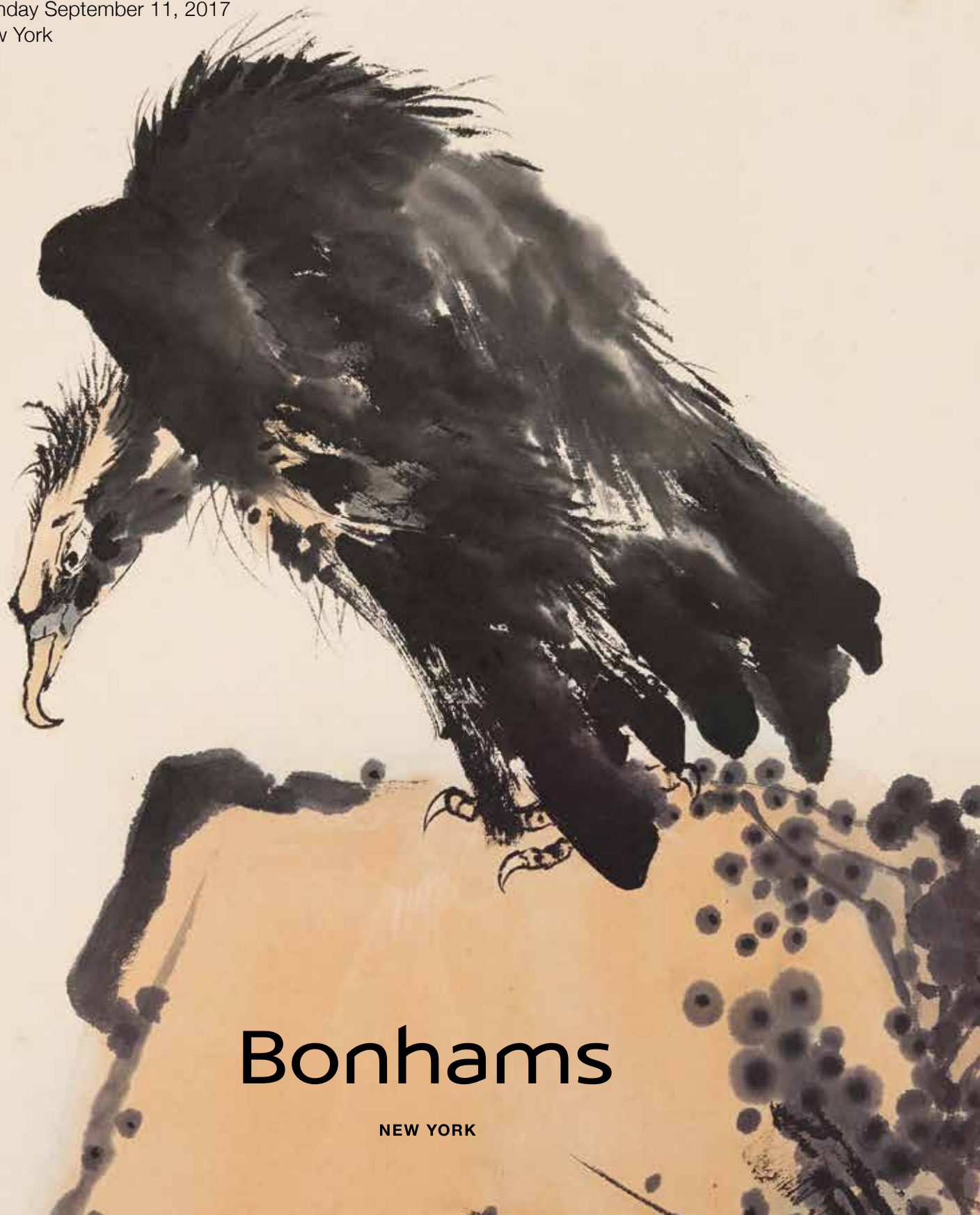


TWENTIETH CENTURY CHINESE PAINTING AND CALLIGRAPHY

Monday September 11, 2017

New York



Bonhams

NEW YORK

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TWENTIETH CENTURY CHINESE PAINTING AND CALLIGRAPHY

Monday September 11, 2017 at 1pm
New York

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Please see pages 52 to 54 for bidder information including Conditions of Sale, after-sale collection and shipment.

ILLUSTRATIONS

Front cover: Lot 8021
Inside front cover: Lot 8003
Inside back cover: Lot 8034
Back cover: Lot 8045

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**TWENTIETH CENTURY CHINESE
PAINTING AND CALLIGRAPHY**



20TH CENTURY CHINESE PAINTINGS AND CALLIGRAPHY: REFLECTING HISTORY, ENDURING TRADITIONS

Twentieth century China experienced tremendous change. Carrying the momentum of a turbulent 19th century, the 20th century would shift the social values, economic principles, and cultural standards with artists bearing witness to the transforming society. As a result of these profound adjustments in the larger socio-political context, independent art academies emerged in Shanghai, Hangzhou and Beijing and offered a new approach to the study of art, as well as introducing new materials and techniques. With the onset of the Republic period, art societies coalesced providing artists with a new way to sell their work and promote aesthetic philosophies. And, new sources of patronage were developed with commerce playing a greater role than ever before. Yet, despite these monumental upheavals at each angle, artistic traditions persisted, even during most untraditional times.

At the turn of the century, a fragmented Qing dynasty was limping to its final days, although many of the practices of Imperial China were still firmly in place. The Imperial Examination in 1904, and the abolishment of this centuries old system the following year, marked the end of Confucianism as a state ideology and well-written calligraphy as a necessity for political advancement. A set of running script (lot 8000) by the top four finishers of the final exam in 1904 attests to these durable links between calligraphy and status. Whereas the seal on Ronghui Huang Guifei's calligraphy (lot 8002) illuminates the fact that despite the fall of the Qing, members of the deposed Royal family continued to award one another honorific titles, persevering in their own land of make-believe.

For those lacking imperial blood but trained as Confucian scholars to serve the dynasty, a *jinshi* degree would no longer be the key to an elite government position. However, *jinshi* degree holders like Zeng Xi (lot 8007) continued to be respected as cultural figures. Welcomed

as honored guests at art exhibitions, they transmitted their talents and knowledge to the next generation. Notably Zeng Xi's student Zhang Daqian (lot 8022), would become one of the most important 20th century artists not only in China, but globally.

With the rise of Shanghai beginning in the late 19th century as a center of culture and commerce, patronage came no longer from the throne, but through wealthy private individuals. Similarly, the expansion of consumer culture brought new avenues of expression for artists. Xie Zhiguang and Hang Zhiying (lot 8011) were among many artists who blurred the lines between the professional and commercial art worlds. Their depictions of fashionable calendar girls featured the latest in modern dress, and evinced women's changing roles in society. Zhao Wangyun (lot 8012) and Feng Zikai (lot 8030) elevated 'illustration' to the category of 'fine art', their paintings documenting and commenting on the struggles of the day.

Although China had a woodblock printing tradition dating to the Tang dynasty, the woodcut prints produced by Gu Yuan and his fellow Yan'an artists (Lot 8017) who trained at the Lu Xun Academy of Literature and Art (*Luyi*) were inspired by German Expressionism and graphic arts. With imagery that spoke to the underserved, the artists understood the communicative potential to deliver a powerful political message.

Whereas many artists absorbed streams of influence coming into China from the outside, other artists, like Wu Guanzhong (lot 8045), went directly to the source to study art in Paris. Like a number of his contemporaries, his first-hand understanding of European painting would resonate in his oeuvre for decades after he returned from France in 1950. In the present sale, his depiction of the island of Gulangyu is a symphony of geometric form and rhythm, his use of color and subject matter decidedly 'untraditional'.

Despite waves of new inspiration coming from abroad, notable changes also came from within the tradition, with archaeological discoveries from China's past greatly impacting the painting and calligraphy in the 20th century. Qi Baishi (lots 8015, 8016, 8018), whose artistic career spanned the end of the Qing, the Republic period, and the early years of Communism, applied the brushwork of archaic calligraphy and seal carving to create his captivating compositions. Embracing the aesthetics of the *Jinshi* movement, which sought inspiration from the earliest sources of China's long calligraphic tradition, Qi Baishi and his followers, such as Cui Zifan (lot 8019), carried the techniques of the deep past into the present. Meanwhile, descendants of the Qing imperial family such as Pu Ru (lots 8023, 8024) and Qi Gong (lots 8037, 8038), themselves cousins of the deposed emperor, proudly continued the traditions of brush and ink into the second half of the twentieth century.

Artists on the mainland not only recorded the conflict between tradition and modernity, but often fell victim to the vagaries of history. Pan Tianshou (lot 8021), an art historian and teacher throughout his life, was a strong proponent of tradition, composing works that recalled the passion of Shitao (1642-1707), the starkness of Hongren (1616-1663) and the aloofness of Zhu Da (1626-1705), three loyalists who were 'leftover subjects' (*yimin*) upon the fall of the Ming dynasty (1368-1644). Their stories would echo in Pan Tianshou's own life, as he was the frequent target of political retribution from both the Republic and Communist governments.



8045

Concurrently, but outside of Mainland China, the diaspora of Chinese artists in Hong Kong, Taiwan and the United States continued their own path in advancing the tradition, immune to much of the overt political messages that suffused mid-century Mainland Chinese art. In Taiwan, the Fifth Moon Group—established in 1965—promoted a new approach to art with Chen Ting-shih (lots 8031, 8032, 8033) and Liu Guosong (lot 8034) creating a new vocabulary of imagery. Artists stationed in Hong Kong, like Fang Zhaolin (lot 8040), Xing Baozhuang (lot 8042) and Ding Yanyong (lot 8043) relied on Tang dynasty (618-907) poetry, traditional opera, and cultural festivals for their subject matter, notwithstanding their strikingly new approaches.

In New York City, C. C. Wang (lots 8026, 8046, 8047), brought the literati tradition to America, yet he too found ways to innovate within the tradition. Perhaps the most itinerant Chinese artist of the 20th century was Zhang Daqian (lot 8022), who created Chinese paintings while residing in Argentina, Brazil, Taiwan and California. With multiple residences worldwide, the artist introduced his own interpretations of the vast Chinese canon to a global audience, his own movements often predicated on turmoil at home.

Despite the continuous churn of the wheels of history, Chinese artists of the 20th century would keep returning to and re-evaluating the deepest roots of their own tradition. A case in point is Jia Youfu (lot 8044), a quintessential example of a contemporary artist working in the ‘modern ink’ mode. Creating spectacular depictions of the Taihang Mountains, his dramatic telling of this landscape is sourced not only on his own observations, but in the aesthetic principles of the great masters of the monumental landscape tradition of the Five Dynasties (907-960) and Northern Song (960-1127). As a matter of fact, it is not just the aesthetics he adopts, but he paints the very same mountain range that inspired both Jing Hao (c. 855-915) and Fan Kuan (c. 960-1030) over a millennium before. This persistence of tradition recalls the words of the Tang dynasty poet Du Fu (712-770) who wrote “although the state is shattered, the mountains and rivers remain.”



8011



8018



8034



8044



8002

歷史的回顧 傳統的延續

—— 二十世紀中國書畫

自清朝統治末年，中國在過去的一百多年時間裡發生了翻天覆地的變化，包括政治經濟、社會價值觀、文化標準等各方面。所有這些社會轉變，同時也潛移默化地對藝術家的創作產生了深遠的影響。二十世紀初期一批獨立的藝術學院相繼在北京、上海、杭州成立。這些學校引進新的教學方法，教授學生們除傳統中國畫之外新的藝術技巧和材料。另外，隨著商業的發展，社會對商業插圖的需求量也迅速增長，由此帶動了中國平面商業藝術的發展。然而，即時是在新舊價值觀相互衝擊、社會劇烈動盪的百年中，傳統藝術卻仍然得到了保留和延續。

世紀之交，清王朝已即將在歷史的舞台謝幕，中國正在經歷巨大的社會變革，很多舊有制度都將隨著帝制的取消而被逐漸摒棄。1904年，清政府舉辦了中國最後一場科舉考試。科舉的終止標誌著以考生是否深諳儒學和治國之道為標準的選拔國家人才制度的結束。另外，傳統的科舉考試不僅測試考生是否深諳四書五經，同時也考察考生的書法寫作能力。因此博得頭籌的考生往往不僅是治國棟梁，也是書法家。本次拍賣的第一件作品為一組行書書法四條屏（拍品8000），其作者即為清朝最後一場科舉考試的前四甲：狀元劉春霖、榜眼朱汝珍、探花商衍鎰、傳臚張啟後。但隨著清王朝的垮台，其王室成員常常依舊保持封號，享有特殊地位。本次拍賣中的另一件書法作品（拍品8002）則出自榮惠黃貴妃之手，其上蓋有「榮惠黃貴妃之寶」印，以顯示其尊貴地位。



8045

隨著新政府的成立，那些曾經苦學四書五經以期通過科舉考試能在朝中謀得官職的學者們，如今即使持有進士頭銜，也已不能保證他們能在新政府裡擔任要職。但是他們的博學多藝往往使他們成為受人尊敬的文化人士，如做為特邀嘉賓出席藝術展覽，或被聘請為老師傳習授業。其中，本次8007號拍品的作者即為進士出生的曾熙，而他的學生張大千（拍品8022）亦成為了中國二十世紀最為重要的畫家之一。

自十九世紀晚期，日漸繁華的上海逐漸成為了中國文化商業中心。商業的發展不僅培養了一批新興商業藝術贊助者，同時也給藝術家帶來了很多新的契機和挑戰。此時上海眾多的職業畫家，很快開始加入到商業產品設計的行列，其中頗為成功的有謝之光和杭穉英（拍品8011）。他們創作的月份牌畫及各類廣告海報，常常以著裝時髦的新時代女性為創作主題，很快贏得了大眾的喜愛。而其他畫家，如趙望雲（拍品8012）和豐子愷（拍品8030），則用他們的畫筆來記錄普通人民的日常生活、批判社會之不公，並在報刊雜誌上發表，由此從某種程度上提升了實用插畫的社會藝術價值。

中國的木刻版畫傳統源遠流長，最早或可追溯到唐代。然而，進代在延安魯迅藝術學院學習過的版畫家，如古元、彥函等的創作卻大量吸收了德國表現主義和平面設計的特徵（拍品8017）。藝術家通過使用簡潔的線條和套色生動地描繪了勞動人民和軍隊的生活，有效地向大眾傳遞出了來自延安的政治訊息。

在與西方接觸日益增多的二十世紀，諸多中國藝術家將目光投向了國外，其中一些直接飄洋過海，汲取西方藝術精華，其中就包括吳冠中。吳冠中曾於40年代留學法國巴黎，有機會得以學習歐洲繪畫，1950年回國後則一直致力於中國畫現代化的實踐。本次推出的拍品8045號為吳冠中描繪鼓浪嶼的一幅水墨設色立軸，畫面中輕鬆的線條、明亮的色彩、以及由這些線條和色彩所構成的有韻律的幾何圖形，共同合奏出一曲美妙的交響樂章。在這裡藝術家的創作方式很明顯帶有傳統中國畫的特徵，但在用色構圖等方面卻又有與之有很大區別，由此體現了中國畫在進入現代之後的轉變和創新。

此時，藝術家除了向國外學習以尋求新的創作靈感來源之外，另一部分藝術家則期望能夠從中國傳統中發掘到新的創作角度。恰巧二十世紀初的一批考古新發現為藝術家提供了新的材料，很多書畫家由此汲取靈感，為傳統中國畫和書法注入了新的活力。如一生跨越了清朝末年、民國時期、以及新中國早期的齊白石（拍品8015 8046 8018），在別具一格的構圖基礎上，常常以金石書法筆墨入畫，使得畫面別開生面。在諸多齊白石指導過的畫家裡，崔子范（拍品8019）進一步在繼承創統的基礎上創新，開拓了寫意花鳥畫創作。同時，曾受到傳統教育的清王室成員，如溥濡（拍品8023 8024）和啟功（拍品8037 8038），則把延續千年的中國書畫的筆墨造型帶入了二十世紀。

在中國大陸，由於歷史原因很多藝術家經歷了傳統與現代化交鋒。美術史家和教育家潘天壽（拍品8021）是傳統的支持者，他的作品常常讓人聯想到明末清初的遺民畫家——石濤的恣肆、弘仁的清逸、以及朱耷的孤傲；而其生平處境也與這些畫家有同病相憐之處——常常落為政治運動批斗的對象。

而同時期在香港、台灣和海外的中國藝術家也在各自尋求突破傳統，相對國內而言，這些畫家生活的政治環境較為穩定，因此可以有更大的創作自由。在台灣，例如於1965年成立的五月畫會，包括了劉國松（拍品8034）、陳庭詩（拍品8031 8032 8033）等一批年輕藝術家，以新的藝術語言和表達方式開拓了台灣現代藝術的發展。在香港，畫家方召麟（拍品8040）、邢寶莊（拍品8042）、丁衍庸（拍品8043）等則通創新筆墨構圖，描繪了一系列傳統題材：傳統文化節日、寫唐人詩意山水畫、京劇等。

居住在海外的畫家，如王己千（拍品8026 8046 8047），不僅將文人畫傳統介紹到了美國，同時也孜孜不倦地在追求革新傳統。以四海為家的張大千（拍品8022），無論是在大陸，還是在旅居加州、巴西、阿根廷、台灣的時期，都在不斷嘗試新的創作技法和風格，其廣泛的遊歷經驗更是把中國畫藝術進一步展現給了更多的全球觀眾。

歷史的車輪滾滾向前，活躍在二十世紀的中國藝術家在繼續創新的同時，也將不斷重新審視自己的傳統。正如賈又福的作品「雨過雲開」（拍品8044）所印證：藝術家在用現代筆墨描寫太行山雄偉壯麗景色的同時，也繼承了自五代北宋時期所建立起的紀念碑式的山水畫系統。事實上，畫面中屹立於天地間太行山，亦為千年前古代山水畫家荆浩、范寬等所見和所描繪的同樣山河景色。由此不禁喚起唐代詩人杜甫的感嘆：「國破山河在。」



8011



8018



8034



8044



8002

8000

LIU CHUNLIN (1872-1944), ZHU RUZHEN (1870-1940), SHANG YANLIU (1874-1963), ZHANG QIHOU (1873-1944),

Four Calligraphy in Running Script

Four scrolls, mounted for framing, ink on paper, all dedicate to *Dazu*,

a)Liu Chunlin, signed Liu Chunlin, with two seals of the artist *Liu Chunlin zi Runqin* and *jiachen Zhuangyuan*; b)Zhu Ruzhen, signed *Zhu Ruzhen*, with two artist's seals reading *Zhu Ruzhen yin* and *jiachen Bangyan*; c)Shang Yanliu, signed *Shang Yanliu*, followed by two artist's seals reading *Shang Yanliu yin* and *jiachen Tanhua*; d) Zhang Qihou, signed *Zhang Qihou*, with two artist's seals reading *Zhang Qihou yin* and *jiachen Chuanlu*.

52 x 12 7/8in (132.1 x 32.7cm) each

US\$7,000 - 10,000

劉春霖 朱汝珍 商衍鑾 張啟後 行書書法 水墨紙本 鏡片四幅

These four panels of calligraphy represent a fascinating historical record relating to the Imperial Examinations and the prestige and fame which Qing dynasty society accorded to the men who achieved the highest scores. The calligraphy set is written by the four highest scorers in what would be the final Imperial Examination in 1904 (*jiachen* year). The seals following their signatures indicate their winning ranks--*Zhuangyuan*, *Bangyan*, *Tanhua* and *Chuanlu* respectively:

Liu Chunlin, *Zhuangyuan*, first place, Su Shi's poem *Ciyun guanling songyu* (次韻關令松魚);

Liu Ruzhen, *Bangyan*, second place, Wang Zhideng's partial inscription on Wang Xizhi *Kuaixue shiqin tie*;

Shang Yanliu, *Tanhua*, third place, Lu You's poem *Jianmen dao zhong yu weiyu* (劍門道中遇微雨);

Zhang Qihou, *Chuanlu*, fourth place, Wang Wei's poem *Tong Cui Xingzong song Hengyue yuangong nangui* (同崔興宗送衡岳瑗公南歸)

A similar example is in the collection of the Shenzhen Museum and was exhibited at the Capitol Museum in Beijing in 2013. Two further groups of calligraphy by the same artists were sold at Sotheby's, the first at Sotheby's Hong Kong 6 April, 2015, sale 0567, lot 1405. Another set was sold at Sotheby's New York, 15 September 2016, sale 09546, lot 833.

言從石菌閣新下穆陵闕獨向池陽去白
雲留故山綻衣秋日裏洗鉢古松間一施
傳心法惟將戒定還達祖仁兄法正張啓後

衣上征塵襍酒痕退避無處不消
魂此身合是詩人未細雨騎驢入
劍門 達祖先生正 商衍鏊

朱太傅所藏二王真蹟共十四卷惟右軍快
雪大令送梨二帖乃是手墨餘皆雙鈎廓
填者耳 達祖先生正腕 朱汝珍

舉網驚呼得巨魚饒涎不易忍流
酥更煩赤脚長鬚老耒聽西風十
幅蒲 達祖先生正之 劉春霖



8001



8002

FROM A PRIVATE CALIFORNIA COLLECTOR

8001

KANG YOUWEI (1858-1927)

Calligraphy in Running Script
Hanging scroll, ink on paper, signed *Youwei*, with two artist's seals reading *Kang Youwei yin* and *Weixin bairi chuwang shiliu nian sanzhou dadi youbian sizhou jing sanshiyi guo xing liushiwan li*.
28 7/8 x 15 7/8in (73.4 x 45.3cm)

US\$9,000 - 12,000

康有為 飛鳥 水墨紙本 立軸

On loan to the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, March 2000-February 2003

A vociferous advocate for sweeping changes to the Imperial government of the Qing dynasty, Kang Youwei was also a student of early calligraphy, publishing *Guang yizhou shuangji* (Extended Paired Oars for the Boat of Art) in 1889. The popularity of this treatise was so great it was reprinted 18 times in the decade to follow. The treatise promoted *beixue*--the study of bold, stele-style inscriptions--mainly from the Six Dynasties (3rd -6th century) period.

8002

RONGHUI HUANG GUIFEI (1854-1933)

Calligraphy
Hanging scroll, ink on paper, with one seal reading *Ronghui Huangguifei zhibao*.
55 1/8 x 26in (140 x 65.8cm)

US\$2,500 - 4,000

榮惠皇貴妃 書法 水墨紙本 立軸

On loan to the Iris & Gerald Cantor Center for Visual Arts at Stanford University, March 2000-February 2003

Imperial Noble Consort Dunhui (Dunhui Huangguifei) came to the Forbidden City as a 16 year old consort of the Tongzhi Emperor in 1872, two years prior to the Emperor's death. A Manchu by birth and a member of the Silin-Gioro (西林覺羅) clan, consort Dunhui was allowed to retain her noble title and continue living in the Forbidden City after the fall of the Qing dynasty in 1912, along with the deposed Emperor Puyi and the other members of the imperial family. On March 12, 1913 she was bestowed the title Ronghui Huangguifei, the name she uses on the seal of the calligraphy here, hence dating it to the early years of the Republic period.



大
 人
 劉
 花
 相
 留
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 兵
 九
 城
 大
 人
 平
 心
 安
 世
 清
 現
 日
 昨
 賜

子
 鳴
 球



PROPERTY OF VARIOUS OWNERS

8003

SUN MINGQIU (1823-)

Bapo

Four mounted scrolls for framing, one scroll signed *Zizhen Sun Mingqiu*, with two seals *Mingqiu* and *Zizhen*.
48 x 11 3/4in (121.9 x 30cm) each

US\$7,000 - 10,000

孫鳴球 錦灰堆 設色紙本 鏡片四幅

Bapo 八破 (literally 'eight-brokers') or *jinhuidui* 錦灰堆 (literally 'a pile of brocade and ashes') is a fascinating genre of Chinese painting that emerged in the late Qing and was popular in the early 20th century. Using trompe-l'oeil techniques, artists carefully created seemingly random collages of two dimensional images, including fragments of paintings, book pages, calligraphic rubbings, letters and ephemeral scraps.

The subject matter of these paintings bear a humble countenance --they are folded and torn, burnt or scarred. However a closer examination of the individual elements reveals the artist's deep understanding of the traditions of calligraphy and painting. In this set of four scrolls, Sun Mingqiu mimics paintings by Wang Hui (1632-1717) and Tang Yin (1470-1523), calligraphy by Liu Yong (1719-1804) and Zheng Xie (1693-1765), and seals carved by Yao Yuanzhi (1773-1852), among others, while at the same time, skillfully capturing the texture and appearance of silk brocades, gold-fleck paper and ink rubbings. A similar set of four bapo paintings also by Sun Mingqiu is in the collection of the Museum für Asiatische Kunst, Berlin.

Currently, The Museum of Fine Arts, Boston is exploring this compelling genre in *China's 8 Brokers: Puzzles of the Treasured Past*, which will be on view until October 29, 2017. A further exploration of the themes here will be explored in a symposium at the MFA on October 15th.

See also:

Nancy Berliner, "The 'Eight Brokers', Chinese Trompe-l'oeil Painting", *Orientalism* February 1992, pp. 61-66

Nancy Berliner, "Questions of Authorship in 'Bapo': Trompe l'oeil in Twentieth-century Shanghai," *Apollo* March 1998, pp. 17-22



8003



8005



8004

PROPERTY FROM THE COLLECTION OF QUINCY ADAMS SHAW JR.

8004

LI RUIQING (1867-1920)

Calligraphy Couplet in Clerical Script, 1919

Two mounted scrolls for framing, ink on paper, dated *jiwei* (1919), signed *Qing Daoren*, with four artist's seals reading *A'mei*, *Qing Daoren*, *baoshi shizhu*, and *huanglong yanzhai*.
49 7/8 x 13in (126.7 x 33.3cm) each

US\$8,000 - 12,000

李瑞清 隸書五言聯 水墨紙本 立軸一對 1919年作

Provenance

Quincy Adams Shaw Jr. (1896-1987)

Thence by descent to the present owner

Quincy Adams Shaw Jr. was born into a Boston family of enormous prominence and wealth, his grandfather, the first Quincy Adams Shaw, having been the president of the famed Calumet & Hecla Mining Company. The Shaw family built a significant art collection, including both Asian and European works, later gifting pieces by Millet, Corot and Donatello to the Museum of Fine Arts, Boston.

Li Ruiqing is known for his calligraphy in seal and clerical script. From childhood, he studied epigraphy from the Han and Wei dynasty and inscriptions from Shang and Zhou bronzes. According to Li Ruiqing's inscription on the left scroll, the writing of this couplet is inspired by a Northern Wei stela, *Lun jingshushi* at Mt. Yunfeng in Shandong.

An important calligrapher in Chinese history, Li Ruiqing was also a significant education reformer in the late Qing period. He was a pioneer who supported art education. After the Qing dynasty fell, he was still loyal to the imperial court and began to wear Daoist robes. He named himself *Qing Daoren*, which means a Daoist who came from the Qing dynasty. On his work he often signed *Qing Daoren*, such as the couplet offered in this sale.

PROPERTY OF VARIOUS OWNERS

8005

YUAN KEWEN (1889-1931)

Calligraphy, 1927

Mounted for framing, ink on paper, dated *dingmao* (1927), signed *Yuan Kewen*, with two artist's seals reading *Yuan Kewen yin* and *sanqin quzhai*.

11 7/8 x 32 3/4in (30.2 x 83.1cm)

US\$5,000 - 7,000

袁克文 書法 水墨紙本 鏡片 1927年作

8006

WU SHIXIAN (1856-1919)

Traveling among the Rivers and Mountains, 1899

Framed and glazed, ink and color on paper, dated *yihai* (1899), inscribed and signed *Shixian*, with one artist's seal reading *Shixian*.

51 x 15 1/8in (129.5 x 38.4cm)

US\$3,000 - 5,000

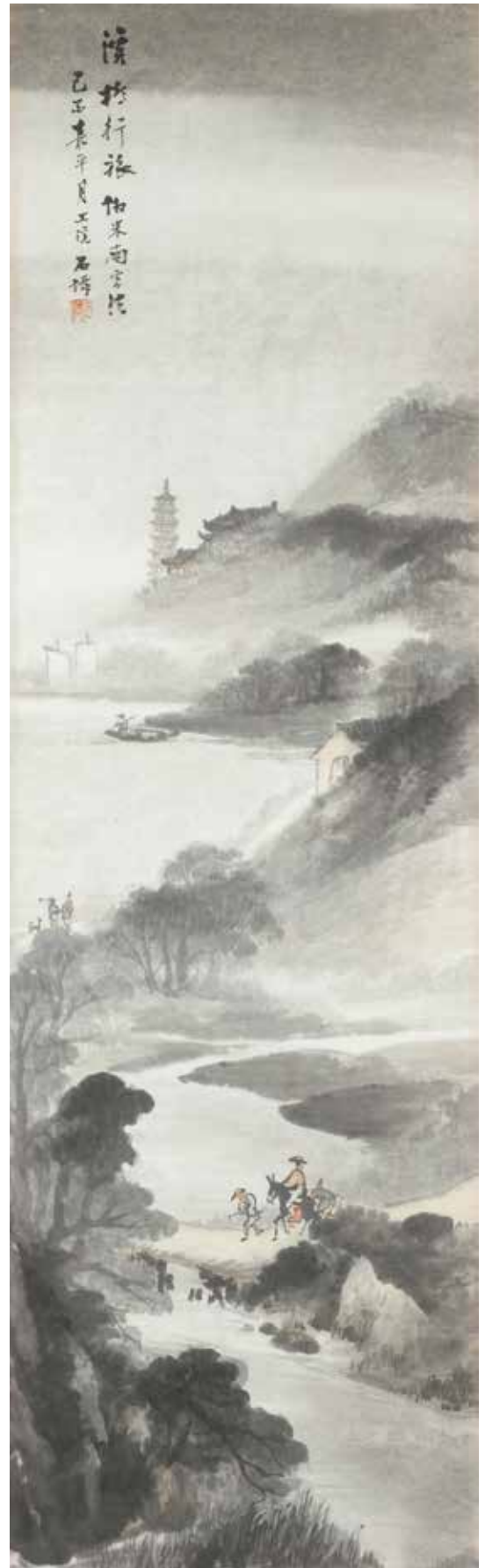
吳石僊 溪橋行旅圖 設色紙本 鏡框 1899年作

Provenance

Collection of Arthur Haffkin (1902-1991)
Private Collection, United Kingdom

Exhibited

Herbert Art Gallery and Museum, Coventry,
July 11- August 9, 1964, *Modern Chinese
Paintings from the Haffkin and Other
Collections*, NO 33



8006



8007



8008

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

8007

ZENG XI (1861-1930)

Peony, 1925

Hanging scroll, ink and color on paper, dated *yichou* (1925), inscribed by the artist and signed *Nongran xi*, with two artist's seals reading *Zeng Xi zhiyin* and *Nongran*.

43 3/8 x 21in (110.2 x 53.3cm)

US\$4,000 - 6,000

曾熙 牡丹圖 設色紙本 立軸 1925年作

Zeng Xi attained a *jìnshì* degree in the 1903 imperial examinations, in the waning years of the Qing imperial dynasty. He would serve the Manchu court until the Xinhai Revolution in 1911; and after, Zeng Xi relocated to Shanghai, where he would establish himself as an important calligrapher and cultural presence in the thriving and dynamic art world. Among his students was a young Zhang Daqian in 1919, and Zeng Xi's colophons on classical paintings endowed them with capital. Late in his career--after the age of 60--Zeng Xi took up painting, applying his deft calligraphic skills to different subjects.

8008

ZHENG WUCHANG (1894-1952)

Three Friends of Winter, 1934

Hanging scroll, ink and color on paper, inscribed, dedicated to *Zhiguang*, dated *jiaxu dong* (1934, winter) and signed *Wuchang* with one artist's seal reading *Zheng Wuchang*.

51 3/4 x 18 1/4in (131.5 x 46.4cm)

US\$6,000 - 9,000

鄭午昌 歲寒三友 設色紙本 立軸 1934年作

Like many of his fellow 20th century Chinese painters, Zheng Wuchang was also a teacher, art historian and prolific author. Writing dedicated academic studies on Shitao's landscapes, Yangzhou school artists, and 19th century artist's monographs, his most well-known treatise is *Zhongguo Huaxue quanshi* (中國畫學全史, A Complete History of Chinese Painting) an extensive overview of Chinese artists and their practice. His promotion of Chinese art was not limited to the past, as a founding member of the *Mifeng Huashi* (Bee Painting Society), he also sought to promote traditional Chinese painting in 1930's Shanghai.

The present painting features a dedication to "Zhiguang"--likely Xie Zhiguang (1900-1976), Zheng Wuchang's fellow Bee Society member and Shanghai-based artist, who in 1934 was enjoying enormous popularity as a commercial artist (see lot 8011), in addition to his success in exhibiting *guohua* painting.



8009

PROPERTY OF A PRIVATE CALIFORNIA COLLECTION

8009

WANG ZHEN (1867-1938)

Bird, 1919

Fan leaf, matted for framing, ink and color on paper, dated *yiwei* (1919), inscribed with a dedication and signed *Bailong shanren Wang Zhen*, with an artist's seal *Yiting fu* and a second seal *xilu*.
6 7/8 x 20 3/8in (17.4 x 51.6cm)

US\$2,500 - 4,000

王震 垂柳獨鳥 設色紙本 扇面鏡片 1919年作

8010

ZHAO YUNHE (1874-1955)

Sacred Bamboo, Rock, and Narcissum, 1923

Hanging scroll, ink and color on paper, dated *guihai* (1923), inscribed and signed *Yunhe*, with two seals of the artist, one reading *nanyuan Zhao Qi*.
53 1/2 x 12 1/2in (135.9 x 31.7cm)

US\$5,000 - 7,000

趙雲壑 三友圖 設色紙本 立軸 1923年作

Zhao Yunhe was a native of Suzhou, and he is also known by the names Zhao Qi and Zhao Ziyun. He was interested in painting and reading since he was a child. Introduced by a friend around 1904, Zhao Yunhe began to study painting, calligraphy and seal carving with Wu Changshuo (1844-1927). Later on he moved to Shanghai, further pursuing his career as an artist, and joined Shanghai Tijinguan Epigraphy, Calligraphy, and Painting Society (海上題襟館金石書畫會), becoming an active member in the circle of Shanghai School painters. This lot shows stylistic similarity to his teacher's flower painting and aesthetic taste of the Shanghai school.



8010



8011

PROPERTY OF A GERMAN PRIVATE COLLECTOR

8011

HANG ZHIYING (1899-1947) AND ATTRIBUTED TO XIE ZHIGUANG (1899-1976)

Modern Ladies

a) Hang Zhiying (1899-1947) or Zhiying Studio, Lady at Leisure, ink and color on paper, mounted on paper cardstock, at the lower left margin signed *Zhiying* with one artist's seal reading *Zhiying*.

b) Attributed to Xie Zhiguang (1899-1976), Lady in a Garden, ink and color on paper, mounted on paper cardstock, at the lower left bearing a signature reading *Zhiguang* and one seal possibly reading *Xie Zhiguang yin*, on a lower margin a taped label with printed text *TIN TSUN PROOF Tianzhen shiyinju gao*.

22 3/4 x 16 1/2in (57.8 x 41.9cm);

23 x 17 1/4in (58.4 x 43.8cm)

US\$4,000 - 6,000

杭穉英（傳）謝之光 摩登女郎 水彩兩幅



8012

PROPERTY OF VARIOUS OWNERS

8012

ZHAO WANGYUN (1906-1977)

Returning in the Snow, 1956

Framed and glazed, ink and color on paper, inscribed and signed Zhao Wangyun, dated 1956, with one artist's seal reading Zhao Wangyun.

41 1/4 x 28 3/4in (104.8 x 73cm)

US\$25,000 - 40,000

趙望雲 瑞雪兆豐年 設色紙本 鏡框 1956年作

Provenance

Collection of Arthur Haffkin (1902-1991)
Private Collection, United Kingdom

Exhibited

Herbert Art Gallery and Museum, Coventry, July 11- August 9, 1964,
Modern Chinese Paintings from the Haffkin and Other Collections,
NO 35

Zhao Wangyun achieved early fame for his depictions of rural life entitled "Drawings from the Countryside" that appeared in the Tianjin newspaper *Dagongbao*. Finding a patron in General Feng Yuxiang (1882-1948), the two would collaborate on numerous projects that reflected the hardships and injustices that were faced by the rural poor. The present painting, created in 1956 when the artist was president of the Xi'an branch of the Chinese Artist's Association, shows a decidedly more upbeat mood, although it still retains its documentary style.



8013

LIU KUILING (1885-1967)

Roosters and Hibiscus, 1933

Ink and color on paper, mounted, inscribed, dated *guiyou dong yue* (1933, winter) and signed *Yaochen Liu Kuiling* with two artist's seals reading *Yi Yuan Die Yin* and one collector's seal reading *yi jiu wu yi nian kang mei yuan chao shu hua lao jun ji nian*.
55 x 14 1/4in (139.7 x 36.2cm)

US\$35,000 - 40,000

劉奎齡 芙蓉雙吉圖 設色紙本 鏡片 1933年作

8013

8014

TIAN SHIGUANG (1916-1999)

Geese

Ink and color on paper, mounted, signed *Gongwei* and with one artist's seal reading *Shiguang hua yin*, with an additional inscription on the mount at lower right signed *Ma Long* with one seal reading *Ma Long zhiyin*.

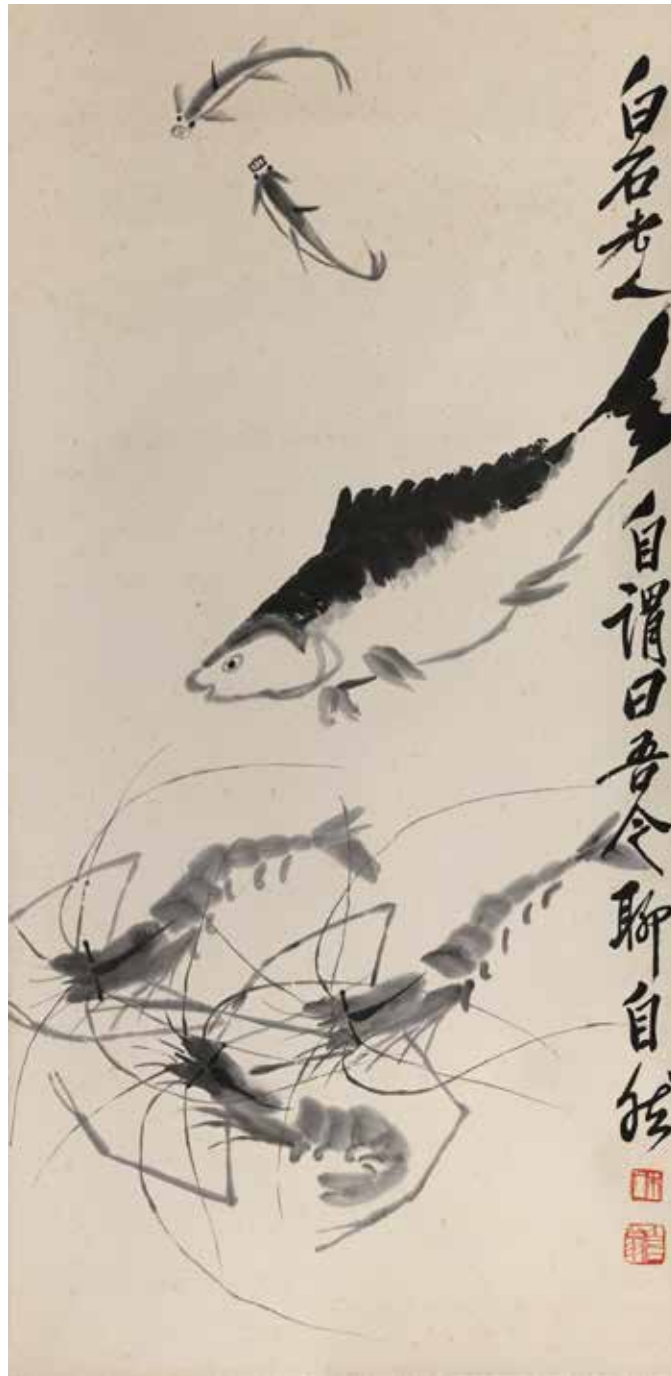
39 1/4 x 12 1/2in (99.7 x 31.7cm)

US\$18,000 - 25,000

田世光 雙鵝圖 設色紙本 鏡片



8014



8015

8015

QI BAISHI (1864-1957)

Fish and Shrimp

Hanging scroll, ink on paper, inscribed and signed *Baishi laoren* with two artist's seals reading *Muren* and *Baishi Weng*.

27 1/2 x 13 1/2in (69.8 x 34.3cm)

US\$40,000 - 60,000

齊白石 魚蝦圖 水墨紙本 立軸

Provenance

From a San Francisco Bay Area private collection, acquired in China in the late 1940's

PROPERTY FROM THE WELLS FAMILY TRUST

8016

QI BAISHI (1864-1957)

Butterfly and Begonia

Hanging scroll, ink and color on paper, inscribed at the age of eighty-eight and signed, with one artist's seal of *Baishi*.

40 1/2 x 13 1/2in (102.9 x 34.3cm)

US\$50,000 - 80,000

齊白石 蝴蝶海棠 設色紙本 立軸 八十八歲作

Provenance

Received as a wedding gift in Nanjing October 9, 1948, thereafter by descent

Qi Baishi is known for his mastery of many subjects. Collectors particularly respect his work for poignant depictions of insects. Here we see a butterfly hovering over a group of brilliantly pink begonia blossoms. The delicacy of the flowers, with their energetic brushwork and bright colors, is set off by the heavy, dark, drooping leaves, perhaps suggesting that the foliage is wet and the butterfly has alighted after a rain storm. In Chinese culture, the butterfly is a symbol of love, particularly youthful love and conjugal happiness. It is thus fitting that this painting was originally a wedding present given to the parents of the present owners at their marriage. The Chinese word for begonia is a homonym with the word for "hall", a word that can describe large mansions, thus expressing a wish for prosperity.



8016

**PROPERTY FROM THE COLLECTION
OF HOWARD HYMAN**

8017

**GU YUAN (1919-1996), YAN HAN
(1916-2011), WO ZHA (1905-1973),**

A group of ten woodblock prints
Ten woodblock prints, oil-based ink on paper, and color on paper, seven prints by Gu Yuan, including several of his most well-known images that were created 1943-44 during his stay in Yan'an, *The people's Liu Zhidan*, *Birthday of the Labor Hero*, *Ma Xiwu Mediates in a Lawsuit*, *Eighth Route Army Training*, *Eighth Route Army's Autumn Harvest*, *Vegetable Field*, *Resisting the Drought*; and two prints by Yan Han *Helping them Hide and Carrying a Stretcher*; and a print by Wo Zha *Recovering the Grain, Cattle and Sheep*; together with a letter from Gu Yuan to the recipient of the prints, dated April 26, 1982.

13 x 7 7/8in (33 x 20cm), the largest

US\$30,000 - 50,000

古元 套色版畫七幅
彦涵 套色版畫兩幅
沃渣 版畫一幅

Provenance

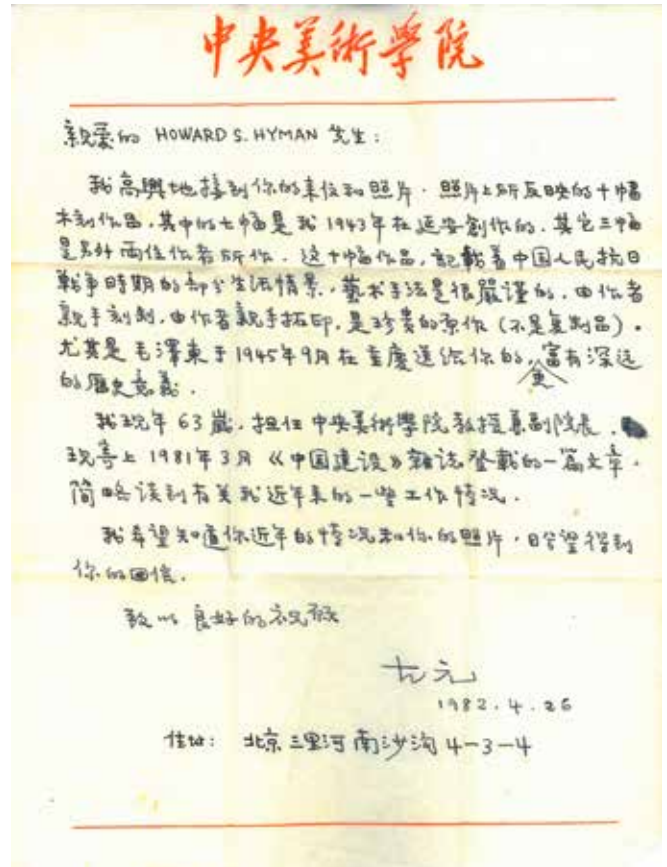
Gifted from Mao Zedong to Howard Hyman on September 16, 1945
Thereafter by descent



Howard Hyman with Mao Zedong and Gong Peng, September 16, 1945 at Hongyan Cun



detail



Gu Yuan's letter to Howard Hyman, April 26, 1982



8017



detail

In 1938 Mao Zedong and Zhou Enlai established the Lu Xun Academy of Literature and Art in Yan'an, to teach artists regional and folk traditions and to endow them with the skills to advance the message of Socialism through their art. Gu Yuan was one of the earliest students and a member of the founding generation of artist who employed the woodcut medium--partly inspired by European expressionism--to achieve these goals. The 1942 Yan'an Forum of Literature and Art, of which Gu Yuan was a participant, transformed these ideals into political doctrine, and Gu Yuan's bold, dramatic images captured the struggles of the people and the promise of revolutionary change.

In August 1945 World War II was quickly coming to a close, and American Air Force Private First Class Howard Hyman was stationed in Chongqing, not far from where Mao Zedong and Zhou Enlai were residing at Hongyan Cun (Red Crag Village). Having heard positive reports from their American colleagues who visited Yanan, Hyman bought several cartons of American cigarettes and left them at Hongyan Cun as a goodwill gift for Mao. Much to their surprise, Mao

reciprocated with a invitation to dinner, and on September 16, 1945, Hyman and two other enlisted men would join Mao, Zhou Enlai, Qiao Guanhua and Gong Peng for an intimate dinner at Hongyan Cun. It was there that Mao presented these woodcuts to Hyman, and a photograph of their encounter still hangs at Hongyan Cun today.

The woodcuts came to the United States shortly after, and for years were on display Howard Hyman's New York home. Hyman and his fellow soldiers would return to China, first in the summer of 1976, with a delegation of American WWII veterans. Going back to Hongyan Cun, now a historical site and museum, they were stunned to see their photograph on the wall. The story of the fateful dinner was later recounted in the July 1987 issue of *China Reconstructs*.

It is rare for collections of Yan'an era woodblock prints to come to auction. However a handful of institutions outside of China hold collections. The Picker Art Gallery at Colgate University, the British Museum, the Muban Foundation and The National Gallery of Australia each have fairly comprehensive holdings.

PROPERTY OF VARIOUS OWNERS

8018

QI BAISHI (1863-1957)

Grapes, 1950

Hanging scroll, ink and color on paper, inscribed by the artist,
with two artist's seals reading *Baishi* and *Jipingtang*.
37 1/4 x 14in (94.5 x 35.3cm)

US\$25,000 - 40,000

齊白石 葡萄 設色紙本 立軸 1950年作

Provenance

Private New York Collection



8018



8019

PROPERTY OF A PRIVATE CALIFORNIA COLLECTION

8019

CUI ZIFAN (1915-2011)

Magnolia and Birds, 1981

Hanging scroll, ink and color on paper, inscribed by the artist and dated *xinyou* (1981), signed *Cui Zifan* with one artist's seal reading *Cui Zifan*.

27 1/4 x 17 3/4in (69.2 x 45cm)

US\$3,000 - 5,000

崔子範 玉蘭雙鳥 設色紙本 立軸 1981年作



8020

PROPERTY FROM THE COLLECTION OF MARJORY BACON CHENEY SHAW

8020

CHEN DAYU (1912-2001)

Rooster, 1994

Hanging scroll, ink and color on paper, dated *jiaxu* (1994), signed *Chen Dayu*, with three artist's seals reading *Chen Dayu*, *Dayu*, and *dalian*.

52 x 27in (132 x 68.6cm)

US\$4,000 - 6,000

陳大羽 雄雞圖 設色紙本 立軸 1994年作

Provenance

Marjory Bacon Cheney Shaw (1912-2003)

Thence by descent to the present owner



**PROPERTY FROM THE COLLECTION OF QUINCY ADAMS
SHAW JR.**

8021

PAN TIANSHOU (1897-1971)

Vulture

Mounted for framing, ink and color on paper, signed *Leipo toufeng shouzhe*, with two artist's seals reading *Pan Tianshou* and *Dayi shouzhe*.

36 7/8 x 16 3/4in (93.7 x 42.6cm)

US\$80,000 - 100,000

潘天壽 秃鷹 設色紙本 鏡片

Provenance

Quincy Adams Shaw Jr. (1896-1987)

Thence by descent to the present owner

Quincy Adams Shaw Jr. was born into a Boston family of enormous prominence and wealth, his grandfather, the first Quincy Adams Shaw, having been the president of the famed Calumet & Hecla Mining Company. The Shaw family built a significant art collection, including both Asian and European works, later gifting pieces by Millet, Corot and Donatello to the Museum of Fine Arts, Boston.

The depiction of birds in Chinese painting enjoys a remarkably long and storied tradition, their presence on silk or paper often linked with, or commenting on political power and position. The magic realism that emerged from the court of Song Huizong (r.1100-1125) gave the world the gifts of a five-colored parakeet delicately perched on an apricot tree and bubuls on a blossoming allspice bush. Under the aegis of the Ming emperors, Lin Liang (c. 1416-1480) and Lu Ji (1477-) employed broad monochrome brushstrokes to depict eagles and hawks symbolizing courage and might. The collapse of the Ming inextricably inspired the outcast prince Bada Shanren (1626-1705) to create his ink mynah birds, their eyes rolled upward in defiance and imbued with the cool and lofty *lengyi* aesthetic.

In the mid-20th century Pan Tianshou's unique rendering of vultures are a culmination of a thousand years of painting history. As a leading advocate of *guohua* painting and a scholar of Chinese painting history, he deeply understood the tradition. Here the vulture is created not only with brush, but also by the artist's own fingers dipped in ink, and in the present example the baleful bird of prey is here perched on a wedge of rock, fiercely glancing outside the composition with an intense focus.

For Pan Tianshou, politics and power and their relationship with painting would bring his own demise. Jiang Qing (1914-1991) described his vultures as "gloomy" and "ugly". And on May 19, 1968, fellow Gang of Four member Yao Wenyuan (1932-2005) went even further commenting "Pan Tianshou's vultures are the avatars of spies, which has to do with the fact that he himself is a spy". The damning proclamation would lead to his public denouncement and eventual death in a Hangzhou hospital three years later, a culmination of five years of political persecution.



8021



8022

8022

ZHANG DAQIAN (1899-1983)

Cat and Tiger Lily, 1979

Hanging scroll, ink and color on paper, inscribed by the artist and dated 68th year (1979), and signed *Yuan* with three seals of the artist *Zhang Yuan zhiyin, Daqian Jushi* and *Moye jingshe*.
27 1/8 x 17 3/4in (68.9 x 45.2cm)

US\$25,000 - 40,000

張大千 貓趣圖 設色紙本 立軸 1979年作

Like his brother, Zhang Shanzi (1882-1940), who is best known for his paintings of tigers, Zhang Daqian was also keen on animal subjects. He often raised animals in his house, from dogs, cats, birds, deer, to more exotic ones like panthers and gibbons, both as his pets and firsthand study works.

As one of the most versatile painters in Chinese art history, Zhang Daqian could paint either in *xieyi* or *gongbi* style. As for the bird and animal subject, he studied broadly from early Song dynasty's realistic court painting, to later Ming and Qing artists who evolved the *xieyi* style, such as Chen Chun (1483-1544), Zhu Da (ca. 1626-1705), and Yun Shouping (1633-1690). Here with swift and deft brushwork, the artist successfully conveyed a sleepy yet characteristically feline on the rock, enjoying the blooming of the tiger lily.

8023

PU RU (1896-1963)

Boating in Autumn Landscape

Hanging scroll, ink and color on silk,
inscribed with a poem, signed *Xinyu* with two
artist's seals reading *yi hu zhi zhong* and *Pu*
Ru zhi yin.

32 1/4 x 10 7/8in (82 x 27.7cm)

US\$10,000 - 15,000

溥儒 寒流泛舟圖 設色絹本 立軸



8023



8024

8024

PU RU (1896-1963)

Fisherman

Hanging scroll, ink and color on paper, inscribed and signed *Xinyu*, with two artist's seals reading *jiu wangsun* and *songchao ke*.
20 x 9 1/4in (50.8 x 23.5cm)

US\$7,000 - 9,000

溥儒 漁父圖 設色紙本 立軸



8025

8025

JIANG HANDING (1903-1963)

Kingfisher and Lotus, 1933

Hanging scroll, ink and color on paper, with one dedication, dated *guiyou* (1933), inscribed and signed by the artist, with two seals of the artist both reading *Handing*, and a collector's seal.
46 1/4 x 13 1/2in (117.5 x 34.3cm)

US\$2,000 - 3,000

江寒汀 荷塘翠鳥 設色紙本 立軸 1933年作

8026

WU HUFAN (1894-1968)

Couplet Calligraphy in Running Script

A pair of hanging scrolls, ink on paper, signed *Wu Hufan*, with two artist's seals reading *Wu Hufan yin* and *Qianyi shuyin*.
53 1/4 x 12 5/8in (135.3 x 32cm) each

US\$7,000 - 9,000

吳湖帆 行書七言聯 水墨紙本 立軸一對



8026

8027

C. C. WANG (1907-2003)

Fisherman, 1930

Hanging scroll, ink and color on paper, dated *gengwu* (1930), inscribed and signed *Wang Xuanqing*, with one seal *Wang Jiquan yin*.

12 7/8 x 15 1/2in (32.4 x 39.5cm)

US\$1,000 - 1,500

王己千 瀟湘奇境 設色紙本 立軸 1930年作



8027



8028



8028

PAINTINGS BY MADAME CHIANG KAI-SHEK

2 Volumes

Shih-ling Studio, Taipei, first edition, volume I published in minguo 45 (1956), volume II published in minguo 51 (1962), with book title slips inscribed by Yu Youren, signed by Madame Chiang on volume I.

15 1/2 x 11 1/2in (39.3 x 29.3 cm) each

US\$1,000 - 1,500

《蔣夫人宋美齡墨畫》第一集/第二集
1956年/1962年

8029

SONG MEILING (MADAME CHIANG KAI-SHEK, 1898-2003)

Landscape

Mounted for framing, ink and color on paper, signed *Meiling* with one artist's seal reading *Jiang Song Meiling*, and a second one *meiyi yannian*.

11 5/8 x 20in (29.5 x 50.8cm)

US\$2,000 - 3,000

宋美齡 山水 設色紙本 鏡片



8029



8030

8030

FENG ZIKAI (1898-1975)

Scenes from Daily Life

Album of eight leaves, ink and color on paper, all leaves inscribed, seven leaves signed by the artist, with a total of eleven seals of the artist.

8 1/2 x 5 7/8in (21.5 x 15cm) each leaf

US\$20,000 - 30,000

豐子愷 人物故事 設色紙本 冊頁八開

FROM THE COLLECTION OF JEANNE A. WATTEN (1926-1990)

Jeanne Watten – noted gallerist, artist, art educator, as well as wife of a U. S. naval officer and mother of five – founded The Art Guild in Taipei, Taiwan in 1968. A true champion of modern Chinese art, Watten organized numerous exhibitions at The Art Guild's Studio Gallery in northern Taipei, promoting the works of young Taiwan artists of the avant-garde. Upon her return to the United States in 1974 and until her death in 1990, Watten continued to represent the artist-members of TAG, introducing their work to art lovers throughout northern California and beyond.

At The Art Guild, Watten exhibited many works by the contemporary Fifth Moon Group artists, who were at the forefront of the modern art movement in Taiwan in the 1960's. Watten's affinity to modern art was the foundation of a lasting relationship with the artists she represented in the group, including Chen Ting-Shih, Liu Kuo Sung, Fong Chung Ray, and Chuang Che, from whom she acquired works for her collection. Selected works by Chen Ting-Shih are being offered by members of Jeanne Watten's family.

珍·華登夫人 (Jeanne A. Watten)，台灣藝術家畫廊 (The Art Guild) 始創人。華登多才多藝，同為畫廊負責人、畫家及藝術教育家。她是美國海軍軍官雷蒙·華登醫生 Dr. Raymond H. Watten (即台大醫院「美國海軍第二研究所」總部第二任所長) 之妻，和五個孩子的母親。1968 至 1974 年間，華登於藝術家畫廊籌辦無數展覽，致力推廣當代台灣前衛藝術家之作品。1974 年返美後，華登繼續將藝術家畫廊成員的作品介紹給美國西岸的觀眾。華登夫人於 1990 年辭世。

在華登夫人任內，曾經於藝術家畫廊舉辦過畫展的畫家包括陳庭詩、劉國松、馮鐘睿、莊喆等人，均為六十年代台灣前衛藝術派五月畫會中之表表者。華登醫生與夫人亦與各五月畫會的成員交好，獲贈或購入不少他們的畫作。是次拍賣所精選的陳庭詩版畫作品，均來自華登夫人之家人。



8031

PROPERTY FROM THE COLLECTION OF JAN WATTEN

8031

CHEN TINGSHI (CHEN TING-SHIH, 1916-2002)

Day and Night #11, 1972

Print, ink and color on paper, mounted for framing, edition 13/20, inscribed by the artist in pencil along the lower edge "Day and Night #11 13/20 Chen Ting-shih May 1972".

36 x 36in (91.4 x 91.4cm)

US\$4,500 - 6,000

陳庭詩 日與夜#11 版畫 1972年作

Provenance

Acquired directly from the artist by Jeanne A. Watten (1926-1991) founder and director of the Taipei Art Guild (1968-1974), thereafter by descent to the current owner

Originally from Fujian, Chen Ting-shih came to Taiwan after World War II. Having lost his ability to hear and speak due to an accident in childhood, the artist embraced the visual language of art. One of the early members of the Fifth Moon Group in Taiwan in the late 1950's, Chen Ting-shih developed a unique style of abstract art that relied on simple geometric shapes, and strong, vivid colors. Using locally produced sugarcane fiber boards as carving blocks, these prints rely on lustrous colors and glossy black ink. The result is distinctive in their monumentality, with a cosmic, primordial demeanor. His prints were included in the groundbreaking traveling exhibition *New Directions in Chinese Painting*, organized by Professor Chu-ting Li in 1970.



8032

8032

CHEN TINGSHI (CHEN TING-SHIH, 1916-2002)

Will #2, 1973

Print, inscribed by the artist in pencil lower left "Will #2 14/25 Chen Ting-shih May 1973" with one artist's seal.

24 x 24in (61 x 61cm)

US\$3,500 - 4,500

陳庭詩 Will#2 版畫 1973年作

Provenance

Acquired directly from the artist by Jeanne A. Watten (1926-1991) founder and director of the Taipei Art Guild (1968-1974), thereafter by descent to the current owner



8033

8033

CHEN TINGSHI (CHEN TING-SHIH, 1916-2002)

Day and Night #10, 1972

Print, ink and color on paper, mounted for framing, edition 9/20, inscribed in pencil along lower border "Day and Night #10 9/20 Chen Ting shih May 1972".

36 x 35 1/2in (91.4 x 90.1cm)

US\$4,500 - 6,000

陳庭詩 日與夜#10 木刻版畫 1972年作

Provenance

Acquired directly from the artist by Jeanne A. Watten (1926-1991) founder and director of the Taipei Art Guild (1968-1974), thereafter by descent to the current owner

PROPERTY FROM A NEW YORK COLLECTION

8034

LIU GUOSONG (LIU KUO-SUNG, BORN 1932)

Which is Earth? D, 1969

Mounted, framed and glazed, ink and color with collage on paper, dated 1969, signed *Liu Guosong*, with one artist's seal reading *Liu Guosong*.

30 1/4 x 61 1/4in (76.8 x 155.6cm)

US\$100,000 - 150,000

劉國松 地球何許之? D 墨彩拼貼紙本 鏡框 1969年作

Provenance

Lee Nordness Gallery, New York

Laguna Beach Art Association. Laguna Beach, CA

Exhibited

Laguna Beach Art Association, 1970

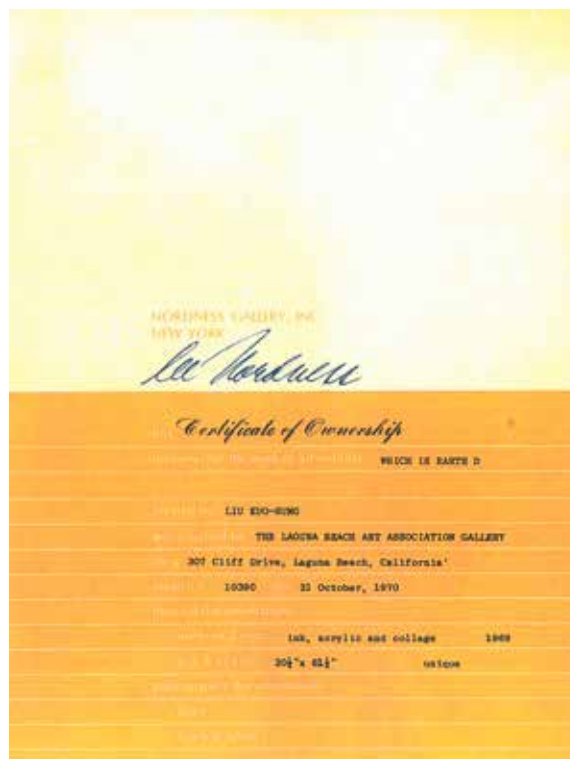
Nordness Gallery, 1969

Combining boldly-inked calligraphic brushstrokes, paint and collage, and then reducing the surface by removing long fibers from his own specially-made paper to leave dendritic patterns in white, Liu Guosong creates a composition that is cosmic and sublime, yet at the same time reduced to simple geometric forms--an arc and a sphere. These motifs define the artist's "Which is Earth?" series, the first in the his body of work--"Space". The paintings were inspired by the NASA missions, namely the Apollo 8 mission that produced the image "Earthrise" on December 24, 1968, and the 1969 moon landing the following July.

"Which is Earth? D" painted in 1969 and on auction here, is one of the earliest in this successful series, although the artist continued to produce "Which is Earth?" paintings for the next five years. Although celestial bodies had rarely been the principal subject of traditional Chinese painting, cosmic principles have played a crucial role the Chinese artist's approach to the terrestrial landscape since the Song dynasty.

In 1956, thirteen years prior to this paintings creation, Liu Guosong was a founder of the Fifth Moon Group, a modern painting society in Taiwan. Incorporating concepts from the Abstract Expressionism movement that evolved in New York City a decade before, members of the Fifth Moon group sought a sharp break from tradition. However viewing an exhibition of Song dynasty paintings in the early 1960's, Liu Guosong reached a turning point and thereafter sought to bring the tradition into the modern. The fusion of tradition and the modern would be a hallmark of the artist's style for years thereafter.

"Which is Earth? D" was originally exhibited at the Lee Nordness Gallery in New York in 1969 and the Laguna Beach Art Association in 1970. An important venue for Liu Guosong, Laguna Beach was the site of the artist's first solo exhibition in North America several years earlier in 1966. "Which is Earth? D" is now publicly available in the first time in over 45 years.



Certificate of Ownership issued by Lee Nordness Gallery to Laguna Beach Art Association Gallery on October 21, 1970





8035

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

8035

CHEN ZIZHUANG (1913-1976)

Landscape

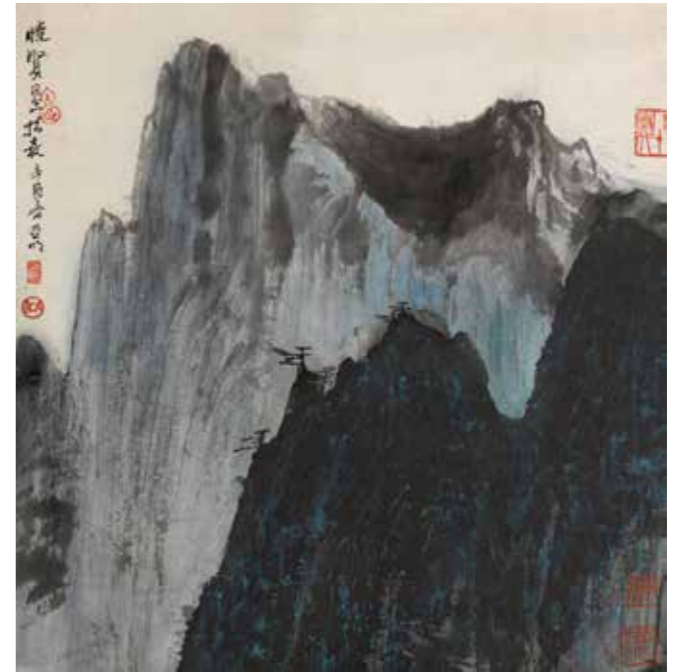
Hanging scroll, ink and color on paper, signed *Shihu*, with one artist's seal reading *Shihu*.

20 1/2 x 29 1/8in (52 x 73.9cm)

US\$3,000 - 5,000

陳子庄 山水 設色紙本 立軸

A native of Sichuan, Chen Zizhuang began his artistic career working in the *gongbi* style. After the deaths of Qi Baishi (1864-1957) and Huang Binhong (1865-1955), the artist adopted a *xieyi* mode of painting, as seen in the current work. Employing an economy of brushstrokes, the artist focuses on the expressive qualities of brush and ink, reducing the landscape to essential forms, while continuing the aesthetic breakthroughs of Qi Baishi and Huang Binhong. Late in his career, Chen Zizhuang would have a profound impact on his fellow Sichuan native Li Huasheng (born 1944).



8036

8036

YA MING (1924-2002)

Landscape, 1981

Hanging scroll, ink and color on paper, with one dedication, inscribed by the artist and dated *xinyouyear* (1981), with six artist's seals reading *Ya Ming*, *jiangyue*, *bashi niandai*, *sanshi jiaowo*, *shayan ju*, and a gourd shaped seal.

18 3/8 x 18 1/8in (46.5 x 46cm)

US\$4,000 - 6,000

亞明 山水 設色紙本 立軸 1981年作

Together with Fu Baoshi, Qian Songyan and others, Ya Ming is a key figure of the Nanjing school (新金陵畫派). After liberation, the Chinese government continued urging artists to use their skills to serve the people. Shortly after Jiangsu Provincial Painting Institute was founded, Ya Ming and other artists from the Painting Institute departed on a trip to sketch people's daily life and landscape in 1960, covering a distance of over twenty thousand *li*. The journey largely transformed these artists work. They shifted their subject from traditional landscape to people's new social life under the leadership of the Communist Party. The artists also began to integrate western art techniques into their painting. Essentially Ya Ming and his colleagues faced the challenging task of adapting traditional Chinese painting into the modern country China was becoming.

PROPERTY OF VARIOUS OWNERS

8037

QI GONG (1912-2005)

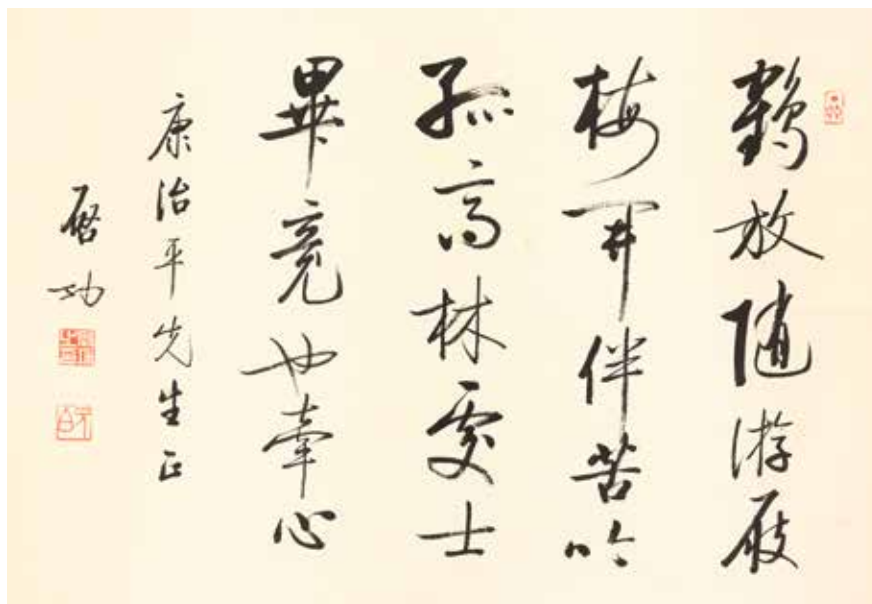
Calligraphy in Running Script, 1987
Hanging scroll, ink on paper, dated *dingmao*
(1987), with one dedication, signed *Qi Gong*,
with three artist's seals reading *Qi Gong*,
zhiyin, *Yuanbai*, and *dingmao*.
17 1/2 x 25 1/8in (44.2 x 63.8cm)

US\$6,000 - 8,000

啟功 行書 水墨紙本 立軸 1987年作

Provenance

Acquired directly from the artist



8037

8038

QI GONG (1912-2005)

Red Bamboo, 1983
Hanging scroll, ink and color on paper,
dated 1983, inscribed and signed *Qi Gong*,
followed by two artist's seals of *Qi Gong*
zhiyin and *Yuanbai*.
28 3/8 x 18 1/8in (66.7 x 46cm)

US\$4,000 - 6,000

啟功 竹子 設色紙本 立軸 1983年作



8038



8039

GUAN SHANYUE (1912-2000)

Landscape

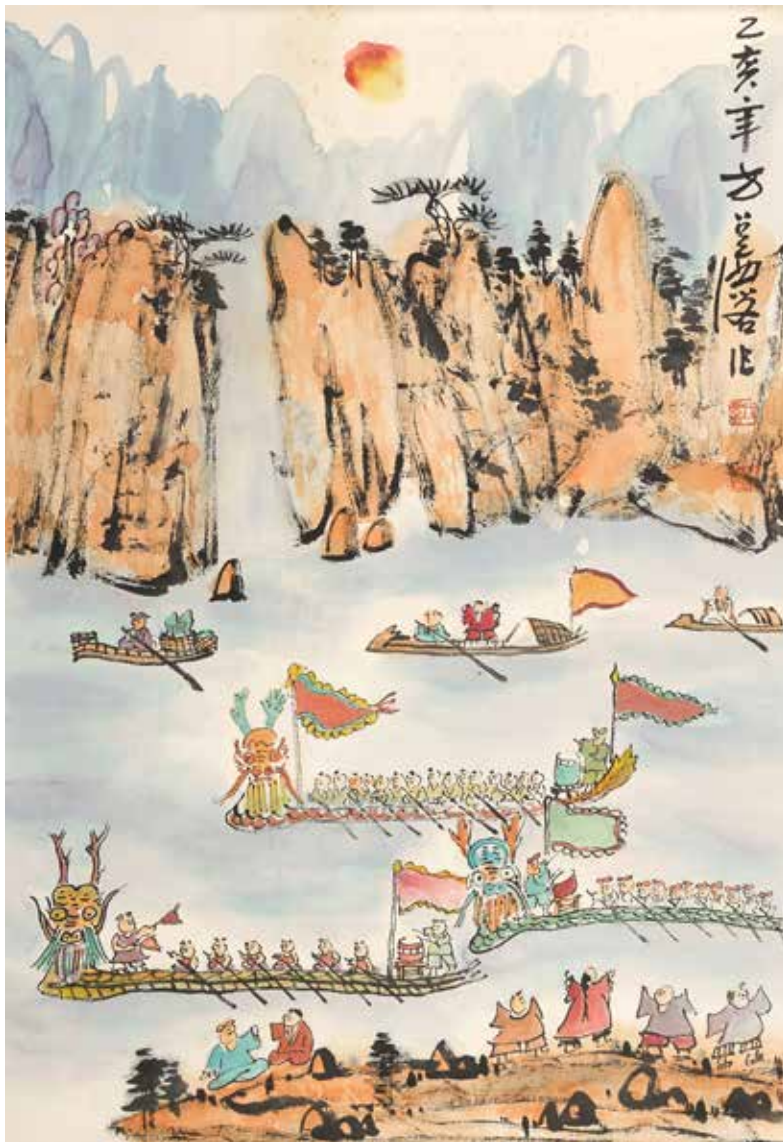
Fan leaf, mounted for framing, ink on gold paper, inscribed by the artist and signed *Guan Shanyue* with three artist's seals reading *Guan Shanyue*, *Shanyue* and *Guren shi shei*.

9 x 20in (23 x 50.2cm)

US\$8,000 - 10,000

關山月 山水 設色紙本 鏡片

8039



8040

FANG ZHAOLIN (1914-2006)

Dragon Boat Festival, 1995

Mounted, ink and color on paper, dated *yihai* year (1995), signed *Fang Zhaolin*, with two artist's seals reading *Zhaolin* and *Fang yin*.

27 1/2in x 18 1/2in (70 x 47cm)

US\$5,000 - 7,000

方召麟 賽龍舟 設色紙本 鏡片 1995年作

8040

PROPERTY OF A PRIVATE SINGAPORE COLLECTOR

8041

LIN SANZHI (1898-1989)

On the Datong Lake, 1978

Hanging scroll, ink and color on paper, dated *wuwu* year (1978), inscribed and signed *Lin Sanzhi*, with three artist's seals reading *Lin Sanzhi yin*, *danian*, and *cengdeng taibai*.
53 1/2 x 13 3/8in (136 x 34cm)

US\$10,000 - 20,000

林散之 大通湖上 設色紙本 立軸 1978年作

Published

Su Lü ed., *Lin Sanzhi shuhua ji*, Jiangsu renmin meishu chubanshe, 2008, p.69

出版

蘇旅編，《林散之書畫集》，江蘇人民美術出版社，2008年，頁69

A native of Anhui, Lin Sanzhi relocated to Shanghai in 1929 to study the art of landscape painting under his fellow Anhui native Huang Binhong (1864-1955). Later in Lin Sanzhi's career his focus would turn to calligraphy, especially developing his own cursive style that reflected his deep understanding of archaic inscriptions in bronze and on stone. However his mode of landscape painting would stay near to his teacher, relying on on-the-spot sketches and the use of heavy, dark ink.



8041



8042

PROPERTY OF VARIOUS OWNERS

8042

XING BAOZHUANG (YING PO CHONG, B. 1940)

Landscapes after Tang Poems, 1986

A set of four framed paintings, each mounted with an accompanying calligraphic passage of Tang poems, ink and color on paper, all dated 1986, each inscribed and signed by the artist, with a total of sixteen artist's seals.

27 x 13 1/8in (68.6 x 33.4cm) each painting;

6 x 13 1/8in (15 x 33.4cm) each calligraphy

US\$10,000 - 15,000

邢寶莊 寫唐人詩意山水人物畫 設色紙本 鏡框四幅 1986年作

A Guangzhou native by birth, Xing Baozhuang studied European painting and sculpture from an early age. After relocating to Hong Kong in 1969, he turned to Chinese painting while enrolled at the Chinese University of Hong Kong. He is most well-known for his figure paintings, inspired by Fu Baoshi and Deng Fen.

**PROPERTY FROM A PRIVATE
CALIFORNIA COLLECTION**

8043

DING YANYONG (1902-1978)

Three Figure Paintings

Mounted, ink and color on paper, all signed
Ding Yanyong, with one artist's seal reading
Dingshi.

14 1/8 x 14 1/4in (35.8 x 36.1cm) each

US\$10,000 - 15,000

丁衍庸 人物 設色紙本 鏡片三幅



8043

PROPERTY FROM THE MICHAEL GALLIS COLLECTION

8044

JIA YOUFU (BORN 1942)

Sunshine after the Rain

Horizontal hanging scroll, ink and color on paper, inscribed by the artist and signed *Youfu*, with two artist's seals reading *Piao* and *Youfu*.

26 1/2 x 52 1/2in (67.2 x 133.5cm)

US\$120,000 - 180,000

賈又福 雨過雲開 設色紙本 橫軸

Provenance

Acquired August, 2006

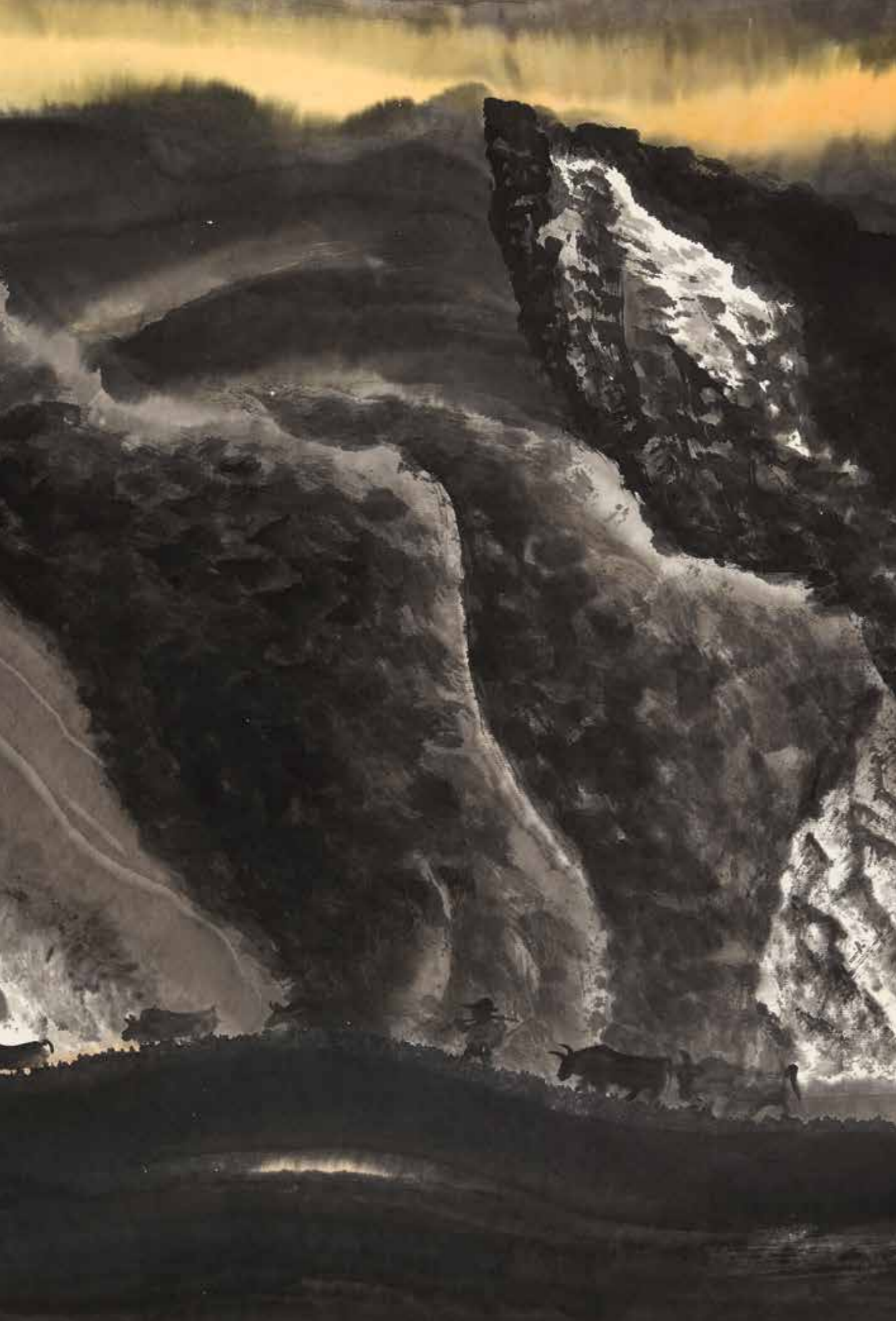
As bands of orange and yellow light break through the dark, ominous clouds, an oxherd quietly makes his way under precipitous cliffs, the rocky faces rendered in ink. The timeless landscape portrayed is China's Taihang Mountains, a range of 250 miles that divides Shanxi and Hebei provinces. Beginning in the late 1970's Jia Youfu made numerous sojourns to the Taihang mountains, under the advice of Li Keran (1907-1989), with whom Jia Youfu studied while at the Central Academy of Art in the early 1960's.

The flame-colored sky between the breaking clouds are a notably modern touch in this work of "contemporary ink". And, the textured applications of dark ink and contrasting untreated white spaces quietly nod to the influences of Li Keran, who advanced traditional Chinese landscape painting in the mid-20th century. Yet despite the contemporary aesthetics, the landscape also evokes the principles of the Five Dynasties and Northern Song painters Fan Kuan (d. 1023) and Jing Hao (late 9th -10th century).

In this large horizontal hanging scroll, Jia Youfu captures the same awe and majesty of the monumental cliffs that defined early Chinese landscape paintings. It is perhaps no coincidence that the Jia Youfu's depiction of the Taihang Mountains recalls the great monumental landscapes of the Five Dynasties and Northern Song dynasty. For it was the same mountains that were also the inspiration for Fan Kuan and Jing Hao a millennium before.

When Jia Youfu was shown this composition again many years after he completed it, he remarked that it was a painting executed during a transformative time in the his career.





8045

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

8045

WU GUANZHONG (1919-2010)

Gulangyu, 1980's

Hanging scroll, ink and color on paper, with two seals of the artist

reading *Wu Guanzhong yin* and *Bashi niandai*

26 3/4 x 27 1/2in (68 x 70cm)

US\$80,000 - 100,000

吳冠中 鼓浪嶼 設色紙本 立軸 1980年代作

Wu Guanzhong is noted for his paintings of towns and cities, ranging from intimate sketches of Jiangnan canal towns to sweeping views of the Hong Kong skyline. In this portrayal of Gulangyu, a small island off the coast of Xiamen, he deviates from earlier, comparatively representational works, and explores a high degree of abstraction. The artist's travels and training through Europe, and his fascination with Western modern art deeply influenced his interpretations of traditional Chinese ink painting. In the present artwork, the artist takes cues from cubism, with the scene's elements broken up into an intriguingly dense composition of lines and tones. We view the island's buildings through multiple angles and planes, calling to mind Dong Qichang's (1555-1636) experiments with perspective. Wu Guanzhong first traveled to Gulangyu in 1977. Two similar works but of a vertical rather than horizontal format, also unsigned, are dated to 1985 and are included in *Wu Guanzhong Quan ji* vol 6, pp. 304-305.

PROPERTY OF VARIOUS OWNERS

8046

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

Misty Mountains, 1989

Hanging scroll, ink on paper, dated *jisi* year (1989), inscribed and signed *Jiqian*, with one artist's seal reading *Wang Jiqian xi*.
11 7/8 x 16 5/8in (30.2 x 42.2cm)

US\$4,000 - 6,000

王己千 山水 水墨紙本 立軸 1989年作

Provenance

Acquired directly from the artist

C. C. Wang is celebrated as one of the foremost Chinese painting connoisseurs and collectors of the 20th century. He was also a creative artist and a dedicated educator, and through his own practice and teaching, he devoted himself to continuing the evolution of Chinese painting.

During his early years in China, following the literati tradition, Wang studied painting with Gu Linshi and Wu Hufan. Therefore, his early work often represents characteristics learned from Song and Yuan masters and the Qing orthodox school, such as lot 8027, an elegant example of Wang's early painting made in 1930.

After arriving in New York in 1949, Wang enrolled at the Arts Students League studying Western painting, and often visited museums and galleries to view European and American art. The experience of being exposed to Western art, as well as witnessing the Abstraction Expressionism movement in New York in the 1950's, inspired Wang to experiment by painting with impromptu, spontaneous brushwork. While still following traditional Chinese painting principles and using brushes to depict details - villages, winding paths, waterfalls, and trees, Wang began to employ crumpled paper dipped with ink as an alternative brush, thereby helping him to create more serendipitous compositions and variegated textures. Paintings created with this techniques can be seen here as lot 8046 and lot 8047.

8047

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

Snow Landscape of Mt. Tai, 1984

Framed and glazed, ink and color on paper, dated *jiazi* year (1984), inscribed and signed *Jiqian*, with a dedication inscribed later near the left edge, including two artists' seals reading *Jiqian chuanggao* and *wenke houren*.
26 1/8 x 16 1/8in (66.3 x 41cm)

US\$6,000 - 7,500

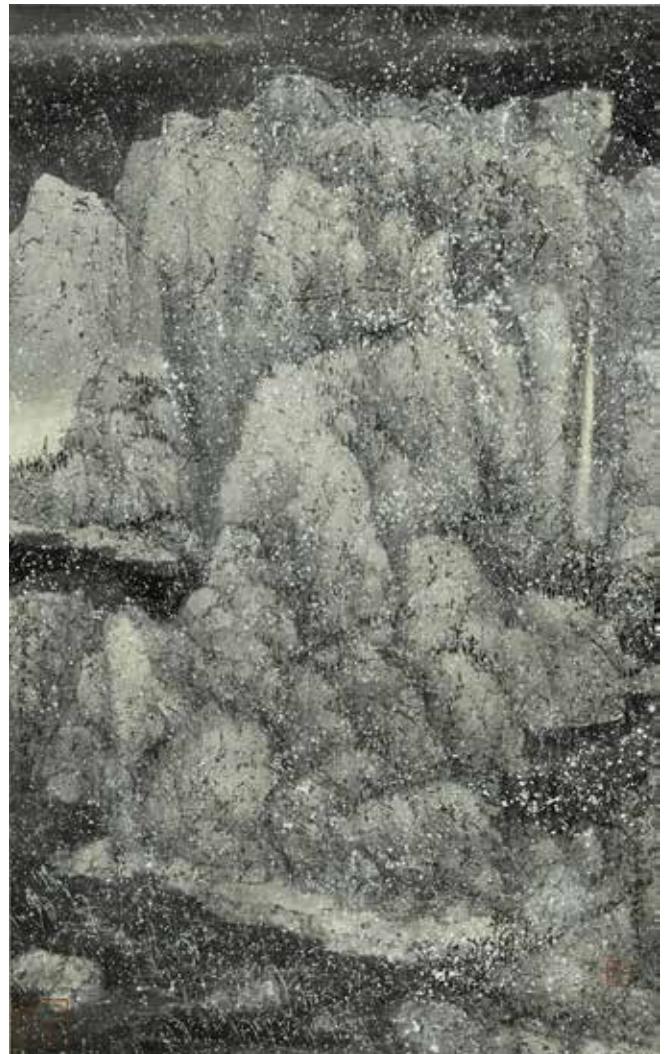
王己千 岱宗密雪 設色紙本 立軸 1989年作

Provenance

Acquired directly from the artist



8046



8047

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11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND**

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Bonhams will hold all purchased lots in our gallery until Wednesday September 27 2017 without penalty. After Wednesday September 27 2017 collection of lots will be by appointment only. Please call +1(212) 644 9001 at least 24 hours in advance to make an appointment.

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
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Rupert Banner
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Judith Eurich
Mark Fisher

Dessa Goddard
Jakob Greisen
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Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson
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Sheryl Acheson, (503) 312 6023

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Alan Fausel, (610) 644 1199 •

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Heather O'Mahony, (206) 218 5011

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BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Darren Sutherland, (212) 461 6531
Ian Ehling, (212) 644 9094

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

Maritime Paintings & Works of Art

Gregg Dietrich, (212) 644 9001 •

Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306

Photographs & Prints

Shawna Brickley, (917) 206 1690
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530
Jonathan Hochman, (917) 206 1618

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 9am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500

20th Century Fine Art

Dane Jensen, (323) 436 5451

Arms & Armor

Paul Carella, (415) 503 3360

Asian Works of Art

Dessa Goddard, (415) 503 3333

Books & Manuscripts

Adam Stackhouse, (415) 503 3266

Chinese Works of Art

Daniel Herske, (415) 503 3271

Jewelry & Watches

Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services

Laura King Pfaff, (415) 503 3210

Native American Art

Ingmars Lindbergs, (415) 503 3393

California & Western Paintings & Sculpture

Aaron Bastian, (415) 503 3241

Photographs & Prints

Judith Eurich, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

Trusts & Estates

Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

Wine

Erin McGrath, (415) 503 3319

Writing Instruments

Ivan Briggs, (415) 503 3255

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500

20th Century Decorative Arts

Angela Past, (323) 436 5422

20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts

Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Contemporary Art

Dane Jensen, (323) 436 5451

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Nick Smith, (323) 436 5470

Photographs & Prints

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425

Paintings - European

Mark Fisher, (323) 436 5488

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

* Indicates saleroom
• Indicates independent contractor

The following information is recorded
and available 24 hours a day, 7 days a
week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Twentieth Century Chinese Painting and Calligraphy		Sale date: September 11 2017	
Sale no. 24255		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



EB 1793

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