



Bonhams

Fine Chinese and Japanese Works of Art Part I and II

Los Angeles | December 14, 2020



Fine Chinese and Japanese Works of Art

Los Angeles | Monday December 14, 2020 at 10am, Lots 1 - 250, Part I

Fine Chinese and Japanese Works of Art

Los Angeles | Monday December 14, 2020 at 4pm, Lots 251 - 446, Part II

BONHAMS

7601 W. Sunset Boulevard
Los Angeles CA 90046
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SALE NUMBER

26180
Lots 1 - 250

26619
Lots 251 - 446

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

ILLUSTRATIONS

Front Cover: lot 46
Inside Front Cover: lot 64
Inside Rear Cover: lot 297
Rear Cover: lot 46

PREVIEW

Friday December 11, 12pm-5pm
Saturday December 12, 12pm-5pm
Sunday December 13, 12pm-5pm

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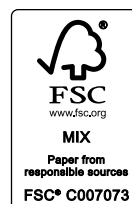
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Fine Chinese and Japanese Works of Art, Part II

Netsuke and Inro

Property of Various Owners

251

ATTRIBUTED TO TAMETAKA

A wood netsuke

Edo period (1615-1868), 18th century

Carved as a recumbent ox, the rope halter draped across its back, the eyes inlaid in dark horn

2in (5.1cm) wide

\$4,000 - 5,000

252

MITSUYUKI (ACTIVE 19TH CENTURY)

A wood netsuke of a monkey

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

The monkey shown seated leaning to the left as he takes a bite of a peach, the eyes inlaid in dark horn, signed on the underside in a rectangular reserve *Mitsuyuki*

1 1/2in (3.8cm) high

\$1,000 - 1,500

253

MASANAO OF YAMADA (ACTIVE 19TH CENTURY)

A large wood netsuke of two toads

Edo period (1615-1868), 19th century

The pair of toads shown resting on a discarded straw sandal, signed in a raised rectangular reserve *Masanao*

2 3/8in (6cm) wide

\$2,000 - 3,000

Provenance

Previously sold, Butterfield and Butterfield, San Francisco, September 23, 1993, lot 2372

254

DEME UMAN (ACTIVE EARLY 19TH CENTURY)

A wood mask netsuke of fox

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

Carved with a movable lower jaw, the wood bearing a rich dark brown patina, signed *Deme Uman Tenka ichi* (Deme Uman, First Under Heaven)

1 1/4in (3.2cm) wide

\$800 - 1,200

255

WARAKU

A dark wood netsuke

Edo period (1615-1868), 19th century

Carved as a group of five turtles climbing on top of one another, signed in a rectangular reserve *Waraku*

1 1/2in (3.8cm) wide

\$2,000 - 3,000

256

KOMIN (ACTIVE 19TH CENTURY)

An inlaid wood netsuke

Edo period (1615-1868), 19th century

Carved in wood with inlays of stained bone as Shoki looking up and standing on one foot as an *oni* escapes from the parcel he is carrying, signed *Komin*

2 1/4in (5.7cm) high

\$1,500 - 2,500

Provenance

Raymond and Frances Bushell Collection, sold Christie's, Los Angeles, *The Raymond and Frances Bushell Collection of Netsuke, Part III*, January 28, 1989, lot 86

257

AN UMIMATSU (BLACK CORAL) NETSUKU

Edo period (1615-1868), 19th century

Carved as a desiccated salmon, the netsuke bearing a rich reddish-brown patina

4in (10.1cm) wide

\$1,000 - 1,500

258

MORITA SOKO (1879-1943)

A wood netsuke

Showa era (1926-1989), 20th century

Carved in boxwood as two desiccated salmon, one with a cord running through its mouth and gills, signed *Soko to*

2 7/8in (7.2cm) wide

\$3,500 - 4,500

259

NISHINO SHOKO (1915-1969)

A wood netsuke

Showa era (1926-1989), 20th century

Carved as Fukurokuju, one the Seven Gods of Good Fortune shown smiling, leaning on a gnarled staff and holding a *nyoi* scepter behind his back, a *minogame* (bushy-tailed tortoise) at his feet, signed *Shoko*

2in (5.1cm) high

\$3,500 - 4,500



251



252



253



254



255



256



257



258



259



260



261



262



263

260

RAKUOSAI

A Stag antler *okimono* (table ornament)

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

Carved as the pair Ashinaga and Tenaga working together to free themselves from the tentacles of an octopus, the details stained dark and the octopus' eyes inlaid in dark horn, signed *Rakuosai*; set on a hardwood stand

8 1/8in (20.6cm) high, figure only; 9 3/4in (24.7cm) high overall

\$2,500 - 3,500

261

MICHAEL BIRCH (1926-2008)

A wood netsuke of a female ghost

English, 20th century

The slender figure shown naked, with long unkempt hair, her face held in a fearful grimace, her legs trailing off into flames signed on a gold reserve on the reverse, *MJB*

5 1/2in (14cm) high

\$1,200 - 1,800

262

MASANAO SHINZAN (1904-?)

A wood netsuke of Kiyohime

Showa period (1926-1989), 20th century

Carved as the enraged witch Kiyohime coiled around the bell of Dojoji temple, inside which the priest Anchin is hiding, his face visible through a crack in the bell, the witch's horns and fangs inlaid in bone, signed on the underside *Shuzan*

1 1/2in (3.8cm) high

\$1,000 - 1,500

263

A WOOD MODEL OF A HORSE

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

Carved from a single block of wood, the animal shown with its head down and turned back to the right, and lifting its right front hoof, the wood bearing a rich dark brown patina

11 3/4in (29.8cm) wide, 10 1/8in (25.7cm) high

\$1,500 - 2,500

264

KAJIKAWA LINEAGE (19TH CENTURY)

A fine five-case lacquer *inro*

Edo period (1615-1868), 19th century

Each case with slightly recessed joints and bearing a different ground including *kinji*, *nashiji*, *togidashi maki-e*, and *Gyobu-nashiji*, the obverse decorated with a treasure ship laden with the accouterments of the Seven Gods of Good Fortune, the sail decorated with the character *kotobuki* (Longevity), a *minogame* (bushy-tailed tortoise) swimming alongside the ship, the reverse with a miniature pine and madarin tree on a stand with cranes and *minogame*, all in *iro-e takazogan* and applied gold foil, the interiors *nashiji*, signed *Kajikawa saku* and with a red pot seal

3 1/8in (7.9cm) high

\$5,000 - 7,000

Provenance

Michael Tomkinson Collection
Leonard Haber Collection

Published

Michael Tomkinson, *A Japanese Collection*, London, George Allen 1898, p.8, no. 300



264

265

KAKOSAI SHOZAN (ACTIVE 19TH CENTURY)

A five-case lacquer *inro*

Edo period (1615-1868), 19th century

Decorated in several shades of gold *takamaki-e*, *hiramaki-e*, and gold and brown *togidashi maki-e* with highlights of *hirame*, with a landscape and a fishing village, the interiors *nashiji*

4in (10.1cm) high

\$1,500 - 2,000



265



266

266

A FOUR-CASE LACQUER INRO

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

Decorated in shades of gold *hiramaki-e* on a black ground sprinkled with *hirame*, with a peacock on a rock beneath a cherry tree, the reverse with insects and autumn grasses, the interior *nashiji*; fitted with a red-lacquer bead *ojime* carved with flower blossoms and auspicious characters, and a lacquer *manju* netsuke decorated with a lily in gold *hiramaki-e* on a *hirame* ground

3 1/2in (9cm) high

\$800 - 1,200



267

267

YUTOKUSAI GYOKKEI (ACTIVE CIRCA 1870)

A five-case lacquer inro

Edo period (1615-1868), 19th century

Bearing a *roiro-nuri* ground decorated with turtles in gold *takamaki-e*, the interior cases *nashiji*, signed *Yutokusai Gyokkei* and with the artist's *kao*; fitted with a silver bead *ojime* decorated with geometric patterns in gold *hirazogan* and an ebony netsuke carved as a turtle, illegibly signed

3 3/8in (8.5cm) high

\$3,000 - 4,000



268

KOMA KYUHAKU (ACTIVE 19TH CENTURY)

A four-case lacquer *inro*

Edo period (1615-1868), 19th century

The slender *inro* decorated in gold, silver, red, and black *takamaki-e* and gold and silver *togidashi maki-e* with highlights of *hirame* and *okibirame* with mounted warriors riding into the surf, the interior case *nashiji*; fitted with a carved wood bead *ojime* and a lacquered-wood netsuke of a helmet

3 3/8in (8.5cm) high

\$2,000 - 3,000



269

**KAJIKAWA LINEAGE AND SCHOOL OF HAMANO NORIYUKI
(ACTIVE 19TH CENTURY)**

A fine metal-inlaid five-case lacquer *inro*

Edo period (1615-1868), 19th century

Bearing a *kinji* ground and decorated in high-relief gold *takamaki-e* with embellishments of *hirame* and *kirikane* with Shoki applied in gold, copper, *shibuichi* and *shakudo takazogan*, the reverse with two *oni* hiding in a grotto in copper, gold and *shakudo takazogan*, the interiors *nashiji*, signed *Kajikawa saku* with a red pot seal and *Aya Noriyuki* (Design by Noriyuki), for the metal work, *nashiji* interiors; fitted with a silvered metal cylindrical *ojime* carved with flowers
4in (10.1cm) high

\$6,000 - 8,000

Property from the collection of Drs. Edmund and Julie Lewis





270



270

A RARE BLUE-LACQUER FOUR-CASE INRO

Edo period (1615-1868), 19th century

Of lenticular section and decorated with two playful puppies in gold and silver *hiramaki-e* against a glossy blue ground, inscribed *Okyo utsutsu* (After Maruyama Okyo (1733-1795), the interiors gold and silver *nashiji* with *fundame* edges; fitted with a silver bead *ojime* decorated with flowers in gold, copper and *shakudo*, signed *Chikanori*, and a lacquered wood netsuke of a puppy decorated with chrysanthemums
2 3/4in (7cm) high

\$6,000 - 8,000

Provenance

David and Sandy Swedlow Collection, sold, Bonhams, New York, March 25, 2010, lot 2005



271

271

TOBE KOFU (1888-1965)

A gold-inlaid five-case lacquer inro

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

The *kinji* ground decorated in gold and colored *takamaki-e* with highlights of *mura-nashiji* and *kirikane*, with the famous sumo wrestlers Kawazu no Saburo and Matano no Goro Kagehisa inlaid in gold *takazogan*, the wrestlers watched by a noblewoman seated on the verandah of a palace building overlooking a garden, the interior cases rich *nashiji*, signed *Kofu saku* (Made by Kofu)
3 3/4in (9.7cm) high

\$2,000 - 3,000

Provenance

Previously sold, Bonhams, London, November 7, 2013, lot 126



272

272

HASHIICHI II (1856-1924)

A lacquered-gourd sake flask

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

The gourd of even proportion and decorated with reddish-brown lacquer, the spout lined with silver and fitted with a stag-antler stopper attached with a silk tasseled cord, signed on the underside with scratched characters *Hashiichi*

With a wood *tomobako* storage box

10in (25.5cm) high

\$3,000 - 4,000

Provenance

Purchased Kanagae Oriental Antiques, Kyoto, 1991

273

A DRY-LACQUER HEAD OF THE BUDDHA

Nara period (710-794)

Modeled in dry lacquer as the head of a Buddha with elongated ear lobes and full cheeks above a neck bearing three folds, the combed hair piled on top of the head in a tall topknot, the surface with traces of original pigment and gilt with red lacquer undercoat; set on a box wood stand

12 7/8in (32.8cm) high (figure only)

\$6,000 - 8,000

Provenance

Previously sold, Bonhams, New York, March 16, 2016, lot 3023

274

AN UNUSUAL YATATE (PORTABLE WRITING SET) IN BOKUTO (DOCTOR'S SWORD) FORM

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

Carved as a *shachihoko* (dragon fish) with a sacred jewel held in its mouth decorated in gold, silver, black and red lacquer, the upper half hinged at the tail swinging open to reveal compartments to hold a writing brush, ink and seal paste

16 15/16in (43cm) long

\$2,000 - 3,000



273



274



275

275

A NEGORO LACQUER INKSTONE CASE
Muromachi period (1333-1573), 16th century

The case with a circular compartment for an inkstone and a rectangular tray for a writing brush, decorated in typical Negoro style in red lacquer, the black-lacquer undercoat showing through in places

With a wood *tomobako* storage box

9 1/2in (24.1cm) wide

\$800 - 1,200

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 2

276

A LACQUER SUZURIBAKO (WRITING BOX)
Edo period (1615-1868), 17th/18th century

The rounded rectangular writing box decorated in gold *takamaki-e* and gold, black, and red *hiramaki-e* with highlights of *hirame* and *kinpun* with Choryo (Zhang Liang) being lifted from the waters by a dragon after he had jumped in the river to retrieve Kosekiko's (Huangshigong's) shoe, the underside of the cover with a rocky landscape with farmers and a distant pavilion, and a Tokugawa family crest, the interior of the box decorated with a mandarin duck beneath a pine tree and a waterfall, fitted with a rectangular inkstone and a gilt-metal water dropper formed as a leafy gourd, the rims pewter

With a wood *tomobako* storage box

8 x 7 1/2 x 1 1/4in (20.3 x 19 x 3.1cm)

\$3,000 - 4,000

Published

Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts*, Honolulu Academy of Arts, 1996, cat. no. 6, pg. 146

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 60



276





277

AN EXPORT LACQUER CABINET

Edo period (1615-1868), second quarter of the 17th century

The rectangular cabinet fitted with hinged doors and decorated in gold and silver *hiramaki-e*, *takamaki-e*, *nashiji*, *kirikane* and *aogai*, the top and sides all decorated with shaped panels containing moonlit landscapes, blossoming autumn plants, and an owl perched in a camellia tree, each panel set against a dense gold *nashiji* ground, the edges finished in bands of geometric design and chrysanthemums and vines, the interior of the doors decorated with blossoming flowers, the removable drawers black lacquer, the silver hardware decorated with chrysanthemum heads and stylized vines

12 1/4 x 16.7/8 x 14 7/8in (31.2 x 42.8 x 37.7cm)

\$8,000 - 10,000

Published

Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts*, Honolulu Academy of Arts, 1996, cat. no. 6

The unusually fine decoration of this cabinet, in the style associated with lacquerwares manufactured for the Dutch market starting in about 1620, allows us to associate with it a famous group of pieces dating from the 1630s, several of them special commissions for leading officers of the Dutch East India Company. The landscape panels, in particular, match those special commissions in the quality of their execution and their exotic medley of Japanese with Chinese, Korean and other foreign motifs; see Joe Earle, "Genji Meets Yang Guifei: A Group of Early Japanese Export Lacquers," *Transactions of the Oriental Ceramic Society*, 47 (1982-3), pp.45-75.



278



279

278

A LACQUER SUZURIBAKO (WRITING BOX)
Edo period (1615-1868), 18th century

Rectangular with an overhanging cover decorated in gold and black *takamaki-e* and *hiramaki-e* with highlights of *hirame* against a dense *nashiji* ground with geese by a marsh, the underside of the cover with an old plum tree in blossom behind a fence in gold and silver *takamaki-e* and coral and silver inlays, the interior with a continuation of the design, fitted with removable trays and a rectangular slate inkstone, and a gilt-silver water dropper formed as seashells. With a wood *tomobako* storage box.
 9 3/8 x 8 7/8 x 1 3/4 in (24.7 x 22.5 x 4.4 cm)

\$3,000 - 5,000

Published

Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts*, Honolulu Academy of Arts, 1996, cat. no. 9

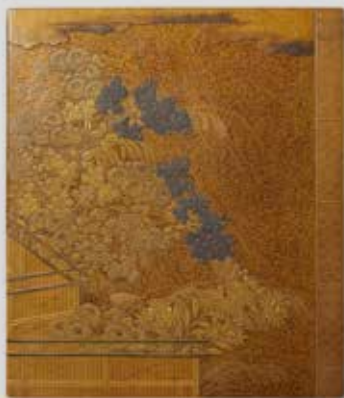
Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 16

279

AN INLAID LACQUER SUZURIBAKO (WRITING BOX)
Edo period (1615-1868), 18th/19th century

The small box decorated in gold and silver *takamaki-e*, *hiramaki-e* and *uchikomi*, with *kirikane* highlights and inlays of coral and silver with a recessed fan-shaped panel on the cover with a moonlit landscape with temple pavilions in rocky hills above rolling waves with moored boats, all on a *kinji* ground, the edges decorated with floral vines, the underside of the cover decorated with geese among reeds on the shore and a rocky ledge with pine trees, the interior of the box decorated with a continuation of the landscape on the cover and fitted with a removable tray supporting a rectangular inkstone with *fundame* edges and a *shakudo* water dropper formed as a rock with lichen and moss in gilt, two writing brushes and an ink stick. With a wood *tomobako* storage box.
 6 7/8 x 6 7/8 x 1 1/2 in (17 x 17 x 3.5 cm)

\$3,000 - 4,000



280



281

280

A LACQUER SUZURIBAKO (WRITING BOX)
Edo period (1615-1868), 18th/19th century

The small rectangular box decorated to resemble a bound album with a scene of blossoming autumn grasses by a woven bamboo fence and a single cricket in gold and silver *takamaki-e*, *hiramaki-e*, *togidashi maki-e* with highlights of *kirikane*, *kinpun* and gold foil on a dense *nashiji* ground, the underside of the cover decorated with a scene of courtiers on a veranda with a cricket cage, a reference to *Suzumushi* (The Bell Cricket), Chapter 38 of *Genji monogatari* (The Tale of Genji), the interior with a rectangular inkstone and a silver water dropper cast as a bound album

With a wood *tomobako* storage box

7 3/4 x 6 3/4 x 1 3/16in (19.7 x 17 x 3cm)

\$3,000 - 4,000

281

A LACQUER SUZURIBAKO (WRITING BOX)
Meiji era (1868-1912), late 19th century

Rectangular, decorated in shades of gold, silver, red, and black *takamaki-e* with embellishments of *kirikane*, *kinpun*, and *aogai* with a coiling dragon in clouds above rolling waves in *seigai-ha* (combed-wave lacquer), the eyes of the dragon inlaid in glass, the underside of the cover decorated with the attributes of Hotei, one of the Seven Gods of Good Fortune, including a treasure sack, a staff with a handscroll and gourd attached, and a fan decorated with a phoenix, the interior of the box fitted with a rectangular inkstone and a silver water dropper cast as a flaming jewel, all against a *mura-nashiji* ground

9.7/8 x 9 3/8 x 2in (25.3 x 23.8 x 5cm)

\$4,000 - 5,000

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 69

282

STYLE OF OGATA KORIN (1658-1716)

A *suzuribako* (writing box) and matching *bunko* (document box)

Edo period (1615-1868), 18th century

Each of rounded rectangular shape, the writing box with an overhanging cover and the document box with a flush-fitting cover, decorated in gold *takamaki-e* and inlays of heavy pewter and iridescent shell against a ground of gold lacquer textured to resemble turbulent waves, the document box with a design of Haku Rakuten (Li Bai, 772-847) being ferried to Japan, the writing box with Sumiyoshi Myojin as he meets the Chinese poet in a small skiff, fitted with a rectangular silver water dropper and an inkstone with *fundame* edges, inscribed under the inkstone *Hokkyo Korin* and bearing the seal *Hoshuku*, the interiors of the boxes with a continuation of the islands and waves, the rims pewter

11 3/8 x 10 5/8 x 2 3/8in (29 x 27 x 6cm) *suzuribako*, 17 3/4 x 14 5/8 x 6 1/2in (45 x 37 x 16.4cm), *bunko*

\$8,000 - 12,000

Published

Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts*, Honolulu Academy of Arts, 1996, cat. no. 17



283

A NEGORO-STYLE LACQUER BOX AND COVER

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

Rectangular and set on a stepped base, decorated in red lacquer, the undercoat of black lacquer showing through in places, the edges applied with metal straps with floral bosses, the interior black lacquer

8 3/4 x 6 3/8 x 1 7/8in (22.2 x 16.2 x 4.7cm)

\$1,000 - 1,500

Provenance

Previously sold, Christie's, Paris, June 24, 2003, lot 47



283

284

A LACQUER SUZURIBAKO (WRITING BOX)

Edo period (1615-1868), 19th century

Decorated on the cover with two fans with scenes of winter and spring in gold and silver *hiramaki-e* against a red and black lacquer ground finished in Negoro style, the underside of the cover decorated with autumn maple leaves floating on a stream in gold and red *hiramaki-e* against a *mura-nashiji* ground, the interior fitted with a rectangular inkstone and a silver water dropper

8 1/4 x 7 5/8 x 1 1/2in (21 x 19.5 x 4cm)

\$2,500 - 3,500

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 20



284

285

A LACQUER BOX AND COVER

Edo period (1615-1868), 19th century

Rectangular with rounded corners and an overhanging cover decorated in black lacquer with crickets on autumn plants in black *takamaki-e* the ground finished in an *ishime* surface, the underside of the cover decorated with a single cricket in inlaid mother-of-pearl

With a wood *tomobako* storage box

11 7/16 x 9 x 2 1/2in (29 x 23 x 6.5cm)

\$1,500 - 2,500



285



286

286

A LACQUER SUZURIBAKO (WRITING BOX)

Edo period (1615-1868), 19th century

Rectangular with lobed corners and decorated in red and black lacquer in *tsuishu* style with a scholar and his attendant beneath a pine tree under a full moon, the details carved in low relief on a red ground carved with three registers of geometric patterns representing the starry sky, rough seas, and rolling waves, all in finely incised lines, the borders pierced carved with scrolling vines and auspicious emblems, revealing the red ground beneath, the underside of the cover decorated with a phoenix in flight above a paulownia tree in *chinkin-bori* on a glossy black ground, the interior of the box fitted with a rectangular inkstone and a brass water dropper cast as a *shishi*

11 x 8 3/8 x 2in (28 x 21.3 x 5cm)

\$1,500 - 2,500

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 61



287

287

A SHELL-INLAID LACQUER SUZURIBAKO (WRITING BOX)

Edo period (1615-1868), 19th century

Rectangular with rounded edges and set on a low rectangular foot decorated with inlaid mother-of-pearl on a black-lacquer ground, the cover with a central panel containing a temple pavilion in a landscape, the surrounding areas with chrysanthemums and vines against a ground of floral lozenges, the red-lacquer interior fitted with an inkstone and a silvered water dropper, the gilt-metal top pierced with chrysanthemums and leaves

10 5/8 x 7 x 2 3/4in (26.9 x 17.7 x 6.9cm)

\$2,000 - 3,000

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 57



288



289



288

AFTER OGAWA HARITSU (1661-1747)

An inlaid-wood and lacquer *suzuribako* (writing box)

Edo period (1615-1868), 18th century

The rectangular cypress box decorated with a horned owl perched on a branch looking at the moon in ceramic inlays, *iro-e takamaki-e* and lacquer simulating pewter, the wood ground lightly stained to accentuate the natural patterns in the grain, the interior with a continuous design of cherry blossoms and pine needles against a ground of *mura-nashiji* on *roiro-nuri*, the removable tray fitted with a rectangular inkstone and a bronze oval water dropper, with a ceramic seal *Kan* in the recess holding the inkstone
8 3/8 x 6 1/4 x 1 5/8in (21.3 x 15.9 x 4.1cm)

\$2,000 - 3,000

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 46

289

AFTER OGAWA HARITSU (1661-1747)

An inlaid-wood and lacquer *suzuribako* (writing box)

Edo period (1615-1868), 18th century

The rectangular box of burl wood polished on the exterior to accentuate the complex design of the natural grain and decorated with a horned owl in ceramic inlays, the bird dozing on the branch of a blossoming magnolia tree in *iro-e takamaki-e* and painted ceramic inlays, the interior of the cover decorated with an Okina mask resting on its storage box, and a fan in inlaid ceramic and gold *takamaki-e* against a *roiro-nuri* ground, the interior of the box fitted with a rectangular inkstone with *fundame* edges, inscribed *Omi Takashima Torabanseki*, and a bronze water dropper cast as a camellia flower, inscribed on the cover *Ritsuo*, and with inlaid ceramic seal *Kan*
10 5/8 x 8 3/8 x 1 1/2in (26.9 x 21.3 x 3.8cm)

\$3,000 - 4,000

Published

Stephen Little and Edmund J. Lewis, *View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako*, Honolulu: University of Hawai'i Press, 2011, cat. no. 47



290

STYLE OF OGAWA HARITSU (1663-1747)

An inlaid-lacquer box and cover

Edo period (1615-1868), 19th century

The rectangular wood box with edge cut in *ittobori* style and decorated in red and brown *takamaki-e* and creaming inlays, on the cover with Daruma (Bodhidharma) looking out through a hole in the wall of a temple, an incense burner on a rootwood table in the background, all against a gold-lacquer ground, the interior of the box with a continuous design of a *mokugyo* (Buddhist wooden bell) and striker resting on a cushion by a *nyoi* scepter and a rat by a *hossu* (ritual fly whisk) while another rat watches from above in a hole in the wall, in *iro-e takamaki-e*, *togidashi maki-e*, ceramic inlays, and inlaid silver and gold *hirame* on a *roiro-nuri* ground, inscribed on the underside of the cover *Gyonen hachiju o Muchuan tsukuru* (Made by Muchuan at the age of 81) and with ceramic seal *Kan*, pewter rims and *fundame* edges

11 1/16 x 7 3/4 x 2in (28 x 19.5 x 5cm)

\$3,000 - 5,000

Provenance

Michael Tomkinson collection

Published

E. Gilbertson, et al., *A Japanese Collection Made by Michael Tomkinson*, London, 1898, *Lacquer*, no. 643 (vol. 2, p. 44)

Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts*, Honolulu Academy of Arts, 1996, cat. no. 27, pg. 74

Although it bears the age-dated signature and seal of Ogawa Haritsu (Ritsuo), the style and technique of this well-known box, formerly in the vast collection of the Victorian British connoisseur Michael Tomkinson, suggests that it is likely a product of the revival of the Haritsu/Ritsuo style that took place in the middle years of the nineteenth century.



290



291

MIURA KENYA (1825-1889) AND ITO SADABUMI (1853-?)

A wood and inlaid-ceramic box

Edo period (1615-1868) and Meiji era (1868-1912), 18th/19th century

The rectangular wood box finished on the edges in black-lacquer sprinkled with *hirame*, the cover decorated with circular sunken panel with a bust of Daruma (Bodhidharma) in painted ceramic against a gold-leaf ground, sealed to the right of the figure *Tenrokudo* and *Kenkoku kinsei* (respectfully made by Kenkoku), the interior of the box decorated with lotus leaves in gold and silver *hramaki-e* against a black-lacquer ground, the rims pewter

8 1/2 x 6 1/2 x 2in (21.6 x 16.5 x 5cm)

\$2,000 - 3,000

Provenance

Michael Tomkinson Collection

Published

Burlington Fine Arts Club, *Exhibition of Japanese Lacquer and Metal Work*, London, 1894, table case X, no. 1

E. Gilbertson, et al., *A Japanese Collection Made by Michael Tomkinson*, London, 1898, *lacquer*, no. 471, pg. 44

Edmund J. Lewis and Joe Earle, *Shadows and Reflections: Japanese Lacquer Art from the Collection of Edmund J. Lewis at the Honolulu Academy of Arts*, Honolulu Academy of Arts, 1996, cat. no. 26

291



292

292

MOCHIZUKI HANZAN (1743-1790)

An inlaid lacquer ryoshibako (document box)

Edo period (1615-1868), 18th century

The rectangular box covered in *roiro-nuri* lacquer and decorated on the cover with a poppy in inlaid mother-of-pearl, glazed ceramic, pewter and gold *takamaki-e*, the underside of the cover with a dynamic portrait of Daruma (Bodhidharma) in a red robe in *takamaki-e* and glazed ceramic, signed *Hanzan* and with inlaid ceramic seal *Hanzan*, pewter rims

14 5/8 x 11 1/4 x 4 1/2 in (34.5 x 28.5 x 10.5 cm)

\$2,500 - 3,500

Provenance

Purchased from Eskenazi Oriental Art, Ltd., London, 1990

293

A LACQUER TRAY

Taisho (1912-1926) or Showa (1926-1989) era

The deep tray decorated in gold *hiramaki-e* and gold and silver *togidashi maki-e* against a ground of black lacquer with a copy of a painting by Tani Buncho (1763-1841), featuring a *katsuo* (bonito tuna), and a poem by Ota Nanpo (1749-1823), inscribed *Nanajuyon o Shokusanjin* (Shokusanjin at 74 years old) and bearing a seal *Shokusan*, inscribed *Buncho* and bearing the artist's seal. With a wood *tomobako* storage box

11 1/2 x 9 3/4 x 2 3/8 in (29.2 x 24.7 x 6 cm)

\$800 - 1,200



293



294

294

SHIMANO SANSHU (1877-1965)

A lacquer dish

Showa era (1926-1989)

The circular dish with a slightly upturned rim, executed in greenish-brown lacquer polished smooth in imitation of bronze and decorated on one edge in darker brown *seigaiha* (combed wave-pattern lacquer) patterns of rolling waves, signed on the underside with a scratched signature *Sanshu*

With a double wood *tomobako* storage box, inscribed on the cover of the inner box *Nami-e, seigaibon* (Combed waves design tray), signed *Sanshusai tsukuru* and sealed *Sanshu*

9 1/8in (23.2cm) diameter

\$1,500 - 2,500



295

295

SARATANI TOMIZO (BORN 1949)

A lacquer box and cover

Heisei era (1989-2019), dated 2004

The rectangular body with a *mura-nashiji* and *roiro-nuri* ground, the cover decorated with the Rashomon demon fleeing with its severed arm clutched in one hand, in gold, green and red high-relief *takamaki-e*, the interior *nashiji*, signed on the side in a gold-lacquer reserve *Tomizo*

With a wood *tomobako* storage box inscribed on the cover *Rashomon* and signed *Tomizo, 2004*

\$2,000 - 3,000

Provenance

Edward Wrangham Collection, sold Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part VI*, November 10, 2015, lot 165



296

296

A LACQUER BOX AND COVER

Showa (1926-1989) or Heisei (1989-2019) era, 20th century

Circular with a domed cover and a removable tray, decorated with large overlapping *yukiwa* (snowflakes) in gold and silver *hiramaki-e*, silver *kinpun*, *hirame* and *aoigai* on a *roiro-nuri* ground, the tray decorated with scattered cherry blossoms and a crescent moon

With a wood *tomobako* storage box

5 1/2in (13.9cm) diameter, 4in (10.1cm) high

\$1,200 - 1,800



297

SHIBATA ZESHIN (1807-1891)

A tobacco tray with a bird-shaped kite

Meiji era (1868-1912), circa 1870-1890

The deep tray with curved corners, and slightly recessed interior with indented corners, the wood body entirely covered in almost black *chado-nuri* finished to an *ishime-nuri* texture, the interior decorated in highly polished low black *takamaki-e* with a kite in the form of a crow viewed from below and upside-down (as indicated by the location of the signature on the base), details of the feet and eyes in silver lacquer, the kite string and its ties depicted in gold *hiramaki-e* partly incised in *subori* technique to indicate the individual twisted threads, the string extending over the top side and the base to the long-handled *itomaki* (winder) depicted on the side, its wood and bamboo components rendered in *takamaki-e* of gold, *shibuichi*, and *shakudo* powder incised in *subori* technique with wood grain, signed on the underside *Zeshin in gold hiramaki-e*

With a wood *tomobako* storage box with label inscribed *Tako maki-e tabako-bon Zeshin saku* (*Maki-e* tobacco tray by Zeshin) and letter of authentication from Shoji Hoshin (1898–1993), reading *Zeshin-o saku tako maki-e seidoji tabako-bon shinsaku mugi mono nari Showa gojukyunen uzuki hachijuroku-o Hoshin kan* (*Seido*-ground tobacco tray by Zeshin, authentic work examined by Hoshin, aged 86, April 1984) with seals *Shoji, Koma*; wrapper sealed *Hoshin no in* 13/4 × 11 1/4 × 9 in (4.5 × 28.5 × 22.9 cm)

\$15,000 - 20,000

Provenance

Yoshiie Family, Suisekitei Collection

Previously sold, Bonhams, London, *The Misumi Collection of Important Works of Art and Paintings, Part II*, November 10, 2015, lot 3

Exhibited and Published

Nezu Bijutsukan (Nezu Museum), *Shibata Zeshin no shikko, urushi-e, kaiga* (Shibata Zeshin: From Lacquer Arts to Painting), exhibition catalogue, Tokyo: Nezu Bijutsukan, 2012, cat. no.18

In his catalogue note for the 2012 Zeshin exhibition at the Nezu Museum referred to above, lacquer historian Takao Yo comments that the kite depicted here is no ordinary toy but a special variety that was probably, and typically, Zeshin's own invention. An accompanying certificate refers to the present lot as having been the property of the Yoshiie family who lived in Tokyo and were owners of a panel depicting a harvest festival, completed in 1882, that is one of the finest works in the Khalili Collection; see Joe Earle and Tadaomi Goke, *Meiji no Takara, Treasures of Imperial Japan, Masterpieces by Shibata Zeshin* [in the Khalili Collection], London: Kibo Foundation, 1996, cat. no.27.



298



299

PROPERTY OF VARIOUS OWNERS

298

YAMADA JOKASAI (ACTIVE 19TH CENTURY) A set of ten lacquer sake cups in a carrying case Edo period (1615-1868), 19th century

The cups of various size and style decorated in *iro-e hiramaki-e* on a *kinji* ground decorated with landscapes and bird-and-flower scenes, each signed on the underside *Jokasai*, the hinged carrying case constructed in imitation of a bird cage with circular shelves supported by vertical struts finished to resemble bamboo, decorated in *mura-nashiji* and *fundame* lacquer

Cups: 3 1/2in (9cm) diameter, the largest; case: 11 3/8in (28.9cm) high

\$1,500 - 2,000

299

A LACQUER KYOBON (SUTRA TRAY) Muromachi period (1333-1573), 15th/16th century

The rectangular tray decorated in gold and silver *hiramaki-e* with cranes in flight holding branches of pine in their beaks, all against a *roiro-nuri* ground, the rim pewter

9 3/4 x 12 1/4 x 2 5/8in (24.7 x 31.1 x 6.7cm)

\$1,500 - 2,000

PROPERTY FROM THE COLLECTION OF MARTIN COHEN

300

ANONYMOUS

Bato Kannon

Edo period (1615-1868), 19th century

Ink, color, and gold on paper depicting Bato Kannon (Avalokitesvara) and his attendants surrounded by four wrathful deities and *hiten* (apsara), mounted on a silk ground, laid down and framed

10 1/4 x 9 5/8in (26 x 24.4cm), image only; 28 1/2 x 17 1/4in (72.4 x 43.8cm) overall

\$2,500 - 3,500



300

PROPERTY OF VARIOUS OWNERS

301

HAKUIN EKAKU (1686-1769)

Willow Kannon

Edo period (1615-1868), mid-18th century

Kakejiku (hanging scroll), ink on paper in silk mounts, depicting the bodhisattva Kannon clothed in white robes with an elaborate headdress seated on a pile of leaves floating on clouds, with downcast eyes and wearing her typical compassionate smile, both hands holding aloft a bowl containing a willow branch, the *kohai* (halo) behind her head inscribed *Muryo*, *Fukujukai*, *Shigenjijusho* (A limitless ocean of good fortune and longevity, her kindly eyes view the whole of creation), the character *ju* (long life) written larger than the others, sealed *Kokan'i*, *Hakuin no in*, and *Ekaku*

Overall 88 x 32 1/4in (223 x 82cm); image 71 x 23in (180 x 58cm)

\$8,000 - 12,000

For other depictions by Hakuin of Kannon with similar iconography, inscriptions, and attributes, compare a hanging scroll sold at Bonhams, London, November 7, 2019, lot 152, and Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin*, Boston, Shambhala Publications, 2010, pl. 2.7 and 2.8; the branch of willow seen to the left of the composition can be used to ward off disaster or illness, while the bodhisattva's white robes and leaf or grass mat—immortalized in a scroll by Kano Motonobu in the Museum of Fine Arts, Boston—became favored attributes during the fourteenth and fifteenth centuries.



301



302

A WOOD SCULPTURE OF A HEAVENLY MUSICIAN
Muromachi period (1333-1573), 15th/16th century

Decorated in polychrome pigments, ink, and gesso over wood, the figure carved from a single block, shown squatting on a lotus platform holding a drum, framed by an elaborate floral nimbus, the lotus petals of the pedestal each individually carved and inserted into the core, the nimbus carved from a single sheet of wood
 6 3/4in (17.1cm) high, figure only; 22 1/4in (56.5cm) high overall

\$6,000 - 8,000

The Kondo (Golden Hall) of Horyuji Temple near Nara, Japan's ancient capital, houses three important statues: the Shaka Triad, the Yakushi Nyorai, and the Amida Buddha, each of them placed under an elaborate jeweled canopy with *tennin* (Sanskrit: *apsara*, celestial musicians) attached to its rim. This figure appears to be a later copy of one of the musicians associated with the Horyuji group, possibly carved as a replacement for those which were lost in a fire in 670. For a similar example from the Horyuji group now in the collection of the Cleveland Museum of Art, see Mayuyama Junkichi, ed., *Japanese Art in the West*, Tokyo, Mayuyama, 1966, no. 1; and for another example still in the collection of Horyuji Temple, see Kurata Bunsaku, *Horyu-ji: Temple of the Exalted Law, Early Buddhist Art from Japan*, New York: Japan Society, 1981, cat. no. 12.

Paintings and Screens





303



304



305

303

STYLE OF MIYAGAWA CHOSHUN (1683-1753)

Life in the Pleasure Quarters

Edo period (1615-1868), 19th century

Kakejiku (hanging scroll), ink on paper in silk mounts, depicting a woman of high status and her entourage discreetly viewing an entertainment from behind a *sudare* (bamboo blind), with signature *Yamato-eshi Miyagawa Choshun zu* (Painted by Miyagawa Choshun, Japanese artist)

With a wooden storage box with inscription *Miyagawa Choshun hitsu kijin kanraku no zu* (Person of quality viewing an entertainment, brushed by Miyagawa Choshun)

Overall 56 1/4 x 27 1/2in (143 x 70cm); image 16 3/4 x 23in (42 x 58cm)

\$1,500 - 2,500

304

HOKUSAI SCHOOL

Raijin, Demon, and Samurai Retainer Feasting

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

Kakejiku (hanging scroll), ink on paper in recent silk mounts, depicting (clockwise from top) a samurai member of a daimyo procession, his sword in a striped scabbard at his side and his *matoi* (processional staff) behind him; Raijin, God of Thunder, with his drums, drumsticks, and lightning flash; and an *oni* (demon) in the guise of a mendicant monk, his umbrella and *hogacho* (donor list) at his side; the three seated around a meal of octopus and sake in a dramatic composition, Raijin and the demon gesturing wildly

Overall 52 x 29 1/4in (132 x 74cm); image 15 1/4 x 22 1/2in (39 x 57cm)

\$1,500 - 2,500

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS

305

MORI SOSEN (1747-1821)

Monkeys

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

A hanging scroll painted in ink and color on silk with an adult monkey seated by bamboo grooming her young, signed *Sosen* and sealed *Sosen no in* and *Reimyo*

With a wood *tomobako* storage box

41 x 15in (104.1 x 38.1cm)

\$5,000 - 7,000



306



307



308

PROPERTY OF VARIOUS OWNERS

306

IMAMURA SHIKO (1880-1916)

Birds in a Pussy Willow

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

Kakejiku (hanging scroll), ink and colors on silk in silk mounts, depicting three birds on a branch of a slender pussy willow, signed and sealed at lower left *Shiko*

Overall 46 x 16in (117 x 41cm); image 75 x 23 1/4in (190 x 59cm)

\$4,000 - 5,000

307

OGATA GEKKO (1859-1920)

Courtesan Admiring an Embroidered Ball

Taisho era (1912-1926), 1915

Kakejiku (hanging scroll), ink and colors on silk in silk mounts, depicting a courtesan seated with her left arm resting on the end of a lacquered table looking up at a *kusudama* (embroidered ball decoration), signed at middle right *Gekko* and sealed *Kagyoro*

With a wooden *tombako* storage box inscribed *Ogata Gekko hitsu dayu kusudama o miru zu* (Picture of a courtesan viewing a *kusudama*), dated *Showa tsuchinoto-hitsuji rokugatsu chukan* (mid-June 1979), signed and sealed *Kimura Tosuke* (art dealer, 1901-1992) 77 1/2 x 21 3/4in (197 x 55cm); image 42 1/2 x 15in (108 x 38cm)

\$3,000 - 5,000

A newspaper illustrator, woodblock print artist, and design of lacquer and ceramics as well as a virtually self-taught painter, Ogata Gekko gained entry to the official art world in 1891, becoming a member of the Nihon Seinen Kaiga Kyokai (Japan Young Artists' Association). He joined the Nihon Bijutsuin (Japan Art Academy) on its formation in 1898 and also established an international reputation, showing his work at the Chicago (1893) and Paris (1900) expositions.

308

TOMIOKA TESSAI (1837-1924)

Fushimi Dolls

Taisho era (1912-1926), 1915

Kakejiku (hanging scroll), ink and colors on paper in silk mounts, depicting two Fushimi dolls, one of Hotei (god of wealth) and the other a standing female figure, with an inscription at top right identifying them as clay dolls from Fushimi, signed and sealed at lower left *Tessai* With a wooden *tombako* storage box inscribed *Fushimi deku zu* (Picture of Fushimi dolls); dated inside Taisho yonen shichigatsu (July 1915) and signed *Daikan Tessai*

Overall 87 x 19 1/8 in (221 x 48cm); image 52 x 11 7/8in (132 x 30cm)

\$2,000 - 3,000

Molded from clay, fired at a low temperature, and painted in brilliant colors, Fushimi *deku* or *ningyo* (dolls) have been a popular shrine souvenir since the late sixteenth century; Charles Lang Freer, the great American collector of Asian art, purchased one of Hotei in 1899, see <https://asia.si.edu/object/F1899.20/>. Tessai's light-hearted depiction of Hotei and a courtesan, both favorite subjects for Fushimi dolls, draws on a Kyoto painting tradition that dates back to Ito Jakuchu (1716-1800).



309

309

TERASAKI KOGYO (1866-1919)

Evening Landscape

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

Kakejiku (hanging scroll), ink on paper in silk mounts, depicting a moonlit pine forest by a shore, signed at lower left Kogyo and sealed Sozan

Overall 72 3/4 x 23in (185 x 58cm); image 40 x 15 3/4in (102 x 40cm).

\$4,000 - 6,000

A versatile artist, Terasaki Kogyo studied with a wide variety of teachers – in the Kano, Murayama-Shijo, and Nanga traditions – before settling in the early 1900s on his own distinctive semi-abstract tonal ink landscape manner which echoes that of several other late-Meiji ink painters, such as Tsuji Kako. He was also famous as a designer of war prints and lithographs and a painter of beautiful women.



310

310

KONDO KOICHIRO (1884-1962)

Late Spring in Northern Honshu

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

Kakejiku (hanging scroll), ink on paper in silk mounts, depicting a cloudy mountain landscape composed in traditional Chinese manner, in the foreground a pine forest looming over a solitary farmer working with a water buffalo in a rice paddy, signed at top right *Koichiro sha* (Drawn by Koichiro) with a seal

With a wooden *tomobako* storage box inscribed *Koshiji banshun* (Late spring in northern Honshu) and signed *Koichiro dai* (Inscribed by Koichiro) with the same seal

Overall 86 1/4 x 22 3/4in (219 x 58cm); image 53 3/4 x 15in (136 x 38cm)

\$4,000 - 6,000

Famous for his cartoons and illustrations for books and newspapers, Kondo Koichiro worked in Western style during his early career but switched to atmospheric Japanese-style landscape painting during the second decade of the twentieth century. He traveled widely in Japan, including Hokkaido, as well as to China and Europe, where he captured the attention of André Malraux, who included a Japanese-style ink painter named Kama, based on Kondo, in his novel *La Condition humaine*.



311

311

KAWAI GYOKUDO (1873-1957)

Two Cranes

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

Kakejiku (hanging scroll), ink and slight color on paper in silk mounts, depicting a pair of *tanchozuru* (Manchurian cranes) standing in turbulent water, signed at top right *Gyokudo* with a seal

Overall 56 x 25 1/2in (142 x 65cm); image 16 x 20in (41 x 51cm)

\$1,500 - 2,500

One of the most popular and influential Japanese-style artists of the early twentieth century, Kawai Gyokudo worked in an eclectic manner that combines elements of both the Asian and the Western tradition. The present scroll reflects his early study of the Shijo style of naturalistic, closely observed painting, expressed with masterful command of ink brushwork.

312

YASUDA YUKIHIKO (1884-1978)

Cucumber

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

Kekejiku (hanging scroll), colors on silk in silk mounts, depicting a *kyuri* (Japanese cucumber) with leaves and tendrils, signed at lower right *Yukihiko* with a seal
Overall 50 1/2 x 14 1/8in (128 x 36cm); image 9 3/4 x 8 3/8in (25 x 21cm)

\$1,000 - 1,500

313

HINENO TAIZAN (1813-1869)

Red Bamboo

Edo period (1615-1868), dated 1861

A large six-panel screen, painted in ink, red pigment, and gold on paper with a stand of red bamboo accompanied by a Chinese seven-character poetic couplet, dated *Kanoto-toru no fuyu* (1861, winter) and signed *Taizan*, with two seals
67 x 146 1/4in (170.3 x 371.5cm)

\$5,000 - 7,000

Provenance

Clarence Day Collection, purchased in London, 1990
Previously sold, these Rooms, March 19, 2014, 3094



312



313



314

KOYANO ISHUN (YOSHIHARU, 1756-1812)
Bankoku Ichiran no Zu (A Map of the World)
Edo period (1615-1868), circa 1800

Two-panel screen, painted in ink and colors on paper, signed *Koyano Yoshiharu* and sealed
 67 3/4 x 67 3/4 in (172 x 172cm)

\$15,000 - 25,000

The map centered on China and Japan showing an unusual view of the world with Asia clearly and accurately defined; the Americas compressed and running down the eastern margin; Africa to the west and Europe to the northwest; with numerous names of countries, provinces, and towns, some in blocked squares; also showing Mount Fuji, the Great Wall of China and a gilded star titled *Hokkyoku* (North Pole); the regional zones filled in with color, the seas in blue, the colder lands (Arctic and Ezo or Hokkaido) in white; at lower left a detailed explanation panel describing the continents; the map laid on paper, mounted as a two-panel folding screen, with silk brocade borders, the reverse of the screen papered with Japanese account sheets from the mid-1920s

The author of this map was Koyano Ishun, a neo-Confucian scholar with an interest in world cartography. The present screen is a manuscript version of a much smaller woodblock-printed world map with the same title, published by Koyano in Osaka in 1809 (digital versions are accessible on several sites including the National Diet Library, <https://dl.ndl.go.jp/info:ndljp/pid/2541228> and Yokohama City University, http://www-user.yokohama-cu.ac.jp/~yuc-rare/pages/WC-0_115.html).

In an extended caption to the 1809 printed map, Koyano notes that since his pupils were having difficulty understanding double hemispherical world maps he has created his own. He draws on a wide variety of sources ranging from European versions introduced to China by the Jesuit Matteo Ricci (1552-1610) to an outline of India taken from an influential map by the Buddhist priest Hotan (1654-1728), published in 1710. Such sources allowed Koyano to create a tolerably faithful image of Asia, but his depiction of the Americas, Africa and Europe is drawn with less accuracy. For the Americas, he records California as an island and adds about ten place names—in Chinese characters alongside a Japanese phonetic version—to North America, while in Asia the Kamchatka peninsula is depicted almost north of Japan, there is a clear Bering Strait, and Russia has a large series of named places; in Europe, Scotland, England, and Ireland are also named. Curiously the Gulf of Carpentaria in northern Australia is shown as a frigid zone. The lettering on the explanation varies from the map in the number of columns and also records an extra continent (name erased), probably the Arctic regions.

Another large manuscript world map by Koyano, entitled *Bankoku no zue* (Map of All the Nations), is in the University of British Columbia; in that map the Americas are drawn as a series of small islands running northwest to southeast; see <https://open.library.ubc.ca/collections/tokugawa/items/1.0227940>.



315

ANONYMOUS

Scenes from the *Heike monogatari* (The Tale of the Heike) Edo period (1615-1868), 18th century

A pair of six-panel screens painted in ink, color, gold, and gold leaf on paper with popular episodes from the epic narrative with the battles of Yashima on the right screen, and Ichinotani on the left
50 1/4 x 119 1/2in (127.6 x 303.5cm) each

\$8,000 - 12,000

The battles of Ichinotani and Yashima were fought between the Minamoto (Genji) and Taira (Heike) clans in early 1185, the climax of a five-year war that ended with the total victory for the Minamoto. The struggles between the two clans were immortalized in the thirteenth-century novel *Heike monogatari* (The Tale of the Heike), and it is on that written account that representations such as these screens are based. In one of the most famous episodes, shown in the upper center of the right screen, the Minamoto hero Yoshitsune is descending the steep ravine of Hiyodorigoe with his mounted followers in a surprise attack on the Taira stronghold.

At the far left of the screen is a lone Taira warrior, Atsumori, riding out into the sea, looking back at his pursuer, the Minamoto warrior Kumagae.

On the left screen, the Taira forces are shown fleeing in ships with the young Emperor Antoku. At center right the episode of the celebrated Minamoto archer Nasu no Yoichi about to knock a fan off a pole erected on one of the Taira vessels by striking its retaining pin from a great distance.



316

ANONYMOUS

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

Edo period (1615-1868), 19th century

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

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

\$7,000 - 9,000

Provenance

Purchased in Kyoto in 1978



317

ANONYMOUS, 18TH CENTURY

Yoshitsune and his followers

Edo period (1615-1868), 18th century

A mid-sized six-panel screen painted in ink, colors, and gold on paper depicting Minamoto no Yoshitsune and his retainers dressed as Yamabushi monks seeking shelter at the villa of an ally while in retreat from a defeat

48 1/2 x 112in (110.5 x 284.5cm)

\$6,000 - 8,000



318

PROPERTY FROM THE ESTATE OF JOHN MCGUIRE

318

ANONYMOUS

Kiyomizu-dera and its environs

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

A six-panel screen painted in ink, colors and gold on paper with figures engaged in various activities in and around the temple

54 x 116 1/2 in (137.2 x 295.9 cm)

\$5,000 - 7,000

PROPERTY OF VARIOUS OWNERS

319

A STONEWARE STORAGE JAR

Tanba ware, Muromachi period (1333-1573), 16th century

The ovoid jar gently tapering to the foot, finished with a slightly everted neck and rolled lip, the shoulders covered in a natural ash glaze showing a brownish-grey and a rich olive green where it runs in drips down the side

20 1/2 in (52 cm) high

\$7,000 - 9,000

Published

Hayashiya Seizo, *Nihon no toji* (Ceramics of Japan), vol. 7, Iga, Shigaraki, Tanba, Tokyo, Chuokoronsha, 1989, no. X



319



320

A NABESHIMA PORCELAIN SAUCER DISH

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

Decorated in underglaze cobalt and yellow and green enamels and red iron oxide with a carriage wheel and cherry blossoms, the underside painted with tassled clusters of coins, the foot painted with a comb-tooth design

With a wood *tomobako* storage box inscribed and signed *Mitsuoka*

\$2,000 - 3,000



321

PROPERTY FROM A PHOENIX, AROZONA ESTATE

321

A LARGE YOSHIDAYA KUTANI DISH

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

The deep dish set on a low foot and with a stepped rim decorated in colored enamels, the interior painted with a serpentine dragon in clouds surrounded by peony scroll punctuated by three shaped panels of *shishi* and peonies, the rim covered in brown iron oxide, the underside painted with flowers and scrolling vines in black iron oxide under a green glaze, the recessed foot glazed in yellow with a *Fuku* (Happiness) mark

15 1/2in (39.4cm) diameter

\$1,500 - 2,500



322

PROPERTY OF VARIOUS OWNERS

322

MEIZAN (ACTIVE LATE 19TH CENTURY)

A pair of miniature Satsuma vases

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

Of cylindrical form and set on tripod feet decorated in polychrome enamels and gilt with groups of boys admiring hanging scrolls painted with a group of beauties, or a group of boys, the rim and foot decorated with floral lappets, signed on the underside *Meizan*

2 1/4in (5.7cm) high

\$1,000 - 1,500



323



324

323

**OKAMOTO RYOZAN FOR THE YASUDA COMPANY
(CIRCA 1900)**

A square reticulated Satsuma incense burner

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

Painted in colored enamels and gilt and pierced on four sides and the cover, two of the sides with shaped panels painted with a beauty and her attendant admiring a hanging scroll, and three beauties entertaining a gentleman, the surrounding areas decorated with fan-shaped reserves containing flowers and geometric designs, flower heads, and geometric patterns, signed on the underside *Ryozan*, with the Shimazu family mark and the Yasuda company mark
4 1/4in (10.7cm) high

\$1,200 - 1,800

324

HATTORI WORKSHOP

A lobed Satsuma bowl

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

The deep bowl painted in colored enamels and gilt, and decorated on the interior with a scene of a shrine with a bridge spanning a river, and Mount Fuji in the distance, the interior rim with a variety of travelers among the Seven Gods of Good Fortune, all framed by butterflies and a geometric band, the exterior decorated with mounted archers hunting wild boar, deer, and lesser animals, signed on the underside in a sedge hat-shaped cartouche *Hattori Satsuma* and with the Shimazu family mark
6in (15.2cm) diameter

\$1,500 - 2,500

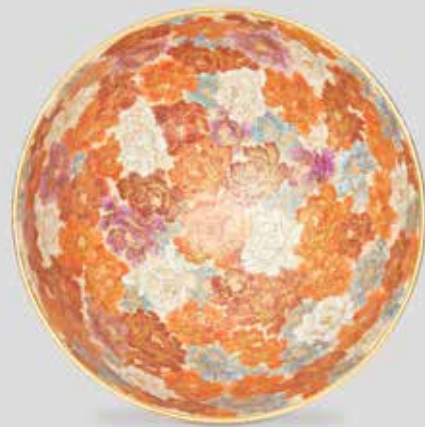
325

A FINE SATSUMA BOWL

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

Set on a shallow ring foot and painted in polychrome enamels and gilt, with a continuous design on the exterior of swallows in trailing wisteria and peonies above floral and geometric lozenges around the foot, the interior decorated in millefleur, the rim gilt, signed on the under side, *[zan*
4 3/4in (12.1cm) diameter

\$1,500 - 2,500



325



326

326

YABU TSUNEO (ACTIVE AFTER 1926)

A pair of gourd-shaped Satsuma vases

Showa era (1926-1989), 20th century

The small earthenware vases painted in polychrome enamels and gilt on a clear, crackled glaze with beauties, attendants and children enjoying blossoming chrysanthemums, the mouth painted with a band of cherry florets on a black ground and the foot with stylized floral lappets, signed in gilt *Meizan*
5 7/8in (14.9cm) high

\$5,000 - 7,000

Louis Lawrence identifies the mark used on this pair of vases as being that of Yabu Tsuneo, the adopted son and successor of Yabu Meizan.



327

327

HODODA WORKSHOP

A large Satsuma vase and cover

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

Of compressed baluster form painted in colored enamels and gilt over a crackled glaze decorated with a continuous design of beauties and children enjoying an evening outing beneath the full moon, the cover painted with floral and fan-shaped reserves of geometric designs, the final painted with a chrysanthemum, signed on the underside in gilt *Satsuma yaki Hododa tsukuru* and with the Shimazu family mark, with a fitted wood stand

14 1/4in (36.2cm) high, without stand

\$2,500 - 3,500



328



328

KINKOZAN WORKSHOP (CIRCA 1900)

A fine and large Satsuma bowl

Meiji era (1868-1912), circa 1900

Painted in polychrome enamels and gilt on a clear cracked, or a cobalt ground, decorated on the interior with a large snowflake-shaped central panel of two lithe beauties enjoying tea while a small boy entertains them with a fox mask, in the background, another beauty plays with a small boy with a pull toy, a cartouche to the left inscribed *Tokugawa jidai bijin Utamaro ga* (Tokugawa-era beauties painted by Utamaro), the interior rim decorated with oval and *inome*-shaped panels containing a variety of insects, flowers, and young bamboo leaves against a ground of chrysanthemum scroll in gilt, the rim with a keyfret band, the exterior decorated with three large oval panels of swallows in trailing wisteria, a landscape with Mount Fuji in the distance, and beauties admiring blossoms, all on a ground of paulownia flowers and scrolling vines in gilt, signed on the underside with an impressed signature *Kinkozan tsukuru*
12in (30.5cm) diameter

\$7,000 - 9,000

329 □

AN UNUSUAL PORCELAIN VASE

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

Modeled as the mythical beings Ashinaga and Tenaga struggling to hold together a pair of vases painted in polychrome enamels and gilt, the vases decorated with birds and flowers and the figures' robes decorated with flowering vines

\$1,000 - 1,500



329



330



331



332

330

KIYOHARU ICHINO (BORN 1957)

A Tanba pottery vessel

Late 20th century

Stoneware, boldly potted with thick walls layered in dramatic arching curves, the ash glaze pooling on the vessel in greenish-russet shades

10 1/4in (26cm) high

\$1,000 - 1,500

331

ANDO JUBEI (1876-1953)

A pair of cloisonné-enamel vases

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

The cylindrical vases worked in standard and *musen* ("wireless") cloisonné in polychrome enamels and silver wire with blossoming lilies against a purplish-gray ground, the leaves of the flowers in graduated tones of green, signed on the underside with the wire mark of Ando Jubei, the rims stamped *jungin* (pure silver)

14in (35.6cm) high

\$5,000 - 7,000

332

AN INLAID IRON TETSUBIN

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

The globular vessel with an upright neck hammered on the surface and decorated with two shaped panels decorated with a squirrel on a berry tree and *omodaka* (water-plum) in gold and silver *nunome-zogan*, the handle decorated with chrysanthemums, the bronze cover fitted with a floret finial, signed on the underside of the cover *Kinkodo tsukuru*

8in (20.3cm) high, including handle

\$4,000 - 5,000



333

PROPERTY FROM THE COLLECTION OF JOHN R. YOUNG

333

NOGAWA COMPANY

A bronze incense burner

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

Cast as Hotei's treasure sack set on tall tripod feet, the shoulders applied with cloud-form handles and the cinched neck flaring out in imitation of the folds of the sack, decorated with herons in a marsh and wisteria under a full moon obscured by clouds in *iro-e takazogan* and *takabori*, the dome cover decorated with tasseled floral lozenges and finished with a finial formed as Daitoku's mallet with a mouse scurrying up the side, with the mark of the Nogawa company on the underside

9 7/8in (25cm) high

\$1,500 - 2,000

ANOTHER PROPERTY

334

MIYAO COMPANY

A bronze model of a warrior

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

The standing male figure cast in bronze wearing a cuirass decorated with a wave roundel under and open robe and *hakama* (trousers) with his hands held aloft to hold a weapon, now lost, signed *Miyao* on reverse, set on a wood stand

\$1,500 - 2,500



334



335



336

PROPERTY OF A GENTLEMAN, NEW YORK

335

A COPPER LOTUS FROM EGORO (CENSER)

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

The lotus-flower ash cup set on an inverted lotus-leaf pedestal and fitted with a stem handle with smaller decorative flowers and leaves and a hinged incense holder formed as a lotus bud
11 3/4in (29.8cm) wide

\$4,000 - 6,000

PROPERTY FROM THE COLLECTION OF JOHN R. YOUNG

336

A BRONZE AND MIXED-METAL INCENSE BURNER

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

The globular vessel on tall tripod feet and applied with standing handles decorated with flowering vines and butterflies in *iro-e takazogan* and *shishiaibori*, the finial formed as a *shishi* rearing up on its hind legs clutching a brocade ball, with a removable bronze ash cup
12in (30.5cm) high

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

337

SEIMIN (ACTIVE CIRCA 1737)

A gilt-bronze model of a stag

Edo period (1615-1868), dated 1737

Cast in bronze as a recumbent stag, his legs folded under his body with his head held high under a magnificent rack of antlers, the surface details chiseled with fine lines, decorated in a piebald pattern in gilt, signed on the underside *Seimin* and dated *Genbun ninen*
25in (63.5cm) high

\$3,000 - 5,000



337

Samurai Arts





338

338

A LACQUERED SUJI KABUTO IN NANBOKUCHO STYLE

The helmet Momoyama period (1573-1615) 17th century, the neck guard Edo period (1615-1868), 18th century

The iron *suji bachi* lacquered russet brown with Edo-period restoration and mounted with a three-lame solid-plate *shikoro* laced in teal-colored *kebiki*-style lacing, with stenciled leather covering the *mabizashi* and *fukigaeshi* and applied with gilt-copper hollyhock crests and decorative gilt-copper *shikoro kanamono* carved in *sukashibori*, the multi-tier chrysanthemum *tehen kanamono* of *shakudo* and gilt-copper with four *nanakoji shinodare* running down the front and back plates, the helmet with a gilt-copper *maedate* formed as character *ri* (Prosperity) within a circle

4 1/2in (11.4cm) high (helmet bowl)

\$4,500 - 5,500



339

339

MYOCHIN MUNENAGA (ACTIVE CIRCA 1700-1720)

A lacquered suji kabuto

Edo period (1615-1868), 18th century

The 62-plate *suji bachi* lacquered brown and fitted with a four-stage gilt-copper *tehen kanamono*, signed on the interior of the bowl *Myochin Munenaga*, the five-lame *manju shikoro* with blue *sugake* lacing and terminating in *fukigaeshi* applied with gilt-copper chrysanthemum clusters, the bowl adorned with a 19th-century gilt-copper *maedate* of flames surrounding a bronze mirror

6in (15.2cm) high (helmet bowl)

\$6,000 - 8,000

PROPERTY FROM THE COLLECTION OF THE LATE IIZUKA KUNIO

340

A YAMASHIRO TACHI

Attributed to Rai Kunitoshi

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

Honzukuri, *iorimune* configuration with *torizori* curvature and a *ko-gissaki* point, forged in *ko-itame hada* with a *chu-suguha* tempered edge in *nioi* and *nie* ending in an indistinct *boshi*, the *omote* side carved with *suken*, the *o-suriage* tang with later file marks and two holes, one-piece gilt-copper *habaki*, 27 1/4in (69.2cm) long; in a wood *shirasaya* storage scabbard

\$5,000 - 7,000

341

A CHIKUZEN KATANA

Attributed to Jitsua

Kamakura period (1185-1333), 14th century

Sugata (configuration): *honzukuri*, *iorimune*, *koshizori*, *ko-gissaki*

Kitae (forging pattern): flowing *itame*

Hamon (tempering pattern): narrow *suguha* based in *nie*

Boshi (tip): *o-maru*

Horimono (carving): *bohi ni tsurehi* on both sides

Nakago (tang): *o-suriage* with *kiri* file marks, and four holes

Habaki (collar): one-piece, gold-foil

Nagasa (length from tip to beginning of tang): 27 3/16in (69cm)

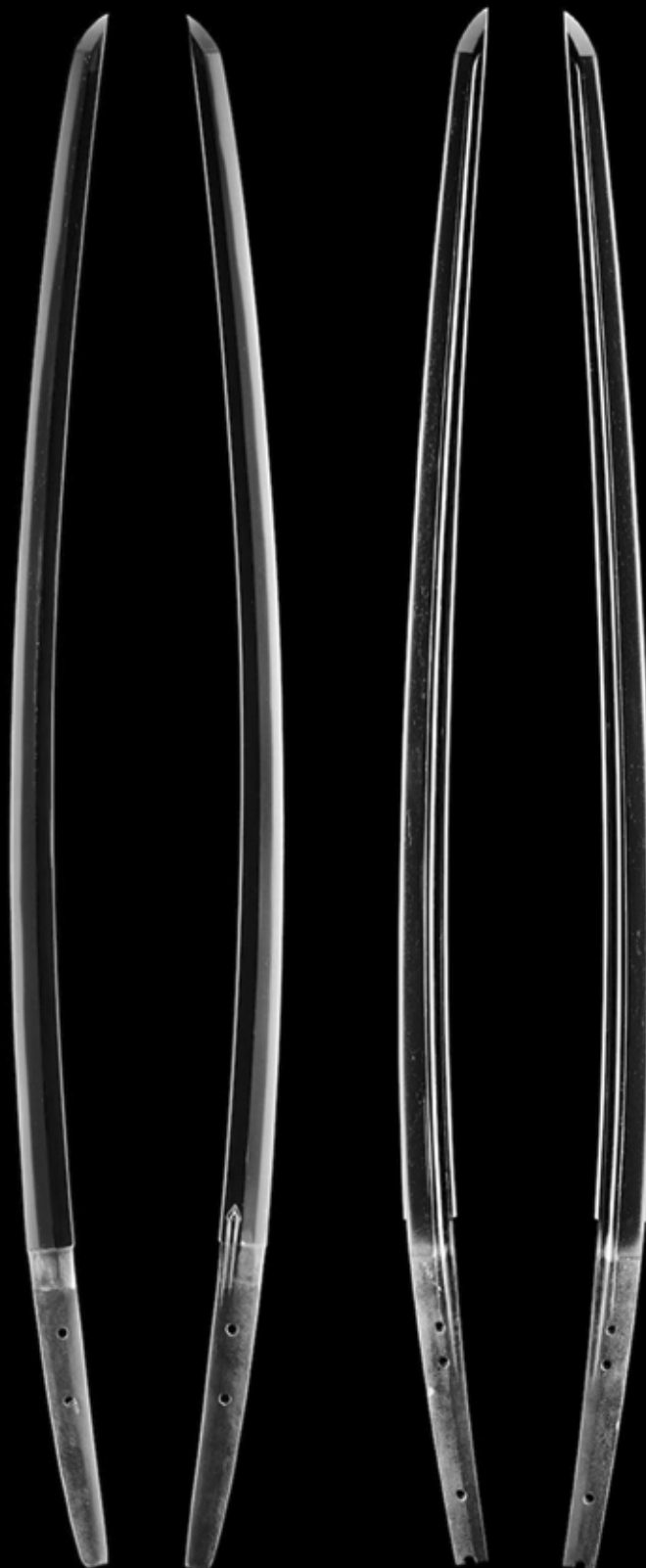
Motohaba (width at start of tempered edge): 1 1/8in (2.9cm)

Sakihaba (width before tip): 11/16in (1.7cm)

In a *shirasaya* (wood storage scabbard)

With *kantei* certificate no. 3366 issued by the Juho Token Kenkyukai, dated February 2, 2004

\$5,000 - 7,000



340

341



342

342

A HASEBE SCHOOL WAKIZASHI IN MOUNTS

Muromachi period (1333-1573), 14th century

Shobuzukuri, *iorimune* forged in *itame hada* with a *choji midare* and *gunome* tempered edge on the *omote* side, and *notare midare* on the *ura* side, with *nie*, *ara-nie*, *sunagashi* and *tobiyaki*, and a *midarekomi boshi*, the *o-suriage* tang with *kiri* file marks and three holes, with a one-piece gold-foil *habaki*, 17 7/8in (45.4cm) long
The *koshira-e* comprising a modern *saya* laquered black, the *tsuka* wrapped in white silk and fitted with *shakudo migakiji fuchi-gashira* and gilt-brass *menuki* formed as dragons, the *Kyo-sukashi* circular iron *tsuba* pierced with snowflakes and sedge hats

\$3,000 - 5,000

Izuka-sensei attributed this blade to Hasebe Kuninobu.

343

A SATSUMA WAKIZASHI

Attributed to Izu no kami Masafusa (active circa 1615)

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

The robust blade of *honzukuri*, *iorimune*, *chu-gissaki* configuration with a shallow *torizori* curvature, forged in *itame hada* and with a *gunome midare* tempered edge with *nie*, *ara-nie*, *sunagashi* and *tobiyaki* ending in a *hakikake boshi*, carved with *bohi* on both sides, with a two-piece silver *habaki*, 20 1/4in (51.4cm); in a wood *shirasaya* storage scabbard
With Hozon Token (Sword Worthy of Preservation) certificate no. 369436 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated December 21, 2004

\$3,000 - 5,000

344

TSUNEKUNI (ACTIVE CIRCA 1530-1550)

A koto tachi

Muromachi period (1333-1573), 16th century

Honzukuri, *iorimune*, slight *koshizori*, *ko-gissaki*, forged in *ko-itame hada* and with a *gunome midare* tempered edge ending in a *ko-maru boshi*, the *o-suriage nakago* with three holes, *katte sagari* file marks and signed *Tsunekuni*, with a one-piece copper *habaki*, 28 9/16in (72.5cm) long; in a wood *shirasaya* storage scabbard
With *kantei* certificate no. 7398 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated May 26, 1984

\$4,000 - 6,000

345

MASANORI (ACTIVE 16TH CENTURY)

A Yamato jumonji yari

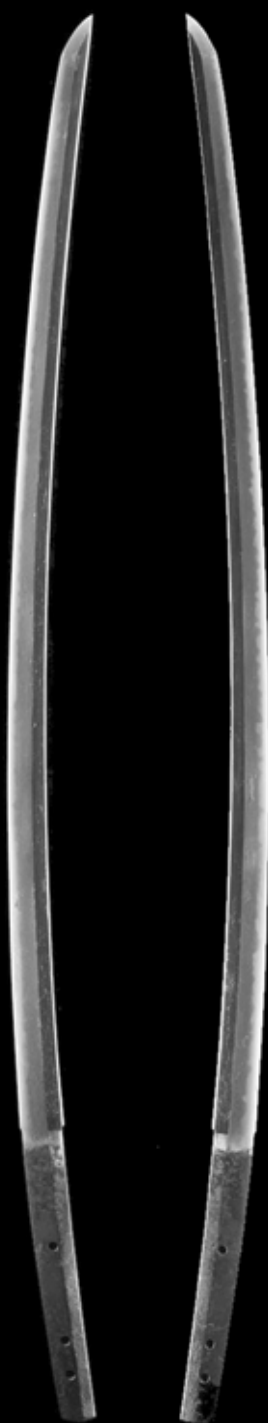
Muromachi period (1336-1573), 16th century

Of *jumonji yari* configuration forged in *itame hada* with a *suguha* tempered edge, the long *nakago* with two holes, signed *Nantoju Kanabo Hayato no Suke Fujiwara Masanori saku*, 9 3/16in (23.3cm) long in a wood *shirasaya* storage scabbard

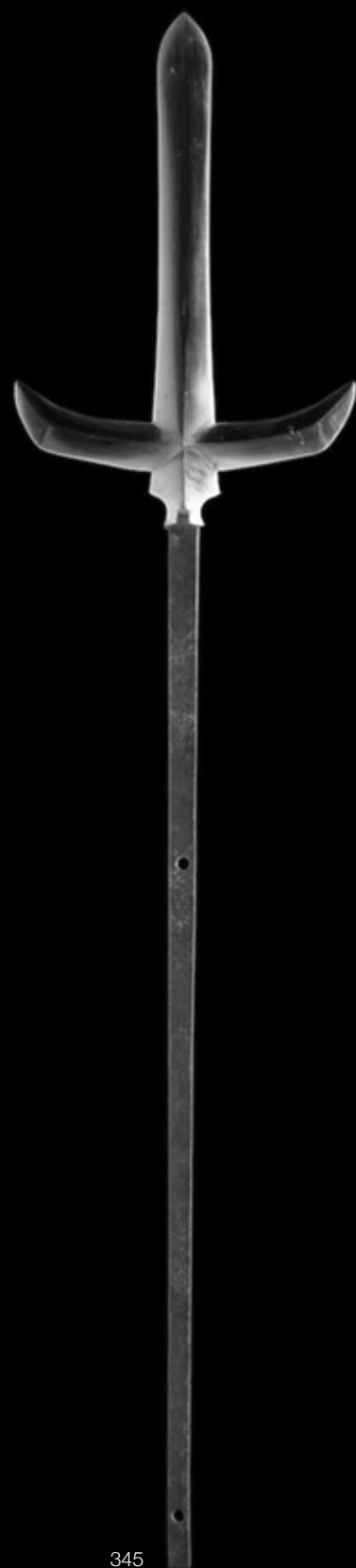
\$1,500 - 2,000



343



344



345



346



347



347 detail



348



346 □

A KATANA KOSHIRA-E

Edo period (1615-1868), 19th century

The ribbed saya lacquered to simulate wood grain and fitted with a silver kojiri carved with rolling clouds in takabori, the tsuka wrapped in brown silk over same and fitted with a shakudo fuchi decorated with plovers over crashing waves in takabori and iro-e takazogan, and a plain shakudo kashira, the shakudo menuki formed as gourds on a vine, the iron Higo plate tsuba pierced with large namako apertures

36in (91.4cm) long overall

\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

347

A KOSHIRA-E FOR A YARI

Edo period (1615-1868), 19th century

The pole and saya lacquered black, the upper section of the pole finished in an ishime ground and fitted with shakudo ishimeji hardware deeply carved with scrolling vines and decorated with roundels of crossed hawk-feather family crests in gold takazogan the edges of each component finished in gilt

82 1/4in (208.9cm) overall

\$1,200 - 1,800

348

KUNISHIGE (ACTIVE CIRCA 1650)

An Echizen naginata in mounts

Edo period (1615-1868), circa 1650

Of naginata-zukuri forged in itame hada with a gunome midare tempered edge in nie, both sides carved with naginata-hi, the ubu tang with one hole and signed Echizen no kami Fujiwara Kunitsugu, with a two-piece silver-foil habaki, 14 1/2in (36.9cm) long

The koshira-e comprising a black-lacquer pole fitted with silver hardware, the area around the koiguchi decorated with scrolling vines in gold hiramaki-e, with a shinchu naginata tsuba, the saya black lacquer, 93 3/4in (238cm) long overall

\$3,500 - 4,500

349

MORIMITSU (ACTIVE CIRCA 1404)

A Bizen *katana* in military mounts

Muromachi period (1333-1573), dated 1404

Honzukuri, iorimune, chu-gissaki, torizori forged in *itame hada* with a *suguha* tempered edge in *niei* ending in a *ko-maru boshi*, the *suriage* tang with four holes, indistinct file marks and signed *Bizen Osafune no ju Morimitsu* and dated *Oei juichinen* (1404), in military mounts

\$2,500 - 3,500

350

BIZEN KIYOMITSU (ACTIVE CIRCA 1550S)

A Koto *katana*

Muromachi period (1336-1573), 16th century

Honzukuri, iorimune, chu-gissaki, slight *koshizori*, forged in *itame hada* mixed with *mokume hada* in *jinie* with *bo-utsuri* and *yubashiri*, the forging pattern *ko-gunome* in *nioi* with *ko-ashi, yo, sunagashi, inazuma*, and *kinsuji*, the *ko-maru boshi* with some *hakikake* and short return, the *ubu* tang with two holes, indistinct file marks and signed *Kiyomitsu*, one-piece copper *habaki*, 27 1/2in (70cm) long, in a *shirasaya* (wood storage scabbard) With a Kajihara worksheet

\$3,000 - 4,000

351

HOKI NO KAMI NOBUTAKA (ACTIVE CIRCA 1670-1680)

A shinto *katana*

Edo period (1615-1868), 17th century

Honzukuri, iorimune, chu-gissaki, shallow *torizori*, a thick *kasane* and high *shinogi* ridge, the wide *mihaba* narrowing at the tip, the forging pattern *itame hada* with *chikei*, the *suguha* tempered edge based in *nie* with *uchinoke, ashi, inazuma, sunagashi*, the *ko-maru boshi* with a long return, the *ubu* tang with one hole, *o-sujikai* and signed *Hoki no kami Fujiwara Nobutaka*, with a two-piece silver *habaki*, 27 11/16in (70.3cm) long, in a *shirasaya* (wood storage scabbard)

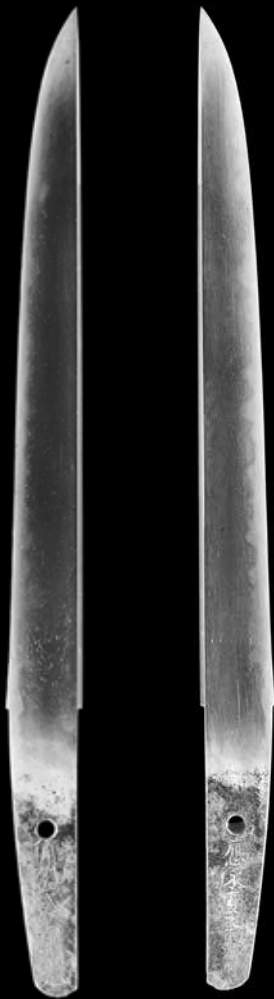
\$3,500 - 4,500



349

350

351



352

352
NORIMITSU
(ACTIVE 14TH/15TH CENTURY)
A Bizen tanto in mounts
Muromachi period (1333-1573),
dated 1405

Hirazukuri, iorimune forged in *itame hada* with a *gunome midare* and *choji midare* tempered edge and *ko-maru boshi* with some *hakikake*, the *ubu* tang with one hole, signed *Bishu Osafune Norimitsu* and dated *O'ei nijunen hachi gatsu* (Eighth month of 1405), 7 1/2in (19cm) long, with a one-piece gilt-copper *habaki*; the 19th-century *koshirae* comprising a russet *ishime-lacquer saya* decorated with nandina berries and leaves in *aogai* and applied with a cherry tree in gilt-metal, the *kurikata* and *kojiri* iron with a pair of birds in silver *takazogan* and scrolling vines in gold *nunomezogan*, the *tsuka* wrapped in black silk over *same* with modern *fuchi-gashira* decorated with pum blossoms in gilt and silvered iron *menuki* of birds, the silver *tanto tsuba* with a horse in trappings in *katakiribori*, signed *Gesshu Issai* and with a *kao*

\$2,500 - 3,500

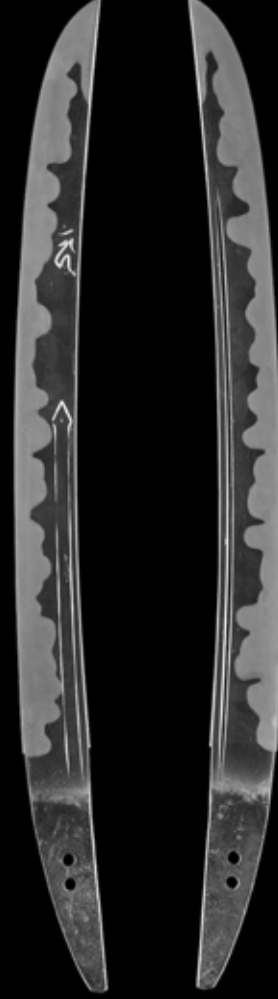


353

353
BIZEN MUNEMITSU
(ACTIVE CIRCA 1573-1592)
A Bizen tanto
Muromachi period (1333-1573),
16th century

Of *hirazukuri, iorimune* configuration forged in *ko-itame hada* with a *suguha* tempered edge ending in a *ko-maru boshi*, carved on both sides with *futatsu-bi*, the *ubu nakago* with *katte sagari* file marks, two holes, and signed *Bishu no ju Munemitsu*, with a two-piece silver and gold *habaki*, 11 1/16in (29.1cm) long, in a wood *shirasaya* storage scabbard With Hozon Token (Sword Worthy of Preservation) certificate no. 371483 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated August 12, 2005

\$2,000 - 2,500



354

354
SOSHU MASAHIRO
(ACTIVE CIRCA 1500-1530)
A Soshu o-tanto
Muromachi period (1333-1573),
16th century

Of *hirazukuri, iorimune* configuration with a *toriizori* curvature and forged in *itame hada* mixed with *mokume hada*, the tempered edge large *choji midare* and some *hitatsura* with *nie, ara-nie, ashi* and *sunagashi* ending in a *ko-maru boshi* with a long return, the *omote* side carved with *bonji ni suken* and the *ura* with *boshi*, the *tanagobara* tang slightly *machi-okuri* with indistinct file marks, two holes, and signed *Masahiro*, with a one-piece gold-foil *habaki*, 13 7/8in (35.2cm) long, in a wood *shirasaya* storage scabbard

\$3,500 - 4,500



355

355

A MINO TANTO IN FINE MOUNTS

Muromachi period (1333-1573), 16th century

Hirazukuri, iorimune forged in *itame hada* mixed with *mokume hada*, the narrow *suguha* tempered edge ending in a *ko-maru boshi*, the *omote* side carved with *bohi* and the *ura* side carved with *gomabashi*, the *ubu nakago machi okuri* with *suikai* file marks, two holes, and inscribed *Kaneie*, with a one-piece silver *habaki*, 11 1/4in (28.6cm) long

The *koshira-e* fitted with *en-suite* Somin-school fittings in silver decorated with paulownia in *katakiribori*, including *tsuba*, *fuchigashira*, *kozuka*, *waribashi*, and *kojiri*, the *saya* finished in *ishime* black lacquer, the *tsuka* wrapped in black silk over *same* and with *shakudo* and gilt *menuki* of paulownia flowers

\$1,800 - 2,500



356

356

SOSHU HIROMASA (ACTIVE CIRCA 1530)

A Soshu tanto in mounts

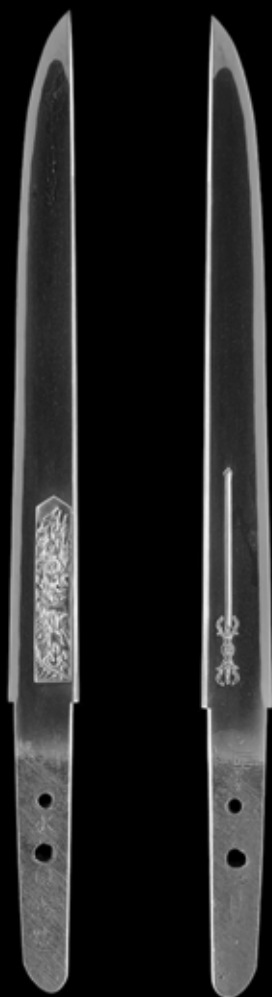
Muromachi period (1333-1573), 16th century

Hirazukuri, iorimune forged in running *itame hada* with a *choji midare* tempered edge and *ko-maru boshi* and *hitatsura*, the *omote* side carved with a dragon on a Buddhist *ken*, the *ura* side with *bonji*, the *ubu tang* with one hole, *kiri* file marks and signed *Hiromasa*, two-piece copper and gilt *habaki*, 8 3/8in (21.3cm) long, in a wood *shirasaya* storage scabbard

The *aikuchi goshirae* lacquered in black with an *ishimeji* ground and fitted with a gold and *shakudo nanakoji kozuka* decorated with a *tachi* and armor in gold *takazogan* and *shakudo* button-style *menuki* decorated with paulownia in gold *takazogan*

With Hozon Token (Sword Worthy of Preservation) certificate no. 351684 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated December 10, 1998

\$4,000 - 5,000



357

357

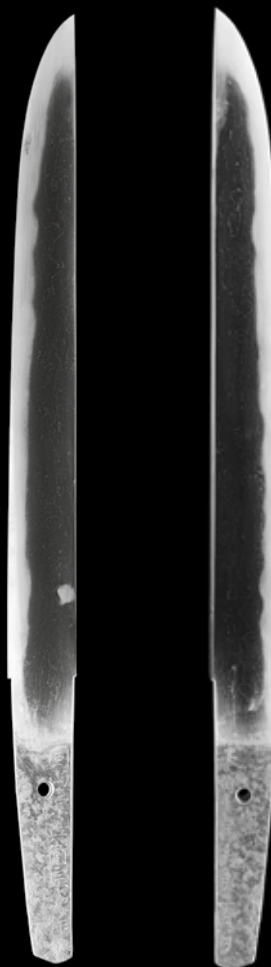
SUISHINSHI SADAHIDE (ACTIVE CIRCA 1800-1830)

A Musashi tanto

Edo period (1615-1868), dated 1803

Hirazukuri, iorimune forged in tight *ko-itame hada* with a *suguha* tempered edge in *nie*, carved on the *omote* side boldly carved with Fudo Myo-o seated on a rock before flames, the *ura* side carved with a Buddhist *ken*, the *ubu* tang with *kesho* file marks, two holes, signed *Suishin Sadahide tsukuru* and dated *Kyowa sannen nigatsu no hi* (A day in the second month of 1803), with a two-piece silver *habaki*, 9 3/4in (24.7cm) long, in a wood *shirasaya* storage scabbard. With certificate no. 1609040 issued by the Kurashiki Token Bijutsukan (Sword Museum of Kurashiki, Okayama), dated September 30, 2016

\$3,500 - 4,500



358

358

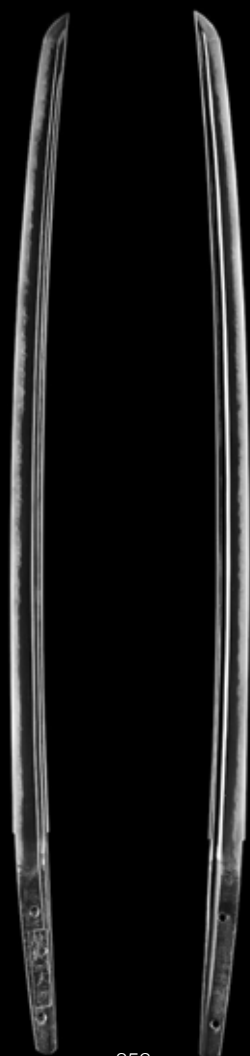
KOYAMA SOBEI MUNETSUGU (1802-1872)

A broad ko-wakizashi in ebi goshira-e mounts

Edo period (1615-1868), dated 1837

Hirazukuri, iorimune with a thick *kasane* forged in *ko-itame hada* in *jinie* with a *gunome midare* tempered edge with *nie*, *sunagashi*, *utsuri* and one spot of *tobiyaki*, the *ko-maru boshi* with a long return, the *ubu* tang with *kesho* file marks, one hole, signed *Koyama Sobei Munetsugu saku* and dated *Tenpo shichinen, hinoe saru, nigatsu no hi* (A day in the seventh month of 1837), with a one-piece silvered copper *habaki*, 11 1/2in (29.2cm) long, 3/8in (.95cm) thick at the *munemachi*. The *Ebi goshira-e* comprising a red-lacquer *saya* modeled to resemble the curled tail of a shrimp, the tip pierced to receive a decorative cord, the upper section wrapped with a *shakudo* band supporting the *kurikata*, the area below the *shakudo koiguchi* wrapped with fine cord lacquered black and polished smooth, the *tsuka* wrapped in lacquered leather and fitted with an iron *fuchigashira* decorated with a skull and bones among grasses decorated in gold and silver *nunome-zogan*, signed *Toshichika* with the artist's *kao* and dated *Keio ninen tora chushu* (Mid-winter 1866), the rounded-square iron *tsuchimeji tsuba* decorated with chrysanthemum petals

\$3,000 - 4,000



359

359

FUJISHIMA TOMOSHIGE (ACTIVE MID-15TH CENTURY)

A Kashu wakizashi

Muromachi period (1333-1573), mid-15th century

Honzukuri, iorimune, ko-gissaki, toriizori, forged in *ko-itame hada* and with a flamboyant *gunome midare* mixed with *ko-choji midare* with *ashi, yo* and *sunagashi* ending in a *midarekomi boshi*, the *omote* side carved with *futatsubi* and the *ura* side with *bohi*, the *o-suriage nakago* with *kiri* file marks, two holes, and signed *Fujishima Tomoshige* in an inset signature, with a one-piece silvered *habaki*, 21 1/2in (54.6cm), in a wood *shirasaya* storage scabbard

\$4,000 - 5,000



360

360

A BINGO KOTO WAKIZASHI WITH MOUNTS

Muromachi period (1333-1573), 16th century

Of *shobuzukuri, iorimune* configuration forged in *mokume hada* ad with a *suguha* tempered edge and a *yakizumi* tempered edge, the *ubu* tang with two holes and *kiri* file marks, with a one-piece copper *habaki*, 14 3/8in (36.5cm) long, in a wood *shirasaya* storage scabbard. The *koshira-e* comprising a reddish brown *saya* fitted with a Goto-school *shakudo nanakoji kozuka* decorated with Fugen and an elephant in *iro-e takazogan*, the *tsuka* wrapped in green silk and fitted with *shakudo nakakoji fuchigashira* decorated with the Seven Gods of Good Fortune, and gilt *menuki* formed as Hotei, the *shakudo migakiji* plate *tsuba* decorated with the crests of the Shimazu family in gold *takazogan*

With *kantei* certificate no. 5818, issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society) (NPO), dated September 14, 2014

\$4,000 - 5,000



361

361

KANESATO (ACTIVE 1600)

A Mino *shinto wakizashi* in mounts

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

Honzukuri, iorimune, chu-gissaki, torizori forged in *itame hada* with visible *jinie*, the tempered edge *gunome midare* based in *nie* and *nioi* and a *ko-maru* and *midarekomi boshi*, the *ubu nakago* with *sujiikai* file marks, one hole and signed *Kanesato saku*, with a two-piece gilt-copper *habaki* carved with cherry blossoms by a bamboo fence, 17 7/8in (45.4cm) long

The *koshira-e* comprising a black-lacquer *saya*, the *tsuka* wrapped in black silk over *same* and fitted with a *shakudo migakiji fuchi* carved with a dragon, and a horn *kashira*, the copper *menuki* formed as coiling dragons, with a *mokko tsuchimeji tsuba* decorated with a dragon in clouds in gold and *shakudo takazogan*
With Hozon Token (Sword Worthy of Preservation) certificate no. 390528 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 28, 2012

\$2,500 - 3,500

362

SUKESADA (1600-1689)

A Bizen *wakizashi* in mounts

Edo period (1615-1868), dated 1669

Of *honzukuri*, *iorimune*, *chu-gissaki*, *torizori* configuration forged in flowing *itame hada* mixed with *mokume hada* in *jinie*, the tempered edge of large regular *choji* based in *nie* with *ashi* and some *sunagashi* ending in a *midarekomi boshi*, the *ubu tang* with indistinct file marks, one hole, signed *Bishu Osafune no junin Yokoyama Kozuke no Daijo Fujiwara Sukesada* and dated *Kanbun kyunen kinoto tori nigatsu kichijitsu* (An auspicious day in the second month of 1669), with a two-piece silver and gilt-foil *habaki*, 16in (51.2cm) long

The *koshira-e* comprising a *saya* decorated in *aogai* decorated with a net pattern in black-lacquer and fitted with a silver *kojiri* formed as a stack of rice straw, the *kurikata* with a hare in waves in *takabori*, the *tsuka* wrapped in yellow silk over *same* fitted with *shakudo nanako fuchigashira* decorated with horses in gold *takazogan* and gold and *shakudo menuki* formed as three roundels containing flowers, the iron *sukashi tsuba* pierced with chrsanthemums

\$3,500 - 4,500

363

FUJIWARA KANESADA III

A Mino *katana* in mounts

Muromachi period (1333-1573), 16th century

Sugata (configuration): *honzukuri*, *iorimune*, slightly extended *kissaki* and *torizori* configuration

Kitae (forging pattern): *itame hada* in *jinie*

Hamon (tempering pattern): *gunome-choji midare* with *nie*, *ashi*, *yo*, *utsuri*, *hotsure* and *tobiyaki*

Boshi (tip): *midarekomi*

Horimono (carving): *omote side: bohi*, *ura side bohi ni tsurebi*

Nakago (tang): *o-suriage* with later file marks, four holes, signed *Kanesad*

Habaki (collar): one-piece silver-foil

Nagasa (length from tip to beginning of tang): 26 1/8in (66.3cm)

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

Sakihaba (width before tip): 7/8in (2cm)

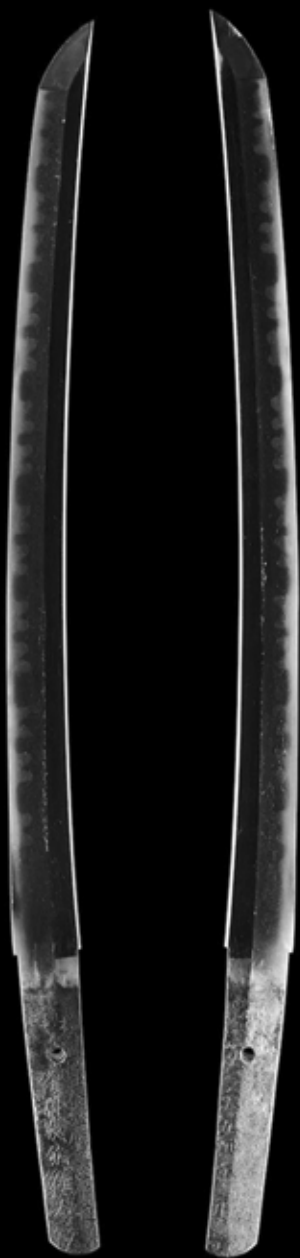
Koshira-e (mounts): black-lacquer *ishime saya*, the area around the *koiguchi* finished in black lacquer in finer ribs, fitted with a silver *kojiri* carved with diagonal striations, the *tsuka* wrapped in lacquered leather over *same* and fitted with iron *mokumeji fuchigashira* decorated with *matsukawabishi* (pine-bark lozenges) in gold and silver *nunome-zogan*, the gold *menuki* formed as butterflies, the iron diamond-shaped *tsuba* decorated with plover over fishing nets in *kebori* and *sukashibori*, signed *Omi no ju Masayoshi*

With *kantei* certificate no. 1 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated October 30, 1951

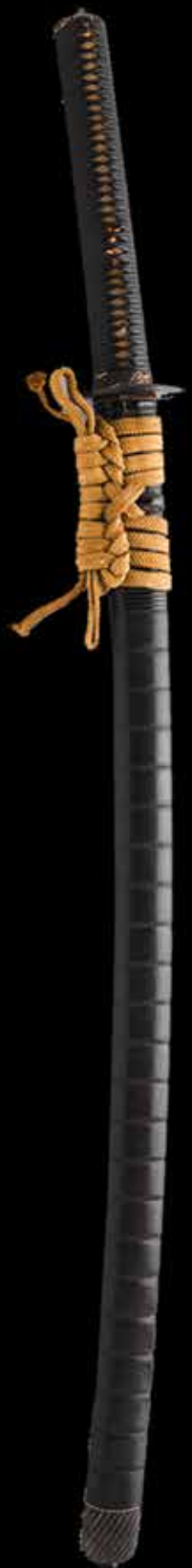
With a type-written letter from a previous owner describing the sword as an heirloom blade of the Ahari family

\$12,000 - 18,000

Fujiwara Kanesada III, is known as "*Hiki Kanesada*" based on the fact that the manner in which he wrote the *Sada* (𪛗) character in his signature resembled the character *Hiki* (𪛗).



362



363



364

364

TADATSUNA I (ACTIVE CIRCA 1658-1661)

An Awataguchi *katana* in mounts

Edo period (1615-1868), circa 1660

Sugata (configuration): *honzukuri*, *iorimune*, *chu-gissaki*, *torizori*

Kitae (forging pattern): tight *ko-itame hada* with *jinie*

Hamon (tempering pattern): *choji midare* mixed with *ko-choji midare* in *nie* with *ashi* and *yo*

Boshi (tip): *ko-maruboshi*

Nakago (tang): *suriage* with *kiri* file marks, three holes, signed

Awataguchi Omi no kami Tadatsuna

Habaki (collar): one-piece, *shakudo*

Nagasa (length from tip to beginning of tang): 27 1/2in (69.8cm)

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

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

Koshira-e (mounts): comprising a black-lacquer *mokumeji saya* fitted with *shakudo ishimiji kojiri* and *koiguchi*, the *tsuka* wrapped in blue silk over *same* and fitted with *shakudo nanako fuchigashira* decorated with a spider on a web in gold and *shakudo takazogan*, signed Tsuji Tadaatsu, and rectangular plate *shakudo migakiji menuki*, the iron *sukashi tsuba* carved with leaves with gold dew drops

With Hozon Tosogu (Sword Fitting Worthy of Preservation)

certificate no. 3016882 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 15, 2018

\$10,000 - 15,000

365

YOSHIMICHI (ACTIVE CIRCA 1660-1670)

An Osaka *katana* in *uchigatana* mounts with Ko-Goto fittings

Edo period (1615-1868), 17th century

Honzukuri, *iorimune*, *chu-gissaki*, *koshizori* configuration forged in *itame hada* with a *notare* tempered edge and a *ko-maruboshi*, the *suriage* tang with two holes, indistinct filemarks and signed Tanba no kami Yoshimichi, with a one-piece gilt-copper *habaki*, 23 3/4in (60.3cm) long

The *uchigatana goshira-e* mounted with matching Goto-school *shakudo nanakoji* fittings decorated with rain dragons in *takabori* with gold highlights, including *fuchigashira*, *o-seppa*, *menuki* and *san-mai awase mokko tsuba*, the black-lacquer *ishimeji saya* fitted with *semegane* and *sayajiri* decorated to match

The *koshira-e* with Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 456555 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated October 27, 2008

\$3,500 - 4,500



365 detail

366

ARISADA (ACTIVE CIRCA 1865)

A Higo *katana* in mounts

Edo period (1625-1868), circa 1865

Sugata (configuration): *honzukuri, iorimune, chu-kissaki, torizori*

Kitae (forging pattern): *itame hada* mixed with *mokume hada*

Hamon (tempering pattern): *gunome midare*

Boshi (tip): *midarekomi*

Nakago (tang): *ubu* with indistinct file marks, one hole, signed *Higo no kuni Arisada*

Habaki (collar): one-piece gold-foil

Nagasa (length from tip to beginning of tang): 24 3/4in (62cm)

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

Sakihaba (width before tip): 3/4in (1.9cm)

The Higo *koshira-e* comprising a red speckled *saya* and a *tsuka* wrapped in leather over *same* lacquered black and fitted with a *shakudo fuchi* finished with a snake-skin pattern in *kebori*, and a *shakudo kashira* decorated with crossed feathers in *takabori* and highlighted with gilt, the *menuki* formed as Hotei leaning on his treasure sack, the Umetada-school iron *tsuba* pierced with wisteria

\$8,000 - 10,000



365

366



367

367

A HIZEN KATANA

After Tadahiro II

Edo period (1615-1868), 17th century

Honzukuri, iorimune, chu-gissaki, torizori, forged in *ko-itame hada* with a *suguha hamon* tending toward a gentle *notare hamon* on the *omote* side ending in a *ko-maru boshi*, the *ubu* tang with one hole, *kiri* file marks, and inscribed with *tachi mei Hizen no kuni no ju Omi no Daijo Fujiwara Tadayoshi*, with a one-piece gilt *habaki*, 27in (68.5cm) long. The *koshira-e* comprising a black *ishime* lacquer *saya*, the *tsuka* wrapped with navy doe skin over silk brocade fitted with a copper *nanakoji fuchi* decorated with plants and rocks in *takabori* and gold *takazogan*, and a lacquered wood *kashira*, the gold *menuki* formed as butterflies, the iron *mokko tsuchimeji tsuba* carved with a diamond pattern, inscribed *Nobuie*

\$5,000 - 7,000

368

GASSAN SADAKAZU (1836-1918)

A fine Gassan *katana*

Edo period (1615-1868), dated 1867

Sugata (configuration): *honzukuri, iorimune, chu-gissaki, torizori*

Kitae (forging pattern): tightly packed *ko-itame hada*

Hamon (tempering pattern): flamboyant *gunome midare* mixed with *choji midare* with *nie* and *ashi*

Boshi (tip): *o-maru*

Horimono (carving): deeply carved with a coiling dragon on both sides, the one on the *omote* side with a sacred jewel *Nakago* (tang): *ubu* with *kesho* file marks, one hole, signed *Naniwa no ju Unryushi Minamoto Sadakazu hori dosaku* and dated *Keio sannen hinoto jugatsu no hi* (A day in the tenth month of 1867)

Habaki (collar): one-piece silver

Nagasa (length from tip to beginning of tang): 25 15/16in (25.9cm)

Motohaba (width at start of tempered edge): 1 3/8in (3/5cm)

Sakihaba (width before tip):

In a *shirasaya* (wood storage scabbard)

\$8,000 - 12,000

369

NAKAO KAZUYOSHI (BORN 1939)

A *shinsakuto katana* in the manner of Kiyomaru Heisei era (1989-2019), dated 2006

Sugata (configuration): *honzukuri*, *iorimune* with an extended *kissaki* and *torizori* curvature

Kitae (forging pattern): tightly packed *itame hada* with *jinie*

Hamon (tempering pattern): *choji midare* based in *nie* with *ashi* and *utsuri*

Boshi (tip): *midarekomi*

Nakago (tang): *ubu* with *sujikai* file marks, one hole and signed *Hizen kuni no ju Kazuyoshi saku Kiyomaru utsushi* and dated *Hinoe inu* (2006)

Habaki (collar): one-piece silver

Nagasa (length from tip to beginning of tang): 29 9/16in (75cm)

Motohaba (width at start of tempered edge): 1 1/2in (3.8cm)

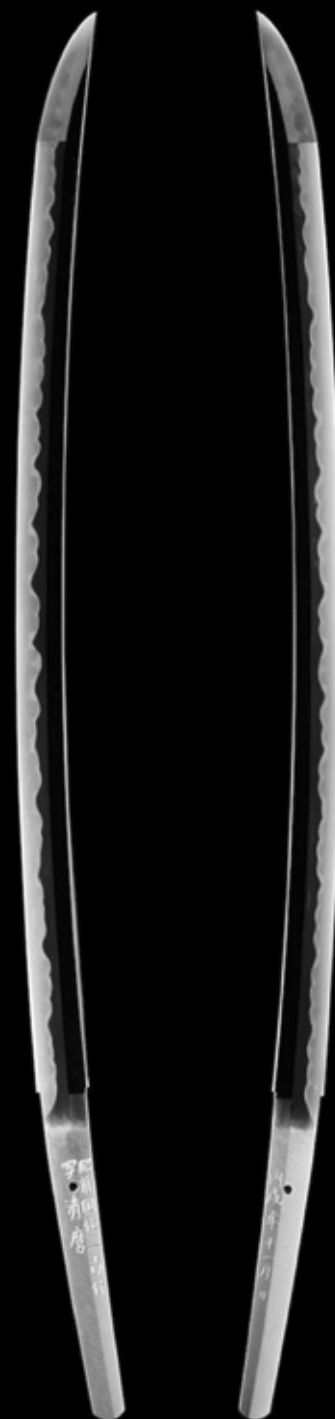
Sakihaba (width before tip): 1 1/4in (3.2cm)

In a *shirasaya* (wood storage scabbard)

\$5,000 - 7,000



368



369

370

TWO SOTEN TSUBA AND AN IRON TSUBA

Edo period (1615-1868), 19th century

The first, oval, pierce-carved with warriors engaged in the Battle of Uji Bridge with highlights in gold and silver *takazogan*, the rim fitted with a gilt *fukurin* finished in a *nekogaki* (cat-scratch) pattern, signed *Eishu Hikone no ju Soheishi Nyudo Soten sei*; the second, *mokko* and pierced with warriors battling by a waterfall, the details in gold and silver *takazogan*, with a gilt *fukurin*, signed *Soheishi Soten sei*; the third, an oval iron plate with a samurai under a pine tree on a rocky shore in *takabori* and *iro-e takazogan*

3 1/4in (8.3cm) high, the largest

\$1,500 - 2,500

371

AN IRON SUKASHI TSUBA AND A HEIANJO SUKASHI TSUBA

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

Each of iron, the first pierced with arrows; the second pierced with a design of stirrups and a snaffle bit, the rim decorated with bamboo leaves, all in brass overlays

3 1/2in (9cm) diameter, the larger

\$700 - 900

372

A HIRATA-SCHOOL IRON TSUBA

Edo period (1615-1868), 19th century

The lobed iron plate pierced at the edges and decorated on the surface with chrysanthemums and paulownia blossoms in inlaid colored enamels and silver wire, gold *takazogan*, and *takabori*

2 11/16in (6.7cm) high

\$1,500 - 2,500

373

AFTER ISHIGURO MASAACKI (1815-1875)

An iron and mixed-metal *tsuba*

Edo period (1615-1868), 19th century

The iron *mokko* plate finished to an *ishime* surface and decorated with Yojo cutting up the robes of his rival Cho Bujutsu in *takabori* and *iro-e takazogan*, inscribed *Ishiguro Masaaki*

With a wood *tomobako* storage box

2 5/8in (6.6cm) high

\$2,500 - 3,500

374

SAOTOME IESADA (ACTIVE CIRCA 1700)

An iron and mixed-metal *tsuba*

Edo period (1615-1868), circa 1700

An iron *tsuchimeji mokko* plate decorated with a ghost rising from flames by a grave stone beneath a willow tree adorned with *shide* papers, the reverse with the trunk of the tree, broken grave markers and a full moon behind clouds, all rendered in *takabori*, *shishiaibori* and *kebori* with the details in gold, silver and copper *takazogan*, signed *Saotome Iesada*

With a wood *tomobako* storage box

3 1/4in (8.3cm) high

\$1,200 - 1,800



370



370



370



371



371



372



373



374



374 (reverse)



375



376



(another view)

377

375

A SHAKUDO TSUBA

Edo period (1615-1868), 19th century

The oval *shakudo nanako* plate decorated with a helmet and armor parts, a sword, a quiver of arrows, a fan and ladle, a pair of stirrups, and a snaffle bit in *iro-e takazogan*

3in (7.5cm) high

\$800 - 1,200

376

NITTA YUKIMITSU (ACTIVE 18TH/19TH CENTURY)

A Mito *shakudo tsuba*

Edo period (1615-1868), 19th century

The oval *shakudo migakiji* plate decorated with Yumiyagami descending on a cloud, bestowing a bow and arrows on a dozing samurai, all in *katakiribori*, the rim with a brass *fukurin*, signed *Seiunsai Yukimitsu* and with the artist's *kao*

With a wood *tomobako* storage box

With Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 449755 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 21, 2006 3 1/8in (7.9cm) high

\$1,500 - 2,000

377

A HAMANO-SCHOOL SET OF FITTINGS DEPICTING AN EPISODE FROM THE HEIKE MONOGATARI (THE TALE OF THE HEIKE)

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

Each component carved in high-relief *takabori* with details in *iro-e takazogan*, comprising a fine *mokko shakudo migakiji tsuba* decorated with a scene of Minamoto Yoshitsune retrieving his bow from the sea during the Battle of Yashima, inscribed *Hamano Noriyuki* and with a *kao*; a *fuchi* decorated with Yoshitsune trying to retrieve his bow from the waves using an arrow, signed *Hamano Naoyuki* and with the artist's *kao*; a pair of *menuki* formed as Yoshitsune with one of his retainers

3in (7.5cm) high, the largest

\$4,000 - 5,000



378



379



380



381

378

THREE SHAKUDO KOZUKA

Edo period (1615-1868), 19th century

A group of three *shakudo nanako kozuka* with details in gold, silver, and *shakudo takazogan*, the first decorated with two arrows; the second decorated with a single arrow and a wisteria family crest; the third decorated with a helmet and sword

The last with a wood *tomobako* storage box

3 7/8in (9.8cm) long, the largest

\$2,000 - 3,000

379

A HAMANO SCHOOL KOZUKA

After Masayuki

Edo period (1615-1868), 19th century

Shibuichi migakiji decorated with an episode from *Heike monogatari* (The Tale of the Heike) with Sasaki Takatsuna riding into the waves toward the enemy in *iro-e takazogan*, the rolling waves carved in *takabori*, inscribed *Masayuki*

3 3/8in (9.5cm) high

\$800 - 1,200

380

HAMANO TERUCHIKA (ACTIVE CIRCA 1800)

A shibuichi kozuka

Edo period (1615-1868), circa 1800

Decorated with Onna San no Miya (the Third Princess) standing beside a curtain beneath which her cat tries to hide, in *katakiribori* and gold, silver and *shakudo takazogan*, signed *Hamano Teruchika* and with the artist's *kao*

With a wood *tomobako* storage box

3 3/4in (9.5cm) high

\$1,000 - 1,500

Provenance

Edward Wrangham Collection, sold, Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part II*, May 10, 2011, lot 28

381

HAMANO NAOYUKI (1754-?)

A shibuichi kozuka

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

Shibuichi migakiji decorated with a ghost beneath a willow tree in *shishiaibori*, silver *takazogan*, and gold *hirazogan*, signed *Hamano Naoyuki* and with the artist's *kao*

With a wood *tomobako* storage box

3 7/8in (9.8cm) high

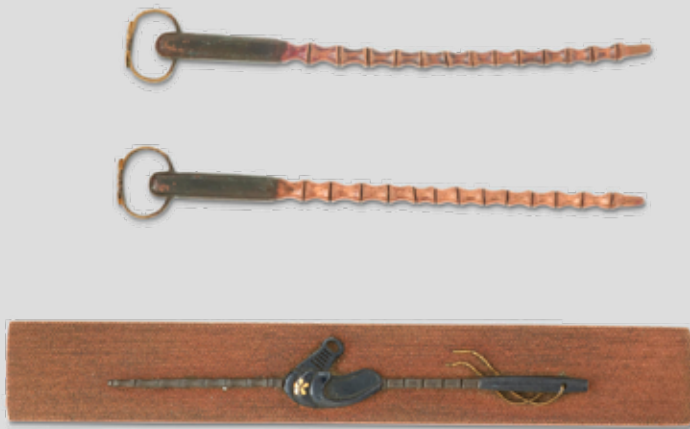
\$1,000 - 1,500

Provenance

Edward Wrangham Collection, sold Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part I*, November 9, 2010, lot 25

Paul Corbin Collection

J.M. Gueneau Collection, purchased 1971



382



383



384

382

**A SET OF COPPER KOZUKA AND MENUKI
Edo period (1615-1868), 19th century**

The *kozuka* decorated with a single stirrup and a riding crop in *shakudo* and gold *takazogan* against a *nanako* ground, the pair of *menuki* formed as riding crops, the handles *shakudo*
With a wood *tomobako* storage box
4in (10.1cm) long, the longest

\$1,200 - 1,800

383

**IWAMA MASAYOSHI (1764-1837),
A copper *kozuka*
Edo period (1615-1868), 19th century**

The *migakiji kozuka* decorated with a Nio holding a *kongo* (*vajra*), the details in gold and *shakudo*, signed *Masayoshi gyonen nanajuni* (Masayoshi at the age of 72)
With a wood *tomobako* storage box bearing an inscription by Sato Kanzan
3 7/8in (9.8cm) high

\$2,000 - 3,000

384

**A POUCH CLASP AND TWO SINGLE MENUKI
Edo period (1615-1868) or Meiji era (1868-1912), 19th century**

The pouch clasp silver, formed as a mounted warrior riding in to crashing waves, the details carved in *kebori*, with gold and copper highlights, fashioned as a brooch; together with two gold and *shakudo* *menuki*, one formed as bow and quiver and the other formed as a helmet
2 1/8in (5.4cm) wide, the largest

\$800 - 1,200

Prints





385



387



386



388

385

YOSHIDA HIROSHI (1876-1950)
Showa era (1926-1989), 1930-1935

Comprising two *oban yoko-e* and an *oban tate-e* print; the first entitled *Shizuka naru hi* (A Calm Day) and the second entitled *Kura* (Warehouses), both from the series *Seto naikai* (Inland Sea), dated 1930; the last entitled *Kawagoe no sakura* (The Cherry Tree in Kawagoe), from the series *Sakura hachidai* (Eight Scenes of Cherry Blossoms), dated 1935; each with *jizuri* seal, signed Hiroshi Yoshida (3)

10 3/5 x 15 1/2in (26.2 x 39.4cm) each approximately

15 9/16 x 10 11/16in (39.6 x 27.2cm)

\$1,200 - 1,800

386

YOSHIDA HIROSHI (1876-1950)
AND TSUCHIYA KOITSU (1870-1949)
Showa era (1926-1989), 1932-1939

Comprising three *oban tate-e* prints; the first entitled *Toshogu* (Toshogu Shrine), dated 1937; the second entitled *Chikurin* (Bamboo Wood), dated 1939; both with *jizuri* seal, signed Hiroshi Yoshida; the last entitled *Ikegami Honmonji, Niomon* (Nio Gate, Ikegami Honmonji Temple), dated 1932, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal), signed Koitsu (3)

15 15/16 x 10 11/16in (40.5 x 27.1cm) each approximately

\$1,200 - 1,800

387

YOSHIDA HIROSHI (1876-1950)
Showa era (1926-1989), 1930-1938

Comprising two *oban yoko-e* and an *oban tate-e* prints; the first entitled *Hokkai hasei Rishirisan* (Peaceful Rishiri), dated 1938; the second entitled *Nikko Kiri no hi* (A Misty Day in Nikko), dated 1937; the last entitled *Tomo no minato* (Harbor of Tomonoura), from the series *Seto naikai* (Inland Sea), dated 1930; each with *jizuri* seal, signed Hiroshi Yoshida (3)

10 3/8 x 15 5/8in (26.5 x 39.5cm)

15 5/8 x 10 5/8in (39.7 x 27cm)

10 5/16 x 15 3/16in (26.3 x 38.7cm)

\$1,200 - 1,800

388

KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1932

An *oban tate-e* print entitled *Morigasaki no sekiyo* (Sunset at Morigasaki), published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal), dated 1932, signed Hasui

15 3/8 x 10 3/8in (39 x 26.3cm)

\$1,000 - 1,500

389

KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1933

An *oban tate-e* print entitled *Kyoto Kiyomizudera* (Kiyomizudera Temple in Kyoto), from the series *Nihon fukei shu II Kansai hen* (Collected views of Japan II Kansai Edition), dated 1933, published by Watanabe Shozaburo (with *Hanken shoyu fukyo moshu Watanabe Shozaburo* seal), signed Hasui

15 1/4 x 10 1/16in (38.9 x 25.6cm)

\$800 - 1,200



389



390



391

390

OHARA KOSON (1878-1945)

Showa era (1926-1989), 1927

An *oban tate-e* print entitled *Yanagibashi no yuki* (Snow at Yanagibashi), published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal), signed *Shoson*
15 1/2 x 10 7/11 in (39.3 x 26.6cm)

\$1,200 - 1,800

391

OHARA KOSON (1878-1945) AND TAKAHASHI HIROAKI (SHOTEI, 1871-1945)

Showa era (1926-1989), 1924-1927

Comprising two *oban tate-e* and an *oban yoko-e* print; the first entitled *Cockatoo on Pomegranate*, 1927, published by Watanabe Shozaburo (with *Hanken shoyu fukyo moshu Watanabe Shozaburo* seal); the second entitled *Flock of Geese*, 1926, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* rectangle seal, both signed *Shoson*; the last entitled *Shiro neko Tama* (White Cat Tama), dated 1924, signed *Sanji okina Hiroaki* (3)

15 1/8 x 10 5/16 in (38.5 x 26.2cm) each approximately
10 1/2 x 14 1/4 in (26.5 x 36cm)

\$1,200 - 1,800

392

OHARA KOSON (1878-1945)

Showa era (1926-1989), 1926-1938

Comprising three *oban tate-e* prints; the first entitled *Uchu ni shirasagi* (Egret Standing in Rain), 1928, published by Watanabe Shozaburo (with *Hanken shoyu fukyo moshu Watanabe Shozaburo* seal); the second entitled *Two Carp and Blooming Water Plants*, 1926, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal); the last entitled *Spider and Fly Catcher*, 1932, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* rectangular seal; each signed *Shoson* (3)

15 1/4 x 10 1/4 in (38.7 x 26cm)

\$1,500 - 2,000



392



393



394



395

393

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989), 1960s

Comprising a large collagraph, a large woodblock and two *oban* *tate-e* prints; the first entitled *BANYAN (HAWAII)* (A), dated 1964, edition number 2/6; the second entitled *Naoko*; the third entitled *HANIWA* (5); the last entitled *Maiko*; each signed *Kiyoshi Saito* (4)

26 7/8 x 21 1/8in (68 x 52.7cm)

21 x 15 1/2in (53.3 x 39.4cm)

16 x 10 15/16in (40.7 x 27.7cm)

17 1/4 x 11 9/16in (43.7 x 29.4cm)

\$1,000 - 1,500

394

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989), 1960s

Comprising two large woodblock, an *oban* *tate-e* and an *oban* *yoko-e* prints; the first entitled *JIKISHI-AN KYOTO*, dated 1967, edition number 30/100; the second entitled *KYOTO* (B), dated 1966, edition number 25/100; the third entitled *A Little Girl*; and the last entitled *Village with Persimmon Tree*; each signed *Kiyoshi Saito* (4)

23 1/2 x 18in (60 x 45.5cm) the largest

11 5/8 x 17 1/4in (29.6 x 43.7cm) the smallest

\$800 - 1,200

395

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989), 1960s

Comprising one large *tate-e* and two large *yoko-e* woodblock prints; the first entitled *JIZO-IN KINUGASA-YAMA KYOTO*, dated 1968, edition number 85/100; the second entitled *NIKKO*, dated 1966, edition number 58/100; the last of a house gate; each signed *Kiyoshi Saito* (3)

23 3/4 x 18in (60.3 x 45/5cm) each
approximately

\$800 - 1,200



396

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989)

Comprising painting and a print entitled *Umi no sachi*, edition number 5/8, dated 1963, both signed *Kiyoshi Saito*, framed
17 7/8 x 23 3/4in (45 x 60cm)
19 3/8 x 25in (49 x 64cm) frame

\$2,500 - 3,500



396



397



399



398

397

PAUL JACOULET (1902-1960)

Showa era (1926-1989), 1938-1950

Comprising three woodblock prints; the first entitled *La Perruche Morte Celebes* (The Dead Parakeet. Celebes), 1948, printed by Fujii Shunosuke, edition number 278/350 on verso, ivy seal; the second entitled *Après la Pluie Tarang, Yap* (After the Rain. Tarang, Yap), 1938, printed by Uchikawa Matashiro, edition number 207/350 on verso, tea jar seal; the last entitled *VIEIL AINO Chikabumi Hokkaido Japon* (Old Ainu. Chikabumi. Hokkaido. Japan), 1950, printed by Honda Tetsunosuke, JP seal on verso, owl seal; each carved by Maeda Kentaro, signed in pencil *Paul Jacoulet*(3) 18 3/4 x 14 1/8in (47.5 c 35.7cm) each approximately

\$1,500 - 2,000

398

PAUL JACOULET (1902-1960)

Showa era (1926-1989), 1936-1948

Comprising three woodblock prints: the first entitled *Retour de la Jungle Tondano: Celebes* (Return from the Jungle. Tondano; Celebes), 1948, JP seal on verso, chick seal; the second entitled *Longévitè Corée-Moppo* (Longevity. Moppo, Korea), 1948, edition number 350/350 on verso, peach seal, both printed by Honda Tetsunosuke; the last entitled *Le Chant des Vagues. Ponape, Est Carolines* (The Song of the Waves. Ponape, East Carolines), 1936, edition number 148/150 in kanji on verso, lucky hammer seal; each carved by Maeda Kentaro, signed in pencil *Paul Jacoulet*(3) 18 5/8 x 14 1/4in (47.2 x 36.2cm) each approximately

\$1,200 - 1,800

399

PAUL JACOULET (1902-1960)

Showa era (1926-1989), 1935-1952

Comprising four woodblock prints; the first entitled *Une Belle de Palaos* (A Beauty of Palao), 1935, printed by Fujii Shunosuke, edition number 127/150 in kanji on verso, mandarin duck seal; the second entitled *Homme de Menado et Mangoustans Celebes* (Menado Man and Mangosteen. Celebes), 1935, printed by Honda Tetsunosuke, edition number 206/350 on verso, fan seal; the third entitled *LE BOSSU Otaru, Hokkaido*. (The Hunchback. Otaru, Hokkaido), 1952, printed by Onodera Yoshizo, edition number 36/350 on verso, ivy seal; the last entitled *Vendeur de Masques (Chinois)* (Chinese Mask Seller), 1940, printed by Uchikawa Matashiro, edition number 339/350 on verso, butterfly seal; each carved by Maeda Kentaro, signed in pencil *Paul Jacoulet*(4) 18 5/8 x 14 1/8in (47.5 x 36cm) each approximately

\$1,500 - 2,500



400

400

PAUL JACOULET (1902-1960)

Showa era (1926-1989), 1939-1950

Comprising three woodblock prints; the first entitled *Les Papillons "Tropiques" (The Butterflies. Tropics)* 1939, printed by Ogawa Fusakichi, edition number 109/350 on verso, treasure boat seal; the second entitled *La Tresseuse de Paniers Remoue, Yap (The Basket Weaver. Remoue, Yap)*, 1948, printed by Honda Tetsunosuke, edition number 34/350 on verso, peach seal; the last entitled *VIEILLE AINO Chikabumi Hokkaido Japon (Old Ainu Lady. Chikabumi. Hokkaido, Japan)*, 1950, printed by Onodera Yoshizo, JP seal on verso, owl seal; each carved by Maeda Kentaro, signed in pencil *Paul Jacoulet* (3) 18 3/4 x 14 1/16in (47.7 x 35.8cm) each approximately

\$1,200 - 1,800

401

PAUL JACOULET (1902-1960)

Showa era (1926-1989), 1924

A large *tate-e* watercolor of a standing woman with palm trees, dated 1942, signed in pencil *Paul Jacoulet*, treasure boat seal

20 x 14 5/8in (50.8 x 37cm)

\$4,000 - 6,000

402

PAUL JACOULET (1902-1960)

Showa era (1926-1989), 1935-1940

Comprising three woodblock prints; the first entitled *Chagrins d'Amour "Kusale, Est Carolines" (Sorrows of Love. Kusaie, East Carolines)*, 1940, printed by Fujii Shunosuke, edition number 173/350 on verso, butterfly seal; the second entitled *Un Homme de Yap, Quest Carolines (A Yap Man. West Carolines)*, 1935, printed by Honda Tetsunosuke, edition number 121/150 in kanji on verso, mandarin duck seal; the last entitled *La Lettre du Fils Seoul, Coree (The Son's Letter... Seoul, Korea)*, 1938, printed by Honda Tetsunosuke, edition number 280/350 on verso, tea jar seal; each carved by Maeda Kentaro, signed in pencil *Paul Jacoulet* (3)

18 1/2 x 14 1/16in (47 x 35.8cm) each approximately

14 1/2 x 18 1/2in (36.8 x 47cm)

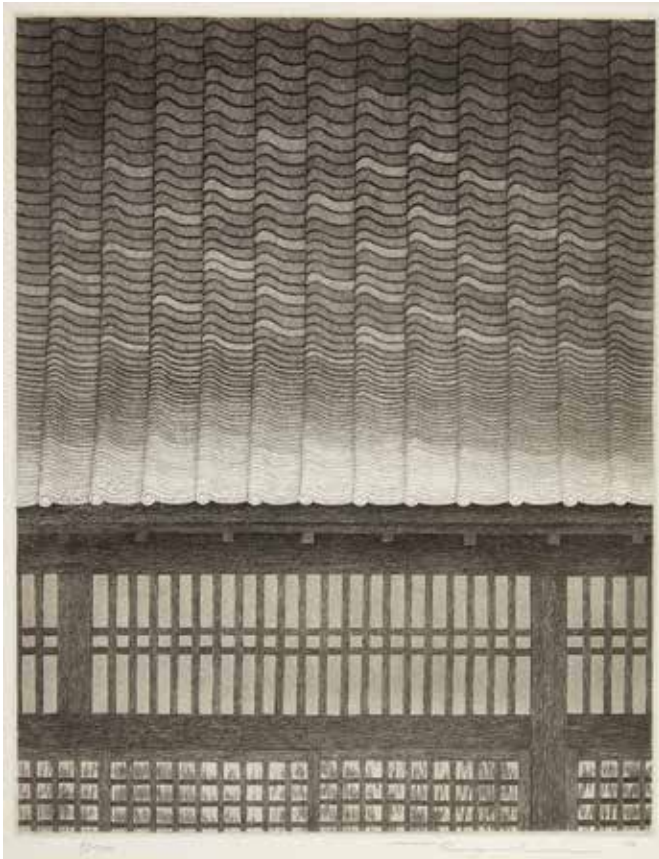
\$1,500 - 2,000



401



402



403



405



404

403

TANAKA RYOHEI (BORN 1933) AND KAWANO KAORU (1916-1965)

Showa era (1926-1989), 1976

Comprising two etching and an *aiban yoko-e* print (framed); the first etching entitled *Kanshuj Temple*, edition number 51/100; the the other etching entitled *Lingering Snow*, edition number 84/100, both dated 1976, signed in pencil *T Ryohei*; the last entitled *Camellia D*, artist seal *Kaoru*(3)

18 7/8 x 14 1/4in (48 x 36.3cm)

12 3/16 x 18 5/16in (31 x 46.5cm)

11 3/4 x 9in (30 x 23cm) frame

\$800 - 1,200

404

MUNAKATA SHIKO (1903-1975)

Showa era (1926-1989), circa 1960

A watercolor painting on *shikishi* board (framed), entitled *Fuku tori zu* (Birds of Good Fortune), signed *Shiko*, with artist seal *Mune*

10 5/8 x 9 1/2in (27 x 24.2cm) *shikishi* only

\$3,000 - 5,000

405

MUNAKATA SHIKO (1903-1975)

Showa era (1926-1989)

A large lithograph (framed) entitled *Shiroi kage no saku* (White Shadow), signed *Munakata Shiko* in pencil, a *kantei-sho* (certificate) by Munakata Pariji on verso

21 x 28 1/4in (53.5 x 72cm) frame

\$2,000 - 3,000



Korean Art

406

ANONYMOUS

Yeongsan (Vulture Peak) Assembly

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

A large painting in ink, color, gold, and silver on silk depicting Shakyamuni, the historical buddha, preaching the Lotus Sutra on Mount Gridhrakuta while surrounded by an entourage of bodhisattvas, disciples, guardian kings, and Buddhas of the past and future, the central deity shown seated on a lotus throne, his hands in the *bhumisparsha* (earth-touching) mudra, rays of light emanating from his head, inscribed with a list of donors and the temple of origin, now effaced
84 x 80in (213.3 x 203.2cm)

\$7,000 - 9,000



407

STYLE OF KIM HONG-DO (1745-1806)

Catfish

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

Fan leaf mounted as a hanging scroll, ink on paper, bearing an indistinct seal

Overall 76 x 28 1/2in (193 x 72.4cm);

image 11 1/4 x 16 3/4in (28.6 x 42.5cm)

\$2,500 - 3,500

Chinese Works of Art and Paintings



The Robert Youngman Collection



408 - 409

No lots

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

410

A 'YELLOW' JADE SALAMANDER PENDANT

Shang Dynasty

The realistically carved animal of flattened form with rounded upper surface and flat lower surface, the four legs evenly-spaced to the sides and with a furrowed tail curling to one side, softly carved details and polished surface, the underside with more-evident angular geometric cutting strokes.

2 5/8in (6.6cm) long

\$1,200 - 1,800

For a similar reptile-form pendant, dated to the Shang Dynasty, circa 1200 B.C., see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, p. 223 no. 12:20, where the author notes that the depiction of reptiles is uncommon among Shang jade animal pendants: toads and turtles being far more frequently depicted



411

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

411

A SEA-GREEN JADE MYTHICAL BIRD

Shang dynasty style

Of squat cylindrical shape, the mythical owl-form hook-beaked bird carved with two large ram-like horns in a seemingly crouched position, the underside with a tapering cylinder drilled to a small hole at the top of the head.

1 1/16in (2.7 cm) high

\$1,500 - 2,500

For a Shang pre-cursor of this type, see Sotheby's, Hong Kong, The Robert Youngman Collection of Chinese Jade, 3 April 2019, lot 3416 and also illustrated by R.P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 31.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

412

A 'YELLOW' JADE SLENDER TAPERING JADE PENDANT

Early Shang Dynasty or later

The semi abstract carving can be read as beaked bird-form or if inverted as a snub-nosed fish with gills and lower fins highlighted, the jade of attractive 'yellow' tone and with soft carving and smooth polish, a pierced hole at the narrow end.

3 1/2in (9cm) long

\$1,200 - 1,500

Whilst serving a different function this jade can be compared to a hair ornament dated to the pre Shang era, (late Shijiahe Culture, 2300-1600 B.C.) modeled with 'eagle' elements from which it ultimately derived, illustrated by J.J. Lally & Co., *Ancient Chinese Jade*, March 2018, no. 54.



412



PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

413

A PALE CELADON-GRAY JADE HARE PENDANT

Western Zhou Dynasty

The flattened animal shown in profile with large ears raised and the large eyes simply delineated, pierced at the hind-quarters, a groove running along the underside of the belly and legs.

2in (4.5cm) long

\$3,000 - 5,000

For a calcified jade example dated to the late Shang or early Western Zhou dynasty, see J.J.Lally & Co., *Arts of China*, May-June 1990, no. 4. Compare also with pendants illustrated by Soame Jenyns, *Chinese Archaic Jades in the British Museum*, London, 1951, pl. XXVII, B and C.



PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

414

**AN ARCHAISTIC CALCIFIED CELADON JADE DRAGON
PENDANT**

Eastern Zhou style

Of flattened s-shape and carved as a dragon looking over its back,
the body carved with tight 'grain'-form coils and the body bifurcated in
various places.

8 1/8in (15.4 cm) long

\$2,000 - 3,000

For an Eastern Zhou Dynasty pre-cursor see Max Loehr, *Ancient
Chinese Jades* from the Greenville L. Winthrop Collection in the Fogg
Art Museum, Harvard, p. 286 col. pl., no. 423 and p. 290, no. 423



415

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

415

A WHITE JADE CICADA CARVING

Han dynasty

Of flattened form, cut with sweeping strokes to form the winged insect, with simply delineated head and eyes, the underside with further horizontal strokes to highlight the lower abdomen and with traces of calcification.

2 1/4in (5.6 cm) long

\$1,500 - 1,800

For a similar white jade cicada see, J.J.Lally & Co. *Chinese Archaic Jades and Bronzes from the estate of Professor Max Loehr and others*, June 1993, no. 74.

Another from the Royal Ontario Museum, Toronto is illustrated by Doris Dohrenwend, *Homage to Heaven, Homage to Earth*, Toronto, 1971, p.29.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

416

A CELADON AND GRAY JADE 'ARCHERS-THUMB-RING' PENDANT

Western Han Dynasty

Of unusual semi-arched form pierced with a cylindrical opening suggestive of an 'archer's thumb ring', and carved in low relief to the upper section with a striding chilong coiling around the cylindrical opening, the underside with a cursory scroll design.

2in (5cm) across

\$2,000 - 4,000

For a somewhat similar example from the Smithsonian Institution, Freer Gallery of Art, Washington, D.C., see Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, p. 128-129, Pl. XVII-1 and dated to the Eastern Zhou Dynasty.

For a more crisply-cut and elaborate jade 'archer's ring' ornament dating to the Western Han Dynasty see, J. J. Lally & Co., *Ancient Chinese Jade*, March, 2018, no. 126. Another is illustrated by Thomas Lawton, *Chinese Art of the Warring States Period: Change and Continuity, 480-222 B.C.*, Washington, D.C., 1982, p. 164, no. 111.



416



417

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

417

**A LARGE WHITE JADE SWORD OR DAGGER GUARD
Western Han Dynasty or later**

Of trapezoidal outline, one side carved with a large taotie within a beaded edge, the other side with two coiling chilong amidst cloud-form scrolling.

3 1/2in (8.8cm) across

\$1,000 - 1,500

For a Western Han prototype with similar decoration to one side, see *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, Pl. 221

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

418

**A SMALL CELADON AND RUSSET JADE SWORD
OR DAGGER GUARD**

Han Dynasty or later

Of trapezoidal outline, one side carved with c-scrolls forming a taotie within a beaded edge, the other side with a single striding chilong also within a beaded edge.

2 1/4in (5.7 cm) across

\$1,200 - 1,500



418



PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

419

TWO ROCK CRYSTAL SEATED BEARS

Han dynasty

One of clear crystal, the other of semi-transparent milky tone, each modelled seated with left forepaw resting on the folded left hindleg and the right forepaw raised to the side of the head, the eyes simply drilled and with delicate fur markings around the head.

1 3/4in (4.1 cm) high, the tallest

\$7,000 - 10,000

For another rock crystal example of similar semi-transparent milky tone to one of our examples, see J.J. Lally & Co., *Arts of the Han Dynasty*, March-April, 1998, no. 19, where the authors reference a similar jade carving in the same posture but with a flat back, from the Joseph Hotung Collection which was exhibited at the British Museum and illustrated by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.359, no. 26:3, where Rawson points out that bears of this form were often cast in bronze (see lot 420 in this sale) both as small sculptures and as supports for wine-warming tripod vessels, *zun*.



PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

420

**THREE GILT-BRONZE AND BLUE-GLASS-INLAID BEAR
SUPPORTS**

Han dynasty

Each cast seated with left forepaw resting on the folded left hindleg and the right forepaw raised to the side of the head, some incised fur-markings around the heads, the eyes and umbilicus inset with blue glass.

1 7/16in (3.5 cm) high

\$6,000 - 10,000

Other Han dynasty gilt-bronze bears in differing sizes with provision for inlays, are illustrated by Helmut Brinker, *Bronzen aus dem alten China*, Zurich, 1975, p. 153, no. 125 in the Rietberg Museum and in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 256

See also a slightly larger example of differing configuration illustrated by J.J.Lally & Co., *Ancient Chinese Bronzes*, March-April 2011, no. 18.



421

**PROPERTY FROM THE ESTATE OF ROBERT
P. YOUNGMAN**

421

**A WHITE AND GRAY JADE DRAGON AND PHOENIX
PENDANT**

Western Han Dynasty Style

Of S-shape outline, with coiling entwined dragon and phoenix, each with curling scrollwork from the tails and bodies and with delicate incised markings.

3in (7.7 cm) across

\$2,000 - 3,000

**PROPERTY FROM THE ESTATE OF ROBERT
P. YOUNGMAN**

422

**A GRAY AND BROWN JADE HORSE
Ming Dynasty**

The semi-recumbent horse looking over its back, its tail tucked under the body and along with the mane and hooves is well delineated, the stone with brown veining throughout.

2 1/8in (5.5 cm) wide

\$2,500 - 4,000



422



PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

423

CELADON AND GRAY JADE DEER
Western Han Dynasty/Six Dynasties

The kneeling deer looking over its back, the lower body geometrically cut but softly polished, the base flat with a few shallow cuts, the head raised and with simply cut horns, the neck pierced horizontally for suspension, the upper body of celadon tone and the lower portion calcified to a grey tone, traces of earth encrustation and red pigment.
 1 1/2 in (3.7 cm) wide

\$15,000 - 20,000

Early carvings of deer in the round are rare. For an earlier green jade deer precursor to our carving and dated to the Western Zhou period, but which is more geometric and posed recumbent and looking over its back and with antlers raised, see the website of the Sanmenxia Guo State Museum, Henan Province but unnumbered. For a later Song dynasty example see, Sotheby's, Hong Kong, 3 October 2013, lot 3110

For another rare Han dynasty animal carving (ram) in a similar kneeling position from the Qing Court Collection, see *The Complete Collection of the Treasures of the Palace Museum, Jadeware I, [Gugong bowuyuan cang wenwu zhenping quanji, yuqi zhong]*, The Commercial Press (Hong Kong) Ltd., 1995, p.237, no. 198.

See Stanley Charles Nott, *Chinese Jade Throughout the Ages*, Tokyo, 1962, pp.19-20, for a discussion of the deer in Chinese art where the author notes that the deer (or stag) though not holding a place of honour (*sic*) in the Zodiacal circle, is nevertheless prominent in the thoughts of the Chinese, its name (*lu*), a popular symbol meaning 'longevity' and 'income' was probably suggested by the great length of life that tradition has ascribed to this animal. According to tradition "the horns turn back, denoting that it has attained immortality".



PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

424

A CELADON JADE RECUMBENT CAMEL

Song/Ming Dynasty

Of slightly curving form, the camel kneeling and looking back over its right shoulder, the humps naturalistically leaning, the hooves, mane and beard of the animal neatly delineated, the stone with natural brown veining primarily to the reverse side, pierced vertically for suspension.

2 1/4in (5.8 cm) wide

\$12,000 - 18,000

For another Song/Ming Dynasty brown and yellow jade camel of larger size and looking forward rather than backward, see Christie's, Hong Kong, The Gerald Godfrey Private Collection of Fine Chinese Jades, 30 October 1995, lot 857



425

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

425

A WHITE AND RUSSET JADE 'SPOTTED' GOOSE

Ming/Qing Dynasty

Seated with wings and long neck folded over its back and forming a gentle U-curve, the feathers well delineated and the neck and upper body with random simply-drilled circles, areas of russet skin primarily to one side.

2 1/2 in (6.5 cm) long

\$2,500 - 3,500

PROPERTY FROM THE ESTATE OF ROBERT
P. YOUNGMAN

426

A GRAY, CELADON, RUSSET AND BLACK JADE

'ROLLING' HORSE

Ming or early Qing Dynasty

The horse in a rolling movement with head raised over its back reaching towards its rear haunches, its tail sweeping over its back and along with the mane and hooves is well delineated.

2 1/2 in (6.5cm) wide

\$1,500 - 2,500



426



427

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

427

A CELADON AND RUSSET JADE HORSE

Ming/Qing Dynasty

The kneeling horse looking over its back, the tail swept to one side and along with the mane well delineated, the stone with pale inclusions and russet veining.

2 1/8in (5.2 cm) wide

\$2,500 - 3,500

Provenance

Purchased in Hong Kong, 1964

Literature

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, p. 111

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

428

PALE CELADON JADE THREE-LEGGED TOAD

Qing Dynasty

The seated toad looking upwards and simply modeled with a ridge running down its otherwise smooth body, the ears and eyes simply delineated, three legs and webbed feet encircling the underside.

1 3/4in (4 cm) wide

\$1,500 - 2,500

The three-legged toad of the Daoist immortal Liu Hai became so popular an image that its meaning would be understood independent of the immortal himself. For further discussion of the subject, see Therese Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006 p. 150, no. 6.24

For a brown and Yellow jade pendant of the same subject, see Christie's, Hong Kong, The Gerald Godfrey Private Collection of Fine Chinese Jades, 30 October 1995, lot 857



428



429

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

429

A CELADON AND GRAY JADE DEER GROUP

Ming/Qing Dynasty

Modelled as a crouching antlered deer holding a chrysanthemum spray in its mouth above a small bushy-tailed squirrel-like animal at its feet, the deer's body carved with star-like markings.

2 1/4in (5.5cm) wide

\$2,000 - 3,000

Provenance

Collection of Jon Edwards

Weisbrod Chinese Art Ltd., New York

Literature

Robert P. Youngman, *The Youngman Collection of Chinese jades from Neolithic to Qing*, Chicago, 2008, pl. 105

Weisbrod Chinese Art Ltd., *A Private Collection of Early Chinese Jade Carvings*, New York, 1994, no. 39

For an earlier Song Dynasty seated deer of slightly smaller size, see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, p. 370, no. 26:13, where the authors note that the stars carefully incised on to the pelt of the deer is probably a reference to the heavens.

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

430

WHITE AND RUSSET JADE BUFFALO

Ming dynasty style

Carved in the Ming style with a recumbent buffalo with its tail whipped over its haunches and head slightly raised towards the viewer, the underside with the legs, hooves and other anatomical details, clearly delineated, russet and grey areas primarily to the underside and back.

3 1/2in (9.3 cm) long

\$1,500 - 2,500



430



431

**PROPERTY FROM THE ESTATE OF ROBERT
P. YOUNGMAN**

431

A SPINACH-GREEN JADE DRAGON ALMS BOWL
Qing dynasty

Of compressed globular form, with the deep rounded sides carved with a continuous design of a single striding dragon chasing a 'flaming pearl', amid lingzhi-shaped clouds, the foot carved as a swirling concentric wave, the stone of a deep-green tone with small black and russet inclusions.

7in (17.8cm) diameter

\$2,500 - 3,500

Provenance

Anunt Hengtrakul, New York.

PROPERTY OF VARIOUS OWNERS

432

A ROCK CRYSTAL WASHER
Late 19th/early 20th century

The compressed globular vessel carved in high relief around the sides with flowering branches.

5 1/2in (14cm) diameter

\$2,000 - 4,000



432



433

433 Y

A CARVED CORAL FIGURAL GROUP

The bifurcated branch carved as a beauty attired in billowing sleeves holding a basket of fruit above her head beside her boy acolyte holding a fruiting branch up to her face.

7 1/2in (19cm) visible height of coral

\$3,000 - 5,000



434

434

A JADEITE NECKLACE

20th century

The necklace formed of thirty eight graduated spherical beads, with gold clasp.

16 1/2in (41.9cm) length of unclasped necklace

\$2,000 - 3,000

Provenance

Purchased from CT Loo, 1972, by repute

PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

435

A CARVED JADE LOTUS LEAF-FORM BRUSHWASHER

Qing dynasty

The edges curling in an ovoid shape to support tiny insects and to enclose a snail shell and a small frog, the underside carved in curving stems and veins, the stone of gray-green color within prominent areas of russet colored 'skin' covering the exteriors.

5in (12.7cm) wide

\$1,500 - 2,500



435

PROPERTY OF VARIOUS OWNERS

436

A CARVED AGATE BRUSHWASHER

Late Qing/Republic period

Thickly carved in globular shape enclosed within ropy blooming branches of songbirds, the stone whorled in translucent hues of russet and gray.

3 3/4in (9.5cm) height of stone exclusive of stand

\$1,200 - 1,800



436



PROPERTY FROM THE ESTATE OF ROBERT P. YOUNGMAN

437

TWO SMALL BRONZE LIDDED DING

Han dynasty

Each of similarly shape, the raised horizontal bands on the lid and body, with two rectangular-shaped handles on the side, and three loops on the lid.

3 1/2in (8.8cm) high, each (2).

\$2,000 - 3,000



438

PROPERTY FROM A CONNECTICUT COLLECTION

438

TWO TEABOWLS

Jizhou type, Song/Jin dynasties 11th/12th century

Each well potted with steeply sloping sides and covered in and out with a 'tortoise shell' glaze stopping at the buff foot.

4 1/2in (11.4cm), 4 3/8in (11cm) diam

\$3,000 - 5,000

439

A JIZHOU BROWN GLAZED BOWL

Song/Jin dynasties 11th/12th century

Of conical shape with steep sloping sides, the interior with a pair of resist-decorated phoenixes separated by two plum flower-heads, all on a speckled brown ground, the exterior covered with a brown glaze with 'tortoise shell' markings.

5 1/4in (13.3cm) diameter, 1 1/2in (3.8cm) high

\$3,000 - 5,000



439



440

PROPERTY OF VARIOUS OWNERS

440

A GUAN-TYPE VASE

Qing dynasty

Of tianqiuping form, with an unglazed foot, the body with dark craze lines.
5 1/8in (13cm) high

\$2,000 - 4,000

441

A MASSIVE PORCELAIN TIANQIUPING

Qianlong six-character mark, 20th century

Heavily potted with a compressed globular body rising to a tall waisted neck, the surface brightly enameled with ripe peaches hanging from leafy branches, with five bats, the recessed base bearing a six-character mark.

25in (63.5cm) high

\$3,000 - 5,000



441



442



PROPERTY FROM THE COLLECTION OF FLORENCE AND HERBERT IRVING

442 W Y

**A PAIR OF HONGMU SPINDLE-BACK ARMCHAIRS
20th century**

Each with humpback top rail, between slender rear post flanking eight gently curved vertical spindles, the stepped armrest supported by five straight spindles, all emerging from the frame of the hard cane seat, the squared legs joined by a humpback stretchers with two pairs of struts and a foot rest to the front and stretchers to the sides and rear.
36 7/8 x 20 7/8 x 16 1/2in (93.8 x 53 x 42cm)

\$2,000 - 3,000

二十世紀 紅木梳背椅一對

PROPERTY FROM THE COLLECTION OF FLORENCE AND HERBERT IRVING

443 Y

**A BURLWOOD-INSET HONGMU STAND
19th century**

Of square section, the top inset with an attractively-patterned burlwood panel, surrounded by a beaded edge within the hongmu frame with rounded edges, tennoned into four tall rounded legs joined by humpback stretchers and supported on pad feet.
25 7/8 x 8 1/2 x 8 1/2in (65.7 x 21 x 21cm)

\$800 - 1,200

十九世紀 紅木鑲瘦木方几



442



PROPERTY OF VARIOUS OWNERS

444

HUANGHUALI AND MIXED HARDWOOD CABINET

19th century

The two recessed door panels within beaded edges, with a continuous rounded dowel frame, brass fittings and door pulls, fitted with a shelf and two drawers to the interior.

50 1/2 x 17 1/4 x 30in (128.7 x 45 x 76.2cm)

\$10,000 - 15,000

Provenance

Private Collection, Connecticut



445

GUANGZHOU SCHOOL, A SET OF NINE PAINTINGS

1780-1820

Gouache on paper, matted, seven of which depicting rural activities in the production of rice or tea, the other two landscapes of southern China, the opaque colors covering the paper.

13 x 17 3/8in (33 x 44.2cm) sight;

12 1/4 x 16 1/2in (31.2 x 42cm) sight (9).

\$7,000 - 10,000

耕織圖及風景 水彩 鏡框九幅 1780-1820年

Primarily produced for export in the late 18th and early 19th centuries in the thriving port of Guangzhou, gouache images of tea, silk and porcelain production were popularly produced by studios of artists. While illustrating Chinese commerce and agricultural modes of production, these aesthetics of the opaque gouache painted images would mimic the appearance an oil on canvas, with the entire surface covered with color, and abandoning the Chinese tradition of leaving the sky or water unpainted.



446 □

ANONYMOUS (19TH CENTURY)

Four export figure paintings

Ink and gouache on pith paper, three depicting scholars in official's robes and seated in front of tables holding antiques and potted flowers, the last depicting a lady seated on a kang bed in front of fruits and flowers displayed on a table.

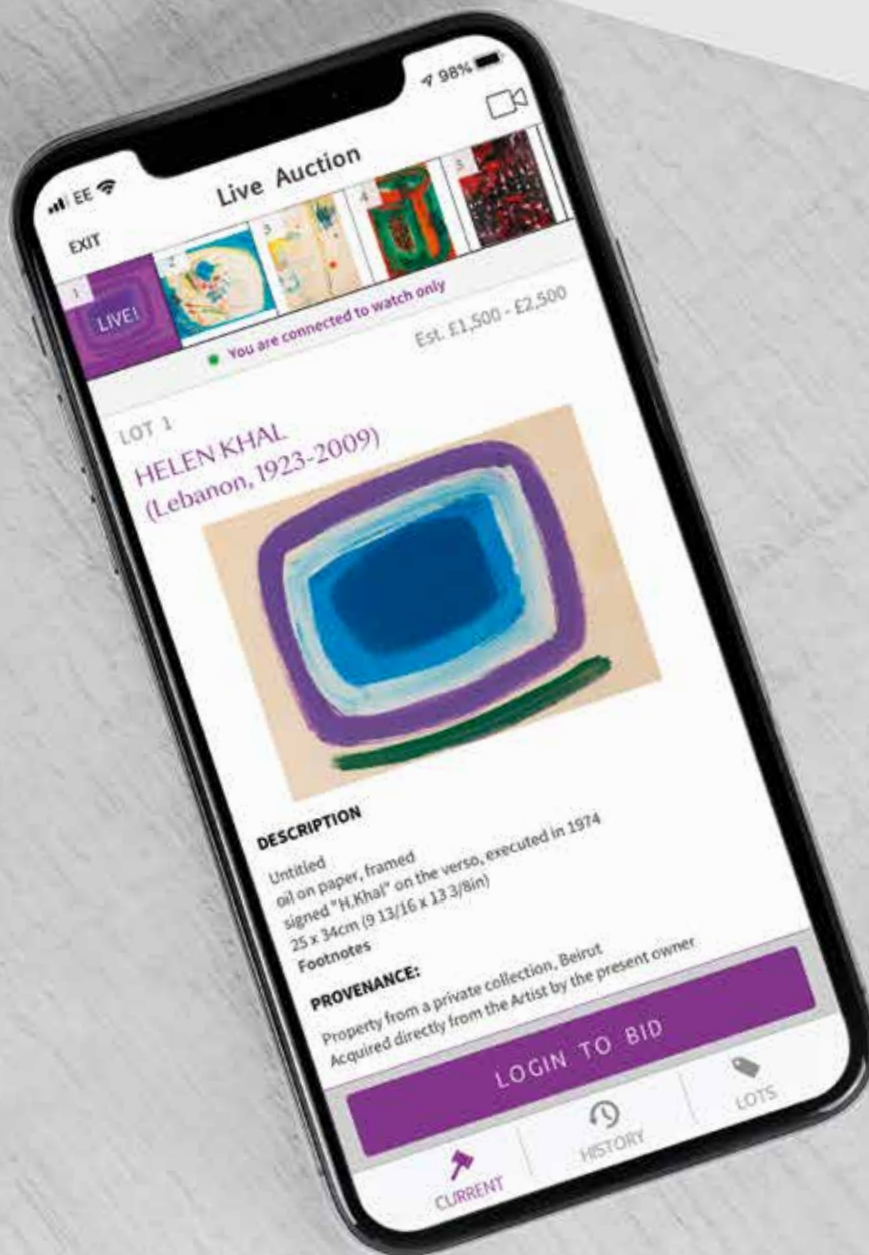
11 3/8 x 7 1/4 in (28.9 x 18.4 cm) each, sight

\$1,500 - 2,500

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OSLER, WILLIAM, SIR. 1849-1919.

A large collection of Osler offprints,
1880s-1910s

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Conditions of sale - Continued

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13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - Continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 (323) 850 7500.

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us**.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer’s guide

BUYING AND BIDDING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 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 Los Angeles, San Francisco and New York galleries.

By Telephone

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

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 Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

Sales Tax

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

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by TIME on 5pm , **Monday 4 January 2021** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Box Pack & Ship on **Tuesday, 5 January 2021** at the purchaser's risk and expense. Please note, for sold lots removed to Box Pack & Ship there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Box Pack & Ship Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$85
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.9%

SMALL OBJECTS

Transfer \$42.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.9%

All purchases will be available for collection on Wednesday **6, January 2021** from Box Pack & Ship. Collections appointments must be booked 24 hours in advance with Box Pack & Ship (subject to full payment of all outstanding amounts due to Bonhams and Box Pack & Ship).

For more information regarding storage, shipping, or collection from Box Pack & Ship please contact Box Pack & Ship directly at: **+1 323 432 2477** or **daniel@boxpackship.net**

Address:
3800 S. Main Street
Los Angeles, CA 90037

All amounts due to Bonhams and all charges due to Box Pack & Ship must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

141 143 444

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

| | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|--------------------------|--------------------------|--------------------------|--------------------------|

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.

Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

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

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

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

If successful

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

Please email the completed Registration Form and request information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Bonhams

| | | | |
|---|---|--|-------------------|
| Sale title: | Fine Chinese and Japanese Works of Art, Part I & II | Sale date: | December 14, 2020 |
| Sale no. | 26180 / 26619 | Sale venue: | Los Angeles |
| General Bid Increments: | | | |
| \$10 - 200by 10s | | \$10,000 - 20,000by 1,000s | |
| \$200 - 500by 20 / 50 / 80s | | \$20,000 - 50,000by 2,000 / 5,000 / 8,000s | |
| \$500 - 1,000by 50s | | \$50,000 - 100,000by 5,000s | |
| \$1,000 - 2,000by 100s | | \$100,000 - 200,000by 10,000s | |
| \$2,000 - 5,000by 200 / 500 / 800s | | above \$200,000at the auctioneer's discretion | |
| \$5,000 - 10,000by 500s | | The auctioneer has discretion to split any bid at any time. | |
| Customer Number | | Title | |
| First Name | | Last Name | |
| Company name (to be invoiced if applicable) | | | |
| Address | | | |
| City | | County / State | |
| Post / Zip code | | Country | |
| Telephone mobile | | Telephone daytime | |
| Telephone evening | | | |
| Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number. | | | |
| E-mail (in capitals) _____ | | | |
| By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses. | | | |
| I am registering to bid as a private client <input type="checkbox"/> | | I am registering to bid as a trade client <input type="checkbox"/> | |
| Resale: please enter your resale license number here _____ We may contact you for additional information. | | | |

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

Please note that all telephone calls are recorded.

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

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

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

Your signature:

Date:



