熟，其公諸同好之心也日益堅定。歐雲夫人說道：「我們希望盡可能與普羅大眾分享所好，就此而言，大都會確是不貳之選。」除襄助館方進行購藏、捐贈增設策展職位、舉辦展覽和開拓展覽空間，歐雲夫婦更資助大都會華生（Thomas J. Watson）圖書館開設閱讀室，並增聘一名圖書館管理員。他們再為館藏捐贈1,300件作品，以慶祝該館的亞洲藝術部成立一百週年，該批藏品上下橫亘五千年，涵蓋了東亞和南亞各地的主要文化。歐雲伉儷一生樂善好施，最為人津津樂道者是他們於2017年向大都會捐款八千萬美元，金額之鉅為該館近代之最。

除歐雲伉儷謙恭仁厚、一生致力於提升各階層人民的生活質量，並鼓勵大家積極參與公民生活。二人聯袂推出一項總額高達10億美元的大型慈善事業，以助大都會博物館、哥倫比亞大學醫療中心、紐約長老會醫院等機構開展工作。

歐雲夫人於2018年與世長辭，身後與丈夫被譽為紐約最為人推崇的公民領袖和慈善家。歐雲伉儷從布魯克林的普通家庭，到晉身一流企業家的事業高峰，時刻不忘用自己的成就造福世界、震聾發聵，其事跡發人深省。在施予的過程中，二人致力於改善各階層人民的生活，與眾分享令其人生更豐盛充實的亞洲藝術。此等樂善好施的情懷，建基於逾七十五載的鶼鶼情深、相濡以沫，亦堪可作為歐雲氏傳承之綱維。

這一組歐雲伉儷舊藏的中國畫，屬於他們的私人收藏。與他們最為重視的藝術作品，一起擺設在他們位於長島的住宅中。



21

21

**HUA YAN (ATTRIBUTED TO, 1682-1756)**

*Birds on Branches*

A pair of scrolls, mounted and framed, ink and color on silk

Each scroll measures 11 ½ x 15 in. (29.2 x 38.1 cm.)

Each leaf inscribed, with one seal of the artist

Two collector's seals of Alice Boney (1901-1988)

Two collector's seals of Ding Nianxian (1906-1988)

\$3,000-9,000

清 華岳 (傳) 花鳥 設色絹本 鏡框

1. 題識：朝光發衆新，鳥鳴動孤寢。一窗靜水如，寂歷承花影。

鈐印：華岳

2. 題識：寒雀僵空林

鈐印：華岳

龐耐 (1901-1988) 鑑藏印：龐耐心賞 (兩次)

(2) 丁念先 (1906-1988) 鑑藏印：念先審定 (兩次)



22

22

**ZHOU ZHIMIAN (ATTRIBUTED TO, CIRCA 1550-1610)**

*Cat and Flower Vase*

Hanging scroll, ink and color on paper

55 x 31 in. (139.7 x 78.7 cm.)

Inscribed and signed, with two seals of the artist

Dated fifth day, fifth month, *dingmao* year (1567)

Two collectors' seals, including one of Alice Boney (1901-1988)

\$3,000-6,000

**PROVENANCE**

The Irving Collection, no. 1661C.

明 周之冕(傳) 貓與瓶花 設色紙本 立軸

題識：膽瓶古樸石頭頑，亂插花枝意自閒。信筆不求時自賞，前人窠臼一齊刪。作《天中節圖》須避整齊方臻別致，其法有五：穿插得勢、向背得情、前後照應、用筆連峭、設色古雅。治此五法，妙用無窮。丁卯（1567年）五月五日並識於都門抱虛寺默齋，吳郡周之冕。

鈐印：周之冕印、少谷

龐耐（1901-1988）鑑藏印：龐耐

鑑藏印：盱江鄧氏珍藏書畫印

來源：歐雲伉儷珍藏，編號 1661C。



23

**23**  
**QI BAISHI (ATTRIBUTED TO, 1864-1957)**

*Landscape*

Scroll, mounted and framed, ink on gold-flecked paper  
24 x 15 in. (61 x 38.1 cm.)

Inscribed and signed, with one seal of the artist  
One collector's seal of Alice Boney (1901-1988)

\$3,000-9,000

**PROVENANCE**

The Irving Collection, no. 0611C.

齊白石(傳) 山水 水墨灑金紙本 鏡框

題識：齊白石造於京華。

鈐印：白石翁

龐耐(1901-1988) 鑑藏印：龐耐珍藏

來源：歐雲伉儷珍藏，編號 0611C。



24

24

**QI BAISHI (ATTRIBUTED TO, 1864-1957)**

*Man Reading*

Scroll, mounted and framed, ink and color on paper

13 ½ x 10 in. (34.3 x 25.4 cm.)

Signed, with one seal of the artist

One collector's seal of Alice Boney (1901-1988)

\$7,000-17,000

**PROVENANCE**

The Irving Collection, no. 0613C.

齊白石(傳) 讀書 設色紙本 鏡框

款識：白石。

鈐印：齊大

龐耐 (1901-1988) 鑑藏印：龐耐

來源：歐雲伉儷珍藏，編號 0613C。



25

25

**QI BAISHI (ATTRIBUTED TO, 1864-1957)**

*Peony and Bees*

Scroll, mounted and framed, ink and color on paper

13 x 17 ¾ in. (33 x 45 cm.)

Inscribed and signed, with one seal of the artist

\$4,000-8,000

**PROVENANCE**

The Irving Collection, no. 0612C.

齊白石(傳) 牡丹 設色紙本 鏡框

題識：富貴家風。白石。

鈐印：木人

來源：歐雲伉儷珍藏，編號 0612C。

26

**DING FUZHI (1879-1949)**

*Plum Blossoms*

Scroll, mounted and framed, ink and color on gold-flecked paper

66 1/8 x 14 1/2 in. (168 x 37 cm.)

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

Dated 28th day, third month, *dingchou* year (1937)

Dedicated to Beiling

\$40,000-80,000

**PROVENANCE**

The Irving Collection, no. 1632C.

丁輔之 梅花盛開 設色灑金紙本 鏡框 一九三七年作  
題識：（文不錄）北陵先生五旬大慶。丁丑（1937年）三月廿八日，自武當山歸寫此，奉祝並集商卜文詩一章。鶴廬丁輔之並題。

鈐印：老雀、半百過九年

來源：歐雲伉儷珍藏，編號 1632C。



## DEPICTING HUMAN ACTIVITIES

Except when the intent was to convey a specific portrait, Chinese figural paintings focus on the social status and activities of the subjects, aspects considered to be the most important part of one's identity in Confucian thinking. Ideal cultural pastimes that were depicted throughout the centuries in many painting styles included gentlemen peacefully enjoying nature and social gatherings of erudite and artistically inclined scholars.

除了為某位特定人士繪製畫像，中國的人物畫著重於所描述人物的社會地位以及他們在畫中所參與的活動。這是儒家思想中，個人身份最重要的一環。在數百年來的各式繪畫中，理想的文化消遣包括文人安詳地欣賞自然美景，與博學雅士及文人畫家的聚會。



27

VARIOUS OWNERS

27

**WU SHIXIAN (1845-1916)**

*Rainy Landscape*

Round fan leaf, mounted for framing, ink on silk  
10 in. (25.5 cm.) in diameter

Inscribed and signed, with one seal of the artist

Dated second month, spring, *renchen* year (1892)

Dedicated to Yicheng

\$800-1,600

**PROVENANCE**

Formerly in the Li Family Collection, Sao Paulo, Brazil.

Two generations of the Li family assembled a fine collection of over 50 fans. As described in E & J Frankel's *Fortieth Anniversary Retrospect* (New York, 2007, p. 126), the family emphasized quality and classical painting and calligraphy themes. In addition, one family member James Li is well regarded for his exceptional collection of snuff bottles.

清 吳石僊 溪山煙雨 水墨絹本 扇面鏡片 一八九二年作  
題識：擬米襄陽筆法。壬辰（1892年）春二月，翼成仁兄大人雅正。白下吳石僊。

鈐印：慶雲印

來源：巴西聖保羅李氏家族舊藏。

註：李氏家族的兩代成員一共收藏了超過五十幅扇面。猶如 E & J Frankel 《四十週年回顧專輯》（紐約，2007，126頁）中所描述，李氏家族重視品質以及古代書畫的傳統題材。家族成員 James Li 先生，更以他罕見的鼻煙壺收藏而備受尊敬與矚目。





28

**28**  
**YOU QIU (ACTIVE LATE MING DYNASTY)**

*The Elegant Gathering at West Garden*

Handscroll, ink on paper

11 ¾ x 63 ⅜ in. (29.7 x 161 cm.)

Inscribed and signed, with two seals of the artist

Dated summer, *bingzi* year of the Wanli reign (1576)

Frontispiece inscribed and signed by Sun Xingyan (1753-1818), with two seals

Colophon inscribed and signed by Wu Xiqi (1746-1818), with one seal  
One collector's seal

\$30,000-60,000

You Qiu noted in his inscription that he followed the style of Li Gonglin (1049-1106). The “Elegant Gathering at the West Garden” was purportedly a party of friends organized by Wang Shen (1037-ca.1093). The guest list included preeminent figures Su Shi (1037-1101), Su Zhe (1039-1112), Li Gonglin, Mi Fu (1051-1107), Huang Tingjian (1045-1105), Qin Guan (1049-1100), among others.

According to legend, Li Gonglin commemorated the event with a painting, and Mi Fu composed an accompanying narrative. Versions of this subject have appeared since the Southern Song dynasty, and many still exist, including notable works attributed to Zhao Mengfu (1254-1322) and Qiu Ying (1494-1552), currently in the National Palace Museum in Taipei. You Qiu's version is replete with archaism and meticulous brushwork, harking back to the *baimiao* (plain-line drawing) technique of the Song dynasty and associated with Li Gonglin.

明 尤求 西園雅集圖 水墨紙本 手卷 一五七六年作

題識：萬曆丙子（1576年）夏日。長洲尤求仿龍眠先生筆。

鈐印：尤氏子求、長洲尤求印

孫星衍（1753-1818）題引首：西園雅集圖。孫星衍。

鈐印：孫星衍印、五榕居士

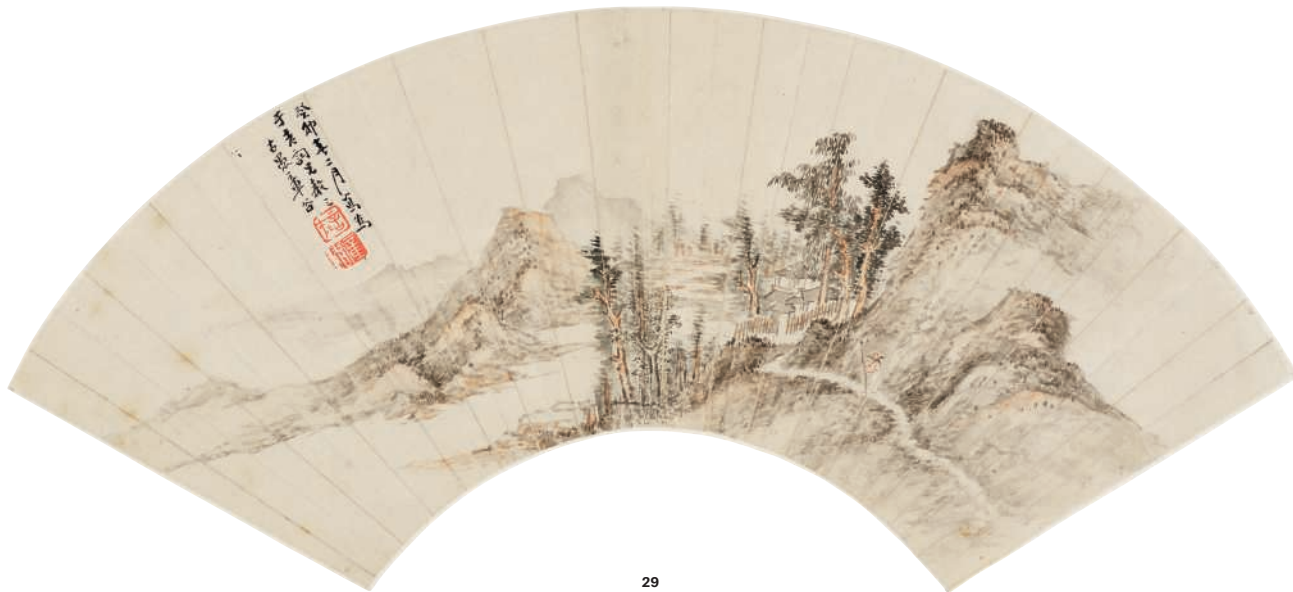
吳錫麒（1746-1818）題跋並鈐印一方

鑑藏印一方

註：尤求在此幅《西園雅集圖》之卷末，告訴我們此畫是「仿龍眠先生筆」。他指的就是號為「龍眠先生」的李公麟（1049-1106）。所謂的「西園雅集」，相傳是王詵（1037-約1093）邀約他的友人蘇軾（1037-1101）、蘇轍（1039-1112）、李公麟（1049-1106）、米芾（1051-1107）、黃庭堅（1045-1105）、秦觀（1049-1100）等，相聚于他的西園中。

據傳，李公麟特別作畫記錄此一聚會，名為《西園雅集圖》。而米芾更為此圖寫了《西園雅集圖記》。但是，米芾的這篇文章是在明代才出現。除此之外，沒有任何可靠的北宋文獻對此一聚會有任何記錄。但是這並沒有減低歷代畫家對這個傳說中的聚會的興趣，傳世的《西園雅集圖》有多件，藏於台北國立故宮博物院的就有趙孟頫（傳）及仇英（傳）等人的版本。尤求的《西園雅集圖》充滿古意，畫工細膩，喚起了宋代白描的敘事畫風。並有清代史學家孫星衍（1753-1818）題引首，以及清代文學家吳錫麒（1746-1818）題跋。

## DEPICTING HUMAN ACTIVITIES



29

### 29 ZHANG GU (ACTIVE EARLY QING)

*Visiting Friends*

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

6 ¾ x 20 ½ in. (17 x 51 cm.)

Inscribed and signed, with two seals of the artist

Dated spring, second month, *guimao* year (1663)

\$1,000–3,000

#### PROVENANCE

Formerly in the Li Family Collection, Sao Paulo, Brazil.

Two generations of the Li family assembled a fine collection of over 50 fans. As described in E & J Frankel's *Fortieth Anniversary Retrospect* (New York, 2007, p. 126), the family emphasized quality and classical painting and calligraphy themes. In addition, one family member, James Li, is well regarded for his exceptional collection of snuff bottles.

清 章谷 溪山訪友 設色紙本 扇面鏡片 一六六三年作  
款識：癸卯（1663年）春二月寫爲于老詞兄教之。古愚章谷。  
鈐印：言在、章谷  
來源：巴西聖保羅李氏家族舊藏。

註：李氏家族的兩代成員，一共收藏了超過五十幅扇面。猶如 E & J Frankel 《四十週年的回顧專輯》（紐約，2007，126頁）中所描述，李氏家族重視品質以及古代書畫的傳統題材。家族成員 James Li 先生，更以他罕見的鼻煙壺收藏而備受尊敬與矚目。

### 30 JIN CHENG (1878-1926)

*Spring Morning in the Han Palace*

Scroll, mounted for framing, ink and color on silk

16 ⅞ x 12 ¾ in. (42.75 x 32.5 cm.)

Inscribed and signed, with one seal of the artist

\$4,000–8,000

金城 漢宮春曉圖 設色絹本 鏡片

題識：金城臨仇十洲本。

鈐印：拱北



30



31

PROPERTY OF A NEW ENGLAND COLLECTION

31

**LIAN XI (1816-1884)**

*Saying Goodbye*

Handscroll, ink and color on silk

12 x 20 ½ in. (30.5 x 52.4 cm.)

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

Dated third month, *wuchen* year (1868)

Titleslip inscribed, with one illegible seal

Frontispiece inscribed, with two seals

Colophons by Zhang Zhaoqin (Qing dynasty), Jin Changfu (1797-1871), Wu Qi (Qing dynasty), Huang Wenhan (Qing dynasty), Zhong Xun (Qing dynasty), Wang Su (1794-1877), Wu Xizai (1799-1870), Tang Luming (1804-1874), and Hai Yun (Qing dynasty), with a total of twelve seals

Eight collector's seals of Mao Guangsheng (1873-1959)

Dedicated to Xiaofan

\$1,000-3,000

**PROVENANCE**

Collection of Charles Chu (1918-2008), Connecticut, and thence by descent.

Personal interactions are not only an important theme for figure paintings but they also provide the artist an opportunity to express such strong and universal emotions as the sadness of parting, the joy of friendship, and the love of mothers for their children.

清 蓮溪 虹橋話別圖 設色絹本 手卷 一八六八年作  
題識：虹橋話別圖。同治戊辰（1868年）春三月上巳日寫此奉贈小凡老兄大人北上，並乞大法家雅教。方外弟蓮溪。

鈐印：真然

又題：頻年清話仰蘇公，十里平湖水閣中。官舫銀燈驛唱起，教人怎不憶春風。春光昔日小虹橋，暫把離情寫柳條。欲折一支聊相贈，與君留證舊詩瓢。蓮溪拜稿補題。

鈐印：野航

簽條題識：虹橋話別圖。漢西王維珍題簽。

鈐印：一印漫漶不清

引首題識：虹橋話別圖。

鈐印：吳臺壽印、愛山居士

張肇岑、金長福、吳啓、黃文涵、仲珣、王素、吳讓之、湯祿名、海雲題跋並鈐印共十二方。

冒廣生（1873-1959）鑑藏印：小三吾鑑藏、小三吾亭（四次）、集賢街西、慕園、枕煙

來源：康納狄克州朱繼榮之收藏，家族傳承至今。

人與人之間的互動，除了是人物畫中一個重要的主題，也讓畫家有機會表現強烈且普遍的情感。如同分離時的傷感，友情的愉快，以及母親對兒女的愛。

## DEPICTING HUMAN ACTIVITIES

One needs to look no further than Song Emperor Zhenzong's (r. 997-1022) poem "Urging One to Learn" for a reason to enjoy reading books: "There are golden houses in books, ... there are jade-like beauties in books."

宋真宗（在位997-1022）的《勸學詩》，給了我們足夠的理由好好享受讀書的樂趣：「書中自有黃金屋，……書中自有顏如玉」。



32

VARIOUS OWNERS

32

**LI SHAN (CIRCA 1662-?)**

*Scholar Drinking and Writing*

Hanging scroll, ink and color on silk

55 <sup>3</sup>/<sub>8</sub> x 35 <sup>5</sup>/<sub>8</sub> in. (140.5 x 90.5 cm.)

Inscribed and signed, with two illegible seals

Dated summer, *yiyou* year (1705)

\$4,000-10,000

LITERATURE

E & J Frankel Ltd., *Wine and Spirits of the Ancestors*, New York, 2001, pp. 94-95, pl. 35.

清 李山 文會圖 設色絹本 立軸 一七〇五年  
題識：乙酉（1705年）長夏，頑石李山寫於深柳學堂。  
鈐印：兩印漫漶不清

出版：E & J Frankel，《先人酒意》，紐約，2001年，第94-95頁，圖版35。

FROM A PRIVATE MASSACHUSETTS  
COLLECTION  
麻省私人收藏

33

**WANG YEMEI (CIRCA 1832-AFTER 1892)**

*Book Collector*

Hanging scroll, ink and color on satin

56 ½ x 15 ½ in. (143.5 x 39.5 cm.)

Inscribed and signed, with four seals of the artist

Dated autumn, eighth month, *xinsi* year (1881)

\$1,500-4,500

According to the owner, this painting was  
acquired at auction in New England in the  
1990s.

清 王冶梅 萬卷書屋 設色綾本  
立軸 一八八一年作

題識：百尺桐，千竿竹，萬卷書，數椽  
屋。火傘撐空時，此中人與千戶等候。辛  
巳（1881年）秋八月，金陵王冶梅並題於  
浪花客次。

鈐印：王寅、冶梅、不敢不勉、澹泊明志  
寧靜致遠

註：據現藏家介紹，於1990年代得於新英格  
蘭地區之拍賣。



33



34

VARIOUS OWNERS

34

**YANG NIANBO (QING DYNASTY)**

*Scholarly Enjoyments*

Hanging scroll, ink and color on paper

80 ½ x 23 ¾ in. (204.5 x 59.5 cm.)

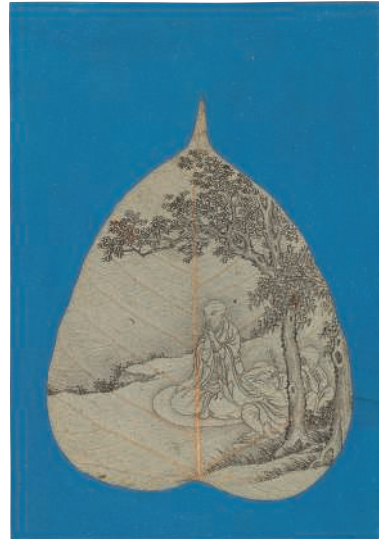
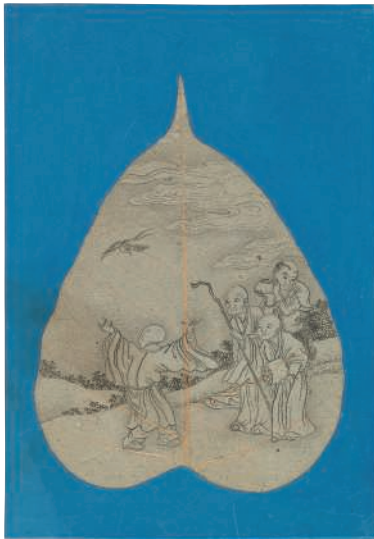
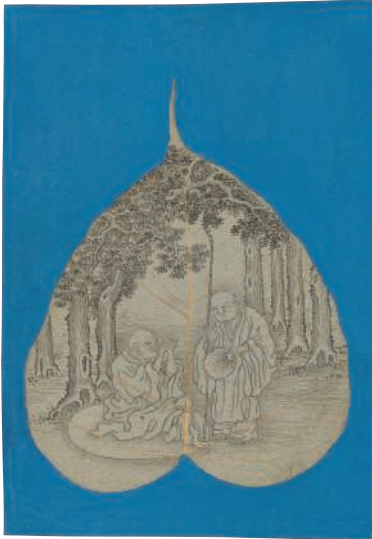
With two seals of the artist

\$2,600-4,800

清 楊念伯 文人之樂 設色紙本  
立軸

鈐印：楊念伯、柳谷

DEPICTING HUMAN ACTIVITIES



35

**ANONYMOUS (QING DYNASTY)**

*Luohans and Buddhist Deities*

Album of thirty-six leaves, ink on Bodhi leaves  
Each album leaf measures 9 x 6 in. (22.7 x 15.7 cm.)

With seven seals

\$25,000-35,000

**PROVENANCE**

Formerly in the collection of banker Ikeda Kenzo (1855-1923)

清 無款 羅漢冊 水墨貝葉 冊頁三十六開

鈐印：子孫永寶、伯原、楊泉私印、平生一片心、樵李、楊伯原珍賞印、為善最樂  
來源：銀行家池田謙三 (1855-1923) 舊藏。

FROM A PRIVATE EAST COAST COLLECTION  
東岸私人收藏

36

**DU ZILING (BORN 1941)**

*Lady Contemplating*

Hanging scroll, ink and color on paper  
27 1/8 x 17 3/4 in. (69 x 45 cm.)

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

Dated *yichou* year (1985)

\$3,800-6,400

杜滋齡 幽谷佳人圖 設色紙本 立軸  
一九八五年作

題識：幽谷佳人圖。乙丑（1985年）未滋齡寫于點墨齋。

鈐印：杜氏、滋齡畫印、滋齡人物圖畫之記

In his poem "Bearing a Winter Day," Tang poet Bai Juyi (772-846) gave the best definition for the benefits of meditation: "Free from worries, [I] forget where I am; my heart and the oblivion become one."

唐代詩人白居易（772-846）在他的《負冬日》中，對於靜坐（冥想）的益處給與了最佳的註解：「曠然忘所在，心與虛空俱。」



36



VARIOUS OWNERS

37

**ZHANG DAQIAN (1899-1983)**

*Lofty Scholar*

Hanging scroll, ink and color on paper

35 1/8 x 16 in. (89.2 x 40.7 cm.)

Inscribed and signed, with two seals of the artist

Dated spring day, *wuzi* year (1948)

Dedicated to Tianjiang

\$80,000-150,000

張大千 清波濯足 設色紙本 立軸  
一九四八年作

題識：曲岸憐幽草，蓬窓拂柳絲。清波  
照鏡淨，自唱滄浪詞。戊子（1948年）春  
日，天量仁兄法家正之。大千居士張爰。  
鈐印：張爰、大千



FROM A PRIVATE EAST COAST  
COLLECTION

東岸私人收藏

38

**WANG ZIWU (BORN 1936)**

Portrait of Cao Xueqin

Hanging scroll, ink and color on paper

53 ½ x 27 ¼ in. (136 x 69 cm.)

Inscribed and signed, with two seals of the  
artist

\$10,000-13,000

PROVENANCE

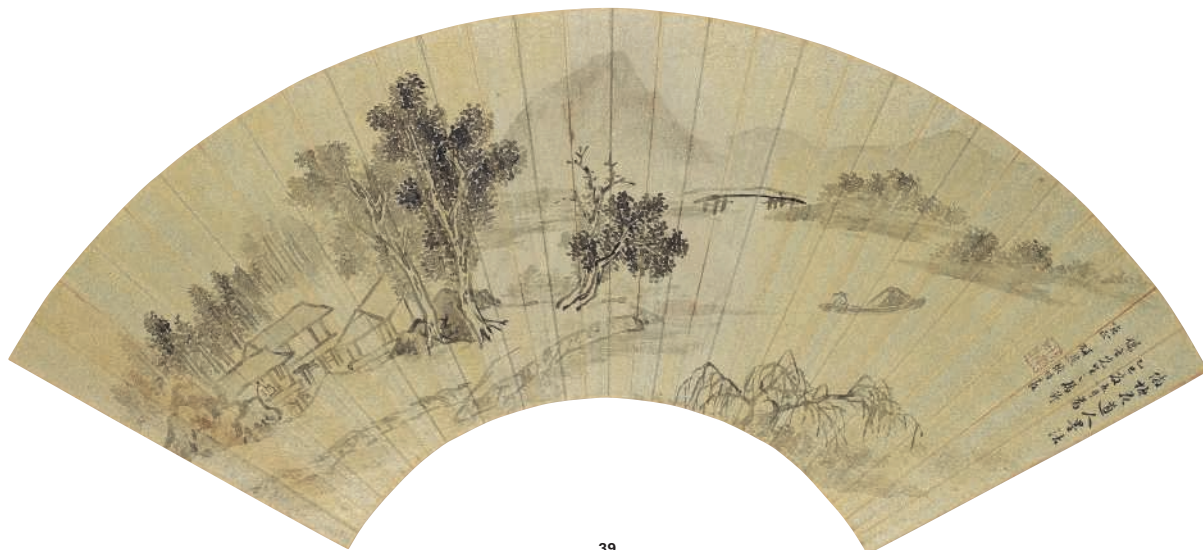
Acquired directly from the artist.

王子武 曹雪芹像 設色紙本 立軸  
題識：少陵昔贈曹將軍，曾曰魏武之子孫。  
揚州舊夢久已覺，且著臨邛犢鼻褌。愛君  
詩筆有奇氣，直追昌谷破籬樊。當時虎門  
數晨夕，西窗剪燭風雨昏。接籬倒著容君  
傲，高談雄辯虱手捫。感時思君不相見，  
薊門落日松亭樽。勸君莫彈食客鉢，勸君  
莫叩富兒門。殘羹冷炙有德色，不如著書  
黃葉村。昔敦誠句題雪芹先生畫像，時子  
武於城下埗廟。

鈐印：神禾原人也、子武所爲

來源：直接得自畫家本人。





39

**39**  
**ZHANG PEIDUN (1772-1846)**  
*Fisherman*

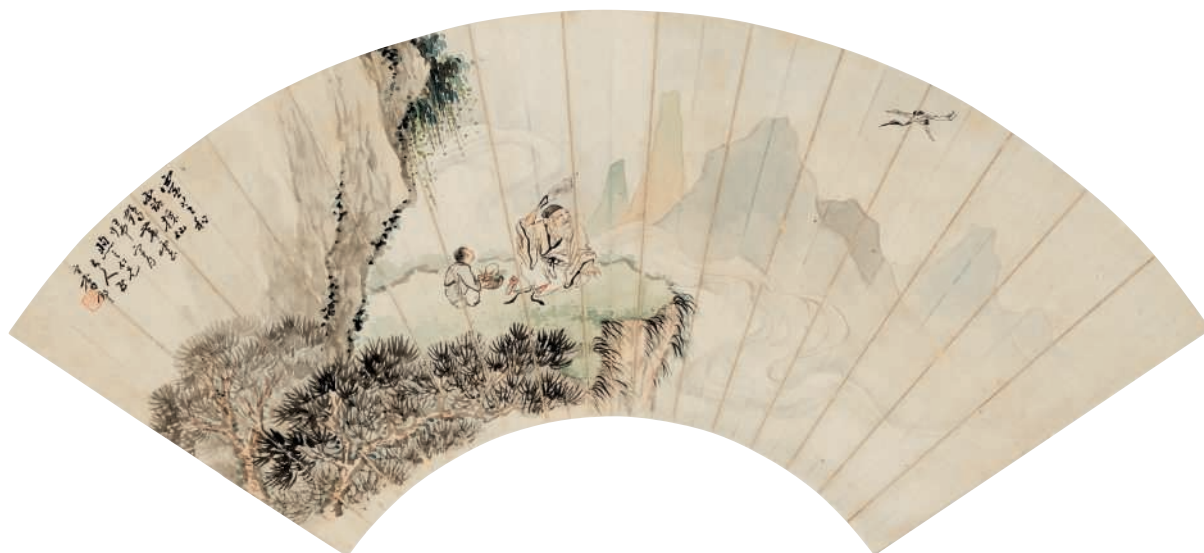
Fan leaf, mounted for framing, ink on paper  
6 7/8 x 20 1/2 in. (17.5 x 52.5 cm.)  
Inscribed and signed, with one seal of the artist  
Dated summer, fifth month, *yisi* year (1845)  
Dedicated to Baozhi  
\$800-1,600

清 張培敦 歸舟圖 水墨紙本 扇面鏡片 一八四五年作  
題識：仿梅花道人墨法。乙巳（1845年）夏五月為保之先生之屬  
并笑正。研樵張培敦。  
鈐印：研樵

**40**  
**LISHU (QING DYNASTY)**  
*Immortals and Crane*

Fan leaf, mounted for framing, ink and color on paper  
7 x 20 1/2 in. (18 x 52 cm.)  
Inscribed and signed, with one seal of the artist  
Dedicated to Xuzhi  
\$600-1,200

清 李墅 芝鶴圖 設色紙本 扇面鏡片  
題識：靈芝和霧採，仙鶴帶雲歸。寫為煦之仁兄大人正。弟李  
墅。  
鈐印：石壺



40



41 (detail)

41

**QUE LAN (1758-1844)**

*The Elegant Gathering at the Orchid Pavilion*

Handscroll, ink and color on paper

9 x 99 ½ in. (23 x 253 cm.)

With two seals of the artist

One colophon each by Lushi, with one seal and

Chen Changji (active 19th century), with three seals

One collector's seal

\$15,000-20,000

This handscroll begins with a transcription of Wang Xizhi's famed *Preface to the Orchid Pavilion*. The calligrapher did not sign his work, but the accompanying seal suggests it was transcribed by someone named Lushi. Another seal of interest reads "The grandson of the Huaiyuan General." In his inscription, the Qing collector and connoisseur Chen Changji comments on the identities of the seals' owners: "The Huaiyuan General's name is Feng Jie and his sobriquet is Shixian. He is found in Zhang Chou's *Qinghe shuhua fang*. Lushi's personal name is unknown, but his surname must have been Feng." Evidently, Chen Changji believed that Lushi was "the grandson of the Huaiyuan General."

Que Lan, whose sobriquet was Wenshan, hailed from Tongcheng of Anhui province. He was known for painting landscapes, flowers, and especially figures. His extant oeuvre consists mostly of works painted with the *gongbi* technique—controlled outline and careful application of colors. His preference for auspicious subjects and aim for lively compositions were appreciated by both the literati as well as commoners.

清 闕嵐 蘭亭雅集 設色紙本 手卷

鈐印：闕、嵐

稽蒔題跋：《蘭亭序》（文不錄）。

鈐印：稽蒔書畫

陳長吉題跋：懷遠將軍姓馮名傑字世賢。見張丑清河書畫舫。

稽蒔不知何名，馮姓無疑。

陳長吉鑑藏印：逸廬、石逸珍玩、丹徒陳長吉字石逸印

鑑藏印：懷遠將軍之孫

註：此手卷由抄寫王羲之著名的《蘭亭序》作為開頭。這位佚名的書法家沒有落款，但是卷上的鈐印「稽蒔書畫」暗示抄寫之人名為稽蒔。另一枚引人注意的印為「懷遠將軍之孫」。清代收藏家及鑒賞家陳長吉在其題跋中評論：「懷遠將軍姓馮名傑字世賢。見張丑《清河書畫舫》。稽蒔不知何名，馮姓無疑」。陳長吉顯然認為稽蒔就是「懷遠將軍之孫」。

闕嵐，字文山（一作雯山），安徽桐城人。他以畫山水、花卉著名。尤其精於人物。闕嵐傳世作品多以工筆作畫：精心控制的輪廓加上謹慎的著色。他喜好用吉祥的主題以及生動的構圖，使他的畫不僅受到文人的歡迎，也得到普羅大眾的喜愛。



42

**FANG YI (1889-1979)**

*Tiger*

Hanging scroll, ink and color on paper

41 3/8 x 13 3/8 in. (105 x 34 cm.)

Inscribed and signed, with two seals of the artist

Dated spring, *jimao* year (1939)

Dedicated to Jingyuan

\$2,000-4,000

房毅 虎 設色紙本 立軸 一九三九年作

題識：虎卿房毅繪。

鈐印：昆陵房毅

又題：靜遠先生惠存。己卯春楊樹藩、唐敬章敬贈。為恐神龍破壁馳，添來猛虎與相持。願君休作畫圖看，際會風雲已及時。己卯（1939年）春虎卿再題。

鈐印：昆陵房毅



43

**43**  
**WU SHIXIAN (1845-1916)**

*Huts Deep in a Mountain Landscape*

Scroll, mounted for framing, ink and color on paper

12 ½ x 10 in. (32 x 25.5 cm.)

Inscribed and signed, with one seal of the artist

Dated winter, *bingwu* year (1906)

\$500-1,000

清 吳石僊 溪山幽居 設色紙本 鏡片 一九〇六年作  
題識：丙午（1906年）冬日，吳石僊做古。  
鈐印：僊之印



44

**44**  
**WANG JIYUAN (1893-1975)**

*Still Life*

Scroll, mounted and framed, ink on paper

36 x 23 ½ in. (91.5 x 60 cm.)

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

Dated 1954

\$800-1,200

王濟遠 歲寒然後知松柏 水墨紙本 鏡框  
一九五四年作  
題識：歲寒，然後知松柏。一九五四歲暮，格朗見贈此景，取常年不凋之意，喜而寫之。濟遠並記。  
鈐印：濟



45

**45**  
**HUANG JUNBI (1898-1991)**

*A Sea of Clouds above Mount Yu*

Scroll, mounted and framed, ink and color on paper  
22 ½ x 11 ¾ in. (57 x 30 cm.)

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

Dated summer, *renyin* year (1962)

Dedicated to Luo Jierui

\$7,000-14,000

黃君璧 玉山雲海 設色紙本 鏡框 一九六二年作  
題識：羅杰睿先生雅屬。壬寅（1962年）夏日，黃君璧。  
鈐印：黃君璧印、君翁、白雲堂



46

**46**  
**HUANG JUNBI (1898-1991)**

*Autumn Landscape*

Scroll, mounted and framed, ink and color on paper  
22 x 11 ¾ in. (56 x 30 cm.)

Inscribed and signed, with three seals of the artist

Dated winter, *xinchou* year (1961)

Dedicated to Shixian

One collector's seal

\$7,000-14,000

黃君璧 秋色 設色紙本 鏡框 一九六一年作  
題識：遠山淡含煙，疎樹晴延日。虛亭寂無人，秋光自蕭瑟。世  
憲先生方家正之。辛丑（1961年）冬日畫於白雲堂，黃君璧。  
鈐印：黃氏、君璧、白雲堂  
鑑藏印：集畫六十幅以誌周甲年



47

**47**  
**SUN KEHONG (1533-1611)**  
*Geese Flying over Reeds*

Handscroll, ink and color on paper  
11 7/8 x 242 1/2 in. (29.5 x 616 cm.)

Signed, with two seals of the artist  
Nine collectors' seals

Frontispiece inscribed and signed by Gong Han (17th-18th century),  
with four seals and one partial seal

\$19,000-26,000

**PROVENANCE**

Lot 1129, 25 November 2013, The Su Zhu An Collection of Chinese  
Paintings and Inkstones (Paintings Section), Christie's Hong Kong.

Lot 1019, 28 November 2016, Fine Chinese Classical Paintings and  
Calligraphy, Christie's Hong Kong.

明 孫克弘 蘆雁圖 設色紙本 手卷

題識：孫克弘寫。

鈐印：雪屋、漢陽太守

龔翰題引首：荻花江上最愁人，白雁來時雨雪頻。不遇漢陽賢  
太守，那能揮灑出風塵。鹿城龔翰題并書。

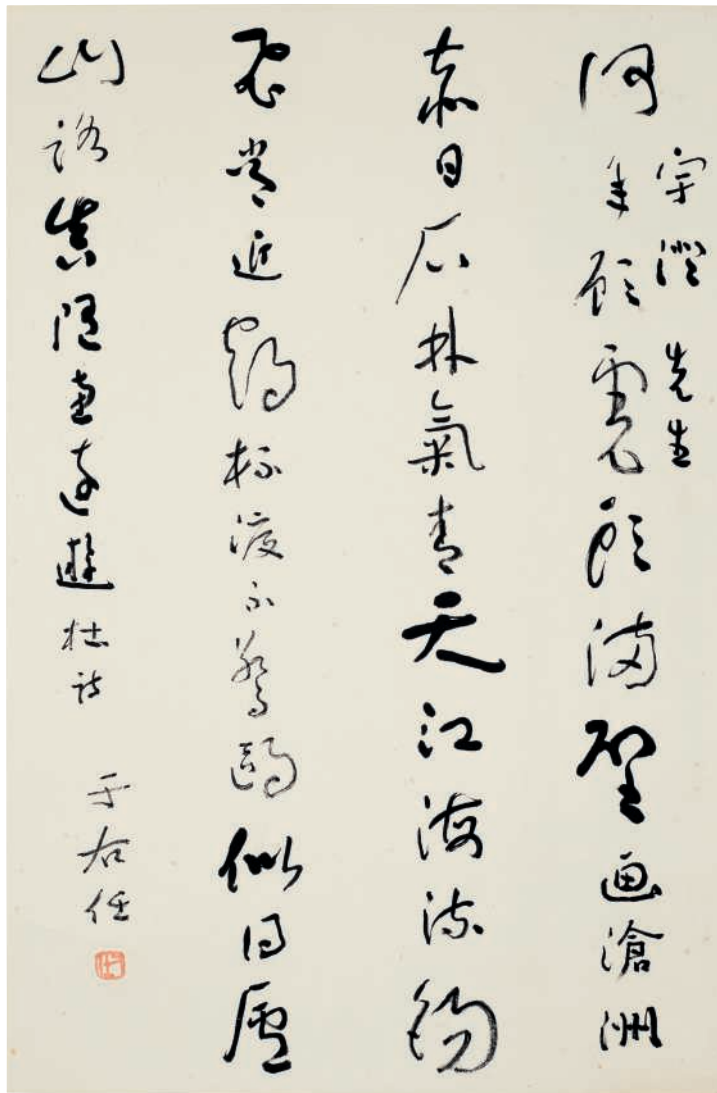
鈐印：龔翰印、文思、檜杉堂、一過零丁洋重生獅子海  
半印一方

鑑藏印：滇恩安鏡春熙講人秘笈、萱蘇閣（兩次）、萱、蘇  
閣、墨酣、豫桐室、木雁居士、春熙

來源：香港佳士得，蘇竹庵珍藏中國書畫及古硯拍賣（中國書畫  
部分），2013年11月25日，編號1129。

香港佳士得，中國古代書畫，2016年11月28日，編號1019。

註：龔翰，字文思，江寧人。康熙二十一年（1682）舉人，明  
經，授儒學訓導。所居有竹深園。著《寶香堂詩》、《十五國人  
物誌》。志載金陵人二卷，搜羅薈萃，備極苦心。袁枚修邑志  
時，摭引了龔翰《十五國人物誌》不少資料。



48

**48**  
**YU YOUREN (1879-1964)**

Poem in Running Script

Hanging scroll, ink on paper  
26 x 17 1/4 in. (66 x 43.5 cm.)  
Signed, with one seal of the artist  
Dedicated to Yucheng

\$8,000-12,000

**PROVENANCE**

Lot 1370, 4 October 2016, Fine Chinese Paintings, Sotheby's Hong Kong.

于右任 行書杜詩 水墨紙本 立軸  
題識：何年顧虎頭，滿壁畫滄州。赤日石林氣，青天江海流。錫飛常近鶴，杯渡不驚鷗。似得廬山路，真隨惠遠遊。杜詩。宇澄先生。于右任。  
鈐印：右任  
來源：香港蘇富比，中國書畫，2016年10月4日，編號1370。

**49**  
**HUANG YONGYU (B. 1924)**

Cranes

Hanging scroll, ink and color on paper  
53 x 25 3/4 in. (134.5 x 65.5 cm.)  
Entitled, inscribed, and signed, with two seals of the artist  
Dated spring, *yichou* year (1985)

\$20,000-26,000

**PROVENANCE**

Lot 1334, 30 May 2017, Fine Chinese Modern Paintings, Christie's Hong Kong.

黃永玉 朝發夕止 設色紙本 立軸 一九八五年作  
題識：朝發夕止。乙丑（1985年）歲暮。黃永玉作。  
鈐印：黃大、永玉  
來源：香港佳士得，中國近現代畫，2017年5月30日，編號1334。







50

**50**  
**YAN BOLONG (1898-1955)**  
*Garden and Forest Scenes*

Set of four scrolls, mounted for framing, ink and color on paper  
Each scroll measures approximately 51 ½ x 13 ½ in. (130.7 x 34 cm.)  
Each scroll inscribed and signed, with a total of fourteen seals of the artist  
One scroll dated autumn, *xinsi* year (1941)

(4)

\$18,000-38,000

顏伯龍 庭院叢林小景 設色紙本 鏡片四幅  
一九四一年作

1. 題識：擬新羅山人筆意。長白布衣顏伯龍寫。  
鈐印：伯龍書畫、椿草堂主、奇花初胎幽鳥相啄、蓬蓬遠春幽鳥相逐
2. 題識：擬元人法。長白布衣顏伯龍寫。  
鈐印：伯龍書畫、椿草堂主、蓬蓬遠春幽鳥相逐
3. 題識：仿陸包山筆法。寫於椿草堂。長白顏伯龍。  
鈐印：伯龍書畫、椿草堂主、奇花初胎幽鳥相啄、春長好
4. 題識：辛巳（1941年）新秋仿新華羅筆法。長白布衣顏伯龍寫於椿草堂。  
鈐印：伯龍書畫、椿草堂主、蓬蓬遠春幽鳥相逐

51

**MA JIN (1900-1970)**

*Horse and Groom*

Hanging scroll, ink and color on silk

27 ½ x 14 in. (69.8 x 35.4 cm.)

Inscribed and signed, with two seals of the artist

Dated mid-spring, *renchen* (1952) year

\$12,000-20,000

馬晉 控馬圖 設色絹本 立軸  
一九五二年作

題識：壬辰（1952年）仲春之月。伯遠  
馬晉。

鈐印：馬晉、湛如





PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO  
BENEFIT THE ART ACQUISITIONS FUND  
印第安納波利斯美術館收藏·拍賣所得用於募集藝術基金

•52

**WANG YACHEN (1894-1983)**

*Crow*

Hanging scroll, ink and color on paper

42  $\frac{7}{8}$  x 9  $\frac{1}{2}$  in. (109 x 24 cm.)

Inscribed and signed, with two seals of the artist

Dated autumn, *dingwei* year (1967)

Titleslip inscribed, with one seal of the artist

\$1,000-3,000

**PROVENANCE**

Gifted to the museum by the artist's family.

汪亞塵 烏鴉 設色紙本 立軸 一九六七年作  
題識：丁未（1967年）立秋後四日畫平泉莊上來禽。亞塵。  
鈐印：亞塵書畫、亞塵旅美之作  
簽條題識：烏鴉。永和鎮和平街七十巷。  
鈐印：亞塵  
來源：畫家家族贈予美術館。

PROPERTY FROM THE FAMILY COLLECTION OF  
GEN. JOSEPH W. STILWELL (1883-1946)  
約瑟夫·史迪威將軍(1883-1946)家族收藏

The family of General Joseph W. Stilwell has enjoyed a long and deep connection with China. General Stilwell first visited China in 1911 as a First Lieutenant in the US Army and was subsequently the US Army's first Chinese language student. Stilwell is best remembered as the Commander of the China-Burma-India Theater during WWII. In 1910, Stilwell married Winifred Alison Smith (1889-1972), and they together had five children. During the General's years of service in China, which continued until 1936, the Stilwell family immersed themselves in the rich culture of China at the highest level. The family resided in a traditional Chinese home. The children learned traditional pursuits including music, history and literature. Daughter Alison enjoyed the unique experience of studying Chinese painting with prominent painters Pu Ru and Yu Fei'an (1888-1959).

約瑟夫·史迪威將軍一家與中國有著深遠的聯係。史迪威將軍以美國陸軍中尉和陸軍第一位中文學生的身份於1911年第一次訪問中國。史迪威將軍最為人熟知的成就是他在第二次世界大戰中擔任了中國-緬甸-印度戰區司令官。1910年，他與溫佛里德·艾利森·史密斯（1889-1972）成婚，並且誕下五位子女。史迪威將軍在中國長期服役直到1936年的期間，他們一家沉浸于博大精深的中國文化中。他們住在由臺榭廊閣組成的中國傳統院落。他的子女們研習了中國傳統技藝，包括音樂、歷史，以及文學。女兒艾利森醉心于她師從著名畫家溥儒（1896-1963）以及于非闇（1888-1959）的獨特繪畫學習經歷。



The Stilwell family 史迪威家族

53

**PU RU (1896-1963)**

*Magpie and Willow*

Hanging scroll, ink on paper

23 1/8 x 11 in. (58.5 x 28 cm.)

Entitled and signed, with one seal of the artist

\$6,000-12,000

**PROVENANCE**

This painting was acquired directly from the artist by General Joseph Stilwell and then given to his eldest daughter Nancy Stilwell Easterbrook, thence by descent.



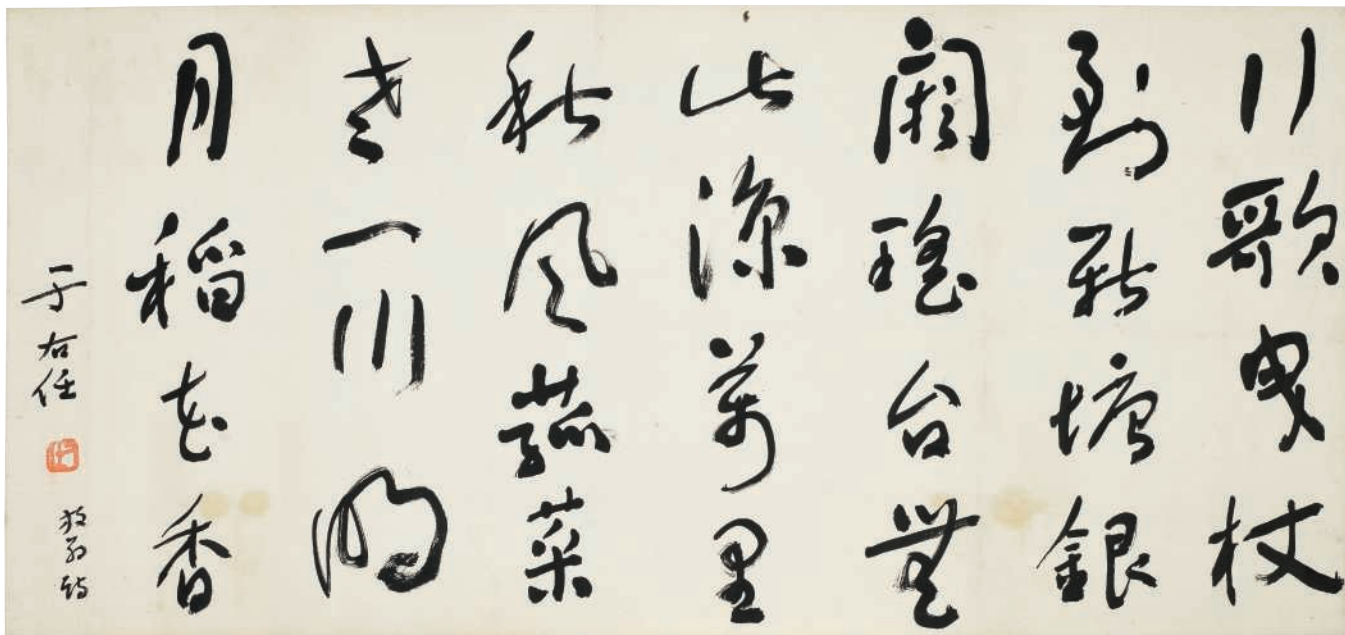
53

溥儒 野塘疎柳 水墨紙本 立軸

題識：野塘疎柳。心奮。

鈐印：溥儒

來源：此幅畫由約瑟夫·史迪威將軍直接得自畫家本人，之後贈與他的長女南希·史迪威·伊士特布魯克，傳承至今。



54

FROM A FAMILY COLLECTION

家族私人收藏

54

**YU YOUREN (1879-1964)**

Calligraphy

Scroll, mounted for framing, ink on paper

13 7/8 x 29 1/4 in. (35.2 x 74.4 cm.)

Signed, with one seal of the artist

\$4,000-8,000

于右任 書法 水墨紙本 鏡片

題識：行歌曳杖到新塘，銀闕瑤台無此涼。

萬里秋風菰菜老，一川明月稻花香。于右任。放翁詩。

鈐印：右任

VARIOUS OWNERS

55

**HONG YI (1880-1942)**

Calligraphy in Running Script

Hanging scroll, ink on paper

24 3/8 x 9 1/2 in. (62 x 24 cm.)

Inscribed and signed, with two seals of the artist

\$60,000-80,000

弘一 書法 水墨紙本 立軸

題識：不為自己求安樂，但願眾生得離苦。

大方廣佛華嚴經句。壽柏居士玄誓一音。

鈐印：弘一、佛（肖形印）



不為自己求

安樂但願眾生

得離苦

大方廣佛華嚴經  
壽栢居士玄智  
一三





56

**56**  
**JIA HAOYI (BORN 1936)**  
*Lady*

Hanging scroll, ink and color on paper  
27 1/8 x 17 7/8 in. (69 x 45.5 cm.)  
Inscribed and signed, with two seals of the artist  
Dated *bingyin* year (1986)  
\$1,000–1,300

賈浩義 仕女 設色紙本 立軸 一九八六年作  
題識：天接雲濤連曉霧，星河欲轉千帆舞。仿佛夢魂歸帝所，殷勤問我歸何處。我報路長嗟日暮，學詩謾有驚人句。九萬里風鵬正舉。風休住，蓬舟吹取三山去。清照詞意，老甲寫於北京畫院，歲在丙寅（1986年）。  
鈐印：丙寅、浩義



57

**57**  
**WANG ZIWU (BORN 1936)**  
*Lady*

Scroll, mounted for framing, ink and color on paper  
32 1/4 x 19 3/4 in. (82 x 50 cm.)  
Inscribed and signed, with two seals of the artist  
Dated winter, *yichou* year (1985)  
\$5,000–8,000

**PROVENANCE**

Acquired directly from the artist.

王子武 仕女 設色紙本 鏡片 一九八五年作  
題識：乙丑（1985年）冬月，子武寫於鵬城。  
鈐印：子武、神禾原人也  
來源：直接得自畫家本人。





58

VARIOUS OWNERS

58

**PU RU (1896-1963)**

*Elegant Lady*

Hanging scroll, ink and color on paper

39 ¾ x 13 ¾ in. (101 x 35 cm.)

Inscribed and signed, with three seals of the artist

Dated autumn, *dinghai* year (1947)

\$15,000-30,000

溥儒 仕女 設色紙本 立軸 一九四七年作  
 題識：小院風初起，庭葉已踈紅。清波見魚戲，不寄一行書。  
 丁亥（1947年）秋月寫閨怨詩意。溥儒。  
 鈐印：溥儒之印、心齋、省心齋



59

59

**DENG FEN (1894-1963)**

*Lotus Lantern*

Hanging scroll, ink and color on paper

52 ¾ x 23 ¾ in. (134 x 59 cm.)

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

Dated tenth month, *guimao* year (1963)

Dedicated to Gongyu

\$5,000-10,000

鄧芬 寶蓮燈 設色紙本 立軸 一九六三年作  
 題識：寶蓮燈。公聿四弟屬畫存之。癸卯（1963年）十月，從心  
 曇殊芬。  
 鈐印：鄧芬、誦先、阿賴邪室



60

PROPERTY OF A PRIVATE SCHOLAR'S COLLECTION  
學者私人收藏

60

**ZHANG DAQIAN (1899-1983)**

*Bamboo and Bird*

Scroll, mounted on cardboard and framed, ink and color on paper  
14 1/8 x 18 7/8 in. (36 x 48 cm.)

Inscribed and signed, with two seals of the artist

Dated summer, *jihai* year (1959)

Dedicated to Sushi

\$32,000-42,000

**PROVENANCE**

Lot 3287, 29 May 2012, Fine Chinese Modern Paintings, Christie's Hong Kong.

張大千 竹鳥小品 設色紙本 紙板鏡框 一九五九年作  
題識：己亥（1959年）夏日，寫似蘇石仁兄方家正之。大千張爰。

鈐印：張爰長壽、張大千長年大吉又日利

來源：香港佳士得，中國近現代畫，2012年5月29日，編號3287。

VARIOUS OWNERS

61

**QI BAISHI (1864-1957)**

*Mice and Candlestick*

Scroll, mounted for framing, ink and color on paper  
40 x 13 1/2 in. (102 x 34 cm.)

Inscribed and signed, with one seal of the artist

\$120,000-180,000

**PROVENANCE**

Formerly from the collection of the late Hans J. Christensen (1922-1985);  
Lot 83, 10 May 2016, Inspired Themes: A Fine Selection of Chinese  
Works of Art, Christie's London.

齊白石 老鼠偷油圖 設色紙本 鏡片

題識：蠟燭光明如白晝，不愁見，豈為偷。白石。

鈐印：白石

來源：丹麥克里斯頓生先生（1922-1985）私人珍藏；

倫敦佳士得，中國瓷器及工藝品精選，2016年5月10日，編號 83。



PROPERTY FROM THE FAMILY OF A STUDENT OF PU RU 溥儒學生家族珍藏 (LOTS 62-65)

This collection was assembled directly from the artist by one of his students in Taiwan. A neighbor in Taipei, she studied with Pu Ru in the 1950s for about 5 years and had the opportunity to acquire many paintings and calligraphy for study and enjoyment.

此收藏原藏家為溥儒在台灣之門生。她與溥儒為鄰，在一九五〇年代得以拜其門下學習書畫約五年之久，因而收藏溥氏作品良多，以供學習與品玩。



62

**62**  
**PU RU (1896-1963)**

*Rooster on a Rock*

Scroll, mounted for framing, ink on paper  
12 ¾ x 28 in. (32.5 x 71 cm.)  
Inscribed and signed, with two seals of the artist  
\$35,000-45,000

**PROVENANCE**

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

溥儒 雄雞唱曉 水墨紙本 鏡片  
題識：雞唱霜天曉，幽谷正深秋。修竹多寒意，空山鳴細流。心奮。  
鈐印：溥儒、舊王孫  
來源：溥儒學生在台灣直接得自畫家，並由家族傳承至今。

**63**  
**PU RU (1896-1963)**

*Cliffs with Pines*

Scroll, mounted for framing, ink on paper  
22 x 10 in. (55.8 x 25.3 cm.)  
Inscribed and signed, with one seal of the artist  
\$18,000-28,000

**PROVENANCE**

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

溥儒 懸巖古木 水墨紙本 鏡片  
題識：懸巖多古木，葉葉向斜陽。添得丹青色，楓林幾樹黃。心奮。  
鈐印：溥儒  
來源：溥儒學生在台灣直接得自畫家，並由家族傳承至今。



物早亦多古木菜之白斜  
陽深清丹畫色柳林  
歲時書





64

**64**  
**PU RU (1896-1963)**

*Pines*

Scroll, mounted for framing, ink on paper  
10 ½ x 22 ¼ in. (26.7 x 56.4 cm.)  
Inscribed and signed, with one seal of the artist

\$15,000-25,000

**PROVENANCE**

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

溥儒 松樹 水墨紙本 鏡片

題識：寺門前見兩龍盤，猶帶秋霜葉葉寒。一自西峰僧去後，遙知古幹雪初乾。心畬。

鈐印：溥儒

來源：溥儒學生在台灣直接得自畫家，並由家族傳承至今。



65

65

**PU RU (1896-1963)**

*Landscape with Huts*

Scroll, mounted for framing, ink and color on paper  
11 ¾ x 22 ¾ in. (29.8 x 56.7 cm.)

Inscribed and signed, with one seal of the artist

\$18,000-28,000

**PROVENANCE**

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

溥儒 依水人家 設色紙本 鏡片

題識：魚戲多深藻，蟬鳴但故林。心畵。

鈐印：溥儒

來源：溥儒學生在台灣直接得自畫家，並由家族傳承至今。



65 (detail)



66

PROPERTY OF A PRIVATE SCHOLAR'S COLLECTION  
學者私人收藏

66

**PU RU (1896-1963)**

*Fox Immortal*

Scroll, mounted for framing, ink and color on paper

10 7/8 x 6 7/8 in. (27.5 x 17.5 cm.)

Inscribed and signed, with one seal of the artist

\$3,000-6,000

溥儒 狐仙 設色紙本 鏡片

題識：霜淒月黑出荒墳，芳草為衣葉作裙。皮草蒙茸猶未變，路旁也學媚郎君。心齋戲作。

鈐印：溥儒

VARIOUS OWNERS

67

**PU RU (1896-1963)**

*Landscapes*

Album of twelve double-leaves, ink and color on paper

Each leaf measures 8 7/8 x 5 3/4 in. (22.5 x 14.5 cm.)

Each leaf inscribed and signed by Pu Ru, with a total of twelve seals of the artist

One leaf dated autumn, seventh month, *bingshen* year (1956)

Colophons inscribed and signed by Pan Changxu (1877-1958) opposite the paintings, with a total of twenty-four seals

\$20,000-40,000

溥儒 山水 設色紙本 冊頁十二對開  
一九五六年作

1. 題識：陵岑聳逸峯，遙瞻皆奇絕。心齋。  
鈐印：心齋。

2. 題識：高莽眇無界，夏木獨森疎。心齋。  
鈐印：溥儒。

3. 題識：班荆坐松下，數斟已復醉。心齋。  
鈐印：心齋。

4. 題識：山澗清且淺，遇以濯吾足。心齋。  
鈐印：溥儒。

5. 題識：傾耳無希聲，在目皓已潔。丙申  
(1956年)秋七月寫陶靖節詩意十二幀。  
心齋。

鈐印：心齋。

6. 題識：欄庭多落葉，慨然知已秋。心齋。  
鈐印：溥儒。

7. 題識：相見無雜言，但道桑麻長。心齋。  
鈐印：心齋。

8. 題識：哀蟬無歸響，叢雁鳴雲霄。心齋。  
鈐印：溥儒。

9. 題識：虛舟縱逸棹，回復遂無窮。心齋。  
鈐印：心齋。

10. 題識：露凝無遊氣，天高風景澈。心齋。  
鈐印：溥儒。

11. 題識：連林人不覺，獨樹泉乃奇。心齋。  
鈐印：心齋。

12. 題識：飄飄西來風，悠悠東去雲。心齋。  
鈐印：溥儒。

潘昌煦對題書法並鈐印二十四方。







68

**PU RU (1896-1963)**

*Flowers in a Vase*

Hanging scroll, ink and color on paper

34 7/8 x 13 in. (88.5 x 32.8 cm.)

Inscribed and signed, with two seals of the artist

Dated first month, fifteenth day, *gengzi* year (1960)

\$10,000-20,000

溥儒 書窓清供 設色紙本 立軸 一九六〇年作

題識：炎地元宵露未晞，早春庭樹已芳菲。松枝紅豆皆詩意，猶似西山采蕨薇。庚子（1960年）元宵畫書窓清供。

西山逸士溥儒并題。

鈐印：舊王孫、溥儒

PROPERTY OF A PRIVATE SCHOLAR'S COLLECTION  
學者私人收藏

69

**PU RU (1896-1963)**

*Boating in the Autumn*

Scroll, mounted for framing, ink and color on paper

5 3/8 x 42 7/8 in. (13.75 x 109 cm.)

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

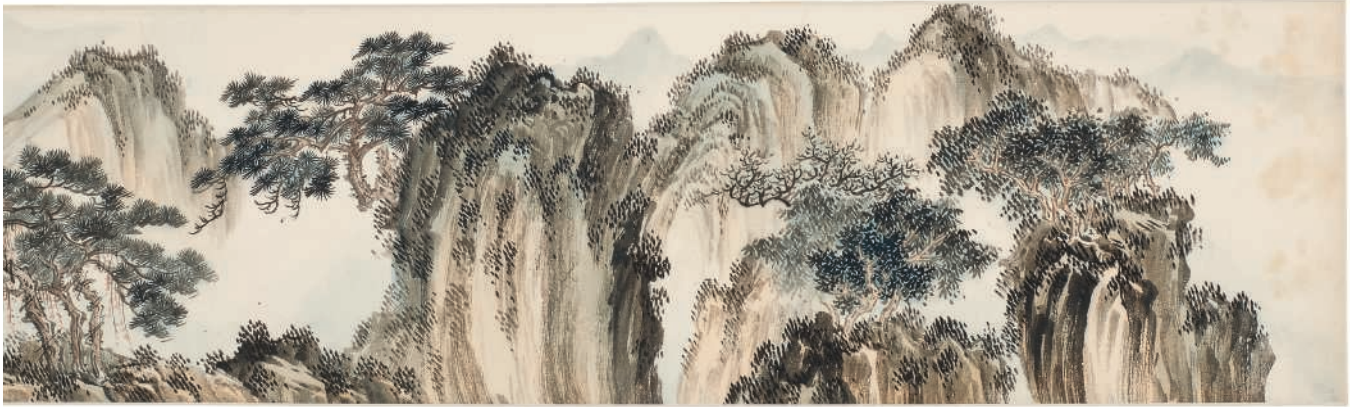
Dated autumn, *yiyou* year (1945)

\$8,000-16,000

溥儒 秋江泛舟圖 設色紙本 鏡片 一九四五年作

題識：秋江泛舟圖。乙酉（1945年）秋月。溥儒。

鈐印：溥儒、心齋





70

PROPERTY FROM A PRIVATE NEW YORK COLLECTION  
紐約私人收藏

70

**CAI HEZHOU (1911-1971)**

*Celebratory Painting*

Hanging scroll, ink and color on paper

52 x 25 ¼ in. (132 x 64.5 cm.)

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

Dated winter, *gengchen* year (1940)

Dedicated to Nong

\$5,000-10,000

蔡鶴洲 喜上眉梢 設色紙本 立軸 一九四〇年作  
題識：水部龔先生正。庚辰（1940年）冬日，荻蘆龔二郎鶴州  
客滬。  
鈐印：蔡鶴洲、荻蘆龔、陽山

VARIOUS OWNERS

71

**ZHAO SHAO'ANG (1905-1998)**

*Flowers and Bees*

Scroll, mounted for framing, ink and color on paper

36 ½ x 18 ¾ in. (92.6 x 48 cm.)

Inscribed and signed, with one seal of the artist

Dated sixth month, *wushen* year (1968)

Dedicated to Madame Shujun

\$8,000-12,000

趙少昂 花卉蜜蜂 設色紙本 鏡片 一九六八年作  
題識：春深獨自殿群芳。戊申（1968年）六月，淑俊女弟屬，  
少昂爲之寫。  
鈐印：少昂



## SYMBOLIC FLOWERS

Floral symbolism has been perennially popular in many cultures around the world. Chinese culture, especially Chinese painting, is no exception. Painters frequently draw from the rich repository of floral symbols in poetry and literature, reinforcing the symbolic meanings of these floral motifs. The Chinese language of flower and its ubiquity can be glimpsed in the following lots.

72

### ZHANG DAQIAN (1899-1983)

*Hibiscus*

Hanging scroll, ink and color on paper

33  $\frac{3}{4}$  x 16  $\frac{3}{4}$  in. (86 x 42.5 cm.)

Inscribed and signed, with three seals of the artist

Dated eighth month, *wuzi* year (1948)

\$300,000–500,000

The most commonly known symbolism of the hibiscus flower is graceful beauty. This reference probably originates from Tang poet Li Bai's (701–761) poetic lines "From clear water emerges the *furong*; natural and without artificial embellishment." In Chinese, *furong* (hibiscus) is also an alternative name for *hehua* (lotus), which was likely Li Bai's intended meaning. Nevertheless, hibiscus, standing alone and emerging from the water, have become synonymous with elegance and beauty. In addition, the hibiscus flower also represents prosperity and good fortune.

長久以來，花卉的象徵手法在世界眾多的文化中廣受歡迎。中國文化，尤其是中國畫，也不例外。畫家經常從擁有豐富花卉比喻的文學作品中取得靈感而作畫，因此更加深了這些花卉被賦予的意義。從以下的拍品，我們可以略微窺探中國花語及其普遍性。

張大千 芙蓉花 設色紙本 立軸 一九四八年作

題識：江上秋風花及時，裊霜挹露見新枝。東家桃李無言語，卻悔先榮不速遲。瀟湘畫樓芙蓉豔，擬宋人設色爲此。戊子（1948年）八月。爰。

鈐印：蜀郡張爰、大千居士、大風堂

註：芙蓉花最爲人知的象徵爲高雅之美。這個比喻的出處應是唐代詩人李白（701–761）的詩句：「清水出芙蓉，天然去雕飾」。芙蓉也爲荷花的別名，荷花應是李白此詩句的本意。無論如何，出水芙蓉與芙蓉已經成爲高貴與美麗代表。除此之外，芙蓉花有富貴吉祥的含義。



(detail)

江上秋風花  
 及時裏霜  
 挹露凡新枝  
 東家桃李  
 去言語卻  
 先榮不遠  
 瀟湘西樓  
 蒼艷擬宋  
 人  
 張色為比  
 戊子月  
 看



## SYMBOLIC FLOWERS

In his famous “On the Love for Lotus,” Song dynasty literatus Zhou Dunyi (1017-1073) writes that “I favor the lotus flower because it emerges from the messy mud yet is untainted, [it is] cleansed by the water yet is not coquettish.” As such, integrity, uprightness, purity, and beauty have always been associated with lotus flowers. It also figures prominently in Buddhist art as a symbol for the historical Buddha Shakyamuni because of its association with purity.



73

在他著名的散文《愛蓮說》中，宋代文人周敦頤（1017-1073）寫到「予獨愛蓮之出淤泥而不染，濯清漣而不妖」。因此，蓮花一直代表正直、誠實、純潔，與美麗。蓮花也是佛教藝術中經常見到的象徵物，因為在佛祖釋迦摩尼一生的重要時刻，蓮花時常出現。

FROM A PRIVATE EAST COAST COLLECTION  
東岸私人收藏

73

**LIN KAI (1924-2006)**

*Lotus*

Hanging scroll, ink and color on paper

37 ¾ x 18 ½ in. (96 x 47 cm.)

Inscribed and signed, with three seals of the artist

\$1,000-1,300

#### PROVENANCE

Acquired directly from the artist.

林鐸 荷花 設色紙本 立軸

題識：乍覺紅衣冷，風來墜粉輕。小池聽夜雨，點滴是秋聲。  
鐸。

鈐印：太瘦生、拙可補、林

來源：直接得自畫家本人。

VARIOUS OWNERS

74

**ZHANG DAQIAN (1899-1983)**

*Lotus*

Scroll, mounted on cardboard for framing, ink and color on paper

17 ¾ x 14 ⅞ in. (45.2 x 37.8 cm.)

Inscribed and signed, with one seal of the artist

Dedicated to Huizong

\$10,000-20,000

張大千 荷花 設色紙本 紙板鏡片

題識：惠宗仁兄教正。大千居士爰。

鈐印：大千唯印大年







75

PROPERTY FROM A NEW YORK COLLECTION  
紐約私人珍藏

75

**HE HUAISHUO (BORN 1941)**

*Figures in a Boat*

Hanging scroll, ink and color on paper

25 3/4 x 27 1/4 in (65.6 x 69.3 cm.)

Inscribed and signed, with four seals of the artist

Dated sixth month, *guihai* year (1983)

\$4,000-6,000

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



76

VARIOUS OWNERS

76

**FANG ZHAOLING (1914-2006)**

*Scene of Mount Huang*

Scroll, mounted and framed, ink and color on paper  
26 3/8 x 15 3/4 in. (67 x 40 cm.)

Entitled, inscribed, and signed, with two seals of the artist  
Dated 1973

\$2,000-4,000

方召鑾 黃山之景 設色紙本 鏡框 一九七三年作  
題識：黃山山中舞松下送物上山者。一九七三年，召鑾作。  
鈐印：方召麟印、一印漫漶不清



77

77

**HU YONGKAI (BORN 1945)**

*Young Woman*

Scroll, mounted and framed, ink and color on paper  
40 x 20 1/8 in. (101.6 x 51.1 cm.)

Signed, with one seal of the artist

\$3,500-5,500

胡永凱 少女 設色紙本 鏡框  
款識：永凱筆。  
鈐印：永凱

This collection began with the establishment of the L&F Gallery in Hong Kong in the early 1980s. This gallery sold the paintings of many contemporary artists of the day and provided the owners with opportunities to meet many of them. At the end of the decade, the gallery was closed and the owner of these paintings moved to the United States. As in classical times, he enjoyed his collection of paintings and calligraphy in his leisure time away from his medical career. Additional paintings from this collection include lots 36, 38, 56, 57 and 73.

此收藏始於L&F畫廊於香港立成之時。L&F畫廊出售藝術家的畫作，並且提供給畫廊主人結識其中一部分畫家的機會。1980年代末期，畫廊關閉，畫廊主人也移居美國。他仍舊保持著在休閒時間欣賞私藏畫作與書法作品的習慣，陶冶情操，作為從醫學事業中的暫歇小憩。拍品編號36、38、56、57及73亦來自此一收藏。

**78**  
**LU KUNFENG (1934-2018)**

*Bamboo and Orchid*

Hanging scroll, ink and color on paper

35 x 17 1/2 in. (89 x 43.5 cm.)

Inscribed and signed, with three seals of the artist

Dated eighth month, *bingyin* year (1986)

\$1,300-1,900

**PROVENANCE**

Acquired directly from the artist.

盧坤峯 竹蘭雙清 設色紙本 立軸 一九八六年作  
題識：三閩一去楚江空，香色不留俗眼中。北水世情今似畫，莫嫌蘭竹淡如蓬。丙寅（1986）年八月於清波門外泗水  
盧坤峯並句。

鈐印：坤峯、盧氏、以意爲之

來源：直接得自畫家本人。





79

**79**  
**WANG NAIZHUANG (BORN 1929)**  
*Narcissus*

Hanging scroll, ink and color on paper  
 33 ½ x 24 ¾ in. (85 x 63 cm.)  
 Entitled and signed, with four seals of the artist  
 \$1,300-1,900

**PROVENANCE**  
 Acquired directly from the artist.

王乃壯 翠帶金卮照雪樹 設色紙本 立軸  
 題識：翠帶金卮照雪樹。乃壯。  
 鈐印：王氏乃壯、九寨歸來、武林人、靜斂齋  
 來源：直接得自畫家本人。



80

**80**  
**WANG NAIZHUANG (BORN 1929)**  
*Ink Narcissus*

Hanging scroll, ink on paper  
 54 x 26 ¾ in. (137 x 68 cm.)  
 Inscribed and signed, with three seals of the artist  
 Dated autumn, *yichou* year (1985)

\$1,500-2,300  
**PROVENANCE**  
 Acquired directly from the artist.

王乃壯 墨水仙 水墨紙本 立軸 一九八五年作  
 題識：珠玉萬疊，鬢絲千縷，笑入彩雲深處，滿身風露。  
 乙丑（1985年）秋月，乃壯。  
 鈐印：王洲之畫、八十年代、靜斂齋  
 來源：直接得自畫家本人。



81

**81**  
**DONG SHOUPING (1904-1997)**  
*Ink Bamboo*

Hanging scroll, ink on paper  
16 7/8 x 26 3/4 in. (43 x 68 cm.)  
Inscribed and signed, with three seals of the artist  
Dated spring, *yichou* year (1985)  
\$3,800-6,400

**PROVENANCE**  
Acquired directly from the artist.

董壽平 墨竹 水墨紙本 立軸 一九八五年作  
題識：意足不求顏色似，前身相馬九方皋。乙丑（1985年）  
春董壽平寫。  
鈐印：壽平書畫、董壽平、年逾八十矣  
來源：直接得自畫家本人。

**82**  
**WANG NAIZHUANG (BORN 1929)**  
*Water Village*

Hanging scroll, ink and color on paper  
25 1/8 x 25 1/2 in. (64 x 65 cm.)  
Signed, with three seals of the artist  
\$2,200-4,200

**PROVENANCE**  
Acquired directly from the artist.

王乃壯 水鄉 設色紙本 立軸  
款識：墨人。  
鈐印：墨人、家住錢塘、肖形印  
來源：直接得自畫家本人。

**83**  
**HUO CHUNYANG (BORN 1946)**  
*Plum Blossoms and Bamboo*

Hanging scroll, ink and color on paper  
26 3/4 x 27 1/8 in. (68 x 69 cm.)  
Inscribed and signed, with one seal of the artist  
Dated spring, *bingyin* year (1986)  
\$1,500-2,300

**PROVENANCE**  
Acquired directly from the artist.

霍春陽 雙清 設色紙本 立軸 一九八六年作  
題識：山中晴雪，虛心傲骨。丙寅（1986）年春陽寫意。  
鈐印：霍春陽印  
來源：直接得自畫家本人。



82



83



84

**84**  
**ZONG QIXIANG (1917-1999)**

*Night on Lijiang*

Hanging scroll, ink and color on paper

13 ¼ x 20 ¼ in. (33.6 x 51.5 cm.)

Entitled and signed, with two seals of the artist

\$1,300-1,900

宗其香 灕江夜泊 設色紙本 立軸

題識：灕江夜泊。其香。

鈐印：宗、其香





85

**85**  
**HUANG ZHOU (1925-1997)**  
*Five Donkeys*

Hanging scroll, ink on paper  
 26 ¾ x 17 ¾ in. (68 x 45 cm.)  
 Inscribed and signed, with one seal of the artist  
 Dated winter, *yichou* year (1985)  
 \$5,000-8,000

黃胄 五驢圖 水墨紙本 立軸 一九八五年作  
 題識：黃胄乙丑（1985年）冬於藝苑。  
 鈐印：黃胄之印



86

**86**  
**SONG WENZHI (1919-1999)**  
*Mount Lu*

Hanging scroll, ink and color on paper  
 26 ¾ x 17 ¾ in. (68 x 45 cm.)  
 Inscribed and signed, with three seals of the artist  
 Dated autumn, *jiazi* year (1984)  
 \$3,800-6,400

**PROVENANCE**  
 Acquired directly from the artist.

宋文治 廬山 設色紙本 立軸 一九八四年作  
 題識：甲子（1984年）秋日寫山高水長圖，此景訪廬山得之。  
 婁江文治於金陵松石齋。  
 鈐印：宋、文治、八十年代  
 來源：直接得自畫家本人。



87

**87**  
**WANG NAIZHUANG (BORN 1929)**  
*Orchids*

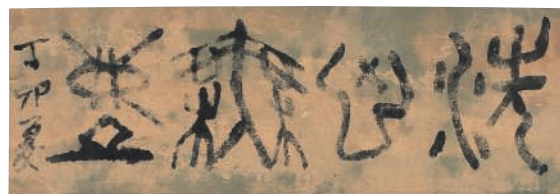
Hanging scroll, ink and color on paper  
32 ½ x 20 ⅛ in. (83 x 51 cm.)  
Inscribed and signed, with two seals of the artist  
Dated spring, *bingyin* year (1986)

\$1,000-1,300

**PROVENANCE**

Acquired directly from the artist.

王乃壯 蘭花 設色紙本 立軸 一九八六年作  
題識：只留清氣滿乾坤。丙寅（1986年）春，乃壯。  
鈐印：王氏乃壯、肖形印  
來源：直接得自畫家本人。



88

**88**  
**WANG NAIZHUANG (BORN 1929)**  
*Buddhist Statues*

Hanging scroll, ink and color on paper  
40 ½ x 21 ¼ in. (103 x 54 cm.)  
Entitled, inscribed, and signed, with three seals of the artist  
Dated summer, *dingmao* year (1987)

\$2,300-3,600

**PROVENANCE**

Acquired directly from the artist.

王乃壯 佛像 設色紙本 立軸 一九八七年作  
題識：身似菩提心似鏡，雲在青天水在瓶。乃壯。  
鈐印：王氏乃壯、獨樂、靜斂齋  
詩堂：洗心無塵。丁卯（1987年）夏。  
來源：直接得自畫家本人。



89

**89**  
**WU SHANMING (BORN 1941)**

*Monk Ji Gong*

Hanging scroll, ink on paper

26 3/8 x 17 3/8 in. (67 x 44 cm.)

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

Dated autumn, *wuchen* year (1988)

\$1,300–1,900

**PROVENANCE**

Acquired directly from the artist.

吳山明 高僧濟顛 水墨紙本 立軸 一九八八年作  
題識：高僧濟顛。戊辰（1988年）秋月，山明畫之。  
鈐印：三十年武林客、山明、望湖樓  
來源：直接得自畫家本人。



90

**90**  
**LIN KAI (1924-2006)**

*Forest*

Hanging scroll, ink and color on paper

27 1/8 x 17 3/4 in. (69 x 45 cm.)

Inscribed and signed, with one seal of the artist

Dated winter, *xinyou* year (1981)

\$1,000-1,300

**PROVENANCE**

Acquired directly from the artist.

林鏞 樹林 設色紙本 立軸 一九八一年作

題識：辛酉（1981年）殘冬林鏞作。

鈐印：鏞

來源：直接得自畫家本人。



91

**91**  
**ZONG QIXIANG (1917-1999)**

*Sailing through the Gorge*

Scroll, mounted for framing, ink and color on paper

27 1/8 x 27 1/8 in. (69 x 69 cm.)

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

\$1,900-2,600

宗其香 輕舟已過萬重山 設色紙本 鏡片

題識：兩岸猿聲啼不住，輕舟已過萬重山。其香畫三峽。

鈐印：宗、其香

92

**FANG ZENGXIAN (BORN 1931)**

*Scholar Among Pines*

Hanging scroll, ink on paper

32 ¼ x 14 ½ in. (82 x 37 cm.)

Inscribed and signed, with four seals of the artist

Dated early summer, *bingyin* year (1986)

\$1,900-3,200

方增先 松品高仕 水墨紙本 立軸  
一九八六年作

題識：丙寅（1986年）初夏，增先寫唐人詩意。陵陽佳地昔年遊，謝朓青山李白樓。唯有日斜溪上思，酒旗風影落春流。

鈐印：方、增先、增先書畫、增先





93

93

**YANG ZHENGXIN (BORN 1942)**

*Egrets*

Hanging scroll, ink and color on paper

32 ½ x 20 ½ in. (83 x 51 cm.)

Signed, with one seal of the artist

\$1,000-1,300

楊正新 雙鷺 設色紙本 立軸

題識：楊正新書畫。

鈐印：楊正新



94

94

**WANG ZIWU (BORN 1936)**

*Hen and Plum Blossoms*

Hanging scroll, ink and color on paper

26 ¾ x 18 ⅞ in. (68 x 48 cm.)

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

Dated spring, second month, *jiazi* year (1984)

\$3,800-6,400

**PROVENANCE**

Acquired directly from the artist.

王子武 梅花母雞 設色紙本 立軸 一九八四年作

題識：甲子（1984年）新春二月，子武寫於長安神禾原。

鈐印：子武、神禾原人也

來源：直接得自畫家本人。



95

95

**JIA YOUFU (BORN 1942) AND XU HONG (20TH CENTURY)**

*Rooster and Insects*

Scroll, mounted for framing, ink and color on paper

18 1/8 x 26 3/4 in. (46 x 68 cm.)

Entitled, inscribed, and signed by Xu Hong, with two seals of the artist

Dated *xinyou* year (1981)

\$1,900–2,600

賈又福、許鴻 秋興 設色紙本 鏡片 一九八一年作  
題識：秋興。辛酉（1981年）之初賈又福、許鴻合寫於白洋淀  
水鄉。

鈐印：雨趣、問禪



96

**96**  
**JIA YOUFU (BORN 1942)**

*Herding*

Hanging scroll, ink on paper

18 7/8 x 28 in. (48 x 71 cm.)

Entitled and signed, with one seal of the artist

\$5,000–8,000

**PROVENANCE**

Acquired directly from the artist.

Jia Youfu studied landscape painting at the Central Academy of Fine Arts in Beijing from 1960–1965. He returned to the Academy in 1977, where he has continued to teach traditional painting. As these paintings beautifully demonstrate, Jia Youfu combines inspirations from nature, the distant past and modern tradition. His sheer cliffs and rocky surfaces are based on the dramatic scenery of the northern Taihang Mountains in Henan, Hebei and Shanxi, where Jia has traveled numerous times. Similarly, the influence of one of his teachers, Li Keran, is visible in Jia's effective use of dark ink and emphasis on dramatic verticals.

The owner of this collection recalls that he was attracted to Jia Youfu's paintings from first sight and that he thought that making the cows and sheep in Jia's landscapes smaller makes the paintings look more spectacular.

賈又福 高山雲起圖 水墨紙本 立軸

題識：高山雲起圖。又福。

鈐印：福

來源：直接得自畫家本人。

賈又福於1960–1965年間在中央美術學院學習山水畫。1977年，他回到中央美術學院教授傳統繪畫。他的畫作是他揉合自然、遠古、和現代靈感的最佳佐證。畫中壯麗的懸崖和山石的創作靈感，均源自賈又福多次的於河南、河北和陝西交界處的大行山以北等地的遊歷。受恩師李可染的影響，賈又福的畫亦善用深墨，並強調垂直的立體感。

藏家記得從第一眼起就被賈又福的畫作吸引，並且認為如果畫中加入牛與羊，作品看起來可能更為引人入勝。



97

**JIA YOUFU (BORN 1942)**

*Herding in the Mountains*

Hanging scroll, ink on paper

36 ¼ x 20 7/8 in. (92 x 53 cm.)

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

\$6,400–9,000

**PROVENANCE**

Acquired directly from the artist.

賈又福 溪山牧趣圖 水墨紙本 立軸

題識：溪山牧趣圖。寫太行山尾尋常小  
景，東華堂上主人又福筆。

鈐印：福

來源：直接得自畫家本人。





98

98

**WANG MINGMING (BORN 1952)**

*Resting under the Pine Tree*

Hanging scroll, ink and color on paper  
26 ¾ x 18 ⅞ in. (68 x 46 cm.)

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

Dated *yichou* year (1985)

\$4,000-8,000

Please note that this painting has been  
confirmed by the artist's studio.

王明明 松蔭小憩圖 設色紙本 立軸  
一九八五年作

題識：松蔭小憩圖。乙丑（1985年）年  
明明畫。

鈐印：清趣、王明明印、蓬萊閣畔是我鄉  
註：此幅作品已獲得畫家工作室的確認。

A native of Beijing, Wang Mingming studied with artists Wu Zuoren, Li Kuchan, and Jiang Zhaohe, among many others. In 1978 he began work in the Beijing Fine Art Academy. Wang has exhibited in over 30 countries and has received numerous awards. As can be seen here in his choice of historical figures and symbolic imagery depicted with contemporary brushwork, colors and composition, he is interested in finding his own way to transmit China's literati pictorial tradition into modern times.

北京出生的王明明，師從畫家吳作人、李苦禪、蔣兆和等人。他於1978年開始在北京畫院工作。他的作品曾在超過三十個國家展出，並且得過無數獎項。從他選擇用當代的筆法、色彩、及構圖，來描寫歷史人物和具有象征性的圖像可見，他醉心于追求以現代的方式來傳達中國文人的圖像傳統。



99

99

**WANG MINGMING (BORN 1952)**

*Tao Yuanming*

Hanging scroll, ink and color on paper

26 ¾ x 18 ½ in. (68 x 47 cm.)

Inscribed and signed, with two seals of the artist

Dated *yichou* year (1985)

\$5,000-8,000

王明明 陶淵明像 設色紙本 立軸 一九八五年作  
題識：采菊東籬下，悠然見南山。山氣日夕佳，飛鳥相與還。陶淵明詩意。乙丑（1985年）年明明寫。  
鈐印：王明明印、蓬萊閣畔是我鄉  
註：此幅作品已獲得畫家工作室的確認。

Please note that this painting has been confirmed by the artist's studio.



100

**100**  
**YANG YANWEN (1939-2019)**  
*Brawl in the Night*

Hanging scroll, ink and color on paper  
26 ¾ x 26 ¾ in. (68 x 68 cm.)  
Entitled, inscribed, and signed, with two seals of the artist  
Dated twelfth month, *yichou* year (1985)  
\$3,800-6,400

**PROVENANCE**  
Acquired directly from the artist.

楊延文 塔林夜戰 設色紙本 立軸  
一九八五年作  
題識：塔林夜戰圖。乙丑（1985）年臘月卅  
日前後，延文寫。  
鈐印：楊、鑄劍堂  
來源：直接得自畫家本人。

**101**  
**YANG YANWEN (1939-2019)**  
*Chicken Farm*

Hanging scroll, ink and color on paper  
31 ⅞ x 32 ¼ in. (81 x 82 cm.)  
Entitled, inscribed, and signed, with three seals of the artist  
Dated New Year's Day, *dingmao* year (1987)  
\$5,000-8,000

**PROVENANCE**  
Acquired directly from the artist.

楊延文 雨裏雞鳴 設色紙本 立軸  
一九八七年作  
題識：雨裏雞鳴圖。此圖不知得吾恩師吳冠  
中法否？丁卯（1987）年初一，延文。  
鈐印：楊、延文、肖形印  
來源：直接得自畫家本人。



101

**102**  
**YANG YANWEN (1939-2019)**  
*Spring*

Hanging scroll, ink and color on paper  
26 ¾ x 26 ¾ in. (67 x 68 cm.)  
Inscribed, and signed, with two seals of the artist  
Dated Lunar New Year, *bingyin* year (1986)  
\$3,200-6,200

**PROVENANCE**  
Acquired directly from the artist.

楊延文 遊春詩意 設色紙本 立軸  
一九八六年作  
題識：萬樹江邊杏，新開一夜風。滿園深  
淺色，照在綠波中。丙寅（1986年）新春佳  
節，鑄劍堂主人延文。  
鈐印：楊、鑄劍堂  
來源：直接得自畫家本人。



102

Yang Yanwen was born in Hebei province and graduated from the Wu Guanzhong Painting Studio in the Beijing Institute of Art in 1963. Proficient in both Chinese and Western painting techniques, he developed a distinctive style characterized by rhythmic brushwork, bright colors, and a graceful atmosphere. Yang Yanwen exhibited widely in China and abroad and then worked in the Beijing Painting Academy. The owner of this collection recalls that both he and Wu Guanzhong advised the artist to diversify his painting themes.

楊延文出生於河北，1963年畢業於北京藝術學院之吳冠中油畫教研室。他擅長中西繪畫技巧，並且發展出以有韻律的筆法、鮮艷的色彩、及優雅的氛圍為特色的個人風格。楊延文的作品曾在中國與國外多次展出，並曾任教於北京畫院。藏家記得他與吳冠中都曾經鼓勵楊延文拓展其繪畫主題。



103

**103**  
**GU GAN (BORN 1942)**

*Sumo Wrestling*

Hanging scroll, ink on paper

15 ¾ x 16 ½ in. (40 x 42 cm.)

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

Dated autumn, *yichou* year (1985)

\$1,000–1,300

**PROVENANCE**

Acquired directly from the artist.

Gu Gan, who was born Zhang Shiqiang in Changsha, Hunan province, studied at the Central Fine Art Academy under Ye Qianyu, Huang Miaozi, and Zhang Zhengyu. He has exhibited and taught in Germany. Excelling in calligraphy, Gu Gan has developed an innovative semi-abstract style that also informs his paintings, which the owner of this collection commented attracted him to these works.

古干 相撲 水墨紙本 立軸 一九八五年作  
題識：相撲。乙丑（1985年）秋，古干畫於北京。  
鈐印：古干、傳神  
來源：直接得自畫家本人。

古干生於湖南長沙，在中央美術學院師從葉淺予、黃苗子、和張振宇。他曾在德國職教，作品也會在當地展出。古干善於書法，且創造了一種半抽象的風格，同時也出現在他的畫作中。藏家表示，正是此一風格令他對古干的這些作品著迷。

104

**GU GAN (BORN 1942)**

*Three Men*

Hanging scroll, ink and color on paper

49 ½ x 21 ¼ in. (126 x 54 cm.)

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

Dated mid-summer, *bingyin* year (1986)

\$1,500–2,300

**PROVENANCE**

Acquired directly from the artist.

古干 三人行 設色紙本 立軸 一九八六年作

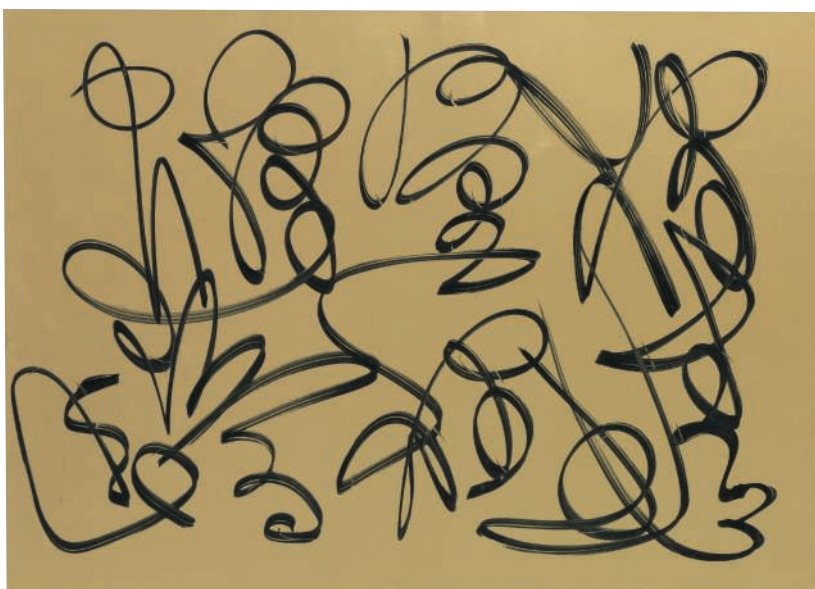
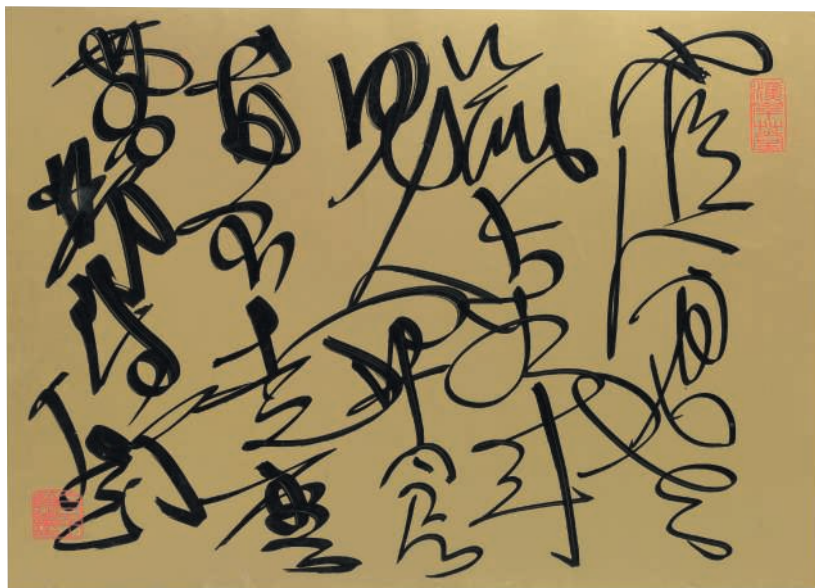
題識：三人行，必有我師。丙寅（1986年）

仲夏，古干畫於北京。

鈐印：古干、望雲人、寫心

來源：直接得自畫家本人。





105

VARIOUS OWNERS

105

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

*Cursive Calligraphy*

Two-sided scroll, ink on gold paper

18 ½ x 26 in. (47 x 66 cm.)

Inscribed and signed, with two seals of the artist

\$3,000-6,000

王季遷 書法 水墨金箋 鏡片

題識：官倉老鼠大如斗，見人開倉亦不走。

唐曹鄴詩，己千書。

鈐印：溪岸草堂、己千翰墨

王季遷背面又題





106

106

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

*Abstract Landscape*

Scroll, mounted and framed, ink and color on paper

24 ½ x 30 in. (62 x 77 cm.)

Inscribed and signed, with two seals of the artist

Dated second month, *guichou* year (1973)

\$9,000-18,000

王季遷 峽江圖 設色紙本 鏡框 一九七三年作

題識：癸丑（1973年）二月王己千寫於紐約。

鈐印：王己千鉞、石橋邨裏人家



107

PROPERTY OF A SCHOLAR-COLLECTOR  
學者藏家收藏

107

**SHIY DE-JINN (XI DEJIN, 1923-1981)**

*Landscape*

Scroll, mounted and framed, ink and color on paper

21 7/8 x 29 7/8 in. (55.5 x 75.7 cm.)

Signed by the artist

Dated 1974

\$25,000-45,000

**PROVENANCE**

Acquired from Morrison Art Gallery in Taipei in the 1970s.

Born in Sichuan, Shiy entered the Sichuan National Art Institute in 1943 and studied under Lin Fengmian, gaining a knowledge of Eastern heritage and Western painting theory. Lin was the driving force behind Shiy's artistic career. Shiy's career can be split into three stages: first the period of his studies, then the 1950s and 1960s, which were marked by excellence in figurative portraiture, and then the period from 1970 onwards, when he moved into landscapes in ink.

席德進 山水 設色紙本 鏡框 一九七四年作

題識：席德進。1974。

來源：藏家1970年代於台北Morrison Art Gallery購得作品。

席德進出生於四川，1943年進入四川國立藝專，師承林風眠，由此涵養其東方底蘊並開始接觸西方繪畫理論。林風眠是開啓席德進創作生涯的推手。席德進的繪畫生涯共分三個階段，第一為其求學階段，50至60年代為人物肖像畫作的精華時期，70年代之後則逐漸以水墨風景見長。



108

**108**  
**QU GULIANG (BORN 1936)**

*Landscape of Clouds*

Scroll, mounted and framed, ink and color on paper  
35 x 70 ½ in. (89 x 179 cm.)

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

Dated early spring, *yihai* year (1995)

\$4,000-8,000

**PROVENANCE**

Acquired directly from the artist.

Qu Guliang, a native of Shanghai, initially studied Western art. In his early years, his works were exhibited in Beijing and Moscow. In the early 1970s he taught at the Shanghai Institute of Fine Arts until he moved to America in 1982, where he worked and exhibited. In 1987 he founded the Research Institute of Chinese Art in America and was elected its president.

Qu climbed Mount Huang for the first time in 1957 and for the second time in 1974. His memory of Huangshan never faded, even after he migrated to America. Almost every year after 1990, Qu flew from New York to Huangshan, where he sketched and painted the multi-faced mountain range. In 2003, Qu returned to Shanghai and has continued to climb Mount Huang.

瞿谷量 海風白練 設色紙本 鏡框 一九九五年作  
題識：海風白練。黃山變態自天公，移步重重又改容。是處路皆穿石過，有時身竟被雲封。錄清人登黃山詩句。乙亥（1995年）初春，九上黃山，登天都峰所見。谷量憶寫並記。  
鈐印：嘉定、谷量、惟歡神采  
來源：直接得自畫家。

瞿谷量出生於上海，原本學習西方藝術。在他藝術生涯的早期，其作品曾在北京與莫斯科展出。在1970年代早期他曾任教于上海美術學院，直到他1982年移居美國。瞿谷量於1987年創辦美國中國藝術研究院並獲選為主席。

1957年他初次登上黃山，並於1974年再訪。他對黃山的記憶就算在移民美國之後也從未淡化。從1990年開始，瞿谷量幾乎每年都從紐約飛去黃山，在當地不同風味的景點寫生作畫。他於2003年回到上海，直到今天他仍然繼續造訪黃山。



109

**109**  
**NING FUCHENG (1897-1966)**

*Prunus and Rock*

Hanging scroll, ink and color on paper

26  $\frac{3}{8}$  x 19  $\frac{3}{8}$  in. (67 x 34 cm.)

Signed, with one seal of the artist

\$3,000-6,000

Ning Fucheng, who made a living as a clerk, was an amateur painter and scholar of Qin and Han seal scripts. The influence of his studies can be seen in his angular brushwork and austere compositions.

寧斧成 梅石圖 設色紙本 立軸

款識：斧成。

鈐印：寧

寧斧成，任職文書為生，是一位業餘畫家及秦漢篆字的學者。從他棱角分明的筆法以及嚴肅精簡的構圖，可以窺見他的研究對他的畫作的影響。



110

**110**  
**NING FUCHENG (1897-1966)**

*Rock and Bamboo*

Hanging scroll, ink on paper

52 ¾ x 26 ½ in. (134 x 67.3 cm.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *guimao* year (1963)

Dedicated to Le Manyong (1902-1974)

\$6,000-10,000

寧斧成 竹石圖 水墨紙本 立軸 一九六三年作  
 題識：曼雍方家雅屬、即希指正。癸卯（1963年）小陽月。  
 斧成。  
 鈐印：寧、斧成、寧廬

PROPERTY OF THE FAMILY OF AN HO

安和家族收藏

111

**AN HO (AN HE, 1927-2017)**

*Procession of Daoist Immortals* by Wu Zongyuan

Handscroll, ink on paper

11 x 108 in. (27.9 x 274.3 cm.)

Without signature or seals of the artist

Frontispiece inscribed and signed by Zhang Zhiben (1881-1976), with one seal

Colophons inscribed by Lü Foting (1911-2005), Li Lincan (1913-1999) and Zhuang Yan (1899-1980), with nine seals

Second frontispiece inscribed and signed by Yu Yufei (1894-1978), with three seals

\$30,000-50,000

**PROVENANCE**

Acquired directly from the artist.

Born into an educated family in Beijing, An Ho first determined to be an artist at the age of 7. Her mother was a painter of flowers, and An Ho learned calligraphy from a family friend. However, her path as an artist was dramatically impacted when she became the student of Pu Ru (1896-1963) in 1945 when she was 16. She continued to study with him for 17 years. Beginning in the early 1950s, An Ho began to seriously study and copy the ancient painting styles of the Tang and Song dynasties. She sought out teachers who could help her master the needed techniques and studied original masterpieces whenever possible. This refined and meticulous *gongbi* style of antiquity suited An Ho's personality, and she developed a personal painting and calligraphy style that was elegant, technically masterful and brilliant.

According to the colophons by Lü Foting, which was written in 1969, and Li Lincan, An Ho made this copy of Wu Zongyuan's *Procession of Immortals* (although she used paper rather than silk). Both men noted that they saw the original painting in the collection of Wang Jiqian (C.C. Wang, 1907-2003) in New York. Wu Zongyuan, who was also a government official, was a renowned painter of Daoist imagery in the Northern Song period and painted several temple murals in the capital of Kaifeng. His style was heavily influenced by the preeminent Tang-figure painter, Wu Daozi (active ca. 710-ca. 760). Li Lincan noted that this painting was likely based on a scroll copy of an original mural painting by Wu Daozi for a Daoist temple that Wu Zongyuan then copied. The painting that An Ho copied depicts splendidly attired Daoist immortals processing in line over a series of bridges over a lotus pond and was exhibited in the 2000 exhibition by Stephen Little with Shawn Eichman, *Taoism and the Arts of China* (cat. no. 74). There is another, smaller version of this painting presently in the Xu Beihong Memorial Museum, as well as two related versions in the Metropolitan Museum of Art (inventory numbers 18.124.1 and 21.18). As part of her studies of Tang-dynasty paintings, mastery of the figural style of Wu Daozi, as represented by this handscroll, was of critical importance to An Ho's artistic development. Her daughter recalls that An Ho painted this work in 1961 while she was pregnant with her, and An Ho later asked the scholars/artists to add the colophons. In addition to the commentaries described above, in 1971 Zhuang Yan also copied the colophon written by Zhao Mengfu (1254-1322) that follows the original painting by Wu Zongyuan.

安和 臨摹《武宗元朝元仙仗圖》 水墨紙本 手卷  
張知本題引首：朝元仙仗圖。文瑛女士精繪，江陵張知本題。  
鈐印：張知本  
呂佛庭、莊嚴、李霖燦題跋並鈐印九方  
于宇飛題拖尾並鈐印三方  
來源：藏家直接得自畫家本人。

註：安和生於北京的一個書香門第，七歲時立志成爲一名藝術家。她的母親是一名花卉畫家，安和又從一位世交好友處學習書法。1945年，16歲時拜溥儒（1896-1963）門下，跟從溥儒習畫十七載。自1950年代早期開始，安和開始研習並描摹唐、宋兩代繪畫作品。她尋師學藝，以求精通古典書畫技法，並不時對原作進行研究。工筆講究技法工整細緻，正與安和氣質相符。因而她逐漸發展出具有個人特色的書畫風格，畫工精細，技法絕倫，巧妙入微。

根據卷尾呂佛庭、李霖燦題跋，此卷爲安和以紙本臨摹武宗元《朝元仙仗圖》之作。原作應爲絹本，兩人曾有幸於紐約藏家王季遷處見過真跡。武宗元爲北宋官員，兼爲知名道釋人物畫家，曾在開封等多處寺觀中畫過大量壁畫，畫風深受唐代大家吳道子（活躍於約710-760）影響。李霖燦推測原作可能爲道觀寺廟壁畫草稿，以供日後修復所用。《朝元仙仗圖》原作人物造型栩栩如生，描繪道教衆神的儀仗隊列在祥雲托浮的天橋上徐徐前行之景，曾于2000年芝加哥藝術學院舉辦的《道教與中國藝術》展覽中展出（展覽圖錄編號74）。現藏北京徐悲鴻紀念館的《八十七神仙卷》與《朝元仙仗圖》相比尺幅較小，但構圖基本相同，可能爲原作另一臨本；紐約大都會藝術博物館亦存有相似作品（編號18.124.1與21.18）。反覆臨摹古畫經典以熟習傳統白描技法對安和而言，乃致力研習唐代人物繪畫的關鍵。安和女兒亦回憶此卷作於1961年，當時安和恰恰懷喜，作品完成後再請衆學者、藝術家題跋。除呂佛庭、李霖燦題跋外，莊嚴亦于1971年臨摹原作後趙孟頫墨寶附其後及再題，爲全作增色不少。



An Ho with the present lot with her husband Nan Po-kuei and two Korean journalists in Taipei, circa 1973

安和與丈夫南伯魁以及兩位韓國記者在台北觀賞此拍品，約1973年



112

**HUANG ZHONGFANG (HAROLD WONG, BORN 1943)**

*Reminiscing*

Hanging scroll, ink and color on paper

56 ¼ x 24 in. (143 x 61 cm.)

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

Dated summer, *wuyin* year (1998)

\$4,000-8,000

**PROVENANCE**

Acquired from Catherine Maudsley Ltd. in Hong Kong in 1999.

Harold Wong, who is a native of Hong Kong, began studying painting as an adolescent from Koo Tsin-yaw. By the age of 19, he had his first solo exhibition and continued to study and show his paintings worldwide during the following decades. Wong's artistic evolution was deeply informed by his access to an exceptional number of paintings, through travels to museums throughout the world, through access to private collections, and to his work as an art dealer. Wong was thus able to develop a distinctive style of landscape painting that created well developed compositions filled with myriad expressive brushstrokes, often enlivened by bursts of color.

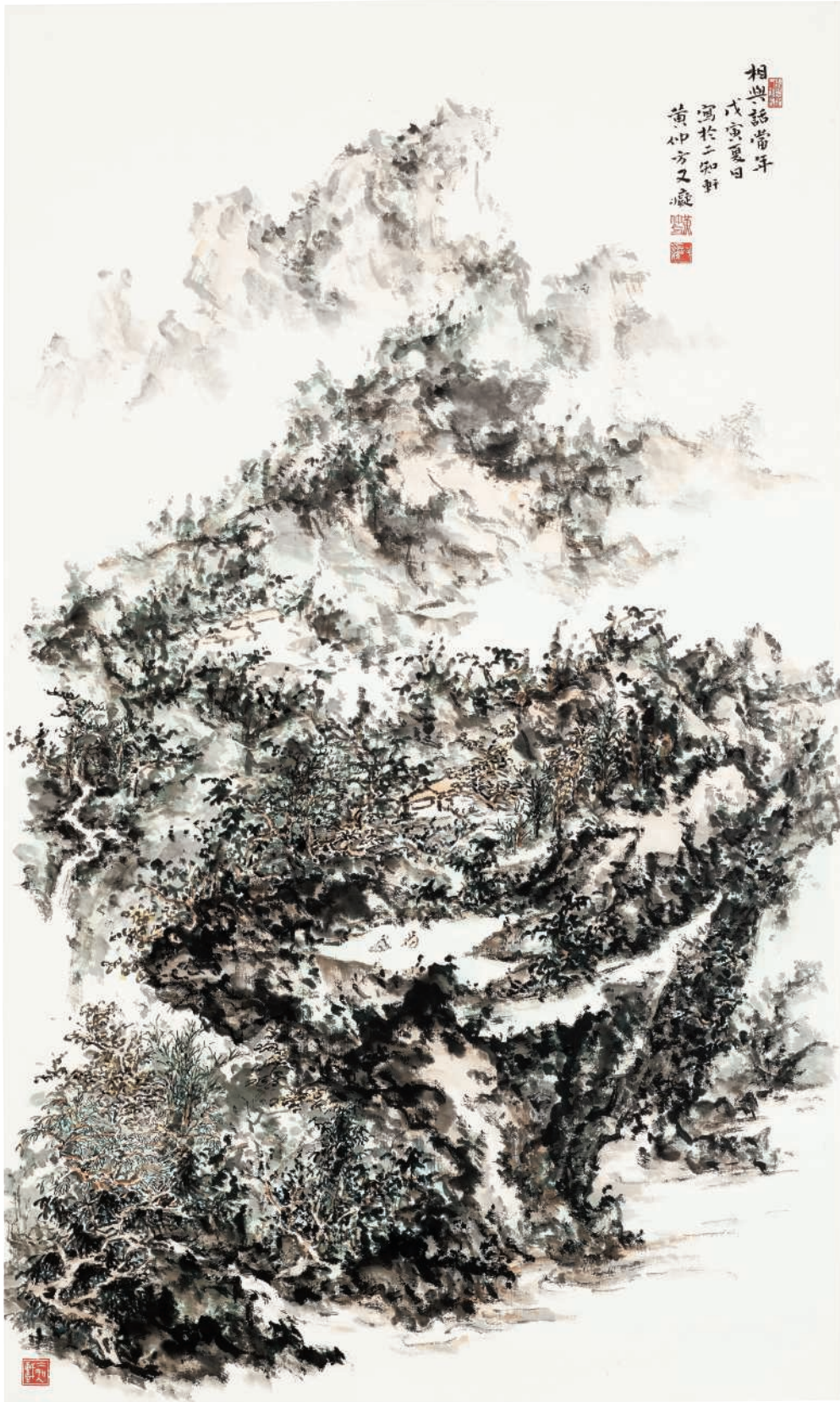
黃仲方 相與話當年 設色紙本 立軸 一九九八年作  
題識：相與話當年。戊寅（1998年）夏日，寫於二知軒。黃仲方又癡。

鈐印：願與不解人飲酒、黃仲方、又癡、二知軒

來源：現藏者1999年於香港Catherine Maudsley有限公司購得作品。

黃仲方出生於香港，少年時師承顧青瑤。他在十九歲的那年舉辦了第一次個展。之後的數十年，他繼續在世界各地展出作品及學習。黃仲方造訪世界各地的博物館以及私人收藏，觀賞研究無數的繪畫，而且他本身也是一名古董商。這些經歷深刻地影響他的藝術演變。因此他能夠發展出與眾不同的山水畫風格，以無數富于表現力的筆觸，填滿成熟完整的構圖中。







113

113

**HUANG ZHONGFANG (HAROLD WONG, BORN 1943)**

*Perfect Silence*

Hanging scroll, ink and color on paper

47 ¼ x 28 ¾ in. (120 x 72 cm.)

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

Dated 1997

\$4,000-8,000

**PROVENANCE**

Acquired from Catherine Maudsley Ltd. in Hong Kong in 1999.

黃仲方 忘言 設色紙本 立軸 一九九七年作

題識：忘言。九七歲晚寫於香江。黃仲方又癡。

鈐印：黃仲方、又癡、二知軒

來源：現藏者1999年於香港Catherine Maudsley有限公司購得作品。

114

**HUANG ZHONGFANG (HAROLD WONG, BORN 1943)**

*Arrival of Spring*

Hanging scroll, ink and color on paper

47 5/8 x 28 3/8 in. (121 x 72 cm.)

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

Dated summer, *wuyin* year (1998)

\$5,000-8,000

**PROVENANCE**

Acquired from Catherine Maudsley Ltd. in Hong Kong in 1999.

黃仲方 春來了 設色紙本 立軸 一九九八年作

題識：春來了。戊寅（1998年）寫於二知軒。又癡。

鈐印：黃仲方、又癡、滬江生香海長

來源：現藏者1999年於香港Catherine Maudsley有限公司購得作品。



114



115

**115**  
**XU XI (1940-2015)**

*Snowscape*

Scroll, mounted for framing, ink and color on paper  
13 3/8 x 17 1/2 in. (34 x 44.7 cm.)

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

Dated *gengchen* year (2000)

\$2,000-4,000

**PROVENANCE**

Acquired directly from the artist.

Xu Xi was born in Shaoxing, Zhejiang province. After studying at Zhejiang Academy of Fine Arts, he worked as an editor and then a painter for the Beijing Art Press. He worked on charcoal sketching, caricatures and prints, and is best known for his atmospheric images of scenes from southern China during rain. These examples of abstract works and images that resemble calligraphic rubbings are among Xu Xi's more experimental and innovative works.

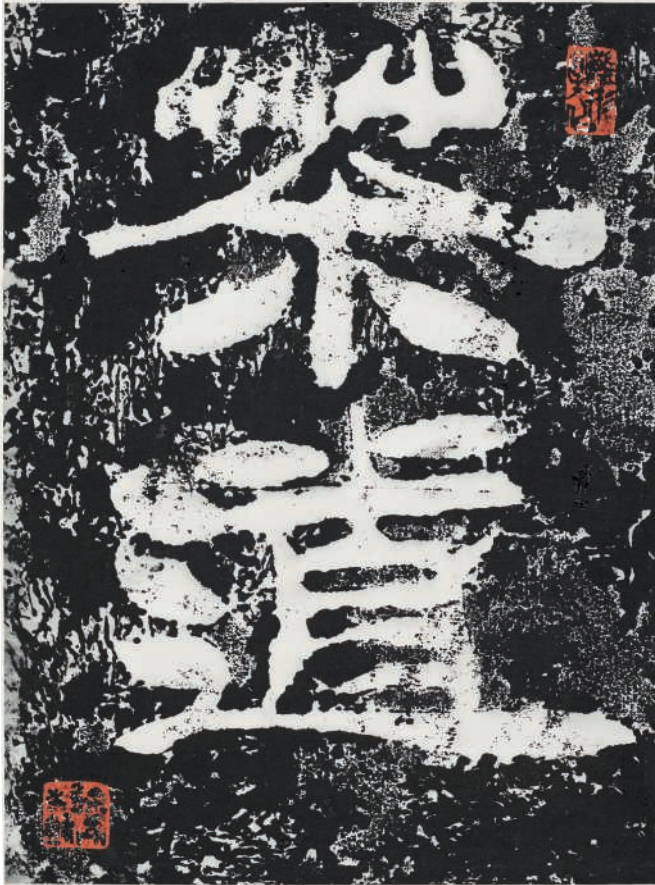
徐希 雪圖 設色紙本 鏡片 二〇〇〇年作

題識：雪。徐希于庚辰（2000年）歲。

鈐印：徐希、好人長年

來源：直接得自畫家。

出生於浙江省紹興的徐希，曾在浙江美術學院師求學。他曾任人民美術出版社編輯，之後成為其機構之專屬畫家。他曾經嘗試炭筆素描、諷刺漫畫以及版畫。其濕潤的水墨山水畫最為人知。空氣瀰漫、潮濕的中國南方風景，為他最著名的創作。這批拍品，包括抽象畫與類似書法拓片的手法，代表了徐希較為實驗性及革新性的作品。



116

**116**  
**XU XI (1940-2015)**  
*The Way of Tea*

Scroll, mounted for framing, ink on paper  
 17 ¾ x 13 in. (45 x 33.2 cm.)  
 With two seals of the artist

\$1,000-3,000

**PROVENANCE**

Acquired directly from the artist.

徐希 茶道 水墨紙本 鏡片  
 鈐印：徐希之鈇、離形得似  
 來源：直接得自畫家。



117

**117**  
**XU XI (1940-2015)**  
*Watching the Sea*

Scroll, mounted for framing, ink on paper  
 17 ¾ x 13 in. (45 x 33.2 cm.)  
 With two seals of the artist

\$1,000-3,000

**PROVENANCE**

Acquired directly from the artist.

徐希 觀海 水墨紙本 鏡片  
 鈐印：徐希潑墨、離形得似  
 來源：直接得自畫家。



118

118

**XU XI (1940-2015)**

*Green and Blue Abstract*

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

16 x 17 ¼ in. (40.5 x 43.7 cm.)

Signed, with three seals of the artist

\$1,000-3,000

**PROVENANCE**

Acquired directly from the artist.

徐希 墨韵 設色紙本 扇面鏡片

款識：希。

鈐印：徐希潑墨、離形得似、水靛山鬢爾許

來源：直接得自畫家。



119

119

**XU XI (1940-2015)**

*Ink Abstract*

Fan leaf, mounted for framing, ink on paper

15 ½ x 17 ¾ in. (38.5 x 44 cm.)

Signed, with two seals of the artist

\$1,000-3,000

**PROVENANCE**

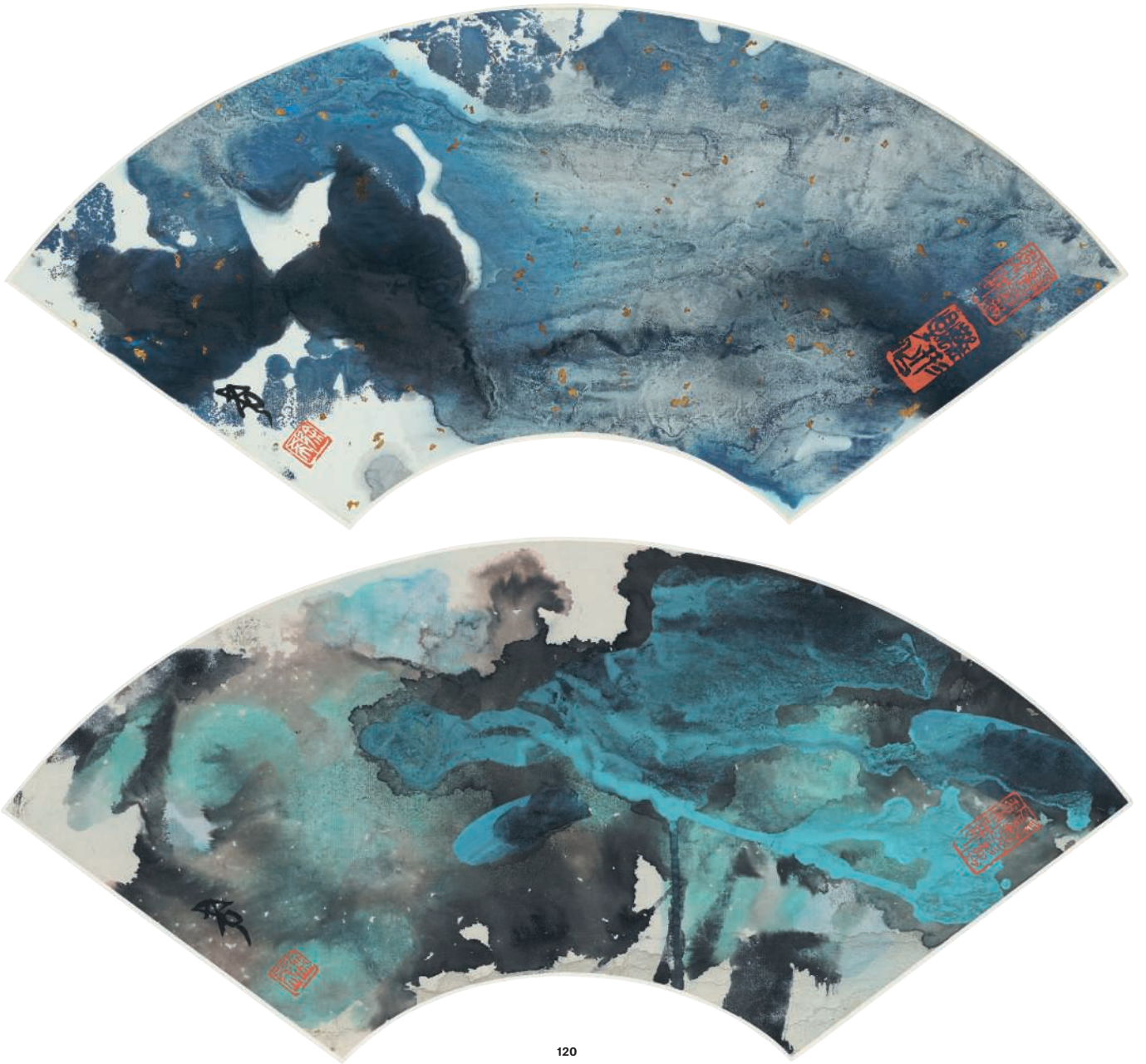
Acquired directly from the artist.

徐希 墨韵 水墨紙本 扇面鏡片

款識：希。

鈐印：徐希潑墨、水靛山鬢爾許

來源：直接得自畫家。



120

**120**  
**XU XI (1940-2015)**

*Color Abstracts*

Two fan leaves, mounted for framing, ink and color on gold-flecked paper/paper

Each measures 8 ½ x 22 ½ in. (22 x 57.5 cm.)

One signed, with three seals of the artist

The other signed, with two seals of the artist

\$2,000-6,000

**PROVENANCE**

Acquired directly from the artist.

徐希 墨韵 設色灑金箋/紙本 扇面雙挖鏡片

1. 款識：希。

鈐印：徐希、離形得似、水靨山鬢爾許

2. 款識：希。

鈐印：徐希、離形得似

來源：直接得自畫家。

(2)

# INDEX

ARTIST	CHINESE	LOT	ARTIST	CHINESE	LOT
AN HO	安和	111	LIN KAI	林鏞	73, 90
AN IMPERIAL EDICT	織錦誥命	1	LU KUNFENG	盧坤峯	78
ANONYMOUS	無款	35	MA JIN	馬晉	51
BADA SHANREN	八大山人	20	NING FUCHENG	寧斧成	109, 110
BIAN SHOUMIN	邊壽民	6	PU RU	溥儒	53, 58, 62-69
CAI HEZHOU	蔡鶴洲	70	QI BAISHI	齊白石	23-25, 61
DENG FEN	鄧芬	59	QU GULIANG	瞿谷量	108
DING FUZHI	丁輔之	26	QUE LAN	闕嵐	41
DONG SHOUPING	董壽平	81	SONG WENZHI	宋文治	86
DU ZILING	杜滋齡	36	SUN KEHONG	孫克弘	47
EMPRESS DOWAGER CIXI	慈禧太后	4	WANG JIQIAN	王季遷	105, 106
FANG YI	房毅	42	WANG JIYUAN	王濟遠	44
FANG ZENGXIAN	方增先	92	WANG MINGMING	王明明	98, 99
FANG ZHAOLING	方召譽	76	WANG NAIZHUANG	王乃壯	79, 80, 82, 87, 88
FU SHAN	傅山	12	WANG YACHEN	汪亞塵	52
GU GAN	古干	103, 104	WANG YEMEI	王冶梅	33
HAROLD WONG	黃仲方	112-114	WANG ZIWU	王子武	38, 57, 94
HE HUAISHUO	何懷碩	75	WENG LUO	翁雒	17
HE RUIDAN	何瑞丹	13	WU LI	吳歷	19
HONG YI	弘一	55	WU SHANMING	吳山明	89
HONGLI, EMPEROR QIANLONG	乾隆皇帝	2, 3	WU SHIXIAN	吳石僊	27, 43
HU YONGKAI	胡永凱	77	XI DEJIN	席德進	107
HUA YAN	華岳	21	XI GANG	奚岡	16
HUANG JUNBI	黃君璧	45, 46	XIANG SHENGMO	項聖謨	9
HUANG SHEN	黃慎	18	XU XI	徐希	115-120
HUANG YONGYU	黃永玉	49	YAN BOLONG	顏伯龍	50
HUANG ZHOU	黃胄	85	YANG JIN	楊晉	14
HUO CHUNYANG	霍春陽	83	YANG NIANBO	楊念伯	34
JIA HAoyI	賈浩義	56	YANG YANWEN	楊延文	100-102
JIA YOUFU	賈又福	95-97	YANG ZHENGXIN	楊正新	93
JIANG TINGXI	蔣廷錫	5	YOU QIU	尤求	28
JIN CHENG	金城	30	YU YOUREN	于右任	48, 54
JINSHI	今釋	11	ZHANG DAQIAN	張大千	37, 60, 72, 74
LI GONGLIN	李公麟	8	ZHANG GU	章谷	29
LI SHAN	李山	15, 32	ZHANG PEIDUN	張培敦	39
LI SHAN	李鱣	7, 10	ZHAO SHAO'ANG	趙少昂	71
LI SHU	李璣	40	ZHOU ZHIMIAN	周之冕	22
LIAN XI	蓮溪	31	ZONG QIXIANG	宗其香	84, 91



# 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 Client Services Department at +1 212-636-2000.

### 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 Client Services Department at +1 212-636-2000.

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 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.aspx>.

#### (c) Written Bids

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

## C CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

### 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\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 1.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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:

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
  - 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;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or

announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. 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.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts

from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- 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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - 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.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- 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 Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- 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  $\Psi$  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  $\Psi$  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

- 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**.
- (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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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](http://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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters.  
**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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

◆

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

□

Bidding by interested parties

•

**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.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### 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. 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.

#### ◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

#### □ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### 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.

### 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.

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

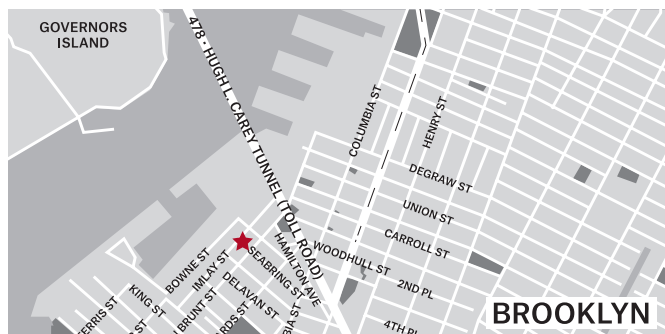
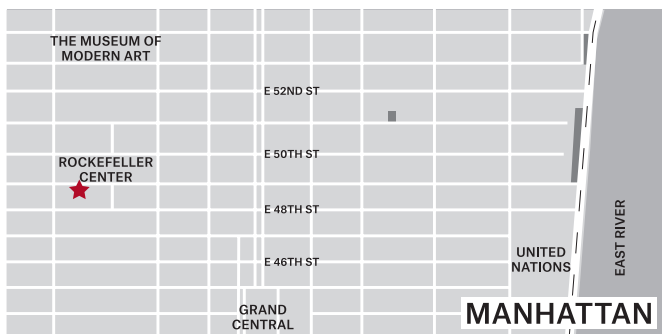
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



Tamara De Lempicka (1898-1980)  
*Les jeunes filles*  
signed 'DE LEMPICKA.' (lower right)  
oil on panel  
13 ¾ x 10 ⅝ in. (35 x 27 cm.)  
Painted circa 1930  
\$2,000,000-3,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 11 November 2019*

**VIEWING**

1-11 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

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**CHRISTIE'S**

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### FINE CHINESE PAINTINGS

TUESDAY 10 SEPTEMBER 2019  
AT 10.00AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: BADA  
SALE NUMBER: 16769

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

#### BIDDING INCREMENTS

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

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

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

**AUCTION RESULTS: CHRISTIES.COM**

08/01/19

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

**16769**

Client Number (if applicable)

Sale Number

Billing Name (please print)

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

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

Signature

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

#### PLEASE PRINT CLEARLY

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

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及時哀霜  
抱露凡新枝  
東家桃李  
無言語卻悔  
先榮不速遲  
滿湖西梅蕊  
蒼艷燕樹宋人  
張為此 戊子月春



CHRISTIE'S

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