

THE ZUIUN COLLECTION

Wednesday March 15, 2017
New York



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NEW YORK



THE ZUIUN COLLECTION: TRIUMPH OF LITERARY AESTHETICS

Wednesday March 15, 2017 at 10am
New York

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Monday March 13
10am – 5pm
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SALE NUMBER: 24097

Lots 5001 - 5070

CATALOG: \$35

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Please see pages 43 to 45 for bidder information including Conditions of Sale, after-sale collection and shipment.

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ILLUSTRATIONS

Front cover: Lots 5041 & 5056
Inside front cover: Lot 5030
Back cover: Lot 5026

“LEFT BEHIND BY SPIRIT GUESTS 儂客採餘”

Bonhams is delighted to offer this selection of 70 extraordinary works of art, from both China and Japan, that celebrate the shared East Asian practice of steeped-tea drinking, called *sencha* in Japan.

Sencha differs profoundly from the more familiar *chanoyu*—commonly referred to in English as the “Tea Ceremony”—which is centered around *matcha*, tea leaves ground into powder and whisked with hot water so that the actual leaves are included in the beverage. In *sencha* (simmered or steeped tea), by contrast, whole leaves, processed through steaming and drying but not ground, are added to near-boiling water and only the flavored liquid is consumed. The term *sencha* can refer in general to tea made with such whole leaves—the tea that, drunk hot or cold, remains an essential component of Japanese daily life both at home and at work—but in its narrower sense it denotes a style of formalized tea drinking introduced to Japan from China in the seventeenth century. During the closing decades of the Ming dynasty, a succession of charismatic religious leaders, priests of the Huangbo (in Japanese, Ōbaku) sect of Chan (Zen) Buddhism, fled their traditional center in Fujian province and crossed the sea to Japan, bringing with them not just an invigorated spiritual offering but also this new way of enjoying tea that had grown in popularity in China during the preceding centuries.

While the Chinese Abbot Yinyuan (in Japanese, Ingen, 1592–1673), founder of the Ōbaku sect in Japan, is believed to have introduced *sencha* to Japan, it was a Japanese Ōbaku priest who is credited with promoting its wider appreciation. In 1724 Baisaō (literally, “The Old Tea-Seller,” 1675–1763) left his temple and traveled to Kyoto where, still a priest, he began selling cups of tea at the city’s beauty spots, carrying all his equipment around in a woven bamboo basket. The appeal of *sencha* may not merely be in the drink but also in its Chinese associations: although the actual rituals of contemporary Chinese tea-drinking could not be fully known in Japan, a country largely cut off from the outside world during the eighteenth century, the early Japanese followers of *sencha* admired the Chinese ideal of the scholar-gentleman and added the formal drinking of steeped tea to other “Sinitic” cultural activities such as ink painting in the Nanga style, supposedly based on Chinese exemplars, and the composition of *kanshi* and *kanshibun*, verse and prose written in Chinese. Paintings and poems were shared *sencha* parties, held in physical spaces emulating continental craftsmanship and design, that aimed to recreate the atmosphere and aesthetic of a cultivated gathering of Chinese scholars.

Throughout the nineteenth century the very simplicity of *sencha*, in comparison to *chanoyu*, helped it spread beyond the Kyoto-Osaka elite to a broader spectrum of Japanese society, spurring demand for all kinds of utensils, deliberately different from those for *chanoyu* and fashioned from bamboo, ceramic, rootwood, lacquer, or more exotic materials. With the dawn of the Meiji era (1868–1912) and the ending of Japan’s policy of relative seclusion, ease of travel to the mainland enabled *sencha* aficionados to acquire a wider range of Chinese artifacts, with a particular emphasis on the charismatic *ruyi* (in Japanese *nyoi*) scepters that feature so prominently in this sale. While Japan’s rapid modernization caused some other facets of traditional Asian culture to recede into the background, the early decades of the twentieth century witnessed the highpoint of *sencha*, as attested by inscriptions on the *tomobako* storage boxes for many of the lots in this sale. Among the prominent cultural figures who either wrote the inscriptions or are mentioned in them are the great painter Tomioka Tessai and his namesake the carver and antiquarian Kanō Tessai; bamboo artists Yamamoto Shōen and Hayakawa Shōkosai; the leading *sencha* master Sakata Shūken; Tanomura Chokunyū, another prominent painter; and the metalworker Hata Zōroku.

Lot 5030 is a curiously shaped Japanese scepter fashioned from cloth soaked in lacquer which was modeled before the lacquer set, an ancient technique originally used for some of Japan’s earliest Buddhist images. The scepter’s accompanying silk wrapper evokes an exclusive but lively artistic milieu, with inscriptions and paintings by several of the talented individuals listed above, and the lid of its storage box is brushed with the intriguing title *Senkyaku saiyo* 儂客採餘 (in Chinese, *Xianke caiyu*). This phrase, often seen on early twentieth-century Japanese boxes for *sencha* utensils, refers to *reishi* (in Chinese, *lingzhi*), the curiously shaped tree-fungus long believed to confer immortality. Roughly translatable as “Left Behind by Spirit Guests,” the phrase evokes a *sennin* (in Chinese, *Xianjen*) or divine being who came down to earth in search of *reishi* and left a small piece of the divine foodstuff behind for the use of ordinary mortals.

We now invite our clients to bid for these intriguing, beautiful spirit gifts that transcend national borders, and to use them to create their own cultivated but impromptu cultural moments.

Joe Earle



5001

5001

A BAMBOO SCEPTER

China, Ming (1368–1644) or Qing dynasty (1644–1912), 17th–18th century

The golden-hued natural bamboo rhizome twisting and curling to resemble a *lingzhi* fungus

With a Japanese wooden *tomobako* storage box, the exterior of the lid inscribed *Kochiku nyoi* 古竹如意 (Scepter made from old bamboo), the interior of the lid with an attestation by Yamamoto Chikyuryōsai II 二代山本竹龍齋 to the effect that the scepter was a treasured possession of Shōen 笙園 (Yamamoto Chikyuryōsai I 初代山本竹龍齋, 1868–1950), praising its perfect shape and expressing the writer's intention to preserve and cherish it, signed *Chikyuryōsai* 竹龍齋 with seal *Yama Takesada in* 山武貞印 (Seal of Yama[moto] Takesada)
10 1/8in (25.9cm) long

US\$2,000 - 3,000



5002

5002

A HARDWOOD SCEPTER

China, Qing dynasty (1644–1912), late 17th–18th century

Carved in well-patinated sandalwood as a *lingzhi* fungus, a smaller stem branching off the larger stem handle

With a Japanese wooden storage box
14 3/4in (37.4cm) long

US\$5,000 - 7,000

Provenance

Yamamoto Chikyuryōsai I 初代山本竹龍齋 (Shōen 笙園, 1868–1945)
Yamamoto Chikyuryōsai II 二代山本竹龍齋 (Takesada 武貞, active circa 1929–1955)
The earlier of the two recorded owners of this scepter, Yamamoto Shōen of Osaka, was one of the most renowned bamboo artists of his time, one of three such specialists in Japan specifically praised by the German design theorist Bruno Taut, who lived in Japan from 1933 to 1936; see Bruno Taut (Manfred Speidel ed.), *Japans Kunst aus europäischen Augen gesehen* (Japanese Art Seen Through Western Eyes), Berlin, Gebr. Mann Verlag, 2011, p. 118, and Melissa Rinne, *Masters of Bamboo: Artistic Lineage in the Lloyd Cotsen Japanese Basket Collection*, San Francisco, Asian Art Museum, 2007, pp. 115.



5003

5003

A BAMBOO SCEPTER

Chinese, Qing dynasty (1644-1912), 17th-18th century

The golden-hued, twisting bamboo rhizome, its head formed from a series of 180-degree bends, pierced with a copper-alloy eyelet to hold a cord

With a Japanese wooden storage box
15 3/4in (40cm) long

US\$6,000 - 8,000



5004 (detail)

5004

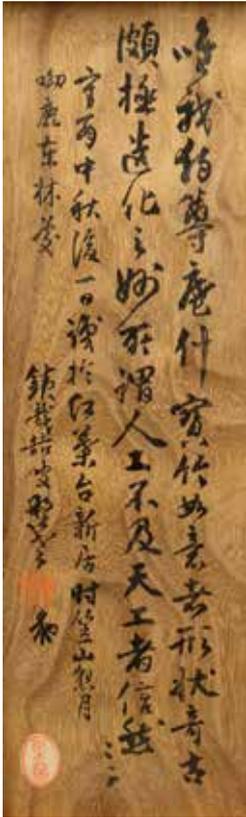
A BAMBOO SCEPTER

China, Ming dynasty (1368-1644), 17th century

The scepter formed from a natural bamboo rhizome with a rich golden-brown patina, the twisted end resembling a *lingzhi* fungus. With a double Japanese wooden *tomobako* storage box, the exterior of the outer lid inscribed *Take nyoï* 竹如意 (Bamboo scepter), the interior of the inner box lid inscribed 唯我独尊庵什宝竹如意者形状奇古頗極造化之妙所謂人工不及天工者信然 (The form of this bamboo scepter, a treasure of the Yuigadokuson-an [a hermitage named for the first words of Shakyamuni Buddha after he was born from his mother's side], is an extremely wondrous curiosity of nature such as the hand of man could surely never achieve), dated *Kanoë-tatsu chūshū ato ichinichi* 庚辰中秋後一日 (The second day of the eighth month of 1880) and signed *Tessai Kissō Yarō* 鍊哉喆叟耶老 (Lucky old man Tessai)

12 1/2in (31.8cm) long

US\$20,000 - 30,000



5020 (box)

Provenance

Kanō Tessai 加納鍊哉 (1845–1925)

Sold in June 1937 at the Osaka Fine Art Club 大阪美術倶楽部

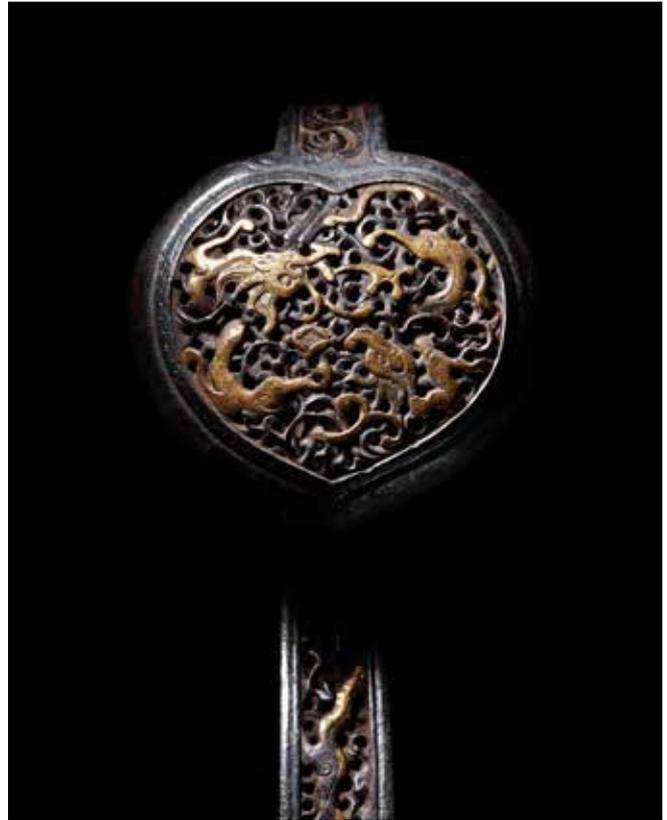
Kanō Tessai, a previous owner of this piece, was born to a netsuke artist's family in Gifu and studied wood carving as well as painting in both Kyoto and Nagasaki, becoming a priest for a time before returning to secular life in 1868. He opened his own business in Tokyo in 1872 and came to prominence when he was commissioned to make a stationery set for Ōkubo Toshimichi, one of the leaders of the Meiji Restoration. He contributed wood carving to a Shibayama inlaid screen with rose and peacock decoration exhibited at the second Naikoku Kangyō Hakurankai (National Industrial Exhibition) in 1881 and then went on to show his own tobacco pouches and a pipe case at the next two exhibitions, in 1890 and 1895.



5004



5005



5005 (detail)

5005

AN IRON AND GILT SCEPTER

China, Ming (1368–1644) or Qing dynasty (1644–1912), 17th century

Forged and chiseled in iron with a heart-shaped head, the handle and head carved with pierced open-work clouds and stylized dragons decorated in gilt overlays

With a modern Japanese wooden storage box

19 1/2in (49.5cm) long

US\$4,000 - 6,000

5006

A BOXWOOD SCEPTER

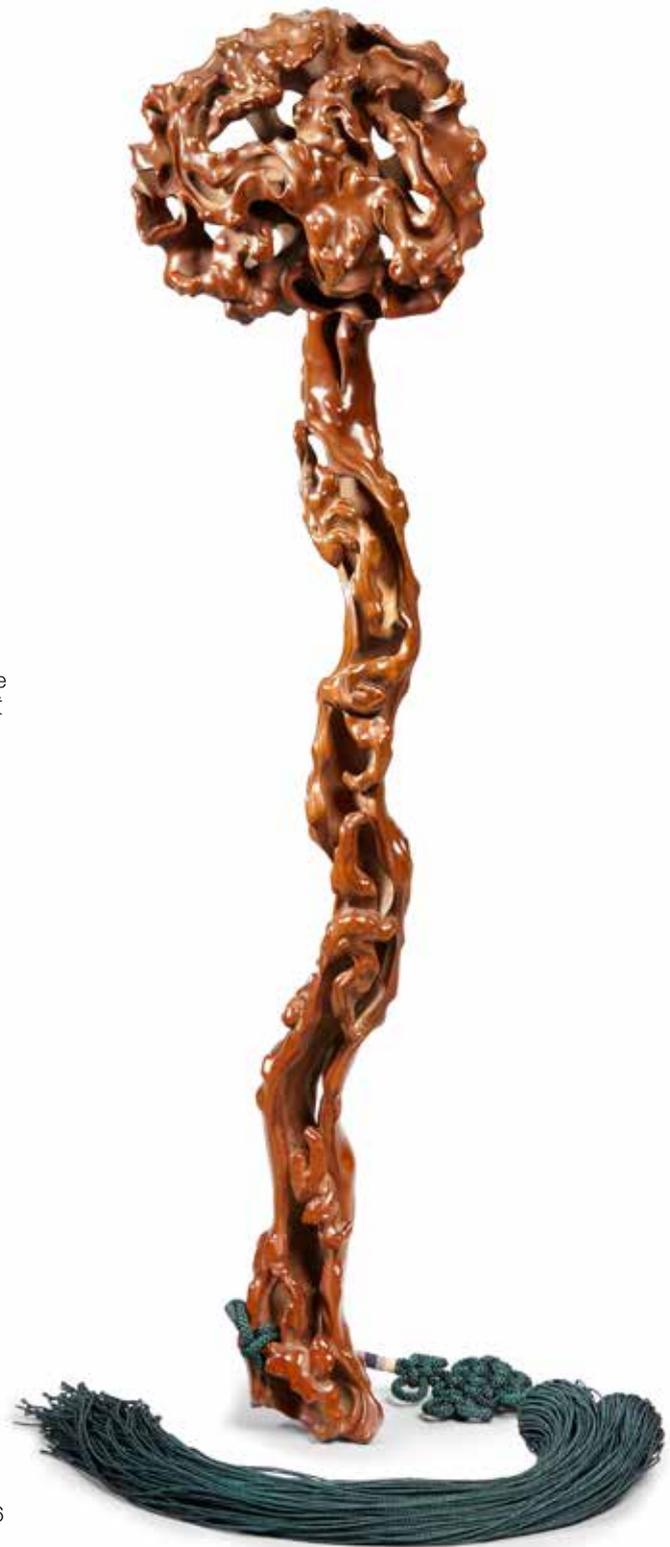
China, Ming dynasty (1368–1644), 17th–18th century

Carved as a craggy stem of *lingzhi* fungus, the head modeled as a group of bats flying among clouds

With a Japanese wooden *tomobako* storage box, the exterior of the lid inscribed *Karamono ōyōboku (tsugeki) henpuku-bori nyoī* 唐物黄楊木蝙蝠彫如意 (Boxwood scepter carved with bats)

15in (38cm) long

US\$25,000 - 30,000



5006



5007

5007

A HARDWOOD SCEPTER

China, Ming dynasty (1368–1644), 17th century

Carved in hardwood as a branch of *lingzhi* fungus, the cloud-form head with deep whorls and a twisting stem with smaller sprouting branches, with a purplish-brown patina

With a Japanese wooden storage box

15 3/4in (40cm) long

US\$3,500 - 4,500



5008

5008

A BOXWOOD SCEPTER

China, Ming (1368–1644) or Qing (1644–1912) dynasty, 17th–18th century

Carved as a gnarled and twisted branch of *lingzhi* fungus, the stem covered by smaller cloud-like sprouts of *lingzhi*, the head with a deeply furrowed surface resembling a stylized bat, finished in reddish brown patina, the reverse carved with an allusive poem by Li Shangyin 李商隐 (812–858) about family rivalries during a banquet at the court of the Tang Emperor, Xuanzong (685–762): *Longchi cijiu changyunbing jiegu shenggao zhongyueting yeban yangui gonglouyong Xuewang shenzui Shouwangxing* 龍池賜酒敞雲屏羯鼓聲高衆樂停夜半宴歸宮漏永薛王沈醉壽王醒 (They pour wine by the Dragon Pond and set out mica-encrusted screens, the sound of barbarian drums rises to the rafters and the other music stops; at midnight the banquet guests depart but in the palace the night drags on: Prince Xue gets dead drunk but Prince Shou remains sober); signed and sealed

With a Japanese wooden *tomobako* storage box, the exterior of the lid inscribed *Jidai ōyōboku (tsugeki) reishi nyoī* 時代黃楊木雲芝如意 (Antique boxwood *lingzhi* scepter)

13 3/4in (34.9cm) long

US\$4,000 - 5,000



5009

5009

A HARDWOOD SCEPTER

China, late 17th–18th century

Carved in dark red hardwood, the scepter formed as a *lingzhi* fungus with a hollow stem sprouting several smaller stems, the head resembling a swirling cloud with pierced openings

With a Japanese wooden *tomobako* storage box, decorated on the exterior with a variety of chrysanthemums in polychrome pigments and *gofun* (calcified and powdered clam-shell), with a seal in the lower left corner of the lid; copper-alloy ring fittings

12 3/4in (32.5cm) long

US\$3,000 - 4,000



5009 (box)



5010

5010

A BOXWOOD SCEPTER

China, 18th century

Carved as a stalk of *lingzhi* fungus, the handle curling around and encircling the main stem with smaller branches, the reverse carved with a poem and seal

With a Japanese wooden *tomobako* storage box

13 1/8in (33.3cm) long

US\$4,000 - 5,000



5011

5011

A BOXWOOD SCEPTER

China, 18th century

Carved in the form of a *lingzhi* fungus, the perforated stem layered with smaller branches of the fungus and the head with cloud-form cavities; numerous seed-like pebbles on the surface

With a Japanese wooden storage box
12in (30.5cm) long

US\$3,000 - 4,000



5012

5012

A BOXWOOD SCEPTER

China, Qing dynasty (1644–1912), 18th century

Carved in the form of a delicate branching stem of *lingzhi* fungus bearing a warm yellowish-brown patina

With a Japanese wooden storage box inscribed on the exterior of the lid *Ōyō (tsuge) reishi-bori nyoi* 黄楊靈芝彫如意 (Boxwood scepter carved as a *lingzhi* fungus)
9 7/8in (25cm) long

US\$3,000 - 4,000



5013

5013

A HARDWOOD SCEPTER

China, Qing dynasty (1644–1912), 17th–18th century

Carved in heavy, red-toned, well-patinated, and polished hardwood as a branch of fruiting pomegranate

With a Japanese wooden storage box
14 1/2in (36.8cm) long

US\$2,000 - 3,000



5014

5014

A LARGE BURLWOOD SCEPTER

China, Qing dynasty (1644–1912), 18th–19th century

Naturally taking the form of a stem of *lingzhi* fungus with a broad head, the wood largely left in its original form but highly polished and patinated

With a modern Japanese wooden storage box

16 3/4in (42.5cm) long

US\$1,200 - 1,800



5015

5015

A BURLWOOD SCEPTER

China, Qing dynasty (1644–1912), 18th–19th century

The well-polished and patinated burlwood naturally taking the approximate form of a thick stem of *lingzhi* fungus, carved with a broad head concealing a tiny frog squatting beneath

With a modern Japanese wooden storage box

14 5/8in (37cm) long

US\$2,200 - 2,800



5016

5016

A BOXWOOD SCEPTER

China, China, Qing dynasty (1644–1912), 18th century

Carved as a delicate stalk of *lingzhi* fungus with a twisting vine-like stem and multiple cloud-like heads

With a Japanese wooden storage box and a receipt recording that the scepter was sold at a Kyoto Art Club 京都美術倶楽部 auction held on April 21, 1924

10 5/8in (27cm) long

US\$3,000 - 4,000



5017

**5017
A HARDWOOD SCEPTER**

China, Qing dynasty (1644–1912), 18th–19th century

Naturalistically carved in the form of a cut blade of grass, a smaller blade of grass to one side, the tip curled over, inscribed on one side Wuyi ziran 無為自然 (Natural and uncontrived), the other side with a Chinese poem Haojin cuilou zhuang yese wangsui hongye wuqiusheng 好近翠樓粧夜色枉隨紅葉舞秋聲 (I love to approach kingfisher-green pavilions tinted by the colors of night, red leaves dancing in carefree curves make an autumnal sound) and signed Qiujiang yuren shu bing juan 秋江漁人書並鐫 (Inscribed and carved by the Autumn River Fisherman) with seals Qiu 秋 (Autumn) and Jiang 江 (River) and with a further seal

With a Japanese wooden tomobako storage box, the lid inscribed Kibori ashiba nyoi 木彫蘆葉如意 (Scepter in the shape of a blade of grass, carved from wood) and . . . Ishiyamabō shozō 石山房所藏 (Ishiyamabō collection)

15 3/8in (39cm) long

US\$1,200 - 1,500

Provenance

Ishiyamabō 石山房 collection



5018

**5018
A LARGE BURLWOOD SCEPTER**

China, Qing dynasty (1644–1912), 18th–19th century

Minimally carved from a well-patinated and polished twisted length of burlwood, one end suggesting the head of a dragon

With a Japanese double wooden storage box
23 1/4in (59cm) long

US\$2,200 - 2,800



5019

**5019
A BURLWOOD SCEPTER**

China, Qing dynasty (1644–1912), 18th–19th century

The well-polished and patinated burlwood carved in the form of a slender stem of lotus, an unfurled leaf at one side, rising to a blossoming lotus flower

With a Japanese wooden storage box
14in (25.5cm) long

US\$2,000 - 2,500



5020 (box)

5020

A SANDALWOOD SCEPTER

China, Qing dynasty (1644–1912), 18th century

A scepter carved from well-patinated sandalwood as a piece of *lingzhi* fungus, with one small stem rising against a larger, more boldly carved stem

With a Japanese double wooden *tomobako* storage box, the exterior of the outer lid inscribed *Tennenboku nyoi* 天然木如意 (Natural wood scepter); *Kono nyoi waga tomo Chikken rōjin iai ima Seihakukun ni oite kore o mata mite atakamo kyūyū ni au no gotoshi chinamite kono sotobako o shikisu Sakaiju ni oite Shūken dai* 此如意吾友竹軒老人遺愛今茲復觀テ清白軒中宛如会旧友曰識シ是外匣 於堺府 習軒題 (This scepter was once a treasured possession of my deceased friend [Yokoe] Chikken. Seeing it at again at Seihakukun was like meeting an old friend, so I wrote this inscription on the outer box; inscribed by Shūken in Sakai), with a seal; the reverse of the lid with a paper seal *Seihakukun zō* 清白軒藏 (Seihakukun Collection); the exterior of the inner box inscribed *Tennenboku nyoi* 天然木如意 (Natural wood scepter); *Manji'an nansō no shita ni oite Shūken gakuin kan narabi ni dai* 於卍字龕南窗下 習軒学人觀並題 (Examined and inscribed by the scholar Shūken under the southern window of Manji'an); Chinese padded silk storage bag painted in ink and colors with an auspicious bat, signed and sealed
14 3/4in (37.5cm) long

US\$8,000 - 10,000

Sakata Shūken 坂田習軒 (also known as Keizō 圭蔵, 1869–1928), a prominent leader of the Kagetsuan School of *sencha*, is best known today for his treatise *Sencha seiganki: Kagetsuan-ryū hōshiki zufu* 煎茶清玩規：華月庵流法式圖譜 (Illustrated Book of Rules for the Pure Enjoyment of Sencha According to the Methods of the Kagetsuan School), see Patricia J. Graham, *Tea of the Sages: The Art of Sencha*, Honolulu, University of Hawai'i Press, 1998, pp. 186–187 and Shufunotomoshia 主婦の友社, *Gendai senchadō jiten* 現代戦茶道事典 (An Encyclopedia of Modern Sencha), Tokyo, 1981, p. 434; Manji'an was the name of Shūken's studio. Yokoe Shikken 横江竹軒 was born in Kyoto to a branch family of the Mitsui industrial empire. A famous connoisseur, his art collection was sold in part at an auction held by the Osaka Art Club 大阪美術倶楽部 in September 1935.



5020



5020 (silk bag)



5021



5021 (detail)

5021

NAKANISHI YŌSETSU 中西養拙 (1841–1923)

A bamboo rhizome scepter Japan, Meiji (1868–1912), Taisho (1912–1926), or Showa (1926–1989) era, early 20th century

A bamboo rhizome, the stem left almost in its natural state, the head carved in the form of a Buddha's-hand or fingered citron (*Citrus medica* var. *sarcodactylis*)

With a wooden *tomobako* storage box, the interior of the lid inscribed *Yōsetsu saku nyoī* 養拙作如意 (Scepter by Yōsetsu), the interior of the box inscribed *Nakanishi Yōsetsu saku nyoī* 中西養拙作如意 (Scepter by Nakanishi Yōsetsu); exhibition label of the Kumamoto Nichinichi Shinbun 熊本日々新聞 newspaper, with seal of the Kumamoto Art Club 熊本美術倶楽部

13 1/4in (33.6cm) long

US\$10,000 - 12,000

For Nakanishi Yōsetsu, please refer to the footnote to the following lot.



5022 (detail)

5022

ATTRIBUTED TO NAKANISHI YŌSETSU 中西養拙 (1841–1923)
A bamboo rhizome scepter Japan, Meiji (1868–1912) or Taisho (1912–1926) era, late 19th–early 20th century

The slender scepter carved as a group of five stems of lotus, two with unfurling leaves, one with a lotus bud, and the two tallest each with blossoming flowers, the stems bound together in a formal knot with a grass tie

With a wooden *tomobako* storage box

16in (40.7cm) long

US\$18,000 - 25,000

A native of Kumamoto, where this piece was acquired, Nakanishi Yōsetsu specialized in bamboo carvings and is best known for his utensils for *sencha* and his *okimono* (ornaments) in the form of crabs.



5022



5023

5023

A LARGE BLACK-CORAL SCEPTER

Japan, Meiji era (1868–1912), late 19th century

Carved in *umikaramatsu* (black coral) as a long, slender stem of *reishi* fungus with a smaller stem sprouting to the side below the main head 21 3/4in (55.3cm) long

US\$1,800 - 2,500



5024

5024

MATETSU 磨鉄

A slender black-coral scepter Japan, Meiji era (1868–1912), late 19th century

Carved in *umikaramatsu* (black coral) as a branch of *reishi* fungus, the stem incised with an inscription signed *Chokunyū koji dai* 直入居士題 (Inscribed by Chokunyū the recluse), and signed *Matetsu tsukuru* 磨鉄造 (Made by Matetsu) for the carving

With a modern Japanese wooden storage box

16 1/8in (40.8cm) long

US\$2,000 - 3,000

Provenance

Tanomura Chokunyū 田能村直入 (1814–1907)

The adopted son of Tanomura Chikuden 田能村竹田 (1777–1835), the long-lived Tanomura Chokunyū occupied a prominent role in the Kyoto art world and was the first Director of the Kyōto-fu Gagakkō 京都府画学校 (Kyoto Municipal School of Art). Steeped in Chinese literary and pictorial culture, he was a leading exponent of the literati painting style throughout the Meiji era.



5025

5025

A REISHI-FUNGUS SCEPTER

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

A piece of natural *reishi* fungus with a delicate twisting stem, finished in lustrous black lacquer

With a wooden *tomobako* storage box, the lid inscribed *Reishi nyoi Suichikuan* 如意 翠竹庵 (Reishi fungus scepter, Suichiku Hermitage)

12in (30.5cm) long

US\$800 - 1,200



5026 (details)



5026

5026

A REISHI-FUNGUS SCEPTER

Japan, Showa era (1926–1989), 1929 The large scepter formed from a natural branch of *reishi* fungus, the stem with a black-lacquer finish

With a Japanese wooden *tomobako* storage box, the outside of the lid inscribed *Zuiun* 瑞雲 (Auspicious Clouds), the side painted with an ink rendering of the scepter, with a signed title 芝叶保卮壽 (A *reishi* plant assures long life) and a signed Chinese poem 九莖呈瑞美三秀擅英奇 (Its nine branches bestow good fortune and beauty, the *reishi* surpasses in splendid curiosity), the inside of the lid with a 28-character Chinese poem in praise of the scepter, dated *Shōwa tsuchinoto-mi shoshun* 昭和己巳 初春 (January 1929) and signed *Nyoi sanjin dai* 如意山人題 (inscribed by Nyoi the recluse) with seals *Shinzui* 真瑞 and *Nyoi sanjin* 如意山人 14 1/2in (36.7cm) long

US\$2,000 - 3,000

Kuwabara Shinzui 桑原真瑞, the author of the poem on the reverse of the lid, was a monk and writer on philosophy active during the 1920s and 1930s.

5027

REISHIŌ 靈芝翁

A *reishi*-fungus scepter in the form of a fan Japan, Edo period (1615–1868) or Meiji era (1868–1912), late 19th–early 20th century

Carved in the form of a rigid (non-folding) summer fan, the stem finished in black lacquer and signed in red lacquer *Reishiō* 靈芝翁 With a Japanese wooden storage box inscribed on the exterior of the lid *Reishi uchiwa* 靈芝團扇 (*Reishi*-fungus rigid fan), the interior of the lid inscribed *Reishiō* 靈芝翁 and signed with a *kaō* (cursive monogram), with a seal *Reikosai* 靈古齋 12in (30.5cm) long

US\$800 - 1,200



5027



5028

5028

A REISHI-FUNGUS SCEPTER

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

Formed from a dried natural branch of double-headed *reishi* fungus, the stem and part of the underside finished in lustrous black lacquer
With a Japanese wooden storage box
16in (40.7cm) long

US\$1,200 - 1,800



5029

5029

MINSHI 岷之

A hardwood scepter in *reishi*-fungus form Japan, Edo period (1615–1868) or Meiji era (1868–1912), 19th century

The richly patinated wood naturalistically carved in the form of two slender stems of *reishi* fungus, signed toward the base *Minshi tō* 岷之刀 (Carved by Minshi)
With a wooden storage box
12in (30.5cm) long

US\$1,000 - 1,500



5030



5030 (box)



5030 (silk cloth)

5030

ITŌ TESSEKI 伊藤鉄石

A dried-lacquer scepter Japan, Taisho era (1912–1926), circa 1920

Modeled in dried lacquer as a long, slender branching stem of red-brown reishi fungus, signed on the reverse of the stem Tesseki 鉄石. With a wooden tomobako storage box, the exterior of the lid inscribed Senkyaku saiyo 儂客採餘 (Left behind by a spirit guest), dated Kano-e-saru no shōshun 庚申之小春 (October 1920) and signed Heian Zōroku (Sen)sei dai 平安蔵六生題 (Inscribed by Master Zōroku of Kyoto), with a seal, the reverse dated Kano-e-saru aki no hi 庚申秋日 (A day in autumn 1920) and signed Tesseki sanjin Tō gisaku 鉄石山人藤戲作 (Made for fun by Tesseki Sanjin Tō) with seals Tō-shi 藤氏 (Mr. Tō) and Tesseki 鉄石; the scepter wrapped in a white silk padded cloth titled Hyakuji nyoi 百事如意 (Scepter granting all wishes), dated Kano-e-saru shōshun 庚申小春 (October 1920) and with an inscription by the metal artist Hata Zōroku III 三代秦蔵

六 (1885/6–1932), painted and inscribed by a group of literati friends and artists who attended a sencha tea gathering held by Itō Tesseki, including a painting of a persimmon by the bamboo artist Hayakawa Shōkosai III 三代早川尚古齋 (1864–1922), calligraphy for the word Yuri 百合 (Lily) by the sencha master Sakata Shūken 坂田習軒 (1869–1928, see also lot 00), and a painting of reishi fungus by Tesseki himself, signed Tesseki kore o saku 鉄石作之 (Tesseki made this) 17 7/8in (45.4cm) long

US\$10,000 - 15,000

Itō Tesseki was a student of Kanō Tessai (1845–1925) and worked in Nara. For the title of this lot, *Senkyaku saiyo* 儂客採餘 (Left behind by a spirit guest), please refer to the introduction to this catalogue.



5031

5031

GYOKURYŪSAI 玉龍齋

A hardwood scepter in the form of a skull and lotus root Japan, Edo period (1615–1868), 19th century

Carved from *keyaki* (zelkova) wood, in the form of a long curving segmented lotus root with the head in the form of a skull, incised with a poem: *Stay on your guard, a lotus-flower root is a muddy stick*, playing on the two meanings of *dorobō* 泥棒, “muddy stick” or “thief”; followed by an inscription for the poem *Yōren daiōshō ei* 涌蓮大和尚詠 (Poem by the great priest Yōren) and a signature *Gyokuryūsai kore o tsukuru* 玉龍齋造之 (Made by Gyokuryūsai)

With a modern Japanese wooden storage box

20 1/8in (51 1/8cm) long

US\$1,200 - 1,800

Yōren 涌蓮 was a name used by Eryō 慧亮 (1719–1774) a priest of the Shinshū sect active first in Edo and later at Saga near Kyoto who studied poetry with Reizei Tamemura 冷泉為村 and Ozawa Roan 小沢蘆庵. Gyokuryūsai was listed by pioneering netsuke scholar Ueda Reikichi as being active in the “middle era,” meaning (in Ueda’s chronology) the early to middle nineteenth century; see Ueda Reikichi 上田令吉, *Netsuke no kenkyū* 根付の研究 (A Study of Netsuke), Osaka, Kanao Bun’endō 金尾文淵堂, 1943, p. 159 (no. 305).



5032

5032

A BOXWOOD SCEPTER IN LOTUS-ROOT FORM

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

Realistically carved in the form of a lotus root and stem with a single unfurling leaf

With a wooden *tomobako* storage box, the lid inscribed *Ōyō (tsuge) renkon-bori okimono* 黄楊蓮根彫 置物 (Boxwood ornament carved as a lotus root)

11 1/2in (29.3cm) long

US\$1,000 - 1,500

5033

YOSHITOKI 美時

A rosewood scepter in reishi-fungus form Japan, Taisho (1912–1926) or Showa (1926–1989) era, circa 1915–1930

A polished *shitan* (rosewood) scepter carved in the form of an elongated *reishi* fungus with a lizard crawling along its stem, signed toward the base *Yoshitoki tō* 美時刀 (Carved by Yoshitoki)

With a wooden *tomobako* storage box, the lid inscribed *Shitan nyoi Yoshitoki tō* 紫檀如意 美時刀 (Rosewood scepter carved by Yoshitoki)

20in (51cm) long

US\$1,800 - 2,200



5033



5034

5034

IMAI ŌSHIN 今井応心 (1874/5–1951)

A burlwood scepter Japan, Taisho (1912–1926) or Showa era (1926–1989), first half of the 20th century

A scepter formed from a twisted stem of natural burlwood, minimally carved to improve the surface texture and overall form, giving it the appearance of a dragon ascending through clouds, signed toward one end *Ōshin tō* 応心刀 (Carved by Ōshin)

With a wood *tomobako* storage box inscribed outside *Tennenmoku nyoï mei Unryū Ōshin saku* 天然木如意 銘雲龍 応心作 (Scepter made from natural wood, named “Dragon in Clouds,” made by Ōshin)

18 1/2in (47cm) long

US\$3,500 - 4,500

Ōshin worked in Kyoto and was one of the most sought-after carvers during the heyday of *sencha* from the Meiji era to the early Showa era. It is said that he moved to Kitakyushu in the 1940s and spent his twilight years living on the charity of friends in exchange for pieces of his art. In characteristic style, Ōshin here intervened as little as possible in the natural form of his chosen material, only altering it enough to make it look like an ascending dragon.



5035

5035

IMAI ŌSHIN 今井応心 (1874/5–1951)

A stag-antler scepter in the form of a lotus root Japan, Showa era (1926–1989), 1946

The principal branch of the antler left mostly uncarved except for the joins between the sections of the lotus root, the lesser branches carved as curled lotus leaves just about to open out, one of them with a tiny frog, signed near the base of the principal branch *Nanajūni-ō Ōshin tō* 七十二翁応心刀 (Carved by Ōshin at the age of 72)

With a wood *tomobako* storage box inscribed outside *Shikazunozai renkon okimono* 鹿角材 蓮根置物 (Stag-antler lotus-root ornament) and signed *Hinoe-inu shunjitsu Ōshin saku jinen Nanajūni-ō* 丙戌春日 応心作 時年七十二翁 (made by Ōshin in spring of 1946 at the age of 72) with a seal *Ōshin* 応心
23in (58.5cm) long

US\$6,000 - 8,000

For Imai Ōshin, please refer to the footnote to the previous lot.



5036

5036

BOXWOOD SCEPTER IN THE FORM OF A FOLDED BLADE OF GRASS

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

The honey-toned boxwood carved as a long, slender blade of grass, folded at the tip to form the head of the scepter
14 5/8in (37cm) long

US\$1,000 - 1,500



5037

5037

BOXWOOD SCEPTER IN THE FORM OF AN OLD BAMBOO BROOM

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

The dark brown boxwood carved as an old broom made from a natural stem of bamboo, the subsidiary branches folded back to form the head of the scepter
15 1/2in (39.5cm) long

US\$1,200 - 1,800

SENCHA DOGU



5038



5038

A TETSUBIN (IRON TEAPOT FOR SENCHA) WITH LANDSCAPE DESIGN

Japan, Edo period (1615–1868) or Meiji era (1868–1912), late 19th century (1868–1912), late 19th century

Cast in iron and finished with a rough, pitted surface, the cover fitted with a pierced bronze finial, the handle in polished iron 8 1/4in (20.9cm) high; 8in (20.3cm) wide

US\$1,800 - 2,500

5039



5039

AMEMIYA SŌSHICHI 兩宮宗七, FOR THE KINJUDŌ 金壽堂 COMPANY

A *tetsubin* (iron teapot for *sencha*) Japan, Meiji (1868–1912) or Taisho era (1912–1926), late 19th–early 20th century

Cast in iron, the low cylindrical pot finished with an irregular flange around the lower body and decorated on the sides with the characters *cha* 茶 (tea) and *meshi* 飯 (rice), the bronze cover cast as a mirror decorated with the 12 zodiac animals in low relief and applied with a thick ring handle, signed on the reverse Kinjudō zō 金壽堂造 (Made by Kinjudō)

With a wooden *tomobako* storage box, the exterior of the lid inscribed Hirachameshigama-gata *tetsubin* *seidō kokyō-shiki futa* 平茶飯金形鑊瓶 青銅古鑑紋式蓋 (A *tetsubin* in the form of a squat rice-tea kettle, with a bronze lid in the form of an antique mirror, the reverse of the lid signed Kinjudō Sō 金壽堂宗 with a *kaō* (cursive monogram) and a seal Amemiya *tsukuru* 兩宮造 (Made by Amemiya) 6 1/2in (16.5cm) high; 6 1/2in (16.5cm) wide

US\$2,000 - 3,000

5040



5040

HATANO SHŌHEI 波多野正平 (1813–1892)

A *tetsubin* (iron teapot for *sencha*) Japan, Meiji era (1868–1912), circa 1880

The body dramatically patinated and cast with a pine branch on one side and a *reishi* fungus on the other, the fittings for the handle each in the form of a dragon, the bronze handle with cherry-blossoms in silver and gold, the bronze lid with a silver cloud attachment and a freely rotating knob decorated with feathers in silver, the base with Kibundō's self-depreciating cast seal-style mark *Kasetsu Nihon Biwako no higashi* 家拙日本琵琶湖之東 (Our family is clumsily located to the east of Lake Biwa in Japan)

With a wooden *tomobako* storage box, the exterior of the lid inscribed *Sansui moyo-ire tetsubin* 山水毛ヨ入 鑊瓶 (Tea kettle with landscape motifs) and signed *Shōhei Kibundō tsukuru* 正平 亀文堂造 (Made by Shōhei Kibundō) with the same seal as on the base of the teapot

8 3/4in (22cm) high; 7 1/2in (19cm) wide

US\$4,000 - 5,000

The founder of the Kibundō company, Hatano Shōhei was apprenticed at age 11 to the Ryūbundō company of Kyoto (see lot 00), where he studied the art of casting in bronze and iron for 17 years before setting up his own business. After much disruption due to the political upheavals of the late Edo period, he finally settled in the Notogawa district (today's Higashi-Omi City) near Lake Biwa.



5041

5041

UNSHOKUDŌ 雲色堂

A *tetsubin* (iron teapot for *sencha*) Japan, Meiji era (1868–1912), late 19th century

Cast in globular form with a stepped rim, the body finished in a rough *ishime* (stone-texture) surface and decorated with a stand of blossoming chrysanthemums and butterflies in gold and silver inlay, the handle decorated with bamboo, the bronze lid applied with a silver chrysanthemum finial, signed on the underside *Unshokudō tsukuru 雲色堂造* (Made by Unshokudō)

With a wooden storage box
8 1/4in (20.9cm) high

US\$10,000 - 15,000

The Unshokudō workshop in Kyoto originally specialized in casting temple bells but was motivated by the growing popularity of *sencha* to turn to tea-kettle production.



5041 (detail view)



5042



5043

5042

ATTRIBUTED TO RYŪBUNDŌ YASUNOSUKE VI 六代龍文堂安之助 (MIZOGUCHI KIHEI, 溝口喜兵衛 1840–1921)

A *tetsubin* (iron teapot for *sencha*) Japan, Meiji era (1868–1912), late 19th century

Cast in cylindrical form with orchids and a Chinese poem, the handle with slight inlay of gold and silver, with a copper-alloy lid signed *Ryūbundō tsukuru* 龍文堂造 (Made by Ryūbundō) 9 1/4in (23.4cm) high; 6 3/4in (17.2cm) wide

US\$2,000 - 3,000

Yasunosuke VI exhibited frequently both inside and outside Japan, starting with the Kyōto Bijutsu Hakurankai 京都美術博覧会 (Kyoto Art Exposition, 1890) and continuing with the Chicago, Paris, and St. Louis International Expositions, held respectively in 1893, 1900, and 1904. His work is mentioned, as a sign of wealth and extravagance, in Natsume Sōseki's 夏目漱石 famous novel *Wagahai wa neko de aru* 吾輩は猫である (I Am a Cat, 1905): "He couldn't get to sleep unless he could hear [the steam] from his big Ryūbundō [kettle]making a sound like the wind in pine trees." See Natsume Sōseki 夏目漱石, *Wagahai wa neko de aru* 吾輩は猫である, Tokyo, Kadokawa Bunko 角川文庫, 1962, p. 175; *Ryūbundō nenpu* 龍文堂年譜 (A Ryūbundō Chronology), at <https://tetsubinuya.jimdo.com/銅器と鉄瓶のお話/第3回-龍文堂の年譜と年表/>; and Tōkyō Kokuritsu Bunkazai Kenkyūjo 東京国立文化財研究所, *Meiji bankoku hakurankai bijutsuhin shuppin mokuroku* 明治期万国博覧会美術品出品目録 (Catalogues of Objects Exhibited at International Expositions in the Meiji Era). Tokyo: Chūōkōron Bijutsu Shuppan 中央公論美術出版, 1997, pp. 277 (no. 751), 303 (no. 523), 363 (no.914).



5044

5043

ATTRIBUTED TO RYŪBUNDŌ YASUNOSUKE VI 六代龍文堂安之助 (MIZOGUCHI KIHEI, 溝口喜兵衛 1840–1921)

A *tetsubin* (iron teapot for *sencha*) Japan, Meiji era (1868–1912), late 19th century

Boldly cast with a Chinese landscape design in relief: crags, bridges, waterfall, and rustic buildings, the handle with slight inlay of gold and silver, with a copper-alloy lid signed *Ryūbundō tsukuru* 龍文堂造 (Made by Ryūbundō) 7 1/2in (19cm) high; 7in (17.8cm) wide

US\$1,800 - 2,500

For the Ryūbundō company and Mizoguchi Yasunosuke VI, please refer to the footnote to the previous lot. The sixth head of the Ryūbundō family is known to have been on friendly terms with the Chinese-inspired ink painter Tomioka Tessai (see also lot 5045) and the design of this tea kettle reflects that master's style and preferred subject matter.

5044

HATA ZŌROKU IV 四代秦蔵六 (1898–1984)

A bronze *suiban* (flower-arrangement tray) Japan, Showa era (1926–1989), 1938

Cast in bronze, set on a splayed foot and decorated in Chinese style with a band of archaic geometric patterns encircling the rim and with dragon-form handles, the interior with a phoenix and *kirin* either side of the five characters *dai kichi jō gi yō* 大吉祥宜用, partially gilded and with an antique-green patina, signed on the underside in archaic-style characters *Zōroku 蔵六*

With a double wooden *tomobako* storage box, the exterior of the outer lid inscribed *Nuri seidō ryūmimi hanamoriki* 塗青銅龍耳花盛器 (Patinated bronze flower-arrangement tray with dragon handles) followed by a seal *Chōshin ren'ya* 超心錬冶 (Forging a superior mind); the exterior of the inner lid with a similar inscription, the reverse with a seal *Rakufu tenmei* 樂夫天命 (Gladly following the will of heaven) and inscribed *Hakkotoshosai Kan ryūmimi banshiki rinpō dai kichi jō gi yō* 博古図所載 漢龍耳盤式 麟鳳大吉祥宜用 (In the shape of a Han-dynasty vessel with dragon handles, decorated with *kirin*, *hō-ō* and the characters *dai kichi jō gi yō* as illustrated in the *Bogutu* [see below]), signed and dated *Shōwa tsuchinoe-tora no shotō, Suikosai-chū ni oite, Zōroku seizō* 昭和戊寅之初冬 於遼古齋 中蔵六生 (Made by Zōroku at the Suiko Studio in October 1938) with seals *Hata-shi Zōroku no in* 秦氏蔵六之印 (Seal of Mr. Hata Zōroku) and *Suikosai* 遼古齋 (Suiko Studio) 4 3/4in (12.3cm) high; 16 3/4in (42.2cm) wide

US\$4,000 - 5,000

The fourth Hata Zōroku is particularly admired for his replicas of earlier Chinese works. The box inscription for this lot states that he took the design from an illustration in *Xuanhe Bogutu* 宣和博古図, a 30-volume compendium of ancient bronzes compiled in 1107–1110 on the orders of the Chinese Emperor Huizong.



5045

5045

**A BURLWOOD INCENSE TRAY INSCRIBED BY TOMIOKA
TESSAI 富岡鉄斎 (1836–1924)**

**Japan, Meiji (1868–1912) or Taisho (1912–1926) era, late 19th–
early 20th century**

The tray carved from a natural section of burlwood, striated, carved,
and polished to a smooth surface

With a Japanese wooden *tomobako* storage box, the exterior of the
lid inscribed with an ancient form of the character *Shi* (in Chinese,
Zhi) 芝 (magic fungus) followed by the explanation *Shi no koji* 芝之
古字 (The ancient character for *shi*), the reverse of the lid inscribed
Maruyama Saami enchū shosei Tessai dai 圓山左阿弥園中所生鉄
斎題 (Inscribed by Tessai at the Saaami [Restaurant] in Maruyama
Park), with a seal

7 3/8 × 14 7/8 × 3 1/8 in (18.7 × 37.7 × 7.8cm)

US\$8,000 - 10,000

Tomioka Tessai, among the most celebrated painters of his time,
developed a unique version of the Nanga style, inspired by Chinese
prototypes, and was a leading exponent of the *sencha* style of
tea, another cultural tradition with deep Chinese roots. Saami,
a celebrated Japanese restaurant in Kyoto's Maruyama Park, is
mentioned in Kawabata Yasunari's novel *Koto* (The Old Capital,
1962).

5046



5046

MURAKAMI TETSUDŌ 村上鉄堂 (1868–1919)

**A carved and lacquered incense tray
Japan, Meiji (1868–1912) or Taisho era
(1912–1926), early 20th century**

Carved in the form of a large curling lotus leaf sheltering a crab under one of the curls, finished in greenish-brown lacquer

With a wooden *tomobako* storage box, the lid inscribed *Hasu kani kōbon* 蓮蟹香盆 (Lotus and crab incense tray), the reverse of the lid signed *Kanazawa . . . Tetsudō sei* 金沢鉄堂製 (Made by Tetsudō of Kanazawa) with seal *Tetsudō 鉄堂*

23 3/4 × 15 1/2in (60.3 × 39.3cm)

US\$5,000 - 7,000

Born in Komatsu City, Ishikawa Prefecture, Murakami Tetsudō is best known for elaborate, detailed sculptures and festival floats depicting mythological subjects which are still preserved in the locality. He traveled to the United States in 1893 to exhibit a sculpture of the medieval hero Nitta Yoshisada at the Chicago World's Columbian Exhibition and on his return took up a position at the Toyama Prefectural Craft School in Takaoka 富山県高岡工芸学校, later becoming its principal. See *Tōkyō Kokuritsu Bunkazai Kenkyūjo 東京国立文化財研究所, Meiji bankoku hakurankai bijutsuhin shuppin mokuroku* 明治期万国博覧会美術品出品目録 (Catalogues of Objects Exhibited at International Expositions in the Meiji Era). Tokyo: Chūōkōron Bijutsu Shuppan 中央公論美術出版, 1997, p. 425 (no.37): "Mrakami, Tetsdo. Nitta Yoshisada."

5047



5047

A HARDWOOD TRAY

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

Lacquered and naturalistically carved as a full-size model of a branch of *biwa* (loquat) with leaves and two bunches of fruit, a mouse with inlaid eyes crouching by the smaller branch

With a wooden *tomobako* storage box, the lid inscribed *Kibori biwagata bon* 木彫枇杷形盆 (Carved wood tray in the form of loquat)

23 1/4 × 10 1/2in (59.1 × 26.7cm)

US\$6,000 - 8,000

5048

ATTRIBUTED TO IKEDA SAKUMI I 初代池田作美 (IKEDA FUMIKICHI 池田二三吉, 1886–1955)

A pinewood tray in the form of a lotus leaf Japan, Showa (1926–1989) era, circa 1930–1940

A thinly cut section of pinewood finely carved in the form of a lotus leaf and its stalk, the timber finely polished and patinated to bring out the contrast in the year rings

With a wooden *tomobako* storage box, the lid inscribed *Matsu namabushi karen bon* 松生節枯蓮盆 (Natural pine tray [in the form of] a withered lotus leaf)

17 3/4 x 12 3/8in (45 x 31.5cm)

US\$1,000 - 1,500

Born in Kaga City, Ikeda Sakumi I studied joinery under the Osaka-based wood carver Takemura Eiraku 竹村栄楽 and first exhibited in Ishikawa Prefecture in 1922, later submitting work to the national Teiten exhibition in 1928, 1932, and 1933. This work, typical of Ikeda's highly finished style, was acquired in Kanazawa, the capital city of Ishikawa. See Nitten Hensan linkai 日展編纂委員会, *Bunten, Teiten, Shinbunten, Nitten shuppinreki sakuin* 文展・帝展・新文展・日展出品歴索引 (An Index of Exhibitors at the Bunten, Teiten, Shinbunten, and Nitten Exhibitions), Tokyo, Nitten Hensan linkai 日展編纂委員会, 1990, p. 96.



5048

5049

A CARVED BURLWOOD MORIBON (SERVING TRAY)

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

A massive piece of burlwood, polished but left more or less in its natural state on the underside, the upper side carved with the forequarters and tail of a rain dragon so that it appears to be flying through the material

With a Japanese wooden storage box

4 3/4 x 19 5/8 x 17 3/4in (12 x 50 x 45cm)

US\$4,000 - 5,000



5049



5049 (detail)



5050

5050

IZHAI 毅齋

A hardwood tray in the form of a banana leaf China, Qing dynasty (1644–1912), 19th century

The actual-size carving boldly executed, the reverse applied with a small boxwood snail, the central stem on the reverse inscribed with two lines from a verse by the Ming-dynasty poet Wang Guoren 王過仁 entitled *Shutingjiao* 書庭蕉 (Banana Plants Outside My Study): *Dande yusheng lianye jing hefang yuese banchuang yin* 但得雨聲連夜靜何妨月色半床陰 (From night to quiet night all I can hear is the sound of rain, what is it that obscures the light of the moon so that my bed is half in shadow?), signed for the carving *Izhai* 毅齋 with a seal
33 7/8in (86cm) long

US\$1,800 - 2,200



5051

5051

A HARDWOOD TRAY CARVED WITH LEAVES

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

Carved in low relief with a mass of leaves including ginkgo, maple, and chestnut
18 × 12 1/2in (45.7 × 31.7cm)

US\$1,000 - 15,000



5052

5052

IMAI ŌSHIN 今井応心(1874/5–1951)

A tray for *sencha*

Japan, Showa era (1926–1989), circa 1950

Carved from pinewood in the form of a piece of torn and curled bamboo bark, signed on the reverse in carved characters *Nanajūnana-ō Ōshin saku* 七十七翁応心作 (Made by Ōshin, aged 77)

With a wooden *tomobako* storage box, the exterior of the lid inscribed *Matsuzai take no kawa bon* 松材 竹の皮盆 (Bamboo-bark tray made from pinewood), the reverse of the lid signed *Kiju Ōshin saku* 喜壽応心作 (Made by Ōshin, aged 77) with a seal *Ōshin* 応心
6 1/2 × 21 1/2in (16.5 × 54.5cm)

US\$2,000 - 2,500

For Imai Ōshin, please refer to the footnote to lot 5034.



5053

5053

ŌMURA UNKOKU 大村雲谷 (1906-1985)

A wood incense tray Japan, Showa era (1926-1989), circa 1935

The rounded rectangular tray carved in *keyaki* (zelkova) wood and decorated in relief with five bats in clouds, their eyes inlaid, signed on the reverse *Shōchikusai Unkoku* 小竹齋雲谷

With a wooden *tomobako* storage box, the lid inscribed *Gofuku shōshū kōbon* 五福祥集香盆 (Incense tray with five auspicious [bats]), the reverse of the lid signed *Shōchikusai Unkoku* 小竹齋雲谷; also with a *tomogire* (wrapping cloth) similarly signed
 12 3/4 × 18 3/4in (32.5 × 47.8cm) high

US\$6,000 - 8,000

Born in Osaka, Ōmura Unkoku (whose other art-name was Shōchikusai) moved to Himeji City in 1921 to become a pupil of the wood carver Ichikawa Shūdō 市川周道 (1868-1936); he also studied for a time with the great Tokyo sculptor Takamura Kōun 高村光雲 (1852-1934). A major exhibition of his work was held in his native Himeji in September 2015.



5053 (detail)



5054

5054

**AN IRONWOOD TRAY FOR INCENSE
China, 18th-19th century**

Rectangular, with vertical interior walls and carved to resemble an inkstone
11 3/4 x 14 5/8 x 1 1/2in (29.7 x 37.1 x 3.8cm)

US\$800 - 1,200



5056

5055

A REISHI-FUNGUS MORIBON (FRUIT TRAY)

Japan, Showa era (1926-1989), circa 1944 Of dried *reishi* fungus with a black-lacquered interior and lacquered areas on the reverse

With a wooden *tomobako* storage box, the exterior of the lid inscribed *Reishi bon Shimoda Hontaku* 靈芝盆 下田本宅 (*Reishi* fungus from the principal residence of the Shimoda family), the reverse of the lid inscribed *Shōwa jūkunen rokugatsu kore o motomuru Shimoda Hontaku* 昭和拾九年六月求之 下田本宅 (Comissioned for the principal residence of the Shimoda family in June 1944)

15 x 16 x 3in (38 x 40.5 x 7.5cm)

US\$3,000 - 5,000



5057

5056

ITŌ TESSEKI 伊藤鉄石

A carved burlwood tray in the form of a lotus leaf Japan, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

Carved in the form of a withered, curling lotus leaf with natural openings in the burlwood, signed on the reverse *Tesseki sanjin tō* 鉄石山人刀 (Carved by Tesseki the hermit), followed by a *kaō* (cursive monogram)

With a wooden *tomobako* storage box, the exterior of the lid inscribed *Kayōshiki kōbon* 荷葉式香盆 (Incense tray in the form of a lotus leaf); the reverse of the lid inscribed *Tō Tesseki saku* 藤藤鉄石作 (Made by Tō Tesseki) with seals *Tōshi* 藤氏 and *Tesseki* 鉄石

1 1/4 x 24 x 15 1/4in (3.2 x 61 x 38.7cm)

US\$6,000 - 8,000

For Itō Tesseki, please refer to the footnote to lot 5030.



5057

5057

OKABE SAIKEN 岡部齋賢

A set of five kashizara (sweet trays) Japan, Meiji era (1868–1912), 1902

Each rectangular and carved in bamboo respectively as insect-eaten leaves; leafing bean plants; curling leaves with gourds, grapes and leaves; a cicada on a gourd leaf; and a water pail with vines and blossoming morning glories, the reverse of the last tray carved with the inscription *Morai mizu chiyo*

With a wooden *tomobako* storage box, the exterior of the lid inscribed *Gotsuruyose kashizara* 五蔓寄菓子皿 (Sweet trays with five creepers), the reverse dated and signed *Meiji sanjūgonen . . . ke no tame bihin Okabe Saiken tō* 明治参拾五年為 . . . 家備品 岡部齋賢 刀 (Carved by Okabe Saiken for the . . . family in 1902)

Each 1 × 5 × 4in (2.6 × 12.7 × 10.2cm)

US\$6,000 - 8,000

The inscription on the reverse of one of the trays is taken from a haiku poem by the leading poetess Kaga no Chiyome (1703-1775):
Asagao ni / tsurube torarete / moraimizu 朝顔に つるべ取られて
もらい水 (By morning glory / the well-bucket entangled / I ask for water)

5058

IKEDA SAKUMI I 初代池田作美 (IKEDA FUMIKICHI 池田二三吉, 1886–1955)

A mulberry-wood incense tray in the form of a gourd plant Japan, Showa (1926–1989) era, circa 1930–1940

The well-patinated and polished timber carved in the form of a giant gourd, with a much smaller gourd, tendrils, and leaf forming the handle, further leaves and the stalk beneath

With a wooden *tomobako* storage box, the exterior of the lid inscribed *Kuwa hisago-mon kōrodai* 桑瓢文 高炉台 (Mulberry-wood incense-burner stand in the form of a gourd), the interior of the lid signed . . . *Sakumi* 作美 with a seal *Ikeda Sakumi* 池田作美

21 1/4 × 15 3/4in (54 × 40cm)



5058

US\$3,000 - 4,000

For Ikeda Sakumi I, please refer to the footnote to lot 5048.



5059

5059

A SET OF CARVED BAMBOO PIECES FOR SENGHA
Japan, Meiji (1868–1912) or Taisho (1912–1926) era, late 19th–early 20th century

Comprising five cups and saucers, a *kyusu* (side-handled teapot), and a hot-water ewer, each cup and each saucer signed on the underside with a mark

Ewer: 4 1/4in (10.7cm) wide; teapot: 3 1/2in (8.9cm) wide; cups: 2 3/8in (6.1cm) approx. diameter; saucers 3 3/4in (9.5cm) approx. diameter

US\$5,000 - 7,000



5060

5060

A YIXING 宜興 TEAPOT WITH THE MANSHENG QINGWAN 曼生清玩 MARK

China, Qing dynasty (1644–1912), late 19th–early 20th century

The brown stoneware body delicately cast and incised with a relief landscape and a verse by the late Tang-dynasty poet Sima Zha 司馬札: *Songjian kai yijing qiucuo zi xiangyi zhongri bu guandai kongshan wu shifei* 松間開式徑秋草自相依終日不冠帶空山無是非 (A single path opens up between the pines, the autumn grasses lean upon each other; I pass the whole day without donning my official robes: in the empty mountains there is no "right" or "wrong"), followed by a seal *Mansheng qingwan* 曼生清玩

3 3/8in (8.6cm) high; 6 3/8in (16.2cm) wide

US\$800 - 1,200



5061

5061

A YIXING 宜興 TEAPOT

China, Qing dynasty (1644–1912), late 19th–early 20th century

The rectangular vessel decorated in high relief with *Fenggan* 豐干 leaning on his tiger companion on a rocky slope beneath a pine tree, the cover with a *lingzhi* fungus finial, a four-character seal on the underside

4 3/8in (11.1cm) × 6 5/8in (16.8cm)

US\$800 - 1,200

5062

HATA ZŌROKU II 二代秦蔵六 (? BORN CIRCA 1854)

A chaire (tea caddy) Japan, Showa era (1926–1989), 1927

The melon-form caddy of cast and polished tin with an inner airtight lid, sealed on the underside *Zōroku koji* 蔵六居士 (Made by Zōroku the recluse)

With a double Japanese wooden *tomobako* storage box, the exteriors of the lids of both outer and inner box inscribed *Junseki chatsubo* 純錫茶壺 (Pure tin tea caddy); the reverse of the lid of the inner box inscribed *Uri-shiki chatsubo hinoto-u toshi nanajuyon-ō Zōroku tsukuru* 瓜式茶壺 丁卯年 七十四翁 蔵六造 (Melon-shaped tea caddy made by Zōroku at the age of 74 in 1927) with seal *Zōroku koji* 蔵六居士 (Zōroku the recluse)
2 5/8in (6.7cm) high; 3 3/8in (8.7cm) diameter

US\$800 - 1,200

Hata Zōroku II was a prominent metalworker active during the late nineteenth and early twentieth centuries; his predecessor, the first Zōroku, lived from 1823 to 1890. Zōroku II's dates are not independently recorded but the inscription on the storage box for this tea caddy in southern Chinese style suggests that he was born around 1854.

5063

A SENKŌTATE (PORCELAIN INCENSE STAND)

China, Qing dynasty (1644–1912), 18th–19th century

Formed as a miniature baluster vase covered in an even tea-dust glaze, with a fitted wood stand

With a Japanese wooden storage box and a brocade storage bag
2 3/4in (7cm) high

US\$1,800 - 2,500

5064

IMAI ŌSHIN 今井応心 (1874/5–1951)

A wood okimono of a bull

Japan, Taisho (1912–1926) or Showa era (1926–1989), first half of the 20th century

Of natural and carved burl wood in the form of a reclining bull looking upward, signed on the underside *Oshin kato* 応心加刀

9in (22.8cm) wide

US\$2,000 - 3,000



5062



5063



5064



5065

5065

A PAPERWEIGHT IN THE FORM OF A TOAD

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

A warm honey-toned piece of burlwood carved as a squatting toad, the pattern of its back formed by the natural surface of the wood. With a wooden *tomobako* storage box, the lid inscribed *Shizenboku gama jochin* 自然木 蝦蟇 帖鎮 (Natural wood paperweight), the reverse of the lid inscribed *Mikasa-an Raisai chinzō* 三笠庵 齋斎珮藏 (Collection of Raisai of Mikasa-an)

1 1/8 × 2 × 2 1/2in (3 × 5.1 × 6.5cm)

US\$1,200 - 1,800



5066

5066

A REISHI-FUNGUS KAKEHANAIKE (HANGING FLOWER VASE)

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

Formed from a solid mass of striated *reishi* fungus, the upper section hollowed out and fitted with a copper *otoshi* (water container), the neck fitted with a copper-alloy ring imitating a silk cord. With a modern wooden storage box

10 5/8in (27cm) high

US\$3,000 - 4,000



5067

5068

5067

A SAKE GOURD

Japan, Edo period (1615–1868) or Meiji era (1868–1912), 19th–20th century

The natural gourd carefully carved with insect damage and fitted with a bone stopper, one large and two small Chinese jade rings and a Chinese celadon-glazed peach-form drinking cup

With a double wooden *tomobako* storage box, the exterior of the outer box inscribed *Iku senshū* 幾千秋 (Many thousands of autumns), the exterior of the inner box with the same inscription, the interior of the inner box with a long inscription dated summer 1903 recording that the gourd once belonged to a Mr. Yanagihara 柳原 of Fukui in Echizen and was given the name *Iku senshū* 幾千秋. In March of the previous year, 1902, there was a great fire in Fukui during which the storage box for the gourd was burned to ashes but the gourd itself survived unscathed, fully justifying its name.

10 5/8in (27cm) high

US\$1,800 - 2,400

The Great Fire of Fukui, which took place on March 30, 1902, destroyed more than 3,200 properties.

5068

**KINOSHITA SUIKŌ 木下翠香
A BAMBOO SAKE FLASK**

Japan, Taisho (1912–1926) era, circa 1917

A sake flask for a *sencha* party, made from a twisting section of bamboo rhizome, the hardwood stopper with a gold ring fitting, signed *Suikō tsukuru* 翠香造 (Made by Suikō) With a double wooden *tomobako* storage box, the exterior of the outer lid inscribed *Tennen kake-hisago* 天然挂瓢 (Natural hanging gourd) and *Ichihara Chōshōen chinzō* 榎原長嘯園珍藏 (Treasured by Ichihara Chōshōen), the reverse of the outer lid inscribed to the effect that Kinoshita Suikō made the piece, ordered the gold stopper, and had the box made in *Taishō hinotomi banshun* 丁巳晩春作箱 (March 1917), also signed *Chōshōen* 長嘯園 with seals (at the beginning) *Chōshō* 長嘯 and (at the end) *Chōshōen* 長嘯園 and *Ichihara-ke zō* 榎原家藏 (Ichihara family collection); the exterior of the inner lid inscribed *Take hisago* 竹瓢 (Bamboo gourd) with a seal; the interior of the inner lid signed *Suikō tsukuru* 翠香造 (made by Suikō) with a seal *Suikō shosaku* 翠香所作 (made by Suikō)

20 7/8in (53cm) high

US\$2,000 - 3,000

Provenance

Ichihara Chōshōen 榎原長嘯園

Kinoshita Suikō, who is said to have lived in Nara, appears to have been an active player in the Kansai region's cultural scene. He is known for a number of bamboo works which have recently been offered online and in 1910 he published a book authored by Ikuta Nansui 生田南水 on Osaka's famous Shitennoji Temple. It is also recorded that in 1919 the distinguished bamboo artist Ueda Shōunsai 上田尚雲齋 attended the first meeting of the Naniwa Ran'yūkai 浪華籃友会 (Osaka Friends of Basketry) on his behalf; see http://opamwww.opam.jp/collection/detail/d_writer_master/160;jsessionid=5A93A5BAF96828899DE5B752A9D0D4A3. Ichihara Chōshōen, a previous owner of this lot, is recorded as a connoisseur of antique Japanese coins whose collection passed to the famed numismatist Ōkawa Tenkendō 大川天顕堂, apparently in the 1920s or 1930s; see <http://kosenmaru.sub.jp/kannei06-1.html>.



5069

5069

A BOXWOOD DISPLAY STAND

China, Qing dynasty (1644–1912), 18th–19th century

Intricately carved from the stump and roots of a boxwood tree with some areas of decay left exposed, the honey-toned timber highly polished and with a fine patina

With a Japanese wooden *tomobako* storage box

4 1/8 × 13 3/8 × 10 5/8in (10.5 × 34 × 27cm)

US\$5,000 - 7,000



5070

5070

A WOOD LINGZHI-FORM STAND

China, Qing dynasty (1644-1912), 18th century

The hardwood stand carved with cloud-form supports, inscribed on the base with a six-character poem and signed with the seal-form mark of the Liushu Shanguan Studio Collection 六石山館珍藏

With a wood tomobako storage box
12 x 9 1/2 x 2 1/2 in (30.5 x 24.2 x 6.4 cm)

US\$18,000 - 25,000



5070 (detail)

FINE CHINESE ART

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HENRI MATISSE (1869-1954)

Arbre de neige
signed 'H Matisse' (lower right)
gouache and découpage on paper
16 x 10 1/4 in (40.5 x 26 cm)
Created in 1947

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

CONDITIONS OF SALE - CONTINUED

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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 Cashiers for our form.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday March 29, 2017 without penalty. After March 29 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

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

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* Indicates saleroom

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The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Catalog Order Form



Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to catalogs.us@bonhams.com, or via fax at (415) 861 8951, or mail to:

Bonhams
220 San Bruno Avenue
San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
ORIENTAL RUGS AND CARPETS	CPT10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES & WHISKY	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	112

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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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 or fax the completed Registration Form and requested information to:

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Sale title:		Sale date:	
Sale no.		Sale venue:	
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		Fax	
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*

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:

1793

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