



Bonhams

Fine Japanese & Korean Art

New York | September 20, 2023

戸百景



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Fine Japanese and Korean Art

New York | Wednesday September 20, 2023 at 10am

BONHAMS

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SALE NUMBER

28415
Lots 501 - 750

ILLUSTRATIONS

Front Cover: lot 685
Rear Cover: lot 749

PREVIEW

Thursday September 14, 10am -5pm
Friday September 15, 10am-5pm
Saturday September 16, 10am-5pm
Sunday September 17, 10am-5pm
Monday September 18, 10am-5pm
Tuesday September 19, 10am-3pm

INQUIRIES

Japanese Art Department

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

Philip Hafferty
+1 (212) 461 6523
philip.hafferty@bonhams.com

Takako Nikishima,
Sale Coordinator
takako.nikishima@bonhams.com

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Japanese and Korean Works of Art team

New York

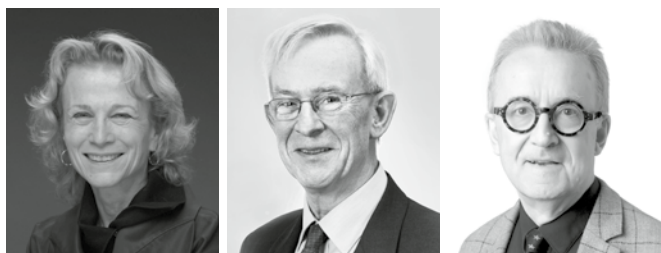


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New York

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New York

Gary Levine, Consultant
New York

Global



Dessa Goddard
Vice President, US

Neil Davey, Senior Consultant
London, New Bond Street

Joe Earle, Senior Consultant
London, New Bond Street

London



Suzannah Yip
London, New Bond Street

Yoko Chino
London, New Bond Street

Karina Choy
London, New Bond Street

Prints





501

501

UTAGAWA KUNISADA (1786-1864)

Edo period (1615-1868), 19th century

A *surimono shikishiban* woodblock print depicting Okane, the strong woman of Omi, stopping a runaway horse, with a poem, signed *Kōchōrō Kunisada ga*

7 1/8 x 8 1/4 in (8 x 20.8cm)

\$1,000 - 1,500



502

**PROPERTY FROM A PRIVATE COLLECTION OF PRINTS,
INCLUDING A SELECTION OF OSAKA PRINTS**

502

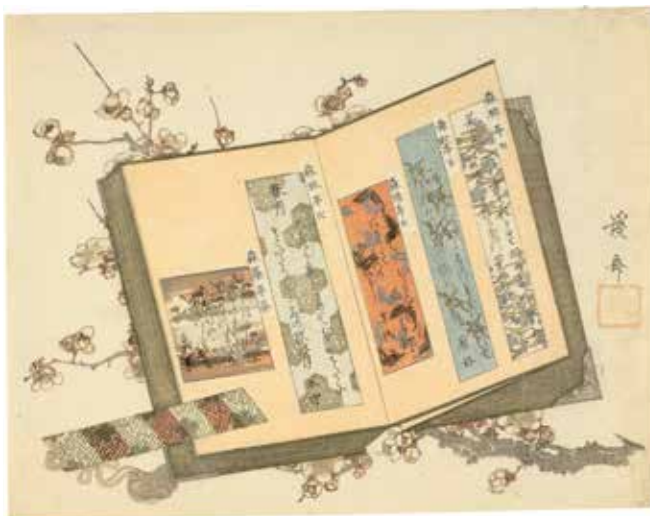
YASHIMA GAKUTEI (1786?-1868)

Edo period (1615-1868), 1818

A *surimono shikishiban* woodblock print titled *Sono shi Ochū* (Number Four, Ochū) from the series *Go koshōgun* (Five Tiger Generals), signed *Gakutei Harunobu*

8 1/8 x 7 1/4 in (20.6 x 18.4cm)

\$1,500 - 2,500



503

**PROPERTY FROM THE COLLECTION OF JILL AND BYRON
CRAWFORD, MALIBU**

503

KEISAI EISEN (1790-1848)

Edo period (1615-1868), 19th century

A *surimono shikishiban* woodblock print depicting an album of *tanzaku* poems and a branch of cherry blossoms, signed and sealed *Keisai*

10 3/8 x 8 in (26.2 x 20.5cm)

\$3,000 - 5,000

PROPERTY OF ANOTHER OWNER

504

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 19th century

A *surimono shikishiban* woodblock print of a beauty dressed as a bugaku dancer in the role of Ranryō-ō, with poems, signed *Ichiyūsai Kuniyoshi ga*

7 1/2 x 8 1/2in (9 x 21.8cm)

\$1,000 - 1,500

Provenance

Purchased at Christie's, New York, by repute



504

PROPERTY FROM A PRIVATE COLLECTION

505

SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa 1765-1770

A *chūban yoko-e* woodblock print depicting lovers on a veranda with a shamisen

10 3/4 x 7 7/8in (27 x 20cm)

\$1,200 - 1,800



505

506

SUZUKI HARUNOBU (1725-1770) AND ATTRIBUTED TO KITAGAWA UTAMARO (1753-1806)

Three Erotic Woodblock Prints

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

Comprising two *chūban yoko-e* attributed to Harunobu, the first depicting a courtesan and her client grappling beneath a *futon*, no. 14 from the series *Fūryū enshoku Mane'emon* (The Amorous Adventures of Mane'emon), the second titled *Kyōdai no shūgetsu* (Autumn Moon of the Mirror), the third an *ōban tate-e* attributed to Utamaro depicting an amorous couple by a screen (3)

9 7/8 x 8in (25.2 x 20.4cm), 10 1/2 x 8in (26.6 x 20.3cm), 8 7/8 x 14 1/8in (22.3 x 35.8cm)

\$1,000 - 1,500



506



507

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ISODA KORYŪSAI (1735-1790)

Three Erotic Woodblock Prints

Edo period (1615-1868), 18th century

Comprising *chūban yoko-e*, the first of a couple making love while an older man dozes, the second of a couple making love while looking at an erotic album, the third of a courtesan and client under a *futon* (3)

9 7/8 x 7 3/8in (25 x 8.6cm) each approximately

\$2,000 - 3,000



508

508

CHŌKŌSAI EISHŌ (ACTIVE CIRCA 1780-1800) AND KATSUKAWA SHUNCHŌ (ACTIVE CIRCA 1780-1801)

Two Erotic Woodblock Prints

Edo period (1615-1868), 18th century

Each an *ōban yoko-e*, the first depicting lovers under a mosquito net, the second depicting a woman in a summer kimono and her amorous lover by a screen (2)

10 1/8 x 14 1/2in (25.5 x 37cm) each approximately

\$2,000 - 3,000



509

509

KATSUKAWA SHUNCHŌ (ACTIVE CIRCA 1780-1801), KATSUSHIKA HOKUSAI (1760-1849), AND HISHIKAWA MORONOBU (DIED 1694)

A Group of Six Woodblock Prints

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

Comprising four erotic *ōban yoko-e* prints, the first titled *Kōshoku zue jūnikō*; the second, third, and fourth depicting amorous couples, all from unidentified series; and two erotic *chūban tate-e* prints from an album (6)

10 x 14 7/8in (25.5 x 38cm), the largest

\$1,000 - 1,500



511

PROPERTY OF THE NICK HAMATAKE FOUNDATION

510

KITAGAWA UTAMARO (1754-1806)

Edo period (1615-1868), circa 1780

An *ōban tate-e* woodblock print titled *Baishoku shinajina nasake kurabe* (The Love Trials of Purchasing a Prostitute), signed *Utamaro hitsu*, published by Tsuruya Kiemon
14 x 11 in (35.5 x 27.9cm)

\$1,200 - 1,800

PROPERTY FROM A PRIVATE COLLECTION OF PRINTS, INCLUDING A SELECTION OF OSAKA PRINTS

511

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1833-1834

An *ōban yoko-e* woodblock print titled *Ishibe, Megawa no sato* (Ishibe: Megawa Village), from the series *Tōkaidō gojūsan tsugi* (53 Stations of the Tōkaidō), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)
10 1/2 x 15 1/4 in (26.6 x 38.7cm)

\$1,000 - 1,500

512

UTAGAWA KUNIYOSHI (1797-1861)

Three Woodblock Prints

Edo period (1615-1868), dated 1847

Three *ōban tate-e* from the series *Seichū gishi den* (Tales of the True Loyalty of the Faithful Samurai), signed *Ichiyūsai Kuniyoshi ga*, published by Ebiya Rinnosuke (Kaijudō), comprising no. 32, Ōboshi Seizaemon Nobukiyo; no. 12, Senzaki Yagorō Noriyasu; and No. 50, Yoshida Chūzaemon Kanesuke (3)
15 1/4 x 11 in (38.7 x 27.9cm) each approximately

\$800 - 1,200



510



512



513



514

513

**UTAGAWA KUNIYOSHI (1797-1861) AND
UTAGAWA HIROSHIGE (1797-1858)**

A Group of Four Woodblock Prints
Edo period (1615-1868), circa 1842-1845
Three by Kuniyoshi, the first a *chū-tanzaku* print entitled *Kinoe, Bingo Saburō* (Wood: First Rank, Bingo Saburō), depicting Takanori Saburō writing a message of encouragement to the captive Emperor Go Daigo on the trunk of a cherry tree, from the series *Buyū gogyō* (Heroic Warriors for the Five Elements), signed *Ichiyūsai Kuniyoshi ga*, published by Minatoya Kohei; two *ōban tate-e* prints signed *Ichiyūsai Kuniyoshi ga* comprising *Kawasaki: The Death of Nitta Yoshioki at the Yaguchi Ferry*, from the series *Tōkaidō gojūsan tsui* (53 Pairings for the Tōkaidō Road), published by Kojima Jūbei, and *Ono no Tōfū*, from the series *Chūkō meiyō kijin den* (Lives of Remarkable People Renowned for Loyalty and Virtue), published by Enshūya Matabei; and an *ōban tate-e* print depicting Sukenari and Tokimune fighting in the rain, from the series *Soga monogatari zue* (Illustrated Tale of the Soga Brothers), signed *Hiroshige ga*, published by Yorozyūya Kichibei (4)

14 1/4 x 9 5/8 in (36.2 x 24.4 cm), the largest

\$1,000 - 1,500

PROPERTY OF A LADY

514

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), 1856
An *ōban tate-e* woodblock print titled *Asakusa Kinryūzan* (Kinryūzan Temple, Asakusa), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige hitsu*, published by Uoya Eikichi
14 1/8 x 9 1/4 in (35.8 x 23.5 cm)

\$1,000 - 1,500



515



515A

515

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), 1857
An *ōban tate-e* woodblock print titled *Ryōgoku Ekōin Moto-Yanagibashi* (Ryōgoku Ekōin and Moto-Yanagibashi Bridge), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige hitsu*, published by Uoya Eikichi
14 1/8 x 9 1/2 in (35.8 x 24.1 cm)

\$2,000 - 3,000

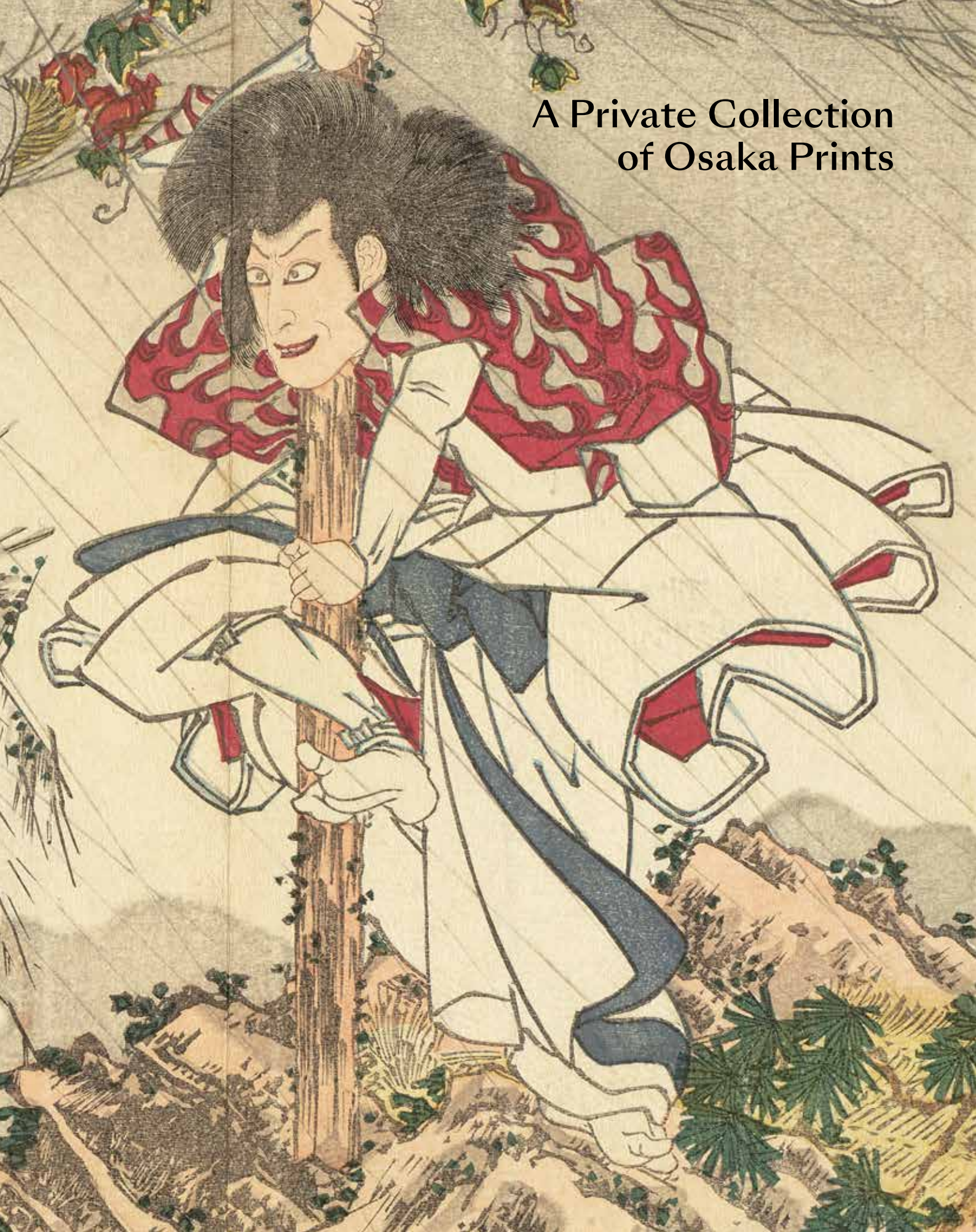
515A

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1832
An *ōban tate-e* woodblock print titled *Washū Yoshino Yoshitsune uma arai no taki* (Yoshitsune's Horse-washing Falls at Yoshino in Yamato Province), from the series *Shokoku taki meguri* (A Tour of Waterfalls in Various Provinces), signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi
16 x 11 in (40.64 x 27.8 cm)

\$1,500 - 2,500

A Private Collection
of Osaka Prints





516

**PROPERTY FROM A PRIVATE COLLECTION OF PRINTS,
INCLUDING A SELECTION OF OSAKA PRINTS**

516

SAIKŌTEI SHIBAKUNI (ACTIVE 1821-1826)

A Woodblock Print Triptych

Edo period (1615-1868), 1824

An *ōban tate-e* print triptych featuring *hagoita* (battledore)-shaped portraits of the actors Nakamura Utaemon III in the role of Tōza the farmer on the right sheet, Ichikawa Danzō V in the role of Miuranosuke on the center sheet, and Nakamura Sankō I in the role of Tōza's wife Okuru on the left sheet, from the play *Kamakura sandaiki* (Three Generations of Kamakura), each signed *Saikōtei Shibakuni ga*, published by Wataya Kihei (3, joined)
15 x 10 1/8in (38.1 x 25.7cm) each approximately

\$1,000 - 1,500



517

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ASAYAMA ASHIKUNI (ACTIVE 1775-1818)

Portraits of Nakamura Utaemon III

Edo period (1615-1868), 1817

An oversized horizontal woodblock print (now separated into two) featuring six panels with portraits of the actor Nakamura Utaemon III in various roles representing the latter six months of the year, comprising an old woman holding a fan (seventh month); Toru, the Old Salt Carrier (eighth month); a blind street musician (ninth month); a dancing beggar (tenth month); the Heron Maiden (eleventh month); and the Chinese general Kan'u (twelfth month), each panel signed *Ashikuni* and with various poems, published by Nishimuraya Yohachi (Eijudō) (2)
8 5/8 x 13 1/2in (21.9 x 34.3cm) each approximately

\$1,000 - 1,500



517



518

518

**ASAYAMA ASHIKUNI (ACTIVE 1775-1818) AND URAKUSAI
NAGAHIDE (ACTIVE CIRCA 1805-1848)**

Two Woodblock Prints

Edo period (1615-1868), circa 1815-1820

The first a *surimono aiban* print with an actor's table and mirror reflecting the face of actor Nakayama Utaemon (1778-1838), signed *Ashikuni* and sealed, the poem signed *Shikan* (the poetry name of Nakamura Utaemon), circa 1815; the second a *hosoban-e* portrait of the actor Sawamura Kunitarō in the role of Otayo of the Omatsuya, signed *Nagahide ga*, circa 1820, published by Wataya Kihei (2)
7 1/4 x 9 5/8in (18.4 x 24.4cm); 13 x 6in (33 x 15.2cm)

\$1,000 - 1,500

519

ASAYAMA ASHIKUNI (ACTIVE 1775-1818), SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), AND HASEGAWA SADAMASU (ACTIVE CIRCA 1830-1840)

Three Oversized *Surimono* Woodblock Prints

Edo period (1615-1868), circa 1810-1835

Each double *ōban tate-e* prints, the first depicting a Chinese beauty collecting peonies in a basket, with poems by various poets, signed *Ashikuni* and sealed *Rōshu*, circa 1810; the second depicting the actor Onoe Kikugorō III (1784-1849) in the role of Tenjiku Tokubei summoning a large fire-breathing toad, with poems by Kikugorō, Tsurunoya, and others, signed *Shunkōsai Hokushū ga* and sealed *Hokushū*, circa 1820; the third depicting *shishi* (Chinese lions) leaping off a cliff, with poem by Kataoka Nizaemon VII (1755-1837), signed *Hasegawa Sadamasu* and sealed *Sadamasu*, circa 1835 (3) 14 7/8 x 22 1/4in (37.8 x 56.5cm); 16 1/4 x 20 3/4in (41.3 x 52.7cm); 16 1/4 x 22 1/8in (41.3 x 56.2cm)

\$1,000 - 1,500



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ASAYAMA ASHIKUNI (ACTIVE 1775-1818) AND SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832)

A Group of Three Woodblock Diptychs

Edo period (1615-1868), circa 1820-1830

Comprising an *ōban tate-e* diptych portrait (joined) of the actors Ichikawa Ebijūrō I in the role of Tōken Jūbei (on the right sheet), and Nakamura Utaemon III in the role of Hirai Gonpachi (on the left sheet), each sheet signed *Ashikuni ga*, published by Shioya Chōbei; an *ōban tate-e* diptych portrait of the actors Nakamura Utaemon III in the role of Arajishi Otokonosuke (on the right sheet) and Matsumoto Kōshirō V in the role of Nikki Danjō (on the left sheet) with an apparition of a giant rat, each sheet signed *Shunkōsai Hokushū ga*, published by Toshikuraya Shinbei; an *ōban tate-e* diptych portrait of the actors Nakamura Utaemon II in the role of Tabakoya Sankichi (on the right sheet) and Ichikawa Ebijūrō I in the role of Saitō Kuranosuke (on the left sheet) with an apparition of a giant snake, each sheet signed *Shunkōsai Hokushū ga*, published by Honsei (6)

14 1/2 x 10 1/8in (36.8 x 25.7cm) each approximately

\$1,000 - 1,500

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SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), RYŪSAI SHIGEHARU (1803-1853), AND HARUE (DATES UNKNOWN)

A Group of Four Woodblock Prints

Edo period (1615-1868), circa 1810-1840

Each an *ōban tate-e* print, the first a portrait of Bandō Mitsugorō III in the role of Daihanji Kiyozumi, and Arashi Koroku IV in the role of Koganosuke, signed *Shunkōsai Hokushū ga*; the second a portrait of Nakamura Matsue II in the role of Hinadori, and Nakamura Utaemon II in the role of Sadaka, signed *Shunkōsai Hokushū ga*; the third a portrait of actors representing the Six Immortal Poets, comprising Nakamura Shikan II in the roles of Sōjō Henjō, Ariwara no Narihira, Kisen Hōshi, Fumiya no Yasuhide, and Ōtomo Kuronushi, and Nakamura Baika in the role of Ono no Komachi, signed *Ryūsai Shigeharu ga*; the fourth a portrait of three actors, signed *[Shin]* *Harue ga* (4)

15 x 10 3/8in (38.1 x 26.3cm), the largest

\$1,200 - 1,800



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SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), SHUNBAISAI HOKUEI (DIED 1837), GANJŌSAI KUNIHIRO (ACTIVE CIRCA 1815-1843), AND JUKŌDŌ YOSHIKUNI (ACTIVE 1804-1843)

A Group of Five Woodblock Prints

Edo period (1615-1868), circa 1810-1843

Comprising five *ōban tate-e* prints, the first a fan portrait of Nakamura Utaemon I, the second a fan portrait of Ichikawa Ebijūrō, each signed *Shunkōsai Hokushū ga*; a circular portrait of Seki Sanjurō III, signed *Shunbaisai Hokuei ga*; a portrait of Arashi Kitsusaburō II, signed *Kunihiro ga*; a fan portrait of Nakamura Utaemon I, signed *Jukōdō Yoshikuni ga*, all published by Tenmaya Kihei (5)

15 3/8 x 10 1/4in (39 x 26cm) each approximately

\$1,000 - 1,500

523

SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), GOCHŌTEI SADAMASU I (KUNIMASU, ACTIVE 1834-1852), GOSŌTEI HIROSADA (DIED CIRCA 1865), AND SHUNKŌ (ACTIVE 1849-1853)

A Group of Six Woodblock Prints

Edo period (1615-1868), 1813-1850

Comprising three *ōban tate-e* portraits of the actors Ichikawa Ebijūrō in an unknown role of a ruffian carrying a large axe, Nakamura Utaemon III as Kanda Yōgorō, from the play *Ōishi-zuri sakura tanzaku* (Ōishi's Stone Rubbing, a Poem Card, and Flowering Cherry), and Arashi Kichisaburō as Ono no Tōfū, from the play *Ono no Tōfū aoyagi suzuri* (Ono no Tōfū, the Inkstone, and the Green Willow), each signed *Shunkōsai Hokushū ga* and published by Toshikuraya Shinbei; an *ōban tate-e* portrait of Nakamura Utaemon IV as Sadakuro from the play *Kanadehon chūshingura* (A Kana Primer for the Treasury of Loyal Retainers), signed *Gochōtei Sadamasu ga*; an *ōban tate-e* portrait of two unidentified actors as Ushiwakamaru and Benkei, with an inset portrait of Ishikawa Goemon, from the series *Chūkō buyūden* (Tales of Loyalty, Bravery, and Filial Devotion), signed *Hirosada*; an *ōban tate-e* portrait of Bandō Hikosaburō as Kan Shōjo from an unknown series, published by Shioya Chōbei (6)

15 7/8 x 10 1/2in (40.3 x 26.6cm) each approximately

\$1,000 - 1,500



523

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SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), GIGADŌ ASHIYUKI (ACTIVE CIRCA 1814-1853), AND YOSHIAKI (DATES UNKNOWN)

A Group of Five Woodblock Prints

Edo period (1615-1868), 19th century

Comprising five *ōban tate-e* prints including a fan portrait of the actor Nakamura Utaemon III in the role of Yakanbei from the series *Uchiwa tōsei kurabe* (Comparison of Current Roles on Fans), signed *Shunkōsai Hokushū*; a portrait of the actor Nakamura Utaemon III in the role of Ishikawa Goemon in *Okehazama gassen* (The Battle of Okehazama), signed *Shunkōsai Hokushū ga*; a portrait of the actor Nakamura Utaemon III as Katō Masakiyo, signed *Shunkōsai Hokushū ga*; portraits of the actor Arashi Kitsusaburō II in the role of the hairdresser Kamiyui Tasuke, and Arashi Koroku IV in the role of Yari no Gonza, signed *Ashiyuki*; portraits of the actors Onoe Kikugorō and Ichikawa Iijūrō, signed *Yoshiaki* (5)

15 1/2 x 10 1/2in (39.4 x 26.6cm) each approximately

\$1,000 - 1,500



524

525

SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), JUKŌDO YOSHIKUNI (ACTIVE 1804-1843), AND SHUNKŌ (DATES UNKNOWN)

A Group of Eight Woodblock Prints

Edo period (1615-1868), 19th century

Comprising a triptych (joined) portrait of the actors Ichikawa Ebijūrō II as Kino Haseo (on the right sheet), Nakamura Utaemon III as Kujaku Saburō (on the center sheet), and Fujikawa Tomokichi II as Princess Kobai (on the left sheet), from the play *Tenmangū aiju no meiboku*, each sheet signed *Shunkōsai Hokushū*; a tetrptych (one sheet now lost) portrait of the actors Fujikawa Tomokichi, Asao Gakujūrō and another in unknown roles; and a diptych portrait of actors Kataoka Nizaemon VIII as Iwaiburo Jisuke and Nakamura Utaemon III as Danshichi no Mohei, from the play *Yadonashi Danshichi* (Homeless Danshichi), each sheet signed *Shunkō ga*, published by Shioya Chōbei (8)

10 3/8 x 15 1/4 in (26 x 38.8cm), the largest

\$1,000 - 1,500



525

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GOCHŌTEI SADAMASU I (KUNIMASU, ACTIVE 1834-1852), SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), GOSŌTEI HIROSADA (DIED CIRCA 1865), AND SAKURAGAWA JIHINARI (ACTIVE CIRCA 1818-1830)

A Group of Five Woodblock Prints

Edo period (1615-1868), circa 1818-1840

Comprising an album of three double pages of portraits of actors and three double pages of text, the central image signed *Gochōtei Sadamasu ga*; a *shikishiban* print and a horizontal *koban* print of actors in various roles, signed *Hokushū ga* and *Shunkōsai Hokushū ga*; a vertical *koban* print titled *Meishu zukushi* (A Collection of Superior Sakes), signed *Sadahiro ga*; and a *shikishiban* print depicting the actor Ichikawa Danjūrō II as Uirō-uri (The Medicine Peddler), with two poems, inscribed *Nidaime Danjūrō Katsukawa Shunshō ga* (Copied from Katsukawa Shunshō), signed *Sakuragawa Omokage* and *Sakuragawa Jihinari* (on the poems), and *Jisha* (Drawn by himself) (5)

8 3/8 x 7 1/4 in (21.3 x 18.3cm), the largest

\$1,200 - 1,800



526

527

UTAGAWA NOBUKATSU (TESSAI, ACTIVE 1824-1841), SHUNKŌSAI HOKUSHŪ (ACTIVE 1810-1832), GOSŌTEI HIROSADA (DIED CIRCA 1865), HASEGAWA SADANOBU (1809-1879), AND JUKŌDŌ YOSHIKUNI (ACTIVE 1804-1843)

A Group of Six Woodblock Prints

Edo period (1615-1868), circa 1825-1840

Comprising a memorial portrait of Arashi Rikan II, signed *Ōju Tessai ga*; a portrait of the actor Nakamura Utaemon III in the role of Ishikawa Goemon in *Okehazama gassen* (The Battle of Okehazama), signed *Shunkōsai Hokushū ga*; a portrait of the actor Nakamura Utaemon III as Danshichi Kurobei in *Natsu matsuri Naniwa kagami* (Summer Festival: Mirror of Osaka), signed *Shunkōsai Hokushū ga*; portraits of Arashi Rikaku in five different roles, signed *Hirosada*; a portrait of Kataoka Gadō II in the role of Chigo Tomimaru (Kotomimaru) from the series *Kagami-oi tōsei kurabe* (Competition of Contemporary Mirror Covers), signed *Hasegawa Sadanobu*; and *Tōsei yakusha mitate Rokkasen* (Six Immortal Poets Represented by Contemporary Actors), including Ichikawa Danzō V as Ōtomo no Kuronushi, Nakamura Shikan II as Ariwara no Narihira, Nakamura Matsue II as Ono no Komachi, Nakamura Utaemon III as Kisen Hōshi, Ichikawa Ebijūrō as Sōjō Henjō, and Arashi Rikaku as Fumiya no Yasuhide, signed *Toyokawa Yoshikuni ga* (6)

15 x 10 in (38.1 x 25.4cm) each approximately

\$1,000 - 1,500



527



528

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SHUNBAISAI HOKUEI (DIED 1837) AND GANJŌSAI KUNIHIRO (ACTIVE CIRCA 1815-1843)

A Set of a Pentaptych and a Tetrptych Woodblock Prints

Edo period (1615-1868), 1835 and 1821

Comprising an *ōban tate-e* asymmetrical two-tier pentaptych portrait of the actors Bandō Jutarō I as Kiritarō (on the top sheet), Nakamura Karoku I as Osen and Jitsukawa Gakujūrō I as Tsuji Yōsuke (on the right sheet), Arashi Rikan II as Yoshikawa Kageto (on the center-right sheet), Iwai Shijaku I as the sister Shiori (on the center-left sheet), and Kataoka Ichizō I as Asogadake Tarakubō (on the left sheet), from the play *Keisei hanabusa-zōshi*, each signed *Hokuei ga*, published by Shōhonya Seishichi; an *ōban tate-e* tetrptych portrait of the actor Bandō Mitsugorō III in various roles in the play *Shichi henge, yomai tsuzuki* (The Dance of Seven Changes), including as the courtesan Sakuragidayū (on the right sheet), as Genta and a rabbit pounding *mochi* (glutinous rice balls) (on the center-right sheet), as the Shirabyōshi dancer Katsumi and Gobu no Mihozoemon (on the center-left sheet), and as Hesomura Osan and Ukare yakko (Jolly Footman) (on the left sheet), each signed *Kunihiro ga*, published by Tenmaya Kihei and Sōshiya (9)

15 x 10 3/8in (38.1 x 26.3cm) each approximately

\$1,000 - 1,500



529

529

GOCHŌTEI SADAMASU I (KUNIMASU, ACTIVE 1834-1852), GIGADŌ ASHIYUKI (ACTIVE CIRCA 1814-1835), SHUNBAISAI HOKUEI (DIED 1837), AND GANJŌSAI KUNIHIRO (ACTIVE CIRCA 1815-1843)

A Group of Six Woodblock Prints

Edo period (1615-1868), 1825-1839

Ōban tate-e prints comprising three portraits of Nakamura Utaemon IV, the first as Sadakuro, the second as Hayano Kanpei, the third as Ōboshi Yuranosuke, all from the play *Kanadehon chūshingura* (A Kana Primer for the Treasury of Loyal Retainers), signed *Gochōtei Sadamasu ga*, published by Honya Seishichi; a portrait of Nakamura Utaemon III as Abe no Yasuna, from the play *Ashiya Dōman ōuchi kagami* (A Courtly Mirror of Ashiya Dōman), signed *Ashiyuki ga*, published by Shōhonya Seishichi; a portrait of Arashi Tokusaburō II as Kitsune Kuzunoha, signed *Shunkōsai Hokuei ga*, published by Honya Seishichi; and a memorial portrait of Arashi Rikan II, signed *Kunihiro ga*, published by Daikokuya Kichinosuke (6)

15 x 10in (38.1 x 25.4cm) each approximately

\$1,000 - 1,500



530

530

GANJŌSAI KUNIHIRO (ACTIVE CIRCA 1815-1843), GOCHŌTEI SADAHIRO (ACTIVE CIRCA 1830-1850), SHUNBAISAI HOKUEI (DIED 1837), AND RYŪSAI SHIGEHARU (1803-1853)

A Group of Six Woodblock Prints

Edo period (1615-1868), circa 1833-1837

Comprising four *ōban tate-e* portraits of geisha, including Maki as Sekidera Komachi, Miyo of the Izutsuya as a *hachitaki* ("bowl beater"), and Uta of the Fushimiya as Sen Hayashi, all from the series *Naniwa Shimanouchi nerimono* (Costume Parade of the Shimanouchi Quarter in Osaka), signed *Kunihiro ga*; a portrait of Etsu of Ōgi Sato in *Shakkyō* (The Stone Bridge), from the series *Ōsaka Kita-Shinchi nerimono* (Costume Parade of the Kita-Shinchi Quarter in Osaka), signed *Ukiyo Sadahiro*, published by Tenmaya Kihei; a portrait of Chō of Kyō-Ōgiya in *Yuagari* (After the Bath), signed *Ryūsai Shigeharu ga*, from the *Shimanouchi nerimono* (Costumes Parade of the Shimanouchi Quarter); a portrait of Emu of the Matsuya in *Ukai* (Cormorant Fishing), signed *Sekkarō Hokuei ga*, from the series *Shimanouchi nerimono* (Costume Parade of the Shimanouchi Quarter) (6)

15 x 10 1/4in (38.1 x 26cm) each approximately

\$1,000 - 1,500

531

SHUNKŌSAI HOKUEI (DIED 1837) AND HASEGAWA SADANOBU (1809-1879)

A Woodblock Diptych, and Two Woodblock Print Triptychs
Edo period (1615-1868), 1833

Comprising an *ōban tate-e* diptych portrait of the actors Onoe Tamizō II as Inukawa Sōsuke Yoshitō (on the right sheet) and Nakamura Utaemon III as Inuyama Dōsetsu Tadaoki (on the left sheet) in a *mitate-e* (parody) from the series *Satomi hakkenshi* (Eight Loyal Dogs of Satomi), each sheet signed *Shunkōsai Hokuei ga*, published by Honya Seishichi; an *ōban tate-e* triptych portrait of the actors Nakamura Tomijūrō as Kinshōjo (on the right sheet), Nakamura Utaemon III as Kanki (on the center sheet), and Arashi Rikan II as Watōnai (on the left sheet) in the play *Kokusen'ya kassen* (The Battles of Coxinga), each sheet signed *Shunkōsai Hokuei ga*, published by Honya Seishichi; an *ōban tate-e* triptych portrait of the actors Nakamura Yoshio as Aburaya Okon (on the right sheet), Kataoka Gadō II as Fukuoka Mitsugi (on the center sheet), and Nakamura Shikan III as the cook Kisuke in the play *Ise ondo koi no netaba* (The Ise Dances and Love's Dull Blade), each sheet signed *Hasegawa Sadanobu ga*, published by Tenmaya Kihei (8)

15 1/8 x 9 7/8in (38.4 x 25.1cm) each approximately



531

\$1,000 - 1,500

532

RYŪSAI SHIGE HARU (1803-1853), GIGADŌ ASHIYUKI (ACTIVE CIRCA 1814-1853), AND GOCHŌTEI SADAMASU (KUNIMASU, ACTIVE CIRCA 1834-1852)

A Woodblock Diptych, Triptych and Tetraptych
Edo period (1615-1868), circa 1825-1840

Comprising an *ōban tate-e* diptych portrait of the actors Nakamura Tōzō in the role of Iwase Kibun and Nakamura Utaemon III in the role of Jiraiya, each signed *Gyokuryūtei Shigeharu ga*; an *ōban tate-e* triptych portrait of the actors Ichikawa Ebijūrō I as Kuwanaya Tokuzō (on the right sheet), Arashi Tomisaburō II in the role of the courtesan (Keisei) Higaki (on the center sheet), and Nakayama Bunshichi III in the role of Takamaru Kamejirō and Arashi Kitsusaburō II in the role of Tadotsu, each signed *Gigadō Ashiyuki*, published by Wataya Kihei; an *ōban tate-e* tetraptych portrait of the actors Nakamura Utaemon II in the role of Yahei (on the right sheet), Arashi Rikaku II in the role of Ushiwaka Saburō (on the center-right sheet), Nakamura Shika as Inaba Tarō (on the center-left sheet), and Iwai Shijaku in the role of Inaba (on the left sheet), in a *mitate-e* (parody) in which they are slaying a giant eagle, each sheet signed *Gochōtei Sadamasu ga*, published by Tenmaya Kihei (9)

14 3/4 x 10 1/8in (37.5 x 25.7cm), the largest



532

\$1,000 - 1,500

533

GOSŌTEI HIROSADA (DIED CIRCA 1865)

A Group of Eight Woodblock Prints

Edo period (1615-1868), circa 1849-1850

Chūban ōkubi-e comprising two horizontal double portrait prints, the first depicting Jitsukawa Ensaburō in the role of Konoshita Tōkichi, and Kataoka Ichizō in the role of Matsushita Kaheiji, from the play *Ehon Taikōki* (Picture Book of the *Taiko* Hideyoshi), the second depicting Ichikawa Ebizō V in the role of Nippon Daemon, and Onoe Kikugorō III in the role of the *rakan* Nakasaina from the play *Go-Taiheki shiraishi banashi* (The Tale of Shiraishi, a Latter-Day Taiheki); five vertical prints from the series *Chūretsu gishiden* (The Exemplary Loyalty of the Faithful Retainers) comprising Jitsukawa Ensaburō in the role of Ōtaka Gengo; Kataoka Ichizō in the role of Teraoka Heiemon, Ichikawa Ebizō V in the role of Ōboshi Yuranosuke, Kataoka Gadō II in the role of Yazama Jutarō, Nakamura Utaemon IV in the role of Katō Yomoshichi, and Jitsukawa Ensaburō in the role of Hayano Kanpei; and a vertical diptych depicting Tamiya Botarō and Horiguchi Gentazaemon, all signed *Hirosada* (8)

9 7/8 x 7in (25.1 x 17.8cm) each approximately



533

\$1,000 - 1,500



534

534

GOSÔTEI HIROSADA (DIED CIRCA 1865) AND GOCHÔTEI SADAMASU I (KUNIMASU, ACTIVE 1834-1852)

A Group of Eight Woodblock Prints

Edo period (1615-1868), circa 1849-1850

Comprising two double *ôkubi-e* prints, the first depicting Ôkawa Hashizô as the *rakan* Nakasaina, and Ichikawa Ebizô V as Nippon Daemon from the play *Go-Taiheiki Shiraishi banashi* (The Tale of Shiraishi, a Latter-day Taiheiki), signed *Hirosada*; the second depicting Nakamura Utaemon IV as Danshichi Kurobei and Nakamura Tomozô as Giheiji from the play *Natsu matsuri Naniwa kagami* (A Mirror of the Osaka Summer Festival); and with four single *ôkubi-e* including portraits of Jitsukawa Ensaburô in the role of Sasaki Gennosuke, from the series *Honchô chûkôden* (Tales of Loyalty and Respect in Our Land), signed *Kunimasu*; Kitaoka Ichizô; and Nakamura Gizaemon in the role of Tarakubô, both from the series *Chûkô buyûden* (Tales of Loyalty, Bravery, and Filial Devotion) each signed *Hirosada*; Mimasu Gennosuke III in the role of Konami, Hanzô's daughter from Act VIII of the series *Chûshingura* (Treasury of Loyal Retainers), signed *Hirosada* (8)

9 7/8 x 7in (25.1 x 17.8cm) each approximately

\$1,000 - 1,500



535

535

GOSÔTEI HIROSADA (DIED CIRCA 1865) AND KUNISHIGE (ACTIVE 1847-1855)

A Group of 15 Woodblock Prints

Edo period (1615-1868), circa 1848-1850

Chûban ôkubi-e comprising six prints from the series *Chûkô buyûden* (Tales of Loyalty, Bravery, and Filial Devotion) with portraits of actors Ichikawa Ebizô V as Akushichi Byôe Kagekiyo, Mimasu Daigorô V as Hatakeyama Shigetada, Ichikawa Ebizô V as Akushichi Byôe Kagekiyo (alternate design), Onoe Kikugorô III as Sanshichirô Nobutaka, Ichikawa Ebizô V as Ôboshi Yuranosuke, and two unidentified actors, each signed *Hirosada*; a portrait of the actor Mikawa Hikosaburô in an unidentified role, signed *Hirosada*; a portrait of Ichikawa Ebizô as Kinugawa Tanizô from the series *Chûkô sekitori kagami* (Mirror of Filial and Loyal Warriors), signed *Hirosada*; a portrait of Mimasu Daigorô IV as Inuda Kobungo from the series *Hakkenden* (Eight Dog Heroes), signed *Hirosada*; a triptych portrait of the actors Arashi Rikaku II as a pony dancer, Nakamura Tamashichi as a *manzai* dancer, and Sawamura Kitô as a street musician, from the play *Aratamaru oshika omoiba* (To Think How the Mandarin Ducks Have Changed), each signed *Hirosada*; a portrait of the actor Arashi Rikaku II as Izaemon from the series *Naniwa meisho* (Famous Places in Osaka), signed *Kunishige*; a portrait of the actor Kataoka Gadô II as the *yakko* (retainer) Tsumahei, from an unknown series, signed *Kunishige* (15)

10 x 7 1/8in (25.4 x 18cm) each approximately

\$1,000 - 1,500

536

GOSÔTEI HIROSADA (DIED CIRCA 1865), GIGADÔ ASHIYUKI (ACTIVE CIRCA 1814–1835), ASAYAMA ASHIKUNI (ACTIVE 1775–1818), HASEGAWA SADANOBU (1809–1879), KITAGAWA TOYOHIDE (ACTIVE CIRCA 1838–1843), AND GOCHÔTEI SADAMASU (KUNIMASU, ACTIVE CIRCA 1834–1852)

A Group of Seven Woodblock Prints

Edo period (1615–1868), 1816–1850

Comprising five *ôban yoko-e* portraits of the actors Nakamura Tomozô as Yaheiji and Kataoka Gadô II as Sasahara Hayato in Act Four of the play *Ogura no Shikishi* (Ogura Poem Card), signed *Hirosada*, published by Kinkodô; Nakamura Utaemon IV, with various poems, signed *Gosôtei Hirosada*; two unidentified actors with poem, signed *Gigadô Ashiyuki sha*; Nakamura Utaemon III as Honda Naiki from the play *Igagoe norikake gappa* (Vengeance at Iga Pass), signed *Ashikuni sha*; Nakamura Tomijurô in his farewell performance as Masaoka, signed *Hasegawa Sadanobu ga*, published by Wataki; an *ôban tate-e* portrait of Kataoka Gadô II as Sukune Tarô, signed *Kitagawa Toyohide ga*; and an *ôban tate-e* portrait of Kataoka Gadô II as Kobuna Gengorô, signed *Gochôtei Sadamasu ga* (7) 15 1/8 x 10 1/8in (38.4 x 26.4cm) each approximately

\$1,000 - 1,500



536

537

GOSÔTEI HIROSADA (DIED CIRCA 1865), GOCHÔTEI SADAMASU I (KUNIMASU, ACTIVE 1834–1852), AND OTHERS

A Group of Ten Woodblock Prints

Edo period (1615–1868), circa 1845–1850

Comprising nine vertical *chûban ôkubi-e* portraits of various actors, including Jitsukawa Enzaburô as Sasaki Gennosuke, from the series *Honchô chûkôden* (Tales of Loyalty and Filial Devotion in Our Land), and another from the series *Budô meiyôden* (Tales of Loyalty, Filial Devotion, and Martial Courage), several portraits of actors from the series *Chûkô buyû den*, and a horizontal *chûban* double *ôkubi-e*, each signed *Hirosada*, or *Kunimasu* (Sadamasu) (10) 9 7/8 x 6 7/8in (25.1 x 17.5cm) each approximately

\$1,000 - 1,500



537

538

GOSÔTEI HIROSADA (DIED CIRCA 1865), KAISHUNTEI SADAYOSHI (ACTIVE 1837–1853), AND KUNISHIGE (ACTIVE 1847–1855)

A Group of Eight Woodblock Prints

Edo period (1615–1868), circa 1849–1850

Comprising a print diptych depicting Mimasu Daigorô IV as Ukiyo Tohei, and Kataoka Ichizô as Suganuma Kosuke, signed *Hirosada*; three prints from the series *Chûkô buyûden* (Tales of Loyalty, Filial Devotion, and Martial Courage), depicting Arashi Rikan III as Ukiyo Tohei, Mimasu Daigorô IV as Musashibô Benkei, and Onoe Kikugorô III as Shirai Gonpachi, each signed *Hirosada*; a print depicting Arashi Rikan in an unknown role, signed *Kunishige*; a print depicting Gorô Tokimune in an unknown role, from the series *Chûkô sekitori kagami* (A Mirror of Brave and Loyal Wrestlers), signed *Sadayoshi*; a print depicting Arashi Tokusaburô II as Ichimisaï Osono from the play *Hikosan gongen chikai no sukedachi* (A Vow to Serve with a Sword at Mount Hiko Shrine) (8)

10 3/8 x 7 5/8in (26.3 x 19.4cm) each approximately

\$1,000 - 1,500



538



539

PROPERTY OF ANOTHER OWNER

539

UTAGAWA TOYOSAI (1828-1940), YŌSAI NOBUKAZU (1872-1944), AND OTHERS

A Bound Folio of Two Albums of Woodblock Prints

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, 19th/20th century
Comprising triptychs of the actors Onoe Kikugorō and Nakamura Fikusuke in *Kabukiza gogatsu no kyōgen* (Kyōgen of the Fifth month at the Kabukiza Theater), signed *Umedo Toyosai*; *Ryogoku hanabi no sankyoko* (Beauties)

9 1/4 x 13 3/4 x 1in (23.5 x 35 x 3cm) each album approximately

\$3,500 - 4,500



539



540

PROPERTY OF A LADY

540

KITAGAWA TSUKIMARO (KIKUMARO, DIED 1830), KOBAYASHI KIYOCHIKA (1847-1915), TOYOHARU KUNICHIKA (1835-1900), UTAGAWA KUNISADA (TOYOKUNI III, 1786-1864), AND OTHERS

A Group of 25 Woodblock Prints
Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Comprising 20 *ōban tate-e* prints; *Yaoya Oshichi Koshō Kichisaburō, chanoyū* [], signed *Kikumaro hitsu*; *Shiba Zojōji secchū* (Shiba, Zojōji in the Snow), signed *Shinsei Kobayashi Kiyochika*, various other prints, and five *chūban tate-e* prints from an untitled *Genji* series, signed *Toyokuni ga* (25)
15 x 10in (38 x 25.5cm) each *ōban* approximately; 9 7/8 x 6 5/8in (25.2 x 16.7cm) each *chūban* approximately

\$1,000 - 1,500



541



542

541

UTAGAWA YOSHIKAZU (ACTIVE CIRCA 1848-1870)

Edo period (1615-1868), 1861

An *ōban tate-e* woodblock print triptych titled *Amerikakoku jōkisha ōrai* (America: A Steamboat in Motion), signed on each sheet *Issen Yoshikazu ga*, published by Muaruya Jinpachi (3)

14 3/8 x 9 7/8in (36.5 x 25.1cm) each approximately

\$1,000 - 1,500

542

UTAGAWA KUNIAKI (1835-1888)

Three Woodblock Prints Depicting Foreigners

Edo period (1615-1868), 1861

Three *ōban tate-e* woodblock prints from the series *Bankoku jinbutsu* (People of Various Nations), including *Amerikajin* (Americans), *Igisujin* (English), and *Roshiajin* (Russians), published by Tsukiokaya Bunsuke (3)

14 5/8 x 10in (37.1 x 25.4cm) each approximately

\$1,000 - 1,500

543

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), circa 1888

A vertical *ōban tate-e* woodblock print diptych (joined) titled *Shōchikubai Yushima no kakegaku*, depicting Yaoya Oshichi climbing a fire watchtower to look at her burning house, published by Matsui Eikichi; signed *Ōju Yoshitoshi ga*, sealed *Taiso*

14 1/8 x 9in (35.8 x 22.8cm) each approximately

\$1,000 - 1,500



543



544

PROPERTY FROM A PRIVATE COLLECTION

544

TSUKIOKA KŌGYO (1869-1927)

A Group of 48 Woodblock Prints and a Single Sketch

Meiji era (1868-1912), dated 1898 and 1899

Comprising 48 *ōban yoko-e* prints from the series *Nōgaku zue, kōhen, jō* (Pictures of Nō Plays, Part II, Sections I and II), signed *Kōgyo*, published by Matsuki Heikichi; with an additional drawing (49)

14 x 10in (37 x 25cm) each approximately

\$1,000 - 1,500



545

PROPERTY OF VARIOUS OWNERS

545

OHARA KOSON (1878-1945)

Showa era (1926-1989), 1927

An *ōban tate-e* woodblock print titled *Yanagibashi no yuki* (Snow at Yanagibashi), signed and sealed *Shōson*, published by Watanabe Shōzaburō

16 1/2 x 12in (41.9 x 30.4cm)

\$1,200 - 1,800



546

546

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1937

An *ōban tate-e* woodblock print titled *Mito Nagahama* (Nagahama Beach in Mito), dated *Shōwa jūninen shigatsu* (April 1937), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

17 x 12in (43.2 x 30.5cm)

\$1,000 - 1,500

547

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1925

An *ōban tate-e* woodblock print titled *Shiba Zōjōji* (Zōjōji Temple in Shiba), from the series *Tōkyō nijūkei* (20 Views of Tokyo) signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō
15 x 10 3/8in (38.1 x 26.3cm)

\$2,000 - 3,000



547

548

KAWASE HASUI (1883-1957)

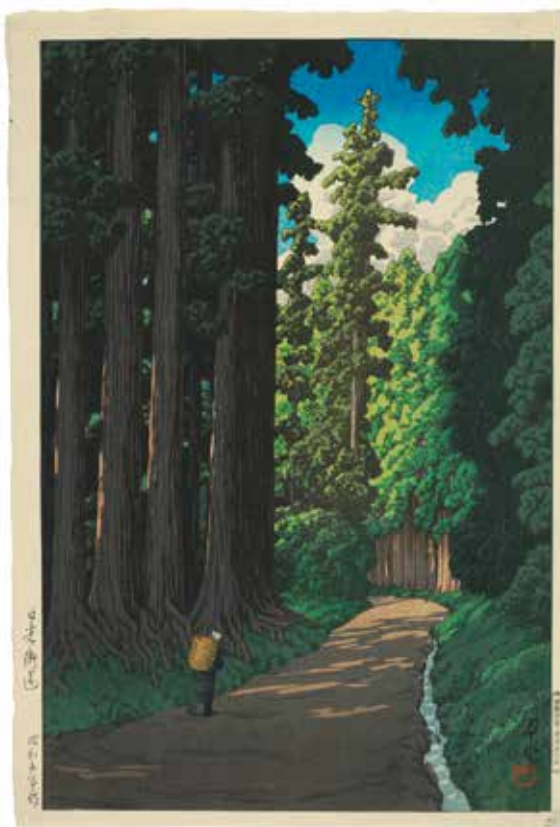
Taisho era (1912-1926), dated 1925

An *ōban tate-e* woodblock print titled *Bōshū, Futomi* (Pacific Ocean, Bōshū) from the series *Tabi miyage dai sanshū* (Souvenirs of Travel, Third Series), dated *Taishō jūyonen no saku* (Work of 1925), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō
16 x 11in (40.64 x 27.8cm)

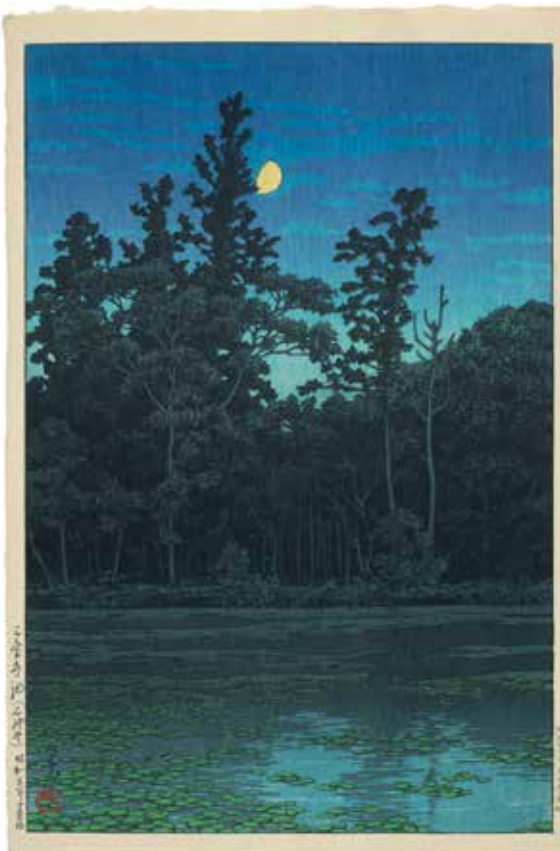
\$1,000 - 1,500



548



550



551



549

549

ITŌ TAKASHI (1895-1944)

Two Woodblock Prints

Showa era (1926-1989), dated 1929 and 1933

Two *ōban yoko-e* woodblock prints, each signed *Takashi* and sealed *Itō Takashi*, published by Watanabe Shōzaburō, the first titled *Akabane no yuki* (Snow at Akabane), dated (in Chinese characters) *Senkyūhyaku sanjūsan, nigatsu no saku* (Work of February 1933), the second titled *Ashinoko no ukei* (Rain at Lake Ashino), dated (in Chinese characters) *Senkyūhyaku nijūkyū, shichi no saku* (Work of July 1929) (2)

11 x 16in (27.8 x 40.6cm) each approximately

\$1,200 - 1,800

550

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930

An *ōban tate-e* woodblock print titled *Nikkō gaidō* (Road to Nikkō), dated *Shōwa gonen no saku* (Work of 1930), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

16 x 11in (40.64 x 27.8cm)

\$1,000 - 1,500

551

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930

An *ōban tate-e* woodblock print titled *Sanpōji ike, Shakuji* (Sanpoji Pond in Shakuji), dated *Shōwa gonen jūgatsu no saku* (Work of October 1930), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

16 x 11in (40.64 x 27.8cm)

\$2,000 - 3,000



552

552

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930

An *ōban tate-e* woodblock print titled *Ichikawa no banshū* (Late Autumn in Ichikawa), dated *Shōwa gonen jūnigatsu no saku* (Work of December 1930), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

16 x 11 in (40.64 x 27.8cm)

\$1,000 - 1,500

553

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1931

An *ōban yoko-e* woodblock print titled *Hamanako* (Lake Hamana), from the series *Tōkaidō fūkei senshū* (Selected Views of the Tōkaidō Road), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

11 x 16 in (27.8 x 40.64cm)

\$1,500 - 2,000

554

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930

An *ōban tate-e* woodblock print titled *Magome no tsuki* (Moon at Magome), from the series *Tōkyō nijūkei* (Twenty Views of Tokyo), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō

15 1/4 x 10 1/4 in (39.4 x 26cm)

\$2,500 - 3,500



553



554



555

555

KAWASE HASUI (1883-1957)

Two Woodblock Prints

Showa era (1926-1989), dated 1931 and 1940

Comprising two *ōban tate-e* prints, the first titled *Fuyu no tsuki (Toyamagahara)* (Winter Moon at Toyamagahara), dated *Shōwa roku jūnigatsu no saku* (Work of December 1931), signed *Hasui* and sealed *Kawase*, published by Doi Sadakazu; the second titled *Chōsen Chiizan Sen'inji* (The Cheoneunsa Temple, Mount Chiri, Korea), from the series *Zoku Chōsen fūkei* (Views of Korea, Continued), dated *Shōwa jūgonen no saku* (Work of 1940), signed *Hasui* and sealed *Kawase*, published by Watanabe Shōzaburō (2) 15 5/8 x 10 1/4in (39.7 x 26cm); 15 1/2 x 10 1/4in (39.4 x 26cm)

\$1,000 - 1,500

556

No lot



557

557

KAWASE HASUI (1883-1957)

Two Woodblock Prints

Showa era (1926-1989), 20th century

Comprising two *ōban tate-e* prints, the first titled *Yuki no Mukōjima* (Snow at Mukōjima), signed *Hasui* and sealed *Kawase*, dated *Shōwa roku jūnigatsu no saku* (Work of December 1931; though this is a later printing), originally published by Watanabe Shōzaburō; the second titled *Shiobara Hataori*, signed *Hasui* and sealed *Kawase*, dated *Shōwa nijūichinen no saku* (Work of 1946) (2) 10 5/8 x 15 5/8in (26.6 x 39.5cm) each approximately

\$1,000 - 1,500

558

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1930

A woodblock print titled *Ushibori no yūgure* (Evening at Ushibori), signed *Hasui* and sealed *Kawase*
11 7/8 x 1in (30 x 43.2cm)

\$800 - 1,200

PROPERTY OF A LADY

559

KASAMATSU SHIRŌ (1898-1991) AND KAWASE HASUI (1883-1957)

Four Woodblock Prints

Showa era (1926-1989), 1934-1938

Comprising three *ōban tate-e* prints including *Haru no yoru, Ginza* (Spring Evening, Ginza), *Kasumu yūbe, Shinobazu ikehata* (Hazy Evening on the Shore of Shinobazu Pond), and *Amaya, Shinobazu ike* (Rainy Evening at Shinobazu Pond), all signed *Shirō* or *Kasamatsu Shirō*, published by Watanabe Shōzaburō; and an *ōban tate-e* print titled *Kure no yuki (Edogawa)*, (Evening Snow, Edogawa River), signed *Hasui* and sealed *Kawase*, originally published by Doi Sadaichi (4)
15 1/2 x 10 3/8in (39.4 x 26.3cm) each approximately

\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

560

TSUCHIYA KŌITSU (1870-1949), OHARA KOSON (1877-1945), YOSHIDA HIROSHI (1926-1989), AND UTAGAWA HIROSHIGE (1797-1858)

A Group of Six Woodblock Prints

Edo period (1615-1868) and Showa era (1926-1989), 20th century
Five *ōban tate-e* prints and one *ōban yoko-e* print comprising *Kyūshū Hakozaki Hachiman* (Hakozaki Shrine, Kyushu), dated 1938 and *Nezu jinja* (Nezu Shrine), dated 1934, each signed *Koitsu*, sealed *Ko*, published by Doi Hangaten; *Zakuro ni ōmu* (Pomegranate and Cockatoo) signed *Shōson*, published by Watanabe Shōzaburō; *Chikurin*, signed *Yoshida* in the block and inscribed in pencil in the bottom margin *Bamboo Grove* and *Yoshida* in pencil in Roman script, sealed *Hiroshi* and with a *jizuri* (self-printed) seal, dated 1929; *Sori*, inscribed *Sleigh* and signed *Hiroshi Yoshida* in pencil in Roman script, dated 1927, with a *jizuri* (self-printed) seal; and *Fujisawa nanki no Matsubara hidari no Fuji* (Fujisawa: Fuji on the Left at Nanki no Matsubara) from the series *Gojūsan tsumi meisho zue* (Famous Sights of the 53 Stations), signed *Hiroshige hitsu*, published by Tsutaya Kichizō (6)
11 1/8 x 16 3/4in (28.3 x 42.6cm), the largest

\$1,000 - 1,500



558



559



560



561

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1929

A large woodblock print titled in pencil *Chickens* and in the block *Hiyoko* (Chicks), dated *Shōwa yonen no saku* (Work of 1929), signed in the block *Yoshida* and in Roman script in pencil in the lower margin

Hiroshi Yoshida

33 x 24in (83.8 x 60.9cm)

\$3,000 - 5,000

561



**PROPERTY FROM A PRIVATE COLLECTION OF PRINTS,
INCLUDING A SELECTION OF OSAKA PRINTS**

562

ELIZABETH KEITH (1887-1956)

Man Smoking a Pipe

Taisho era (1912-1926), circa 1919

A watercolor on paper depicting a seated Chinese man dressed in a long winter tunic and a fur hat smoking a pipe, a teacup by his right elbow, signed *E K* in the lower right corner

19 x 14 1/2in (48.2 x 36.8cm)

\$2,000 - 3,000

562



563



564

563

ELIZABETH KEITH (1887-1956)

Two Woodblock Prints

Taisho era (1912-1926), 1919 and 1924

Each signed in pencil or green pencil *Elizabeth Keith*, published by Watanabe Shōzaburō, the first an *ōban tate-e* print titled *Wedding Guest, Seoul*, sealed *E.K.* 1919; the second an oversized print titled in pencil in the lower margin *Chinese Actor* (2)

14 3/4 x 10 1/2 in (37.5 x 26.6cm); 17 x 12 1/2 in (43.2 x 31.7cm)

\$1,000 - 1,500

564

ELIZABETH KEITH (1887-1956)

Taisho era (1912-1926), dated 1920

An *ōban tate-e* woodblock print titled *A Temple Kitchen, Diamond Mts Korea*, sealed *EK* 1920, inscribed in pencil on the verso *Elizabeth Keith* 1920, *Diamond Mountains- Korea*, published by Watanabe Shōzaburō

15 1/2 x 12 in (39.4 x 30.5cm)

\$1,000 - 1,500

565

ELIZABETH KEITH (1887-1956)

Two Woodblock Prints

Taisho era (1912-1926), dated 1921 and 1922

The first an *ōban yoko-e* print titled *Marriage Procession. Seoul.*, signed in pencil *Elizabeth Keith*, sealed *E.K.* 1921; the second an *ōban tate-e* print titled *Night Scene. Peking.*, signed in red pencil *Elizabeth Keith*, sealed *E.K.* 1922, each published by Watanabe Shōzaburō (2)

11 7/8 x 16 in (30.2 x 40.6cm); 15 x 10 3/8 in (38.1 x 26.3cm)

\$1,000 - 1,500



565



566



568



567

566

ELIZABETH KEITH (1887-1956)

Two Woodblock Prints

Taisho (1912-1926) and Showa (1926-1989) era, 1922 and 1925
Both *ōban tate-e* prints, the first titled *Lama Priest In Ceremonial dress*, signed in pencil *Elizabeth Keith* and inscribed in pencil on the verso *Lama Priest*; the second signed in pencil *Elizabeth Keith* and inscribed in pencil on the verso *The Buddhist Priest-Kyoto*, both published by Watanabe Shōzaburō (2)
15 1/2 x 10 3/8in (39.4 x 26.3cm); 16 x 11in (40.6 x 27.9cm)

\$1,200 - 1,800

567

ELIZABETH KEITH (1887-1956)

Showa era (1912-1926), dated 1922

An *ōban yoko-e* woodblock print titled in the block *Lama Temple Peking.*, signed in pencil *Elizabeth Keith* and sealed *E.K.* 1922, published by Watanabe Shōzaburō
11 1/2 x 16 1/2in (29.2 x 41.9cm)

\$1,000 - 1,500

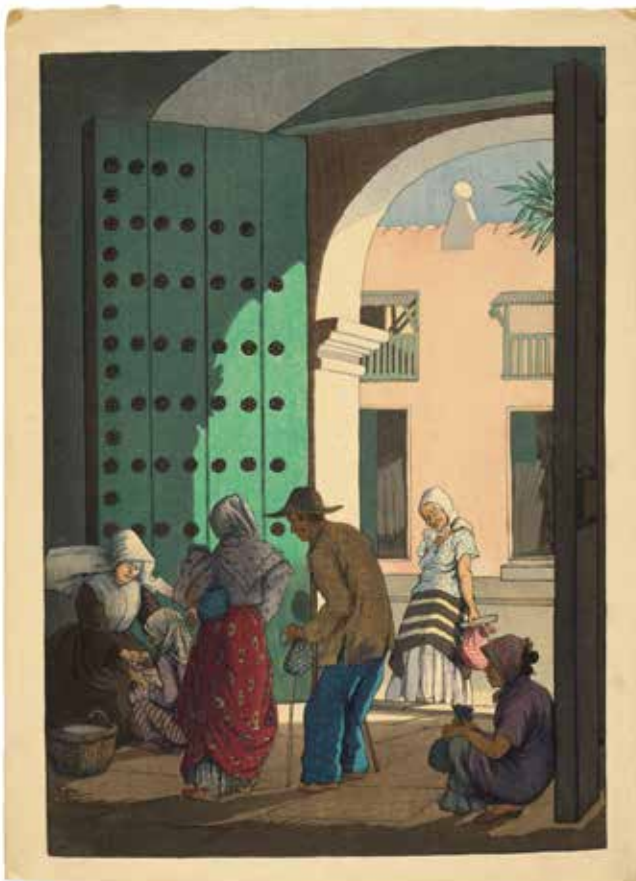
568

ELIZABETH KEITH (1887-1956)

Taisho era (1912-1926), dated 1924

An *ōban tate-e* woodblock print titled in pencil in the lower margin *Moro Village Zambranga*, signed in red pencil *Elizabeth Keith* and sealed in red *E.K.* 1924, published by Watanabe Shōzaburō
17 x 12in (43.2 x 30.5cm)

\$1,000 - 1,500



569

569

ELIZABETH KEITH (1887-1956)

Taisho era (1912-1926), circa 1924

An *ōban tate-e* woodblock print depicting the entrance gate to the Saint Isabella Tower, circa 1924, published by Watanabe Shōzaburō
18 1/4 x 13 1/4in (46.3 x 33.6cm)

\$1,200 - 1,800

570

ELIZABETH KEITH (1887-1956)

Two Woodblock Prints

Showa era (1926-1989), 1924 and 1935

The first an oversized print titled *Where the Beggars Sleep, Soochow*, signed in red pencil *Elizabeth Keith* and sealed *E.K.*; the second an *ōban yoko-e* print titled *The Good Earth*, signed in pencil twice *Elizabeth Keith*, both published by Watanabe Shōzaburō (2)
14 3/4 x 9 3/4in (37.5 x 24.7cm); 9 1/8 x 14 1/4in (23.2 x 36.2cm)

\$1,000 - 1,500

571

ELIZABETH KEITH (1887-1956)

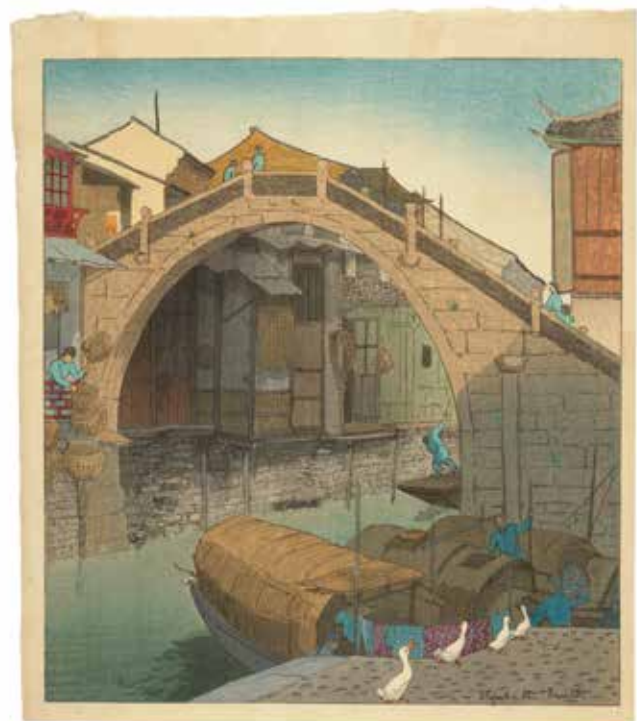
Taisho era (1912-1926), circa 1925

An *ōban tate-e* woodblock print titled *Camel Back Bridge*, signed in pencil *Elizabeth Keith*, inscribed in pencil on the verso *Camel Back Bridge, Soochow, 22*, published by Watanabe Shōzaburō
15 x 13in (38.1 x 33cm)

\$1,000 - 1,500



570



571



572



573



574

572

ELIZABETH KEITH (1887-1956)

Two Oversize Prints

Taisho era (1912-1926), circa 1925

The first an oversized print inscribed *Kitoku*, depicting Korean children flying kites in the snow, signed in the block *Elizabeth Keith*; the second a woodblock print titled *Manchu Woman*, circa 1925, signed in pencil *Elizabeth Keith*, published by Watanabe Shōzaburō (2)

20 1/4 x 15 1/8in (51.4 x 38.4cm); 18 5/8 x 13 1/8in (47.3 x 33.3cm)

\$1,000 - 1,500

573

ELIZABETH KEITH (1887-1956)

Showa era (1926-1989), dated 1934

An *ōban tate-e* woodblock print embellished with silver mica, depicting a seated Chinese beauty in a Mandarin gown, signed in pencil *Elizabeth Keith* and numbered 13 in the lower margin, inscribed in pencil on the verso (7) *Chinese Lady, Peking*, 1934, published by Watanabe Shōzaburō

15 1/4 x 10 1/4in (39.4 x 26cm)

\$1,500 - 2,500

574

ELIZABETH KEITH (1887-1956)

Three Oversized Woodblock Prints of the Actor Shigeyama Sengorō Showa era (1926-1989), circa 1936

Each signed in pencil or red pencil *Elizabeth Keith*, the first a study of the actor in an unidentified role, titled in pencil on the verso *Shigiyama. (sic) A Study*; the second depicting the actor in the role of Sanbasō; the third of the actor in the role of Hagoromo, titled on the verso *Kongo Noh Actor "Hagoromo"* (3)

18 1/2 x 13 1/2in (47 x 34.3cm); 18 7/8 x 13 3/4in (48 x 35cm); 17 x 11 3/4in (43.2 x 29.8cm)

\$1,200 - 1,800

575

PAUL JACOULET (1902-1960)

Three Oversized Woodblock Prints

Showa era (1926-1989), 1935-1940

Each signed in pencil *Paul Jacoulet*, the first titled *Homme de Menado et Mangoustans, Celèbes* (Menado Man and Mangosteen. Celebes), with fan seal and edition notation No. 89/350 on the verso; the second titled *Le reveil, Saipan Marianes* (The Awakening. Saipan. Marianas), with good luck hammer seal and edition notation *Hyakugojūmai zeppan dai hyakuhachi gō* (No. 108 of an edition of 150) on the verso; the third titled *Bergers des Hautes Montagnes, Corée*. (Shepherds of the High Mountains. Korea), with sparrow seal and edition notation No. 89/350 on the verso (3)
19 x 14 1/2in (48.2 x 36.8cm) each approximately

\$1,000 - 1,500



575



575

576

PAUL JACOULET (1902-1960)

Four Oversized Woodblock Prints

Showa era (1926-1989), 1936-1939

Each signed in pencil *Paul Jacoulet*, the first titled *Marionettes Chinoises, Chinois* (Chinese Puppets. Chinese), with mandarin duck seal and edition notation No. 235/350 on the verso; the second titled *La CHENILLE VERTE, COREE* (The Green Caterpillar. Korea), with good luck hammer seal and edition notation No. 147/350 on the verso; the third titled *LA BALANCE, "Chinois"* (The Scale. Chinese), with tea jar seal and edition notation No. 185/350 on the verso; the fourth titled *LE CHEMIN a L'EGLISE, "Chamorro de Guam"* (The Way to the Church. Chamorros of Guam), with boat seal (4)
18 3/4 x 14in (47.6 x 35.5cm) each approximately

\$1,000 - 1,500



576



577



577



578

577

PAUL JACOULET (1902-1960)

Five Oversized Woodblock Prints

Showa era (1926-1989), 1940-1948

Each signed in pencil *Paul Jacoulet*, the first titled *Le Betel "Yap"* (The Betel Nut Boy, Yap), with lucky boat seal and an illegible red seal on the verso; the second titled *DANS L'ISLE DE TINIAN, Marianes*, with peony seal, with edition notation No. 35/350 on the verso; the third titled *Le Maitre Potier, "Corée"* (The Master Potter, Korea), with the butterfly seal, edition notation No. 59/350 on the verso; the fourth titled *Joaquina et sa mere au Sermon du Pere PONS. Rota: Marianes* (Joaquina and Her Mother at the Sermon by Father Pons. Rota, Marianas), with owl seal, *P J* seal on the verso; the fifth titled *DANSES D'OKESA, Sado, Japon* (Okesa Dancers. Sado, Japan), with paulownia seal, edition notation No. 91/350 in the verso (5) 18 7/8 x 14 1/4in (47.9 x 36.2cm) each approximately

\$1,200 - 1,800

578

PAUL JACOULET (1902-1960)

Four Oversized Woodblock Prints

Showa era (1926-1989), 20th century

Each signed in pencil *Paul Jacoulet*, the first titled *Les enfants des yeux jaunes "Ohlol Est Carolines"* (The Yellow-Eyed Boys. Ohlol, East Carolines), with butterfly seal and edition notation No. 84/350 on the verso; the second titled *Vieillard au Chapelet, "Kawadzu"* (Old Man with Rosary. Kawadzu), with butterfly seal and edition notation No. 137/350 on the verso; the third titled *Vendeur de Masques (Chinois)* (Chinese Mask Seller), with butterfly seal and *P J* seal on the verso; the fourth titled *LA CORBEILLE de NEFLES, CHINOIS* (The Basket of Medlar Fruit, Chinese), with fan seal and edition notation No. 310/350 on the verso (4)

18 3/4 x 14 1/4in (47.6 x 36.2cm) each approximately

\$1,000 - 1,500

579

SEKINO JUN'ICHIRO (1914-1988)

Three Oversized Woodblock Prints
Showa era (1926-1989), 20th century
Each signed in pencil in Roman script *Jun Sekino*, or signed and dated *Jun Sekino*, 87 and sealed *Jun*, each watermarked *Jun Sekino* in the lower margin, the first titled *Manjuyama* and numbered 28/182; the second depicting fields and a distant seascape, numbered 22/128; the third depicting a seashore at dusk, numbered 20/128 (3)
16 7/8 x 21 5/8in (42.8 x 54.9cm) each approximately

\$800 - 1,200



579



580

580

SEKINO JUN'ICHIRO (1914-1988)

Four Oversized Woodblock Prints
Showa era (1926-1989), 20th century
Each signed in pencil in roman script *Jun Sekino* and sealed *Jun* or *Seki*, and watermarked *Jun Sekino* in the lower margin, the first titled *Kanbara* (Kanbara: Deep Snow), circa 1973; the second titled *Ishiyakushi: Fall Colors*, circa 1969; the third titled *Snowy Kiyomizudera*, circa 1970; the fourth titled *Nihonkai Ajinosawa* (Ajinosawa on the Sea of Japan), circa 1965 (4)
16 5/8 x 21 3/4in (42.2 x 55.2cm) each approximately

\$1,000 - 1,500



580



581



581



582

581

SEKINO JUN'ICHIRO (1914-1988)

Four Oversized Woodblock Prints
Showa era (1926-1989), 20th century
Each from the series (*Shin*) *Tōkaidō Gojūsan tsugi* ([New] 53 Stations of the Tōkaidō)
signed *Jun Sekino* in Roman script in pencil or in the block, sealed *Jun*, and watermarked *Jun Sekino* in the lower margin, the first titled *Yoshida: Willow and Private Estate*, circa 1966; the second titled *Fuchū* (Fuchū: Abe River), circa 1968; the third titled *Fujieda: Wheat Field at Twilight*, circa 1962; the fourth titled *Miya*, circa 1961 (4)
17 x 21 5/8in (43.2 x 55cm) each
approximately

\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

582

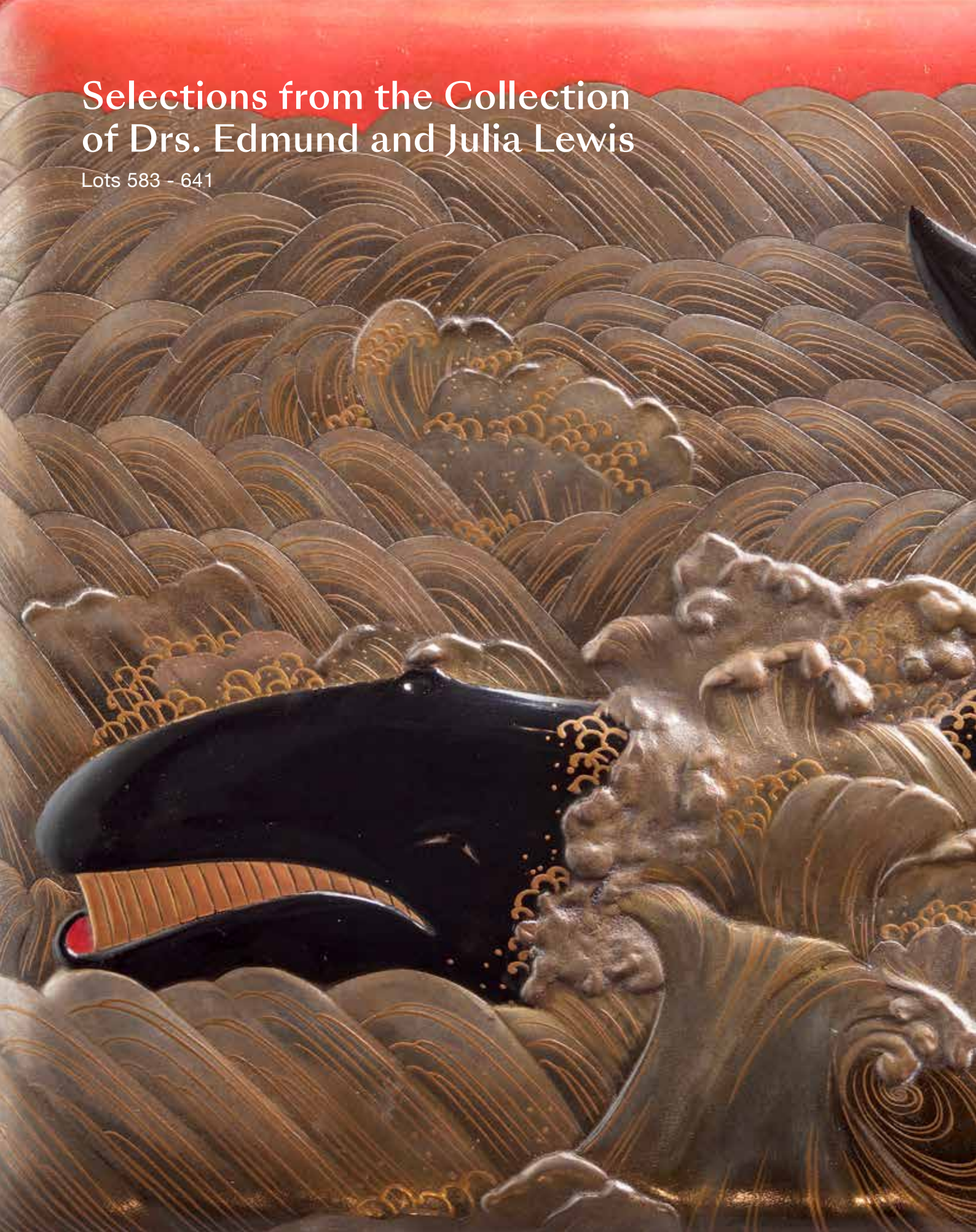
HOSHI JŌICHI (1913-1979)

Three Prints
Showa era (1927-1989), 20th century
Comprising a horizontal print titled *Shuko*, dated 1978, a vertical print titled *Tōshō* (Treetop in Winter), dated 1976, and a small vertical print titled *Aka* (Red), dated 1977, all signed *J. Hoshi* (3)
7 5/8 x 11 7/8in (19.3 x 30cm); 9 3/8 x 12 1/2(23.6 x 31.7cm); 11 5/8 x 9 1/8(29.8 x 23.2cm)

\$800 - 1,200

Selections from the Collection of Drs. Edmund and Julia Lewis

Lots 583 - 641





PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIA LEWIS

583

INOUE YŪICHI (1916-1985)

Asa (Hemp)

Showa era (1926-1989), 1973

Calligraphy brushed in sumi ink on paper, mounted as a hanging scroll; signed in pencil *Yūichi Inoue* and dated 73.1.26

48 3/4 x 84 1/2 in (123.8 x 214.6 cm)

\$40,000 - 60,000

During his early career Yūichi (generally known by his given name) briefly rejected the idea of *mojisei* (lexicality, meaningfulness) in *sho* (calligraphy), instead favoring pure abstraction as seen in the work of

contemporary American artists, but he was quickly reconciled to the idea that a written Chinese character could simultaneously convey meaning and be a piece of pure abstract art. The first of his *ichijisho* (single-character calligraphies) was executed in 1953 and, over time, they became more straightforwardly readable. This outstanding *ichijisho* from 1973 eloquently demonstrates how Yūichi, having momentarily discarded characters, finally grasped their expressionist potential. In the words of Yūichi aficionado Unagami Masaomi, "Yūichi, now free from the tradition of 'calligraphy,' devoted himself to action painting while adhering to characters . . . so that he was to some extent restricted. Regulated in this way, his action would become freer and the gesture more pronounced."¹

1. Unagami, Masaomi, *Yu-ichi (Yu-ichi Inoue): Catalogue Raisonné of the Works, 1949-1985* (Tokyo: UNAC Tokyo Co. Ltd., 1998), vol.1, 1949-1969, p.15.



584

A TAIMA MANDARA

Kamakura (1185-1333) period, 14th century
Large *kakejiku* (hanging scroll), painted in ink, colors, and gold on silk depicting the Pure Land Western Paradise in minute and animated detail: Amida Nyorai, the Buddha of the Future, seated beneath a canopy with his hands in the preaching gesture, flanked by the bodhisattvas Kannon and Seishi and thirty attendant deities on a tiled terrace; in front of Amida two of the newly born presented by two smaller bodhisattvas; below the terrace a lotus pond with existing dwellers in the Western Paradise together with naked figures of the newly born, some of them on two richly decorated barges; below the lotus pond a dance stage with more of the newly born; on either side of the pond a large tree beside which Amida sits preaching accompanied by other deities; behind and above the main Amida triad several other smaller Amida triads and other groups of deities in celestial buildings or floating on clouds; on the left and right, columns of rectangular cartouches, captioned in gold calligraphy, with scenes from the *Kanmuryōjūkyō* (Sutra on the Meditation on the Buddha of Infinite Life) including on the left an image of the Vulture Peak above episodes from the discovery and promulgation of the Sutra and on

the right images of the 13 contemplations preached by the historical Buddha; at the base a band of nine captioned cartouches showing the nine stages of rebirth
With a double wood box, the inner box inscribed on the underside of the lid with an attestation by the renowned Osaka-based art historian Mochizuki Shinjō (1899-1990)
54 x 49 1/2 in (137.1 x 125.7 cm)

\$30,000 - 40,000

The original Taima mandara is a large woven textile, now believed to have been imported to Japan from China during the eighth century, that is still housed in a fragmentary state in the Taimadera Temple, Kyoto. With the growing popularity of Pure Land Buddhism in the later Heian period (794-1185) the Taima mandara became an object of intense veneration and numerous copies were made, the most famous of which, preserved in the Zenrinji Temple in Kyoto, dates from 1217. For a comparable fourteenth-century painted example in the Metropolitan Museum of Art, see www.metmuseum.org/art/collection/search/39669



585

585

RAIGŌ JIZŌ BOSATSU (WELCOMING DESCENT OF THE BODHISATTVA KSHITIGARBHA)

Kamakura (1185-1333) or Muromachi period (1333-1573), 14th/15th century

Kakejiku (hanging scroll), painted in ink, colors, and gold on silk depicting Jizō descending from the sky on a lotus pedestal and a cloud, dressed in monastic robes, with a shaved head in the manner of an ordained monk, carrying a wish-granting jewel and a *shakujō* (staff with jingles), rays of light emanating from the halo framing his head

With a wood *tomobako* storage box with an attestation by Yamana Tsurayoshi (1836-1902), dating this work to the late Kamakura period
38 1/2 x 15 1/2 in (97.8 x 39.4 cm)

\$8,000 - 12,000



586

586

ANONYMOUS

Senju Kannon (1000-Armed Kannon)

Momoyama (1573-1615) or Edo (1615-1868) period, 16th/17th century

Painted in ink and colors on silk with a seated, multi-armed deity, possibly Senju Kannon, holding various attributes such as a sword, an axe, a medicine bottle, and a Dharma wheel, one pair of hands held before the chest in a gesture of enlightenment, seated on a lotus dais supported by two attendants standing in waves, two apsaras bearing offerings above

20 x 7 1/2 in (50.8 x 19.1 cm)

\$1,000 - 1,500

587

MANHIME (JISHŌ'IN EISHIN NICHIMYŌ, 1619-1700)

Seven Volumes of Calligraphy from the Lotus Sutra

Edo period (1615-1868), 17th century

Each volume a separately bound accordion-style book, each with ink calligraphy on lavishly hand-decorated papers with a different design for each volume, the decoration including gold and silver inks together with other colors, the frontispiece of each volume featuring a gold and color painting of a manifestation of Avalokitesvara (Batō Kannon; Senju Kannon; Nyoirin Kannon; Shō Kannon; Kensaku/ Kanjaku Kannon; Juntei Kannon; Jūichimen Kannon; names written as described in each volume), on the back cover of each a painting of lotus flowers; each volume signed *Jishō'in Eishin Nichimyō sho* With a wood box attributing the calligraphy on the covers of each sutra volume to seven different followers of the Nichiren sect of Buddhism (7)

11 5/8 x 4 x 3/8in (29.5 x 10.2 x 1cm) each volume, approximately

\$1,500 - 2,500

Manhime was the third daughter of Maeda Toshitsune (1594-1658), daimyo of Kaga Domain, and Tamahime (1599-1622), who in turn was the second daughter of Tokugawa Hidetada (1579-1632). Manhime married Asano Mitsuakira (1617-1693), the daimyo of Hiroshima Domain. She was devoted to the Nichiren sect of Buddhism.



587 (part)



587



588



588



588

ATTRIBUTED TO EMPRESS KŌMYŌ (701-760)

Myōhō Rengekyō Kanzeon Bosatsu Fumonbon (The Avalokitesvara Universal Gate Chapter of the Lotus Sutra of the Wondrous Law)

Nara (710-794) or Heian (794-1185) period, 8th/11th century

A handscroll in gold ink on indigo-dyed paper with a small painting of gold lotus flowers preceding the calligraphy of the sutra

With a later wood box decorated with gold *maki-e*, the exterior inscribed *Myōgyō fumonbon, Kōmyō Kōgō* (The Universal Gate Chapter of the Wondrous Lotus [Sutra], by Empress Kōmyō), the corners of the box decorated with gold vines on silver ground, the interior of the box with gold and silver lacquer chrysanthemums floating on black lacquer water with gold flake decoration and gold and silver waves, with an additional plain wood box protecting the lacquer box

9 5/8 x 84 3/4in (24.3 x 215.3cm)

\$6,000 - 8,000

Empress Kōmyō, the consort of Emperor Shōmu (701-756), was a leading proponent of Japan's state-sponsored Buddhist temple network. She began copying sutras for the safe birth of her son in 727 and was likely the leading patron of sutra copying during the eighth century, operating an extremely active scriptorium that was first tied to her household and then affiliated with the Tōdaiji Temple in Nara.



588



589

589

**A LARGE PAIR OF SHISHI AND KOMA-
INU (LION DOGS)**

Kamakura period (1185-1333), early 14th century

Each carved and assembled from wood, with curly manes and tails and well-defined musculature, the *shishi* with its mouth open uttering the syllable *a* and the *koma-inu* with its mouth closed uttering the syllable *un* 27in (68.5cm) and 26in (66cm) high

\$6,000 - 8,000



590

590

A PAIR OF NIO GUARDIAN FIGURES

Edo period (1615-1868), 19th century

The wrathful figures carved and assembled in wood, their robes gathered at the waist with flowing scarves framing their powerful torsos, one holding a *kongō* (*vajra*), each bearing a fierce expression with mouths open or closed, uttering the syllables *a* and *un*, each set on a rockwork base (2) 25 3/4in (65.5cm) high, including base

\$6,000 - 8,000



591

591

A BRONZE FIGURE OF ZAŌ GONGEN

Edo period (1615-1868), dated 1779

Cast as the deity of Kinpusan (Mount Kinpu), wearing a fierce expression and balancing on one foot in a dynamic pose, a *kongō* (*vajra*) held in his right hand, his left hand forming the sword gesture, his flame-like hair set off with a jeweled crown, a flaming *kōhai* (mandala) of gilt copper and red pigment attached to the figure's back, inscribed on the back with the names of priests and donors, dated *Anei hachi (nen) tsuchinoto-i gogatsu* (Fifth month of 1779), set on a later wood base

25 1/4in (64.1cm), figure only; 29 1/2in (74.9cm) overall

\$5,000 - 7,000

592

**A SEATED WOOD FIGURE OF AMIDA
NYORAI (AMITABHA)**

Edo period (1615-1868), 18th century
Carved and assembled in wood, the figure of
Amida Buddha seated cross legged, the right
hand raised in *abhayamudra* ("have no fear"
gesture) and the left held in *dhyanamudra*
(meditation gesture), wearing a robe open
at the torso and falling in pleats, the hair
arranged in *rahotsu* (small, snail-shaped
spiral curls) with inlaid jewels on the forehead
and in the hair, the body applied with gold
lacquer

With a wood *tomobako* storage box
12 1/2in (31.7cm) high

\$1,500 - 2,500



592

593

**A DRY LACQUER MODEL OF A SEATED
RAKAN (LOHAN)**

Edo period (1615-1868), 18th/19th century
The figure shown seated casually on a rock
looking to his left, his flowing robes open
at the waist, his hair and beard finished in
rahotsu (small, snail-shaped spiral curls)
12 3/4in (32.4cm) high, figure only; 18 1/2in
(46.9cm) high overall

\$10,000 - 15,000



593

594

ATTRIBUTED TO ENKŪ (1632-1695)

A Wood Figure of a Buddhist Deity
Edo period (1615-1868), 17th century
Carved from a single block of wood in
natabori ("hatchet cut") style as a standing
bodhisattva dressed in flowing robes, the
hands held together at the chest, the hair in
a high chignon and set off with a crown, a
Sanskrit inscription in ink on the reverse; with
a later wood stand
7 5/8in (19.3cm) high, figure only; 10in
(25.4cm) high overall

\$1,500 - 2,500

Provenance

Richard Bull Collection, purchased from
Matthias Komor
Lewis Collection, purchased from Sydney L.
Moss Ltd., May 10, 1989



594



595

595

AFTER OGAWA HARITSU (RITSUŌ, 1663-1747)

A Pottery Model of Daruma
Edo period (1615-1868), 19th century
Modeled as Daruma seated in meditation, decorated in red and black glaze in imitation of a lacquered-wood carving, the reverse inscribed *Gyōnen hachijūroku Ritsuō* and sealed *Kan*
With a wood *tomobako* storage box
8 1/2in (21.5cm) high

\$2,000 - 3,000

Provenance

Previously sold at Bonhams, London, November 7, 2013, lot 466



596

596

A ZUSHI (PORTABLE SHRINE)

Edo period (1615-1868), 19th century
The tall slender black-lacquer case with double-hinged doors opening to reveal a wood figure of Jūchimen Kannon (The 11-Headed Kannon, Ekadashamukha Lokeshvara) dressed in flowing robes and scarves decorated with geometric and floral patterns in gold lacquer, a medicine bottle in the left hand and the eyes inlaid in glass, the figure standing before a nimbus of stylized flames and lozenges containing the Sanskrit seed syllable *kya* supported by a lotus pedestal atop a multi-tier floral dais
22 1/4in (56.5cm) high

\$1,000 - 1,500



597



597

597

TWO ZUSHI (PORTABLE SHRINES)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The first in a black-lacquer case with double-hinged doors opening to reveal an Amida Triad, with gilt-wood figures of Amida Nyorai attended by the bodhisattvas Kannon and Seishi, all seated on lotus pedestals, the second with a gilt-wood figure of Senjū Kannon (1000-Armed Kannon) seated on an elevated lotus base above rolling waves and supported by two attendants in the robes of court officials painted in polychrome pigments, enclosed in a tall black-lacquer case with hinged doors (2)
10 1/2in (26.7cm); 18 1/4in (46.3cm) high

\$1,500 - 2,500

598

A SMALL LACQUER KŌGŌ (INCENSE CONTAINER)

Heian (794-1185) or Kamakura (1185-1333) period, 12th/13th century

The shallow circular incense container of *kanshitsu* (dry lacquer) over a hemp core decorated on the exterior with a *karyōbinga* (celestial being) encircled by scrolling vines and *hōsōge* (literally splendid flowers), the interior with scattered lotus petals, all in gold and silver *togidashi maki-e* against a ground of lightly dusted *kinpun* and *roiro-nuri*, the rims with traces of gold *fundame*
2 5/8in (6.6cm) diameter

\$6,000 - 8,000

Provenance

Charles A. Greenfield Collection, previously sold at Sotheby's, New York, *Japanese Works of Art from the Collection of Charles A. Greenfield, Part II*, September 18, 1998, lot 231

The use of dry lacquer modeled over a hemp core, and the irregularly shaped gold flakes used in the decoration of the ground on this *kōgō* are consistent with lacquer pieces produced during the Nara and Heian periods.





599



600

599

A RARE NEGORO LACQUER CASE FOR BOWS AND ARROWS

Momoyama (1573-1615) or Edo (1615-1868) period, circa 1600
The large rectangular chest lacquered entirely in red with the edges lacquered glossy black, applied with brass hinges and lock plate, the underside black lacquer
65 x 14 1/2 x 8 5/8in (165 x 37 x 22.5cm)

\$4,000 - 6,000

Provenance

Previously sold at Bonhams, London, November 6, 2014, lot 276

600

A GROUP OF THREE NEGORO LACQUER VESSELS

Muromachi (1333-1573), Momoyama (1573-1615), or Edo (1615-1868) period, 16th-18th century
All of turned wood decorated in red-over-black lacquer, the undercoat appearing over time as the red-lacquer topcoat is worn away, the group comprising of an *ōryōki* (monk's food bowl) with a narrow foot and inward turning rim, an *ashitsuki darai* (footed basin) with "cat's paw" feet and an exterior band of undecorated zelkova wood, and a *heishi* (ritual sake flask) with a narrow waist flaring out to an exaggerated shoulder, inscribed with the character *Yamato* on the foot (3)
7 1/4in (18.4cm) diameter; 10 7/8in (27.6cm) diameter; 11 1/2in (29.2cm) high

\$5,000 - 7,000

Provenance

The second two pieces purchased from James B. Godfrey, January, 1990



601

STYLE OF OGAWA HARITSU (RITSUŌ, 1663-1747)

A Cabinet with Buddhist Emblems and Antiquities

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

The grain of the cedarwood cabinet enhanced by scouring with hot sand, comprising two drawers at the base, a middle section with two cupboards with sliding doors on either side of a central compartment, a compartment with sliding doors at the top, and a removable cover to the upper two sections; the various doors lacquered and with colored ceramic inlays depicting Kannon seated on a rock in the pose of *rajalilasana* (regal ease), a tripod incense burner on another rock, a *mokugyo* (wooden gong) and a beater, a *hossu* (fly whisk), a copy of the *Kongōkyō* (Diamond Sutra), a peacock feather placed in an enameled Chinese porcelain vase, and a variety of antiquities including a Japanese arrowhead inlaid with a signature, a gold ring, a *magatama* (curved bead), a horse jingle, and a bronze mirror, the drawers with iron handles; the removable cover with a bamboo-weave surface texture and a silver metal handle, decorated with an ancient Chinese bronze artifact bearing an inscription including the cyclical date *tsuchinoe-tora*, corresponding to—among others—the year 1698, and with a *reisho* signature on a red lacquer plaque *Ritsuō sei* (Made by Ritsuō)
31 1/4 x 32 x 16 1/2in (79.7 x 81.3 x 41.9cm)

\$20,000 - 30,000

Provenance

Purchased from Grace Tsumugi Fine Art, 2011, cat. no. 5





602

602

OGAWA HARITSU (RITSUŌ, 1663-1747)

A Three-Case Lacquer *Inrō*

Edo period (1615-1868), 18th century

In the form of a Chinese rectangular ink-cake carved on the edges with simulated chips, carved on one side with characters *Hōrodai* (Precious Dew Tower) in a central reserve surrounded by a frieze of ancient musical instruments and other motifs, on the other side with a ceremonial vessel known in Chinese as *tanting*, the interior cases black lacquer with *fundame* edges, signed on the underside *Ritsuō* and with a red-lacquer seal *Kan*

3in (7.7cm) high

\$5,000 - 7,000

603

AFTER OGAWA HARITSU (RITSUŌ, 1663-1747)

A Four-Case Lacquer *Inrō*

Edo period (1615-1868), 19th century

Of lenticular profile decorated in inlaid colored lacquer and iridescent shell with a mantis by a broken, ivy-covered carriage wheel against a mottled brown-lacquer ground, the interiors black lacquer, inscribed *Ritsuō saku* and sealed *Kan*; with a lacquer bead *ojime* carved with floral designs

3 1/4in (8.2cm) high

\$2,500 - 3,500

Provenance

Previously sold at Christie's, London, May 11, 2011, lot 264

The conjunction of a mantis and a chariot wheel dates back to a sentence in the *Zhuangzi*, a Chinese Daoist text of about the fourth century BC, which became proverbial in Edo-period Japan as an epitome of helpless rage "like a mantis angrily waving its legs in an effort to stop a chariot," see *Zhuangzi*, *Tiandi* chapter, quoted in Shu Xincheng *et. al.* ed., *Cihai* (Chinese dictionary), Shanghai, 1947, p. 1196/2.



603

604

JITOKUSAI GYOKUZAN (ACTIVE 19TH CENTURY)

A Four-Case Lacquer *Inrō*

Edo period (1615-1868), 19th century

Of rounded rectangular profile decorated with the Great Buddha of Kamakura in simulated bronze *takamaki-e* against a ground of pine trees and autumn maples in gold and red *hiramaki-e* and *roiro-nuri*, the interiors *nashiji*, signed *Jitokusai Gyokuzan* and with a *kaō*, with a silver and bronze *ojime* formed as Hotei

3 1/8in (7.9cm) high

\$1,000 - 1,500



604

605

KANSHŌSAI (ACTIVE 19TH CENTURY)

A Black-Lacquer Three-Case *Inrō*

Edo period (1615-1868), 19th century

Lacquered with a *roiro-nuri* and *mura-nashiji* ground with five large swallows in flight above a winding stream in *iro-e takamaki-e*, *togidashi maki-e* and *hiramaki-e*, the interiors *nashiji*, signed *Hōgen Eisen ga*, sealed *Hakugyokusai*, and *Kanshōsai* with a *kaō*; with inlaid-iron *ojime* and an *umimatsu* netsuke of a cicada on a large leaf

3 1/4in (8.3cm) high

\$2,500 - 3,500

Provenance

Previously sold at Bonhams, London, May 12, 2011, lot 57.



605



606

606

KAJIKAWA LINEAGE AND UCHIKOSHI HIROTOSHI (ACTIVE 19TH CENTURY)

An Inlaid Three-Case Lacquer *Inrō*
Edo period (1615-1868), 19th century
The wide *inrō* of lenticular profile, decorated with a scene from *Chūshingura* (A Treasury of Loyal Retainers), showing a warrior scaling a castle wall, watched by three others, in gold and silver *takamaki-e* with highlights of *hirame*, the figures gold, *shakudō*, and *shibuichi takazōgan*, the interior *nashiji*, signed *Kajikawa saku* with a seal *Ei* and *Hirotooshi* with a *kaō*; with gold lacquer bead *ojime*, and a lacquered wood netsuke in the form of a *kabuto* (helmet)
3in (7.6cm) high

\$3,000 - 5,000

Provenance

Axel Petersen Collection, purchased at Sotheby's, London, 1969
Edward Wrangham Collection, no. 987, previously sold at Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part I*, November 9, 2010, lot 238



607

607

KAJIKAWA LINEAGE

A Four-Case Gold Lacquer *Inrō*
Edo period (1615-1868), 19th century
Of lenticular profile decorated in gold, red, and black *takamaki-e* and *hiramaki-e* with shaped panels containing scenes of Yoshitsune riding down the steep cliff at Hiyodori Pass, and boats of the Taira clan, the surrounding areas decorated in *Gyōbu-nashiji*, the interiors *nashiji*, signed *Kajikawa saku*; with a gold lacquer bead *ojime*
4 1/2in (11.4cm) high

\$4,000 - 6,000

Provenance

Purchased from Grace Tsumugi Fine Art

608

SARATANI TOMIZŌ (BORN 1949)

A Four-Case Lacquer *Inrō*, after a Design by Shibata Zeshin

Heisei era (1989-2019), circa 2013

Of rounded rectangular profile decorated with a continuous scene of an emaciated ghost rising above a mosquito net in *iro-e takamaki-e* and *hiramaki-e* on a *roiro-nuri* ground with highlights of *hirame*, the interior grey *ishimeji*, signed in gold lacquer on an inlaid gold tablet *Tomizō Zeshin utsusu*; with a walrus bead *ojime* carved with the face of a ghost in low relief, signed *Tom*
4 1/2in (11.4cm) high

\$7,000 - 9,000

For the original *inrō* by Zeshin—formerly in the Edson collection and now in the collection of the San Antonio Museum of Art—on which this work is based, see Nikkei, Inc., ed., *Edo Chic/Meiji Technique: The Art of Shibata Zeshin*, featuring the Edson Collection, exhibition catalogue, Tokyo, Nikkei, 2009, pl.34.



608

609

SARATANI TOMIZŌ (BORN 1949)

A Five-Case Lacquer *Inrō*

Heisei era (1989-2019), circa 2013

Of rounded rectangular profile decorated with a whale in crashing waves in black, silver, gold, and red *takamaki-e*, and *hiramaki-e*, with a dusting of *kinpun*, the interiors *nashiji*; with a lacquer bead *ojime* and a *manju* netsuke decorated *en suite* to the *inrō* with whales rising from turbulent waters
4 1/2in (11.4cm) high

\$7,000 - 9,000

Though it has met with severe criticism in recent years, there exists a long and complicated relationship between the Japanese, whales, and whaling. Looked upon as a cruel and unnecessary part of the Japanese diet, fisherman historically have mourned the death of the whales they hunt, performing memorial rites and erecting shrines in their honor. One such shrine stands at Suzaki Benten Shrine, near the sight of the “Whale Incident of Kansei (era)”, where in 1798, a 55-foot (17-meter) whale became stranded on the shore of Shinagawa Bay. The incident caused such a sensation that people flocked from all over the Edo region for a glimpse of the creature, and even a private viewing was set up for Tokugawa Ienari, the 11th Shogun. Numerous artists recorded the incident in woodblock prints, paintings, lacquer, and poetry. For the background to the creation of this *inrō*, see lot 617.



609



610



611

610

A SMALL LACQUER SUZURIBAKO (WRITING BOX)

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

The *innrōbuta* (flush-fitting lid) of the rectangular box exquisitely decorated in gold, silver and *iro-e takamaki-e*, *hiramaki-e* and *togidashi maki-e* on a *mura-nashiji* ground with two *ehon* (picture books) open to reveal an illustration of the sisters Matsukaze and Murasame after a design by Maruyama Ōkyo, and an ink monochrome landscape signed with an honorary title, the underside of the lid with a handscroll entitled *Tamagawa no maki* (Scroll of Jewel Rivers) partially unrolled to a section with a spray of *hagi* (bush clover), the ground of fine *nashiji* continued on the lower portion, the removable armature fitted with a small ink stone and silver *suiteki* (water-dropper) shaped as a pair of peaches, with silver edge bands

6 5/8 x 6 x 1 1/8 in (16.2 x 15.2 x 2.9cm)

\$2,000 - 3,000

Provenance

Previously sold in these Rooms, September 15, 2015, lot 3103.

611

A FINE LACQUER SUZURIBAKO (WRITING BOX)

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

The rounded rectangular box decorated with maple trees at a gate in gold and black *takamaki-e* and silver and black *togidashi maki-e* with embellishments of gold and silver foil against a ground of silver *hiraime* and *roiro-nuri*, the interior decorated with a knotted letter affixed to a fan decorated with auspicious animals and plants reserved against a bouquet of pine, mandarin, and bamboo branches on a *nashiji* ground, the letter applied with gold foil stamped with fretwork, the lower interior of the box with sprays of the same trees on a *nashiji* ground fitted with a removable armature supporting an inkstone and a silver *suiteki* (water dropper) cast as a small knotted letter

With two wood *tomobako* storage boxes

9 3/4 x 9 x 1 3/4 in (24.7 x 22.8 x 4.4cm)

\$10,000 - 15,000

Provenance

Jackson and Graham, London

Previously sold at Christie's, New York, September 17, 1997, lot 117.

612

A BLACK LACQUER SUZURIBAKO (WRITING BOX)

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

Rectangular with rounded corners and a *kabusebuta* (overhanging lid) decorated in dark brown *takamaki-e*, gold *hiramaki-e*, and inlaid pewter with a stag beetle on a fallen leaf, all against a glossy *roiro-nuri* ground, the interior fitted with a removable tray supporting an oval brass *suiteki* (water dropper) and a narrow rectangular inkstone with *fundame* lacquer on the edges

With an unrelated wood storage box

8 1/2 x 6 1/2 x 1 1/2in (21.6 x 16.5 x 3.8cm)

\$2,500 - 3,500

Provenance

Purchased from Kanagae Oriental Antiques, Kyoto



612

613

JISEI (ACTIVE EARLY 20TH CENTURY)

A Fine Two-Tiered Lacquer *Tebako* (Accessory Box)

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

The rounded rectangular box decorated overall with stylized waves within double borders in gold *takamaki-e* and *e-nashiji* against a dark brown *ishime* ground, the overall effect resembling *guri* lacquer, the interior brown lacquer

With a wood *tomobako* storage box inscribed *Namimon maki-e tebako* (Wave Design Lacquer Accessory Box), signed *Jisei saku* and sealed, and *Heian Zōhiko kan* (Attested by Heian Zōhiko) and sealed *Zōhiko*

11 x 9 1/8 x 6 3/4in (27.9 x 23.2 x 17.1cm)

\$2,500 - 3,500

Provenance

Previously sold at Sotheby's, London, March 21, 1991, lot 263.



613

614

HIRADATE SHŪ (1887-1981)

A Fine Gold-Lacquer Bunko (Document Box)

Showa era (1926-1989), 1930s/1940s

The rectangular box with recessed sides and top decorated with cherry blossoms in sunken relief, the details highlighted in gold *takamaki-e*, the raised borders and interior *nashiji*

With a wood *tomobako* storage box inscribed *Yōka zu bunko* (Document box with cherry[blossom] design) and signed *Hiradate Shū saku* (Made by Hiradate Shū), with a seal; and a label describing the artist as a *shinsain* (jury member) for the Nitten exhibition.

14 3/4 x 11 1/4 x 8in (37.5 x 28.5 x 20.3cm)

\$5,000 - 7,000

Provenance

Previously sold at Sotheby's, London, March 21, 1991, lot 264

For another *tebako* by this important lacquer artist, exhibited at the third Shinbunten exhibition in 1939, compare Bonhams, New York, September 22, 2021, lot 1121. Hiradate showed his work at the Teiten exhibition and its successors from 1927 to 1941 and evidently served as a jury member for the Nitten, the post-war version of the Teiten.



614



615



616

615

ZŌHIKO OF KYOTO

A Four-Piece Lacquer Smoking Set

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

Comprising a cigarette box and cover, an ashtray, a match case, and a rectangular tray, all decorated in gold and silver *hiramaki-e* and *togidashi maki-e* with embellishments of iridescent shell with an overall design of blossoming cherry, bamboo, chrysanthemum, and orchids against a ground imitating gold leaf

With a wood *tomobako* storage box inscribed and signed on the underside of the lid *Heian Zōhiko* and sealed *Zōhiko* (4)

6 1/4 x 13 1/2 x 1 1/8in (16.5 x 34.3 x 2.8cm), the tray

\$2,000 - 3,000

616

ARTIST UNKNOWN

A Lacquer Box

Shōwa (1926-1989) or Heisei (1989-2019) era, 20th/21st century

The rounded rectangular box with a *kabusebuta* (overhanging lid) decorated with stylized flower blossoms in mottled relief lacquer against a ground of black lacquer carved with an even design of radiating patches revealing light brown beneath, the box black lacquer finished in an *ishime* surface, the interior black lacquer, signed on the underside *Teru*

With a wood *tomobako* storage box

13 x 11 3/4 x 1 5/8in (33 x 29.8 x 4.1cm)

\$3,000 - 5,000



617

SARATANI TOMIZŌ (BORN 1949)

A Fine Lacquer *Suzuribako* (Writing Box) with a Whale Design
Heisei era (1989-2019), dated 2013

The nearly square box with a *kabusebuta* (overhanging lid) decorated with a bold design of a large whale rising from turbulent seas in black, silver, gold and red *takamaki-e* and *hiramaki-e*, the sky red lacquer lightly dusted with *kinpun*, the underside of the lid with swirling waves in black *hiramaki-e* against a *rōgin-nuri* ground below a sky of *kinji*, the interior of the box decorated in black lacquer with scattered *hirame*, fitted with a removable tray supporting an inkstone decorated to match the interior, and a spherical *suiteki* (water dropper) in black lacquer decorated with radiating dots in gold *hiramaki-e* or inlays of iridescent shell, signed and inscribed on the underside of the lid *Dr. jyuri- · edo ryuisu utsushi Kajiyama saku kujira inrō nisenjūsannen kichijitsu* (Copy of Kajiyama (more likely Kajikawa) whale inro for Dr. Julie and Ed Lewis, an auspicious day in 2013), signed *Tomizō*

With a wood *tomobako* storage box inscribed *Kujira suzuribako*, signed *Tomizō* and with the artist's seal
9 3/4 x 9 1/8 x 2in (24.7 x 24.1 x 5.1cm)

Saratani Tomizō created this dynamic *suzuribako* and the related *inrō* (lot 609) by special order as a replacement for an Edo-period whale *inrō* by a lacquerer of the Kajikawa lineage. That *inrō* had been part of the Lewis collection that was sold in the late 1990s by a New York dealer. After feeling a sense of regret at having sold the Kajikawa whale *inrō*, Dr. Lewis approached Saratani, whose work he had been collecting for several years, and requested he make a copy of the piece. Saratani created both an *inrō* and this *suzuribako* in response to the order, indicating his appreciation for the Lewises' patronage and friendship.

\$8,000 - 12,000



618

618

SHIBATA ZESHIN (1807-1891)

A Miniature Imitation-Bronze *Chagō* (Tea Scoop)

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

The *seidō-nuri* scoop of oblong shape tapering at one end, set on a raised foot, decorated around the rim with floral lozenges in gold and black lacquer simulating soft-metal inlays against a ground of matte gray imitating patinated bronze, the interior incised with scrolling flowers, signed *Zeshin*

With a wood *tomobako* storage box

2 1/8in (5.5cm) long

\$6,000 - 8,000

Provenance

Previously sold at Christie's, New York, April 18, 2018, lot 65.

619

AFTER SHIBATA ZESHIN (1807-1891)

A Lacquer *Suzuribako* (Writing box)

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

The small rectangular box with a *kabusebuta* (overhanging lid) decorated on the exterior with a continuous design of a pillar and the recess in which a Niō guardian stands at the gate of a temple, the guardian's right hand and flowing scarf just visible, a pair of large straw sandals suspended from the gate and scattered leaves and pine needles on the stone walkway, all executed in red, green, black, gold, and silver *takamaki-e* against a ground of simulated bronze, the interior black lacquer, inscribed on the underside *Zeshin*

9 1/4 x 4 3/4 x 1 1/4in (23.5 x 12 x 3.2cm)

\$4,000 - 5,000



619



620

AFTER SHIBATA ZESHIN (1807-1891)

A Matching Set of *Suzuribako* (Writing Box) and *Ryōshibako* (Document Box)

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

Both of rectangular form with *inrōbuta* (flush-fitting) lids, the *seido-nuri* ground decorated in gold and colored *takamaki-e*, gold *togidashi maki-e* and inlays of iridescent shell with three quails contained in an elaborate, tasseled bird cage, the interior of both lids lacquered with a spray of autumn flowers, the interior of the writing box lid inscribed with the character *Ze* within an oval reserve, the interior of the document box lid similarly inscribed with the character *Shin*; the *suzuribako* with a removable fitted tray containing the ink-stone and silvered-metal *suitekiki* (water dropper)

With two inner wood and outer lacquer storage boxes, the lids of the wood boxes inscribed *Ryōshibako/suzuribako uzurakago maki-e*, *Kurodake shozō* (Document box/writing box, lacquer design of quails in a cage, Kuroda Family collection)

With a handwritten document by Gōke Tadaomi and an English-language translation written by a Kyoto art gallerist

Suzuribako: 12 5/8 x 11 1/4 x 2 3/4in (32 x 28.5 x 7cm), *Ryōshibako*: 19 1/4 x 15 1/2 x 6 7/8in (49 x 39.5 x 17.5cm)

\$10,000 - 15,000

Gōke Tadaomi (born 1931), a respected authority on the work of Shibata Zeshin, graduated from the Far Eastern Art History Department of Tohoku University and worked for eighteen years in the Crafts Department of the Committee for the Protection of Cultural Properties, Agency for Cultural Affairs, specializing in the authentication, registration, and conservation of crafts objects. His principal works on the art of Shibata Zeshin are *Bakumatsu kaikaki no shikkō kaiga: Shibata Zeshin meihinshū* (Lacquer and Painting in Late Edo and Early Meiji: A Collection of Masterworks by Shibata Zeshin), Tokyo, Gakushū Kenkyūsha, 1981, and *Shibata Zeshin eyōtebikae* (Sketches and Notes by Shibata Zeshin), Tokyo, Dōhōsha, 1981. He also contributed an introductory essay to the Zeshin volume of the Khalili catalogues: *Meiji no Takara, Treasures of Imperial Japan, Masterpieces by Shibata Zeshin*, London, Kibo Foundation, 1996.

Provenance

Previously sold in our London Rooms, May 16, 2013, lot 391



621

621

A FINE LACQUER CABINET

Edo period (1615-1868), 19th century
The cabinet with double doors above two wide drawers, the interior fitted with three removable shallow trays, the front decorated in gold and silver *takamaki-e* and *hiramaki-e* with stands of chrysanthemums with butterflies, and a brush fence by a rushing stream, the interior of the doors decorated with cranes in pine in *iro-e togidashi maki-e*, the interior trays with paulownia crests and scrolling vines in gold *hiramaki-e*, the sides and top of the cabinet decorated with floral roundels scattered on a ground of geometric designs, all against a *roiro-nuri* ground, the brass hardware engraved with scrolling vines; set on a later black-lacquer stand
40 3/4 x 37 x 18in (103.5 x 93.9 x 45.cm), cabinet only; stand 10 3/4 x 38 x 19 1/2in (27.3 x 96.5 x 49.5cm)

\$4,000 - 6,000

Provenance

Previously sold at Sotheby's, New York, September 24, 1986, lot 488.

622

TAKASAKI KŌICHI (ACTIVE CIRCA 1900)

A *Shibuichi*, Silver, and Cloisonné-Enamel Vase
Meiji era (1868-1912), circa 1900
The elongated ovoid vase worked in silver and gold wire and transparent colored enamels with blossoming poppies against a *shibuichi* ground, the shoulder and neck with a silver floral collar and the splayed foot decorated with chrysanthemum scroll, signed in chiseled characters on the body *Hōryūsai Kōichi saku*, and on the foot in gold wire on a *shakudō* reserve *Takasaki*
6 7/8in (17.4cm) high

\$5,000 - 7,000

Provenance

Manfred Aylmer Seymour Collection, sold Christie's, London, December 17, 2013, lot 406

623

YUKAWA HŌZAN (ACTIVE LATE 19TH/EARLY 20TH CENTURY)

A Silver and *Shibuichi* Model of Jūrōjin
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Cast as Jūrōjin, the Daoist God of Longevity, standing with his right foot slightly forward, dressed in long Chinese-style robes and scholar's hat, holding a separately cast staff with a scroll tied to the end, finished in *shibuichi*, *shakudō*, silver, copper, and gold, chiseled signature on the reverse *Hōzan saku*
14 1/2in (36.8cm) high

\$6,000 - 8,000

Provenance

Previously sold at Christie's, New York, March 18, 2014, lot 506

Yukawa Hōzan was a student of Unno Shōmin (1844-1915).



622

624

AKASOFU GYOKKŌ (ACTIVE LATE 19TH CENTURY)

A Silver Model of a Goshawk

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

Cast and carved as a bird of prey looking up and to the left, perched on a separately cast bronze base formed as a gnarled trunk of plum tree, the beak, eyes and feet finished in gold and *shakudō*, signed on a gilt reserve, *Gyokkō*
18in (45.7cm) overall

\$8,000 - 12,000

Provenance

Previously sold in these Rooms, March 19, 2014, lot 3169

625

MUNEYOSHI (ACTIVE EARLY 20TH CENTURY)

A Silver Articulated Model of a Cicada

Meiji era (1868-1912), circa 1900

The insect naturalistically rendered with fully articulated legs and wings, the details finely incised, signed under the right wing
Muneyoshi

2 1/2in (6.4cm) long

\$1,000 - 1,500

Provenance

Previously sold in these Rooms, March 19, 2014, lot 3165

Published

Laura Bordignon, *The Golden Age of Japanese Okimono: Dr A.M. Kanter's Collection*, Antique Collectors' Club, 2010, p.243



625



623



624



626

626

TAMAGAWA NORIO (BORN 1942; LIVING NATIONAL TREASURE 2010)

A Metal Flower Vase

Heisei era (1989-2019), 2011

A *mokumegane* (forged and marbled) and hammered silver, copper, and *shakudō* (copper-gold alloy) vase, signed *Norio* and impressed with seal *Tamagawa Norio* on the bottom

With a wood *tomobako* storage box signed and sealed *Tamagawa Norio* and dated *Heisei nijūsannen* (2011)

9 3/8in (23.8cm) high

\$3,000 - 5,000



627

627

KATŌ KŌSUKE (BORN 1988)

View

Heisei era (1989-2019), 2016

A forged and hammered damascus steel object, signed *Kosuke Kato*, 2016

10 1/2 x 14 3/4 x 8 3/4in (26.6 x 37.4 x 22.2cm)

\$3,000 - 5,000



628

628

FUJITA KYŌHEI (1921-2004)

An Octagonal Covered Glass Box

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

Cast glass applied with gold and silver leaf; signed *Fujita*

6 x 7 1/2in (15.2 x 19cm)

\$2,000 - 3,000

Perhaps the best known of all Japanese glass artists, Fujita is admired for his boxes with intricate surface decoration that are unmistakably contemporary yet also seem often to express a uniquely Japanese aesthetic that can recall the appearance of lacquer boxes decorated in the Rinpa manner.

629

ARTIST UNKNOWN

An Iron Sculpture

20th century

Forged in iron, a twisted and knotted coil of two tubular forms, inscribed on the base *F 91* and with an unidentified artist's mark
17in (43.2cm) wide

\$3,000 - 5,000



629

630

A LARGE CAST BRONZE SCULPTURAL LAMP

Heisei era (1989-2019), late 20th century

The circular object of flat section in the upper half with random piercings to allow light to pass through, the lower half splaying outward to form support, with a wedge-shaped cut out at the bottom, fitted on the interior with electric works, signed on the reverse of one support
22 3/4in (57.8cm) high

\$3,000 - 5,000

Provenance

Purchased from Gallery Japoneseque, San Francisco



630



631



633



632

631

AN EARTHENWARE VESSEL

Late to Final Jōmon period (2000-300 BC)

The low-fired red clay showing black in patches, the cylindrical body flaring slightly out to the undulating rim, decorated overall with impressed cord designs and a rolled lip

22 1/2in (57.1cm) high

\$4,000 - 6,000

Provenance

Previously sold at Christie's, London, November, 2013

632

A PORCELAIN INCENSE BURNER IN THE FORM OF A KIRIN

Nabeshima Ware

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

Modeled as a seated *kirin*, its head raised with mouth open in a snarl, the curly mane and tail, and the flames emanating from the body molded in high relief, covered in a pale green celadon glaze, the horn with a *kintsugi* (gold-lacquer repair)

With a wood *tomobako* storage box

11 1/2in (29.2cm) high

\$7,000 - 9,000

Provenance

Purchased from Carole Davenport, March, 2014.

For a similar celadon incense burner in *kirin* form, see Kamimura Eiji, *Tsūkan Nabeshima seiji: Shoki kara makki made* (Nabeshima Celadon: A Survey from Beginning to End), Tokyo, Sōjusha, 2012), front cover.

633

A LARGE STONEWARE PLATTER

Bizen Ware

Showa (1926-1989) or Heisei (1989-2019) era, 20th/21st century
The large, heavy platter possibly once used as a stand for firing vessels in a kiln, with circular impressions and the remains of smaller vessels adhered to the surface, the color showing reddish orange in those areas protected during firing
With a wood *tomobako* storage box
19 3/4in (61.3cm) diameter

\$2,000 - 3,000

634

HAMADA SHŌJI (1894-1978)

A Stoneware Bottle

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

Of press-molded rectangular section decorated with wax-resist designs of grasses

With a wood *tomobako* storage box inscribed *Kakiyū nuki-e henko* (Wax-resist persimmon-glazed flat-sided bottle), signed *Shōji* and sealed *Shō*, and with a Mitsukoshi exhibition label affixed to the side
With a receipt from the Nihonbashi Mitsukoshi Department Store stating that this bottle is an original work of Hamada Shōji, dated August 18, 1963.

7 1/2in (19cm) high

\$2,500 - 3,500

Provenance

Previously sold at Christie's, New York, October 31, 1995, lot 473



634

635

ATTRIBUTED TO KITAŌJI ROSANJIN (1883-1959)

A Deep Footed Ki-Seto-Style Bowl

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

The large stoneware bowl set on a high foot cut in seven triangular sections, covered in an olive-green glaze with a fine crackle, pooling in the interior showing a hazy white, the rim glazed in iron oxide running down the sides in places

With a double wood *tomobako* storage box, the interior box inscribed on the lid *Yōhen Ki-Seto kirikōdai bachi, Tobu han bun* (Spotted Ki-Seto Bowl with Tall Cut Foot), and with attribution to Kitaōji Rosanjin on the interior of the lid by Kuroda Tōen
8 1/4in (20.9cm) diameter, 5 3/4in (14.6cm) high

\$3,000 - 5,000



635



636

636

MORINO TAIMEI (BORN 1934)

A Rust-Red Iron-Glazed Vase

Heisei era (1989-2019)

Stoneware, painted in iron-red and black glaze with abstract designs
9 3/4in (24.2cm) high

\$6,000 - 8,000

Provenance

Purchased from Japonesque, Inc., San Francisco

The son of a Kyoto ceramic artist, in the 1950s Morino studied with the porcelain specialists Tomimoto Kenkichi and Fujimoto Yoshimichi, but later experienced international trends in ceramics during two periods as an instructor at the University of Chicago. His unique style of decoration is applied to vessels and sculptural forms that combine the language of abstraction with a traditional Kyoto elegance in terms of form and color.



637

637

KAWAKAMI RIKIZŌ (BORN 1935)

Za shiri-zu kabe — sono 5 (Wall Series, Number 5), 1990

Stoneware, with a paper label on the underside signed, dated, and titled by the artist

30 3/8 x 18 1/2 x 8 5/8in (77.1 x 47 x 21.9cm)

\$5,000 - 7,000

Kawakami Rikizō lives and works in Kyoto. He has held numerous solo exhibitions both in Japan and abroad, and his work is in the collections of The National Museum of Modern Art, Tokyo, The National Museum of Modern Art, Korea, and The Museum of Modern Art, Portland, among others.

638

KURODA TAIZŌ (1946-2021)

A Porcelain Bottle

Heisei era (1989-2021), circa 2000

Of *meiping* form in unglazed white porcelain, the narrow foot rising to a rounded shoulder and tapering to a small neck with an uneven rim, impressed with the artist's seal at the base

15 1/2in (39.4cm) high

\$1,500 - 2,500

Provenance

Purchased from Zetterquist Galleries, New York, March, 2000.



638

639

KANESHIGE KŌSUKU (BORN 1943)

Sei'i (Saint's Garment)

Heisei era (1989-2019), 20th century

Bizen ware, with folds of clay draped over an inner vessel of straight-sided diamond section, the surface incised with long combed parallel lines, with the artist's mark on the underside

With a wood stand (2)

13in (33cm) high

\$5,000 - 7,000

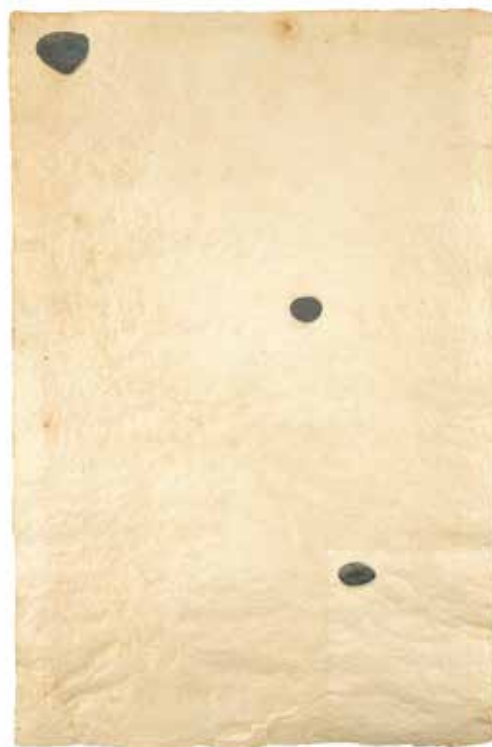
As the third son of Living National Treasure Kaneshige Tōyō, Kaneshige Kōsuke was brought up within a family tradition that could easily have crushed his individuality. However, after taking undergraduate and graduate degrees in the sculpture department of Tokyo's National University of Arts and Music he successfully struck out in new directions. He made this piece by draping sheets of combed clay over an open, diamond-shaped ceramic box. The toasted color resulted from his use of a more refined local clay that, when fired, behaves less unpredictably than the coarser variety championed by his father.



639



640



640



641

640

IIDA SHŌICHI (1941-2006) AND ARTIST UNKNOWN

Three Contemporary Paper Works
 Showa (1926-1989) or Heisei (1989-2019)
 era, late 20th century
 The first molded and dyed *washi* (Japanese paper) with stone, printing and pencil, with the artist's label on the reverse titled No. 160, *Surface is the Between; Between Vertical and Horizon, the Four Corners Garden Project no.70*, dated 1979-1983; the second a lithograph on molded *washi* with stone, with artists label on the reverse titled No. 423, *Surface is the Between; Between Vertical and Horizon [Garden Project]* (effaced), dated 1983-1987; the third paper on heavy, treated textile (3)
 42 15/16 x 29 5/8 x 1 1/2in (109 x 75.2 x 4cm)
 the first two; 73 x 54 1/2in (185.4 x 138.4cm)

\$3,000 - 5,000

Provenance

Purchased from Gallery Japonesque, San Francisco

Inspired to make prints after a stone left an impression on a piece of paper in his studio, Iida Shōichi, a graduate of Kyoto Municipal University of Art, worked and studied for a time in Paris, New York, and San Francisco. He experimented with many media including woodblock, lithography, and silkscreen, using techniques including printing both the front and back of the paper and embedding pebbles in paper pulp.

641

A SELECTION OF REFERENCE BOOKS ON JAPANESE ART

20th century
 Including a set of bound English *Kokka*; Michael Tomkinson, *A Japanese Collection*, London, George Allen, originally published 1898, 2 vols.; *Collection Hayashi; Objets d'art du Japon et Chine, peintures, livres, Réunis par T. Hayashi*, Paris, Les Galeries de MM. Durand-Ruel, 1902; George Lazarnick *Netsuke & Inro Artists, and How to Read Their Signatures*, Honolulu, Reed Publishers, 1981, 2 vols.; and Terukazu Akiyama, *Genshoku Nihon no bijutsu* (Primary Colors of Japanese Art), Tokyo, Shogakkan, 1966-1972, 30 vols. (106)

\$4,000 - 5,000

Paintings & Screens





642

**PROPERTY FROM THE COLLECTION OF A
DISTINGUISHED SCHOLAR OF JAPANESE ART**

642

TOSA SCHOOL

Suzumushi, from *The Tale of Genji*

Momoyama period (1573-1615), late 16th century
Kakejiku (hanging scroll), ink, color, gold, and silver
on paper, depicting four women standing outside of a
building and next to a fence, three of the women carrying
basket cages made for the eponymous *suzumushi* ("bell
crickets"), pinks, bellflowers, wild chrysanthemums and
other autumn plants in bloom

With a wood box

9 1/2 x 8 1/2in (24.1 x 21.6cm)

\$1,500 - 2,500

643

KAIHŌ YŪSETSU (1598-1677)

Flowers of the Twelve Months

Edo period (1615-1868), 17th century

Makimono (handscroll), ink and color on silk with twelve
paintings of flowers, beginning with camellia and quince,
and ending with narcissus, other flowers including asters,
peonies, chrysanthemums, irises, and wisteria, many of
the bunches' stems wrapped in paper and/or tied with
paper string, signed *Kaihō Yūsetsu sai zu* and sealed
Kaihō and *Dōki*

With a wood box

11 x 208in (28 x 528.3cm)

\$3,000 - 5,000



643

PROPERTY OF VARIOUS OWNERS

644

ATTRIBUTED TO SUMIYOSHI JOKEI (1599-1670)

Performing Monkey Troupe

Edo period (1615-1868), 17th century

A fragment of a *makimono* (handscroll) now mounted
as a *kakejiku* (hanging scroll), ink and light colors on
paper depicting a troupe of three entertainers carrying
instruments accompanied by two trained monkeys, the
troupe trailed by two small children who reach for one of
the monkeys

With wood box inscribed *Sumiyoshi Jokei hitsu*

sarumawashi (Monkey Performance by Sumiyoshi Jokei)

11 1/2 x 10 7/8in (29.2 x 4.3cm)

\$3,500 - 5,500



644

Sumiyoshi Jokei was a member of the Tosa school,
studying in Kyoto under Tosa Mitsuyoshi (1539-1613).
After attaining the imperial rank of *Hokkyō* ("Bridge of
the Law") and gaining the attention of Emperor Go-Sai,
in 1662 Jokei assumed the surname Sumiyoshi and
moved to Edo (modern-day Tokyo) to establish his own
school of painting. *Sarumawashi* (monkey performers)
have been documented in literature since the Kamakura
period (1185-1333) and during the Edo period (1615-
1868) they were active throughout Japan, touring both
rural areas and the great cities. The surrounding textile
mount of this painting is made from cloth woven with a
pattern of many children, giving the impression that the
troupe is surrounded by additional onlookers enjoying the
performance.



645



646

PROPERTY FROM THE RICHARD KELTON COLLECTION

645

ITŌ JAKUCHŪ (1716-1800)

Rooster on a Roof Tile

Edo period (1615-1868), 18th century
Kakejiku (hanging scroll), ink on paper depicting a rooster perched on one foot on a roof tile, its feathers depicted carefully in layers of ink wash, sealed *Jakuchū koji* and *Tō Jokin in*

37 1/4 x 11 3/4in (94.3 x 29.8cm)

\$7,000 - 9,000

Provenance

The Harari Collection of Japanese Paintings and Drawings

Published

Jack Hillier, *The Harari Collection of Japanese Paintings and Drawings, Vol. 3* London, Lund Humphries, 1973, p.389-90, pl.200

For a similar composition with the same seals, also unsigned, see *Shide and Chickens*, Miho Museum, *JAKUCHU Wonderland*, exhibition catalogue, 2009, p100, pl.33.

ANOTHER PROPERTY

646

MARUYAMA ŌKYO (1733-1795)

Hanshan and Shide (Kanzan and Jittoku)
Edo period (1615-1868), 18th century
Kakejiku (hanging scroll), ink on paper depicting the two Chinese Zen eccentrics, Shide on the left holding his broom, Hanshan seated looking up at Shide, Hanshan's scroll rolled up and tucked into the breast of his garment, sealed *Ōkyo no in* and with attestation *Kafu shinpitsu* (An original work by my father), the attestation signed *Ōzui kan* and sealed *Ōzui*

With two wood boxes, the interior containing an attestation on the lid by Kawabata Gyokushō (1842-1913) and a *fuda* (label) by Gyokushō also authenticating the painting 61 x 23 1/4in (154.9 x 59cm)

\$8,000 - 12,000

Published

Matsunaga Zenzaburō (of Hagotachō, Kanda), *Tōshi Tōryōkaku, Sōshū bōkyūka shozōhin nyūsatsu* (Auction of the property of the Tōryōkaku, Tokyo, and a long-established family [formerly] resident in Sagami Province), auction catalogue, Tokyo, Tōkyō Bijutsu Kurabu (Tokyo Arts Club), December 14, 1931

Unusually for a Japanese artist of the time, Ōkyo was conscious of the body and skeleton beneath clothing and attempted to depict human figures based on anatomical knowledge drawn from Dutch books and prints. In this work the garments are brushed unhesitatingly with beautiful lines of varying thickness that allow the viewer to sense the presence of the body beneath the garments. Along with the seal of Ōkyo, his son Maruyama Ōzui (1766-1829) wrote an attestation and left his seal on the painting



PROPERTY FROM THE RICHARD KELTON COLLECTION

647

AFTER KATSUSHIKA HOKUSAI (1760-1849) AND KITAO MASANOBU (SANTŌ KYŌDEN, 1761-1816)

Standing Courtesan with Calligraphy of a Poem
Edo period (1615-1868), 19th century

Kakejiku (hanging scroll) ink and light color on paper depicting a standing courtesan in multi-layered kimono, her obi tied in front, behind her a lantern and a shrub, above her head a calligraphy of a poem, the poem signed *Kyōden gidaï* and sealed *Hasanjin*, the painting signed *Gakyōjin Hokusai* and sealed *Kimō Dasoku*
30 5/8 x 9 5/8 in (77.8 x 24.4 cm)

\$10,000 - 15,000

Provenance

Janette Ostier by repute
The Harari Collection of Japanese Paintings and Drawings

Published

Collection S. Bing: Objets d'Art et Peintures du Japon et de la Chine, auction catalogue, Paris, May 1906, lot 925.

Jack Hillier, *The Harari Collection of Japanese Paintings and Drawings*, Vol. 2, London, Lund Humphries, 1970, p.194-5, pl.194.



648

648

AFTER KANO TSUNENOBU (1636-1713)

Willow-and-Moon Kannon
Edo period (1615-1868), 18th/19th century
Kakejiku (hanging scroll) in ink, light color, and gold on silk depicting a bejeweled Kannon wearing flowing white robes and sitting on a rock that overhangs rushing water, a full moon highlighting the figure, a vase of willow sprigs standing in a dish to their left, signed *Tsunenobu hitsu* and sealed *Seihaku Kan'un*

33 1/2 x 14 1/8 in (85.1 x 35.8 cm)

\$1,500 - 2,000

Provenance

The Harari Collection of Japanese Paintings and Drawings

Published

Jack Hillier, *The Harari Collection of Japanese Paintings and Drawings*, Vol. 3, London, Lund Humphries, 1973, p.376-7, pl.191

Iconographically, this Kannon could also be seen as a White-Robed Kannon (*Byaku-e Kannon*). The Tokyo National Museum has a sketch by Fujioka Keirin, dated to 1841 and purported to be a copy of a painting by Kano Tan'yū (1602-1674), that shares a similar composition with the present lot, viewable at colbase.nich.go.jp/collection_items/tnm/A-3309?locale=jaThe



649

649

KUWAGATA KEISAI (1764-1824)

Lake Shore with Distant Mountains
Edo period (1615-1868), late 18th/early 19th century
Kakejiku (hanging scroll), ink and light color on silk depicting a landscape, a small shrine building with bridge crossing a river in the foreground, boats sailing along a shore with a lantern tower in the midground, and misty mountains in the background, a poem above, the calligraphy attributed to Ōta Nanpo (1749-1823) signed *Nanpo hitsu* and sealed *Nanpo* with another seal, the painting signed *Tsuguzane* (Shōshin) and sealed *Akabane* or *Sekihō*

37 5/8 x 11 1/8 in (95.5 x 28.2 cm)

\$800 - 1,200

Provenance

The Harari Collection of Japanese Paintings and Drawings

Published

Jack Hillier, *The Harari Collection of Japanese Paintings and Drawings*, Vol. 3, London, Lund Humphries, 1973, p.408-9, pl.213

Keisai, also known as Kitao Masayoshi, is well-known for his large-format paintings of Edo from above.



650

650

KAWANABE KYŌSAI (1831-1889)

Shōki the Demon Queller
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Kakejiku (hanging scroll), ink and light color on paper depicting Shōki returning from a successful hunt, his demon companion carrying the captured prey, signed *Seisei Kyōsai* and sealed *Shuchū Gaki*
With a *tomobako* wood storage box
51 3/8 x 23 7/8 in (130.5 x 60.6 cm)

\$5,000 - 7,000

With his origins in Chinese folklore, in Japan Shōki has long been believed to ward off evil spirits and bring success in studies. He is frequently depicted in Japanese art, usually brandishing a sword and bearing a stern expression with a vanquished demon at his feet. Here, however, Kyōsai has, characteristically, painted a rather hirsute and disheveled Shōki with a somewhat humorous expression. As an additional unorthodox touch, the fish-shaped kite flying from a long pole in the background appears to be a real fish.



651

MORI HAKUHO (1898-1980)

Ebi no zu (Spiny Lobsters)

Showa era (1916-1989), 1930

An extremely large *kakejiku* (hanging scroll), ink and colors on silk depicting a mass of *ebi* (spiny lobsters) crawling over sand and rocks on the ocean bed, with fish and seaweed at left; signed *Hakuho* and sealed

86 1/2 x 65 5/8in (219.7 x 166.7cm)

\$3,000 - 5,000

Exhibited

Eleventh Teiten Exhibition, Tokyo, fall 1930

Published

Nittenshi Hensan linkai (Nittenshi Editorial Committee), *Nittenshi 9* (History of the National Salon 9), *Teiten hen 4* (The Teiten Exhibition 4), Tokyo, Nitten, 1983, pp.297, 368 (no.381)

Mori Hakuho was apprenticed to the well-known painter Araki Jippo in 1916, following the premature death of his father (also a painter named Mori Hakuho), and first presented his work at the Tokyo Peace Commemorative Exhibition in 1923. Two years later he was accepted by the Teiten national salon and would show at the Teiten

and its successor iterations the Shinbunten and Nitten nearly every year until 1978, possibly the longest span of any artist; he also served as a Teiten juror for many years and was a professor at the predecessor of Tama Art University from 1942 until 1968. The titles of his exhibition submissions suggest a predilection for marine and underwater scenes, perhaps reflecting his father's influence;¹ the present early masterwork was in the eleventh Teiten, held in 1930. Drawing on close observation of nature and training in the skillful handling of washes—both staples of the Shijō painting tradition—this large scroll exemplifies the confident traditionalist style of the inter-war era, when, as art historian Kendall Brown has noted: “Increasingly from the 1920s, Japan’s destiny was linked to the ocean . . . marine subjects—whether products of man or nature—appear in Japanese art more frequently, and with greater drama, than at any other time.”²

1 For Mori Hakuho senior’s painting of *ayu* (sweetfish), see *Bijutsu Gaho* (The Magazine of Art), 22/6 (December 5, 1907), “Works of Living Artists.”

2 Kendall H. Brown, “Over and under the Sea,” in *Deco Japan: Shaping Art and Culture, 1920–1945*, exhibition catalogue, Alexandria, Va.: Art Services International, 2012, pp. 181–182.



PROPERTY FROM THE NANCY ENGLANDER SURVIVOR'S TRUST

652

MORITA SHIRYŪ (1912-1999)

Kotobuki (Longevity)

Showa era (1926-1989), dated 1973

Ink brushed on paper, mounted on a board, signed with the artist's seal, the reverse bearing the artist's label, titled *Kotobuki* in Chinese characters, followed by *(Longevity)* in Roman script, signed *Morita Shiryū* in Chinese characters, dated 1973, and sealed 43 x 21 1/2in (109.2 x 54.6cm), image only; 46 3/4 x 25in (118.7 x 63.5cm), the frame

\$7,000 - 9,000

Provenance

Yamada Art Gallery, Kyoto, Japan

Morita Shiryū was one of the first Japanese artists to suggest that even people without the ability to read characters should be able to appreciate Japanese calligraphy, provided that they jettisoned traditional ways of viewing it. Both in its simplicity and in its celebration of negative space, *Kotobuki* expresses the communicative genius of Zen, one of the strongest bonds between East and West during the later twentieth century which influenced so many American artists including Franz Kline, an admirer of Morita's work.



ANOTHER PROPERTY

653

ANONYMOUS

Birds with Blossoming Prunus Trees

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

A pair of six-panel screens in ink, colors, and gold foil on paper, the right screen depicting a large red-blossomed prunus (plum) tree, a pair of pheasants below the branches, a smaller white-blossomed prunus tree to the left of the birds, large clouds of gold foil occupying the upper portion of the composition, the left screen composed of a woven-bamboo fence depicted in gold foil, a large white prunus tree intertwined with a smaller red prunus tree behind the fence, a pair of azure-winged magpies flitting about the fence (2)

62 3/8 x 141 3/4 in (158.4 x 360 cm)

\$10,000 - 15,000



PROPERTY FROM A SAN FRANCISCO BAY AREA TRUST

654

KANO SCHOOL

Scenes from the Chinese Court

Edo Period, 17th/18th century

A pair of six-panel screens lavishly painted in ink, colors, gold, and gold leaf on paper with silk brocade borders, the right screen with Shikōraichō (The Four Whiteheads Return to Court) as Emperor Xuanzong seated in a pavilion watches Yang Guifei perform a dance while the four scholars and their attendants cross a bridge approaching court, and a group of armored warriors on the attack; the left screen with Fūryūjin (Elegant Battles), with the Emperor and his consort surrounded by their attendants watching court ladies fencing with flower bouquets as other courtiers look on from a distance (2)

60 1/2 x 141in (152.4 x 358.1cm)

\$10,000 - 15,000

The best-known example of this genre of screen painting in an American collection is a pair in the Freer Gallery of Art, Washington D.C., which features episodes from Bai Juyi's famous poem *Changhenge* (The Song of Everlasting Sorrow), relating the Emperor's disastrous infatuation with Yang Guifei, but for Fūryūjin, one of many

scenes of life at the Tang-dynasty court depicted in seventeenth-century Japanese screen pairs, compare an example in the MOA Museum of Art, reproduced in Tsuji Nobuo and others, *Nihon byōbu-e shūsei* (A Compendium of Japanese Screen Painting), vol. 4, *Jinbutsuga: Kanga-kei jinbutsu* (Figure Painting: Figures in the Chinese Tradition), Tokyo, Kodansha, 1979, plate nos.77-78; the right-hand screen of the MOA pair depicts the Fūryūjin, which was described in detail by the painter Kano Ikkei (1599-1662), who states that these mock battles were staged in the Taiye Garden behind the Daming Palace at the Tang capital of Chang'an, see <http://www.aistf.or.jp/~jaanus/deta/f/fuuryuujinzu.htm>.

While the left-hand of MOA pair shows *Chōkōzu* (Picture of the Butterfly of Happiness), one of the subjects in the present pair appears to be the Shikōraichō (The Four Whiteheads Return to Court), seen on the second and third panel from the right. The Four Whiteheads (who actually lived during the Han dynasty) are often referenced in Zen poetry of the Muromachi period (1333-1573), see Iwayama Taizō, *Gozanshi ni okeru Yōkihi zō* (The Image of Yang Guifei in Zen Poetry), *Kokubungaku kenkyū*, 131, pp.47-58, and for a screen including the subject, see livingculture.lxil.com/information/ilm/post-66/.



PROPERTY OF VARIOUS OWNERS

655

ANONYMOUS

Samurai Fighting on the Mountainside

Edo period (1615-1868), 18th century

A six-panel folding screen in ink, colors, and gold with gold leaf and gold flakes on paper, depicting two men standing on a cliff, one bare-chested and heaving a rock almost as large as himself towards a group of five men and a horse below the cliff, all of the figures with well-defined and varying expressions on their faces and individualized designs on their clothing, some carrying *katana* or other weapons, the composition bordered on the right by a willow tree with flowers, and on the left by cedar trees with grasses, clouds of gold leaf framing the figures

61 1/2 x 141 7/8in (156.1 x 360.4cm)

\$7,000 - 9,000

This scene may be related to the story of Musashibō Benkei (1155-1189), the famous warrior monk who accompanied Minamoto no Yoshitsune (1159-1189). Benkei is famous for his superhuman strength, and some versions of his life story have him throwing large rocks.



656

SAIDA SHIGEMASU (ACTIVE CIRCA LATE 18TH CENTURY)

Chinese Children Practicing the Four Accomplishments
Edo period, 18th century

A pair of six-panel folding screens in ink, color, gold, and gold foil on paper depicting two Chinese buildings on the shore of bodies of water, on the right screen a pavilion next to a rushing river, the structure occupied by women and children largely occupied in music-making, a boat floating in the nearby lake, its occupants playing a boardgame, on the left screen the women and children on the shore next to another river, most of them either practicing or reading calligraphy, or looking at a painting, both screens signed *Shōrokuinoge Nakatsukasa shō-sakan Ki Shigemasu* (Lower rank six at the Ministry of the Center, Ki Shigemasu) and sealed *Saida* (2)
60 1/4 x 140 1/4 in (153 x 356.2cm) each

Records of Shigemasu are sparse. He is best known for being the father of Shigenari (1786-1858), who executed panel paintings at the Imperial Palace in Kyoto. Given Shigemasu's rank within the Imperial Court, he too must have been recognized for his painting skill. The Four Scholarly Accomplishments: playing the *qin*, playing *weiqi* (go), calligraphy, and connoisseurship of paintings (in Japanese, *Kinkishoga*), are a frequent theme in Japanese painting. The present lot shows Chinese children, rather than the standard elderly scholars, practicing all of them.

\$10,000 - 15,000



657

KISHI SCHOOL

Tigers and Bamboo

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

A pair of six-panel folding screens brushed in ink on gold-foiled paper of tigers and a tiger cub with a small growth of bamboo, both screens signed *Tenkaikutsu Ganku* and sealed *Ganku Funzen* (2)
 60 5/8 x 140 5/8in (154 x 357.2cm)

\$15,000 - 25,000



PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIA LEWIS

658

SHIBATA ZESHIN (1807-1891)

Miho no Matsubara

Meiji era (1868-1912), circa 1882

A four-panel folding screen in black lacquer (*urushi-e*) on gold-foiled paper depicting scattered pine trees with birds flying overhead, a hazy Mount Fuji looming in the background, signed *Kōnen shichijū-roku ō Tairyūkyo Zeshin* and sealed *Tairyūkyo*
62 1/4 x 96in (158.1 x 243.8cm)

\$20,000 - 30,000

Miho no Matsubara is a historical place of natural beauty located in modern-day Shizuoka, Japan. Its four-mile (seven-kilometer) long seashore is lined with pine trees, and Mount Fuji is visible from the shore across Suruga Bay.



Lot 650 In the Ossipoff residence

**PROPERTY FROM THE COLLECTION OF
VLADMIR AND RAELYN OSSIPOFF**

659

ANONYMOUS

Cormorant Fishing

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

A six-panel folding screen depicting the eponymous birds aboard a small fishing boat, one bird perched with wings outstretched on a covered fishing basket, the other on the gunwale, both birds tethered with small cords, an empty kindling lantern basket sitting on the deck, an oar and a second basket partially shown

33 x 102 1/4 in (83.8 x 259.7 cm)

\$1,500 - 2,000

Ukai, the use of cormorants to catch fish, has been practiced in Japan since before recorded history, and is mentioned in both the *Kojiki* and the *Nihon Shoki*, the oldest and second-oldest books of Japanese history. It is practiced at night, the fire basket serving as both a means of attracting fish and for the birds to catch their prey. The cormorants, unable to swallow the caught fish entirely, deliver them whole and alive to the fishing master.

Bamboo, Lacquer & Netsuke





660

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

660

YAMASHITA KŌCHIKUSAI (1876-1947)

A Handled Flower Basket

Taisho (1912-1926) or Showa (1926-1989) era, circa 1910s-1920s
Susudake (smoke-stained bamboo) and rattan; the sides constructed in a combination of *yotsume-ami* (diagonal plaiting) and *nawame* (twining) over vertical elements, the handle twined and knotted, fine rattan wrapping to the mouth, with a lacquered bamboo *otoshi* (water container); signed underneath *Kōchikusai*
 With a wood *tomobako* storage box titled *Shichiku te[tsuki] hanakago* (*Shichiku* handled flower basket) and signed and sealed *Kōchikusai*
 20 1/8in (51.1cm) high

\$2,000 - 3,000

Born in Osaka, from 1891 Yamashita Kōchikusai trained with Wada Waichisai I, one of the great pioneers of bamboo art in the Kansai region. He became an independent artist in 1901 and after a period mass-producing baskets for the export market, from the early Taisho period he concentrated on individual, highly finished works such as this. He was active member of the bamboo fraternity, exhibiting with the Naniwa Ran'yūkai (Osaka Friends of Basketry) and the Osaka Kōgeiten (Osaka Craft Exhibition). Baskets by Kōchikusai were presented to the Imperial family.



661

PROPERTY OF VARIOUS OWNERS

661

TANABE CHIKUUNSAI I (1877-1937)

A Handled Flower Basket

Taisho (1912-1926) or Showa (1926-1989) era, circa 1920s
Madake bamboo and rattan; *gozame* (plain mat plaiting) under wide split-culm verticals, *nawame* (twining), *yotsume-ami* (diagonal plaiting), wrapping; with *otoshi* (water container) cut from a stem of bamboo; signed underneath *Chikuunsai*
 With a wood *tomobako* storage box signed and sealed on the underside of the lid *Chikuunsai*
 18 3/4in (47.6cm) high

\$4,000 - 6,000

One of the acknowledged founding fathers of Japanese bamboo art, here Chikuunsai I demonstrates his ability to overstep the restrictions of conventional Chinese-derived plaiting and produce work in a more expressive, liberated style that reflects the influence of his pioneering contemporary Hayakawa Shōkosai III (1864-1922).

662

ARTIST UNKNOWN

A Handled Flower Basket in Rustic Style

Showa era (1926-1989), 20th century

Bamboo; plaited in *yatara-ami* or *midare-ami* (informal, random style) incorporating passages of *mutsume-ami* (hexagonal plaiting, base), *nawame-ami* (twill plaiting), and *tabane-ami* (bundled plaiting) interlaced with half-split natural bamboo culms and other elements
26 1/4in (66.6cm) high

\$2,000 - 3,000



662

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

663

YAMAMOTO CHIKURYŌSAI I (SHŌEN, 1868–1945)

A Handled Flower Basket

Taisho era (1912-1926), 1921

Bamboo and rattan; compound *yotsume-ami* (square plaiting, base), *senjō-ami* (parallel-line construction), *nawame* (twining), wrapping, knotting; with a striated and lacquered bamboo *otoshi* (water holder); signed underneath *Chikuryōsai*

With a wood *tomobako* storage box titled *Hanakago* (Flower basket), signed *Taishō kanoto-tori seiwa Chikuryōsai* (Chikuryōsai, April 1921), and with a seal comprising the character *Chiku* and two stylized dragons (*ryō*) 12 3/8in (32cm) high

\$4,000 - 6,000

Born in Osaka and a frequent prizewinner at major exhibitions both in Japan and overseas, Yamamoto Chikuryōsai was one of the three bamboo artists selected for special mention by the German architect and design theorist Bruno Taut in his writings on Japan in the early 1930s. This powerful mid-career work is an outstanding example of his skill in developing the *karamono* (Chinese) style of basketry to give it an unmistakably Japanese character.



663

664



665



664

KIBE SEIHŌ (1951-)

Flower Basket, *Renkei* (Chain of Torrents)
Heisei era (1989-2019), late 20th/early 21st century
Bamboo, rattan; *ajiro-ami* (twill plaiting, base), *chidori-ami* (plover plaiting, sides), *nawame-ami* (twining), knotting; signed on the base with incised characters *Seihō*
With a wood *tomobako* storage box inscribed *Hanakago Renkei* and signed on the underside of the lid *Seihō*
18 1/2in (47cm) wide

\$3,000 - 4,000

Kibe came to bamboo art late: he was in his mid-thirties before he quit his job as a gas-station attendant to enrol at the Oita Prefectural Bamboo Craft Training Center in Beppu. He is renowned for his use of complex plaiting patterns, contrasting bamboo colors, and skill in *Chidori-ami*, seen here on the sides, in which each row of bamboo is interwoven with two very slender strips that create cross shapes on the surface of a basket. His works are eagerly sought after by American collectors and have also been acquired by several notable U.S. museums, including the Metropolitan Museum of Art, Denver Art Museum, and the Asian Art Museum of San Francisco.

665

KAJIWARA KŌHŌ (1935-)

A Handled Flower Basket, *Yurameki no irodori* (Swaying Colors)
Showa (1926-1989) or Heisei (1989-2019) era, 20th/21st century
Madake bamboo, stain, rattan; *ajiro-ami* (twill plaiting) (base), *senjō-ami* (thousand-line or parallel construction), twining, wrapping, knotting; with a lacquered and faceted bamboo *otoshi* (water container); signed on the base *Kōhō saku* (Made by Kōhō)
16 7/8in (43cm) Height

\$2,000 - 3,000

Born in Hita, Oita Prefecture, Kajiwaru Kōhō began his training in 1952 under local bamboo artist Iwao Kōunsai and set up his own business ten years later. His debut at national level came in 1979 when his work was accepted at the Japan Traditional Craft Association exhibition. He is best known for his use of subtle staining as a complement to his meticulously prepared and finished plaiting.

PROPERTY OF VARIOUS OWNERS

666

A GOLD-LACQUER JŪKŌGŌ (TIERED INCENSE CONTAINER) IN THE FORM OF DAIKOKU

Meiji era (1615-1868), late 19th century
The two-layered stacking incense container in the form of the seated male deity, identified by the sack and hammer he carries, his garment decorated in gold *shippō-tsunagi* (linked-cash) designs, his sack partially with *manji-tsunagi* (linked *manji*) designs, the top layer of the box connected at the waist-sash, the bottom layer connected at just below the hem of his garment, his octagonal seat decorated with gold-flake and gold dragons in roundels on each side, the bottom of the container and the interior of each level decorated in *nashiji*
3in (7.5cm) high

\$1,000 - 1,500



666

667

A GROUP OF FOUR LACQUER KŌGŌ (INCENSE CONTAINERS)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Comprising a circular box with a slightly domed, *innrōbuta* (flush-fitting) lid decorated in gold and brown *hiramaki-e* with a branch of *nanten* (nandina) berries against a gold *mokume* ground, the interior and underside *nashiji*; a square, shallow box with an *innrōbuta* decorated in *iro-e takamaki-e* and *hiramaki-e* with pavilions in a landscape, the interior and underside *nashiji*; a square box with a domed *kabusebuta* (overhanging lid) lobed at the corners, decorated with chrysanthemums in silver and gold *hiramaki-e* with *hirame* highlights and a *nashiji* interior; a circular box with stylized chrysanthemums and waves in gold *hiramaki-e* on a black ground, black-lacquer interior (4)
3 x 2 3/4 in (7.6 x 6.9 cm), the largest

\$1,500 - 2,000

Provenance

The first three, previously sold at Sotheby's, New York, March 21, 2000, lot 89.

PROPERTY FROM THE COLLECTION OF PAUL AND HELEN ANBINDER

668

AN INTERLOCKING LACQUER AND WOOD SAGEJŪBAKO (PICNIC SET)

Meiji era (1868-1912), late 19th century
The set decorated with flying cranes and plum trees in gold, silver and brown *takamaki-e*, black and red *hiramaki-e* and gold and silver foil on a plain wood ground stained reddish brown, comprising a square tray, decorated on the sides with lattice work in gold lacquer and pierced, the top lacquered with a crane and a plum tree next to a stream in gold, silver, red, black and brown *togidashi maki-e* and *nashiji*; a rectangular drawer containing five rectangular sweet trays with *togidashi maki-e* and *nashiji* plum trees; a four-tier food box; a wine ewer designed with plum florets and panels of plants in *togidashi sumi-e* or gold and silver *takamaki-e*, *nashiji*, and gold foil, the spout and handle with gold lacquer scrolling vines and the cover with gold, silver, and red lappets, set onto a rectangular covered box; the frame carved with decorative scroll on the ends and pierced with cherry-blossom apertures; the corners of the frame applied with gold foil and metal brackets carved with vines
13 1/4 x 14 1/2 x 7 5/8 in (33.7 x 36.7 x 19.3 cm)

\$6,000 - 8,000

Provenance

Previously sold at Christie's, New York, September 22, 2004, lot 256



667



668



669



670



PROPERTY OF VARIOUS OWNERS

669

A BLACK AND GOLD LACQUER THREE-TIER JŪBAKO (PICNIC BOX)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The octagonal box set on a narrow foot lacquered in gold and silver *hiramaki-e* and *nashiji* on a *roiro-nuri* ground, each tier decorated with chrysanthemums floating on swirling waters, floral roundels in scrolling vines, or shells and seaweed, the cover decorated on the upper surface with a *minogame* (bushy-tailed tortoise) supporting a rocky formation with pine, bamboo and mandarin trees, a crane in flight above, the edges with auspicious emblems on floral scroll in gold *hiramaki-e* on a *nashiji* ground, interiors red lacquer with *fundame* edges

16 3/4 x 13 1/2 in (42.5 x 34.3cm)

\$2,500 - 3,500

670

KŌAMI LINEAGE

A Fine Gold-Lacquer *Suzuribako* (Writing Box)

Edo period (1615-1868), 18th century

Rectangular with canted edges and an *inrōbuta* (flush-fitting) lid decorated in gold and silver *takamaki-e* and *hiramaki-e* with embellishments of inlaid beads of silver, gold foil, and *uchikomi* with a mountainous landscape with a pavilion before a gnarled pine tree and a rushing stream against a ground of rich *nashiji*, the underside of the lid with sailing barges on a lake with figures along a pine-strewn shoreline, Mount Fuji looming above low cloud cover in the distance, the interior of the box with a continuation of the scene and fitted with a removable tray supporting an inkstone with *fundame* edges, and a circular silver *suibeki* (water dropper) signed *Hidekatsu*

With two wood *tomobako* storage boxes, the inner box with a paper label attributing this box to the Kōami lineage

10 1/8 x 8 7/8 x 2 in (25.7 x 22.5 x 5cm)

\$3,500 - 4,500

Provenance

Purchased from Erik Thomsen, 2005.



671



672



PROPERTY FROM THE COLLECTION OF PAUL AND HELEN ANBINDER

671

A GOLD LACQUER SUZURIBAKO (WRITING BOX)

Edo period (1615-1868), 18th/19th century
Rectangular, with a *kabusebuta* (overhanging lid) decorated in gold, brown, black, and red *takamaki-e* and *hiramaki-e* with embellishments of cut gold and silver, with a temple complex in a hilly landscape by a waterfall and rushing stream, the interior with a detailed view of a residence, the interior visible through open sliding doors, a pine tree and blossoming cherry tree in the garden, fitted with a rectangular inkstone and a gilt circular *suiteki* (water dropper) chiseled with a flowering plum tree
7 1/2 x 8 1/2 x 1 5/8in (19.0 x 21.5 x 4cm)

\$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS

672

AN INLAID LACQUER SUZURIBAKO (WRITING BOX) IN THE STYLE OF OGATA KÖRIN

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The shape rounded and rectangular with a domed *kabusebuta* (overhanging lid) with a priest and a courtier on the exterior, most likely Sōjō Henjō and Fumi'ya no Yasuhide respectively, their faces and clothes expressed in gold *maki-e*, *nashiji*, shell, pewter, clear lacquer, and gold flake, the interior of the lid with the design of flowers including hydrangea, golden lace, and bellflower, calligraphic characters of a poem expressed in pewter and shell, the interior of the box similarly lacquered with flowers and calligraphy, structural indentations containing the *suzuri* (ink-grinding stone), and a metal rectangular *suiteki* (water dropper) unsigned
With one lacquered-wood storage box inscribed *Rokkasen byōkin utsushi Kōrin osuzuribako* (Writing box with *maki-e* design of the Six Poets, copy of Kōrin)
9 x 8 7/8 x 3 3/4in (22.8 x 22.5 x 9.5cm)

\$1,500 - 2,500

The Rokkasen are six Japanese poets of the mid-ninth century, named by Ki no Tsurayuki (872-945) in the prefaces to the poetry anthology *Kokin wakashū* (c. 905-14) as notable poets of the generation before its compilers. Of the two depicted in the present lot, Henjō has 17 poems, and Yasuhide one, represented in the anthology.

673

OGAWA SHŌMIN (1847-1891)

A *Tebako* (Box for Accessories) with Submerged Wheels

Meiji era (1868-1912), probably 1882

Of rounded rectangular profile, the *inrōbuta* (flush-fitting lid) with *chiri-i* (ledge) and slightly domed lid, the decoration on the exterior executed in gold *hiramaki-e*, gold *hirame*, and shell inlay depicting carriage wheels half-submerged in stylized waves, the decoration on the interior executed in gold *hiramaki-e* and gold *hirame* depicting groups of *mitsudomo-e* (three-comma) motifs; pewter rims, silvered-metal cord fittings in the form of carriage wheels; signed in gold *hiramaki-e* inside the lid *Ani Shōmin* (Older brother Shōmin)

With a lacquered wood *tomobako* storage box, the exterior inscribed *Katawaguruma maki-e ontebako* (*Tebako* with Submerged Wheels) 7 3/4 x 14 1/2 x 11 3/8in (19.7 x 37 x 29cm)

\$40,000 - 50,000

This is a close copy—in shape, dimensions, and surface design—of a famous *tebako* dating from the Kamakura period (1185-1333) now in Tokyo National Museum (1953.03.31) and registered as a Kokuho (National Treasure), one of two early boxes with the motif of wooden wheels partially submerged in water, an image conventionally said to owe its origins to the practice of soaking the wheels of courtiers' ceremonial ox-drawn carriages in Kyoto's Kamo River to prevent them from drying out and warping. (Another theory has it that the wheels are derived from a passage in the *Kanmuryōjyūkyō*, a short Buddhist sutra describing the glories of Amida Buddha and his Pure Land paradise, where lotuses with flowers like carriage wheels are said to grow.)



National Treasure *Tebako*, Tokyo National Museum

The Meiji era (1868-1912) witnessed a revival of interest in earlier Japanese art and the protection and promotion of Japan's cultural heritage, resulting among other things in the widespread copying of ancient lacquers that had previously been largely hidden from public view. In 1874 the Nara Hakurankaisha (Nara Exhibition Company) was established in Nara and started to hold exhibitions of treasures from both Kyoto and Nara, including pieces from the eighth-century Shōsōin repository. Lacquerers, including Ogawa Shōmin, were now able to study early pieces for the very first time and from 1875 they started to make copies, predominantly of eighth- to fourteenth-century originals.

A native of Edo (present-day Tokyo) Ogawa Shōmin was apprenticed at age sixteen to Nakayama Komin (d.1870); he also studied under the painter Ikeda Koson (1803-1868). Following the latter's death he took the name Shōmin, began to operate as an independent artist, and was soon showing his work both in Japan and at international events including the centennial exhibition held in Philadelphia in 1876. It was in 1879 that Shōmin, aged only thirty-two, was first invited to make a copy of the earlier of two *tebako* with the carriage-wheel design; then in 1882 he was commissioned to make further copies of famous early boxes including the Tokyo National Museum piece mentioned above, formerly in the collection of the Matsudaira family, lords of the Matsue fief in Izumo Province.

Shōmin went on to help found the Japan Lacquer Art Society in 1889 and in 1890 became the first head of the lacquer department of Tokyo Art School. His pupils included the leading lacquer artist and historian Rokkaku Shisui (1867-1950). Works by Ogawa Shōmin are held in the Metropolitan Museum of Art and several major Japanese institutions including Tokyo National Museum; Tokyo National Museum of Art; The University Art Museum, Tokyo University of the Arts; The Edo Tokyo Museum; The Fujita Art Museum; and Tokushima Castle Museum.

Due to his relatively short life, few works by Ogawa Shōmin survive and they rarely appear on the market, especially outside of Japan.





674



674

A METAL-INLAID CIRCULAR TWO-CASE LACQUER INRŌ

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

Decorated with the figures of Soga no Gorō and Asahina Saburō in the armor-pulling scene from the Tale of the Soga Brothers in *shakudo*, silver, and gold inlays, and gold and black *hiramaki-e*, *togidashi maki-e* and embellishments of *hirame* and *okibirame*, the interiors *nashiji*

3 5/8in (9.2cm) diameter

\$2,500 - 3,500

675

A WOOD NETSUKE OF OIWA AND HER BABY

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

The standing female figure covered in well-worn pigment, her face disfigured, her hair trailing straight down her back, a baby swaddled at her chest, the *himōtoshi* located in the figure's proper right sleeve

2 1/4in (5.7cm) high

\$1,000 - 1,500

Provenance

Samuel (Siegfried) Bing Collection, Paris

Walter L. Behrens, Manchester (1861 - 1913), sold at Glendining's, London, 1.12.1913, lot 392

Estate of Albert Brockhaus (1855 - 1921), acquired at the above auction

Illustrated

Henri L. Joly, *The W. L. Behrens Collection*, London 1912, catalogue no. 392, plate 9

The story of Oiwa and her baby comes from the famous ghost story best known as the *Yotsuya Kaidan*. It involves the tragic tale of a wife purposefully disfigured in a plot involving multiple men and women conspiring for reasons of passion.



675

676

MASANAO OF ISE (ACTIVE 19TH CENTURY)

A Wood Netsuke of a Boar

Edo period (1615-1868), 19th century
Carved as a seated boar, its head raised and nose in the air as if catching a scent, the hair of finely incised lines, signed on the underside of the right flank *Masanao*
With an unrelated wood storage box
2in (5.1cm) wide

\$2,000 - 3,000



676

677

A GROUP OF FOUR MASK NETSUKE

Edo period (1615-1868) or Meiji (1868-1912) and Taisho (1912-1926) era, 19th/20th century

The first, a wood netsuke of an Otafuku mask, the *himotōshi* made in the shape of a mushroom attached to the reverse of the mask the second, a wood netsuke of a Noh mask of an older man, possibly the Okina called Enmei-kaja or the Jō called Warai-jō; the third, a wood netsuke of a Hannya mask, the reverse bearing an inscription partially obscured by an old repair, possibly reading *Kōme [] Hannya Tenkabito*; the fourth, a ceramic netsuke of a Kumasaka mask (4) 2in (5.1cm), the largest

\$1,200 - 1,800



677



677

678



678

NAITŌ TOYOMASA (1773-1856)

A Wood Netsuke of a Dragon in a Tangerine
Edo period (1615-1868), 19th century
Carved as a dragon winding around the inside of a tangerine, flames emerging from within the fruit, the *himotōshi* formed by the stem and leaves, the dragon's eyes inlaid in horn, signed below the dragon's chin in a well-worn reserve *Toyomasa*
With an unrelated wood storage box
1 3/4in (4.4cm) wide

\$2,000 - 3,000

679



679

A WOOD NETSUKE AND A SILVER NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The first carved in wood as a mandarin orange with a stem and two large leaves; the second cast in silver as a puppy resting on a straw sandal, with an effaced signature on the underside (2)
1 1/2in (3.7cm); 1 5/8in (4.1cm) wide

\$800 - 1,200

680



680

A WOOD NETSUKE OF HANATAKA TENGU AND A CAT

Edo period (1615-1868) or Meiji era (1868-1912), 19th/early 20th century
The standing figure wearing the robes of a *Yamabushi* mountain priest, six small roundels of inlaid shell decorating his clothing, his cap and his eyes, as well as the eyes of the cat inlay other materials, the details of his robes, his leggings, and his hands grasped behind his back intricately defined, at his feet a cat playing with a *temari* (hand-ball) attached to a string, the strand traveling up his body, most likely originally attached to the piece of string tied around his extremely long nose
2 1/8in (5.4cm) high

\$1,000 - 1,500

Hanataka, sometimes also Hanadaka, Tengu is a form of the *Ōtengu*, the type of *tengu* considered to have the strongest spiritual powers.

Buddhist Art, including a Rare
and Important Embroidered
Silk Icon of Ichiji Kinrin





681

ANONYMOUS

Shingyō (The Heart Sutra)

Heian (794-1185) or Kamakura (1185-1333) period, 12th/13th century

A fragment from an accordion album, most likely originally a handscroll, currently mounted as a hanging scroll, brushed in gold ink on indigo-dyed paper with the *Shingyō* (Heart Sutra, also known as "The Heart of the Perfection of Wisdom,"), in 18 lines of ruled calligraphy occupying two full album pages and two partial pages, the edges of the tops and bottoms of the pages slightly scorched unevenly

With a wood box inscribed *Koshakyō-gire Hannya Shingyō konshi kinji Heian jidai* (A fragment of an old copy of a sutra; Heart Sutra; indigo paper and gold characters; Heian period), the inscription dated March 1988 and signed *Tomohiko*
 10 1/4 x 16 1/2in (26 x 41.2cm)

\$3,000 - 5,000

Horie Tomohiko (1907-1988) was a calligrapher and scholar of calligraphy who worked at the Tokyo National Museum and was professor at Nishōgakusha University. He wrote many books on calligraphy appreciation and history. The preservation and aesthetic appreciation of burnt or scorched fragments of copies of sutras has a long history in Japan. The Metropolitan Museum of Art, the Minneapolis Institute of Art, and the Portland Art Museum, among others, have hanging scrolls including sections of a Nara-period sutra set known today as the *Nigatsudō yakegyō* (Nigatsudō Burned Sutras).



682

682

USHIODA KŌSAI (BORN 1909)

A Portable Buddhist Icon in the Form of a Covered Box
Showa era (1926-1989), dated 1937

The box of carved plain wood in two pieces, the icon seated cross-legged on a lotus throne, a crown upon his head, the right hand extended palm up toward the ground, the left hand holding a flaming jewel, possibly a form of Miroku Bosatsu, a four-pronged *kongō* (*vajra*) carved on the interior of the box lid, the reverse of the figure dated and signed *Ushioda Kōsai tō*, the interior of the lid also signed *Kōsai*

3 1/2 x 1 in (8.9 x 2.5cm), closed

\$1,000 - 1,500

683

A BRONZE FIGURE OF TANJŌBUTSU (BUDDHA AT BIRTH)

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

Cast in the form of the newly born Buddha, naked to the waist, his right hand pointing to the heavens and his left pointing to the earth
With a modern wood box

6 1/4 in (15.8cm) high

\$5,000 - 7,000



683



684

A GILT-BRONZE FIGURE OF JŪICHIMEN KANNON (THE 11-HEADED KANNON, EKADASHAMUKHA LOKESVARA)

Kamakura period (1185-1333), early 14th century

Cast in separate sections, the figure shown seated, holding an amphora in the left hand, the robes open at the chest and draped loosely across the waist, the face in a serene expression with slightly downward gazing eyes, a crown upon the figure's head with spaces for eleven small heads, now lost, traces of gilding, on a fitted wood stand

22 1/2in (57.1cm) high

\$40,000 - 60,000

For further information regarding Jūichimen Kannon, please refer to the footnote to lot 686, a standing wood figure of the same deity. Jūichimen Kannon is most often shown standing, though seated examples like this survive in temple collections such that of the Hōkōgōin Temple in Kyoto and (possibly the most famous example) the Hasedera Temple in Kamakura. Typically, the arrangement of the small heads is such that the uppermost head is that of the Buddha, the iconography suggesting the ten steps in the Bodhisattva path with the eleventh step being Buddhahood.

For other examples of Jūichimen Kannon, see lot 684 and Ive Covaci, *Kamakura, Realism and Spirituality in the Sculpture of Japan*, New York, Asia Society, 2016, fig. 2, a standing example; and for a seated example, see Tanaka Yoshiyasu, *Kannon Bosatsu, Me de miru Butsuzō*, vol. 3, Tokyo, Tōkyō Bijutsu, 1986, no.58, p.54.

A Rare and Important Embroidered Silk Icon of Ichiji Kinrin



A RARE AND IMPORTANT EMBROIDERED SILK ICON OF ICHIJII KINRIN

Kamakura (1185–1333) or Muromachi period (1333–1573), 14th/15th century, the border 15th century

Dyed silk, with some details in human hair, finely embroidered in various stitches on an undyed silk tabby ground, mounted as a hanging scroll, the *jikusaki* (scroll ends) of gilt copper with sides worked with eight-petal lotus motifs; the figure of Ichiji Kinrin (One-Syllable Golden Wheel) bearing a serene facial expression, standing on a double lotus pedestal, the head surrounded by a *kōhai* (halo) with flamelike bands of color, wearing a gold foliate crown, the dark hair descending down the shoulders, dressed in long, loose robes and scarves and adorned with numerous jeweled armbands, bracelets, and other personal ornaments, the hands held in the *chiken'in* (knowledge-fist gesture), the whole against a rich blue ground, the pedestal surrounded by a tiled-floor pattern, within an integral floral surround trimmed at a later date and surrounded by an orange silk twill border

Overall: 41 1/2 × 15 7/8in (105.4 × 40.3cm); image only without borders 32 5/8 × 14 1/8in (82.9 × 35.9cm)

\$500,000 - 700,000

Provenance

Charles Field Haviland (1832–1896)

A French private collection

Published and Illustrated

Hotel Drouot, *Collection Ch. Haviland, Estampes Japonaises, Peintures des Écoles Classiques et de Quelques Maîtres de l'Ukiyoyé*, auction catalogue, Galeries Georges Petit, Paris, November 27–29, 1922, lot 526: “Kakémono japonais, broderie. Jiso, dans un entourage de fleurs. Montage brocart.”

The results of a C14 test from RCD Lockinge no. RCD-8980 are consistent with the dating of the embroidered panel; the results of a C14 test from RCD Lockinge no. RCD-8982 are consistent with the dating of the twill border.

Typically depicted in *besson mandara* (small-scale mandalas centered on a single deity), this deity—known also as Kinrin Butchō (Golden-Wheel Buddha-Crown)—personifies the single-syllable Sanskrit term *bhṛum* (in Japanese, *boron*) that is held to encapsulate the virtues of all buddhas and bodhisattvas. In esoteric Buddhism Ichiji Kinrin takes two forms: either as Shaka (Shakyamuni) with a golden wheel in the palms of his hands or as Dainichi Nyorai with the hands, as here, in the *chiken-in* gesture. Among surviving embroidered icons from the Kamakura period, a Jūyō Bunkazai (Important Cultural Property) small hanging scroll of Dainichi Nyorai in the Hosomi Museum, Kyoto appears most closely related to the present lot.

Although the Hosomi Dainichi is seated on a throne rather than standing on a pedestal, the icon shares many features with this image of Ichiji Kinrin, including the crown, the black locks of hair draped over the shoulders, the multicolored petals of the throne or pedestal, the rich blue floss silk background above, and the intricately patterned tiled embroidery below; unlike this Ichiji Kinrin, however, the Hosomi Dainichi retains all of its floral border.

Similarities between the present lot, the Hosomi Dainichi, and two other embroideries of the same period—Amida Triads in the Minneapolis Institute of Art and the Metropolitan Museum of Art—suggest that all four were created in a specialist workshop. A multiplicity of surviving Kamakura-period painted seated images of the Ichirin Dainichi attest to the deity's popularity among the Kyoto elite for both private devotion and temple worship, but this standing icon appears to be unique survival, preserved in remarkably good condition.

The scroll appears to be in the same mounting as that in which it was offered for sale at the 1922 Paris auction of the renowned collection of Charles Field Haviland, who had died twenty-six years earlier. A porcelain entrepreneur, Haviland was born in Westchester, N.Y. but moved to France in 1851 to work for the French company Haviland and Co. in Limoges. He left the company in 1859 and started his own business in partnership with his uncle, Richard F. Haviland, of New York, making porcelain that is still eagerly collected today. Haviland stayed in France, taking control of the Alluaud factory at Limoges in 1876, continuing to manage it until his retirement in 1881 and remaining a partner for the rest of his life. The title page of the catalogue for the Paris auction in which the present lot was offered in 1922 mentions that it was held pursuant to a judgment delivered by the Civil Tribunal of Limoges, suggesting that some kind of legal dispute must have arisen between Haviland's death in 1896 and the date of the sale.

It is likely that Haviland would have acquired this lot during his retirement, when the French craze for Japanese art was at its height and —thanks in part to the influence of his contemporary Émile Guimet (1836–1918)—French collectors sought out not just Japanese prints but also important examples of early Buddhist art.



Entry in the Haviland catalogue





686

A FINE STANDING FIGURE OF JŪICHIMEN KANNON (THE 11-HEADED KANNON, EKADASHAMUKHA LOKESVARA)

Kamakura period (1185-1333), 13th century

The carved wood figure with traces of gold *kindei* lacquer standing with a vase in the left hand, the right hand held downwards and facing outwards, the headpiece surmounted by a smaller additional head and standing figure surrounded by nine smaller heads, the *byakugō* (urna) and eyes inlaid in crystal, the body well balanced with the weight on the right hip, the robes carved in low relief and falling in stylized patterns over the thighs and lower legs; on a carved, lacquered, and assembled lotus pedestal

19 3/4in (50.2cm) high, figure only; 23 1/4in (59.1cm) high overall

\$200,000 - 300,000

The results of a C14 test from RCD Lockinge no. RCD-9843 indicate a date range of circa 772-899 AD.

An iconically and stylistically comparable example by the sculptor Zen'en, datable to 1221, is in the Nara National Museum, see www.nikkei.com/article/DGXZQOUD2265K0S3A620C2000000/. Based in Nara, Zen'en is known for a handful of figures, none of them more than 20in (50cm) high, executed from the 1220s to the 1240s. For another standing Jūichimen Kannon of about the same date but lacking the nine smallest heads, compare also Christie's, London, June 19, 2002, lot 48.

The 11-headed Avalokitesvara is an esoteric form of the bodhisattva, symbolizing the deity's success in overcoming 11 hardships in order to attain Buddhahood. In China this iconography emerged during the late sixth century, while the most celebrated early Japanese example was originally carved in 727 for the Hasedera Temple in Nara but destroyed by fire several times over the next six centuries. As noted by Professor Samuel Morse in an important article on Jūichimen Kannon, one of the important changes in the practice of sculptors working in the Nara region, starting around the mid-twelfth century, is the appearance of rock-crystal eyes or *byakukugō* in their sculptures.¹ Although the timber used in the creation of this lot has been dated by TL testing to the ninth century, both the presence of a rock-crystal *byakukugō* and the overall style confirm that it must have been re-carved into its present form during the great renaissance of Japanese Buddhist sculpture, centered on Nara, that took place in the thirteenth century.

1. Samuel C. Morse, "Kaikai, Chōkai, and the Sacred Image of Eleven-Headed Kannon at Hasedera," *Arts Orientalis*, vol. 50, accessible at quod.lib.umich.edu/a/ars/13441566.0050.014/-kaikai-chokai-and-the-sacred-image-of-eleven-headed-kannon?rgn=main;view=fulltext





687

687 ▯

HAYASHI TANIGORŌ (ACTIVE CIRCA 1895-1935)

A large cloisonné-enamel vase
Taisho (1912-1926) or Showa (1926-1989)
era, early 20th century

The elongated ovoid vase worked in silver
wires and colored enamels on a gray ground
with a stand of chrysanthemums, the neck
and foot with a band of floral lozenges,
signed with the impressed mark of Hayashi
Tanigorō

17 3/4in (45.1cm) high

\$2,500 - 3,500



688

688

HAYASHI KODENJI (1831-1915)

A Fine Cloisonné-Enamel Dish
Taisho (1912-1926), circa 1920
Worked in silver and gold wire, and
polychrome enamels with a night scene of
a sailing boat moored among reeds before
Mount Fuji, the border decorated with
flowering vines on a midnight-blue ground,
the underside with flowering vines, applied
with a silver rim and foot, stamped *Jungin*
(pure silver), signed with the lozenge seal of
Hayashi Kodenji

9 5/8in (24.4cm) diameter

\$7,000 - 9,000

A Selection of Mixed
Metal Objects





689

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTOR

689

HARUKUNI (DATES UNKNOWN)

A Bronze Model of a Pair of Quails
Meiji (1868-1912) or Taisho (1912-1926) era,
late 19th/ early 20th century

Cast and chiseled on the surface, one bird preening its left wing while the other looks on, the eyes finished in *shakudō* and gilt, one signed *Harukuni tsukuru*, set on a wood stand

With an unrelated wood storage box (3)
4 1/2in (11.4cm) and 5in (12.7cm) high

\$1,500 - 2,500



690

690

A BRONZE OKIMONO (TABLE ORNAMENT) OF A HERON

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

Cast in dark bronze as a heron, its head lowered as it steps forward, the details of the feathers and the scaly legs finely chiseled, signed in seal form *Sekkan*
14 1/4in (36.2cm) long

\$1,500 - 2,500



691

PROPERTY OF ANOTHER OWNER

691

GYŌUN (DATES UNKNOWN)

A Silver and Iron *Okimono* (Table Ornament) of Wagtails

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

Modeled as a pair of Japanese wagtails (*Motacilla grandis*) perched on pilings, signed on a rectangular reserve *Gyōun saku*
15 3/4in (40cm) wide

\$1,500 - 2,500

**PROPERTY FROM A PRIVATE
CONNECTICUT COLLECTOR**

692

**TWO SILVER OKIMONO (TABLE
ORNAMENTS) OF PUPPIES**

Taisho (1912-1926) or Showa (1926-1989)
era, early 20th century
Each cast in silver and chiseled on the
surface, one puppy decorated with *shakudō*
patches, both with *shakudō* pupils (2)
4 3/4in (12.1cm); 4 1/4in (10.8cm) long

\$1,000 - 1,500



692

693

**THREE METAL OKIMONO (TABLE
ORNAMENTS) OF MICE**

Taisho (1912-1926) or Showa (1926-1989)
era, early 20th century
The first a silvered-bronze mouse standing
on its hind legs, dressed in a *shibuichi* jacket
decorated with floral lozenges in gilt; the
second a silvered-bronze mouse perched on
a *koban* coin; the third cast in iron as seated
mouse (3)
3 1/4in (8.2cm) high, the largest

\$1,200 - 1,800



693

PROPERTY OF ANOTHER OWNER

694

SHINKŌ (ACTIVE LATE 19TH CENTURY)

A Bronze Model of Daikoku
Meiji era (1869-1912), circa 1890-1900
Cast in sections and assembled as the
god Daikoku standing on a rocky shoreline
landing a large sea bream that he has caught
on a line, the fish's eyes finished in *shakudō*
and gilt, the figure finished in a chocolate-
brown patina, signed *Shinkō tsukuru*
16 3/4in (42.5cm) high

\$2,500 - 3,500



694



695

PROPERTY FROM A SOUTHERN CALIFORNIA TRUST

695

AKASOFU GYOKKŌ (ACTIVE LATE 19TH CENTURY)

A Gilt-Bronze Figural Group
Meiji era (1868-1912), circa 1890
Cast as a nobleman apprehending a blind masseur by the collar and finished in two shades of bronze, the figures, robes decorated in floral or butterfly heraldic crests finished in gold overlays, signed in a rectangular reserve *Gyokkō*; on a fitted wood stand
12in (30.5cm) high; 14in (35.5cm) wide

\$5,000 - 7,000



596

PROPERTY OF VARIOUS OWNERS

696

AN INLAID-BRONZE FIGURAL GROUP WITH A LARGE CRYSTAL BALL

Meiji era (1868-1912), late 19th century
Cast as a pair of *oni* (demons) dressed in leopard-skin britches in gilt and jackets decorated with stylized phoenixes in paulownia vines and dragons in clouds in silver and gold overlays, their arms held aloft to support a large crystal ball, set on a wood stand (3)
15in (38.1cm) high overall

\$8,000 - 12,000

697

AN INLAID IRON BOX AND COVER

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

Rectangular with an *inrōbuta* (flush-fitting lid)
decorated in gold and silver inlays raised in
low relief with confronted dragons in clouds
on the upper surface bordered by a band of
tightly swirling clouds, the sides of the box
with melons on vines

4 1/4 x 6 x 2in (10.8 x 15.2 x 5.1cm)

\$1,200 - 1,800



697

698

AN INLAID-BRONZE VASE

Meiji era (1868-1912), late 19th century
Of flattened ovoid form with short neck
ending in a flaring rim, the body patinated
to simulate iron inlaid in gold, silver, copper
shakudō, and *shibuichi* in high relief with
sparrows in peonies and camellias

8 1/2in (21.5cm) high

\$3,000 - 4,000



698

699

ARTIST UNKNOWN (LATE 19TH CENTURY)

A Pair of Bronze Vases with Egrets
Meiji era (1868-1912), late 19th century
Of baluster form with a cinched neck and
undulating rim cast and chiseled on the
surface with groups of egrets huddled
together among reeds and plantains in high
relief, signed on the underside *Gansei* (2)

14 1/4in (36.2cm) high

\$5,000 - 7,000



699

700



PROPERTY OF A SOUTHERN CALIFORNIA TRUST

700

A PAIR OF BRONZE INCENSE BURNERS

Meiji era (1868-1912), late 19th century
The ovoid bodies set on tall tripod feet entwined with serpentine dragons supported by multi-stepped hexagonal platforms, cast with stylized phoenix and floral lozenge designs in low relief, applied with phoenix-head handles, the dome cover with a baying kirin finial (one missing) (2)
17 3/4in (45.1cm) high, the larger

\$3,500 - 4,500

PROPERTY OF VARIOUS OWNERS

701

A PAIR OF FACETED BRONZE VASES

Meiji era (1868-1912), late 19th century
Each set on four bracket feet, the sides flaring slightly to the shoulder and applied with beast handles, decorated with two immortals, one on a rolling wave and the other on the back of a crane on swirling clouds and bushy-tailed tortoises, all in high relief against a ground of stylized waves, the straight neck with archaic Chinese motifs, key frets, and a band of stiff lappets, illegibly signed in seal form on the underside (2)
15 3/4in (40cm) high

\$2,500 - 3,500

701



702

SHŌKAKEN (DATES UNKNOWN)

A Pair of Bronze Vases

Meiji era (1868-1912), late 19th century
Of elongated ovoid form with an everted neck set on five claw feet cast with Ranryō-ō dancers, and birds and flowers in high relief against a ground of tight geometric patterns, the neck with zoomorphic emblems bordered by bands of lozenges, floral garlands and waves, repeated at the foot, signed in seal form *Dai Nihon Tōkyō Kandagawa hen no jū Shōkaken kore o chū* (Cast by Shōkaken of the Kandagawa area of Tokyo, Japan) (2)
20 1/8in (51.1cm) high

\$4,000 - 6,000

702



703

KOMAI OTOJIRŌ (1842-1917)

An Inlaid-Iron Box and Cover
Meiji era (1868-1912), late 19th century
Of oval profile set on four bracket feet,
decorated in gold and silver overlays with
a scene of a Buddhist temple complex
and sailing vessels with Mount Fuji in
the distance, the scene bordered with
chrysanthemum florets, the sides decorated
with tightly scrolling paulownia vines, the
hinged cover opening to reveal a phoenix
and scattered cherry blossoms engraved
on the interior, signed on the underside in
a square reserve beneath the company's
dragonfly mark *Nihon no kuni Kyōto no jū*
Komai sei
2 1/2in (6.4cm) wide

\$1,500 - 2,000



703

704

STYLE OF KAJIMA IKKOKU

An Inlaid-Iron Vase
Meiji era (1868-1912), late 19th century
The bulbous body cast with tripod beast-
mask feet and a dome cover with a slightly
splayed rim, the sides with stylized dragon-
form handles, decorated with raised heart-
shaped panels of cranes in bamboo and
insects among autumn flowers and grasses
in *iro-e takazōgan* the rest of the vase
decorated with dragon, phoenix, butterfly,
and floral roundels among foliate scroll in two
shades of gold overlays, the cover topped
with a finial formed as a blossoming plum
branch, with a silver liner
7 7/8in (20cm) high

\$4,000 - 6,000



704



705

ATTRIBUTED TO SATŌ KAZUhide (1855-1925) AND KAGAWA KATSUHIRO (1853-1917)

A Large and Impressive Pair of Inlaid-Bronze Vases
Meiji era (1868-1912), circa 1885

Of elongated tapering ovoid form with an upright, slightly flared neck and splayed foot, cast in bronze and chiseled and inlaid in gold, silver, *shakudō*, and copper, each vase decorated with a male and female pheasant perched on the gnarled trunk of a blossoming cherry tree above peonies in bloom, the reverse with two sparrows, the feathers and flowers finely detailed, the trunks of both trees carved and deeply chiseled, each neck decorated with two phoenixes in flight against a stippled ground bordered by floral lozenges and key frets above a narrow band of meandering vines, each foot with floral scroll above a key-fret band (2)
23 3/4in (60.3cm) high, each

\$70,000 - 90,000

For a pair of vases of the same size and quality and with very similar decoration in point of both style and subject-matter, compare Christie's, New York, September 11, 2012, lot 116, signed in detail by both Satō Kazuhide and Kagawa Katsuhiro.

Following apprenticeships with Iwamoto Ikkan VII and Ozaki Kazuyoshi, Satō Kazuhide became an independent artist in 1876 and played a leading role in Japanese metalwork's transition from samurai to government and international patronage, making work for the Imperial Household and showing at foreign expositions, including the Paris Exposition Universelle of 1900. His many outstanding pupils included Yamaguchi Kazuteru (b. 1876).

Kagawa Katsuhiro, who would be appointed *Teishitsu Gigeiin* (Artist Craftsman to the Imperial Household) in 1906, learned wood carving from a Noh-mask carver, drawing from Shibata Zeshin, and metalwork from Nomura Katsumori and Kano Natsuo, with whom he worked on a sword for the Meiji Emperor. He too exhibited extensively at both national and international exhibitions, including Nuremberg (1885), Chicago (1893), Venice (1898), Paris (1900), and London (1910).

For other works by both artists, see Oliver Impey and Malcolm Fairley, *The Nasser D. Khalili Collection, vol. 2, Metalwork, parts I and II*, London, Kibo Foundation, 1995, nos.9, 132, and 134.





706

MIYAO EISUKE (ACTIVE LATE 19TH CENTURY)

A Pair of Impressive Bronze Vases

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

Each cast in several shades of bronze with gilt and silver overlays as massive tree trunks covered in vines of ivy and adorned with *shimenawa* (straw ropes with paper streamers), indicating the presence of spirits, each vase encircled by travelers embracing trunks, two dressed in a jacket inscribed *Sanjūsanban* [Jsho], with copper liners, signed *Miyao* and *Miyao tsukuru* (2) 11in (27.9cm) high

\$15,000 - 25,000

707

INOUE OF KYOTO

A Fine Inlaid-Shakudō and Shibuichi Incense Burner

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

Of compressed ovoid form set on bracket feet, with beast-mask handles and an openwork domed cover, decorated on the body with two oval panels containing panoramic views of Mount Fuji and Miyajima in *iro-e takazōgan* on a ground of *shibuichi* chiseled in *takabori* and *kebori*, the surrounding areas with chrysanthemum and paulownia flowers and scrolling vines in *iro-e hirazōgan* on a *shakudō* ground, fitted with a silver liner, the *shakudō* cover pierced with flowering branches of cherry with gold blossoms among wispy clouds, the finial formed as a scissor-tailed swallow, the cover fitted with a silver liner pierced with butterfly openings, signed on a gold reserve *Inoue sei* 4 3/8in (11cm) wide

\$3,500 - 4,500



707

708

A FINE INLAID SHAKUDŌ TABLE CABINET

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

The rectangular cabinet with two hinged doors that open to reveal three wide drawers with butterfly handles, the exterior of the doors with intricately decorated oval panels with a hawk in a maple tree looking down at geese and a snake by a running stream and blossoming flowers, and cranes and other birds in flowering plum and pine trees by a stream, and a spider and bee, all bordered by scrolling grape vines, the top of the cabinet with a pair of pheasants and butterflies by a stream with autumn flowers and grasses, the back panel with a scene of canes beneath bamboo with additional cranes in flight in the distance before Mount Fuji, the sides of the cabinet with a woman and man in kimono smoking pipes with figures in background, each within borders of flower blossoms, the interior of the doors decorated with winter scenes of birds in flight above leafless trees and a setting sun, the drawers each with long-tailed birds in blossoming cherry trees, all in high relief gold, silver, copper, and *shakudō takazōgan*, *takabori*, and *katakiribori*, the cabinet raised on four bronze bracket feet decorated with floral scroll in gold *takazōgan* 4 5/8 x 5 x 2 3/8in (11.7 x 12.7 x 6cm)

\$3,000 - 5,000



708



709



710



711

709

HASEGAWA ISSEI (DATES UNKNOWN)

A Pair of *Shakudō* and Silver Vases

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

The spherical *shakudō* bodies rising to slender silver necks flaring out at the mouth, decorated with roosters, hen and chicks in silver, copper, and gold *takazōgan* and *shishiaibori*, signed on the foot *Issei* (2)

8 3/8in (21.3cm) high

\$4,000 - 6,000

710

SANO TAKACHIKA (ACTIVE CIRCA 1890)

A Silver and Enamel *Kōro* (Incense Burner)

Meiji era (1868-1912), circa 1890

The ovoid vessel cast and chiseled in silver with a mass of chrysanthemums supported by a large central blossom and a stand of three leaves and stem, the body applied with flower-stem handles, several blossoms worked in colored and transparent enamels and silver wires, others with gilt highlights, the flush-fitting cover finished with a chrysanthemum finial, signed on a rectangular tablet *Takachika* 5in (13cm) high

\$5,000 - 7,000

711

TOSHIYUKI (DATES UNKNOWN)

An Inlaid-Silver and *Shibuichi* Vase

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

Of elongated ovoid form set on a gently splayed foot, the cylindrical neck rising to an everted rim of silver, the body patinated in *shibuichi* and decorated with quails among autumn plants in *iro-e takazōan*, signed on the body *Toshiyuki* and with a gold seal

10 1/2in (26.6cm) high

\$2,000 - 3,000

Provenance

Previously sold at Christie's, New York, September 19, 2000, lot 95.

A Selection of Tea and Sake related wares





712

712

THE KIBUNDŌ COMPANY

An Iron *Tetsubin* (Tea Kettle)

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

The body of the kettle with surface texture like that of tangerine skin, the handle lugs in the form of baby dragons, the bronze handle in the form of two facing dragon heads, the bronze lid with a crab-shaped knob, the body sealed *Kibundō* below the lug on the side opposite the spout, another illegible seal on the bottom of the body

With a wood box, the underside of the lid brushed *Kibundō tsukuru* and sealed *Setsuka Biwako utō*

3 7/8in (9.8cm) high, without lid or handle

\$3,000 - 5,000



713

713

HATA SHUNSAI III (BORN 1974)

A Cast-Iron *Chagama* (Tea Kettle)

Heisei era (1989-2019), circa 2008

The octagonal faceted vessel decorated with incised lines at the borders of each facet and finished with a rough *ishime* (stone-like) surface, with two removeable iron *kan* (lifting rings), the copper lid finished with a floral-bud finial

8in (20.3cm) high

\$2,000 - 3,000



714

714

A BLACK STONEWARE TEA BOWL

Mino Ware, Oribe Type

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

Of low-hip and vertical-wall shape, similar to a curvilinear circular triangle, the black glaze shiny and with small air bubbles showing a rusty color from the iron-based glaze, thin horizontal striations on the exterior walls, the foot ring and part of the bottom unglazed, the characters *Genna yonen* (fourth year of the Genna era; 1618) carved on the bottom

With a wood box with paper label stating *Kuro Oribe chawan*

3 1/2 x 5 1/4in (8.9 x 13.3cm)

\$1,500 - 2,500

715

A MINO WARE TEA BOWL, BLACK SETO TYPE

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, late 19th/20th century

The black-glazed stoneware *chawan* having a low, flat, hip, meeting the slightly bowed sidewall at nearly a right angle, the mouth circular, the foot unglazed, the interior showing a clearly carved out *chadamari* divot for placement of matcha powdered tea in the bottom

With a wood storage box bearing an inscription from a previous owner

2 7/8 x 5 3/8in (7.3 x 13.6cm)

\$2,000 - 3,000



715

716

AFTER RAKU CHŌJIRŌ (DIED 1589)

A Black Raku Ware Tea Bowl Named "Mukiguri"

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

Of straight-upper wall with gently sloping hip profile, black-glazed throughout, the bowl in a rounded-square shape, the foot-ring circular with a comma-shape carved into the interior

With two wood boxes, the interior bearing two inscriptions on the lid, on the underside *Rikyū kuro chawan Mukiguri* signed Sa with a *kaō* and on the top *Chōjirō-yaki kuro chawan Joshin'ō kakitsuke mei Mukiguri to su* and signed Sa with a *kaō*, the exterior box with a paper label stating *Raku shodai Chōjirō-zō kuro shihō chawan "Mukiguri"* and a collector's seal

3 1/4 x 5in (8.3 x 12.7cm)

\$3,000 - 5,000

A bowl with the same name of "Mukiguri" (peeled chestnut) made by Chōjirō in the collection of the Japanese Agency for Cultural Affairs is an Important Cultural Property, viewable at bunka.nii.ac.jp/heritages/detail/278260.

The "Sa" of the signatures on the interior boxes refers to the generational name of the Omotesenke school of Japanese tea ceremony, "Sōsa." The seventh generation, Joshinsai, attributed to be the writer of the calligraphy on the underside of the lid, lived from 1705 to 1751. Based on the *kaō*, the exterior lid calligraphy can be attributed to the eighth generation, Sottakusai (1744-1808).



716

717

ATTRIBUTED TO RAKU ICHINYŪ (KICHIZAEMON IV, 1640-1696)

A Black Raku Ware Tea Bowl

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

The black-glazed earthenware vessel of typical shape for Raku ware *chawan* bowls, the glaze smooth and slightly textured and unctuous, the body showing signs of having been shaped using carving tools and taken out of the kiln with tongs, the foot-ring with three spur marks, the interior of the foot-ring glazed and carved with a whirlpool motif, unsealed

With wood storage box, the lid containing an attestation by Raku Kichizaemon X (Tan'nyū, 1795-1854) that this bowl was made by Ichinyū

3 x 4 3/8in (7.6 x 11.1cm)

\$2,000 - 3,000

Ichinyū was the child of the third generation Raku head Nonkō. Ichinyū is said to have had Ogata Kenzan as one of his pupils.



717



718

718

RAKU KŌNYŪ (KICHAEMON XII, 1857-1933)

A Red Raku Ware Tea Bowl
Meiji (1868-1912) or Taisho era (1912-1926),
before 1919

The red-and-black-and-clear-glazed earthenware vessel of typical shape for Raku ware *chawan* bowls, the body showing signs of having been shaped using carving tools, the foot unglazed and sealed *Raku* to the interior of the foot-ring, the characters for *[[ni dai* (second generation) carved next to the foot, two more seals reading *Raku* impressed to the outer wall of the bowl

With wood *tomobako* storage box signed *Raku Kichizaemon* and sealed *Raku*
3 x 4 1/2in (7.6 x 11.4cm)

\$3,000 - 5,000

Born the first son of the eleventh Raku family head Keinyū, Kōnyū helped carry the Raku family during the transitional period between Edo and Meiji. He inherited the Kichizaemon name in 1871 and retired as head of the family in 1919.



719

719

A KENZAN-WARE TEA BOWL

Edo period (1615-1868), 18th/19th century
Of high-walled and bulging-hip profile, covered throughout in high-gloss black glaze with the exception of a motif of cherry blossoms floating on water and a signature *Kenzan* executed in resist, the interior bearing traces of having been shaped or carved with some kind of spatula, the foot ring of loop form

With a wood box inscribed to the effect that this bowl was a treasure of the Kanagawa family received from teacher Hōitsu and a paper label bearing a date of *Ansei ni nen jūgatsu* (1855)

3 1/2 x 3 3/4in (8.9 x 9.5cm)

\$1,000 - 1,500

720

AOKI MOKUBEI (1767-1833)

A Kutani-Style Tea Bowl

Edo period (1615-1868), 19th century

The porcelain *chawan* decorated in gold and overglaze enamels in multiple colors with a design of a multitude of men engaged in various activities surrounding a large gold fish in the center, the rim of the bowl painted gold, the exterior a design of clouds, the interior of the foot-ring yellow with the signature *Rōbei zō* inside a green-enamel leaf. With a crepe storage bag and a wood box containing an inscription of authenticity dated to 1922 and signed by Hiraki Seikō.

3 x 6 1/4 in (7.6 x 15.9 cm)

\$600 - 800



720

721

ATTRIBUTED TO DEGUCHI ONISABURŌ (1871-1948)

A Glazed Earthenware Tea Bowl

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

era, 20th century

The *chawan* in imitation of a Raku ware bowl, glazed in green, blue, yellow, brown, and white, the body bearing signs of having been shaped with a spatula or carving tool, the foot partially glazed, sealed *Ōmoto* adjacent to the foot-ring.

With a wood storage box

3 1/4 x 4 3/8 in (8.3 x 11.1 cm)

\$600 - 800

Deguchi Onisaburō, born Ueda Kisaburō, is considered one of the two spiritual leaders of the Ōmoto religious movement in Japan. In terms of artistic production, he is best known for his calligraphy and poetry, but he also created ceramic artworks.



721



722

722

TSUJIMURA YUI (BORN 1975)

A Natural Ash Glaze Platter

Heisei era (1989-2019), circa 2010

The thick-bodied platter made of a base clay of grayish white covered with a natural ash glaze of clear green color, with accents of opaque bluish-white and ash colors, a thicker glaze built up around the remains of six kiln spacers on the surface of the platter with partial unglazed areas where the center of the spacers were, the underside with potter's mark and two prominent glaze drips, otherwise unglazed, with evidence of five circular kiln spacers. With a signed and sealed wood *tomobako* storage box and a sealed *tomoginu* cloth; also a custom frame for hanging
7/8 x 13 3/8in (2.2 x 34cm)

\$1,000 - 1,500

Provenance

Purchased from Kokon, Inc.

Exhibited

Koichi Yanagi Oriental Fine Arts, *Robust Vision in Clay, Ash, and Fire*, exhibition catalogue, New York, 5-26 June, 2010, no. 20

Yui is the eldest son of Tsujimura Shirō and the brother of Kai (see lot 723). Yui and his father, along with Kai, operate their own separate kilns in the mountains outside of Nara, Japan. His clear green natural ash glaze and white clay body is achieved through the usage of a reductive kiln.



723

723

TSUJIMURA KAI (BORN 1976)

A Natural Ash Glaze *Uzukumaru* Jar and a Set of Five Shino Style Mukōzuke Dishes

Heisei era (1989-2019), 2010-2016

The first, a stout jar in the *uzukumaru* "crouching" form, partially glazed in a trailing natural ash glaze ranging in color from green to gray to brown and black, the unglazed clay a warm reddish brown, a small kiln sherd and the remains of a kiln spacer on one side of the jar, marked with the potter's mark and with a signed and sealed wood *tomobako* storage box and a sealed *tomoginu* wrapping cloth; the second, a set of five cup-like food dishes in a cylindrical shape slightly wider at a ridge in the center, the vessels covered in a pinkish-white feldspathic glaze, each vessel marked with the potter's mark and the set with a signed and sealed wood *tomobako* storage box and a sealed *tomoginu* wrapping cloth (6)

The first, 6 3/8in (16.2cm) high, the second, 3 1/2in (8.9cm) high, the highest

\$800 - 1,200

Provenance

Purchased from Kokon, Inc.

Exhibited

Koichi Yanagi Oriental Fine Arts, *Kai Tsujimura*, exhibition catalogue, New York, 3-21 June, 2017, nos. 43 and 55

Kai, well-known as a contemporary ceramist in his own right, is the second son of Tsujimura Shirō (born 1947). Kai works in several styles of traditional Japanese ceramics, and often fires in an oxygen-rich environment, giving the clay bodies of his natural ash glaze vessels the rich reddish-brown color we see in the jar of the present lot.

Ceramics including a selection of works by contemporary artists





724
No lot

725

A LARGE PORCELAIN DISH

Hizen Ware, Imari Type, Edo period (1615-1868), 18th century
Decorated in underglaze cobalt and polychrome enamels and gilt with a central panel of a flower arrangement in a pot on a veranda surrounded by phoenixes in flight and pine, peonies and chrysanthemums and cloud-shaped reserves of large chrysanthemum blossoms and leaves, the underside painted with blossoming branches of plum, fitted with an armature for mounting on a wall
20 1/4in (51.4cm) diameter

\$3,000 - 5,000

726

AFTER OGATA KENZAN (1663-1743)

A Deep-Rimmed Rectangular Dish with Design of Narcissus

Edo period (1615-1868), 18th century

The glazed stoneware dish containing several of the white spring flowers, calligraphy of a short poem next to the bunch, flower head motifs in iron-oxide on the interior and exterior of the straight-walled rim, signed *Kenzan sei* on the bottom with a *kaō*

With a wood box containing an inscription from a former owner

8 1/2 x 7 7/8 x 2in (21.6 x 20 x 5cm)

\$4,000 - 6,000



726

727

A PORCELAIN MODEL OF PUPPIES

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

Modeled as a pair of playful pups engaged in a wrestling match, painted in black enamel and gilt over a clear glaze

5 1/2in (14cm) wide

\$800 - 1,700



727

728

KINKŌZAN WORKSHOP (CIRCA 1900)

A Circular Satsuma Incense Container

Meiji era (1868-1912), circa 1900

Decorated in polychrome enamels and gilt with a *shikishi* (poem card) reserve raised in relief, painted with an autumn landscape against a ground of millefleur, the interior blossoming flowers by a stream, signed on the underside in gilt *Kinkōzan tsukuru*

3 7/8in (9.8cm) diameter

\$800 - 1,200



728



729

729

IKKŌ FOR THE KINKŌZAN WORKSHOP

A Satsuma Plate

Meiji era (1868-1912), circa 1900

Finely painted in enamels and gilt, decorated with a representative scene of autumn with beauties and attendants seated on a veranda enjoying blossoming chrysanthemums, a double *shikishi* (poem card) cartouche inscribed *Kugatsu kikuen* (ninth month, chrysanthemum garden), signed *Ikkō ga*, with impressed seal on the reverse *Kinkōzan*
10 3/8in (26.3cm) diameter

\$3,000 - 4,000

Provenance

Previously sold at Christie's East, New York, September 18, 2000, lot 457 (one of a set).



730

730

KINKŌZAN WORKSHOP (CIRCA 1900)

An Unusual Brown-Ground Satsuma Vase

Meiji era (1868-1912), circa 1900

A compressed ovoid vase with an outward flaring neck decorated in polychrome enamels, silver and gilt with panels of samurai and nobles fording a river, butterflies in trailing wisteria, and peonies and autumn grasses and rocks, surrounded by densely painted floral lozenges the neck decorated with floral garlands, signed in red enamel *Kinkōzan tsuru*
9 3/4in (24.2cm) high

\$3,500 - 4,500



731

731

KINKŌZAN WORKSHOP (CIRCA 1900)

A Satsuma Vase

Meiji era (1868-1912), circa 1900

Decorated in polychrome enamels and gilt on a cobalt ground with samurai in a courtyard, and scholars and attendants in a bamboo grove, the surrounding areas decorated with geometric and floral patterns, signed *Kinkōzan kore o tsukuru*
9 7/8in (25.1cm) high

\$3,000 - 4,000

732

YABU MEIZAN (1853-1934)

A Fine Satsuma Vase

Meiji era (1868-1912), circa 1900

The conical vase tapering to the foot and painted in polychrome enamels and gilt with a group of men and boys about to pull a large festival float, the shoulder decorated with a collar of chrysanthemum blossoms and the foot with a band of geometric lozenges, signed in gilt *Yabu Meizan*
6 1/4in (15.8cm) high

\$10,000 - 15,000



732

733

YABU MEIZAN (1853-1934)

A Fine Satsuma Deep Bowl

Meiji era (1868-1912), circa 1900

The deep bowl with straight sides tapering to a low ring foot and flaring at the mouth, painted in polychrome enamels and gilt over a clear, crackled glaze, the exterior decorated with a continuous frieze of a fishing village before a distant mountain range above a band of millefleur and stylized dragon roundels, the rim painted with geometric and floral lozenges and the foot with chevrons and dots, the interior with butterflies below a rim of blossoming flowers bordered by a key-fret band, signed on the foot in gilt *Yabu Meizan*

5in (13cm) high; 6 5/8in (16.8cm) diameter

\$10,000 - 15,000

For a very similar deep bowl by Yabu Meizan in the Khalili Collection, see Oliver Impey et al., *The Nasser D. Khalili Collection, vol.5, Ceramics, part II: Earthenware*, London, Kibo Foundation, 1995, no. 29.



733



734



734

A SMALL SATSUMA WARE VASE AND A PAIR OF MINIATURE SATSUMA WARE VASES

The former by Kichi/Yoshi, the latter by Tōzan Meiji era (1868-1912), circa 1900

The first, of small baluster shape decorated with polychrome enamels and gilt of flowering wisteria and the vine, signed *Kichi* (can also be read as *Yoshi*) on the bottom; the second, each of baluster shape with elongated neck decorated with polychrome enamels and gilt with motifs of multi-colored chrysanthemums, pinks, bellflowers, and other flowers surrounded by myriad butterflies, both vases signed *Tōzan sei* (3) The first, 5in (12.7cm) high; the second, 3 1/8in (7.9cm) high, each

\$1,800 - 2,500



735



735

A SATSUMA WARE CENSER AND A SATSUMA WARE MINIATURE BUCKET-FORM VASE

Meiji era (1868-1912), circa 1900

The first an incense burner with a cylindrical body on three short feet and a slightly overhanging horizontal shoulder painted in polychrome enamels and gilt depicting numerous men wearing swords and racing on horses, now missing a cover, the base with a lengthy adulatory inscription on the bottom likening this piece to the work of Kawamoto Eizan; the second a miniature *oke* (bucket)-form vase decorated with Buddhist ascetics, signed *Dai Nihon Satsuma yaki Kōzan tsukuru* (2)

3 7/8 x 3 3/4in (9.8 x 9.5cm), the larger

\$1,000 - 1,500



736

736

MIYANAGA TŌZAN I (1868-1941)

A Celadon Flower Vase

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

The ancient-Chinese bronze-informed baluster shape with three horizontal bands on the body, two beast-head lugs with attached rings integrally set on the shoulder, an additional abstract frieze in archaistic form between the two top bands, sealed *Tōzan [] saku* on the bottom

With a wood *tomobako* storage box signed *Tōzan saku* and sealed *Tōzan* on the lid 12 1/2in (31.7cm) high

\$2,000 - 3,000

Miyanaga Tōzan was born in Ishikawa Prefecture. He became a key figure in the design reform of Kyoto ware as a member of Yūtōen, a ceramic design research group formed in 1903. He was direct teacher or mentor to a number of prominent artists including Kitaōji Rosanjin and Arakawa Toyozō.

737

KITAŌJI ROSANJIN (1883-1959)

A Dish in Shino Style with Motif of Grasses
Showa era (1926-1989)

Of square shape with slightly undulating contour, highest at the edges and corners, rounded corners, decorated with a pattern of overlapping grasses in gray on an iron red ground, the base with six spur marks and incised with the artist's mark *Ro*

With cardboard box containing label stating *Rosanjin Musashino no fuchizara* (Rosanjin, rimmed dish with Musashi Plain design)
11 x 11 1/2in (27.9 x 29.2cm)

\$1,000 - 1,500



737

738

OBATA YŪJI (BORN 1961)

A Large Porcelain Bowl

Heisei era (1989-2019), circa 2018

Set on a low ring foot and flaring out to a wide, slightly everted rim painted in pink, yellow, black and two shades of green enamel with a cherry tree in full blossom, the design continuing onto the exterior, signed with an incised signature *Yūji saku*
16 1/2in (41.9cm) diameter

\$2,500 - 3,500

The second generation owner of the Jingama kiln in Arita, Obata has developed an individual style characterized by his use of a high-fired pigment that includes gold, producing a reddish-red color. His cherry blossoms are typically painted with an extremely delicate, miniaturist touch.



738

739

TOKUDA JUNKO (YASOKICHI IV, BORN 1961)

A Massive Porcelain Vase

Heisei era (1989-2019), circa 2018

The deep conical vessel with a slightly undulating rim decorated with a vivid blue glaze running in streaks in places, revealing the white porcelain body, signed on the underside *Yasokichi*
20 7/8in (53cm) high, 18 1/2in (46.9cm) wide across the rim

\$5,000 - 7,000

A rare instance of a woman artist who has inherited the headship of a leading ceramic family, Tokuda Yasokichi IV has developed her own creative practice by adding new features such as shimmering glazes to the Kutani tradition.



739



740

MIHARA KEN (1958-)

Kei (Mindscape)

Heisei era (1989-2019), 2016

The multi-fired stoneware sculpture comprising two curved connected forms

19 5/8 x 14 1/2 x 18 1/2in (50 x 37 x 47cm)

\$6,000 - 8,000

Provenance

Exhibited and sold at TEFAF Maastricht 2019 to a private collection in London

Mihara rose to fame in the early 2000s with an evolving series of stoneware forms, typically fired first for half a day at low temperature, then twice or more at high temperature for between 30 and 40 hours. Between the first and second firings the piece is covered with fire-resistant removable clay to prevent the formation of accidental glazing. The *Kei (Mindscape)* series, started in 2013, marked the artist's final abandonment of any vestige of vessel form, allowing him more complete sculptural freedom. Works by Mihara can be found in the collections of leading museums in Japan, Australia, the United States, Germany, Singapore, and the United Kingdom.



741

BABA YASUTAKA (1991-)

Elemental Form XVIII

Reiwa era (2019-), 2023

The skyscraper-like form assembled from unfired cut rectangular porcelain blocks, subsequently fired in an electric kiln
16 x 6 3/4 x 6 3/4in (41 x 17 x 17cm)

\$5,000 - 7,000

Exhibited

A Lighthouse Called Kanata, *Elemental Form: Porcelain* by Yasutaka
Baba, Tokyo, 2019

Working in a studio specially humidified to prevent the porcelain clay from drying out during a lengthy manufacturing process, Baba patiently creates his sculptures from hundreds or thousands of tiny building blocks of differing sizes that he cuts out using stencils. After assembly and drying, the finished work is fired at a high temperature. The resulting forms announce Baba as one of the most exciting new arrivals on the Japanese ceramic scene.



742

SUGITANI KEIZŌ (1959)

Silent Shadows VIII

Reiwa era (2019-), 2021

Hand-built, drilled, and assembled Shigaraki clay with a copper-rich glaze

25 1/8 x 14 7/8 x 14 7/8 in (64 x 38 x 38 cm)

\$6,000 - 8,000

Exhibited

A Lighthouse Called Kanata, *Silent Shadows: Keizo Sugitani*, Tokyo, 2022

As a young man, Sugitani was captivated by the work of avant-garde ceramic artist Yagi Kazuo while also absorbing influences from global masters of the stature of Isamu Noguchi, Eduardo Chillida, Henry Moore, and Barbara Hepworth. For a long time he worked in the shadows without earning widespread recognition but his career has taken off over the past decade thanks to his large anthropomorphic sculptures worked in clay with a bronze-like glaze. His work has recently been selected for major exhibitions and awards in Japan including the Eleventh Mino International Ceramics Competition (2017) and the Ninth Kikuchi Biennale Ceramic Exhibition (2021).



743

NAGAE SHIGEKAZU (1953-)

Moving Forms

Heisei era (1989-2019), 2015

Glazed slip-cast porcelain

11 1/8 x 30 1/8 x 20in (28.5 x 76.5 x 52cm)

\$6,000 - 8,000

Provenance

Exhibited and sold at Art Stage Singapore to a New York private collector, 2016

Originally trained in casting tableware in the family workshop, Nagae has devised a technique that introduces chance into an otherwise predictable process. He injects liquid porcelain clay into a parallelogram-shaped mold, then fires the resulting form until it is strong enough for him to hone the edges and give the surfaces a textured pattern. Next, he sprays the piece with glaze and suspends it inside a gas kiln, attached with supports and weights that cause the porcelain to slightly warp and curve during firing. His work is held by many world-renowned institutions including the Metropolitan Museum of Art, the Victoria and Albert Museum, and the Musée national de céramique, Sevres.



744

YAMAGUCHI MIO (1992-)

Untitled 3

Reiwa era (2019-), 2020

Hand-built glazed stoneware

Height 29in (73 5/8cm)

\$3,000 - 5,000

Yamaguchi chose clay as her medium “because you can touch it directly with your hands, without tools getting in the way” and enrolled in the Tajimi City Pottery Design and Technical Center, where she studied under the charismatic teacher Nakashima Harumi, famous for his devotion to hand-building and emphasis on ceramics as a means of self-expression. Using a vocabulary of pleats, tucks, and folds to create sculptures, finished in a range of subtle glazes, that “consume and absorb the world around me,” she is already attracting both domestic and international attention. Yamaguchi’s work was selected for the Third Kanazawa Kogei Triennale (2017), the Eleventh Mino International Ceramics Competition (2017), and the Kasama Ceramic Award Exhibition (2021).



745

YAMAGUCHI MIO (1992-)

Untitled 1

Reiwa era (2019-), 2020

Hand-built glazed stoneware

17in (43 1/4cm) high

\$2,000 - 3,000



746

746

KUDOH RENA (1994-)

Testament of the Wall

Reiwa era (2019-), 2022

Hand-built glazed stoneware

15 3/8 x 17 3/4 x 5 7/8in (39 x 45 x 15cm)

\$1,500 - 2,500

A graduate in painting from Tohoku University of Art and Design, Yamagata, Kudoh is self-taught in ceramic art. Of mixed Chinese and Japanese parentage, she has lived in many different places and now travels around Asia with no fixed base, creating anthropomorphic and zoomorphic sculptures that are "based on her personal chaos . . . [and] her child self that she cannot discard" and reflect an early love for sci-fi film and animation. Her strange creatures have already garnered widespread recognition, with residencies and solo exhibition both in her native Miyagi and in Tokyo, Kyoto, Sapporo, Shigaraki, and venues in Indonesia and South Korea.



747

747

KUDOH RENA (1994-)

Sleep Deprivation Since Ancient Times

Reiwa era (2019-) 2022

Hand-built glazed stoneware

21 1/4in (54cm) high

\$2,000 - 3,000

Korean Art





748

A GILT-BRONZE FIGURE OF MIRUK BOSAL (MAITREYA) IN MEDITATION

Unified Silla period (668-935), 7th century

Seated cross legged, leaning slightly forward and to the right, head bent, cradled in the right hand in deep meditation, the bent elbow balanced on the right knee, the left hand resting on the upturned sole of the right foot, the left foot flat on the lotus-form footrest; the figure dressed in a flowing skirt gathered at the waist in a bow and falling in wide pleats over the knees, accented with a long sash punctuated by knots, the coiffure with long plaits falling in loops over the shoulders and finished with a crown decorated with three lotus flowers, the seat supporting the figure circular cast with openwork supports in the form of three standing Buddhas

With a wood *tomobako* storage box

9 7/8in (25.1cm) high

\$200,000 - 300,000

This meditating pose, cross-legged and seated on a round stool, with its origins in India, is common to sculptures of Maitreya (the Buddha of the Future) across East Asia and is particularly associated with an event in the life of Siddhartha, the historical Buddha. During the Three Kingdoms period (57BC-668AD) constant warfare inspired belief in a savior deity and a cult sprung up around Miruk Bosal (as he is known in Korean) who it was believed would return to earth to save humankind 570 million years after the death of Siddhartha.

This figure was examined in 2010 by Chung Young-Ho (?-2017), Buddhist Scholar and Professor of Archaeology at Korea National University of Education. In his assessment Professor Chung points out several characteristics that make this figure rather unique- the head resting in the palm of the right hand; the simple expression and rustic countenance of the figure; and the openwork dais with the three Buddha supports. A very similar, though slightly smaller gilt-bronze figure of Maitreya is in the collection of the Korean National Central Museum. Professor Chung believed this figure dates to the first half of the 7th century.





749

749

ANONYMOUS

Seated Amita (Amitabha)

Joseon Dynasty (1392-1897), 15th/16th century

A framed painting, most likely formerly a hanging scroll, painted in ink, colors, and gold on hemp depicting Amita Buddha seated cross legged on a lotus dais dressed in red robes and a green undergarment, decorated in chrysanthemums and scrolling vines, his hands held in a gesture representing the teaching of the law, his hair in tight curls with a large *urna* on his forehead, a nimbus framing his head encircled by a larger nimbus

52 x 26 1/2in (132.1 x 67.3cm), sight

\$30,000 - 50,000

Provenance

Purchased from Arnold H. Lieberman, Buddhist & Hindu Antiquities, New York, 19 March 2004.

Amita Buddha is the central deity of Korean Pure Land Buddhist worship, whereby a sincere appeal to Amita, merely through the chanting of his name, guarantees salvation and rebirth in his paradise. Thanks to its directness and simplicity the Amita cult grew in popularity among all social classes during the Goryeo Dynasty. In its original format, this painting probably featured two additional deities, Gwaneum Bosal (Avalokitesvara) and Daeseji Bosal (Mahasthamaprapta). For a similar Goryeo-Dynasty example of the Amita triad in the collection of the Metropolitan Museum of Art, New York, see: [www.metmuseum.org/art/collection/search/39882#:~:text=The%20Amitabha%20Buddha%20\(Korean%3A%20Amita,upon%20recitation%20of%20his%20name](http://www.metmuseum.org/art/collection/search/39882#:~:text=The%20Amitabha%20Buddha%20(Korean%3A%20Amita,upon%20recitation%20of%20his%20name)



750

750

A CELADON STONWARE RITUAL WATER VESSEL (KUNDIKA, JEONGBYEONG)

Goryeo dynasty (918-13922), 12th/13th century

The bulbous body with rounded shoulders with a cup-shaped spout finished with a small loop, the slender neck rising to a stepped flange molded with lotus petals below the tapering faceted mouth, the body decorated with a willow tree, grasses, and blossoming chrysanthemums in inlaid iron and white slip covered with a rich densely crackled celadon glaze, the recessed foot adhered with four firing pads

12 3/8in (31.4cm) high

\$4,000 - 6,000

Bonhams

AUCTIONEERS SINCE 1793



Fine Japanese Art

New Bond Street, London | 2 November 2023



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for iOS & Android

ENQUIRIES

London
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com

New York
+1 (212) 461 6516
jeff.olson@bonhams.com

**THREE FINE CLOISONNÉ-ENAMEL VESSELS
BY NAMIKAWA YASUYUKI (1845-1927)**
Meiji era (1868-1912), late 19th/early 20th century
**Estimates ranging from: £6,000 – 12,000
(US\$7,634 – 15,268)**

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A FINE, SILVER KUSSHIN JIZAI (FULLY ARTICULATED) OKIMONO (TABLE ORNAMENT) MODEL OF A CARP

Meiji (1868-1912) or Taisho (1912-1926) era,
late 19th/early 20th century
£30,000 – 40,000 (US\$38,103 – 50,804) *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 28% OF THE FIRST \$50,000 OF THE BID PRICE, PLUS 27% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

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 online at <http://www.bonhams.com/legals/9945/>. 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 ten (10) days

Conditions of Sale - continued

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 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 catalog entry for the lot. 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) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) 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; (e) 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 (f) 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.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

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.

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 contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

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 and are strongly recommended for all intending bidders who cannot view the property in person.

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

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 $\bigcirc$ symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. 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, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. 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 twenty-four (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.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential

address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

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 five (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.

Buyer’s Guide - continued

Sales Tax

Residents of states listed in section 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 the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

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 by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. 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 US \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

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

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

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 the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: Fine Japanese & Korean Art	Sale date: September 20, 2023
Sale no. 28415	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion 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 ☐	I am registering to bid as a trade client ☐
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:





Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

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