

Bonhams

1793



Chinese Paintings & Calligraphy

Wednesday March 20, 2013 at 1pm
New York

Chinese Paintings & Calligraphy

Wednesday March 20, 2013 at 1pm
New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Friday March 15, 10am to 5pm
Saturday March 16, 12pm to 5pm
Sunday March 17, 12pm to 5pm
Monday March 18, 10am to 7pm
Tuesday March 19, 10am to 5pm
Wednesday March 20, 10am to 1pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 20904
Lots 3000 - 3118

Catalog: \$35

Inquiries

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/20904

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 3013
Inside front cover: Lot 3025
Session page: Lot 3009
Inside back cover: Lot 3000
Back cover: Lot 3029

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

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.

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;

CONDITIONS OF SALE - CONTINUED

(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 (800) 223 2854 ext. 3550.

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 (800) 223 2854 ext. 3550.

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 \square 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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

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

California, Arizona, Connecticut, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

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

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. Bonhams will hold all purchased lots in our gallery until Thursday March 28 without penalty. After March 28 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



Important Notice to Buyers Collection and Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Thursday, March 28** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Wednesday, April 3.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

Handling and Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer	\$75
Daily storage	\$10
Insurance (on Hammer + Premium +tax)	0.3%

Small Objects

Transfer	\$37.50
Daily storage	\$5
Insurance (on Hammer + Premium +tax)	0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) 718 247 2070
(f) 347 468 9916 or
c.more@cadogantatelineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) 718 247 2064 or
m.driver@cadogantate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone 718 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

Please note in particular the following:

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Included Lots

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GLOSSARY

Typical Headings Used in the Catalog

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AUTHORSHIP

Wang Hui
The piece is, in our opinion, a work of the artist.

Attributed to Wang Hui
The piece is, in our opinion, from the period of the artist and possibly by his hand.

School of Wang Hui
The piece is, in our opinion, in the style of the artist, possibly of a later period.

After Wang Hui
The piece is, in our opinion, a copy done in the spirit of the artist.

“Signed”
The piece has a signature which, in our opinion, is that of the artist.

“Bearing the signature of” or “inscribed”
The piece has a signature which, in our opinion, might be spurious or that of a later follower of the artist.

CERAMICS, PORCELAINS and OTHER WORKS OF ART

Famille Verte Ovoid Vase
Kangxi Mark and Period
When the piece is, in our opinion, a work of that period, reign or dynasty and marked as such, the date and mark appear in bold below the description.

Famille Verte Ovoid Vase
Kangxi Period
When the piece is, in our opinion, a work of that period, reign or dynasty, the date appears in bold below the description.

Famille Verte Ovoid Vase
When the piece, in our opinion, was manufactured during the 20th century or later, or when its date of manufacture is unclear, no date appears below its bold description.

PHONETICS OF THE PINYIN AND WADE-GILES SYSTEMS

The following phonetic chart is provided as a pronunciation aid.

Initials syllables:		Final syllables:	
Pinyin	Wade-Giles	Pinyin	Wade-Giles
an	en	b	p
e	o	p	p'
i	ih	d	t
i	u (si/ssu)	t	t'
ie	ieh	g	k
ong	ung	k	k
ue	ueh	zh	ch
ui	uei	k	ch
uo	o	ch	ch'
yi	i	q	ch'
YOU	YU	z	ts, tz
YU	YU	c	ts' tz'
		r	j
		x	hs

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Chinese Paintings
& Calligraphy
Lots 3000 - 3118





3000

From a Private Missouri Collection

3000

Xiping Shijing (175 c.e.), inscribed by Luo Zhenyu (1866-1940)

Rubbings with calligraphic inscriptions

A set of four hanging scrolls, each a rubbing fragment of the Han Dynasty Xiping Stone Classics, ink on paper, each extensively colophoned by Luo Zhenyu and signed *Songweng Yu*, followed by seals of the artist reading *Zhenyu zhiyin*, *Luo Zhenyu yin*, *WenXue Sicong*, *chen Yu zhiyin*, and *Shuyan*, with a collector's seal on each rubbing reading *Lu Shi Tang Suocang Han Xiping Shi Zi* and one seal on the mounting reading *Songweng Jianchang*.

42 x 10 1/2 in (106 x 26.7 cm), each scroll

\$4,000 - 6,000

羅振玉 石拓本 水墨紙本 四立軸

Taken from fragments of stone stelae, these rubbings capture the pinnacle of Han Dynasty clerical script. The inscriptions for the original stelae were written by the most celebrated calligraphers of the era, commissioned by the Han Emperor Lingdi in the second century, to write the Confucian texts, which were then carved into massive stone monuments and publicly displayed outside the imperial academy in the Han capital Luoyang. The project took nine years, and was completed in the year 175, the fourth year of the Xiping reign, and thus the tablets became known as the Xiping Shijing (The Stone Classics of Xiping). Lost in the turmoil following the fall of the Han, fragments from these stelae began to reappear in the 18th and 19th centuries when scholars inspired by the epigraphy movement sought examples of early script forms. These rubbings are not only inscribed with commentary by Luo Zhenyu, but they were also an important part of his collection, and proudly bearing his collector seals, with one seal especially made for use on these treasured fragments of early calligraphy.



3001

3001
Gao Fenghan (1683 - 1748)
Calligraphic couplet, 1738

Two hanging scrolls, ink on paper, inscribed and dated *wuwu*, signed Gao Fenghan, followed by three square seals of the artist reading *wuwu zhiyin*, *Tianlu Waishi*, and *Fu Zhen zuo shu kong*.

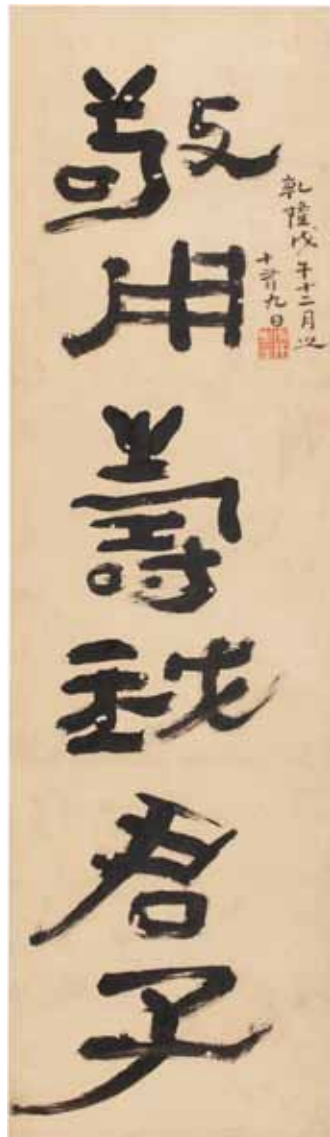
31 1/4 x 8 1/2 in (79 x 22cm) each

\$6,000 - 8,000

高凤翰 隸書書法 水墨紙本 立軸 一七三八年作

Formerly on loan to the Phoenix Art Museum

In the inscription the artist notes that he wrote the couplet with his left hand. In 1737, a year before this couplet was written, he lost the use of his right arm, but still continued to paint, write calligraphy and carve seals, deftly adjusting to his new situation.



3002

3002
Attributed to Pan Gongshou (1741 -after 1800) and Wang Wenzhi (1730-1802)

Clerical Script Calligraphy

Two hanging scrolls, ink on painted, sized paper, inscribed on the edges of both scrolls by Wang Wenzhi attributing the work to Pan Gongshou, dated *Qianlong wushen* (1788) and signed *Wenzhi* with three seals reading *Shiye shanfang*, *Wenzhang Taishou* and *Wenzhi siyin*.

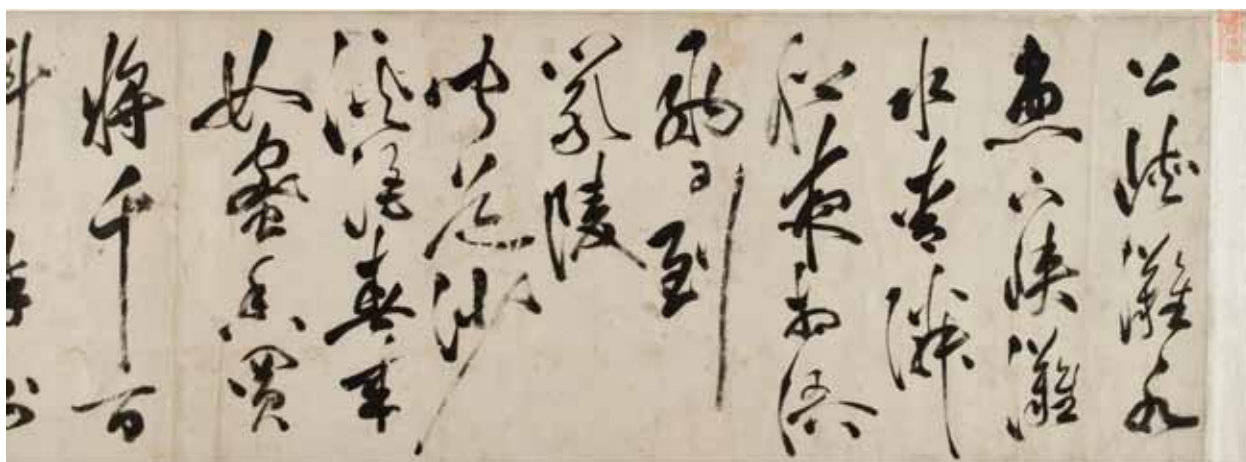
46 x 10 1/2 in (117 x 27cm) each scroll

\$1,000 - 1,500

傳潘恭壽, 王文治 對聯 水墨紙本 立軸

The close relationship between Pan Gongshou and Wang Wenzhi is evinced by the numerous collaborative works by the two artists. Both were natives of Dantu (near modern day Zhenjiang, Jiangsu province), and the majority of their joint efforts are dated to the last years of the Qianlong era, after Wang Wenzhi had retired from civil service. Whereas most of their collaborations feature the paintings of Pan Gongshou accompanied by Wang Wenzhi's calligraphy, this couplet is distinctive for being an entirely calligraphic piece. See: Wang Yunwu *Pan Wang he bi* 潘王合璧 Taipei: Taiwan shangwuyin shuguan, 1974.





3003 (detail)

3003

Attributed to Zhu Yunming (1461-1527)

Poetry in Cursive Script

Horizontal hand scroll, ink on paper, signed Zhishan Zhu Yunming and dated *xinyou* (1501), bearing two seals of the artist reading Zhu Yunming zhiyin and Wu Xia Ah Ming and two collector's seals.

12 1/4 x 225 1/4in (31 x 527cm)

\$30,000 - 40,000

傳 祝允明 詩文狂草 水墨紙本 手卷

The text of the scroll is the Ming dynasty author Wang Guangyang's *Xi Jing*



3004

3004

Wang Duo (1592-1652)

Calligraphy in Running Script

Fan painting, ink on gold paper, mounted for framing, signed Wang Duo followed by one indistinct seal probably reading Wang Duo zhiyin.

8 3/4 x 22 1/4 in (22.2 x 51.5cm)

\$10,000 - 15,000

王鐸行書 金箋 扇面



3005



3006 (one of three)

Property of Various owners

3005

Attributed to Liu Songnian (circa 1150-1225) Scholar and Attendant, 13th/14th century

Ink and color on silk, framed, with a signature in the lower right border reading *Songnian*, with traces of four collector's seals.

10 3/4 x 9 3/4in (27.3 x 24.7cm)

\$4,000 - 6,000

傳劉鬆年 高仕圖 設色絹本 畫框

Provenance: Saito Gallery, Chicago

3006

Three Album Leaves

The first leaf a boy on a water buffalo, ink and colors on silk, inscribed *Song* with a fragment of a collector's seal of Wu Kuan (1435-1504), and two inscriptions on the mounting one by Ye Gongchuo (1881-1968) linking the fan to the collection of Wu Hufan (1894-1968) dated 1930, the other by Wang Tongyu (1856-1941) dated 1929; the second leaf attributed to Xugu (1824-1896), of a pear and grapes, ink and color on paper, with one seal of the artist; the third after Luo Ping (1733-1799) of a willow in landscape, ink on paper, with one seal of the artist.

10 1/4 x 8 1/2in (26.3 x 21.5cm), 10 3/8 x 13in (26.5 x 33cm), 9 x 11 3/4in (23 x 29.8cm)

\$6,000 - 8,000

無名氏,傳虛谷,仿羅聘 設色絹本/設色紙本/水墨紙本 冊頁三開
牧牛圖
梨子與葡萄
柳樹圖

Provenance: The first, Christie's New York June 2, 1992, lot 4



3007 (detail)



3008 (detail)

3007^Y

After Zhao Mengfu (1254–1322)

Autumn Hunting Scene

Horizontal hand scroll, ink and color on silk, followed by two colophons on paper, the first by Zhou Lichang of Xiling, the second a transcription of an essay by Zhang Yu (1283–1350) dated *Tongzhi gengwu* (1870), with a outer brocade wrapper, with a gold paper title slip reading *Zhao Songxue Qiu Yuan Chi Lie Tu* accompanied by a wooden box.

9 3/4 x 84 1/2 in (24.7 x 214.6 cm)

\$4,000 - 6,000

仿赵孟頫 秋原馳獵圖 設色絹本

3008

Attributed to You Qiu (c. 1525–1580)

Deities In *Baimiao* Style

Horizontal handscroll, ink on silk, dated *Jiajing jiwei* (1559) followed by a signature reading *Changzhou You Qiu* followed by two relief seals reading *You* and *Qiu*, with four collectors' seals.

9 3/4 x 288 1/2 in. (24.7 x 732.8 cm)

\$5,000 - 7,000

傳尤求 白描仙人圖 水墨絹本



3009



3009 (detail)

3009

after Su Hanchen (1094-1172) *The Knickknack Peddler*

15th century

Ink and color on silk, laid onto board and framed, with an inscription reading *chen Su Hanchen*.

63 3/4 x 33 3/4 in (161.9 x 85.72 cm)

\$40,000 - 60,000

仿蘇漢臣 貨郎圖水墨絹本在板上

One of the most charming themes within the genre of Chinese figure painting is that of 'the knickknack peddler', an itinerant merchant surrounded by animated children that flank his cart, laden with toys, sweet treats, and household wares. Believed to have originated with the Southern Song dynasty (1127-1269) court painter Su Hanchen and taken up by Li Song (active 1190-1265), and Wang Zhenpeng (active early 14th c.), these compositions were further embraced by artists working under imperial patronage in the dynasties that followed the fall of the Song.

Although this painting bears an inscription reading "Su Hanchen" written in the root of the overhanging pine, it is more likely to have been produced under the aegis of the Ming imperial painting academy, perhaps closely following the composition of an earlier Song dynasty work. Much of Ming court art consciously emulates artistic styles of the Northern Song dynasty, positioning Ming society and rule as a direct successor to the Northern Song, a previous era of Chinese history that was looked to as a golden age.

The merchant's cart and its contents are painstakingly detailed, and upon close inspection, one can see the speckled bamboo and elaborately

wrought fittings upon which the merchant displays his wares. From the fabric canopy and bamboo poles are numerous hanging ornaments, and on one side fine porcelain and lacquer is displayed, the other an assortment of toys and sweets, the food protected from pests by a wire mesh covering. One can understand the children's excitement at the merchant's arrival, as we can all look in fascination at the array of products his cart holds.

The rich details of the merchant's cart are matched by the carefully rendered clothing and delicately drawn faces of those in attendance. The children's finely woven silk brocades and gilt earrings reveals their noble, if not imperial upbringing, and their enjoyment of the event is patent in their expressions of glee and wonderment as they discover the treasures the merchant carries with him, or play with their newly acquired novelties.

Although one would expect to find an itinerant merchant within an urban environment, the elaborate rock and flowering plants indicate this is a garden setting. Likely within the walls of a family compound, the location of the painting is another indication of the wealth and prestigious status to which the children belong.



3010

From a Private Missouri Collection

3010

Attributed to Qian Gu (1508 - 1578)
Visiting a Friend by Moonlight, 1576

Hanging scroll, ink and colors on paper, inscribed and dated *bingzi* (1576) second month, dedicated to Mr. Luogang, followed by a signature reading *Qian Gu*, with by two seals reading *Shubao* and *Xuanqingshi*, with a collector's seal of Fang Junyi (1815-1889) reading *Cen Zai Fang Mengyuan Jia*.

33 1/2 x 12in (85.2 x 30cm)

\$5,000 - 7,000

Published: Xu Bangda *Lidai liu chuan shu hua zuo pin bian nian biao* p. 79.

Provenance: Christie's New York, March 18 1997, lot 45

Fang Junyi was a late Qing dynasty official and collector who authored *Mengyuan Shuhua Lu*, he was active in the Yangzhou region.

傳錢穀 月色訪友 設色紙本 立軸 一五七六年作

出版：徐邦達历代流传书画作品编年表第79頁
來源：佳士得紐約，1997年三月十八日拍品號：#45.

方濬頤(1815-1889)曾是晚清藏家，撰夢園書畫錄，此人在揚州境內很活躍。



3011

Property of Various Owners

3011

After Bian Jingzhao (15th century)
Heavenly Bamboo

Ink and color on silk, laid on to board and framed, bearing an inscription with a signature reading *Bian Jingzhao* with two seals of the artist, with three collectors' seals in the lower left corner. 65 x 32 1/4in (165.1 x 81.9cm)

\$4,000 - 6,000

仿邊景昭 南天竹 設色絹本 裱在板上

Provenance: Acquired in Nanjing, China 1921-1925 by an employee of British American Tobacco



3012

Song Xu (1525-1607)

Mountain Streams After Rain, 1591

Hanging scroll, ink on paper, with a poetic inscription by the artist, dated *xinmao zhong dong* (mid-winter, 1591) followed by the signature *Shimen Song Xu* with two seals of the artist reading *Song Xu zhiyin* and *Shimen*, with three collectors' seals.

84 3/4 x 44in (215 x 112cm)

\$30,000 - 50,000

宋旭 溪山雨後 水墨紙本 一五九一年作

Provenance: Christie's New York March 18th, 1997 lot 31

3012



3013

3013

Anonymous

Scholar and Students, late 15th/16th century

Ink and light color on silk, stretched for framing.

43in x 43in (109.2cm x 109.2cm)

\$50,000 - 70,000

無名氏 先生與學童 設色絹本 明

Provenance: Formerly in the collection of the Vietnamese emperor Bao Dai (reigned 1926-1945) thereafter by descent through his family

This anonymous work, bearing neither an artist's signature nor seal, is a elegant representation of Ming dynasty painting. A charming and humorous composition, a dignified scholar sits on the raised dais. His young charges have just opened a trunk filled with texts, but to their surprise a small mouse has jumped out and scurries across the floor. The artist deftly captures the students' shock and excitement, contrasted with the equanimity shown by the scholar.

The painting is rich in details. The furnishings and furniture of the scholar's studio are carefully drawn, affording a study of period decor. The architecture is well-rendered from the tiles to the supporting roof brackets, and both the blossoming trees that envelopes the house and the complimenting, smaller *penjing* endow the scene with a seasonal aspect *jing*. Numerous aspects of the painting suggests the hand of Tang Yin (1470-1524), however the lack of inscription make a definitive attribution theoretical.



3014

3014

Attributed to Gu Jianlong (1606-after 1687)

Night Banquet in the Peach Blossom Garden, 1691

Ink and color on silk, hanging scroll; inscribed and dated *Kangxi xinwei zhong chun* (mid-spring of 1691) and bearing the signature *Yunchen Gu Jianlong* with two seals reading *Gu Jianlong yin* and *Yunchen*.

39 x 16in (99 x 40.6cm)

\$2,500 - 4,000

傳顧見龍 桃園夜宴 設色絹本 立軸 一六九一年作



3015

From a Private Missouri Collection

3015

Luo Mu (1622 - 1706)

Old Tree, Bamboo and Rock

Hanging scroll, ink on paper, signed *Luo Mu*, followed by two square seals of the artist reading *Luo Mu siyin*, and *Fanniu*.

88 1/2 x 27 3/4in (173 x 69.8cm)

\$8,000 - 10,000

羅牧 朽木 水墨紙本 立軸

Provenance: Christie's New York, March 27, 1996, lot 64

來源：佳士得紐約，1996年3月27日，拍品號：#64



3016

3016

Wang Shimin (1592-1680)

Ink Landscape, 1648

Hanging scroll, ink on paper, inscribed and dated *wuzi* (1648) and signed *Wang Shimin*, with one seal of the artist reading *Wang Shimin yin*.

36½in x 16in (92.4cm x 40.6cm)

\$60,000 - 90,000

清初 王時敏 山水圖 水墨紙本 立軸
一六四八年作

Published: Teisuke Toda and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings Second Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 1998, Plate A48-003

出版：戶田禎佑和小川裕充編，《中國繪畫總合圖錄 續編，第一卷：美國・加拿大篇》，東京大學出版會，1998年，圖A48-003



3017

Yun Shouping (1633 - 1690)

Mountain Scenery

Hanging scroll, ink on paper, inscribed and signed *Baiyunxi waishi Shouping*, followed by two square seals of the artist reading *Nantian* and *Yun Shouping*.

34 1/2 x 17 3/4 in (88 x 45.5cm)

\$20,000 - 30,000

恽寿平 山水 水墨紙本 立軸

3017



3018

Property of Various Owners

3018

After Qiu Ying (c. 1498-c. 1552)

An Elegant Garden Gathering (18th century)

A twelve panel folding screen, in two sections, ink and color on silk, bearing an inscription in the lower right hand corner read *Shifu Qiu Ying* followed by one gourd shaped seal reading *Shizhou*.

65 1/8 x 223 3/8in (165.5 x 576.4cm) the twelve panels overall;

92 7/8 x 232 1/2in (235.9 x 591cm) including the mounting

\$6,000 - 9,000

仿仇英 花廳雅集圖 設色絹本 屏風



3019

3019

Anonymous (17th-18th century)

Joy of Fishing

Hanging scroll, ink and color on silk, with one collector's seal at the lower left.

69 1/2 x 38in (176.5 x 95.5cm)

\$12,000 - 15,000

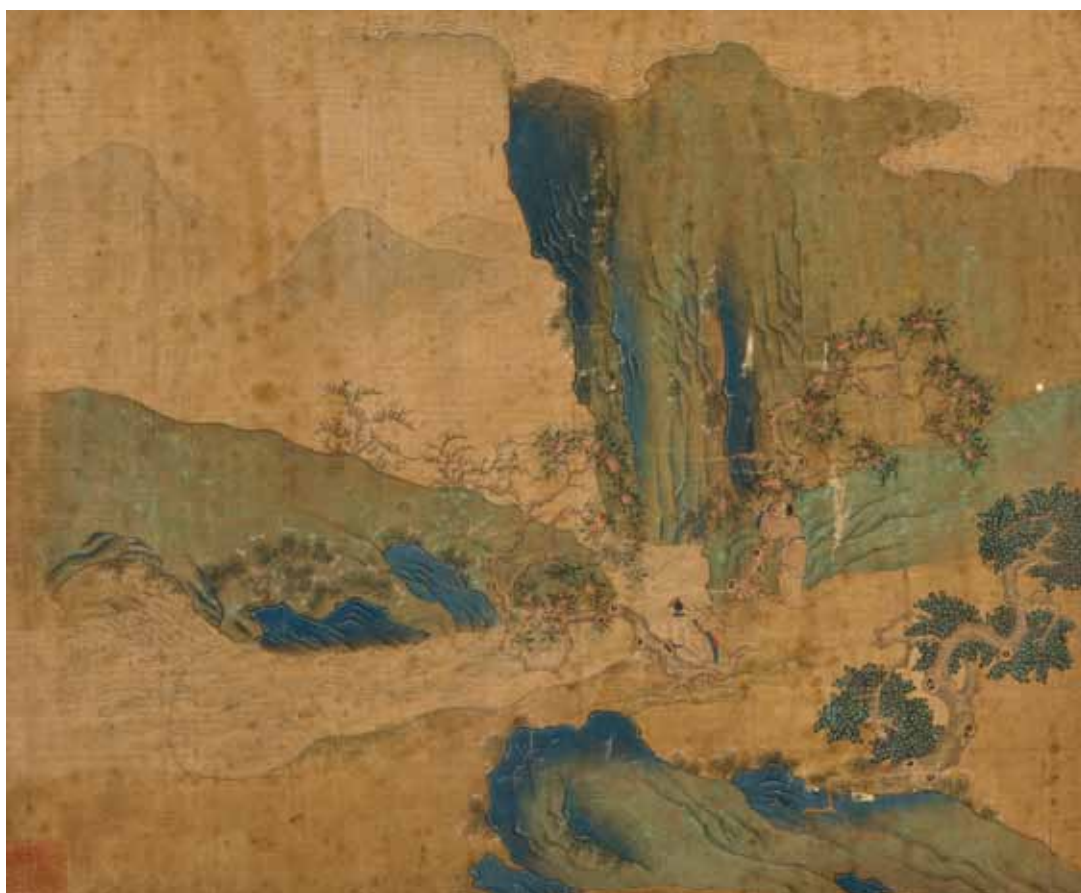
佚名 漁家樂 設色絹本 立軸 十七/十八世紀

Provenance:

private collection, San Francisco

This large-scale painting continues the tradition of paintings that depict the pleasures of fishing, most notably those by Dai Jin (1388-1462) and Wu Wei (1459-1508). Unlike the works of those two Ming Masters, who often used swift strokes of the brush to convey the carefree, almost bucolic life of the fisherman as envisioned by scholar-gentlemen, this work utilizes meticulous brushwork to paint a detailed, illusionistic scene

of fisherman families at work and at leisure. The summer landscape is lush with trees and lichen-covered rocks, painted in the manner of the archaistic blue-green style. Fishermen and their families, whether hard at work netting their catch or enjoying a meal on their moored boats, are depicted with fine ink outlines filled in with colors. A lone scholar is shown at the lower left, seated on a boat with an open book at his knee and a ready cup of wine within reach, observing the fishermen at work. All combine to show a richly-detailed scene full of activity.



3020



3020

3020

Anonymous (circa 1600)

Figures in a Blue/Green Landscape

Album of eight leaves, ink and mineral pigments with traces of gold on silk, bearing a spurious signature of Qian Xuan (1235-1305), with one seal reading *Shun Ju*, along with eight collectors seals (two repeated seals), reading *Hai Shan Xian Guan Shu Hua Yin*, *De Fan Jian Ding*, *De Weng Miji shang xin zhi pin*.

11 1/2 x 14in. (29.2 x 35.5cm.) each leaf

\$15,000 - 20,000

無名氏 青綠山水 冊頁八開 設色絹本 約十七世紀

The brilliantly vivid blues and greens that endow this album with its distinctive palette are due to the use of the mineral pigments azurite and malachite. Application of colors in such a way was popularized in the tenth century, however its origins can be traced centuries before. In later periods the blue/green palette was frequently employed to evoke the distant past, or images that illustrated Daoist themes. Whereas none of the leaves in this album are specifically identified by the artist through inscription, the Daoist imagery that pervades a number of the paintings suggests a connection. In addition to the mineral pigments, the artist of this album highlights the faceted rocks with slender gold, a technique known as *jinbi shanshui*.

For a thorough discussion on this style of painting see Amy McNair "On the Meaning of the "Blue-and-Green Manner" in Chinese Landscape Painting" in Marsha Wiedner, ed. *Perspectives on Heritage of the Brush*, Spencer Museum of Art, 1997.

The album is accompanied by a letter dated July 6, 1972 from Bernheimer Antiques in Cambridge, Massachusetts citing the opinion of Professor Max Loehr, who viewed the album and attributed it definitively to the Wanli period.

The majority of the collectors' seals that grace the album's leaves belong to Pan Shicheng (1804 - 1873), an eminent Guangdong collector during the Qing Dynasty. In addition to his art collection, Pan Shicheng was known for his home, *Haishanxian Guan*, one of the most visited social elite mansions in China, and he was responsible for the production or sponsorship of numerous printed works on science, and the study and design of Chinese botany and garden culture.



3021

3022

3021

Attributed to Bian Shoumin (1684-1752)
Chrysanthemum and Banana Leaves, 1730

Hanging scroll, ink on paper, inscribed with a poem by the 14th century poet Yuan Kai, dated *gengwu* (1730), and signed *Shoumin*, followed by one seal of the artist.

41 x 16in (104.1 x 40.6cm)

\$3,000 - 5,000

傳邊壽民 菊花蕉葉圖 水墨紙本 立軸 一七三零年

3022

Zhang Geng (1685 - 1760)
Landscape with Hut, 1750

Hanging scroll, ink and light colors on paper, inscribed with a poem by the Yuan dynasty poet Cheng Jufu (1249-1318) and dated *gengzi* (1750), signed *Zhang Geng*, followed by one rectangular seal of the artist reading *Zhang Geng zhiyin*.

29 1/2 x 15in (102.8 x 38.4cm)

\$4,000 - 6,000

張庚 山水 設色紙本 立軸 一七五零年作

In addition to his talents in painting, Zhang Geng was the author of the *Guochaohua Zhenglu* 國朝畫徵錄 in 1739.

3023

Attributed to Jiang Tingxi (1669 - 1732)
Bamboo, Roses and Rock, 1716

Hanging scroll, ink on silk, inscribed and dated *bingshen* (1715), bearing a signature of *Jiang Tingxi*, followed by two seals reading *Youjun* and *Xue Tang Qiwei*.

56 5/8 x 25 7/8in (143.5 x 66cm)

\$3,000 - 5,000

傳蔣廷錫 花卉 水墨絹本 立軸 一七一六年作

3024 No lot



3023



3025



3025

3025

Zhang Ruocheng (1722-1770); and the Qianlong Emperor (1711-1799)
Ink landscape with imperial inscription

Hand scroll, ink on paper, the frontpiece reading *Luo zhi yun yan* with a seal of the Qianlong emperor, followed by the imperial colophon with two seals of the emperor, the painting signed *chen Ruocheng jing xie* followed by one seal of the artist, with a gilt metal end piece and jade clasp, together with a silk-lined zitan box.

1 1/2 x 6 1/2 in (3.8 x 16.5 cm) the painting, 1 3/8 x 4 in (3.5 x 10.2 cm) the colophone, 1 1/2 x 4 in (3.8 x 10.2 cm) the frontpiece

\$10,000 - 15,000

張若澄, 乾隆帝 山水與乾隆帝御筆詩 水墨紙本 手絹

The diminutive size and silk-lined zitan box indicate that this charming work was once a part of an imperial "treasure box" (*duobaoge*, where numerous miniaturized antiques, including jades, porcelains and paintings would be stored. In contrast to the monumental works that serve as statements of imperial pomp, these intimate treasure boxes were created for the inner quarters of the imperial palaces, and intended to be enjoyed by the emperor and his family.

The artist of this scroll Zhang Ruocheng, and his elder brother Zhang Ruo'ai (1713-1746) both served the Qianlong court as high officials and were also well-regarded for their painting and calligraphy. Several examples of their miniature scrolls and albums are extant in museum collections worldwide. A painting in imitation of the 13th century Chen Rong composition *Nine Dragons* attributed to Zhang Ruo'ai is in the collection of the Boston Museum of Fine Arts (1971.324), and a diminutive album of landscapes and calligraphy by Zhang Ruocheng is in the collection of the Stanford University Museum of Art (82.214.4).

see also *Masterpieces of Chinese Miniature Crafts in the National Palace Museum Taipei*, 1971

3026 - 3027

No lots

3028

A *Wujin* Rubbing of Stupa

Qing Dynasty

Hanging scroll, ink on paper, the interior of the stupa with several characters in Lantsha script, followed by the entire Chinese transcription of the *Prajnaparamitahrdaya* (*The Heart of the Perfection of Transcendent Wisdom*), with an inscription dating the original stone carving to the thirteenth year of the Yongzheng period (1735), with a second inscription stating *He Qinwang mushou jingshu* (Prince He cleansed his hands and respectfully inscribed) followed by a seal reading *He Qinwang Bao*. 56 1/2 x 30 7/8 in (143.5 x 78.5 cm)

\$8,000 - 10,000

烏金拓 紙本 立軸

Wujin ta (lit. 'black gold rubbings') such as this example are created by using thick and lustrous ink and heavy paper which is then burnished with a polishing shell.

Prince He (He Qinwang 1712-1770), a prince of the first rank and the fifth son of the Yongzheng emperor, was a younger brother to Hongli, the Qianlong emperor.

Provenance: Collection of Baron Alexander von Stael-Holstein (1877-1937), a noted scholar and translator of Buddhist texts in Sanskrit and Tibetan, who lived and taught in Beijing at Peking University, among other institutions, and also was a visiting professor at Harvard. His presence in Beijing would have afforded him the opportunity to buy this and other imperial works that were appearing on the market in the 1920s and 1930s.







3029

3029

Hu Mei (active late 17th century), Yang Jiugai (1598-1677) and various artists
Album of landscapes, birds and flowers, 1661

Album of eight leaves, ink and color on silk, each leaf inscribed and signed and with seals of the respective artists, including leaves by Hu Mei, Yang Jiugai, Zhang Qi, Yan An, Yu Xin, Han E, and Cao Ming.

10 1/4 x 7 1/4 in (26 x 18.5cm) each leaf

\$15,000 - 25,000

胡渭, 杨九垓, 張琦, 研菴, 俞, 韓鐸, 曹銘 山水花鳥 設色絹本 冊頁八開

Provenance: Christie's New York, November 28, 1990 lot 134



3030

3030
Attributed to Jin Nong (1687 - 1763)
Zhong Kui the Demon Queller

Hanging scroll, ink and color on paper, signed *Jin Nong* with one seal of the artist reading *Bai Er Yantian Fu Weng*; with two colophons on the painting the first by Wang Chang (1724-1801) dated *Qianlong xinhai* (1791) signed *Qingpu Wang Chang age sixty-eight* followed by one oval shape seal reading *Changgong*, the second colophon signed *Lvyun* with a rectangular seal reading *Li Jia Ying Ban Chuang Shu*.

21 1/2 x 11 1/4in (72.7 x 28.8cm)

\$7,000 - 9,000

傅金農 鍾馗與鎮鬼 設色紙本 立軸

Published: Teisuke Toda and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings Second Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 1998, Plate A48-010

出版：戶田禎佑和小川裕充編，《中國繪畫總合圖錄 續編，第一卷：美國・加拿大篇》，東京大學出版會，1998年，圖A48-010



3031

3031
Anonymous (18th Century)
Zhong Kui and Demons

Hanging scroll, ink and color on silk, with five collectors' seals, two reading *Yiling Tang Zhencang yin*, and *Xinan Xiangyuan hanquanshi yiziri zhifang yinji*, and three unidentifiable seals.

30 x 29 1/4in (76.2 x 74.3cm)

\$5,000 - 7,000

無名氏 鍾馗與鬼 設色絹本 立軸

The collector's seal *Yiling Tang zhencang yin* was used by Liu Fen, a well-known collector in the late Qing dynasty. The seal *Xinan Xiangyuan Han Quanshi Yizi Zhifang Yinji* was published in *Collector Connoisseurship Dictionary* Jiangxi Meishu Chubun, 2008.



3032

3032

After Xie Shichen (1487-c.1567)

Snow Landscape

Ink and color on paper, hand scroll; inscribed with the title *Xi Shan Feng Xue Tu* and bearing a signature reading *Xie Shichen* with six seals; followed by a colophon inscribed *jiazi* year (1924) and signed *Shichan Laoren Zhao Fan* (1851-1927) with four seals.

13 1/4 x 118 1/4 in (33.7 x 300.6 cm)

\$5,000 - 7,000

仿謝時臣 溪山風雪圖 設色紙本 手卷

Provenance: private collection, San Francisco



3033

3033
Li Shizhuo (ca. 1690-1770)
Lotus and Dragonfly

Ink on paper, mounted, framed and glazed; signed *Li Shizhuo xi mo* with one seal of the artist reading *Shizhuo shi yin* and one collector's seal, with a second inscription on the painting by the calligrapher and seal carver Jin Quan (1728-1804) dated *Qianlong jisi* (1749).

22 1/2 x 16 1/2 in (57.2 x 42cm) sight

\$5,000 - 7,000

李世倬 墨荷蜻蜓 水墨紙本 鏡框 一七四九年作

The nephew of Gao Qiwei (1672-1734) by marriage, Li Shizhuo was versed in the techniques of finger painting, but was also skilful in rendering landscapes in the orthodox style. A member of the Plain Yellow Banner, Li Shizhuo was one of many Bannermen who practiced finger painting during the middle Qing Dynasty. Based on his dated works, he was active at the Qianlong court between the years 1741-1765.



3034

From a Private Missouri Collection

3034
Zhang Xi (active mid - late 18th Century)
Scholar in Hut Gazing at the Mountains, 1786

Hanging scroll, ink and color on paper, inscribed and dated *bingwu* (1786), dedicated to *Xueweng*, signed *Xuefan*, followed by three artist's seals reading *Zhang Xi zhiyin*, *Gugeng*, and *Dongfu*.

32 1/4 x 18 1/4 in (82 x 46.5cm)

\$2,000 - 3,000

張晞 亭中觀景 設色紙本 立軸



3035

3035

Hua Guan (1740 - 1819)

Scholars Painting at a Table in a Garden

Hanging scroll, ink and color on paper, inscribed and signed *Hua Guan*, followed by one square artist's seal reading *Hua Guan Shuhua*.

30 1/4 x 16in (76.8 x 40cm)

\$3,000 - 5,000

華冠 花園 水墨絹本 立軸



3036

3036

Feng Ji (active 1796 - 1820)

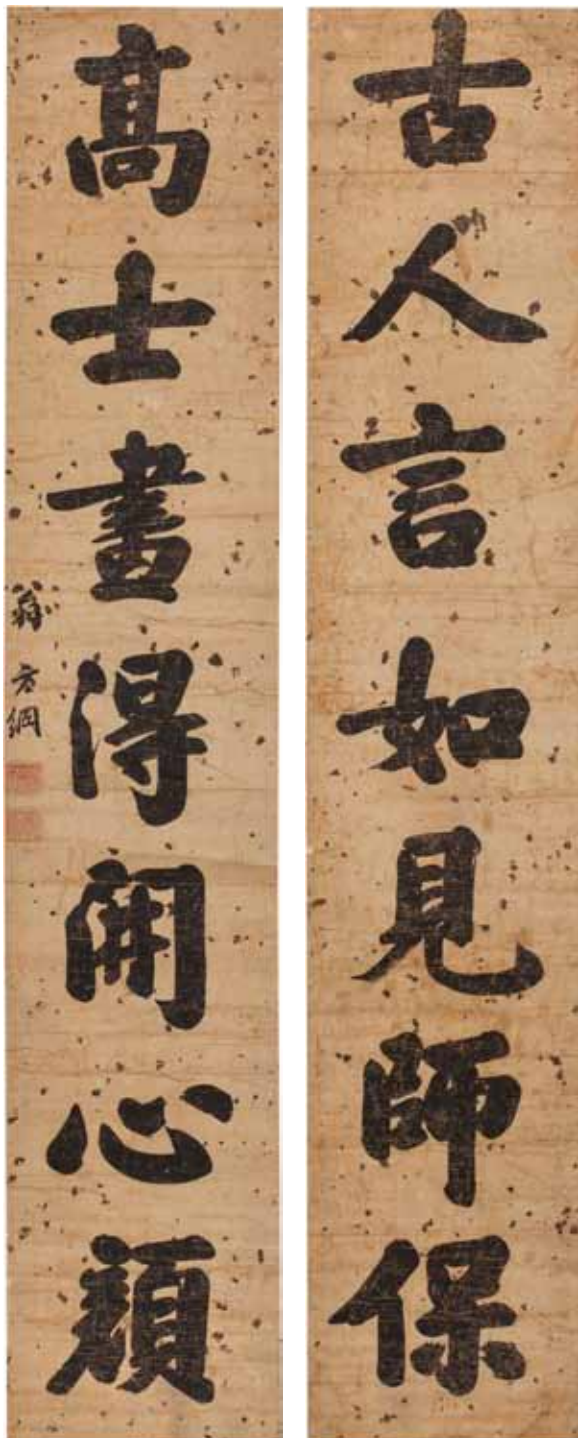
Ladies in a Garden with Flowering Tree

Hanging scroll, ink and color on silk, inscribed, followed by two square seals of the artist reading *Ziyang* and *Feng Ji siyin*.

46 3/4 x 13 1/4in (119.3 x 34cm)

\$2,500 - 4,000

冯箕 仕女 設色絹本 立軸



3037

Property of Various Owners

3037
Weng Fanggang (1733-1818)
Calligraphic couplet

Two hanging scrolls, ink on gold fleck paper, signed *Weng Fanggang* with two seals of the artist reading *Weng Fanggang yin* and *Tanxi*.

58 3/4 x 11 in (149.2 x 28cm) each scroll

\$2,000 - 3,000

翁方綱 楷書書法一對 水墨紙本(金箔紙) 立軸



3038

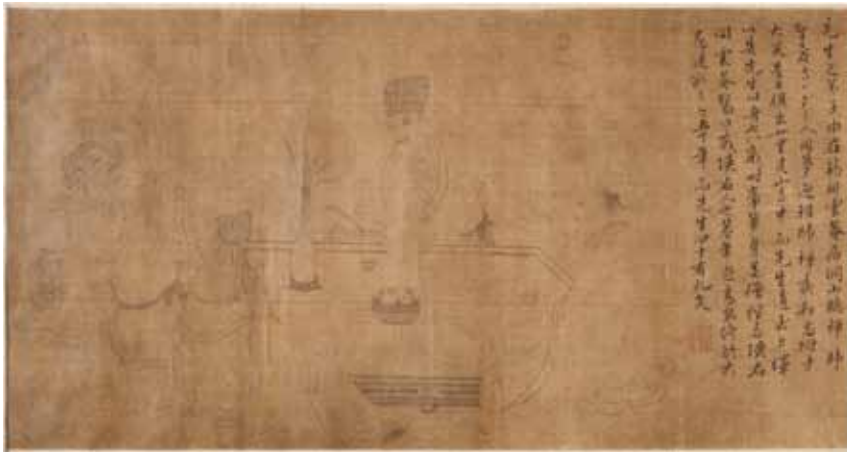
3038
Anonymous (18th Century)
Figures in Landscapes

A set of three paintings, each framed and glazed, ink and color on silk, including Scholars in a garden with a celestial fairy, Figures on a terrace and Men returning from the hunt, likely the three were once part of a continuous horizontal scroll.

14 1/4 x 24 1/2 in (36.2 x 62.2cm) each painting

\$2,000 - 3,000

無名氏 人物 設色絹本 鏡框



3039



3040

3039

Li Zongmo (17th century)

Stories from the Life of Su Dongpo

Two album leaves mounted as a single horizontal handscroll, ink on silk, each leaf with a long inscription in running script, followed by a seal reading Zongmo.

9 x 10 1/4in (22.8 x 26cm); 9 x 18in (22.8 x 45.7cm)

\$5,000 - 7,000

李宗谟 东坡先生画传

From A Private Missouri Collection

3040

Gu Luo (1762 - 1837)

Sprig of Peonies

Hanging scroll, ink and color on silk, inscribed and signed Ximei jushi Luo, followed by two seals of the artist reading Luo, and Ximei.

14 1/2 x 10 3/4in (36.5 x 27cm)

\$2,000 - 3,000

顾洛 牡丹 设色绢本 立轴



3041



3041

Yi Bingshou (1754-1815) and attributed to Zou Zhilin (1574-1655)

Two Folding Fans

The first by Yi Bingshou, ink on paper, calligraphy in various archaic scripts, dated *yihai* (1815), and signed *Yi Bingshou* with one seal of the artist reading *Bingshou*, the reverse of the fan blank; together with a second folding fan attributed to Zou Zhilin, ink on paper, with calligraphy one side, reversed by the the end of the inscription signed *Yilin* followed by one seal of the artist, and a small landscape painting.

21 5/8in (55cm), 20in (51cm)wide

\$3,000 - 5,000

伊秉綬 成扇; 鄒之麟 成扇



3042



3042

Wu Xizai (1799-1870)

Two Folding Fans

The first of loquats, ink and color on paper, with a dedication, signed *Rangzhi* with one seal of the artist reading *Xizai*, reversed with calligraphy in running script dedicated to the same recipient, signed *Rangzhi* with two seals of the artist reading *Rangzhi* and *Wu Xizai*, the bamboo frame carved with a figural scene; the second fan ink on gold paper, a landscape in the style of Shen Zhou, dedicated to Zihong, and signed *Xizai* followed by one seal of the artist reading *Rangzhi*, reversed by calligraphy in running script, with a dedication to Zihong, dated *wuwu* (1858), the bamboo fan frame carved with inscriptions from bronze vessels.

21 5/8in (55cm), 21 1/2in (54cm)

\$3,000 - 4,000

吴熙载 成扇

The recipient of the gold paper fan, Zihong, is likely Huang Xixi (黄锡禧), who was also the recipient of many seals carved by Wu Xizai.

3043

No lot



3044



3044

Xi Gang (1746-1803), Tang Di (1878-1948), and Wu Tao (1840-1895)

Three Folding Fans

The first by Xi Gang, a landscape, ink and color on paper, inscribed by the artist with a date of *bingchen* 1796, signed *Tiesheng Xi Gang* followed by one seal of the artist reading *Meng Daoshi*, reversed with calligraphy in regular script by Yang Longshi, signed *Yang Xie Longshi*, followed by one seal of the artist reading *Longshi*; the second fan by Tang Di, ink on paper, one side with orchids and plum, inscribed with a dedication, signed *Tang Di* with two seals of the artist, reversed by a composition of bamboo and chrysanthemum, with a dedication, signed *Tang Di* with two seals of the artist; the third fan an arhat by Wu Tao, ink and color on paper, with a long inscription by the artist, followed by a seal, reversed by calligraphy by Wang Bingji, followed by one seal of the artist.

20in (51cm); 21in (53cm); wide

\$3,000 - 5,000

奚岡 成扇; 湯滌 成扇; 吳滔 成扇



3045



3045

Xugu (1824-1896) and Jin Kun (19th century)

Chrysanthemums

Ink and color on paper, inscribed with a dedication, signed *Xugu* followed by one seal of the artist reading *Xugu*, reversed with calligraphy in various archaic script forms, signed *Jin Kun*.

17 3/4 in (45 cm) wide

\$5,000 - 7,000

虚谷, 金坤 成扇



3046

3046

Li Jian (1747-1799)

Winter Landscape

Ink and color on paper, hanging scroll; inscribed and signed Erqiao, with one seal of the artist reading Li Jian.

46 3/4 x 16in (118.8 x 40.6cm)

\$5,000 - 7,000

黎簡 山水 設色紙本 立軸

Provenance: private collection, San Francisco



3047

3047

Qu Zhongrong (1769-1842)

Bulbuls and Chrysanthemums

Hanging scroll, ink and light colors on paper, inscribed and signed *Qu Zhongrong*, followed by two square seals of the artist reading *Mufu*, and *Qu Shi Zhongrong*.

54 1/4 x 12 3/4in (137.8 x 32.7cm)

\$1,000 - 1,500

瞿中溶 白頭鶯菊 設色紙本 立軸



3048

3048

Tang Chun (19th Century) and Weng Luo (1790-1849)

Flowers after Yuan Masters, 1817; Wisteria and Butterfly

Two hanging scrolls, the first ink and light colors on paper, inscribed and dated *Jiaqing dingchou* (1817) and signed *Pu Yuan Tang Chun* with two seals of the artist reading *chen Chun* and the second possibly reading *min*; the second scroll ink and colors on silk, inscribed by the and signed *Xiaohai Luo*, with one seal of the artist reading *Xiaohai*.

51 1/4 x 12 1/4 in (130.2 x 31 cm); 50 x 10 3/4 in (127 x 27.5 cm)

\$2,000 - 3,000

唐淳 花卉 設色紙本 立軸 一八一七年作
翁雒 紫藤 設色絹本 立軸



3049

Property of Various Owners

3049^Y

Zhang Xin (c.1781-1820)

Autumn Flowers

Hanging scroll, ink and color on silk, inscribed and signed by the artist, followed by two seals of the artist reading *Qiugu* and *Zhang Xin*, together with specially fitted Japanese box.

\$3,000 - 5,000

張莘 秋花 設色絹本 立軸

Provenance: Christie's, New York, June 5, 1986



3050



3050



3050



3051 (detail)

3050 Three Calligraphic Works

The first, attributed to the Qianlong Emperor (1711-1799) ink on paper, framed and glazed, in regular script of the *Prajnaparamitahrdya* (*The Heart of the Perfection of Transcendent Wisdom*), dated *Qianlong yichou* (1745) signed "imperial brush", followed by two seals; the second after Xu Wei, (1521-1593), ink on paper, mounted album leaf, calligraphy in running script signed *Tianchi Daoren Xu Wei* with one seal; the third after Zhao Mengfu (1254-1322), ink on paper, framed and glazed, calligraphy in small regular script, with numerous seals.

6 1/4 x 9 1/4 in (16 x 23.4cm); 9 1/2 x 10 1/2 in (24.5 x 27cm); 23 x 11 in (58.5 x 28cm)

\$3,000 - 5,000

傳乾隆，仿徐渭，仿趙孟頫 书法 水墨紙本 三開

3051 Attributed to Xi Gang (1746-1803)

Landscape

Hand scroll, mounted in three parts, ink and color on paper, inscribed and dated *yichou qiu ba yue* (possibly the eighth month in the autumn of 1805) and signed *Mengquan Waishi Xi Gang* with one seal of the artist reading *Xi Gang zhiyin*, and two collectors' inscriptions, one dated *Guangxu gengyin qiu jiu yue* (ninth month in the autumn of 1890) and signed *Deng Guofan* with three collector's seals.

9 x 144 3/4 in (23 x 368cm)

\$5,000 - 7,000

傳奚岡 山水 設色紙本 手卷 一八九零年作

Provenance: private collection, San Francisco



3052

3052

Dai Xi (1801-1860)

Ink Landscape after Wu Zhen, 1858

Hand scroll, ink on paper, inscribed, dated *wuwu qiu ri* (an autumn day in 1858) and signed *Chunshi Dai Xi* with one seal of the artist reading *Chunshi* and one collector's seal, mounted with a four-character title dated *Tongzhi jiazi zhongqiu* (mid-autumn of 1864) and signed *Dushan Mo Youzhi* (1811-1871), followed by three colophons variously inscribed and signed by Wu Yun (Wu Pingzhai, 1811-1883), Yu Yue (1821-1906), and Wu Yinsun (1851-1921).

12 1/8 x 93 3/8 in (31.1 x 222.6 cm)

\$10,000 - 15,000

戴熙 山水 水墨紙本 手卷 一八五八年作

Provenance: private collection, San Francisco



3053



3054



3053^Y

A painted and carved ivory fan with original lacquer box
Canton school, circa 1860

The silvered paper leaves of the painted with brilliant gouache, one side with officials and palace ladies in a garden, each of the figures' faces in applied ivory, their clothing in applied silk, the other side with a central cartouche of the harbor and Praya Grande in Macao, with paintings of birds and insects amid flowers, the ivory fan frame carved with figures in a watery landscape, with a silk tassel, together with the original fitted box the exterior lacquered and gilt with figures and flowers, the base bearing the original paper label reading "HOACHING From CANTON".

20 1/2in (52cm) wide

\$2,000 - 3,000

廣州象牙雕刻扇子 設色紙本 一八六零年作

3054

Anonymous

Album of *Liaozhai Zhi Yi*

Late Qing Dynasty

Twelve leaves of paintings, ink and color on silk, accompanied by twelve leaves of calligraphy, ink on gold fleck paper, with each pair of leaves a chapter from the Pu Songling (1640-1715) classic *Liaozhai Zhi Yi* (*Strange Stories from Chinese Studio*).

7 1/8 x 6 3/8in (18 x 16.2cm) each painting

\$2,000 - 3,000

無名氏 聊齋志異 書法繪畫 設色紙本 畫冊 冊頁二十四開 清末



3055



3056

From A Private Missouri Collection

3055

Ren Yi (1840 - 1896)

Figure and Pine, 1888

Folding fan, ink and color on gold paper, inscribed and dedicated to Xiao'an, dated *Guangxu wuzi* (1888), and signed *Bonian Ren Yi*, followed by one seal of the artist, reversed by calligraphy in running script, also dedicated to Xiao'an and signed indistinctly, and followed by an illegible seal.

19 3/4in (50cm) wide

\$2,000 - 3,000

任頤 設色金箋 成扇

3056

Wu Tao (1840 - 1895)

Landscapes

Three album leaves, each ink and color on paper and framed and glazed, one leaf with a dedication and dated *renchen* (1892), each leaf with one seal of the artist; together with a round leaf by Li Xiuqiong, ink and color on paper, of children making a snow Buddha, signed *Xiuqiong* with one seal of the artist.

11 1/8 x 13 1/8in (28.4 X 33.5cm) each Wu Tao leaf

\$2,000 - 3,000

吳滔, 山水 水墨紙本 冊頁三開 鏡框



3057

3057
Sha Fu (1831 - 1906)
Woman at Window, 1877

Hanging scroll, ink and light colors on paper, inscribed and dated *dingchou* winter (1877), signed *Shanchun Sha*, followed by one square seal of the artist reading *Shanchun zhiyin*.

49 1/4 x 17 3/4 in (124.5 x 45cm)

\$1,500 - 2,500

沙馥 仕女 水墨紙本 立軸 一八九九年

Sha Fu studied painting with Ren Xiong (1823-1857) and was a prominent painter in the blossoming Shanghai school during the second half of the 19th century. His inclusion in the upper echelons of Shanghai painting circles is evinced by his inclusion in *Hudieqiu Zhai suocang huace* published in 1879, and that his portrait was painted by Ren Yi (1840-1896) on several occasions. See Steven Little, ed. *New Songs on Ancient Tunes* Honolulu, 2007. pp. 282-283



3058

3058
Zhang Xiong (1803 - 1886)
Birds on Peach Branch

Hanging scroll, ink and color on paper, inscribed and signed *Zixiang Zhang Xiong*, followed by one seal of the artist reading *Zixiang Shuhua*.

55 3/4 x 13 in (141.5 x 33.5cm)

\$1,500 - 2,500

張熊 桃鳥 設色紙本 立軸

3059
Hu Gongshou (1823-1886)
Wutong Tree and Rock, 1877

Hanging scroll, ink and color on paper, inscribed and dated *dingchou* (1877), signed *Gongshou*, followed by one square seal of the artist reading *Gongshou*, with one collector's seal.

58 1/2 x 15 1/2 (149 x 40cm)

\$2,000 - 3,000

胡公壽 梧桐樹石 水墨紙本 立軸 一八七七年作



3059



3060

Property of Various Owners

3060

Qian Chao (19th century)

Flowers, Birds and Insects

Album of eight 8 leaves, ink and color on silk, each leaf with seals of the artist.

8 x 8 1/2 in (20.5 x 21.5cm) each leaf

\$5,000 - 7,000

錢潮 花鳥草蟲 設色絹本 冊頁八開 約十九世紀

Provenance: Christie's New York, November 28, 1990 lot 133



3061



3061



3062

3061

Ren Yu (1853 - 1901)

Dog and Flowers 1893, and Landscape after Wang Yuanqi, 1883

Two hanging scrolls, the first ink and color on paper, inscribed and dated *guisi* (1893), and signed *Ren Yu*, followed by one seal of the artist reading *Lifan*; the second ink on paper, inscribed with date of *guiwei* (1883) and signed *Ren Yu*, followed by two seals of the artist reading *Ren Yu* and *Lifan*.

52 x 17 1/4 in (131.4 x 43.7 cm); 56 1/4 x 15 in

\$3,000 - 5,000

任預 狗，一八九三年作；

山水，一八八三年作 設色紙本 立軸

3062

Gu Yun (1835 - 1896)

Spring landscape

Ink and color on paper, hanging scroll, inscribed and signed *Yunhu Waishi*, followed by one square artist seal *Gu Yun zhiyin*, with one collector's seal.

59 1/2 x 18 1/8 in (151 x 46 cm)

\$2,000 - 3,000

顧澐 春色 設色紙本 立軸

The collector's seal reading *Xifan Qing Shang* belonged to the Suzhou based financier and collector Xi Xifan (席錫蕃, 1863-1933) whose collection was published in the *Yi xing shi shu hua liu zhen pu* (頤性室書畫留真譜) in 1929.

3063

Zhu Cheng (1826-1900)

Cat and Magpies in Landscape

Ink and color on paper, hanging scroll; inscribed as painted in the style of *Lü Ji* and signed *Menglu Zhu Cheng* with one seal of the artist reading *Menglu hui shi tu zhang*.

68 3/4 x 17 3/8 in (174.6 x 44.2 cm)

\$4,000 - 6,000

朱僞 喜鵲與貓 設色紙本 立軸

Provenance: private collection, San Francisco

3064

Wu Shixian (1856-1919)

Landscape in Mi style

Ink and color on paper, hanging scroll; inscribed with a two-line poem and stating that it is imitating the style of *Mi Fu*, signed *Baixia Wu Shixian* with two seals of the artist reading *Baixia* and *Wu Shixian*.

42 x 10 1/4 in (106.7 x 26 cm)

\$5,000 - 7,000

吳石僊 欲雨欲晴 設色紙本 立軸

Provenance: private collection, San Francisco



3063



3064



3065

Qi Baishi (1863-1957)

Yellow Gourds and Cricket

Hanging scroll, ink and color on paper, signed
Jieshan Laoren Baishi with one seal of the
artist reading *Baishi*.

27 1/2 x 11 3/4in (69.8 x 29.9cm)

\$80,000 - 120,000

齊白石 蟋蟀葫蘆 設色紙本 立軸

Provenance: private collection, San Francisco

3065

3066

Wu Changshuo (1844-1927)

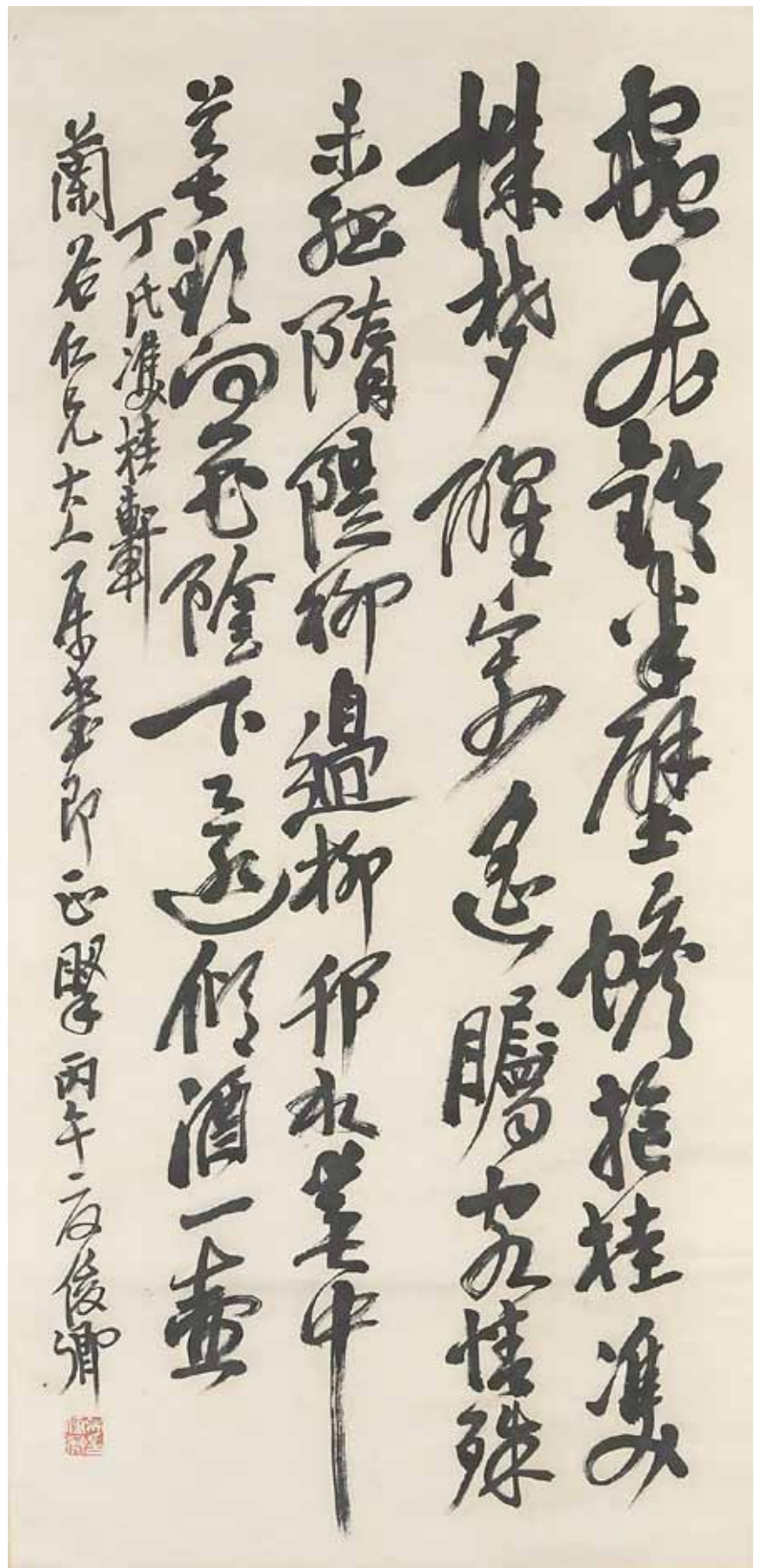
Calligraphy in Running Script, 1906

Hanging scroll, ink on paper; inscribed and dedicated to Langu, dated *bingwu* (1906) and signed *Junqing* with one seal of the artist reading *Wu Junqing yin*.

42 3/4 x 20 3/8 in (108.6 x 51.7cm)

\$6,000 - 8,000

吳昌碩 行書法 水墨紙本 立軸 一九零六年作



3066



3067

Wu Changshuo (1844-1927)

Lotus

Hanging scroll, ink and color on paper; inscribed, dated *dingsi mengdong* (early winter of 1917), and signed *Anji Wu Changshuo* with two seals of the artist reading *Junqing zhi yin* and *Changshuo*. 52 1/2 x 12 3/8in (133.1 x 31.5cm)

\$12,000 - 15,000

吳昌碩 荷花 設色紙本 立軸 一九一七年作

3067

3068

Wu Changshuo (1844- 1927)

Loquats, 1923

Ink and color on paper, mounted, framed and glazed, with a inscription by the artist, and dated *guihai* (1923), and one seal of the artist and two collectors' seals.

26 3/4 x 12 3/8in (68 x 31.5cm)

\$10,000 - 15,000

吳昌碩 枇杷 設色紙本 鏡框一九二三年作



3068



3069

3069
Deng Fen (1894-1964)
Beauty under Bamboo, 1924

Ink and color on paper, mounted, framed and glazed; inscribed and dated *jiazi zhongqiu* (mid-autumn of 1924), dedicated to *guansao Ruan nushi* and signed *Tanshu Fen* with one seal of the artist reading *Deng Fen* and one collector's seal.

18 3/8 x 11 7/8 in (46.7 x 30.2 cm)

\$6,000 - 8,000

鄧芬 竹下美人 設色紙本 鏡框 一九二四年作

Provenance: private collection, San Francisco



3070

3070
Huang Huanwu (1906-1985)
Beauty

Ink and color on paper, hanging scroll; inscribed with the title *hai zen bu hui guo lian er lai* (why not turn around), signed *Hanseng Huanwu* with three seals of the artist reading *Huang*, *Hanseng*, and *ban shi jing shen zai bi tou*; mounted above, a colophon of a seven character quatrain, signed *Hanseng Huanwu* with two seals of the artist reading *Huang* and *Huanwu*.

30 5/8 x 13 3/4 in (77.8 x 35 cm)

\$4,000 - 6,000

黃幻吾 哈怎不回過臉兒來 設色紙本 立軸

Provenance: private collection, San Francisco

The painting's title is a line from the 13th century play *Xi Xiang Ji* (*Romance of the Western Chamber*), where the scholar Zhang Sheng was urging the heroine Cui Yingying to turn around and reveal her face.



3071

3071

Lu Hui (1851 - 1920)

Five Scrolls of Birds and Flowers

Five hanging scrolls, all ink and color on paper, including a set of four scrolls, the first of ducks and wisteria, inscribed and signed *Lianfu*, followed by a seal of the artist reading *Lu Hui Zhiyin*; the second of a cat and wutong tree, inscribed and signed *Lianfu Lu Hui*, followed by a seal of the artist reading *Hui*; the third of a crane and plum, inscribed and dated *guimao* (1903), signed *Lu Hui*, followed by a seal of the artist reading *Lu Hui zhiyin*; the fourth of a bird and hydrangea inscribed and signed *Hui Bingji*, followed by a seal of the artist reading *Hui*; together with another scroll by the same artist of pheasants and peony, inscribed and dated *yisi* (1905), signed *Hui*, followed by two seals of the artist reading *Bi Yusi*, and *Hui*.

66 1/4 x 18 1/4in (168.9 x 46.3cm) each the set of four scrolls, the fifth 51 3/4 x 18 1/4in (94.5 x 43.5cm)

\$8,000 - 12,000

陸恢 設色紙本 立軸 (5)



3072

3072

Pu Ru (1896-1963)

Eight Album Leaves

Eight leaves, each individually framed and glazed, ink and color on paper, seven of the leaves with the signature *Xinyu* and one or two seals of the artist, the eighth leaf with a lengthy inscription with three seals of the artist.

12 x 7 3/4in (30 x 19.5cm) sight, each leaf

\$20,000 - 30,000

溥儒 設色紙本 鏡框 冊頁八开

Provenance: Formerly in the collection of Wang Lingwen (1916-2008), a student of Pu Ru



3073

3073
Jiang Hanting (c. 1902-1963)
Figures Beneath the Wutong Tree
 Hanging scroll, ink and color on paper, dated gengwu (1930) signed *Jiang Han*, with one seal of the artist reading *Shang Yu*.
 40 1/2 x 14 1/2 in (132.2 x 37.2cm)
\$2,000 - 3,000

江寒汀 人物 設色紙本 立軸 一九三零年作

Published:
 Modern Chinese paintings & Calligraphy from
 Important Private Collection Overseas, Vol 1,
 USA, Plate 39



3074

3074
Liu Zhisi (1900 - 1937)
Landscape After Wang Meng
 Hanging scroll, ink and colors on paper, titled *Wang Shuming autumn landscape* signed *Liu Zhisi*, followed by two square artist seals reading *Yanbai* and *Liu Zhisi Yin*.
 49 3/8 x 19 in (125.7 x 48.6cm)
\$1,500 - 2,000

劉之泗 秋林晚翠 設色紙本 立軸

Liu Zhisi, who also used the name Gonglv, was the son of the noted Anhui collector Liu Shiheng (1875-1926) and grandson of the influential late Qing official Liu Ruifen (1827-1892). Numerous extant paintings bearing the collector's seals of both Liu Shiheng and Liu Zhisi attest to the strength of the family collection. Liu Zhisi died in his Suzhou home during the Japanese occupation.



3075

3075
Hu Yefo (1908-1980)
Guanyin
 Ink and color on paper, framed and glazed, signed *Yefo* with a gourd-shaped seal of the artist reading *Yefo*.
 12 1/2 x 24 3/8 in (31.8 x 61.8cm)
\$4,000 - 6,000

胡也佛 觀音菩薩 設色紙本 鏡框



3076



3077



3077

3076

Wu Shixian (1856-1919)

Before the Wind and Rain

Hanging scroll, ink and color on paper, inscribed and entitled *shan yu yu lai feng man lou* and signed *Baixia Wu Shixian* with two seals of the artist reading *Baixia* and *Wu Shixian*.

42 x 10 1/4 in (106.7 x 26cm)

\$5,000 - 7,000

Provenance:

private collection, San Francisco

吳石僊 山雨欲來 設色紙本 立軸

3077

Wu Hufan (1894-1968)

Calligraphic Couplet

ink on paper, mounted as a pair of hanging scrolls, signed *Wu Hufan*, followed by two seals of the artist

10.2 x 47.9 in (25.9 x 121.7 in) each scroll

\$4,000 - 6,000

吳湖帆 行書 水墨紙本 立軸一對

3078

Zhang Daqian (1899-1983)

Calligraphic Couplet, 1940's

Two hanging scrolls, ink on paper, with a dedication to Huancai, signed *Shuren Zhang Yuan* followed by two seals of the artist reading *Zhang Yuan Daqian fu* and *Daqian jushi*.

52 x 11 1/4 in (132 x 28.6cm) each scroll

\$12,000 - 18,000

張大千 行書書法對聯一對 水墨紙本 立軸

Published:

Modern Chinese paintings & Calligraphy from Important Private Collection Overseas Volume 1, Feb. 2012, New York, plate 55

3079

Cheng Shifa (1921-2007)

Crane and Pine

Hanging scroll, ink and color on paper, inscribed by the artist, and titled *Lingshan He Wu* with two seals of the artist reading *Shifa* and *Sanfu shuwu*.

52 1/8 x 20 1/4 in (132.5 x 51.6cm)

\$18,000 - 25,000

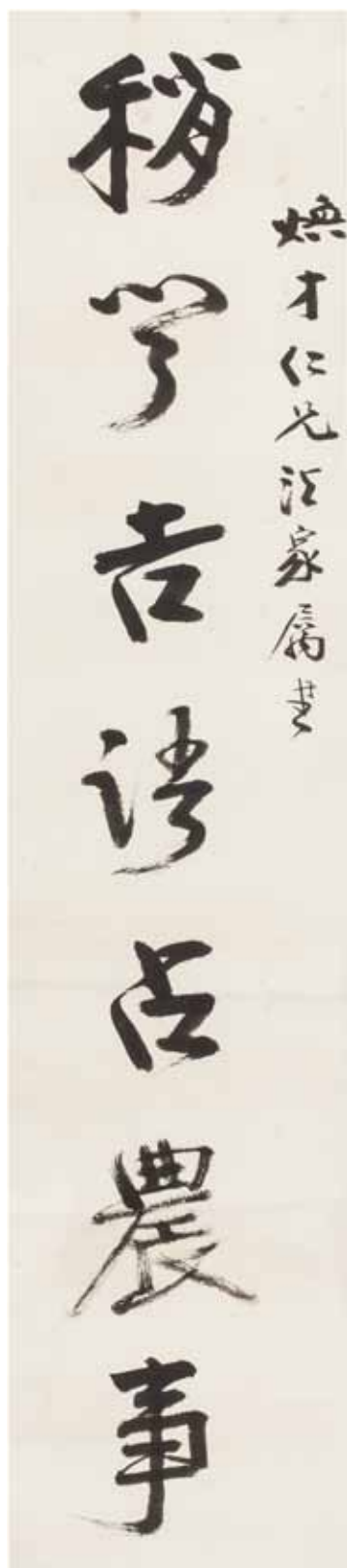
程十髮 靈山鶴舞 設色紙本 立軸

Published: *The Fine Chinese Paintings*, 1993, Malaysia, plate 18

Exhibited: Malaysia Chinese Culture Center, 1993.



3078



3078



3079



3080

3080

Xie Zhiliu (1910-1997)
Bamboo, Plum and Rock

Hanging scroll, ink and color on paper, titled and signed by the artist,
followed two seals of the artist reading *Zhiliu* and *Zhuangmutang*.

35 1/4 x 19 1/4in (89.5 x 48.9cm)

\$8,000 - 12,000

謝稚柳 花梅 設色紙本 立軸



3081

3081

Wang Xuetao (1903-1982)

Magpies and Plum

Hanging scroll, ink and color on paper, titled "Announcing Success", dated National Day, 1956 and signed Xuetao followed by two seals of the artist.

25 x 18 1/4 in (63.5 x 46.3 cm)

\$7,000 - 9,000

王雪涛 鹊梅报喜图 设色纸本 立轴 一九五六年作



3082

Zhang Daqian (1899-1983)

Narcissus and Bamboo in the style of Shitao
Ink and color on paper, mounted for framing,
inscribed with a dedication to Lumin, in the style
of Shitao, dated *guiyou, qiyue* (1933, seventh
month), signed *Daqian jushi, Yuan* at Dafeng
tang, followed by two seals of the artist reading
Zhang Yuan zhi yin and *Daqian*.

24 1/2 x 14 1/8 in (62.2 x 35.8cm)

\$15,000 - 25,000

張大千 仿石濤水仙秀竹圖 設色紙本 鏡心 一九
三三年作

3082

3083

Wu Hufan (1894-1968)

Blue-Green Landscape

Hanging scroll, ink & color on paper, titled *qing lan fei cui*, inscribed and dated *wuzi chun ri* (a spring day in 1948) and signed *Wu Hufan*, with four seals of the artist reading *Wu Hufan*, *Meijing shuwu*, *Hufan lin ben*, and *qian he ren huan qu hong jin cui xiu wen ying xiong lei*.
34 1/2 x 17 1/8 in (87.6 x 43.5 cm)

\$15,000 - 20,000

吳湖帆 青綠山水 設色紙本 立軸 一九四八年作



3083



3084

Qi Gong (1912-2005)

Landscape after Wang Yuanqi, 1948

Hanging scroll, ink and color on paper, dated wuzi (1948), sixth month signed Yuanbo Jushi

Qi Gong, with three seals of the artist.

45 1/2 x 19 3/4in (115.6 x 50.2cm)

\$20,000 - 30,000

启功 山水 設色紙本 立軸 一九四八年作

3084

3085

Qi Gong (1912-2005)

Landscape

Hanging scroll, ink and light color on paper,
inscribed with a poem by the artist and signed

Qi Gong followed by a second dedicatory
inscription dated *gengshen* (1980) signed
Yuanbo with four seals of the artist.

44 x 18in (111.8 x 45.7cm)

\$15,000 - 20,000

启功 山水 設色紙本 立軸 一九八零年作



3085



3086

3086

Zhao Shao'ang (1905-1998)

Praying Mantis and Flower

Ink and color on paper, framed and glazed, inscribed by the artist, with a date corresponding to 1946, with two seals of the artist.

12 3/4 x 17 3/8 in (32.5 x 44cm)

\$4,000 - 6,000

趙少昂 花樹螳螂 設色紙本 鏡框

3087

Zhao Shao'ang (1905-1998)

Goldfish

Ink and color on paper, mounted, framed and glazed, with an inscription by the artist, followed by an artist's seal reading *Zhao Shao'ang*.

11 5/8 x 14 1/2 in (29.5 x 37cm)

\$2,000 - 3,000

趙少昂 金魚 設色紙本 鏡框

3088

Zhao Shao'ang, (1905-1998)

Egret

Ink and color on paper, dated *jiachen* (1968) followed by the artist's signature and two seals of the artists, one reading *Zhao*, the other reading *Shao'ang*.

27 x 55.5 in (68.8 x 141cm)

\$20,000 - 30,000

趙少昂 白鷺 設色紙本 立軸 一九六八年作

Provenance: Acquired directly from the artist in Hong Kong in 1970s

3089

Yang Shanshen (1913-2004)

Loquats and Bird

Ink and color on paper, hanging scroll; inscribed as painted in San Francisco in the study of Beishou, dated *yihai xia* (summer of 1959), and signed Shanshen with one seal of the artist reading Yang.

46 1/4 x 11 3/4 in (117.5 x 29.9cm)

\$6,000 - 8,000

Provenance: private collection, San Francisco

楊善深 枇杷翠鳥 設色紙本 立軸 一九五九年作



3087



3088



3089



3090

3090
Wang Kangle (1907 - 2006)
Mountain landscape

Hanging scroll, ink and color on paper, inscribed and dated *wuwu* (1978), signed *Kangle*, followed by two seals of the artist reading *Wang Kangle* and *Nian Qishier zuo*.

27 x 13 1/2 in (68.6 x 34.3 cm)

\$1,000 - 1,500

王康樂 設色紙本 立軸 一九七八年作

Wang Kangle began his artistic career as an illustrator with Shanghai Commercial Press, but later studied landscape painting with Huang Binhong and Zhang Daqian. Today, a museum in Ningbo, Zhejiang province bears his name and acts as a center for his work.



3091

3091
Ding Yanyong (1902-1978)
Landscape

Mounted for framing, ink and color on paper, signed *Ding Yanyong xie* with one seal of the artist reading *Niujun*.

35 x 18 1/2 in (88.9 x 47 cm)

\$5,000 - 7,000

丁衍庸 山水 設色紙本 鏡心



3092

3092
Xie Zhiguang (1900-1976)
Chicks and Flowers

Ink and color on paper, hanging scroll, inscribed *qishiwu sui* (at age seventy-five) and signed *Zhiguang hua*, with one seal of the artist reading *Lao Xie*.
 26 1/2 x 14 1/2in (67.5 x 37cm)
 \$2,000 - 3,000

謝之光 花下小雞 設色紙本 立軸 一九七五年作



3093

3093
Xie Zhiguang (1900-1976)
Ink Landscape

Ink on paper, hanging scroll, signed *Zhiguang*, followed by one square seal of the artist reading *Zhiguang*.
 27 x 13 1/8in (68.5 x 33.5cm)
 \$1,500 - 2,500

謝之光 山水 水墨紙本 立軸



3094

3094
Huang Junbi (1898-1991)

Waterfall Landscape

Ink and color on paper, mounted and framed, inscribed with the title *yun ya guan pu*, dated *wuxu chun ri* (a spring day in 1958) and stating that it was painted in Los Angeles, signed Huang Junbi with two seals of the artist reading *Huang Junbi yin* and *Junweng*.

22 3/4 x 37 1/4 in (57.8 x 94.5 cm)

\$15,000 - 20,000

Provenance:

private collection, San Francisco

黃君璧 雲崖觀瀑 設色紙本 木框

3095

Xie Zhiliu (1908-1997)

Bird and Flowers

Hanging scroll, ink and color on paper, dated *guichou* (1973), with a dedication by the artist to the recipient, followed by a signature, with three seals of the artist.

36 1/2 x 17 3/4 in (92.5 x 45cm)

\$8,000 - 12,000

謝稚柳 花鳥圖 設色紙本 立軸 一九七三年作

Provenance: Acquired directly from the artist by the previous owner



3095



3096

From a Private Boston Collector

3096

Song Wenzhi (1919-1999)

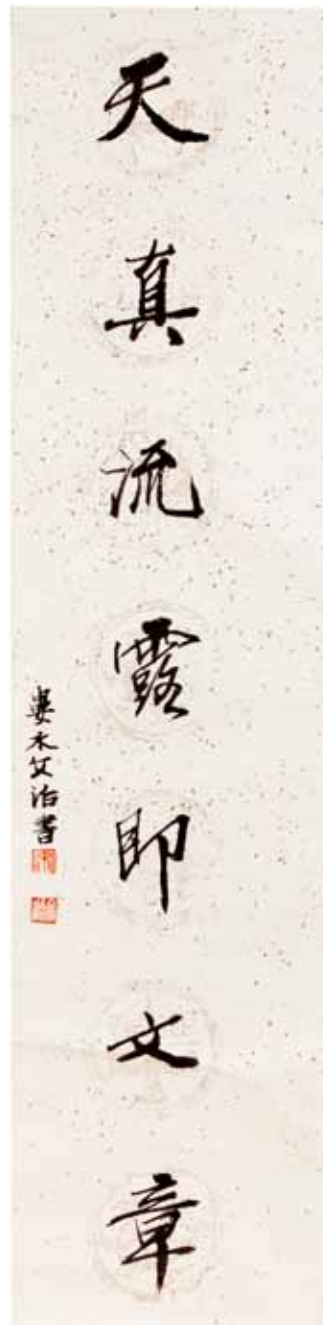
Landscape

Hanging scroll, ink and color on paper, titled by the artist *Shitoucheng Xinzi*, inscribed with a date of 1984, twelfth month, and signed *Wenzhi* with three seals of the artist.

38 3/4 x 13 1/2in (98.4 x 34.3cm)

\$10,000 - 15,000

宋文治 山水 設色紙本 立軸 一九八四年作



3097

3097

Song Wenzhi (1919-1999)

Calligraphic Couplet

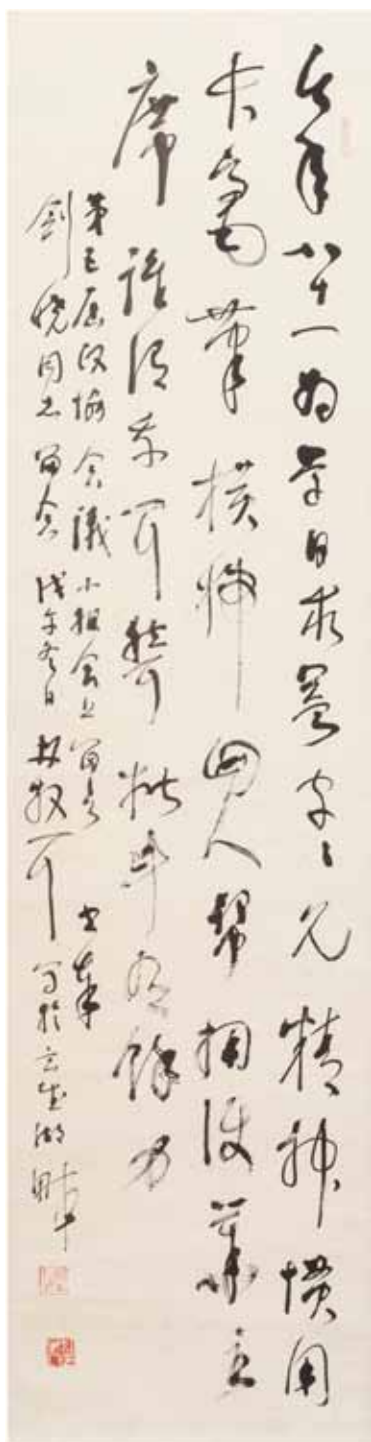
Ink on gold flecked paper, mounted as a pair of hanging scrolls, signed by the artist, followed by two seals of the artist reading Song and Wenzhi.

51 x 10 7/8in (129.5 x 27.7cm)

\$2,000 - 3,000

宋文治 行書 水墨灑金紙本 立軸一對





3098

3098

Lin Sanzhi (1898-1989)

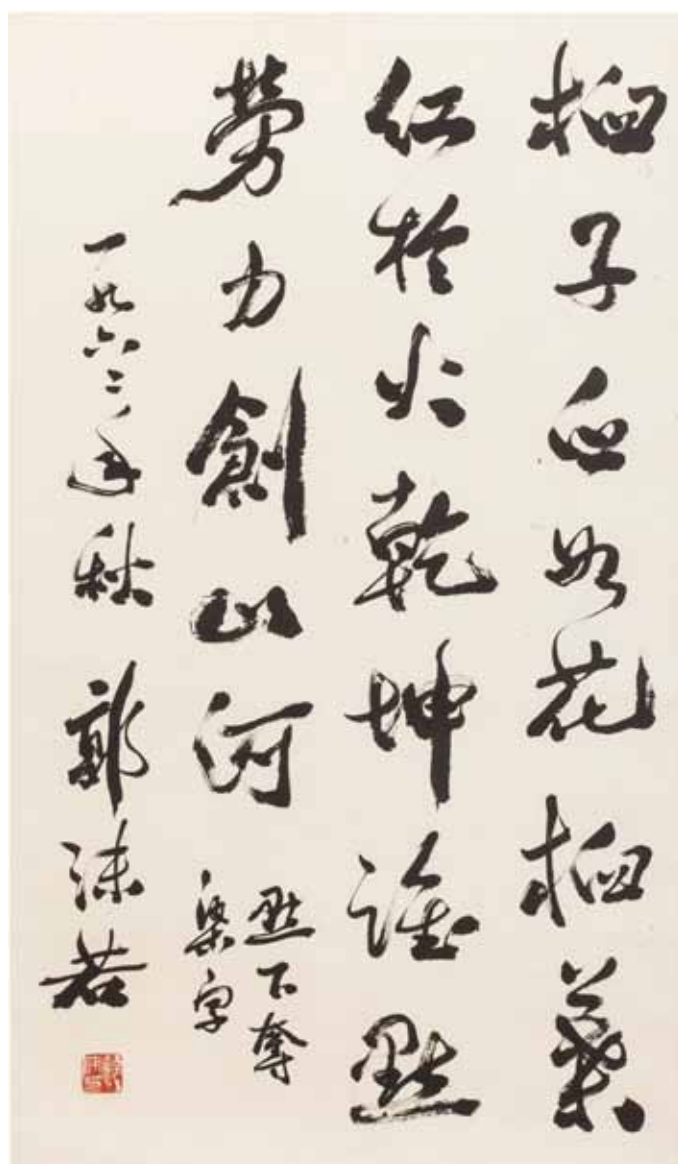
Calligraphy in Running Script

Hanging scroll, ink on paper, with a dedication by the artist and dated wuwu (1978) winter, with three seals of the artist.

53 1/8 x 13 3/8in (135 x 34cm)

\$15,000 - 20,000

林散之 行书书法 水墨纸本 一九七八年作



3099

3099

Guo Moruo (1892-1978)

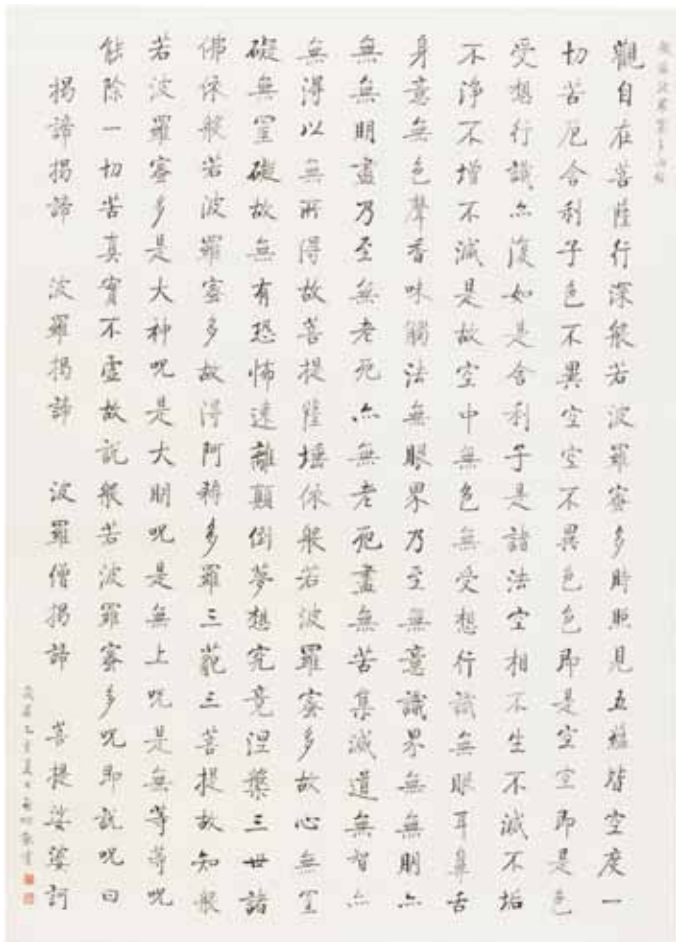
Calligraphy in Running Script

Hanging scroll, ink on paper, dated 1963, signed Guo Moruo followed by the artist's seal.

31 1/2 x 18 1/2in (80 x 47cm)

\$4,000 - 6,000

郭沫若 行書 水墨紙本 立軸 一九六三年作



3102

3100
Zhao Puchu (1907-2000)
Calligraphy in Running Script
Hanging scroll, ink on paper, signed *Puchu*, with one seal of the artist reading *Zhao Puchu*.
20 1/2 x 19 3/8in (52 x 49.2cm)
\$7,000 - 10,000

赵朴初 行书 水墨纸本 立轴

3101
Liu Danzhai (1931-2011)
Calligraphy in Running Script
Mounted for framing, ink on paper with a dedication dated *bingyin* (1986) signed *Liu Danzhai* followed by one seal of the artist reading *Danzhai*.
13 x 18 1/2in (33 x 47cm)
\$5,000 - 7,000

劉旦宅 行書 水墨紙本 鏡心 一九八六年作



3103

Property of Various Owners

3102
Qi Gong (1912-2005)
The Heart Sutra
Hanging scroll, ink on paper, titled in the upper right *Boreboluomiduoxinjing*, the text being the complete 260 character transcription of the *Prajnaparamitahrdya* (*The Heart of the Perfection of Transcendent Wisdom*), followed by the date of *yihai* (1995), signed *Qi Gong* with two seals of the artist.
37 1/4 x 26 3/4in (94.6 x 66.9cm)
\$8,000 - 12,000

肩功 般若波羅密多心經 水墨紙本 立軸 一九九五年作

3103
Yu Youren (1879-1964)
Calligraphic couplet
Two hanging scrolls, ink on colored, gold-flecked paper, with a dedication, signed *Yu Youren* followed by two seals of the artist.
63 x 15 3/4in (160 x 40cm)
\$7,000 - 9,000

于右任 書法 水墨橘色洒金紙本 立軸一對

3104

Dong Zuobin (1895-1963)

Calligraphy in Oracle Bone Script

Ink on paper, mounted, framed and glazed, a twenty-eight character inscription, dated *xinmao* (1951) and signed *Dong Zuobin* with two seals of the artist.

29 1/2 x 12in (75 x 30.5cm)

\$4,000 - 6,000

董作賓 甲骨文 水墨紙本 鏡框 一九五一年作

3105

Wu Hufan (1894- 1968)

Calligraphy in Running Script

Ink on paper, mounted for framing, dated *wuzi* (1948) signed *Wu Hufan* followed by two seals of the artist *Wu Hufan* and *Qianan*.

40 7/8 x 14 1/2in (104 x 37cm)

\$6,000 - 8,000

吳湖帆 行書 水墨紙本 鏡心 一九四八年作

3106

Qian Shaowu (born 1928)

Calligraphy in Grass Script

Hanging scroll, ink on paper, signed *Qian Shaowu* with two seals of the artist.

53 x 26 1/2in (134.62 x 67.3cm)

\$1,000 - 1,500

錢紹武 草書 水墨紙本 立軸

Qian Shaowu, a noted calligrapher from Wuxi, Jiangsu, is unusual in that he is also a renowned sculptor. The artist's tenure as department head for sculpture at the extremely prestigious Chinese Central Academy of Fine Arts is indicative of his prominence. His sculptural work is often massive in scale, and that dramatic spirit can be seen in the large and confident strokes of his calligraphy, especially evident in this particular example.

3107

Ouyang Zhongshi (born 1928)

Calligraphic Couplet

Two hanging scrolls, ink on paper, dated *dingmao* (1987) and signed *Zhongshi* with two seals of the artist.

42 1/2 x 11 3/4in (108 x 29.8cm)

\$2,000 - 3,000

歐陽中石 行書書法對聯一對 水墨紙本 立軸 一九八七年作

A native of Tainan, Shandong, Ouyang Zhongshi was born in 1928, and is one of China's most famous and respected calligraphy scholars, having founded the pioneering Calligraphic Studies program at Capitol Normal University in Beijing. Ouyang Zhongshi is the author of many publications on the history of calligraphy, and with Wen C. Fong, he co-directed the publication of Yale University Press's landmark work *Chinese Calligraphy*. The artist is also a scholar of Beijing opera and is regarded as one of Mainland China's leading cultural historians.

3108

Wu Shanming (born 1941)

Butter Tea

Mounted as a hanging scroll, ink on paper, signed *Shanming* and inscribed by the artist and with three artist seals reading *Wu, Wu Shanming yin* and *Wu Sheng zhi shi*.

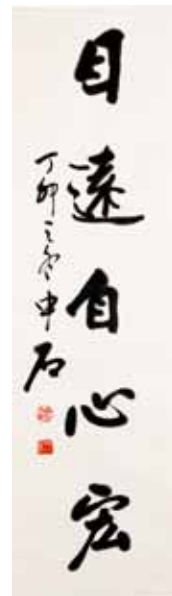
26 3/4 x 17 1/2in (68 x 44.5cm)

\$2,000 - 3,000

吳山明 酥油茶 水墨紙本 立軸



3106



3107



3107



3108



3109

From A Washington D.C. Collection

3109

Yang Yanping (born 1934)

Winter Mist

Ink and color on paper, with two seals of the artist, titled on the reverse in pencil *Winter Mist*.
24 x 29 1/4 in (61 x 74.3 cm)

\$5,000 - 7,000

楊燕屏 荷 設色紙本

Yang Yanping graduated with a degree in architecture from Qinghua University in Beijing, and became a member of the Beijing Academy of Painting. Chiefly represented by Michael Goedhuis Gallery in the West, her works are in the collection of the British Museum, the Ashmolean Museum of Art at Oxford University, the Museum of Fine Arts Boston, and the Asian Art Museum of San Francisco.

3110

Zeng Shanqing (born 1932)

Horses; Tibetan Women

Two paintings, both ink and color on paper and framed and glazed, the first of two horses, with two seals of the artist; the second painting of two Tibetan women, with a dedication to the recipient, dated *xinyou* (1981), signed *Shanqing*, with one seal of the *Zeng*.

17 x 27 in (43.2 x 68.6 cm) the horses; 14 1/2 x 23 1/4 in (36.8 x 59 cm)

\$2,500 - 4,000

曾善慶 雙馬、西藏美人 設色紙本 鏡框

Provenance: Both works were acquired directly from the artist by the current owner

Zeng Shanqing graduated from Beijing's prestigious Central Academy of Art in 1950, and was a student of Xu Beihong. His paintings have been acquired by many museums including The British Museum, The Ashmolean Museum of Oxford University and Asian Art Museum of San Francisco.

Property of Various Owners

3111

Xi Dejin (1923-1981)

Village Scene

Watercolor on paper, framed and glazed; at lower left signed Xi Dejin in Chinese and dated 1959.

15 1/4 x 22 1/4 in (38.8 x 56.5 cm) sight

\$8,000 - 12,000

Provenance: acquired directly from the artist in Taiwan by the owner's parents, who were friends of the artist's in the late 1950's/early 1960's

席德進 村屋 水彩紙本 鏡框 一九五九年作

3112

Zheng Mukang (1901 - 1982)

Lady with a Qin

An album leaf, framed and glazed, ink and color on paper, signed *Mukang* with one seal of the artist.

23 1/8 x 13 3/8 in (53.8 x 34 cm)

\$800 - 1,200

鄭幕康 美女彈琴圖 設色紙本 鏡框 冊頁一開



3110



3110



3111



3112



3113

3113
Wang Jiyuan (1893-1975)
Peony

Hanging scroll, ink and color on paper; titled *rong yu ku*, dated *dingwei* (1967) and signed *Jiyuan* with one seal of the artist reading *Ji* and two collectors' seals.

35 1/4 x 23 1/8 in (89.5 x 58.8 cm)

\$3,000 - 5,000

王濟遠 榮與枯 設色紙本 立軸 一九六七年作



3114

3114
Chen Chi (Cheng Ji), (1912-2005)
Autumn Landscape

Ink and gouache on paper, framed and glazed, inscribed by the artist with a date of 1960, followed by the artist's signature with a second signature reading "Chen Chi, 1960" along the lower border.

26 1/4 x 8 1/2 in (66.7 x 20.4 cm)

\$5,000 - 7,000

程及 秋山水 水彩紙本 鏡框 一九六零年作

Chen Chi was from Wuxi, Jiangsu but spent most of his life as one of the United States' leading ethnically Chinese artists. Keeping his residence and studio at the prestigious National Arts Club in New York City, Chen Chi produced works that blend Chinese paintings materials with western stylistic traditions. In 1999, one of the artist's most prominent collectors, Chinese leader Jiang Zemin, opened the Chen Chi museum at Jiaotong University in Shanghai. Chen Chi's works have been shown at the Metropolitan Museum of Art, The Whitney, and at Versailles.



3115

3115

Kwok Hon-sum (Guo Hanshen, 1947-2004)

Supreme Buddha

Ink and color and gold foil on paper, hanging scroll; with three seals of the artist reading *Guo shi*, *Hanshen*, and *fo quan xin liu*.

34 3/4 x 24 1/2 in (91 x 62.3 cm)

\$12,000 - 15,000

郭漢深 佛泉心流 設色金箔紙本 立軸



3116

3116

Zhang Daqian (Chang Dai-chien, 1899-1983)

A suite of six lithographic prints

A suite of six original color lithographs on paper, three of which are framed and glazed, the subjects including *Homeward Passing Through the Stone Gate at Dusk*, *Cinnabar Lotus*, *Mountain Monastery by the Waterfall*, *Peonies*, *Shrike Amidst the Autumn Leaves* and *Hanging Gibbon Over an Autumn Stream*; each dated *jiayin* (1974), signed on the stone *Yuanweng* with one to three artist's seals reading *Daqian weiyin danian*, *Huanbi An* and *Sanqian Daqian*, and by the artist in pencil *Dai C. Chang*, together with the edition number 38/125 written in pencil, the embossed publisher's seal "ep"; together with a copy of René-Yvon Lefebvre d'Argencé, *Chang Dai-chien : a retrospective exhibition, illustrating a selection of fifty-four works painted by the Master from 1928 to 1970*, Tokyo, Kodansha International, 1972.

The largest print 29 1/4 x 20 3/4in (74.5 x 52.5cm)

\$7,000 - 9,000

張大千 石印(6)

This suite of six was the second series of lithographs published between October 1974 and March 1975 by Editions Press of San Francisco. When first published, they included an essay by Michael Sullivan. A set from the same series is reproduced in Michael Sullivan *Modern Chinese Art, The Khoan and Michael Sullivan Collection*, Oxford, 2001, p. 154 (one illustrated). It is rare for the complete suite of six lithographs to be offered at auction.



3117



3117



3118



3118

3117

A Volume of Poetry Decorated with a Fore-edge painting

A single volume (juan 12-13) from the *Song Cheng Xiang Wenshan Xiansheng Quan Ji* by Wen Tianxiang (1236-1282), likely a 17th-18th century copy, featuring a fore-edge painting of a landscape with figures in a waterside pavilion, rendered in ink and color, with a decorative cloth case.

10 1/4in (26cm) high

\$2,000 - 3,000

The tradition of fore-edge painting on books was originated in Europe and introduced to China by Dr. William Pettus in the early 20th century. Working with Chinese artists at Furen Catholic University in Peking, Dr. Pettus would neatly package the newly adorned older books in attractive cloth boxes such as the one included in this lot, and sell them to raise funds for his mission through Dawson's Book Shop in Los Angeles and Hong Kong. Although a majority of the extant examples are in vertical format, mimicking the aesthetic of a Chinese hanging scroll, the current lot is horizontal, in the style of the earlier European models.

3118

Ten Bamboo Studio (Shizhu Zhai Jian Pu) 1952

Woodblock prints, ink and color on paper, four volumes, in a clothbound slipcase, Beijing, Rongbaozhai, 1952.

12 1/2in (30cm) high

\$3,000 - 5,000

十竹齋箋譜 雕版印刷 四卷 一九五二年作

Originally compiled by the late Ming dynasty seal carver Hu Zhengyan (1584-1674), this collection of decorated letter papers was re-issued by Zheng Zhenduo in the 1930's. Offered here, the 1952 reprint is a faithful facsimile of the seventeenth century edition, even incorporating the blind-stamping technique of gauffrage (gonghua 拱花 "embossed design" or "arched pattern") where a dry woodblock is pressed into the paper to create a subtle, low-relief design. On the 1952 edition, Jan Tschichold remarked "the finest issue. An incomparably perfect facsimile; the best printed book of modern times anywhere."

Another copy from the same edition was sold in these rooms September 12, 2012, lot 2105

End of Sale

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NEW YORK

15-23 March 2013

Asia Week New York 2013 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 15-23, 2013. Simultaneous exhibitions presented by more than 30 prominent Asian art dealers from the U.S. and abroad, auctions at, Bonhams, Christie's, Doyle's, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2013 as well as on the Asia Week New York web site.

www.asiaweekny.com



The South African Sale

Wednesday 20 March 2013, 2pm
New Bond Street, London

Viewing

Sunday 17 March 11am to 3pm
Monday 18 March 9am to 4.30pm
Tuesday 19 March 9am to 4.30pm
Wednesday 20 March 9am to 12pm

+44 (0)20 7468 8213
sapictures@bonhams.com

Vladimir Griegorovich Tretchikoff
(South African, 1913–2006)
'Chinese Girl'
oil on canvas
£300,000 – 500,000

Fine Chinese Art

Thursday 16 May 2013
New Bond Street, London

Entries now invited

Closing date for entries
Friday 22 March 2013

+44 (0)207 468 8248
chinese@bonhams.com

Lin Fengmian (1900-1991)

Opera Scene

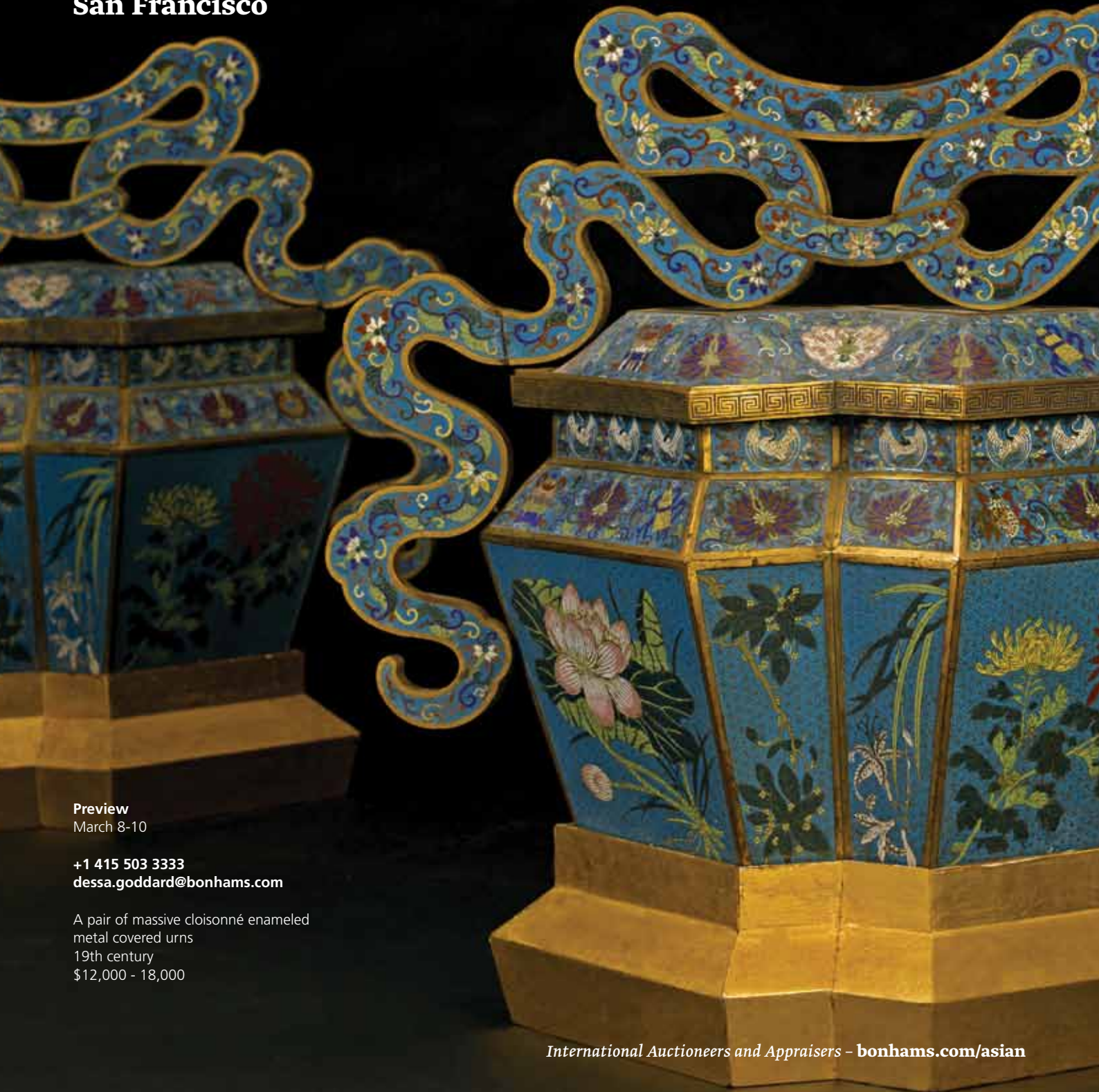
63.9 x 63.9cm (25 1/4 x 25 1/4 in)

£60,000 - 100,000

Provenance: an English family collection

Asian Decorative Arts

Tuesday March 12, 10am
San Francisco



Preview
March 8-10

+1 415 503 3333
deessa.goddard@bonhams.com

A pair of massive cloisonné enameled
metal covered urns
19th century
\$12,000 - 18,000

Indian, Himalayan & Southeast Asian Art

Monday March 18, 1pm
New York

Preview
March 15-18

+1 323 436 5430
edward.wilkinson@bonhams.com

A gilt copper figure of Vasudhara
Nepal, circa 13th century
\$60,000 - 80,000



ASIA
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Fine Japanese Works of Art

Tuesday March 19, 1pm
New York

Preview
March 15-19

+1 212 461 6516
jeff.olson@bonhams.com

A small cloisonné enamel vase and cover
by the workshop of Namikawa Yasuyuki (1845-1927),
Meiji period (late 19th century)
\$15,000 - 20,000





The Xi'an Incident: The Papers of Hyland "Bud" Lyon

Wednesday March 20, 12pm
New York

Preview

March 8-10, San Francisco
March 15-20, New York

+1 212 644 9094
books.us@bonhams.com

Above: Mao Zedong and Peng Dehuai. Letter Signed by both in character and stamp, 3 pp, 8vo, n.p., n.d., to Zhang Xueliang (the Young Marshal), suggesting that the Communists and the Nationalists work together to resist the invading Japanese
\$200,000 - 300,000

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