FINE JAPANESE AND KOREAN WORKS OF ART

Wednesday March 18, 2015 New York

Bonhams

NEW YORK

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FINE JAPANESE AND KOREAN WORKS OF ART

Wednesday March 18, 2015 at 1pm New York

BONHAMS

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

PREVIEW

Thursday March 12, 10am to 5pm Friday March 13, 10am to 5pm Saturday March 14, 12pm to 5pm Sunday March 15, 12pm to 5pm Monday March 16, 10am to 5pm Tuesday March 17, 10am to 5pm

BIDS

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

To bid via the internet please visit www.bonhams.com/22380

Please note that bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding is only available for lots with a low estimate in excess of \$1000.

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

SALE NUMBER: 22380 Lots 3001 - 3237

CATALOG: \$35

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INQUIRIES

Jeff Olson, Director +1 (212) 461 6516 Jeff.olson@bonhams.com

Caroline Gill, Junior Specialist +1 (212) 461 6523 Caroline.gill@bonhams.com Automated Results Service +1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 3108 Inside front cover: Lot 3031 First session page: Lot 3004 Second session page: Lot 3075 Third session page: Lot 3132 Fourth session page: Lot 3189 Fifth session page: Lots 3221, 3223, 3224, 3226, 3228, 3231 and 3232 Inside back cover: Lot 3031 Back cover: Lot 3223

JAPANESE AND KOREAN WORKS OF ART TEAM



Dessa Goddard

NEW YORK





Jeff Olson

Caroline Gill

SAN FRANCISCO



Andrew Lick T

San Francisco



Tiffany Chao Los Angeles

JAPAN REPRESENTATIVE



San Francisco

Akiko Tsuchida Tokyo

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 <u>www.bonhams.com/WebTerms</u> 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 \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility 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.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www. bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday March 20 without penalty. After March 20 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON FRIDAY, MARCH 20** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any

questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 2PM ET ON TUESDAY, MARCH 24.

Address

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

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at (t) +1 (718) 247 2070 (f) +1 (347) 468 9916 or c.more@cadogantatefineart.com

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OVERSIZED LOTS

3001	3024
3022	3108
3023	3182

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668 - 935
698 - 926
892 — 936
918 — 1392
1392 - 1897
1897 — 1910
1910 — 1945
1948 - present
1948 – present

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PAINTINGS, SCREENS AND WOODBLOCK PRINTS Lots 3001-3043



PROPERTY OF A NEW YORK LADY

3001

ATTRIBUTED TO MOKUAN SHOTO (MUAN XINGTAO, 1611-1684) Calligraphy (Ikko)

Hanging scroll, ink on paper; inscribed Un ryu kan sai kai (Japanese romanization)/Yun long huan ji hui (Chinese romanization; Clouds and dragons, a happy gathering), signed, with three seals reading Mokuan To in, Shoho Eisho and Rinzai seishu; within a plexiglass frame 50 x 12in (127 x 30.5cm) \$1,500 - 2,500

Mokuan Shoto (Muan Xingtao, 1611-1684) was a Chinese monk of the Chan sect. In 1654, he emigrated to Japan with his master Ingen Ryuki (Yinyuan Longqi, 1592-1673) and together they founded the Obaku school of Zen and established the head temple Manpukuji at Uji in 1661. A skilled calligrapher, he is honored as one of the Obaku no sanpitsu ("Three Brushes of Obaku"), together with his teacher and fellow disciple Sokuhi Nyoitsu (Jifei Ruyi, 1616-1671).

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

3002

KANO SCHOOL (17TH/18TH CENTURY) Twelve Months of the Year

A double-sided album of 24 pages; recto with 12 seasonal paintings, ink and color on silk, and 12 waka poems in ink on decorated paper; verso with 12 paintings, ink and color on silk and 24 calligraphy shikishi in ink on paper; the paintings of the first group each inscribed Tsunenobu hitsu (Kano Tsunenobu (1636-1713), sealed Yoboku; the painting of the second group Toun hitsu (Kano Toun, 1625-94), sealed Toun

13 1/8 x 16 7/8 x 2 3/8in (33.3 x 42.8 x 6cm) overall \$3,000 - 4,000



OTHER PROPERTIES

3003

HANABUSA ITCHO (1652-1724) Shakyamuni in Meditation

A hanging scroll, ink on silk; of Shakyamuni Buddha in seated meditation on a rocky outcrop; signed *Shurin sanjin choko hai[sho]* and sealed *Shizai seisho hakuseki-kan*; with wooden storage box 29 x 15 3/8in (73.7 x 39cm)

\$2,000 - 3,000

PROPERTY FROM THE KINGADO COLLECTION

3004

NAGASAWA ROSETSU (1754-1799) Daruma

A hanging scroll, ink and slight color on paper; depicting Daruma in meditation seated on a rock; signed *Rosetsu* and sealed *Gyo*; with double wooden storage box $39 \ 1/2 \times 11in \ (100.3 \times 27.9cm)$

\$4,000 - 5,000



3005

SETTOSAI TOKEI (FL. 18TH CENTURY) The Shichifukujin (Seven Gods of Good Fortune)

A large hanging scroll, ink and slight color on paper; signed Settosai Tokei ga and sealed Settosai and Tokei no in 37 1/4 x 66 3/4in (94.5 x 169.6cm)

\$6,000 - 8,000

Settosai Tokei was originally believed to have been active in the Muromachi period, but recent scholarship places him in the middle Edo period (18th century). There is an example of a hawk on pine by Settosai in the collection of Tokyo National Museum. For another painting by the artist in the Sano Museum see http://www.city.sano. lg.jp/museum/img/ojisama/ojisama.pdf

OTHER PROPERTIES

3006

ATTRIBUTED TO SAITO SADAYASU (1657-1744) Various Types of Horses

Handscroll, ink and color on paper; depictions of 60 horses with label cartouches, with a long colophon bearing the date *Genroku hinoto-ushi gogatsu tsuitachi* (1697.5.1) and signed *Otaka Shumyo/ Hideaki*, followed by the notation *Baso-e* (Pictures of Types of Horses) and signed *Otsubo kyusei* (ninth generation) *Saito Joeki/ Sadayasu Seisen* 11 1/2 x 691 1/4in (29.4 x 1755.7cm)

\$1,500 - 2,000

3007 AFTER YAMAMOTO BAIITSU (1783-1856) Insect Procession

Hanging scroll, ink and color on silk; bearing the date *Hinoe-uma* (1846) *ka[hei]gatsu Gyokuzen shoku'oku*, and signature *Baiitsu sha*, with one seal *Yamamoto Ryo*; with wooden storage box *18 1/2 x 31 1/2in (46.7 x 80cm)* **\$1,000 - 1,500**

The "Procession of Insects" appears to be based on a prototype popularized by the Maruyama-Shijo school. A similar depiction of this novel subject matter by Nishiyama Hoen (1804-67), a contemporary of Baiitsu, is held in the collection of the British Museum. (http://www.britishmuseum.org/explore/highlights/highlight_objects/ asia/n/nishiyama_h%C5%8Den,_procession_of.aspx).

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

3008

YAMAMOTO BAIITSU (1783-1856) Flowering Vines

A folding fan painting, ink, color and metallic foil fragments on paper with a mica ground; the recto with flowering gourd vines, signed *Baiitsu Ryo*, sealed *Baiitsu*; white blossoms continuing on the verso, inscribed *Sekiheido*; with double wooden storage box *22in (55.9cm) wide*

\$1,500 - 2,500









OTHER PROPERTIES

3009 KITAGAWA FUJIMARO (1790-1850) Courtesan

Hanging scroll, ink and color on silk; signed Fujimaro hitsu, sealed *Etsu[] no in*; with wooden storage box 37 x 12in (93.8 x 30.5cm) \$4,000 - 6,000

Kitagawa Fujimaro is well known for his paintings featuring beautiful women, together with prints of beauties in the style of his teacher Kitagawa Utamaro (1754-1806).

3010 3010 TOBA HIROMARU (FL. CIRCA 1804-18) Beauty Holding a Fan Hanging scroll, ink and color on paper; signed Toba Hiromaru, sealed; with wooden storage box 47 3/4 x 10 3/8in (121.2 x 26.7cm) \$4,000 - 6,000

The actor in the image on the fan is Onoe Kikugoro III (1784-1849). Another painting by this artist sold at Christie's New York, Japanese and Korean Art, Sale 1266, lot 153.







3011

KOBAYASHI KANRIN (KOBAYASHI SUI, 1813-87) Interior with Beauty

Hanging scroll, ink and color on paper; dated hinoto-u shoshu (1867, early autumn), signed Kanrin sei, with two seals 38 3/8 x 15 3/4in (97.6 x 40cm) \$2,000 - 3,000

3012

SAKAI DOITSU (1845-1913)

Dove on Blossoming Plum Hanging scroll, ink and color on silk; signed Uka Doitsu hitsu, sealed Uka 40 1/4 x 13in (102.3 x 33.1cm) \$2,000 - 3,000

3013

KAMISAKA SEKKA (1866-1942) Chrysanthemum with Waka Verses

Hanging scroll, ink and color on silk; signed Sekka hitsu, sealed Sekka; with self-inscribed and sealed wooden storage box 43 5/8 x 10 1/2in (110.8 x 26.7cm) \$1,000 - 1,500

Kamisaka Sekka (1866-1942) was an important artist of early 20th-century Japan and considered by some scholars to be the father of Japanese modern design. Born in Kyoto to a samurai family, he began his study of painting at the young age of 16 and later taught at the Kyoto Municipal School of Arts and Crafts. Said to have been inspired by a government-sponsored visit to the Glasgow International Exhibition in 1901, he was influenced by Art Nouveau and endeavored to combine elements of the Japanese Rinpa tradition with European design, resulting in works that are both modern and ageless.







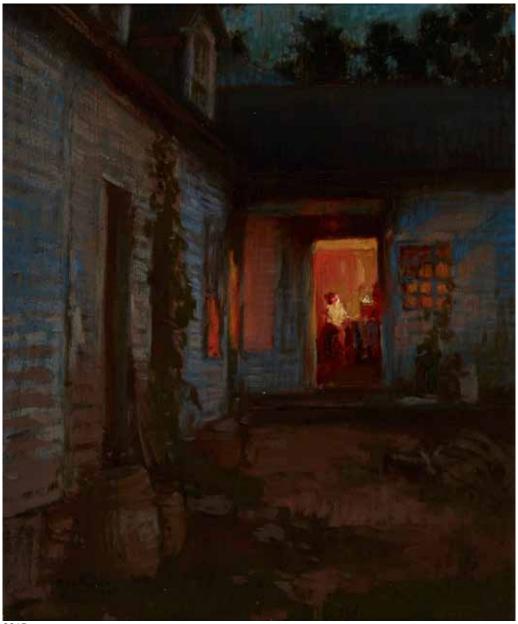
VARIOUS ARTISTS (20TH CENTURY) Three Scroll Paintings

Daruma with a Courtesan, ink and color on silk; bearing the signature Katsu Shunsho, sealed Shunsho 39 1/4 x 16 5/8in (99.5 x 43cm); Courtesan and Shoki, the Demon-queller, ink and color on silk, signed/sealed Kiseki [unrecorded]

36 x 15 3/4in (91.3 x 40.3cm);

Woman after a Bath, ink and color on silk; signed/sealed *Koshun* [unrecorded]

15 1/2 x 21 7/8in (39.5 x 55.6cm) \$1,500 - 2,000



3015 **YOSHIDA HIROSHI (1876-1950) Farmhouse at Night, Tyringham 1905** Oil on canvas, framed; signed *H. Yoshida* and dated lower left 14 1/4 x 17 (35.9 x 43.2cm)

\$12,000 - 18,000

In 1900 Yoshida convinced a group of young, accomplished artist friends - Nakagawa Hachiro, Kawai Shinzo (see lot 3017), Maruyama Banka, Kanokogi Takeshiro and Mitsutani Kunishiro to join him in traveling to Boston to sell their watercolors and experience first-hand Western culture and art. Subsequently, his extensive travels took Yoshida to many locations throughout United States and eventually the world. One of his favorite locations in the United States was the Berkshire mountains in western Massachusetts. While there, with his wife Fujio, he produced two oil paintings in Tyringham of a farmhouse at dusk. One painting depicts the house from a distance while the other shows the house up close and with the front door open. The one painted at a distance is now part of the collection of the Fukuoka Art Museum and was part of the exhibition A Japanese Legacy: Four Generations of Yoshida Family Artists held at the Minneapolis Art Institute in 2002. The painting of the Tyringham farmhouse with the open door is being offered here.





3016 MIYAKE KATSI

MIYAKE KATSUMI (KOKKI, 1874-1954) Beppu

Watercolor, with mat; signed lower left *K. Miyake.* and titled *Beppu 13 x 17 5/8in (33.2 x 44.5cm)* **\$1,000 - 1,500**

The town of Beppu is known for its hot spring baths. In this work by Kokki, two women bathe their feet in a warm stream running through the hot springs.

Kokki was a Western-style painter, born in Tokushima. He traveled and studied in the United States and for a period at the Yale University Art School. He strongly encouraged Hiroshi Yoshida and five of his artist friends to travel to the United States. Soon after their arrival they enjoyed a successful selling exhibition at the Boston Art Club.

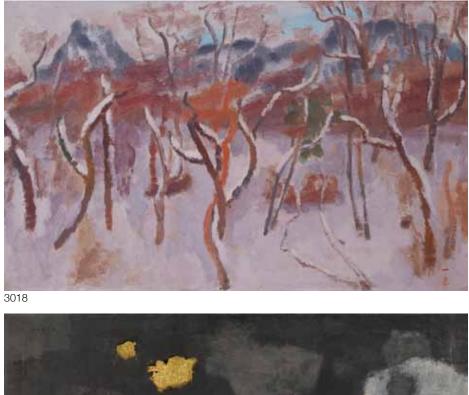
On December 2, 1900 The Boston Sunday Globe featured a lengthy article on the group of painters with photos of Yoshida, Kanakoji, Mitsutani, Nakagawa, Kawai, and Maruyama, headlined "Japanese Art in Boston". It began "Six young men from the Orient to Exhibit their works at the Boston Art Club. Miyake Katsumi, a friend of these artists encouraged them to make the trip to the United States after he had matriculated at the Yale University Art School in New Haven. The sales they made selling their watercolors at exhibitions here in the U.S. helped them to continue traveling to and in the U.S. and Europe where they were expanding their abilities to paint in the western style."

3017

KAWAI SHINZO (1867-1936) Landscape with Bell Tower

Watercolor, paper hinged to mat; signed in ink *S. Kawai* to the lower right *14 1/4 x 10 1/2in (36.4 x 26.9cm)* **\$1,000 - 1,500**

Kawai Shinzo (1867-1936) was one of the five artists from Japan who accompanied Yoshida Hiroshi to the United States to exhibit at the 1900 Japanese Art Exhibit held at the Boston Art Club.





3018 SOMIYA ICHINEN (1893-1994) Winter Forest Oil on canvas, framed; signed lower right Ichinen 13 x 21in (33.2 x 53.3cm) \$2,000 - 3,000

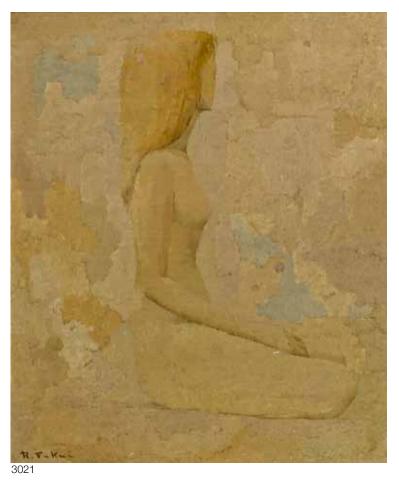
PROPERTY FROM THE ESTATE OF LOIS JAMESON WINTER, BERKELEY CALIFORNIA

3019 **OHASHI YUTAKA (BORN 1923)** Earth No. 3 Oil and gold on canvas, framed; upper left signed Ohashi, reverse inscribed with the title, artist's name, date and paper label of The Alan Gallery, New York 29 x 36in (73.7 x 91.4cm) \$2,000 - 3,000

Provenance

Purchased by the original owner directly from the gallery March 11, 1959, thereafter by descent





PROPERTY FROM THE MINDEL FAMILY TRUST

3020 **FUKUI RYONOSUKE (1923-1986) Bust of a Woman** Oil on canvas, framed: signed lower left *R. Fukui* 15 x 11in (3.8 x 38cm) **\$2,500 - 3,500**

Fukui Ryonosuke (1923-1986) won first prize at the Jiyu Bijutsuka Kyokai-ten (Free Artists Association Exhibition) in 1954.

3021 **FUKUI RYONOSUKE (1923-1986) Seated Woman** Oil on canvas, framed; signed lower left *R. Fukui* 28 x 23 1/2in (70 x 59.7cm) **\$3,000 - 5,000**



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

3022

ANONYMOUS (EARLY 17TH CENTURY)

Wisteria Blossoms
A six-panel folding screen, ink, color and gold on paper; of a rustic fence entwined by white flowering wisteria vines
59 3/4 x 146in (151.8 x 370.8cm)
\$20,000 - 30,000

Provenance Purchased Marshall Fields, Chicago, 1976.

For Momoyama/early Edo period screens of wisteria supported on a fence or trellis, please see *Nihon byōbue shūsei: dai 7-kan, kachōga: shiki sōka* (Compendium of Japanese Screen Painting: vol. 7, Bird-and-Flower Painting: Seasonal Flowers and Grasses), Tokyo, 1980, pp. 26-29, 111 and pls. 9 and 10.

This bold depiction of blossoming wisteria on a trellis is evocative of late spring and early summer when this hardy plant is most vibrant. As early as the Heian period (794-1185) aristocrats enjoyed wisteria viewing parties, popularized in part by the empress Fujiwara no Shoshi (988-1074), daughter of Fujiwara no Michinaga (966-1028) who earned the nickname Fujitsubo because of the wisteria (*fuji*) she cultivated in the inner gardens of her mansion.



PROPERTY FROM THE ESTATE OF CLARENCE DAY

3023 YOKOYAMA KAZAN (1794-1837) Agricultural Scenes

A pair of large six-panel folding screens, ink on paper; of villagers planting and harvesting rice paddies, each signed Kazan, with one seal Issho 66 1/2 x 147 7/8in (168.8 x 373.6cm) \$4,000 - 6,000



PROPERTY OF A NEW YORK LADY

3024

KUMAGAI MICHIMASA (19TH CENTURY)

Rakuchu rakugai zu (Scenes in and around the Capital)
A pair of large six-panel folding screens, ink, color and gold on paper; each signed *Kumagai Dosho/Michimasa hitsu*, with one seal [illegible]
66 5/8 x 147 7/8in (169.4 x 375.6cm)
\$15,000 - 20,000





OTHER PROPERTIES

3025

KANO SCHOOL (18TH/19TH CENTURY) Hamamatsu and Plovers

A miniature six-panel folding table screen, ink, color and silver on paper; possibly signed *Un'ichi hitsu*, with one seal [illegible] *19 7/8 x 70in (50.6 x 177.8cm)* **\$1,000 - 1,500**

PROPERTY OF A PRIVATE COLLECTOR

3026

ANONYMOUS MACHI-ESHI (19TH CENTURY) Figures in a Spring Landscape

A single six-panel folding screen, ink, color and gold on paper, with *moriage* accents; unsigned 41 1/2 x 109 1/2in (105.5 x 278.4cm) **\$6,000 - 8,000**

Provenance

Purchased in Kyoto in 1975.

Machi-eshi, literally "town painter," is a generic term for painters who worked independently in urban centers, not sponsored by a particular patron or official bureau. Although some appear to have received training in established painting schools, such as the Tosa, Hasegawa or Kano, others were "outsider" artists, self-taught with a vigorous figural style and somewhat naive approach to classical themes. Working for newly rich merchants and craftsmen, their novel rendition of everyday scenes greatly influenced the development of *fuzokuga* (genre painting) and the *ukiyo-e* tradition.

PROPERTY OF HERBERT EVANS AND MIRIAM SIMPSON

3027

A RARE BOOK AND FOLIO SET ON TORII KIYONAGA

Chie Hirano, *Kiyonaga; A Study of His Life and Works, with a Portfolio of Plates in Color and Collotype*, Cambridge, Mass., 1939, (viii + 545 pages): a descriptive catalog of Kiyonaga's prints (pp. 183-465), a descriptive catalog of Kiyonaga's paintings (pp. 475-484), and a catalog of books illustrated by Kiyonaga (pp.486-501); the accompanying large portfolio of 146 plates includes eight color woodblock-print reproductions by the publisher Watanabe Shozaburo and numerous black-and-white collotypes, gray cloth binding 19 1/4 x 13 5/8in (49 x 34.5cm) folio **\$800 - 1,200**

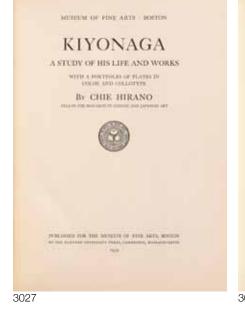
This rare two-volume set is the only catalogue raisonné of Torii Kiyonaga's prints in English, and still considered to be the best work on this artist.

3028

TWO BOOKS ON JAPANESE PRINTS

The Clarence Buckingham Collection of Japanese Prints, The Art Institute of Chicago, catalog in two volumes: Volume 1: Helen C. Gunsaulus, The Primitives, 1955, number 183 of 500 copies, vi + 284 pages, 8 color plates and full illustration in black and white; Volume 2: Margaret Gentles, Harunobu, Koryusai, Shigemasa, Their Followers and Contemporaries, 1965, vi +307 pages, 8 color plates and full illustration in black and white; each with terracotta cloth cover, the second with matching slipcase

16 3/8 x 12 3/8in (41.5 x 31.4cm) slipcase \$800 - 1,200



THE CLARENCE BUCKINGHAM COLLECTION OF

JAPANESE PRINTS

The Pranitives

THE ART INSTITUTE OF CHICAGO

3028

TWELTE WOODSLOCK PERTY OF



ANY PRANCISCO-THE BOOK CLUB OF CRUPTORINA - 44

3029

3029

A GROUP OF FIVE RARE BOOKS ON JAPANESE PRINTS Comprising: Edwin E. Grabhorn, A Brief History of Japanese Color Prints and Their Designers, Delivered Before the Members of the Roxburghe Club of San Francisco Monday Evening April 4, 1938 by Edwin Grabhorn, San Francisco: Grabhorn Press, 1938 (50 copies), the interior inscribed in ink Special Copy No 1 for Herbert Evans from Ed Grabhorn Nov 9/38, with a tipped-in original woodblock print by Kitagawa Utamaro, an original drawing attributed to the Torii school, and two original book plates by Nishikawa Sukenobu and Kitao Masanobu respectively; Figure Prints of Old Japan: A Pictorial Pageant of Actors and Courtesans of the Eighteenth Century Reproduced from the Prints in the Collection of Marjorie and Edwin Grabhorn, with an Introduction by Harold P. Stern, San Francisco: Book Club of California (Grabhorn Press), 1959 (400 copies), 52 color plates, some fold-out; Landscape Prints of Old Japan, from the Beginning of the Eighteenth Century to the Middle of the Nineteenth Century, Illustrated from Original Prints in the Collection of Edwin and Marjorie Grabhorn, Introduction and Descriptive Text Written by Jack Hillier, San Francisco: Book Club of California (Grabhorn Press), 1960 (450 copies), 52 color plates, one fold-out triptych; Ukiyo-e "The Floating World", Illustrated by Twenty-eight Rare Examples of Japanese Woodblock Prints by Seventeen Great Masters of the Art, San Francisco: Book Club of California (Grabhorn Press), 1959 (400 copies), 28 color plates, some fold-out; and Twelve Wood-block Prints of Kitagawa Utamaro, Illustrating the Process of Silk Culture, with an Introductory Essay by Jack Hillier, Reproduced in Facsimile from the Originals in the Collection of Edwin and Irma Grabhorn, San Francisco: Book Club of California (Grabhorn Press), 1965 (450 copies), 10 color plates, some fold-out 17 1/4 x 11 3/8in (44 x 29.5cm) dimensions of first

\$1,000 - 2,000

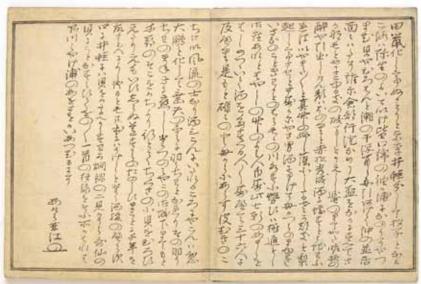


3030

3030

A SET OF 20 JAPANESE PRINTED BOOKS (CHIRIMEN EHON) Each a small printed book on crepe paper; comprising volumes 1 through 20 from *Japanese Fairy Tale Series*, with translations by B.H. Chamberlain or T.H. James, published 1885-1892 by Hasegawa Takejiro, (very minor wear) 6 x 4in (15.3 x 10.3cm) each volume \$600 - 800











3031

KITAGAWA UTAMARO (1753?-1806) Shioi no tsuto (Gifts from the Ebb Tide), circa 1789

Illustrated *kyoka* anthology, one volume, color woodblock with mica and brass dust; consisting of ten leaves: one double-page preface, eight double-page illustrations, and one double-page postscript with colophon signed *Kitagawa Utamaro zu* and sealed *Jisei ikke*, publisher notation of *Koshodo Tsutaya Juzaburo shi*, circa 1789 – very good impression (lacks the purple wave pattern and green ground [illustrations of sea shells]), very good color, some soiling and mica losses, small tears at the edges of the center fold, rebound, wear to original dark blue cover with traces of ink notation to the reverse $9.7/8 \times 7.1/2in (25 \times 19cm)$ \$18,000 - 24,000

An exhaustive discussion, complete with transliteration of the texts, together with impressions of copies of this celebrated book in the collections of Israel Goldman and the British Museum (JH158 (2979.3.5.0158), is published in Shugo Asano and Timothy Clark, *The Passionate Art of Kitagawa Utamaro*, Tokyo, 1995, vol. 1, pp. 259-261 and vol. 2, pp. 224-227, no. 466-467. For comparison with the three copies in the Museum of Fine Arts, Boston, see http://www.mfa.org/ collections/search?search_api_views_fulltext=tsuto.





3033



3034

UTAGAWA HIROSHIGE (1797-1858) Twelve woodblock prints

Oban yoko-e; a complete set of the series *Chushingura* (The Storehouse of Loyal Retainers), each with two *nanushi* seals (1847-52) and signed *Hiroshige ga* - fair impressions, good color, slight toning, some soiling, occasional wormage, one with a large tear to the last print

9 7/8 x 14 5/8in (25 x 37cm) average **\$800 - 1,200**

3033

SAWA SEKKYO (FL. CIRCA 1804-1818) One woodblock print

Oban yoko-e; entitled Uki-e Nihonbashi sakana-ichi no zu (Perspective Picture of the Nihonbashi Fish Market), signed Sekkyo ga, publisher notation of Yamadaya - good impression, very good color, somewhat soiled, slightly toned, tape to reverse top corners $10 \ 1/4 \ x \ 15 \ 1/4$ in (26 x 38.6cm) **\$600 - 800**

Another impression of this print is in the collection of the British Museum (1942,1010,0.7).

OTHER PROPERTIES

3034

VARIOUS ARTISTS MEIJI ERA (LATE 19TH CENTURY)

Tsukioka Yoshitoshi (1839-1892), *Jigoku dayu godo no zu* (The Enlightenment of the Hell Courtesan), an *oban tate-e* from the series *Shingata sanjurokkaisen*, 1890, signed *Yoshitoshi*, publisher notation of Sasaki Toyokichi – good impression and color, center crease;

Adachi Ginko (fl. 1874-1897), an oban yoko-e entitled Setabashi-jo ni Hidesato [ga] Ryujo o sukuu (Hidesato Rescues the Dragon Princess on Seta Bridge), dated *Meiji 29.9.25* (1896) signed *Ginko* - very good impression and color, framed and glazed;

Utagawa Yoshitora (fl.circa 1850-1880), an *oban* triptych set entitled *Shin Yoshiwara Goseiro gohei* (Five-story Brothel in the Shin Yoshiwara), 1871, signed *Yoshitora* - good impression, fair color, some staining;

Toyohara Kunichika (1835-1900), single oban tate-e of two actors and two oban triptych sets: *Tokyo ko[ko] furyu zu* with Westerners, 1870, and *Mitate haiyu chikaramochi-zu*, 1875, each signed*Kunichika* - good-fair impressions, very good color; together with a single oban tate-e of actors by Utagawa Kunisada (1786-1864), 1861, signed *Toyokuni ga* [13] *14 x 9 1/8in (35.4 x 23.2cm) dimensions of first* **\$800 - 1,200**





3036

3035

YOSHU (HASHIMOTO) CHIKANOBU (1838-1912) 60 woodblock prints

An album of 20 *oban tate-e* triptych sets; each from the series *Chiyoda no o-oku* (The Inner Precincts at Chiyoda [Palace]), 1895-1896, each signed *Yoshu Chikanobu*, with the publisher Fukuda Hatsujiro's twin-fish cartouche - generally good impressions, very good color, a few sheets with slight stains, a few with some soiling, fabric cover soiled and rubbed

14 x 9 1/4in (35.3 x 23.8cm) average [sheet] **\$1,000 - 1,500**

3036

TSUKIOKA KOGYO (1860-1927) Pictures of Noh Plays

32 *oban tate-e*, each signed Kogyo; the first consisting of 31 prints from the series *Nogaku zue* (Pictures of Noh Plays), 1897-1900, publisher notation of Matsuki Heikichi - good impressions and color, some soiled, trimmed, backed, previously mounted together in an album; together with a single print with two scenes related to the Noh theater - good impression and color, slight soiling, minor toning to reverse $9 \ 1/2 \ x \ 14 \ 1/8in \ (24.2 \ x \ 36cm) \ approximate \ sizes$ \$1,000 - 1,500





3038

PROPERTY FROM A PRIVATE COLLECTION

3037

KATSUSHIKA HOKUSAI (1760-1849) A Surimono

Shikishiban with metallic pigments and blind printing; from the series *Umazukushi* (All Varieties of Horses), entitled *Sangenkoma* (The Threestringed Colt), a still life of a dismantled shamisen leaning against a pile of song books partially wrapped in cloth, 1822 (year of the horse), signed *Fusenkyo litsu hitsu*, with two poems by Jakushotei Midori and one by Shuchodo Monoyana – very good impression and color, very slightly soiled, laid down

8 1/8 x 7 1/8in (20.7 x 18.1cm) **\$4,500 - 5,000**

Provenance

The collection of Robert H. Pruyn, thereafter by descent

Robert H. Pruyn (1815-1882) was appointed by President Lincoln as the first ambassador to Japan in 1861.

Another impression is illustrated in Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, 2013, p. 139, no. 256, and John T Carpenter ed., *Reading Surimono: The Interplay of Text and Images in Japanese Prints*, Leiden, 2008, p. 286, pl. 170. The extensive catalog entry in the latter work provides information on imagery and the poets of this poetry circle, as well as transcriptions and translations of the poems.

3038

KATSUSHIKA HOKUSAI (1760-1849) A Surimono

Shikishiban with metallic pigments and blind printing; from the series *Umazukushi* (All Varieties of Horses), entitled *Ema* (Votive Pictures), a still life with two votive pictures, 1822 (year of the horse), signed *Fusenkyo litsu hitsu*, with three poems by Manryutei Kanai Totomi, Baikado Abura no Nerikata, and Shiratei Manzo – very good impression, good color, very slightly toned and rubbed, laid down $8 \ 1/8 \ x \ 7 \ 1/8in \ (20.7 \ x \ 18.2cm)$

Provenance

The collection of Robert H. Pruyn, thereafter by descent

Another impression is illustrated in Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, 2013, p. 134, no. 248. The catalog entry provides information on the poets, cites similar designs by Shunman and includes numerous references.





3039

3040

3039 KATSUSHIKA HOKUSAI (1760-1849)

A Surimono

Shikishiban with metallic pigments and blind printing; from the series *Umazukushi* (All Varieties of Horses), entitled *Mokuba* (Hobby Horse), 1822 (year of the horse), signed *Fusenkyo litsu hitsu*, with three poems by Yamamichi Nuime, Kado no Marume and Shuchodo Monoyana – very good impression, slight toned, surface rubbed, laid down 8 $1/8 \times 7 1/8$ in (20.7 x 18.1cm)

\$4,500 - 5,000

Provenance

The collection of Robert H. Pruyn, thereafter by descent

17 examples from this series, together with extensive catalog entries, are published in Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, 2013, pp.132-141.

3040 KATSUSHIKA HOKUSAI (1760-1849)

A Surimono

Shikishiban with metallic pigments and blind printing; from the series Shisei (The Four Types of Existence), entitled Fumonbon kikusui yoroi, (Universal Gate Chapter, Armor with Chrysanthemum-stream Motif) a still life with armor, armor box, arrow and sutra scroll on a stand, circa 1822, signed Fusenkyo litsu hitsu, with a poem by Sokaen Takemaru – very good impression and color, very slightly soiled, minor wrinkles to the upper portions, laid down $8 \ 1/8 \ x \ 7 \ 1/8$ in (20.7 x 18.2cm)

\$4,500 - 5,000

Provenance

The collection of Robert H. Pruyn, thereafter by descent

Another impression of this print is in the collection of the Harvard Art Museums (1933.4.1820).



3041





OTHER PROPERTIES

3041

KAWASE HASUI (1883-1957) One woodblock print

Oban tate-e, from the series *Tabi miyage dai isshu* (Souvenirs of Travel: First Series), entitled *Boshu Iwai-no-hama* (Iwai Beach, Boshu), dated *Taisho 9, natsu* (1920, summer), signed *Hasui*, lower right with circular publisher seal of Watanabe Shozaburo - very good impression and color, some toning, slight wrinkles 15 1/4 x 10 1/2in (38.7 x 26.5cm) \$2,000 - 3,000

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, 2008, no.16.

3042 KAWASE HASUI (1883-1957) One woodblock print

Oban tate-e; entitled *Matsushima godaido no yuki* (Snow at Godaido at Matsushima), from the series *Nihon fukei shu higashi Nihon hen*, dated Showa 7.12 (1932 December), signed *Hasui*, with publisher cartouche of Watanabe Shozaburo (cartouche C: 1929-42) - very good impression and color, framed and glazed 15 3/8 x 10 3/8in (39 x 26.3cm) 28 x 23 3/4in (71 x 60.2cm) **\$1,200 - 2,000**

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, 2008, no.291.

3043

KIYOSHI SAITO (1907-1997) Eight woodblock prints

Each signed *Kiyoshi Saito* in white or black ink and sealed *Kiyoshi*, comprising three oversize landscape prints entitled *Bisyamon-ten*, *Kyoto*, 1965, 91/160, *Hirato*, *Nagasaki* (*A*), 1965, 64/100 and *Daikondera*, *Kyoto*, 1966, 17/100; two unlimited edition landscape prints, one an exterior view of a Gion *chaya*, the other a street scene with a fruiting persimmon tree; and three unlimited edition prints of *geisha*, consisting of a half-portrait, rear and three-quarter views - all very good impressions and color, framed and glazed, the first laid down

17 3/4 x 23 34in (45 x 60.2cm) dimensions of first \$1,500 - 2,500

NETSUKE, INRO AND LACQUER WORKS OF ART

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including property from the Collection of Frank and Georgia James Lots 3044 - 3095

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3045

3046

3044 TWO WOOD NETSUKE

Edo period (19th century)

The first carved as a recumbent *shishi* (mythical lion) with one hind paw raised to scratch behind its ear, the dark wood with a rich patina, the curled fur detail finely wrought; the second carved in dark wood as Shoki the Demon Queller grasping a struggling *oni* (demon) by the arm with his left hand and holding his large sword in his right, a fierce look on his face

The first 1 1/4in (3.2cm) high; the second 2 1/2in (6.3cm) high \$1,200 - 1,800

3045

A WOOD NETSUKE OF TWO PUPPIES By Ichigyokusai, Edo period (19th century)

The two playful animals carved wrestling with one another, the top puppy with its mouth slightly open, the fur details delicately wrought and the dark wood with a fine patina; signed on the haunch of one of the puppies *lchigyokusai* 1 3/16in (3cm) high

\$1,200 - 1,800

3046

A WOOD NETSUKE OF A DRAGON By Tametaka, Edo period (19th century)

The dark wood with a fine patina, carved as a sinuous dragon curving back on itself as it emerges from a worn alms bowl among swirling clouds, the detail finely rendered; signed *Tametaka* 1 3/4in (4.5cm) high \$2,500 - 3,500

PROPERTY FROM A SONOMA COUNTY COLLECTION

3047

A SET OF ELEVEN WOOD NETSUKE By Harumitsu of Ise, Edo period (19th century)

Each carved in boxwood as a zodiac animal including: rat, ox, tiger, rabbit, dragon, snake, goat, monkey, rooster, dog and pig, details finely rendered naturalistically, the eyes inlaid dark horn or amber, each signed *Harumitsu*

1 3/8in (3.4cm) high (the tallest) \$15,000 - 20,000



























OTHER PROPERTIES

3048

A FOUR-CASE BLACK LACQUER INRO

By Mochizuki Hanzan (1743-90?), Edo period (late 18th century) Designed with a dynamic carved red lacquer crayfish raised in relief against a black lacquer ground with sparse silver *kirigane*, the reverse decorated with sea plants in *chinkinbori*, the interior risers decorated with waves in *chinkinbori*, sealed [] Hanzan no in; fitted with a hardstone bead ojime and a wood netsuke carved as an Okame mask 3 1/2in (8.9cm) high **\$2,000 - 3,000**

3049 A FOUR-CASE GOLD LACQUER INRO By Shiomi Masanari, Edo period (19th century)

Rendered in silver, gold, black and red *togidashi maki-e* against a *kinji* ground with two rats, the case interiors black lacquer with *fundame* edges; signed *Shiomi Masanari*; fitted with a hardstone bead *ojime* and a wood netsuke of a rat on a *mokugyo* (drum), signed *Kazunobu* 3 1/8in (7.9cm) high

\$1,000 - 1,500





A FINE FOUR-CASE LACQUER INRO

By Shibata Zeshin (1807-1891), Meiji era (late 19th century) Of lenticular section, decorated in gold, silver and *iro-e takamaki-e*, *togidashi maki-e* and shell with a *Sanbaso* performer wearing a darkhued mask and typical striped cap, his silver-hued *kosode* robe with gilt crane accents and his under-robe with minute inlay of *kirigane* and shell, his right hand with a rattle heightened with gold-foil inlay, the left hand on the reverse holding a fan with a landscape with *seigaihanuri* (stylized wave-pattern) accents, the interiors gold *nashiji*, signed *Zeshin*; fitted with a coral-hued bead *ojime* and a wooden netsuke of faceted cup form, one side with a *takamaki-e* fruiting branch, the center of the interior with the face of Okame in gilt metal *3 3/8in (8.8cm) high* **\$20,000 - 30,000** Shibata Zeshin (1807-1891) was a pivotal figure in the development of lacquer work during the late Edo period and early Meiji era. At the young age of eleven, he was apprenticed to the lacquer master Koma Kansai II and assumed leadership of this lacquer atelier upon the death of his teacher in 1835. Celebrated for his great technical skill and various innovations in this very difficult and time-consuming medium, Zeshin achieved official honors from the Imperial government, as well as well-deserved recognition in United States and Europe.







3051

THREE BLACK LACQUER INRO Edo period (19th century)

The first a five-case *inro* decorated with a pavilion in a landscape by a stream in gold *takamaki-e*, *hiramaki-e*, *kirigane* and *mura-nashiji* on a *roiro* ground, the interior risers in gold *nashiji*, signed *Kajikawa saku* and with a pot seal *Ei*; the second a single-case *inro* with wading cranes and reeds in silver and gold *takamaki-e* on a *roiro* ground, signed *Toyo* and with a *kao*; the third a two-case *inro* decorated with a *mitsu tomoe-mon* (triple flame crest) on either side in black *takamaki-e* on a *roiro* ground, signed *Bunryusai* 3 1/2in (8.9cm) high (the largest)

\$2,500 - 3,500

3052

A FOUR-CASE BLACK LACQUER INRO Edo period (19th century)

With a *roiro* ground and decorated in red, silver and gold *togidashi maki-e* and *hiramaki-e* with a scene of a courtesan and her attendant, both sumptuously attired, the reverse with a napping cat next to a lantern on a red lacquer stand, the edges with gold *nashiji*, the interior risers in *fundame*

3 3/4in (9.5cm) high **\$1,200 - 1,800**



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PROPERTY FROM THE COLLECTION OF FRANK AND GEORGIA JAMES

3053

A FIVE-CASE LACQUER INRO Kajikawa school, Edo period (19th century)

Finely designed in gold, silver and *iro-e hiramaki-e*, *takamaki-e*, *e-nashiji*, *kirigane* and shell inlay on a *kinji* ground with a continuous scene of two peacocks amid flowering peony and ornamental rocks, the interiors *nashiji*, signed *Kajikawa saku* above a red urn-shaped seal; fitted with a hammered oval metal bead and a stained boxwood netsuke of three monkeys eating fruit, signed *Tomokazu 3 3/4in* (9.5*cm*) *high*

\$1,500 - 2,000

3054

A FIVE-CASE LACQUER INRO Kajikawa school, Edo period (19th century)

Decorated with five raised landscape reserves of various shapes and sizes, each miniature vignette decorated in gold and silver *hiramaki-e, takamaki-e, kirigane* and *e-nashiji* on a *fundame* or *kinji ground* and silhouetted against a *roiro* body, the interiors gold *nashiji*, signed *Kajikawa* above an urn-shaped seal; fitted with a rectangular silver metal *ojime* and a dark wood *manju* netsuke applied with gold *kiri-mon* (paulownia crests) repeated on a *shakudo nanako* disk in the center 3 1/2in (9cm) high

\$1,200 - 2,000





3053









3055 A FOUR-CASE LACQUER INRO Edo period (19th century)

Designed in shades of gold *hiramaki-e*, *takamaki-e*, *mura-nashiji* and *kirigane* on a *roiro* ground with a viewing pavilion below an inlaid silver moon emerging from cloudwreathed mountains extending to the reverse with a poem relating to the moonlit landscape, the top and bottom with silver *nashiji*, the interiors *nashiji*; fitted with a mottled red stone bead *ojime* and a humorous wood netsuke of an anthropomorphic octopus standing above a small monkey clutching a shell, signed *Miwa 3 1/8in (7.7cm) high* **\$1,000 - 1,500**

\$1,000 - I

3056

A FOUR-CASE LACQUER INRO By Shunsho, Edo period (19th century) Of lenticular section, decorated in gold *hiramaki-e, takamaki-e, togidashi maki-e* and *kirigane* on a *roiro* ground with sparrows in flight above flowering *hagi* (bush clover) near a stream, the interiors gold *nashiji*, signed *Shunsho* above a red *kao*; fitted with a red lacquer *ojime* carved with a dragon and an *18th-century* stained wood netsuke of Gama Sennin *2 3/4in* (*7.3cm*) *high* \$1,000 - 1,500

The signature and *kao* on this *inro* is that of Shunsho VI (Seishi or Masayuki, 1774-1831) see E.A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, pp.264-5.

A THREE-CASE LACQUER INRO By Koma Koryu, Edo period (19th century)

Finely worked in gold *takamaki-e*, *togidashi maki-e*, *e-nashiji*, and shell on a gold *usunashiji* ground with three horses in an abbreviated landscape, the interiors gold *nashiji*, signed *Koryu*; fitted with a glass bead *ojime* and a large boxwood netsuke of a recumbent horse *3in* (7.6*cm*) *high*

\$1,500 - 2,000

3058

A FOUR-CASE LACQUER INRO Edo period (19th century)

Decorated in gold, silver and *iro-e hiramaki-e*, *takamaki-e*, *togidashi maki-e* and *kirigane* with a continuous scene of three horses frolicking under a large pine tree, the interiors gold *nashiji*; fitted with a dark purple bead *ojime* and an *18th-century* stag antler *manju* netsuke carved and pierced with Gama Sennin and with Chokoro Sennin's mule on the reverse 2 3/4in (7cm) high

\$1,200 - 1,800









3059 A FOUR-CASE LACQUER INRO Edo period (19th century)

The narrow case designed in shades of gold *hiramaki-e, togidashi maki-e, hirame* and *nashiji* on a *roiro* ground with boats and a fishing village along a waterway spanned by a bridge and shaded by willow and pine trees, the interiors gold *nashiji*; fitted with an amber bead *ojime* and a boxwood netsuke of a carver seated with a Hannya (Demon-woman) mask, signed *Miwa* above a *kao* 3 3/4in (9.8cm) high **\$1,500 - 2,000**

Works by Miwa are discussed in George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, 1982, pp.792-4.

3060

A FOUR-CASE LACQUER INRO Edo period (19th century)

Designed in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi maki-e* and shell with a flock of cranes in flight over waves or feeding along a reed-lined seashore, the top and bottom accented with *okibirame*, the interiors gold *nashiji*; fitted with a fluted red-lacquer bead *ojime* and a lacquered wood netsuke of a seated townsman drinking sake 3 1/2in (cm) high

\$1,000 - 1,500

3061 A FOUR-CASE LACQUER INRO Edo period (19th century)

Decorated in gold and silver *hiramaki-e*, *takamaki-e* and *togidashi maki-e* with a miniature landscape with temple buildings and country dwellings along a waterway with small boats and spanned by wooden bridges, the interior gold *nashiji*; fitted with a glass bead *ojime* and walnut netsuke pierced with a celestial maiden accompanied by a dragon, with inlaid accents *3 5/8in (9.4cm) high*

\$1,000 - 1,500

3062

A FOUR-CASE LACQUER INRO By Josen, Edo period (19th century)

Decorated in gold *hiramaki-e* and *takamaki-e* with a partially rolled *sudare* (blind) above scattered sprays of cherry blossoms, some flowers applied with metal foils, all silhouetted against a *kinji* ground, the interiors *fundame*, signed *Josen* above an urn-shaped seal reading *Sei[san]*; fitted with a carved red lacquer bead *ojime* and a gilt lacquer *manju* netsuke of plants and a garden well 2 3/4in (7.2cm) high \$1,000 - 1,500

For Josen, see E.A. Wrangham, *The Index* of *Inro Artists*, Harehope, Northumberland, 1995, pp. 100-101.











3064

3063 A FOUR-CASE LACQUER INRO By Jokasai, Edo period (18th/19th century) Finely decorated in gold, silver and

Finely decorated in gold, silver and occasional *iro-e hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *e-nashiji* and *kirigane* on a *roiro* ground with a continuous scene of three horses amid autumn foliage scattered with dewdrops in silver inlay and gold *hirame* accents to the top and base, the interiors gold *nashiji*, signed *Jokasai* above a red pot-seal *Yamada*; fitted with a red-lacquered fluted bead *ojime* and a lacquered wood netsuke carved as a herd boy seated next to a recumbent ox, signed *Eisui 3 1/2in* (*8.9cm*) *high* **\$1,200 - 1,800**

Works associated with the Yamada Jokasai lineage are discussed in E.A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, pp.98-99.

3064

A LARGE FOUR-CASE LACQUER INRO Edo period (19th century)

Decorated in gold *hiramaki-e, takamaki-e, mura-nashiji*, and shell inlay on a *roiro* ground with autumn foliage growing beside a broken fence, the interiors gold *nashiji*; fitted with a ceramic rabbit-form *ojime* and a stag antler *ryusa* netsuke featuring spring blossoms 3 1/4in (8.4cm) high

\$1,000 - 1,500

A FOUR-CASE LACQUER INRO Somada school, Edo period (19th century)

The slender *inro* decorated with five registers of varying geometric patterns picked out in gold, silver and shell inlay on a *roiro* ground, the flat top and base with scattered gold blossoms on a shell mosaic ground, a checker-board pattern on the canted edges and cord runners, the interiors gold *nashiji*; fitted with a yellow faceted glass bead *ojime* and a lacquered wood *manju* netsuke decorated with flowering peony blossoms in gold *takamaki-e*, *e-nashiji* and shell on a *roiro* ground with silver *hirame 3 7/8in (9.8cm) high* **\$1,000 - 1,500**

3066

A FOUR-CASE LACQUER INRO Edo period (19th century)

Lacquered with cranes in flight over reeds in gold *takamaki-e, ishime, kirigane, muranashiji* and shell inlay on a *roiro* ground, the interiors *nashiji*; fitted with a mixed-metal bead *ojime* with a bird amid foliage and a large boxwood netsuke of terrapins in a basket, signed *Chuichi/Tadakazu 3 3/8in (8.6cm) high* **\$1,500 - 2,000**







FINE JAPANESE AND KOREAN WORKS OF ART | 45





3067 A FOUR-CASE LACQUER INRO Edo period (19th century)

Lacquered in black and several shades of gold *hiramaki-e, takamaki-e* and *usu-nashiji* with embellishments of *kirigane* against a *kinji* ground with a view of a castle and its environs, with a temple complex on the reverse, both overlooking a wide lake bordered by viewing pavilions and fishing villages, the interiors gold *nashiji*; fitted with a red and green ceramic bead *ojime* molded with waves and a boxwood netsuke carved as a lotus pod supporting two toads engaged in a musical performance for three companions seated below *3 3/8in (8.7cm) high*

\$800 - 1,200

3068

A FOUR-CASE LACQUER INRO Edo period (19th century)

Decorated in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi maki-e* and *kirigane* on a gold *nashiji* ground with two *seido-nuri* dragon-fish amid rolling waves crashing against rocks, the interiors gold *nashiji*; fitted with a carved lacquer bead *ojime* and a boxwood netsuke of a dragon emerging from swirling clouds, signed *Masayoshi 3in (7.5cm) high*

\$1,500 - 2,000





3069 A ZUSHI (PORTABLE BUDDHIST SHRINE) Late Edo period/Meiji era (19th century)

With two hinged doors, the interior carved in relief with Amida Buddha seated on a lotus pedestal beneath a canopy and flanked by the bodhisattvas Kannon and Seishi, on the reverse of the doors the bodhisattvas Monju and Fugen seated on their respective lion and elephant mounts, the details picked out in gold with occasional red and black accents, the exterior plain wood, the metal hinges in the form of butterflies

1 1/8 x 4 5/8 x 3 5/8in (3 x 11.7 x 9.3cm) [closed] \$1,000 - 1,500

A similar portable shrine sold at Christie's London, Japanese Art and Design, 20 June 2001, lot 21.

3070

A COPPER TRAY WITH MIXED-METAL ACCENTS Meiji era (late 19th century)

Of rounded rectangular shape with two opposing canted corners, the interior carved with the courtier-poet Ariwara no Narihira riding through a flowering landscape accompanied by two attendants, the rim and portions of the design embellished with gilt-bronze hirazogan, the underside shibuichi 12in (30.4cm) long

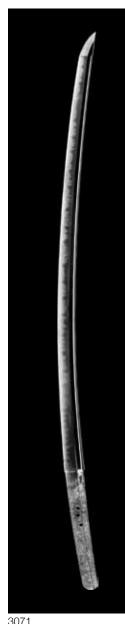
\$1,500 - 2,500

3071

A BIZEN KATANA IN FINE TACHI MOUNTS Muromachi period (16th century)

Honzukuri, iorimune, o-gissaki, toriizori forged in ko-itame hada with a choji gunome tempered edge and a midarekomi boshi, both sides carved with bohi, the suriage tang with katte sagari file marks and three holes and inscribed Bishu Osafune Morimitsu with spurious date Oei nijunen sangatsu hi (1413.3), one-piece gilt copper habaki Koshirae: comprising a nashiji lacquer saya decorated with the mon of the Tokugawa and Toyotomi families in gold takamaki-e and mounted with silver and silver-gilt fittings carved with matching mon on scrolling vines, the tsuka wrapped in purple silk over brocade and fitted with "tweezer"-style menuki with matching crests, the tachi mokko tsuba decorated to match

28 7/8in (73.3cm) long \$4.000 - 6.000









3073

3072

A SHALLOW SATSUMA BOWL

By Yabu Meizan, Meiji era (late 19th century)

The sloping interior painted in polychrome enamels and gilt on a clear crackle glaze with women and children engaged in various elegant pursuits on a stippled ground below a millefleur rim band repeated as the ground on the exterior ringed by floral, figural and landscape lappets; signed in gilt *Yabu Meizan*

2 1/4in (5.7cm) high; 6 1/4in (16cm) diameter \$2,000 - 3,000

3073

A SATSUMA BOWL

After Yabu Meizan, Meiji era (late 19th century)

The interior of the deep bowl intricately decorated in polychrome enamels and gilt on a clear crackle glaze with alternating spiral bands of butterflies and millefleur radiating from the center, the exterior painted with a continuous landscape with samurai along a waterway, narrow lozenge and scroll bands encircling the short foot; inscribed in gilt Yabu Meizan

2 3/4in (7cm) high; 5 1/2in (14cm) diameter \$2,000 - 3,000



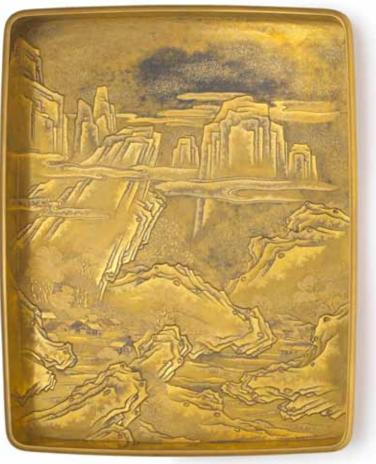
A GOLD LACQUER RECTANGULAR TRAY Meiji era (19th century)

Raised on four short supports and decorated with gold and silver *hiramaki-e, takamaki-e, togidashi maki-e* and gold *mura-nashiji* and *kirigane* with a country landscape of chrysanthemums blooming on the banks of a cascading stream issuing from rocky mountains extending up the short curved rim with indented corners, the base gold *nashiji 11 7/8in (30.3cm) long* **\$1,200 - 1,500**

3075 A LARGE GOLD LACQUER TRAY Edo period (19th century)

Of slightly rounded rectangular section, the interior decorated with village dwellings in a wooded landscape at the base of rocky cliffs and towering mountains wreathed in clouds and mist all rendered in gold and silver *hiramaki-e, takamaki-e* and gold *kirigane, mura-nashiji, togidashi maki-e,* and *kinji*; the everted rim *kinji* and the exterior sides and underside gold *nashiji*

1 5/8 x 17 1/8 x 13 1/2in (4.1 x 43.5 x 34.5cm) \$5,000 - 7,000







3076

A GOLD LACQUER KOGO (INCENSE BOX) Edo period/Meiji era (19th century)

Rectangular with overhanging cover and exterior decorated in gold and silver *takamaki-e* on a *roiro* ground with an overall linked-diamond pattern with key-fret or stylized blossoms centers and scattered with roundels of confronted cranes, the lozenge-patterned ground repeated on the inset tray and the six miniature lidded boxes, the cover of each decorated with a different motif, all with *fundame* edge bands and gold *nashiji* interiors, gilt metal fittings $4 3/8 \times 5 5/8 \times 4 7/8in (11.3 \times 14.5 \times 12.3cm)$

\$1,000 - 1,500

3077

A GOLD LACQUER BOX

Meiji era (late 19th century)

In the form of a miniature *kai-oke* (shell-game box), the ribbed square body and cover raised on four flared supports and decorated in gold *hiramaki-e* and *takamaki-e* on a *hirame* ground with cranes and *minogame* shaded by pine trees near leafy bamboo and scattered with *aoi-mon* (hollyhock crests), the interior and base gold *nashiji*, with foliate engraved gilt metal fittings

5 7/8in (15cm) high **\$1,000 - 1,500**

3078

A GOLD LACQUER SUZURIBAKO (WRITING BOX) Edo period/Meiji era (19th century)

In the shape of a 13-string *koto*, decorated on the sides and top panel with a gold and silver *togidashi maki-e* ground imitating wood grain and overlaid by strings of twisted silver wire supported on gold shell bridges, one of the flanking gold and silver *takamaki-e* brocade panels embellished with gilt-metal dragon *menuki* within an oval *Gyobu nashiji* cartouche, the wide end panel decorated with gold and silver shell chrysanthemums issuing from a brushwood fence of inlaid silver and reserved on a *Gyobu nashiji* ground; the gold *nashiji* interior tray with a parcel-gilt silver *suiteki* (water dropper) fashioned as a flute and hand drum and an ink stone with gilt *fundame* edges repeated on the tray edges, gold *nashiji* interior and base, silver edge bands $31/2 \times 81/8 \times 35/8in (8.9 \times 20.7 \times 9.3cm)$

3079

A MATCHING SUZURIBAKO (WRITING BOX) AND BUNDAI (WRITING TABLE)

Meiji/Taisho era (early 20th century)

Each designed with motifs derived from illustrations associated with the *Tales of Ise* and the *Tale of Genji*; the writing box decorated on the cover with a courtier and lady-in-waiting in a flowering landscape and the writing table with a lady-in-waiting and youthful attendant seated on a veranda gazing over the countryside, all decorated in several shades of gold and black *hiramaki-e* and gold *takamaki-e*, *fundame*, *mura-nashiji*, and *kirigane* and with embellishments of gold and silver *kanagai* on a gold *nashiji* ground, the underside of the *suzuribako* cover decorated with a continuation of the theme and additional shell inlay, the interior and two removable interior trays of gold *nashiji* with gold *takamaki-e* bamboo and flowering prunus, and with a silver crescent-moon *suiteki* (water dropper) and a rectangular ink stone with *fundame* edges, the table fittings silvered metal and the exterior of the legs and underside gold *nashiji*

Suzuribako 1 3/4 x 10 1/4 x 9 1/8 (4.5 x 26 x 23.4cm) Bundai 5 3/4 x 14 1/8 x 24 5/8in (14.7 x 36 x 62.5cm) **\$3,000 - 5,000**

















OTHER PROPERTIES

3080

A BLACK LACQUER CIRCULAR SUZURIBAKO (WRITING BOX) Meiji era (late 19th century)

Decorated on the cover with a flying crane, its plumage highlighted with gold foil on a *muranashiji* ground, the interior of *roiro* with dewladen grasses in shades of gold *togidashi maki-e*, fitted with an inkstone, a silvered metal water-dropper, and two brushes With wood storage box 2 x 9 1/4in (5.1 x 23.5cm) **\$2,000 - 3,000**

3081

A FINE GOLD LACQUER BUNKO (DOCUMENT BOX) Studio of Akatsuka Jitoku, Taisho era (1912-1926)

The weighty, deep rectangular box with rounded corners and decorated overall with Chinese bellflowers in various states of bloom beneath a large 16-petal imperial chrysanthemum crest, all rendered in two shades of gold *takamaki-e*, inlaid mother-of-pearl and silver against a rich gold *nashiji* ground with a slightly matte finish, the interior gold *nashiji* and the underside of the cover decorated with flying swallows and butterflies and chrysanthemum sprays and ferns in inlaid mother-of-pearl and gold *takamaki-e*, silver rims With a wood storage box $12 \ 1/4 \times 10 \times 6 \ 1/2$ in $(31.1 \times 25.4 \times 16.5 \text{ cm})$

12 1/4 x 10 x 6 1/2in (31.1 x 25.4 x 16.5cm) **\$20,000 - 30,000**







3082

A CIRCULAR LACQUER SUZURIBAKO (WRITING BOX)

By the Zohiko Studio, Taisho era (1912-1926) With a slightly domed, overhanging cover and decorated on a vibrant red lacquer ground with a prancing *kirin* in clouds raised slightly in relief and rendered in gold and silver *togidashi maki-e* and *hiramaki-e* with an inscription attributing the design to an original in the Shosoin in Nara and signed *Shuen*, the underside of the cover with a poem in gold *hiramaki-e* on a *shibuichi-nuri* ground, signed and sealed *Sanzo*, the interior lacquered black and fitted with a rectangular ink stone and silver *suiteki* (water dropper) designed as a chrysanthemum blossom, with paper pricker and two brushes

With wooden storage box with inscription signed *Sanzo* 8 3/4in (22.2cm) diameter **\$2,000 - 3,000**

3083

A BLACK LACQUER SERVING TRAY Meiji era (late 19th century)

Of rounded rectangular form, with a *roiro* and *mura-nashiji* ground, lacquered with three fans decorated with various designs including two shrines set within a mountainous landscape, stylized butterflies, a duck wading into an iris pond and two closed fans, the underside with sparse gold *nashiji* With wood storage box $5 \ 1/4 \times 13 \ 1/16in (13.5 \times 33.4cm)$

\$1,500 - 2,500



A LACQUER KOGO (INCENSE BOX) Meiji era (late 19th century)

Of hexagonal barrel form with a flush-fitting flat lid, decorated overall in shades of gold *hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *mura-nashiji* and *kirigane* with *iro-e* accents on a *roiro* ground with maples and pine saplings along the banks of a stream, the base gold *nashiji*, the interior lined in silver 1 3/4in (3.9cm) high

\$1,200 - 1,800

3085

A LACQUER CIRCULAR KOGO (INCENSE BOX) Edo period (early 19th century)

Designed in gilt *hiramaki-e*, *takamaki-e*, *togidashi maki-e*, *hirame* and *kirigane* with five *chidori* (plovers) in flight above waves crashing against a rocky outcrop, the sides with gilt *hiramaki-e* key-fret bands on a *kinji* ground, the interior and base with gilt and silver *Gyobu nashiji* overall, with silver edge bands

3 1/4in (8.3cm) diameter

\$1,000 - 1,500





A LACQUER SAGE-JUBAKO (PORTABLE PICNIC SET) Meiji era (early 20th century)

The set comprising a removable rectangular tray with cut sides containing five smaller rectangular food dishes, a rounded square serving dish and a shallow sake cup; four-tiered stacking food boxes; two silvered sake flasks; and a deep rectangular food box, all decorated in several shades of gold *takamaki-e* against a brown or red ground with highlights of *mura-nashiji* and the edges gold *fundame* with a continuous design of bamboo groves, the sides of the carrying case decorated with floral lozenges in gold and silver *hiramaki-e*, the silvered hardware carved as chrysanthemums

12 1/2 x 12 x 6 3/4in (31.8 x 30.5 x 17.1cm) \$1,500 - 2,000

3087

A LACQUER HANAGAMIDAI (COSMETIC CASE) Edo period (early 19th century)

3087

Decorated on a *roiro* and *mura-nashiji* ground with scrolling vines and *aoi-mon* (hollyhock crests) in gilt *hiramaki-e*, comprising a rectangular cabinet with an integral tray and fitted with two large and two small drawers with silver pulls decorated with *aoi-mon* (hollyhock crests), the edges in *fundame* and the interiors *nashiji*; with an associated covered box decorated to match

13 1/4 x 11 1/4 x 8in (34 x 28.5 x 20.3cm) (the cabinet) **\$2,500 - 3,500**



A LACQUER KAGAMIDAI (MIRROR STAND) Edo period (early 19th century)

Decorated with a *mura-nashiji* ground and scrolling vines with *aoi-mon* (hollyhock crests) and additional floral *mon* in two shades of gold *hiramaki-e*, the cabinet set on four bracket feet, the top with canted edges and fitted with two drawers, the mirror stand constructed with elaborate bracket supports, lower crosspiece and domed *ranma* (transom) pierced and fitted with a silvered metal *aoi-mon* (hollyhock crest); silvered metal hardware carved with scrolling vines and drawer pulls modeled as *aoi-mon* with *nanako* ground, the interiors *mura-nashiji* with *fundame* edges; accessories including four large and two small cosmetic brushes decorated to match; the bronze mirror cast on the reverse with a pattern of *kiri-mon* (paulownia crests) and inscribed *Tenka Ichi Nishimura Mitsushige*

23 3/4in (60.3cm) high (the cabinet and stand) \$3,000 - 5,000

FINE JAPANESE AND KOREAN WORKS OF ART | 57







3090

3089 A WOOD CARVING OF A TIGER Edo period (19th century)

Carved seated with its tail curved up across its haunch, the head slightly raised, the wood with a rich patina; with incised signature *Koho zo* 8 1/4in (20.9cm) high **\$700 - 900**

3090

A CARVED WOOD ZUSHI (PORTABLE SHRINE) Edo period (18th century)

The cylindrical shrine hinged, opening into three sections, each carved respectively with Amida, Kannon and Seishi seated on lotus pedestals and flanked by their attendants, the sections below carved with subdued demons supporting the structures, the exterior decorated in gold lacquer 7 1/4in (18.5cm) high

\$1,200 - 1,500

3091

A WOOD FIGURE OF FUDO MYOO (ACALA) Muromachi period and later (15th- 19th century)

The Immovable One modeled in joined block construction, shown standing with sword raised, his left hand poised to hold a lasso (now lost), with applied gilt-bronze jewelry and associated stand 17 1/2in (44.4cm) high (including stand) \$1,500 - 2,500





A PAIR OF KEMAN (BUDDHIST ALTAR PENDANTS) Muromachi period (16th century)

Each wood panel painted with a portrait of a court noble or the priest Kukai in ink and color, the edge applied with a bronze band and fitted with gilt-bronze hanging garlands and a suspension ring with foliate hardware 13 3/8in (34cm) wide

\$2,000 - 3,000

3093

A CARVED WOOD STANDING FIGURE OF BUDDHA Taisho era (1912-1926)

The wood with a rich patina and finely carved from a single block with the deity standing with his robes loosely draped over his left shoulder and forearms, the surface of the wood left with some of the chisel marks; signed []kana saku 20 3/8in (51.6cm) high

\$2,000 - 3,000





PROPERTY FROM THE ESTATE OF SELMA JANOW

3094

A KOSATSU (SIGNBOARD PROHIBITING CHRISTIANITY)

Edo period (17th century)

The wooden signboard with ink inscription prohibiting the practice of Christianity and listing relative values of rewards for the apprehension of practitioners, dated *Shotoku gan'nen* (1711) 16 $1/4 \times 27 \ 3/4in \ (41.3 \times 70.5cm)$

\$1,000 - 1,500

OTHER PROPERTIES

3095

A POLYCHROME WOOD PLAQUE OF KANNON Meiji era (late 19th century)

The deity standing in long flowing white robes with a lotus bud held to one side, her serene visage framed by a gilt nimbus above swirling clouds, the painted features rendered in high relief against a natural wood ground, a thick silk cord with a large knot to the top threaded through the top and bottom, signed $57 \times 24 \ 1/2 in \ (145 \times 62.7 cm)$

\$1,500 - 2,500

Provenance

Previously sold Christie's East, 9 September, 1979, lot 70.



CERAMICS AND METALWORK INCLUDING A LARGE AND RARE KO-SETO HEISHI (FLASK) Lots 3096 - 3182

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3096 A LARGE AND RARE KO-SETO HEISHI (FLASK) Kamakura period (early 14th century)

The stoneware body decorated with impressed designs of 17-petal chrysanthemum and plum around the shoulders and three large roundels containing incised designs of grasses and blossoms, all covered in a caramel-brown glaze of ash and iron-oxide rich slip 12 1/16in (30.5cm) high

\$225,000 - 300,000

Provenance

Arthur Gerrish Cummer (1873-1943) and thereafter by descent

Bonhams is indebted to Japan's foremost scholar on Ko-Seto ware for writing the following essay.

瀬 鉄釉印花文瓶子 無名 鎌倉時代(14世紀前半)

瀬 窯は愛知県北端の猿投山(標高 629m)の西麓に位置し、瀬 市域を 中心にして、尾張旭市 名古屋市守山 長久手市北部 豊田市北端部に またがる丘陵地に分布する古窯跡群である。その生 活動は平安時 代の猿投山西南麓古窯跡群(猿投窯)の灰釉陶器の製作技術を引き ぎ、11世紀末から無釉陶器生の一時期をて、12世紀末に新たな施 釉陶器をき始め、以後、現在まで、日本最大級の施釉陶器生 地と しての活動が けられている。

この瀬 窯における鎌倉 室町時代の施釉陶器は、その他の中世 諸窯が 締陶器の壺 甕などの生 を行っているのと違って、四耳壺 瓶子 水注 天目 茶入 平碗 皿 鉢 花瓶 香炉などの小形貯 容器 酒器 茶器 食器 の生 を行い、武士 貴族 富裕農民層の生活什器を賄っ ていた。

瀬 窯の瓶子は12世紀末から き始められ、腰が絞られる締腰型と 直線 の直腰型の二種類があり、13世紀末までは灰釉製品のみが か れ、一の印花文と櫛目文が施されるに過ぎなかつたが、13世紀末 以降に鉄釉製品が登場し、器面上半部に 種類を組み合わせる印花文 が施されるようになり、14世紀には器面全体に印花文や 描きの画 花文が広がつた。

本器は14世紀前半の代表的な直腰型の鉄釉印花文瓶子である。 成形は円形の底板の上に粘土紐が輪積みされ、口頸部は中位に鍔 の突を巡らし、胴部は肩が大きく張り出して底部で絞られ、器面 が丁寧に撫で仕上げされて滑らかである。器面は印花文装飾が施 され、頸部の周には先文を巡らし、胴部中央の三方には丸い輪 郭の中に二輪の梅花と草葉が組み合わされた丸文が配され、その 周を菊花列と梅花列による五列の印花文で埋めている。全体に 鉄釉が施され、肩部では飴釉の黄釉となり、肩から胴部へ縞の 流下が生じており、 色と黄褐色の斑の釉調となって彩りを添え ている。

保存 態は口 端部に降灰除けの窯道具を 離した痕跡と思われる小 欠損と胴部一箇所に付着物を 離したための表面 離痕が認められ、 底部には研磨痕が認められる時期不明の小孔が存在しているが、 成 態が極めて良好な完工品であり、瀬 窯最盛期の優品である。 The remains of the old Seto kilns are situated in northern Aichi Prefecture to the west of Mount Sanageyama (height 2064 ft), scattered throughout an upland region running from Nagoya's Moriyama district to Owari-Asahi City, northern Nagakute City and the northern edge of Toyota City (present-day Seto City is in the center of this region). Seto wares developed out of Heian-period ash-glazed ceramics produced in kilns at the southwest foot of Mount Sanageyama. After an interval of about 100 years from the end of the eleventh century when no glazed ceramics produced anywhere in Japan, from around the end of the twelfth century the Seto kilns began to produce a new type of glazed ware and the region has been Japan's biggest producer of glazed ceramics ever since.

From the Kamakura period through the Muromachi period (12th-15th century) the Seto kilns produced small containers, sake wares, tea wares, wares for food and wares related to Buddhism. These included shijiko (vessels with four lug-handles), heishi (flasks), mizusashi (ewers), tenmoku (tea bowls), cha-ire (tea caddies), hirawan (shallow bowls), sara (plates), hachi (bowls), bukkebyo (ritual flower vases), koro (incense burners) and other everyday wares for the military elite, the nobility and wealthy farmers, while other medieval kilns produced only unglazed wares such as jars and urns. Heishi first appeared in the Seto kilns at the end of the twelfth century. There are two types: one with a waisted lower body in meiping style and one with straight sides. For the first 100 years or so only ash-glazed pieces were produced and their decoration was limited to either impressed designs or simple incised comb designs but at the end of the thirteenth century an iron glaze was developed and decorators began to use different combinations of impressed and incised patterns. At first, these seem only to have been applied to the top half of the flask's bodies but by the middle of the fourteenth century the entire body of the vessels started to be covered with a combination of impressed and free-hand incised designs.

The vase on offer here is a fine example of an early fourteenth-century straight-sided iron-glazed flask with impressed and incised floral designs. It was formed by heaping up coils of clay "ropes" on a circular slab base. The neck is augmented with a flanged collar below the lip and the wide shoulders give way to a tapered lower body and foot. The surface has been carefully rubbed to a smooth finish. The neck is surrounded by a pointed collar pattern which was incised into the surface when the clay was still wet, and there are three large incised roundels with grasses and plum flowers surrounded by five rows of impressed chrysanthemums and plum flowers, all on the upper half of the body. The shoulder area shows a candy-like yellow-brown iron glaze running in drips down the waist and collecting in pools of blackbrown with yellow hues in charming variations. The edge of the rim shows a small chip which might have been caused by the removal of a temporary cover fixed to the mouth during firing to prevent excessive kiln ash and grit from falling into the interior. The body shows the remains of a kiln adhesion, possibly from contact with another vessel.



Relative difference in size between lot 3096 (red graphic) and virtually all other Kamakura-period Ko-Seto *heishi* in US museum collections





3096 (detail)



3096 (alternate view)



3096 (alternate view)

This is a superior work from the kilns of Seto when they were at their zenith, fired in optimal conditions and perfectly finished

The vase was originally created to hold liquids but the hole in the base, a feature shared with many excavated examples, may indicate that it was used as a cinerary urn. Standing over 30 centimeters high, it is taller than most extant flasks of the period; larger examples are found only in Japanese collections. The broad shoulders and unusually full body give it substantial form and a massive profile. It is almost 50% greater in volume than any other early Ko-Seto *heishi* in a US museum collection.

For recently published similar examples, see Miho Museum et. al. *Chusei no yakimono Rokkogama to sono shuhen* (Ceramics of Medieval Japan, The Six Old Kilns and Their World), Koka, 2010, nos. 10 and 11; Tokyo Kokuritsu Hakubutsukan (Tokyo National Museum), *Nihon no toji* (Japanese Ceramics), Tokyo, 1985, nos.145 and 14; and Christie's New York, April 27 1994, lot 197, from the estate of Blanchette H. Rockefeller. The Cummer family of Cadillac Michigan made their fortune in lumber. By the 1870s they had earned their first \$100,000 in milling and lumber and by the end of the century the business had expanded to include railroads, shipping and mining. They held interests in Michigan and the Virginias, and were the largest private land owners in the state of Florida, with over 450,000 acres. Arthur Gerrish Cummer, the eldest son of Wellington Wilson Cummer (1846-1909) was educated at the University of Michigan, Ann Arbor, where he met Nina May Holden (1875-1958), whom he would later marry. They were passionate collectors of art and together built a large Tudor Revival house with magnificent gardens. At her death Nina May Holden gifted the home, gardens and the bulk of the art collection to start the Cummer Museum in Jacksonville, Florida.





PROPERTY OF A NEW YORK LADY

3097

A STONEWARE TEA JAR Iga ware, Edo period (17th century)

The elongated ovoid vase finished with a tapering neck and a rolled lip and decorated with a green glaze flowing in long drips down to the foot, and numerous kiln encrustations, the unglazed sections of the body reddish brown

With a wood storage box inscribed *Ko-Iga* hana-ire (Old Iga flower vase) 11 1/4in (28.6cm) high **\$2,000 - 3,000**

PROPERTY FROM THE LOEW FAMILY COLLECTION

3098

A BLACK RAKU-WARE MIZUSASHI (WATER CONTAINER) By Raku Tannyu (X) (1795-1854), Edo

period (19th century)

The cylindrical vessel constructed with light ridged marks and overall with a rich black Raku glaze with impressed leaf decoration highlighted in traces of gold leaf overlay; with impressed potter's seal *Raku* 5 3/4in (14.6cm) high; 5 3/4in (14.6cm) diameter

\$1,500 - 2,500

Provenance

Henry Loew, and thereafter by descent

The potter's impressed seal on this piece was used by Raku Tannyu during his retirement after being head of the Raku kiln.

Marcus Loew (1870-1927) founded the Loew's movie theater chain in New York City in the early 20th century.





A SETO-WARE CHAWAN (TEA BOWL) Edo period (19th century)

The stoneware vessel constructed with tall sides and covered overall with a feldspathic glaze and incised leaf design highlighted in a lighter cream glaze, with potter's mark and flaming *tama* (sacred jewel stamp) *4in* (10.1cm) *high; 3 1/2in* (8.9cm) *diameter* **\$1,000 - 1,500**

3100

A SHINO-STYLE CHAWAN (TEA BOWL) Mino ware, Edo period (19th century)

The deep bowl set on a tall foot with typical thickly applied feldspathic glaze and an underglaze design of two galloping horses in brown iron oxide, the interior with a celadon glaze and dark crazing *3in (7.6cm) high; 4 1/2in (11.4cm) diameter* **\$800 - 1,200**

3101

A BLACK RAKU-WARE HANGING VASE Korakuen ware, Meiji era (late 19th century)

The vessel of slab construction in cylindrical form, coated with a lustrous black Raku glaze, decorated with potter's finger and palm impressions, applied with a metal suspension ring; with impressed seal *Korakuen sei*

5 7/8in (14.9cm) high **\$1,500 - 2,500**

The Korakuen kiln was associated with the patronage of the Mito branch of the Tokugawa family under the guidance of Raku Tannyu (X) (1795-1854).







3103



3104

PROPERTY FROM THE COLLECTION OF MARK S. PRATT

Lots 3102 - 3108

Bonhams is pleased to offer works of art from the collection of Mark S. Pratt. With deep family roots in Salem, Massachusetts, and as a relative of Frederick Townsend Ward (1831-1862), Mark Pratt developed an interest in Chinese culture from an early age. A lifelong art collector, Mr. Pratt's distinguished United States State Department career afforded continuous opportunities for building an important Asian art collection over the course of sixty years.

Mr. Pratt made his first Japanese art purchase in 1956 following his two year service with the Pacific Fleet, and with academic training at Harvard University, Brown University, the Sorbonne, and Georgetown University, Mark Pratt joined the United States Foreign Service, with his initial posting at the United States Embassy in Tokyo from 1957 to 1959. Moving to Taichung, Taiwan to continue Chinese language study in the years 1959-1960, his next station was Hong Kong, serving as the Mainland Economic Officer at the United States Embassy until 1963. With later posts in Laos and Paris. Mark Pratt was head of the Taiwan desk prior to finishing his career as Consul General at the Guangdong Consulate in 1989, his retirement ending three years' service in that position. Many objects from the Pratt collection are now coming to the market for the first time in fifty years.

3102

A BLACK RAKU-WARE CHAWAN (TEA BOWL)

Edo period (late 18th/early 19th century) The hand-formed bowl with a slightly concave mouth and an impressed zig-zag pattern on the exterior, covered overall with a lustrous black Raku glaze with subtle hints of copper red *3in (7.6cm) high; 4 1/4in (10.8cm) diameter*

3in (7.6cm) high; 4 174in (10.8cm) diameter \$1,000 - 1,500

Provenance

Purchased in Tokyo, 1959

3103

A SHINO-STYLE CHAWAN (TEA BOWL) Mino ware, Edo period (19th century)

The steep-edged bowl with the rim, an *enso* design and inscription *Ko[]an* with a *kao* in brown iron oxide covered with thickly applied white feldspathic glaze *4in* (*10.1cm*) *high; 4 1/4in* (*10.8cm*) *diameter* **\$800 - 1,200**

Provenance

Purchased in Asia in the 1950s

3104

A LARGE SHINO-STYLE BOWL Mino ware, Edo period (19th century)

The deep bowl with a scalloped rim, decorated in white feldspathic glaze over abstract floral designs and dots in underglaze brown iron oxide *17 3/4in (45cm) diameter; 9 1/4in (23.5cm) high* **\$2,000 - 3,000**

3105

ATTRIBUTED TO KOBORI ENSHU (1579-1647) Letter

Hanging scroll, ink on paper; dated *hachigatsu, nijuni-nichi* (eighth month, twenty-second day), signed *Kobori Enshu* above a *kao*; with a wooden storage box 5 7/8 x 17in (15 x 43.2cm)

\$1,000 - 1,500

Provenance

Purchased in Tokyo, 1959

Although Kobori Enshu's (Kobori Masakazu, 1579-1647) accomplishments included the arts of poetry, painting, flower arrangement and garden design, he is best known as a master of the tea ceremony. A disciple of the famous tea master Furuta Oribe (1544-1615), he is associated with developing the aesthetic concept of *kireisabi* that stressed a simple but elegant beauty.

3106

AFTER ITO JAKUCHU (19TH CENTURY) Rooster and Chick

Hanging scroll, ink on paper; bearing the seals *Shitsu/Hiza Jokin'in* and *Jakuchu-koji* 40 3/4 x 17in (103.4 x 43.2cm) **\$1,200 - 1,800**

Provenance

Purchased Yabumoto Soshiro, Tokyo, 1959





3107 A STANDING WOOD FIGURE OF KANNON Nanbokucho period (14th century)

Yosegi-zukuri (carved and assembled in sections) with eyes and *urna* inlaid in crystal, the figure shown standing with hands held in the *jnana mudra* (gesture of knowledge) and the robes draped over the left shoulder and gathered at the waist, set on a later stand 24 3/8in (61.9cm) high (figure) \$6,000 - 8,000

Provenance

Purchased Kusaka Shogado, Tokyo, 1957



3108 ANONYMOUS (EDO PERIOD) Festival Dancers

Two panel folding screen, ink, color and gold on paper; unsigned 68 7/8 x 74 1/2in (175.1 x 189.2cm) **\$10,000 - 15,000**

Provenance

Purchased from Yushima Seido Confucian temple, Tokyo, 1956

Depictions of *yuraku-zu* (pictures of amusements), a major sub-category of *fuzoku-ga* (genre painting), developed out of pictorial themes associated with *tsukinami fuzoku-zu* (pictures of seasonal rituals and customs). They played a prominent role in Momoyama-period (1578-1615) painting and their focus began to broaden in the early Edo period to encompass subject matter inspired by pleasure districts in the major urban centers. In works of this category known as *fujo yuraku-zu*, relatively large-scale figures of courtesans or entertainers were portrayed in alluring postures and lavish costumes silhouetted against an empty gold background in order to emphasize the latest fashions and hairstyles.







OTHER PROPERTIES

3109

TWO SMALL KAKIEMON DISHES The first Edo period (early 18th century), the second Edo period (early 19th century) The first dish lobed and set on a low ring foot and painted in polychrome enamels and underglaze blue with blossoming plants among rocks, the underside with scrolling vines, one spur mark; the second dish with a deeper well and decorated in underglaze blue, polychrome enamels and gilt with a central scene of two children playing with a kite, the lobed rim finished in an iron oxide glaze and decorated with floral scroll, the underside with vines

The first 5 1/4in (13.3cm) diameter; the second 5 3/4in (14.6cm) diameter \$1,000 - 1,500

3110

A PAIR OF PORCELAIN CANDLE STICKS Arita ware, Meiji era (late 19th century)

Formed as *minogame* (bushy-tailed tortoises) supporting hexagonal column candle sticks, the upper registers banded by borders of foliage, the sides of the sticks painted with autumn grasses and trailing wisteria, the upper registers with stylized floral vines, all painted in polychrome enamels and gilt, the body covered in a clear glaze finished with a fine crackle

13 1/2in (34.3cm) high **\$2,000 - 3,000**



A HEXAGONAL SATSUMA TEA CADDY AND COVER By Masanobu, Meiji era (late 19th century)

Set on bracket feet and painted in polychrome enamels and gilt on a clear crackled ground with a continuous design of sages in a bamboo grove, the shoulders decorated with dragons among clouds, the interior lid with stylized floral scroll and a chrysanthemum finial, the exterior, slightly domed cover decorated with a sage reading from a hand scroll; signed *Satsuma-yaki Masanobu*, sealed *sha* and with the Shimazu family crest

7 1/4in (18.4cm) high **\$800 - 1,200**

3112

AN UNUSUAL SATSUMA VASE By Hekizan, Meiji era (early 20th century)

Of spherical form and decorated in polychrome enamels and gilt on a clear crackled glaze with an overall design of woven "bamboo" latticework raised in relief over a profusion of chrysanthemums, with an applied serpentine dragon at the shoulder decorated in gilt; signed on the underside in gilt *Kinseido Hekizan sei* with a *kao* and the Shimazu family crest 8 3/8in (21.3cm) high

\$1,500 - 2,000









3113

TWO CIRCULAR SATSUMA KOGO (INCENSE BOXES) AND COVERS Meiji era (late 19th century)

Both containers decorated in polychrome enamels and gilt on a clear crackled glaze; the first of circular form with a central design of figures visiting a shrine, the border and sides with floral bands, the underside decorated with floral scroll, the interior with a profusion of butterflies, signed in gilt Nihon Yozan with the Shimazu family crest; the second of cylindrical form set on three hexagonal feet and the cover decorated with three overlapping panels with wisteria, a coastal scene and women and children playing blind man's bluff, the surrounding area with blossoming flowers and a bird in flight, the edge with a band of floral lozenges, the sides with a continuous scene of blossoming flowers banded by geometric borders, the interior with spravs of flowers. the underside signed in gilt Hinode shokai The first 3 1/8in (8cm) diameter; the second 1 9/16in (4cm) high \$3,000 - 4,000

3114

A SATSUMA KOGO (INCENSE BOX) AND COVER

By Kozan, Meiji era (late 19th century) Of circular form with a domed cover and painted in polychrome enamels and gilt on a clear crackled glaze with beauties and attendants enjoying leisurely pursuits, the recessed foot encircled by a variety of precious emblems, the rims painted with floral scroll, the interior delicately painted with butterflies, signed in gilt *Kozan sei 3 3/8in (8.6cm) diameter* **\$2,000 - 3,000**

3115

TWO MINIATURE SATSUMA VESSELS AND COVERS

The second by Kinkozan, Meiji era (late 19th century)

The first in the form of an ovoid jar decorated in polychrome enamels and gilt on a clear crackled glaze with four oval panels of a samurai retinue, courtiers in discussion, a hanging flower basket and a bird in flight next to a koro (incense burner) and stand, all surrounded by a border of various scholar's objects, the cover decorated with unfurled swaths of brocade cloth and flower heads, the collar with a lappet band and the foot with a key-fret border; the second vessel a squat ovoid koro (incense burner) set on tripod feet and with a partially reticulated cover, decorated in polychrome enamels and gilt on a clear crackled glaze with a continuous scene of a large procession, the collar and base with geometric and lozenge bands, the cover with a chrysanthemum finial and decorated with floral scroll and pierced with three boar-eye apertures, signed in gilt on the underside Kinkozan zo

The first 3 1/8in (8cm) high; the second 2in (5.1cm) high

\$2,500 - 3,500







A LARGE SATSUMA BOWL

By Kinkozan, Meiji era (late 19th century)

The wide bowl with steep sides decorated in polychrome enamels and gilt on clear crackled glaze on the exterior with a densely painted array of blossoming flowers, the interior with a myriad of minute butterflies, the foot and rim with geometric patterns and key-fret bands, the recessed stepped foot further painted with flowers, key-frets and geometric bands surrounding the blue enamel signature *Kinkozan zo* 9 3/4in (24.8cm) diameter

\$5,000 - 7,000

3117

A TALL SATSUMA VASE By Kizan, Meiji era (early 20th century)

The baluster vase with steep shoulders decorated in polychrome enamels and gilt against a cobalt ground with two large panels of Gama Sennin and Chokaro Sennin with their attributes and two young attendants by a waterfall, and beauties and children feeding pigeons by a well-appointed pavilion, the surrounding areas painted with floral roundels containing children's toys, birds and flowers and flower heads on clouds, the foot and neck with sprays of fern, scrolling vines and gilt bands; signed in gilt *Dai Nihon Kyoto Kizan zo* and Shimazu family crest

12in (30.4cm) high **\$4,000 - 5,000**







3118 A SATSUMA VASE

By Yabu Meizan, Meiji era (early 20th century)

Of baluster form with an elongated neck and slightly everted mouth, painted in polychrome enamels and gilt on a clear crackled glaze with an elegant design of a cockatoo perched on a blossoming magnolia branch, the mouth and foot bordered with gilt bands; signed on the underside in gilt *Yabu Meizan* 5 1/2in (14cm) high

\$2,000 - 3,000

3119

A SATSUMA VASE By Kinkozan, Meiji era (late 19th century)

The compressed ovoid vase decorated in polychrome enamels and gilt on a cobalt ground with three shaped cartouches containing birds and flowers, a coastal landscape and a retinue of samurai, the surrounding area painted with geometric bands and sprays of ferns; impressed signature *Kinkozan zo* 2 7/8in (6.8cm) high

\$1,200 - 1,800



3120 A SMALL SATSUMA BOWL By Yabu Meizan, Meiji era (late 19th century)

Decorated in polychrome enamels and gilt on a clear crackled glaze with a dense ground of millefleur, the exterior with eight circular panels containing birds and flowers, the interior with the character *kotobuki* (longevity) left undecorated revealing the cream body below, the foot with a simple band of dots; signed on the underside in gilt *Yabu Meizan*

1 7/8in (4.8cm) high; 3 5/8in (9.3cm) diameter

\$3,000 - 4,000







PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION ASSEMBLED IN THE 1950S

3121

A SMALL SATSUMA KORO (INCENSE BURNER) AND COVER By Okamoto Hozan, Meiji era (late 19th

century) A compressed ovoid set on tripod feet and fitted with a domed cover pierced with lozenge pattern and painted in polychrome enamels and gilt on a clear crackle glaze with a continuous scene of a samurai procession before a variety of landscapes including a temple complex, Himeiji Castle and Mount Fuji, the surrounding areas with fine gilt stippling, the cover with radiating bands of alternating patterns of chrysanthemum heads and geometric swathes, the design continuing onto the shoulder of the vessel, scrolling floral bands around the base, signed in gilt *Okamoto Hozan*

2 7/8in (7.4cm) high **\$2,000 - 3,000**

3122

A SATSUMA KORO (INCENSE BURNER) AND COVER

By Kaizan, Meiji era (late 19th century) Set on tripod feet, the compressed ovoid body decorated in polychrome enamels and gilt on a clear crackle glaze with beauties and gentlemen promenading, the cover pierced with a lozenge pattern and painted with a profusion of flowers surrounding a *shishi* finial, the base with a continuation of the flower design, gilt signature *Kaizan sei 4 1/8in (10.4cm) high* **\$1,500 - 2,000**

3123

A SMALL SATSUMA KORO (INCENSE BURNER) AND COVER

Meiji era (late 19th century)

Set on a ring foot and painted in polychrome enamels and gilt on a clear crackle glaze with Chinese immortals, attendants and an ape holding a sacred peach, the surrounding areas embellished with fine gilt stippling, the neck surrounded with a lappet collar below key-frets and the foot with a stiff-leaf band, with silvered-metal reticulated cover in the shape of a chrysanthemum, signed in gilt *Satsuma yaki* and with a Shimazu family crest With a wood stand *3in (7.6cm) high*

\$1,500 - 2,000



3124

A SMALL SATSUMA VASE

By Mitsushige for the Kinkozan studio, Meiji era (late 19th century)

Decorated in polychrome enamels and gilt on a clear crackled ground with poem-card reserves containing scenes of landscapes, birds and flowers, warriors, and figures in various activities, the surrounding areas decorated with stylized wave patterns, signed in gilt on a blackenamel reserve Nihon Kyoto Kinkozan Mitsushige ga

5 1/2in (14cm) high \$2,000 - 3,000

3125

A SMALL SATSUMA VASE

By Kinkozan, Meiji era (late 19th century)

The elongated ovoid vase set on a splayed foot and narrowing at the neck, finishing in an everted mouth and decorated in red enamel and gilt over a clear crackled glaze with a design of shippo-zunagi (linked cash) painted over the entire surface, the design gradually becoming finer toward the neck and foot, gilt signature Kinkozan zo 4 7/8in (12.4cm) high

\$1,500 - 2,000

3126

A SLENDER BALUSTER SATSUMA VASE

By Kinkozan, Meiji era (late 19th century)

The elegant vase with a narrow foot rising to a square shoulder and a narrow, abbreviated mouth and painted in polychrome enamels and gilt with continuous designs of textile swaths below courtiers enjoy cherry blossom viewing, the scenes punctuated by brocade and floral bands, the shoulder decorated with a delicate design of jeweled garlands and the foot with cloud bands containing geometric patterns, signed Kinkozan kore o tsukuru

7 1/8in (18.1cm) high \$3,000 - 4,000



3125





TWO SATSUMA KORO (INCENSE BURNERS) AND COVERS By Gyokuzan, Meiji era (late 19th century)

Both decorated in polychrome enamels and gilt on a clear crackled glaze, the first compressed ovoid with three kidney-shaped panels containing morning glories, chrysanthemums behind a brushwood fence and cherry blossoms behind a curtain of state, panels connected by a band of lozenge patterns, the shoulder with a formal lappet band, pierced cover painted with a chrysanthemum surrounded by foliate scroll, signed in gilt *Gyokuzan*; the second set on tripod beast-mask feet with elephant-head handles and surmounted with a double-walled cover pierced with honeycomb pattern above a carved key-fret band, the vessel painted with peonies, the shoulder carved with an additional key-fret band, signed *Satsuma Gyokuzan 3 3/8in (8.5cm) high; 4 1/4in (10.3cm) high*

\$2,000 - 3,000

3128

TWO SATSUMA KORO (INCENSE BURNERS) AND COVERS The second by Kinzan, Meiji era (late 19th century)

Both decorated in polychrome enamels and gilt on a clear crackle glaze, the first cylindrical vessel set on three scalloped-edge feet and painted with a myriad of bodhisattvas, some with their accouterments, the top edge banded with geometric patterns and the reticulated cover with a continuation of the design surmounted by a chrysanthemum finial, gilt inscription *Bijitsu Togaku Satsuma yaki* with a Shimazu family and illegible impressed seal; the second a miniature ovoid set on tripod beast-mask feet with chrysanthemum handles, the domed cover pierced with kidney-shaped apertures and surmounted by a finial formed as a *shishi* with a peony blossom in its jaws, with two large panels of children extolling the virtues of a scroll and beauties at leisure, the surrounding areas and cover decorated with blossoming flowers, signed in gilt *Kinzan* 4 1/2in (11.5cm) high; 4in (10.1cm) high

\$2,000 - 3,000



3129 A SATSUMA BOWL

By Kozan, Meiji era (late 19th century)

The deep bowl painted in polychrome enamels and gilt on a clear crackle glaze on the exterior with four roundels containing beauties in interiors and landscapes, the surrounding area with peony blossoms raised slightly in relief among tightly scrolling vines and chrysanthemum heads punctuated by a geometric band and a border of lozenges and lappets and stiff-leaf designs on the top and bottom, the interior with a delicately painted scene of butterflies against a gilt stipple whirlwind, a geometric swathe along the interior rim, signed in gilt *Kozan*

4 3/4in (12cm) diameter **\$2,500 - 3,500**

3130

A DEEP SATSUMA BOWL Style of Meizan, Meiji era (late 19th century)

The straight-sided bowl with slightly everted rim and delicately painted with shaped cartouches containing Chinese children in various activities, beauties in elegant pastimes and Chinese immortals, the surrounding areas painted with Noh and Gigaku masks and theater accouterments, the rim with fan-shaped panels of geometric designs and the foot with cash-shaped geometric panels on key-fret bands, interior painted with a dense profusion of butterflies all in polychrome enamels and gilt on a clear crackle glaze, partially legible signature *[]zan*

5in (12.6cm) diameter **\$1,500 - 2,000**





3131 A SATSUMA BOWL By Kinkozan, Meiji era (late 19th century)

Set on a ring foot and with a slightly everted rim and decorated in polychrome enamels and gilt on a clear crackle glaze on the exterior with a millefleur design and on the interior with a profusion of miniature butterflies, banded with geometric designs on the rim and foot, signed in gilt *Kinkozan zo*

5in (12.8cm) diameter **\$2,000 - 3,000**

PROPERTY FROM A PRIVATE COLLECTION, LOS ALTOS, CALIFORNIA

3132

A LARGE AND FINE SATSUMA VASE By Yabu Meizan, Meiji era (late 19th century)

Decorated on a clear crackled glaze in polychrome enamels and gilt with a continuous scene of Lake Biwa including figures gathered around blossoming cherry trees at a shrine and boats along a rocky coastline, a mountainous landscape in the distance, all above a band of floral lozenges, the shoulder painted with a lappet border of alternating panels containing peonies and chrysanthemums, the elongated neck delicately painted with trailing wisteria in pink, blue and purple, the top edge with a key-fret border, the top rim and the foot rim decorated with a floral vine pattern, signed in gilt on the underside Yabu Meizan 8 5/8in (21.8cm) high \$30,000 - 40,000











3133 A FINE SATSUMA VASE By Yabu Meizan, Meiji era (late 19th century)

The small baluster vase decorated in polychrome enamels and gilt on a clear crackled glaze with a central panel painted with a continuous design of Lake Biwa, banded with a scene of children in various activities associated with the New Year's celebration and below by diagonal swathes of tightly painted flower heads alternating with butterflies, the shoulder decorated with a floral collar and the foot rim with floral lozenges on a black ground; signed on the underside in gilt *Yabu Meizan* 4 1/4in (10.8cm) high

\$10,000 - 15,000







A SMALL FACETED SATSUMA VASE By Yabu Meizan, Meiji era (late 19th century)

The four sides each decorated in polychrome enamels and gilt on a clear crackled glaze with a heron on a branch of willow, a swallow in a cherry tree, a coastal landscape and a scene of girls celebrating the *Hina matsuri* (Girls'-Day Festival), the surrounding areas painted with millefleur and the foot with a geometric band; signed in gilt *Yabu Meizan*

3 7/8in (9.9cm) high \$10,000 - 15,000





A FINE MINIATURE SATSUMA VASE By Yabu Meizan, Meiji era (late 19th century)

The bulbous body rising to a garlic bulb mouth and decorated in polychrome enamels and gilt on a clear crackled ground with a scene of fishermen casting nets on Lake Biwa, the shoulder and neck with a lobed collar of flower heads and scrolling vines, the rim designed with tight foliate scrolls on a dark red ground, the foot bordered with a geometric band; signed on the underside in gilt *Yabu Meizan 3 1/2in (8.9cm) high* **\$8,000 - 12,000**

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3136

A SMALL SPHERICAL SATSUMA CHA-IRE (TEA CADDY) AND COVER

By Yabu Meizan, Meiji era (late 19th century)

Decorated on a clear crackled glaze in polychrome enamels and gilt with a scene of a flock of sparrows among trailing wisteria vines, the collar and foot bordered by geometric and floral bands, the cover painted with millefleur and a border of cherry blossoms on scrolling vines on a dark green ground; signed on the underside in gilt Yabu Meizan 2 3/4in (7cm) high

\$8,000 - 12,000







3139



3137

3137 A SATSUMA CUP

By Kinkozan, Meiji era (late 19th century) Of conical form tapering to a ring foot, decorated in polychrome enamels and gilt on a clear crackled glaze with a continuous design on the exterior of beauties and children enjoying a flowering garden, the interior with a ring of wisteria tendrils surrounding butterflies, the rim decorated with a lozenge and a keyfret band, the foot with geometric and gilt bands; the underside impressed and signed in gilt Kinkozan zo

2 3/4in (7cm) high; 3 11/16in (9.3cm) diameter \$2,000 - 3,000

3138

A CLOISONNÉ ENAMEL VASE By the Inaba workshop, Meiji era (late 19th century)

Of compressed baluster form set on a slightly splayed foot and worked in silver and polychrome enamels on a midnight blue ground with a flock of cranes in flight, the neck and foot with bands of chrysanthemums on scrolling vines, silvered copper mounts; signed on a plaque Kin'unken zo 3 7/8in (9.8cm) high \$2,000 - 3,000

3139

A PAIR OF MIXED-METAL VASES By Miyabe Atsuyoshi, Meiji era (late 19th century)

The bronze vases of baluster form with slightly everted mouths, cast and carved with a scene of cranes among lotuses in a rain shower with plovers in flight above, all rendered in takabori, shishiai-bori, kebori and gold and silver takazogan and hirazogan; each signed Kyoto no ju Miyabe Atsuyoshi 4 3/4in (12.1cm) high \$3,500 - 4,500



3140



PROPERTY FROM THE COLLECTION OF RUTH AND CARL BARRON

3140

A SMALL COBALT-GROUND SATSUMA VASE By Kinkozan, Meiji era (late 19th century)

In the form of a bamboo well-bucket, decorated in polychrome enamels and gilt with two panels of beauties in an interior and blossoming cherries with stands of flowers, the surrounding area designed with floral panels, tightly scrolling floral vines and geometric patterns on a cobalt ground, signed *Kinkozan zo* and with original Kinkozan studio label

7 1/8 in (18.1cm) high

\$1,200 - 1,800

3141 A SATSUMA EWER By Kinkozan, Meiji era (late 19th century)

Of squat ovoid form, decorated in polychrome enamels and gilt on a clear crackle glaze with a continuous scene of figures strolling along the banks of a river, the central panel banded by a double lappet collar of geometric panels and below by a floral lozenge border with raised gilt edges, the lower section designed with a geometric pattern of brocade panels, the neck and mouth of the ewer with swathes of brocade fabric unfurling on a ground of scrolling vines in gilt, the foot rim with a key-fret band, applied with an archaic granary key handle with key fret and foliate scroll designs; signed in gilt *Kinkozan zo* 5 1/2in (13.9cm) high

\$7,000 - 9,000



A COBALT-GROUND SATSUMA VASE By Kinkozan, Meiji era (late 19th century)

The globular vase decorated with two rectangular panels in polychrome enamels and gilt with Ryujin, his daughter Otohime and Jinmu emerging from the sea and Chinese immortal beauties in a garden, the body designed with cherry blossoms trailing from a lappet band in gilt and silver, impressed signature *Kinkozan zo* 9 1/2in (24.2cm) high \$5,000 - 7,000

3143

A LARGE SATSUMA VASE AND COVER Meiji era (late 19th century)

The compressed baluster vase designed as a tea jar with a brocade cover secured with a tasseled cord and decorated in polychrome enamels and gilt on a clear crackle glaze with a variety of collector's vessels and objects, the "brocade" painted with chrysanthemum scrolls, the cover surmounted by a blue and white stylized phoenix roundel, illegibly signed 10 ¼ in (26cm) high \$2,000 - 3,000







3144

TWO SATSUMA-WARE MODELS

The first by Kizan, the second by Mine, Meiji era (late 19th century) Both rendered in polychrome enamels and gilt on a clear, crackled glaze, the first of an elephant shown in mid-stride and wearing a caparison decorated with scrolling foliage, and stylized dragon roundels and jeweled tassels, signed *Dai Nihon Satsuma Kizan*, the second a figure of a traditional dancer with his fan unfurled, signed *Mine The elephant: 71/4in (18.4cm) high, 12in (30.4cm) wide; the figure: 6 7/8in (17.5cm) high*

\$2,800 - 3,500

3145

A SATSUMA BOX AND COVER

By Unzan, Meiji era (late 19th century)

The oval box set on four feet and painted on the cover with mounted warriors and attendants on campaign, the sides of the box designed with dense geometric patterns, signed *Unzan*

5 5/8in (14.2cm) wide **\$1,500 - 2,500**

3146

A SMALL SATSUMA KORO (INCENSE BURNER) AND COVER By Taniguchi, Meiji era (late 19th century)

Of compressed ovoid form set on tripod feet, decorated in polychrome enamels and gilt on a clear crackle glaze with a draped brocade fabric design over panels of flowers, cherry blossom viewing and a scholarly gathering all against a ground of flying cranes, the cover pierced with jewel-form holes, the finial formed as a crouching hare, with a band of stylized *chidori* around the foot, signed *Taniguchi sei 4in (10.2cm) high*

\$1,000 - 1,500







3147

TWO SATSUMA CIRCULAR BOXES AND COVERS

The first by Okamoto Ryozan, the second by Kinkozan, Meiji era (late 19th century) Both decorated in polychrome enamels and gilt on a clear crackle glaze, the first box with a partially reticulated base and cover and a foliate central panel decorated with figures by a riverbank, the rim in gilt, the interior with a profusion of chrysanthemum, signed *Ryozan*; the second box and cover decorated with rectangular and fan shaped panels of a child playing with a mask and bamboo on a riverbank, the surrounding areas decorated with swirling clouds and floral and geometric designs on a cobalt ground, with impressed seal *Kinkozan*

The first: 3 3/4in (9.5cm) diameter; the second 4 ½ in (11.5cm) diameter \$1,000 - 1,500

3148

A SATSUMA KORO (INCENSE BURNER) AND COVER

By Senzan, Meiji era (late 19th century) Set on tripod feet and modeled as a kettle for use in the tea ceremony and decorated in polychrome enamels and gilt on a clear crackle glaze with three kidney-shaped panels of beauties, birds and flowers, and warriors approaching a castle, the surrounding area with blossoming flowers, the cover pierced with cherry blossoms, signed *Senzan 6in* (*15.2cm*) *high*

\$1,500 - 2,500

3149

A SMALL SATSUMA VASE Meiji era (late 19th century)

Of flattened ovoid form with a cylindrical mouth, set on a splayed foot, decorated in polychrome enamels and gilt on a clear crackle glaze with two raised central panels painted with a cherry blossom viewing party and a noblewoman with two attendants on a rocky shore, the surrounding area decorated with sparrows in flight, the mouth and foot with florets on a pebbled gold ground *Sin (12.7cm) high*

\$2,000 - 3,000







3150 A FINE SATSUMA VASE AND COVER By Yabu Meizan, Meiji era (late 19th century)

The small ovoid vessel delicately painted in polychrome enamels and gilt on a clear crackle glaze, with six vertical panels containing scenes of armor makers, children at play and scenes of Lake Biwa, punctuated by birds in wisteria and cherry blossoms, the shoulder and domed cover painted with a profusion of chrysanthemum heads, the foot with a band of floral reserves, chrysanthemum finial, signed in gilt *Yabu Meizan* 4 3/4in (12.1cm) high

\$18,000 - 25,000





3151 AN INLAID BRONZE VASE

By the Hamada workshop, Meiji era (late 19th century) Formed as an elongated double-gourd, decorated with numerous

cranes in flight, incised in relief and inlaid in mixed-metals including silver, *shakudo*, *shibuichi* and gold, signed *Hamada sei Sa Yoshito zo* 10 ½ in (26.7cm) high \$3,000 - 5,000

3152

A PAIR OF MIXED-METAL INLAID BRONZE VASES Meiji era (circa 1875-1885)

Both of tapered ovoid form with a central decorated panel of birds amid foliage with details in copper, gilt and *shakudo*, bordered by two bands of scrolling vines, the foot slightly splayed *9in (22.9cm) high*

\$5,000 - 7,000

3153

A SILVER FOOTED BOWL Meiji era (late 19th century)

Double walled and set on a splayed foot and decorated in bold relief with a variety of butterflies, the surrounding areas finished in a stippled ground, foot stamped *jungin* 9 1/4in (23.5cm) diameter \$2,500 - 3,500









3155

OTHER PROPERTIES

3154

A BIZEN-WARE FLASK

Meiji era (late 19th century) Of hexagonal form with a small chrysanthemum form spout and decorated in polychrome enamels with molded designs of chrysanthemum, bamboo, camellia and peony against various geometric grounds, the underside with an impressed kiln mark 5 1/4in (13.3cm) high \$800 - 1.200

3155

A SHINO-STYLE DISH By Kumen Teitaro, Meiji era (early 20th century)

The shallow stoneware dish with a broad rim and set on three pyramidal feet and decorated with a central design of a heron in a stream in underglaze blue, the rim decorated with underglaze iron oxide cross hatching, the underside of the rim incised with concentric rings and highlighted with a layer of underglaze iron oxide; signed with the character *Ro* 9 3/4in (24.8cm) diameter

\$1,500 - 2,500

For an almost identical example of this dish see *Kitaoji Rosanjin ten* (Kitaoji Rosanjin exhibition).

PROPERTY FROM THE ESTATE OF BETTY MENKE

3156

THREE STONEWARE VASES AND A STONEWARE VESSEL AND COVER

The three vases by Kaneshige Sozan (1901-1995), the vessel by Miyajima Masayuki (b.1953)

The three vases decorated with gray ash glaze in Bizen style, the first of tall tapered form with faceted edges, the second of cylindrical faceted form with two bands of rope detail, the third of square faceted form with flared mouth, all three with impressed potter's mark; the covered vessel designed to resemble a gourd with faceted sides and slightly over-hanging cover with a stem finial, the iron glaze of reddish hue with iridescent patches, showing black where the glaze is thin, glazed on the interior 15 1/2in (39.2cm) high (the largest)

\$1,200 - 1,800



3156 (part lot)





3158

PROPERTY FROM A PRIVATE MID-WESTERN COLLECTION

3157

A SMALL CIRCULAR SATSUMA KOGO (INCENSE CONTAINER) By Kinkozan, Meiji era (late 19th century)

Painted with polychrome enamels and gilt on a clear crackle ground with a cherry blossom shaped reserve containing an acolyte studying the tea ceremony with a teacher while a young boy looks on, the remaining areas painted with cherry blossoms, maple leaves and geometric bands in gilt against a cobalt ground, the interior painted with sprays of flowers, signed in gilt *Kinkozan zo* 3 1/4in (8.2cm) diameter

\$1,000 - 1,500

3158

A GOLD-DAMASCENED IRON COMPACT

By the Fujii workshop, Meiji era (late 19th century)

The rectangular, hinged case decorated with two panels of a scene of herons in wisteria and irises and a Buddhist temple, the surrounding areas with coiling dragons in waves, the interior with two compartments with hinged doors decorated with trailing wisteria and a recessed mirror, with Fujii workshop mark on the interior left 3 3/4in (9.5cm) high \$1,200 - 1,800

3159

A SMALL GOLD-DAMASCENED IRON BOX AND COVER By the Komai workshop, Meiji era (late 19th century)

The rectangular box with an overall decoration of maple leaves in various sizes, set on four bracket feet, the interior gilt-metal, signed on the underside *Ko* (the mark of Komai Seibei) $3.1/8 \times 2.1/2 \times 1.1/4$ (7.9 x 6.3 x 3.2cm) **\$1,200 - 1,800**





A SMALL CLOISONNE ENAMEL BOX AND COVER

Meiji era (early 20th century)

Rectangular, set on bracket feet and with a hinged cover, worked in gilt wire and polychrome enamels and decorated on the cover with a lobed panel containing birds and butterflies in a floral landscape, the surrounding areas and sides with blossoms and a leaf band against a white ground with tightly coiled cloisons, the underside with floral scrolls on a green counter-enamel ground, the interior gilt metal carved with sparrows and bamboo

3 9/16 x 3 1/16 x 1 3/4in (9 x 7.8 x 4.5cm) \$1,000 - 1,500

3161

A SMALL CLOISONNE ENAMEL BOX AND COVER By the Ando workshop, Meiji era (early 20th century)

The rectangular box with a slightly domed cover and worked in gilt wire and polychrome enamels on the cover with a lobed panel of over-sized peonies, maples and butterflies before a curtain of state against a light blue ground, the surrounding areas and sides of the box with cherry trees in blossom against a ground of dark blue and tightly coiled cloisons, green counterenamel on the underside with the Ando studio mark, interior gilt-copper $3 \times 3 9/16 \times 15/8in (7.7 \times 9.1 \times 4.2cm)$

\$1,000 - 1,500

3162

A CLOISONNE ENAMEL BOX AND COVER

By the Ando workshop, Meiji era (early 20th century)

Rectangular with a hinged dome cover and worked in silver wire and polychrome enamels on a midnight blue ground with a solitary bird above a stand of blossoming flowers, the upper edge of the box banded with floret lozenges, the interior gilt-metal, the underside with the Ando workshop mark

4 1/2 x 6 3/8 x 2 1/4in (11.4 x 16.1 x 5.7cm) \$1,000 - 1,500





A CLOISONNE ENAMEL KODANSU (CABINET)

By the Inaba workshop, Meiji era (early 20th century)

Fitted with three drawers and worked in silver wire and white enamel on a deep blue ground with scattered cherry blossoms, the gilt-copper hardware carved with scrolling vines, the loop handle supported by chrysanthemum bosses, set on four bracket feet, velvet lined interiors, signed on a silver tablet *Kinunken zo*

3 7/8 x 3 5/8 x 2 3/8in (9.9 x 9.2 x 4cm) **\$2,000 - 3,000**

OTHER PROPERTIES

3164

A SILVER AND CLOISONNE ENAMEL BOX AND COVER By Namikawa Yasuyuki, Meiji era (late 19th century)

Rectangular and set on bracket feet and worked in silver wire and polychrome enamels with ducks in flight and plum blossoms, chrysanthemum and bell flowers against a midnight blue ground, the sides decorated with floral lozenges, interiors silver; signed on the underside *Kyoto Namikawa*

2 7/8 x 1 7/8 x 1 1/16in (7.3 x 4.8 x 2.7cm) \$1,500 - 2,000





3165

A MORIAGE CLOISONNE ENAMEL VASE

By Kumeno Teitaro, Meiji era (early 20th century)

Of baluster form and worked in silver wire and polychrome enamels with a single white peony blossom rendered in relief, all against a graygreen ground, silvered metal mounts, the underside with the Kumeno workshop mark

With original wood box bearing the stamp of the Kumeno workshop 9 3/4in (25.4cm) high

\$8,000 - 12,000

3166

A CLOISONNÉ ENAMEL VASE By the Ando workshop, Taisho era (1912-1926)

Of baluster form with a slightly everted mouth, worked in silver wire and polychrome enamels with a scene of a pheasant on a rocky bank with flowering plants at the edge of a waterfall on a midnight blue ground, the mounts silver; the underside with the Ando workshop mark 12 1/8in (30.8cm) high \$3,000 - 4,000





3167

A MASSIVE SILVER TEA KETTLE AND SERVICE By the Konoike Company, Meiji era (late 19th century) Comprising a large kettle and stand and an integral burner, a creamer, sugar bowl and waste water cup, all decorated en suite, hammered up in a bold design of blossoming irises standing in rippling water, the handles, spouts and finials all designed as irises and the kettle supports cast as large stands of irises bound together with cord, the burner's snuffer with an iris blossom and stem handle, all vessels marked Konoike zo and jungin kettle: 16 1/2in (42cm) high (on stand), 11 1/2 (29.1cm)

3168

\$10,000 - 15,000

A LARGE SILVER BOWL By Yumin, Meiji era (late 19th century)

high (kettle only), 10 5/8in (27cm) wide

The large double-walled bowl set on a splayed foot and hammered up and worked on the outside in a continuous design of blossoming irises in flowing water rendered in bold relief, the spaces between the flowers finished in a fine nanako pattern, signed on the foot Yumin 16in (40.7cm) diameter; 8 1/2in (21.5cm) high \$10,000 - 15,000



3169

A SILVER AND BRONZE MODEL OF A HERON

By Yoshiteru, Meiji era (early 20th century) Cast and carved as a heron balanced on one leg and looking to the left, the feathers on the breast ruffled as if blown by the wind, eyes finished in gilt and *shakudo*, the legs bronze and finished to resemble the rough natural texture of the bird's skin, set on a reddish bronze base cast as a rock by a flowing stream, signed in a gilt reserve *Yoshiteru 12in (30.5cm) high* **\$3,000 - 5,000**

3170

A SILVER, SHAKUDO AND COPPER OKIMONO (TABLE ORNAMENT) By Jomi Eisuke II (1839-1899), Meiji era (late 19th century)

Designed as a fishing net suspended on bamboo poles, the center with a "pool" of water with a crayfish and two smelt rendered in silver, copper and *shakudo takazogan*, the underside with inlaid seal *Jomi Eisuke 14in (35.5cm) wide* **\$1,500 - 2,500**



3170



PROPERTY FROM A SONOMA COUNTY COLLECTION

3171

A SHIBAYAMA KORO (INCENSE BURNER) AND COVER By Mitsumasa, Meiji era (late 19th century)

The squat ovoid vessel decorated with two central *kinji* lacquer panels inlaid in various materials with an eagle alighting on a cherry branch and two cranes wading in a stream, the surrounding areas in scrolling silver filigree with solid silver bands at the sides decorated with cloisonne enamel floral sprays, the neck, cover and apron foot similarly decorated, the sides applied with two serpentine dragon handles, the cover surmounted by a finial in the form of a long-tailed pheasant perched on a maple branch, signed on a gilt plaque *Mitsumasa* 6 3/4in (17.1cm) high

\$2,500 - 4,000



OTHER PROPERTIES

3172

A SMALL KOMAI-STYLE IRON KORO (INCENSE BURNER) AND COVER

Meiji era (early 20th century)

The square-sided damascened vessel set on four bracket feet and decorated on the central panels with a dragon, birds and flowers and a landscape, the surrounding areas and shoulder decorated with foliage and floral borders, the cover with Mount Fuji in silver *hirazogan* surrounded by flying cranes, the edge with chrysanthemum florets, the cover surmounted by a bead finial, the sides applied with bracket handles, with Fuku mark within a fan cartouche and ginkgo, cherry blossoms and pine needles on the underside

3 1/4in (8.3cm) wide **\$1,500 - 2,500**

3173

AN INLAID IRON TETSUBIN (KETTLE) Meiji era (late 19th century)

The globular vessel finished in a rough stone-like texture and decorated with scenes of Kinkakuji Temple and its environs in gold and silver *nunome-zogan*, the cover decorated with a coiling dragon encircling a plumblossom finial, the loop handle with archaistic Chinese dragon designs and scrolling vines 8 1/2in (21.6cm) high (including handle) \$10,000 - 15,000



3173







3174

A PAIR OF SMALL INLAID BRONZE VASES Meiji era (late 19th century)

Both of baluster form with a flared mouth and decorated with birds and flowers rendered in *shishiai-bori, katakiri-bori, taka-bori* and *iro-e takazogan 4 7/8in (12.2cm) high* **\$1,500 - 2,000**

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3175

A SMALL BRONZE VASE

By Hidekuni, Meiji era (late 19th century)

The four-sided elongated ovoid vase with a slightly flaring neck decorated with a continuous design of geese flying before a full moon rendered in silver, gold and bronze *hirazogan*, the details carved in *kebori*, signed on the side *Hidekuni koku* With a wood storage box 6 1/8in (15.6cm) high \$2,000 - 3,000

3176

A BRONZE VASE By Hidekazu, Meiji era (late 19th century)

Cast and carved on the surface with a design of two birds perched on a gnarled branch looking at a snail below, the surface finished to resemble the natural textures of the birds' feathers and rough texture of the bark, patinated to a dark chocolate brown, signed on the foot *Hidekazu 13in (33cm) high* **\$2,000 - 3,000**

3176



A LARGE INLAID BRONZE VASE

By the Seiya workshop, Meiji era (late 19th century) The baluster vase applied in high relief with patinated bronze inlays including a caparisoned elephant, a tethered hawk on a perch, a vase with iris decoration and various large archaic Chinese-style vases, signed on the underside *Seiya saku 26in (66cm) high* **\$20,000 - 30,000**

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A LARGE INLAID BRONZE VASE

By the Seiya workshop, Meiji era (late 19th century) The baluster vase applied in high relief with patinated bronze inlays including a caparisoned elephant, a tethered hawk on a perch, a vase with iris decoration and various large archaic Chinese-style vases, signed on the underside *Seiya saku 26in (66cm) high* **\$20,000 - 30,000**



A COPPER ARTICULATED CRAYFISH By Hiroyoshi, Taisho era (1912-1926)

Constructed from sheets of copper hammered up and assembled as a fully articulated crustacean, signed on the underside *Hiroyoshi 5in* (*12.8cm*) *wide* (*body length*) **\$800 - 1,200**

3180

A BRONZE MODEL OF A MONKEY By Okazaki Sessei (1854-1921), Meiji era (early 20th century)

Playfully cast as a seated monkey with one hind leg raised to scratch its chin, a satisfied look on its face, the fur detail finely wrought, with impressed seal on the underside *Sessei* 5 5/8in (14.3cm) high

\$1,200 - 1,800

3181

A BRONZE VASE

By Harusada, Meiji era (late 19th century)

Of compressed ovoid form and set on a splayed foot with a wide mouth, decorated with dragons holding sacred jewels in relief, the handles formed by loops of the dragons' bodies, signed *Harusada*

11 1/2in (29.2cm) high **\$1,000 - 1,500**





3182 A LARGE BRONZE MODEL OF A HUNTER

By the Kaneda workshop, Meiji era (late 19th century) Realistically modeled as a hunter balancing on a fallen tree trunk, a slain rabbit hung from the barrel of a matchlock rifle slung over his shoulder, set on a natural wood base, with seal Kaneda chuzo shinki 41in (104.1cm) high (including stand)

\$7,000 - 10,000

3183-3184





鎦 公益財團法人日本美術 成二十五年 A 証する 月 ス余 軍 特 E 保

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3185 A SET OF GOLD FITTINGS FOR A TACHI

Meiji era (late 19th century) Comprising: *kozuka, wari kogai, fuchi-gashira, kurikata, kojiri, kuchigane* and *uragawara*, all carved in relief with breaking waves; together with a pair of *menuki*, with *kiri-mon* (paulownia crests) in relief With fitted wood storage box. **\$5,000 - 7,000**

The weight of the fittings totals 25 grams.









3187

3186

A PAIR OF SHAKUDO FUCHI-GASHIRA FOR A DAISHO By Sakai Yoshitsugu, Edo period (early 19th century)

Each with a *nanako* ground, inlaid with sea eagles flying over breaking waves and perched on rocks amid turbulent water, in *takabori* and gold *takazogan*, signed *Sakai Yoshitsugu* with a *kao* With wood storage box **\$5,000 - 7,000**

With *Tokubetsu hozon tosogu* (Sword fitting especially worthy of preserving) certificate no. 2001203 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 2013.11.1.

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H12253. He was a student of Ishiguro Masayoshi and lived in Tottori in Inaba Province before moving to Edo.

3187

A GOLD FUCHI-GASHIRA Meiji era (late 19th century)

With an *ishime* ground and carved in *takabori* with a grape vine on each piece, *unsigned* With fitted wood storage box \$1,200 - 1,800

The weight of the *fuchi-gashira* is 37 grams.



A PAIR OF IWAMOTO SCHOOL MENUKI By Iwamoto Ryokan, Edo period (19th century)

Carved as a pair of fish, one finished in *shakudo*, the eye gold and *shakudo hirazogan*, the other finished in *shibuichi* with a mother-of-pearl eye, signed *lwamoto* and *Ryokan*

1 3/4in (4.44cm) long **\$1,000 - 1,500**

3189

A GROUP OF ASSORTED KINKO FITTINGS Meiji era (late 19th century)

Comprising a *shakudo fuchi-gashira* inlaid in copper *takazogan* with lobsters, signed *Josui* with *kao*; a pair of *shakudo menuki* in the form of a tiger and leopard; a pair of copper *menuki* in the form of beetles with gilt details; a single copper *menuki* of a seated monkey, signed *Minsei*; and a single *menuki* of gold, silver and *shakudo* in the form of a peacock with peony

Each with a wood storage box.

\$1,200 - 1,800

With *Tokubetsu kicho* (Especially precious sword fitting) certificate no. 64 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 1966.2.12.

3190 13 PAIRS OF MENUKI Edo period (18th to 19th century)

Comprising: silver, each in the form of a Hannya mask and bell beater; copper, of Nio guardians with gilt details; copper, each with gilt-metal *torii* arches among large fallen maple leaves; silver, in the form of festival revelers, with gilt and copper details; the remainder of *shakudo* with gold details: fish and shells; horsemen; two running deer; confronting geese; Hotei and children; tied offerings; weavers' shuttles; piles of *shogi* (checkers) pieces spilling from boxes; battling warriors, all *unsigned*

\$3,500 - 4,500









































3191 (part lot)







3191

FIVE SHIBUICHI AND TWO SILVER KOZUKA Edo period (19th century)

The first *shibuichi kozuka* inlaid in gold and silver *takazogan* with five birds flying over reeds, the reverse engraved with pine bark, signed *Noda Masaaki* with a *kao*; the second with rounded butt end, inlaid in *iro-e takazogan* with a foreigner seated, holding a handled net; the third engraved with Hotei in a boat in Yokoya style; the fourth carved and inlaid with Rosei's dream, signed *Nara Teruchika* with a *kao*; and the fifth inlaid in *hirazogan* with the haloed moon and reeds, signed *Kita Takenori* with a *kao*; the first silver carved in *shishiai-bori* with Shinno holding a feathered fan, inscribed *Sanman shiza funi homon*, signed *Joi* with seal *Nagaharu*; the second engraved in *kebori* with an *uchiwa* fan and whip, signed *Seikansai Kawano Yoshikuni* with *kao*

3192

THREE GOTO SCHOOL SHAKUDO KOZUKA Edo period (18th to 19th century)

Each with a *nanako* ground, the first inlaid in gold and silver *takazogan* with a traveler walking past a willow tree by a winding stream, the frame of gilt metal; the second inlaid in *iro-e takazogan* with a courtier and servant, the reverse of gilt metal; the third with a running wild boar and foliage, details in gilt metal, *all unsigned*. **\$2,000 - 3,000**

3193

THREE SHAKUDO KOZUKA Edo period (18th to 19th century)

The first with a *nanako* ground, inlaid with three galloping horses, in gold and *shakudo takazogan*, signed *Yamazaki lchiga* with *kao*; the second inlaid on the *nanako* ground in *shakudo* and copper with a troop of four monkeys with their young, signed *Yoshichika*; the third in the form of a weaver's shuttle with gilt-metal designs **\$2,500 - 3,500**



3194 A KO-SHOAMI SUKASHI TSUBA

Early Edo period (17th century)

The circular iron *sukashi* tsuba carved with a design of pine needles, the surface showing a fine rich purplish brown patina, the rim banded with a rounded *shakudo fukurin 3 1/8in (7.9cm) high*

\$1,500 - 2,500

With *Tokubetsu Hozon Tosogu* (Sword Fitting Especially Worthy of Preservation) certificate no. 200383 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 1988.4.25.

3195

A KO-KATCHUSHI TSUBA Muromachi period (16th century)

The thin iron tsuba decorated with a large design of a paulownia flower in *sukashi-bori*, the rim fitted with a *shakudo fukurin, hitsu-ana* plugged with *shakudo 3 3/8in (8.6cm) diameter*

\$1,000 - 1,500

3196

A SHAKUDO SUKASHI TSUBA

By Hara Kazutomo, Edo period (early 19th century) Of oval form, elaborately carved and pierced with

squirrels clambering over a grape vine, around a *fukuro*gata seppa-dai, signed Kenkosai Kazutomo 2 7/8in (7.3cm)

\$2,500 - 3,500

For the maker, who worked in Edo and was a student of Omori Hidetomo, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H03045.

3197

AN ICHINOMIYA TSUBA

After Nagatsune, Edo period (19th century) The rounded rectangular iron plate finished with a

tsuchime ground carved with streaks of raindrops and decorated with a courtier holding a lantern and umbrella watching a swallow beneath a partially obscured full moon, all in *iro-e takazogan, takabori, kebori* and *shishiaibori* the moon and clouds in *sukashi-bori*, inscribed *lchinomiya Echizen no Daijo Fujiwara Nagatsune* and *kao 3 1/4in (8cm) high*

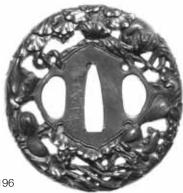
\$1,000 - 1,500



3194











A GROUP OF FOUR NANBAN TSUBA The second by Masanari, Edo period (18th century)

Comprising an oval iron plate with raised, rounded rim and decorated on the obverse with prancing kirin and on the reverse with scrolling vines, all in silver *nunome-zogan*; an oval Canton-style tsuba pieced with confronted dragons, a jewel and a floret lozenge surrounded by a beaded rim, signed Masanari saku and dated Meiwa nana tora (1770); an iron mokko plate carved with a slightly recessed web banded by a linked border decorated in silver nunome-zogan and decorated with stylized dragons and clouds in gold hirazogan on the obverse, the reverse with a continuation of the clouds and four archaistic Chinese characters in kebori: a circular Canton-style tsuba pierced with confronted dragons in vines and a jewel, the rim highlighted with gold nunome-zogan 3 1/8in (7.9cm) high (the largest) \$800 - 1,200

3199

A GROUP OF SIX IRON BUSHU AND CHOSHU TSUBA

Edo period (18th/19th century) Comprising a circular plate decorated with a fishing village and castle carved in taka-bori, signed Choshu Hagi no ju Masatomi saku; an oval plate carved with cranes in flight among swirling clouds, signed Choshu no ju Yoshimasa; a circular plate decorated with snow laden bamboo in shishiai-bori, kebori and sukashi-bori with gold nunome-zogan highlights, signed Bushu no ju Masanaga; an oval plate with plovers and thatched hut in a landscape rendered in taka-bori, shishiaibori and gold and silver takazogan, signed Masayoshi saku; an oval sukashi tsuba carved with dragon fish in waves, beaded rim, signed Bushu no ju Tsunenobu; a square mokko ishime plate decorated with petals afloat on a stream rendered in ito-bori, sukashi-bori, taka-bori and takazogan, the rim highlighted with gold nunome-zogan, signed Bushu no ju Masakuni 3 1/4in (8.2cm) high (the largest) \$2.000 - 3.000

3200

A GROUP OF SIX IRON SUKASHI TSUBA Edo period (18th/19th century)

Comprising an iron *sukashi mokko* tsuba carved with lightning bolts, drums and clouds; an Owari iron *sukashi* tsuba carved with tea utensils; a rounded rectangular iron tsuba pierced with a lattice fence and decorated with fruiting vines in gold and silver *takazogan*, the rim banded with a silver and *shakudo* "rope" *fukurin*; a lobed Owari *sukashi* tsuba pierced with bracken ferns; an Owari iron *sukashi* tsuba pierced with leave patterns, traces of signature []*hira*; a rectangular iron *sukashi* tsuba carved with a lattice cover for a well 3 1/4in (8.2cm) high (the largest)

\$1,500 - 2,500







3201 A GROUP OF SEVEN MIXED METAL TSUBA Edo period (17th-19th century)

Comprising two Kaga tsuba inlaid in brass, the first a circular iron plate with scrolling floral vines and bamboo leaf family crests, the rim with scrolling tendrils; the second formed as confronted gourds and inlaid with bellflowers and scrolling vines; a rounded rectangular plate decorated with floral scroll in gold *nunome-zogan*; a circular Okamoto school *sukashi* tsuba pierced with plants of the four seasons, highlights in gold *nunome-zogan*, signed *Rakurakusai Tomosada* and sealed; a circular iron *sukashi* tsuba with guarted plum branches, gold highlights; a Goto school oval *shakudo nanako* plate tsuba with a dragon in clouds in *taka-bori* and gold *takazogan*, gilt rim, signed *Goto Mitsuharu* with a *kao*; an iron plate formed as three stylized plovers over crashing waves, highlighted in silver *nunome-zogan 3 3/8in* (8.6cm) *high* (the largest)

\$2,000 - 3,000

3202 A SHAKUDO TSUBA AND A SENTOKU TSUBA Edo period (19th century)

The first a Mino shakudo nanako mokko plate tsuba carved with ginger and scrolling vines in takabori and gold takazogan, the rim with dragons in gold takazogan; the second a rounded rectangular sentoku ishime plate with a sparrow on a flowering branch and autumn leaves in katakiri-bori, takabori, kebori and iro-e takazogan, inscribed Masachika 3in (7.7cm) high (the largest)

\$2,500 - 3,500

3203 ¤

TWO MIXED METAL TSUBA

Edo period (18th/19th century), the second by Masanobu The first an oval shakudo nanako plate decorated with a variety of fish and seashells rendered in iro-e takazogan, signed Koryuken Mitsukaga; the second a rounded rectangular Mito-school iron plate finished in tsuchime and decorated with Yama-uba seated beneath a willow tree by a stream, all in takabori, shishiai-bori and gold, copper and shibuichi takazogan, inscribed Mito no ju Masanobu saku

2 7/8in (7.3cm); 3 1/4in (8.2cm) high \$1,000 - 1,500

3204

A LARGE HAMANO-SCHOOL SENTOKU TSUBA Meiji era (late 19th century), after Miboku

Circular with slightly raised rim and decorated with a bold design of the Great Buddha at Kamakura and a single sparrow in copper takazogan, the halo in gold takazogan and the pine needles and gnarled pine tree on the verso rendered in katakiri-bori, shishiai-bori and copper and shakudo takazogan, the trunk of the tree finished to resemble bark, inscribed Miboku 3 1/2in (8.9cm) diameter

\$3,000 - 4,000













A GROUP OF SEVEN IRON TSUBA Edo period (17th-19th century)

Comprising a Myochin-school plate formed as a plover, signed *Myochin Ki no Munemasa* and inscribed with invocations; a small octagonal plate with fan-shaped *hitsu-ana*, the surface well hammered, illegibly signed; a small rectangular plate formed as a door with "reinforced joints," signed *Hoshin lesetsu*; an oval plate pierced with *koto* bridges, signed *Kayo no ju Eiyo*; an oval Nara-school plate carved with Fukurokuju and a crane with silver and gold highlights; a Shoami-school octagonal plate with a slightly raised rim and gilt overlays around the hitsu-ana, signed *Shoami I[]tetsu saku*; a large oval plate carved with a Buddhist wheel and inlaid with a goose in brass, inscribed with invocations

3 1/2in (8.8cm) long (the largest)

\$2,000 - 3,000

3206

A SHIBUICHI TSUBA AND TWO BRASS TSUBA Edo period (19th century)

Each of rounded rectangular form, the first carved and inlaid in *iro-e takazogan* with Jo and Uba on the beach at Takasago, signed *Gyonen shichijuichi o Masayuki* (Masayuki, aged 71); the second carved and inlaid with Kanzan and Jittoku looking at the reflection of the moon in a stream, signed *Issando Nagaharu*; the third inlaid in copper and gilt metal with a horse beside a carved and engraved willow tree, Nara school

2¾in (7cm) high (the largest) **\$2,500 - 3,500**





3207

3207

A SHAKUDO SUKASHI TSUBA By Masayoshi, Edo period (19th century)

Oval and designed with sparrows in flight among stalks of ripe millet in sukashi-bori and rendered in gold, copper, and shakudo takazogan, signed Ju O Masayoshi 2 7/8in (7.3cm) high

\$1,500 - 2,000

3208

A HIRATA-SCHOOL ENAMEL AND SHIBUICHI TSUBA Edo period (18th century)

The mokko shibuichi plate deeply carved on the surface with crashing waves and decorated with cherry blossoms and maple leaves scattered across the water's surface, worked in gold wire and polychrome enamels 2 3/4in (6.9cm) high \$3,000 - 4,000

3209

A COPPER AND SENTOKU TSUBA Edo period (19th century), after Iwamoto Konkan

Designed as a snake entwined around a skull, the serpent carved in the round and the teeth highlighted in silver overlay, inscribed Konkan 3 1/2in (8.8cm) high

\$3,000 - 4,000





A SHIBUICHI TSUBA

By the Kano Natsuo studio, Meiji era (late 19th century) The rounded square, slightly *mokko* plate with a raised rim hammered around the edges and decorated with a carp leaping to catch an insect in copper *takazogan*, the water rendered in *shishiai-bori*, the reverse with a continuation of the design, inscribed *Natsuo* and with *kao* and with the characters *Natsuo* repeated in gold-inlaid seal-character form, and with date corresponding to 1863; with wood storage box with attestation, signed and sealed by Sato Kanzan 3 5/8in (9.3cm) high

\$6,000 - 8,000

3211

AN ENGRAVED SILVER AIKUCHI KOSHIRAE Edo period (19th century)

The saya of tapering form delicately engraved in *katakiri* and *kebori* with a crab and reeds, signed *Tomoyoshi* with a seal; with silver fittings and a Shinto blade inscribed to one side *Masanao*

11 1/4in (29.2cm) long \$1,000 - 1,500

3212

A TANTO KOSHIRAE Edo period (19th century)

Of slender form, the silver saya with gadrooned lower section, the silver sukashi tsuba delicately pierced with a symmetrical formal design; the remainder of the fittings of hammered silver, the kozuka with a linear design in shakudo zogan, the fuchi signed Myochin Munetomo

17 1/2in (44.5cm) long \$1,000 - 1,500





A MOUNTED SHINTO TANTO Edo period (19th century)

The blade of *hira-zukuri* form, medium *notareba* of *nioi*, *masame-hada*, the tang with *sujikai yasurime* and one *mekugi-ana*; *koshirae*: the *saya* of cinnabar lacquer, decorated with informal paulownia in gold and slight-coloured *takamaki-e*, signed *lkkaisai Kozan* with a *kao*; the fittings of plain silver and black lacquer

6 3/8in (16.2cm) long (the blade)

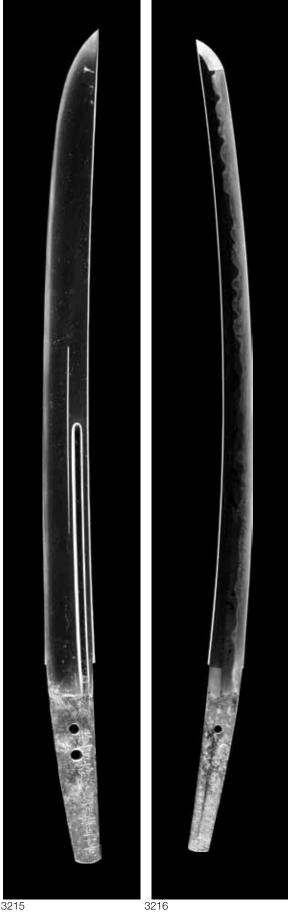
\$1,800 - 2,500

3214

A FINELY MOUNTED SHINTO TANTO The blade by Toshimasa, Edo period (19th century)

The blade of *hira-zukuri* form, medium *notareba* of *nioi* with profuse *nie*, with *gomabashi hi* on one side and sunken *ken* on the other, the *ubu nakago* with one *mekugi-ana*, signed *Toshimasa saku: koshirae*:

ubu nakago with one *mekugi-ana*, signed *Toshimasa saku*; *koshirae*: the *saya* of deep red lacquer; the en suite fittings of silver, decorated with cherry blossoms floating on water, in gold *zogan* and *takabori* 8 3/4*in* (22.2*cm*) long (the blade)





AN ECHIZEN WAKIZASHI By Shigetaka, Edo period (17th century)

Hira-zukuri, iori-mune with a slight saki-zori curve and forged in flowing *itame-hada* with *ji-nie*, the tempered edge narrow suguha with a slight undulation and the ko-maru boshi with a slight return, the omote side carved with maru-dome ni kakure-hi and the ura with futasu-bi and bonji, tang suriage with two holes signed Echizen no ju Harima no Daijo Fujiwara Shigetaka, one-piece silver-foil habaki, in shirasaya 14 1/2in (36.9cm) long

US\$3,500 - 4,500

3216

A HIGO DOTANUKI WAKIZASHI By Kozukenosuke, Edo period (17th century)

Hon-zukuri, iori-mune, chu-gissaki, torii-zori, forged in a flowing itame-hada, mixed with mokume-hada with ji-nie and chikei, the tempered edge o-midare with active areas of tobi-yaki, clusters of nioi and nie, sunagashi and a ko-midare boshi, ubu nakago with one hole and signed Kyushu Higo Dotanuki Kozukenosuke; one-piece gilt-copper habaki, in a shirasava

21 1/4in (54cm) long

\$4,500 - 5,500

3217

A HIZEN KATANA WITH ATTRACTIVE MOUNTS

Attributed to Shodai Tadayoshi, Edo period (17th century)

Sugata (configuration): hon-zukuri, iori-mune, chu-gissaki, torii-zori

Kitae (forging pattern): tight *ko-itamehada* in *ji-nie Hamon* (tempering pattern): broad *suguha* with *sunagashi* and tending towards *choji* near the tip

Boshi (tip): ko-maru

Horimono (carving): *bo-hi* on both sides *Nakago* (tang): *o-suriage* with two holes and later file marks

Habaki (collar): one-piece, silver-foil Nagasa (length from tip to beginning of tang): 25 7/8in (65.8cm)

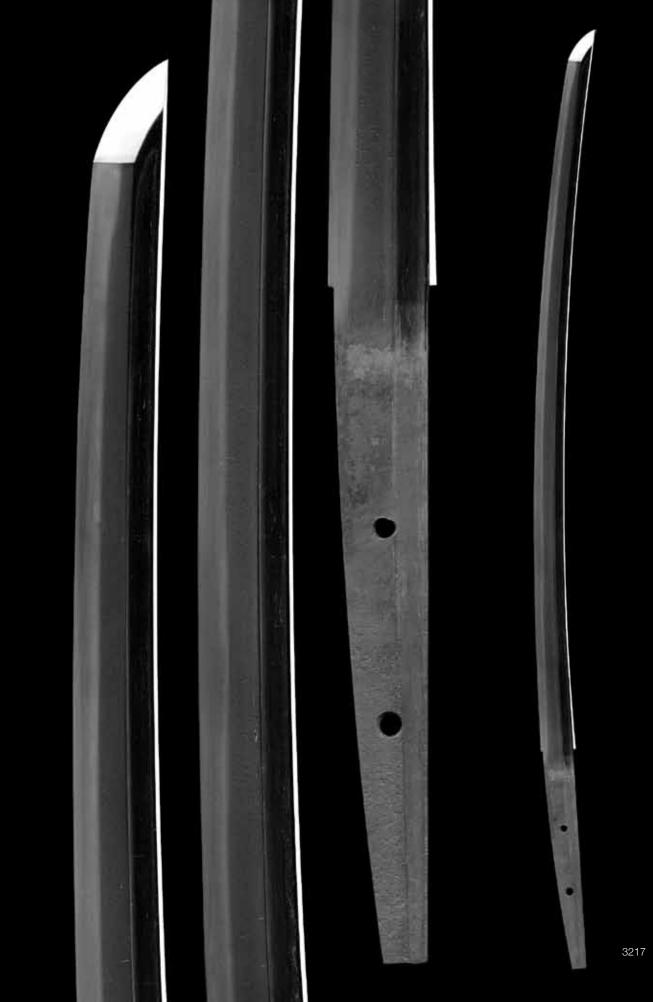
Motohaba (width at start of tempered edge): 1 1/4in (3.2cm)

Sakihaba (width before tip): 7/8in (2.2cm) In shirasaya

18th/19th century *koshirae* comprising a black lacquer *saya* finished in striations resembling baleen, mounted with silver *kojiri* carved with clouds in relief against an *ishime* ground, the *kurikata* and the *fuchigashira* in silver carved with crashing waves and clouds, the *tsuka* wrapped with silk and *shakudo* dragon *menuki*, iron *mokko* tsuba with silver *fukurin* **\$28,000 - 35,000**

With Hozon Token certificate no. 306178,

Attributing this sword to Shodai Tadayoshi. Issued by the Nihon Bijitsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 2013.7.9.







3218

A MINO KATANA Attributed to Kanenobu, Muromachi period (16th century)

Honzukuri, iorimune, chu-gissaki, torii-zori forged in itamehada mixed with mokume in jinie with chikei and a nioi-based wide suguha tempered edge and hakikake boshi; both sides carved with bohi, the o-suriage tang with two holes; silver one-piece habaki; in shirasaya 24 5/8in (62.6cm) long \$4,500 - 6,500

With Tokubetsu Kicho Token (Especially Precious Sword) certificate no. 339841 attributing this sword to Kanenobu, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 1977.3.5.

3219

A BIZEN KATANA WITH MOUNTS Yokoyama Sukekane, dated 1865

Sugata (configuration): hon-zukuri, iori-mune, chu-gissaki, torii-zori

Kitae (forging pattern): *itame* mixed with *mokume Hamon* (tempering pattern): narrow *suguha* with *ko-ashi* and *utsuri*

Boshi (tip): ko-maru

Nakago (tang): ubu with one hole and kattesagari file marks, signed Biyo Osafune no ju Yokoyama Sukekane saku and date Kei-o yonen hachigatsu bi (1865.8) and Tomonari gojuhachidai mago (58th descendant of Tomonari)

Habaki (collar): one-piece, silver-foil Nagasa (length from tip to beginning of tang):

28 1/16in (71.2cm) *Motohaba* (width at start of tempered edge): 1 1/8in (3cm)

Sakihaba (width before tip): 7/16in (1.8cm) In a shirasaya

19th-century *koshirae* comprising a black lacquer *ishime saya* with *shibuichi* fittings, the *tsuka* wrapped with blue silk and mounted with *shakudo* and gold *menuki* of military banners and an iron plate tsuba stamped with paulownia and inlaid with gold tendrils **\$15,000 - 20,000**

With Hozon Token certificate no. 387223. Issued by the Nihon Bijitsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 2010.1.26.

3220

A CHOKEN (LIGHTWEIGHT DANCING CLOAK) NOH COSTUME Edo period (19th century)

The hemp and silk gauze garment (sleeves now lost) woven with a subtle indigo and white stripe pattern and applied overall with large *bonji* (Sanskrit character) *surihaku* (stencil) decoration in blue and gold leaf $34 \times 24in$ (86.2 x 61cm) **\$6.000 - 8.000**

The *surihaku* technique is done by applying paste to stenciled patterns, followed by placing and pressing gold leaf onto the still-wet paste and lastly brushing away the excess gold leaf once the paste has dried.

3218

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KOREAN WORKS OF ART FROM A JAPANESE PRIVATE COLLECTION

Lots 3221 - 3237





PROPERTY FROM A JAPANESE PRIVATE COLLECTION

3221

A BLUE AND WHITE BOWL WITH THE TEN SYMBOLS OF LONG LIFE, SHIPJANGSAENG

Joseon dynasty, 19th century

Thickly potted with a wide curving well and raised on a foot surrounding the deeply recessed base, the floor of the well centered with a *su* medallion while the outside walls display lively images of tortoises and water waves, bamboo, deer, pine trees, clouds and cranes in flight above *bullocho* (fungus) growing out of a rock and the sun rising behind a cloud bank, all rendered in underglaze blue washes and outlines, the pale blue-green glaze covering all surfaces except the cinnamon-burnt foot pad 7 1/4in (18.3cm) diameter

\$20,000 - 30,000

The Ten Symbols of Long Life appear in many forms in Joseon culture. For a magnificent ten-panel screen and a discussion of the motif, see Robert Moes, *Auspicious Spirits: Korean Folk Paintings and Related Objects*, Washington D.C., 1983, pp. 31-32; and cat. no. 18, illustrated pp. 64-65.

For a jar painted in underglaze blue with the same lively draftsmanship as this bowl, see *Masterpieces of the Ho-Am Art Museum I: Antique Art, 1 Ceramics*, Seoul, 1996, cat. no. 142, p. 151. See also the jar of similar shape and subject matter sold in Christie's, New York, Ten Signs of Long Life: The Robert Moore Collection of Korean Art sale 3485, 18 March 2014, lot 772. Other examples in the form of a bottle and a flower pot are preserved in the collection of the Horim Museum: see *Joseon baekja myeongpum-jeon (Masterpieces of Choson White Porcelain)*, Seoul, 2003, cat. no. 282-2, p. 274 (*32.0cm high*) and cat. no. 282-3, p. 275 (*13.0cm high*).

A wide bowl of similar shape and decorative frieze of cranes, clouds, pine and bamboo, also with a longevity character centering the well, sold in Christie's, New York, Korean Works of Art sale 7988, 25 October 1994, lot 44 (7 7/8in/20cm diameter, also as 19th century).



A BLUE AND WHITE SAUCER PAINTED WITH CRANES AND CLOUDS

Joseon dynasty, 19th century

Potted with a wide shallow well and thick walls supported on a short foot surrounding the deeply recessed base, painted in cobalt wash and outlines with two opposing cranes flying amid clouds encircled by a wide striped band within the rim and another narrow band painted along the exterior foot, the celadon-tinged glaze covering all surfaces except the foot pad partially coated with kiln sand 6 5/8in (17cm) diameter

\$3,500 - 5,000

The motif of paired cranes and clouds also appears on a dish with a more elaborate floral diaper border sold in Sotheby's, New York, Korean Works of Art sale 6681, 24 March 1995, lot 58 (6 *3/8in/16.2cm diameter,* also as 19th century).



A BLUE AND WHITE JAR WITH CHRYSANTHEMUM, ORCHID AND BAMBOO DECORATION

Joseon dynasty, late 18th century

Thickly potted with a slightly flared neck and body of inverted pear form also flaring slightly toward the foot with its deeply recessed base, the rounded shoulder encircled by a band of overlapping cloud scrolls or *bullocho* fungus above chrysanthemum branches and spiky orchid plants in bloom around a stylized garden rock on one side and a hearty bamboo stalk with delicately delineated leafy twigs on the other, the pale blue-green glaze covering all surfaces except the pad of the foot, which has some kiln sand adhering

11 1/8in (28.3cm) high **\$40,000 - 60,000** For a jar of similar form, size and decoration of a *bullocho* band above chrysanthemums, orchids and a garden rock in the Horim Museum, see *Joseon baekja myeongpum-jeon (Masterpieces of Choson White Porcelain)*, Seoul, 2003, cat. no. 243, p. 235 (*30.6cm high*, as 18th century). From the same publication, see also a slightly smaller jar combining the chrysanthemums, rock and orchids with bamboo, also with a *bullocho* band along the rim, cat. no. 51, p. 66 (*25.5cm high*, also as 18th century).

The contrast between the supple leafy twigs and a thick upright stalk in the bamboo painted on this jar recalls similar compositions by Joseon scholar painters. See, for example, the eight-panel screen with bamboo paintings by Yu Deok-Jang (1675-1756), published by Kumja Paik Kim in *The Art of Korea: Highlights from the Collection of San Francisco's Asian Art Museum*, 2006, cat. no. 62, leaf 2, p. 187.

A blue and white jar of similar size and shape, but painted with birds on flowering branches set between two bands of *bullocho*, sold in Sotheby's, New York, Korean Works of Art sale 7336, 13 September 1999, lot 34 (*12 1/2in/31.7cm high*, also as 18th century).



3224 A BUNCHEONG WARE WINE BOTTLE WITH IRON-PAINTED DECORATION Joseon dynasty, late 15th-early 16th century

Of pear form with a flared rim to the waisted neck and canted foot ring at the base, the dark-bodied clay painted with a white slip that is incised to form horizontal string bands around the neck and borders to a wide band of stylized leafy stems freely drawn in dark brown slip beneath a glaze of pale straw color, the unglazed foot pad and recessed base burnt a dark chocolate brown. 10 3/4in (27.3cm) high

\$30,000 - 50,000

The bottle is a fine representative of the iron-painted wares produced at the Hakbong-ri kilns in the Gyeryong Mountains of Chungcheong Province from the last quarter of the fifteenth to the first half of the sixteenth century. See Soyoung Lee and Jeon Seung-chang, *Korean Buncheong Ceramics from Leeum, Samsung Museum of Art*, The Metropolitan Museum of Art, 2011, pp. 58-60 and p. 24, cat. no. 13 (drum shaped bottle).

Bottles of similar form and decoration are published in *Masterpieces of the Ho-Am Art Museum I: Antique Art, 1 Ceramics,* Seoul, 1996, cat. no. 99, p. 111 (*30.4cm high,* as 15th-16th century); and in *Oriental Ceramics: The World's Great Collections, Vol. 2: National Museum of Korea, Seoul,* Tokyo, 1982, cat. no. 184 (*24.4cm high,* as 16th century).



A BRONZE SEATED FIGURE OF THE BUDDHA Joseon dynasty, 17th century

Cast with child-like features and downcast eyes to his head covered with large curls that emphasize its great size in contrast to the diminutive body, the joined hands pointing upward in front of raised swastika on his chest framed by garment folds that envelop his legs crossed in the posture of meditation but leave the sole of his right foot visible; the dark charcoal gray metal showing patches of greenish corrosion in various crevices

11 3/4in (30cm) high \$20,000 - 30,000

The joined hands of this bronze Buddha seem to be an anomaly; but raised hands do appear on carved wood attendant figures such as the arhats in the Yongmun-sa Buddha assembly, dated 1684; and the upper row of standing bodhisattvas and attendants in the Silsang-sa Buddha assembly, dated 1782 (see Youngsook Pak and Roderick Whitfield, Handbook of Korean Art: Buddhist Sculpture, Seoul, 2002, nos.105 and 105-1, pp. 442-446). These wood figures from the late seventeenth and eighteenth century also have in common an enlarged head with youthful features on a small body, although less exaggerated than this cast bronze image.

Also of interest for the exaggerated proportion of the heads to bodies, as well as varied hand gestures, are the four small gilt bronze Buddhas surviving from a group of 23 commissioned by Queen Inmok in 1628 (see Pak and Whitfield, no. 102, pp. 432-433) Of note is the Vairocana, the largest Buddha (11.7cn high), with raised hands held in the diamond fist gesture. See also the Candraprabha, Bhaisajyaguru and Suryaprabha from the same set included in the exhibition Treasures from Korea, Arts and Culture of the Joseon Dynasty, 1392-1910, Philadelphia, 2014, cat. nos. 4-23, 4-24 and 4-25, p. 264; the Vairocana is photographed (fig. F-11) and discussed on p. 61.



3226 A CELADON GLAZED BAMBOO EWER AND COVER Goryeo dynasty, 12th century

The pear-shaped ewer formed with convex ribs imitating bamboo stalks and incised with tiny leaves sprouting at each joint, the curving spout similarly molded but the thick strap handle more smoothly finished with an indented center and topped by a clay coil loop for attachment to a similar one on the domed cover molded with slightly raised ribs; the densely crazed glaze on both sections displaying a pale gray-green hue, pooling to a richer blue-green in some crevices, but the foot pad and the edges of the slightly recessed base on the ewer, as well as the outside edge of the collar on the cover, burnt a warm cinnamon brown where the clay fabric is exposed *9in (22.8cm) height overall*

\$50,000 - 70,000

A bamboo-decorated ewer of the same shape is this lot and double gourd-shaped ewer with stand of similar design are published in *Oriental Ceramics: The World's Great Collections, Vol. 2: National Museum of Korea, Seoul*, Tokyo, 1982, cat. nos. 43 and 44 (each as first half, 12th century). See also the bottle of elongated pear form with similar bamboo-stalk decoration in *Masterpieces of the Ho-Am Art Museum: I Antique Art, 1 Ceramics*, Seoul, 1996, cat. no. 13, p. 29 (as 12th century).





A GROUP OF THREE SMALL CELADON GLAZED SAUCERS

Goryeo dynasty, 12th century

Each similarly formed with low canted walls rising from a wide flat well, the base centered with a slight concave depression and showing remains of three white kiln spurs; the pale gray-green glaze darkening to a rich sea-green where pooled on the edges of the interior well while small areas where the glaze was thinly applied are burnt to a pale cinnamon brown.

3 1/2 to 3 5/8in (9 to 9.3cm) diameter \$10,000 - 15,000 For three dishes from a Goryeo tomb of similar shape, size and also fired on spurs, see National Museum of Korea, *The Best Under Heaven: The Celadons of Korea*, Seoul, 2012, cat. no. 088, p. 82 (10.1cm diameter, also as 12th century).



A BUNCHEONG DEEP DISH WITH IMPRESSED FLORAL DECORATION

Joseon dynasty, mid-15th century

Carefully potted with a tall, canted foot that supports a wide curving well stamped with tiny florets, densely overlapped and bordered by bands of grasses, lotus petals and stylized bats, all inlaid in white slip against the gray clay ground and repeating on the exterior walls, the exterior foot also impressed with a band of circles and a shiny glaze of pale straw hue applied to all surfaces except the foot pad, the incised Chinese character *jung* visible beneath the glaze covering the recessed base

8 5/8in (22cm) diameter 2 5/8 (6.8cm) high **\$10,000 - 15,000** The use of chrysanthemum-shaped stamps forming a dense frieze on the surface of the clay is characteristic of Buncheong ware produced during the mid-fifteenth century: see See Soyoung Lee and Jeon Seung-chang, *Korean Buncheong Ceramics from Leeum, Samsung Museum of Art*, The Metropolitan Museum of Art, 2011, cat. nos. 5 & 6 (bowls), pp. 12-13, and cat. no. 44, p. 76 (drum-shaped bottle).

The drum shaped bottle (cat. no. 44 above) appears to be the same bottle that was sold in Christie's New York, Korean Works of Art sale 7900, 27 April, 1994, as lot 33. See also the inlaid bowl, lot 30, sold in the same sale: though of cupped form, the bowl has the tall foot with impressed rings, bands of chrysanthemum florets and waving grass beneath a "glaze of high sheen" similar to this deep dish. The curious band of what seem to be abstracted bats on this dish appears in another deep dish with a practically identical program of inlay illustrated in *Hanguk Kogo Charyo Jipsung, Vol. 7: Joseon Kochok Tobo*, 1995, section 15 (Joseon Ceramics,), p. 2162, no. 6181.



A BUNCHEONG WARE DISH WITH LEAF INLAY

Joseon dynasty, 15th/16th century

Potted with a shallow curving well and raised on a low, narrow foot ring, the well cut with a center roundel marked with the remains of kiln spurs and a surrounded by band of large leaves bordered by incised concentric lines, all filled with white slip also applied in uneven brush strokes across the exterior walls and the recessed base, the glaze layer visible on all surfaces except the foot pad fired to an attractive pale blue-green color where thickly pooled *6in (15.2cm) diameter*

\$5,000 - 8,000

The boldly abstracted band of leaves encircling the well and the brushed slip ground on the exterior of this dish can be compared to other examples from the fifteenth and sixteenth century. See, for example, the bowl with incised lotus medallion, illustrated in *Masterpieces of the Ho-Am Art Museum: I Antique Art, 1 Ceramics,* Seoul, 1996, cat. no. 84, p. 106 (as 15th century). See also the bowl with peony central medallion illustrated in *Oriental Ceramics: The World's Great Collections, Vol. 2: National Museum of Korea, Seoul,* Tokyo, 1982, cat. no. 167 (as 16th century).



(top)



3230

A RARE LACQUER DECORATED OFFERING TABLE 18th century

The square top set into a raised beaded frame with chamfered corners over an elaborate scallop-edge apron fitted with cabriole legs heightened with bamboo embellishments, the top painted in polychrome lacquer with a gathering of sages on the banks of an elaborate waterway, the shore line shaded by flowering trees and majestic pines shading a dwelling and open-air pavilion on the right set off by distant shores, the lively scene enclosed by a floral swag border heightened with metal bosses at each corner, the floral bands repeat on the apron and supports and enhanced by elegant metal hardware 7 $1/8 \times 16 \ 1/8 \times 14 \ 3/8in \ (18 \times 41 \times 35.5cm)$ **\$6,000 - 8,000**

Tables of this shape appear to have been used at court as offering tables, or in some cases, for dining. The rare decoration of this table has few precedents, and places it in the scholarly tradition of Joseon eighteenth-century literati collectors.

For similar undecorated tables with elaborate aprons and supports, see *The Poetry of Ink. The Korean Literati Tradition 1392 - 1910*, Musée national des arts asiatiques, Guimet, Paris, March 16 - June 6, 2005, no. 56 and 57.

3231 A BLUE AND WHITE WATER DROPPER WITH FLYING CRANE DECORATION

Joseon dynasty, 19th century

Of compressed globular form raised on a low foot ring surrounding the recessed base, a circular air hole at the top and a tiny spout of bamboo joint form on the shoulder placed below a crane flying amid clouds above a rock and clump of *bullocho* (fungus) painted in bright shades of cobalt beneath the celadon-tinged glaze applied to all surfaces except the foot pad 3 1/2in (9cm) high

\$50,000 - 70,000

For a water dropper of similar form but slightly smaller size in the Horim Museum, combining a crane and clouds with a Chinese inscription, see *Joseon baekja myeongpum-jeon* (Masterpieces of Choson White Porcelain), Seoul, 2003, cat. no. 96, p. 11 (*7.7cm high*, also as 19th century).



A BUNCHEONG BOTTLE WITH CARVED PEONY DECORATION Joseon dynasty, 15th century

Potted with a flared rim to the waisted neck and a full, pear-shaped body raised on a tall foot, the exterior brushed with a coating of white slip which was then incised and carved away, forming a band of descending flower petals above the more exuberant design of leafy peony sprays in bloom, the exposed clay fabric burning to a dark gray background in contrast to the crisp white slip beneath the strawtinged glaze that stops unevenly above the foot, the recessed base also wiped with a thin coating of white slip 11 1/8in (28.2cm) high

\$50,000 - 70,000

The boldly carved peony decoration on this bottle can be compared to that found on a bottle of rice-bale shape and another of flattened flask form, both illustrated in *Masterpieces of the Ho-Am Art Museum: I Antique Art, 1 Ceramics*, Seoul, 1996, cat. no. 84, p. 95 and cat. no. 89, p.101 (both as 15th century). See also the tall jar discussed and illustrated in *Korean Buncheong Ceramics from Leeum, Samsung Museum of Art*, The Metropolitan Museum of Art, 2011, cat. no. 31, pp. 56 and 57 (also as 15th century).





AN UNDERGLAZE BLUE AND IRON-DECORATED WATER DROPPER IN THE FORM OF THE GEUMGANG MOUNTAINS Joseon dynasty, 19th century

Of irregular oval silhouette displaying two opposing Buddhist shrines nestled amid finger-like peaks that also disguise an air hole at the top and a tiny water spot to one side, the surfaces colored with iron and cobalt washes beneath a glaze of pale blue-green hue that intensifies in color where thickly pooled, the glaze also covering the recessed base within the unglazed circular foot pad

4 3/8in (11cm) high \$15,000 - 25,000 A number of these whimsical mountain-shaped water droppers are published from various collections. For examples in blue and white porcelain, see *The Radiance of Jade and the Clarity of Water: Korean Ceramics from the Ataka Collection*, The Art Institute of Chicago, 1991. cat. no. 112, p. 148; and Christie's, New York, Korean Works of Art sale 7430, 22 April 1992, lot 52. For examples combining underglaze blue and iron washes similar to this lot, see the water dropper that entered the collection of the Musée Guimet in 1893, illustrated in *The Poetry of Ink: The Korean Literati Tradition 1392-1910*, Paris, 2005, cat. no. 46, p. 104; and Sotheby's, New York, Korean Works of Art sale 6961, 18 March 1997, lot 44.



A COPPER RED GLAZED WATER DROPPER

Joseon dynasty, 19th century

Of square section with rectangular walls and flat base, an air hole at the center and a tiny spout hole opened at one corner, the top and sides molded in slightly raised linear relief with overlapping lozenges and overlapping rings attached to trailing ribbons and a copper red wash applied beneath a glaze that fires unevenly to olive brown on some sides, the base left unglazed

2 x 3in (5 x 7.5cm) square **\$5,000 - 8,000**

For a copper-red-glazed water dropper of similar square shape, but with additional underglaze blue decoration, see *Oriental Ceramics: The World's Great Collections, Vol. 2: National Museum of Korea, Seoul,* Tokyo, 1982, cat. no. 311 (also as 19th century).

A GLAZED WHITE PORCELAIN CANDLE STAND Joseon dynasty, 19th century

Of circular form and carefully molded with its upturned rim into six flower petals forming a well around a hexagonal stepped stand with circular hole, the conforming foot enclosing a flat base incised in Chinese characters with the cyclical date *wu-ja* corresponding to 1828, sixth month, 14th day visible beneath the translucent glaze with a pale blue cast covering all surfaces except the foot pad and the walls of the circular hole at the center 4 1/8in (10.5cm) diameter

\$20,000 - 30,000

The limpid, blue-tinged glaze and the refined white clay of this candle stand are characteristics of the finest-quality porcelains fired during the 19th century. See, for example, the brush holder with reticulated plantain leaf design and the square sectioned wine bottle in the Avery Brundage Collection, illustrated by Kumja Baik Kim in *The Art of Korea: Highlights from the Collection of San Francisco's Asian Art Museum*, 2006, cat. nos. 23 and 24, pp. 128-131. See also the brush holders and water droppers of similar color and refinement illustrated in *Masterpieces of the Ho-Am Art Museum I: Antique Art, 1 Ceramics*, Seoul, 1966, cat. nos. 116-119, pp.128-139.

For another white glazed porcelain candle stand with floriform base but supporting a tall, faceted shaft, see *Oriental Ceramics: The World's Great Collections, Vol. 2: National Museum of Korea, Seoul*, Tokyo, 1982, cat. no. 214 (*11.4cm high, 8.5cm diameter*). See also the white glazed candle stick of hexagonal section and conforming shaft (*6 1/8in/15.6cm high*), sold in Sotheby's, New York, Korean Works of Art sale 6819, 27 March 1996, lot 31.



3236 A TALL OCTAGONAL-SECTIONED BLUE AND WHITE BOTTLE VASE

Joseon dynasty, 18th century

Formed with a rolled circular rim but molded with eight facets down the tall neck, pear-shaped body and tall foot, the principal face of the vase loosely painted with two birds perched on leafy branches with prunus blossoms and reversed by another prunus branch, each rising from a single line drawn around the lower body, the densely crazed glaze on the interior and exterior walls of faint blue-green hue but burnt a very pale pink where thinly applied on sections of the interior foot and deeply recessed base 14 1/2in (37 cm) high \$30,000 - 50,000

The faceted shape of this bottle conforms to a number of eighteenthcentury examples with varied decoration: see the vase painted with plum blossoms and bamboo from the Song-am Art Museum, Inch'on, included in Hongnam Kim (ed), *Korean Arts of the Eighteenth Century: Splendor and Simplicity*, New York, 1993, cat. no. 50, illustrated p. 143 and pp. 216-17 (*15 3/8in/39cm high*). See also the vase with prunus branches in flower above a double line along the lower body published by the Horim Museum and illustrated in *Joseon baekja myeongpum-jeon* (Masterpieces of Choson White Porcelain), Seoul, 2003, cat. no. 136, p. 149. A third example, also with flowering prunus branches but reversed by bamboo, is illustrated in *Masterpieces of the Ho-am Art Museum I, Antique Art, 1 Ceramics*, Seoul, 1996, cat. no. 134, p. 143 (*35cm high*).



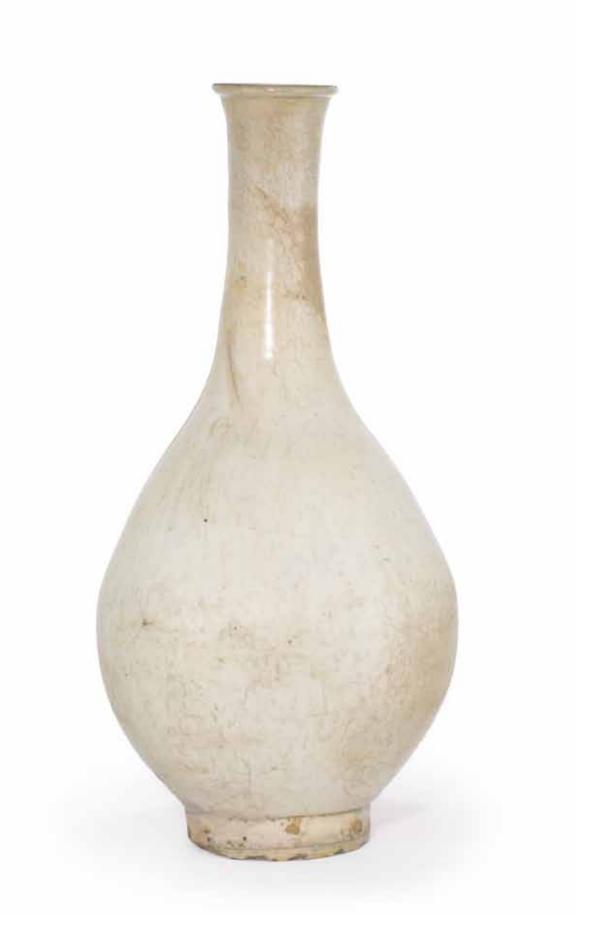
A LARGE WHITE-GLAZED LONG NECKED BOTTLE Joseon dynasty, 17th/18th century

Of impressive size and thickly potted with a rolled and flared rim atop the long neck rising from a body of asymmetrical pear shape and tall foot ring surrounding the deeply recessed base, the creamy white glaze layer of uneven color displaying an irregular web of pale brown craze lines and russet staining from use, the deeply recessed base also showing an irregular layer of glaze 18in (45.8cm) high

\$40,000 - 60,000

A bottle of this large size seems to be a rare survivor from the mid-Joseon period, its heavy fabric, asymmetrical body and the glaze color consistent with more numerous storage jars preserved in major Korean collections. For examples from the Horim Museum, see *Joseon baekja myeongpum-jeon* (Masterpieces of Choson White Porcelain), Seoul, 2003, cat. no. 237, p. 229 (*38.8cm high*, as 17th century) and cat. nos. 204 and 205, pp. 201 and 202 (*35.5 and 32.5cm high*, both as 18th century). For examples from the Museum of Oriental Ceramics, Osaka, see *Richo no toji 500-nen no bi* (*Glory of Korean Pottery and Porcelain of the Yi Dynasty*), 1987, cat. no. 59, p. 106 (*45.0cm high*, as 17th century); and *Yuen no iro, shitsuboku no katachi* (*Color and Elegance, Form of Simplicity*), 1998, cat. no 90 jar (acc. no. 21765), pp. 130-131 and p. 330 (*54.7cm*, as second half of the 17th century); and cat. no. 102 jar (acc. no. 21397), p. 140 (*36.0cm high*, as early 18th century).

END OF SALE



GLOSSARY OF SELECTED JAPANESE TERMS

chinkinbori

lacquer decoration using gold foil pressed into grooves cut into the surface

e-nashiji nashiji used to highlight defined areas of a decorative or pictorial design

fuchi-gashira fittings at either end of a sword-hilt

fukurin applied metal rim

fundame very fine metal powder sprinkled repeatedly on wet lacquer to give a smooth, matte appearance

Gyobu-nashiji nashiji using particularly thick flakes of gold

hiramaki-e

standard type of *maki-e*, in which metal powders are sprinkled onto wet lacquer and then covered with a further layer of transparent lacquer

hirame small flattish flakes of gold used in lacquer decoration

hirazogan flat metal inlay

inro small container, usually lacquered, worn hanging from the waist

iro-e decoration in a colorful combination of metals

iro-e takamaki-e takamaki-e decoration using lacquer of several different colors

ishime matte surface texture

kanagai individually placed squares of gold foil

kao artist's cursive monogram

kebori thin chiseled lines

kinji highly polished gold-lacquer ground kirigane small squares of gold or silver foil

kozuka handle of a small knife carried in the scabbard of a sword

maki-e lacquer decoration using particles of metal sprinkled onto damp lacquer

manju flattish, disc-shaped netsuke

menuki small metal ornaments, usually in pairs, fitted under the wrapping of the sword hilt

moriage relief decoration (usually refers to enamels)

mura-nashiji in lacquer decoration, *nashiji* with contrasting areas of densely and thinly packed gold flakes

nanako pattern of small, individually punched granulations

nashiji irregularly-shaped flakes of gold suspended in clear or yellowish lacquer

netsuke toggle used to suspend objects from the *obi* (sash)

nunome (zogan) a technique in which gold, silver, or other metals are hammered onto a key previously scratched into a harder base metal

oban tate-e vertical woodblock print measuring approximately 15 x 10 in.

oban yoko-e horizontal woodblock print measuring approximately 10 x 15 in.

ojime

bead for tightening the cord of an *inro* or other item worn hanging from the waist by a silk cord

roiro clear lacquer blackened by adding a small quantity of iron and highly polished

ryusa netsuke manju netsuke with openwork decoration

sentoku yellowish alloy of copper, lead and zinc

shakudo alloy primarily of copper with a small percentage of gold, patinated to a dark blue-black color

shibuichi "one part in four," alloy primarily of copper and silver, usually patinated to a dull greygreen color

shikishiban squarish woodblock print measuring approximately 7 x 7 1/2 in.

shishi lion-like mythical creature of Chinese origin

shishiai-bori sunk relief carving

sukashi-bori pierced decoration

surimono high-quality, small-format privately commissioned woodblock print

takabori high-relief carving

takamaki-e standard type of *maki-e* in which lacquer is built up in high relief either by applying many layers or by mixing the lacquer with powdered charcoal or clay

takazogan high-relief metal inlay

togidashi maki-e

standard type of *maki-e* in which a completed *hiramaki-e* design is covered with several further layers of lacquer; when these layers are polished away the design reappears, flush with the new ground

tsuba handguard fitted to a sword between the handle and the blade

ukiyo-e

general term for woodblock prints produced during the Edo period (1615-1868) and Meiji era (1868-1912), and for paintings in the same style

usu-nashiji nashiji using smaller, more widely spaced gold flakes

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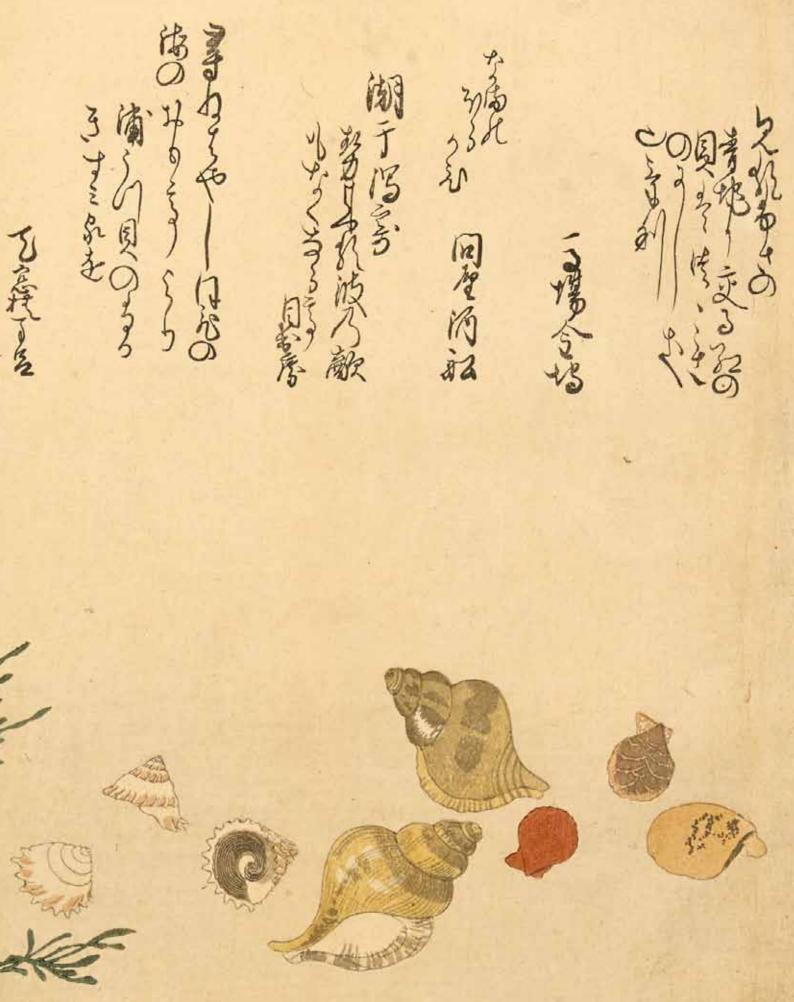
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