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New York | March 20, 2019



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New York | Wednesday March 20 2019, at 1pm

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Front cover: Lot 247
Inside front cover: Lot 289
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Japanese and Korean Works of Art team

New York

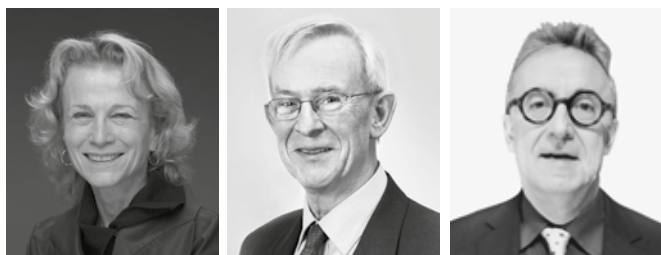


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Arms and Armour





201

**A SUIT OF ARMOR WITH AN UNUSUAL SASHIMONO
(STANDARD)**

Edo period (1615-1868), 18th century

The thirty-two plate *suji kabuto* lacquered red with a four-stage gilt and *shakudo tehen kanamomo* and *shinodare* on the front of the bowl, the *fukigaeshi* lacquered black and applied with a gilt-copper plum blossom, the helmet fitted with a four-lame solid-plate neck guard laced in white, the bottom lame lacquered gold and finished in an *ishime* surface, mounted with a large wood *kuwagata*-style *maedate* lacquered gold; the *menpo* russet-brown lacquer with gilt-copper teeth, red-lacquer lips and applied with a stiff bristle moustache, the mask fitted with a four-lame false-lamellae *yodarekake* lacquered black; the *nimai okegawa do* lacquered brown and finished to simulate a wood surface, the lower sections of false-lamellae construction laced in white, fitted with seven sections of five-lame *kusazuri* decorated to match the *do*; *chu-sode* lacquered gold; chain-mail sleeves with plates lacquered gold; *shino suneate*; the *sashimono* mounted on the back of the *do* topped with a wood anchor lacquered gold and an horse-hair fringe; no stand; no storage box

\$20,000 - 30,000



202

202
A KARUTAGANE TATAMI GUSOKU (CHAIN MAIL SUIT OF FOLDING ARMOR)

Edo period (1615-1868), 19th century
 Constructed of chain mail and rectangular iron plates lacquered russet-brown, sewn onto a fabric backing, the *do* with seven sections of *kusazuri*, the *hanbo* lacquered russet-brown and fitted with a three-lame *yodarekake* lacquered black, the bottom lame finished in an *ishime* surface; one wood storage box; no armor stand

\$4,000 - 5,000



203

203
A GOLD ISHIME-LACQUER NERIKAWA ARMOR
Edo period (1615-1868), 18th century

Laced in blue and green, comprising a *kawari kabuto*, applied with boar's fur over a *zunari bachi*, the *mabizashi* and *fukigaeshi* russet-lacquer with an *ishime*, the bowl mounted with a five-lame *shikoro* lacquered to match the *mabizashi*; the *hanbo* with a three-lame *yodarekake*, all lacquered reddish brown with an *ishime* finish; the cuirass, a hinged five-plate *nerikawa hatomune do* with a central ridge, the upper section with a panel decorated with Sanskrit characters, fitted with seven sections of five-lame *kusazuri*, the bottom lame of the front three sections decorated with a *manji* and stylized dragons in raised lacquer; the *Bishamon gote* with forearm splints and with the tops of the *sode* covered in leather; *lyo haidate* and *shino tsuneate*; one wood armor storage box; no armor stand With a Tokubetsu Kicho Shiryo (Especially Important Material) certificate no. 1644 issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Arms and Armor), dated November 13, 2016

\$6,000 - 8,000



204



205

204

NEO MASANOBU (ACTIVE 17TH CENTURY)

A 62-plate *suji-kabuto*

Momoyama (1573-1615) or Edo Period (1615-1868), 17th century

The russet-iron bowl mounted with gilt-copper and *shakudo tehen kanamono* and *shinodare*, the *mabizashi* fitted with a *shakudo fukurin* carved with vines, the *maedate* formed as a set of pliers, the bowl mounted with a five-lame *shikoro* lacquered black with the lowest lame covered in textured leather, the *fukigaeshi* with stenciled leather, and gilt-metal family crest, all laced in blue with white and orange highlights, signed on the interior *Neo Masanobu saku*

\$10,000 - 15,000

205

AN AKODA-NARI SUJI KABUTO

Muromachi period (1333-1573), 16th century

Constructed of 44 iron plates lacquered black and mounted with *shinodare* on the front and rear central plates, the *koshi-maki* and *mabizashi* edged with gilt-copper *fukurin*, the crown fitted with a five-stage gilt-metal, copper, and *shakudo tehen kanamono*, the *kuwagata-dai* pierce carved with chrysanthemums and fitted with gilt-copper *kuwagata*, the bowl fitted with a later five-stage *shikoro* lacquered black and laced in blue and orange ending in *fukigaeshi* decorated with gilt-metal *manji* heraldic crests and trimmed in gold lacquer

\$15,000 - 20,000

206

AN EBOSHI-NARI (COURT CAP-SHAPED) KABUTO

Edo period (1615-1868), 18th century

Constructed from four iron plates riveted together and hammered into the form of a courtier's cap, the *mabizashi* with eyebrows hammered in *uchidashi*, the exterior surface lacquered russet brown, the bowl fitted with a five-lame *shikoro* ending in small *fukigaeshi* applied with gilt-copper hollyhock crests, the lowest lame trimmed in boar's fur, the front of the helmet mounted with gold-lacquer crescent-moon *maedate*

\$4,000 - 6,000



206



207

207

A ZUNARI KABUTO

Edo period (1615-1868), 18th/19th century

The simple helmet bowl constructed of three plates banded by a *koshimaki* and covered in black lacquer, the sides and back decorated with a paulownia crest in gold *hiramaki-e*, the five-lame *Hineno-jikoro* lacquered black and laced in blue. With a Tokubetsu Kicho Shiryo (Especially Important Material) certificate no. 1642 issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Arms and Armor), dated November 13, 2016.

\$5,000 - 7,000

208

A BLACK LACQUER KAWARI KABUTO (ECCENTRICALLY SHAPED HELMET)

Edo period (1615-1868), 18th century

Constructed of six vertical russet-iron plates hammered and riveted together to form a tall conical cap with six stiff ridges, the *mabizashi* hammered up in *uchidashi* with eyebrows, the entire bowl covered in black lacquer and fitted with a six-lame *shikoro* laced in blue, with a later gilt-wood *maedate* formed as a long-horned demon. 10 3/4in (27.3cm) high, (excluding *shikoro*)

\$5,000 - 7,000

Provenance

Previously sold Sotheby's, New York, March 18, 2008, sale 8420, lot 264



208



209



209



210



211

209

TWO MAEDATE (FORECRESTS)

Edo period (1615-1868), 19th century

The first, gold-lacquer over a wood core formed as a *shishi* (Chinese lion); the second gilt-brass formed as the face of a *shishi* with its mouth open in a roar, applied with a purple silk mane

6 7/8in (17.5cm) high; 4 7/8in (12.4cm) wide

\$1,500 - 2,500

210

AN IRON MENPO (FACE MASK)

Edo period (1615-1868), 18th century

The russet-iron mask bearing a fierce expression with wrinkles on the cheeks and around the mouth, the teeth teeth silvered, fitted with a five-lame *yodarekake* laced in blue

\$2,000 - 3,000

211

A TACHIKAKE (STAND FOR A TACHI SWORD)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Of black and red laquer in Kamakura-bori style, the base decorated with a long-tailed bird in flight and rocks and peonies, the upright and the pommel decorated with peonies and camellias

22 3/8in (56.8cm) high

\$2,500 - 3,500



212

212

A KOSHIRAE (SET OF MOUNTS) FOR A DAISHO

Edo period (1615-1868), 18th century

The set comprising black-lacquer *saya*, the *saya* for the *wakizashi* fitted with a *kozuka* decorated with a writhing dragon, the fittings all *shakudo nanako-ji* with *iro-e takazogan* decoration, the *fuchi-gashira* with scenes of the Genpei wars, the *tsuba* with rain dragons in clouds, each with a gilt rim finished with a *neko-gaki* ("cat-scratch") pattern and each *tsuka* wrapped in black silk and fitted with gilt-silver *menuki* formed as dragons

\$10,000 - 15,000

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 20186 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated July 1, 2014.

212



213

213

A KOSHIRAE (SET OF MOUNTS) FOR A WAKIZASHI

Edo period (1651-1868), 19th century
The *aikuchi goshirae* comprising a *saya* decorated in *Wajima-nuri* mounted *en-suite* with *shakudo nanako koiguchi*, *kojiri*, *kozuka-guchi* and *fuchi-gashira*, all decorated with scrolling vines in gold *takazogan*, the *shakudo kozuka* decorated with a pavillion in a landscape in *iro-e takazogan*, the *tsuka* wrapped in white *same* with gilt and *shakudo menuki* formed as oxen
21 1/2in (54.6cm) long

\$2,000 - 3,000



214

214

A KOSHIRAE (SET OF MOUNTS) FOR A KATANA

The *fuchi* by Nagatsune, Edo period (1615-1868), 19th century
Comprising a black-lacquer *saya* with a *tsuka* mounted with *shakudo nanako-ji fuchi-gashira* carved with a male and female tiger in bamboo in *takabori* and gold *hirazogan*, the fur carved in *kebori*, matching *shakudo* and gold tiger *menuki*; the rounded-square iron *sukashi tsuba* carved with two tigers with *shakudo* eyes and gold *hirazogan* stripes, the "bamboo" rim inlaid with vines and leaves in gold *hirazogan*
37 3/4in (96cm) long

\$4,000 - 5,000



215

215

A KAZARI-DACHI KOSHIRAE (SET OF MOUNTS)

Edo period (1615-1868), 18th/19th century
The gilt-copper *saya* finished in a "cat-scratch" pattern and mounted with gilt-copper *ashi-kanamono*, *semegane* and *sayajiri* in openwork with scrolling vines and decorated with colored stones, the tip of the *sayajiri* carved with scrolling vines in low relief, the *tsuka* wrapped with even-grained ray skin and mounted with gilt-copper chrysanthemum openwork *menuki* and fitted with a *kashira* worked to match the *saya* hardware and carved on the end and on the *fuchi* with scrolling vines in low relief; the *shitogi tsuba* gilt-copper with scrolling vines in low relief; hangers with orange silk and printed doe skin
With a lacquered wood storage box 35 1/2in (90.1cm) long

\$4,000 - 6,000



216

216

A KO-KINKO KOGAI

Muromachi period (1333-1573), 16th century

Shakudo boldly carved with a dragon against a *nanako* ground

With Tokubetsu Hozon Tosogu (Sword Fitting Especially Worthy of Preserving) certificate no. 2003580, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 28, 2016.

With a wooden storage box
9 1/8in (23.2cm) high

\$3,500 - 4,500



217

217

GOTO MITSUYASU (1628-1656)

A futatokoromono set of sword fittings

Edo period (1615-1868), 17th century

The *shakudo kozuka-kogai* set decorated with a storage box for a noh mask set on a stand and a prop from a play in *iro-e takazogan* on a fine *nanako* ground, each signed on the reverse *Goto Mitsuyasu* and with a *kao*

9 1/2in (24.1cm) high

\$3,000 - 4,000



218

218

A SONOBE SCHOOL SET OF KOZUKA AND KOGAI

Edo period (1615-1868), 18th/19th century

Each decorated with wasps in copper *takabori* and gold *takazogan* on a copper *nanako* ground, the panels set into *shakudo* frames, signed *Sonobe Yoshinobu* and with a *kao*

With a wooden storage box
8 1/8in (20.6cm) long, the largest

\$2,000 - 3,000



219

219

FOUR PAIRS OF FUCHI-GASHIRA

Edo period (1615-1868), 19th century

Comprising a silver pair carved with plovers over crashing waves decorated in gold and *shakudo takazogan*, signed in inlaid gold *Shojuken Yukimichi* and with a *kao* against a *shakudo* base plate; a *shakudo migaki* pair with an actor in the role of Okina in *iro-e takazogan*, inscribed *Shozui*; a *shakudo migaki* pair with a scholar by a mountain stream and a boy leading an ox in *iro-e takazogan*, signed *Tosei Tomohide*; a *shakudo nanako* pair with a shrine gate in a cedar forest in gold *takazogan* and *takabori*
 1 1/4in (3.2cm) wide, the largest

\$2,000 - 3,000

220

YOKOYA SOYO (DIED 1690)

A pair of fuchi-gashira

Edo period (1615-1868), 17th century

The *shakudo nanako* pair featuring a plover in flight above turbulent waves in *takabori* and gold *takazogan*, signed *Soyo* and with a *kao*
 With a wood storage box

With Tokubetsu Kicho Tosogu (Especially Precious Sword Fitting) certificate no. 290, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 6, 1972.

1 1/2in (3.8cm) wide

\$2,000 - 3,000



220



221



221

221

THREE KO-KINKO TSUBA

Muromachi period (1333-1573), 16th century, and Edo period (1615-1868), 17th century

The first an oval plate of *yamagane* (unrefined copper) finished in an *ishime* ground and decorated with inlaid dots of silver; the second a circular plate of *yamagane* carved on the surface with flowering plants in *kebori* and inlaid with silver dots

Each with a wooden storage box; the third *shakudo* pierced with stylized birds in flight and confronted bracken ferns

The first with Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4008660, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 5, 2016.

3in (7.6cm) diameter, the largest

\$2,000 - 3,000

222

A LARGE SAOTOME TSUBA

Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th/17th century

The large russet iron *sukashi tsuba* of chrysanthemum form, the rim lobed and exhibiting *tekkotsu*

With a wood storage box

4in (10.1cm) diameter

\$1,500 - 2,000

This early example has not been altered by the addition of *hitsu-ana*.



221



222



223



224

223

FOUR PAIRS OF MENUKI

Edo period (1615-1868), 18th/19th century

Comprising a Waki Goto-school pair formed as Hotei leaning on his treasure sack in gold *takazogan* and *shakudo*; a Mino-school pair in *shakudo*, carved as seashells in waves; a Mino-school pair in *shakudo* carved as crabs; a pair of formed as galloping horses in *shakudo* and gold *takazogan*

Each with a wooden storage box

The first with Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 438168, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated December 22, 1999.

The second with Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4011282, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 9, 2018.

2 1/8in (5.4cm) wide, the largest

\$1,800 - 2,500

PROPERTY FROM A SAN FRANCISCO BAY AREA COUPLE

224

A GROUP OF EIGHT PAIRS OF MENUKI

Edo period (1651-1868), 19th century and later

The *menuki* in *shakudo*, copper, or gilt with a variety of inlays and formed as a pair of Nio guardians; Ranryo-o masks, the eyes in mother-of-pearl and the dragon head coral; coiling dragons; a rooster and hen; two samurai; two mounted samurai; galloping horses; and flowering autumn plants, each pair reconfigured as cufflinks
1 3/4in (4.5cm) wide, the largest

\$3,000 - 5,000

225

FUJISHIMA TOMOSHIGE (ACTIVE MID-15TH CENTURY)

A Kashu ko-tachi

Muromachi period (1333-1573), 15th century

Honzukuri, iorimune with a deep koshi-zori and ko-gissaki, the forging pattern ko-itame hada with jinie and a choji midare tempered edge with ashi, yo and a midare komi boshi, carved with bohi on both sides, the tang ubu with two holes and indistinct file marks, signed Fujishima Tomoshige; with a one-piece gilt habaki, in a shirasaya

With Tokubetsu Kicho (Especially Precious Sword) certificate no. 5602692 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated September 16, 1981

26 1/4in (66.6cm) long

\$3,500 - 4,500

226

GEN'ICHI KANENOBU (ACTIVE 1620S-1640S)

A Mino katana

Edo period (1651-1868), 17th century

Honzukuri, iorimune, torii-zori, chu-gissaki forged in ko-itame hada with visible jinie and with a sanbonsugi tempered edge ending in a midare komi boshi the ubu tang with two holes, signed Noshu Kodo ju Gen'ichi Kanenobu saku, with a one-piece gilt habaki; in a shirasaya 28in (71cm) long

\$2,500 - 3,500

227

HARUMA NO KAMI TERUHIRO (ACTIVE CIRCA 1624)

A ko-gatana

Edo period (1615-1868), 17th century

Honzukuri, iorimune, toriizori, chu-gissaki forged in ko-itame hada and with a toranba tempered edge of nie and a ko-maru boshi, the tang with one hole, indistinct file marks and signed Harima no kami Teruhiro, with a one-piece gilt-copper habaki, in a shirasaya 20 3/4in (52.7cm)

\$2,000 - 3,000



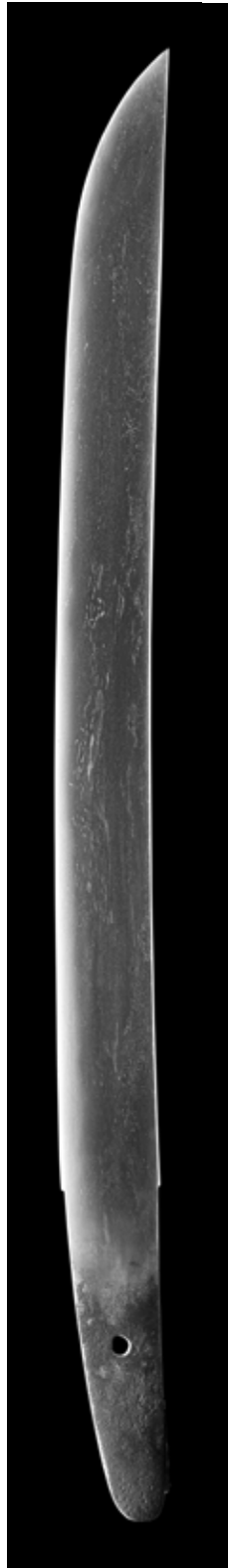
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226

227



228



228



229

228

A TANTO IN FINE MOUNTS

The blade Muromachi period (1333-1573), 16th century, the *koshirae* Edo period (1615-1868), 19th century

Hirazukuri, *iorimune* forged in *itame hada* with a *ko-gunome midare* tempered edge, *ubu* tang with one hole and indistinct file marks, 11 1/8in (28.2cm) long, a one-piece silver *habaki*, in a *shirasaya* (wood storage scabbard)

The *aikuchi goshirae* comprising a ribbed black-lacquer *saya* with *shibuichi* fittings decorated with scrolling vines in gold and silver *takazogan*, the *shibuichi kozuka* decorated with a recumbent stag in a landscape in *iro-e takazogan* and *kebori*, the *kogai* with a lantern under willows in similar techniques, the *tsuka* mounted with *shakudo menuki* of dragons

\$6,000 - 8,000

With Tokubetsu Hozon Tosogu (Sword fitting especially worthy of preserving) certificate no. 20186 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 13, 1994.

229

ICHIHARA NAGAMITSU (ACTIVE CIRCA 1945)

A katana

Showa era (1926-1989), circa 1945

Honzukuri, *iorimune*, *torizori o-gissaki* forged in *ko-itame hada* and tempered in *ko-choji gunome* with *ashi* and *yo* ending in a *midare komi boshi*, the *ubu* tang with *katte-sagari* file marks, one hole and signed *Ichihara Nagamitsu*, with a one-piece gilt-copper *habaki*, in a *shirasaya*
26 1/2in (67.3cm) long

\$1,000 - 1,500

Metalwork





230

230

A SMALL BRONZE INCENSE BURNER

Edo period (1615-1868), 18th/19th century

Of squat, square form with sloping shoulders, set on four feet and decorated with stylized animal-head handles, fitted with a domed silver *hoya* (openwork) cover
2 in (5.1cm) high

\$1,200 - 1,800



231

231

MITSUITSUGU (ACTIVE LATE 19TH CENTURY)

A table screen with wild boar

Meiji period (1868-1912), late 19th century

Carved on the surface in *katakiri-bori* and decorated in gold, silver and copper *hirazogan* with a bold design of a wild boar charging, signed *Mitsutsugu saku*, set into a wood frame and glazed
11 7/8 x 11 5/8in (30.1 x 29.5cm)

\$3,000 - 4,000



232

232

YOSHITSUGU (ACTIVE LATE 19TH CENTURY)

An inlaid-iron panel

Meiji era (1868-1912), late 19th century

The rectangular panel forged in russet iron and decorated with a man in a mountain villa admiring a pair of monkeys on a rocky outcrop by a rushing stream, pine, maple, and bamboo, rendered in *iro-e takazogan* and *takabori*, the stream and the snow-capped mountains in silver *hirazogan*, signed *Oju Kashu no ju Ki Yoshitsugu*, in a lacquered wood frame
17 7/8 x 13 5/8in (45.4 x 34.5cm) (including frame)

\$3,000 - 5,000



233

**NAKAGAWA JOEKI IX (1849–1911) AND TAKEYAMA
MASAHIKO (1842–1902)**

**A fine mixed-metal brush pot
Meiji era (1868–1912), dated 1882**

The *shibuichi* body chiseled in openwork with birds in a variety of spring and summer flowers, the highlights in gold, copper and *shakudo hirazogan*, the silver rim above a band of clouds in gold, the three lappet-form feet decorated with stylized dragons in *nunome zogan*, signed on the side *Meiji jugonen jugatsu hi Nakagawa Joeeki tsukuru* (Made by Nakagawa Joeeki in October 1882), and signed on the base *Masahiko* with a *kao* (cursive monogram), with a copper liner

4 1/4in (10.7cm) high

\$10,000 - 15,000

Ninth head of a lineage of Kyoto artists who had specialized mainly in making utensils for the tea ceremony, Nakagawa Joeeki received the support of the Mitsui family to compensate for the loss of traditional patronage during the Meiji era and turned to creating highly accomplished ornamental pieces such as this lot. For another work by Takeyama Ma[s]hiko, compare a set of fittings for a *tanto* (dagger), sold in our London rooms, November 10, 2011, lot 7 and see Robert Haynes, *The Index of Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no. H03766. Ma[s]hiko was a pupil of Wada Isshin and may also have studied under no less a master than Goto Ichijo.



234

234

A BRONZE MODEL OF A KAPPA

Meiji era (1868-1912), late 19th/early 20th century

Dynamically cast as a mischievous *kappa* with a leaf on its head in the act of stepping on a large cucumber with attached vine and leaves, attached to an oval base with woven detail and set on four extended scrolling feet, obscurely signed *[[ka saku*
7 1/2in (19cm) high (including stand)

\$2,000 - 3,000



235

235

GENRYUSAI SEIYA (ACTIVE CIRCA 1900)

A bronze model of a tiger and bear

Meiji era (1868-1912), late 19th/early 20th century

Realistically cast to show the two animals fighting, the surface of the tiger finished in two shades to accent the animal's stripes, signed in seal form on the underside *Genryusai Seiya*
20in (50.8cm) long

\$1,500 - 2,000



236

236

A BRONZE MODEL OF AN ELDERLY WOMAN

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/ early 20th century

Cast as an elderly woman kneeling and squinting as she attempts to thread a needle, obscurely signed *Yokoya [saku*
5in (12.7cm) high, 14in (35.5cm) wide

\$1,500 - 2,500

237

A LARGE BRONZE INCENSE BURNER

Edo period (1615-1868), 19th century

The ovoid censer set on three tall feet decorated in archaic Chinese designs terminating in beast masks, the bulbous ash basin cast and carved with tigers in rocks and a dragon in rain clouds, the domed cover pierced with swirling clouds and a finial formed as a seated scholar holding an open text, the basin fitted with tall loop handles decorated with fretwork
27 1/2in (69.9cm) high

\$5,000 - 7,000

Provenance

Commodore Matthew C. Perry (1794-1858), by repute; Sarah Rodgers, née Perry (1818-1905), daughter of Perry, and her husband Colonel Robert Smith Rodgers (1809-1891), thence by descent to the current owners



237

238

HIRAISHI ATSUCHIKA (ACTIVE CIRCA 1880)

An impressive inlaid bronze *usubata* (flower vase)

Meiji era (1868-1912), late 19th century

Cast in sections and decorated on the body with two recessed panels deeply carved with battling samurai in full armor, and courtiers seated by rock baskets admiring cranes in flight, the details in silver and gold *takazogan* and *hirazogan*, the wide basin with cranes in sunken relief among swirling clouds in silver *hirazogan*, the exterior with cherry blossoms, phoenixes under clouds and coiling vines, the base with crashing waves, strewn pine needles, clouds and willow trees with birds below three cabriole feet topped with leafy flourishes and wave patterns below a multi-register support decorated with cherry blossoms, wave, and cloud patterns, all in silver *takazogan* and *hirazogan*, signed *Etchu no ju Hiraishi Atsuchika*
22in (55.9cm) high

\$5,000 - 7,000



238

239



239

NOGAWA COMPANY (CIRCA 1890)

**A pair of bronze inlaid vases on stands
Meiji era (1868-1912), late 19th century**

Each of baluster form with stylized dragon handles and set into fitted bronze stands with bracket feet, all decorated in *iro-e hirazogan* with shaped panels of landscapes with Mount Fuji, and long tailed birds in blossoming prunus, the surrounding area with geometric patterns, the shoulder and neck with formal lappets bands, signed with the mark of the Nogawa Company
5 3/8in (13.6cm) high

\$2,500 - 3,500

240



240

AN INLAID BRONZE INCENSE BURNER

Meiji era (1868-1912), late 19th century

Cast as an elephant in trappings, with a phoenix saddle blanket, the cover pierced with a dragon in clouds, finished with a chocolate brown patina and gilt highlights, signed *Myoho zo*
7 1/4in (18.4cm)

\$3,500 - 4,500

241



241

SUGA SHOEN (1863-1935)

**A bronze model of a Chinese lion (*shishi*)
Taisho era (1912-1926)**

The lion cast seated on a foliate stepped base with stylized scrolling detail to the fur and tail, signed on the edge of the base *Shoen* and sealed *Shoen*
11in (28cm) wide

\$1,200 - 1,800



PROPERTY FROM A SAN FRANCISCO BAY AREA COUPLE

242

AN UNUSUAL BRONZE VASE

Meiji era (1868-1912), late 19th century

Of cast and chiseled bronze with gold, *shakudo*, *shibuichi*, and copper, modeled as a decaying lotus leaf, the texture of the surface well rendered, the stalk forming the base, embellished with the decaying leaves, stems, and flowers of another plant from which the head of a snake emerges, its tongue extended
9 3/4in (27.3cm) high

\$9,000 - 12,000





PROPERTY OF A MARYLAND COLLECTOR

243

TAKASE KOZAN (1869-1934)

**A fine silver articulated model of a carp
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early
20th century**

Realistically rendered, the fins, mouth, eyes and tail intricately detailed and constructed of smoothly moving parts, signed on the underside with chiseled signature *Kozan* and with a *kao*
12 3/4in (32.3cm) long

\$80,000 - 120,000

Born in Kanazawa the eldest son of Takase Kanatake, Kozan started working in the export department of Ikeda Seisuke's export company in Kobe, in 1883 and transferred in 1887 to the metalworking division of the factory's Kyoto branch, where he learned metalworking techniques from Tomiki Isuke. In 1893, he became independent and started a business selling metalwork both domestically and abroad, soon becoming famous for his articulated studies of sea life and insects. In 1910, the artist was honored when the Crown Prince (later the Taisho Emperor) purchased several of his astonishingly realistic articulated insects during a visit to Kyoto. A nearly identical, but slightly smaller silver model of a carp by Kozan was sold in Bonhams, London November 6, 2014, lot 382.



244

PROPERTY OF OTHER OWNERS

244

TAKASE KOZAN (1869-1934)

A bronze articulated model of a grasshopper

Taisho (1912-1926) or Showa (1926-1989) era, 20th century

Cast and hammered in bronze in the likeness of a grasshopper with fully articulated legs, wings, head, thorax and abdomen the wings with fine hammered stippling and with cold-chiseled details on the body to resemble the insect's exoskeleton, the eyes finished in *shakudo*, signed on the underside of the right, rear wing *Kozan*
3 1/2in (8.9cm) long

\$4,000 - 6,000



245

245

TAKASE KOZAN (1869-1934)

A mixed metal *okimono* of a treasure ship Showa era (1926-1989), 20th century

Modeled as the *takarabune*, laden with the accouterments of the Seven Gods of Good Fortune in bronze, gold, silver and copper, signed on the underside *Kozan* and sealed With a wooden *tomobako* storage box
4 1/2in (11.4cm) long

\$1,500 - 2,500

Enamels



The following three ornamental *shippo* (cloisonné-enamel) vases are outstanding products from the workshop of Namikawa Yasuyuki, one of the very greatest exponents of cloisonné enameling during the Meiji era (1868–1912). Modest and reserved, yet single-minded, Yasuyuki overcame early financial and technical failures to build a cloisonné business that, by the 1890s, employed 20 or more highly skilled specialist craftsmen in a large complex in Kyoto that included workshops, a showroom, a family residence, and a garden with a fishpond. He used these facilities to create a carefully contrived “authentic” private retail experience that was described in admiring detail by American and European travel writers, selling his choicest wares directly to private clients, as well as carrying out imperial commissions and participating in international expositions. Between 1876 and 1904 Namikawa Yasuyuki won 11 overseas awards and in 1896 was among the first artist-entrepreneurs appointed to the order of Teishitsu Gigeiin (Artist-Craftsman to the Imperial Household).

The small jar (lot 247) is a fine example of Namikawa Yasuyuki’s mature early production, with detailed wirework covering most of the surface. By the early years of the twentieth century he had perfected his techniques to the point where the melted glass pastes (enamels), when they cooled, adhered so securely to the copper base that he could indulge in broad areas of highly polished uninterrupted color, limiting his use of the thin metal ribbons called cloisons to passages

of intricate polychrome decoration. As the British traveler Herbert Ponting observed, “Namikawa’s fame rests as much on the lustre and purity of his monochrome backgrounds as on the decoration of his ware” (Herbert Ponting, *In Lotus-Land Japan*, London, Macmillan, 1910, p. 62). The mature Namikawa Yasuyuki style is seen to magnificent effect in the unusually tall hexagonal vase (lot 248) featuring his favorite wisteria motif.

Along with his great contemporaries Namikawa Sosuke of Tokyo (no relation) and Ando Jubei of Nagoya (lot 252), Namikawa Yasuyuki created a craze for *shippo*, in the space of three decades taking the medium from clumsy imitation of Chinese wares to sophisticated and delicate eclectic visual fantasies that helped define Japanese art for worldwide collectors of the Edwardian generation. After more than fifty years of neglect, *shippo* re-emerged onto the market toward the end of the twentieth century, attracting a new and enthusiastic wave of connoisseurs and even prompting a re-evaluation of this export-oriented art form in Japan, where a comprehensive exhibition held in 2017 confidently presented Namikawa Yasuyuki as a design revolutionary who reinterpreted and packaged Japanese visual culture for a global audience (see Hida Toyoro and others, *Namikawa Yasuyuki shippo, Meiji shippo no yuwaku: Tomei na kuro no kansei* [Namikawa Yasuyuki and Japanese Cloisonné, The Allure of Meiji Cloisonné: The Aesthetic of Translucent Black], Tokyo, Mainichi Shinbunsha, 2017).



(additional view)

PROPERTY OF THE CHARLESTON LIBRARY SOCIETY

246

NAMIKAWA YASUYUKI (1845-1927)

**A large and important cloisonné-enamel vase and cover
Meiji era (1868-1912), circa 1900**

Of elongated ovoid form with a dome cover and worked in polychrome enamels and silver wire with birds and butterflies in a variety of blossoming flowers, all against a black ground, the shoulder and cover decorated with paulownia blossoms and vines on a brown ground, the rim and foot with bands of floral lozenges and lappets, chrysanthemum finial and silver mounts, signed on a silver tablet on the underside *Kyoto Namikawa*
9 3/8in (23.8cm) high

\$50,000 - 70,000



PROPERTY OF A SOUTHERN CALIFORNIA COLLECTOR

247

NAMIKAWA YASUYUKI (1845-1927)

A fine cloisonné-enamel jar and cover

Meiji era (1868-1912), late 19th century

The compressed globular jar set on three silver feet and worked in colored enamels and gold and silver wire with a continuous band of interlocking sprays of trailing white and purple wisteria against a black ground, the shoulder and flat cover decorated with dense clusters of flowering chrysanthemum vines and the collar with bands of stylized florets and lozenges, the tripod feet each encircled by chrysanthemum clusters, interior with olive-green enamel, signed on a silver tablet on the underside of the cover *Kyoto Namikawa*, silver fittings

4 1/2in (11.4cm) high

\$50,000 - 70,000

For a nearly identical jar with a flat cover in the collection of the Kiyomizu Sannenzaka Museum, Kyoto see Hida Toyoro and others, *Namikawa Yasuyuki shippo, Meiji shippo no yuwaku: Tomei na kuro no kansei* (Namikawa Yasuyuki and Japanese Cloisonné, The Allure of Meiji Cloisonné: The Aesthetic of Translucent Black), Tokyo, Mainichi Shinbunsha, 2017, cat. no. 40.



(detail)



PROPERTY OF A GENTLEMAN

248

NAMIKAWA YASUYUKI (1845-1927)

**A large and important hexagonal
cloisonné-enamel vase**

Meiji era (1868-1912), circa 1900

The tall vase with high shoulders tapering to the foot and worked in colored enamels and varying thicknesses of gold wire with butterflies in long trailing branches of wisteria against a midnight-blue ground, the mounts silver, signed on the underside *Kyoto*

Namikawa

12 1/4in (31.1cm) high

\$150,000 - 200,000



(signature)

(another view)



249



250

PROPERTY OF A COLORADO LADY

249

NAMIKAWA YASUYUKI (1845-1927)

A fine cloisonné-enamel box and cover

Meiji era (1868-1912), late 19th/early 20th century

Of rectangular form with rounded edges and set on four foliate feet, worked in polychrome enamels and silver wire with a scene of a single butterfly floating above a spray of pink chrysanthemums on a light yellow ground, the sides of the box decorated with a lozenge pattern in shades of green, purple and red, gilt-metal mounts, signed on the underside *Kyoto Namikawa*

3 1/8 x 2 1/4 x 1 1/2in (8 x 5.7 x 3.8cm)

\$5,000 - 7,000

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

250

NAMIKAWA YASUYUKI (1845-1927)

A small cloisonné-enamel vase

Meiji era (1868-1912), late 19th century

The slender vase worked in silver wires and polychrome enamels with sparrows and butterflies among trailing wisteria and blossoming flowers on a midnight-blue ground, the neck decorated with floral lozenges, signed on a *shakudo* tablet *Kyoto Namikawa*

4 1/4in (10.7cm) high

\$3,500 - 4,500



251



PROPERTY FROM A SAN FRANCISCO BAY AREA COUPLE

251

A PAIR OF FINE CLOISSONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th century

The globular bodies raised on three feet, each decorated in translucent and opaque polychrome enamels with a variety of butterflies and stylized floral scroll worked in silver wire against a ground of aventurin mixed with mottled amber patches
6 3/4in (17cm) diameter

\$10,000 - 15,000

PROPERTY OF VARIOUS OWNERS

251A

HAYASHI CHUZO WORKSHOP (CIRCA 1900)

A cloisonné-enamel vase

Meiji era (1868-1912), late 19th/early 20th century

The baluster vase decorated in silver wire and black, white and red enamels on a grey ground with a flock of cranes in flight, the neck decorated with cherry blossom florets on scrolling vines and the foot with a coiling wave band, silvered metal hardware, with the mark of the Hayashi Chuzo workshop on the underside
7 1/8in (18.1cm) high

\$2,500 - 3,500

252

ANDO JUBEI (1876-1953)

A cloisonné-enamel vase

Taisho era (1912-1926), circa 1920

The compressed ovoid vase worked in gold wire and colored enamels in standard and *musen* ("wireless") technique with swimming carp just below the water's surface and more deeply submerged, all against a pale green ground, signed with the wire mark of the Ando Company, the mounts *shakudo*
6in (15.2cm) high

\$2,500 - 3,500



251A



252



253

PROPERTY OF THE CHARLESTON LIBRARY SOCIETY

253 [□]

A GROUP OF THREE CLOISSONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th century

Comprising a baluster vase with a flaring neck decorated in silver wires and polychrome enamels on an aventurine ground with a coiling dragon, the neck decorated with cherry blossoms above a floral garland and the foot with stylized floral roundels, gilt-metal mounts; a pair of bottle vases worked in silver wire and colored enamels with coiling dragons on a dark-blue ground, the foot with stylized blossoms and the neck with chrysanthemum scroll
7 1/4in (18.4cm) high, the largest

\$1,000 - 1,500

PROPERTY OF A COLORADO LADY

254

TWO CLOISSONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th century

The first of baluster form with a flared foot, worked in polychrome enamels and wire with a three panel design of a phoenix, cranes, and a serpentine dragon all with a floral surround, some of the blossoms overlapping the panel borders, floral collar at the neck and foot, silvered metal mounts; the second vase of ovoid form worked in silver wire and polychrome enamels with an overall design of a phoenix in flight over a trailing vine of blossoms on an aventurine ground, the neck with a floral band, the foot with a lappet band, brass mounts
8 1/8in (20.5cm) high, the first; 6in (15.2cm) high, the second

\$1,500 - 2,500



254

Lacquer, Netsuke and Works in Wood





255

PROPERTY OF VARIOUS OWNERS

255

A RED-LACQUER OI (MONK'S BACKPACK)

Edo period (1615-1868), 17th/18th century

Of standard overall form with tapered sides, four out-turned feet, four finials, two hinged coffered doors to the front, the main body of red-lacquered wood with the black undercoat visible in places in the Negoro manner, the metal fittings gilt metal, decorated above and below the sides and door with panels of openwork carving of floral scrolls around a *horin* (Buddhist wheel) backed with gold lacquer (to the front) and panels of gold-lacquered key-fret (to the sides), the doors also with low-relief key-fret carving to each side $23 \times 12 \frac{5}{8} \times 12 \frac{5}{8}$ in (58.4 x 32.1 x 32.1cm)

\$4,000 - 5,000

This *oi* (traveling monk's backpack) is likely a development of stationary forms of Negoro-lacquered furniture that were first made in the Muromachi period; for an example see Kawada Sadamu, *Negoro*, Tokyo, London Gallery, 2010, cat. no. 157. The elaborate decoration of this lot, with panels of openwork carving similar to those seen on some stands for Buddhist figures, suggest that it might not have been made for actual travel but was intended for use as a domestic miniature shrine

256

A BLACK-LACQUER CABINET

Edo period (1615-1868), early-mid 19th century

Of standard form with detachable drop-front cover, supported on a scalloped dais, the entire exterior finished in black *ro-iro* lacquer and decorated in inlay of shell and lead with five cranes in Rinpa style, the door-catch of gilt metal in the form of a tasselled *horagai* (priest's conch-shell)

With a lacquered-wood *tomobako* storage box

$19 \frac{3}{4} \times 16 \times 10 \frac{3}{4}$ in (50.2 x 40.6 x 27.3cm)

\$5,000 - 7,000

This cabinet is a manifestation of the revival of the Rinpa style that took root in the early nineteenth century around the anniversary of the death of Ogata Korin (1658-1716), after whom "Rinpa" takes its name; see Matthew P. McKelway, *Silver Wind: The Arts of Sakai Hoitsu (1761-1828)*, New York, Japan Society, 2012, cat. no. 18, for a two-panel screen painted with similar cranes from the brush of Sakai Hoitsu (1761-1828). The Japan Society catalogue also illustrates a pair of six-panel screens by Korin himself and refers to earlier versions of this subject by Tawaraya Sotatsu (died circa 1640) and Hon'ami Koetsu (1558-1637), hinting at the long history that lies behind the decoration of the present lot.



256

257

A NEGORO SAKAZUKI (LACQUER STAND FOR A SAKE CUP)

Momoyama (1573-1615) or Edo (1615-1868) period, early 17th century

Of shallow circular form with everted rim and supported on a high flaring foot, the outside lacquered in red, the underside in black
With a wooden *tomobako* storage box
2 1/2in (6.3cm) high

\$2,000 - 3,000



257

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

258

TWO LACQUER BOXES AND COVERS
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/ early 20th century

The first of lobed form decorated in gold and silver *takamaki-e*, *hiramaki-e* and *togidashi maki-e* with chrysanthemums floating on a rushing stream, the sides decorated with autumn plants on a *nashiji* ground; the second, a *kogo* (incense box) decorated in gold *takazogan* with Ebisu sitting next to his staff surrounded by *reishi* fungus, and Buddhist symbols in *takamaki-e* and *aogai* on a *mura nashiji* ground.
6 1/4in (16cm) wide; 3in (7.6cm) diameter

\$1,000 - 1,500



258

259

TWO LACQUER BOXES AND COVERS
Edo period (1615-1868), 19th century

The first in the form of a nesting crane, lacquered in black, red and silver *hiramaki-e* on a *fundame* ground; the second modeled as a persimmon lacquered in *kinji* with red and silver *togidashi maki-e* highlights and a small butterfly embellished with *aogai* inlays
4in (10.1cm) high, the largest

\$1,800 - 2,500



259



260

260

A GROUP OF FOUR LOBED LACQUER INCENSE BURNERS

Momoyama (1573-1615) or Edo (1615-1868) period, early 17th century and later

Each of lobed section and fitted with a silver woven openwork covers and gilt-metal rims, the first decorated in Kodaiji style with autumn grasses and flowers in gold and silver *hiramaki-e* on a dense *nashiji* ground; the second decorated with paulownia blossoms in *hiramaki-e* on a bright *nashiji* ground; the third decorated with chrysanthemums and grasses in several shades of gold *hiramaki-e* against a brown ground, with embellishments of *hirame* and gold foil; the fourth decorated with heraldic crests in gold *hiramaki-e* on a *roiro-nuri* ground

3in (7.6cm) high, the largest

\$2,500 - 4,000



261

261

A GROUP OF FOUR LACQUER VESSELS

One by Maehata Shunsai (born 1964) Edo period (1615-1868) or Meiji era (1868-1912), 19th century, and Showa period (1926-1989)

Comprising a square *kogo* with an overhanging cover decorated in silver and gold *hiramaki-e* with chrysanthemum scroll and autumn grasses with silver drops of dew, all on a *nashiji* ground; a *natsume* (tea caddy) decorated in gold *hiramaki-e* on a *roiro-nuri* ground with a willow tree, signed on the underside *Shunsai*; a *natsume* decorated in gold and silver *hiramaki-e* with a flowering branch of camellia on a *roiro-nuri* ground; a *natsume* decorated in two shades of gold *hiramaki-e* with *hyotan* (gourds) and leaves on the vine, against a *roiro-nuri* ground

3in (7.6cm) high, the tallest

\$2,000 - 3,000



262



263

ANOTHER PROPERTY

262

A SUZURIBAKO (WRITING BOX)

Edo period (1615-1868), 18th century

The rectangular lid with beveled edges and decorated in gold, silver, and *iro-e takamaki-e* and *e-nashiji* with an elephant turning toward two standing foreigners on a gold *nashiji* ground, the underside of the lid and removable interior trays decorated with scattered maple leaves in gold and red *hiramaki-e* on a *mura-nashiji* ground, with an inset inkstone with *fundame* edges and rectangular copper water-dropper, gold *nashiji* on the sides and base

With a wood storage box

1 3/8 x 8 1/4 x 6 3/4in (3.7 x 20.8 x 17.3cm)

\$1,500 - 2,500

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

263

A SUZURIBAKO (WRITING BOX)

Edo period (1651-1868), 19th century

Rectangular, with canted corners and decorated in shades of gold, silver, and black *hiramaki-e* and *togidashi maki-e* on a rich *nashiji* ground decorated on the cover with the courtier Nakakuni playing flute outside the gate of Lady Kogo's cottage, the underside of the cover with the cloistered lady accompanying him on the *koto* beneath an inlaid silver moon, the box fitted with a removable inner tray decorated with blossoming chrysanthemums, an inkstone with *fundame* edges, and a rectangular water-dropper

8 7/8 x 8 1/4 x 1 1/2in (22.5 x 20.9 x 3.8cm)

\$2,000 - 3,000

The design on this writing box is taken from an episode in Tales of the Heike. Lady Kogo's great beauty caught the eye of Emperor Takakura (reigned 1168-1180) and he made her his concubine. However, court intrigue forced her to flee the capital and live in exile in Sagano, west of Kyoto. Heartroken, the Emperor sent the courtier Nakakuni to search for her. Upon learning where Kogo was staying, Nakakuni went there on a moonlit night. When he heard her playing *koto*, he alerted her to his presence by playing accompanying notes on the flute.



263 (another view)





264



264 (another view)



264

A SUZURIBAKO (WRITING BOX)

Edo period (1615-1868) or Meiji era (1868-1912), 19th/ late 19th century

Rectangular and lacquered in several shades of gold *hiramaki-e*, *takamaki-e*, *togidashi-e* and *kinji*, with embellishments of gold foil and *hirame* with a weeping cherry tree and bridge over a rushing stream, the interior with a *tsuitate* (standing screen) decorated with a heron, a picture book, a *nyoi* scepter, a fan, and a handscroll in *sumi-e togidashi maki-e*, gold *hiramaki-e* and *aogai* against a bright *nashiji* ground, fitted with a rectangular inkstone and water-dropper

10 x 8 1/8 x 1 7/8in (25.3 x 20.6 x 4.7cm)

\$3,000 - 4,000



265

265

A BLACK-LACQUER SUZURIBAKO (WRITING BOX)

Meiji era (1868-1912), late 19th century

Decorated in Rinpa style on the *kabusebuta* (overhanging cover) in gold and silver *hiramaki-e* on a *roiro-nuri* ground, and inlays of pewter and mother-of-pearl with irises and a stone bridge, the interior decorated with bush clover and dew drops, fitted with a rectangular ink stone with a crescent-shaped ink reservoir, and a rectangular silver water dropper

9 x 8 1/4 x 2 1/4in (23.8 x 21 x 5.7cm)

\$2,500 - 3,500



265 (another view)





266 (another view)



266

266

A SUZURIBAKO (WRITING BOX) AND TRAY

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Comprising a writing box decorated in two shades of gold *hiramaki-e*, *togidashi maki-e*, and gold and brown *takamaki-e* with chrysanthemums by a blossoming prunus and a stream on a *roiro-nuri* ground with *hirame* highlights, the underside of the cover with a stand of orchids, the interior fitted with a removable tray, a rectangular inkstone, a silver water-dropper carved with pine trees, and a moon inlaid in gilt, with an associated inkstick holder, paper knife, and writing brush; the tray set on bracket feet with a slightly raised rim with lobed corners, decorated in several shades of gold and silver *hiramaki-e* and gold *togidashi maki-e* and *kinpun* with a pine tree strewn with blossoming wisteria, all on a *roiro-nuri* ground
 Tray: 4 x 22 x 25cm Box: 2.5 x 30.7 x 21.6cm



267

\$2,500 - 4,000

267

A WOVEN RATTAN AND LACQUER SUZURIBAKO (WRITING BOX)

Meiji era (1868-1912), late 19th century

Rectangular with a tightly woven rattan ground decorated in gold, silver, and red *hiramaki-e* with a long-tailed bird in flight over a blossoming camellia bush, the interior lacquered with cherry blossoms in gold and silver *hiramaki-e* on a black ground with silver and gold *hirame*, fitted with a circular ink stone and a silver water dropper cast as confronted butterflies
 1 5/8 x 9 x 6 7/8in (4.2 x 22.8 x 17.5cm)

\$2,000 - 3,000



267 (another view)



268 (another view)



268

268

A SMALL SUZURIBAKO (WRITING BOX)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The rounded rectangular box with *kabusebuta* (overhanging cover) decorated in the Rinpa style with a group of cranes standing by a stream in gold *takamaki-e* and inlays of pewter and mother-of-pearl, the interior decorated with a cottage below maple trees, the removable inner tray decorated with bellflowers, fitted with an inkstone with *fundame* edges, a gilt-silver oval water-dropper, and a paper knife lacquered with swirling waves in silver and gold
6 1/8 x 4 3/4 x 1 3/8 in (15.5 x 12 x 3.5cm)

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

269

YOSHIHIDE (ACTIVE 20TH CENTURY)

A lacquer *tebako* (accessory box)

Showa era (1926-1989), 20th century

Rectangular with rounded corners and decorated peaches in dense clusters of leaves in a variety of colored lacquers executed in *togidashi maki-e* with some areas raised in *moriage*, signed *Yoshihide saku*
12 x 10 x 6 5/8 in (30.4 x 25.4 x 16.8cm)

\$1,000 - 1,500



269



270

270

YAMADA JOKASAI (ACTIVE 19TH CENTURY)

A four-case lacquer inro

Edo period (1615-1868), 19th century

Of rounded rectangular form, lacquered with a continuous design of a Chinese mountainous landscape with a waterfall, and an inkstone, brush and fan resting on a rocky ledge to one side, in gold, silver and slight colored *takamaki-e* with gold foil and *kirikane* highlights, the interior of *nashiji* with *kinji* edges, signed *Jo'o* and with a *kao*; fitted with a hardstone bead *ojime*
 3 9/16in (9.1cm) high

\$1,000 - 1,500



271

271

A THREE-CASE LACQUER INRO

Edo period (1615-1868), 19th century

Of oval section decorated in *iro-e takamaki-e*, *hirame*, gold, and black *hiramaki-e* against a dark brown ground with a design of an ancient pine tree in bold relief, the split and gaping trunk dusted with *kinpun* for effect, the numerous branches supported by bamboo poles, some embellished with gold foil, the interior cases *nashiji*; fitted with a hardstone bead *ojime* and a wood netsuke designed from a section of a branch applied with gold and *shakudo* pine needles and decorated with the characters *Toki*
 3 1/2in (8.9cm) high

\$1,500 - 2,500

272

SMALL WOOD FIGURE OF A DEMON

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century

Carved in boxwood as a demon holding a bottle of sake and carrying a basket containing a sea bream
 5in (12.7cm) high

\$1,000 - 1,500



272



273



274



275



276

273

NAITO TOYOMASA (1773-1856)

A wood netsuke

Edo period (1615-1868), mid 19th century

Intricately carved depicting Tobosaku Sennin in a mugwort robe emerging from the peach of immortality, the intricate detail highlighted in dark stain, signed on the underside of the peach
Toyomasa nanajugo
1 1/2in (3.8cm) wide

\$7,000 - 9,000

274

JACK COUTU (1924-2017)

A wood netsuke of a hatchling bird, circa 1970

Intricately carved as a newly hatched bird with its wings and legs tucked close to its body, its head turned to the right, the feather details highlighted in dark stain, signed on a silver plaque *JC*
3in (7.6cm) long

\$2,000 - 3,000

275

OZAKI KOKUSAI (1861-1911)

A stag-antler and mixed-metal kagamibuta netsuke

Meiji era (1868-1912), late 19th century

The stag antler base intricately pierce-carved with swirling clouds and a *nyoi* scepter, the central roundel in mixed-metal with gold and *shakudo* accents depicting a stern-faced Daruma, the base with a carved seal *Koku*
1 1/2in (3.8cm) diameter

\$1,200 - 1,800

276

HIDEHIRO (ACTIVE 19TH CENTURY)

A wood manju netsuke of a dragon

Edo period (1651-1868), 19th century

Carved and pierced with a dragon in clouds, the one visible eye inlaid in translucent horn, signed *Hidehiro*
1 5/8 x 1 3/8 x 13/16in (4 x 3.5 x 2cm)

\$1,200 - 1,800

277



277

A BOXWOOD NYOI SCEPTER WITH A TIGER

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

The head carved in low relief with a tiger, the handle with a coiling dragon among clouds intricately carved in sunken and raised relief, the reverse of the handle with a multi-register landscape; with a silk tassel

With a wooden *tomobako* storage box
20 1/2in (52.1cm) long

\$1,500 - 2,000

278

A WOOD MODEL OF A WHITE TIGER

Edo period (1615-1868), 18th/19th century

Carved and assembled from wood and finished in pigment over gesso, the tiger shown in a dynamic feline pose, crouching with its haunches raised and thick tail wrapped the left side standing out straight, the mouth open in a snarl with the tongue curled, the eyes inlaid in glass, set on a modern wood stand

10 1/2in (26.7cm) high, tiger only; 12in (30.4cm) high including stand

\$5,000 - 7,000

279

A WOOD FIGURE OF A MYTHICAL FIGURE, POSSIBLY IZANAGI

Meiji era (1868-1912), late 19th century

Carved and assembled in wood, the figure standing with one hand on his hip as if balancing a spear, now lost and with the other hand above his forehead, his wind-blown robes decorated with dragon roundels and scrolling vines in gold lacquer and pigments, a necklace of *magatama* (comma-shaped beads) around his neck, the figure set on a rockwork base

14 1/2in (36.8cm)

\$2,500 - 3,500



278



279



280

**AN IKI NINGYO OF A JINRIKISHA (CARRIAGE) DRIVER
Meiji era (1868-1912), late 19th century**

The figure carved of wood covered in gesso and pigment and finished with inset hair, glass eyes and teeth of inlaid bone, modeled as a carriage driver in mid-stride, his shoulders and forearms straining under the weight of the carriage, dressed in a *fundoshi* (loincloth) and *zori* (straw sandals), the carriage constructed of wood with leather padded seat cushions, the suspension springs of steel and the large spoked wheels applied with brass hoops, the handles wrapped with bamboo plaiting
18 1/2in (47cm) high, the figure; 16 3/4 x 27 1/2 x 12 1/4 in (42.5 x 69.8 x 31.1cm), carriage

\$10,000 - 15,000

During the nineteenth century, *iki ningyo* ("living dolls") played a prominent role in popular urban culture; in Edo (present-day Tokyo), for example, highly realistic images of strange people from imaginary lands were exhibited in the precincts of Sensoji, the great Buddhist temple at Asakusa, and illustrated in 1855 by the woodblock-print artist Utagawa Kuniyoshi. The earlier, lifesize *iki ningyo* were intended for domestic consumption and were often arranged in dramatic tableaux, forming part of *misemono*, exhibitions held alongside temple fairs where animated freaks and entertainments could be enjoyed for a few coppers. In the early years of Japan's renewed contact with

the outside world *iki ningyo* quickly garnered a global reputation, their painstaking workmanship and eerie realism inspiring museums in Europe and the United States, including the Smithsonian Institution and the Peabody Essex Museum, to commission lifesize figures of people from everyday life; samurai scenes were also popular.

Before long, smaller-scale *iki-ningyo* like the present two lots were commissioned by Yokohama firms catering to foreign travelers; the occupations depicted appealed to wealthy tourist taste and are often the same as those seen in hand-colored photograph albums of the same period, with rickshaw-pullers and basket-peddlers among the favored subjects. Strikingly realistic, complete in every possible anatomical detail, and (apart from the figures) made from the same materials as the objects they represent, these two models are of exceptionally high quality.

The basket-peddler carries a larger array of wares than most other surviving dolls; compare a slightly smaller example in the National Museum of Ethnology, Leiden, Netherlands, exhibited in Kumamoto in 2006, <http://www.camk.or.jp/event/exhibition/ikiningyou2/>. Further information on *iki ningyo* and their historical background can be found in Alan Scott Pate, *Ningyo: The Art of the Japanese Doll*, Boston, Tuttle, 2005, pp. 241-244, and *Japanese Dolls: The Fascinating World of Ningyo*, North Clarendon VT, Tuttle, 2008, pp. 142-153 (see fig. 212 in the latter publication for a comparable figure of a rickshaw-puller).



281

AN IKI NINGYO (LIVING DOLL) OF A BASKET VENDOR

Meiji era (1868-1912), late 19th century

Gesso and pigment over carved wood with inset hair, glass eyes and teeth of inlaid bone, modeled as a vendor of bamboo baskets, the figure realistically rendered and dressed in a *fundoshi* (loincloth) and *zori* (straw sandals), his face bearing a pained expression, his wares consisting of numerous baskets and containers of varying size and type, all individually woven from split bamboo or rattan, set on a wood base applied with emery

25 3/4 x 26 1/2 x 13in (65.4 x 67.3 x 33cm)

\$15,000 - 25,000



(another view)

282

A GIGAKU MASK

Muromachi period (1333-1573), 15th/16th century

Carved in wood with lacquer and pigment over gesso as Gojo (Woman of Wu)

With a wooden *tomobako* storage box

13 1/4in (33.6cm) high

\$10,000 - 15,000

The Woman of Wu belongs to a group of masks known as *Gojin*, which represent the people of the Wu kingdom. This mask was worn in the play *Konrōn*. For a Nara-period example of this mask in the collection of the Tokyo National Museum registered as an Important Cultural Property, see http://www.emuseum.jp/detail/100769/018/005word=&d_lang=en&s_lang=&class=&title=&c_e=@ion=&era=&cptype=&owner=&pos=1&num=1&mode=cury=, and for an example in the Imperial collection housed in the Shosoin see <http://shosoin.kunaicho.go.jp/ja-JP/Treasure?id=0000013924>

283

A KYOGEN MASK OF KITSUNE (FOX)

Edo period (1615-1868), 18th/19th century

Carved in wood with a free-moving jaw and decorated in pigment over gesso, the eyes metal

7 3/4in (19.7cm) high

\$2,500 - 3,500

284

A NOH MASK OF ZO-ONNA

Edo period (1615-1868), 18th century

Carved in wood and decorated in polychrome pigments over gesso

With a brocade storage bag and wooden storage box

8 1/2in (21.6cm) high

\$3,500 - 4,500

285

NAGASAWA KIYOHARU (BORN CIRCA 1927)

A noh mask of young woman (Magojiro)

Showa (1926-1989) era, late 20th century

Gesso and pigment over carved wood, signed on the reverse with burned seal *Nagasawa Kiyoharu*

8 1/4in (21cm) high

\$2,000 - 3,000

Described as having the expression of an innocent young woman with a beguiling smile, the mask-type known as *Magjiro* is said to have been first carved in the mid-sixteenth century by Kongo Magojiro who based its appearance on his late wife, celebrated for her great beauty. It is chiefly used in *Kazuramono*, "wig pieces," featuring the appearance of a beautiful, ethereal woman. Nagasawa (also known as Fukakusa) Kiyoharu specialized in masks representing young women, including *Magojiro*, *Wakaonna*, and *Ko-omote*.

286

DOZAN (ACTIVE MID-20TH CENTURY)

A Noh shishiguchi (lion-demon) mask

Showa era (1926-1989), mid- 20th century

Polychrome pigments and gesso over carved wood, the eyes gilt metal, signed on the reverse with a carved signature *Dozan* and with a *kao* (cursive monogram)

9 1/2in (24.1cm) high

\$1,500 - 2,000



282



283



284



285



286

PROPERTY FROM A SAN FRANCISCO COLLECTION

287

TWO KESA (BUDDHIST PRIEST ROBES)

Edo period (1651-1868), 18th/19th century

Each constructed from smaller sections of silk brocade with metallic thread, the first with lotus and chrysanthemum blossoms on a green ground; the second with phoenix and paulownia in multicolored thread on a green ground

84 x 42 1/2in (213.3 x 107.9cm)

\$2,000 - 3,000



287

288

TWO KESA (BUDDHIST PRIEST ROBES)

Edo period (1651-1868), 18th/19th century

Each constructed from smaller sections of silk brocade with metallic thread, the first with chrysanthemums and clouds on a blue ground; the second with phoenix and paulownia on an orange ground

81 x 43in (205.7 x 109.2cm)

\$2,000 - 3,000



288

289

TWO KESA (BUDDHIST PRIEST ROBES)

Edo period (1651-1868), 19th century

Each constructed from smaller sections of silk brocade with metallic thread, the first with dragons in clouds on a blue ground; the second with a variety of floral designs from theater robes

77 1/2 x 44 1/4in (196.8 x 112.4cm) the largest

\$2,000 - 3,000



289



290

PROPERTY OF VARIOUS OWNERS

290

A SEATED WOOD FIGURE OF AIZEN MYO-O
Muromachi (1333-1573) or Momoyama (1573-1615) period,
16th/17th century

The wrathful deity seated cross-legged on an elaborate ribbon-tied lotus pedestal, his primary hands holding a five-prong vajra and ritual bell, the other four displaying a mudra or holding attributes of an arrow and bow, and a lotus flower, the face with a ferocious expression heightened by inlaid crystal eyes and crowned by a headdress with the head of a snarling *shishi*, all backed by a circular nimbus pierced with a lotus blossom

21 3/4in (55.2cm) high (overall); 9in (22.8cm) high (figure only)

\$7,000 - 9,000

291

A STANDING FIGURE OF AMIDA BUDDHA
Edo period (1615-1868), 18th century

The deity shown standing with hands in the *Amida mudra*, the robes draped in folds across the torso and hanging loosely across the arms, the eyes and *urna* inlaid in glass or crystal, the figure set on an elaborate multi-tier lotus pedestal and framed by a large *mandorla* carved with stylized clouds, central lotus flower and sacred jewel, the lower registers applied with gilt-metal hardware carved with scrolling vines

18 1/4in (46.4cm) high (figure only); 37 3/8in (94.9cm) high overall

\$6,000 - 8,000



291



292

292

A SET OF THREE HITEN (APSARA)

Edo period (1615-1868), 19th century

Carved and assembled in wood and decorated in lacquer, pigment and gilt over gesso, each in flowing robes and scarves, the foreheads inlaid with a wood *urna*, one playing pan pipes, a second playing a drum, and the third seated on a celestial cloud
22 1/4in (56.5cm) wide, the largest

\$2,000 - 3,000

293

A LARGE WOOD FIGURE OF KARITEIMO (HARITI)

Edo period (1615-1868), 17th century

Of joined-block construction, the standing figure shown cradling an infant and holding in her right hand the remains of a branch of pomegranate (now lost), her flowing Chinese-style court robes painted in polychrome pigments and gesso with flowering vines and chevrons, the face and hands covered in burnished *gofun*, the eyes inlaid in glass, set on an associated multi-tier lotus pedestal
31 3/4in (80.6cm) high (figure only); 46 3/8in (117.8cm) high overall

\$8,000 - 12,000

Kariteimo was originally a fierce spirit who kidnapped children and fed them to her own offspring. After realizing the pain and suffering she had caused countless parents she converted to Buddhism and adopted the role of protector of all children.

For a Kamakura-period seated example of Kishimonjin in the collection of Miidera, see Shiga Kenritsu Biwako Bunkakan, ed., *Tenjokai no hotoketachi; Tenbu no shoson* (The Buddhas of Heaven, Various Buddhas and Devas), Otsu, 1998, no. 37.



293

294

A WOOD FIGURE OF AN ASCETIC
Muromachi period (1333-1573), 16th century

Of joined-block construction, the figure shown in monk's robes, a *kesa* draped over the left shoulder, the open wind-blown garment revealing the figure's emaciated chest, his weight partially supported by a staff, the eyes inlaid in crystal, traces of pigment; set on a modern wood stand *28 3/4in (73.1cm) high, figure only; 31 1/8in (79.1cm) overall*

\$10,000 - 15,000

Provenance

Leland Campbell collection

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNIA

295

A PAIR OF KOMA-INU (LION DOGS)
Meiji era (1868-1912), circa 1910

Carved in wood as a pair of guardian lions, with traces of pigment and gesso, each bearing a fierce expression, one with the mouth open and the other with it closed forming the syllables "ah" and "um", the eyes inlaid in glass, set on later wood stands. With a wooden *tomobako* storage box inscribed *Shiga ken Taiho jinja zo Kokuho komainu shukuga mozo* and dated *Meiji yonjusannen rokugatsu Kanda Rokkando nite kaiire* (Miniature copies of the National Treasure *koma-inu* at Taiho Shrine, Shiga Prefecture, June, 1910 purchased at Rokkando in Kanda) *7 1/2in (19cm), 7 1/4in (18.5cm) high*

\$2,500 - 3,500

These sculptures are a faithful reproduction, in miniature, of the pair of National Treasure *komainu* in the collection of the Taiho Shrine in Shiga Prefecture. Rokkando was a gallery in Tokyo's Kanda district run by Takamura Kotaro (1883-1956), poet, sculptor, and son of the great sculptor Takamura Koun (1852-1934).



294



295

PROPERTY OF VARIOUS OWNERS

296

A ZUSHI (PORTABLE SHRINE)

Momoyama (1573-1615), dated 1597

The black-lacquer case with a domed top and fitted with double hinged doors opening to reveal deities including Amida Nyorai, Yakushi Nyorai, Fugen Bosatsu, Monju Bosatsu, each on their respective vehicles, Aizen Myo-o, Fudo Myo-o, five bodhisattvas, five additional lesser deities, and the Shitenno (Four Heavenly Kings) all in wood decorated in pigments and gilt, the *madorla* gilt-metal, the assembly with a pagoda-shaped plaque inscribed *Namu Amida butsu* and dated on the reverse *Keicho ninen* [1597], deities set on a modern wood base, the interior of the case finished with shaped gables and gilded on the interior

14 1/2 x 12 3/4 x 8 1/2in (36.8 x 32.4 x 21.6cm) (case dimensions)

\$3,000 - 4,000

296



297

A LATER KEI SCHOOL ZUSHI WITH THREE DEITIES

By Koun, Edo period (1615-1868), dated 1746

The black-lacquer cabinet with hinged doors opening to reveal figures of Fudo Myo-o flanked by Nyorai Kojin, and Aizen Myo-o, all carved and assembled in wood and painted in pigments and gilt, with applied jewelry and accouterments and set on a multi-tiered dais, inscribed on the underside of the cabinet

Fudo Myo-o, Nyorai Kojin, Aizen Myo-o sanzon

Rakuyo Shichijo Daibutsu suji Unkei chakuden juhachi-sei

Kyosai Rokujo Tenshi seisakusha Daibusshi Kouun

Enkyo ninen saku

(A triad of Fudo Myo-o, Nyorai Kojin, and Aizen Myo-o, made by the Buddhist sculptor Koun of Tenshi, Rokujo, Western Kyoto, 18-generation direct descendant of the great sculptor Unkei [circa 1150-1223] of Shichijo, Kyoto, 1745)

Fudo: 16 1/2in (41.9cm); Aizen: 13 1/8in (33.3cm); Nyorai Koujin: 12 1/2in (31.8cm) high; Cabinet: 22 x 21 3/4 x 10 1/4in (55.8 x 55.2 x 26cm)

\$12,000 - 18,000

297



298

A GILT-BRONZE EGORO (LONG-HANDLED RITUAL CENSER)

Kamakura period (1185-1333), 13th/14th century

The gilt-bronze censer with a long L-shaped handle decorated with scrolling vines on a *nanako* ground, weighted on the end with a bridge-post shaped counter balance, the circular ash cup cast with straight sides rising to an everted rim and set on a chrysanthemum-form base, the handle joint decorated with a *nyoi* head-shaped flourish decorated with scrolling vines and pierced with openwork, the hinged, domed cover pierced with clouds and stylized cranes and finished with a jewel-form finial

13 3/16in (33.5cm) long



298

\$4,000 - 6,000

299

A GILT-BRONZE SUTRA BOX

Edo period (1615-1868), dated 1629

The rectangular box constructed with a wood core and covered with gilt-bronze sheets worked on the surface with scrolling vines and stylized lotus flowers against a *nanako* ground, the surface further decorated with applied *Dharmachakra* (Wheel-of-Law) and *vajra* (Buddhist *ken*) symbols, the lower edges with shaped cut-aways, the strapping inscribed *Sho[] Henshojin ju zo* and dated *Kan'ei tsuchinoto mi [] ju[] gatsu kichijitsu* (an auspicious day in the 10th (?) month of 1629), applied with gilt-metal rings to hold cords; the interior lined with old silk brocade

With a lacquered-wood storage box inscribed *Mekki kyobako* (Gilt-bronze sutra box) with an auction label from the Shoeisha auction gallery, Kyoto

13 3/8 x 5 1/8 x 6 1/4in (34 x 13 x 16cm)



299

\$5,000 - 7,000

The label on the interior of the storage box states that this box was sold to a buyer by the name of Yamanaka for 360 yen. The Shoeisha auctions were presented by the Kyoto Bijutsu Club between 1949 and 1956.

300

A LARGE BRONZE INCENSE BURNER

Meiji era (1868-1912), dated 1890

The cylindrical vessel cast with straight sides decorated with applied beast-mask handles and dharma wheels, set on a ring foot pierced with shaped apertures, inscribed on the underside *Oei nensei tarahibachi Meiji nijusannen* (Oei-style incense burner for offerings, 1890) and with details of the consecration of the vessel

With a wooden *tomobako* storage box
10in (25.4cm) diameter, 7 5/8in (19.3cm) high



300

\$3,000 - 5,000



301

PROPERTY FROM A LOS ANGELES COLLECTION

301

**TANABE CHIKUUNSAI I (1877-1937) AND UNKNOWN ARTIST
Two bamboo baskets**

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century

The first of ovoid form with a tall handle and woven in smoked *madake* bamboo of varying widths in an open freeform pattern, signed on the underside *Chikuunsai*; the second of hexagonal section with flared shoulders and two circular handles with hanging rings in rattan and finely split *madake* bamboo, the structure tightly woven with lattice weave overlay, with woven liner, with inscription in red lacquer on the underside 18in (46cm) high (including handle), the first; 16 1/2in (42cm) high, the second

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

302

TANABE CHIKUUNSAI II (1910-2000)

A handled bamboo flower basket

Showa era (1926-1989), mid-20th century

Of finely split *madake* bamboo, the tall ovoid basket worked in the artist's characteristic *uroku-ami* openwork hexagonal plaiting, the plaited loop handle with decorative knotting, bamboo interior liner, signed on the underside *Chikuunsai tsukuru* 18 3/4in (47.6cm) high

\$2,000 - 3,000

303

A HANDLED BAMBOO FLOWER BASKET

Kansai region

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Of *madake* bamboo and rattan, worked chiefly in triple *gozame* (mat plaiting) and *tobi gozame* ("skipping" mat plaiting) with double handle wrapped and knotted in rattan 17 1/2in (44.4cm) high

\$1,000 - 1,500



302



303



PROPERTY FROM A LOS ANGELES COLLECTION

304

304

ISHIKAWA SHOUN (1895-1973) AND YOKOTA HOSAI (1899-1975)

Two bamboo baskets, Showa era (1926-1989), mid 20th century

The first of oblong shape in an open weave in split *madake* bamboo with a low, twisted handle, the underside with two wider runners of bamboo, one runner signed *Shoun saku*; the second woven in a circular shape with an open freeform design in two shades of split *madake* bamboo, signed on the side *Hosai saku*

The second with wood storage box 15 1/2in (39.5cm) long, the first; 11in (28cm) wide, the second

\$2,500 - 4,000

PROPERTY OF VARIOUS OWNERS

305

MORITA CHIKUYOSAI (DIED 1963)

A handled bamboo flower basket

Showa era (1926-1989), mid-20th century

Of smoked *madake* bamboo and rattan, the upper section worked in diagonal plaiting between borders of twining, the lower section in horizontal plaiting under a framework of verticals with a center band of twining, the twisted loop handle with decorative knotting, signed on the underside *Chikuyosai*

19in (48.2cm) high

\$1,500 - 2,000

Morita Chikuyosai was based in Osaka, his baskets clearly reflecting the style developed in the mid-20th century by other Osaka artists such as Tanabe Chikuunsai II (1910-2000) and Maeda Chikubosai I (1872-1950). For further examples of his work, compare a basket from the Cotsen Collection now in the Asian Art Museum of San Francisco and another sold at Christie's London, October 15, 2014, lot 41.



305

306

YAMAMOTO SHOKEN (ACTIVE 1945-CIRCA 1967)

A Handled Bamboo Flower Basket in Suehiro Form

Showa era (1929-1989), 1967

Of *madake* bamboo, chiefly executed in diagonal plaiting, the base in hexagonal plaiting, the base, uprights, rim, and handle with knotted rattan, signed on the base *Shoken kore o tsukuru* (Shoken made this)

With wooden *tomobako* storage box signed and inscribed *Showa hinoto-hitsuji shoshun Minosanroku Shoken kore o tsukuru* (Shoken made this at the foot of Mount Mino in October 1967), with seals *Shoken, Yusei*

18in (45.7cm) high

\$1,500 - 2,000

For further examples of baskets by this little-known and versatile artist, the younger brother of Yamamoto Chikuryosai II and a member of the Teikoku Bijutsuin (Japan Art Academy), see A+C VWG, *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015*, n.p. [Catalogue of the Naej Collection], cat. nos. 60-63 and p. 202; one of these (cat. no. 63) has a box inscribed with the same reference to Mount Mino (to the north of downtown Osaka). The present lot appears to be his only published dated work.



306



307

PROPERTY FROM A LOS ANGELES COLLECTION

307

SHOCHIKU (?) AND EZONO KOICHSAI (1881-1951)

Two bamboo baskets, Taisho (1868-1912) or Showa (1926-1989) era, early 20th century

The first a fine hanging bamboo basket in an elongated and tapered cylinder shape, woven in a twill pattern in *madake* bamboo and rattan, with details, including the hanging loop, in red-stained rattan, signed below the hanging loop *Shochiku do*; the second, woven in the form of a winnowing basket in smoked *madake* bamboo, with a larger structure of split bamboo supporting the underside, attached with stylized knots, signed on the underside Kanpei Taisha Fushimi Inari imidake mochite, Senshu Ezono Koichisai (Made from ritual bamboo from the Fushimi Inari Imperial Shrine, Ezono Koichisai of Senshu. The second basket with a wood *tombako* storage box, signed and sealed by the artist 17 7/8in (45.5cm) long, the first; 12in (30.5cm) wide, the second

\$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS



308

308

JUUNSAI (ACTIVE MID-20TH CENTURY)

A Bamboo *Sumitori* Basket for Charcoal Taisho (1912-1926) or Showa era (1926-1989), early/mid-20th century

Of *madake* bamboo, chiefly executed in *ajiro-ami* (twill plaiting) with knotted rattan on the bent-work corner pieces, some dust dressing on the exterior and black-lacquered paper on the interior, signed *Juunsai* 9 1/2in (24.1cm) diameter

\$1,000 - 1,500

Jununsai appears not to be recorded, but the use of twill plaiting and the application of dust to the exterior suggest that he worked in either Tochigi Prefecture or Tokyo in the orbit of the *lizuka* dynasty of bamboo artists.



309

309

A HANGING WALL VASE

Showa era (1926-1988), mid-20th century

Constructed from a dried double gourd and vines, the leaves modeled in lacquer. With a wooden *tomoako* storage box inscribed *Hytan kakehanaike* (Gourd, hanging flower vase) 16 5/8in (42.2cm) high

\$2,000 - 3,000

Ceramics





PROPERTY FROM A PROMINENT DALLAS, TEXAS, ESTATE

310

A HANIWA EARTHENWARE MODEL OF A HORSE

Kofun period (circa 598-710), 6th/7th century

Modeled in low-fired reddish clay as a standing horse wearing a saddle, bridle and decorative bells, and trappings across its haunches, the mane clipped short and tied in a knot at the forehead, the surface finished with a "comb-tooth" pattern
35 x 30 1/2 x 11in (88.7 x 77.5 x 28cm)

\$20,000 - 30,000

The result of Oxford Authentication, Ltd. Thermoluminescence Analysis Report for Test sample no. N113110, dated June 27, 2013 is consistent with the dating of this sculpture.

PROPERTY OF VARIOUS OWNERS

311

FOUR BLUE AND WHITE PORCELAIN DISHES

Hiizen ware, Kakiemon type

Edo period (1615-1868), 17th/18th century

Each molded with a lobed, barbed rim painted in brown iron oxide, and decorated in underglaze cobalt blue with long-tailed birds, cranes, or scholars in pavilions in a mountainous landscape, the undersides painted with scrolling vines and double rings surrounding the foot and a stylized *Fuku* (Happiness) mark and four spur marks, one dish with an inventory mark from the collection of Augustus the Strong (1694-1733)

9 1/2in (24.1cm) diameter, the largest



311

\$2,500 - 3,500

312

FOUR PORCELAIN DISHES

Hiizen ware

Edo period (1615-1868), 17th/18th century

Comprising a circular Shoki-Imari dish decorated in underglaze cobalt blue with a single bird perched in a tree, the reverse with stylized clouds and inscribed *Kyumei*; a lobed, lozenge-shaped dish with geese by a marsh, the surrounding areas painted with a geometric ground separated by swirling waves, the rim brown iron oxide; a lobed, lozenge-shaped dish of Kutani type decorated in underglaze cobalt blue and polychrome enamels with a lone fisherman on a riverbank, the interior sides with fruiting vines below a brown iron-oxide rim, the reverse with chrysanthemum scroll and fretwork surrounding the foot painted with a stylized *Fuku* (Happiness) mark; and a dish molded in the form of a fish decorated in underglaze cobalt, the reverse with persimmons and an apocryphal Ming-dynasty reign mark. *7 5/8in (19.4cm) diameter of largest*



312

\$1,500 - 2,000

313

A PORCELAIN TUREEN

Hiizen ware, Kakiemon type, Edo period (1615-1868), 1680-1700

The large bowl with straight sides and fitted with a domed cover, decorated in underglaze cobalt blue with three equal-sized panels containing bamboo, prunus, and pine among rocks and clouds, the decoration continuing on the cover and the finial modeled as a paper parcel, painted in brown iron-oxide and encircled by a ring of scrolling vines, the underside painted with a stylized *Fuku* (Happiness) character *9in (22.9cm) diameter*



313

\$3,000 - 4,000



PROPERTY OF A GENTLEMAN

314

AN IMPORTANT PAIR OF PORCELAIN "HAMPTON COURT" JARS AND COVERS

Arita ware, Kakiemon type, Edo period (1615-1868), 1670-1690

The hexagonal jars each decorated in underglaze cobalt, and blue, green, yellow, red and black enamels over a transparent glaze with figures, birds and flowers arranged as double-panel friezes: one with a hooded figure holding a fan and a branch of prunus, next to a flowering prunus and stylized clouds; one frieze with a standing crane, pine, a camellia, and a flying crane and blossoming camellia bush; and one frieze with a bird and bamboo, and a flying bird above flowers and rocks, each design separated by borders of wisteria, the shoulders painted with three large phoenixes at the corners against a ground of leafy scrolling vines, the neck decorated with fretwork, the covers European decorated in Kakiemon style
 12 3/4in (32.3cm) high, including covers

The passion for Japanese porcelain in Europe was at its height at the end of the 17th century when William III and Mary acceded to the English throne in 1689. Mary's mania for Kakiemon porcelain soon set off a craze among European nobility, and "porcelain rooms" became the central gathering place of well-to-do ladies. These six-sided vases, known as Hampton Court Vases, named after a surviving pair in Mary's collection in Hampton Court Palace, became so popular that by the 18th century, copies were being produced in European porcelain factories. Mary assembled an impressive collection of porcelain between 1689 and her death in 1694. It is unclear from inventory records made at that time and after the dispersal of her collection which "six-sided coloured jar" is which and precisely when the jars entered the Royal Collections. However, inventories of William and Mary's holdings made in 1697 and 1699 list approximately 1000 porcelains and delftware. It may be that the

\$100,000 - 150,000



(another view)

Chinese and Japanese porcelains still at Hampton Court, which include hexagonal covered jars, are part of the 1694 legacy to Arnold Joost van Keppel, 1st Earl Albemarle. For other Hampton Court jars see John Ayers, et al., *Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750*, exh. cat., London, Oriental Ceramic Society and British Museum, 1990, no. 151; Nishida Hiroko and Ohashi Koji (eds.), *Kakiemon ten: Yوروبا ni kaikashita iro-e jiki* (Kakiemon Exhibition: Polychrome Overglaze Enamel Decorated Ware That Flourished in Europe), Fukuoka, Asahi Shinbunsha, 1993, no. 36; and Yabe Yoshiaki, *Kakiemon*, vol. 20 of *Nihon toji taikai*, Tokyo, Heibonsha, 1989, no. 37.



315

PROPERTY OF VARIOUS OWNERS

315

THREE KAKIEMON DISHES

Hizen ware, Kakiemon type, Edo period (1615-1868), late 17th century

Each dish molded with a lobed, barbed rim and decorated in blue, green, yellow and black enamels and red iron-oxide with fruiting branches of pomegranate, Buddha's-hand citron, and peaches, the rim covered in brown iron glaze, the reverse undecorated; three spur marks on the underside. *7 1/2in (19cm) diameter*

\$8,000 - 12,000

316

A SMALL LEAF-SHAPED PORCELAIN DISH

Hizen ware, Imari (Suisaka) type

Edo period (1615-1868), late 17th century

Molded in the shape of a leaf, the veins raised in relief and covered in a thick brown iron-oxide glaze, the rim painted in underglaze cobalt, the surface of the dish further decorated with a trailing vine of wisteria in black enamel and gold and silver

7in (17.7cm) wide

\$1,500 - 2,000

For related examples of this type, compare a set of five in the Metropolitan Museum of Art from the Harry G. C. Packard museum, acc. no. 1975.268.578, <https://metmuseum.org/art/collection/search/53636>

317

A SMALL DISH WITH MELON DESIGN

Hizen ware, Nabeshima type

Edo period (1615-1868), late 17th/early 18th century

Decorated in underglaze cobalt blue and polychrome enamels with melons and leafy vines, the underside with linked lozenges and floral medallions

6in (15.2cm) diameter

\$2,500 - 3,000



316



317



318



319

318

A SMALL INCENSE CONTAINER WITH RABBIT DESIGN

Kiyomizu Ware, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

The rectangular box with a fitted cover applied with a crouching hare and decorated with a roundel of crashing waves in polychrome enamels and gilt, the interior with a circular reservoir for incense painted with *nanten* (nandina) berries, the underside with an impressed seal *Ninsei*

With a wooden *tomobako* storage box

3/4 x 2 x 2in (1.9 x 5.1 x 5.1cm)

\$1,000 - 1,500

319

A STONEWARE TEA BOWL

Bizen ware, Edo period (1615-1868), 18th century

The conical bowl set on a ring foot and decorated with a natural ash glaze and with two fingerprints left by the artist, the interior with *hidasuki*, red burn markings 4 3/4in (12.1cm) diameter

\$1,000 - 1,500

320

AN EARTHENWARE WATER JAR

Kiyomizu Ware, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/ early 20th century

Conical with a wide, everted rim and cylindrical handles, decorated in polychrome enamels, silver, and gilt with a continuous scene of a bridge over a river with *jakago* (rock-filled embankment baskets) and willow trees, the clouds decorated with silver leaf, the handles painted with geometric patterns, the cover applied with a finail pierced with a lozenge design

With a wood *tomobako* storage box inscribed *Ninsei utsuru yanagi to hashi no e mizusashi* (Water jar with willow and bridge after a design by Ninsei [Nonomura Ninsei, 1648-1690]) and signed Soya 6in (15.2cm) high

\$2,000 - 3,000



320



321

321

TAIZAN (CIRCA 1900)

A Kutani cup

Meiji era (1868-1912), late 19th/early 20th century

Porcelain, decorated in polychrome enamels and gilt with a set of *karuta* cards depicting the 100 classical poets anthologized by Fujiwara Teika, with a petal border at the foot and a floral band and the rim, the interior intricately decorated in black enamel on a white ground listing the names of the poets and the first line of their poems, the underside signed *Kutani Taizan* in a gilt cartouche *3in (7.6cm) high*

\$1,000 - 1,500



322

322

THE FUKUGAWA KORANSHA COMPANY

A large porcelain jardinière

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century

The rounded conical vessel decorated in underglaze cobalt blue with green, purple and black enamels, red iron-oxide, and gilt with a continuous design of hanging grapes, the interior painted with a carp, signed on the underside with the mark of the Fukugawa Koransha company

11 1/2in (29.2cm) diameter

\$2,000 - 3,000



323

PROPERTY OF A DETROIT COUPLE

323

KINKOZAN WORKSHOP (CIRCA 1900)

A bucket-shaped Satsuma vase

Meiji era (1868-1912), late 19th/early 20th century

Modeled as a *te-oke* with a bamboo-form handle painted in polychrome enamels and gilt with sparrows in peony bushes, the interior with goldfish and carp swimming among lotus blossoms, the handle painted with wisteria, signed on the underside in gilt and with an impressed signature *Kinkozan tsukuru*

8in (20.3cm) diameter

\$2,000 - 3,000

Provenance

Purchased, Chicago Art gallery, 1978

324

KINKOZAN WORKSHOP (CIRCA 1900)

A fine Satsuma box and cover

Meiji era (1868-1912), circa 1900

The cylindrical box set on three scroll feet and fitted with a flat cover, decorated in polychrome enamels and gilt, the cover painted with overlapping rectangular reserves with a lakeshore and Shinto shrine gate, and floral lozenges, against a ground of blossoming flowers, the sides with staggered rectangular reserves with birds and flowers or animals, beauties, landscapes, and butterflies, the surrounding areas painted with cherry blossoms and scrolling vines, the interior decorated with a square reserve containing a pavilion by water, and trailing wisteria and chrysanthemum, signed on the underside in gilt

Kinkozan tsukuru

3 1/4in (8.3cm) high

\$2,500 - 3,500

Provenance

Purchased, Grover Antiques, 1969



324

325

KINKOZAN WORKSHOP (CIRCA 1900)

A fine Satsuma bottle

Meiji era (1868-1912), circa 1900

The compressed ovoid bottle with a flaring neck decorated in polychrome enamels and gilt with a variety of butterflies and moths under a net, the rim and foot painted with fretwork and geometric bands, signed on the underside in gilt and with an impressed seal

Kinkozan tsukuru

9 3/4in (24.7cm) high

\$5,000 - 7,000

Provenance

Purchased, Allen Abramson, 1968



325



326



327

326

SOZAN FOR THE KINKOZAN WORKSHOP

A small Satsuma cobalt-ground vase

Meiji era (1868-1912), circa 1900

The globular vase decorated in polychrome enamels and gilt with two panels containing a basket of fruit, and a group of beauties admiring a blossoming plum tree, each scene signed *Sozan* in a gourd-shaped reserve, the vase signed on the underside *Nihon Kyoto Kinkozan seizo Sozan ga* and impressed signature *Kinkozan tsukuru*
 4 3/8in (11.1cm) high

\$2,000 - 3,000

Provenance

Purchased, Grover Antiques, 1969

327

KINKOZAN WORKSHOP (CIRCA 1900)

A small Satsuma vase

Meiji era (1868-1912), circa 1900

Of baluster form decorated in gilt and silver over a caramel-colored glaze with trailing branches of weeping cherry, the neck with a collar and clouds and the foot with a geometric band, signed on the side in overlapping gourd-shaped reserves *Kinkozan kore o tsukuru*
 5 1/4in (13.4cm) high

\$1,000 - 1,500

Provenance

Purchased, Grover Antiques, 1972



328

328

SEIKOZAN WORKSHOP (CIRCA 1900)

A Satsuma dish

Meiji era (1868-1912), late 19th/early 20th century

Painted in polychrome enamels and gilt with a rocky landscape with autumn foliage bordered by geometric patterns, the center with a family crest of crossed hawk feathers, the rim with a procession of samurai and a keyfret band, signed on the underside in gilt *Seikozan tsukuru*
 10 3/8in (26.3cm) diameter

\$5,000 - 7,000



329



329

329

A SATSUMA RETICULATED BOX AND COVER AND CIRCULAR DISH

The first by Okamoto Ryozan for the Yasuda Company, the second by Gosui, Meiji era (1868-1912), late 19th/early 20th century

Each painted in polychrome enamels and gilt, the first of diamond section with a pierce-carved openwork ground and decorated with two shaped panels painted with beauties by a roadside inn, the lantern signed *Ryozan*, and a bird in a stand of chrysanthemums, the edges decorated with millefleur and plum blossom crests, signed on the underside *Kyoto Ryozan* beside the Yasuda Company mark and the Shimazu family mark; the second painted with swirling clusters of flower tiny blossoms surrounding a central chrysanthemum head, the rim gilt, signed in gilt on the underside *Dai Nihon Gosui ga* in a square reserve surrounded by tiny Shimazu family marks

\$2,000 - 3,000

Provenance

Purchased, Grover Antiques, 1963, the first
Purchased, Chicago Art Gallery, 1974, the second

330

OKAMOTO RYOZAN FOR THE YASUDA COMPANY

A reticulated Satsuma vase

Meiji (1868-1912) or Taisho (1912-1926) era, circa 1900

The baluster vase carved with a pierced, openwork ground and four flower-shaped panels decorated in polychrome enamels and gilt with beauties and attendants enjoying cherry blossoms, or birds and flowers, the shoulder with floral patterns below the neck decorated with a band of stylized flower blossoms, signed on the underside *Ryozan* next to the Yasuda Company mark and the Shimazu Family mark

6 3/4in (17.2cm) high

\$3,000 - 5,000

Provenance

Purchased, Allen Abramson, 1992



330



331



331

A GROUP OF SATSUMA VESSELS

Meiji era (1868-1912), late 19th/early 20th century

All painted in polychrome enamels and gilt, comprising a moon flask decorated with a pheasant below a blossoming cherry tree, and sparrows by flowering autumn plants, the edges with geometric and floral patterns; a box and cover of diamond section painted with panels of beauties and attendants enjoying blossoming flowers, open fans, and children at play, the cover pierced with two apertures and decorated with brocade swatches, with a chrysanthemum finial, signed in gilt on the underside *Kinkozan tsukuru*; a pair of miniature baluster vases with panels of courtiers in an interior, the surrounding area with cherry blossoms and maple leaves, signed in gilt on the underside *Hattori*

4in (10.1cm) high, the largest

\$2,000 - 3,000

Provenance

Purchased, Grover Antiques, 1969, first only



332

332

RYOZAN (ACTIVE CIRCA 1900)

A fan-shaped Satsuma dish

Meiji era (1868-1912), late 19th/early 20th century

The deep dish set on three low feet and decorated in polychrome enamels and gilt, the interior with a scene of Hotei and children fording a river, his treasure sack across his shoulders, the interior sides decorated with scattered maple leaves, sacred jewels, and roof tiles, the exterior with roundels containing birds and flowers, swimming carp, Ebisu, Benten, Fukurokuju, and various beauties, signed on the underside in gilt *Ryozan*

6 3/8in (16.2cm) wide

\$1,200 - 1,800

Provenance

Purchased, Grover Antiques, 1983



333

333

MEIZAN WORKSHOP

A Satsuma box and cover

Meiji era (1868-1912), late 19th century

The rounded rectangular box set on four scroll feet decorated in polychrome enamels and gilt, the cover painted with a scene of figures on an excursion at a lakeshore, Mount Fuji in the distance, the sides with densely scrolling vines and flowers and rectangular panels of beauties and attendants, children at play, and birds and flowers, the interior beauties arranging flowers and children at play, signed on the underside *Dai Nihon Meizan* and with the Shimazu family mark

5 7/8 x 4 x 3in (14.6 x 10.1 x 7.6cm)

\$1,500 - 2,500



334

334

SHOKO TAKEBE (CIRCA 1900)

A tall Satsuma vase

Meiji era (1868-1912), late 19th/early 20th century

The cylindrical vase tapering to the foot and painted in polychrome enamels and gilt with a continuous scene of a procession and an *omikoshi* (portable Shinto shrine), the shoulder with millefleur and the foot with a floral band, signed on the underside in gilt *Shoko Takebe*
11 3/4in (29.8cm) high

\$2,000 - 3,000



335

335

KIZAN WORKSHOP (CIRCA 1900)

A hexagonal Satsuma vase

Meiji era (1868-1912), late 19th/20th century

Of hexagonal section decorated in polychrome enamels and gilt with rectangular panels of beauties in various styles on the wide lantern-shaped mid-section, the flaring mouth painted with a continuous design of a spring landscape, the flaring base with auspicious symbols alternating with clusters of flowers, the borders decorated with millefleur or brocade swaths, signed on the underside in gilt *Kizan kore o tsukuru*
12 3/8in (31.4cm) high

\$1,200 - 1,800



336



336



337



337 (another view)

336

YABU MEIZAN (1853-1934)

**A fine Satsuma box and cover
Meiji era (1868-1912), circa 1900**

The circular box with a fitted cover decorated in polychrome enamels and gilt with beauties and children engaged in the "Elegant Pastimes," the sides painted with millefleur below a chevron border, the interior painted with sparrows flying and a blossoming cherry tree, signed on the underside in gilt *Yabu Meizan*

3 5/8in (9.2cm) diameter

\$3,000 - 4,000

Provenance

Purchased, Grover Antiques, 1969

PROPERTY OF ANOTHER OWNER

337

YABU MEIZAN (1853-1934)

**A fine Satsuma bowl
Meiji era (1868-1912), circa 1890**

Earthenware decorated in polychrome enamels and gilt with a profusion of chrysanthemums on the exterior, the interior delicately painted with a variety of butterflies, the foot decorated with a lozenge band and the rim with an interior and exterior border of fretwork, signed in gilt *Yabu Meizan*

4 1/4in (10.8cm) diameter

\$4,000 - 6,000

Provenance

Michael Tomkinson Collection

PROPERTY OF A DETROIT COUPLE

338

YABU MEIZAN (1853-1934)

**A fine and large Satsuma vase
Meiji era (1868-1912), circa 1900**

Of elongated ovoid form tapering to the foot and finished with a square, slightly everted mouth, painted in polychrome enamels and gilt with a continuous scene of villagers gathering shells at low tide, fishing boats and mountains in the distance, the shoulder decorated with a lobed collar of chrysanthemum scroll below a band of coiling vines, the foot with a band of lappet reserves molded in relief and decorated with flower blossoms, signed on the underside in gilt *Yabu Meizan*
8 3/8in (21.2cm) high

\$12,000 - 18,000

Provenance

Purchased, Grover Antiques, 1962



(another view)



339 (two views)



PROPERTY FROM A SAN FRANCISCO BAY AREA COUPLE

339

MEIZAN WORKSHOP (CIRCA 1900)

Meiji era (1868-1912), late 19th/early 20th century

The deep well finely painted with a half perched above a *tsuitate* painted with a gathering of *rakan*, the screen surrounded by vessels of potted peonies and blossoming cherry set against an elegant sepia painted landscape waterway under a brocade canopied border under the gilt rim, the exterior rendered with roundels enclosing figures, birds and flowers over a band of alternating brocade shapes surrounding the foot, signed *Meizan*
6 1/8in (15.5cm) diameter

\$2,500 - 4,000

OTHER PROPERTIES

340

KINKOZAN WORKSHOP (CIRCA 1900)

A Satsuma *kogo* (incense container)

Meiji (1868-1912) era, late 19th/early 20th century

Decorated in polychrome enamels and gilt on a clear, cracked glaze with a circular scene of a group of butterflies surround by a profusion of flowers, the interior designed with floating chrysanthemum blossoms on gilt scroll, sealed on the underside *Kinkozan*
3 5/8in (9.2cm) diameter

\$1,500 - 2,500

341

KINKOZAN WORKSHOP (CIRCA 1900)

A Satsuma dish

Meiji era (1868-1912), late 19th/early 20th century

Decorated in polychrome enamels and gilt on a clear, cracked or cobalt ground with a central petal-shaped panel with three geese beneath autumn grasses and plants bordered by chrysanthemum blossoms and scrolling vines, signed in gilt *Kinkozan tsukuru*
8 1/4in (21cm) diameter

\$2,000 - 3,000



340



341



342 (two views)



PROPERTY FROM A SAN FRANCISCO BAY AREA COUPLE

342

KINKOZAN WORKSHOP (CIRCA 1900)

Meiji era (1868-1912), late 19th/early 20th century

The deep bowl painted in polychrome enamels and gilt on interior with a profusion of blossoms under an elaborate gilt banded rim, the exterior draped with a floral-form canopy of smaller flowers accented by large peony blossoms above the narrow gilt lappet band at the foot rim, signed in gilt *Kinkozan zo*
 5 1/4in (13.3cm) diameter

\$2,500 - 4,000

ANOTHER PROPERTY

343

TANZAN (ACTIVE CIRCA 1900)

A fine reticulated Satsuma box and cover

Meiji era (1868-1912), late 19th/early 20th century

The circular box designed as a cricket cage, set on four cabriole feet and delicately pierced on the sides and cover and molded on the cover to resemble a knotted ribbon, painted in polychrome enamels and gilt with flower heads, floral lozenges and phoenix roundels, the underside and feet decorated with blossoming flowers and stylized waves, the interior with a *shodana* containing flower arrangements in Chinese-style vessels, signed in gilt on a square, black reserve *Dai Nihon Tanzan*
 3 7/8in (9.8cm) diameter

\$2,500 - 3,500

PROPERTY FROM A SAN FRANCISCO BAY AREA COUPLE

344

SEIKOZAN WORKSHOP

Meiji era (1868-1912), late 19th/early 20th century

The rectangular tray decorated with a scene of beauties and gentlemen viewing cherry blossoms in an elaborate garden setting reserved on a clear crackle ground, the scene surrounded by alternating fan-shaped reserves of figures in interior settings or birds and flowers, sealed *Seikozan* in gilt on the clear crackle glazed foot
 9 1/8 x 6in (23.2 x 15.1cm)

\$2,000 - 3,000



343



344



345



346

PROPERTY OF VARIOUS OWNERS

345

KINKOZAN WORKSHOP (CIRCA 1900)

A Satsuma dish

Meiji era (1868-1912), late 19th/early 20th century

Decorated in polychrome enamels and gilt on a clear crackled glaze with a foliate panel depicting a playful scene of beauties and children enjoying lanterns and masks on a verandah with passersby, surrounded by a cobalt-blue border with floral design in gilt, the underside signed *Kinkozan* with original Kinkozan studio label
9 1/4in (23.5cm) diameter

\$2,000 - 3,000

346

KINKOZAN WORKSHOP (CIRCA 1900)

A Satsuma dish

Meiji era (1868-1912), late 19th/early 20th century

Decorated in polychrome enamels and gilt on a clear, crackled glaze with a central scene of six beauties on a veranda viewing koi, the rim with a border decorated with a profusion of blossoms, the underside with impressed seal *Kinkozan*
10 3/8in (26.4cm) diameter

\$3,000 - 4,000

347

A SATSUMA VASE

Meiji era (1868-1912), late 19th/early 20th century

Of faceted baluster form decorated in polychrome enamels and gilt on a clear, crackled glaze with six panels depicting visitors to a temple, flower viewing, musicians, and a family scene with some of the details raised in relief, the shoulder and neck of the vase decorated with elaborate draperies with geometric and floral designs, the foot designed with layered bands of geometric patterns, iris and waves, illegibly signed on the underside
16 3/4in (42.5cm) high

\$3,500 - 4,500



347

348

KINKOZAN WORKSHOP (CIRCA 1900)

A Satsuma vase

Meiji era (1868-1912), late 19th century

The baluster vase decorated in polychrome enamels, silver and gilt with samurai gathered before high-ranking warriors seated before a war drum and archer's shields, a battlefield in the distance, the neck and foot decorated with lappet bands with sea shells in low relief, signed on the underside *Kinkozan kore o tsukuru*
12 1/2in (31.7cm) high

\$3,000 - 4,000



348

349

A LARGE SATSUMA BOTTLE VASE

Meiji era (1868-1912), late 19th century

With a bulbous body and a long tapered neck applied with an L-shaped handle entwined with a dragon, painted in polychrome enamels and gilt with two shaped panels containing a *shishi* (Chinese lion) with a brocade ball, and a phoenix, the surrounding areas painted with geometric patterns and chrysanthemum scrolls
17 3/4in (45.1cm) high

\$3,000 - 4,000



349



350



351

350

AFTER KANO NAONOBU (1607-1650)

Landscape with boats

Edo period (1615-1868), 19th century

Ink on paper depicting a landscape with a lakeshore and sailing boats, inscribed *Jitekisai hitsu* and bearing seal *Fujiwara*
61 x 141in (154.9 x 358.1cm)

\$2,000 - 3,000

351

GYOKUSHU (ACTIVE LATE 19TH CENTURY)

A rain dragon

Meiji era (1868-1912), late 19th century

Six-panel screen, ink on silk depicting a dragon in rain clouds, signed *Gyokushu saku* and with two seals
62 x 122in (157.5 x 309.8cm)

\$2,500 - 3,500



352



353

352

NAGASAWA ROSHU (1767-1847)

Chinese children

Edo period (1615-1868), 19th century

Mid-sized six-panel screen, ink, color, and gold leaf on paper, depicting a group of Chinese children in a pavilion by a meandering stream, playing and engaged in the Four Accomplishments of music, go, calligraphy, and painting, signed *Roshu ga* and with two seals
 33 1/2 x 103in (85.1 x 261.6cm)

\$2,000 - 3,000

353

ANONYMOUS

Scenes from the Tales of the Heike

Edo period (1615-1868), 19th century

Full-sized six-panel screen painted in ink, color and gold on paper, depicting episodes from the Tales of the Heike
 60 1/8 x 135 1/2in (152.7 x 344.2cm)

\$4,000 - 6,000



354

ANONYMOUS

Rakuchu rakugai-zu (Scenes In and Around the Capital)

Edo period (1615-1868), 19th century

Pair of mid-size six-panel screens, ink, color, gold, and gold leaf on paper depicting various notable points of interest and seasonal events in Kyoto; together with a set of gilt-bronze screen holders cast as mallard ducks

42 3/4 x 104 3/4in (108.6 x 266.1cm)

\$10,000 - 15,000

Provenance

Purchased in Kyoto in 1978



355

SCHOOL OF SOTATSU

Flowers of the Four Seasons

Edo period (1615-1868), 17th century

A pair of six-panel screens; ink, color and gold fleck on paper with chrysanthemums, poppies, bellflowers, lilies, narcissus, patrinia, wisteria, bamboo, nandina, and fruiting grape vines, sealed *Inen* 60 x 128in (152 x 325.1cm)

\$40,000 - 60,000

Provenance

Previously sold Sotheby's, New York, December 19, 1980, lot 91.

This pair of screens is part of a genre of flower painting associated with Tawaraya Sotatsu (active 1600-1640) and his followers. The dense clusters of seasonal flowers and grasses (including here fruiting grape vines) arranged in decorative compositions separated by gold clouds, and the use of *tarashikomi* (puddled ink) in the leaves were elements first introduced by Sotatsu but became mainstays of generations of followers. Most works following the Sotatsu tradition are anonymous, bearing only the round *Inen* studio seal seen on these screens.



356



357

356

SHOSEI (ACTIVE 18TH CENTURY)

Calligraphy

Edo period (1615-1868), 18th century

Six paintings in ink on paper, mounted as a six-panel screen with gold leaf, signed *Nanaju-o Shosei kore o gasu* (Painted by Shosei at the age of 70) and sealed *Dongfan Qian yin* and *Shosei*
 62 3/4 x 130 3/4in (159.4 x 332.1cm)

\$5,000 - 7,000

The 12-character verses relates how a monk is seated outside in the early morning dew voicing poems aloud, desiring his morning tea while gently touching a venerable old tree.

Zuo xiao
 cheng lu
 xiao yun
 xiang yu
 cha dian
 fuke

Voicing poems while seated
 Amidst the clear dew
 Clouds at dawn
 Sprinkle fragrant rain
 This tea-crazed one
 Caresse a venerable tree

The seal may possibly allude to Tao Yuanming, the fifth-century Chinese poet.

357

ANONYMOUS

Sugawara Michizane

Muromachi period (1333-1573), 16th century

Hanging scroll, ink and color on silk
 With double wooden storage box
 30 11/16 x 78.3cm W 38.6cm

\$5,000 - 7,000



358

ATTRIBUTED TO SESSHU TOYO (1420-1506)

Daruma

Muromachi period (1333-1573), 15th/16th century

Hanging scroll, ink on paper depicting the patriarch of Zen Buddhism, bearing signature *Gyonen hachiju no [] Sesshu kore o kaku* and sealed *Toyo*

With a written authentication by Kano Doshun (1747-1797)

44 7/8 x 21 5/8in (114 x 55cm)

\$10,000 - 15,000

Provenance

Satake Family, sold Satake Koshaku-ke gozoki nyusatsu (Sale Catalogue of the Collection of the Marquis Satake Family), Tokyo Bijutsu Club, November 3-4, 1917, lot 1.

Exhibited

Ishikawa Prefectural Museum, "Kaikan isshunen kinen (Exhibition Commemorating the First Anniversary of the Museum's Opening)," October 11-November 13, 1960

Published

Ishikawa Prefectural Museum, *Meihoten zuroku: Kaikan isshunen kinen* (Catalogue of an Exhibition of Masterpieces Held to Commemorate the Museum's First Anniversary), Ishikawa, 1960, cat. no. 18





359

359

HAKUIN EKAKU (1685-1786)

Hotei with a treasure sack

Edo period (1615-1868), 18th century

Hanging scroll, ink on paper with Hotei holding his open treasure sack on which are inscribed the characters *Fukuju kai muryo* (A limitless ocean of good fortune and happiness), sealed *Kokantei, Hakuin* and *Ekaku*

With a wood storage box

10 1/8 x 12 3/4in (25.7 x 32.4cm)

\$8,000 - 12,000

The great priest and painter Hakuin probably depicted Daruma, the Indian founder of Zen Buddhism, more often than any other figure subject, but he was perhaps even fonder of Hotei ("Cloth Bag"), the jolly wandering Chinese monk who, in Hakuin's art, stands in part for Hakuin himself and in part for Everyman, with all his foibles and virtues. Here he is shown seated, mostly obscured by his immense treasure sack, which he holds wide open, clenching one edge between his teeth. On the bag is written the phrase *Fukuju kai muryo*, an expression meaning limitless happiness, and a reference to Hotei's open treasure bag endlessly dispenses good fortune in the form of gifts.

For other examples of this subject by Hakuin, see Yoshizawa Katsuhiko (Hanazono Daigaku Kokusai Zengaku Kenkyūjo), *Hakuin Zenga bokuseki* (1050 Paintings and Calligraphies by the Zen Master Hakuin), 3 volumes, Tokyo, Nigensha, 2009, cat. nos. 310-312.



360

360

AFTER TOSA MITSUOKI (1616-1691)

Quail in autumn grasses and flowers

Edo period (1615-1868), 18th/19th century

Hanging scroll, painted in ink and color on silk, inscribed *Tosa Shogen Mitsuoki hitsu* and bearing two seals

17 5/8 x 32 1/2in (39.7 x 82.5cm)

\$1,200 - 1,800

Provenance

Previously sold Christie's, New York, September 22, 1983, lot 385.



361

PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

361

CHOBUNSAI EISHI (1756-1829)

Gods of Happiness Visiting the Yoshiwara

Edo period (1615-1868), 18th/19th century

E-makimono (handscroll), ink, color, and gold on silk depicting the Seven Gods of Good Fortune frolicking with courtesans in the Yoshiwara pleasure quarters, signed *Eishi hitsu* and sealed *Eishi*

11 1/8 x 160in (28.3 x 405cm)

\$15,000 - 20,000

Provenance

N. V. Hammer, Inc, New York

Dr. Robert and Bernice Dickes, thereafter by descent

Exhibited

Andrew Dickson White Museum, Cornell University, Ithaca, "Japanese Painters of the Floating World", April-June, 1966

Published

Marie W. Young and others, *Japanese Painters of the Floating World*, exh. cat., Ithaca: Andrew Dickson White Museum, 1966, pl. 53



362

PROPERTY OF VARIOUS OWNERS

362

AFTER TANI BUNCHO (1763-1840)

Edo period (1615-1868), dated 1813

Hanging scroll, ink, color, and gold over gesso on silk depicting Seiobo, the Queen Mother of the West, standing in her garden holding a handscroll beneath a tree ripe with Peaches of Immortality, the goddess with two attendants, one offering a tray of *reishi* fungus, the other holding a large fan, a deer standing near a large rock and a long-tailed bird perched in the tree, bearing signature and date *Buncho sha Bunka mizunoto tori jugatsu* [] (October, 1813) and sealed

64 x 33 1/2in (162.5 x 85.1cm)

\$2,000 - 3,000



363

363

UTAGAWA TOYOHARU (1735-1814)

Two courtesans

Edo period (1615-1868), 18th/19th century

Hanging scroll, ink, color, and gold on silk depicting two courtesans, one holding a fan and courtier's cap, signed *Kitagawa Toyoharu* and sealed *Ichiryusai* and *Toyoharu no in*; framed and glazed
37 1/8 x 15 1/2in (94.3 x 39.4cm)

\$6,000 - 8,000



364



365



365



366



364

ANONYMOUS

Daruma

Edo period (1615-1868), 18th/19th century

Hanging scroll, ink and color on silk depicting Daruma in a red robe

With a wooden *tomobako* storage box

39 3/8 x 15 1/2in (100 x 39.4cm)

\$2,000 - 3,000

365

STYLE OF SOTATSU

Flowers and grasses of the four seasons

Edo period (1615-1868), 18th/19th century

Pair of hanging scrolls, framed and glazed,

ink and color on paper depicting prunus,

peonies, fringed pinks, morning glories,

bellflowers, azelas and willow, sealed *Inen*

60 x 26 3/8in (152.4 x 67cm), including

frame; 46 3/4 x 19 1/2in (118.7 x 49.5cm),

image only

\$3,000 - 4,000

366

KAMATA GANSEN (1844-?)

Monkeys

Meiji era (1868-1912), late 19th century

Pair of hanging scrolls in ink and slight color on silk depicting monkeys on grape vines, and trapping a wasp, signed *Gansen hitsu* and sealed *Kamatsu*; framed and glazed 18 1/2 x 9 1/2in (47 x 24cm), in frames

\$1,500 - 2,000

PROPERTY FROM THE COLLECTION OF THE LATE BERT AND RUTH MALENKA



367

YOSHIDA HIROSHI (1876-1950)

Travellers in winter, dated 1903

Watercolor on paper, signed *H. Yoshida, 1903*, framed and glazed

12 1/4 x 19 1/8in (31.1 x 48.cm); 20 3/8 x 27 3/8in (51.7 x 69.5cm), including frame

\$2,000 - 3,000

Provenance

Willard Collection, with Tilden-Thurber Fine Art, Providence, R.I.
Previously sold Robert W. Skinner Inc., Boston, MA, October 20, 1978



368

368

YOSHIDA HIROSHI (1876-1950)

Mount Fuji at dawn, circa 1920

Watercolor on paper, signed *H. Yoshida*, framed and glazed

12 x 18 1/4 in (30.4 x 46.3cm); 20 x 26 (50.8 x 66cm), including frame

\$2,000 - 3,000

Provenance

Purchased from the Estate of Elizabeth Almy, Cambridge, MA, February 15, 1993

ANOTHER PROPERTY



369

YOSHIDA HIROSHI (1876-1950)

Travelers in spring, early 20th century

Watercolor on paper, signed *H. Yoshida*, framed and glazed

13 1/2 x 19 3/8in (34.3 x 49.2cm); 29 3/4 x 24in (75.5 x 60.9cm) including frame

US\$3,000-5,000

369



370

PROPERTY OF VARIOUS OWNERS

370

KOBAYASHI KOKEI (1883-1957)

Crane

Taisho (1912-1926) or Showa (1926-1989) era, 20th century

Ink and slight color on silk depicting a roosting crane, signed and sealed *Kokei*, framed and glazed

19 1/4 x 23in (48.9 x 58.4cm), including frame; 12 x 16in (30.5 x 40.6cm), image only

\$2,000 - 3,000

371

TOKUOKA SHINSEN (1896-1972)

Akibare

Taisho era (1912-1926), early 1920s

Hanging scroll, ink and colors on silk, depicting an autumn landscape with deer, signed and sealed *Shinsen*

With wooden *tomobako* storage box titled *Akibare* (Clear Autumn Weather), signed and sealed *Shinsen*

26 1/2 x 31 1/8in (67.3 x 79.1cm)

\$1,500 - 2,500

A native of Kyoto, Tokuoka Shinsen (birth name Tokijiro) graduated from the city's Painting School in 1917 and enjoyed a long and distinguished career, showing his work at the Teiten national salon and its successor exhibitions for more than three decades from 1925 to 1956 and winning numerous awards.



371

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

372

A SET OF THE KOKKA, A MONTHLY JOURNAL OF ORIENTAL ART

Meiji (1868-1912), Taisho (1912-1926), and Showa (1926-1989) eras, circa 1889-1962

Near-complete set of *Kokka*, an illustrated monthly journal of the fine and applied arts of Japan and other Eastern countries, published by The Kokka Publishing Company, Tokyo, Japan, 48 bound volumes (47 sets of 12 issues and one set of 8 issues) and 195 loose issues; together they represent nos. 1 - 849 of *Kokka* (from October 1889 to December 1962), with the following issues missing; 326, 337, 385, 386, 389, 404, 406, 494 to 497, 499, 501 to 504, 506 to 509, 511 to 524, 526 to 542, 546, 548 to 553, 555 to 557, 561, 563, 566, 569, 713, 724, 812, 813, 828; also the following 67 English-language loose issues; 133 to 181, 184, 196, 296, 297, 298, 299, 300, 301, 314, 328 to 337; and indexes

15 1/16 x 10 1/2in (38.5 x 26.7cm) each approximately

US\$5,000-8,000

372



372

Korean Art





PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

373

A GILT-BRONZE STANDING BUDDHA

Unified Silla period (668-935), 8th century

Hollow-cast with the right hand raised in the *simuae-in* (protection) gesture, the left hand lowered in the *yeowon-in* (compassion) gesture and a large *yukgye* covered in curls rising from his head, dressed in an undergarment gathered at his ankles and an outer garment that falls in symmetrical U-shaped folds across the front, stretches smoothly across the back, the right edge of the fabric falling over onto his left shoulder

With a wooden storage box bearing a label from the N.V. Hammer gallery

7 5/8in (19.4cm) high (figure only)

\$8,000 - 12,000

Provenance

Hwangboksa Temple, Guwang-dong, Geongju, by repute N.V. Hammer, Inc. New York, February 13, 1965
Dr. Robert and Bernice Dickes, thereafter by descent

Examined at the Metropolitan Museum of Art Conservation Laboratory in 2011, with a conservation report dated November 29, 2011, prepared by Donna Strahan, Head of Conservation and Scientific Research, Freer and Sackler Galleries.

When this work was acquired in 1965, its provenance was given as Hwangboksa Temple in Guwang-dong, Geongju, which had become famous in 1942 after two gold statues of Buddha, now National Treasures 79 and 80, were discovered beneath a stone pagoda, preserved within a bronze reliquary dated 709. Although both have similar U-shaped folds in their outer garments, current scholarship would place the present lot at a somewhat later date owing to

differences such in the curl-covered *yukgye* and the facial features (for illustrations of the gold figures and related pieces see Youngsook Pak and Roderick Whitfield, *Handbook of Korean Art: Buddhist Sculpture*, Seoul, 2002, pp.203-217, 287-289, and 296-297). X-ray fluorescence examination in 2011 showed the composition of the metal to be typical for Korean sculpture of the Silla dynasty, with traces of green copper-alloy corrosion from long burial remaining on the extensively cleaned surface. It was suggested that tangs may have protruded at the back of head to hold an aureole and from the base of each foot to support the figure.

The closed back and head are unusual features, contrasting with the open construction that appears more frequently during the Silla period, as seen in two examples in National Museum of Korea, *Echoes of Life: the Enduring Tradition of Unified Silla Sculpture*, Seoul, 2009. The first is a gilt-bronze standing Buddha (cat. no.13, p.38) with an opening at the back of the head, but a closed body. The second (cat. no.20, pp.46-47) is an Amita Bul (Amitabha Buddha) with a completely closed back, a prong meant for an aureole, and an outer garment that falls in gathered folds from the back left shoulder. Two other standing gilt-bronze Buddhas are illustrated in Kwak Dongseok and others, *Sculptures of Unified Silla*, Seoul, National Museum of Korea, 2014, pp.78-79 (3-3 and 3-2), both thought to have been cast during the early eighth century and sharing with the present lot the recessed U-form folds across the front. The catalogue text notes that figures from the peak period of production in the eighth century are hollow-cast with recessed folds to the clothing and have small apertures toward the back, while those from the late ninth century show larger irregular holes in the back or may be left open and unfinished, the details of the face and drapery now chased onto the surface instead of being cast (pp.90-92). The present lot seems to fall within the earlier period of production.

PROPERTY OF VARIOUS OWNERS

374

A BRONZE FIGURE OF STANDING BUDDHA

Unified Silla period (668-935), 9th century

Hollow-cast with an open back, the figure shown with the right hand raised in the *simuoe-in* (protection) gesture, the left hand lowered in the *yeowon-in* (compassion) gesture, the garments falling across the belly and hanging loosely at the arms, and delineated in concentric arc-shaped folds on the thighs, set on a modern fitted wood stand 9 1/4in (23.5cm) high (without stand), 10 1/4 (26cm) high (with stand)

\$2,000 - 3,000

A related example was sold in these rooms, September 14, 2016, lot 314 and other similar figures with smoothly finished hair are in the Brooklyn Museum (illustrated as eighth century in Robert Moes, *Korean Art from The Brooklyn Museum Collection*, New York, 1987, no. 9, p. 43) and the Metropolitan Museum of Art, New York (<http://metmuseum.org/exhibitions/view?exhibitionId=%7B74dfb764-892f-4729-ad2b-eedd3ec27469%7D&oid=57578>).



374

375

A BRONZE FIGURE OF STANDING BUDDHA, PROBABLY YAKSA YEORAE

Unified Silla period (668-935), 9th century

The figure shown standing with the right hand raised in the *simuoe-in* (protection) gesture and the left hand held out, perhaps formerly holding a medicine jar, the garments draped loosely over the arms and shoulders, folded at the belly and falling in oblong folds on the thighs, set on a modern wood stand 9in (22.9cm) high (without stand), 11in (28cm) high (with stand)

\$4,000 - 5,000

This figure likely represents Yaksa Yeorae, the Medicine Buddha, who is typically shown holding a medicine jar in the left hand; a classic example is a gilt-bronze figure in the Museum of Fine Arts, Boston, acc. no. 32.436.



375



376

376

A GILT CHALKSTONE FIGURE OF GWANEUM (AVALOKITESVARA)

Joseon dynasty (1392-1897), 14th/15th century

The figure seated cross-legged, with hands folded in *dhyanamudra*, the face bearing a serene expression with downward-cast eyes and a crystal inlaid *urna* below a pointed crown applied at the brow with a small figure of Amida Buddha, the hair in long plaits of black lacquer twisted in an elaborate knot at the shoulders; the drapery carved in symmetrical pleats with a loop sash at the waist and with a narrow hem carved to simulate floral embroidery, the design repeated in bracelets across each wrist

19 1/4in (48.8cm) high

\$6,000 - 8,000

Provenance

Robert William Moore Collection, Los Angeles, California
Christie's, New York, September 21, 2001, lot 461

377

SMALL PAINTED WOOD FIGURE OF A DONGJA (BOY ATTENDANT)

Joseon dynasty (1392-1897), late 19th century

Shown standing with his hands held together as if to clasp a ritual object, the robes painted in red and black and the face and hands with traces of white pigment, set on an inverted lotus pedestal

8 7/8in (22.5cm) high

\$2,000 - 3,000



377



378

378

A POLYCHROME PAINTED WOOD TIGER PLAQUE

19th/20th century

Comprised of the raised-relief elements of a tiger head with stiff metal whiskers biting a sword in its mouth and an octagonal trigram emblem, all affixed by modern screws to a thin red-painted wood board 16 1/4in (41.2cm) tall

\$1,500 - 2,500

The present lot could possibly have decorated the outside of, or otherwise been related to, a sansin gak (mountain spirit hall), a small building often found in Korean Buddhist temple complexes. Painted depictions of this originally shamanist deity are identified by the tiger accompanying him; see Robert Moes, *Auspicious Spirits: Korean Folk Paintings and Related Objects*, Washington DC, International Exhibitions Foundation, 1983, for several earlier prototypes that inform the various elements of this lot. These include a seventeenth-century painted depiction of a *sanshin* with his tiger (cat. no.23, p.72) and an eighteenth or nineteenth-century wooden tiger (cat. no.74, p.151); for a similar wooden *haetae*, a tiger-like mythical feline, see cat. no.69, p.149.

379

A WOOD BOX WITH BRASS HARDWARE

Joseon dynasty (1392-1897), 19th century

Hexagonal, set on bracket feet and with a hinged cover, applied with rings on the sides and top for cords, the lock formed as a leaping carp and carved on the surface with scales 6in (15.2cm) high

\$2,000 - 3,000



379



380



381



381 (another view)

380

A CARVED INKSTONE

Joseon dynasty (1392-1897), 19th century

Rectangular, with a circular grinding slab and a crescent-shaped reservoir, the surrounding upper surface carved with a scholar in a landscape with cranes and a second scholar in a boat, the sides undecorated

10 1/2in (26.7cm) long

\$1,000 - 1,500

381

A BRONZE SEAL WITH HAETAE LION HANDLE

Joseon dynasty (1392-1897), 19th century

The lion shown with a bell around his neck, seated on a square base cast with the characters *Cheonghwagungin*, with residue of seal-paste in the recesses

2 7/8 x 2 7/8 x 2 5/8in (7.2 x 7.2 x 6.7cm)

\$3,000 - 5,000



381



381 (seal impression)



382 (two views)

PROPERTY FROM THE HOBART COLLECTION

382

AN INLAID-CELADON STONWARE BOWL

Goryeo dynasty (918-1392), 13th century

The conical bowl tapering to a small ring foot, decorated on the exterior with chrysanthemums in inlaid white slip and black iron oxide, the interior finely incised with phoenixes in flight, the surface covered in a celadon glaze

6 3/8in (16.2cm) diameter

\$3,000 - 5,000

ANOTHER PROPERTY

383

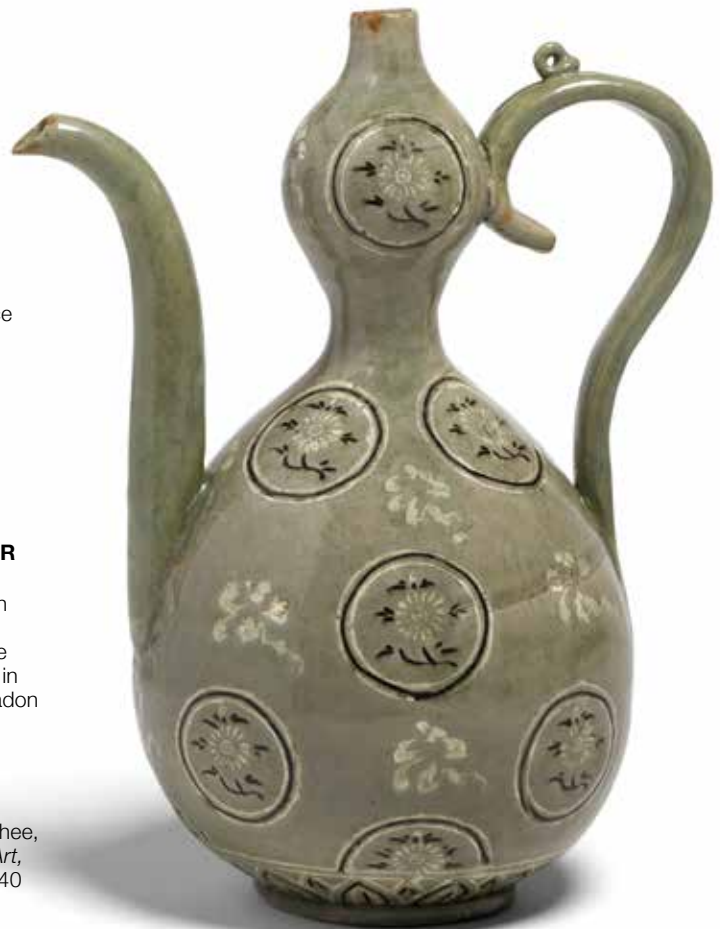
AN INLAID-CELADON GOURD-SHAPED STONWARE EWER

Goryeo dynasty (918-1392), 12th-13th century

The ewer with a narrow upper bulb and waist and flaring out to an exaggerated lower bulb, the vessel applied with an upright pipe spout and a long, looping handle finished with a coiled sprout, the body decorated with chrysanthemum roundels and wispy clouds in inlaid white slip and iron oxide, all covered with a transparent celadon glaze 12 in (30.5cm) high

\$8,000 - 10,000

For other inlaid-celadon gourd-shape ewers see; Byung-chang Rhee, ed., *Kankoku bijutsu shusen, Korai toji/ Masterpieces of Korean Art, Koryo Ceramics*, Tokyo, Tokyo Daigaku Shuppan Kai, 1978, pl. 240 and nos. 245 and 246.



383



384



386



385

PROPERTY FROM THE HOBART COLLECTION

384

A FINE INLAID-CELADON STONEWARE INCENSE BOX

Goryeo dynasty (918-1392), 13th century

Circular with canted edges and decorated in painted and inlaid white slip and iron oxide, the cover decorated with a central roundel containing a five-petal flower surrounded by scrolling peony, all within a flower-petal border, the sides decorated with fretwork
3 1/4in (8.3cm) diameter

\$8,000 - 12,000

PROPERTY OF VARIOUS OWNERS

385

AN SLIP-INLAID CELADON MAEBYONG

Goryeo dynasty (918-1392), 12th-13th century

The rounded shoulder tapering to a flared foot and with a short, everted cup-shaped mouth, decorated in inlaid white and iron-oxide slip with cranes in flight among clouds, and a formal lappet band around the shoulder

11in (27.9cm) high

\$3,000 - 5,000

386

A SMALL IRON PAINTED BUNCHEONG BOTTLE

Joseon dynasty (1392-1897), 16th/17th century

Of compressed ovoid form with a stepped neck and a narrow ring foot, the body painted with scrolling vines in iron-oxide banded by incised lines, covered in a white slip

7 1/2in (19cm) high

\$3,000 - 4,000



**PROPERTY FROM THE RUTH AND RICHARD DICKES
COLLECTION**

387

A COPPER-DECORATED PORCELAIN JAR

Joseon dynasty (1392-1897), 18th century

The compressed ovoid jar set on a high ring foot and finished with an upright neck, the body freely painted with leafy plants in underglaze copper red with tinges of green where the glaze has oxidized

With a wooden storage box with a label inscribed in Japanese *Richo shinsha momiji moyo tsubo* (Korean jar with maple design in copper red)

9in (23cm) high

\$40,000 - 60,000

Provenance

Purchased from N.V. Hammer

Dr. and Mrs. Robert Dickes, and thence by descent

Exhibited

"The Art of the Korean Potter, Silla, Koryo, Yi," shown at the following venues:

Asia House Gallery, New York: April 18-June 2, 1968

Royal Ontario Museum, Toronto: July 16-August 30, 1968

The Art Institute of Chicago: October 5-November 17, 1968

Published

The Art of the Korean Potter, Silla, Koryo, Yi, Asia Society, Asia House Galleries, 1968, no. 97.

When first exhibited in 1968, this jar was thought to date from the seventeenth century on account of its compressed globular form and motif of wind-blown bamboo branches, but later research places the development of copper-red decoration in the eighteenth century, at kilns that have yet to be identified. The present subtly formed jar seems to be unique among surviving examples so far published. Other jars with copper-red bamboo are in the National Museum of Korea, dated to the late eighteenth century (see Hongnam Kim ed., *Korean Arts of the Eighteenth Century: Splendor and Simplicity*, New York, Asia Society, 1993, cat. no. 75, pp.160 and 222), the Museum of Fine Arts, Boston (acc. no.50.1113) and the Metropolitan Museum of Art (acc. no.1979.413.2), but their complex silhouettes and whimsical painted decoration set them apart from the sober simplicity of the present lot. Its upright neck and full, balanced body recall instead whiteware moon jars produced at government kilns in the early eighteenth century; see Carolyn Kyongshin Koh Choo, *Traditional Korean Ceramics: A Look by a Scientist*, Seoul, Designnroom, 2016, p.117, fig. 5-16a-c for examples from the National Museum of Korea, the Museum of Fine Arts, Boston (acc. no.50.1040), and the Metropolitan Museum of Art (acc. no.1979.413.1). It may only be a coincidence, but the faint pinkish burn in the creamy white glaze of this jar also appears in the glazes of the above-cited moon jars.



388

PROPERTY OF VARIOUS OWNERS

388

A SMALL BLUE AND WHITE PORCELAIN DISH

Joseon dynasty (1392-1897), 19th century

The small, shallow dish painted in variegated underglaze blue with a bat and butterfly hovering above a flowering branch, the rim with concentric bands, the underside painted with three abbreviated ribbon-tide 'jewels' encircling the foot

With a wooden storage box

6 3/4in (17.2cm) diameter

\$5,000 - 7,000

For other blue-and-white decorated porcelain dishes see; Sunu Choi, *Oriental Ceramics, The World's Great Collections, Vol. 2, National Museum of Korea, Seoul, Tokyo/San Francisco: Kodansha, 1982, no. 274-282.*



389

389

A BLUE AND WHITE DEEP PORCELAIN BOWL

Joseon dynasty (1392-1897), 18th/19th century

The deep bowl set on a ring foot and decorated in underglaze blue with two sprays of citrine, the interior painted with a single auspicious character within a double-ringed roundel

With a copy of the Christie's sale catalog of the Robert Moore Collection of Korean ceramics in which this bowl was offered 9 7/8in (25cm) diameter; 5 1/2in (14cm) high

\$6,000 - 8,000

Provenance

Robert W. Moore, sold Christie's, New York, *The Robert Moore Collection of Fine and Important Korean Ceramics*, Thursday, October 16, 1986, lot 137.



390

A RARE WHITE WARE RETICULATED FLOWERPOT STAND

Joseon dynasty (1392-1897), 19th century

Of circular section with a flared lip rising from a short neck, a cylindrical body of lantern shape cut with alternating circles and trefoils along the rounded shoulder above a wide band of lotus blossoms and leaves, the lower walls curving inward to the foot ring and a pale greenish-white glaze covering most surfaces
12 1/4in (31.1cm) high

\$15,000 - 25,000

Provenance

Acquired at a house sale in Washington, D. C., 20-30 years ago

First introduced as a decorative device in greenwares of the preceding Goryeo dynasty, from the seventeenth century onward openwork carving in Korean white wares reached a high level of sophistication. The lotus motifs cut into the walls of this lot are seen in two smaller examples; see Museum of Oriental Ceramics, Osaka, *Richo toji 500nen no bi* (Glory of Korean Pottery and Porcelain of the Yi dynasty), Osaka, 1987, cat. no. 62, pp.50 and 107 (24.4cm high, 17th-18th century) and Museum of Oriental Ceramics, Osaka, *Yuen no iro, shitsuboku no katachi: Ri Josho korekushon Kankoku toji no bi* (Color of Elegance, Form of Simplicity: The Beauty of Korean Ceramics from the Rhee Byung-chang Collection), Osaka, 1999, cat. no.91, p. 132 (28cm high, 18th century). A larger and more elaborate stand in the Museum of Fine Arts, Boston retains the splayed foot of the smaller examples above (34.2cm high, acc. no.50.2141, late 18th century) while a fourth example in the Philadelphia Museum of Art (27.9cm high, acc. no.2003-27-2, 19th century) lacks the flared lip of this lot, but is similar in several other respects.





391

391

**A SET OF TEN BLUE AND WHITE
EPITAPH PLAQUES FOR THE OFFICIAL
YOO HANKI**

**Joseon dynasty, dated by inscription to
1824**

The lengthy obituary covering ten rectangular pieces of porcelain of vertical section, all inscribed in ten vertical rows of neat Hanjea script to describe the family life, personality, genealogy, descendants, and political career of the deceased, identified along the thin right edges of the porcelain as the provincial official Yoo Hanki (1739-1824), the essay authored by his "unworthy surviving nephew" Sungjoo soon after his decease; the complete set now mounted in a long horizontal frame
each plaque 7 1/8 x 6 1/8in (18.1 x 15.5cm)
10 3/4 x 76 1/4in (27.3 x 193.7cm) total size of frame

\$5,000 - 7,000

Two sets of epitaphs of similar design are published in Hongnam Kim ed., *Korean Arts of the Eighteenth Century: Splendor and Simplicity*, New York, Asia Society, 1993, cat no.110-11, pp.186-187 and 231. Similar sets are in the collection of the Metropolitan Museum of Art in New York (acc.no.1998.486.1-34) and the British Museum (acc. no.1997.0721.1-14), the latter dated to 1849. The fact that these works were buried in the tombs of officials and written in Chinese characters, which were not as widely understood as Korea's Hangul script, seems to have allowed the author a fascinating degree of candor. The third plaque gives details of Yoo's run-in with Queen Jeongsun (1745-1805) and the essay includes descriptions of his personality, the seventh plaque discussing his fondness for indulging in drink when things got rough but added he showed no particular proclivity for the vice of female companionship.



392

392

**A GROUP OF FOUR EARTHENWARE
IRON-RED GLAZED EPITAPH PLAQUES**

**Joseon dynasty, dated by inscription to
1702-1703**

The four small rectangular brick-like plaques of reddish hue covered in freely written brown Hanjea characters, the inscription briefly describing the career of the deceased, Pyun Engkwon, including a dedication to his surviving widow and the date of his burial described as 75 years after the start of the Ming dynasty's final Chongzhen era; now mounted in a horizontal modern frame
each plaque 5 1/4 x 3 1/4in (13.3 x 5.3cm)
total dimensions of frame 11 1/8 x 23 1/4in (28.3 x 59cm)

\$1,500 - 2,500

For another small iron-red glazed epitaph plaque dated to 1667 and sharing a similar folk-art sensibility, see Museum of Oriental Ceramics, Osaka, *Yuen no iro, shitsuboku no katachi: Ri Josho korekushon Kankoku toji no bi* (Color of Elegance, Form of Simplicity: The Beauty of Korean Ceramics from the Rhee Byung-chang Collection), Osaka, 1999, cat. no. 202, pp. 226 and 360.



393

393

A BLUE AND WHITE MORTUARY PLAQUE

Late Joseon dynasty

Potted in slightly concave section in tall and thin rectangular shape with indented corners, inscribed in 37 Hanjea characters that it was created for the tomb of the official Jung Jae'ui in Gwangju; now mounted in a frame

8 1/4 x 4 1/4in (21 x 10.8cm) dimensions of porcelain
17 1/4 x 11 1/2in (43.8 x 29.2cm) total dimensions of frame

\$1,000 - 1,500

Unlike the larger set of epitaph plaques in this sale and others in museum collections worldwide, the plaque in the present lot does not appear to memorialize the deceased, but instead describes the location of the tomb with traditional *pungsu* (fengshui) geomancy methods.

PROPERTY FROM THE RUTH AND RICHARD DICKES COLLECTION

394

ANONYMOUS

Seokga, (Shakyamuni), Joseon dynasty (1392-1897), 16th century

Hanging scroll, framed and glazed, ink, color, and gold on silk depicting Seokga, (the historical Buddha) seated cross-legged on a multi-tier lotus throne beneath a jeweled canopy, accompanied by two attendants, illegibly inscribed in the lower right

76 x 33in (193 x 83.9cm)

\$12,000 - 18,000

Provenance

Acquired May 1984

PROPERTY OF A LOS ANGELES COLLECTOR

395

ANONYMOUS

Seokgasamjon (Shaka triad with disciples), Joseon dynasty (1392-1897), 18th/19th century

Hanging scroll, framed and glazed, ink and color on silk with the historical Buddha flanked by the bodhisattvas Bohyeon (Samantabhadra), and Munsu (Manjusri), preaching to a group of disciples, with lists of donors in the lower right and left corners

\$5,000 - 7,000



394



395



396

ANOTHER PROPERTY

396

KIM KI-CHANG (UNBO, 1913-2001)

Pavilion in moonlight, dated 1961

Hanging scroll, ink and color on paper, signed *Unbo*, dated *Sin chu* (1961) and sealed *Kim Ki-Chang yin*
 15 3/4 x 11 1/2in (40 x 29.2cm)

\$1,500 - 2,000



397

PROPERTY OF THE CHARLESTON LIBRARY SOCIETY

397

KIM KI-CHANG (UNBO, 1913-2001)

Landscape with oxen, dated 1986

Ink and color on silk, framed and glazed, with a scene of two herdsman leading oxen through a mountainous landscape, signed and sealed *Unbo* and dated *Byeong-jin gil il ttae ilheun se yu* (An auspicious day in 1986 at age 73)
 24 3/8 x 25 3/8in (61.9 x 64.5cm)

\$2,500 - 3,500



398

ANOTHER PROPERTY

398

IK-JOONG KANG

***Moon Dream*, 2007**

Mixed media on wood with a large white porcelain jar, signed *Ik-Joong Kang*, 2007
 23 x 23in (58.4 x 58.4cm)

\$7,000 - 9,000

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Works of Art

New York | March 18, 2019

PREVIEW
March 14-17

INQUIRIES
Bruce Maclaren
+1 (917) 206 1677
bruce.maclaren@bonhams.com
bonhams.com/chineseart

FROM THE COLLECTION OF VIRGINIA "ELLA" HOBART (1876-1958), AND THENCE BY DESCENT

AN EXCEPTIONALLY RARE PAIR OF IMPERIAL FAMILLE ROSE 'QUAIL' BOWLS

Yongzheng six-character marks and of the period (1723-1735)

9.5cm (3 3/4in) diameter, each

\$300,000 - 500,000

Bonhams

AUCTIONEERS SINCE 1793



19th Century European Paintings

New York | 30 April 2019

ENTRIES NOW INVITED

ENQUIRIES

Madalina Lazen
+1 (212) 644 9108
madalina.lazen@bonhams.com
[bonhams.com/19thcenturypaintings](https://www.bonhams.com/19thcenturypaintings)

**SIR ALFRED JAMES MUNNINGS,
P.R.A., R.W.S. (BRITISH, 1878-1959)**

Passing the barrow
oil on panel
16 1/4 x 24in (41.6 x 61cm)
\$40,000 - 60,000

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

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

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

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be

construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
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Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

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

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

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





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