

FINE CHINESE & JAPANESE PAINTINGS

AUCTION

THURSDAY,
30 NOVEMBER 2023

ZACKE

SINCE 1968





Fine Chinese & Japanese Paintings

AUCTION

Thursday, 30 November 2023, 3 pm CET

CATALOG PA1123

EXHIBITION



22 - 29 November
Monday - Friday
10 am - 6 pm
as well as by appointment

30 November
10 am - 2 pm

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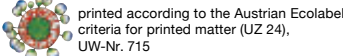
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ON DATE **30 November 2023, AT 3^{PM} CET**

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1
**KAIHO YUSHO (1533-1615):
'KAKU SHIGI'**

Japan, 16th century. Ink on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame, with ivory handles. Displaying the classical aesthetics of the Kano School, depicting Kaku Shigi dressed in voluminous robes with billowing sleeves holding a banana leaf.

INSCRIPTIONS

Two seals, 'Kaihō' 海北 and 'Yushō' 友松. The tomobako storage box further inscribed in English and Japanese.

Provenance: From the collection of Felix Tikotin, and thence by descent within the family. Felix Tikotin (1893-1986) was an architect, art collector, and founder of the first Museum of Japanese Art in the Middle East. Born in Glogau, Germany, to a Jewish family, his ancestors had returned with Napoleon from Russia from a town named Tykocin. He grew up in Dresden and after World War I, he traveled to Japan and immediately fell in love with the culture. In April 1927, he opened his first own gallery in Berlin. The entire family survived the Holocaust, and in the 1950s Tikotin slowly resumed his activities as a dealer in Japanese art. He became, once again, very successful and prominent, holding exhibitions all over Europe and the United States. When he first visited Israel in 1956, he decided that the major part of his collection belonged in that country. In 1960, the Tikotin Museum of Japanese Art was opened in Haifa.

Condition: Shows few tears, material loss, and associated touch-ups, but still presenting well. The brocade frame with usual traces of wear and creasing.

Important notice: Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.

Dimensions: Image size 104 x 50 cm, Size incl. mounting 188 x 52.5 cm

With an inscribed tomobako storage box. (2)

Kaihō Yushō (1533-1615) was a Japanese painter of the Azuchi-Momoyama period. He was born in Omi province to Kaihō Tsunachika, who was a vassal of Azai Nagamasa. At an early age he became a page at the Tofuku-ji in Kyoto and later a lay priest. He served there under the abbot and associated with the leading Zen priests of Kyoto. In his forties, Yusho turned to painting and became a pupil in the Kano School, either under the famous Kano Motonobu or his grandson Kano Eitoku. He then worked at Jurakudai, under the patronage of Toyotomi Hideyoshi and the Emperor Go-Yozei. At first, he patterned his work after Song painter Liang Kai, producing only monochrome ink paintings, using a 'reduced brush stroke,' relying more on ink washes than sharp hard strokes. Later, he worked with fashionable rich colors and gold leaf. Artistically on a level with Hasegawa Tohaku and Kano Eitoku, he gave his name Kaiho to the style of painting he and his followers practiced.



Felix Tikotin (1893-1986), center, in front of his gallery in Berlin

Kaku Shigi or Guo Ziyi (697-781) was a Tang dynasty general, known for his military conquests and progeny. He rose to fame when he led the Chinese army on several central Asian campaigns and then crushed the An Lushan rebellion of 755-63. Guo's eight sons and seven daughters produced so many grandchildren that, reportedly, he could not remember all their names. He became a symbol of longevity, wealth, and fatherhood in China and was popular with Japanese merchants of the Edo period.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's, New York, Japanese & Korean Art, 15 September 2010, lot 526
Price: USD 30,000 or approx. **EUR 40,000** converted and adjusted for inflation at the time of writing
Description: Kaiho Yusho (1533-1615), Kaiho Yusho (1533-1615) Gibbon grasping at the reflected moon and Sofu (Ch'cao-fu) leading his ox



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams, The Ethereal Brush, 10 November 2016, London, lot 13
Estimate: GBP 20,000 or approx. **EUR 33,000** converted and adjusted for inflation at the time of writing
Description: Attributed to Kaihō Yushō (1533-1615) and Karasuma Mitsuhiro (1579-1638) Kinkō Riding a Carp
Expert remark: Note the very similar expression of Kinko sennin.



Estimate EUR 8,000
Starting price EUR 4,000

2
**AN EXPRESSIVE PAINTING,
'SHOKI ON A HORSE'**

Japan, late Muromachi (1336-1573) to early Edo period (1615-1868). Ink, watercolors, and gouache on paper. Set inside a vintage frame, behind glass. Painted in bold brushstrokes depicting the demon queller Shoki riding a horse, Shoki's face apoplectic with rage as he wields his sword.

Provenance: From an old German private collection, acquired before 2007.

Condition: Shows tears, wormholes, creasing, browning, and few losses but still presenting rather well. The frame with a crack to the top-left corner.

Dimensions: Image size 82 x 41 cm, Size incl. frame 106 x 56 cm

Shōki was a scholar of early seventh-century China who committed suicide after being cheated out of the first rank in civil service examinations, yet who was buried with honors after the emperor heard the tragic tale. To show his gratitude, Shōki appeared as an exorcist in a dream of a subsequent Chinese emperor and vowed to quell demons and banish disease. In Japan, auspicious images of Shōki were displayed for the Boys' Day Festival, celebrated on the fifth day of the fifth month.

Estimate EUR 2,000
Starting price EUR 1,000



3
**AFTER TANG YIN (1470-1524):
'HEHE ERXIAN'**

China, early Qing dynasty (1644-1912). Ink and watercolors on paper, mounted on canvas on a stretcher frame. Set inside a frame, behind glass. The twin immortals standing next to each other, dressed in voluminous robes tied at the waist with a black belt looped in a bow, one knot suspending lingzhi mushroom. One twin holding a vase with lotus blossoms and lingzhi, the other carrying a lidded box.

INSCRIPTIONS
To the top-left, inscribed 'Spring month of the Yi You year (corresponding to 1489)' and 'Tang Ying from Wujun'.

Provenance: From an old German private collection, assembled in Berlin after the Second World War, mostly during the late 1940s and early 1950s. **Condition:** Losses, creasing, tears, abrasions, fading to color and staining. Frame with expected wear.

Dimensions: Image size 133 x 67 cm, size incl. frame 140.3 x 74.5 cm

Hehe Erxian, translated as the Immortals of Harmony and Union, are two Taoist immortals popularly associated with happy marriages. They are adaptations of two famous poet-monks of the Tang dynasty, Hanshan and Shide. During the Ming and Qing dynasties, the twins were usually depicted holding a box ('he') and a lotus stem ('he'), forming the rebus for harmony ('he') and unity ('he'). They were officially canonized as the God of Harmony and the God of Good Union in the first year of the Yongzheng reign and are widely regarded as gods who bless love between husband and wife.

Tang Yin (1470-1523) is one of the most famous painters in the history of Chinese art. He was a pupil of the great Shen Zhou and a friend of Wen Zhengming. Tang Yin is regarded as one of the painting elites, 'the Four Masters of Ming,' which also includes Shen Zhou, Wen Zhengming, and Qiu Ying. Tang was also a talented poet and scholar. Together with his contemporaries Wen Zhengming, Zhu Yunming, and Xu Zhenqing, they are known as the 'Four Literary Masters of the Wuzhong Region' (in today's Suzhou) or 'Four Literary Masters of Jiangnan' (the region on the south of the Yangtze River).

Estimate EUR 1,500
Starting price EUR 800



4
**XIANG WENYAN (1826-1906):
'HEHE ERXIAN'**

China, dated 1869. Ink, watercolors, and gouache on paper. Mounted as a hanging scroll, with a silk brocade coated paper frame and wooden handle(s). The twin immortals sitting next to each other on a banana leaf, dressed in voluminous robes with foliate hems, one twin holding a basket with lotus blossoms and lingzhi mushroom in one hand, the other hand with a sprig of pomegranate. The second twin raising a box which is open slightly to reveal its contents—peaches and bats—two bats scurry off as the lid opens, to his back a leafy vine issuing a double gourd.

INSCRIPTIONS
To the left margin, inscribed, 'In Yuan-period style, In the summer of the year Jisi (corresponding to the year 1869), Painted in Biyun studio, Weiru Xiang Wenyan'. One seal, 'Xiang shi Wenyan'.

Provenance: Austrian trade. **Condition:** Some losses, creasing, fading to color, and staining, few tears and material loss with associated touch-ups, still presenting well. The mounting with usual traces of wear and age, one handle lost.

Dimensions: Image size 60 x 73.5 cm, Size incl. mounting 180 x 86.5 cm

Hehe Erxian, translated as the Immortals of Harmony and Union, are two Taoist immortals popularly associated with happy marriages. They are adaptations of two famous poet-monks of the Tang dynasty, Hanshan and Shide. During the Ming and Qing dynasties, the twins were usually depicted holding a box ('he') and a lotus stem ('he'), forming the rebus for harmony ('he') and unity ('he'). They were officially canonized as the God of Harmony and the God of Good Union in the first year of the Yongzheng reign and are widely regarded as gods who bless love between husband and wife.

Xiang Wenyan (1826-1906) was a native of Huai'an, Jiangsu province. He was a renowned painter of the late Qing dynasty who specialized in landscapes and figure paintings. He drew much of his inspiration from Yuan dynasty artists, especially the Yuan masters Ni Zan and Huang Gongwang.

Estimate EUR 2,000
Starting price EUR 1,000



5
A FINE SIX-PANEL SCREEN WITH
LEAVES FROM A QING-DYNASTY ALBUM

China, 18th – early 19th century. Ink, watercolors, gouache, and gold paint on very thin paper. Mounted individually on canvas, on a modern wood screen with simplistic metal fittings. These charming and playful panels depict various deities accompanied by their disciples, carrying a number of fruiting miniature trees in elaborate basins.

Provenance: German private collection. Previously acquired at Galerie Zacke, Vienna, 16 June 2018, lot 81, (sold for EUR 13,000).
Condition: Shows wear, extensive losses, stains, abrasions, and creasing, but overall presents well. The frame with usual traces of wear and age.

Dimensions: Screen (when opened) 109 x 264 cm, size of one sheet 59 x 30.5 cm

Estimate EUR 6,000
Starting price EUR 3,000



6

**AFTER TANG YIN (1470-1524):
'COURT LADIES AND BOYS'**

China, Qing dynasty (1644-1912).
Ink, watercolor, and gouache on silk.
Mounted on a silk brocade coated
paper sheet. Finely painted, with
several children playing in a palace
pavilion surrounded by potted plants,
a painted screen, and a garden,
attended by a teacher and caretaker.
The caretaker carries a small child
which is holding a ruyi scepter in
one hand and a double gourd in
the other. Depicted are three boys
playing with a bow and arrows. The
teacher sitting at the writing desk with
an elderly boy next to her, pointing
with the back of her stylus at a
manuscript laid out before them.

INSCRIPTIONS

Along the upper right-hand edge
dated, 'On a fall day in the year of
Wuyin,' and signed 'Tang Yin.'

Provenance: West Berkshire, United
Kingdom, local trade. By repute
acquired from a private estate.
Condition: Wear, creasing, soiling,
tears, some staining, small touch
ups, and losses. The silk brocade
with wear, creasing, small tears, and
stains.

Dimensions: Image size 77 x 45.2 cm,
Size incl. mounting 106 x 58 cm

Tang Yin (1470-1523) is one of
the most famous
painters in the
history of Chinese
art. He was a pupil of
the great Shen Zhou
and a friend of Wen
Zhengming. Tang Yin
is regarded as one
of the painting elites,
'the Four Masters of
Ming,' which includes
Shen Zhou, Wen Zhengming, and
Qiu Ying. Tang was also a talented
poet and scholar. Together with his
contemporaries Wen Zhengming, Zhu
Yunming, and Xu Zhenqing, they are
known as the 'Four Literary Masters
of the Wuzhong Region,' modern day
Suzhou.



**Tang Yin
(1470-1523)**

Estimate EUR 2,000
Starting price EUR 1,000



7

**'BOYS CHASING
BUTTERFLIES'**

China, Qing dynasty (1644-1912).
Ink, watercolors, gouache, and
gold paint on silk. Mounted as a
hanging scroll, on a silk brocade
coated paper frame with wood
handles. The charming scene
depicting two boys with fans in
hand, one seated and resting
after failing to capture one of the
butterflies fluttering above while
the other continues to chase
after them.

INSCRIPTIONS

Six collector's seals, including
imperial and high-ranking official
seals, three of which read
'Guxi tyanzi,' 'Qianlong yulan
zhibao' (admired by his Majesty
the Qianlong Emperor) and
'Sanxitang jingjianxi.'

Provenance: French trade.
Condition: Good condition with
wear, soiling, creasing, and stains.
The mounting with usual traces
of wear and age.

Dimensions: Image size 82 x 41
cm, Size incl. frame 142 x 51.7 cm

**The seal Qianlong yulan
zhibao** is found prominently
impressed on countless
important Chinese paintings
including the two most revered
classical masterpieces in the
world, namely Fan Kuan's
Travellers among Mountains
and Streams and Guo Xi's Early
Spring, both dating from the
Northern Song dynasty.

Estimate EUR 1,500
Starting price EUR 800





8
**CHENG ZHANG (1869-1938):
 'FEMALE IMMORTAL AND
 MYTHICAL CREATURE'**

China, early 20th century. Ink, watercolors, and gouache on silk. Set in a vintage frame, behind glass. The central female immortal wears heavy robes with her hair in elaborate buns, holding a Ruyi in her hands, and accompanied by a mythical creature with an affectionate expression.

INSCRIPTIONS

To the lower right signed 'Daren Chen Zhang.'

Provenance: From a private collection in the United Kingdom.

Condition: Good condition with wear, and soiling. The frame is in good condition with some nicks and traces of age and wear.

Dimensions: Image size 163.7 x 53.1 cm, Size incl. frame 170.2 x 59.5 cm

Cheng Zhang (1869-1938) was born in Xi'an, Anhui Province, in China. After studying painting with Yang Runzhi, in Shanghai, he taught at Qinghua University in Suzhou and later in Shanghai. He was the head of the Zhe School, teaching prominent artists like Cheng Yiting.

Estimate EUR 4,000

Starting price EUR 2,000





9
'A MANCHU HUNTING PARTY'

China, 18th-19th century. Ink, watercolor, and gouache on paper. Mounted and framed behind glass. Finely painted depicting a misty forest landscape with hunters and falconers resting on the banks of a river after the hunt, with two attendants preparing tea for the central elderly ruler, a hunter smoking his pipe in the forest, and one horse carrying a deer carcass on its back.

Provenance: French trade.

Condition: Good condition with minor wear, creasing, subtle folds, and minor losses with associated repairs and touch-ups. The frame in good condition with minor wear, light nicks, and small scratches.

Dimensions: Image size 63 x 132 cm, Size incl. frame 88 x 157.7 cm

**AUCTION RESULT
COMPARISON**

Type: Related
Auction: Bonhams
London, 18 May 2023,
lot 179

Price: GBP 5,737 or
approx. **EUR 6,600**
converted at the time of writing

Description: Anonymous, A Manchu hunting party, 1800-1850
Expert remark: Compare the related scenery with some hunters
clothed in similar robes. Note the size (167.5 x 85 cm).



Estimate EUR 4,000
Starting price EUR 2,000





10
AFTER QIU YING (1494-1552):
'SPRING MORNING IN THE HAN PALACE'

China, Qing dynasty (1644-1912). Ink, watercolors, and gouache on silk. Mounted as a hand scroll, on a silk brocade coated paper frame. The intricately detailed scene depicts an imaginary spring morning in a Han Dynasty palace, where the beautiful ladies of the inner palace go about their various activities, some are admiring antiques and flowers, while others are playing musical instruments or dancing. Trees and decorative rocks punctuate the garden scenery of the lavish palace architecture, creating marvelous scenery similar to that of the immortals.

INSCRIPTION
To the left-margin, signed 'Tang Yin Jushi'. Two seals, one reading 'Tang Yin'.

Provenance: From an old Swiss private collection, acquired between 1970-1998.
Condition: Good condition with wear, creasing, and soiling. The frame with usual traces of wear and age.

Dimensions: Image size 297.5 x 31.7 cm, Size incl. frame 462 x 39 cm

Spring Morning in the Han Palace is a vivid portrayal of the lavish lifestyle of the Han dynasty (206 B.C.-A.D. 220) imperial harem, which was long a favorite theme of Chinese painters. During the years of the Qing dynasty, copies of Qiu Ying's painting were popular because they were an excellent guide to elegant behavior.

LITERATURE COMPARISON

Compare a closely related handscroll depicting Spring Morning in the Han Palace by Qiu Ying, Ming dynasty, in the National Palace Museum, Taipei, inventory 001038N. Compare a closely related copy after Qiu Ying depicting Spring Morning in the Han Palace, dated to the second half of the 17th century, in The Walters Art Museum, accession number 35.48.



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams
London, 6 November 2014, lot 449
Price: GBP 16,250 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing
Description: After Qiu Ying (1494?-1552), Qing dynasty
Expert remark: Compare the closely related subject and similar style. Note the size (526 x 29 cm).

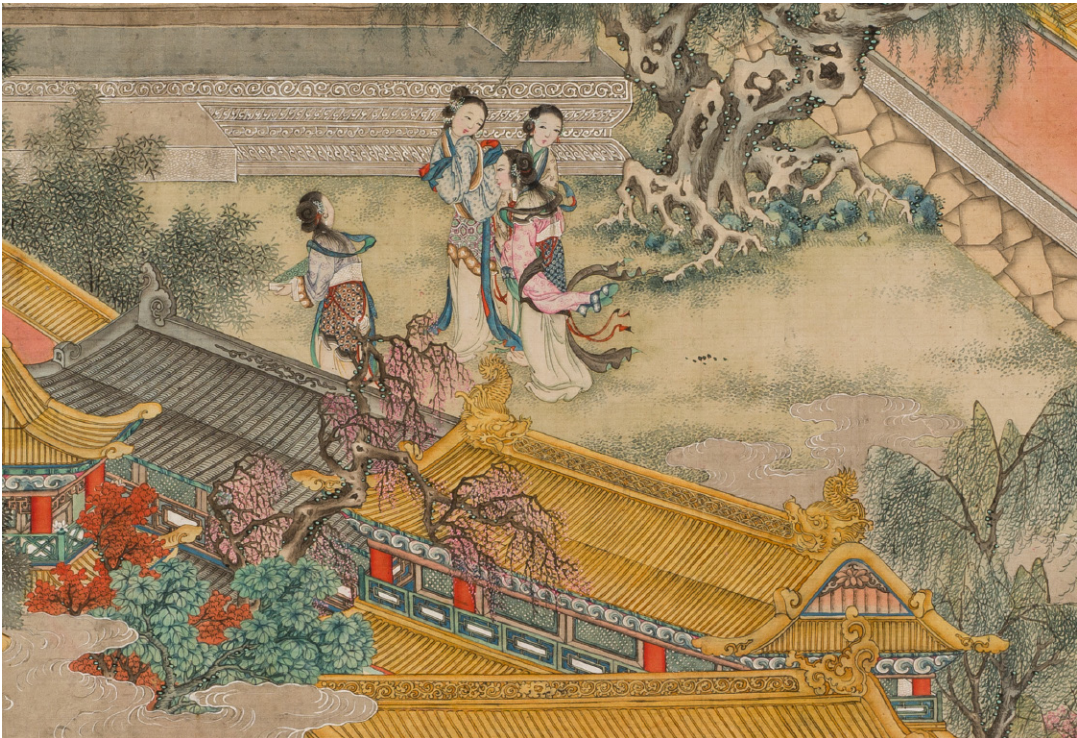


AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams
San Francisco, 10 March 2015, lot 8340
Price: USD 25,000 or approx. **EUR 31,000** converted and adjusted for inflation at the time of writing
Description: After Qiu Ying (20th century), Spring in the Han Palace
Expert remark: Note the lot is dated to the 20th century. Note the size (495 x 30 cm).



Estimate EUR 8,000
Starting price EUR 4,000





Qiu Ying (1494-1552)

11
**AFTER QIU YING (1494-1552):
ONE HUNDRED BEAUTIES**

China, Qing dynasty (1644-1912). Ink, watercolor, and gouache on silk. Mounted as a hand scroll, on a paper coated silk brocade frame. Finely painted with one hundred women performing various tasks including weaving, gardening, washing, and praying, all within a verdant landscape with blue and green rockwork, towering trees, and gently flowing brooks.

INSCRIPTIONS

To the lower left-hand corner, 'painted by Qiu Ying,' and sealed with the artist's double-gourd seal. The reverse inscribed, 'Qiu Shizhou, One Hundred Beauties,' and labeled 'Huang Rui Caotang Collection.'

Provenance: Swiss trade. An old label reads, 'By artist Chiu Ying. 1522-1560 AD. The Hundred Beauties.'
Condition: Very good condition with minor wear and light creasing. The mounting in good condition with some wear and minor creasing. The storage box with age cracks and splits.

Dimensions: Image size 26.5 x 306.5 cm, Size incl. mounting 29.5 x 713 cm

With a wood storage box (2).

Estimate EUR 4,000
Starting price EUR 2,000



12
LIU GUANYING (19TH-20TH CENTURY):
'PEACH FESTIVAL'

China. Ink, watercolor, and gouache on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Depicting Xiwangmu descending on her phoenix flying towards a palace with numerous immortals bearing gifts and attributes joined by attendants and musicians, the Queen Mother of the West holding a scepter in one hand, her attendant behind her holding aloft a tall staff tied with flowing ribbons, while Magu approaches on a raft with her offerings, a longevity peach and lingzhi wine.

INSCRIPTIONS

To the colophon, inscribed with a commemorative dedication to Ms. Xu in celebration of her 60th birthday, wishing her a prosperous family life ahead, from Zhou Han, Zhuang Jingxue, Lu Xingzong, Yu Jinqing, and Guan Liandi. Lower right, signed, 'Painted by Liu Guanying'. One seal, 'Liu Guanying'.

Provenance: From a Croatian private collection.
Condition: Good condition with wear, minor losses, foxing, and creasing. The mounting with some wear and minor tears.

Dimensions: Image size 121 x 51.5 cm, Size incl. frame 245 x 69 cm

The present lot illustrates a classic scene from Daoist mythology, the birthday party given for Xiwangmu, the Queen Mother of the West and guardian of Daoist women. Legend held that certain peach trees produced a fruit that offered immortality when eaten. These trees blossomed every 3,000 years. Once, when these miraculous peaches were ripening, a party was held to honor Xiwangmu's birthday. A hanging such as this, full of Daoist imagery for a long life, would have been used on special occasions such as birthdays.

According to mythology, Magu would also attend the celebration for Xiwangmu's birthday in the heavenly realm with a longevity peach and lingzhi wine in her hand. Today, it is common for older women in China to post a picture of Magu holding wine or a peach on their birthday, it symbolizes the pursuit of high longevity, good fortune, and other good intentions.

Estimate EUR 2,000
Starting price EUR 1,000



13
**KANO TSUNENOBU (1636-1713):
‘KARAKO BOYS AT PLAY’**

Japan, late 17th-18th century. Ink, and watercolor on silk. Mounted as a hanging scroll on a silk brocade coated paper frame with wooden handles. Gracefully painted, a group of boys play together in a grassy meadow with large rocks near a rushing stream beneath a tall maple tree.

INSCRIPTIONS
Signed, ‘Tsunenobu hitsu’ 常信筆 (‘Painted by Tsunenobu’) and stamped with the artist’s pot-seal mark.

Provenance: From the collection of Felix Tikotin, and thence by descent within the family.

Condition: Good condition with minor wear, minuscule staining, small losses or tears with associated touch-ups, and some dark spots. The silk brocade is in good condition with minor wear.



Felix Tikotin (1893-1986), center, in front of his gallery in Berlin

Dimensions: Image size 115.5 x 47.8 cm, Size incl. mounting 206 x 60 cm

Kano Tsunenobu (1636–1713) was a Japanese painter of the Kano school. He first studied under his father, Kano Naonobu, and then his uncle, Kano Tan’yu, after his father’s death. He became a master painter and succeeded his uncle Tan’yu as head of the Kano school in 1674. It is believed that many works attributed to Tan’yu might actually be by Tsunenobu, but it is difficult to know since they often worked on larger pieces together.

The Kano School was the longest lived and most influential school of painting in Japanese history; its more than 300-year prominence is unique in world art history. Working from the fifteenth century into modern times, this hereditary assemblage of professional and secular painters succeeded in attracting numerous patrons from the most affluent social classes by developing, mastering, and promoting a broad range of painting styles, pictorial themes, and formats.

Throughout the centuries, the Kano school consisted of numerous studios where groups of well trained and skillful craftsmen worked together to serve clients from wealthy classes like samurai, aristocrats, Buddhist clergy, and the increasingly affluent merchants. While they attempted to remain obscure, in part relying on family ties for commissions, the popularity and prominence of the Kano school led to the establishment of offshoots in many cities. The Kano school style was transmitted even more widely by artists who were trained by Kano painters but not officially connected with family studios, and by rival artists imitating their style to suit patrons’ demands.

Estimate EUR 1,500
Starting price EUR 800



14
**KANO TANGEN (1829-1866):
‘SCHOLARS PLAYING MUSICAL INSTRUMENTS’**

Japan, 19th century. Ink, watercolors, and gouache on silk. Set inside a frame, behind glass. Depicting two seated scholars leisurely playing the biwa and chin string instrument, the karako boys sharing a laugh while studying from their book.

INSCRIPTIONS
To the bottom right, signed ‘Tangensai Hogen zu’ 探原斎法眼図 (‘Painted by Tangensai, with the Hogen title’). One seal, ‘Kano’ 狩野.

Provenance: From an old German private collection, acquired before 2007.
Condition: Good condition with minor wear, creasing, some folds, and few dark spots. The frame with usual wear and traces of use.

Dimensions: Image size 35.5 x 96.5 cm, Size incl. frame 62.2 x 124.7 cm

Kano Tange (1829-1866) was the son and pupil of Kano Tan’en Morizane. He became the ninth-generation head of the Kajibashi Kano atelier.

Estimate EUR 1,500
Starting price EUR 800

15
**KANO SCHOOL:
'BAMBOO AND SQUIRREL'**

Japan, 17th century. Ink on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with stag antler handles. The free brushwork and playful composition depicting a squirrel swinging on a bamboo shoot, adding interest, charm, and a touch of humor to a classic subject of ink painting -bamboo.

Provenance: From an old French private collection.
Condition: Shows wear and traces of use, some creasing and folding, and few stains, several tears with associated touch-ups. Overall, still presenting very well. The brocade frame with expected wear and traces of age.

Dimensions: Image size 86 x 43 cm, Size incl. mounting 172 x 48 cm

Squirrels are known for their agility and adaptability in navigating their environment, while bamboo is a symbol of resilience due to its flexibility and ability to withstand harsh conditions. When combined, the motif of a squirrel and bamboo in Japanese art can convey themes of harmony with nature, resilience, and the appreciation of the simple and pure aspects of life.

**LITERATURE
COMPARISON**

Compare a closely related ink and color on silk by Kano Tan'yu, titled 'Squirrel on Bamboo,' dated ca. 1650, in the Metropolitan Museum of Art, New York City, accession number 14.76.61.64. Compare a closely related ink on silk by Kano Osanobu, titled 'Squirrels on Bamboo and Rock,' dated ca. 1820s, in the Metropolitan Museum of Art, New York City, accession number 36.100.63.



Estimate EUR 5,000
Starting price EUR 2,400





16
**'CHAIN OF GIBBONS
 WITH TEA KETTLE'**

Japan, early Edo period (1615-1868). Ink on paper. Mounted on a silk brocade frame, set inside a vintage frame, behind glass. Depicting a charming scene with four monkeys dangling from a branch, their arms extended to form a chain, the last monkey holding a kettle, most certainly to fill it with water from below.

INSCRIPTIONS
 Two seals, one in hyotan shape.

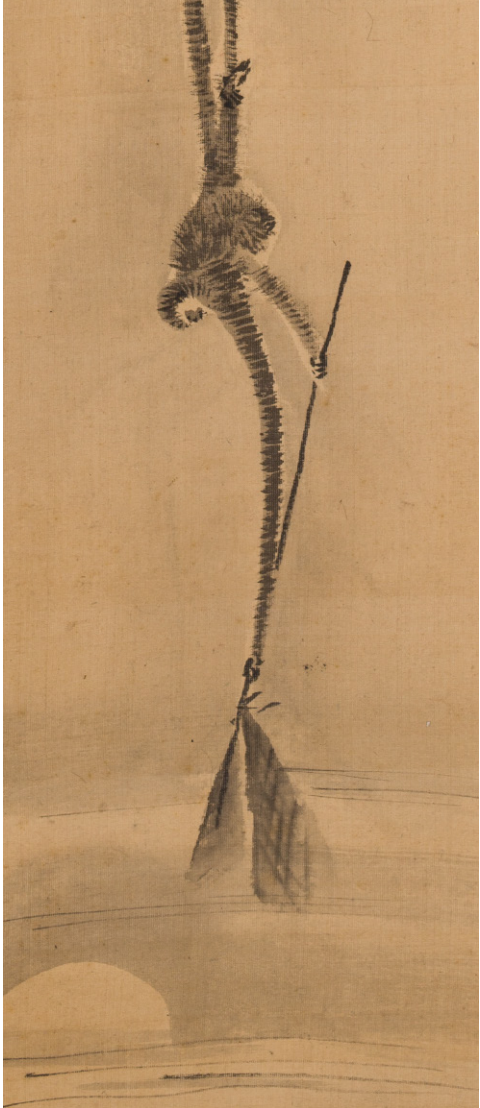
Provenance: French private collection.
Condition: Shows wear, traces of use, creasing, and light staining. Several tears and minor material loss with associated touch-ups. The frame with usual wear and traces of use.

Dimensions: Image size 86.5 x 24.7 cm,
 Size incl. frame 111 x 39 cm

A common theme in Zen paintings: monkeys trying to capture the moon's reflection in water. The image derives from a Buddhist story in which five hundred monkeys hold on to each other's tails and attempt to seize the reflection of a moon in a well; they fail when the branch from which they are hanging breaks. The monkeys stand for unenlightened people who cannot distinguish between reality and illusion. The present painting is a humorous variant of this classic subject.

Estimate EUR 4,000
 Starting price EUR 2,000





17
A FINE SUIBOKU-GA SCROLL PAINTING, 'GIBBONS REACHING FOR THE MOON'S REFLECTION'

Japan, early Edo period (1615-1868). Ink on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with red lacquered wooden handles. Depicting a lively scene with fifteen monkeys hanging off a cliff, their arms extended to form a chain, attempting in vain to fish the reflection of the moon in the water below.

INSCRIPTIONS
To the verso, inscribed 'Enko ryu ga' 猿猴柳画 ('Painting of monkeys and willow tree').

Provenance: From an old French private collection.
Condition: Very good condition with only minor wear and slight creasing. The brocade mounting with expected wear and traces of age.

Dimensions: Image size 98 x 10 cm, Size incl. mounting 160 x 24 cm

A common theme in Zen paintings: monkeys trying to capture the moon's reflection in water. The image derives from a Buddhist story in which five hundred monkeys hold on to each other's tails and attempt to seize the reflection of a moon in a well; they fail when the branch from which they are hanging breaks. The monkeys stand for unenlightened people who cannot distinguish between reality and illusion.

Estimate EUR 4,000
Starting price EUR 2,000



18
PU RU (1896-1963): A SCENE FROM 'JOURNEY TO THE WEST'

China. Ink and watercolors on paper, laid down on paper. Depicting the monkey king Sun Wukong and another monkey in a vicious fight, each holding a long staff and standing in a dynamic pose on a bridge next to a crashing waterfall, with Zhu Bajie watching nearby.

INSCRIPTIONS
Top left, inscribed 'Journey to the West', signed 'Pu Ru'. One seal of the artist, 'Xinshe'.

Provenance: British trade.
Condition: Very good condition with only minor wear and soiling.

Dimensions: Image size 16.4 x 8.1 cm, size incl. backing 30.4 x 15.8 cm

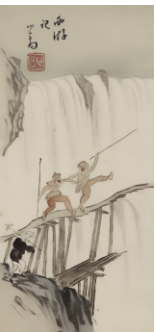
The present painting depicts a famous scene from Journey to the West (Xi You Ji), in which Sun Wukong is fighting a six-eared macaque who was impersonating him. Eventually, Sun Wukong vanquishes his doppelganger. Sun Wukong, also known as the Monkey King, is a legendary mythical figure who also appears in many later stories and adaptations. In Journey to the West, Sun Wukong is a monkey born from a stone who acquires supernatural powers through Taoist practices. After rebelling against heaven, he is imprisoned under a mountain by the Buddha, until he joins Tang Sanzang in his quest. Sun Wukong possesses many abilities, including amazing strength and extreme speed. Sun Wukong also acquires the 72 Earthly Transformations, which allow him to access 72 unique powers, including the ability to transform into sundry animals and objects. He is a skilled fighter, capable of defeating the best warriors of heaven. His hair has magical properties, capable of making copies of himself or transforming into various weapons, animals, and other things. He also shows partial weather manipulation skills and can stop people in place with fixing magic.

Pu Ru (1896-1963), also known as Pu Xinshe, was a traditional Chinese painter, calligrapher, and nobleman. A member of the Manchu Aisin Gioro clan, the ruling house of the Qing dynasty, he was a cousin to Puyi, the last Emperor of China. It was speculated that Pu Ru would have succeeded to the Chinese throne if Puyi and the Qing government were not overthrown after the 1911 Xinhai Revolution. Pu Ru was reputed to be as talented as the famous southern artist Zhang Daqian. Together, they became known as 'Pu of the North and Zhang of the South'. Pu Ru fled to Taiwan after the Communist Party of China came to power and was appointed by Chiang Kai-shek as a Manchu representative at the Constitutional National Assembly. In Taiwan, he made a living selling paintings and calligraphy, and taught as a professor of fine arts at the National Taiwan Normal University.



Pu Ru (1896-1963) in his studio

AUCTION RESULT COMPARISON
Type: Closely related
Auction: China Guardian, Beijing, 20 November 2010, lot 484
Price: CNY 280,000 or approx. **EUR 52,000** converted and adjusted for inflation at the time of writing
Description: Paintings from record of journey to the west, Pu Ru (1896-1963)
Expert remark: Compare the near identical motif. Note that the lot comprises a second painting of closely related subject.



Estimate EUR 2,000
Starting price EUR 1,000



19
'CAT AND BUTTERFLIES'

China, 17th century. Ink, watercolor, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with ivory handles. The charming painting depicting a crouching cat looking at a pair of butterflies, its tail appearing to dance in sync with the fluttering butterflies, beside a large blooming peony sprig.

Provenance: French trade.

Condition: Good condition with minor wear, some creasing and fading, tiny losses. The mounting in very good condition with usual traces of wear.

Important notice: Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.

Dimensions: Image size 32.5 x 39.5 cm, Size incl. frame 114 x 52.3 cm

Cats and butterflies are symbols of longevity. The word for cat in Chinese (mao) is a homophone for the word for octogenarian, and the word for butterfly (die) sounds the same as that for a septuagenarian. Thus, the combination of the cat and butterflies here conveys the wish that the recipient might live a long life of seventy or eighty years.

LITERATURE COMPARISON

Compare a related silk painting of a cat, rock, and peonies in the Freer Gallery of Art, Smithsonian Institution, accession number F1909.245r.



Estimate EUR 5,000
 Starting price EUR 2,400

**REN BONIAN (1840-1896):
'CAT FAMILY'**

China, 19th century. Ink and watercolors on paper. Mounted as a hanging scroll, on silk brocade coated paper with wooden handles. Painted in vivid brushstrokes with a calico cat grooming her two kittens, seated on a cushion, next to a pot with long grass, the feline faces with large eyes mesmerizing and captivating the viewer.

INSCRIPTION

'In the 10th month of Year Guiwei in Guangxu era' (corresponding to the year 1883). One seal of the artist: Ren Bonian. The exterior with a label, 'A4243-8A, Ren Bonian Cats and inscribed with an inventory number, 'A4243-8A.'

Provenance: From a private collection in Seattle, USA, acquired by the grandfather of the previous owner in Hong Kong between 1950 and 2000, and thence by descent.
Condition: Good condition with wear, little soiling, few creases, and material loss with associated touch-ups. The mounting in good condition with minor wear.

Dimensions: Image size 64.5 x 29 cm, Size incl. mounting 175 x 42.7 cm

Ren Bonian (1840-1896), also known as Ren Yi, was a painter and son of a rice merchant who supplemented his income by doing portraits. He was born in Zhejiang, but after the death of his father in 1855 moved to Shanghai, where he was exposed to Western thinking. He became a member of the Shanghai School which fused popular and traditional styles. Ren Yi ranked with Ren Xiong, Ren Xun, and Ren Yu as the Four Rens. He was noted for his bold brushstrokes, as seen in the present work, and sparse yet distinct use of color. In his earlier career, his artwork was influenced by Song Dynasty painters, but later on, he favored a freer style influenced by the works of Zhu Da (died 1705), also known as Bada Shenren, a noted late Ming to early Qing painter.

AUCTION RESULT COMPARISON

Type: Closely related

Auction: Sotheby's Hong Kong, 4 April 2016, lot 1408

Price: HKD 375,000 or approx. **EUR 51,500** converted and adjusted for inflation at the time of writing

Description: Ren Yi, Cats

Expert remark: Note the inscription.



Estimate EUR 5,000
Starting price EUR 2,400



21

**NAGASAWA ROSETSU (1754-1799):
PERSIMMON WITH RED AUTUMN
LEAVES AND PUPPIES**

Japan, 18th century. Ink and watercolor on silk.
Mounted as a hanging scroll, with a silk brocade coated
paper frame and wooden handles. The free brushwork
and playful composition depicting two recumbent
puppies sitting under a tree.

INSCRIPTIONS
To the bottom-left, signed 'Rosetsu.' One seal, 'Gyo' 魚.
The tomobako (storage box) with inscriptions, to the
cover, inscribed 'Rosetsu, Two Puppies,' a collector's
label to one side 'Rosetsu komainu-ko (hakushi)' 蘆雪狍
子 ('Puppies by Rosetsu'), the other side 第三一七號、蘆
雪、柿紅葉狍 ('Number 317, Rosetsu, Persimmon with
red autumn leaves and puppies').

Provenance: Collection
of Baron Masuda Takashi,
Tokyo, Japan, by repute. Louis
Pappas Works of Art, San
Francisco, 8 August 1969. The
James and Marilyn Alsdorf
Collection, Chicago, acquired
from the above and thence by
descent.
Condition: Excellent
condition with only minor
wear. The silk brocade
mounting in excellent
condition with expected wear.



**James and Marilyn
Alsdorf, pictured in
Miami in 1950**

Dimensions: Image size 118.8 x 46 cm, Size incl.
mounting 211 x 58.5 cm

With an inscribed tomobako storage box. (2)

**Following the style of his early teacher Maruyama
Ōkyo**, especially his naturalistic depiction of animals,
birds, and fish, Rosetsu established a reputation as an
unrestrained and imaginative painter.

MUSEUM COMPARISON

Compare a closely related painting
by Nagasaw Rosetsu in The Walters
Art Museum, Baltimore, USA,
accession no. 35.74.

Estimate EUR 2,500
Starting price EUR 1,200



Nagasawa Rosetsu (1754-1799) was an 18th-century
Japanese painter of the Maruyama School, known for his
versatile style. He was born into the family of a low-ranking
samurai. He studied with Maruyama Ōkyo in Kyoto.
Rosetsu's early period works are in the style of Maruyama
Ōkyo, although critics agree that the pupil's skill quickly
surpassed his master's. Finally, they had a falling out and
Rosetsu left the school. After the break, he worked under
the patronage of the feudal lord of Yodo and accepted
commissions from several temples. His works are kept
in many museums worldwide, including the Dallas
Museum of Art, the Walters Art Museum, the Princeton
University Art Museum, the Harvard Art Museums, the Los
Angeles County Museum of Art, the British Museum, the
Minneapolis Institute of Art, and many more.

22

**NAGASAWA ROSETSU (1754-1799):
'TWO PUPPIES BENEATH A BLOOMING PLUM TREE'**

Japan, 18th century. Ink and watercolor on paper. Mounted as a hanging
scroll, on silk brocade coated paper with ivory handles. Masterfully painted,
the thick trunk of a plum tree towers above two puppies seated back-to-
back. The second puppy is painted in outline as a shadowy figure.

INSCRIPTIONS
Signed, 'Rosetsu utsushu' 蘆雪寫 ('Painted by Rosetsu'), and sealed
'Nagasawa' 長澤 and 'Gyo' 魚

Provenance: Ex-collection Teddy Hahn, Darmstadt.
Theodor "Teddy" Hahn was a well-known and
respected collector of netsuke and other Asian
works of art. After spending time in museums
to study the early cultures of the world, finding
particular interest in their sculptures, he began
collecting, remarking, 'I somehow knew it would have
a profound influence on my life. How right I was. And
how happy I have been.'
Condition: Very good condition with minimal wear
and small creases. The silk brocade is in excellent
condition, with minor wear and some loose threads.
Important notice: Please note that we will need to remove the ivory roller
ends before shipping / handing over the item. The roller ends are not part
of this offer.



**Teddy Hahn
(1933-2012)**

Dimensions: Image size 121.3 x 27.5 cm, Size incl. mounting 212 x 40.2 cm

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Mainichi Auction,
Tokyo, 7 September 2018,
lot 305
Price: JPY 7,800,000 or
approx. **EUR 52,000**
converted and adjusted for inflation at the time of writing
Description: Chrysanthemum and dogs
Expert remark: Compare the related motif albeit with more puppies. Note
the similar size (81.8 x 43.3 cm).

Estimate EUR 2,500
Starting price EUR 1,200



23

**ADEGAWA SHINSUI (1877-1941):
A LARGE PAINTING OF A GROUP OF CARPS,
DATED 1910**

Japan, dated 1910, Meiji period (1868-1912). Ink, watercolor, and gouache on silk. The large painting mounted as a hanging scroll, on a silk brocade coated paper frame with stag antler handles. With fine brushstrokes and subtle hues, depicting a school of carps swimming in open waters.

INSCRIPTIONS
To the bottom-right, inscribed 'Shinsui' 真水. Two seals, 'Jun in, Shinsui' 準印 & 真水 and 'Sukuhakiro' 掬碧楼. The tomobako (storage box) with inscriptions by the artist: 'Gun koi zu, meiji yonjusan-nen aki jugatsu, Shinsui Jun mizukara dai su' 群鯉図、明治四十三年秋拾月、真水準自題 ('Painting of a group of carps, in the 10th month, autumn, of the Meiji 43 (1910), inscribed by myself Shinsui, with the given name Jun') and with the seal 'Shinsui ga in' 真水画印 ('Painting and seal of Shinsui').

Provenance: French private collection.
Condition: Very good condition with wear, traces of use, some creases, and minor losses. The brocade frame in very good condition with expectable traces of age and use.

Dimensions: Image size 150.5 x 85.5 cm, Size incl. mounting 210.5 x 101 cm

With an inscribed tomobako storage box. (2)

Adegawa Shinsui (1879-1943) was born in Tokyo and studied the Shijō style painting under Shibata Zeshin (1807-1891), Kubota Tōsui (1814-1911) and Nomura Bunkyo (1854-1911). He was a member of Wugo-kai, Nihongakai, Nikketsukai, and Shimomokai, and focused primarily on the painting of carp. He was awarded the third-place prize at the Tokyo Exposition, which earned him much prestige. He later became a council member of the Bunten art exhibition.

LITERATURE COMPARISON

Compare a closely related painting of carps by Adegawa Shinsui, dated 1907, in the archive of the National Institutes for Cultural Heritage, Tokyo National Research Institute for Cultural Properties.



Estimate EUR 3,000
Starting price EUR 1,500





24
'STRIDING TIGER IN LANDSCAPE'

China, 17th century. Ink, watercolors, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with ivory handles. The ferocious feline striding through the rocky landscape with its agile body crouching slightly as it looks over its shoulder.

INSCRIPTIONS
 One seal.

Provenance: From a Japanese private collection.
Condition: Fair condition with wear, fading, soiling, creasing, minor tears and losses with associated touchups, the mounting with usual wear and traces of use.
Important notice: Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.

Dimensions: Image size 22.5 x 40.5 cm, Size incl. frame 126 x 56 cm
 With a tomobako (storage box). (2)

Estimate EUR 2,000
 Starting price EUR 1,000

25
**IN THE STYLE OF MAO YI (13TH CENTURY):
 'WHITE AND ORANGE TIGER BESIDE
 A RUSHING STREAM'**

China, Qing dynasty (1644-1912). Ink, watercolor, and gouache on silk. Mounted and framed behind glass.

INSCRIPTIONS
 To the left-hand corner inscribed, 'In the style of Mao Yi (12th century), painter from the painting academy,' stamped with a seal to the lower left-hand corner, 'Ganyuan'.

Provenance: From the collection of the Austrian diplomat Dr. Rudolf Majlat (1923-2007), and thence by descent in the same family.
Condition: Good condition with minor wear, light stains, and foxing. The frame in good condition with wear and scratches.

Dimensions: Image size 26.4 x 36.7 cm, Size incl. frame 43.9 x 53.7 cm

LITERATURE COMPARISON
 Compare a related Japanese ink and colors on silk in the style of Mao Yi, by Isen'in Hoin Eishin, at The Walter's Art Museum, accession number 35.168.9.



Estimate EUR 2,000
 Starting price EUR 1,000





26
**MARUYAMA OKYO (1733-1795):
'FIERCE DRAGONS WITH FEROCIOUS TIGERS'**

Japan, 18th century. Ink, watercolor, and gold paint on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame. Finely painted depicting a pair of sinuous dragons and snarling tigers embroiled in a fierce battle with a dragon clutching the tail of a tiger as the tiger sinks its teeth into the dragon's tail.

INSCRIPTIONS
To the bottom left-hand corner, 'Okyo no in' 應舉之印 ('Seal of Okyo').

Provenance: German private collection. Inscribed in German 'Drachen und Tiger' at the backside.
Condition: Good condition with minor wear, creasing, paint flakes to left margin, and light soiling. The silk brocade has traces of age, minuscule losses, and only one stag-antler handle preserved.

Dimensions: Image size 106 x 51 cm, Size incl. mounting 183.5 x 64 cm

Maruyama Okyo (1733-1795), from present-day Kameoka, Kyoto, was a student at the Kano School of painting. He gained much renown after his first commission, the Seven Misfortunes and Seven Fortunes. As his public image grew, Okyo founded his own school in Kyoto, the Maruyama School of painting, dedicated to his style of blending Western naturalism with Eastern decorative designs. He taught his students to rely on nature to render images in a realistic picture of light, shadow, and forms. The school grew popular, and branches soon appeared in other locations, including Osaka. Much of the school's work is today preserved at Daijo-ji, a temple in Kasumi. Noteworthy pupils include Okyo's son, Maruyama Ozui, Nagasawa Rosetsu, and Matsumura Goshun.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's London, 5 December 2017, lot 102
Price: GBP 175,000 or approx.
EUR 288,000 converted and adjusted for inflation at the time of writing
Description: Maruyama Okyo (1733-1795), Ferocious Tiger (Mouko Zu)
Expert remark: Compare the related style of the tiger. Note the much smaller size (35.8 x 47.5 cm).



Estimate EUR 15,000
Starting price EUR 7,500





27
**ROGETSU - YOSHIMI YUTAKA (1808-1909):
'TIGER'**

Japan, 19th century. Ink, watercolors, and gouache on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Executed in the classical style of the Maruyama School and depicting a ferocious tiger seated on his hindlegs with bulging green eyes and mouth agape revealing sharp fangs.

INSCRIPTIONS

To the bottom-right, signed 'Rogetsu utsusu' 蘆月写 ('painted by Rogetsu'). Two seals, 'Rogetsu' 蘆月 and 'Shiken' 士謙.

Provenance: From the Private Collection of Walter and Dörte Simmons, Potomac. The Simmons built a noteworthy collection of Japanese paintings and used their insightful and educated eyes to acquire pieces that reflect traditional themes and subjects in a beautiful manner.

Condition: Good condition with traces of use, tears with associated tiny losses, minor touch-ups, and some creasing. The brocade frame in excellent condition with minor traces of age.

Dimensions: Image size 125 x 52.8 cm, Size incl. mounting 201 x 67.6 cm

The Maruyama School was founded in the mid-18th century by Maruyama Ōkyo (1733-1795). Originally founded in Kyoto, the school opened several other locations, including a location in Osaka, due to its popularity among the general populace. Maruyama Ōkyo, himself a student of the Kanō School, founded the school after gaining popularity from several commissions which were met with great excitement. Today much of the school's work is preserved at Daijō-ji, a temple in Kasumi. Noteworthy pupils include Ōkyo's son, Maruyama Ōzui, Nagasawa Rosetsu, and Matsumura Goshun.

Estimate EUR 3,000
Starting price EUR 1,500





28
'LEOPARD AND MAGPIES',
 EX ADOLPHE STOCLET COLLECTION



Adolphe (1871-1949) and Suzanne Stoclet (1874-1949)



Adolphe Stoclet commissioned Joseph Hoffmann to build the Palais Stoclet in Brussels, now a UNESCO World Heritage site

Korea, Joseon dynasty (1392-1897), 19th century. Ink, watercolor, and gouache on silk, mounted on cardboard, with a gold-lacquered wood frame, behind glass. Finely painted with a spotted leopard standing foursquare amid rocks, grasses, and leaves, below two magpies in flight.

Provenance: From the collection of Adolphe Stoclet, and thence by descent in the Stoclet family. Adolphe Stoclet (1871-1949) was a Belgian engineer, financier, and noted collector. He was born into a family of Belgian bankers and became a director of the Société Générale de Belgique after his father's death. He married Suzanne Stevens (1874-1960), the daughter of the art critic, historian, collector, and dealer Arthur Stevens (1825-1909) and niece of the painter Alfred Stevens (1823-1906). The Stoclets were connected with avant-garde art circles in Paris and Vienna, where they met Josef Hoffmann (1870-1956), who designed the Stoclet's famous Palais in Brussels. Gustav Klimt (1862-1916) painted the murals in its dining room. The Palais Stoclet, today a UNESCO World Heritage site, was the lavish setting to one of the most important eclectic art collections of all times, which included Egyptian and Chinese sculpture, medieval Italian paintings and metalwork, enamels and relics, as well as Byzantine and Pre-Columbian art.

Condition: Good condition with minor wear, little soiling, creasing, small tears, minuscule losses. The frame with some wear, age cracks, and a minor repair to one corner.

Dimensions: Image size 211 x 114.5 cm, Size incl. frame 220 x 124 cm

Kkachi pyobeom, paintings depicting magpies and leopards, was a prominent motif in the minhwa folk art of the Joseon period. The leopard represents authority and the aristocratic yangban, while the dignified magpie represents the common people. Hence, such paintings were a satire of the hierarchical structure of Joseon's feudal society.

MUSEUM COMPARISON

Compare a related painting of a leopard and magpie in the Museum of Far Eastern Aniquities, Stockholm.



Estimate EUR 12,000
 Starting price EUR 6,000



MORI SOSEN (1747-1821):
'DEER AND MONKEY'

Japan, c. 1800. Ink and watercolors on paper. Set inside a vintage frame, behind glass. Depicting a mischievous monkey looking up at an abu (horse-fly) while sitting atop a grazing spotted deer.

In a quirky mutually beneficial relation common in the wild, the playful monkeys can hitch a ride and the deer are forewarned about possible predators.

INSCRIPTIONS
To the bottom-right, signed 'Sosen utsusu' 狙仙寫 (Painted by Sosen). Two seals, 'Mori Morikata' 杜守象 and 'Sosen' 狙仙.

Provenance: French private collection.
Condition: Shows traces of wear, some tears, few water stains, slight browning and fading, and light creasing. The frame with usual wear and traces of use.

Dimensions: Image size 99 x 41 cm, Size incl. frame 119 x 59.5 cm

Mori Sosen (1747-1821) was a Japanese painter of the Shijō school during the Edo period. Mori Sosen is famous for his many paintings depicting monkeys. He also painted other animals, such as deer, boars, and peafowl. Robert van Gulik called him "an undisputed master" of the painting of the Japanese macaque. When a gibbon was brought in Japan by the Dutch in 1809, creating somewhat of a sensation (gibbons had long been depicted by Japanese artists, based on Chinese paintings of the animal, but no one in Japan had seen a live gibbon for centuries), it was Mori who created a graphic record of this event as well.

Expert's note: Mori Sosen, renowned for his captivating monkey paintings during the Edo period in Japan, displayed remarkable versatility as an artist by also creating compelling depictions of other animals, including deer. While Sosen is predominantly celebrated for his whimsical monkey portrayals, his deer paintings offer a distinct and tranquil counterpoint to his oeuvre. What makes the present lot particularly intriguing is the rare combination of monkey and deer. While he primarily focused on each species separately, this rare juxtaposition offers a glimpse into his versatility as an artist and a unique perspective on the rather amusing interaction of these two animals of the natural world.

LITERATURE
COMPARISON

Compare a related scroll painting with ink and watercolors on paper by Mori Sosen, titled 'Monkeys,' dated circa 1800, in the British Museum, museum number 1913,0501,0.531. Compare a related fan by Mori Sosen, titled 'Stag Cleaning a Fawn,' dated ca. 1806–21, in the Metropolitan Museum of Art, accession number SL.16.2014.1.51.

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's New York, 21 March 2019, lot 1162
Price: USD 15,000 or approx. EUR 17,000 converted and adjusted for inflation at the time of writing
Description: Mori Sosen (Japan, 1747-1821), Monkeys
Expert remark: Note the closely related rendition of the monkeys. Note the similar size (114 x 53 cm).

Estimate EUR 3,000
Starting price EUR 1,500





30
**SHIBATA ZESHIN (1807-1891):
RUSU MOYO (ABSENT MOTIF) FOR FUKUROKUJU**

Japan, 19th century. Ink, watercolor, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Finely painted depicting a peaceful, autumnal scene of two monkeys hanging from the vine-clad branches of a pine tree, peering down towards a wasps' nest, guarded by other wasps, two bats hovering around a stag and a deer grazing beside a stream, abundant reishi fungi, grasses, and bamboo growing from behind rocks in the foreground.

INSCRIPTIONS

Signed, 'Zeshin utsusu, 是真寫 (' painted by Zeshin'), and sealed with a pot seal, 'Zeshin' 是真, and a square seal, 'Koma' 古満.

Condition: Excellent condition with minor wear, very light creasing, and microscopic staining. The silk brocade shows minor wear and soiling.

Dimensions: Image size 123.7 x 55 cm, Size incl. mounting 214.5 x 70 cm

With a fitted tomobako storage box. (2)

The combination of a bat (fuku), stag (roku), and pine (ju) are not only symbolic motifs for prosperity and longevity but also make up the reading for Fukurokuju, the god of longevity, whose image is intentionally omitted from this painting.

Shibata Zeshin (1807-1891) was a Japanese painter and lacquer artist of the late Edo period and early Meiji era. He studied under the great artists of the Kyoto school, including Maruyama Okyo, Okamoto Toyohiko, and Goshin. Though he would later be known primarily for his work with lacquers, Zeshin excelled at traditional ink painting, and produced many works of traditional subjects such as tigers and waterfalls. He inherited the Koma School workshop after his old teacher, Koma Kansai, died in 1835. It was here that he experimented with the technical aspects of lacquer. Along with Nakayama Komin and Shirayama Shosai, he is considered one of the three great late lacquerers of Japan.



**Shibata Zeshin
(1807-1891)**

Shibata Zeshin's studio was situated on the bank of a river, providing him with ample opportunity to observe nature, and the creatures that inhabited the natural world. Like many painters of the 19th century, he was eclectic in his sources and would have been exposed to traditional styles. However, Zeshin's skill level was such that he could fluidly mix techniques, ideas, and stylistic options, thus painting part of a composition in one manner and including elements of another to add a style and variety unheard of at the time.

Estimate EUR 15,000
Starting price EUR 7,500



31
**HANABUSA ITCHO (1652-1724):
'JUROJIN PEERING THROUGH
A TELESCOPE'**

Japan, 18th century. Ink, watercolors, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with red lacquered wooden handles. Depicting the God of Longevity with his companion deer and a small child in tow, the deity peering through a telescope above clouds looking at the constellation of the Southern Pole Star.

INSCRIPTIONS
To the bottom-right, signed 'Hanabusa Itcho sho' (Painted by Hanabusa Itcho). One seal, 'Shuzai san'un senseki kan' 趣在山雲泉石間 (Pleasure in roaming in the mountains, clouds, springs, and stones').


Provenance: French private collection.
Condition: Very good condition with wear, minor stains, and some creasing. The brocade frame with expected wear, few losses, and traces of age.

Dimensions: Image size 85 x 35.7 cm, Size incl. mounting 163.5 x 39 cm

Jurojin is said to be a personification of the Southern Pole Star (Nankyokusei). While he normally stands with his staff, here, he is humorously depicted looking through a telescope.

Hanabusa Itchō (1652-1724) was a Japanese painter, calligrapher, and haiku poet. He originally trained in the Kanō style, under Kanō Yasunobu, but ultimately rejected that style and became a literato (bunjin). He was also known as Hishikawa Waō and by several other names.

**MUSEUM
COMPARISON**
Compare a closely related painting by Hanabusa Itcho, in the Museum of Applied Arts, Vienna, inventory number HM 13344.



Estimate EUR 1,500
Starting price EUR 800



32
**NOBUHIDE:
'ONNA SAN NO MIYA AND CAT'**

Japan, Edo period (1615-1868). Ink, watercolors, gouache, and gold paint on paper. Mounted as a hanging scroll, on partially fabric coated paper, with lacquered handles. Vividly painted in bright colors with Onna San No Mia (the third princess) in voluminous robes of green and red, her long flowing hair touches the floor as a recumbent cat plays with the hem of her robe, at her feet.

INSCRIPTIONS
To the bottom-left, signed 'Nobuhide hitsu' 信秀筆 (Painted by Nobuhitsu). One seal, 'Nobuhide' 信秀.

Provenance: French private collection.
Condition: Shows few tears, some touch-ups, creasing, and minor losses but still presenting well. The mounting with usual traces of wear and age.

Dimensions: Image size 78 x 33.2 cm, Size incl. mounting 154.4 x 45.3 cm

Estimate EUR 1,500
Starting price EUR 800





33
**SESSON SHUKEI (1504-1589):
'CROW UNDER WILLOW TREE'**

Japan, 16th century. Ink on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with ivory handles. Depicting a squawking crow perched on a willow branch.

INSCRIPTIONS
To the bottom-left, signed 'Sesson zu' 雪村圖 ('Painted by Sesson'). One seal, 'Shukei' 周継.

Provenance: From the collection of Felix Tikotin, and thence by descent within the family. To the verso, inscribed 'Coll. Bing' and another label inscribed 'SESSON Corbeau.' Felix Tikotin (1893-1986) was an architect, art collector, and founder of the first Museum of Japanese Art in the Middle East. Born in Glogau, Germany, to a Jewish family, his ancestors had returned with Napoleon from Russia from a town named Tykocin. He grew up in Dresden and after World War I, he traveled to Japan and immediately fell in love with the culture. In April 1927, he opened his first own gallery in Berlin. The entire family survived the Holocaust, and in the 1950s Tikotin slowly resumed his activities as a dealer in Japanese art. He became, once again, very successful and prominent, holding exhibitions all over Europe and the United States. When he first visited Israel in 1956, he decided that the major part of his collection belonged in that country. In 1960, the Tikotin Museum of Japanese Art was opened in Haifa.


Condition: Shows tears, material loss, creases, and touch-ups but still presenting well. The brocade frame with usual traces of wear and creasing.

Important notice: Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.

Dimensions: Image size 99.5 x 42.3 cm, Size incl. mounting 184 x 55.7 cm

Sesson Shukei (1504-1589) was a Japanese Zen monk and painter from the Muromachi period. He was born a member of the Satake clan but left after being disinherited by his father and was inducted as a monk at Shoso-ji temple, the Satake bodaiji. Sesson was a master of ink painting, ranked with Sesshu Toyo, one of the greatest painters in Japanese history, and worked in a dramatic style that generally accentuated idiosyncrasy, humor, and exaggeration in his approach to subjects, whether figural or landscape.

MUSEUM COMPARISON
Compare a related painting of Myna birds attacking an owl, by Sesson Shukei, in the collection of The Metropolitan Museum of Art (The MET), New York, accession no. 29.100.353.



Estimate EUR 2,000
Starting price EUR 1,000



Felix Tikotin (1893-1986), center, in front of his gallery in Berlin



Self-portrait of Sesson Shukei, Japanese Important Cultural Properties (ICP), Museum Yamato Bunkakan



34
**SOGA SHOHAKU (1730-1781):
AN IMPORTANT SET OF FIVE SCROLL
PAINTINGS WITH BIRDS OF PREY**

Japan, 18th century. Ink on paper. Mounted as hanging scrolls, on paper, with wooden handles. The set of five paintings depicts finely detailed birds of prey perched high in the treetops, looking down over varying landscapes. (5)

INSCRIPTIONS
Three paintings bear the seals 'Joki' 如鬼 and 'Jasokuken Shohaku' 蛇足軒蕭白. Two paintings are sealed 'Joki' 如鬼 and 'Shohaku' 蕭白.

Provenance: From the collection of Felix Tikotin, and thence by descent within the family. Felix Tikotin (1893-1986) was an architect, art collector, and founder of the first Museum of Japanese Art in the Middle East. Born in Glogau, Germany, to a Jewish family, his ancestors had returned with Napoleon from Russia from a town named Tykocin. He grew up in Dresden and after World War I, he traveled to Japan and immediately fell in love with the culture. In April 1927, he opened his first own gallery in Berlin. The entire family survived the Holocaust, and in the 1950s Tikotin slowly resumed his activities as a dealer in Japanese art. He became, once again, very successful and prominent, holding exhibitions all over Europe and the United States. When he first visited Israel in 1956, he decided that the major part of his collection belonged in that country. In 1960, the Tikotin Museum of Japanese Art was opened in Haifa.
Condition: Good condition with minor wear, minuscule soling, small creases, and few old repairs with touch ups. The paper mountings are in similar condition with minor creasing and soiling.



Felix Tikotin (1893-1986), center, in front of his gallery in Berlin

Dimensions: Image size ca. 133.5 x 56 cm (each), Size incl. mounting ca. 198 x 67 (each)

Soga Shohaku, (1730-1781), original name Miura Sakonjiro, was a Japanese painter of the mid-Edo period who tried to revive the brush-style drawing of the great masters of the Muromachi period. As a young man, Shohaku studied painting under the guidance of Takada Keiho of the Kano school in Kyoto, but his disillusionment with contemporary art led him to look to the past for inspiration. He came to greatly admire the works of the Muromachi painter, Soga Jasoku, and began calling himself Jasoku ken, or Jasoku jussei ('the tenth'). He excelled in ink monochrome portraits, which he made with powerful brushwork using broad strokes, which is exemplified in these five panels. Many of his paintings today are housed in museums such as the Indianapolis Museum of Art, Kimbell Art Museum, and the Museum of Fine Arts Boston.

MUSEUM COMPARISON

Compare a closely related painting by Soga Shohaku, depicting a pair of falcons amongst blossoming branches, signed with an identical seal, in The Indianapolis Museum of Art, accession no. 2000.53.



AUCTION RESULT COMPARISON
Type: Related
Auction: Christie's New York, 22 April 2015, lot 45
Price: USD 81,250 or approx. **EUR 98,000** converted and adjusted for inflation at the time of writing
Description: Soga Shohaku (1730-1781), Cranes with turtle and rising sun
Expert remark: Compare the related motif. Note this set consists of only two hanging scrolls. Note the similar size (each 128.6 x 56.8 cm).



Estimate EUR 40,000
Starting price EUR 20,000







35
**UNKOKU TORYU (1804-1895):
'EAGLES AND FLOWERS'**

Japan, 19th century. Ink, watercolors, gouache, and gold paint on silk. Mounted as a hanging scroll, on a silk brocade frame with wooden handles. Vividly painted with a pair of eagles, one cleaning its talon as the other, perched on a plum branch, looks on, the landscape with peony blossoms and a gushing stream.

INSCRIPTIONS

To the left edge, signed 'Sesshu matsuyo ...chusai Yoshi ga' 雪舟末葉O中斎容之画 ('Painted by Yoshi, a descendant of the Sesshu Toyo school'). Two seals, 'Yoshi no in' 容之之印 (The seal of Yoshi) and 'Tokei' 等谿 (等溪). The box is inscribed with the dating '4th month of Meiji 6' (corresponding to 1873). The box inscription (hakogaki) says "This scroll was given to a man who lived in Doma area of Sekishu Province (modern Shimane Prefecture). The person who inscribed this lived in Tanshu (Tajima), which is in modern Hyogo Prefecture near Kyoto. The white label on the box lid mentions Sesshu of Sesshu Toyo, the father of Unkoku School.

Condition: Very good condition with traces of wear, and minor stains, some slight touch-ups to the background, not the imagery. The brocade frame with expected wear and traces of age.

Dimensions: Image size 120.5 x 54.2 cm, Size incl. mounting 212 x 68 cm

With an inscribed tomobako storage box. (2)

Unkoku Toryu (1804-1895) was a prominent painter during the Edo period. He founded his own school, the Unkoku School of painting, establishing his school's style in Chugoku and the northern Kyushu region. He painted landscapes in Indian ink in the tradition of Sesshu, proclaiming his school to be the Sesshu's direct successor. Among his pupils were the renowned Tooku Unkoku who served Terumoto Mori, Toeki Unkoku, and Toji Unkoku.

The Sesshu School, founded by Sesshu Toyo, is renowned for its distinctive approach to ink painting. Influenced by Chinese art, the school emphasizes monochrome ink (sumi-e) and bold brushwork. Sesshū, a Zen Buddhist monk and acclaimed artist, incorporated techniques from Chinese painting traditions like the Southern Song and Yuan dynasty literati styles. His landscapes are celebrated for dynamic compositions and expressive ink techniques, capturing nature's essence with simplicity and power. Sesshū's teachings and artistic philosophy passed down through generations, significantly shaping Japanese ink painting during the Muromachi period and leaving an enduring legacy in Japanese art.



**Self-portrait of
Sesshu Toyo**

Estimate EUR 3,000
Starting price EUR 1,500





36
**KANO SCHOOL:
 'TRANSITION OF WINTER TO SPRING'
 SIX-PANEL BYOBU SCREEN**

Japan, 17th-18th century, Edo period (1615-1868). Ink, gouache, watercolor, and gold paint on gold paper. Mounted on six panels within a silk brocade attached to a black-lacquer frame. Finely painted with a large willow branch drooping under the weight of the melting snow, hanging out over turbulent water. Three turtle dove rest on its branches, shaking the snow from their wings, with a red, white, and purple spring flowers blossoming from the shore next to sheaves of crop. The large willow branch stretches across the panels as if coursing the transition from winter to spring.

INSCRIPTIONS

The base of the left-most panel signed Yuseido Yasutomo hitsu 有聲堂、安知筆 ['Painted by Yasutomo, the studio name Yuseido'], and sealed Yasutomo.

Provenance: Marilyn and James Marinaccio, Naga Antiques, New York. A private collection in Greenwich, Connecticut, acquired from the above in 1989. An old label from Naga Antiques on the reverse reads, '394. 490/ Lt. Summer into winter snow scene, Artist: Asiseido [sic], sg. + sealed. 5-6 P, 55" - 105" L.'

Condition: Very good condition, commensurate with age, with minor wear, small scratches to the frame, light soiling, minor foxing, possible touchups, and small tears to the joins. Overall presenting very well. The silk brocade frame in excellent condition.

Dimensions: Size 140.5 x 270 cm (total)

**AUCTION RESULT
 COMPARISON**

Type: Related
 Auction: Galerie Zacke,
 Vienna, 27 May 2022, lot 337
 Price: EUR 22,752 approx. **EUR 24,000** adjusted for inflation at the time of writing
 Description: Kano Tsunenobu: A Museum-Quality 'Geese in Winter' Eight-Panel Folding Screen, Ex-collection Kenzo Takada
 Expert remark: Compare the similar craggy branch covered in snow. Note the size (206 x 600 cm).



Estimate EUR 6,000
 Starting price EUR 3,000



37
**KANO SCHOOL: A PAIR OF
 'SPARROWS AND THE MILLET HARVEST'
 FOUR-PANEL BYOBU SCREENS**

Japan, 18th-19th century, Edo period (1615-1868). Ink, gouache, watercolors, and gold paint on gold paper. Mounted on six panels within a silk brocade attached to a black-lacquer frame with chased metal fittings. Finely painted with a flock of sparrows flying above a field with bushels of harvested millet. Both screens painted with bamboo chimes suspended by a rope tied between bamboo stalks hanging above the sheaves of millet. The sparrows, unphased by the chimes, pick away at the harvest.

Provenance: German private collection.

Condition: Wear, small scratches, minor soiling, tears to the front and back with associated repairs and touchups, chips to the lacquer frame, and losses. Overall presenting well.

Dimensions: Size 170 x 253 cm (each)

**AUCTION RESULT
 COMPARISON**

Type: Related
 Auction: Bonhams San Francisco, 4 October 2017, lot 5001
 Price: USD 2,000 approx. **EUR 2,400** converted and adjusted for inflation at the time of writing
 Description: Anonymous Kano School: Sparrows in a Landscape
 Expert remark: Note this lot is comprised of a single six-panel screen. Note the size (374 x 168.4 cm).



Estimate EUR 6,000
 Starting price EUR 3,000

38

**WANG ERSHAN:
'BIRDS ON PLUM WITH BAMBOO'**

China, Qing dynasty (1644-1912). Ink, watercolors, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with lacquer handles. The charming scene with a pair of long-tailed exotic birds perched on a plum branch with a leafy bamboo stalk in the background.

INSCRIPTIONS

To the bottom-right, signed 'Qinchuan Wang Ershan' with one seal 'Wang Ershan'. To the reverse, 'Wang Ershan, Painting of Plum Blossoms and Bamboo, Shouruanlou Collection'.

Provenance: From a German private collection.

Condition: Shows wear, material loss, creasing, folds, and stains, otherwise presenting well. The mounting with usual traces of wear and age.

Dimensions: Image size 67 x 46 cm, Size incl. frame 180 x 57 cm

Estimate EUR 1,500

Starting price EUR 800





39

**BIAN SHOUMIN (1684-1752):
'WILD GEESE IN REEDS'**

China, 18th century. Ink and watercolors on paper, framed.
Depicting a pair of wild geese among tall overgrown reeds.

INSCRIPTIONS

To the top-left, inscribed with a poem, signed 'Cuoweng Bian Shoumin', and sealed 'Yigong'.

Provenance: From the private collection of Cheng Bao-nan, Taiwan, and thence by descent.

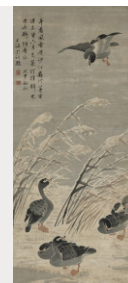
Condition: Presenting very well, shows wear, creasing, tears and material loss with associated touch-ups.

Dimensions: Image size 114 x 46 cm, Size incl. frame 143 x 56.3 cm

Bian Shoumin (1684-1752) was a renowned Chinese painter during the Qing dynasty. He lived through the reigns of the Kangxi, Yongzheng, and Qianlong emperors. He was a native of Shangyang, present-day Huai'an, and became one of the Eight Eccentrics of Yangzhou, a group of Chinese painters known for rejecting the orthodox painting methods in favor of a style deemed expressive and individualist. He was famous for his paintings of wild geese, the style of which bears his name, Bianyan ('Bian geese').

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 30 May 2016, lot 352
Price: HKD 1,000,000 or approx. **EUR 138,000** converted and adjusted for inflation at the time of writing
Description: Bian Shoumin (1684-1752), Geese in Winter Reeds
Expert remark: Note the size (167.5 x 74 cm).



Cheng Bao-nan

Estimate EUR 6,000
Starting price EUR 3,000

40
GAO JIANFU (1879-1951):
'MAJESTIC EAGLE ON CLIFF'

China, dated 1917. Ink, watercolors, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame. Finely painted with an eagle perched on a cliff, its talons clasped sharply around the outpost, keeping its footing, as it attentively surveys the area nearby.

INSCRIPTION
To the top-right, inscribed 'In June of the 5th year of the Republic period, Gao Lun painted in Japanese capital'. One seal 'Gao Jianfu'. Another seal at the bottom right corner.

Provenance: French trade.
Condition: Good condition with minor wear, few stains, and very few touch-ups. The mounting with traces of age and wear.

Dimensions: Image size 113.5 x 35.5 cm, Size incl. mounting 196 x 48 cm

Gao Jianfu (1879-1951), a native of Guangzhou, was credited for leading the Lingnan (Canton) School's effort to modernize Chinese traditional painting as a 'new national painting.' Along with his brother Gao Qifeng and friend Chen Shuren, they are known as the Three Masters of the Lingnan School. Gao Jianfu learned painting with Ju Lian (1828-1904) in his early years before he went to Japan, where he was influenced by the Nihonga movement that synthesized Western realism—natural light and luminous colors—with Eastern materials, techniques, and subject matter. This new hybrid art included the use of perspective, and other elements of Western painting. Jianfu once wrote: 'I think we should not only take in elements of Western painting. If there are good points in Indian painting, Egyptian painting, Persian painting, or masterpieces of other countries, we should embrace all of them too, as nourishment for Chinese painting.' While in Japan and after his return, he was involved in Sun Yat-sen's revolutionary movement. After Sun Yat-sen passed away, Gao Jianfu devoted himself to the modernization of Chinese painting and art education.



Gao Jianfu
(1879-1951)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Shanghai Chongyuan Arts Auction Co. LTD, Shanghai, 30 June 2005, lot 1237
Price: CNY 286,000 or approx. **EUR 57,000** converted and adjusted for inflation at the time of writing
Description: Gao Jianfu (1879-1951), Eagle and Pine (1923)
Expert remark: Compare the closely related subject. Note the size (58 x 90 cm).



Estimate EUR 3,000
Starting price EUR 1,500



41
**KAWANABE KYOSAI (1831-1889):
'CROW IN WINTER'**

Japan, late 19th century. Ink on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with stag antler handles. Painted in bold brushstrokes with a solitary crow perched on a branch.

INSCRIPTIONS

To the bottom-right, signed 'Shosho Kyosai utsusu' 猩々晩斎写 ('Painted by Kyosai, Shosho'). One pictorial seal of a crow used by Kyosai.

Condition: Good condition with wear and traces of use, minor creasing, and very minor stains and touch-ups. The brocade frame with expected wear and traces of age.

Dimensions: Image size 125.5 x 29.5 cm, Size incl. mounting 206 x 42.5 cm

With an associated tomobako storage box. (2)

Kawanabe Kyosai (1831-1889) was a prolific Japanese artist from Koga Ishimachi, Shimousa Province, who studied at the Kanō school. During the time of political unrest following the revolution of 1867, Kyōsai attained a reputation as a caricaturist. He created what is considered to be the first manga magazine with Kanagaki Robun in 1874: Eshinbun Nipponchi. In addition to his caricatures, Kyōsai painted many pictures and sketches, often choosing subjects from Japanese folklore. Timothy Clarke describes Kyosai as "an individualist and an independent, perhaps the last virtuoso in traditional Japanese painting." His renown after his death culminated in the establishment of the Kawanabe Kyōsai Memorial Museum, built in 1977, located at Warabi, Saitama Prefecture.



Kawanabe Kyosai, ca. 1880

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Mainichi Auction, Tokyo, 7 February 2015, lot 264
Price: JPY 900,000 or approx. **EUR 6,100** converted and adjusted for inflation at the time of writing
Description: Kawanabe Kyosai (1831-1889), Crow in winter
Expert remark: Note the closely related size (136.3 x 30.3 cm).



Estimate EUR 4,000
Starting price EUR 2,000





42
PAN TIANSHOU (1897-1971):
‘CORMORANT’

China, 20th century. Ink and watercolors on very thin paper. Mounted on paper with a silk-brocade border. Depicting a cormorant on a riverbank among reeds, with its head turned backwards in an attentive manner.

INSCRIPTIONS
To the right margin, signed ‘Leipotoufeng shouzhe’, two seals ‘Pan Tianshou yin’ and ‘Tianshou’.

Provenance: West Berkshire, United Kingdom, local trade. By repute acquired from a private estate.
Condition: Good condition with wear, extensive creasing, folds, and slight browning of paper. The mounting with traces of use, some losses, and tears.

Dimensions: Image size 32 x 24 cm, Size incl. mounting 44 x 32.5 cm

Pan Tianshou (1897-1971) was a Chinese painter and art educator. He was born in Guanzhuang, Ninghai County, Zhejiang Province. He studied Chinese traditional painting with Wu Changshuo and built the foundation of Chinese traditional painting education. He was persecuted during the Cultural Revolution until his death in 1971.



Pan Tianshou

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams Hong Kong, 23 November 2014, lot 1514
Price: HKD 500,000 or approx. **EUR 74,000** converted and adjusted for inflation at the time of writing
Description: Pan Tianshou (1897-1971), Cormorant (1945)
Expert remark: Note the size (89.5 x 51 cm).



Estimate EUR 6,000
Starting price EUR 3,000

43
LIN FENGMIAN (1900-1991):
‘CROW ON PINE BRANCH’

China, 20th century. Ink and watercolor on rice paper. Set behind a mat and inside a wooden frame, behind glass. Boldly painted with a single crow, hunched slightly over, looking up, perched on a large pine branch with stylized pine needles protruding out of the upper right-hand register.

INSCRIPTIONS
The lower left-hand corner signed and stamped with the artist's seal, ‘Lin Fengmian’.

Provenance: A Brazilian private collector. Accompanied by a copy of the declaration of authenticity from Gerald Markowitz, grandson of the artist Lin Fengmian, validating the work, signed, and dated, 12 July 2023.
Condition: Good condition with minor traces of wear, creases, and small tears along the margin. The frame in very good condition with only minor wear.

Dimensions: Image size 24 x 29 cm, Size incl. frame 35 x 40 cm

Lin Fengmian (1900-1991) is considered a pioneer of modern Chinese painting, mostly for blending Western and Chinese styles, as he was one of the earliest Chinese painters to study in Europe. He was also an important innovator in the area of Chinese art education and one of The Four Great Academy Presidents, a group of artists who were revered in the early Republic due to their effective stewardship of the art academies they presided over.



Lin Fengmian (1900-1991)

AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's Hong Kong, 24 October 2005, lot 927
Price: HKD 200,000 approx. **EUR 38,500** converted and adjusted for inflation at the time of writing
Description: Lin Fengmian (1900-1991): Lone bird
Expert remark: Note the related style, the yellow beak, and the signature similarly placed. Note the similar size (35 x 35 cm).



Estimate EUR 6,000
Starting price EUR 3,000



44

**LIN FENGMIAN (1900-1991):
'PAIR OF HERONS'**

China. Ink and watercolor on paper, framed. Depicting a pair of herons perched at the shore of a lake, fishing, surrounded by reeds, painted with vivid brush strokes, and sharp yellow beaks.

INSCRIPTIONS
Lower right, signed 'Lin Fengmian'. One seal, 'Lin Fengmian'

Provenance: A noted collection. **Previously sold at Bonhams, Hong Kong, Admiralty, Chinese Paintings, August 2022, lot 58**, for HKD 255,000 or approx. **EUR 31,500** converted and adjusted for inflation at the time of writing. By repute acquired from a collector who purchased the painting directly from Chung Kiu Chinese Products Emporium, which was established on Nathan Road in Hong Kong in 1958, and is a known early provenance of works by Lin Fengmian. Merchant paper label to backside with Inscription: "Lin Fegmian, pair of herons".
Condition: Very good condition with only minor wear, few minuscule tears, some foxing, and little creasing.

Dimensions: Image size 72 x 65.5 cm, Size incl. mounting 100 x 93 cm

Lin Fengmian (1900-1991) is considered a pioneer of modern Chinese painting, mostly for blending Western and Chinese styles, as he was one of the earliest Chinese painters to study in Europe. He was also an important innovator in the area of Chinese art education and one of The Four Great Academy Presidents, a group of artists who were revered in the early Republic due to their effective stewardship of the art academies they presided over.



Lin Fengmian (1900-1991)

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's London, 4 November 2020, lot 131
Price: GBP 119,700 or approx. **EUR 160,000** converted and adjusted for inflation at the time of writing
Description: Lin Fengmian (1900-1991), Two cranes
Expert remark: Compare the closely related motif, brush strokes, color, and size (66 x 69.5 cm)

Estimate EUR 15,000
Starting price EUR 7,500





45
MINEUCHI KOSETSU (c. 1880s-1920s):
'CORMORANT AND SEASHELLS'

Japan, early 20th century. Ink, watercolors, gouache, and gold paint on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Vividly painted depicting a cormorant with its wings spread gliding over a seashore dotted with Kai-zukushi (abundant shells) including seashells, conches, and clams in various colors.

INSCRIPTIONS

To the bottom-right, signed 'Kosetsu' 光雪. One seal, 'Kosetsu' 光雪.

Condition: Excellent condition with minor wear and traces of use, and very slight creasing. The brocade frame with expected wear and traces of age.

Dimensions: Image size 131 x 48 cm, Size incl. mounting 218 x 62.3 cm

With an associated tomobako storage box. (2)

Estimate EUR 4,000
 Starting price EUR 2,000



46
**WANG XUETAO (1903-1982):
'ROOSTER'**

China, 20th century. Ink, watercolor, and gouache on paper.
Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Finely painted in bright colors, the rooster, standing on one leg, eyes filled with enthusiastic longing as two insects jump playfully from a blossom.

INSCRIPTIONS

To the left margin artist's signature 'Xuetao' and seal 'Wang Xuetao yin'.

Provenance: Belgian trade.
Condition: Very good condition with minor wear and light foxing. The silk brocade mounting shows wear, soiling, foxing, some creasing, fraying to the back, and water stains.

Dimensions: Image size 64 x 43.2 cm,
Size incl. frame 195.5 x 57 cm

Wang Xuetao (1903-1982) was a Chinese painter from Hebei province, who attended the Baoding Zhili Teachers College and the Peking College of Arts. Later he studied under Wang Mengbai, Qi Baishi, and Chen Banding.



Wang Xuetao (1903-1982)

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 30 November 2021, lot 1206
Price: HKD 475,000 or approx. **EUR 58,500** converted and adjusted for inflation at the time of writing
Description: Wang Xuetao (1903-1984): Rooster
Expert remark: Compare the closely related motif with the rooster similarly posed, eyeing an insect. Note the larger size (106 x 52.6 cm).



Estimate EUR 4,000
Starting price EUR 2,000



47
ZHOU SICONG (1939-1996):
'A LADY BY A LOTUS POND'

China, 20th century. Ink and watercolors on paper, framed. Vividly painted depicting a young woman carrying a basket of flowers as she makes her way across a lotus pond.

INSCRIPTIONS
To the bottom-left, inscribed 'Ink play by Sicong.' One seal 'Zhou'.

Provenance: French trade.
Condition: Good condition with wear, and some creasing.

Dimensions: Image size 71 x 69.6 cm, Size incl. frame 101 x 86 cm

Zhou Sicong (1939-1996) was a Chinese painter born in Ninghe, Hebei Province. She graduated in 1963 from the Chinese painting department of the Central Art Academy and later worked at the Beijing Painting Institute. Zhou is well-known for her figurative watercolor and oil paintings. Her work won the first prize in the prestigious Fifth National Fine Arts Exhibition in 1979, only one year after the present work was painted, and is now in the collection of the National Museum of Fine Arts, among other public collections. Her paintings have been exhibited across China, Japan, and other parts of Asia, as well as in Europe and the US.



Zhou Sicong
(1939-1996)

AUCTION RESULT
COMPARISON

Type: Closely related
Auction: China Guardian Auctions, Beijing, 12 May 2013, lot 1211
Price: CNY 644,000 or approx.
EUR 108,000 converted and adjusted for inflation at the time of writing
Description: Zhou Sicong (1939-1996), A lady by a lotus pond
Expert remark: Note the closely related size (69.5 x 70 cm).



Estimate EUR 6,000
Starting price EUR 3,000



48
**XU BEIHONG (1895-1953):
'GALLOPING HORSE'**

China, dated 1942. Ink and watercolor on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Finely painted, the dark horse stretching out in full stride through a grassy field.

INSCRIPTIONS
To the right-edge, inscribed 'On a winter day in the Year of Renwo,' (corresponding to 1942) and signed 'Beihong'. One artist's seal 'Donghai Wangsun'. The reverse with two collector's seals.

Provenance: Austrian private collection.
Previously sold at Bonhams Hong Kong, 9 October 2019, lot 121, from the personal collection of Li Yanshan, for HKD 281,875 (approx. **EUR 36,500** converted and adjusted for inflation at the time of writing). The collector's seal 'Yanshan suocang shuhuayin' applied to scroll border. Li Yanshan (1898-1961) was a renowned Chinese painter, calligraphist, poet, art educator and Chinese art connoisseur. He was hailed as a master of Guohua landscape painting.
Condition: Excellent condition with only minor wear. The mounting with usual traces of wear and age.



Li Yanshan as president of the Guangzhou Municipal College of Fine Arts (1932-1936)

Dimensions: Image size 67 x 55 cm, Size incl. frame 200 x 64 cm

Xu Beihong (1895-1953) is primarily known for his ink paintings of horses. He was one of the first Chinese artists to articulate the need for artistic expressions that reflected a modern China at the beginning of the 20th century. He is regarded as one of the four most important pioneers of Chinese modern art.

AUCTION RESULT COMPARISON
Type: Related
Auction: Bonhams Hong Kong, 27 November 2017, lot 188
Price: HKD 2,250,000 or approx. **EUR 302,000** converted and adjusted for inflation at the time of writing
Description: Xu Beihong (1895-1953), Standing Horse
Expert remark: Compare the identical signature and seal. Note the smaller size (56 x 38 cm).

Estimate EUR 30,000
Starting price EUR 15,000



**XU BEIHONG (1895-1953)
AND ZHANG SHUQI (1899-1956):
'TWO PIGS', DATED 1937**

China. Ink and watercolors on paper. Mounted as a hanging scroll with finely carved and lacquered wood handles. Superbly painted with two black pigs standing foursquare side by side below a tree, one with its head raised and turned to the side. The top left corner with a text written in calligraphy about the two pigs.

INSCRIPTIONS

Inscribed and signed with 'Shuqi and Beihong in Chengdu, in the twenty-sixth year of the Republic era (corresponding to 1937) and two seals, 'Shuqi' and 'Donghai Wang Sun'. Lower left, a collector's seal, 'Zuhou Yingnan'. Lower right, one seal.

Provenance: A noted private collector. **Previously sold at Bonhams, Hong Kong, Admiralty, Chinese Paintings, March 2022, lot 22**, for HKD 38,000 or approx. **EUR 5,000** converted and adjusted for inflation at the time of writing.
Condition: Very good condition with minor wear, few water stains with associated small touchups. The handles with minuscule chips.

Dimensions: Image size 115 x 50 cm, Size incl. mounting 205 x 62.5 cm

Xu Beihong (1895-1953) was a Chinese painter, born in rural Yixing during the late Qing dynasty. He began studying classic Chinese works and calligraphy at the age of six, with his father Xu Dazhang, a private school teacher, and Chinese painting at the age of nine. Beihong started from very humble beginnings to become one of the most sought-after, admired and influential painters of China. One of his well-known works, the "Cultivation of the Peaceful Land", sold for 27.4 million euro in 2011 and therefore ranks among the most expensive paintings in the world. After the founding of the People's Republic of China in 1949, Xu became president of the Central Academy



Xu Beihong (1895-1953)

of Fine Arts and chairman of the China Artists Association. Xu Beihong, together with Zhang Shuqi and Liu Zigu, were called the "Three Masters of Jinling (Nanjing)." Xu Beihong was a master of both oil and ink paintings. Most of his works, however, were in the Chinese traditional style. In his efforts to create a new form of national art, he combined Chinese brush and ink techniques with Western perspective and methods of composition. He integrated firm and bold brush strokes with the precise delineation of form. As an art teacher, he advocated the subordination of technique to artistic conception and emphasized the importance of the artist's experiences in life. Of all the painters of the modern era, it can be safely said that Xu is the one most responsible for the direction taken in the modern Chinese Art World.

Zhang Shuqi (1899-1956) was a Chinese painter from Zhejiang, noted for painting flowers and birds. He studied at Shanghai under Liu Haisu. He temporarily taught at the National Center University. From 1942 to 1946, he lived in the United States. After that, he returned to China for a time, but ultimately settled in the US. His works are held in the Art Gallery of Greater Victoria, the Ashmolean Museum, and Stanford University.



Zhang Shuqi (1899-1956)

LITERATURE COMPARISON

Compare a painting of two pigs by Xu Beihong, sold at Christie's Hong Kong, 30 November 2012, lot 2591. Compare the closely related depiction of the pigs, with similarly painted snouts and tails. Note the smaller size (89.5 x 53.5 cm).



Estimate EUR 8,000
Starting price EUR 4,000



QI BAISHI (1864-1957):
'SHRIMP'

China, dated 1944. Ink on paper. Mounted as a hanging scroll, with a silk brocade coated paper frame and wooden handles. Superbly painted in the artist's characteristic simple lines and spontaneous style, full of vitality and vivacity, to depict a cluster of shrimps integrated to the whole scene despite each shrimp displaying distinctive features from the other.

INSCRIPTIONS

To the right margin, 'In March of the year Jiashen (corresponding to 1944), the old man Baishi painted it at the age of eighty-three.' 甲申三月八十三岁白石老人画。 Two seals. The reverse inscribed, 'Qi Baishi – Shrimp'.

Provenance: Czech private collection. **Previously sold at European Arts Investments Ltd., Prague, 20 November 2016, lot 90** for CZK 1,800,000 (approx. **EUR 110,000** converted and adjusted for inflation at the time of writing). **Condition:** Very good condition with minor wear and little foxing. The mounting with usual traces of wear and age.

Dimensions: Image size 88 x 30 cm, Size incl. frame 202 x 46.5 cm

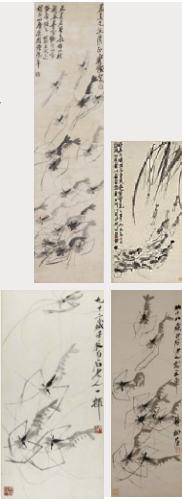
There is a saying in modern China's painting community that 'Xu Beihong is famous for painting horses while Qi Baishi is renowned for painting shrimp.' The shrimp painted by Qi Baishi are very lifelike, vivid and dynamic, fully demonstrating the essence of Chinese ink painting, presenting the elegance, grace, charm and vivacity. His painting of shrimp was an everlasting legacy in Chinese ink painting. Qi Baishi had raised shrimp for several decades, so as to observe them closely. This contributed to his breathtaking paintings of shrimp. Later, people said metaphorically that when Qi Baishi was painting shrimp, the blank rice paper immediately turned into a stream of clean water with shrimp in Qi's mind.

Qi Baishi's early mentor in Beijing, Chen Hengke (1876–1923), counseled him to abandon his technical training and strive for a new expressive freedom through a calligraphic approach to painting. The subsequent transformation of Qi's style is illustrated by this painting. Each crustacean—like a single Chinese character—is formed through the repetition of the same conventionalized pattern of marks. Released from the need to visualize each shrimp separately, Qi thus was free to explore the abstract expressive possibilities of structure, ink tone, and composition and to achieve the direct, childlike spontaneity and naturalness that are hallmarks of his work.

Qi Baishi (1864-1957) is one of the world's most important artists of the 20th century and has received countless honors and awards like no other painter in the People's Republic of China. He began his career as a carpenter, though he taught himself to paint using a manual from the Qin dynasty period. His style, which Qi Baishi developed in the second half of his life, is characterized by a powerful, spontaneous brushstroke. He expanded his subject matter to insects, birds, figures, animals, vegetation, and landscapes, and began to incorporate rich color into his compositions, painting in an ever-freer style. His works are focused on the spiritual, ephemeral, and mystical qualities of the human condition. In 1953, he was elected president of the China Artists Association, and one year later he was elected to the National People's Congress.


LITERATURE COMPARISON

Compare a closely related ink on paper by Qi Baishi, titled 'Cluster of Shrimp,' in the collection of the National Palace Museum, Taipei. Compare a closely related ink on paper by Qi Baishi, titled 'Shrimp,' in the collection of the Metropolitan Museum of Art, New York City, accession number 1986.267.212. Compare a closely related ink on paper by Qi Baishi, titled 'Shrimps,' in the collection of the Princeton University Art Museum, object number y1954-126. Compare a closely related ink on paper by Qi Baishi, titled 'Shrimps Playing Around,' in the collection of the Hunan Museum, Changsha.




AUCTION RESULT COMPARISON

Type: Closely related
Auction: Christie's Hong Kong, 27 May 2014, lot 1536
Price: HKD 2,200,000 or approx. **EUR 326,000** converted and adjusted for inflation at the time of writing
Description: Qi Baishi (1864-1957), Ink Shrimp
Expert remark: Note the size (100 x 34.5 cm).



AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 9 October 2022, lot 190
Price: HKD 3,024, 000 or approx. **EUR 374,000** converted and adjusted for inflation at the time of writing
Description: Qi Baishi (1864-1957), Six Shrimps
Expert remark: Note the size (102 x 32.2 cm).



Estimate EUR 40,000
Starting price EUR 20,000





51
**A FAN-SHAPED PAINTING ALBUM
 WITH 101 DIFFERENT INSECTS,
 FIRST HALF OF 20TH CENTURY**

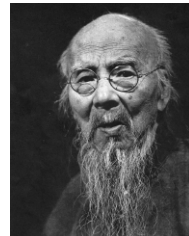
China. The bound book comprising twelve bi-fold panels showing approximately 101 insects naturalistically and neatly painted in ink and color on paper.

Provenance: From a New York private collection.

Condition: Very good condition with minor wear, some foxing, minimal soiling.

Dimensions: Size 32.8 x 19.8 cm

Expert's note: The present lot probably served either as a painting manual, used by a student to practice, or as a workshop book, allowing a pupil to complete a work by his master as instructed. The absence of a signature or title – or any inscription as a matter of fact – indicates that this book was never intended to be sold. The quality and particularly the subject matter firmly place it in the circle of Qi Baishi (1863-1957), who taught himself how to paint using the famous Manual of the Mustard Seed Garden and often painted insects in his works. Many of his insects are, at the least, very similar to the ones found in the present book (see figs. 1-3).



Qi Baishi, 1956

Estimate EUR 4,000
 Starting price EUR 2,000



Fig. 1:
 A cicada in the present book, page 2, and a near-identical one in Qi Baishi, *Insects and Leaves* (1945), sold at Sotheby's Hong Kong on 7 October 2019, lot 2901



Fig. 2:
 A dragonfly in the present book, page 6, and a very similar one in Qi Baishi, *Flowers and Insects*, sold at Christie's Hong Kong on 29 November 2011, lot 2210

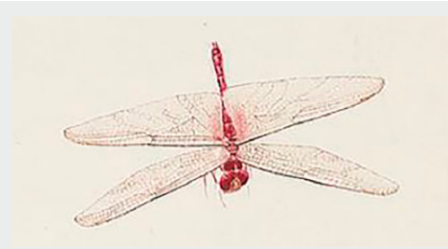


Fig. 3:
 A moth in the present book, page 11, and a very similar one in Qi Baishi, *Flowers and Insects*, sold at Christie's Hong Kong on 29 November 2011, lot 2210



52
ZHIJI XIN:
'YELLOW HIBISCUS AND
GRASSHOPPER'

China, late Qing dynasty (1644-1912). Ink and watercolor on silk. Mounted on paper, set inside a vintage frame, behind glass. Finely painted in the style of the Yuan Dynasty painter Yuebin Fu. The stem of the large hibiscus blossom extends from a grassy ground with rockwork, and a large green grasshopper stands on the blossom, nibbling on the bud of a second blossom.

INSCRIPTIONS
At the left margin signed 'Zhiji', and sealed 'Zhiji'. Collector's seal at the bottom right corner.

Provenance: French trade.
Condition: Good condition with wear, small losses (wormholes), touch-ups, and light staining, but presenting well. The wood frame with scratches, nicks, and shallow chips.

Dimensions: Image size 25 x 26.3 cm,
Size incl. frame 41.2 x 42.3 cm

Estimate EUR 600
Starting price EUR 300



53
ZHIJI XIN: 'BLEEDING HEARTS
AND COREOPSIS', DATED 1887

China, late Qing dynasty (1644-1912). Ink and watercolor on silk. Mounted on paper, set inside a vintage frame behind glass. Finely painted with colorful coreopses borne on leafy stems behind a stem of bleeding hearts filled with blossoms in full bloom.

INSCRIPTIONS
The upper left-hand corner, 'In the leap month of the year Dinghai (corresponding to 1887), in the style of Baoshan Laoren, in Fuyu Shushu, Zhiji Xin,' and sealed 'Zhiji.' Stamped on the lower right-hand corner with a collector's stamp in archaistic script.

Provenance: French trade.
Condition: Good condition with wear, small losses (wormholes), touch-ups, and light staining, but presenting well. The wood frame with scratches, nicks, and shallow chips.

Dimensions: Image size 25.2 x 26.5 cm,
Size incl. frame 41.1 x 42.5 cm

Estimate EUR 600
Starting price EUR 300



54
ZHIJI XIN: 'FLOWERS',
DATED 1886

China, late Qing dynasty (1644-1912). Ink and watercolor on silk. Mounted on paper, set inside a vintage frame behind glass. Finely painted in the style of the Yuan Dynasty painter Yuebin Fu. The blossoms rendered in a delicate pink, hanging from a long stalk filled with large leaves next to a stem of chrysanthemum with blossoms still in growth.

INSCRIPTIONS
The upper right-hand corner, 'In the leap month of the year Bingxu (corresponding to 1886), in the style of [Yuebin Fu], and sealed 'Yue Bin.' Stamped along the lower left-hand corner with a collector's stamp in archaistic script.

Provenance: French trade.
Condition: Good condition with wear, small losses (wormholes), touch-ups, and light staining, but presenting well. The wood frame with scratches, nicks, and shallow chips.

Dimensions: Image size 25 x 26.5 cm, Size
incl. frame 41 x 42.5 cm

Estimate EUR 600
Starting price EUR 300



55
ZHIJI XIN: 'PEONIES AND
BUTTERFLIES,'
DATED 1887

China, late Qing dynastty (1644-1912). Ink and watercolor on silk. Mounted on paper, set inside a vintage frame behind glass. Finely painted in the style of the Yuan Dynasty painter Yuebin Fu. The narrow stems of the large peony blossoms rising and curling from a leafy brush with two butterflies playfully flying above.

INSCRIPTIONS
Written on the right-hand corner, 'In the summer of the year Dinghai (corresponding to 1887), in the style of the Yuan period artist Yuebin Fu' and sealed 'Yue Bin.' Sealed to the lower left edge with an archaistic collector's stamp.

Provenance: French trade.
Condition: Good condition with wear, small losses (wormholes), touch-ups, and light staining, but presenting well. The wood frame with scratches, nicks, and shallow chips.

Dimensions: Image size 25 x 26.3 cm, Size
incl. frame 41 x 42.5 cm

Estimate EUR 600
Starting price EUR 300

56
**JIANG HANTING (1903-1963):
‘SQUIRREL AND GRAPES’**

China, 20th century. Ink and watercolor on paper. Mounted as a hanging scroll, on a silk brocade frame with wooden handles. Vividly painted, the cute squirrel looks down from his perch on the grapevine with its fruiting clusters of purple grapes and large leaves painted in shades of deep blue and green.

INSCRIPTIONS
To the lower right signed ‘Hanting’ and with artist seal. The verso signed and titled by the artist.

Provenance: West Berkshire, United Kingdom, local trade. By repute acquired from a private estate.
Condition: Very good condition with minor wear, light foxing, and minuscule staining, few tiny losses with associated touch-ups. The silk brocade mounting with further foxing, small tears, and wear.

Dimensions: Image size 85 x 33.4 cm, Size incl. frame 180 x 47.5 cm

Jiang Hanting (1903-1963) was from Changshu in Jiangsu province. When he was sixteen years old, he learned to paint birds and flowers from Tao Songxi and soon afterward started selling paintings for a living. After the People’s Republic was established, he became a painter in the China Art Academy. Premier Zhou Enlai invited him to make a large painting of plum blossoms for the Great Hall of the People in 1960.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Sotheby’s Hong Kong, 5 October 2010, lot 926
Price: HKD 250,000 or approx. **EUR 36,500** converted and adjusted for inflation at the time of writing
Description: Jiang Hanting (1903-1963): Grapes and squirrels
Expert remark: Compare the closely related motif with a pair of squirrels. Note the different rockwork in the background.



Estimate EUR 1,500
Starting price EUR 800



57
**ZHAO SHAO'ANG (1905-1998):
‘SPARROW ON GOURD’**

China, 20th century. Ink and watercolors on paper. Framed by a silk brocade coated border. Superbly executed in bold and vivid brushstrokes with expressive splashes of warm colors depicting a squawking bird perched on a gourd hanging from a vine.

INSCRIPTIONS
To the bottom-right, signed ‘Shao’ang.’ One seal, ‘Shao’ang’.

Provenance: From the collection of Ján Bušniak. Ján Bušniak (1919-1988) was a Slovak economist and diplomat who served as the Ambassador of Czechoslovakia to the People’s Republic of China between 1957 and 1960. Bušniak served as a member of the Czechoslovakian delegation at the UN General Assembly from 1958 to 1959 and 1963 to 1965, and later, as head of the delegation from 1967 to 1968. He has published articles in the periodicals Rudé právo, Pravda, Nové slovo, and others.
Condition: Good condition with minor wear, little soiling, and foxing.

Dimensions: Image size 68 x 30.5 cm, Size incl. frame 74 x 36.6 cm

Zhao Shao’ang (1905-1998) or Chao Shao’an, lived a momentous life vividly expressed through brush and ink over a nearly eighty-year career. The artist came of age in southern China following the collapse of China’s last imperial dynasty and began his first apprenticeship in ink painting under the Lingnan School of painting—famous for creatively blending international painting methods and materials with traditional Chinese technique. From the 1930s-1960s, he traveled for solo and group exhibitions across Asia, Europe, and the United States. He settled permanently in Hong Kong in 1948 and established the Lingnan Art Studio in his residence. There, he mentored students in the Lingnan method and ensured its place as one of the most influential styles of twentieth-century



Chinese ink painting. He has been praised by some critics as the best flower-and-bird painter of his time. He had a firm grasp of both avian anatomy and the nature of human perception, and his representations of birds excel not only in their “jewel-like sensuous glitter,” as noted by the critic Pierre Rouve, but also in their animated postures. In a remarkable continuation of Chao’s international legacy, two generations of his descendants have attended the University of Notre Dame, hosting prominent exhibitions of his work at the university.

The Lingnan School of painting, also called the Cantonese School, is a style of painting from the Guangdong or Lingnan region of China. It was founded by Chen Shuren and his two brothers, Gao Jianfu and Gao Qifeng, also known as “The three greats of Lingnan.” The Lingnan style of painting was revolutionary and innovative compared to traditional Chinese painting, influenced by Nihonga visual arts and by the early Qing painter, Yun Shouping (1633-1690). In the late 19th century, scholars in China broke through entrenched conservative thoughts and began to actively seek to create and promote new schools and styles of art. According to Wang Lipu’s view, the Lingnan school is characterized by a focus on blank space, complex brush strokes, vibrant coloring, and an emphasis on background colors.

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie’s Hong Kong, 26 May 2008, lot 1004
Price: HKD 81,250 or approx. **EUR 14,000** converted and adjusted for inflation at the time of writing
Description: Zhao Shao’ang (1905-1988), Sparrow on Gourd (1964)
Expert remark: Compare the closely related motif, style, and technique. Note the size (57 x 37.5 cm).



Estimate EUR 2,000
Starting price EUR 1,000

58
LI FANGYING (1695-1755):
'DAYLILIES'

China, 18th century. Ink on paper. Mounted as a hanging scroll, with a silk brocade coated paper frame and wooden handles, the painting framed by two brocade-silk borders. The free brushwork composition with a pair of blooming daylilies.

INSCRIPTIONS

To the right margin, signed 'Qingjiang' and inscribed with a poem. One seal 'Lupang jingshang'.

Provenance: From an old and important European private collection, assembled before 1930 and between 1950 and 1980.
Condition: Good condition with minor wear, material loss and tears with associated touch-ups. The mounting with usual traces of wear and age.

Dimensions: Image size 30.4 x 19.2 cm, Size incl. mounting 169 x 36 cm

Li Fangying (1695-1755), courtesy name Qiuzhong and artist name Qingjiang, was born into a family of government officials in Nantong, Jiangsu Province, a district under the jurisdiction of Yangzhou. He was skilled in painting pine, orchid, bamboo and plum; and his paintings were simple and vigorous, lively, and unique. Li Fangying is traditionally identified as one of the "Eight Eccentrics of Yangzhou." In 1729, in recognition of his father's loyal service, Li was granted an official post by the Yongzheng emperor. He held several posts as a magistrate in Shandong and Anhui Provinces, but his service was repeatedly interrupted due to clashes with his superiors.

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Christie's Paris, 12
December 2019, lot 10
Price: EUR 25,000 or approx.
EUR 28,500 adjusted for
inflation at the time of writing
Description: Li Fangying (1695-1755), Chrysanthemes
Expert remark: Note the similar size (47 x 30 cm).



Estimate EUR 3,000
Starting price EUR 1,500





59
**JU LIAN (1828-1904):
 WEALTH, AND EVERLASTING SPRING**

China, dated 1890. Ink, watercolor, and gouache on paper. Mounted as a hanging scroll, on paper with fabric coated endpieces. Masterfully painted with a large peony blossom and bud sprouting behind hallowed rockwork with a triad of bees flying to pollinate the central blossom.

INSCRIPTIONS
 The upper left-hand corner is signed by the artist, inscribed with the title 'Wealth and everlasting spring', the dating 'autumn of the geng yin year' (corresponding to 1890), and a dedication note. The lower right-hand corner is sealed with an old collector's seal.

Provenance: From an old private collection in Northern Germany, in the family collection since 1929.
Condition: Shows wear, light creasing, minuscule foxing, stains, and some tears and material loss with associated touch-ups, overall displaying well. The mounting has some foxing, creasing, and small tears.

Dimensions: Image size 82 x 33 cm, Size incl. mounting 210.5 x 46.5 cm

Ju Lian (1828-1904) was a Chinese painter from Panyu, modern day Guangzhou, who painted during the late Qing dynasty. His courtesy name was 'Ancient Spring,' and his pseudonym was 'Old Man of the Divided Mountain.' He was the younger brother of the painter Ju Chao and was known for his plant-and-insect and bird-and-flower paintings.



Ju Lian (1828-1904)

AUCTION RESULT COMPARISON
 Type: Related
 Auction: Christie's Hong Kong, 26 November 2012, lot 979
 Price: HKD 437,500 or approx. **EUR 52,000** converted and adjusted for inflation at the time of writing
 Description: Ju Lian (1828-1904): Peonies and butterflies
 Expert remark: Compare the related motif albeit with butterflies. Note the smaller size (61.5 x 39.5 cm).

Estimate EUR 1,500
 Starting price EUR 800



60
**LIN LIANGCHONG:
 SPARROWS AND FLOWERS**

China, 19th century. Ink, watercolors, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame. Finely painted with a gnarled pear tree with blossoms and a pair of sparrows perched on its branches, issuing from the base chrysanthemum, peony, and narcissus blooms.

INSCRIPTION
 To the bottom-left, inscribed 'Lin Liangchong'. One seal, 'Lin Liangchong yin'.

Provenance: From a Slovakian private collection.
Condition: Very good condition with minor wear, creases, and few stains. The mounting with material loss, and usual traces of wear and age.

Dimensions: Image size 115 x 37 cm, Size incl. frame 195 x 48.5 cm

Estimate EUR 1,500
 Starting price EUR 800

61
QI GONG (1912-2005):
'BAMBOO AND BUTTERFLIES'

China. Ink and watercolors on paper. With a silk brocade frame, mounted as a hanging scroll. Finely painted in varying shades of green with leafy stalks of bamboo and two red butterflies playfully flying below.

INSCRIPTIONS

Upper right, signed 'Jianjingweng Qi Gong' and inscribed with a poem. One seal of the artist.

The poem inscribed on this painting can be translated as follows:

*The green bamboo shoots from the earth and supports the sky,
One cannot take them in the hand as a fishing rod,
The leaves and the branches are so long and get tangled,
It is so difficult to remove the superfluous leaves and branches.*

Provenance: West Berkshire, United Kingdom, local trade. By repute acquired from a private estate.
Condition: Very good condition with only minor wear and little foxing.

Dimensions: Image size 82 cm x 33 cm

Qi Gong (1912-2005), whose artist name was Jianjingweng, was a descendant of the Yongzheng Emperor through his son Hongzhou, formally known as Prince He. He grew up in extreme poverty but learned Chinese calligraphy in his childhood and studied various historical stone inscriptions of calligraphy. Qi Gong was versatile in all writing styles, especially the regular script (kaishu), the running hand (xingshu), and the cursive script (caoshu).



Qi Gong (1912-2005)

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Bonhams San Francisco, 21 June 2011, lot 8396
Price: USD 13,420 or approx. **EUR 16,000** converted and adjusted for inflation at the time of writing
Description: Qi Gong (1912-2005), Green Bamboo
Expert remark: Compare the closely related motif and fine details. Note the size (94 x 46 cm).



Estimate EUR 1,500
Starting price EUR 800



62
**'LANDSCAPE WITH PLOUGHMAN',
EX JOHN LE CARRÉ COLLECTION**

China, Chinese School, c. 1800-1820. Oil on canvas, mounted on canvas coated board. Set in a finely carved and gold-lacquered frame. Painted with an evocative summer landscape with a lake extending into the sunlit distance beneath high clouds and swallows, a farmer harrowing the paddy fields with his water buffalo by its shore, with further figures on the bridge and the footpath as well as the open windows of a house, a sampan moored in the reeds at the edge of the lake.

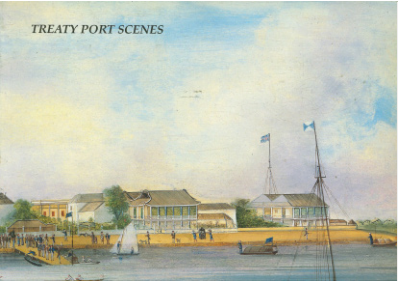


John le Carré photographed at his home in London, October 2019

Provenance: Martin Gregory, London. Collection of John le Carré, acquired from the above and thence by descent. David John Moore Cornwell (1931-2020), better known by his pen name John le Carré, was an English author, best known for his espionage novels, many of which were successfully adapted for film or television. A sophisticated, morally ambiguous writer, he is considered one of the greatest novelists of the postwar era. During the 1950s and 1960s he worked for both the Security Service (MI5) and the Secret Intelligence Service (MI6). He first arrived in Hong Kong in the spring of 1974, spending time in the fabled Foreign Correspondents' Club (FCC). His experiences in Hong Kong and Southeast Asia greatly informed his masterpiece The Honourable Schoolboy (1977).
Condition: Expected minor craquelure and soiling here and there. Professionally restored areas, mostly in the background. The frame in very good condition with minor wear, small chips and losses to edges.

Dimensions: Image size 64 x 106.5 cm, Size incl. frame 74.7 x 117 cm

Estimate EUR 15,000
Starting price EUR 7,500



**PUBLISHED
& EXHIBITED**
Martin Gregory,
London, Treaty
Port Scenes:
Historical Pictures
by Chinese and
Western Artists,
1750-1950, 2008,
p. 94, no. 83.



AUCTION RESULT COMPARISON
Type: Related
Auction: Sotheby's New York, 18 March 2008, lot 258
Estimate: USD 100,000 or approx. **EUR 136,000**
converted and adjusted for inflation at the time of writing
Description: Chinese School, Qing dynasty, circa 1800, The Manufacture of Silk and the Manufacture of Tea: A Rare Pair of Chinese Export Paintings

Expert remark: Compare the related manner of painting and note that these paintings show "extensive inpainting along edges and corners, scattered inpainted vertical and horizontal slits throughout, scattered inpainted flakes and spots throughout." Note that this lot comprises a pair of paintings.





63
**REVERSE-GLASS PAINTING,
'FALLING IN LOVE AT THE RIVER SHORE'**

China, Qing dynasty (1644-1912). Watercolors, oil paint, and gold paint on glass. Set inside an antique frame. This Canton School reverse-glass painting is intricately crafted to depict a verdant landscape with rolling hills and houses on a river bank, to one side a rice wine shop with a man standing at the window awaiting customers, a beautiful lady, dressed in ornate robes, is about to fill a vessel at the river and looks in the direction of a young man on his houseboat, the smiling gentleman is holding a fan in one hand and a pipe next to him in his boat.

INSCRIPTIONS
To the left margin, inscribed on a banner, 'Wine and rice store'.

Provenance: French trade.
Condition: Minor chipping along the margin, and paint flakes, otherwise in good condition. The frame with usual old wear and age.

Dimensions: Image size 24.5 x 32 cm, Size incl. frame 38 x 30 cm

Estimate EUR 3,000
Starting price EUR 1,500



64
'DRINKING WINE THROUGH A LOTUS LEAF'

China, 18th to first half of 19th century. Ink and watercolors on paper, framed behind glass. Depicting a palace compound scene with a family and three attendants, a pair seated at the table below a lychee tree. The female attendant pouring wine into a lotus leaf through which the man is drinking, his companion seated on the opposite side and drinking from a cup. The table filled with lotus roots, water chestnuts, and lychee fruit. Two attendants standing nearby, one holding a lotus flower, the other a fan and lychees, while a lady and child observe the scene from a window above. The background with a lotus pond with cranes, and pavilions behind a wall.

INSCRIPTIONS
Two seals, 'Shi' and 'Chun'.

Provenance: From a private collection in London, United Kingdom.
Condition: Very good condition with minor wear and little creasing.

Dimensions: Image size 30.5 x 40.7 cm, Size incl. mounting 43.5 x 53.5 cm

Using a fresh lotus leaf as a drinking vessel was invented during the Three Kingdoms period (220-280). One summer, an official called Zheng Que was enjoying the cool breeze from a lotus pond. The lotus leaves gave him an unusual idea. He picked a fresh leaf and poked out the center, creating a green tube stretching from leaf to stem. As the wine goes through the stem, it absorbs the lotus fragrance and acquires a refreshing and slightly bitter taste. According to ancient beliefs, this bitterness clears the heart and soothes the mood during the hot summer months. Su Dongpo, the well-known poet and gourmand of the 11th century, was so fascinated by this way of drinking that he brought it with him when he was assigned to an official post in Guangdong in the south of China. It was well-received by the locals there since they already cooked rice inside of lotus leaves. The usage of this fascinating method continues to this day.

Estimate EUR 1,000
Starting price EUR 500



Drinking wine through a lotus leaf



65
**ATTRIBUTED TO YANG JIN (1644-1728):
AN EIGHT LEAF ALBUM WITH LANDSCAPES**

China, Qing dynasty (1644-1912). Ink and watercolor on silk.
Accordian album with eight leaves, the silk brocade cover set within
a lacquered wood frame. The paintings depicting scholars and
attendants engaged in various pursuits including weiqi in rocky
landscapes with trees and pavilions.


INSCRIPTIONS
The first leaf signed 'Yehe Yang Jin' with two seals, one reading 'Yang
Jin zhi yin', and inscribed with a poem: 'A painting should include
the four seasons. In the spring it is light and warm. In the autumn
it becomes dry and cold. The viewer will feel it. Now is a weeks-long
rainy period. When I rub the ink, it becomes moist. I take the brush
and paint a picture.'

Provenance: French trade.
Condition: Good condition with some wear, minor creasing, soiling,
small losses, minor tears. The cover and frame with old wear,
scratches, chips, rubbing, tears.

Dimensions: Image size ca. 25.5 x 33 cm (each), Album size 38 x
32.2 cm

**AUCTION RESULT
COMPARISON**

Type: Closely related
Auction: Christie's Hong
Kong, 27 November 2018,
lot 925
Price: HKD 687,500 or
approx. **EUR 91,000**
converted and adjusted for
inflation at the time of writing
Description: Yang Jin (1644-1728), Travelling Journal Landscapes
Expert remark: Compare the closely related manner of painting.
Note the size (21.2 x 27.8 cm) and that this album comprises
twelve leaves.



Estimate EUR 2,000
Starting price EUR 1,000

66
HONG WU (1743-1811):
'LANDSCAPE AFTER JURAN', DATED 1804

China. Ink on paper. Mounted as a hanging scroll, with a silk brocade coated paper frame detailed with stylized shou characters and wooden handles. Finely painted depicting an imposing mountain top with a few pavilions nestled within the valley, the high treetops now withered in the frosty winter.

INSCRIPTIONS

At the upper part inscribed with poems as well as dedications such as the attribution to Juran, a famous Northern Song dynasty painter. Artist seal 'Hong Wu' as well as other seals, dated '6th month of the Year Jiawu' (corresponding to 1804).

Provenance: From a private collection in California, by repute acquired in Tokyo in the 1940s, and thence by descent.
Condition: Good condition with wear, creasing, slight material loss with associated touch-ups. The mounting with usual traces of wear and age.


Dimensions: Image size 108 x 38 cm, Size incl. mounting 222 x 55 cm

With a wood tomobako storage box (2).

Hong Wu (1743-1811), a grandson of the Kangxi emperor and cousin of the Qianlong emperor, was an accomplished poet, calligrapher, and painter. His fluid and sensitive brushwork distinguishes his best work from that of contemporary court painters. He modeled his flower studies after those of Chen Chun (1483-1544) and his poetry after the verse of Tao Yuanming (365-427).

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's New York, 22 March 2019, lot 1105
Price: USD 12,500 or approx. **EUR 14,500**
converted and adjusted for inflation at the time of writing
Description: Hongwu (1743-1811), Landscape after Huang Gongwang
Expert remark: Note the size (120 x 58.7 cm).



Estimate EUR 3,000
Starting price EUR 1,500





67
**A PAIR OF PAINTINGS
 DEPICTING WATERFALLS**

China, Qing dynasty (1644-1912). Ink and watercolor on rice paper. Each set inside a gold-lacquered wood frame, behind glass. Each finely painted with a waterfall cascading through a vast mountain landscape, one with a small hut obscured by gnarled trees and the other with two scholars seated near a pavilion. (2)



Provenance: US trade.
Condition: Good condition with some wear, minor soiling and creasing, small losses, creasing and folds, tears around edges. The frame with minor chips and expected wear.

Dimensions: Image size 58 x 20 cm each, Size incl. frame 64 x 26 cm each

Estimate EUR 1,500
 Starting price EUR 800



68
**JIN CHENG (1878-1926):
 THE AUTUMN MOUNTAIN, DATED 1923**

China, 1923. Ink and watercolor on paper. Set inside a wood and silk frame, behind glass. Skillfully painted with a scholar riding a mule along a bridge over a meandering river in a rocky landscape with gnarled trees bearing leaves changing in color from green to red.

INSCRIPTIONS
 To the top-left corner, signed 'Jin Cheng from Wuxing' and inscribed 'The Autumn Mountain, In the style of Yuan-period masters, in the 9th month of the Year of Guihai (corresponding to 1923). Two seals, 'Gongbo' and 'Jin Cheng zhi yin'.

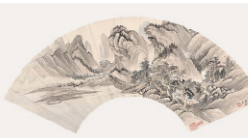
Provenance: English trade.
Condition: Good condition with minor wear, creasing, and foxing. The frame in excellent condition with minimal wear.

Dimensions: Image size 17.2 x 26.2 cm, Size incl. frame 37.8 x 56.7 cm

Jin Cheng (1878-1926) was a leading painter in Beijing during the beginning of the Republic of China. Cheng held on to the traditional methods of Chinese painting despite the extreme anti-traditional sentiment of the New Culture Movement. Cheng insisted the past should be utilized for future development and elements of the old styles should be used to revitalize Chinese painting. He heavily emphasized the need to learn from Western artists, which impacted his own artistic style.


MUSEUM COMPARISON

Compare a related folding fan mounted as an album leaf, ink and color on alum paper, depicting a landscape in the style of the tenth century landscape master Dong Yuan, by Jin Cheng, in the Metropolitan Museum of Art, accession number 1986.267.121.




AUCTION RESULT COMPARISON

Type: Closely related
 Auction: Sotheby's Hong Kong, 7 October 2013, lot 1262
 Price: HKD 325,000 or approx.
EUR 50,000 converted and adjusted for inflation at the time of writing
 Description: Jin Cheng (1878-1926), Verdant Mountains
 Expert remark: Compare the closely related subject and similar rendition.



Estimate EUR 1,500
 Starting price EUR 800

69

HUANG JUNBI (1898-1991):
'AUTUMN MOUNTAIN LANDSCAPE', DATED 1951

China, 20th century. Ink and watercolors on paper, with a silk brocade frame and mounted as a hanging scroll. Boldly painted with a scholar seated amid bamboo stalks near a bridge in a vast misty landscape with towering mountains, pines and other trees, two waterfalls, and small huts.

INSCRIPTIONS
Upper left, signed 'Huang Junbi', titled 'Landscape', and dated 'In the Summer of the Year of Xinmao' (corresponding to 1951). Two seals of the artist, 'Huang Junbi yin' and 'Jun Weng'.

Provenance: The Oliver Impey Collection of Modern Paintings. Sotheby's Hong Kong, 3 October 2011, lot 1836, sold for HKD 300,000 or approx. **EUR 49,000** (converted and adjusted for inflation at the time of writing). A private collector, acquired from the above. Oliver Impey (1936-2005) was the President of the Oriental Ceramics Society (1997-2000), a noted curator at the Ashmolean Museum in Oxford, and a leading authority on the arts of Japan.

Condition: Very good condition with minor wear and little soiling.

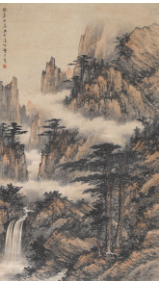
Dimensions: Image size 115 x 54 cm, Size incl. mounting 217 x 64 cm

Huang Junbi (1898-1991) was an important Chinese master painter, who strongly believed in the inheritance of traditional brushwork while reforming it constantly to express one's personal feelings. He moved to Taiwan together with Pu Ru and Zhang Daqian in 1949, the group thus became known as the 'The Three Masters Crossing The Sea'. Huang studied both Chinese and Western painting in Guangzhou and Japan, eventually teaching at the National University in Chongqing (Guoli zhongyang daxue) during the Second Sino-Japanese war. After 1949, he became the head of the Fine Arts Department at the National Taiwan University.



Huang Junbi
(1898-1991)

AUCTION RESULT COMPARISON
Type: Closely related
Auction: Bonhams San Francisco, 16 December 2014, lot 8401
Price: USD 75,000 or approx. **EUR 88,500** converted and adjusted for inflation at the time of writing
Description: Huang Junbi (1898-1991), Waterfall Landscape, dated 1943
Expert remark: Note the size (102.9 x 59.4 cm)



AUCTION RESULT COMPARISON
Type: Closely related
Auction: Christie's Hong Kong, 27 November 2012, lot 1339
Price: HKD 800,000 or approx. **EUR 124,000** converted and adjusted for inflation at the time of writing
Description: Huang Junbi (1898-1991), Mountainous Landscape, dated 1941
Expert remark: Note the size (96 x 40.6 cm)



Estimate EUR 6,000
Starting price EUR 3,000





70
**CHEN SHAOMEI (1909-1954):
'SCHOLARS IN LANDSCAPE'**

China, dated 1943. Ink, watercolors, and gouache on paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with wooden handles. Depicting a house by the river with three scholars enjoying a cup of tea, all within a verdant landscape with pine trees framed by imposing rocks and mountains.

INSCRIPTIONS

To the top-left, inscribed with a reference by the artist to the style of Guo Xi which he incorporated in this artwork. Dated '3rd month of the Guiwei year (corresponding to 1943)'. Signed 'Shaomei Chen Yunzhang', seal 'Chen Yunzhang'.

Provenance: British trade.
Condition: Excellent condition with wear and very minor creasing. The brocade frame in very good condition with traces of age and minor foxing.

Dimensions: Image size 117 x 63 cm, Size incl. mounting 212 x 76.5 cm

Chen Shaomei (1909-1954), also known as Chen Yunzhang, started studying under Jing Bei-Lo at the Chinese Brush Painting Research Association when he was just 15 years old. He is known as an excellent representative of the Northern School of Chinese Landscape Painting and is praised as the "First painter after Tang Yin." He grew to fame at the young age of 20, developing new styles, methodologies, and genres which he built from studying the old masters of Chinese painting.



**Chen Shaomei
(1909-1954)**

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 7 April 2023, lot 3193
Price: HKD 1,079,500 or approx. **EUR 131,000** converted and adjusted for inflation at the time of writing
Description: Chen Shaomei (1909-1954), Scholar under Pine Tree
Expert remark: Note the size (86.4 x 40.2 cm).



Estimate EUR 4,000
Starting price EUR 2,000



元人宗郭河陽者為唐子華曹雲西
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是處否 癸未三月小梅陳雲軒



71
**HUANG SHANSHOU (1855-1919):
'MOUNTAINS AND CLOUDS'**

China, 19th – early 20th century. Ink, watercolor, and gouache on paper. Mounted as a hanging scroll, on a silk brocade coated frame with wooden handles. Painted in vibrant colors, the rushing river cuts through tall mountains painted in bright shades of green and blue with colossal cliffs and tall pines. A scholar and attendant stand beneath a burlped pine tree.

INSCRIPTIONS

To the upper left inscribed with a poem about mountains, clouds, and humanity (taken from a script by Dong Qichang), further inscribed 'In the style of Li Yingqiu'. Signed 'Longcheng Jushi Huang Shanshou'.


Provenance: West Berkshire, United Kingdom, local trade. By repute acquired from a private estate.
Condition: Good condition with minor wear, foxing, light creasing, and minor staining. The silk brocade shows extensive foxing, a small tear, and creasing.

Dimensions: Image size 127.5 x 51 cm, Size incl. mounting 210 x 61.5 cm

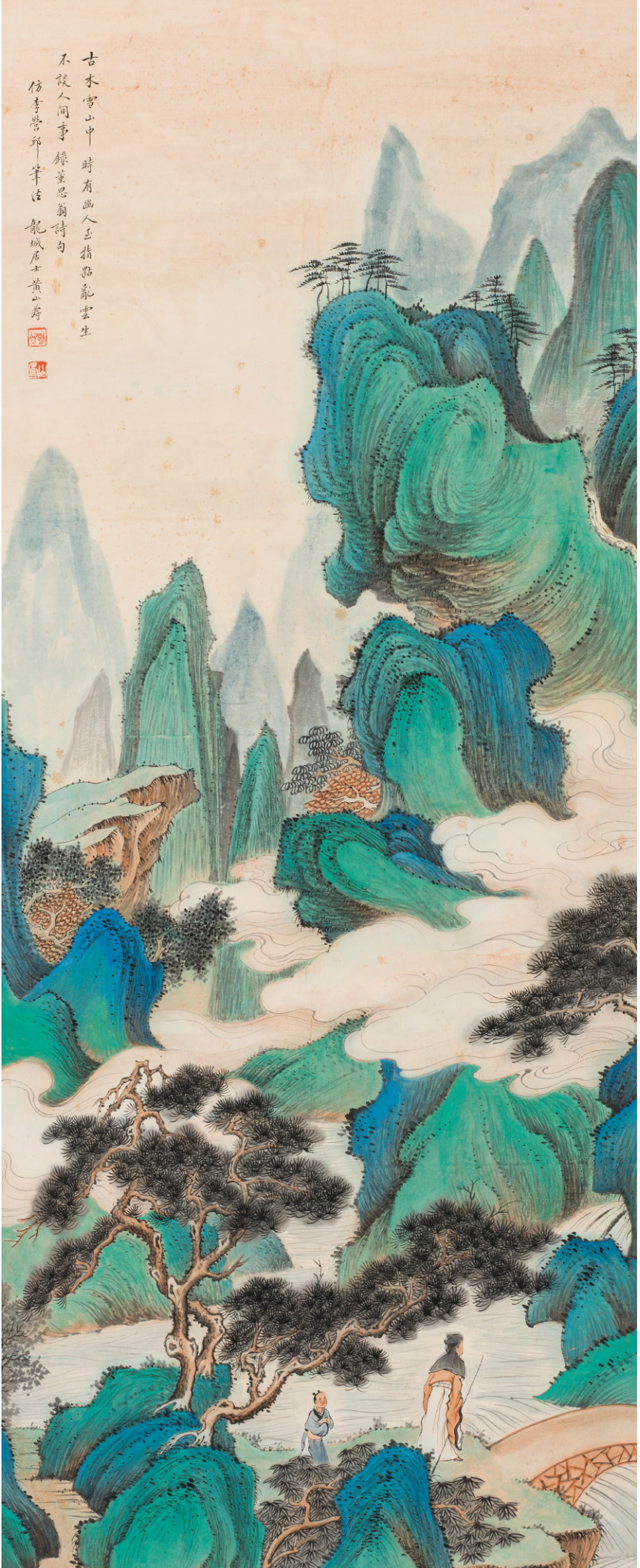
Huang Shanshou (1855-1919) was a well-known Chinese artist in the late Qing dynasty. He was born in 1855 in Wujin of today's Jiangsu province of China. He lived in poverty during his childhood and devoted himself to painting and calligraphy. He was called by the imperial court to be an appraiser of painting and calligraphy works and teach students. When the Eight-Nation Alliance invaded Beijing, he moved to Shanghai and made a living by selling his own paintings.

AUCTION RESULT COMPARISON

Type: Related
Auction: Sotheby's Hong Kong, 4 October 2016, lot 1415
Price: HKD 100,000 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing
Description: Huang Shanshou (1855-1919): Autumn mountains
Expert remark: Compare the related motif.



Estimate EUR 2,000
Starting price EUR 1,000



72

LI XIONGCAI (1910-2001):
BAMBOO RAFTS ON THE RIVER IN SPRINGTIME

China, 20th century. Ink, watercolor, and gouache on paper. Mounted on paper. Painted in exquisite colors of red and verdigris highlighting the dark forest and towering mountains. The vantage point, blocked mostly by trees, giving way to the river in the center and right-hand register where men on bamboo rafts float down the swirling river.

INSCRIPTIONS
Along the uppermost right-hand corner, 'Bamboo rafts on the river in springtime. As I was in northwestern China, I saw this landscape [...].' and sealed, 'Li Xiongcai.'

Provenance: Swedish private collection. **Acquired at Stockholms Auktionsverk, 7 June 2018, lot 277**, sold for SEK 200,000 or approx. **EUR 21,500** converted and adjusted for inflation at the time of writing.
Condition: Excellent condition with only minor traces of wear. The paper frame in very good condition with only minor fraying to the edges.

Dimensions: Image size 61.2 x 246.4 cm, Size incl. mounting 81.4 x 280.7 cm

Li Xiongcai (1910-2001) was a figure, flower, bird, and landscape painter. Born in Gaoyao in the Guangdong Province, Li received his earliest artistic training from his father, and later studied with Gao Jianfu, founder of the Lingnan School of painting. His studies focused on Chinese painting and other artistic techniques, as well as sketching. In 1932, Li was given a scholarship by the Chunshui Studio to study Fine Art at the Tokyo Art Institute, which gave him the opportunity to learn about the various innovations in painting made by Japanese artists at the time. During the Second Sino-Japanese War, Li traveled extensively through the western part of China. Throughout his travels, he studied the details of cultural relics, and made a series of sketches of the places he visited. Li held a number of solo exhibitions throughout his career. In 1978, he was appointed as professor and deputy director of the Guangzhou Institute of Fine Arts. He was also elected director of the Chinese Artists Society, and deputy director of the Chinese Artists Association in Guangdong. In 2012, a retrospective of his work was held at the National Art Museum of China. Many of his most well-known works were executed on a large scale, and were characterized by bold, fluid brushstrokes.



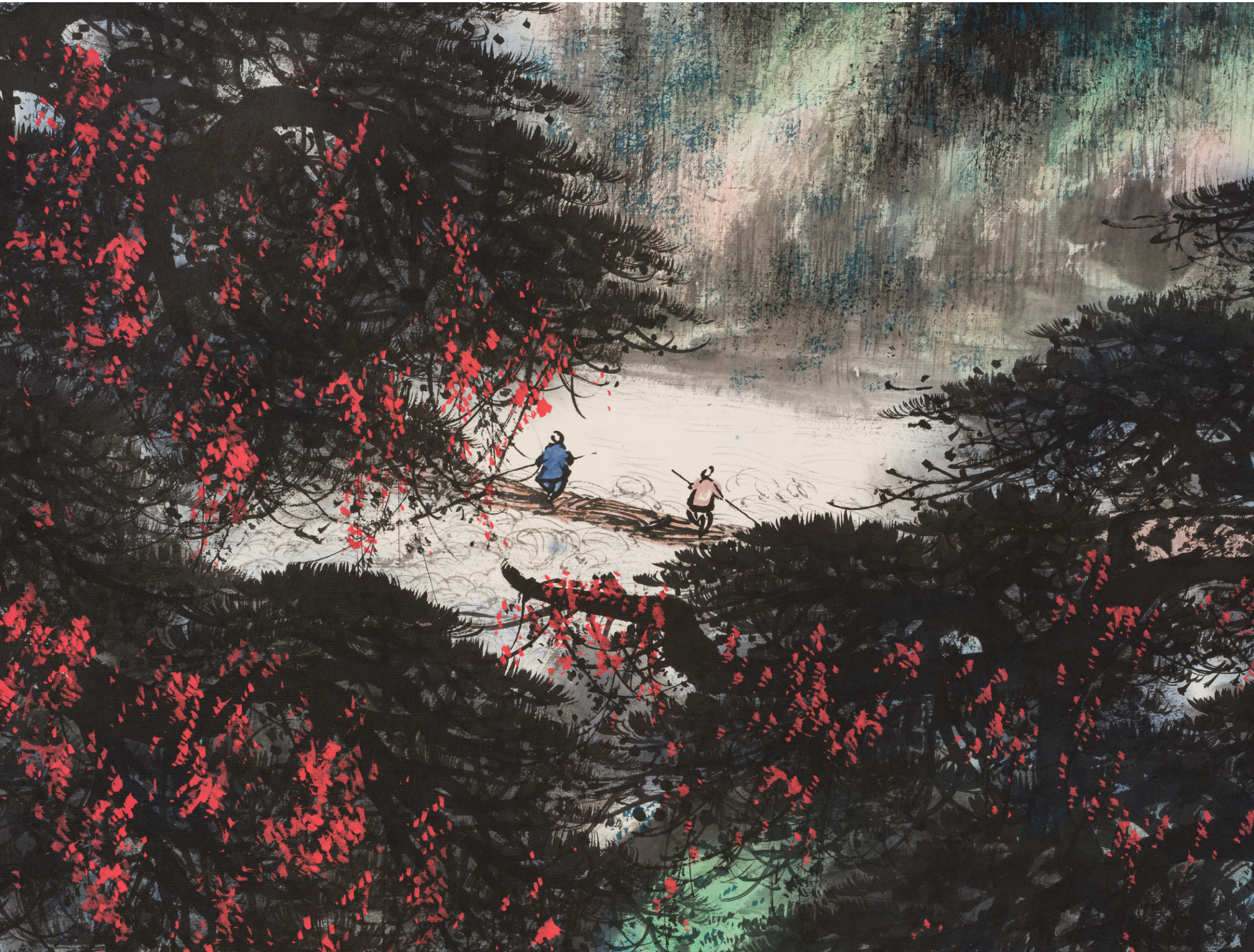
Li Xiongcai
(1910-2001)

AUCTION RESULT COMPARISON

Type: Related
Auction: Christie's Hong Kong, 28 November 2017, lot 1459
Price: HKD 1,187,500 or approx. **EUR 160,000** converted and adjusted for inflation at the time of writing
Description: Li Xiongcai (1910-2001), Sailing on the River
Expert remark: Note the size (68 x 138 cm).



Estimate EUR 30,000
Starting price EUR 15,000





73
**A FRAGMENT OF A MANDARA,
KAMAKURA PERIOD**


Japan, 12th-14th century. Ink, watercolors, gouache, and gold highlights on silk. Mounted as a hanging scroll on a paper coated silk brocade frame with red lacquer handles. Pieced together with sixteen fragments depicting various groupings of Buddhas, bodhisattvas, and guardians, as well as a rinpo (dharma wheel), foliate scroll, and floral diaper.

Provenance: From a private collection in Brescia, Italy.
Condition: Good condition, commensurate with age. Signs of wear, losses, and small tears with associated touchups, overall presenting well. The mounting in excellent condition with minor wear to the lacquered handles.

Dimensions: Image size 41.5 x 40.5 cm, Size incl. mounting 57.2 x 122.5 cm

MUSEUM COMPARISON

Compare a related mandala, dated to the 14th century, in the Brooklyn Museum, accession number 21.240.2.



Estimate EUR 4,000
Starting price EUR 2,000





74
'BUDDHAS, BODHISATTVAS,
ARHATS, AND A VAJRAPANI'

China, Ming dynasty (1368-1644). Ink, watercolors, gouache, and gold highlights on silk. Mounted as a hanging scroll with a paper frame. Finely painted with five buddhas above four bodhisattvas, nine luohan, and a fierce Vajrapani, all amid thick scrolling five-color clouds.

INSCRIPTIONS

Upper left, titled 'Buddhas of the Ten Directions, Eight Great Bodhisattvas, Luohans, and a Vajrapani'.

Provenance: From the collection of Dr. Wou Kiuan. Wou Lien-Pai Museum, coll. no. 130. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and a noted scholar of Chinese art.

Condition: Good condition with wear, creases, small tears, and minor losses with associated old repairs. The paper frame in similar condition with losses, tears, creasing, and associated repairs. Presenting overall very well given its age and material.



Dr. Wou Kiuan, Paris, November 1939

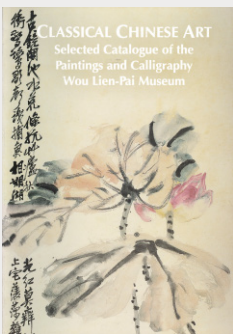
Dimensions: Image size 83.8 x 134 cm, Size incl. frame 94.3 x 184 cm

The grandest of the Buddhist mortuary rites is the Water-Land (shuilu) ritual. This esoteric ceremony is conducted for the salvation of "all souls of the dead on land and sea." The ostentatious ritual was performed for imperial ancestors and high officials from the Song (960-1279) to the Ming dynasties and drew large crowds. On the second day of the weeklong ceremony, paintings are hung in the inner altar.

Originally one of a pair, most likely flanking a central painting of the Buddha. It has been claimed that the total of twelve characters is a feature of a painting created at the imperial court. Almost certainly, the matching right-hand painting of the pair would have featured another inscription in gold, with details of the temple where it was dedicated and the date.

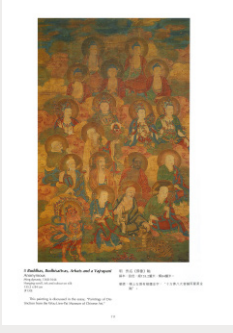
At the top of the painting, against a background of auspicious 'five-colored' clouds, are five of the Buddhas of the Ten Directions. They are not individually identified, but display different mudras or hand gestures. From the left, these are: abhaya, dharmacakra, anjali, abhaya, and dhyani mudra.

Immediately below them are four of the Eight Great Bodhisattvas, who are more easily identifiable by the attributes they hold. From the left, the first figure, holding a khakkhara or priest's staff, and with a Sanskrit seed character in his headdress, is Kshitigarbha; next to him, holding a ruyi or wish-fulfilling sceptre, is Sarvanivaranavishkambin; following him is Maitreya holding a fan on which is depicted the sun and moon and a two-story building representing the Tushita Paradise in which he resides; and finally Samantabhadra.



PUBLISHED

Roderick Whitfield (editor), Classic Chinese Art: Selected Catalogue of the Paintings and Calligraphy from the Wou Lien-Pai Museum, Surrey, 2011, pp. 18-20 and 111, no. 8.



Similarly, the group of nine luohan in this painting would have been completed by a parallel group in the facing painting. Although they are not all immediately identifiable, they have very distinctive characters, old and young, Chinese and foreign. The first figure in the second row, holding a fan with outline clouds, is Pindola, an old man with immensely long, white eyebrows.

MUSEUM COMPARISON

Compare a pair of related Water-Land ritual paintings, dated 1454, in the Cleveland Art Museum, accession number 1973.70.



Estimate EUR 20,000
Starting price EUR 10,000

75
A SET OF THREE PAINTINGS DEPICTING LUOHAN

China, Qing dynasty (1644-1912). Ink, watercolors, gouache, and gold highlights on silk. Mounted on paper, framed and glazed. Each finely painted to depict Buddhist disciples, including Xianglong Luohan ('Taming Dragon Arhat'). All four Luohan are wearing voluminous loose-fitting robes decorated with floral designs as well as gold earrings. (3)

Provenance: French trade.
Condition: Very good condition with minor wear. The gilt-lacquered wood frames with some wear, minor rubbing, minuscule chips, and minor age cracks.

Dimensions: Image size 23 x 18 cm (each), Size incl. frame 33.8 x 28.7 cm (each)

**AUCTION RESULT
COMPARISON**


Type: Related

Auction: Christie's London, 14 May 2019, lot 177

Price: GBP 12,500 or approx.
EUR 19,000 converted and adjusted for inflation at the time of writing

Description: Anonymous (late Qing-Republican period), Luohan

Expert remark: Compare the related subject and manner of painting. Note the size (31.1 cm x 40.1 cm).



Estimate EUR 2,000
Starting price EUR 1,000



76
**'KANNONS OF SAIGOKU SANJUSAN-SHO,'
DATED 1721**

Japan, dated 1721 by inscription. Ink, gouache, watercolors, and gold paint on silk. Mounted as a hanging scroll, on silk brocade coated paper with chased copper handles bearing remnants of gilt. Finely painted in exquisite detail, each of the eleven Kannon are posed on a lotus base atop swirling clouds, surrounded by elaborate mandorlas with an identifying inscription written to the side of every figure.



Kiyomizu Dera



Engyo-ji

INSCRIPTIONS
The names of each temple written beside their corresponding Kannon: 'Katsuo-ji,' 'Nakayama-dera,' 'Kiyomizu-dera,' 'Ichijo-ji,' 'Engyo-ji,' 'Nariai-ji,' 'Matsunoo-dera,' 'Hogon-ji,' 'Chomei-ji,' 'Kannonsho-ji,' 'Kegon-ji.' The left-hand side reads, 'Prince Kajii-no-miya, also known as Donin Hoshinno of the first rank, consecrated this,' and below this reads, 'On the third of the fourth month of Kyoho, sixth year (corresponding to 1721), in the zodiac year of Kanoto-ushi, high priest Zuirensa Teiyo who lead the 33rd memorial service, the devotee Ensei Shinyo Yuisho'. To the back, 'Restored by the devotee donor Joshin, on the 19th of the third month of Bunsei, 12th year (corresponding to 1829), in the year of the ox, at the Dainebitsu-ji temple, Izumi Sakai, Osaka.'

Provenance: German private collection. The back with an old collector's label in Japanese, 'Number 53.'
Condition: Good condition with minor wear, soiling, light creasing, and minor old restorations as mentioned in the inscription at the back. The silk brocade in good condition with minor wear, traces of age, and minor losses.

Dimensions: Image size 124.5 x 67.5 cm, Size incl. mounting 198 x 84.7 cm

The Saigoku Sanjūsan-sho ('Saigoku Kannon Pilgrimage') is a pilgrimage of thirty-three Buddhist temples throughout the Kansai region of Japan, similar to the Shikoku Pilgrimage. The eleven temples listed by name in this lot are part of this temple pilgrimage. In addition to the official thirty-three temples, there are an additional three known as bangai. The principal image in each temple is Kannon, known to Westerners as the Bodhisattva of Compassion or Guanyin.

Donin Hosshinno (1689-1733), also known as Morinaga, was son of the ruler Fushimi-no-miya Sadayuki shinno (1632-1694). He was ordained and served as the chief abbot (zasu) of Enryakuji. Given his aristocratic background, he became known as the priest prince (hosshinno) upon his ordination. He was the head of the Japanese Tendai school of Buddhism and the 194th head abbot of Enryakuji Temple, Kyoto.

The Dainenbutsu- ji Temple is the head temple of the Yuzu Nenbutsu sect in Hirano Ward, Osaka. It was founded in 1127 on the mountain of Daigenzan by the monk Ryonin during the reign of Emperor Toba.

Estimate EUR 5,000
Starting price EUR 2,400





77
**'KANNON OF ONE THOUSAND ARMS
 (SENJYU KANNON)'**

Japan, Edo period (1615-1868). Ink, gouache, watercolor, and gold on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame. Elaborately painted, the central deity stands on a raised lotus pedestal flanked by an elegant blue mandorla and surrounded by 30 deities, 14 to the right, 14 on the left, all standing on rockwork above a turbulent sea, with Futen and Raiden above the scene on clouds.

Provenance: French private collection.
Condition: Good condition with minor wear, light creasing, and minuscule soiling. The silk brocade shows extensive, losses, and tears.

Dimensions: Image size 101 x 43.7 cm, Size incl. frame 130 x 62.2 cm

Kannon, the bodhisattva of compassion, is one of the most popular and frequently depicted deities in Japanese Buddhism. Kannon grants deliverance from suffering to anyone who calls upon the bodhisattva. Traditionally represented holding various instruments or with an eye on each palm, the Thousand-armed Kannon grew in popularity in Japan as a bodhisattva capable of preventing and curing physical ailments, such as blindness.

Estimate EUR 2,000
 Starting price EUR 1,000





78
**A BUDDHIST KAKEMONO,
'MONJU BOSATSU RIDING
A SHISHI'**

Japan, Edo period (1615-1868). Ink, watercolors, gouache, and gold paint on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with copper repoussé handles. The deity seated in royal ease on a Buddhist lion, the hands holding a ruyi-scepter, all in a verdant landscape framed by a halo.

INSCRIPTIONS

Three seals, each with the same phrase 'Tenjin Chigi' 天神地祇 (Gods (Kami in Japanese) of Heaven and Earth').

Provenance: From an old Swiss private collection.
Condition: Very good condition with minor traces of use, and some creasing. The brocade frame with expected traces of wear and age.

Dimensions: Image size 58 x 27.2 cm, Size incl. mounting 125 x 40.6 cm

Tenjin chigi is a collective term for the kami of heaven (tenjin) and kami of earth (chigi). The expression was strongly influenced by Chinese thought; in China, 'heavenly deities' referred to the 'Emperor Above in High Heaven' (Haotian Shangdi); the sun, moon, and stars; 'Master of the Middle', (Si-Zhōng) 'Master of Destinies' (Si-Ming) and deities of wind and rain, while 'earthly deities' included the gods of the soil and grain, the five sacred mountains, and the five annual sacrifices. In Japan, the expression tenjin chigi is used most often to refer to amatsukami and kunitsukami, but a certain discrimination is made in Kojiki and Nihongi based on Chinese thought, and chigi tends to be used only in those cases where 'heavenly deities and earthly deities' are mentioned together as a pair.

Estimate EUR 2,000
Starting price EUR 1,000



79
**'FUGEN BOSATSU
WITH HER ATTENDANTS'**

Japan, 17th-18th century, Edo period (1615-1868). Ink, watercolor, gouache, and gold paint on silk. Mounted as a hanging scroll, on a silk brocade frame with chased metal handles, framed, behind glass. Masterfully painted, Fugen sits in rajalilasana on a pedestal supported by swirling clouds beneath her iconic white elephant gripping a vase with a lotus blossom with its trunk. Two attendants stand to Fugen's right and left.

Provenance: French private collection.
Condition: Shows wear, creasing, minimal soiling, and some tears. The silk brocade in similar condition with wear, some loose threads, and small losses, the frame is in very good condition.

Dimensions: Image size 39 x 23 cm, Size incl. glass frame 117 x 45 cm

Fugen Bosatsu (Samantabhadra) is the bodhisattva associated with the practice of Buddhist teaching and joins Manjushri, the lord of transcendent wisdom, in a trinity with Shakyamuni Buddha. The deity is known as 'He whose bounty is omnipresent' and represents the Buddhist Law and compassion. The bodhisattva is borne by a white elephant, symbolic of the strength achieved through the practice of Buddhism.

Estimate EUR 2,000
Starting price EUR 1,000

80
**IWATA SHUKO (1883 – 1956):
'NYOI HOJU FOR THE NEW YEAR,' DATED 1918**

Japan, first half of 20th century. Ink on paper. Mounted as a hanging scroll, on paint decorated paper with lacquered handles. Freely painted with the wish-granting Buddhist jewels for New Year celebrations.

INSCRIPTIONS
To the bottom-right, signed 'Tsuchinoe-uma shinshun, Shuko utsusu' 戊午新春、秀耕写 (Painted by Shuko, in the New Year, in the year of Tsuchinoe-uma. (1918, Taisho 7th year)) One scroll handle with a label, 'Shuko Hoju' 秀耕宝珠 (The Buddhist Jewel by Shuko) with the numbers '200' and '6154.'

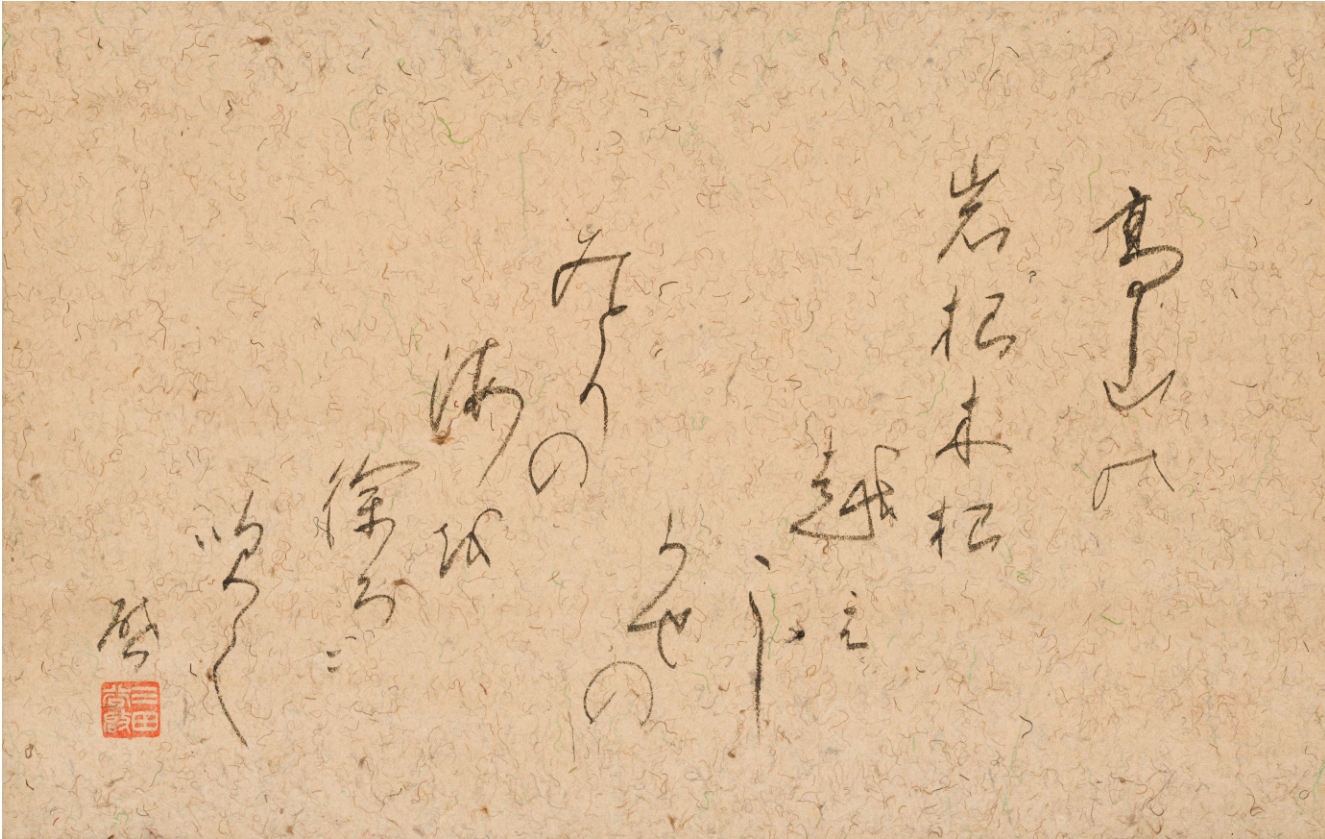
Provenance: From the private estate of Dr. Rudolf Majilat (1923-2007) who was an Austrian diplomat.
Condition: Excellent condition with minor wear, and creasing. The mounting with traces of use and one tear.

Dimensions: Image size 122 x 29 cm, Size incl. mounting 199 x 40 cm

Nyoi Hoju is a wish-fulfilling jewel within both Buddhist and Hindu traditions, said by some to be the equivalent of the philosopher's stone in Western alchemy. It is one of several Mani Jewel images found in Buddhist scripture.

Iwata Shuko (1883 - 1956), born in Shiga Prefecture, adopted the art name Shuko. He studied under Tsuji Kako of the Shijo school and gained recognition for his historical painting 'Genroku Ifu,' exhibited at the Ministry of Education's Art Exhibition in 1915. Shuko also exhibited his works at exhibitions held by the Bijutsu Kyokai (Art Association) and various other governmental organizations, including the Bunten exhibitions, receiving awards more than a dozen times. A member of the Imperial Painting Society, Shuko resided in Miyuki-cho, Kyoto, and left an enduring mark on Japanese art history.

Estimate EUR 1,500
Starting price EUR 800



81
**SANDAYA HIRAKU (1881-1962):
'CALLIGRAPHY'**

Japan, 20th century. Ink on straw tissue paper. Mounted as a hanging scroll, on a silk brocade coated paper frame with lacquer handles. Inscribed with poetic calligraphy.

INSCRIPTIONS
Signed 'Hiraku' with seal 'Sandaya Hiraku' 三田谷啓. Inscribed with a poem, 'Takayama no, iwane kinone wo koeshi ... kaze no midori no umi wo ... fuku' 高山の、岩根木根を 越えし 風の みどりの海を... 吹く [At tall mountain ranges, the winds that cross the alpine, rocky roots, blow over the blue sea, the fragrant wind blows]. To the back, inscribed 'Sandaya sensei ofude' 三田谷先生御筆 [The brush of Teacher Sandaya].

Provenance: From a private collection in Massachusetts, USA.
Condition: Very good condition with minor wear. The mounting with usual wear and traces of use.

Dimensions: Image size 57 x 35.3 cm, Size incl. frame 117.5 x 62 cm

Sandaya Hiraku (1881-1962) was an educator and social philanthropist. He studied therapeutic pedagogy for mentally handicapped children under Yu Fujikawa. In 1918, he became the director of the Children's Division of the Osaka City Social Affairs Bureau, established a children's consultation center, and in 1920, launched the monthly magazine "Mother and Child". In 1927, he opened the Mita Valley Therapeutic Education Institute in Ashiya, and in 1929, he founded the Japan Mother's Association.

Estimate EUR 1,500
Starting price EUR 800



**Sandaya Hiraku
(1881-1962)**

82

**'OIRAN DOCHU PROCESSION OF
COURTESAN GAIKOTSU'**

Japan, 19th century. Ink, watercolor, and gouache on paper.
Mounted as a hanging scroll, on a silk brocade coated paper frame,
with lacquered wooden handles. Depicting a group of five female
skeletons, large and small, carrying a parasol above an elaborately
robed skeleton wearing the head ornament of a high-ranking
courtesan, flanked by a pair of skeletons carrying a lantern and a
cricket cage, with a smaller skeleton dressed in a girl's robe.

Provenance: From a British private collection of Japanese
paintings, mostly focusing on paintings of Yurei and other
bakemono.
Condition: Good condition with minor wear, creasing, light soiling,
few wormholes with associated touchups. The silk brocade with
wear, traces of age, minor losses, loose threads, and wear.

Dimensions: Image size 51.5 x 58 cm, Size. Incl. mounting 132.5 x
69 cm

The Oiran Dochu was a procession of the courtesans of Yoshiwara
during the Edo period. The procession starts with dancers and
musicians marching along the street wearing kitsune (fox) masks,
symbolizing the god of Inari, patron of the Yoshiwara women. After
that, a night watchman called "kanabo-hiki" makes noise and alerts
the crowd using metal sticks with rings. The processions were a
means of showcasing the women in the brothels who followed
behind the dancers and musicians.

Unlike the vengeful Gashadokuro, the skeletons in this
painting are not of abnormal size. These are more likely a depiction
of Yomi, the Japanese underworld, as skeletons were an important
feature in the Japanese imagery of the underworld. They also held
extreme significance in the Japanese Shinto funerary rituals in
which the bones would be picked from the cremated corpse by the
family and interred in a funerary urn.

Estimate EUR 3,000
Starting price EUR 1,500



Late 19th century photograph of an
oiran dochu procession of courtesan and
attendants



83

**KITO DOKYO (1840-1904):
EIGHT PAINTINGS 'THE DECOMPOSITION OF
A CORPSE AND A MONUMENT TO THE DEAD'**

Japan, 19th century. Ink, watercolor, and gouache on silk, laid down on paper. Finely painted, the set depicts a timelapse, beginning with the corpse of a deceased woman lying naked in the grass with her destroyed house in the background, following the stages of decay, with animals picking at the corpse, until only bones remain. The final painting is of a monument for the deceased.

INSCRIPTIONS
The folio painted with the monument bears the artist's seal, 'Dokyo' and is signed 'Dokyo utsusu' 道恭寫 (Painted by Dokyo).

Provenance: From an old Austrian private collection.
Condition: Very good condition with minor wear, minimal soiling, and the two smaller paintings cropped from their original size.

Dimensions: Size ca. 32 x 28.5 cm (each), with the two smaller paintings ca. 31.2 x 15 cm (each)

Kito Dokyo (1840-1904) was a Japanese painter in Nagoya. He studied under Mori Koga and specialized in Buddhist paintings. He is also known for painting murals for temples. He decorated the interior of the Rokkakudo Hall of Minobu-san Kuon-ji Temple, the head temple of Nichiren Shoshu.

Estimate EUR 2,000
Starting price EUR 1,000





84
TANI BUNCHO (1763-1840):
'YUREI WITH SEVERED HEAD,' DATED 1828

Japan, dated 1828 by inscription. Ink and watercolor on paper. Mounted as a hanging scroll, on silk brocade coated paper. Finely painted, the ghostly figure stands clothed in heavy robes with its ghastly mouth agape, holding a severed head by the hair.

INSCRIPTIONS
The bottom left reads, 'Painted by Buncho, praying northwards to clouds in the early winter of the year of Tsuchinoene (Bunsei 11, 1828 in the Western Calendar year)'

Provenance: From a British private collection of Japanese paintings, mostly focusing on paintings of Yurei and other bakemono. Two old collector's labels within the box read, 'Woman Obaki w/ head- on old brown paper sumi on white, ok blue mount,' and 'Obaki, DK blue brocade mount, sumi on paper w/ N and pale color paper cracked, fine - rare.'

Condition: Wear, creasing, folds, minor losses, overall still presenting well. The silk brocade is in good condition with wear and traces of age.

Dimensions: Image size 97.2 x 29.2 cm, Size incl. mounting 173.5 x 42.9 cm

With a tomobako storage box. (2)

Expert's note: The direction towards the north is often associated with the deceased in Japan. During Buddhist funeral rites, the body of the deceased is oriented to the northern direction. This is the meaning behind the ritual of Kita-makura, meaning "Turning the dead person's head orientating to the north."

Tani Buncho (1763-1841) was a Japanese literati, painter, and poet. He was the son of the poet Tani Rokkoku (1729-1809). As his family were retainers of the Tayasu Family of descendants of the eighth Tokugawa shogun, Buncho inherited samurai status and received a stipend to meet the responsibilities this entailed. He studied under Kato Bunrei and Kitayama Kangen, developing a wide stylistic range.



Portrait of Tani Buncho

Yurei-zu are a genre of Japanese art consisting of painted or woodblock print images of ghosts, demons, and other supernatural beings. They are a subgenre of fuzokuga ('pictures of manners and customs'). These types of artworks reached the peak of their popularity in Japan in 19th century.

Estimate EUR 4,000
Starting price EUR 2,000



**KATSUKAWA SHUNWA (ACTIVE 1790-1830):
'THE YUREI OF OIWA, YOTSUYA K Aidan'**

Japan, late 18th - early 19th century. Ink and watercolors on silk. Mounted as a hanging scroll, on partially fabric and gold thread coated paper, with lacquered handles. Depicting the grim figure of the ghost of Oiwa holding an infant, clad in a white kyokatabira (the burial kimono), her pale face with the left eye drooping down the face, the partially bald head with long and ragged hair.

INSCRIPTIONS

To the left margin, inscribed 'Toto Katsukawa Shunwa ga' 東都、勝川春和画 ('Painted by Katsukawa Shunwa, The Eastern Capital (Edo/ Tokyo)'). One seal, 'Shunwa' 春和. Inside the tomobako storage box is a paper label reading: 'Katsukawa Shunwa, Yurei, Tourou (Doro)', 'A painting of a ghost, from the Botan Doro (Peony Lantern Ghost Story)'.

Provenance: From a British private collection of Japanese paintings, mostly focusing on paintings of Yurei and other bakemono.
Condition: Good condition with some wear, creases, small tears, and few touch-ups. The mounting with expected wear, traces of use, creasing, and folds.

Dimensions: Image size 47.3 x 26 cm, Size incl. mounting 129 x 35.3 cm

With a tomobako storage box. (2)

Yotsuya Kaidan is a classic Japanese ghost story that dates back to the 18th century. It revolves around the tragic and vengeful spirit of Oiwa, a woman who is wronged by her husband and ultimately becomes a malevolent ghost seeking revenge. The story is known for its themes of betrayal, supernatural elements, and the consequences of human actions. It has been adapted into various forms of Japanese literature, theater, and film and remains a prominent and influential piece of Japanese horror folklore.

Katsukawa Shunwa, also known as Katsukawa Shuntei II was a Japanese painter and printmaker in the ukiyo-e style active between 1790-1830. He studied Katsukawa Shunshō at the Katsukawa school. His style followed that of the school's founder, Miyagawa Shunsui.

The Katsukawa school was a school of Japanese ukiyo-e art, founded in the mid-18th century. It specialized in paintings and prints of kabuki actors, sumo wrestlers, and women. The school was created as the result of political oppression of the Kanō school of painting by the Tokugawa shogunate around 1750 and became popular during the end of the 18th century because of its portraits of famous actors. Unlike those of the Torii school, which were more stylized, Katsukawa portraits sought to express the individual identities and personalities of those depicted. Around 1800, however, the Utagawa school rose to prominence, replacing the Katsukawa in producing the most popular actor portraits. The school thus came to an end around 1840.

Estimate EUR 6,000
Starting price EUR 3,000





86
**YOKOYAMA MOKUGYO:
 'YUREI HOLDING A SEVERED HEAD'**

Japan, 19th century. Ink, watercolors, and gouache on silk. Mounted as a hanging scroll, on a silk brocade coated paper frame with stag antler handles. Depicting the grim figure of a ghost holding a severed head, clad in a kyokatabira representing the white burial kimono which is open at the chest revealing her emaciated body, her wrinkled face and bloody mouth in a grimace, the hair long and ragged.

INSCRIPTIONS
 To the bottom right, signed 'Yokoyama Mokugyo Dojin hitsu' ('Painted by Yokoyama Mokugyo, a man of Tao'). One seal, 'Yokoyama zo shuku' 横山藏肅 (A solemn collection of Yokoyama).

Provenance: From a British private collection of Japanese paintings, mostly focusing on paintings of Yurei and other bakemono.
Condition: Good condition with wear, tiny losses, minor creasing, and few stains. The mounting with expected wear, traces of use, creasing, and stains.

Dimensions: Image size 85.5 x 31.5 cm, Size incl. mounting 127 x 42 cm

Estimate EUR 2,500
 Starting price EUR 1,200

87
**MARUYAMA OSHIN (1790-1838):
 'YUREI AND SICKLE'**

Japan, 19th century. Ink, gouache, and watercolor on paper. Mounted as a hanging scroll, with a silk brocade coated paper frame and lacquered wooden handles. Painted with attention to detail, the ghostly figure has one recessed eye, barely open, and another bulging, bloodshot eye, with its mouth agape showing its rotting teeth above pink gums, bleeding from its neck which is being gored by a sickle.

INSCRIPTIONS
 Artist seal 應震.

Provenance: From a British private collection of Japanese paintings, mostly focusing on paintings of Yurei and other bakemono.
Condition: Wear, few folds, some creasing, small losses with associated touch-ups. The silk brocade has similar wear, traces of age, small tears, and a few loose threads.

Dimensions: Image size 54.5 x 23 cm, Size incl. mounting 101 x 31 cm

Maruyama Oshin (1790-1838) was the third headmaster of the Maruyama School. He was the son of Oju, an adopted son of Maruyama Okyo, the school's founder. Oshin, like his father and grandfather, devoted himself to small-scale paintings. His paintings frequently include Japanese poems or took inspiration from them. His works can be seen today in the British Museum, the Metropolitan Museum of Art, the Brooklyn Museum of Art, and the Los Angeles County Museum of Art.

The Maruyama School was founded in the mid-18th century by Maruyama Okyo (1733-1795). Originally founded in Kyoto, the school opened several other locations, including a branch in Osaka. Maruyama Okyo, himself a student of the Kano School, founded the school after gaining popularity from several commissions which were met with great excitement. Today much of the school's work is preserved at Daijo-ji, a temple in Kasumi. Noteworthy pupils include Okyo's son, Maruyama Ozui, Nagasawa Rosetsu, and Matsumura Goshun.

Yurei-zu are a genre of Japanese art consisting of painted or woodblock print images of ghosts, demons, and other supernatural beings. They are considered to be a subgenre of fuzokuga ('pictures of manners and customs'). These types of artworks reached the peak of their popularity in Japan in the mid to late 19th century.

Estimate EUR 2,500
 Starting price EUR 1,200





88

**SAITO TAKASHI (1943-PRESENT):
'THE LIZARD WITCH'**

Japan, 20th century. Ink on paper, framed. Masterfully painted with a demonic, elderly woman holding a wriggling lizard by the tail. The woman clothed in an intense black robe, open slightly at the chest, with thin, wiry hair framing her wrinkled face, which bears an ominous smile.

INSCRIPTIONS

The lower left-hand corner bears the artist signature in blue ink, 'Saito Takashi.'

Condition: Good condition with minor wear, and abrasions at the left margin with touch-ups. The wood frame with small chips, and small scratches.

Dimensions: Image size 121 x 80 cm, Size incl. frame 126.5 x 85.5 cm

Saito Takashi, born 1943 in Tokyo, Japan, made his grand debut at the 1963 Yormiuri Independent Exhibition. His spectral work won him an exhibition in 1975 at the Yamatane Museum of Art. Having no affiliation with any school of art, he grew in renown as he continued to create breathtaking, nightmarish artworks. He co-exhibited his work with the prominent Raku Kichizaemon XI in 2020 at the Sagawa Art Museum where they joined their work together in a celebration of their common pursuit in exploring the truth of life and humanity. Saito Takashi lives and works at Seishido Mountain Pass in Fukushima Prefecture.

Estimate EUR 6,000
Starting price EUR 3,000



89
**SIMON BIRCH (BORN 1969):
CITIES ON THE MOVE-I**

Hong Kong, c. 2004. Oil on canvas. Expressively painted with a barefoot woman caught mid-stride, the shadows and colors rendered to enhance her toned body as she gracefully moves forward.

INSCRIPTIONS
To the bottom-right signed, 'Birch'. The reverse with an abstract seal.

Provenance: Gajah Gallery, Singapore, 2004. Austrian private collection, acquired from the above. A copy of the certificate of authenticity, stating that Gajah Gallery sold the present lot on 4 August 2004, accompanies this lot.
Condition: Very good condition with minor surface wear.

Dimensions: Size 200.5 x 115 cm

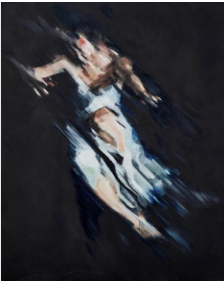
Simon Birch was born in Brighton, England in 1969, and has lived and worked in Hong Kong for over twenty years. Birch has won the 2007 Louis Vuitton Asian Art award and is represented internationally by London gallery, Ben Brown Fine Arts. His work has been featured and reviewed in many international publications, including Artforum, The Guardian, The International Herald Tribune, Time Out and the New York Times. Birch has had solo exhibitions in Beijing, Miami, and Singapore and has participated in group shows at the Hong Kong Museum of Art and the Museum of Contemporary Art, Tokyo, and has been included in the Los Angeles Museum of Contemporary Art's (LACMA) permanent collection.



Simon Birch

AUCTION RESULT COMPARISON

Type: Closely related
Auction: Sotheby's Hong Kong, 22 December 2021, lot 18
Price: HKD 138,600 or approx. **EUR 17,500** converted and adjusted for inflation at the time of writing
Description: Simon Birch, Untitled
Expert remark: Note the size (216 x 174.8 cm).



Estimate EUR 8,000
Starting price EUR 4,000



TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the starting price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.





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