

# ARTS OF THE SAMURAI

Monday October 30, 2017

New York



# Bonhams

NEW YORK

# ARTS OF THE SAMURAI

Monday 30 October, 2017 at 2pm

New York

## BONHAMS

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## PREVIEW

Thursday October 26  
10am-5pm  
Friday October 27  
10am-5pm  
Saturday October 28  
10am-5pm  
Sunday October 29  
10am - 5pm

## SALE NUMBER: 24721

Lots 301-495

## CATALOG: \$35

## BIDS

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Bidding by telephone will only be accepted on a lot with a lower estimate in excess of \$1000.

Please see pages 99 to 102 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 102 and or marked with a 'W' in the catalog, will be transferred to off-site storage, if not removed by 4.30pm Monday 30 October.

## INQUIRIES

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## CLIENT SERVICES

Monday – Friday 9am-5pm  
+1 (212) 644 9001  
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## ILLUSTRATIONS

Front cover: Lot 374  
Back cover: Lot 450



## JAPANESE AND KOREAN WORKS OF ART TEAM

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Dessa Goddard

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### NEW YORK



Jeff Olson



Takako O'Grady

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### SAN FRANCISCO



Henry Kleinhenz



Gloria Garaventa

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### LONDON



Suzannah Yip



Masami Yamada



Yoko Chino



Neil Davey



Joe Earle







301



302

1 - 300  
No lots

301

**NOBUIE (ACTIVE CIRCA 1600)**

**An iron tsuba**

**Momoyama period (1573-1615), early 17th century**

The *mokko* plate bearing a rich purplish brown patina and well hammered on the surface of the web, the rim slightly raised, signed to the left side of the *nakago ana* in large characters *Nobuie*

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preservation) certificate no. 2000038 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 1, 2012

3 1/8in (8cm) high

**US\$12,000 - 18,000**

302

**A NOBUIE TSUBA**

**After Nobuie, Edo period (1615-1868), 18th century**

The thick rounded *mokkogata* iron *tsuchimeji* plate dished to the rim and carved on the web with a centipede and a footbridge over swirling waves, the enlarged *hitsuana* plugged in *shakudo*, inscribed *Nobuie*

2 15/16in (7.4cm) high

**US\$1,000 - 1,500**

303

**GUNJI YOGORO (DIED 1681)**

**An iron tsuba**

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

The circular iron *tsuchimeji* plate carved in bold relief with a hawk over swirling waves in *takabori* and *shishiai-bori*, signed *Mito no ju Yogoro saku*

3 1/8in (8cm) diameter

**US\$1,500 - 2,000**

**Published:**

Kuwabara Yoji, *Nihon Soken kinkoshi*, Tokyo, Fujimori Shoten, 1982-

304

**A KANEIE TSUBA**

**After Kaneie, Edo period (1615-1868), 18th century**

The iron *mokkogata tsuchime* plate carved in *takabori* and embellished in silver and gold *takazogan* and *hirazogan* with scholars on horseback in a mountainous landscape, inscribed *Yamashiro no kuni Fushimi no ju Kaneie*

In a lacquered wood storage box

2 3/4in (7cm) high

**US\$1,000 - 1,500**



305



306



307



307 (reverse)



308



308 (reverse)

305

#### A KANEIE TSUBA

After Kaneie, Edo period (1615-1868), 18th century

A rounded rectangular iron *tsubime* plate decorated in *takabori* and gold *takazogan* and *hirazogan* with a scene of Yojo (Yu Rang) shredding the garment of Cho Bujutsu (Zhao Wuxu) with his sword, the reverse with a landscape, inscribed *Yamashiro no kuni Fushimi no ju Kaneie*

2 3/4in (7cm) high

US\$1,200 - 1,800

306

#### A SHONAI TSUBA

After Yasuchika, Edo period (1615-1868), 18th century

Oval *shibuichi ishimie-ji* plate decorated with an elephant and sparrows in *takabori*, *shishiai-bori*, and copper and gold *takazogan*, the elephant and artist's seal overlaid with gold and worked to appear worn with age, bearing the seal *Yasuchika*

2 15/16in (7.5cm) high

US\$1,500 - 2,000

307

#### A TETSUGENDO TSUBA

Edo period (1615-1868), 18th century

The circular iron *tsubime tsuba* pierce-carved with a bold design of two fierce Nio guardians in kidney shaped apertures, the web carved with swirling clouds in *shishiai-bori*, one *hitsuana* plugged with *shakudo*

With Hozon tosogu (Sword fitting worthy of preservation) certificate no. 4000307 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 1, 2012

3 1/16in (8.1cm) high

US\$3,000 - 4,000

308

#### INOUE MOTOHIRA (ACTIVE CIRCA 1850)

A copper tsuba

Edo period (1615-1868), 19th century

The circular *tsuba* boldly carved in the round with the gods of thunder and wind, Raijin and Fujin, in swirling clouds and craggy rocks, with gilt, silver and *shakudo* embellishments, signed in flush-inlaid *shakudo* characters *Inoue Motohira saku*

3 1/8in (8cm) diameter

US\$2,000 - 3,000





309



310



311



312



313

309

#### A KANAYAMA TSUBA

Edo period (1615-1868), 18th century

The iron *sukashi tsuba* with a thick, rounded rim gradually thinning toward the *seppa-dai* and pierced with a design of balance weights in positive and negative silhouette, the surface with *tekkotsu* and finished to a dark purplish-brown patina

With a wood storage box

With Hozon Tosogu (Sword fitting worthy of preservation) certificate no. 424458 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 5, 1991

2 1/2in (6.3cm) high

US\$1,800 - 2,500

PROPERTY OF A TEXAS COLLECTOR

310

#### A KYO-SUKASHI TSUBA

Edo period (1615-1868), 17th century

The circular iron *tsuba* pierced with paulownia leaf and blossom and a *matsukawa bishi* family crest within interlocking circles

With a green Hozon tosogu (Sword fitting worthy of preservation) certificate issued by the Nihon Bijutsu Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 26, 1961

3in (7.6cm) diameter

US\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

311

#### A KO-AKASAKA TSUBA

Edo period (17th century)

The circular iron *tsuba* bearing a fine patina, and showing copious *tekkotsu* and carved in *sukashibori* with a design of weights, the *hitsuana* with bracken ferns and pine bark designs

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preservation) certificate no. 2000922 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 24, 2013

3 1/8in (8cm) diameter

US\$2,500 - 3,500

312

#### AKASAKA TADASHIGE (ACTIVE CIRCA 1730-1816)

An iron *sukashi tsuba*

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

The thick, slightly oval *tsuba* with a rounded rim and pierced with a design of *matsukawa-bishi* family crests and cherry blossoms, signed *Tadashige saku*

With a wood storage box

With Hozon Tosogu (Sword fitting worthy of preservation) certificate no. 4009710 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 11, 2016

3 1/4in (8.3cm) high

US\$5,000 - 7,000



314



314



315



316



317



317

313

### A SET OF HIGO KAMIYOSHI DAISHO TSUBA

Edo period (1615-1868), 18th century

The pair of iron *sukashi tsuba* carved with a design of grasses on the plains of Musashino strewn with dew

With a wood storage box

With Hozon tosogu (Sword fitting worthy of preservation) certificate no. 460412 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 27, 2010

3in (7.5cm) high (the largest)

US\$4,000 - 5,000

314

### TWO IRON SUKASHI TSUBA

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

The first a Haruta-school rounded square *sukashi tsuba* carved with grapes on a bamboo trellis, with gold *nunome-zogan* highlights, the second, an oval *sukashi tsuba* with dragons in waves, gold *nunome-zogan* highlights

The first with Hozon tosogu (Sword fitting worthy of preservation) certificate no.

4004618 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 26, 2014

The second with Hozon tosogu (Sword fitting worthy of preservation) certificate no. 4006912 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 4, 2015

3 1/4in (8.3cm); 2 3/4in (6.8cm) high

US\$1,800 - 2,500

315

### A HIGO JINGO IRON TSUBA

Edo period (1615-1868), 18th century

Of *namako* form, decorated with chisel marks along the interior edge of the pierced design and inlaid along the outer edge with silver *hirazogan*

With a wood storage box

3in (7.6cm) high

US\$1,500 - 2,000

316

### NAGAYOSHI (ACIVE CIRCA 1550-1600)

A inlaid-iron tsuba

Momoyama period (1573-1615), late 16th/early 17th century

The oval iron *tsumimeji* plate decorated with a scholar and a monkey admiring a scholar's rock and bonsai tree, the reverse with additional flower arrangements, all in brass and copper *hirazogan*, signed *Yamashiro no ju Nagayoshi*

3 1/8in (7.9cm) high

US\$1,000 - 1,500

317 <sup>□</sup>

### TWO TSUBA WITH INLAID MON

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

Each iron, the first an oval *tsumimeji* plate decorated with crests in *takabori*, the second, a circular *tsumimeji* plate with a raised, rounded rim and decorated with inlaid pierced-brass characters, illegibly signed *Tada()*

3 1/8in (7.9cm) high (the largest)

US\$800 - 1,200





318



319



320



321



321



321A

318

### A FRENCH WATCH CASE REPURPOSED AS A NANBAN-STYLE TSUBA 18th century

The *tsuba* fashioned from the back of a French watch case, with a round cup shape of gold-plated copper, the face carved in openwork with filigree design and inscribed with the initials *JB*  
2 1/8in (5.3cm) diameter

US\$3,000 - 4,000

#### Provenance:

Walter L. Behrens Collection, sold Glendining, November, 1914  
Sold Robert E. Haynes, Ltd., November 13-15, 1981

This *tsuba* was first recorded in 1914, when it was **Published** and sold as part of the estate of British collector Walter L. Behrens; it was later sold again in the Haynes auctions of 1981, where the catalogue states that it was well-known in Europe but had only recently come to the U.S. It was subsequently **Published** in the ninth Kokusai Tosogu Kai catalogue (2014) in an article by Fred Geyer on Namban *tosogu*.

319

### A KO-KINKO TSUBA

Edo period (1615-1868), 18th century  
The oval *shakudo sukashi tsuba* designed with a castle wall, bridge, waterwheel and a farmer leading an ox, all symbols of the Yodo river, with gold *zogan* embellishments, gold rim with a "cat-scratch" design  
3 3/16in (8.1cm) high

US\$1,200 - 1,800

Property of a Pennsylvania collector

320

### MIYAZAKI SUKETSUGU (ACTIVE CIRCA 1800)

A Higo Kinko *tsuba*  
Edo period (1615-1868), 19th century  
The slightly oval *shakudo migaki-ji* plate inlaid with a phoenix and paulownia blossoms and swirling clouds in gold and silver *hirazogan*, the gilt rim finished in a "cat-scratch" pattern, signed *Suketsugu saku*  
With a wood storage box  
3 1/8in (7.9cm) high

US\$1,000 - 1,500

#### Provenance:

Paul Pierre Dinant collection, sold Christie's, New York, March 20, 1986, lot 354.

### ANOTHER PROPERTY

321

### GOTO SENJO (1623-1692)

A set of daisho *tsuba*  
Edo period (1615-1868), 17th century  
Each *shakudo nanako* with a scene of figures leading a pack-laden ox by a farm house and a fisherman in a river rendered in *takabori*, *shishiai-bori* and *iro-e takazogan*, the rims gilt, each signed *Goto Senjo* and with a *kao*  
With a wood storage box  
3in (7.7cm) high; 2 7/8in (7.4cm) high

US\$4,000 - 5,000

321A

### A FINE NATSUO-SCHOOL TSUBA Meiji era (1868-1912), circa 1900

The rounded rectangular plate with a raised rim, finished in *shibuichi migaki-ji* on one side and iron *tsuchime-ji* on the other, and decorated with swimming carp in raised and sunken relief, the water plants decorated in gold *hirazogan*, inscribed *Natsuo kore o tsukuru*  
With a wood storage box  
3 1/4in (8.3cm) high

US\$6,000 - 8,000

**PROPERTY OF A PENNSYLVANIA COLLECTOR**

322

**TOSHIHIDE TOZANSHI (ACTIVE CIRCA 1850-1875)**

**A fine iron and enamel tsuba**

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

The rounded rectangular iron plate decorated with scattered maple leaves in *takabori*, *shakudo*, silver and gold *takazogan* and colored enamels, signed *Tozanshi Toshihide* and with a *kao*

2 5/8in (6.7cm) high

**US\$3,000 - 4,000**

**Provenance:**

J. C. Hawkshaw collection, London

Previously sold Sotheby's, New York, April 25, 1991 lot 407;

Sotheby's, London, November 30, 1978, lot 136.

**Published:**

Henri L. Joly, *Japanese Sword-Mounts: A Descriptive Catalogue of the Collection of J.C. Hawkshaw, Esq., M. A., of Hollycombe, Liphook, London*, privately printed, 1910, no. 3001 (p. 232)

**ANOTHER PROPERTY**

323

**A HIRATA-SCHOOL IRON TSUBA**

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

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

2 11/16in (6.7cm) high

**US\$1,800 - 2,500**

**PROPERTY OF A PENNSYLVANIA COLLECTOR**

324

**KANEKO YUKINAKA (ACTIVE CIRCA 1700)**

**A fine Choshu tsuba**

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

The oval iron plate carved with scholars in a landscape, the details highlighted in gold and copper, signed *Choshu Hagi no ju Kaneko Jurobei Yukinaka*

With a wood storage box

3 1/4in (8.3cm) high

**US\$2,500 - 3,500**

**Provenance:**

Previously sold, Christie's, New York, *Fine Japanese Sword Fittings*, March 20, 1985, lot 52.



322



322 (reverse)



323



323 (reverse)



324



324 (reverse)



325



325 (reverse)





326

## PROPERTY OF VARIOUS OWNERS

325

### A BRASS NARA-SCHOOL TSUBA

Edo period (1615-1868), 19th century

The oval plate finished with an *ishime* surface and decorated with a mounted Chinese crashing into waves in *takabori* and gold *takazogan*

With Hozon tosogu (Sword fitting worthy of preservation) certificate no. 4002153 issued by the Nihon Bijutsu Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 28, 2013

2 3/4in (7cm) high

US\$800 - 1,200



327

326

### EIJU FURYUKEN (ACTIVE 1775-1800)

An iron set of daisho tsuba

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

The oval iron plates decorated overall with lozenge patterns, signed *Furyuken Eiju* and sealed *Nari*

With a wood storage box

2 3/4in (7cm) high (the largest)

US\$1,800 - 2,800

327

### TWO KINKO TSUBA

Edo period (1615-1868), 19th century

The first copper, formed as a rolling horse, the details in *shakudo* and gilt, the second *shakudo migaki-ji moggogata* plate carved with a *tanuki* in *shishiai-bori* and *kebori*, a cloud-obscured moon piece-carved, with gold *hirazogan* details

3in (7.5cm) high (the largest)

US\$1,500 - 2,500



328

### A SET OF JAKUSH IRON AND GILT

SWORD FITTINGS

Edo period (1615-1868), 19th century

Comprising a *fuchi-gashira* and *kojiri* decorated with swirling mists in gold *nunome-zogan*, a pair of *menuki* carved as Ariwara no Narihira before Mount Fuji decorated in *iro-e takazogan*, and an oval plate *tsuba* carved with a dragon in swirling clouds with gold highlights

3in (7.5cm) high (the largest)

US\$1,200 - 1,800

328



## PROPERTY OF A PENNSYLVANIA COLLECTOR

329

### KUWABATA MASAYOSHI (1773-?)

#### A large fuchi-gashira

Edo period (1615-1868), dated 1805

The *shakudo nanako* ground carved in bold relief with Fujin and Raijin (the Gods of Wind and Thunder) in a turbulent storm in *takabori* and gold *takazogan*, signed *Kuwabata Masayoshi* and dated *Bunka ni kinoto-ushi Fuyu* (winter of 1805)

1 5/8in (4.2cm) wide

US\$1,000 - 1,500

#### Provenance:

Previously sold, Sotheby's, London, November 11, 1985, lot 883.



329

330

### A PAIR OF FUCHI-GASHIRA

Edo period (1615-1868), 19th century

Decorated in gold *takazogan* against a *shakudo nanako* ground with herons in rocks and grasses

1 1/2in (3.8cm) wide

US\$1,000 - 1,500

#### Provenance:

Alexander G. Mosle, sold Parke-Bernet Galleries, New York, *Japanese Art, Part I of the Collection of Alexander G. Mosle*, April 22, 1948, lot 44.

Roy G. Cole, sold Sotheby's New York, *The Roy G. Cole Collection of Fine Japanese Sword Fittings, Lacquer and Other Works of Art*, lot 147.



330

331

### KAWASHIMA SADACHIKA (1816-1897)

#### A fine pair of shakudo fuchi-gashira

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

Decorated in bold relief with octopus and a swordfish in *iro-e takazogan* and *takabori* against a *nanako* ground, signed *Sadachika* and with a *kao*

With a wood storage box

1 1/2in (3.8cm) wide

US\$1,000 - 1,500

#### Provenance:

Previously sold Christie's, New York, *Important Japanese Sword Fittings*, March 20, 1985, lot 101.

Sadachika was a follower of Goto Ichijo (1791-1876).

#### Property of various owners



331

332

### A SET OF DAISHO FUCHI-GASHIRA

Edo period (1615-1868), circa 1800

The *shakudo migaki-ji* set decorated with carp and turtles among water plants in *katakiribori* and copper and gold *hirazogan*

With a wood storage box

With Tokubetsu kicho (Especially precious sword fitting) certificate issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 10, 1973

1 1/2in (3.8cm) high (the largest)

US\$2,000 - 2,500



332



333

333

#### SIX PAIRS OF FUCHI-GASHIRA

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

Comprising a Nara-school iron set carved with scholars' huts in a mountainous landscape, the details gold; copper *migaki-ji* set with butterflies in dew-strewn grasses in gold and silver *takazogan*; a *shakudo migaki-ji* set with Jurojin and a deer in *iro-e takazogan*, *takabori* and *katakiribori*; a *shakudo nanako-ji* set with rain dragons in gold overlays; a *shakudo ishime-ji* set with articles for the tea ceremony in gold *takazogan* and *takabori*; a *shakudo nanako-ji fuchi* with a Yamabushi in gold *takazogan* and *takabori*, and a *shakudo migaki-ji kashira* with bamboo in gold *takazogan* (12) 1 1/2in (3.8cm) wide (the largest)

US\$1,000 - 1,500



334

334

#### SIX PAIRS OF FUCHI-GASHIRA

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

The first, a copper *migaki-ji* set decorated with ivy and fan papers in gold and *shakudo hirazogan*; the second, a Kaga-school *shakudo ishime-ji* set with insects on autumn plants in *iro-e takazogan* and *takabori*; the third, *shakudo nanako-ji* with deer beneath a lantern and in autumn plants in gold *takazogan*; the fourth, *shakudo nanako-ji* with chrysanthemums by a stream and bird rattles by rice sheaths in *iro-e takazogan* and *takabori*; the fifth, *shakudo migaki-ji* with Mount Fuji and the Miho pines in *iro-e takazogan*; the sixth, *shakudo migaki-ji* with a monkey trainer, his monkey and a horse by a cottage in *iro-e takazogan* and *takabori* (12) 1 1/2in (3.8cm) wide (the largest)

US\$2,000 - 3,000

335

**SIX PAIRS OF FUCHI-GASHIRA****Edo period (1615-1868), 18th/19th century**

Comprising a Nara-school *shakudo ishime-ji* set with cranes and a paulownia tree in *iro-e takazogan* and *takabori*, signed *Edo no ju Nara Toshimitsu saku*; a Hamano-school *shakudo migaki-ji* set with warriors by a waterfall in gold and silver *takazogan*, and *takabori*, inscribed *Hamano Noriyuki saku*; an Ishiguro-school *shakudo migaki-ji* set with an owl perched in an old pine tree in silver, gold, and *shakudo takazogan*, inscribed *Masatsune* and with a *kao*; a *shakudo* set with a crane in flight above pines and a bamboo curtain in *iro-e takazogan* against a gilt and silver *nashiji-zogan* ground, signed *Hidemitsu* and with a *kao*; a Hamano-school *shibuichi migaki-ji fuchi* with a *shojo* and a sake pot in *shishiaibori* and gold *hirazogan*, inscribed *Yukihide* and sealed, and a Yokoya-school *shibuichi migaki-ji kashira* with *Daitoku* in *katakiribori* and gold *hirazogan*; a *shibuichi fuchi* with scenes from the Genpei Wars in *iro-e takazogan* and *takabori*, inscribed *Hamano Noriyuki saku*, and a *shakudo kashira* with *Kosekiko* on horseback in *iro-e takazogan* and *takabori* (12)

1 1/2in (3.8cm) wide (the largest)

US\$2,000 - 3,000



336

**SIX PAIRS OF FUCHI-GASHIRA****Edo period (1615-1868), 18th/19th century**

The first, a *shakudo nanako-ji* set with a rooster and hen in gold *takazogan*, signed *Miyake Terunao* and with a *kao*; the second, a *shibuichi migaki-ji* set with a rooster, hen and chick in *iro-e takazogan* and *katakiribori*, inscribed *Echizen no Daijo Minamoto Nagatsune* and with a *kao*; the third, a *shakudo migaki-ji* set with a mounted warrior and another crouching by a rock in *iro-e takazogan* and *takabori*, signed *Anjusai Yoshiaki tsukuru*; the fourth, an Omori-school *shakudo migaki-ji* set with the Race at Uji River in *iro-e takazogan* and *takabori*, inscribed *Omori Eishu*; the fifth, a *shakudo migaki-ji* set with a Chinese warrior and a horse in *iro-e takazogan*, *takabori*, and *shishiaibori*, signed *Nakayama () mitsu* and with a *kao*; a Hamano-school *shakudo migaki-ji* set with a rain dragon and a *shishi* among lotus blossoms in *takabori* and gold *takazogan*, inscribed *Gyonen rokujuichi* (aged 61) *Katsuryuken Masayoshi* (12)

1 9/16in (4cm) wide (the largest)

US\$2,000 - 3,000

335



336





337



338



339



339 (reverse)

337

**A GOTO-SCHOOL MITOKOROMONO  
Edo period (1615-1868), 18th century**

The *kozuka* and *kogai shakudo nanako-ji* and decorated with the *aoi-mon* crest of the Tokugawa family in gold *takazogan*, the frames gilt-copper, the triple-*mon menuki* gold *takazogan* against a *shakudo nanako* ground

With a silk storage bag and a wood storage box

8 1/4in (20.9cm) long (the largest)

**US\$6,000 - 8,000**

**Provenance:**

Shimazu family, by repute

338

**A KOZUKA AND FUCHI-GASHIRA**

The first attributed to Seki Yoshinori, the second by Moritsune, Edo period (1615-1868), 18th/19th century

The iron *migaki-ji kozuka* decorated with a kingfisher devouring a fish while perched on the stem of a lotus, in *iro-e takazogan* and *takabori*; the second a *rogin migaki-ji fuchi-gashira* with scenes from the Records of the Three Kingdoms in *iro-e takazogan* and *takabori*, signed *Unsuido Moritsune*

With wood storage boxes

The first with Hozon toso (Sword fitting worthy of preservation) certificate no. 4006433 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 16, 2015

3 3/4in (9.5cm) long (the largest)

**US\$1,200 - 1,800**

**PROPERTY OF A PENNSYLVANIA  
COLLECTOR**

339

**A NARA COPPER KOZUKA**

Probably by Yasuchika II, Edo period (1615-1868), dated 1746

The copper plate finished in a rough *ishime* ("stone") surface and decorated in relief with a small *kozuka* handle and blade in *shibuichi* with highlights of silver and gold, the copper frame with a *nekogaki* ("cat's scratch") pattern on the reverse and inscribed in cursive script *Yasuchika, gyonen nanjunisai* (Yasuchika, aged 72), with date *Eikyo san kugatsubi* (a day in the ninth month of 1746)

With a wood storage box

3 15/16in (9.9cm) long

**US\$1,500 - 2,500**

**Provenance:**

Raymond Bushell collection, sold Sotheby's, London, March 8, 1966, lot 244.

Sold, Sotheby's, London, November 13, 1986, lot 414.

A very similar *kozuka* ascribed to Yasuchika is illustrated in Henri L. Joly and Tomita Kumasaku, *Japanese Art and Handicraft*, London, Yamanaka and Company, 1916 (the Red Cross catalogue), no. 57.



340

341



342



343

## PROPERTY OF VARIOUS OWNERS

340

### A SHIBUICHI KOZUKA AND FUCHI-GASHIRA

The first by Kanahara Naosada, the second by Jounsai Hirotooshi, Edo period (1615-1868), 19th century

All decorated with scenes from the "Mouse's Wedding", the *migaki-ji kozuka* with a mouse and his retainers en route before a row of town houses, in silver and *shakudo takazogan*, the buildings in gold *hirazogan* against an *ishime* ground, signed *Kanahara Naosada*; the *fuchi* decorated with the procession in *katakiri-bori* and the *kashira* with a single mouse holding a lantern below a full moon in *iro-e takzogan* and silver *hirazogan*, signed *Jounsai Hirotooshi* and with a *kao*

Each with a wood storage box

The first with Hozon tosogu (Sword fitting worthy of preservation) certificate no. 4008883 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 15, 2016

The second with Hozon tosogu (Sword fitting worthy of preservation) certificate no.

4008864 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 15, 2016

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

US\$2,000 - 3,000

341

### A KYO-SHOAMI KOZUKA

Edo period (1615-1868), 19th century

The *shakudo ishime-ji kozuka* decorated with a mouse and tattered fans in gold *hirazogan* With a wood storage box

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preservation) certificate no. 221030 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 30, 1991

3 7/8in (9.8cm) long

US\$800 - 1,200

342

### AN OMORI-SCHOOL SILVER MITOKOROMONO SET

Edo period (1615-1868), 18th century

Comprising a *kozuka* and *wari-kogai*, each decorated with paulownia leaves and flowers in gold *takazogan* against a ground of turbulent waves carved in relief, inscribed *Teruhide saku* and with a *kao*

With a wood storage box

8 3/4in (22cm) long (the largest)

US\$1,500 - 2,500

343

### GOTO MITSUTAKA (ENJO, ACTIVE 18TH CENTURY)

A *futa-tokoromono*, Edo period (1615-1868), 18th century

Copper *nanako-ji* decorated with rats in silver *takazogan*, the reverse *shakudo* with a *nekogaki* "cat-scratch" pattern, signed *Goto Mitsutaka* and with a *kao*

With a wood storage box inscribed *Goto Mitsutaka saku*

8 1/4in (20.9cm) long (the largest)

US\$1,500 - 2,500



344



344

**TWO PAIRS OF MINO-GOTO FUCHI-GASHIRA AND FUTA-TOKOROMONO**  
The futa-tokoromono by Josui, Edo period (1615-1868), 19th century

The fuchi-gashira of shakudo nanako, inlaid with dragons among clouds in very high relief gilt-metal takazogan; the futa-tokoro consisting of a silver kozuka delicately carved with a village scene in shakudo sumizogan, the menuki similarly inlaid with birds flying among bamboo, each signed Josui and with a kao

With wood storage boxes

3 3/4in (9.5cm) long (the largest)

US\$1,200 - 1,800



345

345

**A PAIR OF FUCHI-GASHIRA AND A PAIR OF MENUKI**

The first by Masatoshi, Edo period (1615-1868), 18th/19th century

The shakudo migaki-ji fuchi-gashira decorated with Raiko (Watanabe no Yoritomo) on horseback attacked by the Ibaragi demon, in iro-e takazogan, takabori, and shishiaibori, signed Masatoshi and with a kao; the shakudo menuki carved as the 12 Animals of the Zodiac, the eyes picked out in gold

The first with Hozon tosogu (Sword fitting worthy of preservation) certificate no. 4006532 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 16, 2015

1 1/2in (3.8cm) wide (the largest)

US\$800 - 1,200



346

346

**A PAIR OF GOLD MENUKI**

Edo period (1615-1868), 19th century

Carved as a pair of shishi with curly manes, each clutching a branch of peony in their mouths

With a wood storage box

1 3/8in (3.3cm) wide (the largest)

US\$1,500 - 2,000



347

347

**A PAIR OF GOTO-SCHOOL GOLD MENUKI**

Edo period (1615-1868), 19th century

Carved as the 12 Animals of the Zodiac in two groups of six animals

With a wood storage box

With Hozon tosogu (Sword fitting worthy of preservation) certificate no. 4000214 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 1, 2012

1 1/2in (3.8cm) wide (the largest)

US\$2,000 - 3,000



**PROPERTY FROM A PRIVATE COLLECTION**

348

**A PAIR OF GOTO-SCHOOL GOLD MENUKI**

Edo period (1615-1868), 18th/19th century  
Carved as a rooster and hen  
1 1/8in (28cm) wide (the largest)

348



US\$1,000 - 1,500

349

**TWO PAIRS OF MENUKI**

Edo period (1615-1868), 18th/19th century  
Comprising a pair of Goto-school *shakudo* coiling dragons holding Buddhist *ken*, and a pair carved as phoenixes in paulownia decorated in gold *takazogan* and *hirazogan*  
With wood storage boxes  
1 1/4in (3.2cm) wide (the largest)

349



US\$1,500 - 2,500

350

**A DAISHO SET OF MITO MENUKI**

Edo period (1615-1868), 19th century  
The humorous set carved as an *oni* hiding from Shoki behind *fusuma*, the deity knocking down one side of the sliding doors to catch the imp by surprise, all in gold, copper and *shakudo takazogan*  
With a wood storage box  
1 1/4in (3.2cm) wide (the largest)

US\$1,000 - 1,500



351

**TWO PAIRS OF MENUKI AND A SET OF MINO DAISHO MENUKI**

Edo period (1615-1868), 18th/19th century  
The first pair gilt copper, carved as a pair of *shishi*; the second, a Mino pair carved as mantis in chrysanthemums in *shakudo* and gold *takazogan*; the *daisho* set carved as camellia blossoms and branches of blossoming plum in *shakudo* and gold *takazogan*  
With wood storage boxes  
1 5/8in (4.2cm) wide (the largest)

US\$1,500 - 2,000

350



351



352



352

#### A SET OF FITTINGS IN SHIBUICHI AND SILVER, AND A GROUP OF FUCHI-GASHIRA

The kojiri by Tsukada Hideaki (1848-1918), Meiji (1868-1912), or Taisho (1912-1926) era, 19th/20th century, the rest Edo period (1615-1868), 19th century

Comprising a *shibuichi kojiri* decorated with pine boughs supported by vertical posts in waves, in *takabori* and gold *takazogan*, signed *Hideaki*, the *fuchi-gashira* and *kozuka-guchi* silver *migaki-ji*; the *fuchi-gashira* comprising a *shakudo ishime-ji* pair with a hawk and a monkey cowering in a tree trunk in *iro-e takzogan* and *takabori*; a Hamano-school *shakudo migakiji* pair with a guardian figure with a sword and a dragon in swirling clouds in *takazogan* and *shishiai-bori*, inscribed *Noriyuki*; a Kaga-style *shakudo migaki-ji fuchi* decorated with a *shishi* in peonies in *iro-e hirazogan*; a Mino-style *shakudo fuchi* with chrysanthemums in *takabori* and gold *takazogan*

With wood storage boxes

1 5/8in (4.2cm) high (the largest)

US\$1,000 - 1,500



353

353

#### A FUTA-TOKOROMONO AND A PAIR OF FUCHI-GASHIRA

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

The *futa-tokoromono* comprising a *shibuichi fuchi-gashira* decorated with *matsukawa-bishi* family crests in gold *takazogan* among deeply carved crashing waves with gold and silver dots of foam, signed *Sansaido kore o saku* (school of Higo Tadaoki) and with a *kao*, and a pair gilt-copper *menuki* of matching family crests; the *shakudo migaki-ji fuchi-gashira* decorated with grapes on a vine in *iro-e takazogan*

Each with a wood storage box

1 3/8in (3.3cm) long (the largest)

US\$1,200 - 1,800

354

**A GOTO-SCHOOL SHAKUDO KOZUKA AND A SHAKUDO KOZUKA**

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

Each *shakudo nanako-ji*, the first decorated with family crests in gold *takazogan*; the second decorated with spools of thread in *iro-e takazogan*

With a wood storage box

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

US\$1,200 - 1,800

355

**A SHIBUICHI KOZUKA**

Edo period (1615-1868), 19th century

*Shibuichi migaki-ji* decorated with a Sanbaso dancer in *iro-e takazogan* and *shishiai-bori*, the reverse carved with the accompanying musicians in *kebori*

With a wood storage box

3 7/8in (9.8cm) long

US\$800 - 1,200

356

**A HAMANO-SCHOOL KOZUKA**

Edo period (1615-1868), 18th century

*Shibuichi migaki-ji* and decorated with a horse looking up as cherry-blossom petals fall from above, in *shishiai-bori* and gold *takazogan*, inscribed on the side *Masayuki*

With a wood storage box

3 7/8in (9.8cm) long

US\$1,000 - 1,500

357

**A FINE NARA-SCHOOL SHIBUICHI FUTATOKOROMONO**

By Yasuchika, Edo period (1615-1868), 19th century

The *shibuichi migaki-ji* set carved on the ground with fine lines and decorated in *iroe takazogan*, and *hirazogan*, the tsuba with two piebald rats and a folded fan before a hanging scroll of a Muromachi-period style- "ink painting" of landscape, the reverse with an additional rat and a branch of blossoming plum, signed *Yasuchika*; the *fuchigashira* decorated to match the tsuba but with an *uchiwa*-style fan, signed *Yasuchika*

With a wood storage box

2 1/2in (6.3cm) high (the tsuba)

US\$3,000 - 5,000



354



354



355



356



357







358

358

**A KO-TOSHO TSUBA AND A SHONAI TSUBA**

The first Edo period (1615-1868), 17th century, the second by Ito Kazuhiro (active circa 1822-1850), Edo period (1615-1868), dated 1846

The first, a circular iron plate pierce-carved with thistles in negative silhouette; the second, a rounded octagonal plate with a raised rim and hammered on the surface and decorated in negative *sukashi* with symbols of the Hachiman Shrine, signed *Kazuhiro saku* and dated *Kyoka san junigatsu hi* (a day in the 12th month of 1846)

Each with a wood storage box  
3 1/2in (8.9cm) diameter; (3 3/8in (8.5cm) high

US\$1,000 - 1,500



359

359

**THREE IRON SUKASHI TSUBA**

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

The first, a *Kyo-sukashi* circular iron tsuba delicately carved with a design of blossoming irises covered in dew drops, the rim slightly rounded; the second a Higo-school iron *tsuba* carved with cherry blossoms on a net in negative *sukashi*; the third, a thick circular iron Owari *tsuba* carved with stylized pine trees

All with wood storage boxes  
2 3/16in (8cm) diameter (the largest)

US\$2,000 - 3,000



360



{reverse}

360

**KIKUCHI TSUNENAGA (ACTIVE CIRCA 1650-1700)**

**A sentoku tsuba**

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

The oval plate boldly carved with a design of tigers crossing a river, one with its cub on its back, the reverse with a fourth tiger waiting on the opposite bank, highlights of gold and *shakudo takazogan*, signed *Kikuchi Tsunenaga* and with a *kao*  
With a wood storage box  
2 7/8in (7.4cm) high

US\$1,500 - 2,500



361



{reverse}

361

**OMORI TATSUNOBU (ACTIVE CIRCA 1800-1850)**

**A Sentoku tsuba**

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

The *ishime-ji mokkogata* plate carved with crashing waves in high relief and decorated with plovers in flight in *iro-e takazogan*, signed *Shounsai Tatsunobu* and with a *kao*  
With a wood storage box  
2 13/16in (7.2cm) high

US\$1,000 - 1,500



362



{reverse}

362

**A SENTOKU TSUBA**

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

The *ishime-ji mokkogata* plate carved with crashing waves in high relief and decorated with plovers in flight in *iro-e takazogan*, signed *Shounsai Tatsunobu* and with a *kao*  
With a wood storage box  
2 13/16in (7.2cm) high

US\$1,000 - 1,500



363



{reverse}

363

**A KINKO TSUBA**

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

The oval *shakudo migaki-ji sukashi* tsuba pierced with a dragon and tiger in bamboo and plum trees, the details highlighted in gold  
With a wood storage box  
3 1/4in (8.3cm) high

US\$1,000 - 1,500



364



365

364

**UMETADA NARIKATA (BORN 1742)**

**A gilt-silver tsuba**

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

The oval plate caved on the surface with a profusion of blossoms and finished with rubbed gilding over all, signed *Umetada*

*Narikata* and with a *kao*

With a wood storage box

2 13/16in (7.2cm) high

**US\$1,000 - 1,500**



366



366 (reverse)

365

**AN IRON KINKO TSUBA**

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

The circular *tsuchimeji* plate decorated with fan-shaped roundels carved in sunken relief with blossoming flowers in *iro-e takazogan*

With a wood storage box

2 3/4in (7.7cm) diameter

**US\$800 - 1,200**

366

**A SHAKUDO TSUBA**

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

The rounded rectangular plate finished with a raised rim and decorated with a bold design of a fighting cock confronting a snake in *iro-e takazogan* and *takabori*, signed and sealed on the reverse *Yoshitoshi*

With a wood storage box

3 1/8in (7.9cm) high

**US\$2,000 - 3,000**



367



367 (reverse)

367

**A SENTOKU DAISHO SET OF TSUBA**

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

Rounded square *sentoku ishime-ji* plates decorated with herons among willow and young bamboo in *iro-e takazogan*

With a wood storage box

2 3/4in (6cm) high (the larger)

**US\$1,000 - 1,500**





368



368 (reverse)

368

**KAGA NAOYASU (ACTIVE CIRCA 1750)**

**An inlaid iron tsuba**

**Edo period (1612-1868), 18th century**

The *ishime-ji mokko* plate finished in *takabori* and gold and silver *takazogan* and *nunome-zogan* decorated with a warrior, possibly Asahina Yoshishige dressed in armor and holding a large iron staff while two South Sea Islanders kneel before him, the reverse with a sailing vessel in rolling waves, the rim finished in gold, signed *Kaga-han Naoyasu* and with a *kao*

With a wood storage box

3 5/8in (8.6cm) high

US\$1,200 - 1,800

369

**TWO SHOAMI TSUBA AND A MITO TSUBA**

**The third by Naotoshi, Edo period (1615-1868), 18th-19th century**

Comprising a rounded rectangular iron *tsuchimeji* plate carved with a figure in a boat, the reverse with a maple tree, highlights in silver and gold *hirazogan*; a rounded rectangular iron *tsuchimeji* plate carved with an old plum tree, the blossoms in silver *takazogan*; a rounded rectangular iron plate carved with a blossoming cherry tree and stylized snowflake designs signed *Naotoshi saku* and dated *Tenpo ni* (1831) and the character *mi* from the sexagenary cycle

The first with a wood storage box

3 7/16in (8.7cm) high (the largest)

US\$1,500 - 2,500



369



369



370



371

# PROPERTY OF VARIOUS OWNERS

370 <sup>a</sup>

## **ANONYMOUS**

### **Mounted Samurai**

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

Six hanging scrolls mounted as a six-panel screen; ink and color on silk, signed and sealed Shiyu

52 3/4 x 108 5/8in (134 x 276cm)

US\$3,000 - 4,000

371

## **ANONYMOUS**

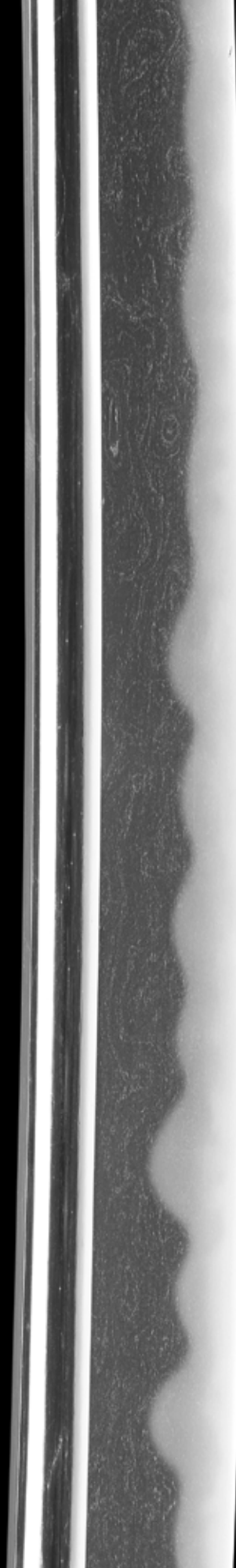
### **47 Ronin**

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

A six-panel screen depicting the attack on the villa of Kira Yoshinaka by Oishi Kuranosuke and his followers; ink, color and gold on paper

US\$3,000 - 4,000

# SWORDS







372



373

**PROPERTY FROM A PRIVATE COLLECTION**

372

**KUNINAGA (DATES UNKNOWN)**

**A tanto in aikuchi mounts with Goto-school fittings**

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

*Hirazukuri*, *iorimune*, forged in *ko-itame hada* with a *notare* tempered edge, both sides carved with Fudo Myo-o, the tang *machi-okuri* with indistinct file marks, two holes and signed *Furuya no ju Kuninaga* and dated *Hachigatsu kichijitsu*, fitted with a one-piece gilt *habaki*, 7 5/16in (18.3cm) long, in a *shirasaya*

The *aikuchi goshirae* of shagreen lacquered black, polished down to reveal the nodes of the shagreen, decorated with family crests in gold *hiramaki-e*, and fitted with gold and *shakudo menuki* carved as the deities Monju and Fugen, and a *shakudo kozuka* decorated with a deity floating on waves in a lotus petal in gold *takazogan* and *takabori*, signed *Goto Mitsuyo* (Goto Ichijo)

**US\$2,500 - 3,500**

373

**A YAMATO SENJUIN TACHI**

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

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

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

*Hamon* (tempering pattern): *suguha* in *nie* with *sunagashi* and *nijuba*

*Boshi* (tip): *hakikake*

*Nakago* (tang): *o-suriage* with *kiri* file marks and two holes (one partially cut)

*Habaki* (collar): two-piece, silver and *shakudo*

*Nagasa* (length from tip to beginning of tang): 28 3/4in (73cm)

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

*Sakihaba* (width before tip): 5/8in (1.6cm)

In a *shirasaya* (wood storage scabbard) with attestation by Tanobe Michihiro

With Tokubetsu hozon token (Sword especially worthy of preservation) certificate no. 146350 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 7, 2001

**US\$5,000 - 7,000**

374

**BIZEN NORIMITSU (ACTIVE CIRCA 1407)**

**A katana**

**Muromachi period (1333-1573), dated 1452**

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

*Kitae* (forging pattern): *ko-itame* in *nie*

*Hamon* (tempering pattern): *gunome midare* with bright areas of *nie* and with *utsuri*

*Boshi* (tip): *midarekomi*

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

*Nakago* (tang): *suriage* with two holes (one plugged), *kiri* file marks and signed *Bishu*

*Osafune Norimitsu* and dated *Hotoku yonen nigatsu hi* (A day in the second month of 1452)

*Habaki* (collar): one-piece, silver foil with a *nekogaki* ("cat-scratch") design

*Nagasa* (length from tip to beginning of tang): 25 7/8in (65.7cm)

*Motohaba* (width at start of tempered edge): 1 1/16in (2.7cm)

*Sakihaba* (width before tip): 5/8in (1.6cm)

In *shirasaya* (wood storage scabbard) with attestation by Tanobe Michihiro With Tokubetsu hozon token (Sword especially worthy of preserving) certificate no. 143732 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated October 16, 1998

**US\$8,000 - 12,000**

375

**A KOTO KATANA WITH MOUNTS**

**Attributed to Shimada Hirotsuke, Muromachi period (1333-1573), 16th century**

*Sugata* (configuration): *honzukuri*, *iorimune*, extended *kissaki*, thick *kasane* slight *koshizori*

*Kitae* (forging pattern): running *itame* of tight *jinie*

*Hamon* (tempering pattern): *gunome* in *nie* and *nioi* with *sunagashi*, *nijuba*, *uchinoke* and *bo utsuri*

*Boshi* (tip): *o-maru* with a long return

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

*Nakago* (tang): *o-suriage* with *sujikai* file marks and one hole

*Habaki* (collar): two-piece, gold foil

*Nagasa* (length from tip to beginning of tang): 27 5/8in (70.1cm)

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

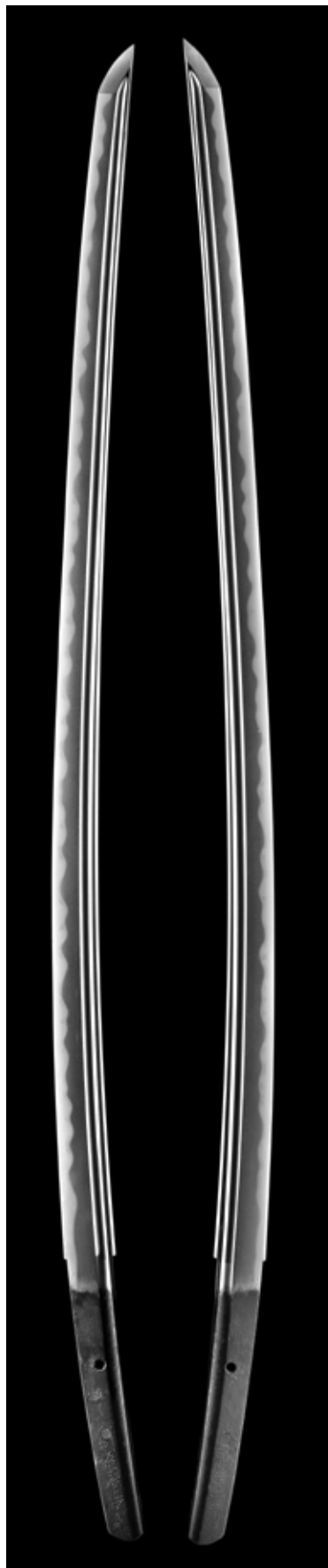
*Sakihaba* (width before tip): 1in (2.5cm)

In a *shirasaya* (wood storage scabbard)

The 19th-century *handachi koshirae* comprising a red-lacquer *saya* with silver fittings, the *tsuka* wrapped in light brown silk and fitted with large *shakudo menuki* formed as seahorses, the eyes in gilt, the silver *fuchi-gashira* carved with autumn grasses in *katakiri-bori*, signed *Okada Masachika gyonen rokujunanasai* (Okada Masachika, age 67)

With Hozon token (Sword worthy of preservation) certificate no. 357142 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 2, 2000, attributing this sword to Shimada Hirotsuke

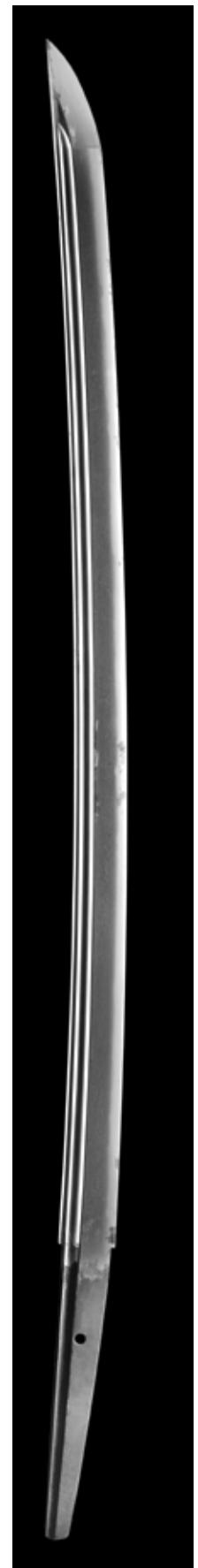
**US\$5,000 - 7,000**



374



375





376



376



376

376

**SHINANO KAMI KUNIHIRO (1530-1614?)**

**A Yamashiro katana in mounts**

**Momoyama period (1573-1615), dated 1611**

*Honzukuri, iorimune, o-gissaki, toriizori*, forged in *ko-itame hada* of *jinie*, the tempered edge a flamboyant *gunome choji midare* with *ashi, yo, sunagashi*, and *tobiyaki*, the *boshi hakikake*, the tang *suriage* with *katte sagari* file marks, two holes and signed *Shinano kami Kunihiro* and dated *Keicho juyonen hachigatsu hi* (A day in the eighth month of 1611), with a two-piece gilt *habaki*, 24 3/4in (62.8cm) long

The 19th-century *koshirae* comprising a lobed *saya* decorated with *hirame* against a dark brown ground, the *kojiri* russet iron decorated with a butterfly in gold *nunome-zogan*, the *tsuka* of black-lacquered *same* wrapped in lacquered leather and fitted with gold and *shakudo menuki* formed as *shishi* and a horn *kashira* and *shakudo nanako-ji fuchi* decorated with blossoms and pine needles in *takabori* and gold *takazogan*, the iron *sukashi tsuba* pierced with cherry blossoms on a net, with silver-wire highlights

US\$7,000 - 9,000



377

**ECHIZEN SUKEHIRO II (1636-1682)**

**An Osaka wakizashi with mounts**

**Edo period (1615-1868), dated 1678**

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

*Kitae* (forging pattern): *ko-itame hada* with some *mokume* in *jinie*

*Hamon* (tempering pattern): flamboyant *o-choji midare* with *nie*, *ashi*, *yo*, *kinsuji* and *sunagashi*

*Boshi* (tip): *ko-maru* with a long *kaeri*

*Nakago* (tang): *ubu* with one hole, *kessho*

file marks, signed *Tsuta Echizen no kami*

*Sukehiro* and dated *Enpo rokunen hachigatsu hi* (A day in the eighth month of 1678)

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

*Nagasa* (length from tip to beginning of tang):

20 3/16in (51.1cm)

*Motohaba* (width at start of tempered edge):

1 1/8in (2.6cm)

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

In a *shirasaya* (wood storage scabbard)

The 19th-century *koshirae* comprising a black-lacquer *saya* fitted with a *shakudo nanko-ji kozuka* decorated with auspicious symbols of the New Year in *iro-e takazogan*, the *tsuka* wrapped in black silk and fitted with gold *shishi menuki* and *shakudo nanako-ji fuchi-gashira* decorated with *shishi* in peonies in gold *takazogan* and *takabori*, signed *Efu no ju Icho* (Tadashige) and with a *kao*, the *shakudo nanako-ji tsuba* decorated with *shishi* and rocks in gold *takazogan* and *takabori*, signed *Naotaka* and with a *kao*

US\$7,000 - 9,000

378

**HIGO KUNIYASU I (ACTIVE LATE 17TH CENTURY)**

**A wakizashi**

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

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

*Kitae* (forging pattern): running, tightly packed *ko-itame* of *jinie*

*Hamon* (tempering pattern): *kobushigata*

*choji* with *sunagashi*, *yo* and *nijuba*

*Boshi* (tip): *ko-maru*

*Horimono* (carving): *bohi* with *maru dome* on both sides

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

two holes, signed *Higo no kami Kuniyasu*

*Habaki* (collar): One-piece, copper

*Nagasa* (length from tip to beginning of tang):

21 7/8in (55.6cm)

*Motohaba* (width at start of tempered edge):

1 1/4in (3.2cm)

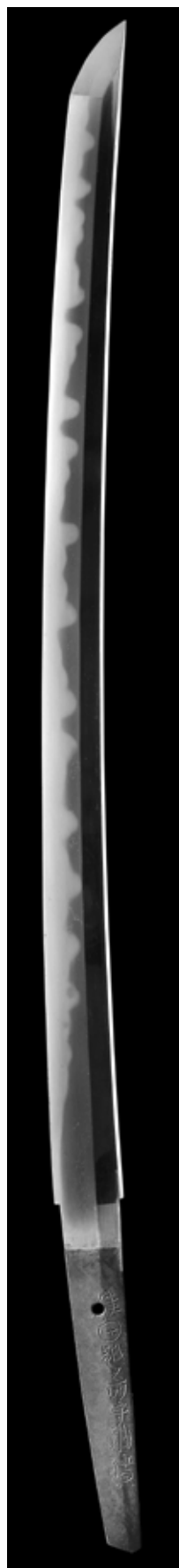
*Sakihaba* (width before tip): 3/4in (1.9cm)

In a *shirasaya* (wood storage scabbard)

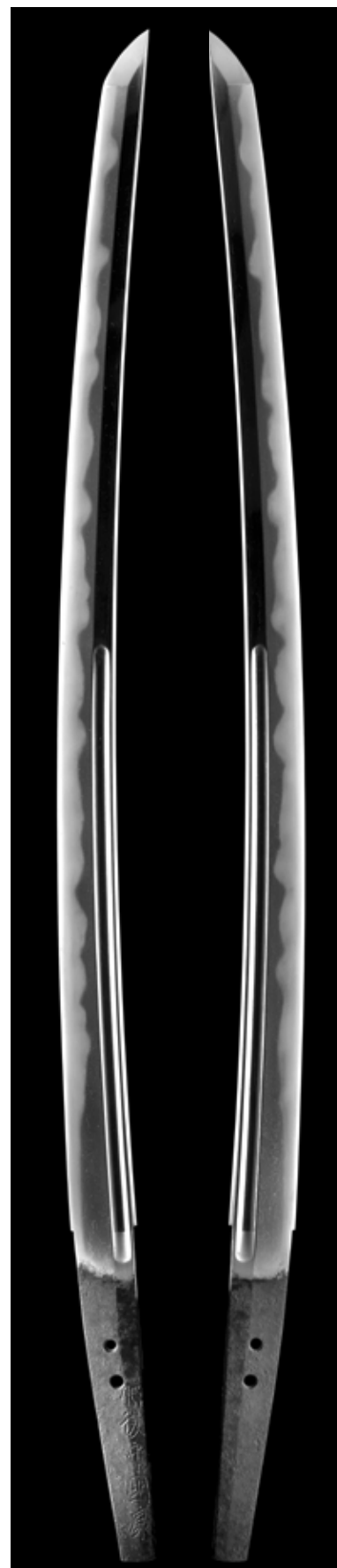
US\$3,500 - 4,500



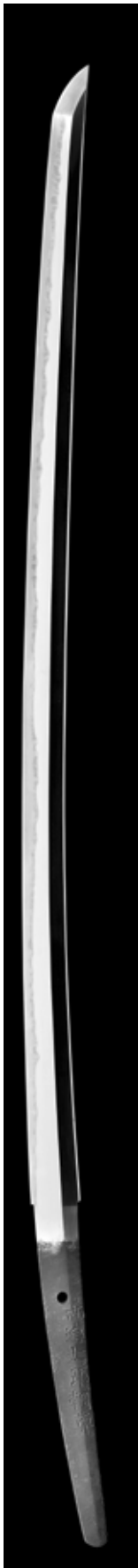
377



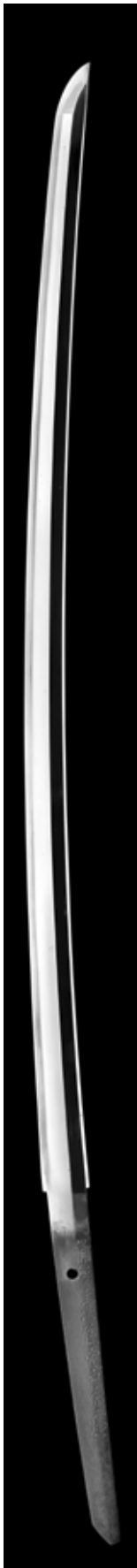
377



378



379



380



381

379

**NANKAI TARO TOMOTAKA (CHOSON)  
(1805-1865)**

**A katana**

**Edo period (1615-1868), dated 1860**

*Honzukuri, iorimune, chu-gissaki, toriizori* forged in *itame hada* and the tempered edge *gunome midare* with *ko-choji, ashi, sunagashi* and *utsuri*, with a *hakikake boshi*, the tang *ubu*, signed *Nankai Taro Choson* and dated *Ansei rokunen nigatsu hi* (A day in the second month of 1860), with a two-piece silver and gilt *habaki*; 29 3/4in (75.6cm) long, in a *shirasaya* (wood storage scabbard) with attestation by Yoshikawa Koen (1921-1999) In naval mounts fitted with a Heian-style *tsuba* with vines inlaid in brass With kantei certificate no. 13038 issued by the Nihon Token Hozonkai (Japanese Sword Preservation Society), dated February 5, 1995

US\$2,500 - 3,500

380

**SHISHIDO SADAHIRO (ACTIVE CIRCA  
1860-1868)**

**A shinto katana in mounts**

**Edo period (1615-1868), dated 1862**

*Honzukuri, iorimune, chu-gissaki, toriizori*, forged in *ko-itame hada* and with a *suguha* tempered edge and a *ko-maru boshi*, the tang *ubu* with *kessho* file marks, one hole and signed *Bingo Miyoshi no ju Shishido Sadahiro* and dated *Bunkyo ninen hachigatsu hi kore o saku* (Made on a day in the eighth month of 1862), fitted with a one-piece gilt-copper *habaki* decorated with a *nekogaki* ("cat-scratch") pattern, 29 7/16in (74.7cm) long

The 19th-century *koshirae* comprising a black-lacquer *saya* and a *tsuka* wrapped in black silk, fitted with gilt *menuki* formed as dragons and *shakudo ishime-ji fuchi-gashira* decorated with chestnuts in gold *takazogan*, the iron *sukashi tsuba* pierced with plum blossoms

US\$3,000 - 5,000

381

**GASSAN SADAKATSU (1869-1943)**

**A katana**

**Showa era (1926-1989), dated 1933**

*Sugata* (configuration): *honzukuri, iorimune, chu-gissaki*, slight *koshizori*  
*Kitae* (forging pattern): *ayasugi hada*  
*Hamon* (tempering pattern): gentle *notare* mixed with *ko-midare* near the tip, in *nie*  
*Boshi* (tip): *ko-maru* and *hakikake*  
*Nakago* (tang): *ubu* with one hole and *kessho* file marks, signed *Osaka no junin Gassan Sadakatsu kinsaku* and with a *kao* and dated *Showa hachinen junigatsu kichijitsu* (An auspicious day in December, 1933) and inscribed *Kotaishi denka gotanjo kinen* (Forged in commemoration of the birth of the Crown Prince [Akihito])  
*Habaki* (collar): one-piece, silver carved with clouds in relief against a *nekogaki* ("cat-scratch") ground  
*Nagasa* (length from tip to beginning of tang): 26 7/8in (68.2cm)  
*Motohaba* (width at start of tempered edge): 1 3/16in (2.9cm)  
*Sakihaba* (width before tip): 3/4in (1.9cm)  
In a *shirasaya* (wood storage scabbard)

US\$10,000 - 15,000

**PROPERTY FROM A PRIVATE  
COLLECTION, SOLD TO BENEFIT  
THE WESTMINSTER PRESBYTERIAN  
CHURCH, PORTLAND, OREGON**

382

**AN OSAKA WAKIZASHI**

**Attributed to Inoue Kunisada II (Shinkai)  
Edo period (1615-1868), dated 1670**

*Sugata* (configuration): *honzukuri*, *iorimune*,  
*o-gissaki*, *toriizori*

*Kitae* (forging pattern): tight *ko-itame* in *jinie*  
*Hamon* (tempering pattern): broad *notare*  
with *nie*, *ko-nie*, *uchinoke*, *kinsuji* and  
*yakidashi*

*Boshi* (tip): *ko-maru* with *hakikake*

*Nakago* (tang): *ubu* with two holes and  
*sujikai* file marks and signed *Inoue Izumi no*  
*kami Kunisada* and dated *Kanbun junen*  
*hachigatsu hi* (A day in the eighth month of  
1670)

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

*Nagasa* (length from tip to beginning of tang):  
18 1/4in (46.4cm)

*Motohaba* (width at start of tempered edge):  
1 1/4in (3.3cm)

*Sakihaba* (width before tip): 1in (2.6cm)

In a *shirasaya* (wood storage scabbard)

**US\$6,000 - 8,000**

In 1661, Kunisada II was granted permission from the imperial family to use the chrysanthemum crest, in appreciation for a fine tachi that he presented to them. Until 1672, he typically signed his blades in the manner seen on this example, using the name of his master Kunisada the first and the carved crest. After 1672, he took the name Shinkai ("true renewal"). The tight, bright *hada*, *notare hamon* and *yakidashi*, all present in this blade, are characteristic of his work.

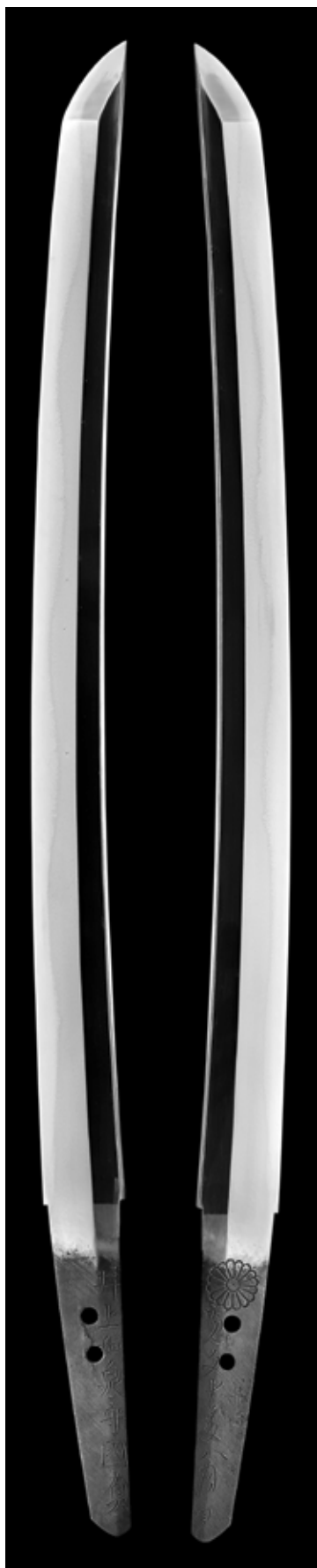
383

**A SHINTO WAKIZASHI**

**By Sadahiro, Edo period (1615-1868), 17th  
century**

*Honzukuri*, *iorimune*, *chu-gissaki*, *toriizori*,  
forged in *ko-itame hada* with hints of  
*mokume hada*, the tempered edge gentle  
*notare* of *nioi* and *nie* and with a *ko-maru*  
*boshi*, the tang *ubu*, slightly *machiokuri*, with  
one hole, *katte sagari* file marks and signed  
*Fujiwara Sadahiro saku*; two-piece copper  
*habaki*, 16 5/8in (42.2cm) long; in a *shirasaya*  
(wood storage scabbard)

**US\$1,500 - 2,500**



382



383





384



384



385

384

#### **A BIZEN WAKIZASHI IN MOUNTS AND A MUTSU WAKIZASHI IN MOUNTS**

The first by Kiyomitsu, Muromachi period (1333-1573), 16th century, the second after Nagamichi, Edo period (1615-1868), 18th century

The first *honzukuri*, *iorimune*, *chu-gissaki*, *toriizori* forged in *itame hada* and *mokume hada* in *jinie*, the tempered edge *suguha* with *bo-utsuri* and a *ko-maru boshi*, the *ubu* tang with one hole, *sujikai* file marks and signed Kiyomitsu, a one-piece copper *habaki*, 21 1/8in (53.5cm) long, the 19th-century *koshirae* comprising a black-lacquer *saya*, a *tsuka* fitted with *shakudo nanko-ji fuchi-gashira* with crayfish in gold and *shakudo takazogan* and gilt *menuki* carved as *shishi*, the Nanban iron plate *tsuba* carved with dragons, fish and a Chinese style pavilion in the rain; the second, *honzukuri*, *iorimune*, extended *kissaki* and shallow *toriizori* configuration, the forging pattern *itame hada* and the tempered edge *suguha* and with an *o-maru boshi*, the tang *ubu* with *kiri* file marks, with one hole and inscribed *Mutsu no Daijo Miyoshi Nagamichi*, one-piece gold-foil *habaki*, 14 3/4in (37.5cm) long, the *koshirae* comprising a brown lacquer *saya* mounted with *shakudo* and silver hardware, the *tsuka* wrapped in shagreen and with an iron *tsuchime-ji fuchi* decorated with berries on vines in *iro-e takazogan*, the *kashira* now lost, the *shakudo migaki-ji* plate *tsuba* carved with Raijin in clouds carved in *katakiri-bori* and banded with a "rope" rim

US\$3,000 - 4,000

The first with a worksheet from the 1976 San Francisco Sword Show attesting this blade to Bizen Kiyomitsu.

The first blade with a *ninteisho* certificate issued by the Toensha organization, dated August 1, 1976

385

#### **A MINO SEKI WAKIZASHI**

Possibly by Terukado, Edo period (1615-1868), 17th century

*Honzukuri*, *iorimune*, *chu-gissaki*, *toriizori* forged in flowing *itame hada* mixed with *mokume hada* in fine *jinie*, the *gunome midare hamon* executed in *nioi* and *nie* with *inazuma* and *chikei* and a *midarekomi boshi*, the tang *o-suriage* with one hole, *kiri* file marks with a truncated signature *Tanba no kami Fujiwara Teru*( ), one-piece silver *habaki*, 17 3/8in (44.1cm) long, in a *shirasaya* (wood storage scabbard)

US\$2,000 - 3,000

386

# A KOTO KATANA AND A SHINTO KATANA

The first Muromachi period (1333-1573), 16th century, the second by Masayoshi, Edo period (1615-1868), 19th century

The first, *honzukuri*, *iorimune*, slight *koshizori*, *chu-gissaki* forged in *mokume hada* with copious *jinie*, the tempered edge *gunome midare* with *utsuri*, finishing in a *midarekomi boshi*, the tang *o-suriage* with *sujikai* file marks and four holes (two filled), one-piece silver-foil *habaki*, 26 1/2in (67.2cm) long, in a *shirasaya* (wood storage scabbard); the second *honzukuri*, *iorimune*, shallow *toriizori*, *chu-gissaki* forged in *ko-itame hada* and with a *ko-choji midare* tempered edge executed in *nie* and *nioi*, the *boshi ko-maru*, *machiokuri ubu* tang with *katte sagari* file marks, two holes and signed *Ushu Masayoshi*, one-piece copper *habaki*, 26 3/4in (67.8cm) long, in a *shirasaya* (wood storage scabbard)

US\$3,500 - 4,500

387

# A BUNGO WAKIZASHI AND A LATER BIZEN KATANA

The wakizashi by Shizutoyo, the katana after Katsumitsu, Muromachi period (1333-1573), 16th century

The wakizashi *shobuzukuri*, *iorimune*, *toriizori* forged in *ko-itame hada* and with a *notare hamon*, carved with a *bohi* on the *ura* side, the tang *ubu*, *machiokuri* with one hole and signed *Bungo Takada no ju Taira no Shizutoyo*, one-piece copper *habaki*, 14 1/2in (26.7cm) long, in a black-lacquer *saya* with *shakudo nanako-ji fuchi-gashira* with *shishi* in peonies and wisteria and *menuki* carved as melons; the katana *honzukuri* configuration with a relatively wide *kasane*, *iorimune*, *toriizori* and *chu-gissaki* forged in *itame hada* mixed with *mokume* and copious *jinie*, the tempered edge *midare* with *nie*, *ashi* and *yo*, the *ko-maru boshi* with *hakikake*, the tang *o-suriage*, *machiokuri* with two holes, *kiri* file marks and inscribed *Bishu Osafune Katsumitsu*; one piece gilt-copper *habaki*; 21 7/8in (55.7cm) long; in a *shirasaya*(wood storage scabbard)

US\$2,500 - 3,500

The wakizashi with a certificate of authenticity written by Inami Hokusui, June 10, dated 1959

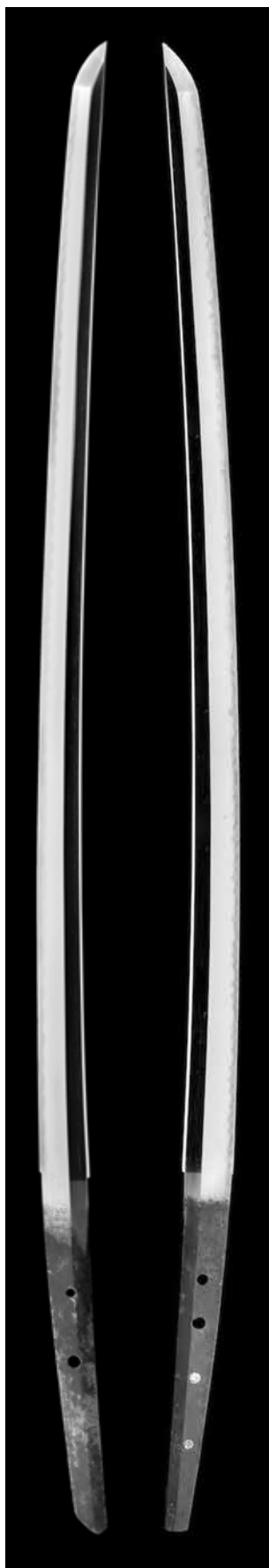
388

# A LATER BIZEN BOY'S SWORD

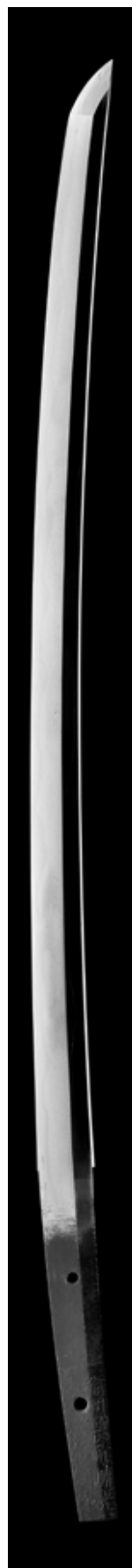
Attributed to Norimitsu, Muromachi period (1333-1573), 15th century)

The slender blade *honzukuri*, *iorimune*, slight *koshizori* and *ko-gissaki*, the forging pattern *ko-itame* and the tempered edge *gunome midare* in *nie* with *ko-nie*, *ashi*, *tobiyaki*, *utsuri* and *sunagashi*, the *boshi ko-maru*, both sides carved with *bohi*, *machiokuri*, *ubu* tang with two holes and indistinct signature *Bi(shu)* ( ) ( ) and dated ( ) *gatsu hi*; one piece gilt-copper *habaki*; 17 1/4in (43.8cm) long; in a *shirasaya* (wood storage scabbard)

US\$1,500 - 2,500



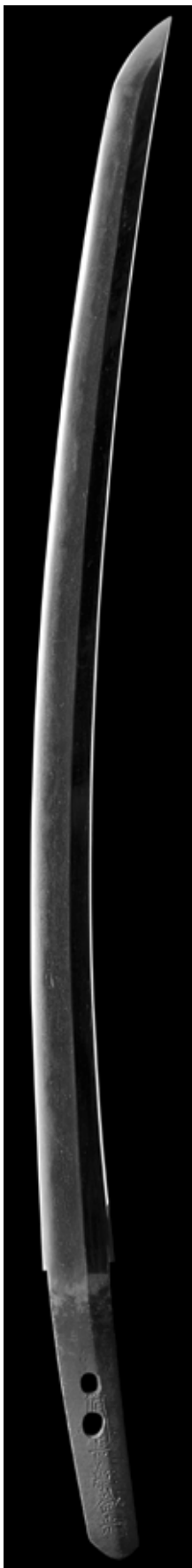
386



387 (part lot)



388



389 (part lot)



390 (part lot)

389

**A BIZEN SWORD FOR A BOY AND AN OSAKA SWORD FOR A BOY**

**The first after Morimitsu, the second after Kunisuke, Edo period (1615-1868), 18th-19th century**

The first *honzukuri*, *iorimune*, *chu-gissaki*, *koshizori* forged in *ko-itame hada* and forged with a flamboyant *gunome midare hamon* with *jifu utsuri*, *ashi* and *sunagashi* in *nie* and a *midarekomi boshi*, the tang *ubu* with two holes and *kiri* file marks and inscribed *Bishu Osafune Morimitsu*, two-piece gilt *habaki*, 16 1/8in (40.8cm) long, the *tach-goshirae* comprising a *nashiji saya* decorated with peony blossoms and vines in gold *hiramaki-e*, the hardware gilt-copper decorated with scrolling vines in *kebori*; the second *honzukuri*, *iorimune*, *chu-gissaki*, *toriizori*, forged in *ko-itame hada* with a *choji midare* tempered edge, the tang *ubu* with one hole and *katte sagari* file marks and inscribed *Kawachi no kami Kunisuke*, with a one-piece silver-foil *habaki*, 13in (33cm) long, the *koshirae* comprising a red and black lacquer *saya* fitted with an iron *tsuchime-ji kozuka* decorated with a folding fan and vines in *iro-e takazogan*, the *tsuka* fitted with a *shakudo nanako-ji fuchi* decorated with fans and plum blossoms in gold *iro-e takazogan* and a horn *kashira*, *shakudo menuki* carved as fruiting branches, oval *shakudo tsuba* carved with cranes over waves in *kebori*

US\$2,000 - 3,000

390

**A MISHINA KATANA IN MOUNTS AND A YAMATO SHINTO KATANA**

**The first after Kinmichi, the second after Terukuni, Edo period (1615-1868), 19th century**

The first *honzukuri*, *iorimune*, *chu-gissaki*, shallow *toriizori*, forged in *itame hada*, the tempered edge *notare* and *toranba* with *nie* and *nioi* and a *sanpin boshi*, *machiokuri suriage* tang with *kessho* file marks, two holes and inscribed *Dai Hoshi Hokkyo Rai Kinmichi*, one-piece silvered *habaki*, 27 1/4in (69.2cm) long, the *koshirae* comprising a black-lacquer *saya*, the *tsuka* fitted with iron *tsuchimeji fuchi-gashira* carved with dragons in clouds in *katakiri-bori*, the *menuki* formed as dragons, an iron Satsuma *sukashi tsuba* carved with radishes; the second *honzukuri*, *iorimune*, *chu-gissaki*, *koshizori*, forged in running *itame hada* in *jinie* and forged in a bold *choji midare* mixed with *gunome midare* with *ashi*, *saka-ashi*, *tobiyaki*, *muneyaki* and a *midarekomi boshi*, the tang *machiokuri ubu*, with one hole, *kessho* file marks and inscribed *Tsutsui Etchu no kami Terukuni Nyudo Kiju*, 25 1/4in (64.1cm) long, in a *shirasaya* (wood storage scabbard)

US\$3,500 - 4,500



391

# **A CHOSHU BOY'S SWORD AND A TANBA BOY'S SWORD**

The first by Ishido Masahira, dated 1839, the second by Yoshimichi, Edo period (1615-1868), 18th century

The first *hozukuri*, *iorimune*, *toriizori*, *chu-gissaki*, forged in tightly packed *ko-itame hada* mixed with *mokume hada* with a *gunome midare* with *jinie*, *ashi* and *sunagashi* and a *ko-maru boshi*, the tang *ubu* with *kiri* file marks, two holes and signed Choshu Ishido Masahira *tsukuru kore* and dated *Tenpo junen sangatsu hi* (A day in the third month of 1839), one-piece silver-foil *habaki*, 20in (50.7cm) long, the *koshirae* comprising a lacquer *saya* decorated in *mura-nashiji* and fitted with *shakudo* hardware carved with crashing waves and highlighted with gold spots of foam, the *tsuka* with *fuchi-gashira* decorated to match and gold and *shakudo menuki* carved as mounted samurai, the *yamagane mokko tsuba* decorated with vines and cherry blossoms in *katakiri-bori* and gold *nunome-zogan* and applied with a *shakudo* rim; the second *honzukuri*, *iorimune*, *chu-gissaki*, *toriizori* forged in *ko-itame*, the tempered edge *ko-choji midare* and *gunome midare* with *ashi*, *yo* and *utsuri* executed in *nie* and *nioi*, the *hamon* changing to *suguha* at the *hamachi*, the *boshi midarekomi*, the tang *ubu* with *sujikai* file marks and one hole, signed *Tanba no kami Yoshimichi*, one-piece gold-foil *habaki*, 15 1/4in (38.6cm) long, in a *shirasaya* (wood storage scabbard)

US\$1,500 - 2,500

The second sword is by a later generation Yoshimichi.

392

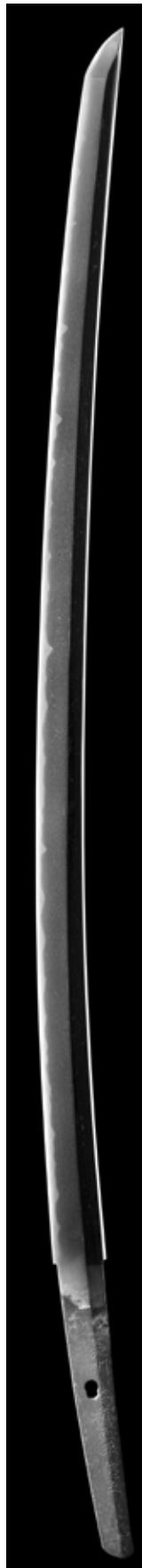
# **A YAMASHIRO KATANA IN MOUNTS AND A NAVAL SWORD IN DRESS MOUNTS**

The first after Kunihiro, Edo period (1615-1868), 19th century, the second 20th century

The first *honzukuri*, *iorimune* extended *kissaki*, *sakizori* forged in *itame hada* with a *gunome midare* tempered edge and a *midarekomi boshi*, the *omote* side carved with a dragon chasing a flaming jewel and the *ura* side carved with a Buddhist *ken* and *bonji*, the tang *machiokuri*, *ubu* with one hole, indistinct file marks and inscribed *Yamashiro no kuni Horikawa no ju Fujiwara Kunihiro* and with spurious date *Keicho junanenen hachigatsubi* (A day in the eighth month of 1612), one-piece copper *habaki*, 25 1/4in (64.1cm), the *koshirae* comprising a red and black *ishime* lacquer *saya* and *tsuka* mounted with iron *ishime-ji fuchi-gashira* carved with a dragonfly with silver highlights and gilt *menuki* carved as dragons on *ken*, the iron *tsuba* pierced with a dragon in clouds; the second *honzukuri*, *iorimune*, *chu-gissaki* shallow *toriizori* with an indistinct forging pattern and tempered edge, the *ubu* tang with one hole, one-piece copper *habaki* 14 5/8in (37.1cm) long, the naval *koshirae* comprising a silvered *saya* and brass-mounted *tsuka* fitted with a black silk tassel

US\$2,000 - 3,000

For another Kunihiro sword, see lot 376.



391 (part lot)



391



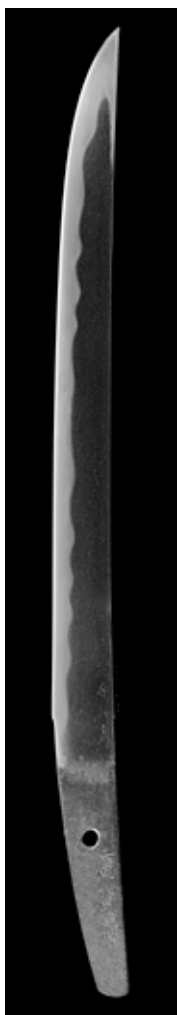
392 (part lot)



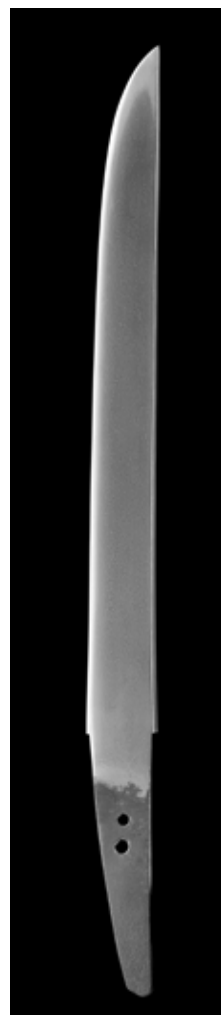
392



394



395



396

393  
No lot

#### PROPERTY OF VARIOUS OWNERS

394

#### A LATER SA SCHOOL TANTO Muromachi period (1333-1573), 15th century

*Sugata* (configuration): *shobuzukuri*  
*Kitae* (forging pattern): running *itame* mixed with *mokume*  
*Hamon* (tempering pattern): *gunome midare* with *sunagashi* and *muneyaki*  
*Boshi* (tip): *ko-maru*  
*Nakago* (tang): *o-suriage*, *machiokuri* with *kiri* file marks and one hole  
*Habaki* (collar): two-piece gold  
*Nagasa* (length from tip to beginning of tang): 10 1/2in (26.7cm)  
In a *shirasaya* (wood storage scabbard)

*Aikuchi goshirae* comprising black lacquer *saya* decorated on the *kaeshizuno*, *kurikata*, *kozukaguchi* and *koiguchi*, decorated with scrolling vines in gold *hiramakie*, the Goto-school *shakudo nanako kozuka* decorated with nandina berries covered in snow in *iro-e takazogan*, the *tsuka* wrapped in fine *same*

and mounted with *shakudo*, silver and gold *menuki* formed to match the *kozuka*, lacquer *fuchi-gashira* decorated to match the *saya* hardware and with a family crest in gold lacquer  
With Hozon token (Sword worthy of preservation) certificate no. 3005148 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 20, 2014

US\$7,000 - 9,000

395

#### A HOKI TANTO WITH NAVAL MOUNTS By Hiroyoshi, Muromachi period (1333-1573), dated 1567

*Hirazukuri*, *iorimune* forged in tightly packed *itame hada* mixed with *mokume hada* and with a *notare* tempered edge with some *gunome* characteristics and with a long *kaeri*, the tang *ubu* with one hole and signed *Hiroyoshi saku* and dated *Eiroku junen nigatsu no hi* (A day in the second month of 1567), 10 5/8in (27cm) long, one-piece silver *habaki*

The naval mounts comprising a lacquered and polished ray-skin *saya* mounted with gilt fittings decorated with cherry florets and

a silver family crest, the *tsuka* wrapped in shagreen and gilt wire and capped with a cherry blossom *kashira* and *menuki*  
With Hozon token (Sword Worthy of Preservation) certificate no. 3007535 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 5, 2015

US\$4,000 - 5,000

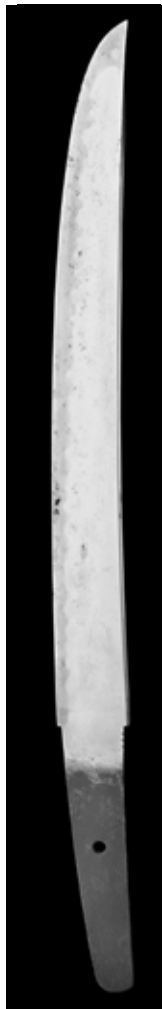
396

#### A MIHARA-SCHOOL TANTO IN MOUNTS Edo period (1615-1868), 19th century

*Hirazukuri*, *iorimune* and forged in *itame hada* mixed with *mokume hada*, the tempered edge *suguha* turning to *notare* toward the tip, the *boshi ko-maru* with a long return, the *ubu* tang with *kiri* file marks and two holes, fitted with a one-piece gilt-copper *habaki*, 11 5/16in (28.7cm) long  
The *aikuchi goshirae* comprising a red-lacquer *ishime-ji saya* decorated with stylized cloud patterns in black lacquer and fitted with a Yokoya-school *shibuichi ishime-ji kozuka* decorated with a scholar and attendant in *shishiai-bori* and gold *hirazogan*, the fittings all *shibuichi ishime-ji* including a *kojiri* decorated with a branch of



397



397

**A TANTO IN MOUNTS  
Momoyama (1573-1615) or Edo period  
(1615-1868), 17th century**

*Hirazukuri, iorimune*, forged in *itame hada* and with a *gunome midare* tempered edge with clusters of *nie*, *ashi*, *yo*, and *tobiyaki*, the *boshi o-maru* and *Jizo*, the tang *ubu* with one hole and indistinct file marks, with a one-piece *shakudo habaki*, 10 3/8in (26.3cm) long

In a 19th-century *koshirae* with a black-lacquer ribbed *saya* with a *shakudo kojiri* decorated with a cricket and cage in gold *hirazogan*, fitted with a *shakudo nanako-ji kozuka* decorated with birds on a discarded hoe and sage hat in *iro-e takazogan*, the *tsuka* fitted with *shakudo migaki-ji fuchi-gashira* with rice bales and swallows startled by bird rattles in *iro-e takazogan*, and gold and *shakudo menuki* formed as a cricket cage and a fan, the iron *tanto tsuba* decorated with scattered cherry blossoms in gold and silver *nunome-zogan*

US\$1,800 - 2,500



399

398

No lot

**Property of various owners**

399

**KANEMASA (ONO MASAMI, BORN 1923)**

**A broad tanto**

**Heisei era (1989-), dated 2000**

*Hirazukuri, iroimune* forged in flowing *ko-itame hada* with a wide *suguha* tempered edge ending in a *ko-maru boshi* with an extremely long return, the *ubu* tang with *kessho* file marks, one hole and signed *Kanemasa* and dated *Heisei juninen hachigatsu hi* (A day in December, 2000), 10 3/4in (27.3cm) long, 3/8in (.95cm) *kasane*, with a one-piece gold-foil *habaki*  
The modern *aikuchi goshirae* comprising a black-lacquer *saya* and undecoated *same-covered tsuka* fitted with gilt-metal dragon *menuki*

US\$2,000 - 3,000

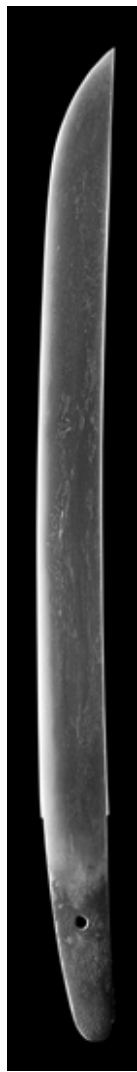
fruiting persimmon in *takabori* and copper *takazogan*, a *kurikata* and an elaborate *koiguchi* carved with the curly mane of a *shishi* and formal "stand" decorated with an heraldic crest of three branches of fruiting mandarin in gold *takazogan* in a sunken reserve, signed below *Tsuchida Yoshichika*, the *tsuka* wrapped in undecorated *same* and mounted with gold *menuki* carved as snarling tigers, a *fuchi* carved as the face of a *shishi* in bold relief with eyes in gold *takazogan* and a *kashira* with clouds bordering a fruiting branch of persimmon matching that of the *kojiri*

With Hozon token (Sword worthy of preservation) certificate no. 373486 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 3, 2006

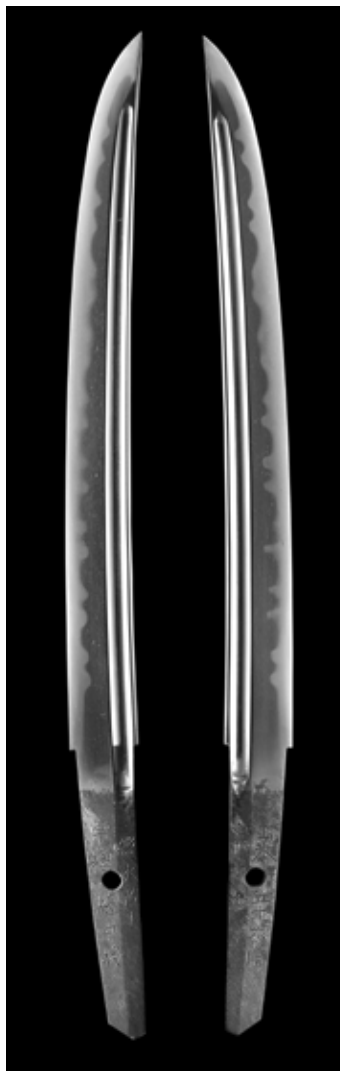
With Hozon tosogu (Sword fitting worthy of preservation) certificate no. 449687 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 16, 2006

US\$7,000 - 10,000





400



401



401

400

#### A TANTO IN FINE MOUNTS

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

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

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

US\$7,000 - 9,000

401

#### AN ISOROKU TANTO IN MOUNTS WITH PRESENTATION BOX Showa era (1926-1989), circa 1940

*Hirazukuri*, *iorimune* with a slight curvature and forged in *ko-itame* with a *choji midare* tempereed edge tending toward *toranba* near the tip with clusters of *nie* and *komaru boshi*, both sides carved with *bohi*, the *ubu* tang with one hole and *kessho* file marks and inscribed Yamamoto Isoroku so and Ugaki Matome chujo, with a silver one-piece *habaki* inscribed *Gotamawaru*, 9in (22.8cm) long; in a wood

*shirasaya* (wood storage scabbard)

With a naval dress-mount *koshirae*, the gilt-metal hardware carved with cherry florets and leaves

With a presentation box inscribed in gold lacquer *Onshi Yamamoto Isoroku Rengo kantai shirei chokan Okuri Ugaki Matome shi* and bearing the Imperial seal

US\$10,000 - 15,000

The inscription on this *tanto* states that it was presented to Ugaki Matome (1890-1945), Vice-Admiral of the Imperial Navy, from Yamamoto Isoroku (1884-1943), Commander-in-Chief of the combined fleet of the Imperial Navy.

During World War II, Yamamoto petitioned the Imperial Household Ministry for a sum of money to be presented as a stipend to members of his fleet who had distinguished themselves in battle. However, due to financial hardship brought on by a costly war Yamamoto soon found that the resources were not available. Instead, he was able to commission swordsmiths to forge a group of daggers to be presented in lieu of the stipends.

402

**FUJIWARA SADAHIRO (ACTIVE CIRCA 1688-1720) AND FUJIWARA KUNITSUGU (ACTIVE CIRCA 1710-1750)**

**A joint-work tanto with fine mounts**

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

*Sugata* (configuration): *hirazukuri*, *iorimune*

*Kitae* (forging pattern): running *itame hada*

*Hamon* (tempering pattern): relatively wide *suguha*

*Boshi* (tip): *ko-maru* with a long return

*Horimono* (carving): *omote* with a blossoming

*prunus*; *ura* with *Tenman Myojingu*

*Nakago* (tang): *ubu* with indistinct file marks,

one hole and signed in a lengthy inscription

*Echizen no kuni Tsuguhiro sosen tame*

*sanjunanasai ....*

*Habaki* (collar): two-piece, gilt-copper

*Nagasa* (length from tip to beginning of tang):

10 11/16in (27.1cm)

In *shirasaya* (wood storage scabbard)

The 19th-century *koshirae* comprising a

red-lacquer saya decorated with lacquered-

hemp and highlighted with a red-lacquer

vertical stripe and fitted with a copper *kozuka*

decorated with *shakudo* diagonal stripes,

the *tsuka* wrapped in lacquered leather and

fitted with copper *fuchi-kashira* and *menuki*

formed as mice, the copper octagonal plate

*tsuba* decorated with a grave marker and

bones scattered among grasses in *shakudo*

*takazogan* and *kebori*

With Hozon token (Sword worthy of

preservation) certificate no. 3012778 issued

by the Nihon Bijutsu Token Hozon Kyokai

(Society for the Preservation of the Japanese

Art Sword), dated July 21, 2016

With Hozon tosogu (Sword fitting worthy of

preservation) certificate no. 4010338 issued

by the Nihon Bijutsu Token Hozon Kyokai

(Society for the Preservation of the Japanese

Art Sword), dated June 28, 2016

**US\$7,000 - 9,000**

403

**AN OSAKA IKKANSHI WAKIZASHI**

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

*Sugata* (configuration): *honzukuri*, *iorimune*,

*chu-gissaki*, shallow *toriizori*

*Kitae* (forging pattern): tightly packed *itame*

in *jinie*

*Hamon* (tempering pattern): *choji-midare* with

*ashi*, *nie*, *tobiyaki* and *yakidashi* with some

*sunagashi* and *yo* on the *ura* side

*Boshi* (tip): *o-maru* with a slight return

*Nakago* (tang): *ubu*, with *sujikai* file marks,

one hole and signed *Awataguchi Omi no*

*kami Tadatsuna*

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

*Nagasa* (length from tip to beginning of tang):

21 3/8in (53.7cm)

In *shirasaya* (wood storage scabbard)

With Hozon token (Sword worthy of

preservation) certificate no. 321618 issued

by the Nihon Bijutsu Token Hozon Kyokai

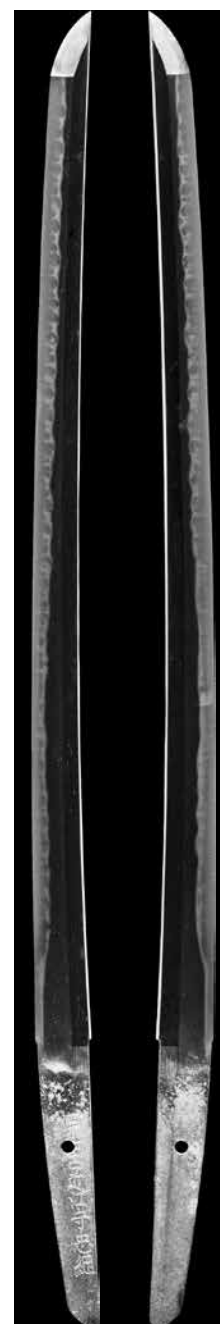
(Society for the Preservation of the Japanese

Art Sword), dated August 3, 1989

**US\$4,000 - 6,000**



402



403



402 (detail)



404



404



404 (detail)

404

#### A FINELY MOUNTED BIZEN DAISHO

The katana by Osafune Kiyomitsu, dated 1575, the wakizashi by Tomohide, Edo period (1615-1868), 18th century, the koshirae 19th century

#### Katana

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

*Kitae* (forging pattern): flowing *itame hada* with *jinie*

*Hamon* (tempering pattern): *suguha* mixed with slight *notare* with *nioi*, *nie*, *sunagashi* and *bo-utsuri*

*Boshi* (tip): *ko-maru*, *hakikake*

*Nakago* (tang): *ubu*, *machiokuri* with one hole and *katte sagari* file marks, *katana mei Bizen no kuni no ju Osafune Kiyomitsu saku* and dated *Tensho sannen hachigatsu kichijitsu*

(Auspicious day in the eighth month of 1575)

*Habaki* (collar): one-piece, silver-foil

*Nagasa* (length from tip to beginning of tang): 28 1/4in (71.6cm)

*Motohaba* (width at start of tempered edge): 1 1/4in (3.1cm)

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

In *shirasaya* (wood storage scabbard)

#### Wakizashi

*Sugata* (configuration): *hirazukuri*, *iorimune*, slight *sakizori*

*Kitae* (forging pattern): *ko-itame*

*Hamon* (tempering pattern): *choji midare* in *nie* with *yakidashi*

*Boshi* (tip): long *kaeri*

*Horimono* (carving): *bohi* on the *omote* side, *futatsuji bi* on the *ura* side

*Nakago* (tang): *ubu* with one hole and *sujikai* file marks, signed *Tomohide*

*Habaki* (collar): one-piece, silver-foil

*Nagasa* (length from tip to beginning of tang): 15in (38.1cm)

In *shirasaya* (wood storage scabbard)

### Daisho koshirae

Comprising a pair of *nashiji saya* designed as stalks of bamboo and mounted with *shakudo* hardware carved with crashing waves, the dots of foam highlighted in gold, the *shakudo sukashi tsuba* carved with blossoming peonies, the blossoms gold *takazogan*, each signed *Bushu ju Masa()* and with a *kao*, the *tsuka* both fitted with *shakudo fuchi-gashira* matching the *saya* hardware and signed *Yanagawa Renju* and with a *kao* and *Tomochika* and with a *kao* and with Ishiguro-school gold and *shakudo menuki* carved as peacocks, the *wakizashi* fitted with *shakudo nanako-ji kozuka* and *kogai* carved with writhing dragons in high relief

US\$20,000 - 30,000

405

### BIZEN KIYOMITSU (ACTIVE CIRCA 1550S)

#### A Koto katana

#### Muromachi period (1336-1573), 16th century

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

With a Kajihara worksheet

US\$4,000 - 5,000

406

### A CHIKUZEN KATANA IN HANDACHI MOUNTS

Attributed to Morizane, Muromachi period (1333-1573), circa 1530

*Honzukuri*, *iorimune*, *chu-gissaki*, *koshizori*, forged in running *itame hada* and with a *suguha* tempered edge based in *nioi* ending in a *midarekomi boshi*, the *ubu* tang with *kiri* file marks and one hole, with a one-piece copper *habaki*, 25 3/4in (65.4cm) long

The 19th-century *handachi goshirae* comprising an *aogai-lacquer saya* decorated with scrolling vines in black *hiramaki-e* and fitted with *shakudo* hardware carved with waves and decorated with seashells and dots of foam in gold *takazogan*, the *tsuka* fitted with *fuchi-gashira* matching the other fittings, and gold and *shakudo menuki* formed as *horagai*, the *sanmai-awase shakudo mokkogata tsuba* decorated with stamped floral designs

With shintei certificate no. 1700 and kantei certificate no. 6017, both issued by the Nihon Token Hozonkai (Japan Sword Preservation Society), dated April 26, 2015

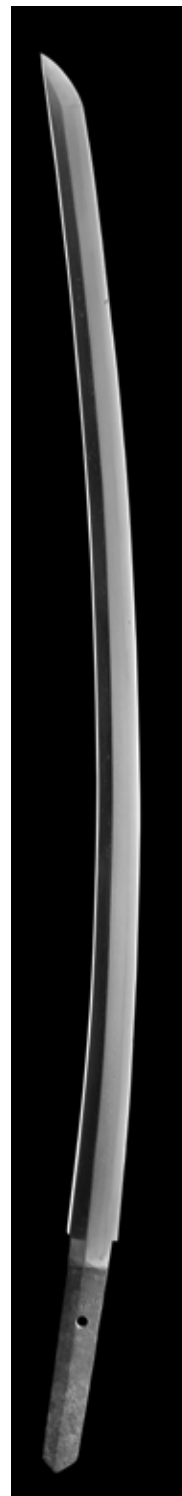
US\$7,000 - 9,000



406 (detail)



405

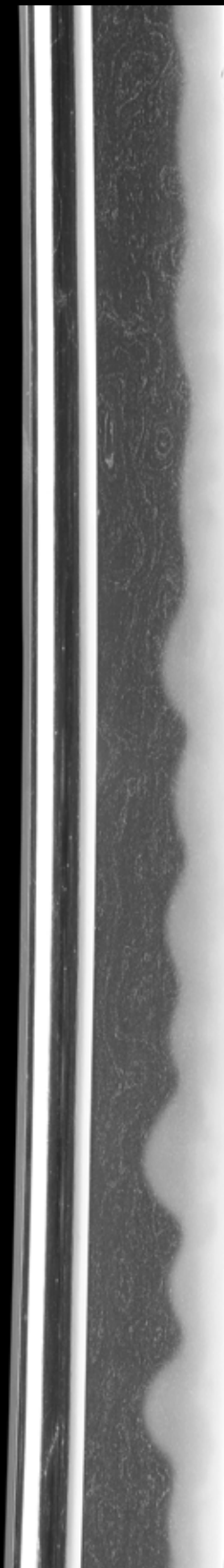


406



406





407

**HATAKEDA SANEMORI (ACTIVE 1264-1275)**

**A Juyo Token-ranked tachi**

**Kamakura period (1185-1333), 13th century**

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

*Kitae* (forging pattern): flowing *itame hada* with visible *midare utsuri*

*Hamon* (tempering pattern): *choji midare*, *ko-choji*, *kawazu-choji* with *nie*, *nioi*, *sunagashi*, and *kinsuji*

*Boshi* (tip): *midarekomi*, *hakikakete kaeru*

*Horimono* (carving): *kaketoshi bohi* on the *omote* side; *kakenagashi bohi* on the *ura* side

*Nakago* (tang): *suriage* with *kiri* file marks, two holes and signed *Sanemori (tachi mei)*

*Habaki* (collar): two-piece, gold-foil

*Nagasa* (length from tip to beginning of tang): 29 1/8in (73.9cm)

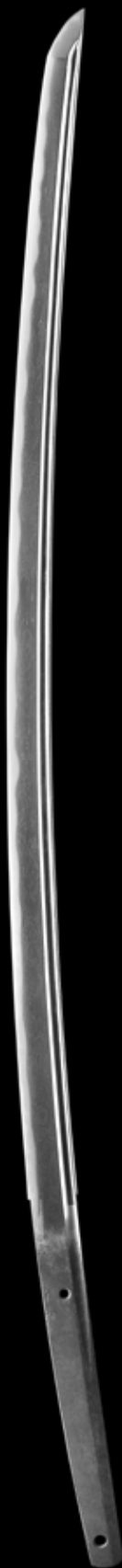
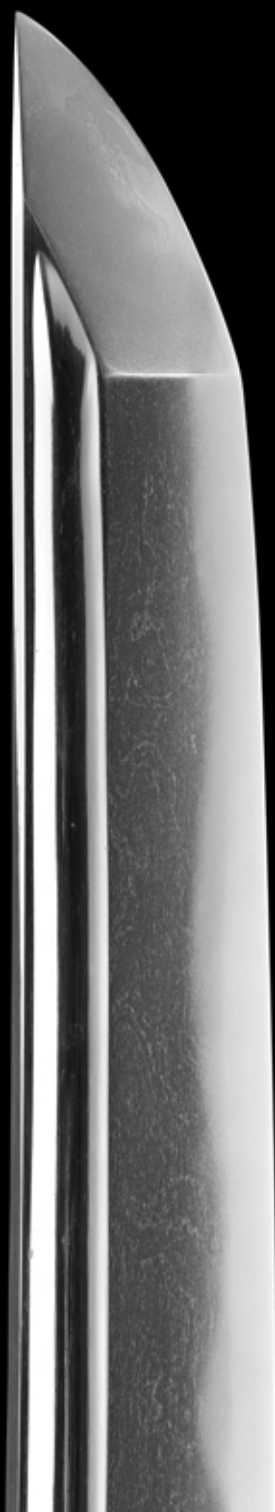
*Motohaba* (width at start of tempered edge): 1 3/16in (3cm)

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

In a *shirasaya* (wood storage scabbard)

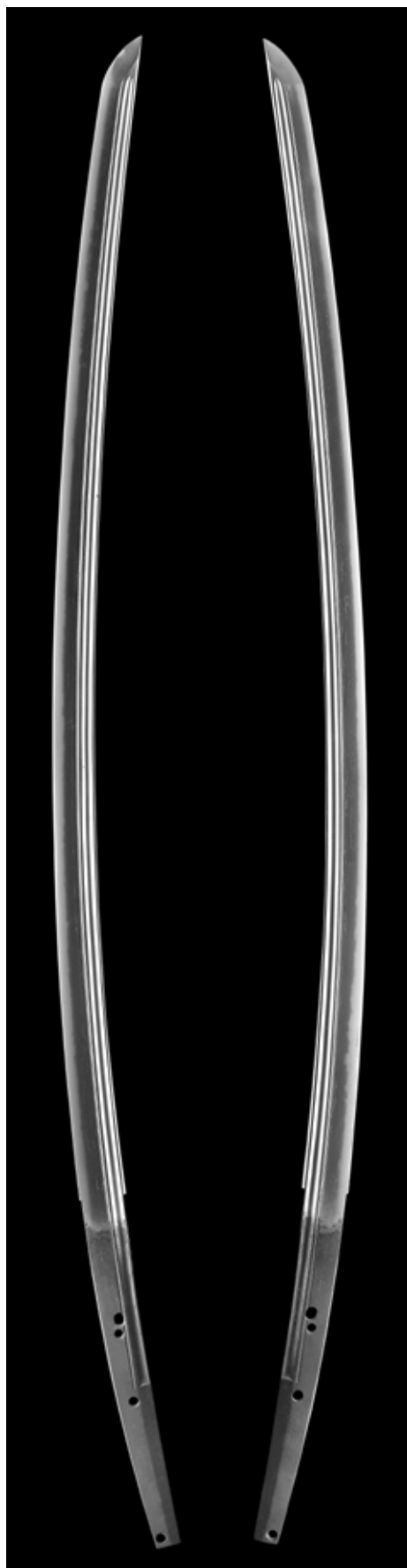
With certificate designating this sword as the 19th Juyo Token (Precious sword) no. 3366 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 1, 1970

**US\$70,000 - 90,000**





408



408 (detail)

408

#### A KOTO TACHI IN MOUNTS

Attributed to Rai Kuniyuki, Kamakura period (1185-1333), circa 1240

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

*Kitae* (forging pattern): *ko-itame hada* with vivid *jinie* and *chikei*, *yubashiri* and *midare utsuri*

*Hamon* (tempering pattern): *ko-midare* mixed with *ko-choji* in *nie* with *ashi*, *saka-ashi*, *nijuba*, *tobi-yaki* and *mune-yaki*

*Boshi* (tip): *ko-maru*

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

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

*Habaki* (collar): one-piece, silver with 16-petal chrysanthemum Imperial crest in gold *takazogan*

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

*Motohaba* (width at start of tempered edge): 1 1/16in (2.7cm)

*Sakihaba* (width before tip): 11/16in (1.75cm)

The 17th-century *koshirae* comprising a *saya* decorated in fine shagreen covered in reddish brown lacquer and polished to expose the nodules, the iron *kojiri* carved with a dragon among crashing waves, the *shakudo koiguchi* carved with geometric designs, the *tsuka* fitted with *shakudo migaki-ji fuchi-gashira* decorated with 16-petal chrysanthemums in silver *takazogan*, and gold and *shakudo* 16-petal chrysanthemum-*menuki*, the iron *Kyo-sukashi tsuba* carved with a cherry blossom

With Hozon token (Sword worthy of preservation) certificate no. 3007459 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated February 5, 2015 attributing this sword to Rai Kuniyuki

US\$30,000 - 50,000

409

**A SUE SA KATANA**

**Nanbokucho period (1336-1392), 14th century**

*Sugata* (configuration): *honzukuri*, *iorimune* with extended *kissaki* in the Nanbokucho style, *koshizori*

*Kitae* (forging pattern): *itame hada* of tightly packed *jinie* and *chikei*

*Hamon* (tempering pattern): *ko-midare* in *nie* with *sunagashi*, *kinsuji* and *utsuri*

*Boshi* (tip): *hakikake*

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

*Nakago* (tang): *o-suriage* with four holes and inlaid signature plate (now lost)

*Habaki* (collar): one-piece, silver with gold foil

*Nagasa* (length from tip to beginning of tang): 27 1/4in (69.2cm)

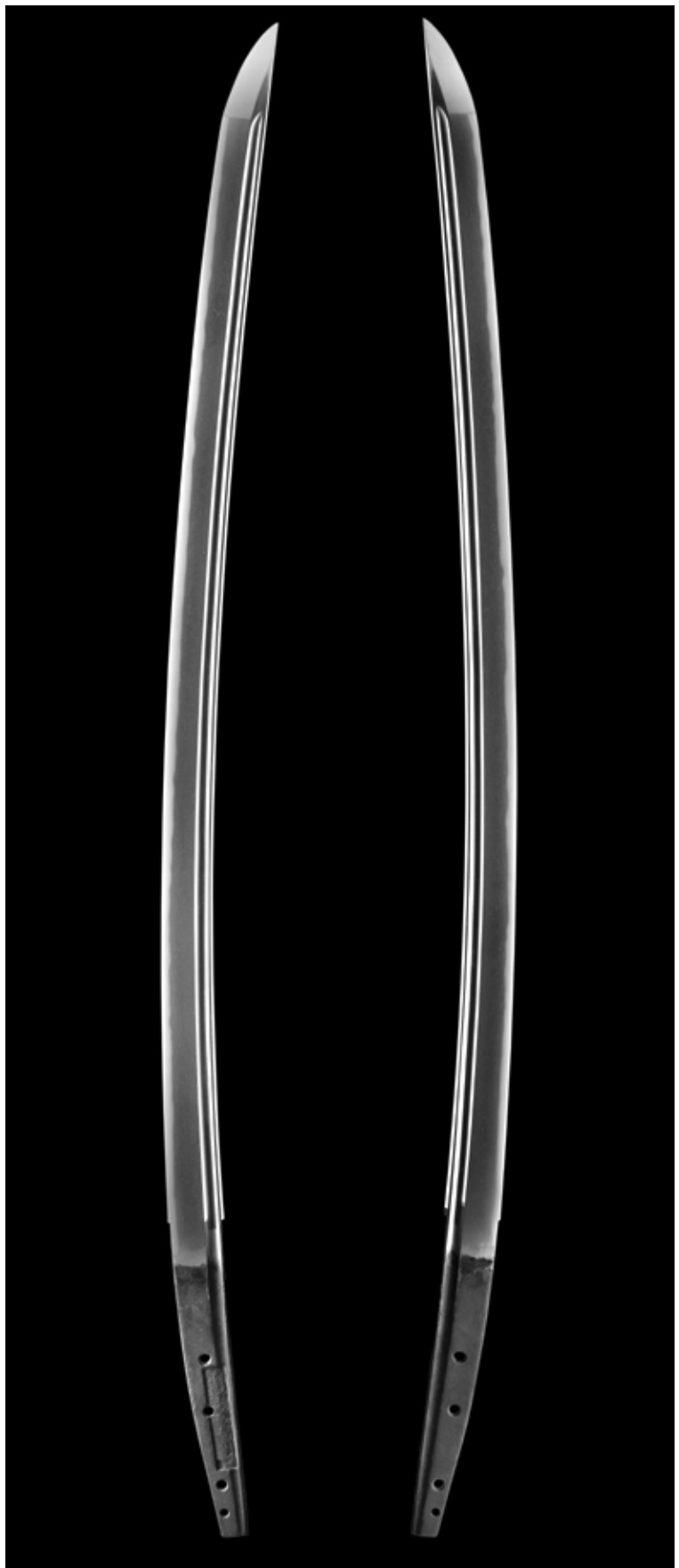
*Motohaba* (width at start of tempered edge): 1 5/16in (3.3cm)

*Sakihaba* (width before tip): 1in (2.5cm)

In a *shirasaya* (wood storage scabbard)

**US\$25,000 - 35,000**

This robust blade shows traits similar to works by O-Sa, one of the Ten Great Disciples of Masamune, such as bright *jihada* with visible *jinie* and *chikei* and a clear *hamon*. This work is probably by a close follower of O-Sa.







410

410

#### FUYUHIRO

A wakizashi in mounts

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

Honzukuri, iorimune, chu-gissaki, torizori forged in *ko-itame hada* and with a *ko-midare* tempered edge with *niie*, *sunagashi* and *kinsuji*, and with a *Jizo boshi*, the tang *machiokuri* with *kiri* file marks, one hole, and signed *Fuyuhiro*, with a one-piece copper *habaki*, 19 7/8in (50.5cm) long

The 19th-century *koshirae* comprising a black-lacquer *saya* decorated with metal filings, the *tsuka* fitted with *shakudo migaki-ji fuchi-gashira* decorated with autumn plants in *iro-e takazogan*, signed *Tsunenao* and with a *kao*, and gold and *shakudo menuki* of chrysanthemums, and an iron *mokkogata sukashi tsuba*

With Hozon token (Sword worthy of preservation) certificate no. 3011656 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 23, 2016

US\$5,000 - 7,000



411

411

#### AN ECHIZEN WAKIZASHI

By Echizen Shimosaka, Edo period (1615-1868), 17th century

*Sugata* (configuration): *katakirihha zukuri*, *iorimune*

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

*Hamon* (tempering pattern): *omote* with *gunome midare* with some *tobi-yaki*, the *ura* side with *toranba* with *nie*

*Boshi* (tip): both sides with a *kaeri fukai boshi*  
*Horimono* (carving): the *omote* carved with the Buddhist invocation *Namu jo ho den so* and *rendai*, the *ura* with the Shinto invocation *San ju ban jin*

*Nakago* (tang): *ubu* with *katte sagari* file marks, two holes and signed *Echizen kuni ju Shimosaka*

*Habaki* (collar): one-piece gold leaf copper, designed with tortoise shell pattern

*Nagasa* (length from tip to beginning of tang): 12 7/8in (32.7cm)

In a *shirasaya* (wood storage scabbard) With Tokubetsu hozon token (Sword especially worthy of preservation) certificate no. 1000094 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 21, 2012

US\$7,000 - 9,000



412

412

#### OMI NO KAMI TSUGUHIRO (ACTIVE CIRCA 1660-1670)

A broad wakizashi with mounts

Edo period (1615-1868), circa 1661

*Sugata* (configuration): *unokubi-zukuri* with slight *koshizori*

*Kitae* (forging pattern): *itame hada* with running crystalline particles on the *mune*  
*Hamon* (tempering pattern): *choji*, *gunome midare* in *nie* with *sunagashi* and *uchinoke*

*Boshi* (tip): *o-maru* with a long return  
*Nakago* (tang): *ubu* with *sujikai* file marks, one hole and signed *Echizen no ju Shimosaka Omi no kami Fujiwara Tsuguhiro*

*Habaki* (collar): one-piece, copper, pierced with an *inome*

*Nagasa* (length from tip to beginning of tang): 18in (45.7cm)

*Motohaba* (width at start of tempered edge): 1 3/8in (3.5cm)

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

In *shirasaya* (wood storage scabbard)

The 19th-century *koshirae* comprising a wood *saya* applied with silver hardware, including extended *kojiri*, *kurikata*, *koiguchi* and suspension ring, decorated with stylized flower heads pierce-carved or in low relief against a stippled ground, the *tsuka* fitted with copper *fuchi-gashira* decorated with chrysanthemums in colored enamels and large gilt-copper *menuki* carved as dragons,

and an iron *sukashi tsuba* pierce-carved with pine trees, bamboo and waves, with gold *nunome-zogan* highlights, the rim *shakudo* With Tokubetsu hozon token (Sword especially worthy of preservation) certificate no. 151435 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated July 3, 2006

US\$8,000 - 12,000

413

**MAGOROKU KANEMOTO (ACTIVE CIRCA 1530-1580)**

**A Koto katana**

**Muromachi period (1333-1573), 16th century**

*Honzukuri*, *iorimune*, *chu-gissaki*, *toriizori* forged in very fine, even *jinie* resembling *ko-itame hada* or *nashiji hada*, the tempered edge *gunome* based in *nie* ending in a *midarekomi boshi*, the *o-suriage* tang with four holes (one folded over), later file marks, and *orikaeshime* signature *Kanemoto*, with a two-piece gold-foil *habaki* decorated with cloud and *nekogaki* ("cat-scratch") patterns, 26 3/8in (67cm) long, in a *shirasaya* (wood storage scabbard)

US\$4,000 - 6,000

414

**HOKI NO KAMI NOBUTAKA (ACTIVE CIRCA 1670-1680)**

**A shinto katana**

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

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

US\$4,000 - 5,000

415

**KUNISADA I (1589-1652)**

**A fine signed katana by the founder of the Osaka Shinto tradition**

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

*Sugata* (configuration): *honzukuri*, *iorimune*, *chu-gissaki*, *toriizori*  
*Kitae* (forging pattern): tightly packed *ko-itame hada*  
*Hamon* (tempering pattern): *notare* becoming *gunome midare* with *nie*, *nioi*, *ashi*, *sunagashi*, *kinsuji* and *tobiyaki*  
*Boshi* (tip): *omaru* with *hakikake*  
*Horimono* (carving): *bohi* on both sides  
*Nakago* (tang): *machiokuri* with *sujikai* file marks, two holes and signed *Izumi no kami Fujiwara Kunisada*  
*Habaki* (collar): two-piece, silver and gold-foil  
*Nagasa* (length from tip to beginning of tang): 28 1/16in (71.2cm)  
*Motohaba* (width at start of tempered edge): 1 5/16in (3.3cm)  
*Sakihaba* (width before tip): 13/16in (2cm)  
In a *shirasaya* (wood storage scabbard)  
With Tokubetsu hozon token (Sword especially worthy of preservation) certificate no. 1005058 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 23, 2016

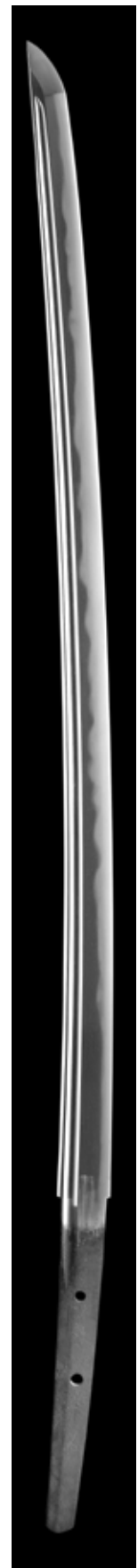
US\$12,000 - 18,000



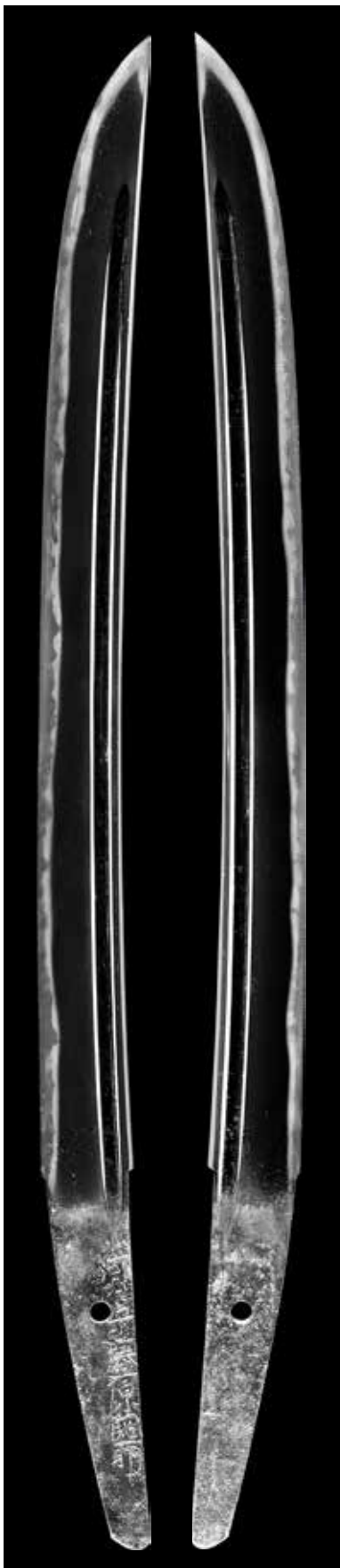
413



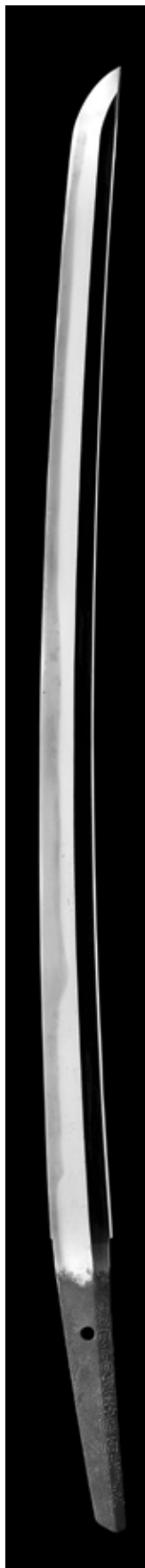
414



415



416



417



417

The first generation Kunisada was born in 1589, in Obi-han, Hyuga Province, Kyushu. He may have been a student of Horikawa Kunihiro (also from Obi, Hyuga) but it is widely held by sword scholars that he actually studied under Kunitomo, one of Kunihiro's leading students and likely also his nephew. After spending several years as Kunitomo's apprentice, Kunisada became independent and moved to Osaka which was booming thanks to reconstruction work on both the city and its castle following their destruction in 1614-1615. Kunisada worked from 1623 to around 1645, signing most of his blades *Izumi no kami Fujiwara Kunisada*, but sometimes *Izumi no kami Kunisada* or *Osaka ni oite Izumi no kami Kunisada*.

A close examination of the signature on the present lot confirms that it was carved by Kunisada himself; since Shinkai (see also lot 382) took over the signature in 1645, it can be confidently dated to the period 1623-1645.

Kunisada was one of only 21 smiths assigned the rank of *owazamomo* by the Yamada family of sword-testers, indicating that seven or eight out of ten of his tested blades cut through the center of the chest of an adult male completely and with ease.

This present lot comes with a NBTHK *tokubetsu hozon* paper. Generally, a Shinto blade that has been altered cannot be awarded such a high appraisal and the fact that an exception was made in this case speaks eloquently to the quality of the blade and the importance of the signature.

416

#### **KUNISUKE (DIED 1698)**

**An Osaka wakizashi, Edo period (1615-1868), circa 1625**

*Sugata* (configuration): *hirazukuri*, *iorimune* with a slight *toriizori* curvature

*Kitae* (forging pattern): tight *ko-itame* with *mokume* near the tip

*Hamon* (tempering pattern): *gunome midare* with copious *sunagashi*, *inazuma*, *nie* and *nioi*

*Boshi* (tip): *hakikake*

*Horimono* (carving): *boshi* carved on both sides ending in *maru dome*

*Nakago* (tang): *ubu* with *katte sagari* file marks and one hole, signed *Kawachi no kami Fujiwara Kunisuke*

*Habaki* (collar): one-piece silver foil

*Nagasa* (length from tip to beginning of tang): 15 9/16in (39.5cm)

In *shirasaya* (wood storage scabbard)

US\$5,000 - 7,000

417

#### **TAKEDA YUKINAGA (ACTIVE 1650-1660)**

**A katana in mounts**

**Edo period (1615-1868), circa 1655**

*Honzukuri*, *iorimune*, *chu-gissaki*, *toriizori*, forged in *itame hada* and with a *nioi*-based *notare* tempered edge turning to a *suguha* near the tip, the *boshi* indistinct, the *ubu* tang with one hole, *katte sagari* file marks and signed *Bunshu Takeda ju Fujiwara*



418 (detail)

*Yukinaga*, a two-piece copper *habaki*, 23 5/8in (64.4cm)

The 19th-century *koshirae* comprising a *mokume-lacquer saya* with *shakudo migaki-ji kojiri* and *koiguchi*, a *tsuka* mounted with iron *tsuchime-ji fuchi-gashira* decorated with pines and cranes in gold *takazogan* and iron *menuki* carved with dragons highlighted in gilt, the iron oval plate *tsuba* decorated with Tekkai Sen'nin in *takabori*, illegibly signed *Yoshi()*

US\$2,000 - 3,000

418

# **A BUNGO TAKEDA DAISHO WITH MOUNTS**

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

## **Katana**

*Honzukuri*, *ioirimune*, *o-gissaki*, *toriizori*, forged in a bright, clear *itame hada* mixed with *mokume* in *jinie*, the tempered edge *choji gunome* with areas of *togari* with running *sunagashi* and *kinsuji*, *hotsure* and *tama*, the *boshi midarekomi*, *ubu* tang with one hole, 28in (71cm) long, with a one-piece *shakudo habaki* finished in a crepe pattern, in a *shirasaya*

(wood storage scabbard)

## **Wakizashi**

*Honzukuri*, *ioirimune*, *o-gissaki*, shallow *koshizori*, the forging pattern *itame gokoro*, tending toward *masame hada* in the *monouchi*, the tempered edge *gunome midare* mixed with *togari* in *nie* with a wide *nioiguchi* and *sunagashi*, the *boshi yakizume* with *hakikake*, *ubu* tang with *sujikai* file marks



418



418





419 (detail)



and one hole, one-piece *shakudo habaki* with a "crepe" finish, 16 1/8in (40.9cm) long, in a *shirasaya*

The 19th-century *koshirae* comprising reddish brown *ishime-ji* lacquer *saya*, the *wakizashi saya* fitted with a *shakudo nanako-ji kozuka* with blossoming autumn plants in *iro-e takazogan*, each *tsuka* fitted with Mino-style *shakudo fuchi-gashira* with insects and plants in *iro-e takazogan* and gold and *shakudo menuki* of insects, the iron *tsuchime-ji tsuba* decorated with tigers in bamboo in *iro-e takazogan*  
With Tokubetsu kicho (Especially precious sword) certificate no. 329224 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated July 3, 1976  
With Hozon token (Sword worthy of preservation) certificate no. 328341 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 30, 1976  
With Tokubetsu kicho (Especially precious sword fitting) certificate no. 244 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 5, 1976

US\$7,000 - 9,000

419

**A JUYO TOKEN-RANKED YOSHIOKA ICHIMONJI TACHI AND MOUNTS WITH OMORI-SCHOOL FITTINGS**  
Nanbokucho period (1336-1392), 14th century

*Sugata* (configuration): *honzukuri*, *iorimune* with a deep *sori*, *chu-gissaki*  
*Kitae* (forging pattern): *itame hada* with prominent *jinie* and readily visible *midare utsuri*

*Hamon* (tempering pattern): a mix of *ko-choji* and *gunome* with copious *ko-ashi*, *yo* and *sunagashi* in *ko-nie*

*Boshi* (tip): *midarekomi* with *saki togari* and *hakikake*

*Horimono* (carving): *futatsubi* on both sides; *suken* on the *ura* side

*Nakago* (tang): *osuriage* with *katte sagari* file marks and two holes

*Habaki* (collar): two-piece, gold  
*Nagasa* (length from tip to beginning of tang): 26 3/8in (67cm)

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

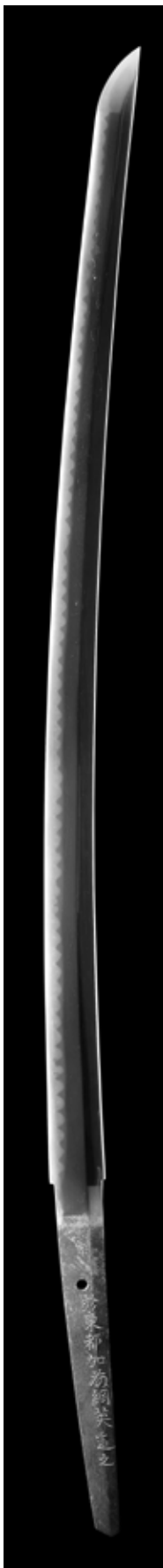
*Sakihaba* (width before tip): 7/8in (2.2cm)

In a *shirasaya* (wood storage scabbard)

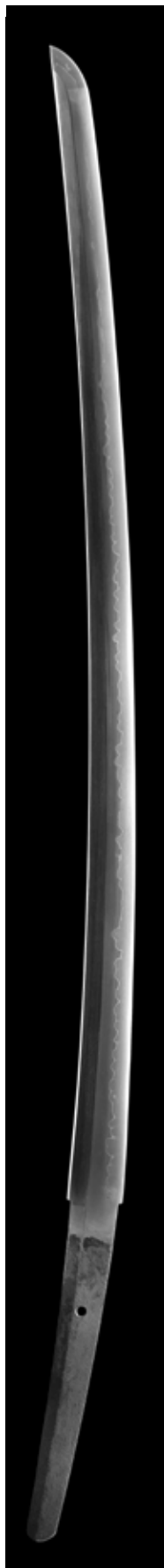
The *koshirae* comprising a black-lacquer *saya*, the *tsuka* wrapped in black silk and fitted with *shakudo nanako-ji fuchi-gashira* with dragons in gold *takazogan*, signed *Omori Teruhide* and with a *kao*, and gold *menuki* carved as dragons, the oval *shakudo tsuba* carved on the surface with swirling clouds and decorated with rain dragons in gold *takazogan*, the rim finished in an openwork "weave" pattern in gold  
With certificate designating this sword as the 12th Juyo token (precious sword) no. 1227 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated July 30, 1964

US\$50,000 - 70,000





420



421



422

420

#### A MUSASHI KATANA

After Kato Tsunahide, Edo period (1615-1868), 19th century

*Honzukuri, iorimune, chu-gissaki* configuration and *torizori* curvature, forged in *itame hada* mixed with *mokume*, the tempered edge *choji gunome midare* with *ashi, yo* and *yakidashi* and a *ko-maru boshi*, the tang *ubu* with one hole and *kessho* file marks and inscribed *Toto ni oite Kato Tsunahide kore o tsukuru* and with spurious date *Bunka hachinen hachigatsu kichijitsu* (An auspicious day in the 8th month of 1811), with a one-piece copper *habaki*, 25 7/8in (65.7cm) long; in a *shirasaya* (wood storage scabbard)

US\$1,500 - 2,000

421

#### A SHIN-SHINTO KATANA

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

*Honzukuri, iorimune, chu-gissaki torizori* forged in *ko-itame hada* and with a *choji midare* tempered edge changing to *gunome midare* towards the upper half of the blade and with copious *nie, ara-nie ashi, saka-ashi, yo, sunagashi*, and *chikei*, the *boshi ko-maru*, the tang *ubu* with one hole and *kessho* file marks, with a one-piece silver-foil *habaki*, 25 1/4in (65.1cm) long; in a *shirasaya* (wood storage scabbard)

US\$1,000 - 1,500

422

#### BUSHU SHITAHARA YASUSHIGE III (ACTIVE CIRCA 1650-1670)

A naginata

Edo period (1615-1868), 17th century

*Naginata-zukuri, iorimune* forged in *ko-itame hada* in clear, evenly dispersed *jinie* and with a *suguha* tempered edge with *ko-nie* and *sunagashi, naginata-hi* carved on both sides, the *ubu* tang with *kiri* file marks, two holes, signed *Bushu Shitahara no ju Naiki Yasushige*, with a one-piece copper *habaki*, 14 1/2in (37cm) long, in a *shirasaya* (wood storage scabbard) trimmed in dark horn With hozon token (Sword worthy of preservation) certificate no. 3004538 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated January 31, 2014

US\$2,000 - 3,000



423 (detail)

423

**FUJIWARA NAOKATSU (1803-1858)**

**A wakizashi with mounts with Ishiguro-school fittings**

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

*Sugata* (configuration): *hirazukuri*, *iorimune*

*Kitae* (forging pattern): *ko-itame* in *nie*

*Hamon* (tempering pattern): *suguha*

*Horimono* (carving): *bohi ni tsure hi* on both sides

*Nakago* (tang): *ubu* with *kessho* file marks

and two holes, signed *Jiro Taro Fujiwara*

*Naokatsu* and dated *Ansei yonen nigatsu hi*

(A day in the second month of 1857)

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

*Nagasa* (length from tip to beginning of tang):

11 7/8in (30.2cm)

In a *shirasaya* (wood storage scabbard)

The *koshirae* comprising a brown-lacquer

*saya* finished to resemble cherry bark, fitted

with silver fittings and *shakudo nanako-ji*

*kozuka* and *kogai* decorated with heraldic

crests of cherry blossoms within circles

and trailing vines, all in gold *takazogan*

and *hirazogan*, the *kozuka* signed *Ishiguro*

*Masachika* and with a *kao*, silver *migaki-ji*

*tsuba* and the *tsuba* fitted with a *shakudo*

band with a heraldic crest in gold *takazogan*

and silver *fuchi-gashira*

With Tokubetsu hozon token (Sword

especially worthy of preservation) certificate

no. 1002081 issued by the Nihon Bijutsu

Token Hozon Kyokai (Society for the

Preservation of the Japanese Art Sword),

dated March 20, 2014

With Tokubetsu hozon tosogu (Sword

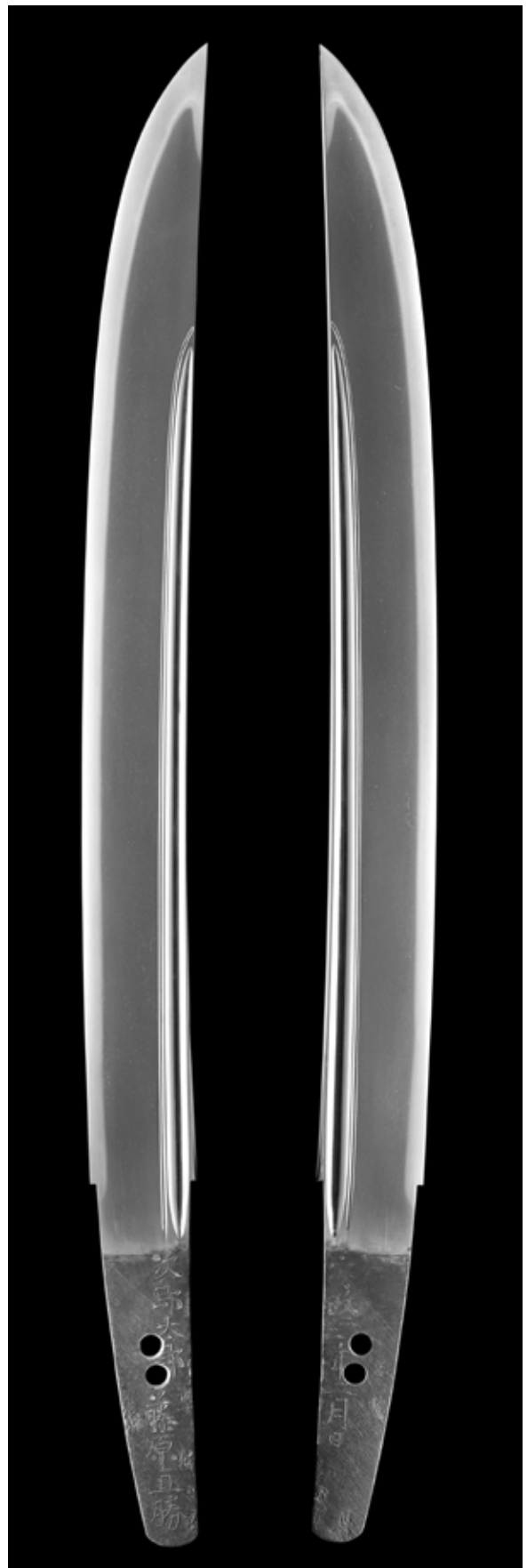
fitting especially worthy of preservation)

certificate no. 2003131 issued by the Nihon

Bijutsu Token Hozon Kyokai (Society for the

Preservation of the Japanese Art Sword),

dated January 15, 2016



423

US\$15,000 - 20,000





424



424 (detail)

424

**AN IMPORTANT KASHU KAGEMITSU TACHI WITH MOUNTS  
Muromachi period (1333-1573), 15th-16th century**

*Sugata* (configuration): *honzukuri*, *iorimune*, *koshizori*, *chu-gisskai*  
*Kitae* (forging pattern): *ko-itame* mixed with *mokume* with much *botan utsuri*

*Hamon* (tempering pattern): *gunome midare* with *sunagashi*

*Boshi* (tip): *midarekomi*

*Nakago* (tang): *ubu* with one *mekugi ana* signed *Kagemitsu (tachi mei)*

*Habaki* (collar):

*Nagasa* (length from tip to beginning of tang): 28in (71.1cm)

*Motohaba* (width at start of tempered edge): 1 1/8in (2.92cm)

*Sakihaba* (width before tip): 3/4in (1.98cm)

*Kasane* (thickness of the blade): 7/32in (0.6cm)

In a *shirasaya* (wood storage scabbard) with inscription by Hon'ami Koson, dated 1938

With an additional *shirasaya*

The modern *efu-dachi goshirae* comprising a black-lacquer *saya* decorated in stripes of black *ishime*, the hardware all silver *migaki-ji* and pierced with *inome*, the *tsuka* of shagreen lacquered black and applied with silver paulownia leaves and bosses, doe-skin hangers stenciled with scrolling vines

With a Tokubetsu kicho (especially precious) certificate no. 364341, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) dated November 4, 1978

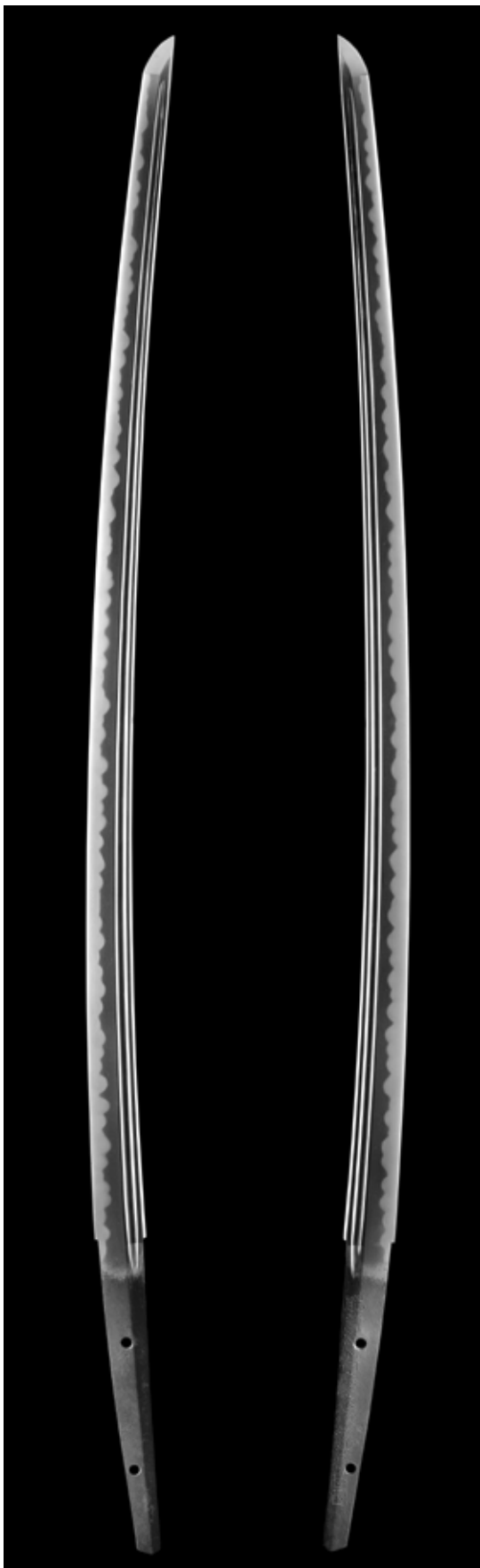
**US\$50,000 - 60,000**

**Provenance:**

Ogasawara daimyo family, Shinano (present day Nagano), by repute Benito Mussolini (1883-1945)

Steven H. Janovick, late of Company K, 85th infantry, 10th Colorado Mountain Division





425



425



425 (detail)

425

#### **HIZEN TADAKUNI I (1598-1691)**

##### **A katana with mounts**

**Edo period (1615-1868), circa 1634-1652**

*Sugata* (configuration): slender *honzukuri*, *iorimune*, *ko-gissaki* shallow *toriizori*

*Kitae* (forging pattern): fine *ko-itame* in *jinie* with *bo-utsuri*

*Hamon* (tempering pattern): *choji*, *gunome* *midare* with *nie*, *nioi*, *ashi*, *saka-ashi*, and *sunagashi*

*Boshi* (tip): *ko-maru*

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

*Nakago* (tang): *ubu* with *sujikai* file marks, two holes, signed *Hizen no ju Harima no Daijo Fujiwara Tadakuni*

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

*Nagasa* (length from tip to beginning of tang): 26 1/2in (67.3cm)

*Motohaba* (width at start of tempered edge): 1 1/8in (2.8cm)

*Sakihaba* (width before tip): 5/8in (1.6cm)

In a *shirasaya* (wood storage scabbard)

The *handachi koshirae* comprising a black-lacquer *ishime-ji* saya with copper *nanako-ji* hardware decorated with flowering plants in gold and *shakudo takazogan*, the *tsuka* fitted with matching hardware and gold and *shakudo menuki* carved as stalks of millet, the *shakudo sanmai-awase mokko gata tsuba* decorated with scrolling vines in *katakiri-bori*, with a gilt rim

With Hozon token (Sword worthy of preservation) certificate no. 382066 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 29, 2009

With Hozon tosogu (Sword fitting worthy of preservation) certificate no. 445864 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 24, 2004

**US\$15,000 - 20,000**

426

**A JUYO TOKEN-RANKED CHIKUZEN  
TACHI**

**Attributed to Sairen, Kamukura period  
(1185-1333), 13th/14th century**

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

*Kitae* (forging pattern): *itame* mixed with  
*o-itame hada* with copious *jinie* and *chikei*

*Hamon* (tempering pattern): *suguha* in *nie*, a  
bright *noioiguchi* and with *kinsuji* in the lower  
half of the blade

*Boshi* (tip): *ko-maru* with some *hakikake* and  
a shallow return

*Nakago* (tang): *o-suriage* with indistinct file  
marks and two holes

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

*Nagasa* (length from tip to beginning of tang):  
28 3/4in (73cm)

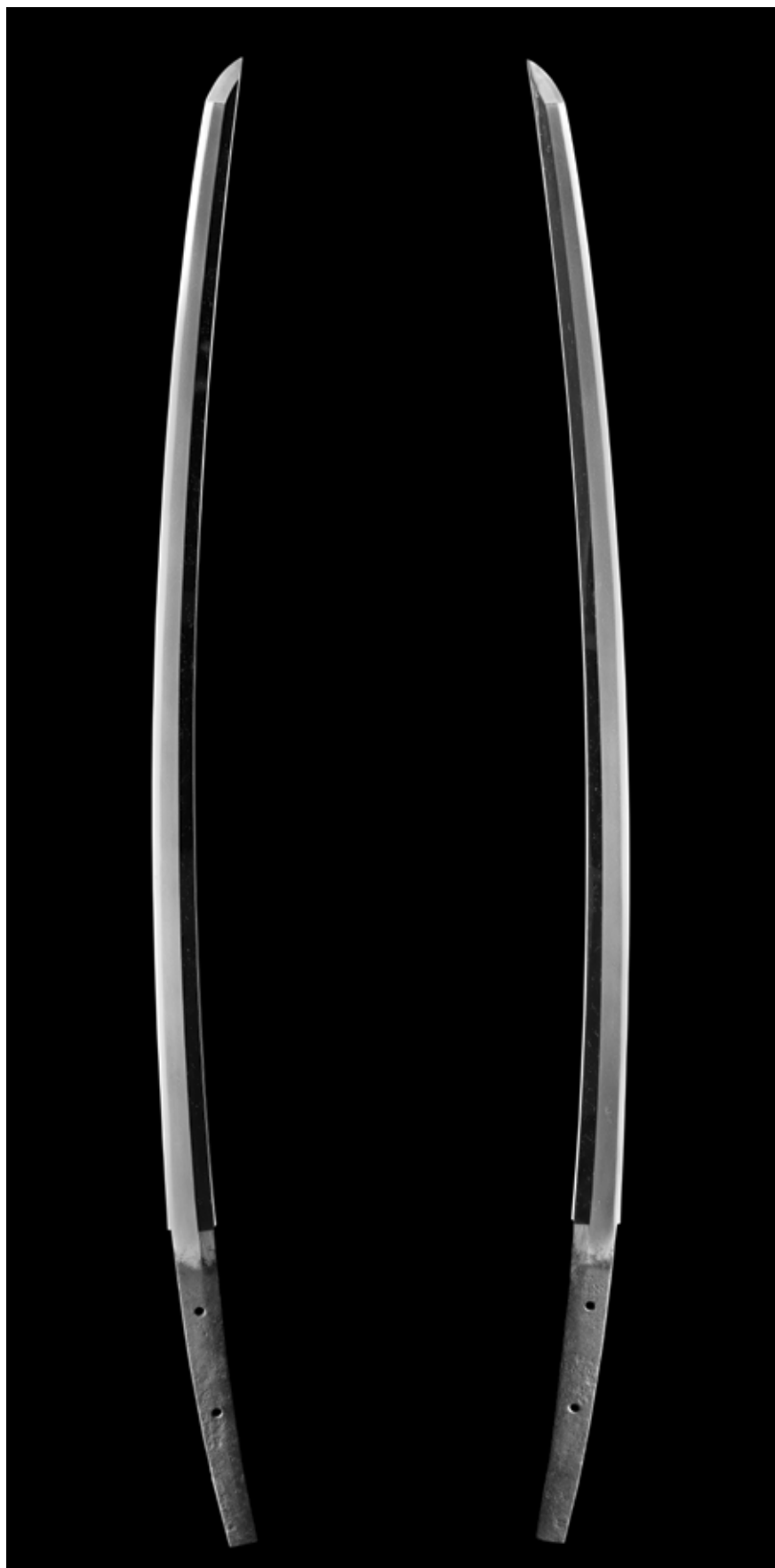
*Motohaba* (width at start of tempered edge):  
1 1/8in (2.8cm)

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

In a *shirasaya* (wood storage scabbard) with  
attestation by Hon'ami Koson (1879-1955)

With certificate designating this sword as  
the 60th Juyo Token (Precious sword) no.  
13575 issued by the Nihon Bijutsu Token  
Hozon Kyokai (Society for the Preservation  
of the Japanese Art Sword), dated October  
16, 2014

**US\$25,000 - 35,000**







427



428



428



428 (detail)

427

#### A MURAMASA YARI

By Muramasa, Edo period (1615-1868), early 17th century

Of triangular section and forged in a flowing *ko-itame hada* with hints of *mokume*, the *hamon gunome midare* with *nioi* and *nie* and some *utsuri*, the flat side carved with a *yari hi*, tang *o-suriage* with two holes (one truncated) with *kiri* file marks and signed *Muramasa*, 14 1/4in (35.8cm) long; in a *shirasaya* (wood storage scabbard)

The pole plain wood topped with an *aogai* sleeve banded with cord covered in gold lacquer with a textured black lacquer *saya* meant to simulate leather

With Tokubetsu kicho token (Especially precious sword) certificate no. 343428 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated May 5, 1977

US\$10,000 - 15,000

428

#### SHIMOTSUKE SANEMORI (ACTIVE 1850-1860)

A wakizashi in mounts

Edo period (1615-1868), 19th century

*Hirazukuri*, *iorimune*, forged in running *itame hada* and with a *togariba* tempered edge and *Jizo boshi*, carved on both sides with *bohi*, the tang *ubu* with indistinct file marks, one hole, signed *Kurobane-shi Minamoto Sanemori*, with a two-piece gold-foil *habaki*, 17 5/8in (44.7cm) long

In a *koshirae* with a black-lacquer *ishime-ji saya* with a ribbed section around the *koiguchi*, mounted with an iron *tsuchimeji kojiri* decorated with paulownia vines in gold *nunome-zogan*, the *tsuka* fitted with *shakudo migaki-ji fuchi-gashira* decorated with Hotei and *karako* in *shishiai-bori* and gold and silver *takazogan*, and gold and *shakudo menuki* carved as flowers, the oval iron *tsuchimeji tsuba* carved with the Tengu King and Ushiwakamaru in a cave by a waterfall with highlights in *iro-e takazogan*

With Hozon token (Sword worthy of preservation) certificate no. 3011655 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 23, 2016

US\$5,000 - 7,000



429 (detail)

429

#### KIYONDO (1827-1901)

**A katana with a cutting test and mounts**  
**Edo period (1615-1868), dated 1866**

*Sugata* (configuration): *honzukuri* with a wide *mihaba*, *iorimune*, *o-gissaki*, *koshizori*

*Kitae* (forging pattern): bright *ko-itame hada* with slight *masame* tendencies

*Hamon* (tempering pattern): narrow *suguha* in *konie* with *ko-ashi*

*Boshi* (tip): *komaru* with *hakikake*

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

*Nakago* (tang): *ubu* with *sujikai* file marks, one hole, signed *Fujiwara Kiyondo saku* and inscribed with a cutting test *Futatsu do saidan* (Two torsos successfully cut) and dated *Keio ninen shogatsu hi* (A day in the first month of 1866)

*Habaki* (collar): one-piece, silver foil

*Nagasa* (length from tip to beginning of tang): 28in (71.1cm)

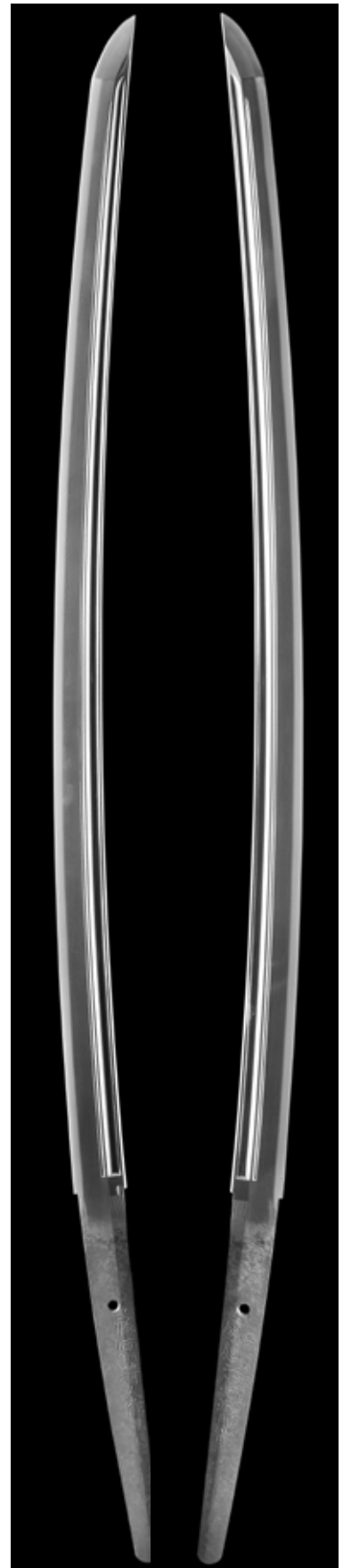
*Motohaba* (width at start of tempered edge): 1 1/4in (3.2cm)

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

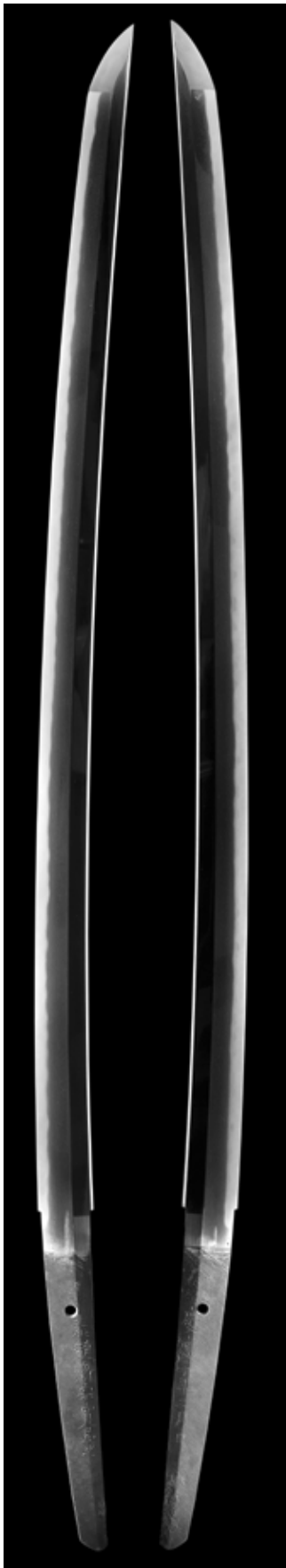
In a *shirasaya* (wood storage scabbard)

The 19th-century *koshirae* comprising a black-lacquer *ishime-ji saya* with *aogai* highlights, the *shakudo kojiri* decorated with water plants in *iro-e takazogan*, the *tsuka* fitted with *shakudo fuchi-gashira* decorated with crayfish in gold *takazogan* and *hirazogan*, and copper and *shakudo menuki* carved as butterflies, the *shakudo sukashi tsuba* carved with young bamboo

With Tokubetsu hozon token (Sword especially worthy of preservation) certificate no. 154710 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated July 2, 2010



US\$35,000 - 45,000



430



431

430

#### **TAIRYUSAI SOKAN (MUNEHIRO) (DIED 1883)**

**A fine katana with mounts**

**Edo period (1615-1868), dated 1866**

*Sugata* (configuration): *honzukuri* with a prominent *shinogi*, *mitsumune*, *chu-gissaki*, *toriizori*

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

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

*Boshi* (tip): *midarekomi*

*Nakago* (tang): *ubu* with *kessho* file marks, one hole and signed *Tairyusai Sokan kore o tsukuru* and dated *Kei'o ninen nigatsu hi* (A day in the second month of 1866)

*Habaki* (collar): one-piece, *shakudo* and gold with a family crest

*Nagasa* (length from tip to beginning of tang): 26 5/8in (67.6cm)

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

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

In a *shirasaya* (wood storage scabbard)

Modern *koshirae* comprising a black-lacquer *saya*, the *tsuka* wrapped in blue silk and fitted with chrysanthemum *menuki* and *shakudo fuchi-gashira* carved with flowering vines, the iron Akasaka-school *sukashi tsuba* pierced with dew-strewn autumn grasses

With Hozon token (Sword worthy of preservation) certificate no.

372931 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 29, 2006

**US\$10,000 - 15,000**

Tairyusai Sokan (also read Munehiro) is one of the most highly regarded swordsmiths of the Shin-shinto era. He was born around 1820 and became a student of Koyama Munetsugu (born 1802) between 1851 and 1853. He used *kaisho* (block script) for his signature until 1854 and then changed to *reishotai* (classical, squared, characters as seen on this blade) from then onward. He was retained by the Furukawa family of Shimosa province until his death in January of 1883.

Sokan is considered the most skilled of Koyama Munetsugu's students and a master smith in his own right.

431

#### **OKUDAIRA MOTOHIRA II (DIED 1874)**

**A broad Satsuma katana**

**Edo period (1615-1868), dated 1867**

*Sugata* (configuration): *honzukuri* with a wide *mihaba*, *iorimune*, *o-gissaki*, *toriizori*

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

*Hamon* (tempering pattern): *notare* with *nie*, *nioi* and *utsuri*

*Boshi* (tip): *omaru*

*Nakago* (tang): *ubu* with *sujikai* file marks, one hole, signed *Satsuyoshi Okudaira Motohira*, and dated *Keio sannen u junigatsu kichijitsu* (An auspicious day in the 12th month of 1867)

*Habaki* (collar): One-piece, silver

*Nagasa* (length from tip to beginning of tang): 26 3/8in (66.9cm)

*Motohaba* (width at start of tempered edge): 1 7/16in (3.6cm)

*Sakihaba* (width before tip): 1 1/8in (2.8cm)

In *shirasaya* (wood storage scabbard)

With Tokubetsu hozon token (Sword especially worthy of preservation) certificate no. 141580 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated August 7, 1996

**US\$12,000 - 18,000**

432

**OZAKI MASATAKA (BORN 1801)****A Shin-shinto katana****Meiji era (1868-1912), dated 1869**

*Honzukuri, iorimune, chu-gissaki, toriizori* forged in *itame hada* and with a *suguha* tempered edge and *ko-maru boshi*, the *ubu* tang with *kessho* file marks, one hole and signed with a long inscription *Kokoku no ju Ozaki Nagato no Suke Tenryushi Masataka*, with a *kao*, and *Meiji ninen gogatsu saku hi, rokujuhassai kore o kitau* (Forged in the fifth month of 1869, at the age of 68), with a two-piece silver *habaki*, 27 1/2in (69.8cm) long, in a *shirasaya* (wood storage scabbard) With Tokubetsu hozon token (Sword especially worthy of preservation) certificate no. 141192 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 17, 1996

**US\$6,000 - 8,000**

This *katana* is by Ozaki Masataka—grandson of Ozaki Suketaka (1752-1805) and son of Takashige (active circa 1820)—who first worked in Osaka and later moved to Kyoto where he served Chigusa Arikoto (1796-1854). The long, wide blade, is weighty and has a powerful profile, while the unaltered tang bears important information, stating Masataka's age of 68 years when he made this sword in 1869. The documentary value of this sword is considerable and as such it was considered worthy of a Tokubetsu hozon certificate.

433

**OKISHIBA NOBUSHIGE (BORN 1923)****A Gendaito katana****Heisei era (1989-), dated 1997**

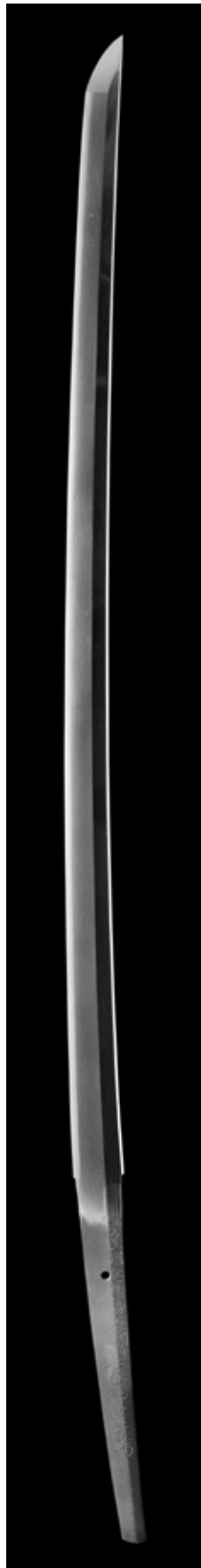
The broad blade of *honzukuri, iorimune, o-gissaki, koshizori* configuration, forged in *itame hada* with *midare utsuri*, the tempered edge *gunome midare* and an *o-maru boshi*, the tang *ubu* with *sujikai* file marks, two holes, signed *Heianjo Minamoto Nobushige tsukuru* and dated *Heisei kunen shichigatsu hi* (A day in July 1997), with a one-piece silver *habaki*, 28in (71.1cm) long In a modern *koshirae* with a black-lacquer *saya*, iron *tsuchime-ji* fittings including *fuchi-gashira*, *menuki* and *tsuba* all decorated with cranes and waves with gold *nunome-zogan* highlights

**US\$5,500 - 6,500**

434

**A WAKIZASHI IN AN IMPRESSIVE MOUNT****Muromachi (1333-1573) and Edo (1615-1868) period, 16th and 19th century**

The blade *shobu-zkuri* with an indistinct forging pattern and tempered edge, a Sanskrit character carved on one side The polychrome wood *koshirae* carved as an *oni* holding a sacred jewel, a dragon climbing up his back in a cloud of smoke and a snake coiling around his leg 29 1/4in (74.3cm) long

**US\$3,000 - 5,000**

432

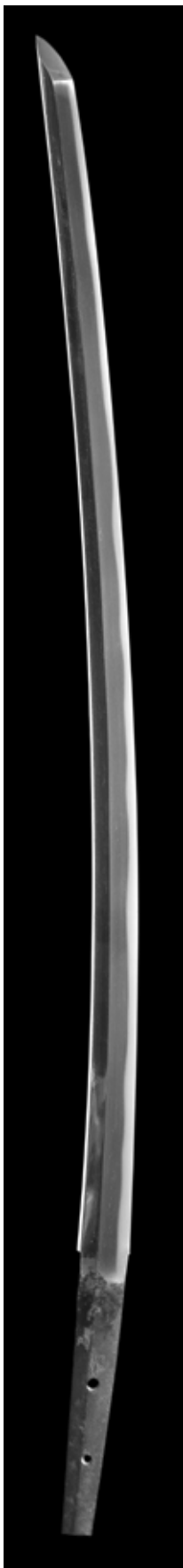


433



434





435



435



436



435

#### A KATANA AND WAKIZASHI ON AN UNUSUAL STAND

The *wakizashi* by Masakuni, Momoyama (1573-1615) or Edo (1615-1868) period, 16th/17th century

The *katana*: *honzukuri*, *iorimune*, *chu-gissaki*, *toriizori* forged in *ko-itame hada* and with a *nioi*-based *notare* tempered edge, the tang *o-suriage* with later file marks and two holes, with a two-piece gilt-silver *habaki*, 26 3/4in (67.9cm) long

In a 19th-century *koshirae* with a black-lacquer ribbed *saya*, the *tsuka* fitted with *shakudo nanako-ji fuchi-gashira* carved with scrolling vines and gilt-metal "button"-type *menuki* with paulownia leaves and flowers in relief, the iron *tsuba* carved with a stylized dragon in waves and gusting wind with gold *nunome-zogan* highlights

The *wakizashi*: *honzukuri*, *iorimune*, *chu-gissaki*, *toriizori* the forging pattern and tempered edge both indistinct, the tang *ubu* with *kiri* file marks, one hole, signed *Masakuni yo* and dated *Tenpo junen* (1839), with a one-piece silver-foil *habaki*, 18 1/4in (46.3cm) long, in a black-lacquer *ishime-ji* *saya* fitted with *shakudo* hardware and a gilt-metal *nanako kozuka* with a *shojo* in relief, the *tsuka* with a gilt-metal *fuchi* carved with waves and a *shakudo kashira* and *semegane*, the iron Nanban-style *tsuba* decorated with phoenixes in relief and highlighted in gold *nunome-zogan*

The wood stand carved as a *kabuto* with a Buddhist-sword "*maedate*" and stag-antler supports for the blades

US\$7,000 - 9,000

PROPERTY OF A TEXAS COLLECTOR

436 □

#### A LACQUER KATANAKAKE

Edo period (1615-1868), 19th century

Set on lobed feet and with supports for three blades, decorated in scrolling vines punctuated by stylized cherry blossom florets in linked leafy lozenges, the arched cross section decorated with the crest of the Kusunoki clan, all in gold *hiramaki-e* on glossy black-lacquer ground

13 3/8 x 21 x 7 1/8in (34 x 53.3 x 18.2cm)

US\$1,000 - 1,500

435 (part lot)

437



438



438 (detail)

## PROPERTY OF VARIOUS OWNERS

437

### A FINE ITOMAKI TACHI GOSHIRAE Edo period (1615-1868), 18th century

Comprising a black lacquer *saya* decorated with fourteen butterfly family crests in gold *hiramaki-e*, the upper section wrapped in brocade and brown silk with hangers of silk brocade and multicolored lacing, *shakudo* and gold *tachi* hardware all carved with scrolling vines including *sayajiri*, *semegane*, *ashikanamono* and *koiguchi*, the *obitori* applied with gold and *shakudo* crests matching the *saya*, the *tsuka* wrapped in brown silk over brocade and fitted with *fuchi-gashira* matching the *saya* hardware and gold *menuki* of butterfly and diamond crests within circles; *shakudo mokko tachi tsuba* carved with scrolling vines and finished with a gilt rim, 39in (99cm) long With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2001251 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japanese Art Sword), dated November 1, 2013

US\$12,000 - 18,000

438

### A KOSHIRAE FOR A DAISHO

Edo period (1615-1868), 18th century

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

US\$10,000 - 15,000



439



440



441

439

#### AN UCHI-GATANA KOSHIRAE

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

Comprising a *Wajima-nuri saya* fitted with a russet-iron *kojiri* decorated with a stylized dragon in gold *nunome-zogan*, the *tsuka* wrapped in leather and mounted with *shakudo* and gold *menuki* formed as pairs of tigers, and russet-iron *fuchi-gashira* decorated to match the *kojiri*, the rounded-rectangular iron plate *tsuba* worked on the surface and decorated with gold vines in *nunome-zogan*

US\$4,000 - 5,000

440

#### A FINELY MOUNTED KATANA KOSHIRAE

Edo period (1615-1868), 19th century

The black-lacquer *saya* decorated with wavy horizontal lines of inlaid *aogai* and finished with a *shakudo kojiri* carved with lines, the *kurikata* and *fuchi-gashira* decorated with various shells in *iro-e takazogan* against a *shakudo nanako-ji* ground, the gold and *shakudo menuki* formed as shells, the *mokko shakudo sukashi tsuba* carved with hollyhock leaves, the surface carved with waves and inlaid with dots of foam and shells in *iro-e takazogan*

With Tokubetsu hozon toso (Sword fitting especially worthy of preservation) certificate no. 2002720 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated July 8, 2015

US\$4,000 - 5,000

441

#### A WOOD STORAGE BOX FOR A TANTO

Edo period (1615-1868), 19th century

The rectangular covered box of paulownia wood and applied with russet-iron hardware decorated with scrolling vines and a heraldic crest possibly belonging to a branch of the Sakai clan of Dewa Province, and loop handles, the interior fitted to secure a *tanto* and *koshirae*

19 x 8 1/4 x 5in (48.2 x 20.9 x 12.7cm)

US\$2,500 - 3,500



439 (detail)



440 (detail)





# ARMOUR







442



443



445



446

442

**A RED-LACQUER IRON JINGASA**

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

Constructed of 22 iron plates riveted together, bearing the original red-lacquer finish and fitted with a *shakudo fukurin*, the front of the helmet decorated with a *futasu-domoe* crest in black lacquer, the underside with the original padding and straps

US\$1,500 - 2,000

443

**AN O-BOSHI KABUTO**

**Momoyama period(1573-1615), early 17th century**

The russet-iron bowl constructed of 16 plates, each applied with rows of six large rivets diminishing in size as they approach the crown

US\$1,500 - 2,500

444

No lot

445

**AN IRON SUJI-KABUTO HELMET**

**Edo period (1615-1868), circa 1800**

The russet-iron 64-plate helmet finished with a five-stage *tehen kanamono* and a four-lame *shikoro* lacquered black, ending in small leather-covered *fukigaeshi* banded in *shakudo fukurin*, laced in blue *sugake* lacing with orange and white highlights

US\$8,000 - 12,000

446

**FUSAMUNE (ACTIVE CIRCA 1550)**

**A lacquered iron *suji-kabuto***

**Muromachi period (1392-1573), 16th century**

The tall 52-plate helmet bearing its original black-lacquer finish and mounted with a four-stage *tehen kanamono*, the five-stage *shikoro* terminating in small *fukigaeshi* laced in green and white, signed in lacquer on the interior of the bowl *Fusamune*

US\$5,000 - 7,000

447

**A SAIKA KABUTO**

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

Russet-iron and constructed of 12 vertical plates forming a high, domed helmet topped with a copper and gilt five-stage *tehen kanamono* with a straight back and sides, each plate with exposed standing rivets on chrysanthemum bosses, the *mabizashi* embossed with wrinkles and eyebrows, the bowl fitted with a five-lame *Hineno-jikoro* lacquered gold and laced in blue, the gold-lacquer *ushiro-date* formed as horns

US\$12,000 - 18,000



447



448

448

**A BLACK-LACQUER KAWARI KABUTO**

**Momoyama (1573-1615) period, 16th-17th century**

Constructed of a leather superstructure over a simple iron bowl and covered in black lacquer in the form of rabbit ears, with a large gilt lacquer moon *ushirodate* and applied with a five-lame *shikoro*

**US\$10,000 - 15,000**

**Provenance:**

Previously sold these rooms, *Arts of the Samurai*, 8 October, 2013, lot 1016.

**Exhibited:**

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan," May 12-September 30, 2012

**Published:**

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., Louisville, 2012, p.32

The rabbit or hare in the moon is a common Japanese motif. As well as being one of the twelve animals of the East Asian Zodiac, for the samurai the rabbit was a symbol of speed into battle and, as with the English expression "breed like rabbits," was also a good omen for the continuation of one's family line.



449

449

**MYOCHIN MUNEKATSU (ACTIVE CIRCA 1780)**

**An iron momonari kabuto and menpo**

**Edo period (1615-1868), 18th century and later**

The helmet bowl constructed of two plates, joined with a high medial ridge, the surface applied with copper maple leaves and mounted on the *mabizashi* with stag antlers, the *kuwagata-dai* with addition maple leaves and carved with rippling water, the *shikoro* ending in large *fukigaeshi* resembling the ears of a stag, applied with chrysanthemum crests; the russet-iron *menpo* worked with file marks on the surface

**US\$4,000 - 6,000**





450



450 (another view)

450

**MUNEMITSU (ACTIVE 17TH/18TH CENTURY)**

**A very rare 104 plate suji-kabuto**

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

The fine russet-iron bowl constructed of 104 undulating plates riveted together, the bowl fitted with a four-stage gilt-copper *tehen kanamono*, signed on the interior of the bowl *Munemitsu*; the five-lame *shikoro* laced in green, purple, white and blue and terminating in *fukigaeshi* mounted with printed leather and *katabami* family crests and trimmed in *fukurin*, the gold-lacquer *maedate* formed as a long-horned demon

**US\$20,000 - 25,000**

Only 52 plates are visible on the inside of this helmet, making it likely that each of the 52 sections is composed of two plates riveted together to form one, resulting in a total of 104 plates on the outside. The feat of matching size and proportion using regular straight plates is difficult enough in itself but to accomplish this task using plates with an undulating profile would have required a still higher order of technical mastery. Most helmets of over 100 plates are either not signed or date from a much later period than this piece. This helmet is boldly signed by Munemitsu on the central back plate on the inside, illustrating the smith's pride in his work. This helmet retains its original *shikoro*, making it still rarer.



450 (detail)





451



451 (another view)



452

451

#### **A ZUNARI KABUTO AND MENPO**

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

The simple three-plate bowl lacquered black and applied with horse hair in the manner of the unkempt topknot hairstyle of a warrior, the three-lame *shikoro* divided in sections, with a silvered-brass *maedate* formed as a *futatsu-domoe* crest; the *hanbo* lacquered russet-brown and fitted with a three-lame *yodarekake* laced in navy blue

**US\$2,000 - 3,000**

452

#### **A ZUNARI KABUTO**

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

The three-plate bowl lacquered black, the *mabizashi* and *fukugaeshi* applied with a gilt-brass *fukurin*, the five-lame *shikoro* lacquered black and laced in blue and white, the *fukigaeshi* decorated with family crests of crossed leaves in gold *hiramaki-e*, with a lacquered wood *maedate* formed as an *oni*

**US\$2,000 - 3,000**



453

453

**A BLACK LACQUERED 32-PLATE SO-FUKURIN SUJI-KABUTO**  
**Edo period (1615-1868), 17th century**

Constructed in classical style with the rear of the bowl slightly bulbous and the copper *tehen kanamono* tilted slightly forward, the entire surface covered with black lacquer and fitted with copper *fukurin* and *higaki*, the *mabizashi* with embossed eyebrows, fitted with a five-lame Hineno-style *shikoro*, the small *fukigaeshi* decorated with *matsukawabishi* family crests in gold lacquer

With Koshu tokubetsu kicho shiryo (Especially precious material) certificate no.661 issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Arms and Armor), dated March 22, 1987

US\$10,000 - 15,000



454



455

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

454

**MYOCHIN MUNEHISA (ACTIVE CIRCA 1533)**

**A suji-kabuto and menpo**

**The helmet dated 1535, the menpo Edo period (1615-1868), 19th century**

The russet-iron bowl constructed of 62 plates and fitted with a four-stage *tehen kanamono* of gilt-copper and *shakudo*, the *mabizashi* and *fukigaeshi* decorated with stenciled doe skin and trimmed with gilt-copper *fukurin* and applied with gilt-metal heraldic crests of the Shimazu clan, the *kuwagata-dai* formed as the handle of a Buddhist *ken* and carved with scrolling vines and applied with chrysanthemum bosses, the bowl fitted with a five-lame *shikoro* lacquered gold and laced in orange, signed in the interior of the bowl *Munehisa saku* and dated *Tenbun yonen san gatsu kichijitsu* (An auspicious day in the third month of 1535); the *menpo* lacquered black and applied with a horse-hair moustache and fitted with a four-lame *shikoro* lacquered gold and laced in orange

**US\$1,500 - 2,500**



456



457



458

## PROPERTY OF VARIOUS OWNERS

455

### A KOBOSHI KABUTO

Edo period (1615-1868), 18th century

The 64-plate helmet with 29 small standing rivets aligned along the rear of each plate and crowned with a three-stage *tehen kanamono*, the three-lame *shikoro* lacquered black and laced in blue and orange, the *mabizashi* and *fukigaeshi* applied with leather, *shakudo* family crests

US\$3,500 - 4,500

456

### A KOBOSHI KABUTO

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

Constructed of 62 plates riveted together with the rivets left standing along the back edge of each plate, getting gradually smaller in size as they approach the crown, the helmet profile with a gentle slope at the front and a slight depression at the crown, mounted with a four-stage gilt and *shakudo tehen kanamono*, the *mabizashi* and *fukigaeshi* applied with stencilled leather and decorative lacing, the three-lame *shikoro* laced in dark blue and applied with gilt hardware on the front edge, pieces with *inome* and with chrysanthem bosses

US\$5,000 - 7,000

457

### YOSHIMICHI

A suji-kabuto and ryubu menpo, Muromachi period (1333-1573), 16th century

The russet iron helmet constructed of eight vertical plates and finished on the crown with a four-stage *tehen kanamono*, and a four-stage solid-plate *shikoro* lacquered black and laced in blue with white and orange highlights, the *maedate* an elaborate profile of a stupa in gilt metal, the bowl signed *Yoshimichi*; the russet-iron *ryubu menpo* forged with a removable nose plate and standing flanges on the cheeks and fitted with a five-lame black-lacquer solid-plate *yodarekake* laced in blue

US\$5,000 - 7,000

458

### A SUJI-KABUTO DECORATED WITH "DUTCH" LEATHER

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

The 32-plate russet-iron bowl mounted in classical style with a wide *o-manju shikoro* lacquered gold and laced in white and orange highlights, the *maedate* an elaborate profile of a stupa in gilt metal, the bowl signed *Yoshimichi*; the russet-iron *ryubu menpo* forged with a removable nose plate and standing flanges on the cheeks and fitted with a five-lame black-lacquer solid-plate *yodarekake* laced in blue

US\$8,000 - 10,000





459



460



461

459

**A RUSSET-IRON SUJI-KABUTO AND MENPO**  
**Edo period (1615-1868), 19th century**

The 32-plate bowl swelling at the front and mounted with a four-lame *tehen kanamono* and a *mabizashi* lacquered black, the five-lame *shikoro* lacquered black and applied with boar's bristles along the lowest lame and terminating in elongated *fukigaeshi* embellished with orange lacing; the black-lacquer *menpo* with a prominent chin and applied with a stiff bristle mustache, the four-lame *yodarekake* decorated to match the *shikoro*

**US\$5,000 - 7,000**

460

**A KOBOSHI KABUTO**  
**Edo period (1615-1868), 18th/19th century**

The 62-plate bowl with 30 small, standing rivets on each plate, the area around the gilt *tehen kanamono* without rivets, the steep *mabizashi* mounted with a gilt-bronze *kuwagata-dai* pierce-carved with chrysanthemum scrolls and fitted with later gilt-metal *kuwagata*, the five-lame *shikoro* lacquered black and laced in blue *sugake* style, the *fukigaeshi* with stencilled leather and gilt-bronze crests of crossed hawk feathers

**US\$6,000 - 8,000**



462

461

**AN 8-PLATE SUJI-KABUTO AND MENPO**  
**Edo period (1615-1868), 19th century**

The russet-iron bowl fitted with a three-stage *tehen kanamono* and a three-lame solid-plate, black-lacquer *shikoro* laced in blue with orange trim, the *fukigaeshi* applied with stencilled leather and applied with circular copper heraldic crests of stylized florets, the large gilt-brass *maedate* formed as four moths encircling a cherry blossom, the black-lacquer *Reisei menpo* with red-lacquer lips, silvered teeth, and applied with a bristle mustache and chin tuft, the four-lame *yodarekake* lacquered black and laced in blue

US\$3,500 - 4,500

462

**A 52-PLATE IRON SUJI-KABUTO**  
**Edo period (1615-1868), 18th century**

The helmet constructed in russet-iron of 52 plates, with a bulbous profile and mounted with a four-stage *tehen kanamono*, the *mabizashi* and *fukigaeshi* applied with stencilled leather and with copper *futatsu-domoe* heraldic crests, the six-stage *shikoro* laced in blue with orange highlights, fitted with a gold-lacquer *shishi maedate*

US\$5,000 - 7,000



463

463

**NEO MASANOBU (ACTIVE 17TH CENTURY)**

**A 62-plate *suji-kabuto***

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

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

US\$15,000 - 20,000



464

464

**AN IRON HOSHIKABUTO AND MENPO**  
**Edo period (1615-1868), 18th/19th century**

The russet-iron *hachi* constructed of 32 plates, each with 13 standing rivets gradually decreasing in size approaching the crown, fitted with copper *tehen kanamono* and *fukurin*, the front of the bowl decorated with a gold-lacquer sun, the five-lame *shikoro* ending in *fukigaeshi* with gilt-copper crests of chevrons within plum florets, with an iron *maedate* formed as a dragonfly and an additional *maedate* formed as a bee, the bowl signed on the interior rear *Neo Masanobu*; the russet-lacquer *hanbo* with a five-lame black-lacquer *yodarekake*

US\$2,000 - 3,000



465

465

**AN IRON HELMET AND MENPO**

**The helmet bowl Momoyama (1573-1615) or Edo (1615-1868) period, 16th-17th century, the menpo and wakidate later**

The simple bowl constructed of six russet-iron plates banded by a *koshimaki* plate with a peak *mabizashi*, the five-lame *Hineno-jikoro* lacquered red and laced in blue *sukage* style lacing, the later *wakidate* lacquered gold and formed as flames; the red-lacquer *menpo* forged in two sections with deep wrinkles and flanges before the ears, applied with a stiff bristle mustache and chin tuft and a three lame *yodarekeke* laced in blue. With a Tokubetsu kicho shiryo (Important material) certificate no. 1634 issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Arms and Armor), dated November 13, 2016

US\$8,000 - 10,000



466



466 (another view)

466

#### **A ZUNARI KABUTO**

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

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

**US\$5,500 - 7,500**

467

#### **A MOMONARI KABUTO**

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

The peach-shaped helmet lacquered black and fitted with a three-lame wide *shikoro* laced in leather and terminating in small *fukigaeshi*, the front of the *koshimaki* with eyebrows hammered up in *uchidashi* technique, with a circular *maedate* lacquered gold.

**US\$3,500 - 4,500**



467





468



468A



469

468

#### **A MOMONARI KABUTO**

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

The peach-shaped helmet lacquered black and fitted with a leather-covered five-lame *shikoro*, the top edges of each lame scalloped, the sides mounted with gold-lacquered wood *wakidate* of bracken ferns. With a Tokubetsu kicho shiryo (Especially important material) certificate no. 1636 issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Arms and Armor), dated November 13, 2016

**US\$500 - 7,000**

468A

#### **A SILVER-LACQUERED MOMONARI KABUTO**

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

The peach-shaped helmet with a prominent central ridge and a small *mabizashi*, *fukigaeshi* and a five-lame *shikoro*, the sides of the bowl fitted with large lacquer *wakidate* imitating hare's ears, the entire helmet lacquered silver at a later date

**US\$4,000 - 6,000**

469

#### **AN IRON EBOSHI KABUTO**

**By Munehisa, Edo period (1615-1868), 18th century**

Constructed of two vertical plates hammered and riveted together and banded by a horizontal *koshi maki* to resemble a tall court cap, the *mabizashi* and *fukigaeshi* applied with textured black leather, trimmed in copper *fukurin*, and applied with heraldic crests, the bowl fitted with a four-lame *yodarekake* laced in blue with orange highlights

**US\$4,000 - 5,000**



470 (another view)



470

470

**A FINE YASURI-MENPO**

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

Forged in two sections, with a hinged nose plate and decorated on the surface with deeply engraved lines and applied with a plum blossom and two cord pegs on the chin, the interior red lacquer, signed on the underside of the chin, fitted with a two-lame solid *yodarekake* laced in blue and orange and attached with stencilled leather

US\$5,000 - 7,000

471

**A FINE SILVER INLAID IWAI SCHOOL SOMEN**

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

Forged in sections and hammered up with prominent wrinkles on the brow and exaggerated eyebrows ending in whorls, the side edges with a cut-away below the wearer's ears and decorated on the surface with silver *nunome-zogan* on the eyebrows, mustache and the beard, interior lacquered red

US\$5,000 - 7,000



471

472

**A KAGA MENPO**

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

Forged in two sections with a removable nose plate and applied with a stiff-bristle mustache, the mask lacquered russet brown with an *ishime* finish, the lips lacquered red and the teeth silver, interior red-lacquer, the five-lame *yodarekake* lacquered gold in a rough texture and laced in blue

US\$3,000 - 4,000



472



473

473

#### A FINE SENDAI DO (CUIRASS)

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

Constructed of iron and sturdy rawhide covered in glossy black lacquer and decorated in finely incised designs of exotic flowering vines on a ground of interlocking lozenges, the front with a bold *mitsudomoe* heraldic crest of the Arima clan, all the incised work filled in gold lacquer in *chinkin-bori* technique  
18in (45.7cm) high

US\$2,500 - 3,500

This style of cuirass was popularized by Date Masamune, daimyo of the Sendai region.

474 <sup>□</sup>

#### A LARGE BLACK-LACQUER NUINOBU DO

Edo period (1615-1868), 18th century

The *hon-kozane do* constructed of leather scales lacquered black and laced in blue, with seven sections of four-stage *kusazuri*, trimmed on the bottom lame with boar's fur; one armor storage box; no stand

US\$2,000 - 3,000



474

475 <sup>□</sup>

#### A GOLD-LACQUERED ARMOR

Edo period (1615-1868), 18th century

Comprising a black-lacquer *eboshi kabuto* fitted with a wide *shikoro* lacquered black and laced in blue and white; the russet-iron *menpo* forged in two sections with deep wrinkles on the cheeks and a flaring, bulbous nose and applied with a stiff-bristle mustache and chin tuft, the mask fitted with a four-lame *yodarekake*; the cuirass, a *ni-mai tatehagi do* covered with textured leather lacquered gold and finished with a *shakudo* "rope" *fukurin* running across the top edge, mounted with seven sections of five-lame *kusazuri*; *chu-sode*; *tsutsu-gote*; *Etchu-haidate*; *shino-suneate*; one armor storage box; no armor stand

US\$10,000 - 15,000





475



476

476

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

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

US\$8,000 - 10,000



476 (another view)





477

**A KAGA ARMOUR WITH A MYOCHIN-SCHOOL HELMET**

**The helmet by Muneharu, Edo period (1615-1868), 18th century**

Laced in blue, the components embellished in typical Kaga style with textured gold-lacquer flourishes, and comprising a 12-plate *suji-kabuto* with iron *shinodare* running down from the *tehen kanamono*, signed in the interior rear *Kashu no ju Muneharu saku*, and fitted with a five-lame *shikoro* in *sugake* lacing and ending in enlongated *fukigaeshi*, the *maedate* a gilt-copper crescent moon; the russet-iron *hanbo* fitted with a three-lame *yodarekake*; the *ni-mai okegawa do* lacquered brown, the lower section with stylized cloud patterns in textured black lacquer and fitted with seven sections of five-lame scalloped *kusazuri*; *Etchu-gote* with plum florets on the scales; *kawara haidate*; *shino-suneate*; one armor storage box; no armor stand

US\$10,000 - 15,000

477

478

**A BLACK AND RED-LACQUER KAGA  
ARMOR**

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

The component parts laced in blue and decorated on the lowest lame with textured gilt leather embellishments, comprising a red-lacquer *momonari kabuto* with a five-lame *Hineno-jikoro* and mounted with a gilt-brass *maedate* formed as crashing waves; a red-lacquer Nara *menpo* applied with an up-turned stiff-bristle mustache and silvered teeth fitted with a three-lame gilt-leather *yodarekake* laced in green and trimmed in orange; the *Hotoke-do* decorated with a shaped band of red lacquer finished in a wood-grain textured pattern and fitted with seven sections of five-lame lacquered-leather *kusazuri* attached with silk damask sections with archaistic Buddhist designs, *chu-sode* with reddish-brown lacquer embellishments on the lowest lame; *Oda-gote* with gilt plates, lacquered-leather *haidate* decorated to match the textured sections arranged in a checker-board fashion; gold-lacquered *tsutsu-gote*; no armor storage box; one armor stand

**US\$12,000 - 18,000**



478





479 (detail)

479

**A NANBAN-STYLE SUIT OF ARMOR (TOSEI GUSOKU)**

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

The russet-iron armor with components adopting *Nanban gusari* (four-in-one mail) and comprising a 62-plate *suji-kabuto* constructed with high sides finishing in a five-stage gilt, copper and *shakudo tehen kanamono*, the *mabizashi* banded with a *shakudo fukurin* and the *Hineno-jikoro* finished with *fukigaeshi* applied with gilt-copper *mitsu-domoe* crests, the helmet mounted with a large gold-lacquer crescent moon forecrest; the bold russet-lacquer *menpo* with a pointed chin and a prominent ridge along the nose, with a stiff-bristle mustache and red-lacquer lips, two cord rings applied at the cheeks, the *yodarekake* constructed of *Nanban gusari* connected by a section of printed leather; the cuirass, a *yukinoshita*-style five-plate *do* fitted with eight sections of large, three-lame *kusazuri* laced in green and orange, the *do* decorated with a large central *mitsu-domoe* crest in gold lacquer and silver lozenge-shaped medallions along the upper section; the *Nanban gusari kote* with flanges on the upper arm above rounded-rectangular plates; modified black-lacquer *nerikawa lyo-haidate* mounted on a section of *Nanban gusari*; *tsutsu-suneate*; one armor storage box; no armor stand

US\$15,000 - 25,000

479



480 (detail)

480

**A RUSSET-IRON SUIT OF ARMOUR WITH A SAOTOME-SCHOOL HELMET**

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

The armor laced in blue with orange trim and comprising a 62-plate russet-iron *suji-kabuto* in *gosho-zan* style, the *mabizashi* trimmed with a *shakudo fukurin* and the five-lame *Hineno-jikoro* lacquered black with cherry-floret family crests in *hiramaki-e* on the *fukigaeshi*, the silver *maedate* formed as a stylized dragon, the bowl signed on the interior rear *Saotome letada*; the black-lacquer *menpo* with a prominent nose and chin and with a four-lame *yodarekake*; the *ni-mai yokohagi okegawa do* with dome rivets and fitted with seven sections of five-lame *kusazuri* trimmed with boar's fur; *chu-sode*; *oda-gote*; *Etchu-haidate*; *shino-suneate*; one armor storage box; no armor stand

**US\$12,000 - 18,000**



480





481 (detail)

481

**A BLUE-LACED ARMOR WITH A DO-MARU**

The helmet bowl Muromachi period (1333-1573), 16th century, the armor Edo period (1615-1868), 19th century

The component parts all decorated in black, textured leather and laced in blue with purple and orange highlights, the 16-plate russet-iron *suji bachi* decorated in *kata-jiro* style with gilt-metal *shinodare* extending down from the four-stage *tehen kanamono*, the surfaces carved with flowering vines and swirling clouds, the *mabizashi* and *fukigaeshi* decorated with stencilled leather, gilt *fukurin* and heraldic crests of confronted crashing waves, the bowl fitted with a five-lame *shikoro*, the gilt-brass *maedate* pierced with a matching crest and set above *shakudo kuwagata-dai* carved with floral scroll and applied with a gilt-brass chrysanthemum medallion and bosses, and supporting gilt-brass *kuwagata*; the black-lacquer *menpo* applied with a white bristle mustache and fitted with a three-lame *yodarekake*; the cuirass a *mogami*-type *do-maru* in *sugake* lacing and with seven sections of five-lame *kusazuri*, leather-covered *gyoyo* applied with crests; *chu-sode*; *shino gote*; *Etchu-haidate*, the plates formed a ssections of bamboo; *shino sueate*; one armor storage box; no armor stand

With a Juyo katchu (Important armor) certificate no. 82 issued by the Nihon Katchu Bugu Rekishi Kenkyu Kai (Society for the Study of Japanese Armor History), dated October 27, 1991

US\$28,000 - 32,000



482 (detail)

482

**A FINE ARMOR WITH A MYOCHIN HELMET**

The helmet by Myochin Katsuie, Muromachi period (1333-1573), 16th century, the armor Edo period (1615-1868), 18th century

The black-lacquer *nerikawa* armor laced in green with white and orange highlights and comprising a finely mounted 32-plate *hoshi kabuto* lacquered black and fitted with a five-stage gilt-copper and *shakudo* chrysanthemum *tehen kanamono*, the *mabizashi* and the large *fukigaeshi* decorated with stencilled leather, gilt-copper *fukurin* and rivets, and gilt-copper crests of the Suwa family, the *kuwagata-dai* carved with scrolling leaves against a *nanako* ground and pierced with *inome*, and supporting gilt-copper *kuwagata* and an oak leaf with silver dew-drops, the three-lame, wide *shikoro* with slightly out-turned lower corners, the bowl signed on the interior rear *Soshu Katsuie*; the black-lacquer *menpo* fitted with a five-lame *yodarekake*; the *do-maru* in *mogami* style with stencilled leather on the *munaita* and *wakaita*, and fitted with seven sections of five-lame *kusazuri* with scalloped upper edges, the *gyoyo* applied with stencilled leather, *fusegumi*, star-rivets and Suwa family crests, the edges with gilt-copper *fukurin*; *tsuba-sode*; *shino-gote*; *kawara-haidate* of lacquered iron plates; *tsutsu-suneate*; one wood armor storage box; no armor stand

US\$28,000 - 35,000

**Provenance:**  
Suwa family



482





483

**A RUSSET-LACQUER ARMOR WITH A BULLET TEST**

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

Lacquer russet brown and laced in blue and white, comprising a tall *zunari kabuto* built up with lacquer on the exterior surface and finished to resemble a *suji-kabuto* with embossed eyebrows above the *mabizashi*, fitted with a five-lame Hineno-style *shikoro* and finished on the front with a gilt-leather *maedate* of stylized antlers; the *hanbo* with a five-lame *yodarekake*; the cuirass a *go-mai yokohagi do* with a distinct medial ridge and two impressions from a bullet test, fitted with seven sections of five-lame *kusazuri*, the lowest lame trimmed in horse hair; the *Etchu-gote* with gourd plates on the upper arms and forearms; *lyo-haidate shino-tsuneate*; one armor storage box; no armor stand

**US\$15,000 - 20,000**

483



484 (detail)

484

#### A WHITE-LACED RUSSET-IRON ARMOR

Edo period (1615-1868), 19th century

Laced in white with purple and orange highlights and comprising a russet-iron *o-boshi babuto* constructed of 14 vertical plates riveted together with additional plates overlaid at the joints and applied with large standing rivets, the gilt-metal *shinodare* running down from the large *tehen kanamono*, the scalloped *mabizashi* with silver *fukurin* carved with scroll and applied with gilt-metal chrysanthemum bosses, the four-lame *shikoro* separated into three sections and trimmed on the bottom lame with copper *fukurin* and the *fukigaeshi* applied with stencilled leather and gilt cherry-floret crests, the *maedate* a lacquered wood *oni*; the *yasuri menpo* carved on the surface with deep lines, red-lacquer lips and silvered teeth, the chin applied with a long mane of yak hair, and a two-lame solid *yodarekake*; the *rokumai tatehagi do* carved on the front with Fudo Myo-o and attendants and applied with decorative flourishes along the edges of each plate, the top section of the cuirass finished in *kozane*, fitted with seven sections of five-lame *kusazuri*; *o-sode*; *tsutsu-gote* with cherry florets and gilt chrysanthemum bosses on the forearms; *Etchu-haidate* with chrysanthemum and cherry floret-decorated plates joined with chain mail; *tsutsu-suneate* matching the *kote*; one *yoroi-bitsu*; no armor stand

US\$18,000 - 25,000



484





485

485

**A BLACK-LACQUER ARMOR WITH A SAOTOME HELMET**  
**Edo period (1615-1868), 17th/18th century**

The 64-plate russet-iron *suji-kabuto* fitted with a five-lame *Hineno-jikoro* lacquered black and laced in dark blue, the long *fukigaeshi* applied with printed leather, the front adorned with a *shakudo maedate* formed as confronted wisteria vines, the helmet bowl signed on the interior rear *Saotome leharu*; the black-lacquer *menpo* with a mustache and chin tuft of boar's bristles, the five-lame *yodarekake* lacquered black and laced in blue; the *nimai yokohagi okegawa do* finished with scalloped edges on the plates and with rows of dome rivets, and lacquered russet-brown, the seven sections of five-lame lacquered-leather *kusazuri* with scalloped edges and *sugake*-laced in brown and white lacing; *chu-sode*; *Etchu-gote*; *Etchu-haidate*; one armor storage box; no armor stand

US\$8,000 - 12,000



486

486

**A BLUE-LACED SUIT OF ARMOR**  
**Edo period (1615-1868), 18th/19th century**

Comprising a 32-plate *suji-kabuto* with *fukurin* running down from the *tehen kanamono*, the *mabizashi* trimmed with copper *fukurin* and the five-lame *shikoro* ending in *fukigaeshi* trimmed in *shakudo* and applied with stencilled leather and *shakudo mitsu-domoe* crests; the russet-iron *menpo* with a bushy mustache and *omodaka* designs on the chin above three cord pegs, the four-lame *yodarekake* lacquered black; the russet-iron *dangae-do* of five vertical plates with the top and bottom sections in *mogami* style and decorated with *shakudo kanamono*, with seven sections of five-lame *kusazuri*, the lowest lame pierced with *inome*; *chu-sode*; *Etchu-gote*; *Etchu-haidate*; *shino-suneate*; on a custom made stand; no armor storage box

US\$10,000 - 15,000



487 (detail)

487

# **A BLUE-LACED ARMOR WITH A MYOCHIN HELMET**

**The helmet by Nagamichi, Edo period (1615-1868), 18th century**

The components lacquered black and laced in blue and comprising a russet-iron 62-plate *suji-kabuto*, the rivet heads visible, running down the center of each plate, the crown of the bowl finished with a four-stage gilt-copper and *shakudo tehen kanamono*, the shallow *mabizashi* banded by a gilt-copper *fukurin* below a large gilt-bronze hollyhock *maedate*, signed on the interior rear of the bowl *Nagamichi*, the bowl fitted with a four-lame wide *shikoro* laced in *sugake* style, the *fukigaeshi* silvered-copper pierce-carved hollyhocks; the russet-iron *menpo* with a bulbous nose and prominent wrinkles on the cheeks, applied with a boar's bristle-mustache, chin tuft and with red-lacquer lips and silvered teeth, the four-lame *yodarekake* lacquered gold; the *nimai okegawa do* applied with three decorative rings and gilt-bronze hollyhock crests, fitted with seven sections of five-lame *kusazuri*, the lowest lame pierced with *inome*; *chu-sode*; *shino gote*; *kawara haidate*; *shino suneate*; boar-fur boots; *jinbaori*; paper *saihai*; one armor storage box; no armor stand

US\$20,000 - 25,000



487





490



489



488

488

#### TWO FINIALS FOR SASHIMONO

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

The first carved as a falcon lacquered gold, on a perch decorated with scrolling vines and a crest of crossed hawk feathers in gold *hiramaki-e* against a black-lacquer ground, applied with yak hair; the second a simple gold-lacquer sphere, applied with yak hair  
21 1/4in (53.9cm) high (the largest)

**US\$800 - 1,000**

489

#### A PAIR OF IRON STIRRUPS

**Muromachi period(1333-1573), 16th century**

The heavy russet-iron *abumi* (stirrups) designed with a toe cup with a low medial ridge and a short tread platform extending back to hold the ball of the foot, the interior lacquered red, iron chain-link suspension

With a wood storage box

6 11/16in (17cm) long

**US\$3,500 - 4,500**

*Hanshita abumi* were developed soon after horses and equestrian technology were introduced to Japan from the Asian continent. Initially, stirrups were open-toed and suspended from chains, but by the ninth century a toe cap was added and the tread extended back; a century or so later the stirrup was enhanced by extending the tread even further and removing the sides of the toe caps, resulting in the style of *abumi* used up until the mid-nineteenth century. These *hanshita abumi* were produced in the Muromachi period to special order.



491 (another view)



491

490

#### A SET OF SADDLE AND STIRRUPS

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

The saddle and stirrups decorated in black lacquer decorated with blossoming peonies in two shades of gold *hiramaki-e*, the stirrups pierce on the uprights with dragonflies, the saddle pad, saddle-flaps and pads leather and lacquered in gold and decorated with peonies

US\$3,000 - 4,000

491

#### A RARE LACQUERED-LEATHER HORSE MASK

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

The striking mask of boiled rawhide and formed as the face of a dragon, lacquered gold and finished to a rough surface, the snout

finished with wrinkles and flaring nostrils above sharp fangs, applied with horse-hair and lacquered-wood horns and ears, the side flaps decorated in black, red, and gold lacquer with stylized lappets. With a wood *tomobako* storage box inscribed on the cover *Bamen*, *Muromachi jidai*

19 3/4in (50.1cm) long

US\$20,000 - 30,000

Horse armor first appeared in Japan in the sixteenth century and served not so much as to protect the horse, but rather to convey the prestige and power of its owner during ceremonies and military parades. This *bamen* was formerly in the collection of one of Japan's foremost family of practitioners of *yabusame*, traditional mounted archery. When not in use, a piece like this would have been showcased for guests to see in the reception room of a daimyo's home during New Year celebrations





492

492

**PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION**

492

**A DAIREIFUKU (FORMAL COURT UNIFORM)**

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

The black woolen uniform consisting of trousers, waistcoat, jacket and hat richly decorated with gold braid designs of scrolls, *kiri mon* (paulownia-crests) and trimmings, with a gilt dress sword, the hat with white ostrich feathers; with a fitted hatbox

**US\$1,500 - 2,500**

**Provenance**

Tanaka Nobuyoshi (1891-1966)  
This uniform was worn by Tanaka Nobuyoshi, a Lieutenant Colonel, at the New Year banquet of January 5, Showa 6 (1931) held at *Homei-den Higashi-no-ma*, a banquet room at the Imperial Palace.

**PROPERTY OF VARIOUS OWNERS**

493

**A CAMPAIGN CHAIR**

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

The folding chair constructed of wood cross supports

highlighted in fundame lacquer, the leather seat decorated with chevron designs against a blue ground, the hardware finished with a *nanako* pattern

With a Tokubetsu kicho shiryo (Especially important material) certificate no. 1624 issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Arms and Armor), dated November 13, 2016

With a wood storage box  
17 1/2in (44.4cm) high

**US\$1,800 - 2,800**



493



495

494

#### A SASHIMONO

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

Silk and decorated with the family crest of crossed hawk feathers against three horizontal stripes, with a smaller matching pennant in cotton

38 1/8 x 24in (96.8 x 60.9cm); 11 1/4 x 6 1/4in (28.5 x 15.8cm)

US\$1,500 - 2,000

495

#### A PAIR OF BRONZE MODELS OF A WARRIOR AND A HUNTER

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

Each cast in bronze, the first as a samurai armed with a *yari*, holding a lantern aloft, a *daisho* in his sash, the second modeled as a hunter wearing a fur vest and straw hat, holding a rifle as he looks up at his prey, each on a fitted wood stand

14 1/2in (36.7cm) high, including stand (the largest)

US\$2,000 - 3,000



494

## FINE CHINESE SNUFF BOTTLES

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On Preview at the 2017 London ICSBS Convention



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### Published:

Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944,  
no.90, pl.111 (one of the pair)

Gustav Ecke, 'Notes on Chinese Furniture' in *Orientalism*, Hong Kong,  
November 1991, p.75, fig.23 (one of the pair)



# Bonhams

LONDON

[bonhams.com/chineseart](http://bonhams.com/chineseart)

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



## FINE JAPANESE ART

Thursday 9 November 2017  
New Bond Street, London

### A FINE AND EARLY CLOISONNÉ ENAMEL VASE *(detail)*

By Namikawa Yasuyuki (1845-1927)  
Meiji era (1868-1912)  
21.5cm (8½in) high  
£20,000 - 30,000 \*  
USD26,000 - 39,000

#### Provenance

An English Private collection

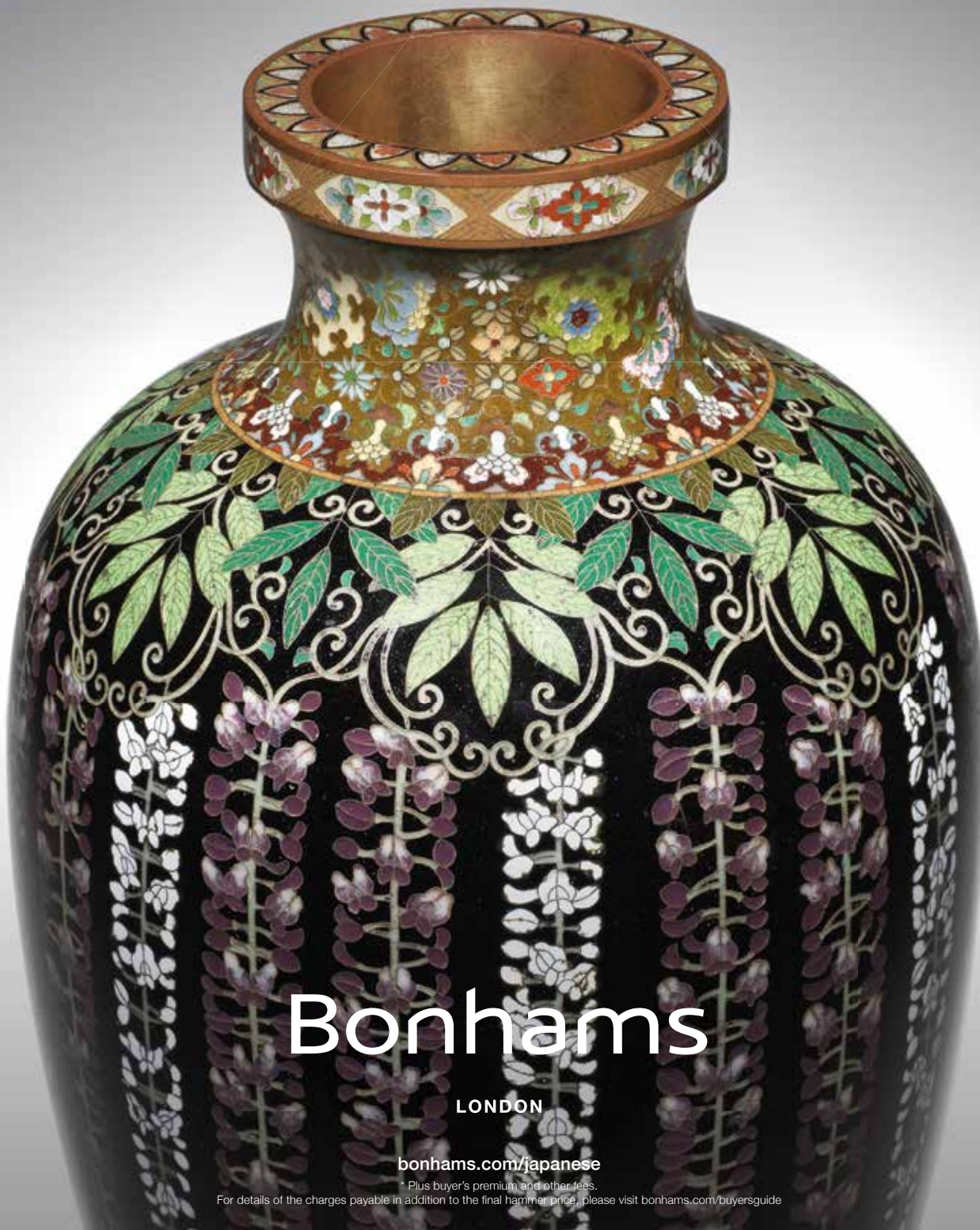
### ENQUIRIES

#### London

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jeff.olson@bonhams.com



# Bonhams

LONDON

[bonhams.com/japanese](http://bonhams.com/japanese)

\* Plus buyer's premium and other fees.

For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](http://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 we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### SALES AND USE TAX

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

### MEDIATION AND ARBITRATION PROCEDURES

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

### LIMITED RIGHT OF RESCISSION

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

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

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

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

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

### AUCTION ESTIMATES

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

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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



BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until until 5pm Monday 30 October 2017 without penalty. After Monday 30 October 2017 oversized lots (noted as W next to the lot number and/or listed on page 102) will be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Storage fees will begin accruing for any lots not collected within 7 calendar days of date of the auction.

All other sold lots will be retained in Bonhams Gallery until Monday 13 November 2017 without penalty provided however that if buyers of oversized lots also buy other non-listed lots, these other lots will also be sent to Cadogan Tate where transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment

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

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

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).





**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below, that are not collected by **4.30PM ON MONDAY 30 OCTOBER** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams. For any questions please refer to the Bonhams department.

**LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9.30AM ET ON WEDNESDAY 1 NOVEMBER 2017.**

**Address**  
Cadogan Tate  
301 Norman Ave  
Brooklyn, NY 11222

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

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Cadogan Tate there will be transfer and full value protection charges but no storage charge due for lots collected within 7 days of the auction date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

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

**FURNITURE/LARGE OBJECTS**

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

**SMALL OBJECTS**

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
+1 (917) 464 4346  
+1 (347) 468 9916 (fax)  
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at  
+1 (917) 464 4346 or  
c.more@cadogantatefineart.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

**OVERSIZED LOTS**

## CONTACTS

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Mark Osborne  
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### BONHAMS \*

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**New York, New York 10022**  
**(212) 644 9001**

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### CLIENT SERVICES DEPARTMENT

#### San Francisco

(415) 861 7500  
(415) 861 8951 fax  
Monday - Friday, 9am to 5pm

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax  
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**San Francisco California 94103**  
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#### Museum Services

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#### Paintings - European

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#### Silver

Aileen Ward, (323) 436 5463

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Joseph Francaviglia, (323) 436 5443

\* Indicates saleroom

• Indicates independent contractor

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

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

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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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](http://www.bonhams.com), please contact Client Services.

**If successful**

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

**Please email or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Arts of the Samurai	Sale date: 30 October 2017
Sale no. 24721	Sale venue: New York
<b>General Bid Increments:</b> \$10 - 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 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	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

**Please note that all telephone calls are recorded.**

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

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

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

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



EB 1793

**Bonhams**

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