

# FINE JAPANESE AND KOREAN ART

Wednesday March 21, 2018

New York



# Bonhams

NEW YORK



# FINE JAPANESE AND KOREAN ART

Wednesday March 21, 2018 at 1pm

New York

## BONHAMS

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Friday March 16  
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Sunday March 18  
10am to 5pm  
Monday March 19  
10am to 5pm  
Tuesday March 20  
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**SALE NUMBER:** 24858

**CATALOG:** \$35

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Please see pages 143 to 146 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 146, will be transferred to off-site storage, if not removed by 5pm ET Thursday 22 March.

## INQUIRIES

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## CLIENT SERVICES

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

Front cover: Lot 2075  
Back cover: Lot 2293

## 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

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### LONDON



Suzannah Yip



Masami Yamada



Yoko Chino

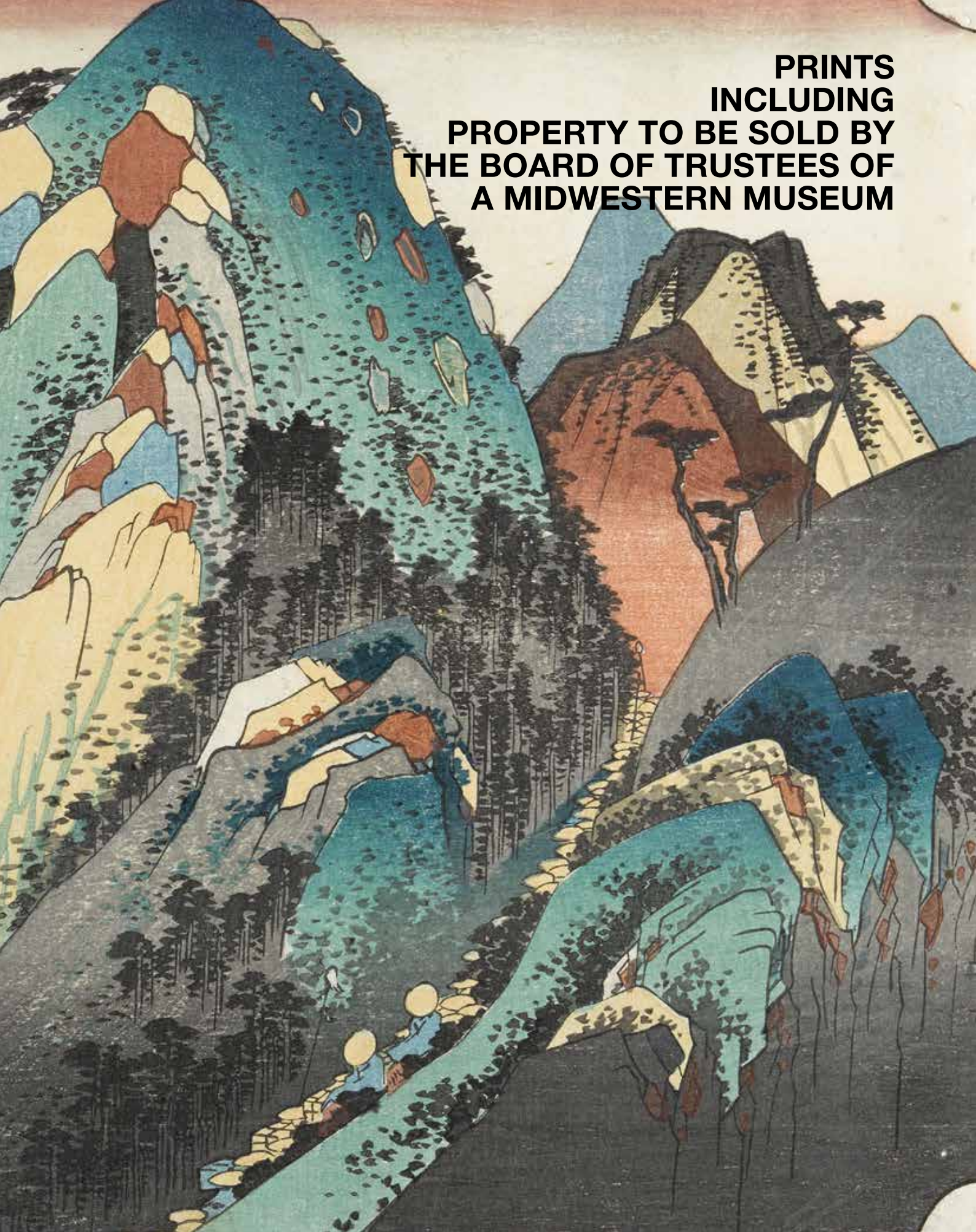


Neil Davey



Joe Earle

**PRINTS  
INCLUDING  
PROPERTY TO BE SOLD BY  
THE BOARD OF TRUSTEES OF  
A MIDWESTERN MUSEUM**





2001

**PROPERTY TO BE SOLD BY  
THE BOARD OF TRUSTEES OF  
A MIDWESTERN MUSEUM**

2001

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1832-1858**

Two *oban yoko-e* prints; the first titled *Bizen Tanokuchi* (Tanokuchi in Bizen), from the series *Sankai mitate zumo* (Wrestling Matches between Mountains and Seas), circa 1858, published by Yamadaya Shojiro, censor's seal *Ushi hachi*; the second titled *Nihonbashi no hakuu* (Shower on Nihonbashi Bridge), from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1832-1838, published by Sanoya Kihei (Kikakudo), censor's seal *Kiware*, both signed *Hiroshige ga* (2)

9 1/4 x 14 3/16in (23.5 x 36cm)

10 x 14 5/8in (25.5 x 37.3cm)

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



2002

2002

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1834-1847**

Three *oban yoko-e* prints; *Yoshitsune Rushing Headlong at Hyodorigoe in Ichinotani*, from the series *Yoshitsune ichidai ki no uchi* (The Life of Yoshitsune), circa 1834, published by Tsuruya Kiemon (Senkakudo), censor's seal *Kiware*; and two from the series *Chushingura* (The Storehouse of Loyal Retainers), *Godanme* (Act V), circa 1835-1839, published by Izumiya Ichibei (Kansendo), censor's seal *Kiware*, and *Hachidanme* (Act VIII), circa 1843-1847, published by Aritaya Seiemon, censor's seal *Mura*; all signed *Hiroshige ga* (3)

9 1/2 x 14 1/4in (24 x 36cm) each

approximately

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



2003

2003

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1840-1851**

Comprising one *oban yoko-e* and four *chuban yoko-e* prints; *Yoshiwara, Meisho hidari Fuji* (Yoshiwara: the Famous Sight of Mount Fuji on the Left), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), circa 1847-1852, published by Maruya Seiji (Marusei, Jukakudo), censor's seals *Mera*, *Watanabe*; *Hakone, Goyu, Mishima*, and *Okage*, from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), circa 1840-1842, published by Sanoya Kihei, censor's seal *Kiware*, signed *Hiroshige ga*; *Utsu no ya(ma) toge, Meibutsu judango* (Okabe: Mount Utsu Pass and Famous Dumplings), from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1850-1851, published by Tsutaya Kichizo (Koeido), censor's seals *Kinugasa*, *Hama*, signed *Hiroshige ga* (5)

9 3/8 x 14 1/4in (23.7 x 36.2cm)

6 1/2 x 8 3/4in (16.6 x 22cm) each

approximately

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

2004

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1833-1844**

Three *oban yoko-e* prints from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road); *Kanbara, Yoru no yuki* (Kanbara: Night Snow), *Tsuchiyama, Suzukayama uchu no zu* (Tsuchiyama: The Suzuka Mountains in the Rain), and *Kanaya, Oigawa engan* (Kanaya: The Far Bank of the Oi River), all signed *Hiroshige ga* (3)  
8 3/4 x 13 3/4 in (22.5 x 35cm) each approximately

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

2005

**UTAGAWA HIROSHIGE I (1797-1858)**

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

Six *oban tate-e* prints from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road); *Hakone, Kosui no zu* (Hakone: View of the Lake), *Kawasaki, Rokugo watashibune* (Kawasaki: The Rokugo Ferry); *Fukuroi, Dejaya no zu* (Fukuroi: Tea Stall), *Okabe, Utsu no yama* (Okabe: Utsu Mountain), censor's seal *Kiwame*; *Yoshiwara, Hidari Fuji* (Yoshiwara: Mount Fuji on the Left); and *Shimada, Oigawa Sungan* (Shimada: The Suruga Bank of the Oi River), all signed *Hiroshige ga* (6)  
9 x 14 in (22.8 x 35.5cm) each approximately

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

2006

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1853**

Comprising three *oban tate-e* prints from the series *Dai Nihon Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces of Japan); *Sado, Kanayama* (Sado: The Goldmines), *Etchu, Toyama, Funabashi* (Etchu: Toyama, Pontoon), and *Musashi, Sumidagawa, Yuki no ashita* (Musashi: Sumida River, Snowy Morning), all signed *Hiroshige hitsu* (3)  
14 1/2 x 9 in (37 x 23cm) each approximately

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



2004



2005



2006



2007

2007

# **UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1853**

Comprising three *oban tate-e* prints from the series *Dai Nihon Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces of Japan); *Kai, Saruhashi* (Kai: Monkey Bridge); *Etchu, Toyama, Funabashi* (Etchu: Toyama, Pontoon), and *Iwami, Takazunoyama, Shiohama* (Iwami: Mount Takazuno, Salt Beach), all circa 1853, signed *Hiroshige hitsu* (3)

14 1/8 x 9 1/2in (36 x 24cm) each approximately

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

2008

# **UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1855**

Two *oban tate-e* prints from the series *Gojusan tsugi meisho zue* (Famous Views of the 53 Stations); *Numazu, Ashigarayama Fuji no yukibare* (Numazu: Fuji in Clear Weather after Snow, from the Ashigara Mountains), and *Kusatsu, Kusatsu kara Yabase michi no yumi to tsuru* (Kusatsu: Bow and String Route from Yabase to Kusatsu), both circa 1855, published by Tsutaya Kichizo (Koeido), censor's seals *Aratame, u shichi*, signed *Hiroshige hitsu* (2)

14 1/8 x 9 3/8in (36 x 23.7cm) each approximately

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

2009

# **UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1857**

Two *oban tate-e* prints from the series *Omi hakkei no uchi* (Eight Views of Omi); *Karasaki yau* (Night Rain at Karasaki), and *Hira bosetsu* (Twilight Snow at Hira), published by Uoya Eikichi, censor's seals *Aratame, mi san*, signed *Hiroshige ga* (2)

14 1/4 x 9 5/8in (36.4 x 24.5cm) each approximately

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



2008

2010

# **TORII KIYONAGA (1752-1815), UTAGAWA HIROSHIGE I (1797-1858), AND KATSUSHIKA TAITO II (1810-1853)**

**Edo period (1615-1868), circa 1788-1852**

Comprising four *oban tate-e*, three *harimaze* cuts and one *chutanzaku* print; a *harimaze* cut titled *Komatsu ni tsuru* (Cranes and Pine Shoots), circa 1830-1844, signed *Taito*; an *oban tate-e* depicting a scene from the play *Modori kago iro ni aikata* (A Harlot's Love in a Returning Palanquin), circa 1788, published by Nishimuraya Yohachi, signed *Kiyonaga ga*; three *oban tate-e*, the first *Totsuka* (Totsuka) from the series *Tokaido gojusan zue* (53 Pictures of the Tokaido Road), censor's seals *Hama, Umagome*; Woman Sitting on a Balcony, censor's seals *Mera, Watanabe*, both circa 1847-1852, published by Fujiyoka Keijiro; and *Soshu Enoshima iwaya no zu* (View of the Cavern at Enoshima Island), circa 1843-1847, censor's seal *Muramatsu*, all signed *Hiroshige ga*; a *chutanzaku* titled *Natsu, Ryogoku no tsuki* (Summer: Moon at Ryogoku Bridge), from the series *Shiki Koto meisho* (Famous Views of Edo in the Four Seasons), circa 1832-1834, signed *Hiroshige ga*; two *harimaze* cuts, the first *Okabe, Fuchu*, cuts from sheet six of the series *Tokaido gojusan tsugi zue* (Famous Views of the 53 Stations), circa 1856, published by Yamaguchiya Tobei (Kinkodo), censor's seals *Aratame, tatsu ni*, signed *Hiroshige*, the second *Kii, Koya, Karukaya Doshin* (Kii: Karukaya Doshin at Mount Koya), a cut from sheet 16 of the series *Kunizukushi harimaze zue* (Cutout Pictures of the Provinces), circa 1852 (8)

15 x 10 1/4in (38 x 26cm) largest

7 x 3 3/8in (18 x 8.5cm) smallest

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



2009

2011

**KATSUSHIKA HOKUSAI (1760-1849), KEISAI EISEN (1790-1848), AND UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1831-1838**

Comprising four *oban yoko-e* and two book pages; *Shiojiri toge*, *Suwa no kosui chobo* (Shiojiri Pass: View of Lake Suwa), from the series *Kisokaido rokujuukyū tsugi* (69 Stations of the Kisokaido Road), circa 1835-1837, signed *Eisen ga*; *Nihonbashi no hakuu* (Shower on Nihonbashi Bridge), from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1832-1838, published by Sanoya Kihei (Kikakudo), censor's seal *Kiwame*; *Settsu Kinuta no Tamagawa* (The Kinuta Jewel River in Settsu Province), from the series *Shokoku Mutamagawa* (Six Jewel Rivers in Various Provinces), circa 1835-1836; and *Susaki yuki no hatsuhi* (Snow on New Year's Day at Susaki), from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1831-1832, each signed *Hiroshige ga*; and two book pages depicting late summer landscapes, unsigned (5) 10 x 14 5/8in (25.3 x 37cm) each approximately 9 x 10 5/8in (22.7 x 27cm) (two pages joined)

US\$1,000 - 1,500



2010



2011



2012



2014



2013

#### PROPERTY OF VARIOUS OWNERS

2012

#### UTAGAWA HIROSHIGE I (1797-1858) AND UTAGAWA HIROSHIGE II (SHIGENOBU) (1826-1869)

**Edo period (1615-1868), circa 1835-1862**

Comprising four *oban tate-e* and two *oban yoko-e* prints: *Atagoshita Yabukoji* (Atagoshita and Yabu Lane), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1857, published by Uoya Eikichi, censor's seals *Aratame, mi juichi*; *Toto Suruga-cho* (The Suruga District in Edo), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), circa 1858, publisher Tsutaya Kichizo (Koeido), censor's seal *uma shi*; *Seki*, from the series *Tokaido Gojusan tsugi* (53 Stations of the Tokaido Road), circa 1847-1852, published by Maruya Seijiro (Marusei, Jukakudo), censor's seals *Mera, Watanabe*; *Ueno Toeizan no zu* (Toeizan Temple at Ueno), from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1835-1839, each signed *Hiroshige ga*; *Nissaka, Sayonoyamanaka Mukenzan enbo* (Nissaka, Distant View of Mukenzan from Sayononakayama), from the series *Gojusan tsugi meisho zue* (Famous Sights of the 53 Stations), circa 1855, published by Tsutaya Kichizo (Koeido), censor's seals *Aratame, u shichi*, signed *Hiroshige hitsu*; *Motoguchi-dori* (Motoguchi Street), from the series *Toto sanjurokkei* (36 Views of the Eastern Capital), circa 1862, signed *Hiroshige ga* (6)

14 1/4 x 9 1/2 in (36 x 24.2cm) each approximately  
9 7/8 x 14 9/16 in (25.2 x 37cm) each approximately

**US\$2,800 - 3,800**

2013

#### UTAGAWA HIROSHIGE I (1797-1858)

**Edo period (1615-1868), circa 1855-1858**

Comprising three *oban tate-e* prints (each framed): the first titled *Sekiguchi josui-bata Bashoan Tsubakiyama* (Basho's Hermitage and Camellia Hill on the Kanda Aqueduct at Sekiguchi), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1857, published by Uoya Eikichi, censor's seals *Aratame, mi shi*; the second titled *Shono, Shiratorizuka koseki* (Shono: Ancient Remains at Shiratori Mound), from the series *Gojusan tsugi meisho zue* (Famous Sights of the 53 Stations), circa 1855, published by Tsutaya Kichizo (Koeido), censor's seals *Aratame, u shichi*; and the last titled *Toto Meguro Yuhigaoka* (Yuhigaoka at Meguro in Edo), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), circa 1858, published by Tsutaya Kichizo (Koeido), censor's seal *uma shi*, all signed *Hiroshige ga* (3)

Overall 26 1/2 x 21 in (67 x 53.3cm) print 14 x 9 3/4 in (35 x 24.5cm) each approximately

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



2015

2014

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1833-1856**

Comprising one *oban tate-e* and one *oban yoko-e* print: the first titled *Sumidagawa Suijin no mori Massaki* (Suijin Shrine and Massaki on the Sumida River), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1856, published by Uoya Eikichi, censor's seals *Aratame*, *tatsu hachi*, the second titled *Hara, Asa no Fuji* (Hara: Mount Fuji in the Morning), from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1833-1834, censor's seal *Kiwame*, both signed *Hiroshige ga* (2)

14 3/8 x 9 7/16in (36.5 x 24cm)

9 7/8 x 14 3/4in (25 x 37.5cm)

US\$1,500 - 2,500

2015

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1854**

An *oban tate-e* print triptych titled *Toto meisho Sumidagawa tsutsumi no hana, do Mukojima meisho ichiran* (Cherry Blossoms on Sumida Riverbank and Famous Places of Mukojima at a Glance), censor's seals *Aratame*, *tora shi* (right and left sheets), signed *Hiroshige ga* (right and left sheets)

15 x 29 1/4in (38 x 74.5cm) (three sheets joined)

US\$3,000 - 4,000

2016

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1857**

An *oban tate-e* print entitled *Mama no momiji Tekona no yashiro Tsugihashi* (Maple Trees at Mama, Tekona Shrine and Linked Bridge), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seals *Aratame*, *mi sho*, signed *Hiroshige ga*

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

US\$1,500 - 2,500



2016



2017

2017

**UTAGAWA KUNISADA (TOYOKUNI III) (1786-1864)**

**Edo period (1615-1868), circa 1852-1863**

Comprising three *oban tate-e* prints: *Kanki Bando Hikosaburo* (Bando Hikosaburo V as Kanki in *The Battles of Coxinga*) and *Kinshojo Sawamura Tanosuke* (Sawamura Tanosuke III as Princess Kinshojo in *The Battles of Coxinga*), both circa 1863, censor's seal *I sho aratame*, signed *Shichiju-hassai Toyokuni hitsu*; and *Okitsu Jiraiya* (Segawa Kikunojo V as Jiraiya), from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1852, censor's seals *Mera*, *Watanabe, ne san*, signed *Toyokuni ga*, all published by Iseya Kanekichi (3)

14 1/2 x 9 7/8in (36.8 x 25cm) each approximately

US\$800 - 1,200

2018

**UTAGAWA KUNISADA (TOYOKUNI III) (1786-1864) AND TOYOHARA KUNICHIKA (1835-1900)**

**Edo period (1615-1868), circa 1862-1863**

Comprising one triptych (framed) and one diptych *oban tate-e* print; the triptych from the story *Kanadehon Chushingura*, actors Sawamura Tanosuke as Oboshi Rikiya (left), Kataoka Gado as Oboshi Yuranosuke (center), and Bando Hikosaburo as Teraoka Heizaemon (right), circa 1862, published by Tsujiokaya, censor's seal *Inu roku aratame*, each signed *Kunisada ga*; and a diptych from the story *Tamakushige akebono Soga*, actors Kawarasaki Gonjuro as Sasa no Gonza (left) and Bando Hikosaburo as Gonpachi jitsuwa Koito (right), circa 1863, published by Izutsuya, censor's seal *I sho aratame*, each signed *Kunichika ga* (2)

Overall 18 5/8 x 32 5/8in (47 x 83cm) prints (three sheets joined) 13 5/8 x 27 7/8in (34.5 x 71cm)

14 1/4 x 19 1/2in (36.2 x 49.5cm) (two sheets joined)

US\$800 - 1,200

**PROPERTY FROM THE COLLECTION OF JUDY BLUM**



2018

2019

**UTAGAWA KUNIYOSHI (1797-1861) AND UTAMARO SCHOOL**

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

The first an *oban tate-e* print triptych (framed) titled *Dogai miburi junishi* (The Comic Transformation of the 12 Animals of the Zodiac), circa 1847-1848, censor's seals *Murata*, *Mera*, publisher Ebisuya, signed *Rei no giga Ichiyusai Kuniyoshi* on right and left sheets, *Ichiyusai Kuniyoshi* on center sheet; the second an *oban yoko-e shunga* print from an album, unsigned (2)

Overall 20 5/8 x 36 1/4in (52.5 x 92cm) prints (three sheets joined)

14 9/16 x 29 7/8in (37 x 76cm)

10 x 14 7/8in (25.5 x 37.7cm)

US\$1,200 - 1,800



2019



2020



2021

#### PROPERTY OF VARIOUS OWNERS

2020

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1832**

An oban tate-e print titled *Washu Yoshino Yoshitsune uma arai no taki* (Yoshitsune's Horse-Washing Falls at Yoshino in Yamato Province), from the series *Shokoku taki meguri* (A Tour of Waterfalls in the Provinces), circa 1832, published by Nishimuraya Yohashi (Eijudo), censor's seal *kiwame*, signed *Saki no Hokusai litsu hitsu* 15 x 10 3/16in (38.2 x 26cm)

US\$2,000 - 3,000

2021

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1832**

An oban tate-e print titled *Kisoji no oku, Amidagataki* (Amida Waterfall on the Kisokaido), from the series *Shokoku taki meguri* (A Tour of Waterfalls in the Provinces), circa 1832, published by Nishimuraya Yohashi (Eijudo), signed *Saki no Hokusai litsu hitsu* 14 3/4 x 10 1/16in (37.6 x 25.6cm)

US\$1,500 - 2,500



2022

2022

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1830-1831**  
*An oban yoko-e print titled Koishikawa yuki no ashita* (Snowy Morning at Koshikawa), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), published by Nishimuraya Yohachi (Eijudo), censor's seal *Kiwame*, signed *Saki no Hokusai litsu hitsu*  
 9 7/8 x 14 5/8in (25.2 x 37.2cm)

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



2023

2023

**KATSUSHIKA HOKUSAI (1790-1849)**

**Edo period (1615-1868), circa 1834**  
*An oban yoko-e print titled Kozuke Sano funabashi no kozu* (Old View of the Pontoon Bridge at Sano in Kozuke Province), from the series *Shokoku meikyo kiran* (Remarkable Views of Bridges in the Provinces), circa 1834, censor's seal *Kiwame*, signed *Saki no Hokusai litsu hitsu*  
 9 7/8 x 14 7/8in (25 x 37.7cm)

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



2024

2024

**AFTER KATSUSHIKA HOKUSAI (1760-1849)**

**Meiji era (1868-1912), circa 1878**  
 Comprising six sheets and one double book page (each framed); *Token* (Chinese Dog) and *Tanuki* (Raccoon), from *Hokusai manga juyonhen* (Hokusai sketchbooks, vol. 14); *Rakuda, yashi* (Camel, Palm), Production of Dried Gourd Shavings, Sugar, Rice, from *Hokusai manga jusanhen* (Hokusai sketchbooks, vol. 13); and *Ryo no hen* (Hunting), all circa 1878, published by Eirakuya Toshiro (Tohekido) (7)  
 Overall 12 1/2 x 10 1/4in (31.7 x 26cm), the smallest  
 Overall 13 1/2 x 16in (34.5 x 40.5cm), the largest

**US\$600 - 900**



2026

2025

**TSUKIOKA YOSHITOSHI (1839-1892) AND HASEGAWA MUNEHIRO (ACTIVE 1848-1867)**

**Edo period (1615-1868) and Meiji era (1868-1912)**

Comprising an *oban tate-e*, three *chuban tate-e* prints, and one painting in ink and color on silk: *Hidetsugu in Exile*, from the series *Tsuki hyakushi* (100 Aspects of the Moon), circa 1889, published by Akiyama Buemon, signed *Yoshitoshi*; three *chuban tate-e* prints joined and framed, depicting actors with verbal messages from kabuki plays, signed *Munehiro* (center sheet); and a painting of a seated courtier (framed), unsigned (3)

14 3/4 x 10in (37.5 x 25.3cm)

Overall 14 x 25in (35.5 x 63.5cm) prints (three sheets joined) 9 1/2 x 20 3/4in (24 x 52.5cm)

Overall 15 3/4 x 13 5/16in (40 x 34cm) silk 12 1/2 x 9 7/8in (31.7 x 25.1cm)

US\$600 - 900

**PROPERTY FROM THE COLLECTIONS OF HERBERT EVANS AND MIRIAM SIMPSON**

2026

**CHOBUNSAI EISHI (1756-1829) AND KIKUKAWA EIZAN (1787-1867)**

**Edo period (1615-1868)**

Comprising four *oban tate-e* prints: a triptych titled *Waka sanshin* (Three Gods of Poetry), circa 1792, published by Nishimuraya Yohachi (Eijudo), signed *Eishi ga* (on each sheet); and *Junidan kimiga irone*, signed *Eizan hitsu* (4)

15 x 10 1/4in (38 x 26cm) each approximately

US\$800 - 1,200

2027

**KATSUKAWA SHUNCHO (1780-1801), KATSUKAWA SHUNKO (1743-1812), KATSUKAWA SHUN'EI (1762-1819), AND KATSUKAWA SHUNSHO (1726-1792)**

**Edo period (1615-1868), circa 1772-1804**

Comprising one *oban*, four *hosoban*, and one *chuban tate-e* print: *Nanakoshi* from an untitled series of *Go-sekku* (Five Festivals), circa 1790-1801, published by Izumiya Ichibei (Kansendo), censor's seal *Kiwame*, signed *Shuncho ga*; a *hosoban* print depicting Ichikawa Danjuro V, circa 1788-1790, and two other actor prints, each signed *Shuncho ga*; another *hosoban* print, circa 1790-1804, published by Kawaguchiya Uhei (Fukusendo), signed *Shun'ei ga*; and the last titled *Kaiko yashinai gusa* (Silkworm Cultivation), circa 1772, signed *Shunsho ga* (6)

15 3/8 x 10in (39 x 25.3cm)

12 3/4 x 5 5/8in (32.5 x 14.2cm) each approximately

10 5/8 x 7 5/8in (27 x 19.4cm)

US\$2,000 - 4,000



2025



2027



2028



2030



2029

2028

**UTAGAWA HIROSHIGE I (1797-1858), UTAGAWA HIROSHIGE II (1826-1869), YANAGAWA SHIGENOBU (1787-1832), AND RYUSAI SHIGEHARU (1803-1853)**

**Edo period (1615-1868), circa 1822-1864**

Comprising five *oban tate-e* prints: right sheet of a triptych titled *Furyu Edo hana* (Fashionable Flowers of Edo), circa 1847-1852, published by Izumiya Ichibei (Kansendo), censor's seals *Kinugasa*, *Hama*, signed *Hiroshige ga*; two sheets from a triptych titled *Genji Suma no Ura* (Genji at Suma Bay), circa 1864, published by Fujiyoka Keijiro, censor's seal *Aratame ne san*, signed *Hiroshige ga* on left sheet; *Jittoku* (Hinazuru-dayu of the Naka Ogiya as Shide), from the series *Osaka Shinmachi nerimono* (Costume Parade of the Shinmachi Quarter in Osaka), circa 1822, signed *Toto Yanagawa Shigenobu*; and a double actor print, signed *Ryusai Shigeharu ga* (5) 14 5/8 x 10in (37 x 25.3cm) each approximately

US\$600 - 800

2029

**UTAGAWA TOYOKUNI I (1769-1825), UTAGAWA KUNISADA (1786-1864) AND KUNISADA II (1823-80)**

**Edo period (1615-1868), circa 1790-1861**

Comprising two *chuban*, one *oban yoko-e* and eight *oban tate-e* prints: *Hachidanme* (Act VIII), from the series *Chushingura* (The Storehouse of Loyal Retainers), published by Nishimuraya Yohachi (Eijudo); a triptych depicting a New Year's celebration, circa 1790-1804, published by Iwatoya Kisaburo, censor's seal *Kiware*; and *Jugatsu* (Tenth Month), published by Nishimuraya Yohachi (Eijudo), censor's seal *Kiware*, all signed *Toyokuni ga*; *Kai, Yaegaki hime* (*Kai: Yaegaki hime*), from the series *Dai Nihon Rokujuuyoshu* (The 60-odd Provinces of Japan), circa 1843-1847, published by Kawaguchiya Uhei (Fukusendo), censor's seal *Watari*, signed *Kochoro Toyokuni ga*; *Hiratsuka zu* (View of Hiratsuka), from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1838, published by Sanoya Kihei (Kikakudo), censor's seal *Kiware*, signed *Oju Kunisada ga*; and *Utsusemi* from the series *Genji ko no zu* (Genji Incense Pictures), circa 1843-1847, published by Yamamotoya Heikichi (Eikyudo), censor's seal *Hama*, signed *Kunisada aratame nidai Toyokuni ga*; right sheet of a triptych titled *Shiki keshiki no uchi, haru, chokyoku meishu hanamiro* (Four Seasons: Spring, Songs by Masters), circa 1861, published by Uoya Eikichi, censor's seal *Aratame ju tori*, signed *Kunisada ga*, *Goju Azumaya* (No.50, Azumaya) and *Gojuichi, Ukifune* (No. 51, Ukifune), from the series *Murasaki Shikibu Genji karuta* (Lady Murasaki's Genji Cards), circa 1857, published by Tsutaya Kichizo (Koeido), censor's seals *Aratame*, *mi juichi*, signed *Baichoro Kunisada ga* (11) 15 3/8 x 10 1/4in (39 x 26cm) each approximately 9 7/8 x 7 1/4in (25 x 18.3cm) each approximately

US\$1,500 - 2,500

2030

**UTAGAWA TOYOKUNI I (1769-1825)**

**Edo period (1615-1868), circa 1798-1809**

Comprising four *oban* and one *hosoban* *tate-e* print: the middle sheet from a triptych titled *Sanjuroku-ban tsuzuki yakusha junitsuki shogatsu nicho machi toshifuda no zu* (The 36 sheets, the Twelve Months of Actors, First Month), circa 1809, published by Ezakiya Kichibei (Tenjudo); *Shichi henge no uchi Ichikawa Monnosuke*, circa 1822, published by Matsumuraya Tatsuzamon; Onoe Matsusuke I and Bando Mitsugoro IV from an untitled series of double portraits of actors, circa 1798-1800, published by Nishimuraya Yohachi (Eijudo); another double portrait of actors; a *hosoban* print depicting an actor, published by Nishimuraya Yohachi (Eijudo); all signed *Toyokuni ga* (5)

14 3/4 x 10in (37.5 x 25.5cm) each

approximately

12 1/8 x 5 1/2in (31 x 14cm)

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

2031

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1835-1853**

Comprising eight *oban* and two *aiban* *yoko-e* prints: from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1835-1847: *Sato Sakurada Benkeibori sakura no i* (Cherry-tree Well at Benkei Moat outside Sakurada); *Kasumigaseki no zu* (View of Kasumigaseki); *Shiba Atagoyama* (Mount Atago in Shiba); *Ryogokubashi hanabi no zu* (Fireworks at Ryogoku Bridge); *Dokan-yama mushi-kiki no zu* (Listening to Crickets at Dokan Hill), published by Sanoya Kihei (Kikakudo); *Eitaibashi Tsukuda oki isaribune* (Fishing Boats in Tsukuda Bay, from Eitai Bridge); and *Takanawa tsukiyo* (Moonlit Evening at Takanawa); from the series *Koto meisho* (Famous Places in Edo), circa 1835-1842: *Yushima Tenjin yashiro* (Tenjin Shrine at Yushima), published by Sanoya Kihei (Kikakudo) and *Kameido no zu* (View of the Kameido shrine), published by Izumiya Ichibei (Kansendo), both with censor's seal *Kiwame*; from the series *Toto meisho no uchi* (Famous Places in Edo), circa 1840-1842: *Sumidagawa hakkei*, *Imado yusho* (Eight Views of the Sumida River: Sunset Glow at Imado), published by Sanoya Kihei (Kikakudo), censor's seal *Kiwame*, all signed *Hiroshige ga*; and the last *Dokanyama* (Dokan Hill), from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1853, published by Izumiya Ichibei (Kansendo), censor's seals *Fuku*, *Muramatsu*, *ushi roku*, unsigned (11) *oban* 9 7/16 x 14 3/16in (24 x 36cm) each approximately *aiban* 7 3/8 x 12 3/4in (18.7 x 32.4cm) and 8 7/8 x 13 9/16in (22.6 x 34.5cm)

**US\$2,000 - 4,000**



2031



2032

2032

**UTAGAWA HIROSHIGE I (1797-1858) AND  
UTAGAWA SHIGEMARU (1848-1853)**

**Edo period (1615-1868), circa 1838-1855**

Comprising two *chuban* *yoko-e*, four *oban* *yoko-e*, one *oban* *tate-e*, and two *aiban* *yoko-e* prints: *Ashtakayama, Fuji no numa* (Hara: Ashtaka Mountains and Fuji Marsh), from the series *Tokaido Gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1850-1851, published by Tsutaya Kichizo (Koeido), censor's seals *Mera*, *Murata*; and *Tsuchiyama, Suzukayama no zu* (Tsuchiyama: Suzuka Mountains), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), circa 1840-1842, published by Sanoya Kihei (Kikakudo), censor's seal *Kiwame*; *Oji, Ogiya* (Oji: The Okiya Restaurant), from the series *Edo komei kaitei zukushi* (Famous Restaurants of Edo), circa 1838-1840, published by Fujiokaya Hikotaro (Shogendo), and *Sanshu Marugame* (Marugame in Sanuki Province), from the series *Nihon minato zukushi* (Harbors of Japan), circa 1840-1842, published by Maruya Seijiro (Marusei, Jukakudo), both censor's seal *Kiwame*; *Kameido Tenmangu keidai* (The Precincts of the Tenmangu Shrine at Kameido), censor's seals *Mera*,

*Watanabe, ushi juichi* and *Asukayama hanami no zu* (Cherry-Blossom Viewing at Asuka Hill), censor's seals *Kinugasa*, *Murata, ushi hachi*, both circa 1853, from the series *Edo meisho* (Famous Places in Edo), published by Yamadaya Shojiro; *Kanbara, lwafuchi yori Fujikawa o miru zu* (Kanbara: View of the Fuji River Seen from lwafuchi), circa 1843-1847, censor's seal *Hama*, all signed *Hiroshige ga*; *Shimada, Oigawa Sungan* (Shimada: The Suruga Side of the Oi River), from the series *Gojusan tsugi meisho zue*, (Famous Sights of the 53 Stations), circa 1855, published by Tsutaya Kichizo (Koeido), censor's seals *Aratame*, *u shichi*, signed *Hiroshige hitsu*; and *Asakusa*, from the series *Edo meisho* (Famous Places in Edo), circa 1852, censor's seals *Mera*, *Watanabe, ne shichi*, unsigned (9) *chuban* 16 1/8 x 9 1/8in (15.6 x 23.2cm) each approximately *oban* 9 7/8 x 14 13/16in (25 x 37.6cm) each approximately *aiban* 9 3/8 x 14 1/8in (23.7 x 36cm) each approximately

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



2033



2035



2034

2033

#### UTAGAWA SCHOOL: FIVE WOODBLOCK PRINTS

**Edo period (1615-1868), circa 1847-1861**

Comprising one *oban tate-e* and four *oban yoko-e* prints: Ochanomizu, from the series *Edo meisho zue* (Views of Famous Places in Edo), circa 1861, published by Fujikokaya Keijiro (Shorindo), censor's seal *Tori ju aratame*, signed *Hiroshige ga*; *Gohyaku rakan no kei* (View of the Temple of 500 Arhats), from the series *Shinsen Edo meisho* (A New Selection of Famous Places in Edo), circa 1855, published by Moriya Jihei (Kinshindo), censor's seals *Aratame, u go*, signed *Ichimosai Yoshitora ga*; *Miho no Matsubara* (The Pine Moor of Miho), from the series *Nihon sankei no uchi* (Three Great Views of Japan), circa 1853, censor's seals *Magome, Hama, ushi go*, signed *Ikkosai Yoshimori ga*; and two impressions of *Matsuchiyama no yuki* (Snow at Matsuchiyama), circa 1847-1852, published by Wakamatsuya Gensuke, censor's seals *Kinugasa, Murata*, signed *Isshusai Kunikazu ga* (5)

13 15/16 x 9 11/16in (35.5 x 24.6cm) each approximately

**US\$600 - 800**

2034

#### UTAGAWA HIROSHIGE I (1797-1858)

**Edo period (1615-1868), circa 1856**

An *oban tate-e* print titled *Asakusa Kinryuzan* (Kinryuzan Temple, Asakusa), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seals *Aratame, tatsu shichi*, signed *Hiroshige hitsu*

14 3/16 x 9 5/8in (36 x 24.5cm)

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

2035

#### UTAGAWA HIROSHIGE I (1797-1858)

**Edo period (1615-1868), circa 1857**

Comprising two *oban tate-e* prints from the series *Meisho Edo hyakkei* (100 Famous views of Edo); the first titled *Kyobashi Takegashi* (Bamboo Yards, Kyobashi Bridge), censor's seals *Aratame, mi juni* and the second titled *Nakagawaguchi* (Nakagawa River Mouth), censor's seals *Aratame, mi ni*, both published by Uoya Eikichi, signed *Hiroshige ga* (2)

15 1/8 x 10 1/2in (38.3 x 26.7cm)

14 5/8 x 10in (37 x 25.4cm)

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

**PROPERTY FROM THE COLLECTION OF SALLIE WAGNER**

Sallie Wagner was born in West Virginia in 1913 to a family in the steel business. The family interests included land along the Ohio River with prehistoric settlements and mounds, rich in arrowheads and grinding stones. This led to an early fascination with Native American culture and eventually, to an advanced degree in Anthropology from the University of Chicago. Sallie met William Lippincot while at university and the two were married in 1936. Work with the National Park Service took them to the Southwest where they bought Wide Ruins Trading Post in Arizona, keeping it in operation until 1954. It was during this period that Wagner encouraged local weavers to return to using traditional vegetal dyes in their rugs, leaving a permanent legacy in Navaho weaving.

Soon after WWII, Wagner and Lippincot made their first trip to Japan and returned many times. She was struck by the sophisticated sense of design seen in the work of print makers, and by the simple

beauty of the folk ceramics. While in Japan, Wagner befriended many local potters like Hamada Shoji (see lot 2178), Kawai Kanjiro, and Shimaoka Tatsuzo. Wagner donated the bulk of her Japanese ceramic collection to the Museum of International Folk Art in Santa Fe, NM.

2036

**UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1857**

An *oban tate-e* print titled *Oji Shozoku enoki Omisoka no kitsunebi* (New Year's Eve Foxfires at the Robing Tree, Oji), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *Aratame, mi kyu*, signed *Hiroshige ga*  
14 3/4 x 10in (37.5 x 25.2cm)

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



2036



2037



2038



2039

2037

# **UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1832-1852**

Comprising three *oban yoko-e* and two *chuban tate-e* prints: *Miya, Shichiri no watashi, Atsutano tori, Nezame no sato* (Miya: Shichiri Crossing, Gate of the Atsuta Shrine, and Nezame Village), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), circa 1847-1852, censor's seals *Mera, Watanabe; Ryogoku no yusuzumi* (Fireworks in the Cool of the Evening at Ryogoku Bridge), from the series *Toto meisho* (Views of the Eastern Capital), circa 1832-1834; *Juichidanme ichi, Youchi oshiyose* (Act XI, Part 1: The Night Attack Advances), from the series *Chushingura* (The Storehouse of Loyal Retainers), circa 1835-1839, published by Izumiya Ichibei (Kansendo), censor's seal *Kiwame*; *Haru, Yoshinoyama* (Spring: The Yoshino Mountains) and *Fuyu, Sumidagawa* (Winter: Sumida River), both from the series *Meisho shiki no nagame* (Views of the Four Seasons in Famous Places), circa 1840-1842; all signed *Hiroshige ga* (5)

9 3/4 x 14 1/2in (24.8 x 36.9cm) each approximately

9 1/8 x 6 3/4in (23.1 x 17cm) each approximately

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

2038

# **UTAGAWA HIROSHIGE I (1797-1858)**

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

An *oban yoko-e* print titled *Yokkaichi, Miegawa* (Yokkaichi: Mie River), from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), published by Takenouchi Magohachi (Hoeido), censor's seal *Kiwame*, signed *Hiroshige ga*

9 7/8 x 14 7/8in (25 x 37.8cm)

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

2039

# **UTAGAWA HIROSHIGE I (1797-1858)**

**Edo period (1615-1868), circa 1856**

An *oban tate-e* print titled *Senju no Ohashi* (The Great Bridge of Senju), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1856, published by Uoya Eikichi, censor's seals *Aratame, tatsu ni*, signed *Hiroshige ga*

14 11/16 x 9 3/4in (37.5 x 24.9cm)

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

2040

# **UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA TOYOKUNI I (1769-1825), AND KEISAI EISEN (1790-1848)**

**Edo period (1615-1868), circa 1819-52**

Comprising one *oban tate-e* triptych and two *oban tate-e* prints; *Yami no ume* (Plum Blossoms at Night), circa 1847-1852, published by Kawaguchiya Uhei (Fukusendo), censor's seals *Mera, Watanabe*, each sheet signed *Ichiyusai Kuniyoshi ga*; *Matsushita no zenni, Nakamura Daikichi* (Nakamura Daikichi I as Zenni of Matsushita), circa 1819, published by Yamamotoya Heikichi (Eikyudo), censor's seal *Kiwame*, signed *Toyokuni ga*; and *Imayo musume sankyoku* (Three Songs by Girls in the Modern Style), circa 1843-1847, published by Izumiya Ichibei (Kansendo), censor's seal *Mura*, signed *Keisai Eisen ga* (5)

15 x 10in (38.2 x 25.4cm) each approximately

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



2040



2041

2041

**UTAGAWA YOSHIKAZU (1848-1870), UNSEN (ACTIVE CIRCA 1875), AND UTAGAWA YOSHITORA (ACTIVE CIRCA 1836-1887)**

**Edo period (1615-1868) to Meiji era (1868-1912), circa 1854-1875**

Comprising two *oban tate-e* triptychs and one *oban yoko-e* print; *Amerika koku jokisha orai* (America: A Steam Boat in Motion), circa 1861, published by Maruya Jinpachi (Marujin, Enjudo), censor's seal *Tori ju aratame*, signed *Issen Yoshikazu ga* (on each sheet); *Shinhatsumei Doitsukoku gunkan naikaku kikai no zu* (Interior of a Newly Invented German Battleship), circa 1875, signed *Oju Unsen hitsu* (on left sheet); and *Yoshiwara* from the series *Toto meissho hakkei no uchi* (Eight Views of the Eastern Capital), circa 1854, published by Yamadaya Shojiro, censor's seals *Aratame, tora shi*, signed *Yoshitora ga* (7)

14 5/8 x 9 7/8 in (37 x 25 cm) each approximately

US\$2,500 - 3,500

2042

**KITAGAWA UTAMARO I (1753-1806)**

**Edo period (1615-1868), circa 1805**

An *oban tate-e* print, titled *Geijiman kodakara awase Shichifuku no uchi* (The Pride of Accomplishment, Precious Children Matching the Seven Gods of Good Fortune), circa 1805, published by Izumiya Ichibei, censor's seals *Kiwame, roku*, signed *Utamaro hitsu*

14 1/8 x 9 3/4 in (36 x 24.8 cm)

US\$800 - 1,200



2042



2043



2044

2043

**KATSUSHIKA HOKUSAI (1760-1849), AND ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)**  
**Edo period (1615-1868)**

One *saitan surimono shikishi-ban* and one *yokonagaban* print; *saitan surimono* with a poem by Sanseitei Marumi; *yokonagaban* print with an illustration of a crane and a tortoise by pine, bamboo, and plum trees, signed *Sori aratame Hokusai ga*, dated *tsuchinoto-hitsuji toshi mutsuki* (1799, 1st month) (2)  
 7 5/8 x 6 7/8in (19.3 x 17.4cm)  
 15 1/4 x 20 1/2in (38.5 x 52.2cm)

US\$800 - 1,200

20 | BONHAMS

2044

**OHARA KOSON/SHOSON (1878-1945), URUSHIBARA MOKUCHU (1888-1953), AND YOSHIKAWA KANPO (1894-1979)**  
**Showa era (1926-1989), circa 1924-1933**

Comprising one *oban tate-e* and two *oban yoko-e* prints: *Flight of an Eagle in Blizzard*, circa 1933, published by Watanabe, signed *Shoson*; *Lobster and Clams*, signed *Mokuchu ga*, signed in pencil at bottom right margin *Y. Urushibara*; and *Yamato bashi no yukibare* (Fair Weather after Snow at Yamato Bridge), circa 1924, signed (3)  
 15 1/4 x 10 3/16in (38.6 x 25.8cm) each approximately

US\$800 - 1,200

**ANOTHER PROPERTY**

2044A

**KOBAYAKAWA KIYOSHI (1897-1948)**  
**Showa era (1926-1989), circa 1931**

A woodblock print titled *Kurokami* (Black Hair), No.5 from the series *Kindai jiseiso no uchi* (Fashions of the Modern World), limited edition numbered 3/100, signed *Kiyoshi* (in block), artist's seal *Kobayakawa*  
 21 x 12in (53 x 30.5cm)

US\$3,000 - 5,000

**PROPERTY FROM THE COLLECTION OF SALLIE WAGNER**

2045

**SAITO KIYOSHI (1907-1997)**  
**Showa era (1926-1989), circa 1952**

One horizontal and one vertical print; the first titled *Gyoshi nihiki no neko* (Steady Gaze: Two Cats), circa 1952; the second depicting a mother cat nursing two kittens; both signed *Kiyoshi Saito* (2)  
 17 1/4 x 11 5/8in (43.8 x 29.5cm)  
 11 1/4 x 16 3/4in (28.8 x 42.5cm)

US\$1,500 - 2,500

2046

**SEKINO JUN'ICHIRO (1914-1988)**  
**Showa era (1926-1989), circa 1952-1959**

Comprising six woodblock prints; *White Rooster*, circa 1956, edition number 71/100; *My Daughter*, circa 1952, edition number 53/100, marked *II me'ctat*; *Siamese Cat and Kitten*, circa 1959, edition number 6/100; *A Boy Holding a Dove*, circa 1959, self-carved, self-printed, edition number 7/100; *White Cat*, circa 1958, edition number 73/100, marked *II me'ctat*; and *Puppeteer*, all signed *Jun. Sekino* (6)  
 12 3/8 x 10in (31.5 x 25.3cm) smallest  
 28 1/2 x 21 1/2in (72.5 x 54.8cm) largest

US\$1,200 - 1,800



2044A



2045



2046

2047

**AOYAMA MASAHARU (1893-1969), KAWANO KAORU (1916-1965), AND SHIMA TAMAMI (1937-1999)**

**Showa era (1926-1989), circa 1950-1960**

Comprising two *obiobosho yoko-e*, four *dai-oban yoko-e* and one *dai-oban tate-e* print; three crows on a roof, tree trunks in snow, and haystacks, all circa 1959, signed in pencil *Masaharu Aoyama*; two kittens, and two lotus pods in the rain, both signed in pencil *Kaoru Kawano*; two *obiobosho yoko-e* prints, the first titled *Urei no tori* (Sorrowful Birds), circa 1959, edition number 18/50, and the other titled *Hisho* (Flight), circa 1960, edition number 21/100, both signed in pencil *Tamami Shima* (7)

11 1/4 x 16 3/4in (28.5 x 42.5cm) smallest

17 5/8 x 22 7/8in (45 x 58cm) largest

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

**PROPERTY OF VARIOUS OWNERS**

2048

**SAITO KIYOSHI (1907-1997)**

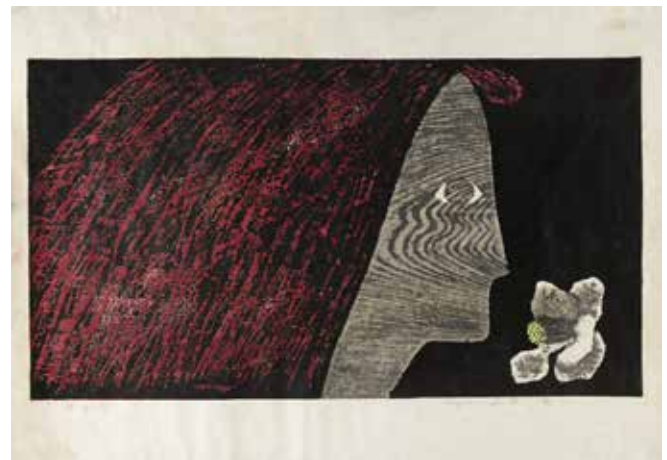
**Showa era (1926-1989), circa 1955**

One woodblock print titled *Hitomi* (The Pupil of the Eye), edition number numbered 9/30, signed in pencil *Kiyoshi Saito*  
22 x 31 3/8in (56 x 79.5cm)

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



2047



2048



2049



2050



2051

2049

**KAWASE HASUI (1883-1957)**

**Showa era (1926-1989), circa 1929-1932**

Comprising two *oban tate-e* prints, the first titled *Ayame (Iris)*, circa 1929, edition number 1/100; the second titled *Soshu Maekawa no ame* (Rain at Maekawa in Sagami Province), from the series *Tokaido fukei senshu* (Views of the Tokaido Road), circa 1932, both signed Hasui (2)

16 x 10 1/2in (40.7 x 26.7cm) each approximately

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

2050

**KAWASE HASUI (1883-1957)**

**Showa era (1926-1989), circa 1931**

An *oban tate-e* print titled *Fuyu no tsuki Toyamagahara* (Winter Moon at Toyamagahara), circa 1931, published by Doi Hanga-ten, signed Hasui

38 x 25.3cm (15 x 10in)

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

2051

**YOSHIDA HIROSHI (1876-1950)**

**Showa era (1926-1989), circa 1928**

Comprising an *oban tate-e* and an *oban yoko-e* print, the first titled *Umagaeshi*, the second titled *Aki (Autumn)*, both from the series *Fuji jukkei* (Ten Views of Fuji), circa 1928, signed Yoshida (in block), Hiroshi Yoshida (romanized, in pencil in lower right margin) (2)

16 1/8 x 10 3/4in (41 x 27.4cm)

10 3/4 x 16 1/2in (27.4 x 42cm)

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

2052

**HASHIMOTO OKIIE (1899-1993), AKIYAMA IWAO (B. 1921), MATSUBARA NAOKO (B. 1937), AND SASAJIMA KIHEI (1906-1993)**

**Showa era (1926-1989), circa 1964-1978**

Comprising four prints: *Nakaniwa A (Hoshunin)* (Courtyard A), circa 1966, edition number 70/70, signed in pencil *Okiie Hashimoto*; *Yu no onna* (Lady at Bath), circa 1974, edition number 3/100, signed in pencil *Akiyama*, sealed *Isao*, framed; *Banshu* (Late Autumn), circa 1978, marked as an artist proof, signed in pencil *Matsubara*, sealed *Matsubara Naoko*; and *Keiryu, Aizu* (Mountain Stream, Aizu), circa 1954, edition number 35/50, signed *K. Sasajima* (4)

17 3/4 x 15 3/4in (45 x 37.5cm) overall

24 1/8 x 18 5/16in (61.5 x 46.5cm) each approximately

US\$1,000 - 1,500

2053

**SAITO KIYOSHI (1907-1997)**

**Showa era (1926-1989), circa 1964**

A print entitled *Pansy*, circa 1964, edition number 53/100, signed *Kiyoshi Saito*, with a separately printed slip of paper "self-carved, self-printed *Kiyoshi Saito*" attached

23 1/2 x 17 3/4in (60 x 45cm)

US\$1,000 - 1,500

2054

**SEKINO JUN'ICHIRO (1941-1988) AND REY MORIMURA (B.1948)**

**Showa (1926-1989) or Heisei (1989-) era**

Comprising one oversize and one *obiobosho* print; the first entitled *Haka to New York* (Graveyard and New York), framed, circa 1960, edition number 8/50, signed in pencil *Jun. Sekino*, sealed *Sekino Jun*; the second entitled *Asagao no chashitsu* (Tea Room with Morning Glories), circa 2008, edition number 41/65, signed in pencil *Rey Morimura*, sealed *Mori* (2)

30 3/8 x 42 1/4in (77 x 107.5cm) overall

22 7/8 x 16 3/4in (58.2 x 42.4cm)

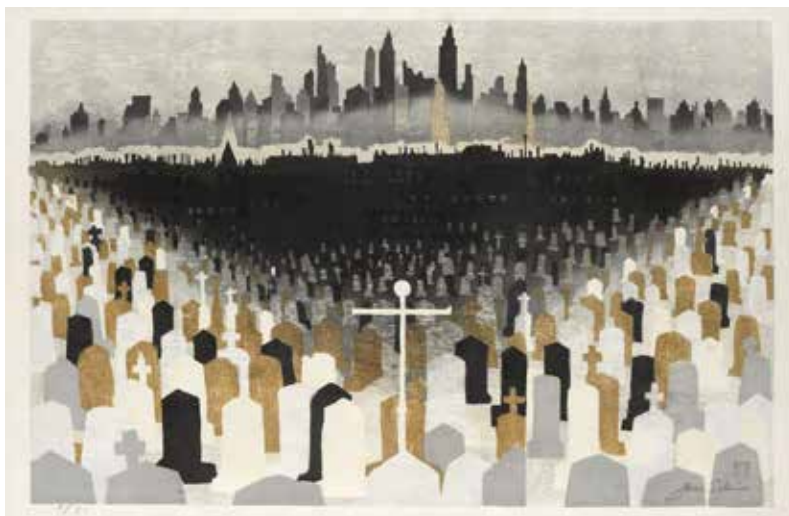
US\$700 - 900



2052



2053



2054



2055

2055

**HAGIWARA HIDEO (1913-2007) AND NAKAYAMA FRANCOIS-MASAMI (1898-1979)**

**Showa era (1926-1989), circa 1964-66**

Two framed prints; the first entitled *Yugijo (1) (Play ground (1))*, circa 1964, edition number 9/50, signed in pencil *hideo hagiwara*; the second entitled *Fuji*, circa 1966, edition number 73/200, signed in pencil *F. M. Nakayama (2)*

23 1/4 x 29 1/4in (59 x 74.5cm) overall

23 x 18in (58.5 x 46cm) overall

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

**Provenance**

Helen and Felix Juda Collection, sold Christie's, New York, *The Helen and Felix Juda Collection of Japanese Modern and Contemporary Prints*, Wednesday, April 23, 1998, lot 346, the first only



2056

2056

**SUGAI KUMI (1919-96), HAMANISHI KATSUNORI (B.1949), KURODA SHIGEKI (B.1953), IKEDA MASUO (1934-1997), AND FUKITA FUMIAKI (B. 1926)**

**Showa (1926-1989) and Heisei (1989-) eras, circa 1957-1978**

Comprising one screen print, one framed mezzotint, three etchings, and one embossed print; *King*, circa 1978, signed *SUGAI*; *Position - VII*, framed, circa 2000, edition number 12/50, signed in pencil *K. Hamanishi*; *Printemps*, circa 1986, edition number 42/50, and *The Continuous Creation*, edition number 12/45, both signed in pencil *Kuroda Shigeki*; one small etching, circa 1957, signed; and one large embossed print titled *Shiroi yume (White Dream)*, circa 1967, edition number 12/30, signed in pencil *Fumiaki Fukita (6)*

9 7/8 x 7 1/2in (25 x 19cm) smallest

24 3/4 x 29 3/4in (63 x 75cm) largest

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

2057

**TAJIMA HIROYUKI (1911-1984)**

**Showa era (1926-1989), circa 1968-1976**

Four prints: *Inaka ni sumu B (Live Up Country B)*, circa 1968, edition number 48/100, *Hikaru hana aka (Brilliant Flower Red)*, circa 1975, edition number 44/50, *Akai hanga (Red Print)*, circa 1976, edition number 32/50, and *Ohitoyoshi na shijin B (Good-Natured Poet B)*, circa 1976, edition number 18/50, each signed in pencil *Hiroyuki Tajima (4)*

25 x 19 1/2in (63.5 x 49.8cm) largest

16 1/8 x 12 1/2in (41 x 31.8cm) smallest

**US\$700 - 900**



2057



2058

#### PROPERTY FROM THE COLLECTION OF R.L. CENTNER

Captain Richard L. Centner, USN (1914-2004) was an American aviator whose career spanned the era from flimsy wooden biplanes to the space age. After retiring from the Navy, he worked as a systems engineer for the Apollo Project and then a ground-control engineer for satellites. World War II introduced him to the Pacific cultures so beloved by Jacoulet. He received a Bronze Star for "heroic and meritorious conduct" as an officer aboard the aircraft carrier USS St. Lo when it was sunk by the first-ever Kamikaze attack during the decisive Battle of Leyte Gulf. After the war, CAPT Centner (then CDR) was assigned to the Pacific island of Guam and traveled frequently to Japan. Visiting Paul Jacoulet's studio, Centner was instantly captivated by the exotic Pacifica imagery and exquisite detail and started purchasing Jacoulet's masterpieces directly from the artist. Centner and Jacoulet maintained their friendship over the years through letters, cards, and photographs until the artist's untimely death in 1960. Jacoulet's

assistant, Louis Rah, broke the news of his master's demise to CAPT Centner. The artist's letters to CAPT Centner are now in the collection of the Musée du quai Branly-Jacques Chirac, in France.

2058

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1951**

A woodblock print entitled *Le Pacifique Mysterieux Mers du Sud* (The Mysterious Pacific, South Seas), circa 1951, printed by Toshinosuke Honda, signed in pencil *Paul Jacoulet*, peach seal, with edition number 26/350 on verso  
18 7/8 x 14 1/4 in (48 x 36 cm)

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



2059



2061



2060

2059

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1938-1948**

Two vertical woodblock prints, the first titled *La Nouvelle Robe, Metalanim, Ponape* (The New Dress, Metalanim, Pohnpei), circa 1938, signed in pencil *Paul Jacoulet*, tea-jar seal, with edition number 53/150 on verso, the second titled *Longévité, Corée-Moppo* (Longevity, Moppo, Korea), circa 1948, printed by Fujii Shunosuke, signed in pencil *Paul Jacoulet*, peach seal, with edition number 27/350 on verso (2)

19 x 14 3/4in (48.5 x 37.4cm) each approximately

**US\$1,200 - 1,600**

2060

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1940-1948**

One vertical and one horizontal woodblock print, the first titled *Après la Danse, Celebes* (After the Dance, Sulawesi), circa 1940, printed by Honda Tetsunosuke, signed in pencil *Paul Jacoulet*, butterfly seal, with edition number 142/150 on verso, and the second titled *Tempête du Cœur, Seoul Corée* (Tempest of the Heart, Seoul, Korea), circa 1948, printed by Ogawa Fusayoshi, signed in pencil *Paul Jacoulet*, ivy seal, with edition number 195/350 on verso (2)

18 5/8 x 14 1/4in (47.3 x 36.2cm)

14 1/8 x 18 1/2in (35.9 x 47cm)

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

2061

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1950-1956**

Three vertical woodblock prints, comprising *La Blanchisseuse, Corée* (The Laundress, Korea), circa 1955, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, peony seal, with edition number 5/350 on verso, *La Statuette Thang, Mandchoukuo* (Tang Statuette, Manchuria), circa 1956, printed by Honda Tetsunosuke, signed in pencil *Paul Jacoulet*, peony seal, with edition number 5/350 on verso, and *Les Perles, Mandchoukuo* (The Pearls, Manchuria), circa 1950, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, peach seal, with edition number 27/350 on verso (3)

18 1/2 x 14in (47 x 35.5cm) each approximately

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



2062

2062

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1936-1952**

Two vertical woodblock prints, the first titled *Le Tabouret de Porcelaine, Mandchoukuo* (The Porcelain Garden Seat, Manchuria), circa 1936, printed by Fujii Shunosuke, signed in pencil *Paul Jacoulet*, good luck hammer seal, with edition number 222/350 on verso, the second titled *La Pipe à Eau, Chinoise* (The Water Pipe, Chinese), circa 1952, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, peach seal, with edition numbers 27/350 on verso (2) 418 1/2 x 14 1/4in (7 x 36cm) each approximately

US\$1,000 - 1,500

2063

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1953**

A woodblock print entitled *Vent du Nord, Corée* (North Wind, Korea), circa 1953, printed by Yoshizo Onodera, signed in pencil *Paul Jacoulet*, peony seal, with edition number 4/350 on verso 18 3/4 x 14 1/16in (47.5 x 35.8cm)

US\$1,000 - 1,500

2064

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1948**

Two vertical woodblock prints, the first titled *Sous les Bananiers, Tomil: Yap* (Under the Banana Trees, Tomil, Yap), printed by Fujii Shunosuke, with edition number 26/350 on verso, and the second titled *Retour de la Jungle, Tondano: Celebes* (Return from the Jungle, Tondano, Sulawesi), printed by Honda Tetsunosuke, with edition number 49/350 on verso, both circa 1948, signed in pencil *Paul Jacoulet*, sparrow seal (2) 18 3/8 x 14in (46.7 x 35.5cm) each approximately

US\$1,200 - 1,600



2063



2064



2065



2066



2067

2065

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1935-1953**

Two vertical and one horizontal woodblock print, comprising *Le Genie Sans Nom, Corée* (The Unnamed Genius, Korea), circa 1953, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, peony seal, with edition number 4/350 on verso, *M. Keen et M. Lee, Seoul, Corée* (Messrs. Kim and Lee, Seoul, Korea), circa 1951, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, ivy seal, with edition number 27/350 on verso, and *Trois Coréens, Seoul, Corée* (Three Koreans, Seoul, Korea), circa 1935, printed by Fujii Shunosuke, signed in pencil *Paul Jacoulet*, mandarin-duck seal, with edition number 27/150 on verso (3)  
 18 3/4 x 14 1/16in (47.5 x 35.8cm) each approximately  
 35.3 x 47cm (13 7/8 x 18 1/2in)

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

2066

**PAUL JACOULET (1902-1960) AND WILLY SEILER (1903-1997?)**

**Showa era (1926-1989), circa 1950-1965**

Comprising two vertical woodblock prints and one etching, *Le Priere de Minuit, Lama Mongol* (Midnight Prayer, Mongolian Lama), circa 1959, printed by Honda Tetsunosuke, signed in pencil *Paul Jacoulet*, peony seal, with edition number 5/350 on verso, *La Corbeille de Nefles, Chinois* (The Basket of Chinese Medlars), circa 1950, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, fan seal, with edition number 26/350 on verso, and the etching titled *Relaxing*, circa 1965, signed in pencil *W. Seiler*, with edition number 65/190 on verso (3)  
 18 3/4 x 14 3/8in (47.7 x 36.5cm) each approximately  
 28.5 x 31.6cm (11 1/8 x 12 7/16in)

**US\$1,200 - 1,600**

2067

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1948**

Two horizontal woodblock prints, the first entitled *Tempête du Coeur, Seoul Corée* (Tempest of the Heart, Seoul, Korea), printed by Ogawa Fusakichi, signed in pencil *Paul Jacoulet*, ivy seal, with edition number 26/350 on verso, the second entitled *Fumées de Santal, Mandchoukuo* (Sandalwood Smoke, Manchuria), printed by Honda Toshinosuke, signed in pencil *Paul Jacoulet*, mitsu-tomoe seal, with edition number 231/350 on verso (2)  
 14 5/16 x 18 5/8in (36.3 x 47.2cm) each

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



2068

2068

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1935**

A woodblock print entitled *La Geisha Kiyoka Tokyo* (The Geisha Kiyoka, Tokyo), circa 1935, printed by Toshinosuke Honda, signed in pencil *Paul Jacoulet*, mandarin-duck seal, with edition number 103/350 on verso

18 1/2 x 14in (47 x 35.5cm)

US\$800 - 1,200

2069

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1953-1954**

Two vertical woodblock prints, the first entitled *Decembre, Japon* (December, Japan), circa 1953, with edition number 4/350 on verso, the second entitled *Le Phare de Mikomoto, Shimoda, Izu* (Lighthouse at Mikimoto, Shimoda, Izu), with edition number 5/350, both printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, peony seal (2)

18 7/8 x 14in (48 x 35.5cm) each approximately

US\$1,000 - 1,500

2070

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1952**

Two vertical woodblock prints, the first titled *Daikoku, Dieu de la Richesse, Personnifié par une Courtisane du Shimabara, Kyoto, Japon* (Daikoku, God of Wealth, in the Person of a Courtesan of Shimabara, Kyoto), and the second titled *Ebisu, Dieu du Bonheur, Personnifié par une Courtisane du Shimabara, Kyoto, Japon* (Ebisu, the God of Good Luck, in the Person of a Courtesan of Shimabara, Kyoto), both circa 1952, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, coin seal, with edition number 27/350 on verso (2)

18 3/4 x 14in (47.5 x 35.5cm) each approximately

US\$800 - 1,200



2069



2070



2071

2071

**PAUL JACOULET (1902-1960)**

**Showa era (1926-1989), circa 1950**

Two woodblock prints, the first entitled *Les Deux Adversaires (gauche), Corée* (The Two Adversaries, left, Korea), and the second entitled *Les Deux Adversaires (droite), Corée* (The Two Adversaries, right, Korea), both circa 1950, printed by Onodera Yoshizo, signed in pencil *Paul Jacoulet*, arrow seal, with edition number 27/350 on verso (2)

18 7/8 x 14 1/4 in (48 x 36 cm) each

**US\$1,200 - 1,600**

2072 <sup>□</sup>

**A SET OF ONE PROGRAM, TWO HOLIDAY CARDS, AND ONE BOOK**

**Showa era (1926-1989), circa 1948-1960**

A program of *Madame Butterfly*, designed and pen signed on the cover by Paul Jacoulet (1902-1960), circa 1948, a holiday card with a small color print titled *Vieil Aino: Hokkaido* (Old Aino Man, Hokkaido) inserted, circa 1952, the other holiday card with a small color print titled *Hokkan-Zan, Seoul, Corée* (Hokkan Mountains, Seoul, Korea) inserted, circa 1960, both signed by the artist, a *watoji* (bound in Japanese-style) book titled *Paul Jacoulet Wood-Block Artist* by Florence Wells, published by Foreign Affairs Association of Japan, circa 1957, signed by the artist (4)

Program 9 x 6 3/4 in (22.8 x 17.2 cm) holded

Print 6 1/4 x 4 3/8 in (16 x 11.2 cm) each approximately

Book 9 1/2 x 6 1/2 in (24 x 16.5 cm)

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



2072

# SCREENS AND PAINTINGS





2073



2074

## PROPERTY OF VARIOUS OWNERS

2073 □

### ANONYMOUS

#### Fans

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

A two-panel folding screen decorated with various fans painted in ink, color, gesso, and gold, all applied to paper decorated with silver flecks

55 3/4 x 65in (141.6 x 165.1cm)

US\$2,000 - 3,000

2074 □

### ANONYMOUS

#### Pine, bamboo and flowers

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

A mid-sized six-panel folding screen painted in ink, color, and gold on paper with silk surround and lacquered-wood frame, depicting young pine, bamboo, and flowers in bloom, partially obscured by gold clouds

41 1/2 x 100in (105.4 x 254cm)

US\$3,000 - 5,000

2075 □

### ANONYMOUS

#### The battles of Ichinotani and Yashima from the Tale of the Heike

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

A pair of full-size six-panel folding screens, ink, color, and gold leaf on paper with silk surround and lacquered-wood frame, depicting the battles of Ichinotani, on the left screen, and Yashima on the right screen

60 x 142.5in (152.4 x 362cm) each

US\$10,000 - 15,000

The battles of Ichinotani and Yashima were fought between the Minamoto (Genji) and Taira (Heike) clans in early 1185, the climax of a five-year war that ended with the total victory of the Minamoto. The struggles between the two clans were immortalized in the thirteenth-century novel Heike monogatari (Tales of the Heike), and it is on that written account that representations such as the present lot are based. In one of the most famous episodes, shown in

the upper center of the right-hand screen, the Minamoto hero Yoshitsune is about to descend the steep ravine of Hiyodorigoe with his mounted followers to mount a surprise attack the Heike stronghold from the rear (see also lot 2002). At the far left is depicted the death of Atsumori, the lone Taira warrior riding out into the sea. His pursuer, Kumagae taunts him for turning his back to his enemy, but as Atsumori looks around to face him, Kumagae realizes he is just a youth of 17. With great reluctance and Atsumori's own insistence, Kumagae took his enemy's head. On the left scene, the Taira forces are shown fleeing in ships with the young Emperor Antoku. At center right is shown the episode of the celebrated Minamoto archer Nasu no Yoichi knocking a fan off a pole erected on one of the Taira vessels by striking its retaining pin from a great distance





2076 (detail)

2076

# **ANONYMOUS**

## **Interior with Kimono, Clothes Racks, and Furniture**

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

Six-panel folding screen, ink, colors, and gold on paper with gold leaf, with silk surround and lacquered-wood frame, depicting a variety of silk *kosode* and other garments, decorated in tie-dye, stencil-dye, embroidery, and other techniques, an *uchiwa* fan, and an *inro* draped on a lacquered *iko* (clothes rack), to its left a *shodana* (set of shelves), a stylized pile of folded garments, and the beginning of a set of *shoji* screens

61 1/4 x 136 1/2in (155.5 x 346.7cm)

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

Known today by the collective title *Tagasode* (Whose Sleeves?), screens depicting garments, usually without human figures, were first painted around the early seventeenth century. While some of the earlier examples are painted with *kosode* draped on racks against a plain gold background, from the mid-seventeenth century some screens began to include other domestic interior elements. The composition of the present lot shares features with a pair in the Nezu Museum, Tokyo, in particular the *shoji* screens at the left and the stylized pile of *kosode* lying in front of the *shodana* shelves. As noted by textile scholar Kiriata Ken in connection with another pair of screens, these piles of *kosode* are depicted as if viewed from above in order to show the maximum number of different designs; indeed it seems as if the artists' overall purpose in these later screens was to create a kind of large-scale fashion album designed to appeal to female members of the Kyoto military and mercantile elite. See Takeda Tsuneo and others, *Nihon byōbu-e shusei* (Survey of Japanese Screens), 14, *Fuzokuga: Yuraku, tagasode* (Genre Entertainments, Kimono Screens), Tokyo, Kodansha, 1977, cat. nos. 95-96, 103.



2077

# **SCHOOL OF IWASA MATABEI**

## **Fashionable youth at leisure**

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

A two-panel folding screen decorated in ink, lavish color, gesso, gold, and gold leaf on paper with silk surround and lacquered-wood frame, depicting a group of two young dandies and beauties enjoying music beneath a blossoming cherry tree and flowering peonies before a brush fence in gold *moriage*, the oversized blossoms raised in relief, the full moon an applied gilt-metal disc, the figures' robes decorated with floral and geometric designs, phoenixes and fruiting grape vines in the manner of an ink painting

61 1/4 x 66in (155.5 x 167.6cm)

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

Iwasa Matabei (1578-1650) has long been regarded as a vital link between the long-established Tosa tradition of highly-colored, sometimes miniaturist, figural narrative painting and the earliest paintings in the *Ukiyo-e* style, mainly associated today with woodblock prints; at one time even such early *Ukiyo-e* painting masterpieces as the *Hikone Screens* were conventionally, but mistakenly, attributed to him. While the title of "founder of *Ukiyo-e*" is nowadays more usually and accurately accorded to Hishikawa Moronobu (d.1694), Matabei is still greatly admired for a small group of works that can be definitively attributed to his hand, in particular long narrative scrolls of historical events, portraits of classical poets, and lively panoramas of everyday life in and around Kyoto; his painting is characterized by figures with large heads and delicately drawn features, depicted in bright colors. The present lot, likely dating from two centuries or more after Matabei's death, brilliantly recaptures the spirit of seventeenth-century screen genre painting.



2078



2078



2079



2080

2078 <sup>□</sup>

#### ANONYMOUS

100 boys

Edo period (1615-1868), 19th century

A pair of small six-panel folding screens painted in ink, color and gold on gold leaf with silk surrounds and lacquered-wood frames depicting Chinese boys in a well-appointed villa engaged in play and in various activities including the Four Accomplishments of making music on the *qin*, playing chess, calligraphy, and painting  
36 3/8 x 105 1/2in (92.4 x 267.9cm) each

US\$3,000 - 5,000

2079

#### TWO SHUNGA (EROTIC) HANDSCROLLS

The first after Tsukioka Settei

Edo period (1615-1868) 19th century

The first, ink, color, gold, silver and mica on silk depicting a variety of couples in sexual encounters, interspersed with passages of narrative in cursive script on colored paper decorated with gold flecks, inscribed *Tsukioka Masanobu Settei daikei rokujunana-o* (at the age of 67) and sealed and dated *Tenmei hinoe-uma jugatsu* (1786); the second 12 woodblock prints depicting various couples in sexual encounters, each with poetic verses, leader page with scattered cherry blossoms and with text page decorated with sea shells and plants, mounted as a handscroll

Each with a wood storage box

502 1/2in (1276.3cm) long, the largest

US\$2,000 - 3,000

2080

#### AN EMBROIDERED WALL HANGING

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

Depicting three writhing dragons in clouds, the central dragon clutching a sacred jewel, the silk border embroidered with phoenix roundels

67 x 44in (170 x 111.7cm)

US\$700 - 900

#### Provenance

Purchased in Japan circa 1930 by the father of the current owner while posted in Kobe as the Dutch Consul to Japan and the Director of the Netherlands National Bank.



2081



2081



2082

2081

**SCHOOL OF OGATA KORIN**

**Poppy, bellflowers, and morning glories**

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

A pair of hanging scrolls, color, gold, and gold leaf on paper depicting various flowers in bloom, each bearing the seal *Hoshuku*  
With a wood storage box

28 1/2 x 12 7/8in (72.3 x 32.7cm)

US\$2,500 - 3,500

2082

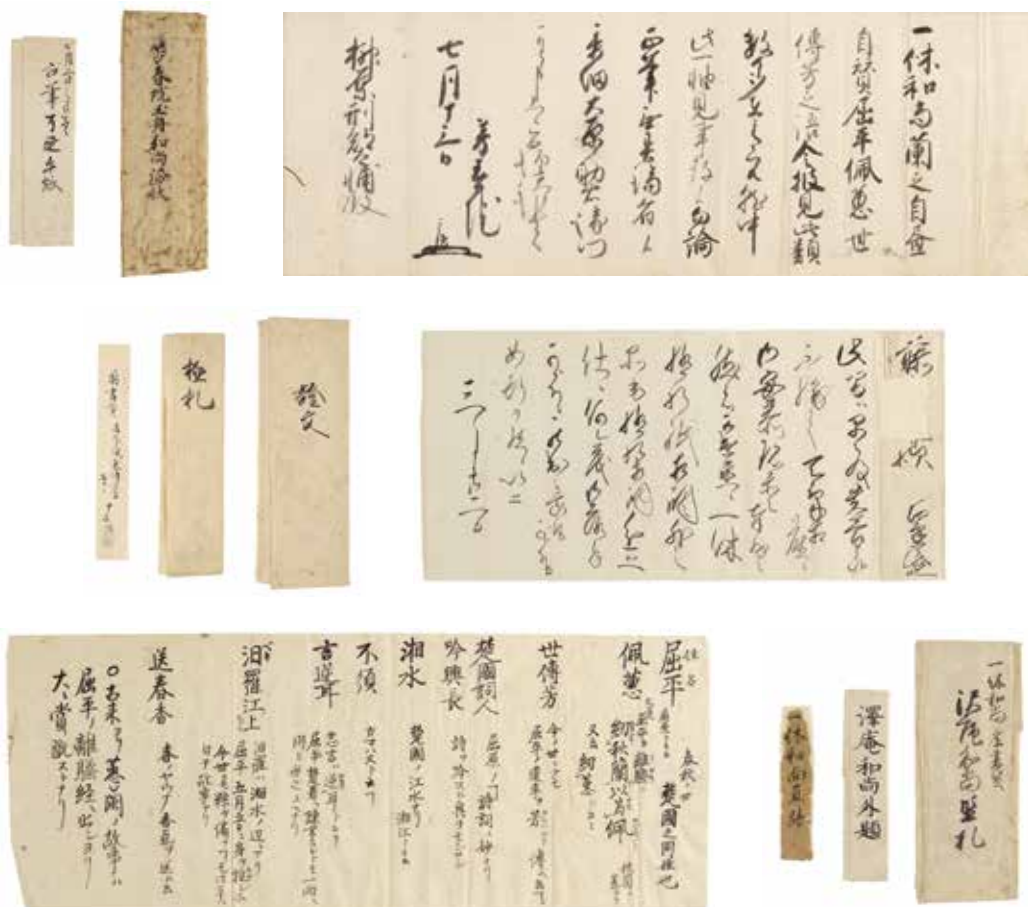
**SHOSEKIDO ISSHI (ACTIVE EARLY 19TH CENTURY)**

**An Oiran (courtesan) on parade**

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

Ink, color and gold on silk depicting a courtesan on parade, signed *Shosekido Isshi* and sealed *Shoseki Koji* and *Isshi*  
31 7/8 x 11 3/4in (80.9 x 29.8cm)

US\$1,500 - 2,500



2083 (accompanying certificates)

2083

# **IKKYU SOJUN 一休宗純 (1394-1481)**

## **Wild Orchids, Rock, and Bamboo, with Calligraphy Muromachi period (1333-1573), 15th century**

*Kakejiku* (hanging scroll), ink on paper; inscribed at right: *Daito Shuho Kokushi Goyo Ryuho monkyaku Tokai Ikkyu-ro no shi tomo ni ga ippitsu* 大燈宗峯國師五葉龍寶門客東海一休老納詩与畫一筆 (Old Man Tokai Ikkyu, guest of Daito Shuho Kokushi Goyo Ryuho, offered this poem and painting from the same brush); Inscribed above with a Chinese poem: 屈平佩惠世傳芳 楚国詞人吟興長 湘水不須言逆耳 汨羅江上送春香 (The fragrance of Qu's orchid passes from generation to generation / the verses chanted by this poet of Chu were wide and deep / the waters of the Xiang River ignored his words and blocked its ears to them / but they spread the scent of spring over the waters of Miluo)

With fitted lacquered-wood *tomobako* storage box dated *Genbun gannen tatsu shichigatsu mikka* 元文元年辰七月三日 (Third day of the seventh month of 1736) and inscribed to the effect that the painting has a certificate by the Daitokuji abbot Gyokushu 玉舟 (1599-1668); the documents accompanying this lot include the certificate by Gyokushu; another certificate with a label inscribed by Takuan Soho 沢庵宗彭 (1573-1645), also a Daitokuji abbot; an annotated copy of the Chinese poem, with glosses in Japanese; and a copy of the Tokyo Art Club price list of 1926 (see below) 33 1/4in x 15 1/4in (84.4 x 38.7cm)

**US\$150,000 - 250,000**

## **Provenance**

Kataoka Family Collection, until 1926  
Takashi Yanagi, Kyoto  
The Estate of George Gund III (1937-2013), from 1992

## **Published**

Tokyo Art Club 東京美術倶楽部, *Kataoka-ke shozohin rakusatsu takane-hyo* 片岡家所蔵品落札高値表 (Prices [Above 300 Yen] Realized at the Sale of the Kataoka Family Collection), auction report, October 11, 1926, no. 14 (1,050 yen)  
Michael R. Cunningham, *Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Painting, and Ceramic Art from Japan and Korea*, exhibition catalogue, Cleveland OH: The Cleveland Museum of Art, March 19-May 28, 2000, cat. no. 3, pp.25-27

Famed for his radical approach to Zen and his superficially dissolute lifestyle, Ikkyu Sojun was one of the most important religious leaders of Japan's later middle ages. Although better known for his voluminous and eccentric Chinese poetry, he painted a small number of expressive, gestural scrolls executed in ink on paper that feature plant forms, usually wild orchids, and appear to have been inspired by earlier Zen priest-artists such as Gyokuen Bonpo (1349-after 1420) who produced more than 20 such compositions; see Anne Nishimura Morse and others, *Arts of Japan*, Boston: MFA Publications, 2008, p. 64. Like Bonpo, Ikkyu chose the orchid as his subject because it symbolized the upright Chinese scholar alienated from the corruption of power.

The present lot is closely related to the right-hand half of a pair of scrolls in the Century Cultural Foundation, Tokyo which has a similar composition and is inscribed with the same poem except for some differences in the first line; see <http://www.ccf.or.jp/jp/03museum/detail.html?SelectExsID=698>. Ikkyu's poem relates to the great early Chinese poet Qu Yuan from the state of Chu in southern China. Following his unjust banishment from both court and state, Qu committed suicide by throwing himself in the Miluo River, a tributary of the Xiang River on the eastern bank of Lake Dongting. As noted by Michael Cunningham, Ikkyu here likens Qu's understated "moral character to that of the scent of the wild orchid, which goes largely unnoticed in the world."

屈平佩蕙止傳芳

楚國詞吟與長

海のく須言海

汨羅江上送春芳

大燈宗峯國師五葉龍寶門客集海二休走柳詩上書一





2084



2086



2085

2084

**KANO SEISEN'IN (1796-1846)**

**Fuji and autumn landscape viewed through a circular window  
Edo period (1615-1868), 19th century**

Hanging scroll, ink and slight color on silk depicting Mount. Fuji before Lake Ashi and a shrine gate in autumn maples, signed *Seisen hogen hitsu* and sealed

With a wood storage box

33 3/8 x 12 3/4in (84.5 x 32.5cm)

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

2085

**TAKEUCHI SEIHO (1864-1942)**

**Mountain landscape**

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

Hanging scroll; ink and color on silk; signed *Seiho* and sealed *Kokan*  
With a wood *tomobako* storage box signed *Seiho dai* and sealed by artist

9 1/2in x 12 3/4in (24.1 x 32.4cm)

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

2086

**ANONYMOUS**

**Cat and peonies**

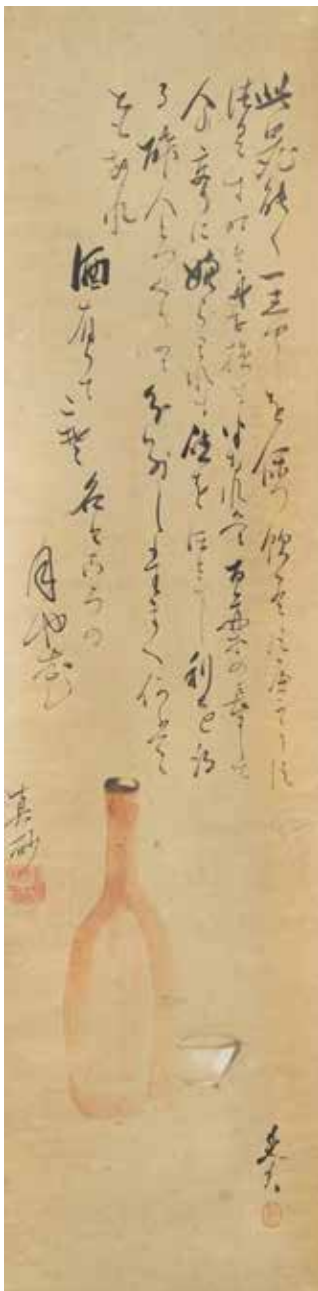
**Showa era (1926-1989), first half of the 20th century**

Hanging scroll, ink and color on silk depicting a cat reclining under large peony bushes, sealed *Chi*

With a wood storage box

66 1/2 x 34 1/4in (168.9 x 86.9cm)

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



2087

2087

**SHIBATA ZESHIN (1807-1891)**

**Sake and poem**

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

A hanging scroll, ink and slight color on paper, depicting a sake flask and cup, signed *Zeshin* and sealed *Tairyukyo*, with a lengthy inscription on the subject of sake signed *Masago* and sealed *Tanetatsu* [ ] in

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



2088

2088

**SHIBATA ZESHIN (1807-1891)**

**Potted plants**

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

*Urushi-e* (lacquer painting) on paper with a miniature arrangement of bamboo and rocks, a dwarf pine tree and an exotic fern in a Chinese-style pot, all painted in colored lacquer and ink, signed in lacquer *Zeshin* and sealed *Koma*  
7 1/4 x 6 in (18.4 x 15.2cm)

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



2089



2089

2089

**KURODA JUTARO (1887-1970)**

**Card player/Portrait of a woman**

**20th century**

Oil on board depicting a man playing a card game, the reverse with a study for a portrait of a woman, signed on the obverse Kuroda, framed

22 1/8 x 13 7/8in (56.2 x 35.2cm)

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

**PROPERTY FROM THE HAUGE COLLECTION**

2090 <sup>W</sup>

**A SET OF THE KOKKA, A MONTHLY JOURNAL OF ORIENTAL ART**

**Meiji (1868-1912), Taisho (1912-1926), and Showa (1926-1989) eras, circa 1889-1962**

Near-complete set of *Kokka*, an illustrated monthly journal of the fine and applied arts of Japan and other Eastern countries, published by The Kokka Publishing Company, Tokyo, Japan, 48 bound volumes (47 sets of 12 issues and one set of 8 issues) and 195 loose issues; together they represent nos. 1 - 849 of *Kokka* (from October 1889 to December 1962), with the following issues missing; 326, 337, 385, 386, 389, 404, 406, 494 to 497, 499, 501 to 504, 506 to 509, 511 to 524, 526 to 542, 546, 548 to 553, 555 to 557, 561, 563, 566, 569, 713, 724, 812, 813, 828; also the following 67 English-language loose issues; 133 to 181, 184, 196, 296, 297, 298, 299, 300, 301, 314, 328 to 337; and indexes

15 1/16 x 10 1/2in (38.5 x 26.7cm) each approximately

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

2091

No lot

**PROPERTY OF VARIOUS OWNERS**

2092

**A GROUP OF WOODCUT PRINT RELATED BOOKS**

**Showa (1926-1989) era**

Comprising 24 books related to various Japanese woodcut print artists and six exhibition catalogues: titles include a set of three volumes of *Kindai Nihon hanga taikei* (Compendium of Modern Japanese Prints), circa 1975-1976, published by Mainichi Shimbunsha; *Hokusai: One Hundred Poets*, by Peter Morse, circa 1989, published by George Braziller, Inc. New York; *The Art of Hiroshige*, by Tsuneo Tamba, circa 1965, published by Asahi Shimbun-sha; *Kuniyoshi, the Warrior-Prints*, by B. W. Robinson, circa 1982, published by Phidon Press Limited, Oxford and Cornell University Press; *Yoshitoshi, the Splendid Decadent, the Last Master of Ukiyo-e*, by Shinichi Segi, circa 1985, published by Kodansha International Ltd, Tokyo; *Kawase Hasui mokuhang-shu* (Kawase Hasui Prints Collection), circa 1979, published by Mainichi Shimbunsha; *Shiko Munakata Wood-Block Prints, Chronologically arranged (1935-1958)*, by Dr. Soetsu Yanagi, circa 1958, published by the Chikuma-shobo, Tokyo; and various exhibition catalogs include, *The Bizarre Imagery of Yoshitoshi: The Herbert R. Cole Collection*, circa 1980, published by the Los Angeles County Museum of Art, Los Angeles; *Hiroshige, An Exhibition of Selected Prints and Illustrated Books*, circa 1983, published by Ukiyo-e Society of America, Inc.; *Kunisada's World* circa 1993, published by Japan Society, Inc. and Ukiyo-e Society of America; *The Mann Collection* circa 1994, published by Ukiyo-e Ota Memorial Museum of Art, Tokyo; *The Passionate Art of Kitagawa Utamaro* circa 1995, published by Asahi Shimbun, Tokyo and British Museum Press, London; *Kamisaka Sekka: Rimpa Master - Pioneer of Modern Design* circa 2003, published by The National Museum of Modern Art, Kyoto, Birmingham Museum of Art, Alabama and the Asahi Shimbun; and 48 other reference books related to Japanese prints

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



2090 (partial)



2092 (partial)

# BUDDHIST ART





2093

2093

# A SEATED WOOD FIGURE OF SHO-KANNON

Edo period (1615-1868), 18th century

Of *yosei-zukuri* (joined block) construction, carved as Sho-Kannon seated with one leg folded under, and the other somewhat pendant, the left hand open in a welcoming gesture and the right poised to hold a lotus (now lost), the robes loosely draped across the legs and thrown over the left shoulder, scarves falling over the forearms, the hair swept up and piled on the head and held with a *nyoi*-head jewel above a simple crown, the eyes and *ushnisha* inlaid in crystal  
16 1/2in (41.9cm) high

US\$5,000 - 7,000

2094

# A LATER KEI SCHOOL ZUSHI WITH THREE DEITIES

By Koun, Edo period (1615-1868), dated 1746

The black-lacquer cabinet with hinged doors opening to reveal figures of Fudo Myo-o flanked by Nyorai Kojin, and Aizen Myo-o, all carved and assembled in wood and painted in pigments and gilt, with applied jewelry and accouterments and set on a multi-tiered dais, inscribed on the underside of the cabinet

不動明王, 如来荒神, 愛染明王 三尊

落陽七條大仏筋運慶嫡博十八世  
京西六條天徳製作大仏師康雲  
延享二年作 (一七四六年)

*Fudo Myo-o, Nyorai Kojin, Aizen Myo-o sanzon  
Rakuyo Shichijo Daibutsu suji Unkei chakuden juhachi-sei  
Kyosai Rokujo Tenshi seisakusha Daibussshi Kouun  
Enkyo ninen saku*

(A triad of Fudo Myo-o, Nyorai Kojin, and Aizen Myo-o, made by the Buddhist sculptor Koun of Tenshi, Rokujo, Western Kyoto, eighteenth-generation direct descendant of the great sculptor Unkei [circa 1150-1223] of Shichijo, Kyoto, 1745)

*Fudo: 16 1/2in (41.9cm); Aizen: 13 1/8in (33.3cm); Nyorai Kojin: 12 1/2in (31.8cm) high; Cabinet: 22 x 21 3/4 x 10 1/4in (55.8 x 55.2 x 26cm)*

US\$18,000 - 25,000

The inscription on the underside of the case indicates that all three figures were carved by a Kyoto sculptor named Koun, purportedly the 18th descendant in the lineage of Unkei.



2094



2095

2095

# **ANONYMOUS**

## **Shaka Triad with the 16 Rakan**

**Kamakura (1185-1333) or Muromachi (1333-1573), 14th century**

*Kakejiku* (hanging scroll) mounted on a panel, ink, colors, and gold on silk in silk brocade mounts, depicting Shaka (the historical Buddha Sakyamuni) preaching to a group of 16 *rakan* (enlightened disciples of the Buddha), eight to the left and eight to the right, with attendant bodhisattvas (enlightened merciful beings) below: Fugen (Samantabhadra) at left seated on a white elephant and Monju (Manjusri) at right seated on a blue-green lion; the reverse inscribed with a spurious attribution to the eighth-century Chinese master painter Wu Daozi and a listing of the various fabrics used in the mount

47 x 28 1/4in (119.3 x 71.7cm), image only; 83 5/8 x 36 1/8in (212.4 x 91.7cm) overall

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

## **Provenance**

De-accessioned from the collection of a major food processing company and subsequently purchased at auction in 2009, Cleveland, OH

For another example of this iconographic combination, with the preaching red-robed Shaka apparently seated on a cloud rather than the more usual throne, compare a triad with *rakan* in the Metropolitan Museum of Art (formerly Mary Griggs Burke Collection, acc. no. 2015.300.1; <https://www.metmuseum.org/art/collection/search/53179>), also dated to the late Kamakura or early Nanbokuchō period. The exceptionally strong characterization of the 16 *rakan* in the present scroll points to a date before the fifteenth century. The standard spurious attribution to Wu Daozi on the reverse reflects the celebrity and Chinese origin of the red Shaka icon; the earliest surviving example, most probably Japanese but possibly Chinese, is the famous eighth-century painting of Shaka preaching on the Vulture Peak (also known as *Hokkedo konpon mandara*) in the Museum of Fine Arts, Boston (acc. no. 11.6120).



2096

2096

**A WOOD FIGURE OF A SIX-ARMED DAIKOKUTEN (MAHAKALA)**

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

Decorated in polychrome pigments and gilt, the figure shown standing *contrapposto* on top of a subdued demon dressed in robes and scarves decorated with floral designs, snakes adorning each of his six arms and ankles, and hanging from his waist, a necklace of skulls at his neck, his upswept hair surmounted by a *shishi* crown, eyes inlaid in crystal, the remains of an axe in one of his hands, the other attributes now lost, the rockwork base inscribed on the underside with a date of restoration *Bunka ni* (1805)

14 3/4in (37.4cm) high, figure only; 18 1/2in (47cm) high overall

US\$3,500 - 4,500



2097

2097

**A GOLD-LACQUER WOOD FIGURE OF THE BODHISATTVA JIZO**

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

Of *yosegi-zukuri* (joined-block), hollow construction, the figure shown standing in a static pose, leaning slightly forward and holding a wish-granting jewel and a *shakujo* (staff with jingles), the robes decorated with floral and geometric patterns in black lacquer, the figure set on a lotus stand supported by rocky formations

16 5/8in (42.2cm) high, figure only; 27 5/8in (70.2cm) high overall

US\$6,000 - 8,000



2098

2098

**A PAIR OF LARGE GUARDIAN SCULPTURES**  
**Kamakura period (1185-1333), 13th/14th century**

Two of the Juni Shinsho (12 Divine Generals) standing on rocks, each of carved and assembled wood, shown dressed in Chinese-style armor, the hems of their garments and scarves flowing as if blown by wind, each bearing a fierce expression, the right-hand deity identifiable by his gesture as Bikara (associated with the rat) and the left-hand deity, with a bronze crown decorated with colored stones, and rings on his cuirass, perhaps identifiable as Anteira (associated with the monkey), each with eyes inlaid in glass, each with traces of pigment

*59in (88.9cm) high, the largest*

**US\$50,000 - 70,000**

In Japanese art, the Juni Shinsho, 12 protective deities that accompany Yakushi, the Medicine Buddha, are distinguished by their menacing facial expressions, aggressive poses, Chinese-style armor, and flame-like hair. They made their first appearance in East Asian sculpture in China's Sui dynasty (581-618); the earliest Japanese examples in the Shin Yakushiji Temple, Nara, date from the eighth century but it was not until the Kamakura period that they were frequently represented in temple statuary. By that time, the deities had come to be closely associated with the Zodiac Animals, another traditional set of twelve, but the identification between named deity and animal has tended to vary over time. Among the best-known Kamakura-period sets is that in the Tokondo Hall of Kofukuji Temple, Nara, a National Treasure completed in the early thirteenth century (<http://www.kohfukuji.com/property/cultural/098.html>); the present pair was likely carved about a century later.



2099



2100



2101

2099 ▯

#### A WOOD FIGURE OF AMIDA BUDDHA

Edo period (1615-1868), 18th century

Carved and assembled wood, Amida seated with his hands in the *mida no jo-in* (gesture of meditation), the robes lying in loose folds across the legs and thrown over the left shoulder, lacquered and with traces of gilt, the eyes inlaid in crystal, the *urna* now lost and the jewel in the *ushnisha* a later replacement  
12 1/8in (30.6cm) high

US\$800 - 1,200

2100

#### A WOOD FIGURE OF AN ONI

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

Carved and assembled in wood and painted in polychrome pigments in the form of an *oni* dressed in red britches held up by a rope, the imp shown running and clutching a handscroll in his left hand, the eyes inlaid in reverse painted glass, fitted onto a rockwork base  
24 1/2 in (62.2cm) high

US\$4,000 - 6,000

2101

#### KOSHO (1534-1621)

A large wood figure of the Bodhisatva Jizo

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

Of *yosezukuri* (joined-block) construction, the figure shown seated half pendant on an elaborate rock base, the left hand holding a sacred jewel and the right with a staff and finished in pigments and gold lacquer, the eyes inlaid in crystal, the interior signed *Kosho Daibussshi*, and inscribed with the address of the sculptor's workshop and the name of the donor who commissioned the work

US\$15,000 - 20,000

A native of Kyoto and chief sculptor to the Toji Temple, Kosho seems to have been active primarily as a restorer of Buddhist statuary; new works from his hand are rare.

2102

**A BRASS RITUAL KASHA (INCENSE BURNER)**

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

The two-tier sectional vessel cast in brass, on tripod lion-mask feet, the domed, stepped cover pierced with stylized pine-trees and finished with a jewel-form finial  
5 3/4in (14.6cm) high

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

For other Edo-period *kasha*, see Anne Nishimura Morse and Tsuji Nobuo, eds., *Japanese Art in the Museum of Fine Arts, Boston 1*, Tokyo, Kodansha, 1997, nos. 135-137 (p. 223).



2102

2103

**A WOOD FIGURE OF KUJAKU MYO-O (MAHAMAYURI)**

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

Carved in sections and assembled as the Peacock Bodhisattva seated on a lotus pedestal supported by a large peacock, the four-armed deity holding his associated attributes (one now lost), the nimbus formed by the tail feathers, signed on the reverse *Dai Busshi Hoin Genkai haikoku*  
27in (68.6cm) high overall

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



2103



2104



2105



2106

2104

**A SCULPTURAL ELEMENT**

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

Carved as the head of a seated Shinto deity, the details highlighted with ink, traces of pigment, illegibly signed on the base  
13 3/4in (34.9cm) high

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

2105

**AN OTSUZUMI (LARGE DRUM FOR THE NOH THEATER)**

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

Of turned wood, decorated in gold-and-black Kodajji-style lacquer with melons on vines and insect-eaten leaves, the central band decorated with geometric patterns  
11 1/8in (28.2cm) high

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

2106

**A NOH MASK OF HEITA (WARRIOR)**

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

Polychrome pigments and gesso over wood, the teeth highlighted in gold lacquer and the eyes gilt-metal  
With a brocade storage bag

8 1/4in (20.9cm) high

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

# LACQUER AND INRO





2107

2107

**A LACQUER KOGO (INCENSE BOX)**

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

Circular with a flat cover and decorated with a bridge and a willow tree in gold *takamaki-e*, *hirame*, *nashiji*, and inlays of pewter, the rock basket in the river with embellishments of iridescent shell, interior *nashiji*, pewter rims

With an old fitted brocade bag and a wood storage box  
3 3/8in (8.5cm) diameter

US\$1,500 - 2,500



2108

2108

**A NEGORO-STYLE LACQUER KOGO (INCENSE BOX)**

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

Circular and carved with maple leaves floating on a stream raised in relief, covered in red lacquer, the black-lacquer undercoat showing through in places

2 5/8in (6.5cm) diameter

US\$1,000 - 1,500



2109

2109

**A NEGORO-STYLE LACQUER TEA-BOWL STAND**

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

Of turned and assembled wood, the spherical stand and convex ring set on a slightly splayed foot and lacquered in typical Negoro style, the red-lacquer surface worn away to reveal in places the black-lacquer undercoat

5 3/4in (14.6cm) high

US\$2,000 - 3,000

2110

**A FINE NEGORO-LACQUER YUTO (WATER EWER)**

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

The cylindrical body tapering slightly before the flared scalloped feet pierced with floral scroll, the body with circumferential rings raised in low relief ending in a sloped shoulder topped with an extended neck, the long slender spout sweeping up from a chrysanthemum floret on the body, the elaborate looped handle with floral bud flourishes at the ends, the lobed cover with a finial in imitation of a melon, covered in red lacquer over black lacquer

With a wood storage box

*15in (38cm) high*

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





2111

**A MATCHING SUZURIBAKO (WRITING BOX) AND BUNKO (DOCUMENT BOX)**

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

Lacquered in gold *takamaki-e* and *hiramaki-e* and embellished with inlays of silver, pewter and iridescent shell against a brown-lacquer ground with *hirame* and *nashiji* highlights, each box of rounded rectangular form with a flat cover, the writing box decorated with plovers in flight and on a rocky shoreline, the sails of ships visible in the distance through low-hanging clouds, the underside of the cover with a thatched cottage under pine trees by a brush fence and autumn grasses strewn with cobwebs, the box fitted with a removable tray for holding tools and supporting a rectangular ink stone lacquered on the sides in *fundame*, and a circular gilt-copper waterdropper, the tray decorated with ferns and bush clover; the writing box decorated on the cover with a writing table supporting a writing box, brush, and albums beneath a pine tree on a rocky shore, plovers in flight overhead, the underside of the cover decorated with a continuation of the design with an ivy-covered pine tree on a sandy shoreline and plovers in flight beneath a full moon among rolling clouds, pewter rims  
*Writing box* 9 3/4 x 8 7/8 x 2 1/8in (24.8 x 22.5 x 5.3cm); *document box* 15 x 12 x 5in (38.1 x 30.5 x 12.7cm)

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



2111



2112



2112

**A LACQUER SUZURIBAKO (WRITING BOX)**

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

The rectangular lid with beveled edges and decorated in gold, silver, and *iro-e takamaki-e* and *e-nashiji* with an elephant turning toward two standing foreigners on a gold *nashiji* ground, the underside of the lid and removable interior trays decorated with scattered maple leaves in gold and red *hiramaki-e* on a *mura-nashiji* ground, with an inset inkstone with *fundame* edges and rectangular copper water-dropper, gold *nashiji* on the sides and base

With a wood storage box

1 3/8 x 8 1/4 x 6 3/4in (3.7 x 20.8 x 17.3cm)

US\$2,000 - 3,000

2113

**A SMALL LACQUER KODANSU (INCENSE BOX)**

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

Rectangular with a hinged door opening to reveal one shallow and two deeper drawers, decorated in several shades of gold, and silver *takamaki-e*, *hiramaki-e*, *kirikane* and *nashiji* with kidney-shaped panels containing birds and flowers, hares, deer, autumn grasses and maples, and a mountainous landscape, all against a simulated ground of "woven bamboo", the edges *fundame* and the interior drawers decorated in various geometric patterns and *nashiji*

4 7/8 x 3 x 3 1/8in (12.4 x 7.7 x 8cm)

2113



US\$2,500 - 3,500

**Provenance**

Previously sold, Sotheby's, London, November 18, 1999, lot 1232.



2114



2114

**SHISENDO (ACTIVE CIRCA 1880-1900)**

**A fine lacquer suzuribako (writing box)**

**Meiji (1869-1912) or Taisho (1912-1926) era, early 20th century**

The small square box decorated on the cover in gold *takamaki-e* and *kirikane* with egrets on a *roiro-nuri* ground with highlights of *nashiji*, the interior decorated in gold *hiramaki-e* with Rinpa-style waves on a matte gold ground sprinkled with *hirame*, fitted with an inkstone with *fundame* edges and a silver and copper waterdropper formed as a banana leaf with a snail, the rims silver

With a wood *tomobako* storage box signed *Naniwa maki-e dokoro Shisendo sei* (Made by Shisendo of the Naniwa [Osaka] lacquer studio) and sealed by the artist, and titled *Korin suikaku maki-e suzuribako* (Lacquer writing box with Korin waves)

2 x 6 3/4 x 1 1/2in (17.8 x 17.1 x 3.8cm)

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

**Exhibited**

"Simplicity and Surprise: The Utilitarian Beauty of Japanese Lacquer," The Clark Center for Japanese Art and Culture, September 1--December 14, 2013



2115

2115

**YOSHIIHIDE (ACTIVE 20TH CENTURY)**

**A lacquer tebako (accessory box)**

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

Rectangular with rounded corners and decorated peaches in dense clusters of leaves in a variety of colored lacquers executed in *togidashi maki-e* with some areas raised in *moriage*, signed *Yoshihide saku*

12 x 10 x 6 5/8in (30.4 x 25.4 x 16.8cm)

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

PROPERTY FROM THE ESTATE OF JEFFREY S. KAUFMAN,  
CORAL GABLES, FLORIDA

2116

**A FINE LACQUER WRITING BOX**

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

Rectangular, with a slightly domed cover and decorated on the exterior with an elaborate scene of rocky islands with pine trees and a pavilion, connected by a narrow bridge over crashing waves and swirling eddies, all lacquered in several shades of gold and silver *togidashi maki-e*, *hirame*, *kinpun*, and *nashiji*, the underside of the cover decorated with a salt hut on the beach beneath a pine and cherry tree in gold, silver, and black *togidashi maki-e*, *hiramaki-e*, *takamaki-e*, *kirikane*, *hirame*, *nashiji*, and *kinpun* against a *kinji* ground, the interior of the box decorated with a single pine tree on a rocky outcrop in similar techniques, fitted with a removable tray supporting a circular silver waterdropper and an inkstone decorated on the sides in *fundame* lacquer, silver rims  
10 1/4 x 9 1/4 x 2 1/2in (26 x 23.5 x 6.3cm)

US\$10,000 - 15,000



2116



2117

2117

**A LACQUER SUZURIBAKO (WRITING BOX)**

**Style of Ogawa Haritsu (Ritsuo), Edo period (1615-1868), 19th century**

Rectangular, with an overhanging cover and decorated on the exterior with a crab and seashells among coral and sea grasses in inlaid ceramic, gold, red and silver *takamaki-e*, and *hiramaki-e* with embellishments of *Gyobu-nashiji* and inlaid pewter, the underside of the cover decorated with a heron perched atop a large anchor in ceramic and pewter inlays, all against a black-lacquer ground with scattered silver *hirame*, the edges *nashiji* and *fundame*, the interior with a removable tray supporting a rectangular ink stone, signed on the underside *Nakamura Iwami* and with a copper waterdropper formed as a gourd, the underside of the cover bearing an inlaid ceramic seal *Kan*

9 1/2in x 8 1/2in x 1 3/4in (24.1 x 21.6 x 4.4cm)

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

2118

**A SMALL LACQUER BOX AND COVER**

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

Modeled as Mount Fuji with rolling clouds and an old pine tree at its base in gold *takamaki-e*, silver *hiramaki-e*, *kirikane*, and *kinpun*, the sides *kinji* and the underside *nashiji*, the interior decorated in fine shell

US\$800 - 1,200



2118

2119

**A LACQUER BOX AND COVER**

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

In the form of two interlocking squares and decorated in gold, silver, and red *takamaki-e* and *hiramaki-e* with rafts and cherry florets on a stream, and autumn leaves in a woven bamboo basket, with highlights of *kirikane*, *hirame*, and gold foil on a *kinji* ground, the interior *nashiji*

5 1/4 in (13.3 cm) wide

US\$1,500 - 2,500



2119

2120

**A LACQUER BOX AND COVER WITH REMOVABLE TRAY**

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

Formed as intersecting rhombi and decorated in gold, silver and red *hiramaki-e*, *togidashi maki-e*, *hirame*, *kirikane*, and *nashiji* with a Shinto shrine in rolling hills and a meandering stream and chrysanthemums, fishing boats in the distance, the removable tray set on bracket feet and decorated to match with a bridge over a stream with willow and pine trees, the interior *nashiji*

4 1/4 x 7 1/8 x 4 1/4 in (10.8 x 18.2 x 10.8 cm)

US\$2,000 - 3,000



2120



2121



2121

**AN AMUSING LACQUER NATSUME (TEA CADDY)**

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

Carved as an entertainer wearing a large comical model head and costume of a courtier, a hobby horse in his hand, the entertainers face just visible peering out of the crest of the court cap, his legs tucked under the skirt, decorated in silver, black, red and gold lacquer  
3 7/8in (9.7cm) high

US\$1,500 - 2,500



2122

2122

**ZOHIKO WORKSHOP**

**An octagonal lacquer box and cover containing smaller boxes for incense**

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

The outer box decorated in gold, silver, and red *takamaki-e* and gold *togidashi maki-e*, *nashiji* and *hirame* with a dragon in clouds, the eyes inlaid in glass, the box opening to reveal nine circular boxes decorated on the cover with Hotei seated on a treasure sack, and various flowers, birds, and animals in gold *hiramaki-e* on a *kinji* ground, interiors and undersides *nashiji*, the octagonal box signed *Zohiko*

With a wood storage box  
4 1/2in (11.6cm) wide

US\$3,000 - 4,000



2123

2123

**REIKADO WORKSHOP (ACTIVE 19TH CENTURY)**

**A lobed lacquer tray**

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

Set on a low foot and lacquered in gold *takamaki-e* and gold, silver, black and red *hiramaki-e* and *togidashi maki-e* and embellishments of *hirame*, *nashiji*, and *kinpun* with a recessed panel decorated with a cottage by a cherry tree and a bridge over a stream, bird rattles and a rice bale at the end of the bridge, the surrounding areas with agricultural scenes and a cottage under autumn maples, the underside *hirame* on a black-lacquer ground with stylized dragons, signed *Reikado* and sealed  
7 1/4 x 11 3/4 x 1 1/2in (18.4 x 29.8 x 3.8cm)

US\$1,200 - 1,800

2124

**YAMADA JOKASAI (ACTIVE 18TH CENTURY)**

**A three-case lacquer inro**

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

Bearing a red ground and decorated with two blackbirds and a craggy paulownia tree in black, gold, and red *takamaki-e* with *kirikane* and *kinpun*, the interior risers decorated with landscapes in gold *togidaashi maki-e*, signed *Jokasai*  
2 7/8in (6.8cm) high

US\$2,500 - 3,500



2124

2125

**HASEGAWA SHIGEYOSHI (ACTIVE LATE 18TH CENTURY)**

**A four-case jar-shaped lacquer inro**

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

Decorated in *iro-e takamaki-e* and embellishments of *okibirame* and shell against a *kinji* ground with a *shojo* dancing while holding a sake cup, ladle and fan, the interiors *nashiji*, signed *Hasegawa Shigeyoshi*; fitted with a coral bead *ojime* and a lacquer netsuke formed as a cicada on a ivy-strewn log  
3 1/8in (7.9cm) high

US\$3,500 - 4,500



2125



2126 (two views)

2126

**KAJIKAWA FAMILY (18TH/19TH CENTURY)**

**A metal and shell-inlaid three-case lacquer inro**

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

The slender *inro* with a *roiro-nuri* ground and decorated with an abandoned plough and oxen harness in inlaid mother-of-pearl and gold *takamaki-e*, the reverse with a warbler inlaid in gilt metal in the falling rain rendered in gold *togidashi maki-e*, the cord runners *kinji*, the upper surface of the top case and the interior risers decorated with clouds, scattered cherry blossoms, and a crescent moon in gold *togidashi maki-e*, *nashiji*, and *hirame*, signed *Kajikawa saku* with a red jar seal, and *Goto Mitsumori* (Keijo, 1739-1804), for the metalwork; fitted with a coral bead *ojime* and a red-lacquer netsuke carved as a groom bathing a horse  
2 5/8in (6.7cm) high

US\$2,500 - 3,500



2127 (two views)

2127

**KAJIKAWA BUNRYUSAI (ACTIVE 18TH/19TH CENTURY)**

**A fine five-case lacquer inro**

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

Of lenticular section and decorated with a continuous design of a Dutch vessel under full sail lacquered in high-relief *iro-e takamaki-e*, the rolling waves in gold *takamaki-e*, *nashiji*, and *kinpun* against a *roiro-nuri* ground, the interiors *nashiji*, signed *Kajikawa Bunryusai* and with a *kao*  
3 3/8in (8.5cm) high

US\$3,500 - 4,500

2128

**A THREE-CASE LACQUER INRO**

**Edo period (1615-1868), 19th century**  
Of ribbed form and lacquered in *iro-e hiramaki-e*, each rib decorated with a different geometric or floral design, the top and bottom *kinpun*, the interiors *nashiji*; fitted with a carnelian bead *ojime* and a lacquer *manju* netsuke pierce-carved with chrysanthemums  
2 1/2in (6.3cm) high

US\$2,000 - 3,000

2128



2129

**KANSHOSAI TOYO (ACTIVE 18TH/19TH CENTURY)**

**A lacquer three-case inro**  
**Edo period (1615-1868), 18th/19th century**  
Decorated in gold, silver, and black *takamaki-e*, *hiramaki-e*, and *kinpun* on a *roiro-nuri* ground, with a stag in autumn grasses, the animal's eye inlaid in shell, interior cases *fundame*, signed *Kanshosai Toyo* and with a *kao*; fitted with a blue hardstone *ojime* and a stag-horn netsuke carved as a stag  
3in (7.6cm) high

US\$1,200 - 1,800

2129



2130

**YUSENSAI (ACTIVE 19TH CENTURY)**

**A five-case lacquer inro**  
**Edo period (1615-1868), 19th century**  
Decorated in gold and silver *takamaki-e*, *hiramaki-e*, and *togidashi maki-e* with a hawk in flight, the reverse with sparrows before a waterfall, all against a *roiro-nuri* ground with highlights with *hirame*, the interiors *nashiji*, signed *Yusensai* [] []  
3 5/8in (9.2cm) high

US\$2,500 - 3,500

2130 (two views)





2131 (two views)

2131

**KOMA KANSAI (ACTIVE 19TH CENTURY)**

**A four-case lacquer inro**

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

Lacquered in gold, silver, red, and black *takamaki-e* and *hiramaki-e* with a scene of the parable of Rosei's dream, the young man's face visible through a fan of inlaid shell, the reverse with the vapors of his dream in gold and silver *togidashi maki-e* featuring a retinue with a palanquin, with *kirikane*, *hirame*, *kinpun*, and *nashiji* highlights, the interiors *nashiji*, signed *Koma Kansai* and with a red-lacquer *kao*; fitted with a coral bead *ojime* and a lacquer *kagamibuta* netsuke decorated on the top surface with blossoming autumn plants in gold and silver *takamaki-e*

3 1/8in (7.9cm) high

US\$3,000 - 4,000



2132 (two views)

2132

**A FINE FIVE-CASE LACQUER INRO**

**Edo period (1615-1868) or Meiji era (1868-1912), 19th/early 20th century**

Decorated in high relief with a scene of a writing table before and a *tokonoma* decorated with a simulated ink landscape painting, an incense burner, and a calligraphic work reading *Tenchijin*, an open window revealing a cherry tree outside, the reverse with a continuation of the interior and a wooden sliding door, the top of the *inro* decorated to resemble a slate roof, all decorated in several shades of gold and black *takamaki-e* and *hiramaki-e*, *sumi-e togidashi maki-e*, *kinpun*, *nashiji*, and *mokume*, the interiors *nashiji*; fitted with an amber bead *ojime*

3 3/4in (9.5cm) high

US\$3,500 - 4,500



2133 (two views)

2133

**HASEGAWA SHIGEYOSHI (ACTIVE 18TH/19TH CENTURY)**

**A one-case lacquer inro**

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

Decorated with the Foxes' Wedding, one side showing the procession at night, the other side in the early dawn, lacquered in *sumi-e togidashi maki-e* and *iro-e takamaki-e* on a *roiro-nuri* ground, the interior *nashiji*, signed *Shigeyoshi saku*; fitted with a staghorn *ojime* carved as a horse emerging from a gourd, and a wood netsuke of a leafy eggplant

1 7/8in (4.8cm) high

US\$2,500 - 3,500

2134

**A ONE-CASE INRO**

**Heisei era (1989-present), late 20th century**

Decorated with rectangular panels of mother-of-pearl and lacquered with a leaf and ants in *iro-e takamaki-e*, the top, bottom and cord runners decorated in *Gyobu nashiji*, interiors black lacquer; fitted with a hardstone bead *ojime*

2in (5.1cm) high

US\$1,000 - 1,500



2134



2135 (two views)

PROPERTY FROM THE ESTATE OF  
CATHERINE HALFF EDSON

2135

**A FOUR-CASE LACQUER INRO**

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

Designed as the bell from the noh play *Dojoji* decorated in gold, silver, red, and black *takamaki-e* with a serpentine dragon wrapped around the bell and clutching a sacred jewel, the surface finished to simulate bronze, the bottom case and interiors lacquered *nashiji*; fitted with a silver and gold pierced bead *ojime* formed as stalks of millet, with an illegible *kao*  
5 1/4in (13.3cm) high

US\$5,000 - 7,000



2136 (two views)

2136

**HARA YOYUSAI (1772-1845/46)**

**A four-case lacquer inro**

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

Decorated in gold, silver and red *takamaki-e* with two boats carrying chrysanthemums, autumn grasses, and pine, bamboo, and plum branches, the stylized waves lacquered in gold *togidashi maki-e* against a *roiro-nuri* ground dusted with fine *kinpun*, the interior cases *nashiji*, signed Yoyusai saku; fitted with a hardstone *ojime*  
3 5/8in (9.2cm) high

US\$1,500 - 2,500

2137

**A FOUR-CASE LACQUER INRO**

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

The slender *inro* decorated in gold *takamaki-e* and gold, silver and black *hiramaki-e* with open and closed fans featuring various landscapes, the surrounding areas with a geometric ground, interiors *nashiji*; fitted with a brass elongated *ojime* of square section decorated with leaves in high relief

3 3/8in (8.5cm) high

US\$1,200 - 1,800



2137

2138

**A METAL-INLAID FOUR-CASE LACQUER INRO**

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

The slender *inro* decorated in gold and silver *togidashi-e* with crashing waves and seaweed and embellished with inlaid seashells of gold and silver, the interior cases *nashiji*; fitted with a brass cylindrical *ojime* carved with lotus leaves, signed *Masaharu*, and a *hako* netsuke decorated *en suite* to the *inro*

3 1/4in (8.3cm) high

US\$1,500 - 2,500



2138

2139

**A FOUR-CASE LACQUER INRO**

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

The slender *inro* decorated in *sumi-e togidashi maki-e* after an ink painting of monks on a river in the style of Tani Buncho (1763-1840), the interior cases *nashiji*, inscribed *Nanajunanao Buncho* (Buncho at the age of 77) and with simulated seal *Gagakusai*; fitted with a *shakudo* bead *ojime* pierce-carved with flowers, signed *Michiaki*

3 3/4in (9.5cm) high

US\$3,000 - 5,000



2139 (two views)



2140



2141

2140

**A FOUR-CASE LACQUER INRO**

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

Decorated in gold and silver *takamaki-e* and *iro-e togidashi* with a pair of pheasants beneath a cherry tree against a *roiro-nuri* ground with highlights of *hirame* and *mura-nashiji*, the interiors *nashiji*  
3 1/8in (7.9cm) high

US\$4,000 - 5,000

2141

**JOKASAI**

**A four-case lacquer inro**

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

The lobed *inro* decorated in gold and silver *takamaki-e* with chrysanthemums on a bamboo trellis against a *roiro-nuri* ground with highlights of *hirame*, the interior cases *nashiji*, signed *Jokasai*; fitted with a pierced gilt-metal *ojime* carved with flowers  
3 1/8in (7.9cm) high

US\$1,500 - 2,500

2142

**JOKASAI**

**A six-case lacquer inro**

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

Of *matsukawa-bishi* (pine-bark diamond) section decorated in gold, silver, black, and red *takamaki-e* and *hiramaki-e* with embellishments of inlaid *aogai* depicting scattered fans bearing classical designs, all against a brown-lacquer ground, the interior cases *nashiji*, signed *Jokasai*; fitted with an enamel bead *ojime*  
3 3/4in (9.5cm) high

US\$3,000 - 4,000



2142 (two views)

2143

**KAJIKAWA FAMILY**

**A four-case lacquer inro**

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

Decorated with Jurojin riding on a stag in gold and silver *takamaki-e* and *togidashi maki-e* with *hirame* highlights against a red and black mottled ground, the interiors *nashiji*, signed *Kajikawa saku*; fitted with a lacquer bead *ojime* decorated in a red, brown, and black mottled pattern and a large oval lacquer netsuke decorated with a radish in silver and gold *hiramaki-e* and *hirame* on a ground decorated to match the *inro*

3 1/4in (8.3cm) high

US\$1,500 - 2,500



2143

2144

**KAJIKAWA BUNRYUSAI II (ACTIVE CIRCA 1900)**

**A three-case lacquer inro**

**Edo period (1615-1868) or Meiji era (1868-1912), 19th/early 20th century**

Lacquered in gold *takamaki-e* and silver and red *togidashi maki-e* with embellishments of *aogai*, decorated with a peacock and peahen by a pine tree, the background *roiro-nuri* with *hirame* highlights, *nashiji* interiors, signed *Bunryusai* and sealed *Masa*; the silver cylindrical *ojime* decorated with a plum blossom in gold *takazogan*, signed *Issai*

2 3/4in (7cm) high

US\$1,200 - 1,800



2144

2145

**KAJIKAWA BUNRYUSAI II (ACTIVE CIRCA 1900)**

**A five-case lacquer inro**

**Edo period (1615-1868) or Meiji era (1868-1912), 19th/early 20th century**

Of oval section and decorated in *iro-e togidashi maki-e* with an octopus, a lobster, and a variety of fish in crashing and swirling waves rendered in gold and black *togidashi maki-e*, the top of the upper case and the interiors *nashiji*, signed *Kajikawa Bunryusai* and with a *kao*; fitted with a hardstone *ojime*

3 5/8in (9.2cm) high

US\$2,000 - 3,000



2145 (two views)

2146

**MITSUTOSHI (YAMAMOTO NAGAHIDE ACTIVE CIRCA 1890)**

**A four-case lacquer inro**

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

Decorated in shades of gold *takamaki-e*, *hiramaki-e* and *togidashi maki-e* with a farmer and packhorse by a pine tree, and farmers planting rice in a mountainous landscape, the sky *roiro-nuri* and the foreground *kinji*, the interior cases *nashiji*, signed *Mitustoshi* and sealed *Yamamoto*; fitted with a colored stone *ojime* and a lacquered wood netsuke of a figure with a bundle on his shoulders and carrying a ledger

3 3/8in (8.5cm) high

US\$2,000 - 3,000

2147

**KOMA KANSAI II (1767-1835)**

**A four-case lacquer inro**

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

Lacquered in gold and red *takamaki-e* and *hiramaki-e* with quail in autumn grasses beneath a half moon in gold *togidashi-e*, the birds executed in very high relief, all against a simulated silver-leaf ground, the top and bottom cases lacquered in a dense *nashiji*, the interiors *fundame*, signed *Koma Kansai saku*; fitted with a gold-lacquer bead *ojime*

3 1/4in (8.3cm) high

US\$3,000 - 4,000

2148

**YUTOKUSAI GYOKKEI (ACTIVE CIRCA 1870)**

**A four-case lacquer inro**

**Edo period (1615-1868) or Meiji (1868-1912) era, 19th/early 20th century**

Lacquered in *yamimaki-e* with blossoming flowers in low relief, the interior cases *nashiji*, signed *Yutokusai*; fitted with an enamel bead *ojime*

3 1/4in (8.3cm) high

US\$4,000 - 5,000

2149

**TATSUKE TAKAMITSU (KOKYO, ACTIVE CIRCA 1840)**

**A three-case lacquer inro**

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

Of oval section and decorated in several shades of gold, silver, red, and black *takamaki-e* with a phoenix in flight against a red ground, the reverse with a blossoming paulownia tree in red *takamaki-e*, the top of the top case decorated with swirling clouds, the interior cases *nashiji*, signed on the underside of the bottom case *Kokosai Tatsuke Kokyo kore o ga*; fitted with a red-lacquer bead *ojime* carved with masks and a red-lacquer *manju* netsuke carved with a phoenix in clouds and paulownia leaves

2 3/4in (7cm) high

US\$4,000 - 5,000

**Provenance**

Maurice Feuillet collection



2146



2147



2148



2149



2150



2151



2152

2150

**KOMA YASUTADA (ACTIVE CIRCA 1800)**

**A four-case lacquer inro**

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

Decorated in several shades of gold *takamaki-e*, *hiramaki-e* and gold-foil highlights with blossoming chrysanthemums on a *roiro-nuri* ground with *hirame* and *mura-nashiji*, the interior cases *fundame*, signed *Koma Yasutada saku*  
3 1/2in (8.9cm) high

US\$1,000 - 1,500

2151

**A WOOD NETSUKE OF A STANDING IMMORTAL**

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

The figure shown standing on one leg holding a dog to his breast with his right hand while he touches the back of his head with the left, his robes open at the chest exposing his emaciated frame, the *himotoshi* formed by folds in his robes  
2 7/8in (6.8cm) high

US\$2,500 - 3,500

2152

**SHIBATA ZESHIN (1807-1891)**

**A lacquer hako netsuke**

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

Decorated in black and brown lacquer with two chestnuts on the cover, the design continuing down onto the side, signed on the underside in rat's-tooth scratched characters *Zeshin*  
1 1/8 x 7/8 x 1/2in (2.8 x 2.2 x 1.2cm)

US\$3,000 - 5,000

2153

**A LACQUER KAGAMIBAKO (BOX FOR A MIRROR) AND A LACQUER KOGO (INCENSE BOX)**

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

The circular mirror box with a domed cover decorated in gold *hiramaki-e*, *togidashi-e*, *hirame*, *kirigane* and *nashiji* with camellias and pine trees by a rushing stream, the interior of the cover with camellias, the interior of the box lined with silk brocade, the rims pewter; the rectangular *kogo* with a slightly domed cover decorated in gold *hiramaki-e* with plovers in flight and grasses above stylized waves within a *matsukawa-bishi* (pine-bark diamond) reserve, the background and interior *nashiji*, pewter rims; with a wood storage box

1 5/8in (14.3cm) diameter; 3 5/8 x 2 3/4 x 1 1/2in (9.2 x 7 x 3.8cm)

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

**Provenance**

Sotheby's, London, 1971, lot 87

Charles A. Greenfield (the first box), previously sold Sotheby's, New York, *Japanese Works of Art including the Collection of the Late Charles A. Greenfield, Part III*, Wednesday, March 24, 1999, lot 136

**Exhibited**

Japan House Gallery, New York, "The Magnificent Three: Lacquer, Netsuke and Tsuba, Selections from the Collection of Charles A. Greenfield," 22 September-12 November, 1972

**Published**

Harold P. Stern, *The Magnificent Three: Lacquer, Netsuke and Tsuba, Selections from the Collection of Charles A. Greenfield* exh. cat., New York, Japan Society, 1972, no. 11.



2153

2154

**A LACQUER SUZURIBAKO (WRITING BOX)**

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

The rectangular box decorated in several shades of gold *hiramaki-e* and *takamaki-e* with embellishments of *kirigane*, *hirame* and *nashiji* with rolling waves and boats moored among rocky islands covered in pine trees, the interior decorated with salt makers at work on the shore beneath a setting sun, the interior fitted with removable rectangular trays, and with an inkstone, an oval waterdropper decorated with a fishing boat and Mount Fuji in *iro-e takazogan*, two writing brushes, and an inkstick, the rims pewter

8 7/6 x 8 1/4 x 1 7/8in (22.6 x 21 x 4.8cm)

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



2154



2154



2155



2156



2157



2158



2159

## PROPERTY OF VARIOUS OWNERS

2155

### A ONE-CASE OKINAWAN-STYLE LACQUER INRO

Edo period (1615-1868), 19th century

Lacquered in various colors and carved in sunken relief with a scholar on horseback and attendants crossing a bridge over a rushing stream in a rocky landscape, a palace in the distance, the reverse with the characters *ganko* against a ground of floral lozenges and framed by stylized dragons, with a pair of wire-armed spectacles  
5 1/2in (14cm) long

US\$1,200 - 1,800

2156

### A BAMBOO BOX AND COVER

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

Carved from a section of bamboo and decorated with Daruma carved in sunken and low relief, the reverse carved with falling gingko leaves, signed.... 5 3/8in (13.6cm) high

US\$800 - 1,200

2157

### A HUMOROUS WOOD MODEL OF TWO GUARDIANS

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

The Nio guardians shown crouched on a large straw sandal, engaged in an arm wrestling contest, their faces in a grimace from the exertion  
6 5/8in (16.8cm) wide

US\$1,500 - 2,000

## PROPERTY FROM THE COLLECTION OF SALLIE WAGNER

2158

### MASANAO OF YAMADA ISE (ACTIVE 19TH CENTURY)

A wood netsuke of a coiled rat

Edo period (1615-1868), 19th century

Curled into a tight ball, the small rodent with one paw clutching the right side of its face while another paw scratches its ear, the eyes inlaid in dark horn, signed *Masanao*  
1 1/4in (3.2cm) high

US\$1,200 - 1,800

## PROPERTY OF VARIOUS OWNERS

2159

### A MINIATURE MATCHLOCK PISTOL

Edo period (1615-1868), 19th century

With an octagonal barrel made of cast iron and partially decorated with paulownia blossoms and scrolling tendrils in gold *nunome-zogan*, the wood stock inlaid with a panel of similar floral decoration and scattered with gold and silver cherry blossoms, with a silver pivoting hammer and suspension band with a lanyard ring, a metal pivoting support below the barrel  
2 3/4in (7.1cm) long

US\$1,200 - 1,800

# CERAMICS





2160

2160

**A KO-SETO HEISHI (FLASK)**

**Muromachi period (1333-1573), 14th/15th century**

The stoneware flask with a round shoulder and straight sides tapering to the foot and decorated with impressed and incised designs of chrysanthemums and peonies, the foot with standing chrysanthemum petals, covered in a brownish-green ash glaze running in drips down the sides

With a wood storage box

10 1/2in (26.6cm) high

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



2161

2161

**A LARGE PORCELAIN BOTTLE VASE**

**Hizen ware, Arita type, Edo period (1615-1868), late 17th century**

The pear-shaped bottle painted in vivid cobalt blue with sparrows in flight among peonies and chrysanthemums in rocks, and a fisherman on the shoreline, his boat moored in rolling waves, the foot painted with double rings

14 1/4in (36cm) high

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



2162

2162

**A LARGE PORCELAIN BOWL**

**Hizen ware, Arita type, Edo period (1615-1868), late 17th century**

The deep bowl decorated in underglaze cobalt with a lively design of a *shishi* running among rocks and sprays of large peonies, the underside decorated with scrolling vines above stylized waves encircling the foot, with an apocryphal Ming reign mark and four spur marks on the foot

With a wood storage box

18in (45.7cm) diameter

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



2163

2163

#### A MOLDED PORCELAIN DISH

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

Molded with a scalloped edge and floral, lozenge, and wave patterns on the interior and decorated in underglaze cobalt with a phoenix and stands of flowers, the underside with leafy tendrils above concentric rings around the foot, a stylized *Fuku* (happiness) mark in the center of the foot

12 5/8 in (32cm) diameter

US\$3,000 - 4,000

2164

#### A SET OF FIVE PORCELAIN DISHES

Hisen ware, Kutani type, Edo period (1615-1868), 17th/18th century

Molded as melons and leaves, set on a low foot and painted in green, aubergine, yellow, and black enamels, the underside decorated with butterflies in red ironoxide and a *Fuku* mark in green and black enamel

With a wood storage box

US\$3,500 - 4,000

2165

#### A LARGE PORCELAIN VASE

Hisen ware, Arita type, Edo period (1615-1868), 18th century

With a short neck on rounded shoulders tapering to the foot and decorated in cobalt blue with tightly scrolling vines

13 3/4 in (34.9cm) high

US\$1,200 - 1,800



2164



2165



2166

2166

**A FIVE-PIECE PORCELAIN GARNITURE**  
**Hizen ware, Imari type, Edo period (1615-1868), late 17th century**

Comprising three covered jars and two beakers, all painted in underglaze cobalt, red-iron oxide, green and gilt with butterflies amongst peonies and chrysanthemums, blossoming cherry, prunus among rocks, and tasseled curtains, the covered jars with pomegranate finials

*10 3/8in (26.3cm) high, the largest*

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



2167

2167

**A SMALL PORCELAIN GARNITURE**  
**Hizen ware, Imari type, Edo period (1615-1868), late 17th century**

Painted in underglaze cobalt, red iron oxide, and gilt with birds among grasses and blossoming peonies, the beaker vases with additional prunus, Chinese pinks, and temple pavilions among rocks, the vases with domed covers surmounted with "jewel" finials

*12 1/2in (31.7cm) high (the largest)*

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



2168

**PROPERTY OF VARIOUS OWNERS**

2168

**A DECAGONAL PORCELAIN DISH**  
**Hizen ware, Kakiemon type, Edo period (1615-1868), first half 18th century**

The shallow dish set on a ring foot and decorated in underglaze cobalt, red, and green enamels, and red iron-oxide with a pair of pheasants by an old prunus, young maples, brush fence and bamboo trellis, the rim painted with interlocking geometric patterns and scattered blossoms and finished in brown iron oxide, the underside with scrolling vines and concentric rings, the foot with four spur marks and a stylized *Fuku* (happiness) mark

*7 1/2in (19.1cm) wide*

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

2169

**A SMALL OCTAGONAL PORCELAIN DISH**

**Hizen ware, Kakiemon type, Edo period (1615-1868), 17th/18th century**

Painted in blue and green enamels, and red and black iron-oxide with a pair of quail beneath stalks of millet, the rim finished in brown iron oxide, underside undecorated  
4 3/8in (11cm) wide

US\$1,500 - 2,500



2169

2170

**A DEEP OCTAGONAL LOBED PORCELAIN BOWL**

**Hizen ware, Kakiemon type, Edo period (1615-1868), 18th century**

The deep bowl molded on the rim with floral petals and painted in underglaze blue and polychrome enamels and gilt with prunus, bamboo and maples behind a bamboo trellis and bush clover, the interior decorated on the sides with stands of chrysanthemum, orchids and prunus, the well decorated with a phoenix roundel, the rim painted with floral garlands and the rim brown iron oxide; foot with one spur mark  
9 1/4in (23.4cm) wide

US\$4,000 - 5,000



2170



2170

2171 <sup>□</sup>

**A LARGE PORCELAIN LOBED BOWL**

**Hizen ware, Kakiemon type, Edo period (1615-1868), 17th/18th century**

The deep bowl decorated in underglaze cobalt and polychrome enamels with blossoming flowers, bamboo, pine, prunus, and maples among rocks on the exterior, the interior painted with branches of peonies, chrysanthemums, and pomegranates, the rim decorated painted in brown iron-oxide, one spur mark on the foot  
8in (20.3cm) diameter

US\$3,000 - 5,000



2171



2171



2172

2172

**A PORCELAIN MIZUSASHI (WATER JAR) NAMED SENCHIRI  
WITH A LACQUERED WOOD TOMOBUTA (COVER) BY IKKEN**

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

The gourd-shaped vessel molded on the surface with twisting vines with gourds and leaves and covered with a pale-green celadon glaze, the white body showing through on the spots where the glaze coverage is thin, fitted with a lacquered wood cover signed with a *kao* of one of the Ikken artists in red lacquer

With a wood storage box inscribed on the exterior *Hisago* (gourd) and *Nabeshima seiji mizusashi* (Nabeshima celadon water jar), and on the underside *Nabeshima oniwayaki, Ikken saku nuri* [ ]seoru and *Mei Senchiri* and *Sen'an zo* and sealed

US\$20,000 - 30,000

2173

**AN IDO TEA BOWL**

**Joseon dynasty (1392-1897), 17th century**

The stoneware bowl covered in a gray glaze with cream colored patches and running in drips, the interior with stilt marks from stacking during firing

With a wood storage box

5 1/8in (13cm) diameter

US\$3,000 - 4,000



2173

2174

**TWO CHASHAKU (TEA SCOOPS)**

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

The first of highly polished smoked bamboo with the node in the middle of the slender shaft, the upper surface with a natural vertical groove, the hand-carved cylindrical container signed in ink *Ichio*, with a silk storage bag and a wood storage box; the second carved from paulownia and lightly stained, the woodgrain pattern used to good effect at the end of the scoop, with a carved cylindrical bamboo container illegibly inscribed and signed, and with a *kao* 6 5/8in (16.8cm) long; 7 1/8in (18.1cm) long

US\$1,500 - 2,500



2174

2175

**A LACQUER NATSUME (TEA CADDY)**

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

Of typical form and decorated in several shades of gold *hiramaki-e* and *nashiji* against a *roiro-nuri* ground with bamboo

With a wood storage box

2 5/8in (6.3cm) high

US\$1,500 - 2,000



2175



2176

2176

**A PORCELAIN COVERED VASE**

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

The elongated ovoid vase tapering to a splayed foot and finished with a tall neck and decorated with an overall design of *seigaiha* (stylized wave patterns) and four roundels of hollyhock crests on the shoulder, all in blue enamel, the domed cover with a continuation of the design and surmounted with a chrysanthemum finial  
18 1/4in (46.3cm) high

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



2177

2177

**A PORCELAIN CHARGER AND A SATSUMA VASE**

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

The first molded in the form of a large sea bream decorated on the interior with two swimming carp in underglaze cobalt, the underside painted with floral scrolls and signed *Zoshuntei Hisafuku sei*; the second, a double gourd bottle decorated with a large phoenix and dragon in gilt and colored enamels, signed on the underside *Kinkozan tsukuru*

16 5/8in (42.2cm) wide, the largest

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



2178

**PROPERTY FROM THE COLLECTION OF SALLIE WAGNER**

2178

**HAMADA SHOJI (1894-1978)**

**A set of four stoneware dishes**

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

Each decorated with a wax-resist design of grasses on a persimmon glaze

10 1/2in (26.6cm) diameter

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

**Provenance**

Purchased directly from the artist

**PROPERTY FROM THE COLLECTION OF ALEX AND BARBARA KASTEN**

2179

**SOZAN FOR THE KINKOZAN WORKSHOP**

**A Satsuma vase**

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

The elongated ovoid vase painted in colored enamels and gilt with rectangular panels of beauties and attendants composing poems before a curtain among autumn maples, and stands of chrysanthemum and a brush fence by a stream and sparrows in flight, the background painted with bamboo below a floral cloud collar, the foot with a band of keyfret and floral clouds, signed on one of the panels *Sozan* in red enamel and *Kinkozan* and with the mark of the Shimazu family on the underside  
12 1/2in (31.8cm) high

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

**Exhibited**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten," January 3-May 18, 2014

**PROPERTY OF VARIOUS OWNERS**

2180

**KANZAN FOR THE KYOTO TOJIKI GOSHIGAISHA**

**A large Satsuma vase**

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

Of baluster form and decorated in polychrome enamels and gilt on a clear, crackled glaze with large, shaped panels containing townspeople and itinerant entertainers, and a solitary cottage by a pine tree in a misty, mountainous landscape, the surrounding areas boldly painted with a variety of demons before Buddhist drums, the neck and foot decorated with geometric bands, signed on the foot *Kanzan*, *Kyoto Tojiki Goshigaisha* and with the mark of the Shimazu family  
17 3/4in (45.1cm) high

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



2180 (detail)



2179



2180



2181



2182



2181

**MEIZAN (ACTIVE CIRCA 1890-1900)**

**A pair of miniature Satsuma vases**

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

The elongated ovoid vases with a short neck and splayed foot, decorated in polychrome enamels and gilt with scenes of courtiers in an interior, on a veranda and in the garden of a well-appointed villa, the shoulders painted with a collar of floral lappets against a geometric ground, and the foot with lozenge patterns above a keyfret band, signed in red enamel *Meizan sei*  
3 1/2in (8.9cm) high

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

2182

**MEIZAN (ACTIVE CIRCA 1890-1900)**

**A fine miniature Satsuma vase**

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

The elongated ovoid vase set on a splayed foot and decorated in polychrome enamels and gilt with a continuous scene of a festival procession and onlookers seated before a curtain, the neck and foot decorated with geometric and floral bands, signed in gilt *Meizan sei*  
4 3/4in (12.2cm) high

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

2183

**MEIZAN (ACTIVE CIRCA 1890-1900)**

**A small Satsuma baluster vase**

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

Decorated in polychrome enamels and gilt on a clear crackled ground with a scene of Raiko (Minamoto no Yorimitsu) and Watanabe no Tsuna about to slay the *tsuchigumo* (earth spider), with a gathering of immortals, the surrounding areas decorated with geometric and floral patterns, the neck painted with scrolling vines and the foot with a band of grasses, signed in gilt *Meizan*  
7 1/8in (18.1cm) high

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



2183

2184

**KINZAN (ACTIVE CIRCA 1900)**

**A Satsuma cup, Meiji (1868-1912) or Taisho (1912-1926) era, 19th/early 20th century**

With straight sides flaring slightly at the rim and painted in polychrome enamels and gilt on a clear, crackled glaze decorated on the exterior with birds in flight and alighting in stands of chrysanthemums, the interior with numerous carp, the interior rim painted with a keyfret band, the foot with a floral band of geometric designs, signed in gilt *Kinzan* 3in (7.6cm) high

US\$2,000 - 3,000



2184 (interior)



2184

2185

**THE SEIKOZAN WORKSHOP**

**A small jar and cover**

**Meiji era (1868-1912), circa 1900**

The circular jar with sloping shoulders and a circular flat-topped cover, painted in polychrome enamels and gilt with a procession carrying a *mikoshi* (sacred palanquin) on the shoulder and the cover, the sides decorated with panels alternating with landscapes and interior domestic scenes, the foot encircled by millefleur, signed in gilt *Seikozan* 2 1/4in (5.7cm) high

US\$3,000 - 5,000

**Provenance**

Walter and Edith Haas collection, no. 16

**Published**

Louis Lawrence, *Satsuma: Masterpieces from the World's Important Collections*, London, Dauphin Publishing, 1991, no. 47, (p. 102-103)



2185 (another view)



2185

2186

**THE SEIKOZAN WORKSHOP**

**A small Satsuma vase**

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

Of square tapering section and decorated in polychrome enamels and gilt on a clear, crackled ground with scenes of workers constructing rock baskets in a river, passers-by watching a troupe of dancers, an autumn landscape, and quails in autumn grasses, the shoulder painted with millefleur and the foot with a band of floral lozenges, signed in gilt *Seikozan tsukuru* 5in (12.7cm) high

US\$1,500 - 2,500



2186



2187



2188



2189

2187

**SHINZAN (ACTIVE CIRCA 1900)**

**A three-sided Satsuma vase**

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

Set on three bracket feet and painted in polychrome enamels and gilt with a beauty and attendant on a veranda with a monkey, figures in a landscape of pine trees, and birds and flowers, the shoulder decorated with three roundels of geometric designs, signed in gilt in a black reserve *Shinzan*  
6 1/8in (15.5cm) high

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

2188

**MEIZAN (ACTIVE CIRCA 1890-1900)**

**A Satsuma ewer and cover**

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

The slender vessel with a large loop handle decorated in polychrome enamels and gilt with beauties and children engaged in leisure activities, the neck painted with a band of brocade cartouches and the spout and base with geometric roundels on flower heads and a band of chrysaanthems, the cover with floral lappets and a chrysanthemum finial, signed in gilt *Meizan sei* 7 1/4in (18.5cm) high

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

2189

**RYUUN FUZAN (ACTIVE CIRCA 1900)**

**A large Satsuma vase**

**Meiji era (1868-1912), late 19th/early 20th century**

The elongated ovoid vase with a tall neck and rolled lip and painted in polychrome enamels and gilt on a clear crackled glaze with a continuous design of a samurai procession, the neck and foot painted with geometric "fabric" bands highlighted with heraldic crests, signed on the underside *Ryuun Fuzan*  
17 7/8in (45.5cm) high

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

2190

**OKAMOTO RYOZAN (ACTIVE CIRCA 1900)**

**A Satsuma vase**

**Meiji era (1868-1912), 19th/early 20th century**

The ovoid body with a neck molded to resemble bamboo and decorated in polychrome enamels and gilt with two large panels painted with travelers stopping by an inn by a lakeside and ducks in flight and alighting on a lake beside blossoming chrysanthemums and peonies and groves of bamboo, the moon slightly obscured by clouds, the shoulder painted with a band of martial utensils above keyfrets and the foot decorated with floral lappets, signed in gilt *Dai Nihon Kyoto Tojiki Goshigaisha Ryozan tsukuru* and with the mark of the Shimazu family

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



2190

2191

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

**A tall cylindrical Satsuma vase**

**Meiji era (1868-1912), late 19th/early 20th century**

Decorated with courtiers on horseback under a large tree, each dressed in brocade robes and court caps, a tiger-skin *tachi* slung at their sides, and carrying a riding crop, the reverse with a third courtier on a horse at full gallop, all painted in raised enamels against a matte white ground, the shoulder and foot decorated with poem cards of geometric and floral design in polychrome enamels and gilt and keyfret and lozenge bands, the foot floral lozenges, signed on the underside *Dai Nihon Kyoto Ryozan*, with the Yasuda Company mark and the Shimazu family mark  
15in (38cm) high

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



2191



2192



2193

2192

**A FINE MINIATURE SATSUMA VASE**

**Attributed to Yabu Meizan (1853-1934),  
Meiji era (1868-1912), late 19th century**

Painted in colored enamels and gilt with articles used in the Four Accomplishments of making music on the *qin*, playing chess, calligraphy, and painting, and birds in flight, the shoulder painted with a floral band and the foot with a band of keyfrets

*2 3/8in (6cm) high*

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

2193

**YABU MEIZAN (1853-1934)**

**A fine miniature Satsuma vase  
Meiji (1868-1912) or Taisho (1912-1926)  
era, late 19th/early 20th century**

Painted in colored enamels and gilt with a spray of peonies and a single butterfly, the rim and foot painted with a gilt band, signed in gilt *Yabu Meizan*

*4in (10.1cm) high*

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



2194



2194 (interior)

2194

**YABU MEIZAN (1853-1934)**

**A fine tea bowl**

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

Delicately potted and decorated in polychrome enamels and gilt on a clear crackled ground with a continuous frieze of figures in various pursuits and celebrations above alternating spiral bands of cherry blossoms and chrysanthemums, the foot painted with geometric bands, the interior with a profusion of butterflies below blossoming flowers on the interior rim, signed in gilt *Yabu Meizan*

*2 1/4in (5.7cm) high*

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

2195

**YABU MEIZAN (1853-1934)**

**A fine pair of miniature vases**

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

The small garlic-mouth vases decorated in polychrome enamels and gilt skillfully painted with craftspeople at work including swordsmiths and armor makers, bowyers, potters, sculptors, cabinet makers, fan painters, hat makers, and paper makers, the neck decorated with millefleur, signed on the underside in gilt *Yabu Meizan*

*3 1/2in (8.9cm) high*

**US\$7,000 - 10,000**



2195





2196

**YABU MEIZAN (1853-1934)**

**A fine and deep Satsuma bowl**

**Meiji era (1868-1912), circa 1900-1910**

Painted in colored enamels and gilt with a profusion of orange, white, purple, and pink peonies, the foot painted with a band of stylized *shishi* in gilt within rectangular reserves, the interior painted with trailing purple and white wisteria, signed in gilt *Yabu Meizan*

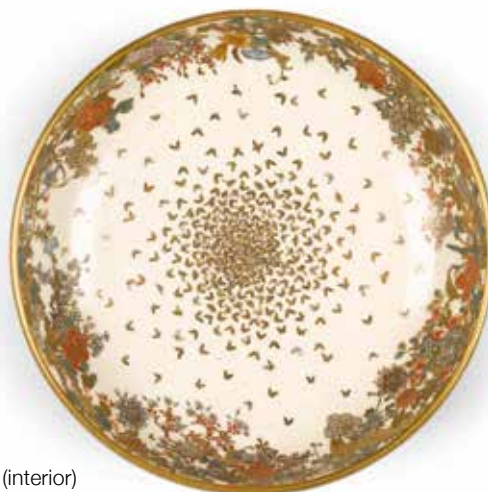
6in (15.2cm) high, 6 1/8in (15.5cm) diameter

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

For a very similar deep bowl by Yabu Meizan in the Khalili Collection, see Oliver Impey et al., *The Nasser D. Khalili Collection, vol.5, Ceramics, part II: Earthenware*, London, Kibo Foundation, 1995, no. 66.



2197



2197 (interior)



2198

2197

**YABU MEIZAN (1853-1934)**

**A shallow Satsuma bowl**

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

Decorated in polychrome enamels and gilt on a clear, crackled glaze with stands of flowers and a cloud of butterflies, the exterior with chrysanthemum blossoms and scattered butterflies, a geometric band around the rim and foot, signed in gilt *Yabu Meizan*

With a wood storage box  
6 1/8in (15.5cm) diameter

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

2198

**YABU MEIZAN (1853-1934)**

**A Satsuma bottle vase**

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

The bottle designed with a waisted neck and ovoid body and painted in polychrome enamels and gilt on a clear crackle glaze with a samurai procession, the neck decorated with formal panels of flower blossoms, the rim painted with chrysanthemum heads, the foot with a geometric floral band, signed in gilt *Yabu Meizan*

6 1/4in (16cm) high

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

PROPERTY FROM THE COLLECTION OF  
ALEX AND BARBARA KASTEN

2199

**MATSUMOTO HOZAN (ACTIVE CIRCA  
1900)**

**A large Satsuma vase**

**Meiji era (1868-1912), late 19th/early 20th  
century**

The baluster vase painted in polychrome  
enamels and gilt on a cobalt or dark-brown  
ground with large panels of beauties and  
attendants watching a procession from a  
wooded grove and cranes in flight over a  
spring landscape, the surrounding areas  
decorated with flowering vines and birds  
perched on branches, signed on the  
underside *Dai Nihon Kyoto Matsumoto  
Hozan* in a rectangular reserve on sprays of  
flowers

16 1/4in (41.2cm) high

US\$5,000 - 7,000



2199

2200

**RYOZAN, FOR THE YASUDA COMPANY**

**A Satsuma vase and cover**

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

The compressed ovoid vase decorated in  
colored enamels and gilt with people enjoying  
outdoor excursions before Mount Fuji and  
distant mountains, the scene punctuated  
with a dragon roundel and a floral band, the  
shoulder and foot with brocade swatches  
and floral lozenges, the *manju*-shaped  
cover painted with entertainers banded with  
floral and geometric patterns, signed on  
the underside *Dai Nihon Kyoto Tojiki Goshi  
Gaisha Ryozan* with the Yasuda Company  
mark

8 7/8in (22.5cm) high

US\$10,000 - 15,000

**Exhibited**

Columbia, Columbia Museum of Art, "Meiji  
Magic, Imperial Porcelain from Japan from  
the Collection of Alex and Barbara Kasten,"  
January 3-May 18, 2014



2200



2201



2202

#### PROPERTY OF VARIOUS OWNERS

2201

##### **KINKOZAN WORKSHOP (CIRCA 1900)**

##### **A small Satsuma vase**

**Meiji era (1868-1912), late 19th/early 20th century**

The elongated ovoid vase painted in polychrome enamels and gilt with a rooster and hen in a grove of bamboo and chrysanthemums, impressed signature *Kinkozan tsukuru* and signed in gilt *Kinkozan* 5 7/8in (14.9cm) high

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

2202

##### **A MINIATURE BALUSTER VASE**

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

Decorated in polychrome enamels and gilt with quail in a grove of bamboo, illegibly signed 3 5/8in (9.2cm) high

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

2203

##### **KINKOZAN WORKSHOP (CIRCA 1900)**

##### **A meiping-form Satsuma vase**

**Meiji era (1868-1912), late 19th/early 20th century**

Decorated in polychrome enamels and gilt on a cobalt ground with kidney-shaped reserves painted with beauties enjoying cherry blossoms, and a rooster, hens, and chicks under peonies and morning glories, the surrounding areas painted with chrysanthemum heads, the foot with tightly scrolling vines and a keyfret band, signed in gilt *Kinkozan tsukuru* 5in (12.7cm) high

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



2203



2204



2205

2204 □

**KINKOZAN WORKSHOP**

**A small Satsuma box and cover**

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

Circular with a slightly domed cover decorated in polychrome enamels and gilt on a clear, crackled glaze with fan-shaped reserves of autumn flowers and grasses, signed on the underside *Dai Nihon Kinkozan*

3 1/8in (8cm) diameter

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

2205

**KINKOZAN WORKSHOP**

**A small bottle vase**

**Meiji era (1868-1912), circa 1900**

Decorated in polychrome enamels and gilt on a cobalt ground with two panels framing beauties in a landscape and mallard ducks under cherry trees and blossoming flowers, the surrounding areas decorated with floral scrolls, signed in a reserve framed by flowers *Kinkozan* and with the Kinkozan Kyoto workshop label

3 3/8in (8.5cm) high

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

2206

**KINKOZAN WORKSHOP (CIRCA 1900)**

**A large spherical Satsuma vase**

**Meiji era (1868-1912), late 19th/early 20th century**

Painted with a continuous design of roosters, hens, chicks, and other birds in and under wisteria, and ducks in a pond by blossoming peonies and irises, all painted in polychrome enamels and gilt, the foot and shoulder painted with butterfly reserves of geometric patterns in floral scroll and keyfret bands in gilt against a cobalt ground, impressed signature and signed in gilt *Kinkozan tsukuru*

9 1/4in (23.4cm) high

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



2206



2207

**SOZAN FOR THE KINKOZAN WORKSHOP (CIRCA 1900)**

**A fine and rare reticulated Satsuma vase**

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

Decorated in polychrome enamels, silver and gilt, the vase divided into two registers, the lower painted with a Muromachi-style simulated ink landscape, and a scene of courtiers within a well-appointed villa, each scene separated by scrolling vines, the upper register with a continuous reticulated design of insect-eaten leaves and flowers painted with geometric designs, and scenes of blossoming flowers, all banded by clouds painted in stippled gilt, each register divided by bands of stylized blossoms with raised borders, the decoration continued on the shoulder, the neck decorated with pine trees, the rim and foot with floral keyfret designs, signed on the underside *Sozan* in red enamel, and *Kinkozan tsukuru* in gilt and an illegible impressed seal

11 1/4in (28.6cm) high

**US\$40,000 - 60,000**

This and the following lot are examples of the very highest standard of design and workmanship achieved by the leading Kyoto ceramic factories at the apogee of the so-called "Satsuma" style. Kinkozan Sobei VII (1868-1928), son of Sobei VI (d.1884) and the owner of the Kinkozan factory during that glorious period, is thought to have exhibited first at the 1888 Barcelona International Exhibition, and subsequently at the Paris (1889), Chicago (1893), Paris (1900), and St. Louis (1904) Expositions and the Japan-British Exhibition held in London in 1910, as well as at several Naikoku Kangyo Hakurankai (Domestic Industrial Exhibitions) in Japan. Although the factory's most elaborate and intricate wares fell out of favor with exhibition jurors from around 1900, they continued to appeal powerfully to the prevailing European and American taste for the exotic and fantastic. This was a time when discerning collectors of Japanese arts and crafts were growing increasingly aware of earlier Japanese art, lore, and legend. In response, Kinkozan's complex figural designs often captivantly evoked Japan's glorious past through depictions of the world of Prince Genji, the eleventh-century romantic hero (lot 2208), or convincing evocations of medieval ink painting (lot 2207). For an example of a Kinkozan vase combining openwork with figural scenes in the Khalili Collection, see Oliver Impey et al., *The Nasser D. Khalili Collection, vol.5, Ceramics, part II: Earthenware*, London, Kibo Foundation, 1995, no.167.





2208

**KINKOZAN WORKSHOP (CIRCA 1900)**

**A fine carved Satsuma vase**

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

The ovoid vase decorated in polychrome enamels and gilt with four shaped panels painted with scenes of courtiers engaged in seasonal activities: composing poetry while admiring cherry blossoms from a villa; building a snowman; enjoying music while moon viewing; and viewing distant mountains from within a carriage, the shoulder and foot decorated with formal lappets containing stylized phoenixes, and the neck painted with florets and vines, and floral lozenges, the surrounding areas carved on the surface with elaborate designs of phoenixes and geometric scroll signed on the underside in gilt and with impressed signature *Kinkozan tsukuru*  
9 1/2in (24.9cm) high

**US\$30,000 - 50,000**





2209



2210

2209

**SOZAN FOR THE HAYASHIYA WORKSHOP (CIRCA 1900)**

**A porcelain vase**

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

The cylindrical vase with a rounded shoulder, a short neck, slightly splayed foot and molded with beast masks for holding ring handles, painted in polychrome enamels and gilt with a variety of sea creatures, the neck decorated with a collar of waves with shells and sea plants in gilt and silver against a red ground, the neck and foot with tightly scrolling vines, signed in red enamel in a gourd-shaped reserve on the body *Sozan* and on the underside *Hayashiya Kaneshiro Kutani*

11 3/4in (29.8cm) high

US\$5,000 - 7,000

2210

**KINKOZAN WORKSHOP (CIRCA 1900)**

**A Satsuma vase**

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

The cylindrical vase decorated with two beauties and a continuous frieze of a mountainous landscape with a lake, bridge, and sailboats, signed on the underside with an impressed seal *Kinkozan tsukuru*

9 5/8in (24.4cm) high

US\$5,000 - 7,000

2211

**KINKOZAN WORKSHOP (CIRCA 1900)**

**A large and impressive Satsuma vase**

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

The elongated ovoid vase decorated with overlapping panels painted with a mounted courtier and attendants en route to a temple complex in the mountains, and stylized phoenixes and foliate scroll, the surrounding area with an overall scene of long-tailed birds in a snow-covered willow tree by a rocky shoreline with a pair of mallard ducks, the neck decorated with geometric designs and the foot with formal floral scroll, signed on the underside in gilt and with an impressed seal *Kinkozan tsukuru*

21 1/4in (53.9cm) high

US\$10,000 - 15,000



2211

# METALWORK AND ENAMEL



2212



2213



2212

#### AN IRON CIGARETTE CASE

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

The russet-iron rectangular case with a hinged cover and decorated with irises in relief, the blossoms in silver *takazogan*, the interior fitted with a gilt-metal liner

3 5/8 x 2 1/2in (9.2 x 6.3cm)

US\$2,500 - 3,000

2213

#### FUJII WORKSHOP (ACTIVE CIRCA 1900)

**A small inlaid-iron box**

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

Rectangular and decorated in gold and silver *nunome-zogan* with a bridge and blossoming cherry trees and willows with cottages in the distance, partially obscured by clouds, interior liner gilt-metal, signed on the underside with the mark of the Fujii workshop

3 1/8 x 3 3/4 x 1 3/8in (7.9 x 9.5 x 3.5cm)

US\$1,500 - 2,500

2214

#### A SMALL BRONZE VASE

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

Of rhomboid section, decorated with shaped panels of kingfishers among lotus flowers in *iro-e takazogan* and *shishiai-bori*, the neck and foot decorated with scrolling floral vines in gold wire

5 3/8in (13.6cm) high

US\$2,000 - 3,000

2215

#### GENRYUSAI SEIYA (ACTIVE CIRCA 1880-1900)

**A slender bronze vase**

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

The pear-shaped vase set on a splayed foot and decorated with three elephants in high relief, signed on the underside *Seiya*

11 3/4in (29.8cm) high

US\$1,500 - 2,500

2214



2215





2216

2216

**GENRYUSAI SEIYA (ACTIVE CIRCA 1900)**

**A large and impressive model of an elephant and tigers**

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

*Cast in sections in bronze of varied shades as a large bull elephant defending himself from two tigers, sealed on the underside of the elephant Dai Nihon Genryusai Seiya tsukuru, set on a wood stand 29in (73.6cm) wide*

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

2217

No lot

2218 <sup>□</sup>

**KANEDA WORKSHOP**

**A large bronze model of a hunter**

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

*Realistically cast as a hunter balancing on a fallen tree trunk, a slain rabbit hung from the barrel of a matchlock rifle slung over his shoulder, set on a natural wood base, sealed Kaneda chuzo shinki 37 3/4in (96cm) high, including stand*

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



2218



2219



2220



2221

2219

**A STONE CARVING OF A GROUP OF SHISHI**

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

Carved in dark stone as a group of three gambolling *shishi*

With a wood storage box

8 1/4in (20.9cm) wide

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

2220

**HEIWADO WORKSHOP (CIRCA 1850-1900 CENTURY)**

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

The shallow basin set on tripod feet and cast in high relief with panels with a phoenix, a bushy-tailed tortoise battling a snake, and smaller panels with bats in clouds, and phoenix-head supports for ring handles, the surrounding areas with clouds and paulownia against a stippled ground, signed in seal form *Heiwado*

15in (38cm) high wide

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

**Provenance**

Deaccessioned from the Pearl S. Buck house, Perkasio, PA, 1960s

2221

**MIYABE ATSUYOSHI (ACTIVE CIRCA 1850-1900)**

**A fine inlaid bronze vase**

**Meiji era (1869-1912), late 19th century**

The elongated ovoid vase finished in a chocolate-brown patina and decorated in copper, silver, gilt, patinated bronze and *shakudo takazogan* and *kebori* with a large praying mantis, cricket and three moths, signed on the underside *Dai Nihon Kyoto no ju Ikkodo Miyabe Atsuyoshi* and with a *kao*

11 3/4in (29.8cm) high

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



2222

2222

**MUSASHIYA WORKSHOP (CIRCA 1900)**

**A set of 12 silver bowls**

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

Each of double-walled construction and decorated with bamboo, prunus, cherry, irises, and lotus in high relief against a stippled ground, stamped on the underside in Japanese *Musashiya sei* and *Jungin* (Pure silver), and in Roman script *Musashiya Yokohama*  
5 1/8in (13cm) diameter

US\$2,000 - 3,000

2223 □

**A SILVER OKIMONO (TABLE ORNAMENT) AND A SILVER WATERDROPPER**

**The first by Gyoko, the second by the Miyamoto workshop, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

The first cast and carved as a heron preening itself while standing on a rock in water, sealed on the bronze base *Gyoko*; the second cast in silver and assembled as the Treasure Ship of the Seven Gods of Good Fortune, the bowsprit with a removable cover for dispensing water, some of the cargo finished in gilt, stamped on the underside *Miyamoto* and *Ginsei* (Made of silver)  
8 1/2in (21.6cm) high, the largest

US\$800 - 1,200

2224 □

**A GILT SILVER MODEL OF A SEA BREAM**

**Showa era (1926-1989), early 20th century**

Cast and finished to resemble a *tai* supported by the ventral fins, the eyes finished in silver and black, illegibly signed on the underside  
13 3/8in (18.2cm) wide

US\$800 - 1,200



2223



2224



2225



2226



2227

2225

**A SMALL CLOISONNÉ-ENAMEL VASE**

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

With a hexagonal rim and a splayed foot, worked in silver and gold wire and polychrome enamels with a sparrow in a blossoming cherry tree against a black ground, the neck and foot with floral lappets, silvered rims

5 1/8in (13cm) high

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

2226

**ATTRIBUTED TO NAMIKAWA YASUYUKI**

**A cloisonné-enamel ewer**

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

Of shallow ovoid form on short tripod feet, with a tall loop handle and tapered spout, all worked in gold and silver wire and polychrome enamels with circular roundels containing phoenixes, *shishi*, dragons, and butterflies among floral scroll on a black ground, the edge decorated with a band of repeated floral lozenges and the area surrounding the cover with cherry florets, the inset circular cover decorated with scattered blossoms and fitted with a chrysanthemum finial, the handle with a continuation of the scattered blossom design, the underside of the ewer decorated with chrysanthemum heads floating on a stream against a mustard-yellow ground, gilt-metal fittings

7in (17.7cm) wide

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



2228

2227

**ANDO JUBEI (1876-1953)**

**A cloisonné-enamel vase**

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

The baluster vase worked in silver wires and colored enamels in standard and *musen* ("wireless") techniques with stands of chrysanthemums against a pale green ground, signed on the foot in a red reserve *Ando sei* on a brown ground, the foot stamped *Jungin* (Pure silver)

12 1/4in (31.1cm) high

US\$2,500 - 3,500



2228

**OTA TOSHIRO (1869-1940)**

**A pair of *moriage* cloisonné-enamel vases**

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

The baluster vases with flared necks worked in silver and gold wire and polychrome enamels in standard and *musen* ("wireless") techniques with blossoming cherry trees and bees against a light green ground, the neck decorated with a band of stylized clouds, signed on the foot with the mark of Ota Toshiro

14 5/8in (37.1cm) high

US\$12,000 - 18,000

**Provenance**

Purchased from The Yamato Inc., Los Angeles, March, 1911, and passed to the current owner by descent

According to the receipt, these vases were awarded the grand prize for enamelling and design at the 1910 International Exposition held in Nagoya. Hashimoto Tsunesaburo is cited as the designer and manufacturer.

2229



2230



2229

#### **TWO WALKING STICKS WITH SILVER AND ENAMEL HANDLES**

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

Each wood and fitted with decorative handles, the first cloisonné-enamel worked in silver and gilt wire, colored enamels and aventurine with flower blossoms and vines on a pale yellow ground, the hardware brass, with a gilt-metal collar decorated with florets; the second with a silver handle decorated with a profusion of chrysanthemums in low relief, signed at the collar *Bisansha Yokohama*

38 1/2in (97.8cm) long, the largest

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

2230

#### **A SET OF 12 SILVER AND ENAMEL SPOONS**

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

Each decorated in low relief with chrysanthemums, cherry blossoms, camellias, and orchids or wisteria and worked in colored enamels, the handles cast with a writhing dragon, each stamped *Jungin* (Pure silver), in a fitted hinged box with the mark of the Wilkinson Company

4in (10.1cm) long

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

2231

#### **ATTRIBUTED TO HAYASHI KODENJI**

**A large cloisonné-enamel vase**

**Meiji era (1868-1912), circa 1900**

Worked in colored enamels, silver and gold, and sculpted silver wire with sparrows in trailing white and purple wisteria, and a blossoming cherry tree by chrysanthemums, all against a black ground, the neck decorated with a floral lappet collar, jeweled garlands and floral lozenges, the foot with floral lappets above cherry blossoms and vines

12 1/2in (31.8cm) high

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

2231



# ARMS AND ARMOR



2232

**A LARGE KO-KINKO TSUBA**

**Muromachi period (1336-1573), 15th-16th century**

The *shinchu* plate carved as an 11-petal chrysanthemum, with a small oval *hitsu-ana*

With Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4006265 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) high

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

2233

**A KO-TOSHO TSUBA**

**Muromachi (1392-1573) or Momoyama (1573-1615) period, 16th century**

The thin, circular plate bearing a dark brown patina and well-hammered on the surface, with a large rectangular *hitsu-ana*

With Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4002621 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 24, 2013

3 1/4in (8.3cm) high; 3/32in (.24cm) thick

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

2234

**AN OWARI TSUBA**

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

The rectangular *hitsu-ana* designed to resemble stupa, the rim with *tekotsu*

With a wood storage box

With Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4010157 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japanese Art Sword), dated June 15, 2016

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

2235

**AN OWARI DAISHO TSUBA**

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

The oval iron pair pierced with birds in flight separated by radiating bands, the rim showing prominent *tekotsu*

With a wood storage box

With certificate no. 184, dated May 12, 1984, and no. 5433, dated September 3, 2006, each issued by the Nihon Token Hozon Kai (Japanese Sword Preservation Society)

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

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

2236

**A LARGE AKASAKA TSUBA**

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

The oval iron *tsuba* pierced with paulownia branches, leaves and flowers, the surface details carved in *kebori*, the rim carved to resemble a branch

With a wood storage box

With Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4011340 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 19, 2017

3 7/16in (8.7cm) high

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

2237

**A KYO-SHOAMI TSUBA**

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

Circular and pierced with seven family crests, the surface details carved in raised and sunken relief, the rim with traces of gilding

With a wood storage box

With Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 440754 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 16, 2001

3 3/8in (8.5cm) diameter

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

2238

**A KENJO TSUBA AND AN UMETADA TSUBA**

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

The first, an oval iron *sukashi* work pierced with a *tsuzumi* (hand-held drum), its storage box and a silk cord, each decorated in gold *nunome-zogan*; the second, a brass *mokko* plate carved with crashing waves, weave patterns in *shishiai-bori* and water wheels in *sukashi-bori*

2 15/16in (7.3cm) wide (the largest)

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

2239

**TWO HIGO TSUBA**

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

The first, an iron *namako tsuba* decorated with florets, ferns and whorls in gold *nunome-zogan* and cloisonné-enamel inlays; the second, an oval copper plate decorated with a punt and an oar among leafy grasses under a crescent moon in *iore takazogan* and *katakiri-bori*, applied with a silver rim stamped with cherry blossoms

With Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 451211 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated December 15, 2006 (the second only)

With a wood storage box, the second only

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

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

2240

**A KAMIYOSHI TSUBA**

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

The iron *sukashi tsuba* designed as a rack of drying sea cucumbers, finished with a rich black-brown patina

With Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 441492 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated October 18, 2001

With a wood storage box

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



2232



2233



2234



2235



2236



2237



2238



2239



2240



2241

2241

**A MITO FUCHI-GASHIRA, A HIGO FUCHI-GASHIRA, AND AN ICHINOMIYA PAIR OF MENUKI**

**The menuki after Nagatsune, Edo period (1615-1868), 19th century**

The first of iron and decorated with stylized dragons in copper *takazogan*; the second, *shibuichi migakiji* decorated with dragons in gold and *shakudo takazogan*; the *menuki* formed as Daikoku's mallet and Hotei's treasure sack in *shakudo* decorated with cranes, phoenixes and auspicious emblems in gold *hirazogan* and carved in *kebori*, inscribed *Echizen Daijo Minamoto Nagatsune* and with a *kao*

The first with Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4010214 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 28, 2016, the second with Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 4007697 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated July 8, 2015. Each with a wood storage box  
1 5/8in (4.2cm) wide, the largest

US\$1,800 - 2,500

2242

**THREE IRON TSUBA**

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

The first, a circular Kyo-Shoami *sukashi* work carved with two oxen; the second, a large Owari work pierced with *namako* apertures, the iron with a rich purplish-brown patina; the third, a *mokko-gata* plate pierced with eggplant, the stems carved in *kebori*, partially inscribed *Yamakichi* []

3 1/8in (7.9cm) diameter, the largest

US\$1,200 - 1,800

2243

**A TANAKA TSUBA AND AN AKASAKA TSUBA**

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

The first, an iron *mokko* plate with a slightly raised rim and decorated with water plants and rocks in *takabori*, *shishiai-bori* and gold and silver *nunome-zogan*, the *hitsu-ana* carved with a serrated edge; the second, an iron *sukashi tsuba* carved with a chrysanthemum leaf and petals, the surface details carved in *kebori*

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

US\$1,500 - 2,500

2244

**A SHAKUDO TSUBA**

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

The oval *shakudo* plate decorated with a dragon in swirling clouds in gold *takazogan* and *takabori*, inscribed *Sho* [] *shin Mitsuhiro* and with a *kao*

With a wood storage box  
2 13/16in (7.2cm) high

US\$2,500 - 3,500

2245

**SHO'O**

**A fine shakudo tsuba**

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

The oval plate decorated with a dragon and a jewel in gold *takazogan* in waves and rocks in deeply carved waves and swirling clouds, *Toyoan Sho'O* (Katsumasa), and with a *kao*. With Tokubetsu Hozon Tosogu (Sword Fitting Especially Worthy of Preserving) certificate no. 2003900 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 19, 2017

With a wood storage box  
2 11/16in (6.7cm) high

US\$4,000 - 5,000

**PROPERTY FROM A PRIVATE TEXAS COLLECTION**

2246

**A HAMANO SCHOOL TSUBA**

**After Noriyuki**

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

The oval *shibuichi ishmeji* plate decorated with a foreign figure blowing a long horn, startling a hound, the reverse with two Chinese boys, all in *iro-e takazogan*, inscribed *Hamano Noriyuki* and with a *kao*  
2 5/8in (6.7cm) high

US\$1,000 - 1,500

2247

**BUSHU MASAYOSHI (ACTIVE 19TH CENTURY)**

**A sukashi tsuba**

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

The oval iron plate forged in a wood-grain pattern and pierced with an abstract design in *sukashibori* *ito sukashibori*, signed *Bushu no ju Masayoshi*  
3in (7.6cm) high

US\$800 - 1,200

2248

**A SHOAMI SUKASHI TSUBA**

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

The circular iron tsuba carved on the surface and pierced with a butterfly attracted to a chrysanthemum, the eyes inlaid in brass  
3 1/4in (8.3cm) diameter

US\$800 - 1,200



2242



2243



2244



2245 (two views)



2246



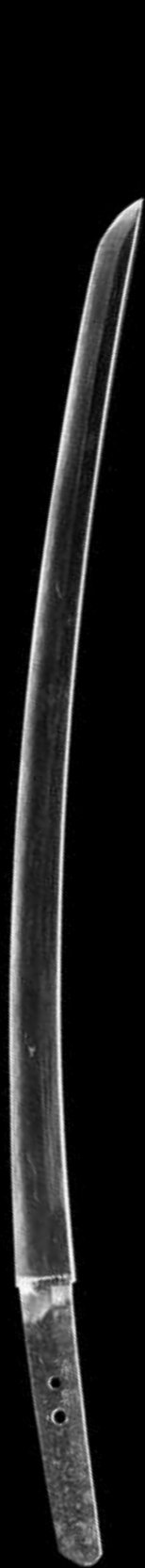
2247



2248



2249



2250



2251

2249

#### A KOTO KATANA

Muromachi period (1333-1573), 15th/16th century

*Honzukuri, iorimune, chu-gissaki*, slight *sakizori*, forged in *ko-itame hada* and with a *choji midare* tempered edge tending toward *toranba* near the *hamachi* with *ashi, saka-ashi, yo* and *tobiyaki* in *nie*, and a *Jizo boshi*, both sides carved with *boshi*, the tang *o-suriage, machi-okuri* with two holes and inscribed *Kuniyuki* and bearing date *Shokei ninen* (1333); two-piece gold-foil *habaki*; in a wood *shirasaya* storage scabbard; 28 1/2in (72.5cm) long

US\$2,500 - 3,500

2250

#### A LATER BIZEN WAKIZASHI IN MILITARY MOUNTS

After Yoshii Munemori, Muromachi period (1333-1573), 16th century

*Honzukuri, iorimune, chu-gissaki, torizori* forged in *itame hada* with a *gunome midare* tempered edge and *ko-maru boshi*, the *ubu* tang with two holes, *katte sagari* file marks and inscribed *Munenori*, one-piece silvered copper *habaki*, 21in (53.2cm) long, in military mounts

US\$1,000 - 1,500

2251

#### KANENORI (ACTIVE CIRCA 1504-1521)

A Mino katana in military mounts  
Muromachi period (1336-1573), 16th century

*Honzukuri, iorimune* with an extended *kissaki* and *torizori* curvature, the *jihada ko-itame* and the tempered edge a flamboyant *koshi no hiraita gunome midare* with *ashi* ending in a *midare komi boshi* with a long return, the tang *ubu* with one hole, signed *Kanenori saku*, one-piece copper *habaki*, 28 3/8in (72.1cm) long, in military mounts

US\$2,000 - 3,000

2252

### A KOTO KATANA IN TACHI MOUNTS

Muromachi period (1336-1573), 15th century

*Honzukuri, iorimune, ko-gissaki, koshizori* forged in flowing *itame hada* and with a *ko-midare* tempered edge with *bo-utsuri*, *ko-choji*, *ashi*, *sunagashi* and a *midare komi boshi*, the tang *o-suriage* with indistinct file marks and two holes, one-piece gold foil *habaki*, 27 1/2in (69.9cm) long

The 19th-century *tachi goshirae* comprising a *nashiji saya* decorated with chrysanthemum and paulownia crests in gold *hiramaki-e*, the hardware *shakudo* and gilt-metal finished in a *nanako* ground, the *tsuka* wrapped in leather and fitted with *menuki* formed as family crests, no *tsuba*

US\$2,500 - 3,500

2253

### A LATER BIZEN WAKIZASHI

After Kiyomitsu, Muromachi period (1336-1573), dated 1534

*Honzukuri, iorimune, chu-gissaki, koshizori*, forged in flowing *itame hada* and with a *gunome midare* tempered edge with *ko-ashi*, *nie* and *tobiyaki*, the *boshi midare komi*, the *ubu* tang *machi-okuri* with one hole, indistinct file marks, inscribed *Bishu Osafune Kiyomitsu saku* and dated *Tenbun sannen hachigatsu bi* (a day in the 8th month of 1534), 24 1/2in (62.1cm) long, with a two-piece copper *habaki*; in a wood *shirasaya* scabbard

US\$1,500 - 2,500

2254

### A BIZEN KATANA IN ITO-NO-MAKI MOUNTS

Muromachi period (1333-1573), 16th century

*Honzukuri, iorimune, chu-gissaki, torizori* forged in *itame hada* mixed with *mokume hada*, the tempered edge *ko-gunome* ending in a *kaen boshi*, the *ubu* tang with one hole and indistinct file marks, inscribed *Bishu Osafune Sukesada*, 27 7/8in (70.8cm) long, with a two-piece silvered *habaki*

The 19th-century *koshirae* comprising a gold *nashiji saya* decorated with family crests of butterflies surrounding a chrysanthemum floret in gold *hiramaki-e*, the *tachi* hardware *shakudo nanakoji* with matching crests in gold *takazogan* and silk brocade hangers, the *tsuka* wrapped with brown silk over brocade and fitted with *fuchi-gashira* decorated *en suite* to the *saya* hardware, one large gilt-metal *menuki* formed as a hawk in flight

US\$3,500 - 4,500



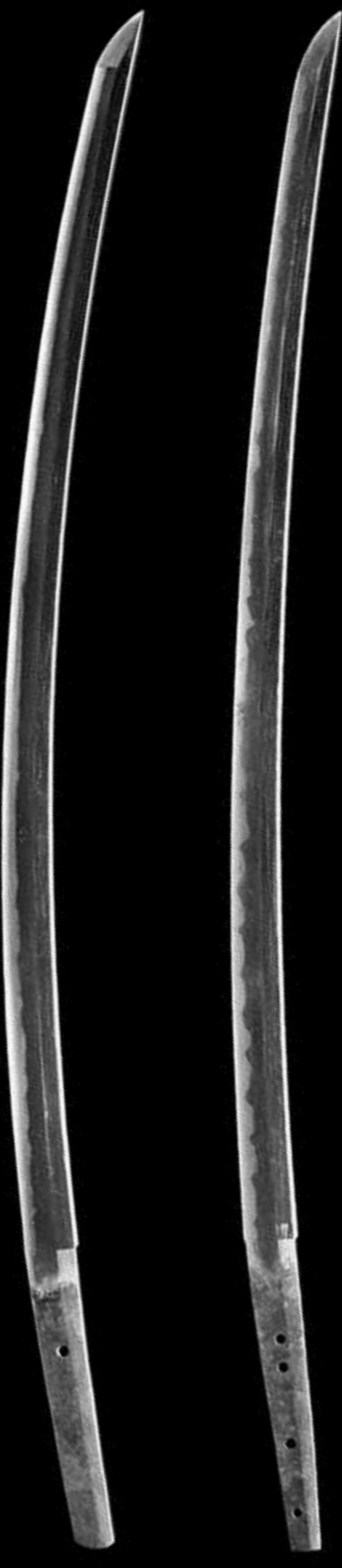
2252

2253

2254



2255



2256



2255

#### A LATER BIZEN KATANA IN TACHI MOUNTS

Inscribed Morimitsu, Muromachi period (1336-1573), 16th century

*Honzukuri, iorimune, chu-gissaki, sakizori* and forged in tightly packed *ko-itame* mixed with *mokume hada* with *ji-nie*, the tempered edge a *nioi*-based *suguha* mixed with *midare* with some *utsuri, ashi, saka-ashi, yo, sunagashi* and a *ko-maru boshi*, the *ubu* tang with one hole, indistinct file marks and inscribed *Bishu Osafune no ju Morimitsu*, one-piece gilt *habaki*, 26in (66cm) long

The 19th-century *tachi goshirae* comprising a *nashiji saya* decorated with paulownia crests in gold *hiramaki-e*, the hardware gilt-copper and finished with a *nanako* ground, the *tsuka* wrapped in purple silk over brocade and fitted with gilt *menuki* of paulownia, the *mokko tsuba* finished in *nanako* and gilt

US\$4,000 - 6,000

2256

#### A SHINTO KATANA IN TACHI MOUNTS

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

*Honzukuri, iorimune, chu-gissaki, torizori*, forged in *itame hada* and with a *gunome midare* tempered edge, finishing in a *ko-maru boshi*, the tang *o-suriage* with four holes and *kiri* file marks, two-piece copper *habaki*, 26 1/4in (66.7cm) long

The 19th-century *tachi goshirae* comprising a *nashiji saya* decorated with floral family crests in gold and silver *hiramaki-e*, the hardware silvered metal carved with scrolling vines, the *tsuka* wrapped in purple silk over brocade and mounted with *menuki* formed as chrysanthemums afloat on a stream, the *san-mai-awase mokko tachi tsuba* carved with scrolling vines

US\$2,500 - 3,500

2257

#### A SHINTO KATANA IN MOUNTS

Attributed to Echizen Shigetaka (active circa 1680), Edo period (1615-1868), 17th/18th century

*Honzukuri, iorimune, o-gissaki, koshizori*, forged in *itame hada* and with a *gunome midare* tempered edge with *nie, ko-choji, ashi, yo, bo-utsuri, tobiyaki* and a *ko-maru boshi*, the tang *machi-okuri* with one hole and *kiri* file marks, 26 3/4in (67.9cm) long, with a two-piece silvered *habaki*

In a black-lacquer *saya* and with a *tsuka* mounted with *shakudo nanakoji fuchi-gashira* decorated with magnolia blossoms in gold *takazogan* and gold and *shakudo menuki* formed as flower baskets

With certificate no. 5504745 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of Japanese Art Swords), dated April 7, 1980

US\$1,500 - 2,500

2258

**SHICHIBEIJO SUKESADA (ACTIVE CIRCA 1655)**

**A Bizen wakizashi**

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

*Honzukuri, iorimune, chu-gissaki, torizori* forged in *ko-itame hada* with a *gunome midare* tempered edge with *nie, kani no tsume, choji, ashi, sunagashi, tobiyaki* and a *midare komi boshi*, the tang *o-suriage* with two holes, later file marks and a folded-over signature *Bizen no ju Osafune Shichibeijo Sukesada saku*, 17 1/4in (43.8cm) long, with a one-piece copper *habaki*

In a lacquer *ishimeji saya* with a *gunto tsuka*, no *tsuba*

US\$1,500 - 2,000

2259

**OWARI SADAHIRO (ACTIVE CIRCA 1716) AND TSUSHIMA TSUNEMITSU (ACTIVE CIRCA 1650)**

**A shinto daisho in mounts**

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

*Katana: honzukuri, iorimune, chu-gissaki, torizori* forged in *ko-itame hada* and with an *uma no ha midare* tempered edge based in *nioi* and ending in a *ko-maru boshi*, the *o-suriage* tang with two holes and later file marks, signed *Bishu no ju Sadahiro saku*, with a one-piece silver-foil *habaki*, 26 1/8in (66.3cm) long

*Wakizashi: honzukuri, iorimune, chu-gissaki, torizori* forged in *ko-itame hada* with a *suguha* tempered edge ending in a *ko-maru boshi*, the *ubu* tang with two holes, one plugged, *katte sagari* file marks and signed *Tsushima no kami Tachibana Tsunemitsu saku*, with a one-piece silver-foil *habaki*, 19 7/8in (50.4cm) long

Each sword in matching *koshirae* comprising *saya* decorated in shagreen covered in black-lacquer and polished down to reveal the nodules, the *tsuka* wrapped in blue silk and fitted with gilt and *shakudo menuki* formed as the Seven Gods of Good Fortune, and *shibuichi fuchi-gashira* decorated with temple gates and Nio guardians in *takabori* and gold *hirazogan*, signed *Seifudo Iwama Hiroyoshi*, no *tsuba*

With Tokubetsu Kicho (Especially Precious) certificate no. 5504749 for the *katana*, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 7, 1980

US\$5,000 - 7,000





2260

**A LATER MISHINA KATANA AND A  
BIZEN KATANA IN RUSSO-JAPANESE  
WAR-ERA NAVAL MOUNTS**

**Momoyama (1573-1615) period, 16th  
century and Meiji era (1868-1912)**

The Mishina katana of honzukur, iorimune, ko-gissaki, koshizori configuration and forged in ko-itame hada with notare mixed with sudareba tempered edge and indistinct boshi, the suriage tang with two holes (one plugged) and indistinct file marks, signed *Nihon kaji sosho Mishina Iga no kami Fujiwara Kinmichi*, dated *Meiji yonen kugatsu hi* (A day in the 9th month of 1871) and with a chrysanthemum crest and kaminari-yoke, with a one-piece silvered habaki, 23 3/4in (60.4cm) long, in naval mounts

The Bizen katana of honzukur, iorimune, chu-gissaki, torizori configuration and forged in an indistinct pattern and suguha tempered edge, the ubu tang with one hole and signed *Bizen no kuni no ju Osafune Sukesada kore o saku*, one-piece gilt-copper habaki, 28 1/8in (71.3cm) long, in leather-covered naval mounts

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

2261

**MIYAMOTO KANENORI (1830-1926)**

**A presentation tachi**

**Meiji era (1868-1912), dated March 1912**

Honzukur, iorimune, chu-gissaki with a slight koshizori curvature, forged in itame-hada with a gunome midare tempered edge with nie, uchinoke and some sunagashi, the boshi komaru, the ubu tang with one hole and kiri file marks, *tachi mei Teishitsu Gigei'in Sugehara Kanenori hachijusan-o saku*, dated *Meiji yonjugonen sangatsu kichijitsu* (an auspicious day in the third month of 1912), and inscribed *Kimi banzai*, 26 1/16in (66.2cm) long, in a shirasaya

With certificate no. 5504741, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 7, 1980

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

2261

2260

2262

**YOKOYAMA SUKENAGA (1795-1851)**

A shin-shinto Bizen katana in military mounts

Edo period (1615-1868), dated 1849

Honzukuri, iorimune, torizori with an extended kissaki and forged in *ko-itame hada* mixed with *ko-mokume* with prominent *ji-nie* and with a flamboyant *choji midare* tempered edge with *ashi*, *yo* and *utsuri* and a *midare komi boshi*, the *ubu* tang with one hole and *kiri* file marks, signed *Biyo Osafune no ju Yokoyama Kaga no suke Fujiwara Ason Sukenaga* and dated *Ka'ei ninen nigatsu hi* (A day in the second month of 1849), with a one-piece copper *habaki*, 27 7/8in (70.7cm) long, in military mounts

US\$3,000 - 5,000

2263

**AN IKKANSHI CHOKUTO KATANA**

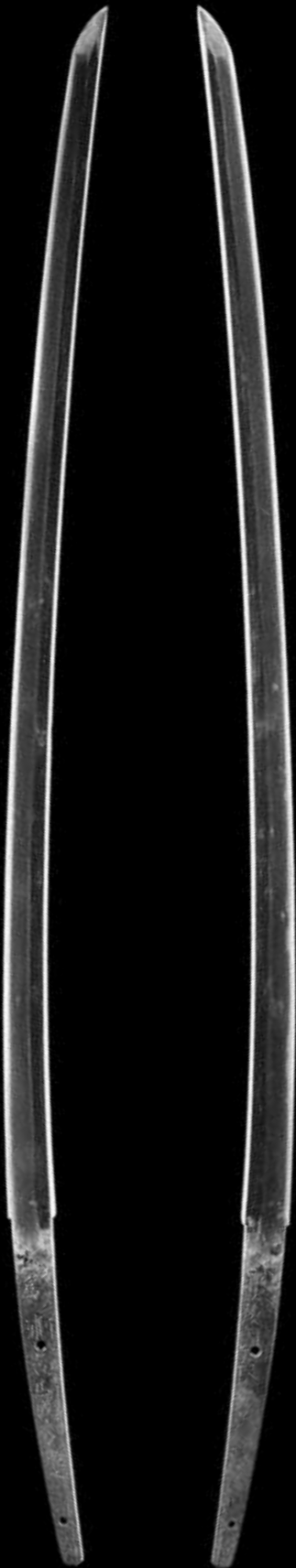
After Tadatsuna, Edo period (1615-1868), 18th century

Honzukuri, iorimune, *chu-gissaki*, *muzori*, forged in a fine *ko-itame hada* in *ji-nie*, the tempered edge *ko-choji midare* with *ashi*, *saka-ashi*, *yo*, *sunagashi*, *utsuri* and an *o-maru boshi* with a long return, the *ubu* tang with one hole and *kiri* file marks and inscribed *Dochaku Ikkanshi kore o ageru* and *Zen Tadatsuna saku*, 27 1/8in (68.9cm), with a one-piece copper *habaki*, in a *shirasaya*

US\$8,000 - 12,000

2262

2263



2264

2264

**BUNGO NAGAHIDE (TAKAHASHI TAIHEI, DIED 1881)**

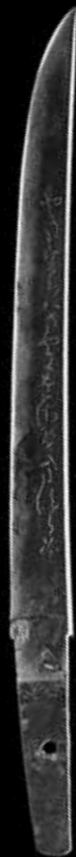
**A long katana**

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

The broad *katana* of *honzukuri*, *iorimune*, *chu-gissaki* configuration with a shallow *torizori*, forged in *ko-itame hada* with a narrow *suguha/ko-midare* tempered edge and a *ko-maru boshi*, the *ubu* tang with two holes, *kessho* file marks and signed *Bungo no kuni Nagahide*, dated *Bunkyo ninen mizunoe inu jugatsu kichijitsu* (An auspicious day in the 10th month of 1862) and inscribed *[Miura [ ]]*, with a one-piece copper *habaki*, 33 1/16in (84.1cm) long

The *koshirae* comprising a black-lacquer *saya* decorated with inlaid metal filings and fitted with copper and silvered copper hardware, the *tsuka* wrapped in blue cotton and fitted with dragon *menuki* highlighted with gilt eyes and *shakudo nanako fuchi gashira* decorated with family crests in gold *hirazogan*, the iron *tsuchimeji mokko tsuba* decorated with vines in gold *nunome-zogan*. With certificate no. 5504747 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of Japanese Art Swords), dated April 4, 1980

US\$3,000 - 5,000



2265

2265

**CHIGUSA ARIKOTO (1796-1854)**

**A tanto in mounts**

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

*Hirazukuri*, *iorimune* forged in *itame hada* and with a *gunome midare* tempered edge, the *ubu* tang with one hole and *kiri* file marks, the blade carved with a lengthy poem and signed *Shosanmi Arikoto marabini tsukru*, with a one-piece gilt-copper *habaki*, 11in (28cm) long

In a 19th century *koshirae* comprising a *saya* lacquered *nashiji* and *aogai* with matching silver fittings carved with butterflies in clouds, the *kozuka* with crashing waves in relief, the dots of foam gold *takazogan*, the *tsuka* wrapped in leather and applied with a silver band with butterflies in sunken and low relief and matching silver *fuchi-gashira*, the *tanto tsuba* finished in an *ishime* pattern and fitted with a lobed rim

US\$1,800 - 2,500



2266

**TANAKA KIYOTOSHI (1804-1876)**

**A highly important solid-gold tanto  
Meiji era (1868-1912), dated 1871**

The solid gold blade in *hirazukuri* configuration and decorated with Fudo Myo-o on the *omote* side and his attendants Kongara and Seitaka doji on the *ura* side, all in copper, gold, silver, and *shakudo hirazogan*, and carved in *ke-bori* and *katakiri-bori*, the *nakago* bearing *kessho* file marks and one hole, signed on the *mune* on the right side, *Meiji yonen hitsuji* [ ] [ ] *rokujuhachi-juo Hogen kore o saku*; fitted with a one-piece gold *habaki* carved with the Sanskrit characters representing Fudo and his attendants, and waves and clouds; the hardwood *tsuka* wrapped in blue-dyed chamois and fitted with solid-gold *menuki* carved as tigers and decorated in *shakudo* stripes, signed *Yasu* and *chika*, and a copper *fuchi* formed as a woven basket and decorated with chrysanthemums and grasses in *iro-e takazogan*, signed on the *tenjogane* *Yasuchika*, the *shibuichi hamidashi tsuba* decorated with bamboo in gold and *shakudo takazogan* and signed *Zai nenrokujuhachi-juo* and with a *kao*, with two *shakudo seppa*

10 1/4in (26cm) long (blade only), 13 3/4in (34.9cm) long overall

US\$12,000 - 18,000





2267

2267

**A MATCHLOCK PISTOL**

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

The hexagonal barrel cast in bronze and decorated with clouds and the crest of the Tokugawa family in silver and gilt *nunome-zogan*, a large silver dragon applied to the upper surface near the breech, the stock lacquered black and decorated with Tokugawa family crests in gold *hiramaki-e*, illegibly signed on the handle *Matsudaira Omi no kami Ka*]

16 1/2in (41.9cm) long

US\$1,200 - 1,800

2268

**A MATCHLOCK PISTOL**

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

The finely detailed cylindrical barrel decorated with a scaly dragon in clouds inlaid in gilt and silver *nunome-zogan* with a dragon and the crest of Tokugawa family and signed *Inaba no kami [Iyuki*, the stock lacquered black and decorated with additional Tokugawa crests in gold *hiramaki-e*, with a silver stockplate

15 5/8in (39.7cm) long

US\$2,500 - 3,500



2268

## PROPERTY OF VARIOUS OWNERS

2269

### 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): one-piece, solid gold

*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\$30,000 - 40,000

### Provenance

Ogasawara daimyo family, Shinano Province (present day Nagano Prefecture), by repute

Benito Mussolini (1883-1945)

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



2269 (detail)



2269



2270



2270 (detail)

2270

#### A DAISHO IN MOUNTS ON A KATANAKAKE

The Katana attributed to Naoe Shizu, The wakizashi Seki School, Muromachi period (1333-1573), 14th-16th century

Both blades honzukur, iorimune, chu-gissaki, forged in mokume hada mixed with masame

The katana tempering pattern gunome midare with a kaen-style ko-maru boshi, the o-suriage tang with two holes, 26 1/4in (66.7cm) long

The wakizashi tempering pattern gunome with a ko-maru boshi, the o-suriage tang with two holes (one plugged), 19 3/8in (49.2cm) long; each in a shirasaya

The matching koshirae of black lacquer with an inlaid aogai design and fitted with shakudo nanako mokko-gata tsuba decorated with dragons in waves in takabori and takazogan with gilt details, the shakudo nanakoji fuchi-gashira decorated with dragons in gold takazogan; gilt menuki formed as dragons, gilt nanakoji kogai for the katana with a dragon, kozuka for the katana now lost, shakudo nanakoji kozuka and kogai for the wakizashi decorated with dragons. The katana stand designed to hold three swords and lacquered with scrolling vines and hollyhock crests in gold hiramaki-e on a roiro-nuri ground

Katanakake 16 5/8 x 18 1/4 x 7 1/8in (42.2 x 46.3 x 18.1cm)

US\$12,000 - 18,000

2271<sup>W</sup>

**A GOLD-LACQUER ARMOR WITH A KAWARI KABUTO**

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

The suit laced in white and green and the component parts lacquered gold or black and comprising a *zunari kabuto* covered with black boar's fur and fitted with a black-lacquer *mabizashi* decorated with a gold-lacquer simulated rope trim, the small *fukigaeshi* lacquered gold, the bowl fitted with a four-lame solid *shikoro*, the bowl mounted with a simple gilt-bronze chrysanthemum *maedate*; the *menpo* lacquered black and applied with a thick boar's-fur moustache, the lips lacquered red and the teeth silvered, fitted with a four-lame *yodarekake*; the *ni-mai okegawa do* lacquered black at the top and trimmed with gold-lacquer simulated rope trim and fitted with six sections of five-lame *kusazuri*; *chu-sode*; chain mail and gourd-plate *gote*; chain-mail and plate *haidate*; *shino suneate*; holder for a flag; one storage box; one armor stand

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



2271



2272 <sup>W</sup>

**A RED LACQUER ARMOR WITH A FINE MENPO**

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

Laced in blue with white and orange highlights, with a 62-plate russet-iron *suji kabuto* with a three stage gilt-copper *tehen kanamono*, fitted with a five-lame *shikoro* with large *fukigaeshi* decorated with gold Tachibana family crests, the bowl mounted with a gold lacquer two-piece *kuwagata*-style *maedate*; a russet iron *menpo* forged in two pieces with a hinged nose plate, the edges scalloped and secured by means of *hineri dome* clasp and applied with standing flanges on the cheeks finished with serrated edges, fitted with a four-lame *yodare kake*; *nodawa* with stenciled leather and one additional lame; the cuirass a *go-mai tatehagi okegawa do* fitted with seven sections of five-lame *kusazuri*; *gyoyo* with gold lacquer Tachibana family crests; *chusode*; russet-iron *shino gote*; *kawara haidate*; russet-iron *shino suneate*; two armor boxes covered with gilded leather decorated with Tachibana family crests; no armor stand

**US\$15,000 - 25,000**

**Provenance**

Li family collection, by repute

2272



2273



2274

2273

#### A RARE LACQUERED IRON MENPO (FACE MASK)

Edo period (1615-1868), 18th century

Forged in iron with deep wrinkles on the cheeks and an open mouth, the removable bulbous nose plate applied with a stiff bristle mustache, the teeth lacquered gold, a small chin tuft under the lower lip, the exterior surface covered in flesh-colored lacquer, the interior lacquered red, fitted with a four-lame yodarekake laced in blue

US\$2,500 - 3,500

The flesh-colored lacquer finish on this *menpo*, and probably the armor that accompanied it, was intended to create the illusion of a warrior entering battle wearing no armor at all. The intended psychological effect was to create for the wearer an outward appearance of fearlessness. It also illustrates the somewhat eccentric tastes among the warrior class of the mid-Edo period.

2274

#### AN IRON MENPO (FACE MASK)

Edo period (1615-1868), 18th century

The russet-iron mask bearing a fierce expression with wrinkles on the cheeks and around the mouth, the teeth teeth silvered, fitted with a five-lame yodarekake laced in blue

US\$2,500 - 3,500

2275

#### A SHINGEN JINGASA

Edo period (1615-1868), 19th century

Constructed with a central ridge running the length of the helmet and with a flaring rim turning up at the front, lacquered overall in black with a family crest of *omodaka* (water plantain) in gold *hiramaki-e*, a decorative ring applied to the rear with a silk braid, the rim *fundame* and the underside red lacquer decorated with gold foil, with the original straps and interior padding and applied eyelets possibly for holding a hood

12in (30.5cm) wide

US\$2,500 - 3,500

The origins of this style of *jingasa* are said to trace back to Takeda Shingen (1521-1573), who it is believed favored this shape.



2275



2276

2276

**AN IRON SUJI KABUTO (HELMET)**

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

Forged in iron and constructed with eight vertical plates, each overlapping with the rear edge standing in profile, the surface finished to a rich russet patina, and mounted on the crown with a four-stage gilt and copper *tehen kanamono*, the *mabizashi* applied with a gilt-copper simulated twisted-rope *fukurin*, the bowl fitted with a four-lame black-lacquer *shikoro* laced in dark blue and finishing in long narrow *fukigaeshi* applied with gilt-metal heraldic crests of flower heads enclosed within circles, the bowl inscribed *Gitsu*. With Tokubetsu Kicho Shiryo (Especially Important Material) certificate no. 1519 issued by the Nihon Katchu Bugu Hozon Kyokai (Society for the Preservation of Japanese Armor), dated November 23, 2008

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

**Provenance**

Sold in these Rooms, September 14, 2016, lot 289.



2277

2277

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



2278

**A MOMO-NARI (PEACH-SHAPED) HELMET AND A ZUNARI HELMET**

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

The first, constructed of two vertical plates joined along the central crest and bound with a third horizontal plate running around the base, all lacquered black and fitted with a four-lame *yodarekake*; the second, a skull-shaped helmet constructed of three plates riveted together and bound with a horizontal plate around the base, finished with large rivet heads and lacquered russet brown, fitted with a three-lame *yodarekake*

US\$4,000 - 6,000



(another view)

2279

# **TOKISADA**

## **A russet-iron Haruta school helmet**

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

A 36-plate *suji kabuto*, the *koshimaki* with standing rivets with chrysanthemum grommets, mounted with a four-stage gilt-copper and silver *tehen kanamono* with five *shinodare*, applied with a *mabizashi* finished in gold and black lacquer with a textured surface and trimmed with a gilt-brass *fukurin* carved with vines, the bowl fitted with a five-lame *hineno*-style *shikoro* laced in blue with orange and white trim and terminating in large *fukigaeshi* decorated to match the *mabizashi* and applied with brass confronted ginger-root crests, signed on the interior of the bowl *Tokisada saku*, a gilt-copper and wood phoenix *maedate*

US\$5,000 - 7,000





2280

2280

**A BRONZE MIRROR**

**Goryeo dynasty (918-1392), 13th/14th century**

Cast in bronze with a band of dragons chasing jewels encircling a central lotus-petal medallion, the outer register decorated with scattered maple leaves and plum blossoms, the central boss pierced to hold a suspension cord, with a modern metal stand  
10 3/8in (26.3cm) diameter

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

For a very similar Goryeo-dynasty bronze mirror in the collection of the Metropolitan Museum of Art, see [https://www.metmuseum.org/exhibitions/view?exhibitionId=%7Bcb1f648b-18dc-40b9-9e63-549973696fd8%7D&oid=49618&pkgids=355&pg=3&rpp=10&pos=29&ft=\\*](https://www.metmuseum.org/exhibitions/view?exhibitionId=%7Bcb1f648b-18dc-40b9-9e63-549973696fd8%7D&oid=49618&pkgids=355&pg=3&rpp=10&pos=29&ft=*)



2281

2281

**A SILVER-INLAID BRONZE CENSER**

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

The deep straight-sided body raised on a splayed pedestal foot and finished with a wide flat rim, decorated overall with silver inlay with four Siddham characters within yeoui-head bordered roundels in lotus blossoms and leafy flowering tendrils, the rim with additional Siddham characters among lotus leaves

With a wood storage box  
7 7/8in (20cm) high

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

A nearly identical incense burner is illustrated in Butterfield and Butterfield, San Francisco, *Fine Oriental Works of Art*, June 18, 1991, lot 2155.

2282

**A RARE INLAID-CELADON STONEWARE KUNDIKA (RITUAL EWER)**

**Goryeo dynasty (918-1392), 13th century**

The bulbous body with a tall neck flaring out before the slender, tapering mouth, decorated in inlaid iron and slip with roundels of cranes and clouds on the body, a leaf band and grapes on the neck and trailing vines running down from the mouth, the foot painted with double chrysanthemum petals  
12 3/4in (32.5cm) high

US\$6,000 - 8,000



2282

2283

**AN INLAID STONEWARE CELADON BOTTLE**

**Goryeo dynasty (918-1392), 13th century**

The elongated ovoid bottle with flattened sides, finished with a flaring neck and decorated in inlaid iron and white slip with shaped panels containing chrysanthemums, the surrounding areas with further sprays of chrysanthemums beneath tasseled garlands extending down from the shoulder, the neck and shoulder with bands of flower petals  
With a wood storage box inscribed in Japanese on the cover *[Itsubo and Korai seiji someiri (Inlaid Goryeo celadon bottle) 10 5/8in (27cm) high*

US\$5,000 - 7,000



2283



2284



2285



2286

2284

#### **AN INLAID STONEWARE CELADON BOWL**

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

With steep sides and a slightly everted rim, decorated in inlaid iron and white slip, the interior with a central chrysanthemum floret surrounded by a band of *yeoui* heads and cranes among stylized clouds, the exterior with chrysanthemums below a geometric band and a floral-petal ring around the foot

With a wood storage box  
6 3/8in (16.2cm) diameter

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

2285

#### **TWO INLAID STONEWARE CELADON BOWLS**

**Goryeo dynasty (999-1392), 13th century, and Joseon dynasty (1392-1897), 15th/16th century**

The small dish with a recessed base and gently flaring sides decorated in inlaid white slip with a central floret banded by *yeoui* heads in the cavetto, repeated florets on the sides of the interior and exterior; the *buncheong* bowl with rounded sides rising up from a small ring foot and decorated overall with a repeated incised dot pattern and a chrysanthemum floret in the interior, all filled with white slip

6 3/4in (17.2cm) diameter, the largest

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

2286

#### **AN INLAID STONEWARE BOTTLE**

**Goryeo dynasty (918-1392), 13th century**

The pear-shaped bottle decorated with incised designs of lotus flowers and grasses filled with white slip, the bottle covered with a pale celadon glaze

12 1/8in (30.6cm) high

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



2287



2288

2287

#### **A LARGE BUNCHEONG BOWL**

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

With straight sides, a slightly everted rim and set on a tall ring foot, decorated in a white slip and incised with two parallel lines running around the base

6 1/8in (15.5cm) diameter

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

2288

#### **A WHITE PORCELAIN MOON FLASK**

**Joseon dynasty (1392-1897), 18th century**

The circular flask with an elongated mouth, set on a rectangular splayed foot and applied with four loops on the sides, decorated with circular panels of flowering prunus and camellia molded in relief, the flask covered in a clear glaze with a light blue hue

8 3/8in (21.2cm) high

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

2289

#### **A SMALL PORCELAIN JAR WITH AN UNHYEON MARK**

**Joseon dynasty (1392-1897), late 19th century**

The bulbous vessel with a slightly flared neck and decorated in underglaze cobalt with a spray of peony, the neck painted with a cloud collar below a keyfret band, with two-character mark *Unhyeon* on the foot

6 1/8in (15.5cm) high

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



2289



2290

2291

2292

2290

**2290**  
**KIM EUNG-WON** 김응원 (1855-1921)  
**Orchids and rocks**  
**19th/20th century**  
 Hanging scroll, ink on silk depicting orchids flowering from a rocky ledge, and a poem, signed Soho Kim Eung-Won and sealed Kim Eung-Won yin, Soho and two other seals  
 53 1/4 x 14 3/8in (135.2 x 36.5cm)

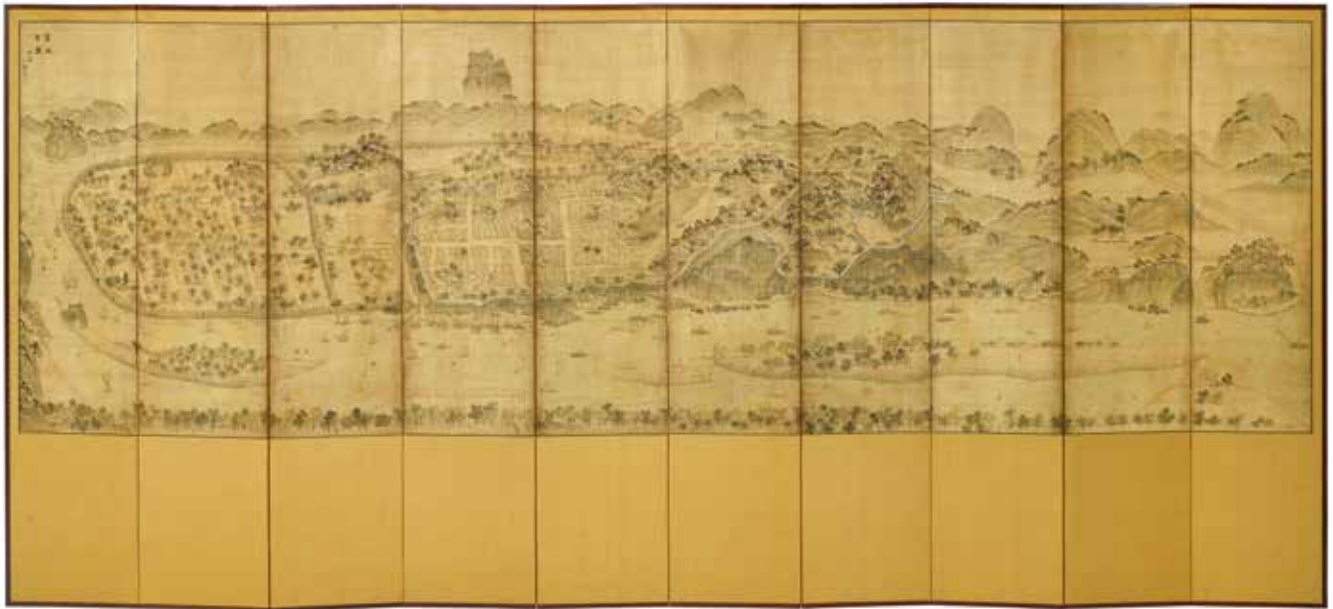
US\$1,500 - 2,500

**2291**  
**YUN YONG-GU** 윤용구 (1852-1939)  
**Rocks and poems**  
**19th/ 20th century**  
 A pair of hanging scrolls, ink on paper depicting unusually shaped rocks and poems, signed Seokchon [ ] and with two seals  
 49 x 12 5/8in (124.4 x 32cm) each

US\$4,000 - 6,000

**2292**  
**ATTRIBUTED TO JEONG SEON** 정선 (1676-1759)  
**Scholars in a pine grove by a river**  
**Joseon dynasty (1392-1897), 18th century**  
 Hanging scroll, ink and color on paper depicting two scholars seated beneath pine trees by a river and rocks, inscribed Gyoemjae 謙齋 겸재 and with two seals  
 10 1/8 x 13in (25.9 x 33cm)

US\$4,000 - 6,000



2293

**KECHENG GODAEJIDO** 箕城古圖 고대지도

**A 10-panel screen of Pyongyang and its environs**

**Joseon dynasty (1392-1897), 19th century**

Ink and slight color on silk, showing a bird's eye view of the city, agricultural and rural areas, and the surrounding rivers and distant mountains, inscribed *Kecheng godaejido*

*Pyongyang i han beon sseosda* 箕城古圖 平壤一簫寫 (평양 일제사), and sealed

38 5/8 x 120 1/2in (98.1 x 306cm), image only; (57 x 123 1/2in (144.7 x 313.7cm) overall

**US\$35,000 - 45,000**



2294



2295



2296

2294

#### **BUDDHIST DEITIES**

**Early 20th century**

Painted in ink and polychrome pigments with Bodisattvas, guardians, immortals and attendants

44 1/8 x 66in (112 x 167.6cm)

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

#### **Provenance**

De-accessioned from the Pearl S. Buck house, Perkasio, PA, 1960's

2295

#### **ANONYMOUS**

**Scholars**

**Joseon dynasty (1392-1897), 19th century**

Ink and color on paper depicting two scholars in official costume, one with an inscription identifying the sitter as a military official

12 x 7 3/4in (30.4 x 19.7)

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

2296

#### **ANONYMOUS**

**약사 Yaksa Yeorae (The Medicine Buddha) with attendants**

**Early 20th century**

Large framed painting, ink and color on paper depicting the Medicine Buddha of healing seated on a stylized lotus dais flanked by two attendants

51 x 29 1/2in (129.5 x 74.3cm)

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



2297

2297

**SHIPJAENGSENG 십장생 (TEN SIGNS OF LONG LIFE)**

**A framed painting**  
**Early 20th century**

Ink and color on paper with the elements of nature thought to promote longevity and good fortune; framed  
17 3/8 x 40 1/2 in (44.2 x 102.2cm)

US\$3,500 - 4,500



2298

2298

**A SET OF THREE SEWING BOXES**

**20th century**

Constructed of paper and decorated with geometric designs and *eumyang* motifs in the center  
8 x 12 x 14 in (20.3 x 30.4 x 35.5cm), the largest

US\$2,000 - 3,000

2299

**A MASK OF WAEJANGNYEO 왜장녀 (WITCH)**

**Joseon dynasty (1392-1897), 19th century**

Polychrome pigments over wood, the interior reinforced with fabric, applied with a fabric hood

With a wood storage box  
9 in (22.9cm) high

US\$5,000 - 7,000



2299





2300 W

#### AN INLAID LACQUER TABLE

**Korea, Joseon dynasty (1392-1897), 19th century**

Rectangular and set on cabriole legs and decorated in inlaid mother-of-pearl with a map of the Korean peninsula, the sides and legs decorated with chrysanthemum and scrolling vines  
 58 x 40 x 14in (147.3 x 101.6 x 35.5cm)

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

#### Provenance

Purportedly presented to Mutsuhito, Emperor Meiji in 1898 from Yi Ha-Eung (Daewongun)

木戸 幸一 Kido Koichi (1889-1977), Lord Keeper of the Privy Seal of Japan from 1940 to 1945, by repute

According to associated documents written in 1954, the table was made to commemorate the 300th anniversary of Toyotomi Hideyoshi's Korean campaigns of 1592 and 1597-1598 and was presented to Meiji Emperor in 1898 by Yi Ha-Eung (1820-1898), a statement which is perhaps difficult to accept given the degree of anti-Japanese sentiment in Korea during this period and the fact that Yi himself had adopted a foreign policy of "no treaties, no trade, no Catholics, no West and no Japan." Forced to resign his position as Regent in 1874 when the rightful heir to the throne came of age, Yi was once again called into service in 1894 during the Japanese occupation of Korea, when the occupying authorities needed a suitable puppet who would be amenable to their policies. This tributary gift could therefore have been presented during the brief period before Yi's death in 1898.

# GLOSSARY

## BAKU

Mythical creature, with a long trunk, that consumes bad dreams

## BIWA

Plucked musical instrument of Chinese origin, similar to a lute

## E-NASHIJI

Nashiji used to decorate small areas of a design

## FUNDAME

Fine gold dust sprinkled repeatedly on wet lacquer to give a smooth, matte appearance

## GINBARI

Transparent enamels applied over heavy, stamped silver foil

## GOSU

Underglaze blue decoration on porcelain

## GYOBU-NASHIJI

Nashiji using particularly large flakes of gold

## HIRAMAKI-E

Basic maki-e technique in which metal powders are sprinkled onto wet lacquer and then usually covered with a further layer of lacquer

## HIRAME

Flat flakes of gold lying on or near a lacquer surface

## HIRAZOGAN

Flush metal inlay

## INRO

Small container made up of several interlocking sections, ostensibly for carrying medicines

## IRO

Chiseled relief decoration in gold, silver, and copper alloys

## ISHIME

Stone-like surface texture in lacquer or metal

## KAMI

Shinto deity

## KAO

Cursive monogram used in art signatures

## KARAKO

Small Chinese boy with tufted hairdo often seen in Edo-period art

## KATAKANA

The more angular of the two Japanese phonetic scripts

## KATAKIRI-BORI

Angled engraving technique used in metalwork to achieve an effect imitating brushwork

## KEBORI

Thin engraved lines

## KEMAN

Hanging gilt-copper Buddhist ritual decoration

## KINJI

Shiny gold-lacquer ground

## KIRIKANE

Small squares of cut gold foil

## KIRIN

Imaginary Chinese being with a deer's body, a horse's hooves, an ox's tail, and a single horn on its head

## KOTO

Plucked 13-stringed musical instrument

## MAKI-E

generic term for lacquer decoration using powdered metals; see also hiramaki-e, takamaki-e, and togidashi maki-e

## MENUKI

Decorative fittings on a sword hilt

## MINOGAME

Turtle or tortoise which has acquired a "tail" of weed by living for a long time in a pond; emblematic of longevity

## MOKUGYO

Wooden gong used in Buddhist ritual

## MON

Heraldic crest used by prominent samurai families

## MURA-NASHIJI

Nashiji with contrasting areas of densely and thinly packed gold flakes

## MUSEN

Enameling with completely hidden wires (or sometimes no wires), producing a soft, painterly outline

## NANAKO

Pattern of small punched granulations used in metalwork

## NASHIJI

Irregularly shaped flakes of gold, suspended at different angles in several layers of clear or yellowish lacquer

## NUNOME-ZOGAN

Overlay of gold or silver on iron, similar to damascening

## OJIME

Bead for tightening the cord of an inro or other item hanging from the belt

## ROIRO-NURI

The characteristic black background of Japanese lacquer, achieved by the chemical reaction between clear lacquer and a small quantity of iron

## SEIGAIHA

Pattern of stylized semi-circular overlapping waves

## SENCHA

Chinese-inspired formalized drinking of tea made with whole rather than powdered leaves

## SHAKUDO

Blue-black patinated alloy of copper with a small quantity of gold

## SHIBUICHI

Gray-green patinated alloy of copper with varying quantities of silver

## SHIKISHI

rectangular card for writing poetry

## SHISHI

Lion-like imaginary creature of Chinese origin

## SHISHIAIBORI

relief carving below the general level of the rest of a piece of metalwork

## TAKABORI

high-relief carved metalwork decoration

## TAKAMAKI-E

lacquering technique in which the design is built up in high relief by adding powdered charcoal or clay to the lacquer

## TAKAZOGAN

high-relief metalwork inlay

## TANZAKU

long, narrow card for writing poetry

## TETSUBIN

Handled cast-iron teapot for sencha

## TOGIDASHI MAKI-E

Form of maki-e in which a finished design is covered with several further layers of lacquer; when these layers are polished away the design reappears, flush with the new ground

## TOMEI JIPPO

Transparent enamel on a base of chased metal incised with a decorative design

## TORII

Archway at the entrance to a Shinto shrine

## USU-NASHIJI

Thinly sprinkled nashiji

# ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 15–24, 2018



**Asia Week New York 2018** is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 15–24, 2018. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2018 as well as on the Asia Week New York website.

[www.asiaweekny.com](http://www.asiaweekny.com)

## FINE JAPANESE ART

Thursday 17 May 2018  
New Bond Street, London

### A SELECTION OF FINE SATSUMA WARE FROM EUROPEAN PRIVATE COLLECTIONS

Meiji era (1868-1912)

Estimates ranging from  
£1,000 - 3,000  
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## FINE CHINESE ART

Thursday 17 May 2018  
New Bond Street, London

### A VERY RARE AND LARGE PAINTING OF THE COSMIC BUDDHAS

14th century, Eastern Tibet  
Distemper on cloth  
241 x 172cm (95 x 67 6/8in)  
£130,000 - 150,000 \*

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## CONDITIONS OF SALE - CONTINUED

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(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 office has requirement 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 5pm Thursday 22nd March without penalty. After Thursday 22nd March oversized lots (noted as W next to the lot number and/or listed on page 146) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Friday 13th April without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door to Door 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 and marked with a W in the catalog that are not collected by **5PM ON THURSDAY 22 MARCH** will be removed to the warehouse of Door To Door Services herein referred to as Door To Door. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

### LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING 9AM ET ON MONDAY 26 MARCH

#### Address

Door To Door Services  
50 Tannery Rd # 8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door To Door every business day from 9.00am to 5.00pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070.

### HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days or the date of auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Door To Door Services 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 Michael Van Dyke at Door To Door  
1-908-707-0077 ext 2070  
1-908-707-0011 (fax)  
quotes@dttdusa.com

For more information and estimates on domestic and International shipping, please contact Michael Van Dyke at Door To Door  
1-908-707-0077 ext 2070  
quotes@dttdusa.com

### PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

#### TO MAKE PAYMENT IN ADVANCE

Telephone 1-908-707-0077 ext 2070 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 Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

#### PLEASE NOTE

Door To Door 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.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

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## OVERSIZED LOTS

2090  
2271  
2272  
2300

# CONTACTS

## OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff •  
Chairman Emeritus

Leslie Wright  
Vice President, Trusts and Estates

Jon King  
Vice President, Business Development

Vice Presidents, Specialists  
Rupert Banner  
Mark Fisher  
Dessa Goddard  
Jakob Greisen  
Bruce MacLaren  
Scot Levitt  
Mark Osborne  
Brooke Sivo  
Catherine Williamson

## REPRESENTATIVES

### Arizona

Terri Adrian-Hardy, (602) 859 1843

### California

David Daniel  
(916) 364 1645, Central Valley

### California

Brooke Sivo  
(760) 350 4255, Palm Springs  
(323) 436 5420, San Diego

### Florida

Jon King  
(561) 651 7876, Palm Beach  
(305) 228 6600, Miami  
(954) 566 1630, Ft. Lauderdale

### Georgia

Mary Moore Bethea, (470) 393 7322 •

### Illinois

Ricki Harris  
(773) 267 3300, (773) 680 2881

### Massachusetts/New England

Amy Corcoran, (617) 742 0909

### Nevada

David Daniel, (775) 831 0330

### New Jersey

Alan Fausel, (973) 997 9954 •

### Oregon and Idaho

Sheryl Acheson, (971) 727 7797

### Pennsylvania

Alan Fausel, (610) 644 1199 •

### Texas, Oklahoma and Louisiana

Amy Lawch, (713) 621 5988 •

### Virginia and Washington DC

Gertraud Hechl, (202) 422 2733 •

### Washington

Heather O'Mahony, (206) 566 3913

### Canada, Toronto, Ontario

Kristin Hayashi, (416) 462 3741 •

### Montreal, Quebec

David Kelsey, (514) 894 1138 •

## BONHAMS \*

**NEW YORK DEPARTMENTS**  
**580 Madison Avenue**  
**New York, New York 10022**  
**(212) 644 9001**

### Books & Manuscripts

Ian Ehling, (212) 644 9094  
Darren Sutherland, (212) 461 6531

### Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677  
Ming Hua, (646) 837 8132

### Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515  
Eric Minoff, (917) 206 1630  
Evan Ide, (917) 340 4657  
Michael Caimano, (917) 206 1615

### Fine Art

#### American

Elizabeth Goodridge, (917) 206 1621

#### Contemporary

Jeremy Goldsmith, (917) 206 1656  
Megan Murphy, (212) 644 9020

#### European Paintings

Madalina Lazen, (212) 644 9108

#### Impressionist & Modern

Nathania Nisonson, (917) 206 1617

#### Himalayan Art

Mark Rasmussen, (917) 206 1688

#### Japanese Works of Art

Jeff Olson, (212) 461 6516

#### Jewelry

Caroline Morrissey, (212) 644 9046  
Camille Barbier, (212) 644 9035

#### Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306  
Dan Tolson, (917) 206 1611

#### Photographs & Prints

Deborah Ripley, (212) 644 9059  
Laura Paterson, (917) 206 1653

#### Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

#### Trusts & Estates

Sherri Cohen, (917) 206 1671

#### Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

## 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  
Monday - Friday, 9am to 5pm

## BONHAMS \*

**SAN FRANCISCO DEPARTMENTS**  
**220 San Bruno Avenue**  
**San Francisco California 94103**  
**(415) 861 7500**

### 20th Century Fine Art

Dane Jensen, (323) 436 5451

### Arms & Armor

Paul Carella, (415) 503 3360

### Asian Works of Art

Dessa Goddard, (415) 503 3333

### Books & Manuscripts

Adam Stackhouse, (415) 503 3266

### Chinese Works of Art

Daniel Herskee, (415) 503 3271

### Jewelry & Watches

Shannon Beck, (415) 503 3306

### Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353  
Jakob Greisen, (415) 503 3284

### Museum Services

Laura King Pfaff, (415) 503 3210

### Native American Art

Ingmars Lindbergs, (415) 503 3393

### California & Western Paintings & Sculpture

Aaron Bastian, (415) 503 3241

### Photographs & Prints

Morisa Rosenberg, (323) 436 5435

### Space History

Adam Stackhouse, (415) 503 3266

### Trusts & Estates

Victoria Richardson, (415) 503 3207  
Celeste Smith, (415) 503 3214

### Wine

Erin McGrath, (415) 503 3319

## BONHAMS \*

**LOS ANGELES DEPARTMENTS**  
**7601 W. Sunset Boulevard**  
**Los Angeles California 90046**  
**(323) 850 7500**

### 20th Century Decorative Arts

Angela Past, (323) 436 5422

### 20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

### African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

### Books & Manuscripts

Catherine Williamson, (323) 436 5442

### Coins & Banknotes

Paul Song, (323) 436 5455

### Contemporary Art

Dane Jensen, (323) 436 5451

### Entertainment Memorabilia

Catherine Williamson, (323) 436 5442  
Dana Hawkes, (978) 283 1518

### Furniture & Decorative Arts

Andrew Jones, (323) 436 5432  
Jennifer Kurtz, (323) 436 5478

### Jewelry & Watches

Dana Ehrman, (323) 436 5407  
Alexis Vourvoulis, (323) 436 5483

### Collectors' Motorcars & Motorcycles

Nick Smith, (323) 436 5470

### Photographs & Prints

Morisa Rosenberg, (323) 436 5435

### Natural History

Thomas E. Lindgren, (310) 469 8567 •  
Claudia Florian, G.J.G., (323) 436 5437 •

### California & Western Paintings & Sculpture

Scot Levitt, (323) 436 5425

### European Paintings

Mark Fisher, (323) 436 5488

### Silver

Aileen Ward, (323) 436 5463

### Trusts & Estates

Leslie Wright, (323) 436 5408  
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: Fine Japanese and Korean Art	Sale date: March 21, 2018
Sale no. 24858	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:



**Bonhams**

580 Madison Avenue  
New York, NY 10022

+1 212 644 9001

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