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New York | September 12, 2018

Fine Japanese and Korean Art

Wednesday 12 September 2018, at 1pm
New York

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ILLUSTRATIONS

Front cover: Lot 1082
Back cover: Lot 1005

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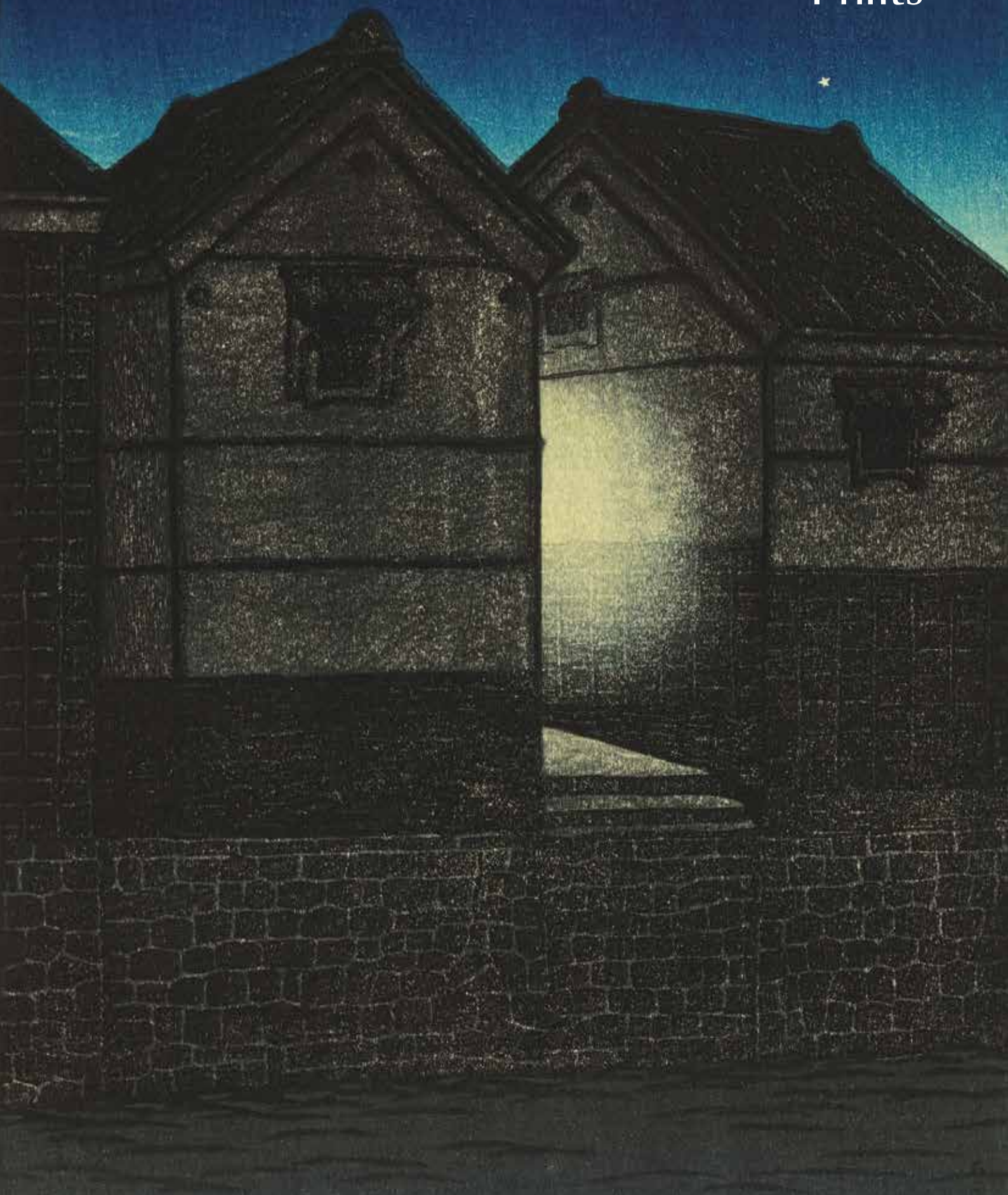
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1001



1002



1003

1001

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1835-1836

A *oban yoko-e* print of *Otomo no Yakamochi* (Poem by Chunagon Yakamochi), from the series *Hyakunin isschu uba ga etoki* (100 Poems Explained by the Nurse), circa 1835-1836, publisher Nishimura Yohachi (Eijudo), censor's seal *Kiwame*, signed *Saki no Hokusai Manji* 9 3/4 x 14 4/3in (25 x 37.5cm)

\$1,500 - 2,500

1002

TOTOYA HOKKEI (1870-1850)

Edo period (1615-1868), circa 1821

A *surimono shikishi-ban* print of *Kaizukushi* (Shell Hunting), circa 1821, signed *Hokkei* 8 7/16 x 7 1/8in (21.3 x 18.1cm)

\$800 - 1,200

1003

TORII KIYONAGA (1752-1815), UTAGAWA HIROSHIGE I (1797-1858), AND SUZUKI HARUNOBU (1794-1770)

Edo period (1615-1868), circa 1770-1852

Two *oban tate-e* prints and a *koban tate-e* print; *Kuma wo tenohira ni noseru Kintaro* (Kintaro Holding a Bear on His Palm), circa early 19th century, published by Nishimuraya Yohachi (Eijudo), signed *Kiyonaga ga*; *Beauty Feeding Sparrows*, circa 1847-1852, published by Ibaya Senzaburo (Dansendo), censor's seals *Kinugasa*, *Watanabe*, signed *Hiroshige ga*; and *Courtesan Playing Koto*, from the series *Seiro bijin awase* (A Picture Book of Beautiful Women of the Green Houses) (framed), circa 1770 (3) 15 1/8 x 10 3/16 (38.5 x 26cm) 14 5/8 x 9 7/8in (37 x 25cm) 8 3/16 x 5 5/8in (20.8 x 14.3cm) print 11 1/8 x 8 1/2in (28.4 x 21.8cm) overall

\$1,000 - 1,500



1004



1005



1004



1005

1004

TOTOYA HOKKEI (1870-1850), AND KUBO SHUNMAN (1757-1820)

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

Two surimono shikishiban; the first entitled *Mieido ogi*, from the series *Edo meibutsu* (Noted Products of Edo), circa 1824, signed *Hokkei ga*; *Ohitsu, sasshi, hina-ningyo* (The Doll Festival, Third Day of the Third Month), signed *Sho sei(2)*

7 7/8 x 7 1/4in (20 x 18.4cm)

8 1/4 x 7 3/8in (21 x 18.7cm)

\$1,500 - 2,500

Published

Mirviss, J, 1995, *The Frank Lloyd Wright Collection of Surimono*, Weatherhill, p. 215, #119, the first only

1005

TOTOYA HOKKEI (1870-1850), AND ANONYMOUS

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

Comprising four surimono prints, two shikishiban, a hosoban yoko-e, and a koban tate-e; the first entitled *Santo no uchi*, *Edo Musashi abumi* (Edo, Musashi, Stirrup), circa 1818-1830, signed *Hokkei*; the second depicting *Ochoshi, Mizusashi and Iwabashi* (A Sake Pitcher, A Water Jar and Festive Chopsticks); the third with a cart holding books; the last with a woman with a festival banner (4)

8 1/8 x 7 3/16in (20.8 x 18.3cm)

7 5/8 x 7 1/16in (19.4 x 18cm)

5 5/8 x 11 1/16in (14.2 x 28cm)

7 3/8 x 3 5/16in (18.8 x 8.5cm)

\$2,000 - 3,000



1006

1006

YASHIMA GAKUTEI (1786-1868), ISSHUSAI KUNIKAZU (1848-1868), UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864), UTAGAWA KUNISADA II (KUNIMASA III, TOYOKUNI IV, 1823-1880), AND UTAGAWA HIROSHIGE II (SHIGENOBU, 1826-1869)

Edo period (1615-1868), circa 1834-1864

Comprising two *oban yoko-e*, a *chuban yoko-e* and an *oban tate-e* print; *Osaka Ajikawa Tenpozan Amayatori* (Osaka's Aji River from the Rain Shelter on Mount Tenpo), circa 1834, signed *Gogaku*; *Sagami*, Actors Arashi Rikan III as Yamauba and Arashi Rikan II as Sakata Kintoki, from the series *Dai Nippon rokuju-yo-shu* (The 60-odd Provinces of Great Japan), circa 1862, signed *Kunikazu ga*; *Sono sugata yukari no utsushi-e sanju-ku* (No. 39 from the series Magic Lantern Slides of That Romantic Purple Figure), circa 1851, published by Izumiya Ichibei (Kansendo), censor's seals *Kinugawa*, *Murata*, signed *Ichiyusai Toyokuni ga*; and *Wakamurasaki* from the series *Nise Genji gojuyo-jo* (54 Chapters of the False Genji), circa 1864, published by Tsutaya Kichizo (Koeido), signed *Bichoro Kunisada hitsu* (on main image), *Ryusai* (on fan inset)(4)

9 13/16 x 14 3/4in (24.8 x 37.5cm)

7 3/8 x 9 3/8in (18.5 x 24cm)

10 1/8 x 14 3/4in (25.6 x 37.3cm)

14 1/4 x 9 1/2in (36.2 x 24cm)

\$1,000 - 1,500



1007

1007

UTAGAWA HIROSHIGE I (1797-1858)

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

Comprising five *oban yoko-e* prints; *Totsuka, Motomachi betsudo* (Totsuka: Motomachi Fork), first version, circa 1833-1834, publisher Tsuruya Kiemon (Senkakudo), censor's seal *Kiware*; *Hara, Asa no Fuji* (Hara: Mount Fuji in the Morning), circa 1833-1834; *Odawara, Sakawagawa kachiwatashi* (Odawara: Fording the Sakawa River), circa 1841-1844; *Kuwana, Kaijo Shichiri no watashiguchi* (Kuwana: Sea Ferry Terminal at Shichiri), circa 1841-1844; and *Narumi, meibutsu Arimatsu shibori* (Narumi: Famous Arimatsu Tie-Dyed Fabric), circa 1833-1834, publisher Takenouchi Magohachi (Hoeido); all from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), each signed *Hiroshige ga*(5)

9 x 14in (22.8 x 35.5cm) each approximately

\$1,800 - 2,500

1008

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1843-1853

Comprising three *alban yoko-e* and two *oban yoko-e* prints; *Ishibe, Oiso*, and *Tsuchiyama, Suzukayama uchu no zu* (Tsuchiyama: The Suzuka Mountains in the Rain), each from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1843-1847, censor's seal *Hama*, signed *Hiroshige ga*; *Asukayama hanami no zu* (Cherry-blossom Viewing at Asuka Hill), censor's seals *Kinugasa*, *Murata*, *Ushi machi*, and *Shin Yoshiwara Nihon-zutsumi mikaeri no yanagi* (The Willow Tree of Farewells to Guests at Nihon Embankment in the New Yoshiwara), censor's seals *Mera*, *Watanabe*, *Ushi juni*, both from the series *Edo meisho* (Famous Places in Edo), circa 1853, published by Yamadaya Shojiro, signed *Hiroshige ga*(5)

8 3/8 x 12 1/2in (21 x 32cm) each approximately

9 3/4 x 13 7/8in (25 x 35.5cm) each approximately

\$1,200 - 1,800



1008

1009

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1843-1854

Comprising three *oban yoko-e* prints; the first entitled *Nihonbashi yukibare no asa* (Clear Morning After Snow at Nihonbashi Bridge), from the series *Edo meisho* (Famous Places in Edo), circa 1848-1849, published by Fujiokaya Keijiro (Shorindo), censor's seals *Muramatsu*, *Yoshimura*; the second entitled *Ryogokubashi hanabi no zu* (Fireworks at Ryogoku Bridge), from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1843-1847, published by Ezakiya Tatsuzo Sengyokudo; and the last entitled *Akasaka Higashi Gomonzeki* (Higashi Honganji Temple at Akasaka), from the series *Edo meisho* (Famous Places in Edo), circa 1854, published by Yamadaya Shojiro, censor's seals *Aratame*, *Tora juichi*; each signed *Hiroshige ga* (3)

9 7/8 x 14in (25.1 x 35.7cm)

8 5/8 x 13 1/4in (22 x 33.6cm)

9 1/2 x 14in (24.2 x 35.5cm)

\$1,000 - 1,500



1009

1010

RYUSAI MASAZUMI (ACTIVE CIRCA 1818-1854), AND

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1843-1858

Comprising an *aiban yoko-e*, three *oban tate-e*, and a *chuban yoko-e* print; *Jakko* from the series *Nikko meisho jukkei no uchi* (Ten Famous Places in Nikko), circa 1843-1847, published by Takahashiya Takakichi (Bun'eido), censor's seal *Tanaka*, signed *Ryusai Masazumi ga*; *Sagami Shichiri-ga-hama fuha* (Wind-tossed Waves at Seven-Mile Beach in Sagami Province), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), circa 1852, published by Sanoya Kihei (Kikakudo), censor's seals *Fuku*, *Muramatsu*, signed *Hiroshige*; *Mimasaka Yamabushidani* (Mimasaka Province: Yamabushi Valley), from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-Odd Provinces), circa 1853, published by Koshimuraya Heizuke (Koshihei), censor's seals *Aratame*, *Ushi juni*, signed *Hiroshige hitsu*; *Suruga Satta kaijo* (The Sea off Satta in Suruga Province) and *Shimosa Kogane hara* (Shimosa Plain in Shimosa Province), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), both circa 1858, published by Tsutaya Kichizo (Koeido), censor's seal *Uma shi*, signed *Hiroshige ga* (5)

9 x 13 5/8in (22.7 x 34.7cm)

7 1/16 x 9 5/8in (18 x 24.5cm)

14 3/4 x 10in (37.4 x 25.5cm) each approximately

\$2,000 - 3,000



1010

1011

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1843-1857

Comprising an *oban yoko-e* and two *oban tate-e* prints; *Ueno Toei-za* (Toei-za Temple at Ueno), from the series *Edo meisho* (Famous Places in Edo), circa 1843-1847, published by Aritaya Seiemon, censor's seal *Tanaka*, signed *Hiroshige ga*; *Tamagawa-zutsumi no hana* (Cherry Blossoms on the Tama River Embankment), circa 1856, censor's seals *Aratame*, *Tatsu ni*; *Kasumigaseki*, circa 1857, censor's seals *Aratame*, *Mi sho*, both from the series, *Meisho Edo Hyakkei* (100 Famous Views of Edo) published by Uoya Eikichi, signed *Hiroshige ga* (3)

9 1/16 x 13 3/4in (23 x 34.8cm)

14 3/4 x 10 3/8in (37.5 x 26.4cm)

14 1/4 x 9 1/2in (36.2 x 24cm)

\$1,500 - 2,500



1011



1012



1014



1013

1012

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1856-1857

Comprising four *oban tate-e* prints; *Hakkeizaka Yoroikakematsu* (The Armor-hanging Pine at Hakkeizaka), circa 1856, censor's seals *Aratame, tatsu go*; *Oji Otonashigawa entai, sezoku Otaki to tonau* (Dam on the Otonashi River at Oji, Popularly Known as "The Great Waterfall"), circa 1857, censor's seals *Aratame, Mi ni*; *Yoroi no watashi Koami-cho* (Yoroi Ferry, Koami-cho), circa 1857, censor's seals *Aratame, Mi ju*; and *Meguro Taikobashi Yuhinooka* (Meguro Drum Bridge and Sunset Hill), circa 1857; each from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, signed *Hiroshige ga* (4)

14 1/4 x 9 9/16in (36.3 x 24.3cm) each approximately

\$1,500 - 2,500

1013

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1847-1857

Comprising three *oban tate-e* and two *oban yoko-e* prints; the first entitled *Yanagishima*, from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1857, published by Uoya Eikichi, censor's seals *Mi shi, Aratame*, signed *Hiroshige ga*; *Kanaya, Sakamichi yori Oigawa chobo* (No. 25, Kanaya: View of the Oi River from the Uphill Road), and *Akasaka, Nawatemichi nite Yajirobei Kitahachi o kitsune to omohite chochaku suru* (No. 37, Akasaka: On the Nawate Road, Yajirobei Takes Kitahachi for a Fox and Beats Him), both from the series *Gojusan tsugi meisho zue* (Famous Sightings of the 53 Stations), circa 1855, published by Tsutaya Kichizo, censor's seals *Aratame, U shichi*, signed *Hiroshige hitsu*; *Meguro Fudon* (Sacred Fudo in Meguro), from the series *Edo meisho* (Famous Places in Edo), circa 1854, published by Yamadaya Shojiro, censor's seal *Tora juichi*, signed *Hiroshige ga*; the last entitled *Saruwaka-machi shibai* (Theater in Saruwaka-machi), from the series *Toto meisho* (Famous Places in the Eastern Capital), circa 1847-1852, published by Sanoya Kihei (Kikakudo), censor's seals *Kinugawa, Watanabe*, signed *Hiroshige ga* (5)

14 1/4 x 9 5/8in (36 x 24.4cm) each approximately

9 3/4 x 14 3/16in (24.6 x 36.1cm) each approximately

\$1,800 - 2,500



1015

1014

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An *oban tate-e* print entitled *Nihonbashi Edobashi* (Nihonbashi Bridge and Edobashi Bridge), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1857, published by Uoya Eikichi, censor's seals *Aratame*, *Mi juni*, signed *Hiroshige ga*
14 5/8 x 9 15/16in (37.2 x 25.2cm)

\$1,500 - 2,000

1015

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1856-1857

Comprising two *oban tate-e* prints; the first entitled *Akasaka kiribatake* (Paulownia Plantation at Akasaka), circa 1856, censor's seals *Aratame*, *Tatsu shi*; the second entitled *Sumidagawa Hashiba no watashi kawaragama* (Tile Kilns and Hashiba ferry, Sumida River), circa 1857, censor's seals *Aratame*, *Mi shi*; both from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, signed *Hiroshige ga*(2)
14 1/4 x 9 5/8in (36 x 24.2cm) each approximately

\$1,000 - 1,500

1016

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1857-1858

Comprising two *oban tate-e* prints; *Meguro Jijigachaya* (Grandpa's Teahouse, Meguro), circa 1857, censor's seals *Aratame*, *Mi shi*; *Haneda no watashi Benten no yashiro* (Haneda Ferry and Benten Shrine), circa 1858; both from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, signed *Hiroshige ga*(2)
14 1/2 x 9 7/8in (37 x 25cm)
14 3/8 x 9 1/8in (35.5 x 23.2cm)

\$1,500 - 2,500

1017

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1856

An *oban tate-e* print entitled *Fukagawa kiba* (Fukagawa Lumberyards), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1856, published by Uoya Eikichi, censor's seals *Aratame*, *Tatsu hachi*, signed *Hiroshige hitsu*
14 1/8 x 9 15/16in (35.7 x 25.2cm)

\$800 - 1,200



1016



1017



1018



1020



1019

1018

UTAGAWA HIROSHIGE I (1797-1858), UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864), TSUKIOKA YOSHITOSHI (1839-1892), AND UTAGAWA YOSHITORA (ACTIVE CIRCA 1836-1887)

Edo period (1615-1868) to Meiji era (1868-1912), 1857-1878

Comprising eight *oban tate-e* prints; *Oji Shozoku enoki omisoka no kitsunebi* (New Year's Eve Foxfires at the Changing Tee, Oji), from the series *Meisho Edo hyakkei* (One Hundred Famous Views of Edo), 1857, published by Uoya Eikichi, censor's seals *Aratame*, *Mi ku*, signed *Hiroshige ga*; Actor Ichikawa Kodanji IV as Iwakawa and Actor Nakamura Fukusuke I as Shirafuji, both from the series *Mitate shusse sumo* (Imaginary Comparison of Rising Sumo Wrestlers), 1858, published by Otaya Takichi, censor's seal *Ushi shichi*; Sawamura Tanosuke III as Yaegaki-hime, 1861, published by Kagaya Kichiemon, censor's seal *Tori ku aratame*, each signed *Toyokuni ga*; two actor's prints from the series *Kinsei suikoden* (A Modern Shuihuzhuan), both 1862, published by Iseya Kanekichi, censor's seal *Inu ni aratame*, signed *Kio Toyokuni ga*; *Motto furasetai* (Want To Let It Snow More) from the series *Mitate tai zukushi* (A Collection of Women's Desires), 1878, published by Inoue Mohei, signed *Oju Taiso Yoshitoshi*; the last, *Beauty under Willow*, 1857, published by Yamadaya Shojiro, censor's seals *Mi go*, *Aratame*, signed *Kinchoro Yoshitora ga*(8) 14 5/8 x 9 3/4in (37 x 25cm) the largest 12 1/2 x 8 7/8in (32 x 22.5cm) the smallest

\$1,500 - 2,000

1019

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1855

An *oban tate-e* print entitled *Numazu, Ashigarayama Fuji no yukibare* (Numazu: Fuji in Clear Weather after Snow, from the Ashigara Mountains), No. 13 from the series *Gojusan tsugi meisho zue* (Famous Sights of the 53 Stations), 1855, published by Tsutaya Kichizo (Koeido), censor's seals *Aratame*, *U shichi*, signed *Hiroshige hitsu*

14 1/8 x 9 7/16in (35.8 x 24.4cm)

\$1,500 - 2,000

1020

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), circa 1833-1858

Comprising two *oban tate-e* and an *oban yoko-e* print; the first entitled *Ise Futami-ga-ura* (Futami-ga-ura in Ise Province), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), circa 1858, published by Tsutaya Kichizo (Koeido), censor's seal *Uma shi*; *Hara, Aso 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, published by Takenouchi Magohachi (Hoeido), censor's seal *Kiwame*, the text to the right of the title is an advertisement for *Senjoko*, a face powder; both signed *Hiroshige ga*; *Hoki, Ono, Daisen enbo* (Hoki Province: Ono, Distant View of Mount Daisen), from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), circa 1853, published by Koshimuraya Heisuke (Koshihei), censor's seals *Aratame*, *Ushi juni*, signed *Hiroshige hitsu*(3)

14 x 9 3/4in (36 x 24cm) each approximately
9 1/4 x 14 1/8in (23.5 x 36cm)

\$1,500 - 2,000

1021

UTAGAWA HIROSHIGE I (1797-1858)

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

Comprising three *oban tate-e* prints; the first entitled *Sakanoshita, Gankutsu no Kannon* (Sakanoshita: The Kannon in the Cave), from the series *Gojusan tsugi meisho zue* (Famous Sights of the 53 Stations), circa 1855, publisher Tsutaya Kichizo (Koeido), censor's seals *Aratame*, *U shichi*, signed *Hiroshige hitsu*; the second entitled *Toto Tsukuda oki* (The Sea at Tsukuda in Edo), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), circa 1858, publisher Tsutaya Kichizo (Koeido), censor's seal *Uma shi*, signed *Hiroshige ga*; the last entitled *Shiba Shinmei Zojo-ji* (Shiba Shinmei Shrine and Zojo-ji Temple), from the series *Edo hyakkei yokyo* (100 famous Views of Edo for Entertainment), circa 1858, publisher Uoya Eikichi, censor's seal *Ushi shichi*, signed *Hiroshige ga*(3)

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

13 7/8 x 9 1/4in (35.3 x 23.5cm)

14 5/8 x 10in (37 x 25.3cm)

\$1,200 - 1,800

1022

UTAGAWA HIROSHIGE I (1797-1858)

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

A *chutanzaku* print entitled *Kaede ni kujaku* (Peacock in a Maple Tree), signed *Hiroshige hitsu*

14 1/2 x 6 3/8in (37 x 16.2cm)

\$800 - 1,200



1021



1022



1023



1024



1025

1023

UTAGAWA HIROSHIGE I (1797-1858), AND UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), circa 1833-1855

Comprising four *oban tate-e* prints; *Hanaya nyobo Ofusa*, circa 1855, published by Hayashiya Shogoro, censor's seals *Aratame*, *U shichi*; Actor Nakamura Tomijuro as *Onnarokubu Myoten*, from the story *Umeyanagi sakigake zoshi*, circa 1853, published by Hamadaya Tokube, censor's seals *Aratame*, *Ushi juni*, both signed *Toyokuni ga*; *Totsuka Tabibito yadome* (Totsuka: Traveller and Waitress at an Inn), from the series *Sohitsu gojusan tsugi* (53 Stations of the Tokaido Road by Two Brushes), circa 1854, published by Maruya Kyushiro, censor's seals *Aratame*, *Tora shichi*, signed *Hiroshige hitsu* (above), *Toyokuni ga* (below); and a print titled Poem by Fujiwara no Atsutada, No. 43, from the series *Hyakunin isschu esho* (A Pictorial Commentary on 100 Poems by 100 Poets), circa 1843-1847, published by Sanoya Kihei, censor's seal *Hama*, signed *Ichiyusai Toyokuni ga*(4)
14 5/16 x 10 1/8in (36.4 x 25.7cm) each approximately

\$800 - 1,200

1024

UTAGAWA HIROSHIGE I (1797-1858), AND UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), circa 1852-1855

Comprising three *oban tate-e* prints; *Fuchu, Abekawa Miroku nichome* (No. 20, Fuchu: Miroku 2-Chome, Abekawa), and *Goyu, Motono-ga-hara Motozaka goe* (No. 36, Goyu: Motono-ga-hara and Motozaka Pass), both from the series *Gojusan tsugi meisho zue* (Famous Sights of the 53 Stations), circa 1855, published by Tsutaya Kichizo, censor's seals *Aratame*, *U shichi*, signed *Hiroshige hitsu*; the last entitled *Odawara: Actor Morita Kan'ya XI as linuma Katsugoro*, from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1852, published by Sumiyoshiya Masagoro, censor's seals *Kinugawa*, *Murata*, *Ne shi*, signed *Toyokuni ga* (3)
14 3/4 x 10 1/16in (37.3 x 25.6cm) each approximately

\$1,200 - 1,800

1025

UTAGAWA HIROSHIGE II (1826-1869)

Edo period (1615-1868), circa 1859-1863

Comprising four *oban tate-e* prints; *Taishu kaigan* (The Coast in Tsushima Province), circa 1860, and *Sasshu Makurazaki Kaimongatake Jusei odori* (Dance of the Star of Longevity at Kaimongatake, Makurazaki, Satsuma Province), circa 1859, publisher Uoya Eikichi, censor's seal *Hitsuji juni aratame*, both from the series *Shokoku meisho hyakkei* (100 Famous Views in the Provinces); *Kanda Myojin* (The Myojin Shrine in Kanda), from the series *Toto sanjurokkei* (36 Views of the Eastern Capital), circa 1862, published by Sagamiya Tokichi (Ai-To), censor's seal *Inu ku aratame*; and *Hakkeizaka yubae* (Sunset at Hakkeizaka), from the series *Edo meisho zue* (Views of Famous Places in Edo), circa 1863, published by Fujiokaya Keijiro, censor's seal *I roku aratame*; each signed *Hiroshige ga* (4)
14 1/2 x 9in (37 x 23cm) each approximately

\$1,500 - 2,000



1026



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1026

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), circa 1855-1861

Comprising an *oban tate-e* triptych and an *oban tate-e* diptych; *San choju jin* (Three People Who Lived Long), circa 1855, published by Iseya Kanekichi, censor's seals *Aratame*, *U san*, signed *O hanmoto koreni ju shichijussai Toyokuni shuku hitsu* (on the left sheet); Actors Ichikawa Ichizo III as Kanja Yoshitake and Onoe Kikujiro II as *Onna ryoshi* (Fisherwoman), circa 1861, published by Hayashiya Shogoro, censor's seal *Tori san aratame*, signed *Toyokuni ga* (2)
 14 5/8 x 30 1/8in (37.2 x 77cm) (three sheets joined)
 14 1/8 x 19 5/8in (35.8 x 49.8cm) (two sheets joined)

\$1,200 - 1,800

1027

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), 1856

A fan print depicting actor Iwai Kumezaburo as Ittomusume Oyae and actor Kataoka Gado as Ikoma Kojiro from the story *Hitokanade kodakara Soga*, published by Tsujiya Yasubei, censor's seals *Aratame*, *Tatsu shi*, signed *Toyokuni ga*
 9 1/16 x 11 7/8in (23 x 30.1cm)

\$800 - 1,200

1028

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864), AND UTAGAWA KUNISADA II (KUNIMASA III, TOYOKUNI IV, 1823-1880)

Edo period (1615-1868), circa 1820-1860

Comprising two *oban tate-e* prints and three *chuban tate-e* prints; *Woman Playing with a Cat*, from the series *Haru no akebono, bijin awase* (Spring Dawn: A Contest of Beauties), circa 1820s, published by Iseya Rihei (Kinjudo), censor's seal *Kiwame*, signed *Gototei Kunisada ga*; *Maisaka no zu* (View of Maisaka), *Mariko no zu* (View of Mariko), and *Yui no zu* (View of Yui), each from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), circa 1838, published by Sanoya Kihei (Kikakudo), censor's seal *Kiwame*, signed *Kochoro Kunisada ga*; and left sheet of triptych titled *Imayo Genji emaki Murasakinokata moke no tei e utsuritamau* (Genji in the Modern Style: Murasakinokata Moves in Moke House), circa 1860, published by Tsutaya Kichizo, censor's seal *Saru ku aratame*(5)
 13 7/8 x 9 3/4in (35.3 x 24.7cm)
 9 7/8 x 7 1/4in (25 x 18.5cm) each approximately
 14 3/16 x 9 1/4in (36 x 23.5cm)

\$800 - 1,200



1029



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1031

1029

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), circa 1852-1854

Comprising two *oban tate-e* triptych prints; the first entitled *Shinkei* (True View), from the series *Asakusa okuyama shiki hanazono* (Flower Garden of the Four Seasons in the Inner Precincts at Asakusa), circa 1852, published by Moriya Jihei (Kinshindo), censor's seals *Kinugasa*, *Murata*, *Ne juni*; the second depicting three actors, circa 1854, published by Maruya Seijiro, censor's seals *Aratame*, *Tora shi*; each signed *Toyokuni ga*(2)

14 3/16 x 29 3/16in (36.2 x 74.2cm) (three sheets joined)

14 3/8 x 30 1/8 (36.5 x 76.7cm) (three sheets joined)

\$1,500 - 2,500

1030

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), circa 1854-1863

Comprising an *oban tate-e* triptych, and four *oban tate-e* prints; Actors Iwai Kumesaburo III as Aburaya Okon (inset), Nakayama Ichizo I as Nakai Manno, Nakamura Aizo I in an unidentified role (r), Kataoka Gado II as Fukuoka Mitsugi (c), Ichikawa Kodanji IV as Oba Omime (inset), and Otani Tokuji II as Aburaya Oshika (l), circa 1855, published by Ebisuya Shoshichi (Kinshodo), censor's seals, *Aratame*, *U go*; two actors, circa 1859, published by Ise Yoshi, censor's seal *Hitsuji ku aratame*; An actor sitting with a *tabakobon*, circa 1854, published by Otaya Takichi (Hori Takichi), censor's seals *Aratame*, *Tora go*, each signed *Toyokuni ga*; left sheet of a triptych titled *Shimazoro i asahide no sekitori* (Wrestlers in Checked Fabrics on New Year Morning), circa 1863, published by Otaya Takichi (Hori Takichi), censor's seal *I roku aratame*, signed *Konomi ni makase nanajuhassai Toyokuni hitsu*; Ono no Komachi, Ariwara no Narihira Ason, circa 1858, published by Enshuya Hikobei, censor's seal *Uma juni*, signed *Ichiyosai Toyokuni hitsu*(7)

14 1/8 x 9 3/4in (35.7 x 24.7cm) each approximately

\$1,200 - 1,800

1031

TOYOHARA KUNICHIKA (1835-1900), GOSOTEI HIROSADA (1826-1863), AND NAKAI YOSHITAKI (1841-1899)

Meiji era (1868-1912), circa 1870-1893

Comprising four *oban tate-e* prints and three album page prints; the first entitled *Kesa Gozen*, from the series *Zenaku sanjuroku bijin* (36 Good and Evil Beauties), circa 1876; the second depicting actor Onoe Kikugoro as Misorogi Kokichi, circa 1893; both published by Fukuda Kumajiro, signed *Toyohara Kunichika hitsu*; Actor Sawamura Toshō as Sasaki Gennosuke and Nakamura Ganpachi as Hinin no Gan, circa 1870, signed *Kunichika hitsu*; three album pages, each signed *Hirosada*; Actor Otani Tomoemon IV as Miuranosuke, signed *Ichiyotei Yoshitaki hitsu*(7)

15 x 10 1/8 in (38.3 x 25.7cm) each approximately

9 3/4 x 6 11/16 in (24.8 x 17cm) each approximately

\$800 - 1,200

1032

KIKUKAWA EIZAN (1787-1867), UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864), AND UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1830-1857

Comprising two *otanzaku tate-e*, and three *oban tate-e* prints; *Umegae* (Plum Branch), and *Momijinoga* (Colored Maple) (framed), both from the series *Buyū nazorae Genji* (Heroic Comparisons for the Chapters of Genji), circa 1843-1847, published by Ibaya Sensaburo, censor's seal *Mera*, signed *Ichiyusai Kuniyoshi ga*; Takeda Daizen no Tayu Jugoi ge and Shinano no Kami Harunobu Nyudo Shingen, from the series *Koetsu yusho den, Takeda-ke* (Courageous Generals of Kai and Echigo Province: The Takeda Clan)(framed), circa 1848-1849, published by Sumiyoshiya Masagoro (Horaïdo), censor's seals *Yoshimura*, *Muramatsu*, signed *Ichiyusai Kuniyoshi ga*; *Toeizan hana* (Flowers in Ueno Toeizan), from the series *Furyū bijin soroi* (Collection of Fashionable Beauties), published by Maruya Jinpachi (Enjudo), censor's seal *Kiwame*, signed *Eizan hitsu*; and *Natsu* (Summer), from the series *Shiki no uchi* (The Four Seasons), circa early 1830s, published by Kawaguchiya Uhei (Fukusendo), signed *Kochoro Kunisada ga*(5)

14 1/2 x 6 3/4 in (37 x 17cm)

14 3/8 x 6 1/2 in (36.5 x 16.5cm) print 22 1/8 x 13 1/4 in (56 x

33.5cm) overall

14 3/8 x 9 3/4 in (36.5 x 24.7) print 22 x 16.5 in (56 x 41.7cm) overall

13 3/4 x 9 (35 x 23cm) each approximately

\$800 - 1,200

1033

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864), UTAGAWA KUNISADA II (KUNIMASA III, TOYOKUNI IV, 1823-1880), HASEGAWA SADANOBU I (1809-1879), AND HOKUGAN (TOSHIKUNI, ACTIVE 1816-1832)

Edo period (1615-1868), circa 1815-1860

Comprising five *oban tate-e* prints and a *shikishiban*; Actor Onoe Ezaburo, published by Ezakiya Kichibei; Actor Bando Minosuke, both circa 1815-1840, censor's seal *Kiwame*, signed *Gototei Kunisada ga*; left sheet only of a triptych *Toto Yanagishima zu* (View of Yanagishima in the Eastern Capital), circa 1830s, published by Fujiokaya Hikotaro (Shogendo), censor's seal *Kiwame*, signed *Kochoro Kunisada ga*; *Edo meisho Sumidagawa* (Famous Views of Edo, Sumida River), circa 1847-1852, censor's seals *Mera*, *Watanabe*, signed *Ichijusai Kunimasa ga*; Three actors, signed *Juyodo Toshikuni ga*; and *Dotonbori no shunkei* (Spring View of Dotonbori), from the series *Naniwa fuzoku uwakiuta bijin awase no uchi* (Customs of Osaka: Frivolous Songs Matched with Beauties), circa 1844-1860, signed *Hasegawa Sadanobu ga*(6)

14 3/4 x 9 3/4 in (37.5 x 26.5cm) each approximately

9 1/8 x 6 7/8 in (23.3 x 17.4cm)

\$800 - 1,200



1032



1033



1034

1034

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), circa 1886-1888

Three *oban tate-e* prints from the *Tsuki hyakushi* (100 Aspects of the Moon) series; *Keimeizan no tsuki*, *Zi Fang* (Mount Ji Ming Moon, Zhang Liang), no. 31; *Waisui no tsuki*, *Goshisho* (Huai River moon, Wu Zixu), no. 48; and *Joganden no tsuki*, *Minamoto no Tsunemoto* (Joganden Moon, Minamoto no Tsunemoto), No. 67; published by Akiyama Buemon, each signed *Yoshitoshi* (3)

14 9/16 x 9 13/16in (37 x 24.8cm) each approximately

\$800 - 1,200

1035

TSUKIOKA YOSHITOSHI (1839-1892)

Edo period (1615-1868), circa 1878-1889

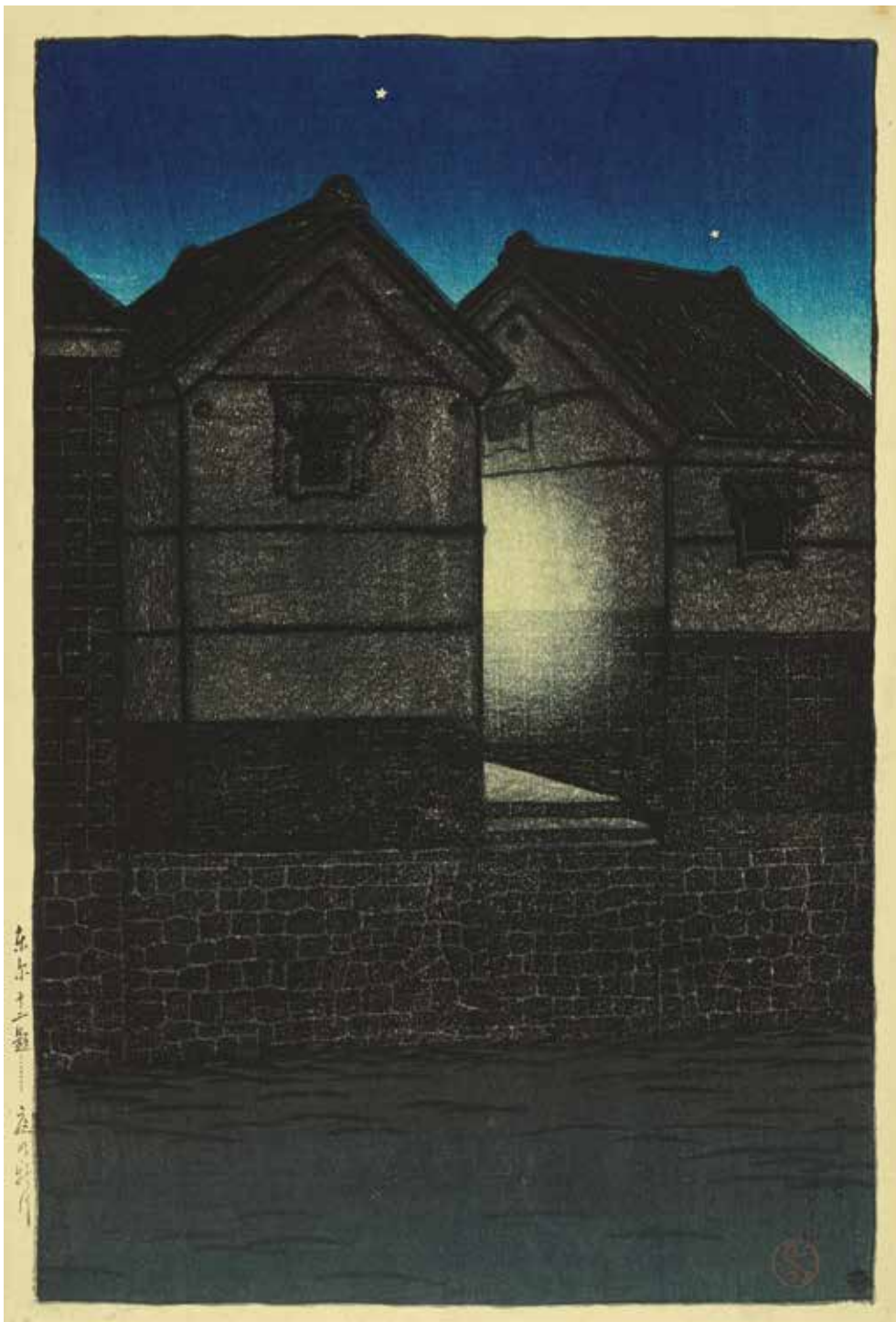
Comprising 19 *oban tate-e* prints; the first entitled *Gyokuto Songoku* (Jade Rabbit, Sun Wukong), no.73, from the series *Tsuki hyakushi* (100 Aspects of the Moon), circa 1889, published by Akiyama Buemon Kokkei-do; and 18 prints from the series *Dai Nihon meisho kagami* (Mirror of Famous Generals of Great Japan); Oda Udaijin Taira Nobunaga; Saito Musashibo Benkei Onzohi Ushiwakamaru nochi no Iyo Minamoto no Kami Yoshitsune; Kusunoki Teii Tachibana Masashige; Ashikaga Takauji and Nitta Yoshizo; and Uesugi Terutora Nyudo Kenshin, each circa 1878; Higashiyama Yoshimasa; Sama no Kami Yoshitomo and Osada Shoji Kagemune; Minamoto Yoshimitsu; Minamoto Yorinobu; Nakatomi Kamatari and Oe no Oji; Hojo Yasutoki; Otomo Sadehiko and Sayohime; and Hojo Ujiyasu, each circa 1879; Susano no Mikoto and Inada-hime, circa 1880; each published by Funatsu Chujiro; Yorimitsu; Jingu Kogo and Takeuchi no Sukune; and Toyotomi Hideyoshi and Kato Kazue no Kami Kiyomasa, each published by Kumagaya Shoshichi; and the last entitled *Sakanoue Tamuramaro*; each signed *Yoshitoshi* (19)

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

\$2,000 - 3,000



1035



1036

1036

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1919

An *oban* *tate-e* print of *Yoru no Shinkawa* (Shinkawa at Night), from the series *Tokyo junidai* (12 Scenes of Tokyo), dated 1919, published by Watanabe Shozaburo (Watanabe 6mm round seal), signed *Hasui*
 15 3/8 x 10 3/8in (39 x 26.5cm)

\$3,000 - 5,000



1037



1038



1039

1037

KAWASE HASUI (1883-1957)

Taisho (1912-1926) era, circa 1921

An oban yoko-e print entitled *Sado Nishimikawazaka* (Nishimikawazaka on Sado Island), from the series *Tabi miyage dai nishu* (Souvenirs of Travel II), circa 1921, published by Watanabe Shozaburo (Watanabe 6mm round seal), signed *Hasui*
10 1/4 x 15 1/2in (26 x 39.3cm)

\$2,000 - 4,000

1038

KAWASE HASUI (1883-1957)

Taisho (1912-1926) and Showa (1926-1989) era, 1925-1927

Comprising two oban tate-e prints; the first entitled *Shiba Zojo-ji* (Zojo-ji Temple in Shiba), from the series *Tokyo nijukei* (20 Views of Tokyo), dated 1925, published by Watanabe Shozaburo (with *Hanmoto Watanabe Hangaten* seal); the second entitled *Osaka Tenno-ji* (Tenno-ji Temple in Osaka), from the series *Tabi miyage dai sanshu* (Souvenirs of Travel III), dated 1927, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal); both signed *Hasui* (2)

15 1/8 x 10 1/8in (38.6 x 25.7cm)

15 1/4 x 10 5/16in (38.8 x 26.3cm)

\$2,000 - 3,000

1039

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), circa 1926

An oban tate-e print of *Izumo, Yasugi Kiyomizu* (Yasugi Kiyomizu Temple, Izumo Province), from the series *Nihon fukei senshu* (Selected Views of Japan), dated 1926, signed *Hasui*
11 7/8 x 8 15/16in (30.1 x 22.7cm)

\$1,000 - 1,500



1040

1040

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1927

An *oban tate-e* print of *Daikon-gashi no asa* (Morning on the Daikon Wharf), from the series *Tokyo nijukei* (20 Views of Tokyo), dated 1927, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo seal*), signed *Hasui*

15 1/4 x 11 1/8in (38.7 x 26.5cm)

\$1,000 - 1,500

1041

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1928

An *oban tate-e* print of *Hoshizukiyo Miyajima* (Starlit Night at Miyajima), dated 1928, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo seal*), signed *Hasui*

15 1/8 x 10 1/4in (38.2 x 26cm)

\$1,000 - 1,500

1042

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1930

An *oban tate-e* print of *Umagome no tsuki* (Moon at Umagome), from the series *Tokyo nijukei* (20 Views of Tokyo), dated 1930, signed *Hasui*

15 3/4 x 10 1/2in (40 x 26.5cm)

\$1,000 - 1,500



1041



1042



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1044



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1043

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1930-1931

Comprising three *oban tate-e* prints; the first entitled *Yuki no Mukojima* (Snow at Mukojima), dated 1931; the second entitled *Kobe Nagata Jinja Yakumobashi* (Yakumo Bridge at Nagata Shrine in Kobe), from the series *Nihon fukei shu II Kansai hen* (collected views of Japan II, Kansai Edition, dated 1930; and *Shato no yuki, Hinoedajinja* (Snow at Hinoeda Shrine), dated 1931; each published by Watanabe Shozaburo (with Watanabe 6mm round seal), signed Hasui (3)

15 1/2 x 10 1/4in (39.3 x 26.2cm) each approximately

\$800 - 1,200

1044

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1932-1944

An *oban tate-e* and a *chubosho yoko-e* print; the first entitled *Fuji no yukibare, Tagonoura* (Tagonoura, Clear Weather After Snowfall on Mount Fuji), dated 1932, published by Doi Hangaten; the second entitled *Yoshida no yukibare* (Yoshida, Clear Weather After a Snowfall), dated 1944, published by Watanabe Shozaburo (*Suri Ono Gintaro* seal); both signed *Hasui* (2)

15 1/2 x 10 9/16in (39 x 27cm)

14 1/2 x 19 1/2in (37 x 49.5cm)

\$1,500 - 2,000



1046

1045

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1929-1933

Comprising an *oban yoko-e* and an *oban tate-e* print; the first entitled *Shinobazu no ike no ame* (Shinobazu Pond in Rain), dated 1929; the second entitled *Matsushima Zaimokujima* (Zaimoku Island at Matsushima), from the series *Nihon fukeishu Higashi Nihon hen* (Collected Views of Japan, Eastern Japan Edition), dated 1933, published by Watanabe Shozaburo (Watanabe 6mm round seal); both signed *Hasui* (2)

10 3/8 x 15 1/2in (26.5 x 29.3cm)

15 1/4 x 10 1/4in (38.6 x 26.2cm)

\$1,000 - 1,500

1046

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1937

An *oban yoko-e* print of *Izu Dogashima* (Dogashima Island in Izu District), dated 1937, published by Watanabe Shozaburo (*Hanken shoyu fukyo fukusei Watanabe Shozaburo* seal), signed *Hasui*

10 13/16 x 15 3/4in (27.5 x 40cm)

\$1,000 - 1,500

This is a sunset version of the print; there is also a midday version with an alternate blue-green palette.

1047

OHARA KOSON/SHOSON (1878-1945)

Showa era (1926-1989), circa 1926-1927

Comprising three *oban tate-e* prints; the first titled *Egrets*, and the second titled *Swallows and Wisteria*, both circa 1926, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal), and the last titled *Cockatoo and Pomegranate*, circa 1927, published by Watanabe Shozaburo (with *Hanmoto Watanabe Hangaten* seal); each signed *Shoson*(3)

15 x 10in (38 x 25.5cm)

15 3/16 x 10 5/16in (38.6 x 26.2cm)

15 1/8 x 10 3/16in (38.4 x 26cm)

\$1,500 - 2,500



1047



1048



1050



1049

1048

OHARA KOSON/SHOSON (1878-1945)

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

Comprising three *otanzakuban* prints; Crow on Snowy Branch, circa 1915; Leaping Carp, both signed *Koson*; Firefly, circa 1934, signed *Shoson*(3)

14 1/8 x 7 3/8in (35.8 x 18.7cm) each approximately

\$800 - 1,200

1049

OHARA KOSON/SHOSON (1878-1945)

Showa era (1926-1989)

Comprising three *chuban yoko-e* and three *oban tate-e* prints; Flowering Coxcomb, signed *Shoson Ohara* in pencil; Swallows and Wisteria, circa 1926; both signed *Shoson*; Azalea, signed *Shoson Ohara* in pencil, signed *Shoson ga*; each published by Watanabe Shozaburo (with 6mm round seal); *Nishi Izu no hokakebune* (A Sailing Boat in Nishi Izu), and two other prints depicting landscape, each signed *Koson*(6)

15 3/16 x 10 1/16in (38.5 x 25.5cm) each approximately

8 1/4 x 10 1/2in (21 x 26.7cm) each approximately

\$1,000 - 1,500

1050

YOSHIDA HIROSHI (1876-1950), YOSHIDA TOSHI (1911-1995), AND PAUL JACOULET (1902-1960)

Showa era (1926-1989), circa 1930-1968

Comprising three *oban tate-e* prints, an *oban yoko-e* print and a vertical wood block print; *Raicho* (Snow Grouse), dated 1930, and *Mimizuku* (Eagle Owl), dated 1968, both signed in pencil *Toshi Yoshida*; *Kasuga sando* (Way to the Kasuga Shrine), dated 1938, and *Shoro* (In a Temple Yard), from the series *Sakura hachi dai* (Eight Scenes of Cherry Blossom), dated 1935, both signed *Hiroshi Yoshida*; *Les Jades "Chinoise"* (Jade Lady, Chinese), circa 1940, printed by Fujii Shunosuke, signed in pencil *Paul Jacoulet*, boat seal, with edition number 28/150 on verso (5)

10 3/4 x 16in (27.2 x 40.5cm)

15 7/8 x 11in (40.5 x 28cm)

15 7/8 x 10 5/8in (40.4 x 27.2cm)

15 7/8 x 10 5/8in (40.4 x 27.2cm)

17 5/8 x 14in (45 x 35.7cm)

\$1,500 - 2,000

1051

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1930

An *oban yoko-e* print entitled *Shiomachi* (Waiting for the Tide), from the series *Setonaikai* (The Inland Sea, Second Series), *jizuri* seal, dated *Showa go* (1930), signed *Yoshida* (in block), *Hiroshi Yoshida* (in pencil in lower right margin)

10 3/4 x 16in (27.3 x 40.4cm)

\$1,000 - 1,500

1051

1052

YOSHIDA HIROSHI (1876-1950)

Taisho (1912-1926) and Showa (1926-1989) era, 1925-1935

Comprising two *oban yoko-e* and two *oban tate-e* prints; *Shiraishi-jima* (Shiraishi Island), from the series *Seto Naikai* (Inland Sea), dated 1930; *Yasumi chaya* (Tea House in Azalea Garden), dated 1925; *Harusame* (Spring Rain), from the series *Sakura hachidai* (Eight Scenes of Cherry Blossoms), dated 1935; and *Himeji-jo yu* (Himeji Castle, Evening), dated 1926; each with *jizuri* seal, signed *Hiroshi Yoshida*(4)

10 7/8 x 15 7/8in (27.5 x 40.5cm) each

approximately

15 7/8 x 10 3/4in (40.3 x 27.4cm) each

approximately

\$2,000 - 3,000

1052



1053

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), circa 1931-1932

Comprising an *oban yoko-e* and an *oban tate-e* print; the first entitled *Udaipuru no shima goten* (Island Palaces in Udaipur), dated 1932, and the second entitled *Jaipuru no Ajumeru mon* (Ajmer Gate, Jaipur), dated 1932, both from the series *India and Southeast Asia*, signed *Yoshida* (in block), *Hiroshi Yoshida* (romanized, in pencil in lower right margin), with *Jizuri* seal (2)

11 x 16in (27.8 x 40.5cm)

15 7/8 x 10 7/8in (40.2 x 27.5cm)

\$800 - 1,200

1053





1054



1055



1056

1054

KASAMATSU SHIRO (1898-1991)

Showa era (1926-1989), circa 1932-1952

Comprising four *oban tate-e* prints; the first entitled *Asagiri Nara Koen* (Morning Fog at Nara Park), dated 1937, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal); *Nikko Kegon no taki* (Kegon Waterfall in Nikko), dated 1952, published by Unshodo; *Ame ni kireru to, Tokyo, Yanaka* (Pagoda in Rain at Nightfall, Yanaka, Tokyo), circa 1932; and *Hakone Ashinoko no Fuji* (Mount Fuji from Lake Ashinoko at Hakone), dated 1935, both published by Watanabe Shozaburo (*Watanabe* 6mm round seal); each signed *Shiro*(4)

15 1/2 x 10 1/2in (39.5 x 26.7cm) each approximately

\$1,000 - 1,500

1055

KASAMATSU SHIRO (1898-1991)

Showa era (1926-1989), circa 1954-1960

Comprising three *oban tate-e* prints; *Negi no hana* (Leek Flowers), dated 1958, with edition number 54/100; *Toshodaiji* (Toshodaiji Temple), circa 1960, with edition number 102/200; and *Ikebana* (Flower Arrangement), circa 1954; each signed *Shiro Kasamatsu*(3)
16 1/8 x 11 1/4in (41.3 x 28.5cm)
15 1/4 x 10 5/16in (28.7 x 26.3cm)
16 x 10 3/4in (40.7 x 27.2cm)

\$800 - 1,200

1056

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989), 1960s

Comprising three woodblock prints; the first entitled *Miyoshin-ji Kyoto (A)*, dated 1961, edition number 44/200; the second depicting a three-storey pagoda; and the last depicting a peasant leading a calf in town; each signed *Kiyoshi Saito*(3)

23 2/4 x 17 5/8in (59 x 44.5cm)

17 1/4 x 11 1/2in (43.7 x 29.3cm)

11 1/4 x 17in (28.5 x 43cm)

\$1,000 - 1,500

1057

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989), circa 1950-1970

Comprising four woodblock prints; the first entitled *Winter in Aizu 70'(3)*, dated 1970, edition number 18/80; the second entitled *Vincity of Aizu*, circa 1953; and two prints depicting dachshund; each signed *Kiyoshi Saito*(4)

18 x 24in (46 x 61cm)

11 3/4 x 17 1/2in (29.7 x 44.3cm)

11 1/2 x 16 3/16in (29 x 43.5cm)

11 3/8 x 16 3/4in (29 x 42.5cm)

\$1,500 - 2,000

PROPERTY FROM THE COLLECTION OF SALLIE WAGNER

1058

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

Showa era (1926-1989), circa 1959-1960

Comprising two *obiobosho yoko-e*, four *dai-ohan yoko-e*, and one *dai-ohan 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

\$800 - 1,200

PROPERTY FROM THE COLLECTION OF R.L. CENTNER

1059

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 *Longévitité, 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

\$800 - 1,200



1057



1058



1059



1060



1060



1061



1062

PROPERTY OF VARIOUS OWNERS

1060

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), with edition number 198/350 on verso, and the second entitled *Les Deux Adversaires (droite), Corée* (The Two Adversaries, right, Korea), with edition number 201/350 on verso, both circa 1950, printed by Honda Tetsunosuke, signed in pencil *Paul Jacoulet*, arrow seal(2)
19 3/4 x 14 1/8in (47.5 x 36cm) each approximately

\$1,200 - 1,800

1061

**JINBO TOMOYO (1902-1994), SHIMURA TATSUMI (1907-1980),
ISHIDA WAKA (B.1922), AND DOMOTO INSHO (1891-1975)**

Showa era (1926-1989)

Comprising five woodblock prints; *Jinbo Tomoyo hangashu, dai-nishu "Bikun"* (Jinbo Tomoyo Print Collection Volume Two, Fragrance), dated 1939, published by Nakamura Sanjiro, signed *Tomoyo ga*, with edition number 93/200 on verso; *Ayame* (Iris), published by Yuyudo, signed *Tatsumi*, with edition number 379/450; *Hatsuyuki* (First Snow), and *Shunshu* (Spring Sentiment), both published by Yuyudo, signed *Waka, Ishida Waka*, with edition number 259/450; and *Maiko no zu* (Maiko), signed *Domoto Insho*(5)
15 1/2 x 11 5/8in (44.5 x 29.5cm) smallest
21 5/8 x 15 7/8in (55 x 40.5cm) largest

\$1,200 - 1,800



1063

1062

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1934

A woodblock print entitled *Dressing the Hair*, dated 1934, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal), signed *Shinsui ga*, with edition number 34/250 on verso 17 1/4 x 10 3/4in (43.8 x 27.2cm)

\$1,500 - 2,500

1063

ITO SHINSUI (1898-1972)

Taisho era (1912-1926), 1922

A *dai oban tate-e* print entitled *Shoka no yoku* (Bathing in Early Summer), from the series *Shin bijin juni sugata* (Twelve Images of Modern Beauties), published by Watanabe Shozaburo, signed and dated *Taisho juichinen haru* (Spring 1922) *Shinsui saku* 17 1/8 x 10 5/8in (43.5 x 27cm)

\$3,000 - 4,000



1064

1064

MUNAKATA SHIKO (1903-1975)

Showa era (1926-1989), 1975

Sumizuri-e woodcut of a hawk, signed in pencil *Shiko* in Japanese, and *Munakata* in Roman script, with a pine needle insignia, dated in pencil 1972.4.2. *Kasho* and sealed, framed and glazed 14 1/2 x 10 (36.7 x 25.4cm); 9 3/4 x 6 5/8 (24.8 x 16.8cm) image only

\$4,000 - 5,000



1065

1065

HOSHI JOICHI (1913-1979)

Showa era (1926-1989), 1972-1978

Two woodblock prints (each framed); the first entitled *Kozue (aka)* (Treetop Red), dated 1972; the second entitled *Yugure (Sunset)*, dated 1978, both signed *J. Hoshi* in pencil(2)
 11 x 10 5/8in (27.7 x 27cm) print 16 1/4 x 15 3/8in (41.5 x 39.2cm) overall
 5 9/16 x 7 15/16in (14 x 20.2cm) print 9 3/8 x 12 3/16in (23.8 x 31cm) overall

\$1,000 - 1,500



1066

1066

HOSHI JOICHI (1913-1979)

Showa era (1926-1989), 1974-1977

Comprising five woodblock prints (each framed); *Soshun* (Early Spring), dated 1974; *Taiju (ju)* (Big Tree 10), dated 1975; *Ao* (Blue), dated 1977; *Akebono* (Dawn), dated 1977; and *Yu no ki (ao)* (Tree in Sunset, Blue); each signed *J. Hoshi* in pencil(5)
 7 15/16 x 5 5/8in (20.2 x 14.2cm) print
 14 5/16 x 11in (36.5 x 27.8cm) overall smallest
 7 3/4 x 10 3/8in (19.7 x 26.3cm) print
 15 1/16 x 17 1/4in (38.4 x 43.7cm) overall largest

\$1,500 - 2,000

1067

OKADA GYOKUZAN (1737-1812)

Edo period (1615-1868), 1805

Morokoshi meisho zue (Illustrated Description of Famous Sights of China), Volume one to six, each *watoji* (Japanese-style book binding) book with woodblock prints, depicting Chinese life during the Qing Dynasty, published by Kawachiya Kichibe <6>
 10 x 7in (25.5 x 17.5cm) each approximately

\$3,000 - 5,000



1067

1068

A SET OF 35 BOOKS RELATED TO UKIYO-E

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

Comprising 35 *Ukiyo-e* related books including; *Ukiyoe Taikei* vol.1-17 by Shueisha, circa 1974; *Japanese Prints and Drawings from the Vever Collection* vols.1-3 by Jack Hillier, circa 1976; *Kuniyoshi* vols.1-2 by Juzo Suzuki, circa 1992; *Hiroshige: The Collected Edo Landscape Prints* by Ganko Sakai, circa 1996; *Shutaisei Yokohama Ukiyoe* by Kanagawa Prefectural Museum of Cultural History, circa 1979; *The Art of Hiroshige* by Tsuneo Tamba, circa 1965; *The Japanese Pillar Print/ Hashira-e* by Jacob Pins, circa 1982; *The Clarence Buckingham Collection of Japanese Prints* by the Art Institute of Chicago, vol.1, circa 1955 and vol.2, circa 1965; and seven other books
 20 1/2 x 17 x 3 1/8in (52 x 43 x 8cm) largest

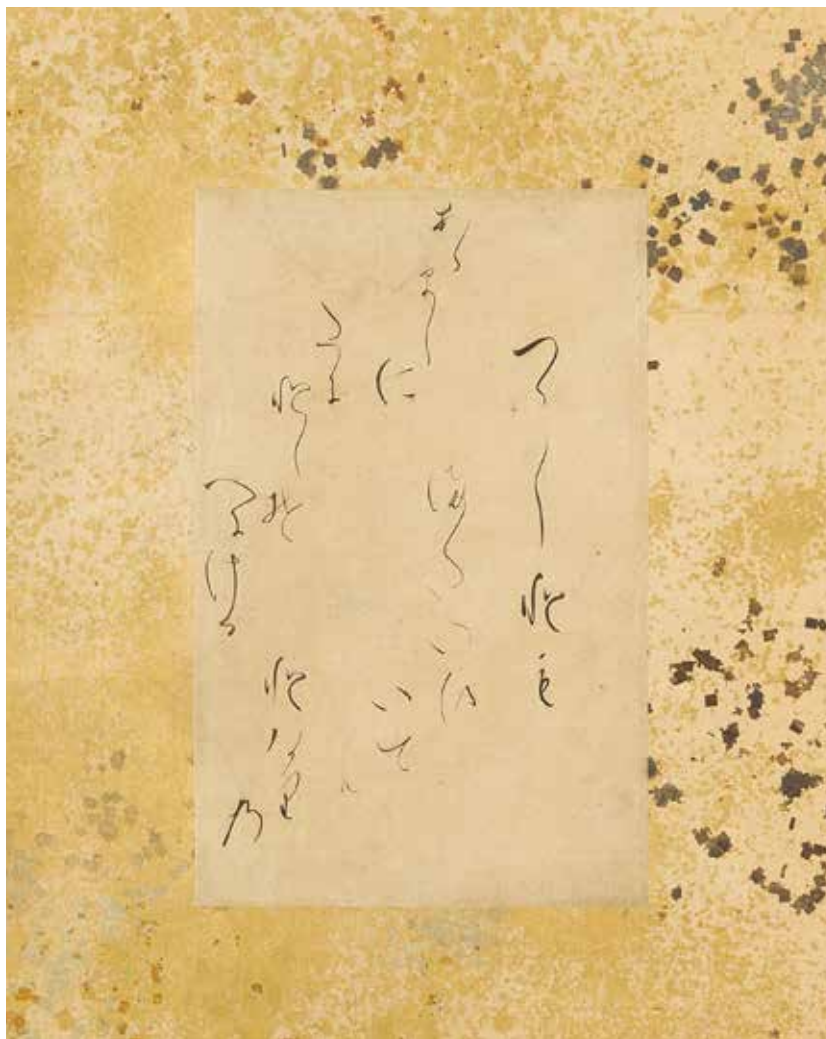
\$1,200 - 1,800



1068

Paintings and Screens





1069



1069



1069



1069



1069

1069

ATTRIBUTED TO EMPEROR GO DAIGO (1288-1339)

Poem from the *Yoshinogire* Kamakura (1185-1333) or Nanbokuchō period (1333-1392), 13th/14th century

Album leaf, ink on paper, now set against gold-flecked paper and mounted as a hanging scroll; inscribed in elegant *hiragana* script with a classical poem

With a wood *tomobako* inscribed *Godaigo Tenno shinkan Yoshinogire* (*Yoshinogire* written by Emperor Godaigo), a transcription of the poem, and papers attesting to its authenticity, including four slips bearing the seal *Kinzan*, that of a family of connoisseurs established by Kohitsu Ryōsa (1582-1662) 9 x 5 3/4in (23 x 14.5cm) album leaf 51 1/4 x 18 7/8in (130 x 48cm)

\$10,000 - 15,000

This fragment of poetry is purportedly from a poem from the *Yoshinogire*, a compilation of works composed by Emperor Go Daigo.



1070

1070

HAKUIN EKAKU (1685-1768)

Mamezo Hotei (Hotei in the Guise of a Street Performer)
Edo period (1615-1868), mid-18th century

Hanging scroll, ink on paper; depicting Hotei standing on his bag and wearing a happy expression as he balances a pole in his teeth, inscribed *In front of the Imperial Palace a seven-year-old maiden serves sake*, with succession seal and two further seals, one reading *Hakuin*

With a wood *tomobako* storage box inscribed and authenticated by Yamakawa Koichi (1902-1977), the economist and prominent scholar of Zen painting

43 3/4 x 10 13/8in (111.3 x 26.5cm)

81 x 12 1/2in (206 x 32cm) overall

\$3,500 - 4,500

Provenance

John Stevens Collection

Hakuin painted Hotei several times in the guise of a late-seventeenth-century beggar named Mamezo ("Beany") who was famed for his performances on the streets of Osaka, including bodily contortions, humorous banter, and feats of magic and juggling. Mamezo was best known for his plate-spinning on top of a long pole held in his teeth: the plate is invisible here, suggesting that it was tossed in the air before being caught on the top of the pole. While the severe Daruma cut himself off from the world and shut himself up in his cave to focus on meditation, Hakuin's Hotei is the exact opposite, living like Hakuin right in the middle of things, dispensing Buddhist wisdom symbolized by a big bag of goodies; Hotei not only enjoys entertainment, but also provides it for others. Since plate-spinning requires just as much concentration as deep Zen meditation, Hakuin is teaching us here that whatever we do, we must do it fully in the present, without slacking or daydreaming.



1071

1071

HAKUIN EKAKU (1685-1768)

Chigo Monju Bosatsu (The Bodhisattva Monju in the Guise of a Young Acolyte)
Edo period (1615-1868), mid-18th century

Hanging scroll, ink on paper; depicting Monju Bosatsu holding a long *nyoi* scepter in his right hand and a scroll in his left, seated in the "royal ease" posture on a lion with its eyes fixed on the viewer, with seals *Hakuin* and *Ekaku*

With wood *tomobako* storage box

34 7/8 x 11in (88.6 x 28.1cm)

\$2,500 - 3,500

Provenance

John Stevens Collection

Monju Bosatsu is a key figure in the Buddhist pantheon, the wisest of the Bodhisattvas and the one with the keenest intellect and most penetrating insight. In standard depictions, Monju wields a razor sharp sword (to cut through illusion) and a scroll (containing sutras of the highest wisdom), and sits on a lion whose roar represents the voice of the Buddhist Law. Hakuin's portrayals of Monju ignore some of this traditional iconography and in this case the sword is replaced by a long *nyoi* (wish-granting) scepter; more significantly perhaps, Monju takes the form of an attractive adolescent boy of the type that acted as lovers for older Buddhist monks. There are many medieval "*chigo stories*" in which a young lover, revealed to be an incarnation of Kannon or Monju, leads an older monk to enlightenment through sex; see Gary P. Leupp, *Male Colors: The Construction of Homosexuality in Tokugawa Japan*, Berkeley: University of Chicago Press, 1995, pp. 38-42.



1072

1072

HAKUIN EKAKU (1685-1786)

Hotei with a treasure sack

Edo period (1615-1868), 18th century

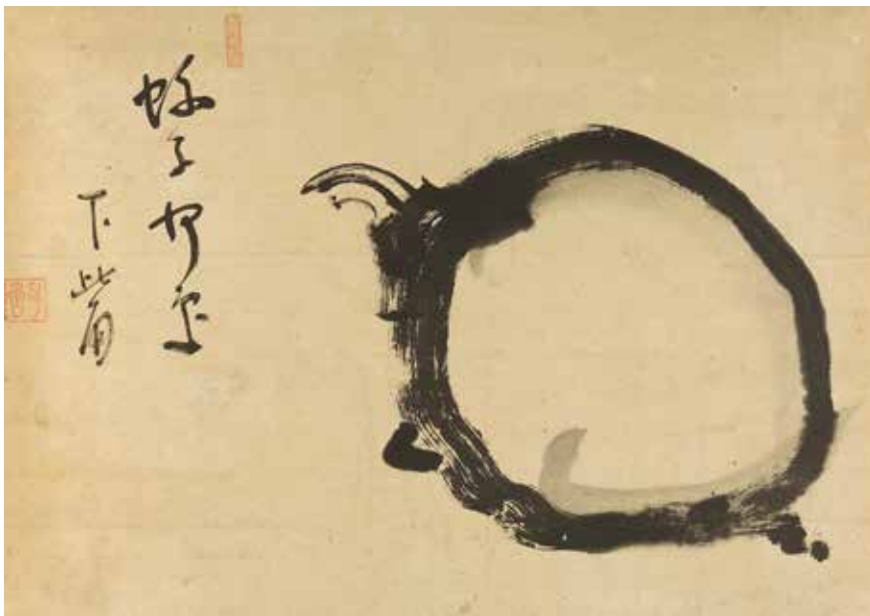
Hanging scroll, ink on paper with Hotei holding his open treasure sack on which are inscribed the characters *Fukuju kai muryo* (A limitless ocean of good fortune and happiness), sealed *Kokantei*, Hakuin and Ekaku

With a wood storage box

10 1/8 x 12 3/4in (25.7 x 32.4cm)

\$10,000 - 15,000

The great priest and painter Hakuin probably depicted Daruma, the Indian founder of Zen Buddhism, more often than any other figure subject, but he was perhaps even fonder of Hotei ("Cloth Bag"), the jolly wandering Chinese monk who, in Hakuin's art, stands in part for Hakuin himself and in part for Everyman, with all his foibles and virtues. Here he is shown seated, mostly obscured by his immense treasure sack, which he holds wide open, clenching one edge between his teeth. On the bag is written the phrase *Fukuju kai muryo*, an expression meaning limitless happiness, and a reference to Hotei's open treasure bag endlessly dispenses good fortune in the form of gifts.



1073

1073

KOGAN GENGEI (1748-1841) AND TANAKA TAISEKI (ACTIVE LATE 19TH CENTURY)

Three ink Paintings

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

Hanging scrolls painted in ink on paper, the first depicting a reclining bull / in the form of an enso, with inscription and sealed Kogan and another seal; the second a calligraphy with the characters *Shoryu*, signed *Nanajusano Taiseki* and sealed *Genchodo* and *Kokeshi*, and another seal; the third depicting Hotei seated and leaning against his treasure sack, bearing an illegible seal

13 7/8 x 19 5/8in (35.3 x 49.8cm); 49 5/8 x 10 1/8in (126.1 x 25.7cm); 25 x 11in (63.5 x 27.9cm)

\$1,500 - 2,000

1074

NAKAHARA NANTEMBO (1839-1925)

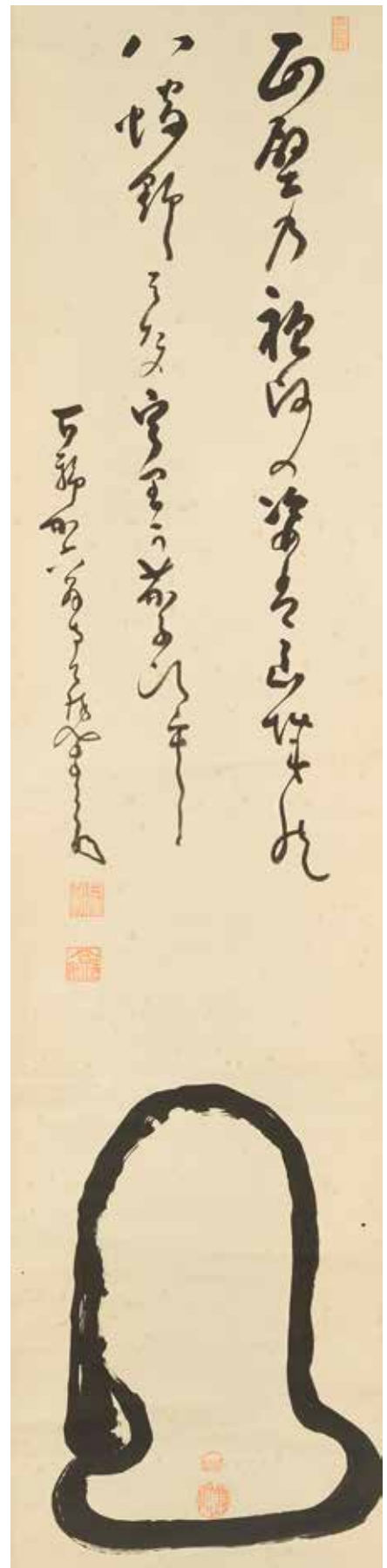
One-Stroke Daruma with Zen Inscription

Taisho (1912-1926) era, circa 1920

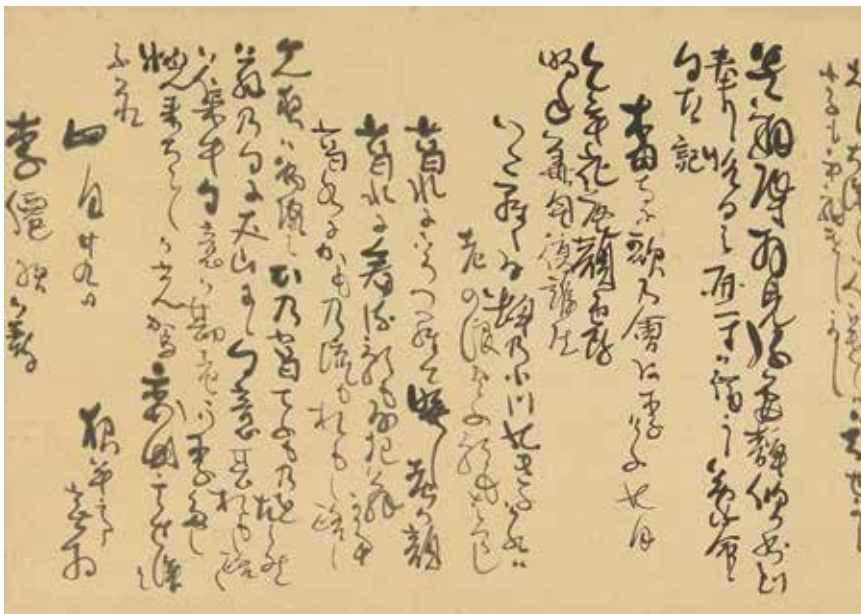
Hanging scroll, ink on paper in silk mounts, depicting the outline of Daruma, founder of Zen Buddhism, seated in meditation before a wall, beneath an inscription *Menpeki no soshi no sugata wa Yamashiro no Yawata no hata no uri ka nasubi ka* (When he faced the wall, did our founder not look just like a melon or an eggplant growing in the Yawata fields of Yamashiro?); signed *Hachijuichi-o Nantenbo Toju* (Nantenbo Toju, aged 81); sealed at the beginning and end of the inscription *Nantenbo*, *Hakugaikutsu* and *Toju*; sealed within the painting with a skull-shaped seal and another reading *Toju*

50 x 11 5/8in (127 x 29.5cm)

\$1,000 - 1,500



1074



1075

1075

YOSA BUSON (1716-1784)

Calligraphy

Edo period (1615-1868), 18th century

A letter mounted as a hanging scroll, ink on paper

With a wood storage box

10 1/2 x 15in (26.6 x 38.1cm)



1076

\$1,500 - 2,000

1076

TOSA SCHOOL

Scenes from Genji monogatari

Edo period (1615-1868), 18th century

Album leaves, ink, colors, and gold on paper, framed and glazed; depicting ten scenes from the Genji monogatari (The Tale of Genji) in the Tosa style and with gold moriage clouds, including scenes from the following chapters: Kiritsubo (Chapter 1), Hahakigi (Chapter 2), Utsusemi (Chapter 3), Wakamurasaki (Chapter 5), Miotsukushi (Chapter 14), Yomogyu (Chapter 15), Usugumo (Chapter 19), Kocho (Chapter 24), Tokonatsu (Chapter 26); Umegae (Chapter 32)

11 x 9 1/4in (27.9cm x 23.5cm) dimensions of the album leaves

\$5,000 - 7,000

Provenance

Previously sold these Rooms, September 12, 2012. lot 3093.



1077



1077



1077

1077

KIYOHARA YUKINOBU (1643-1682)

Yaezakura (Double cherry blossom)

Edo period (1615-1868), 17th century

A set of three hanging scrolls painted in ink and colors on silk with Heian beauties enjoying poetry beneath blossoming cherry trees and by a lotus pond, each inscribed with a poem, signed *Kiyohara shi onna Yukinobu hitsu* and sealed *Kiyohara me*. With a wood storage box bearing numerous labels and attestations.

43 x 19 1/4 in (109.2 x 48.7 cm)

\$2,000 - 3,000



1078

CIRCLE OF HOKUSAI

Takashima Oiko and Saeki Ujinaga

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

A hanging scroll, ink and colors on silk depicting the wrestler Saeki assaulting the legendary strong woman Oiko, Mount Fuji towering in the distance, inscribed *Zen Hokusai iitsu hitsu* and bearing the seal *Hokusai*

With a wood storage box

36 1/2 x 14 1/8in (92.7 x 35.8cm)

\$1,500 - 2,500

The design for this painting is taken from an image originally produced in volume 9 of Hokusai's *manga* series *Denshin kaishu Hokusai manga* (Transmitting the Spirit, Revealing the Form of Things: Hokusai Sketchbooks), first published in 1819. The scene depicts an encounter between sumo wrestler Saeki Ujinaga of Echizen Province and Takashima Oiko, a young widow noted for her great strength. The painter here, likely one of Hokusai's followers working closely in his style, has placed the figures in a more developed setting than that of original *manga* design. In the distance, Mount Fuji rises above thatched cottages and distant clouds, adding a greater sense of depth to the composition.

1078

1079

MARUYAMA OKYO (1733-1795)

Yang Guifei

Edo period (1615-1868), dated 1794

Hanging scroll, ink and colors on silk, depicting the Chinese beauty seated at a red-lacquer table by blossoming peonies and a willow, her pale skin set off against her luxuriously decorated robes, her hair gathered up on top of her head under a phoenix crown, the fan in her left decorated with a landscape and sailing vessel, dated *Kinoe-tora chuto utsusu* (Drawn in midwinter 1794), signed *Okyo* and sealed *Okyo no in* With a wood *tomobako* storage box inscribed on the inside of the lid *Okyo hitsu shinseki soinai*, (Genuine work by Okyo), dated *Mizunoe-tatsu shoto* (early winter, 1832), signed *Seishukan Oritsu sho* and sealed *Oritsu*, and with additional attestation dated and signed *Maruyama Oshin tei*, and sealed *Oshin no in*
53 1/4 x 27 3/8in (135.3 x 69.5cm)

\$12,000 - 18,000

Provenance

Acquired in the 1960s and thence by descent to the present owner

Okyo was known to have produced several paintings of Chinese beauties throughout his lifetime. According to Timothy Clark, there developed in the mid-18th century in Kyoto, a taste for paintings of classical Chinese beauties. Okyo and his followers capitalized on this receptive atmosphere and became well known for their Chinese beauty paintings, often of similar composition. For another example of a portrait of Yang Guifei by Okyo, see Hyogo Kenritsu Hakubutsukan, *Maruyama Okyo ten* (Special Exhibition: Maruyama Okyo), Hyogo Prefectural Museum of History, 1995, no. 31, and reproduced in Timothy Clark, "Japanese Paintings of Chinese Beauties in the Late Edo Period" in Miyako Murase and Judith G. Smith, eds., *The Arts of Japan: An International Symposium*, Metropolitan Museum of Art, New York, 2000, fig. 3, p. 226.

The beauty Yang Guifei (719-756) was the favorite consort of the Tang dynasty Emperor Xuangong (r. 712-756). His infatuation with her and his subsequent neglect of his official duties were said to have led to the downfall of his court in 755.

Maruyama Oshin (1790-1783) and Maruyama Oritsu (1817-1875) were both grandsons of and painters in the style of Okyo. known for authenticating their grandfather's work.



1079



1080



1081

1080

UTAGAWA TOYOKUNI (1769-1825)

Beauties after the Bath

Edo period (1615-1868), 19th century

Hanging scroll, painted in ink and color on silk depicting women after the bath and a high-ranking courtesan with attendants, signed *Utagawa Toyokuni ga* and sealed *Toyokuni*

With a wood storage box
14 x 25 1/4in (3.5 x 64cm)

\$1,000 - 1,500

Provenance

Purchased in Kyoto in 1975

Machi-eshi, literally "town painter," is a generic term for painters who worked independently in urban centers, not sponsored by a particular patron or official academy. Although some appear to have received training in established painting schools, such as the Tosa, Hasegawa or Kano, others were "outsider" artists, self-taught with a vigorous figural style and somewhat naive approach to classical themes. Working for newly rich merchants and craftsmen, their novel rendition of everyday scenes made an important contribution to the development of *fuzokuga* (genre painting) and the ukiyo-e tradition.

1081

ANONYMOUS MACHI-ESHI

Figures in a Spring Landscape

Edo period (1615-1868), 19th century

Six-panel folding screen, ink, colors and gold on paper, with *moriage* accents, depicting a group of six colorfully dressed male and female revelers around an outsize flowering cherry tree against a background of hills and other flowering plants; unsigned
41 1/2 x 109 1/2in (105.5 x 278.4cm)

\$4,000 - 6,000



1082



1082

1082

ANONYMOUS

Scenes from Genji monogatari (Tale of Genji)

Edo period (1615-1868), 17th century

A pair of six-panels screens painted in ink, color, gold, and gold leaf on paper with 12 scenes from the Heian-period novel, the clouds separating the scenes raised in relief
62 x 139 1/4in (157.5 x 353.7cm)

\$30,000 - 50,000

The Tale of *Genji*, Murasaki Shikibu's masterpiece written in the eleventh century is considered one of the greatest works of Japanese literature. The story follows the life of a fictional prince, the son of an emperor but with no official rank of his own. Illustrations based on the narrative have been produced countless times across various media starting soon after the novel was first written. Early examples were in smaller formats such as hand scrolls and albums, but by the fifteenth century, folding screens featuring illustrations from the narrative began to appear and gradually, the

genre evolved until scenes were selected and painted specifically for folding screens. Typically, representations on folding screens feature vignettes from the various chapters arranged roughly in chronological order, starting in the top right of the right screen and continuing down each panel in turn from right to left. The current lot also follows this convention.

The right-most panels feature scenes from *Kiritsubo* (Chapter 1) in the top right corner with *Wakamurasaki* (Chapter 5) below. The middle panels are painted with scenes from *Hatsune* (Chapter 23) and *Momiji no ga* (Chapter 7). The left panels show scenes from *Aoi* (Chapter 9) and *Utsusemi* (Chapter 3).

The left screen is painted on the right panels with scenes from *Miotsukushi* (Chapter 14) and *Suzumushi* (Chapter 38). The central panels feature a different episode from *Momiji no ga* (Chapter 7). The left panels feature *Tamakazura* (Chapter 29), and the falconers from *Miyuki* (Chapter 29) in the lower left.



1083



1084

1083

ANONYMOUS, TOSA SCHOOL

Scenes from *Genji monogatari* (The Tale of Genji)

Edo period (1615-1868), 18th century

A large six-panel screen, ink, colors, gold, and gold leaf on paper, depicting three scenes from the *Genji monogatari* (The Tale of Genji), the right side featuring *Tokonatsu* (Chapter 26), *E-awase* (Chapter 17) in the center, and *Wakamurasaki* (Chapter 5) at the left, the vignettes punctuated by gold clouds in *moriage* relief, an attribution to the court artist Tosa Mitsunari (1646-1710) appears in Japanese on an old label affixed to one edge of the screen

54 3/4 x 144 3/4 in (139 x 367.6cm)

\$7,000 - 9,000

Provenance

George H. Macy

Previously sold, these Rooms, September 13, 2011, lot 2288.

This screen is said to have been purchased in Japan by George H. Macy. For many years Macy ran a subsidiary of his family's company, Carter, Macy, and Co., which in the late nineteenth century was one

of the country's largest tea importers (the company began as Carter, Hawley & Co., grocers in New York City). George H. Macy was in charge of the company's foreign assets, including all the facilities along the Pacific Rim. Upon his death in 1917, the screen passed to one of his sons, was sold to family friends during the Depression, then returned to a Macy descendant years later.

1084

YUKIMINE (ACTIVE CIRCA 1900)

A four-panel ornamental padded-textile screen

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

Made in the *oshi-e* (padded silk) technique, depicting a procession of a court noble beneath flying cranes, a high-ranking nobleman mounted on horseback leads from the front while others on foot accompany the palanquin, lower-ranking samurai and attendants carry all the paraphernalia, all on a gold-painted silk background, signed Yukimine and sealed *Torin no in*
67 x 83 (170.2 x 210.8cm) overall; 50 1/4 x 83 in (127.6 x 210.8cm) (image only)

\$3,000 - 5,000

Works of Art

Including property from
the Arno Ziesnitz Collection





1085



1086

PROPERTY FROM THE ESTATE OF ARNO ZIESNITZ

1085

SIX PAIRS OF FUCHI-GASHIRA

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

Comprising an Ishiguro-school *shakudo nanako-ji* pair decorated with autumn plants in *iro-e takazogan* and inlaid shell, inscribed Ishiguro Masatsuna and with a kao; a Hamano-school *shakudo nanako-ji* pair with scenes from the Genpei wars in gold *takazogan*, *takabori* and *kebori*, inscribed Hamano Naoyuki and with a kao; a Mino-school *shakudo nanako-ji* pair with Kan'u and Daruma in *iro-e takazogan*; a *shakudo migaki-ji* pair with Fukurokuju admiring a scroll, and a fly whisk and wood gong; an iron *tsuchime-ji* pair with a dragon and rocks by a stream, gold highlights, signed Tamagawa Yoshihide and with a kao; a *shakudo migaki-ji fuchi* decorated with a Minamoto warrior riding into the Uji River, signed Shiunken Norichika and a *shakudo migaki-ji kashira* with a warrior on horseback brandishing a halberd in *iro-e takazogan* and *takabori* (12)
1 1/2in (3.8cm) wide (the largest)

\$1,500 - 2,500

1086

SIX PAIRS OF FUCHI-GASHIRA

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

Comprising two *shakudo migaki-ji* pairs, one decorated with willows and a farmhouse in gold *takazogan* and *takabori*, the other with geese in flight over a river boat and a pine tree; a *shakudo nanako-ji* pair with coiling dragons in gold *takazogan* and *takabori*; a *shakudo nanko-ji* pair with scenes from the Genpei wars in *iro-e takazogan* and *takabori*; a *shakudo migaki-ji fuchi* with a pine tree and torii gate in gold *takazogan* and *takabori*, and a *shakudo migaki-ji kashira* carved with horses, the eyes in gold; a *shakudo nanako-ji fuchi* with armor in *iro-e takazogan*, and a *shakudo migaki-ji kashira* with cranes in bamboo in *iro-e takazogan* (12)
1 1/2in (3.8cm) wide (the largest)

\$1,000 - 1,500



1087



1088

1087

A GROUP OF TEN KANAMONO (METAL FITTINGS)

Edo period (1615-1868), 19th century

Comprising an oval *shibuichi* clasp with a carver working on the head of a *nio* sculpture in *takabori* and gold and silver *takazogan*; a rectangular *shibuichi* clasp with Enma-O with a fishing rod and basket in gold and *shakudo takazogan* and *takabori*; a *shibuichi* clasp formed as a reclining monkey trainer and his monkey, gilt details; three oval *shakudo* panels, two with sailing vessels before Mount Fuji and one with a pheasant beneath a cherry tree, all in *iro-e takazogan*; a *shibuichi* clasp formed as an elephant and two Chinese boys in silver, gold, and *shakudo takazogan*; three single *menuki* formed as a coiling snake, a group of puppies and a group of butterflies, all in *iro-e takazogan* (10)
2 3/8in (6cm) wide, the largest

\$800 - 1,200

1088

A GROUP OF 13 KANAMONO (METAL FITTINGS)

Edo period (1615-1868), 19th century

Comprising a clasp fashioned from a silver *ichibu* coin; a silver clasp formed as Hotei reclining; a *shakudo* clasp formed as Kan'u by a bridge post, decorated in *iro-e takazogan*; a figure with a sack over his shoulder riding a horse through waves in copper and *shakudo takazogan*; a *shinchu menuki* formed as a pair of Kyogen masks; a *shakudo menuki* formed as a branch of mandarin oranges, decorated in gold and silver *takazogan*, fitted as a brooch; a pair of *shibuichi menuki* formed as poem cards with a swordsmith at work and an entertainer before a courtier, all in *katakiri-bori*, indistinctly signed [] [] *Harukawa* and with a *kao*; a *shakudo menuki* formed as Hotei in his treasure sack, decorated in gold and copper *takazogan*; a *shakudo menuki* formed as a writhing dragon, with gold highlights; a *menuki* formed as a flying crane in *shakudo* and gold; a *shakudo menuki* formed as a tethered horse; a cloisonné-enamel and gilt *menuki* formed as a spray of blossoms and tendrils (13)
1 7/8in (4.7cm) wide (the largest)

\$700 - 900



1089

1089

A GROUP OF 14 KANAMONO (METAL FITTINGS)

Edo period (1615-1868), 19th century

Comprising an oval *shibuichi* clasp with a puppeteer in *iro-e takazogan*, *takabori*, and *shishiai-bori*, fitted as brooch; a rectangular *shibuichi* clasp with a woman raising a walking stick at two pheasants perched in a cherry tree in *iro-e takazogan* and *takabori*; a *shakudo* clasp formed as a cicada with gold highlights, contained within a silver frame, the reverse with an illegible seal; a small rounded rectangular silvered copper clasp with Hotei leaning on his treasure sack in *iro-e takazogan*; a small gilt-metal clasp formed as a fan and flute, decorated with a *shakudo* paulownia crest; a small *shibuichi* clasp formed as Daitoku holding a basket of flowers; a small clasp formed as a pair of paulownia blossoms in gold and *shakudo*; a small *shakudo* clasp formed as a figure holding a handscroll, with gilt highlights; a small iron clasp formed as Jurojin with a peach, with silver highlights; a clasp formed as a feather fan and a tea bowl in a brocade bag in *shakudo* and a gold and copper *hirazogan*; three *shakudo menuki* formed as a basket of flowers, a bundle of rice stalks, a phoenix, and a circular *shakudo* disc *menuki* carved with Monju, all with overlays of gold and silver, two of the *menuki* fitted as brooches (14)

2 1/8in (5.3cm) wide, the largest

\$800 - 1,200

1090

A GROUP OF SIX KANAMONO (METAL FITTINGS) FROM TOBACCO POUCHES

The fourth by Ryumin, Edo period (1615-1868), 19th century

Comprising a rounded rectangular *shakudo* clasp decorated in *iro-e takazogan* with a woman offering a samurai a cup of tea as he arranges flowers, fashioned as a brooch; a rectangular *shibuichi* clasp with two Shojo and a vat of sake in *iro-e takazogan*; a rounded rectangular *shakudo* clasp with the immortal Bukan and his tiger in copper and gold *takazogan*, *takabori*, and *kebori*; a rectangular *shibuichi* clasp with a woman blackening her teeth before a mirror in *iro-e takazogan* and *kebori*, signed Ryumin and with a kao; an oval *shibuichi* clasp with Hotei and Bente in *iro-e takazogan*, illegibly signed; and an oval *shibuichi* clasp with a carver working on the head of a *nio* sculpture in copper and silver *takazogan* and *takabori* (6)

2 1/4in (5.7cm) wide, the largest

\$800 - 1,200



1090

1091

FOUR STAG-HORN NETSUKE AND THREE WOOD NETSUKE

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

Comprising a stylized stag-horn model of mallard duck; a stag antler standing figure of Kan'u holding his beard; a stylized stag-horn model of a sparrow; a wood model of a puppy seated and looking to the left; a wood model of a puppy, its front paws resting on a large ball, the eyes inlaid; a wood model of a wild dog gnawing on a human skull, the eyes inlaid in bone and dark horn (6)

4 1/4in (10.8cm) long, the largest

\$1,500 - 2,500



1091

1092

THREE STAG-HORN NETSUKE, THREE FRUIT-NUT NETSUKE, AND A LACQUER NETSUKE

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

Comprising a stag-horn model of a reclining ox, the eyes inlaid in dark horn, signed *Taihei*; a stag-horn model of a toad on top of a discarded bucket, indistinctly signed *Ichimin* to; a marine ivory rectangular netsuke carved on the surface with a kneeling beauty holding a fan beneath New-Year decorations, and a bird in flight; a fruit-nut netsuke carved with flowers and vines; a fruit-nut netsuke carved with lotus blossoms and leaves, illegibly signed; a fruit-nut netsuke carved with hares in crashing waves, signed *Naoie*; a red-lacquer *manju* netsuke carved in relief with leafy vines (7)

2 1/8in (5.3cm) wide, the largest

\$1,000 - 1,500



1092

1093

FIVE STAG-HORN NETSUKE AND A CARVED LACQUER NETSUKE

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

Comprising a *hako* netsuke carved with a landscape on the top surface and with the names of the 53 stations along the Tokaido road inscribed on the sides; a *manju* netsuke carved with a frog amongst a pile of seals; a *ryusa* netsuke pierce-carved with *matsukawa-bishi* (pine-bark lozenges); a netsuke carved as a snail crawling on a mushroom cap and hydrangea; a *hasami* netsuke carved as Ashinaga and Tenaga; a *manju* netsuke with a scholar and attendant fishing in black and red carved lacquer (6)

4 7/8in (12.4cm) high, the largest

\$1,000 - 1,500



1093



1094

1095

1094

TWO SILVER AND BAMBOO KISERU (PIPES)

The first by Masayuki, Meiji era (1868-1912), late 19th century

The first carved with a dragon emerging from waves and ascending a waterfall cascading from a rocky cliff, the stem lacquered with crane and paulownia crests in gold *hiramaki-e*, signed *Masayuki*; the second carved with flying cranes in *shishiai-bori* (2)

11 7/8in (30.2cm) long, the largest

\$2,000 - 3,000

1095

TWO SILVER AND BAMBOO KISERU (PIPES), AND AN IRON AND SILVER KISERU (PIPE)

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

The first decorated with a beauty beneath a willow tree in *katakiri-bori* and *shakudo hirazogan*, illegibly signed and impressed *Jungin* (Pure silver); the second decorated with a blossoming prunus in *kebori* and *shakudo hirazogan*; the third of *natamame* type decorated on the body with a cormorant fisherman holding a torch while his bird dives underwater, in *iro-e takazogan*, *takabori* and *shishiai-bori*, the mouthpiece and bowl silver (3)

7 1/2in (19cm) long, the largest

\$1,200 - 1,800



1096

1096

A SILVER AND BAMBOO KISERU (PIPE)

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

Decorated in *katakiri-bori* and *shishiai-bori* with blossoming autumn plants, the bowl retro-fitted to hold a cigarette, inscribed *Yamashiro* 9 1/4in (23.4cm) long

\$800 - 1,200



1097



1097

A SILVER AND GOLD KISERU, A SILVER AND BAMBOO KISERU, AN UNUSUAL SHINCHU AND BAMBOO KISERU, AND A CLOSONNE-ENAMEL AND SILVER KISERU

The second by Mizuguchi Yoshihisa, Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

The first decorated on the mouthpiece and bowl with orchid blossoms in *katakiri-bori*, the stem gold; the second carved with facets and decorated with paulownia and grasses and punctuated with bands of three rings, inscribed *Ken'ei* and with spurious date *Tensho go* (1577), and signed *Mizuguchi Yoshihisa*; the third constructed with a brass mouthpiece and bowl and with six bamboo stems encircling the central stem; the fourth worked in colored enamel and gilt wires with scrolling vines against a pale blue ground, the mouthpiece and bowl silver (4) 8 1/8in (20.6cm) long, the largest

\$1,200 - 1,800





1098

1098

TWO SILVER AND BAMBOO KISERU (PIPES)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
The first decorated in a simulated woven pattern; the second carved with chrysanthemums partially obscured by bands of clouds in *shishiai-bori*, the mouthpiece gilt (2)
8 1/2in (21.6cm) long, the largest

\$1,500 - 2,000



1099

1099

A SHINCHU KISERU (PIPE) AND TWO SILVER AND BAMBOO KISERU (PIPES)

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

The first decorated on the body with snow-covered bamboo, a sedge hat, and a *minogame* (rain cape) in silver and gold *takazogan*, the mouthpiece and bowl silver; each of the second and third decorated in bold relief with dragons in swirling clouds in *takabori* and *kebori* (3)
10in (25.3cm) long, the largest

\$1,800 - 2,500



1100



1101



1100

TWO STAG-HORN KISERUZUTSU (PIPE CASES) WITH KISERU (PIPES)

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

The first carved as a stalk of *reishi* fungus, the reverse carved with grasses in low relief, the pipe carved with lotus leaves in *kebori* the spotted bamboo stalk with natural variations in color; the second carved as a monkey's paw, the pipe of russet iron and bamboo decorated with *matsukawa-bishi* (pine-bark crests) in gold and silver *hirazogan*, the mouthpiece silver (2)

9in (22.9cm) long, the largest

\$800 - 1,200

1101

THREE STAG-HORN KISERUZUTSU (PIPE CASES) WITH KISERU (PIPES)

Edo period (1615-1868), 19th century

Each of *senryu-zutsu* type, the first carved as a fish, the scales and fins carved with fine lines, the *shinchu* and bamboo pipe decorated with panels of the animals of the zodiac cast in low relief and silvered; the second carved as a lotus leaf curled in on itself, the silver and bamboo pipe with gourds on the vine and a dragonfly in *iro-e takazogan* and *kebori*; the third carved as a lotus leaf curled in on itself, the silver and bamboo pipe decorated with blossoming wisteria vines and a butterfly in gold *takazogan*, *kebori* and *shishiai-bori*, sealed *Tsune* (3)

9in (22.8cm) long, the largest

\$1,200 - 1,800



1102

1102

TWO UMIMATSU KISERUZUTSU (PIPE CASES) WITH KISERU (PIPES)

Edo period (1615-1868), 19th century

Each of *senryu-zutsu* type fashioned from a branch of the coral, the first polished to enhance the natural patterns, with a silver and *shakudo* pipe decorated in alternating bands of silver and *shakudo*, the mouthpiece gilt; the second carved as a *reishi* fungus, with a simple *shinchi* one-piece pipe (2)

9in (22.8cm) long, the largest

\$1,000 - 1,500

1103

THREE STAG-HORN KISERUZUTSU (PIPE CASES) AND A BAMBOO AND STAG-HORN KISERUZUTSU (PIPE CASE) WITH KISERU (PIPE)

The first by Kanemitsu, Edo period (1615-1868), 19th century

Each of *senryu-zutsu* type, fashioned from a branch of stag horn resembling a tree trunk decorated with flowering vines in *kebori*, signed in a rectangular reserve *Kanemitsu*, with a silvered metal and bamboo pipe decorated with floral lozenges in *katakiri-bori*; the second carved with pomegranates in *takabori*, with a silver, *shakudo* and bamboo pipe decorated with birds and flowers in silver and gold *takazogan*; the third carved as an emaciated man, the corona of the stag horn utilized to represent his hat, the *himotoshi* formed as the man's raised right hand, with a *shinchi* and bamboo pipe decorated with the animals of the zodiac cast in relief; the fourth carved from a rhizome and fitted with a stag-horn knife and fork, the *shinchi* and bamboo pipe decorated with silver overlays (4)

9in (22.8cm) long, the largest

\$2,000 - 3,000

1104

A GROUP OF FIVE WOOD KISERUZUTSU (PIPE CASES) WITH KISERU (PIPES)

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

Each of *senryu-zutsu* type, the first carved as a mythical beast with eyes of inlaid mother-of-pearl, the front decorated with a shaped panel with a stylized character and a feather fan above a *reishi* fungus inlaid in stag horn, the *himotoshi* formed by a space beneath the long nose, with a brass and bamboo pipe; the second carved as a snake with a frog held in its coils, both animals' eyes inlaid in light and dark horn, with a silver and bamboo pipe incised with scrolling vines; the third carved as a banana leaf with a snail climbing up the reverse, with a silvered metal and bamboo pipe carved with sparrows and bamboo in *katakiri-bori*; the fourth carved as a dragon fish with its jaws agape, with a silver and bamboo pipe incised with floral and geometric patterns; the fifth carved as a cluster of mushrooms, the bamboo and brass pipe cast with a various sea creatures (5)

9 1/2in (24.9cm) long, the largest

\$1,800 - 2,500



1103



1104



1105



1106



1105

A SILVER KISERUZUTSU (PIPE CASE) AND A SILVER AND COPPER KISERUZUTSU (PIPE CASE)

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

Each of *muso-zutsu* type, the first decorated with chrysanthemums in *takabori*, the stamens highlighted in gilt, stamped on the edge of the insert *Jungin* (Pure silver); the second silver on the obverse and copper on the reverse, with a pine tree and morning glories in *kebori* (2) 8in (20.3cm) long, the largest

\$700 - 1,000

1106

THREE STAG-HORN KISERUZUTSU (PIPE CASES)

Edo period (1615-1868), 19th century

Each of *otoshi-zutsu* type, the first carved in low relief with an exotic plant in a Chinese-style vase with a cracked-ice decoration, a tea pot and cup; the second carved in high and sunken relief with an exotic bird in flight above peonies and clouds; the third carved in low relief with a chrysanthemum and leafy vine, the *himotoshi* formed by one of the leaves (3)

8 1/4in (21cm) long, the largest

\$1,000 - 1,500

1107

A SET OF THREE STAG-HORN KISERUZUTSU (PIPE CASES)

The first after Ozaki Kokusai, Edo period (1615-1868), 19th century

The first carved as an *oni* with a mallet climbing on a pair of tongs, inscribed *Koku* in seal form; the second of *otoshi-zutsu* type carved in high relief with a Chinese scholar beneath a pine tree, the details highlighted in dark stain, illegibly signed and sealed; the third of *otoshi-zutsu* type carved in low relief with a *shishi* beneath a waterfall, the *himotoshi* formed by a crashing wave (3) 8 1/8in (20.6cm) long, the largest

\$1,200 - 1,800

1108

FIVE STAG-HORN KISERUZUTSU (PIPE CASES)

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

Comprising two of *muso-zutsu* and three of *otoshi-zutsu* type, the first carved in high relief with a cat on a game board knocking the pieces onto the floor, the *himotoshi* carved as a branch of cherry blossoms; the second carved with four registers containing Chinese-style landscapes, inscribed *Omi no haikai*; the third carved in low relief with a bird in a willow tree; the fourth carved in low relief with a courtier standing on the stump of a pine tree before Mount Fuji, the *himotoshi* formed as a pine bough; the fifth carved in low and sunken relief with four registers containing landscapes and *meisho-e* (famous places), inscribed *Omi no haikai* (5) 9 1/4in (23.4cm) long, the largest

\$1,800 - 2,500



1107



1108



1109

1109

THREE BAMBOO KISERUZUTSU (PIPE CASES)

The first by Chikusen, the second by Yoshiyama, Edo period (1615-1868) or Meiji era (1912-1926), 19th/20th century

The first of *muso-zutsu* type and carved with a Chinese scholar holding a staff in *shishiai-bori* and a lengthy inscription, the collar silver, signed [] Chikusen to and with a *kao*; the second of *muso-zutsu* type and decorated with three ants in black *takamaki-e* and incised with a lengthy inscription, the collar *shakudo*, signed *Yoshiyama Dojin koku* and with a seal; the third, a simple bamboo pipe case with a *shakudo* hinged top (3)
9 1/4in (23.4cm) long, the largest

\$800 - 1,200



1110

1110

A BAMBOO KISERUZUTSU (PIPE CASE) AND TWO LACQUER KISERUZUTSU (PIPE CASES)

The first by Kano Tessai (1845-1925), the second by Tokoku, Meiji (1868-1912) or Taisho (1912-1926) era, 19th/20th century

Each of *muso-zutsu* type, the first a carved and painted in polychrome pigments with a porcelain beauty, the insert inscribed with a description of Tessai's inspiration, the collar gilt, signed *Tosei bijin o moshite Tessai* (Copy of a ceramic beauty by Tessai) and sealed; the second lacquered in mottled red and black, carved with a ribbed texture on the surface and decorated with a scholar in a pavilion beneath a willow tree, the insert incised with a poem, sealed *Tokoku* and another seal; the third lacquered in mottled dark brown and black (3)
8 1/2in (21.6cm) long, the largest

\$1,500 - 2,000

1111

A LEATHER TABAKO-IRE (TOBACCO POUCH) AND KISERUZUTSU (PIPE CASE), AND A BROCADE TABAKO-IRE (TOBACCO POUCH)

Edo period (1615-1868) or Meiji era (1868-1912)

The first of textured leather, the large clasp formed as a lobster and *shimekazari* (straw decoration) in copper, gold and *shakudo* *takazogan*, the backplate indistinctly signed *[[[taka* and with a *kao*, the *shibuichi* and bamboo pipe decorated with peony blossoms in high and sunken relief; the second, a silk brocade pouch woven with floral patterns, the gold clasp designed as a spray of peonies (2)

8 3/4in (22.2cm) long, the pipe case

\$1,000 - 1,500



1112

12 ASSORTED TABAKO-IRE (TOBACCO POUCHES)

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

Comprising a tooled and gilded Dutch-style leather pouch decorated with gourds and vines, the silver clasp formed as a finger citron and grapes on a leafy vine; a fabric pouch with a tooled and gilded Dutch-style leather flap decorated with a phoenix in paulownia, the clasp a gilt-metal *shishi*; a tooled leather pouch decorated with a dragon in swirling clouds in polychrome pigments, the large silver clasp formed as a coiled dragon; the backplate decorated with crashing waves in *kebori*, the interior of the pouch with stenciled crane patterns; a textured leather pouch with a gilt-metal clasp formed as a galloping horse; a textured leather pouch with a gilt-metal and *shakudo* clasp formed as three crickets; a polished leather pouch with a silvered-metal clasp formed as a chrysanthemum; a leather pouch with a *shakudo* and *shibuichi* clasp formed as an owl on an oar, with gilt highlights; a leather pouch constructed in a patchwork design with a *shakudo* clasp formed as a Foxes' wedding procession with gold highlights; a leather pouch scored with vertical lines on a blue-dyed ground, the russet-iron clasp formed as a pair of carp with gold-inlaid eyes; a doe skin pouch with a stenciled design of *shishi* in peony and a spurious date, the gilt clasp formed as an Okina mask in a storage box, the back plate stamped *shingin*; a woven blue and white cotton pouch in a checked pattern with a *shibuichi* clasp formed as a *kirin* and fitted with a fruit-nut *ojime* carved with the Seven Sages of the Bamboo Grove; a woven silk pouch with a design of a cottage in a mountainous landscape, the *shakudo* and silver clasp forming Hotei's treasure sack (12)

5 1/4in (13.3cm) wide, the largest

1111



1112

\$800 - 1,200



1113

1113

**THREE TABAKO-IRE (TOBACCO POUCHES) WITH
KISERUZUTSU (PIPE CASES), TWO WITH KISERU (PIPES)**
Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th
century

The first an en-suite tooled Dutch-style leather tobacco pouch and pipe case decorated with fruiting grape vines and floral crests in gilt, the shakudo pouch clasp with a monkey seated on a tree stump in iroe-takazogan, the pipe case applied with a cloisonné-enamel and gilt-metal fitting with coiling vines supporting a suspension ring, fitted with a large stag-horn ojime pierced with a landscape and a stag-horn manju netsuke with a central roundel of a landscape surrounded by pierce-carved plum blossoms, the underside carved as a chrysanthemum blossom, the brass pipe decorated with the immortal poets in katakiri-bori, the mouthpiece silver; the second, a tooled Dutch-style leather tobacco pouch decorated with stylized blossoms and gilt horizontal bands of blue pigment, the clasp designed as a flower basket of camellias in copper and gold takazogan, the pipe case of woven ratan with a gilt-metal collar, with an impressed illegible gourd-shaped reserve in sunken relief, fitted with a red-lacquer bead ojime carved with waves and inlaid with mother-of-pearl dots of foam; a textured leather tobacco pouch with a silver and shibichi clasp formed as Daitoku in a rickshaw being pulled by a rat, the wheel free-moving, the back plate carved with gate and lantern in kebori, the dark hardwood pipecase fitted with a bone collar and containing a silver and bamboo pipe decorated with geometric and floral patterns in gold hirazogan (3)
10 5/8in (27cm) long, the largest

\$1,500 - 2,500

1114

CHIKUSAI, ACTIVE EARLY 20TH CENTURY

A two-case wood tonkotsu (tobacco box)

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

The first, a two-case tobacco box decorated with a panel containing confronted birds amongst stylized flowering plants carved in relief, the reverse with a stylized cloud-shaped reserve in sunken relief, the sides carved with blossoms and the top of the cover with a coiling dragon holding a flaming jewel, the interior cases lacquered red, signed *Chikusai*, fitted with a porcelain bead *ojime* and a burl-wood netsuke 3 3/4in (9.5cm) high

\$1,000 - 1,500

1115

TWO KINCHAKU (PURSES)

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

The first constructed of vertical parallel bamboo strips bound together with horizontal bands of rattan, the upper section leather decorated with a stitched design of maple leaves and with a silvered metal hinged closure, fitted with a wood bead *ojime* and a stag-horn *ryusa*-style netsuke; the second constructed from a section of coconut shell carved in relief with an oxherd playing a flute by a waterfall, the front applied with an expandable pouch and flap closure of tooled "Dutch-style" leather decorated with cranes and pine trees, fitted with an amber bead *ojime* and a section of narwhal tusk applied with a gilt metal hollyhock crest (2)
4 1/2in (11.6cm) wide, the largest

\$1,000 - 1,500



1114



1115



1116

**A GROUP OF THREE TONKOTSU
(TOBACCO BOXES)**

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

Comprising a woven bamboo box with an overhanging cover and *himotoshi* rings along the sides, fitted with a carved fruit-nut *ojime* and a woven bamboo netsuke; a tobacco box carved from a single node of bamboo and decorated on the exterior with Gama Sennin and his toad companion carved in relief, the cover hardwood, fitted with a carved fruit-nut *ojime* and a wood spherical netsuke pierce- carved with peonies, the top surface with a chrysanthemum blossom encircled by a stag-horn ring; a tobacco box carved from a single piece of burl wood, fitted with a wood *ojime* carved with concentric rings and a large burl-wood netsuke (3)

4 1/4in (10.8cm) wide, the largest

\$1,200 - 1,800



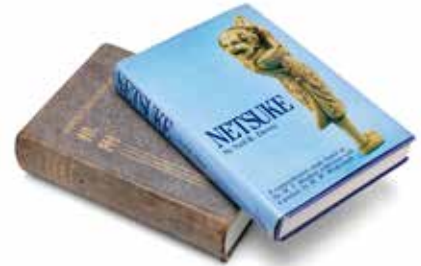
1116



1117



1118



1119

1117

A TWO-VOLUME SET OF REFERENCE BOOKS ON NETSUKE

Lazarnick, George, *Netsuke & Inro Artists and How to Read Their Signatures*, Honolulu, Hawaii, Reed Publishers, 1982 (first published 1981), complete set of 2 volumes

\$800 - 1,200

1118

THREE VOLUMES ON NETSUKE

Comprising: Atchley Virginia and Davey, Neil *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago and Los Angeles, Art Media Resources, 2006; Albert, Shea (ed.), *Hidden Treasures of Japanese Art, The Isaac Kaplan Collection*, Cape Town, Kaplan Kushlick Foundation, 2004; Eskenazi Ltd. (London), *Japanese Netsuke, Ojime and Inro from a Private European Collection*, 1998 (3)

\$800 - 1,200

1119

TWO VOLUMES ON NETSUKE

Comprising Brockhaus, Albert, *Netsuke: Versuch einer Geschichte der Japanischen Schnitzkunst* [Essay on the History of Japanese Carving], Leipzig, F. A. Brockhaus, 1909 (second edition, first published 1905); and Davey, Neil K., *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber & Sotheby Parke Bernet Publications, 1974 (first edition)(2)

\$800 - 1,200

1120

THREE VOLUMES OF REFERENCE BOOKS ON NESUKE

Comprising Lazarnick, George, *The Signature Book of Netsuke, Inro and Ojime Artists in Photographs*, Honolulu, Hawaii, Reed Publishers, 1976 (first edition, numbered edition no.222 of 500); Meinertzhagen, Frederick, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, ed. George Lazarnick, New York, Alan R. Liss, Inc., 1986 (first edition), complete set of 2 volumes (3)

\$1,200 - 1,800

1121

A COLLECTION OF REFERENCE BOOKS RELATED TO SMOKING ARTICLES

Comprising: Tobacco and Salt Museum, ed., *Kiseru* (Pipes), Tokyo, Tobacco and Salt Museum, 1988, (two copies); Senbaikosokai, ed., *Ukiyo-e to kitsuengusen* (Woodblock Prints and Smoking Utensils), Tokyo, Tojusha, 1978; Tobacco and Salt Museum, ed., *Tabakoire* (Tobacco Containers), Tokyo, Tobacco and Salt Museum, 2005; Kakegawa Ninomaru Museum of Art, ed., *Kakegawa Ninomaru bijutsukan meihinsen* (Selected Masterpieces of the Kakegawa Ninomaru Museum), Kakegawa City, Kakegawa Ninomaru Museum of Art, 2012; Shimada City Museum, *Daijusankai kaigaten, Kiseru to shokuninten* (Pipes and Artisans, 13th Painting Exhibition), Shimada City, Shimada City Museum, 1996; Komatsu Taishu and Iwasaki Hitoshi, eds. *Kitsuengu* (Smoking Utensils) in *Nihon no bijutsu* 9, 2000 (9)

\$800 - 1,200



1120



1121



1122



1123



1124



1125

PROPERTY OF VARIOUS OWNERS

1122

A WOOD NETSUKE OF A SNAKE AND SKULL

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

Carved as a human skull with a snake winding through the eye socket, cheek bone and up over the forehead, the serpent's eyes inlaid in dark horn

2 3/4in (7cm) wide

\$1,500 - 2,000

1123

A FRUIT NUT NETSUKE AND A WOOD MASK NETSUKE

The first by Hidari Issan, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The first, a double fruit-nut netsuke decorated with a *shishi* and a spray of peonies carved in low and sunken relief, signed *Hidari Issan*; the second carved as a Hannya mask, the eyes inlaid in brass

2in (5.1cm) long, the largest

\$800 - 1,200

1124

TWO WOOD NETSUKE

The first in the style of Toyomasa, Edo period (1615-1868), 19th century

The first carved as Hondaka Sonja kneeling and watching as his companion dragon emerges from an alms bowl in a cloud of smoke, the dragon's eyes inlaid in translucent horn; the second carved as a blind masseur seated with his folded hands holding his right knee, the *himotoshi* added later (2)

2 1/8in (5.3cm) high, the largest

\$2,000 - 3,000

1125

A LACQUERED METAL MINIATURE MATCHLOCK PISTOL

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

Cast as a matchlock pistol, the barrel lacquered russet brown, the stock black and the binding lacquered gold, applied with a suspension ring

3 3/4in (9.5cm) long

\$1,000 - 1,500

1126

MASANAO OF ISE (ACTIVE 19TH CENTURY)

A large wood model of a toad

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

The toad shown seated on a discarded straw sandal, the surface finished to resemble the toad's skin, the eyes inlaid in dark horn, signed in a rectangular reserve *Masanao*

2 3/16in (5.6cm) wide

\$1,000 - 1,500

1127

MASAKATSU (1839-1899)

A wood netsuke of a salmon head

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

Carved as a mouse gnawing on the discarded head of a salmon, the fish's eyes inlaid in dark wood, signed *Masakatsu* and with a *kao*

1 3/4in (4.5cm) wide

\$1,500 - 2,000

1128

A TANBA SCHOOL WOOD NETSUKE

Style of Toyomasa, Edo period (1615-1868), 19th century

Carved as a seated tiger, the head turned looking back over the left shoulder, the thick tail running up the right side of the animal's back, the eyes inlaid in translucent and dark horn

2in (5.1cm) wide

\$2,500 - 3,500

Provenance

Purchased Spink and Son, Ltd., London

1129

TWO WOOD NETSUKE

The first by Masayoshi, Edo period (1615-1868) or Meiji era (1868-1912), 19th/20th century

The first carved as three *shishi* fighting over a brocade ball, the eyes inlaid in dark horn, signed *Masayoshi*; the second carved as a toad, its mouth open as if to catch a fly, the eyes inlaid in dark wood

2 1/8in (5.4cm) wide, the largest

\$1,200 - 1,800

1130

A WOOD NETSUKE OF AN ONI

Edo period (1615-1868), 19th century

Carved as a seated *oni* grimacing as he struggles with a large pair of tongs

2 1/8in (5.4cm) wide

\$1,200 - 1,500

1131

A WOOD NETSUKE OF THREE RATS

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

Carved as three rats in a pile, the eyes inlaid in dark horn, inscribed *Tomokazu*

1 7/8in (4.7cm) wide

\$1,000 - 1,500

1132

TWO NETSUKE OF UNUSUAL MATERIALS

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

The first, adapted from the canine teeth and upper jaw of a predator left in its natural state; the second carved from a section of amber with two peaches and branches

2in (5.1cm) long, the largest

\$1,000 - 1,500



1126



1127



1128



1129



1130



1131



1132



1133



1133

THREE WOOD NETSUKE AND A BRASS NETSUKE

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

Comprising a wood mask netsuke carved as Hannya, the eyes inlaid in dark wood; a wood erotic netsuke of a couple embracing; a wood netsuke of a rat nibbling on a peanut, the eyes inlaid in dark horn; and a brass mask netsuke cast as Hannya
2 3/8in (6.1cm) long, the largest

\$1,000 - 1,500

1134

TOSHIO (ACTIVE CIRCA 1900)

A stag-horn model of a toad

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

The animal shown in mid stride reaching to brush away a spider from its brow, the natural surface of the stag horn used to good effect to resemble the toad's bumpy skin, the eyes inlaid in dark horn, signed *Toshio*
5 3/4in (14.6cm) long

\$5,000 - 7,000



1134

**PROPERTY FROM THE ESTATE OF
JEFFREY S. KAUFMAN**

1135

KOMA KANSAI II (1767-1835)

A fine three-case lacquer inro

Edo period (1615-1868), 19th century

Decorated in several shades of gold and black *takamaki-e*, *hiramaki-e* and *kirikane* on a bright *kinji* ground with highlights of *kinpun* with a horse in a stable, its nose in a feed bucket, a paulownia tree nearby, the interior cases *nashiji*, signed *Koma Kansai saku*; fitted with a coral bead *ojime*
3 1/8in (7.9cm) long

\$3,000 - 4,000



1135 (two views)

1136

**KANSHOSAI (ACTIVE LATE 18TH
CENTURY)**

A fine four-case lacquer inro

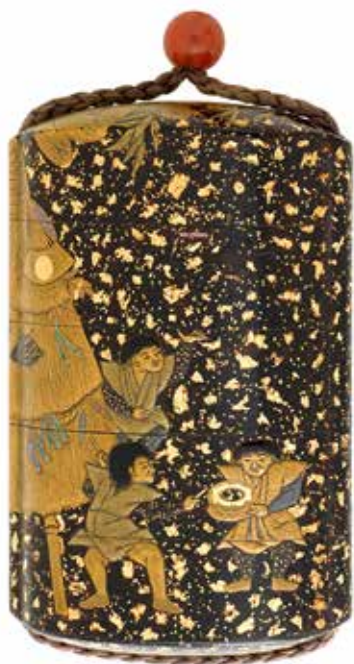
Edo period (1615-1868), late 18th century

Of lenticular section and lacquered in gold, brown, black, and silver *hiramaki-e* and *takamaki-e* with *aogai* and *hirame* highlights against a *roiro-nuri* ground with a group of horses beneath a willow tree, the interior cases *nashiji*, signed *Kanshosai* and with a *kao*; fitted with a wood bead *ojime* and a wood *kagamibuta* netsuke, the rectangular *shakudo nanako* plate decorated with galloping horses in gold and *shakudo takazogan*
3 1/8in (7.9cm) long

\$2,000 - 3,000



1136 (two views)



1137



1137

A FOUR-CASE LACQUER INRO

Edo period (1615-1868), 19th century

Decorated with a group of children playing drums and dancing around a large New Year's festival decoration in gold, silver, and black *takamaki-e* and embellishments of *aogai* and gold foil on a ground of *okibirame* and *roiro-nuri*, the interior cases *nashiji*; fitted with a hard stone bead *ojime* 3 1/4in (8.3cm) long

\$1,500 - 2,500

1138

A FIVE-CASE SOMADA-STYLE INRO

Edo period (1615-1868), 19th century

Decorated in typical Somada-style inlays of iridescent shell and *kirikane* arranged in alternating bands of floral vines and geometric lozenge patterns, the cases in the top four tiers each divided on the interior and lacquered *fundame*; fitted with a carnelian bead *ojime* 3 1/8in (7.9cm) long

\$1,200 - 1,800



1139 (two views)



1139

A FOUR-CASE LACQUER INRO

Edo period (1615-1868), 19th century

Of lenticular section and with open cord runners along the middle cases, decorated in *iro-e takamaki-e* and *nashiji* on a dense *Gyobu-nashiji* ground with a *Ranryo-o* mask and its storage box, the interior cases *nashiji* 3 1/4in (8.3cm) long

\$1,200 - 1,800

1140

KAJIKAWA FAMILY (19TH CENTURY)

A four-case lacquer inro

Edo period (1615-1868), 19th century

Decorated in *iro-e takamaki-e*, *togidashi-e*, *kirikane*, and *hirame* on a *roiro-nuri* ground with two figures seated working before a farmhouse by a stream and pine and maple trees, the interior cases *nashiji*, signed *Kajikawa saku* and with a red jar seal; fitted with an iron oval bead *ojime* decorated with a branch of prunus in silver *hirazogan* and a lacquer *manju* netsuke decorated with a peony blossom in gold *hiramaki-e*, signed *Kajikawa saku* and with a red jar seal
2 5/8in (6.7cm) long

\$2,000 - 3,000



1140

1141

IIZUKA TOYO (ACTIVE LATE 18TH CENTURY)

A four-case lacquer inro

Edo period (1615-1868), 18th century

The slender *inro* decorated in *iro-e togidashi-e* and silver *hiramaki-e* against a *roiro-nuri* ground with *hirame* with butterflies and ferns, the dew drops in inlaid gilt-metal, the interior cases *nashiji*, signed *Toyo saku*
3 1/4in (8.3cm) long

\$2,000 - 3,000



1141

1142

A FOUR-CASE FACETED INRO

Edo period (1615-1868), 19th century

The small *inro* decorated with paulownia and chrysanthemum crests in silver *togidashi-e* on a *roiro-nuri* ground, the interior cases *fundame*
3in (7.6cm) long

\$800 - 1,200



1142



1143 (two views)



1143

BAITOKUSAI BAIRIN (ACTIVE 19TH CENTURY)

**A five-case metal-inlaid lacquer inro
Edo period (1615-1868), 19th century**

Decorated with a rolling hills and pine trees in gold *takamaki-e*, and gold and red *hiramaki-e* with profuse *kirikane* and inlaid with the Three Sake Tasters (Laozi, Buddha, and Confucius), and an attendant in gold, silver copper, and *shakudo takazogan*, the interior cases *nashiji*, the top two cases partitioned, signed *Baitokusai* and with a *kao*; fitted with a large hardstone bead *ojime*
3 1/8in (7.9cm) long

\$3,500 - 4,500

1144

A FIVE-CASE METAL AND SHELL-INLAID INRO

Edo period (1615-1868), 19th century

The slender *inro* decorated in gold, silver, red, and black *takamaki-e* with rolling waves on a beach with rocks and grasses, and inlaid with a standing crane in gold, copper, and *shakudo takazogan*, and several cranes in flight in mother-of-pearl and lacquer, the interiors *nashiji*; fitted with an iron bead *ojime* carved with flying cranes in waves highlighted in gilt

3 1/4in (8.3cm) long

\$3,000 - 4,000



1144 (two views)



1145

A THREE-CASE LACQUER INRO

Edo period (1615-1868), 19th century

Decorated in gold and silver *takamaki-e*, *hiramaki-e* and gold-foil and pewter inlays on a *roiro-nuri* ground lightly dusted with *kinpun* on the bottom case with blossoming plum trees beneath the moon and a man in a boat, the interior cases *nashiji*

3 1/8in (7.9cm) long

\$1,500 - 2,500

PROPERTY OF VARIOUS OWNERS

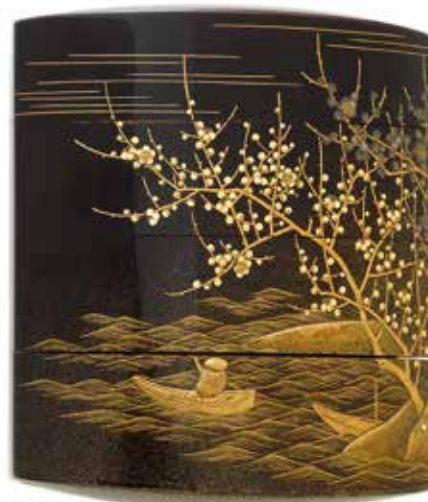
1146

A GROUP OF SIX ASORTED INRO

The watch Edo period (1615-1868), circa 1860, the inro Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The English watch produced by John Cooper and fitted with Japanese numerals on the face, the inner case decorated with scrolling vines and a wisteria crest in gold *hiramaki-e* on a silver-lacquer ground, a small drawer in the reverse containing a key, the outer metal sheath decorated with scrolling vines in gold *hiramaki-e* on a black-lacquer ground, the corners applied with gilt-metal hardware carved with foliate scroll; fitted with a glass bead *ojime* and a copper match-case netsuke decorated with maple leaves in *kebori*, with an old leather and silk storage bag, possibly original

\$1,500 - 2,000



1145



1146



1146 (interior)



1147

AGROUP OF SIX ASSORTED INRO

Edo period (1651-1868), 19th century

Comprising: a two-case wood inro decorated in ceramic inlay and gold and silver *hiramaki-e* with a frog and a spider in a web and a poem, with two red seals; an unusual cylindrical three-case lacquer inro decorated with a spider in a web in stalks of bamboo in gold *takamaki-e* and black *hiramaki-e*, the interior cases *nashiji*; a four-case lacquer inro decorated in gold and silver *takamaki-e* and *togidashi-e* with highlights of *hirame* and *kinpun* with a figure nodding off by a stream in the landscape, *nashiji* interiors; a four-case lacquer inro decorated in gold and silver *takamaki-e*, *hiramaki-e*, *hirame*, and *e-nashiji* with a rocky landscape and crashing waterfall; a four-case lacquer inro decorated in gold *hiramaki-e* on a *roiro-nuri* ground with a landscape and a bridge, with *nashiji* interiors, signed *Yoyusai* and with a *kao*; a three-case lacquer inro decorated in *iro-e takamaki-e* and *hirame* on a red-lacquer ground with a rabbit riding a fox, pursued by a monkey riding a stag, the interiors *nashiji* (6)
 4 3/4in (12.1cm) high, the largest

\$2,500 - 3,500

1148

A FOUR-CASE LACQUER INRO AND A LACQUERED WOOD NETSUKE

The inro by Chikanao, Edo period (1615-1868), 19th century, the netsuke Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

The inro lacquered in gold and silver *takamaki-e*, *hiramaki-e*, and *togidashi-e* with a temple complex and rice fields before distant mountains, the interior cases *nashiji*, signed *Chikanao* and with a *kao*; the netsuke carved as a monkey kneeling with a young bamboo shoot resting on his shoulder, decorated in colored lacquer
Inro: 3 1/8in (7.8cm) high; netsuke: 2in (5.1cm) high

\$1,500 - 2,000



1148



1150

1149

A CASE FOR EYEGLASSES AND A CHANGE PURSE

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

The glasses case of dark hardwood and decorated with a Sanbaso dancer carved in sunken relief and painted in polychrome pigments and gilt, the hinged cover *shakudo* with a gilt edge, the change purse textured leather with a wood front panel carved in low relief with Hotei's treasure sack, Daikoku's mallet, and Ebisu's basket containing a sea bream, painted in polychrome pigments, the clasp gilt and *shakudo*, illegibly signed 6 1/4in (15.7cm) long

\$1,000 - 1,500

1150

YAMADA JOKASAI (ACTIVE 19TH CENTURY)

A four-case lacquer inro

Edo period (1615-1868), 19th century

Of rounded rectangular form, lacquered with a continuous design of a mountainous Chinese landscape with a waterfall, and an inkstone, brush and fan resting on a rocky ledge to one side, in gold, silver and slight coloured *takamaki-e* with gold foil and *kirikane* highlights, the interior of *nashiji* with *kinji* edges, signed *Jo'o* and with a *kao*; fitted with a hardstone bead *ojime*

3 9/16in (9.1cm) high

\$1,200 - 1,800

The abandoned Chinese-style inkstone, brush and fan are probably a reference to the scholar-official Bao Zheng (999-1062) who later became a popular hero in drama and fiction. When posted to Duanzhou, an area famous for its inkstones, he discovered that previous magistrates had always collected far more than they were allowed to but when his own period of office was over he "went home without taking a single stone." It is uncertain when and how this story reached Japan, but printed books may well have played a part.



1149



1151

1151

A GROUP OF SEVEN ASSORTED YATATE (PORTABLE WRITING SETS)

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

Comprising an amusing example formed as a *shamisen*, inscribed *Yamadai ju*; an unusual bronze rectangular example; a brass example decorated with whirlpools on the ink reservoir and a shrimps tail on the hilt; a brass example decorated on the ink reservoir with a figure in *iro-e takazogan* and bamboo in *kebori*, indistinctly signed *Junsai saku*; a lacquer example decorated with ferns in gold *hiramaki-e* against a *roiro-nuri* ground; a silvered-bronze example decorated with scrolling vines in *kebori*; a silvered-brass example decorated with deeply carved flowering vines and fitted with a one-case silver *inro*-style ink reservoir (7) 8 1/4in (21cm) long, the largest

\$1,500 - 2,000

1152

A GROUP OF SEVEN ASSORTED YATATE (PORTABLE WRITING SETS)

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

Comprising a miniature brass example decorated with foliate scroll in *kebori*; a bronze example decorated on the handle with a spider in silver *takazogan*, the web carved in *kebori*; a large silver example finished with an *ishime* surface and designed with a compartment for seal paste at the hilt, the clasp mechanism decorated in gilt; a lacquer example decorated with snowflakes in gold and silver *hiramkiaki-e* on a *roiro-nuri* ground; a silver example decorated with foliate scroll and a heraldic crest in *kebori*; a silver example with the ink reservoir and hilt formed as chrysanthemum florets; a stag-horn example carved with flowering vines and simulated woven work (7) 8 1/4in (21cm) long, the largest

\$1,500 - 2,000

1153

A GROUP OF SEVEN ASSORTED YATATE (PORTABLE WRITING SETS)

The fourth by the Kajikawa studio, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Comprising a small silvered-brass set decorated with foliate scroll; a silver set designed with a ribbed handle and ink reservoir; a large brass set carved with flowering vines and a heraldic crest in *kebori*, fitted with a hinged netsuke for storing seal paste; a lacquer set decorated with cherry blossoms and pine needles in *iro-e hiramaki-e* on a *roiro-nuri* ground, signed *Kajikawa saku* and with a jar seal, fitted with a lacquer bead *ojime*; a bronze set decorated with keyfrets in gold *hirazogan*, fitted with a hardstone bead *ojime* and a silver water-dropper netsuke cast as a table supporting the attributes of the Seven Gods of Good Fortune, with a writing brush; a bronze set cast with dragons in clouds, fitted with a pewter water-dropper netsuke formed as a gourd, with a writing brush; a silver set decorated with scrolling vines in *kebori*, the ink reservoir attached by a linked chain, illegibly sealed, with a writing brush (7) 7 7/8in (20cm) long, the largest

\$1,500 - 2,000



1152



1153



1154



1154 (detail)

1154

SHIBATA ZESHIN (1807-1891)

**A yatate (portable writing set) with a lacquer one-case ink box
Meiji era (1868-1912), late 19th century**

The ink box black lacquer and decorated with blossoms and a pomegranate in black *takamaki-e* finished in *ishime* texture, the interior fitted with a pewter reservoir, signed *Zeshin* in "rat's-tooth" scratched manner, with a glass bead *ojime* with *shakudo*-ringed *himotoshi*, the bamboo brush holder carved with openwork resembling a Chinese-style table, the writing brush black-lacquer with mother-of-pearl inlays of flowering vines
7 3/8in (18.7cm) long

\$3,000 - 5,000



1155

1155

A LACQUER KOBAKO (SMALL BOX)

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

The cardioid-shaped box and cover decorated with musical instruments including the *biwa* (lute), *sho* (vertical panpipes), *ko-tsuzumi* (small drum for the Noh theater), and others in *iroe-e takamaki-e* and *aogai* against a ground of *Gyobu-nashiji*, the interior and underside *nashiji*
2 1/2in (6.3cm) wide

\$1,200 - 1,800

1156

No lot

1157

A LACQUER BOX AND COVER

Edo period (1615-1868), 19th century

In the form of three overlapping *uchiwa* (Chinese style fans), each decorated with a different design, the uppermost with ivy vines and *momijii* (autumn maple) growing along a river, the middle fan with a classical Japanese mansion overlooking a garden with a meandering stream, the lowermost featuring *hagi* (bush clover) bordering a waterway, all in gold and silver *hiramaki-e*, *takamaki-e* and *kirikane* on a *kinji* ground, the sides with an overall pattern of stylized chrysanthemum blossoms in gold and silver *hiramaki-e* and gold *e-nashiji*, the interior and base gold *nashiji*
4 1/4in (10.8cm) long

\$1,000 - 1,500

1158

A SMALL LACQUER BOX AND COVER

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

The box in the form of two overlapping *tsuba* and decorated in *iro-e takamaki-e*, *hiramaki-e*, *togidashi-e*, *nashiji*, and *fundame* with embellishments of *aogai* and *hirame* against a ground of *nashiji* or *kinji*, the cover with *chidori* in flight over turbulent waves rendered in a combed pattern by pine-strewn islands, and fruiting grape vines, the sides with a continuous design of butterflies and blossoming flowers, the interior lacquered with a bamboo blind blowing in the evening breeze and autumn flowers, the rims *fundame* and the underside *mura-nashiji*
4 5/8in (11.7cm) wide

\$3,000 - 4,000



1157



1158



1159



1160



1161



1162

1159

A LOBED LACQUER KOBON (TRAY FOR INCENSE)

Edo period (1615-1868), 19th century

Set on low feet and decorated in *iro-e hiramaki-e* and *takamaki-e* against a *hirame* ground with *tanzaku*-shaped reserves of blossoms and grasses of the four seasons, the sides decorated with maples leaves scattered on rushing waters

With a wood *tomobako* storage box

7 3/8 x 9 1/2 x 3/4in (18.7 x 24 x 1.9cm)

\$1,200 - 1,800

1160

A SMALL LACQUER BOX AND COVER WITH REMOVABLE TRAY

Edo period (1615-1868), 19th century

Rectangular and decorated in gold and silver *hiramaki-e*, *takamaki-e*, and *togidashi-e* and *nashiji* highlights with open and closed *ehon* against a *mokume* ground, the interior *nashiji*

4 7/8 x 3 3/4 x 2 1/2in (12.5 x 9.5 x 6.4cm)

\$2,500 - 3,500

1161

A SMALL LACQUER BOX AND COVER

Edo period (1615-1868), 19th century

The lobed box decorated in *iro-e takamaki-e* and *sumi togidashi-e* with embellishments of *aogai* on a *Gyobu-nashiji* ground with battledore paddles in high relief and scattered maple leaves

4 x 3 1/4 x 1 1/4in (10.1 x 8.2 x 3.1cm)

\$1,500 - 2,000

1162

A TWO-TIERED STACKING LACQUER BOX AND COVER

Edo period (1615-1868), 19th century

The lobed box decorated with a continuous design of a landscape with thatched cottages by running streams and bridges rendered in gold, silver and brown *hiramaki-e*, *togidashi-e* and *kirikane* against a *kinji* ground, the interiors *nashiji*, silver rim

6 3/4 x 8 7/8 x 5 5/8in (17.1 x 22.6 x 14.2cm)

\$1,500 - 2,500



1163

SHIOMI MASANARI

A small lacquer writing box

Edo period (1615-1868), 18th century

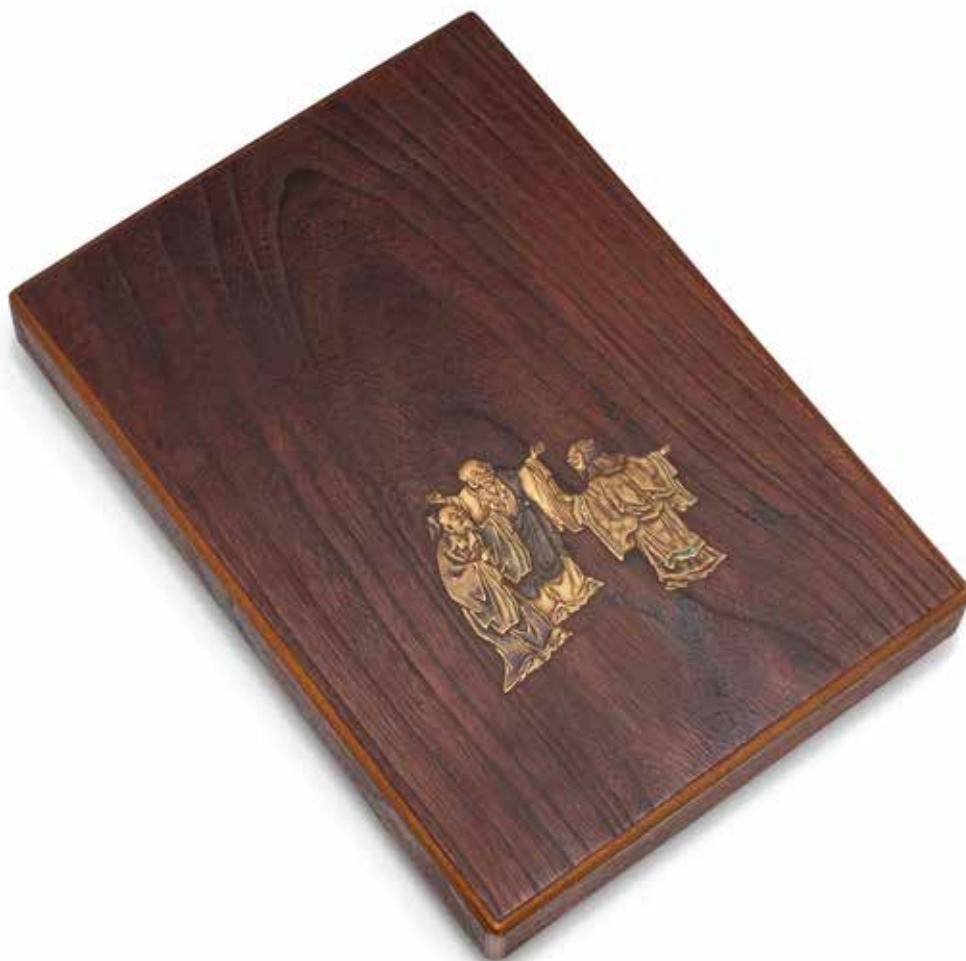
The rectangular box with a flush-fitting cover, decorated in *iro-e togidashi-e* on a glossy *roiro-nuri* ground with a bamboo tray filled with autumn flowers, the interior with bell flowers obscured by mists by a stream, with *hirame* embellishments, the removable interior tray fitted with a kidney shaped ink stone and a silver crescent-moon shaped water dropper, silver rims, signed on the lower left corner of the removable tray *Shiomi Masanari* in red lacquer, with a gilded ink stick

With a wood storage box

6 1/2 x 5 7/8 x 1 1/4in (16.5 x 14.9 x 3.2cm)

\$4,000 - 6,000





1164

A LACQUER WRITING BOX

Edo period (1615-1868), 19th century

The rectangular box decorated on the exterior with a Buddhist monk, a Chinese scholar and an ascetic in *iro-e takamaki-e* and inlays of *aogai* against a ground of undecorated wood, the edges lacquered in *nashiji*, the interior of the cover decorated in *iro-e takamaki-e*, *togidashi-e*, and inlays of *aogai* with a *tsuitate* decorated with a landscape and constellations, and an incense burner, the interior of the box bearing a *e-nashiji* ground, fitted with a semi-spherical silver water dropper, a rectangular ink stone and removable inner trays

With a wood storage box
 10 3/8 x 7 1/4 x 1 5/8in (26.3 x 18.4 x 4.1cm)

\$2,500 - 3,500

**PROPERTY FROM THE ELIZABETH AND
WILLARD CLARK COLLECTION**

1165

A SMALL LACQUER TABLE

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

Of square section, the top and upper shelf decorated in gold *hiramaki-e* and *e-nashiji* with flowering autumn plants and pine trees bordering on stream, trailing pine branches in gold *hiramaki-e* accenting the tall slender supports which flare slightly below the lower shelf

With an inscribed wood *tomobako* storage box

19 5/8 x 10 1/2 x 9 1/2 in (49.8 x 26.7 x 24.3cm)

\$3,000 - 5,000

Provenance

Purchased from Yanagi Shigehiko, Kyoto.

PROPERTY OF VARIOUS OWNERS

1166

AN ARMOR BOX AND COVER

Edo period (1615-1868), 19th century

Rectangular, set on six legs and decorated overall with deeply carved peonies and leaves painted in red, green, and yellow with gilt highlights, the edges black and *fundame* lacquer, the hardware gilt-copper carved with scrolling peonies on a *nanako* ground, the interior black lacquer

22 5/8 x 32 1/4 x 22 1/2 in (57.5 x 81.9 x 57.2cm)

\$5,000 - 7,000



1165



1166



1167



(detail)

1167

KUNIMITSU FOR THE NAMIKI WORKSHOP (ACTIVE EARLY 20TH CENTURY)

A lacquered metal panel

Showa era (1926-1989), circa 1950

Rectangular and decorated in *iro-e takamaki-e* and *hiramakie-e* on a *kinji* ground with highlights of *hirame* and *nashiji* with a faithful recreation of Iwamura, number 23 from the *Kisokaido (Kiso dochu)* by Keisai Eisen, published 1835-1838, the reverse inscribed in gold lacquer on a *hirame* ground *Nijusan Keisai Kisodochu Iwamura* and signed *Kunimitsu e* and with a *kao*
 4 1/4 x 6 1/2in (10.7 x 16.5cm)

\$8,000 - 10,000

PROPERTY FROM THE ELIZABETH AND WILLARD CLARK COLLECTION



1168

1168

KOIWA MASAYO (1917-)

Two dry lacquer flower vases

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

The first of abstract curved rectangular form with a comma-shaped opening to the top, the body pierced with a large off-center aperture encircled by wave-like rings billowing out to either side, the base sealed *Masayo* in red lacquer; the second of irregular rectangular shape, the matte-black sides emulating a flowing stream contrasting with the top and base finished in *roiro* (mirror-black lacquer), the off-center top opening set between slightly raised flanges and long horizontal grooves, the base signed *Masayo* in red lacquer
 The first with a wood *tomobako* storage box inscribed, signed, and sealed by the artist

16 x 20 x 10in (40.4 x 51 x 5.4cm)

14 x 19 1/4 x 6in (35.5 x 49 x 10.5cm)

\$1,200 - 2,500



1168

Bamboo





1169



1169

PROPERTY OF VARIOUS OWNERS

1169

HAYAKAWA SHOKOSAI I (1815-1897)

An Important Early Documentary Bamboo Basket for Tea Utensils

Meiji era (1868-1912), circa 1886

Of stained *madake* bamboo, *kanchiku* bamboo root, and rattan, the cylindrical body and domed lid worked in vertical mat plaiting, the base in twill plaiting, the rim and foot-ring wrapped and knotted, the lid rising to a knotted fitting holding a bamboo ring, the two swing handles finished in wrapping and knotting, the interior lined with silk brocade, signed on the base *Nanajuni-o Shokosai kore o tsukuru* (made by Shokosai, aged 72)

With a *tomobako* wood storage box inscribed on the cover *Kanchikukonsei maru chakago* (Circular tea-utensil basket made from *kanchiku* bamboo root), inscribed inside *Nanajuni-o Shokosai kore o tsukuru* and sealed *Shokosai* and another seal, affixed with four photographs of exhibition medals
9in (22.8cm) high

\$3,000 - 4,000

Rightly regarded today as the founding father of Japanese bamboo art, at age 18 Hayakawa Shokosai abandoned his position in the service of a regional daimyo and wandered for several years acquiring new skills before eventually setting up a basketry business in Osaka in 1845. At first he wove baskets that were very close copies of Chinese originals, but over time he developed a new plaiting language and from as early as 1856 began to sign his work, gaining prominence on the national stage by receiving an award at the first Domestic Industrial Exhibition in 1877. The storage boxes for his works sometimes bear photographs of medals drawing attention to this and subsequent successes, as here; for further examples of this practice, see A+C VWG, *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015*, n.p. [Catalogue of the Naej Collection], cat. no. 028 and Melissa Rinne, *Masters of Bamboo: Artistic Lineage in the Lloyd Cotsen Japanese Basket Collection*, San Francisco: Asian Art Museum, 2007, p. 21.

In point of unusual materials, in this case the root of *kanchiku* (literally, "cold bamboo"), a mottled variety that emerges in the fall, unconventional plaiting techniques, and novel form the present lot is an outstanding example of the pioneering creativity of Shokosai I's later period.

1170

YAMASHITA KOCHIKUSAI (1876-1947)

A Handled Bamboo Flower Basket

Taisho (1912-1926) or Showa (1926-1989) era, 1920s-1930s

Of smoked *madake* bamboo and rattan, the body worked in a combination of plaiting techniques including twining over diagonal plaiting under a framework of double verticals, the base in two layers of square plaiting, the handle formed from a piece of bamboo rhizome, the whole finished in wrapping and decorative knotting, signed on the base *Kochikusai*

16 1/2in (41.7cm) high

\$1,500 - 2,000

Little is known of the career of Yamashita Kochikusai (not to be confused with another artist named Kochikusai who used a different character for the syllable *Ko*), but he appears to have worked in Osaka and judging from the style of this lot was likely a pupil of Maeda Chikubosai 1 (1872-1850), who used similar rich combinations of plaiting techniques and often added handles made from bamboo root. An example of Kochikusai's work from the Cotsen Collection is in the Asian Art Museum of San Francisco (inv. no. 2006.3.325).



1170



1171

1171

ARTIST UNKNOWN, KANSAI REGION

A Handled Bamboo Flower Basket

Taisho (1912-1926) or Showa (1926-1989) era, 1920s-1930s

Of finely split *madake* bamboo and rattan, the oval, short-sided basket worked in openwork hexagonal plaiting, twining, wrapping, knotting, and bending, the handle formed of two uprights forming an A-frame on each side connected by a single cross-piece, wrapped and elaborately knotted, with signature plaque underneath *Nanajuroku-o Shokosai kore o tsukuru*, with a hexagonal lacquered bamboo *otoshi* (water container)

12in (30.4cm) high; 15 5/8in (39.6cm) wide

\$2,000 - 3,000

1172

MORITA CHIKUYOSAI (DIED 1963)

A Handled Bamboo Flower Basket

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

Of smoked *madake* bamboo and rattan, the gourd-form body worked in twining over diagonal plaiting, the base in double hexagonal plaiting, the tall handle wrapped with a spiral band, the body and handle with passages of decorative knotting, signed on the base *Chikuyosai kore o tsukuru*

18 3/4in (46.5cm) high

\$1,500 - 2,000

Morita Chikuyosai was based in Osaka and his baskets clearly reflect the style developed in the mid-20th century by other Osaka artists such as Tanabe Chikuunsai II (1910-2000) and Maeda Chikubosai I (1872-1950). For further examples of his work, compare a basket from the Cotsen Collection now in the Asian Art Museum of San Francisco and another sold at Christie's London, October 15, 2014, lot 41.



1172



1173

1173

HONDA SHORYU (SYORYU, BORN 1951)

A Bamboo Sculpture

Heisei era (1989-), early 20th century

Of stained and finely split *madake* and rattan, worked in twining technique (see below), signed *Shoryu*

14in (35.4cm) wide

\$3,000 - 4,000

Honda Shoryu (also spelled Syoryu) has virtually abandoned traditional ideas about the function of basketry acquired during his early training, choosing instead to create dramatic curvilinear sculptures from fine stained bamboo strips woven in *nawame* (twining) technique. Once a few rows of twining have been completed, he leaves the verticals exposed for several inches at both ends, uses hot water to soften the entire piece, and then kneads it into shape, pulling up some of the rows to form the gaps seen in the finished work. The free ends of the verticals are then plaited and secured with a binding of rattan.



1174

NAGAKURA KEN'ICHI (1952-2018)

A Hanging Bamboo Flower Basket

Showa era (1926-1989), circa 1985

Of *madake* bamboo, the container formed from a single stem of bamboo split into multiple strands leaving only a small part uncut, the strands woven with split bamboo in mat plaiting, the basket framed by an expressive free-form composition of bamboo stems, with a faceted lacquered bamboo *otoshi* (water container), signed on a lacquered bamboo plaque *Chikurakuten*. With lacquered paper storage box with a paper label inscribed and signed *Kago hanaire Issen chikko Nagakura Ken'ichi* ("The Splendor of Bamboo in a Single Strand" bamboo basket flower container by Nagakura Ken'ichi) and sealed *Chikurakuten*, with a production number 1/0 0437

25 3/4in (65.3cm) long

\$1,500 - 2,000

The first recipient of the Cotsen Bamboo Prize in 2000, Nagakura Ken'ichi (who died earlier this year) studied under his grandfather but was mostly self-taught, drawing on a wide range of sources for his creative inspiration, from European sculpture through American pop art to traditional Japanese forms. On grounds of the style of both the basket and the handwritten label, as well as the use of the name *Chikurakuten*, the present lot can be assigned to the early years of Nagakura's career.



1174

**PROPERTY FROM THE ELIZABETH AND
WILLARD CLARK COLLECTION**

1175

UEMATSU CHIKUYU (1947-)

**A large bamboo basket titled Wind Bag
Showa (1926-1989) or Heisei (1989-) era,
late 20th century**

Of crescent form with open-work plaiting
of wire-thin bamboo strips secured to
radiating internal "ribs" in *mushi-maki*
("insect wrapping") technique and continuing
upwards to form a braided loop handle, all
with a dark brown lacquer finish, signed with
an incised signature *Chikuyu tsukuru* in an
oval plaque at the base of the handle
30 1/8 x 25 1/2 x 9 5/8in (76.5 x 65 x
24.5cm)

\$5,000 - 7,000

Provenance

Saito Masamitsu

Born in Tokyo, Uematsu Chikuyu is a
graduate of Oita Prefecture Beppu Industrial
Art Crafts Institute. For about fifteen years
he wove flower baskets, but since 1990 he
has concentrated on larger-scale sculptural
works. Living in near-seclusion outside
Tokyo, Uematsu is renowned both for his
creativity and his perfectionism. Willard
("Bill") Clark was among his most
enthusiastic patrons.

PROPERTY OF VARIOUS OWNERS

1176

A BAMBOO BRUSH POT

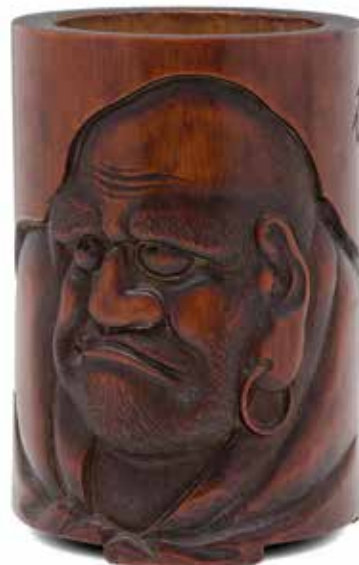
**Meiji (1868-1912) or Taisho (1912-1926)
era, late 19th/early 20th century**

Carved from a single node of bamboo and
decorated with Daruma carved in sunken
relief and a lengthy poem, the surface
smoked and stained
5in (12.7cm) high

\$2,000 - 3,000



1175



1176



1177



1177



1178

1177

A NOH MASK OF TSURIMANAKO

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

Gilt lacquer, pigments and gesso over wood, representing the character Tsurimanako, the eyes applied with gilt metal, signed on the interior with a carved seal *Deme Mitsushige*
8 1/8in (20.6cm) high

\$5,000 - 6,000

1178

A NOH MASK OF SANKO JO

Edo period (1651-1868), 18th century

Carved in wood and decorated in polychrome pigments over gesso and applied with hair, mustache and beard, gilt-metal eyes
8 1/2in (21.6cm) high

\$1,500 - 2,500

Buddhist Art





1179

ANONYMOUS

Kujaku Myō-ō

Muromachi period (1333-1573), 16th century

Large hanging scroll, ink, color and gold pigment on silk; the Wisdom King deity seated in meditation and wearing princely raiment while supported on the back of a peacock, his hands holding a lotus, peacock feathers, a pomegranate and red orb

45 5/8 x 26 3/8in (116 x 67.1cm) *painting*

76 1/2 x 34in (195 x 86.6cm) *overall*

\$5,000 - 8,000



1180

ANONYMOUS

Gakko Bosatsu, Muromachi period (1333-1573), 15th/16th century

Hanging scroll, ink, color, and gold on silk in silk mounts, depicting Gakko Bosatsu, the Bodhisattva of Moon-Radiance, standing on a lotus dais in flowing scarves and holding a *gatsurin* (lunar disc) in his left hand, inside which stands a white hare, a flaming mandorla frames the deity's head

With a double wood storage box
34 3/4 x 15 1/2 in (88.3 x 39.4 cm)

\$12,000 - 18,000

The best-known and earliest Japanese image of Gakko Bosatsu is an eight-century painted clay sculpture in the Sangatsudo, a structure within the precincts of the great Todaiji Temple in Nara, Japan's ancient capital. Gakko Bosatsu is regularly paired with Nikko Bosatsu, the Bodhisattva of Solar Radiance, and the two often appear as attendants to Yakushi Nyorai, the Medicine-Buddha of future times; the present lot likely once formed part of a triad made up of the three deities. Preserving the serenity of the early sculptural version and the elegance of later painted icons of Gakko, this hanging scroll shows the bodhisattva holding in his left hand a moon disk bearing an image of a hare pounding rice in a mortar, reflecting an association with its roots in ancient Chinese mythology.



1181



1181

A PAIR OF GUARDIAN SCULPTURES

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

Two of the Juni Shinsho (12 Divine Generals protecting Yakushi Nyorai) standing on rocks, each of carved and assembled wood, shown dressed in Chinese-style armor, one with a trident and a *vajra*, the hems of their garments and scarves flowing as if blown by wind, each bearing a fierce expression with inlaid glass eyes, the left figure with a rooster head on the crown of his helmet, identifying him as Shindara, the right figure with a flame-like hair surrounding the head of a dog, associated with Shotora, each with traces of pigment
26 3/8in (67cm), including stand, the largest

\$15,000 - 20,000

PROPERTY FROM THE ELIZABETH AND WILLARD CLARK COLLECTION

1182

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, running and clutching a handscroll in his left hand, the eyes inlaid in reverse painted glass, fitted onto a simulated rock base
24 1/2 in (62.2cm) high

\$2,000 - 3,000



1182



(another view)



PROPERTY OF VARIOUS OWNERS

1183

A LARGE AND RARE WOOD FIGURE OF KICHIJOTEN (MAHASRI)

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

The torso and head carved from a single block of wood, the arms separately carved and assembled, the goddess of beauty, fertility, and virtue shown in flowing Tang-dynasty-style robes, shoes, and head dress, the voluminous sleeves draped over her hands, the left hand raised to hold a wish-granting jewel (now lost), traces of bright red pigment still visible on the inside of the sleeves, the eyes inlaid in crystal; set on a later wood stand carved with rockwork
 36 1/2in (92.7cm) high, figure only; 39 3/4in (100.9cm) high overall

\$30,000 - 50,000

First appearing in India as Lashmi, consort to the Hindu deity Vishnu, Kichijoten (also called Kudokuten) is usually represented in Japanese Buddhist sculpture as a finely dressed high-born lady of the Chinese Tang court, as befits her role as an icon of wealth, fertility, and good fortune, with her hands in the two gestures seen here; the "wish-granting" jewel that she normally holds distinguishes her from Benzaiten (another female deity of Indian origin). Worship of Kichijoten in Japan was already widespread in the eighth century and among the earliest and best preserved surviving sculptural examples of this iconography are a figure in the Taimadera Temple, Nara (normally on loan to Tokyo National Museum) dating from the tenth century, another of about the same date in the permanent collections of Tokyo National Museum (inv. no. C0055109) that was originally in the Omiya Shrine, Kyoto, and a third in the Horyuji Temple, Nara (1078). Later versions, seated rather than standing but otherwise closer stylistically closer to the present lot are in the Fukkoenji Temple, Yamanashi Prefecture (1231) and the Kofukuji Temple, Nara (by the sculptor Kankei, 1340).



1184



1185



1186

1184

A GILT-BRONZE MODEL OF THE BUDDHA

Meiji era (1868-1912)

Cast as the Buddha at birth, the figure shown in flowing robes at the waist and pointing to heaven and earth, supported by a lotiform base, with traces of gilt
5 1/2in (14cm) high

\$1,200 - 1,800

1185

A BRONZE MODEL OF AMIDA IN A ZUSHI (PORABLE SHRINE)

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

The figure shown standing square with his hands held in the *Raigo* gesture, the robes falling loosely across the shoulder and arms, the black-lacquer shrine with hinged doors in the front and rear and fitted with a lotus pedestal and hanging garlands
12 3/4in (32.3cm) high

\$2,000 - 3,000

1186

A STANDING FIGURE OF AMIDA BUDDHA

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

The figure shown standing with his hands in a *mudra* representing one of the nine levels of re-birth (*kubon*), the robes loosely draped across the torso and hanging at the sleeves, eyes, and *urna* inlaid in crystal or colored stone, with a later wood stand
38 1/4in (97.ccm) high (figure only)

\$15,000 - 25,000

Meiji Works of Art





1187



1188



1189

1187

NOGAWA COMPANY (CIRCA 1890)

A pair of miniature mixed-metal vases

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

Square sided and tapering to the foot, each decorated with blossoming plants of the four seasons in *iro-e hirazogan* against a *shakudo* ground signed on the underside with the mark of the Nogawa Company

4 1/2in (11.6cm) high

\$4,000 - 5,000

1188

NOGAWA COMPANY (CIRCA 1890)

A pair of bronze inlaid vases on stands

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

Each of baluster form with stylized dragon handles and set into fitted bronze stands with bracket feet, all decorated in *iro-e hirazogan* with shaped panels of landscapes with Mount Fuji, and long tailed birds in blossoming prunus, the surrounding area with geometric patterns, the shoulder and neck with formal lappets bands, signed with the mark of the Nogawa Company

5 3/8in (13.6cm) high

\$2,500 - 3,500

1189

A PAIR OF SMALL INLAID-BRONZE VASES

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

Of baluster form and decorated with sparrows flying among blossoming chrysanthemums in *iro-e takazogan* and *katakiri-bori*

With a wood *tomobako* storage box

6in (15.2cm) high

\$1,800 - 2,500



1190

YOSHIDA YASUBEI (ACTIVE CIRCA 1880)

A pair of inlaid bronze vases

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

The pear-shaped bottles heavily cast and decorated with nandina berries, bell flowers and flowering vines in *iro-e takazogan*, *takabori*, and *shishiai-bori*, signed on the underside *Nihon Saikyo Yoshida Yasubei*

10 3/4in (27.3cm)

1190

\$3,000 - 4,000

Yoshida Yasubei is listed among the artists who presented their work at the 1876 International Exhibition at Philadelphia. His contribution is listed as a bronze vessel; the catalogue identifies him only as a Kyoto artist. See *Imperial Japanese Commission to the International Exhibition, International Exhibition, 1876*, Tokyo, 1876, p. 405.

1191

MITSUAKI (ACTIVE LATE 19TH CENTURY)

A pair of bronze vases

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

The faceted bottle vases each with a slender neck flaring out to the mouth and set on a ring foot, applied with a bold serpentine dragon modeled in high relief, signed *Mitsuaki*

17 3/4in (45.1cm) high

\$2,000 - 3,000



1191



1192

1192

INOUE OF KYOTO (CIRCA 1880)

A pair of inlaid bronze vases

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

The elongated ovoid vases decorated with a thrush, a kingfisher and butterflies in leafy flowering vines in *iro-e takazogan* and *kebori*, signed on the underside in seal form *Inoue tsukuru*

8 3/4in (22.2cm) high

\$3,000 - 4,000

1193

A PAIR OF INLAID BRONZE VASES

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

Cylindrical, tapering down to a flared foot and applied with stylized phoenix handles, the bodies decorated with sparrows in hibiscus and camellia in *takabori*, *kebori* and gold, copper and *shakudo takazogan* and *hirazogan*, the foot and neck each decorated with formal scrolls and lappets

17 3/8in (44.2cm) high

\$1,000 - 1,500

1194

NUMATA ICHIGA (1873-1954)

A bronze model of nesting herons

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

Cast as an adult heron and chick roosting, patinated to a dark red-brown, signed on the underside *Ichiga*

13 1/8in (33.3cm) wide

\$1,500 - 2,000



1193



1194



1195

1195

A BRONZE INCENSE BURNER IN THE FORM OF A BIRD OF PREY

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

Cast as a kestrel perched on an old prunus stump, chiseled on the surface and finished to resemble the bird's feathers, the eyes finished in gilt and *shakudo*, a removable cover on the back

12 3/4in (32.3cm) high

\$3,000 - 4,000

1196

HIRAISHI ATSUCHIKA (ACTIVE CIRCA 1880)

An impressive inlaid bronze usubata (flower vase)

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

Cast in sections and decorated on the body with two recessed panels deeply carved with battling samurai in full armor, and courtiers seated by rock baskets admiring cranes in flight, the details in silver and gold *takazogan* and *hirazogan*, the wide basin with cranes in sunken relief among swirling clouds in silver *hirazogan*, the exterior with cherry blossoms, phoenixes under clouds and coiling vines, the base with crashing waves, strewn pine needles, clouds and willow trees with birds below three cabriole feet topped with leafy flourishes and wave patterns below a multi-register support decorated with cherry blossoms, wave, and clouds patterns, all in silver *takazogan* and *hirazogan*, signed *Etchu no ju Hiraishi Atsuchika*

22in (55.9cm) high

\$5,000 - 8,000



1196



1197



1198



1199

1197 □

GENRYUSAI SEIYA (ACTIVE CIRCA 1900)

A bronze model of a bull

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

The animal shown in mid stride looking to the left, signed in seal form

Genryusai Seiya kore o tsukuru

15 1/2in (39.2cm) wide

\$1,500 - 2,500

1198 □

A LARGE BRONZE BASIN WITH ANIMAL FIGURES

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

Cast in bold relief with the faces of lions, monkeys and bulls, supported by the animals' feet and an aubergine clutched in the monkey's paw

22in (55.8cm) wide

\$1,000 - 1,500

1199

SEIYA WORKSHOP

A large bronze incense burner

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

Cast as three elephants, their heads finished in realistic detail and their bodies converging to form a spherical basin, the cover surmounted with a finial cast as an adult and two young monkeys, signed on the underside of the basin *Seiya chu*

16 1/2in (42cm) high

\$4,000 - 5,000



1200

1200

A PAIR OF LARGE BRONZE MODELS OF GUARDIANS

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

Each shown standing *contraposto* dressed in Chinese-style armor under flowing robes with cloud and floral designs carved in *kebori*, one figure wearing a helmet modeled as a rooster, the other wearing a helmet designed as a *shachi* (mythical fish-like monster), each holding a separately cast halberd with dragon sockets, the details in gilt and *shakudo*, each with a fitted wood stand decorated with coiling vines in gold *hiramaki-e*

22 1/4in (56.5cm) high, the largest, figure only; 26 1/2in (67.3cm) high, including stand

\$20,000 - 25,000



1201

1201

MIYAO COMPANY

A pair of bronze figures of samurai

Meiji period (1868-1912), circa 1900

The high-ranking warriors cast in two shades of bronze and highlighted in gilt, each shown wearing full armor decorated with dragon roundels on the cuirass, and with a *tachi* and a *tanto* thrust in their sash, one with a *saihai* (paper signal baton) suspended from his left arm, the holding a *gunpai* (signal fan) as he holds his sword, one signed on his left calf *Miyao*, each with a fitted wood stand decorated with scrolling vines and stylized phoenix in gold *hiramaki-e* 15 1/4in (38.7cm) high

\$25,000 - 35,000



1202

A SHAKUDO AND MIXED-METAL PANEL AND THREE COPPER AND MIXED-METAL PANELS

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

All worked in *shishiai-bori*, *kebori* and *katakiri-bori* and inlaid with *shakudo*, gold and silver, the first decorated with a traveler on a stormy night, signed *Yoshihide to*; the second with a woodsman crossing a bridge carrying bundles of sticks, signed *Yoshihide to*; the third decorated with a supernatural figure riding an ox and attended by several figures, signed *Shinya to*; the fourth decorated with auspicious items for the New Year celebration and a poem, signed *Nanajugosai Jitokusai Ichiya to* and with a seal

The first two with *tomobako* wood storage boxes inscribed, signed and sealed by the artist (4)

8 3/8 x 7 1/8in (21.2 x 18.1cm)

\$2,000 - 3,000

This lot features the work of two generations of leading metalworkers: Sekiguchi Ichiya (1850-1933), and his son Sekiguchi Shinya (1877-circa 1932). Ichiya was trained under the last great Goto school master, Goto Ichijo (1791-1876) and considered himself to be a follower of the Goto tradition. Sekiya trained under his father, receiving instruction in chiseling and inlays, but it was during his apprenticeship with painter Hashimoto Gaho (1835-1908) that he developed his keen sense of pictorial design.

For works by both father and son, see Bonhams, *Birds and Flowers: A Special Exhibition of Masterpieces of Japanese Art from a Private Collection*, New York, 2018, nos. 17 and 21.



1202



1202

1203

KOMAI COMPANY (CIRCA 1880)

An inlaid iron box and cover

Meiji era (1868-1912), circa 1880

The box with a flush-fitting cover in the form of a fan paper overlapping a gourd, decorated in gold and silver *nunome-zogan* with a scene of cottage and a yard, and a flower cart and birds in flight, the sides with floral crests and cloud-shaped reserves of geometric patterns, the rims silver, signed on the underside in a square reserve *Nihon koku Saikyo no ju Komai sei*
6 3/4in (17.2cm) wide

\$1,500 - 2,000



1203

1204

KOMAI COMPANY (CIRCA 1880)

An inlaid iron tray

Meiji era (1868-1912), circa 1880

The rectangular tray set on four rounded feet and decorated in gold and silver *nunome-zogan* with a scene of a sculptor startled as a sculpture of a beauty comes to life, two cartouches inscribed with poems in the top right, the rim decorated with roundels of floral, animal, and landscape designs, bordered by geometric bands and a silver pipe rim, signed *Nihon koku Kyoto no ju Komai sei*
With a wood storage box
6 1/8 x 8in (15.5 x 20.3cm)

\$2,000 - 3,000



1204



1205



1206

1205

A SET OF 11 TABLE KNIVES AND A SET OF SIX SILVER AND GILT SPOONS

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

The steel blades set into soft-metal handles worked to imitate plaited bamboo and decorated with birds and flowers, insects, squirrels in a grape vine, and a cormorant fisherman in *iro-e takazogan*, each with the signature of the designer in a gold reserve, the blades all with an illegible hallmark, in a tooled-leather hinged storage case; the spoons with handles cast with flowering vines in low relief, topped with figures including a geisha in flowing robes, a musician, a maiden balancing a bundle of sticks on her head, and others, highlights in gilt (17)

9 1/2in (24.1cm) long, the knives

\$1,500 - 2,000

1206

A GROUP OF SILVER AND SHIBUICHI TABLE ARTICLES

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

Comprising a set of *shibuichi* chopsticks and matching holder decorated with blossoming autumn flowers in *iro-e takazogan* and *hirazogan*, signed *Shogaku koku*; a pair of silver sake cups decorated with articles for the New Year in *kebori* and gold *hirazogan*, signed *Takatsugu saku*, with a wood *tomobako* storage box signed *Yamakawa Takatsugu saku* and sealed; a pair of silver sake cups decorated with chrysanthemums in *uchidashi* with gilt highlights on an *ishime* ground, with a wood storage box; a pair of silver cylindrical cups with birds in flight by a river bank in *katakiri-bori*, signed *Shuzan to* and with stamped mark *Jungin* (Pure silver), with a fitted box with a hinged cover (4)

8in (20.3cm) long, the largest

\$2,000 - 3,000

1207

YOSHIAKI (ACTIVE EARLY 20TH CENTURY)

An inlaid silver box and cover

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

The deep oval box constructed with double walls in the form of Hotei's treasure sack and decorated on the cover with the deity emerging from the interior of the sack rendered in high and sunken relief carving and gold, silver and copper *takazogan*, signed *Yoshiaki* and with a gold inlaid seal *Hayashi*
4 1/8in (10.5cm) wide; 480 grams



1207

\$3,000 - 4,000

1208

HIROTO FOR THE HATTORI COMPANY (CIRCA 1900)

A silver and mixed-metal tobacco box and tray

Meiji era (1868-1912), circa 1900

The rectangular box decorated on the top with Ariwara no Narihira and attendants before Mount Fuji in *iro-e hirazogan*, *kebori*, and *katakiri-bori* on a *shibuichi* ground, the sides silver and the interior *nashiji* lacquer, signed *Hiroto koku* and sealed in gold *Ko* (Hiro), stamped *ginsei* (silver) and with a hallmark on the bottom edge of the box, the tray *nashiji* with a raised silver rim and four bracket feet in silver. With a wood storage box inscribed *Gin tabako bako* (Silver tobacco box) and with the label of the Hattori Watch Company of Osaka. Box: 5 1/2 x 9 1/4 x 3 1/8in (13.9 x 23.5 x 7.8cm); tray: 8 1/8 x 11 7/8 x 7/8in (20.6 x 30.3 x 2.3cm)



1208

\$6,000 - 8,000

1209

KOBAYASHI CHIKAMITSU (ACTIVE CIRCA 1930-1940)

A silver and mixed metal box for confectionery

Showa era (1926-1989), circa 1938

Decorated on the cover in *katakiri-bori* with a lotus leaf, maple leaf, pine needles, and chrysanthemums on a *shibuichi* ground with details inlaid in gilt and silver, the circular body of silvered metal, carved all over with a basket-work design in low relief, the cover surmounted by a finial in the form of a bamboo node, the underside of the cover decorated with a bird in flight against a gilt ground, signed *Chikamitsu to*, stamped *Jungin* (Pure silver) on the underside of the box

With a wood storage box dated on the underside of the cover

July 21, 1938 and with two seals

7 3/4in (19.7cm) diameter



1209

\$4,000 - 6,000



1210

1210

KOBISAI YUKO

A large silver vase

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

The elongated ovoid vase with a short neck decorated with three swimming carp executed in bold relief in *uchidashi* and carved on the surface in *kebori* and *takabori*, the fishes' eyes finished in gold and *shakudo takazogan*, signed *Heian ni oite Kobisai Yuko chokusen*, with gold inlaid seal *Yuko* and with chiseled seal on the underside, with a copper cylindrical liner and a fitted wood stand

With a wood *tomobako* storage box inscribed *Kabin* and *Mei: Heian Kobisai Yuko chokusen*

15in (38.1cm) high

\$4,000 - 6,000



1211

1211

MITSunORI (ACTIVE 20TH CENTURY)

A large silver vase

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

The globular vase decorated in *kebori*, *katakiri-bori*, *uchidashi*, and inlays of gold and *shibuichi* with sailing vessels near a rocky shoreline, a cottage and waterwheel, a temple and Mount Fuji in the distance, signed *Mitsunori* and sealed *Tani*, stamped on the underside *Jungin* (Pure silver), with a fitted wood stand

11 1/2in (29.2cm) high

\$3,000 - 5,000



1212

1212

A GROUP OF MIXED METAL OBJECTS

Meiji(1868-1912), Taisho (1912-1926), and showa (1926-1989) eras, late 19th-20th century

Comprising a *shakudo* paperweight modeled as a carp, signed *Shuko saku*; a pair of silver and enamel candlesticks modeled as lotus leaves and flowers, the pricket pierced with a chrysanthemum head; a gilt-metal tea scoop modeled as a leaf, signed *Sen'yo saku*. The last with a wood *tomobako* storage box signed *Sen'yo saku* and sealed *Sen'yo* (4)

6 1/4in (15.7cm) long, the largest

\$2,000 - 3,000

1213

SHIBA TAKESHI (ACTIVE CIRCA 1900)

A silver tsurigoro (hanging incense burner)

Meiji era (1868-1912), circa 1900

The spherical housing cast in two sections and pierce carved with paulownia flowers, leaves, and crane crests, and with chrysanthemum heads at the zenith and nadir, the horizontal joint decorated with keyfret bands in *kebori* and applied with three rings for suspension cords and a pierced floral *ojime*, the interior fitted with a removable silver ash cup suspended by a gimbal holding the cup upright irrespective of the movement of the outer sphere, the cup set on tripod feet and decorated with lobed roundels of landscape scenes, the cover pieced with a chrysanthemum and surmounted with a peony-bud finial, signed *Tsuchiya Yamashiro no daijo Shiba Takeshi oite kore o tsukuru.*, with cords and tassels and a wood storage box

5 1/8in (13cm) diameter

\$10,000 - 15,000



1213



1214

HIRATSUKA MOHEI (1836-?)

**A silver and silver filigree and cloisonné-enamel incense burner
Meiji era (1868-1912), late 19th century**

Set on three feet and flaring out to a central ridge and narrowing again to the shoulder and applied with stylized animal-form handles, the body decorated with two shaped panels worked in translucent enamels and gold wire, and silver openwork filigree with a *shishi* in peonies, and two mythical winged beasts in chrysanthemums, the surrounding areas decorated with chrysanthemum scroll in silver wire with gold overlay and translucent enamels, the domed cover decorated with silver chrysanthemum heads carved in high relief and in translucent enamels and gold wire, surmounted with a silver chrysanthemum finial, fitted with a removable silver liner, signed in gold in a gold reserve *Hiratsuka*
4 3/4in (12.1cm) high

\$25,000 - 30,000



1215

1215

HAYASHI KODENJI (1831-1915)

A fine cloisonné-enamel vase

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

The elongated ovoid vase set on a raised foot, all worked in silver and gold wires and polychrome enamels with birds alighted and in flight among autumn maples and chrysanthemums in blossom against a midnight blue ground, the neck decorated with a collar of chrysanthemum scroll on a mustard-yellow ground and the foot with a band of similar decoration below floral lappets, signed on the foot

Aichi Hayashi saku

10 1/8in (25.8cm) high

\$2,000 - 3,000



1216

1216

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

\$1,500 - 2,500



1217



1217

A PAIR OF CLOISONNÉ-ENAMEL VASES

Attributed to the Ando workshop

Taisho era (1912-1926), circa 1920

The baluster vases decorated in standard and “wireless” colored enamels, worked in gold wire with swimming carp, their bodies partially or entirely submerged, all against a pale green ground, the ripples in the water indicated with paler streaks

12 1/4in (31.1cm) high

\$7,000 - 10,000





1218

1218

ANDO JUBEI (1876-1953)

A fine *moriage* cloisonné-enamel vase

Taisho era (1912-1926), circa 1920

Of *meiping* form and decorated in standard and *musen* ("wireless") cloisonné techniques in silver wire and brightly colored enamels with a persimmon tree with leafy branches heavy with fruit, the persimmons, leaves, and branches raised in relief, all silhouetted against a pale blue background, signed in an oval cartouche *Ando sei* in silver wires and red enamel on a brown enamel ground, the rim stamped *Jungin* (Pure silver); with an original fitted hardwood stand and original wood padded storage box with a hinged cover
12 1/8in (30.6cm) high

\$25,000 - 35,000



1219

1219

ANDO JUBEI (1876-1953)

A pair of cloisonné-enamel vases

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

Cylindrical, tapering to the foot and with slightly everted mouth, each vase worked in silver wire and colored enamels with a rooster and hen in a bamboo grove, the bamboo stalks in the background in *musen* ("wireless") cloisonné technique, all against a pale green ground, signed with the silver-wire mark of the Ando company on a brown enamel ground; with original fitted hardwood stands. With a *tomobako* wood storage box inscribed *Gobutsu kabin ittsumi* and with several paper collection labels with similar inscriptions, one bearing a date of 1904.

15 1/2in (39.3cm) high

\$8,000 - 10,000

Provenance

Purchased mid 1960s, thereupon to the present owner by descent



1221



1222



1220

1220

THREE CLOISONNÉ-ENAMEL VESSELS

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

Comprising an egg-shaped box and cover decorated with butterflies amongst densely scrolling vines and flowers in silver wires and polychrome enamels on a white ground, set on four cabriole feet; a cylindrical incense burner set on three bracket feet and decorated in gilt wires and polychrome enamels with a variety of butterflies against a reddish-brown ground, the upper surface with chrysanthemum scrolls continuing onto the domed cover, surmounted by a gilt-metal blossom finial; a small lobed baluster vase decorated with carp amongst water weeds in translucent colored enamels over an incised silver foil substrate

5 7/8in (14.9cm) high, the largest

\$1,500 - 2,000

1221

TWO CLOISONNÉ-ENAMEL VASES

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

The first, a faceted bottle vase worked in silver wires, polychrome enamels, and aventurine with lappet-shaped panels of stylized dragons and phoenixes below a floral and geometric band, the neck with elongated floral panels, all on a light blue ground; the second of baluster form and worked in silver wires and polychrome enamels on a midnight-blue ground with a continuous design of a pheasant in a blossoming cherry tree and stands of flowers

12in (30.5cm) high each

\$1,000 - 1,500

1222

AN UNUSUAL CLOISONNÉ-ENAMEL USUBATA (FLOWER VASE)

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

Constructed in sections, the spherical base supported by tripod feet, the upper section with a wide basin and a deep bronze cylindrical water reservoir, all decorated in polychrome enamels and aventurine and worked in silver and gilt wires, the body decorated with lappet-shaped panels containing dragons, *shishi* and pomegranate below a register of phoenixes in paulownias, the surrounding areas with tasseled floral garlands, the collar decorated with rectangular panels of stylized mythical animals alternating with flowers banded by keyfrets, the feet enameled black with tightly scrolling cloisons, the interior of the basin decorated with goldfish surrounded by formal floral reserves, the exterior rim with keyfrets and the underside with flowering vines on an aventurine ground

8 1/8in (20.6cm) high; 9 7/8in (14.9cm) diameter

\$1,000 - 1,500



1223



1224

1223

A SMALL CLOISONNÉ-ENAMEL VASE

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

Set on a splayed foot and worked in silver wire and polychrome enamels with butterflies and pinks against a midnight-blue ground, the neck and foot with florets and vines on a gray-green ground, silvered rims

4 1/2in (11.6cm) high

\$1,500 - 2,500

1224

TWO CLOISONNÉ-ENAMEL VASES

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

The first a square-sided baluster vase set on a splayed foot and decorated in polychrome enamels and silver wire with four panels containing phoenixes and dragons against a mustard-colored ground, the surrounding areas decorated with flowering vines, the shoulder with a lappet collar containing floral designs; the second of elongated ovoid form and worked in silver wires and polychrome enamels on a mustard-colored ground with sparrows in flight above blossoming chrysanthemums, the shoulder with a band of swirling clouds and bats in flight, the neck decorated with a "comb-tooth" pattern

12 1/8in (30.6cm); 9 1/4in (23.4cm) high

\$1,200 - 1,800

1225

A PAIR OF CLOISONNÉ ENAMEL VASES

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

Each with compressed bodies and long, tapered necks flaring slightly at the mouth, decorated in polychrome enamels and silver wire on a midnight-blue ground with birds in trailing wisteria, the mouth decorated with floral garlands

12 1/4in (31.1cm) high

\$2,500 - 3,500



1225



1226



1227

1226

A CLOISONNÉ-ENAMEL PLAQUE

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 Worked in gold and silver wires in standard and musen ("wireless") techniques with a swimming carp, bearing an unidentified studio mark, framed

4 1/2 x 9 1/4in (11.3 x 23.4cm)

\$3,000 - 5,000

1227

A FACETED CLOISONNÉ-ENAMEL VASE

Style of Namikawa Sosuke (1847-1910)

Meiji era (1868-1912), circa 1900

The six sided body with a rounded shoulder and a splayed mouth worked in colored enamels and silver wire with a design of a pair of ducks on a pond by snow-covered reeds, all against a gray ground

12in (30.5cm) high

\$1,500 - 2,500

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

1228

KINKOZAN WORKSHOP (CIRCA 1900)

A fine Satsuma deep bowl

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

Painted in polychrome enamels and gilt on a clear, crackled glaze with representations of each of the woodcut prints from Hiroshige's *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road) scattered across the exterior surface and along the interior rim, the surrounding areas painted with chrysanthemum florets, the interior bottom decorated with a roundel containing a phoenix encircled by a geometric band, the rim and foot decorated with a band of keyfret, signed on the underside within a circular band of maple leaves *Kinkozan tsukuru* and impressed signature *Kinkozan tsukuru*
5 1/4in (13.4cm) high

\$5,000 - 7,000

PROPERTY OF VARIOUS OWNERS

1229

KINKOZAN WORKSHOP (CIRCA 1900)

A Satsuma dish

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

Decorated in polychrome enamels and gilt on a clear, crackled or cobalt ground with a central petal-shaped panel with three geese beneath autumn grasses and plants bordered by chrysanthemum blossoms and scrolling vines, signed in gilt *Kinkozan tsukuru*
8 1/4in (21cm) diameter

\$2,500 - 3,500



1228



1229



1230



1230



1231



1232

1230

TWO SATSUMA KOGO (INCENSE CONTAINERS)

The first by the Kinkozan workshop, Meiji era (1868-1912), late 19th century

Each decorated in polychrome enamels and gilt on a cobalt ground, the first circular and set on a ring foot, the cover painted with a high-ranking samurai receiving an audience in his pavilion, the interior decorated with a branch of camellia and tea utensils, the exterior of the bottom painted with geometric designs, signed in red enamel *Kinkozan tsukuru*; the second, spherical and painted with a fan-shaped reserve of two samurai and an attendant seated before a campaign curtain, the surrounding area with ferns and cherry blossoms, the interior decorated with plum blossoms and tea utensils 3 3/8in (8.6cm) diameter, the largest

\$2,000 - 3,000

1231

KINKOZAN WORKSHOP (CIRCA 1900)

A small Satsuma vase

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

Painted in polychrome enamels and gilt on a clear, crackled ground with merchants carrying their wares suspended on yokes, a woman carrying a tea kettle and children, including one balancing a tray of sweets on his head, signed with impressed signature *Kinkozan tsukuru* 4in (10.1cm) high

\$1,000 - 1,500

1232

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

\$800 - 1,200



(another view)



1233

1233

A SATSUMA BOWL

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

Painted in polychrome enamels and gilt on a clear, cracked ground with a spiral design with millefleur and butterflies on the interior, the exterior and rim painted with a band of floral chevrons punctuated with roundels of confronted phoenix, illegibly signed in gilt
5 1/8in (13cm) diameter

\$1,800 - 2,500

1234

KINKOZAN WORKSHOP (CIRCA 1900)

A small Satsuma vase

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

Painted in polychrome enamels and gilt with panels of samurai and beauties entertaining in an interior, the background painted with fan papers and maple leaves on a cobalt ground, signed in gilt *Dai Nihon Kyoto Kinkozan tsukuru* with impressed mark *Kinkozan tsukuru*
6 1/4in (15.7cm) high

\$1,500 - 2,000

1235

KINKOZAN WORKSHOP (CIRCA 1900)

A large cobalt Satsuma vase

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

Of baluster form decorated in polychrome enamels and gilt with a high-ranking samurai receiving an audience of warriors, and a group of beauties and gentlemen on an outdoor excursion, the surrounding areas with floral and geometric designs and dragons in gilt, signed in gilt *Dai Nihon Kinkozan*
11 3/4in (29.8cm) high

\$2,000 - 3,000



1234



1235



1236



1236

MEIZAN (ACTIVE CIRCA 1890-1900)

A pair of miniature Satsuma vases

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

The elongated ovoid vases each 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

\$1,500 - 2,500

1237

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 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

\$1,500 - 2,500

1238

MEIZAN (ACTIVE CIRCA 1890-1900)

A fine miniature Satsuma vase

Meiji era (1868-1912), 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

\$1,000 - 1,500

1239

TANZAN (ACTIVE CIRCA 1900)

A fine reticulated Satsuma box and cover

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

The circular box designed as a cricket cage, set on four cabriole feet and delicately pierced on the sides and cover and molded on the cover to resemble a knotted ribbon, painted in polychrome enamels and gilt with flower heads, floral lozenges and phoenix roundels, the underside and feet decorated with blossoming flowers and stylized waves, the interior with a *shodana* containing flower arrangements in Chinese-style vessels, signed in gilt on a square, black reserve *Dai Nihon Tanzan*
3 7/8in (9.8cm) diameter

\$3,000 - 4,000



1237



1238



1239



1239A



1240

1239A

TANZAN (ACTIVE CIRCA 1900)

A small Satsuma vase

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

The elongated ovoid vase painted in polychrome enamels and gilt with two large panels of warriors, =beauties, and gentlemen admiring carp in a pond, and smaller cardioid-shaped panels of vegetables, and articles for flower arranging beneath registers of children at play, the surrounding areas painted with floral brocade, signed in gilt *Tanzan*

5in (12.7cm) high

\$1,500 - 2,000

1240

HOZAN (ACTIVE LATE 19TH CENTURY)

A small Satsuma vase

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

Decorated in polychrome enamels and gilt over a clear crackled glaze with two panel reserves, one painted with Chinese figures outside of a mountain temple, the other with a birdcage, teapot and large vase in a garden with birds and flowers, flanked by two narrow vertical reserves painted with monkeys engaged in scholarly pursuits, the surrounding area decorated with stylized geometric patterns, the lip with florets on a teal-colored ground, signed in gilt *Hozan*

5 7/8in (14.9cm) high

\$3,000 - 4,000

1241

GYOZAN (ACTIVE CIRCA 1900)

A Satsuma vase

Meiji era (1868-1912), circa 1900

The spherical vase with a narrow neck flaring out at the rim and painted in polychrome enamels and gilt on a clear, crackled ground with autumn maples, bamboo, chrysanthemums, pinks, and irises, the neck painted with a collar of cherry blossoms on ground of a stylized waves, signed *Gyozan*

13 1/4in (33.6cm)

\$1,000 - 1,500



1241



1242



1243

1242

UNZAN (ACTIVE LATE 19TH CENTURY)

A Satsuma ewer

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

The bulbous body with a tall neck and applied with a dragon wrapping around the vessel forming the handle and spout, decorated in polychrome enamels, *gosu* blue, and gilt with blossoming chrysanthemums and clouds, the domed cover pierced with a hole and surmounted with a chrysanthemum finial, signed in gilt *Satsuma yaki Unzan* and with the mark of the Shimazu family
6 7/8in (17.5cm) high

\$1,800 - 2,500

1243

JUZAN (ACTIVE LATE 19TH CENTURY)

A small and fine Satsuma vase

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

Decorated in polychrome enamels and gilt with shaped panels containing ascetics, immortals and their attendants, the surrounding areas painted with Daikoku looking out from behind one of the panels as he and several rats dressed in kimono struggle to move it, the remaining background decorated with swathes of brocade, the shoulder painted with a formal collar of geometric and fan-shaped reserves, signed in gilt *Juzan*
6 1/4in (15.7cm) high

\$3,000 - 4,000

1244

SHOZAN (ACTIVE CIRCA 1900)

A Satsuma vase

Meiji era (1868-1912), circa 1900

The ovoid vase decorated in polychrome enamels and gilt on a clear, crackled ground with Kinko Sennin and Bente seated on the back of an enormous carp among clouds by a blossoming prunus, the reverse with a lone Chinese scholar by a grove of bamboo, the neck painted with chrysanthemum and scrolling vines, signed *Satsuma Shozan tsukuru*, with a *kao* and the mark of the Shimazu family
9 3/4in (24.7cm) high

\$1,800 - 2,500



1244



1245 (another view)



1245

1245

A SATSUMA BOWL

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

The deep bowl decorated in polychrome enamels and gilt with an overall design of millefleur, illegibly signed in gilt on a black, rectangular reserve

4 1/4in (10.7cm) diameter

\$1,000 - 1,500

1246

HANKIZAN WORKSHOP

A Satsuma cup and saucer

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

Delicately painted in polychrome enamels and gilt, the cup decorated on the exterior with a continuous procession of children carrying banners and toys, the rim and foot with floral patterns, the interior decorated with butterflies and chrysanthemum blossoms, signed on the underside *Hankizan tsukuru*, the saucer decorated in the well with three beauties before a screen and a *koto*, the body decorated with a stand of blossoming flowers and birds, the rim with a floral band, the reverse painted with additional bird and flowers and the foot painted to match that of the cup, signed in a black reserve with gilt highlights *Hankizan tsukuru*

3 3/8in (8.6cm) diameter, the cup; 5 1/8in (13cm) diameter, the saucer

\$2,500 - 3,500

1247

YABU MEIZAN (1853-1934)

A Satsuma cup and saucer

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

Painted in polychrome enamels and gilt, the cup decorated with two shaped reserves containing scenes of women and children playing *karuta* (cards), and people watching a trained monkey perform, all against a ground of chrysanthemum heads, the rim with a chevron band, signed *Yabu Meizan*, the saucer decorated to match with a ground of chrysanthemum heads, signed *Yabu Meizan*

3 1/2in (8.9cm) diameter, the cup; 5 1/4in (13.3cm) diameter, the saucer

\$3,000 - 4,000



1246



1247



1248

1248

YABU MEIZAN (1853-1934)

A fine Satsuma dish

Meiji era (1868-1912), circa 1900

The circular dish slightly concave and decorated in polychrome enamels and gilt on a clear crackled ground with chrysanthemum blossoms arranged in a sunburst pattern, the surrounding areas painted with cherry blossoms, the rim decorated with a keyfret band, the underside decorated with stylized phoenix and flowering vines, signed *Yabu Meizan*

8 3/8in (21.2cm) diameter

\$6,000 - 8,000

PROPERTY FROM AN ARIZONA ESTATE



1249

1249

YABU MEIZAN (1853-1934)

A fine Satsuma dish

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

Decorated in polychrome enamels and gilt over a clear, crackled glaze with beauties and attendants engaged in various activities including tea ceremony, *karuta* (cards), flower arranging, and other elegant pastimes, the rim painted with a floral and geometric band, signed in gilt *Yabu Meizan*

8 1/4in (20.9cm) diameter

\$10,000 - 15,000



1250

PROPERTY OF VARIOUS OWNERS

1250

YABU MEIZAN (1853-1934)

**A fine Satsuma incense burner
Meiji era (1868-1912), circa 1900**

The compressed ovoid vessel set on tripod bracket feet and fitted with a dome cover pierced with cherry-blossom florets and painted with spirals of chrysanthemum or iris blossoms, the body decorated with eight lappet-shaped panels containing scenes of figures at play or engaged in elegant pastimes, birds and flowers, and landscapes with Mount Fuji, the lower body banded by stands of iris, the feet painted with cherry blossoms, signed in gilt *Yabu Meizan* 5in (12.7cm) diameter; 2 5/8in (6.6cm) high

\$25,000 - 30,000



(another view)



1251

1251 □

A TETSUBIN (IRON TEAPOT FOR SENCHA)

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

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

\$1,800 - 2,500

1252

A STONEWARE TEA STORAGE JAR
Bizen ware, Muromachi period (1333–1573), 16th century

The elongated ovoid vase tapering to the foot and with a tall neck finishing in a rolled lip, the body showing a variety of colors including a deep reddish brown, and gray with flashes of black, the shoulder splashed with natural olive-green ash glaze and copious kiln encrustations
16 3/4in (42.5cm) high

\$3,500 - 4,500



1252

1253

A STONEWARE TEABOWL

Mino ware, Nezumi Shino type, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The wide bowl set on a ring foot and decorated with a foot bridge and three chevrons

With a wood storage box inscribed in gold lacquer *Nezumi Shino chawan*
5 1/2in (14cm) diameter



1253

\$2,000 - 3,000

The decoration on this bowl was achieved by first covering the white clay body in iron-rich slip, and then incising the decoration. The bowl was then covered in a thick white feldspathic glaze. Upon firing the areas of incised design show white while the rest of the areas covered in the slip turned gray or red where the glaze was thin.

1254

KONISHI HEINAI II (BORN 1928)

A red Raku tea bowl

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

The large rounded bowl set on a small ring foot and covered in a red glaze with white and gray patches, sealed on the underside by the artist

With a wood *tomobako* storage box inscribed *Akajawan* and signed *Taiko gama Nidai Heinai*

5 1/8in (13cm) diameter



1254

\$2,500 - 3,500

1255

KONISHI HEINAI II (BORN 1928)

A red Raku tea bowl

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

The wide body tapering gently to a slightly inward-turning rim, the narrow ring foot with three firing marks, covered with a mottled red and black glaze with numerous surface bubbles, with the impressed seal of the artist With a wood storage box indistinctly inscribed *chawan Taiko gama Taiko gama*

5in (12.7cm) diameter



1255

\$2,500 - 3,500



1256



1257



1258



1259

1256

A STONEWARE TEA BOWL

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

The deep cylindrical bowl set on a low ring foot cut on one side and covered in a thick brown glaze with running green in drips

With a wood storage box

4 1/8 in (10.7cm) diameter

\$2,000 - 3,000

1257

A HAGI-STYLE TEA BOWL

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

The stoneware bowl flaring out slightly at the rim and set on a high foot with a deep cut-away, covered in a translucent glaze showing pinkish orange and with a fine crackle

With a wood storage box

5 3/8 in (13.6cm) diameter

\$1,000 - 1,500

1258

A KAKIEMON HEXAGONAL BOX AND COVER WITH FRENCH ORMOLU MOUNTS

Hizen ware, Kakiemon type, Edo period (1615-1868), late 17th century, the mounts 19th century

The porcelain decorated in underglaze cobalt, green enamel, red iron oxide, and gilt with bamboo, prunus, and maple trees among rocks, the cover fitted with a simple loop handle, fitted with a gilt-metal rim pierced with linked coils and set into a stand supported by six lion feet below leafy flourishes, the mounts signed *Escalier de Cristal, Paris*

\$1,500 - 2,000

1259

AN OCTAGONAL KAKIEMON BOWL

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

Set on a ring foot and painted in blue, green, and yellow enamels, and red iron oxide, decorated on the interior with dragons, phoenix, prunus, and pine trees below a band of floral scroll and a brown iron-oxide rim, the cavetto decorated with a single chrysanthemum blossom, the exterior painted with scattered chrysanthemum and paulownia blossoms

8 1/4in (21cm) wide

\$1,000 - 1,500



1260

A PORCELAIN INCENSE BURNER

Hizen ware, Kakiemon type

Edo period (1615-1868), 18th century

Modeled as a *minogame* (bushy-tailed tortoise) standing on a pedestal supported by four cabriole legs, the animal looking to the left with its mouth open in a roar, the removable cover worked to resemble the surface of a tortoise shell and pierced with clouds, the porcelain edges of the cover gilded, the pedestal painted with flowers and scrolling vines in polychrome enamels and gilt

6in (15.2cm) wide

\$8,000 - 12,000

1260

1261

A PORCELAIN OKIMONO OF A PAIR OF SHISHI

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

Modeled as a pair of *shishi* playfully wrestling, the details in underglaze blue

6 1/2in (16.5cm) high

\$2,000 - 3,000



1261



1262



1263



1264

1262

MAKUZU KOZAN WORKSHOP (CIRCA 1900)

A porcelain ewer

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

Molded on the sides of the body with large sea bream in waves, the spout and handle in the form of a dragon, painted in polychrome enamels and gilt, the cover with a loop finial and with two faces, signed *Kozan* in red iron oxide
8 1/4in (21cm) wide

\$2,500 - 3,500

1263

A PORCELAIN OKIMONO OF A GROUP OF SHISHI

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

Modeled as a pair of adult *shishi* with three playful cubs, the manes and tails highlighted in underglaze blue and the eyes and claws left unglazed

7 3/4in (19.7cm) high

\$2,000 - 3,000

1264

A PORCELAIN VASE

Hizen ware, Hirado type, Meiji era (1868-1912), late 19th century

Set on a splayed foot and with an elongated neck and an everted rim molded to resemble flower petals and applied with two dragons coiled around the shoulder and neck, molded around the foot with a standing leaf band, painted in underglaze cobalt with a mountainous landscape and sailing vessels near a rocky coastline, the foot painted with stylized waves, the rim painted with flower petals

13 3/4in (34.9cm) high

\$2,000 - 3,000

Modern and Contemporary Ceramics





1265

1265

KAWAI KANJIRO (1890-1966)

A stoneware flower vase

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

Of square section with a stepped neck, decorated in underglaze iron-oxide, copper red, green, and cobalt blue with stylized floral designs

With a wood *tomobako* storage box inscribed *Hana no henko* (Flat flower vessel), signed *Kan*, and sealed *Kawai no in* 7 3/4in (19.7cm) high

\$1,200 - 1,800



1266

1266

HAMADA SHOJI (1894-1978)

A stoneware dish

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

The deep square dish decorated in iron, the interior painted with an abstract design of grasses against a white ground, the glaze becoming blue where it pools

With a wood storage box 9 1/4 x 9 1/4 x 2 1/8in (23.4 x 23.4 x 5.2cm)

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF SALLIE WAGNER



1267

1267

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

\$2,000 - 3,000

Provenance

Purchased directly from the artist

1268

HAMADA SHOJI (1894-1978)

A stoneware flower vase

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

The ovoid vase with an elongated neck a wide rim decorated in underglaze iron oxide with stylized branches

With a wood *tomobako* storage box inscribed *Tetsu-e kabin* (Flower vase with iron design), signed *Shoji* and sealed *Sho*

11in (27.9cm) high

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF JOEL M. BARISH

1269

HAMADA SHOJI (1894-1978)

A stoneware tea bowl

Showa era (1926-1989), circa 1960

The deep conical bowl set on a high foot and decorated in a finger-scraped green glaze, with an impressed seal indicating the first firing of the new year

With a wood *tomobako* storage box inscribed *Shoji saku yubigaki chawan*, *Mashiko hatsugama* (Finger decorated tea bowl by Shoji, First Firing of the new year, Mashiko kiln), and with a paper cover inscribed *Shoji yubigaki*

5 3/4in (14.6cm) diameter

\$2,000 - 3,000

Provenance

Previously sold, Phillips, New York, May 17, 2000, lot 11.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish" March-April, 2008.

1270

HAMADA SHOJI (1894-1978)

A stoneware flower vase

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

Cylindrical with a rolled lid, the sides incised with striations and covered in a thick, mottled glaze

With a wood *tomobako* storage box titled *Mon uchikake awase kabin*, signed *Shoji*, and sealed *Sho*

5 3/4in (14.6cm) high

\$3,000 - 4,000

Provenance

Previously sold Bonhams, London, November 13, 2001, lot 21.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.



1268



1269



1270

1271



1271

KAWAI KANJIRO (1890-1966)

A stoneware *chaire* (container for tea)
Showa era (1926-1989), mid-late 20th century

The square box decorated in underglaze blue, red and green with stylized flowers
2 7/8 x 2 7/8 x 2 7/8in (7.2 x 7.2 x 7.2cm)

\$1,500 - 2,500

Provenance

Ex-Claude Horan collection

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.

Claude Horan (1917-2014), served as the head of the ceramics program at the University of Hawaii from 1967 to 1978.

1272



1272

SHIMAOKA TATSUZO (1919-2007)

A stoneware dish

Showa era (1926-1989), circa 1990

The square dish decorated in iron oxide and blue glaze with roundels of stylized blossoms, the body with slip-inlaid impressed rope pattern, signed on the underside with impressed seal in *katakana*, *Ta*

With a wood *tomobako* storage box inscribed *Ji uwagusuri zogan Jomon kakuzara* (Glazed rope-impressed square dish), signed and sealed *Tatsuza* 8 5/8 x 8 5/8in (21.9 x 21.9cm)

\$1,000 - 1,500

Provenance

Purchased in 1990 from the artist's studio by Jasper Bond, one of the artist's apprentices and later acquired by the current owner

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.

1273



1273

KITAOJI ROSANJIN (1883-1959)

A Shino-style dish

Showa era (1926-1989), circa 1950

The circular stoneware dish decorated with autumn grasses in underglaze iron, covered in a creamy feldspathic glaze, signed on the underside in *katakana*, *Ro*

With a wood *tomobako* storage box inscribed *E-Shino hirazara ichi* (One decorated E-Shino flat dish), signed *Rosanjin* and sealed *Mukyo* 7 3/8in (18.7cm) diameter

\$2,000 - 3,000

Provenance

Sidney Cardozo
Previously sold, Christie's, New York, October 15, 2001, lot 96

Published

Kozo Yoshida and Elise Grilli, *The Ceramic Art of Kitaoji Rosanjin: Three American Collections*, Kyoto, Benrido, 1964, no. 36.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.

1274

TSUKAMOTO KAIJI (1912-1990)

Five porcelain dishes

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

Each circular with a barbed rim and carved on the interior with flowering vines, impressed seal *Tsukamoto*
With a wood *tomobako* storage box indistinctly titled *Seihakujii karakusa mon* [*hanazara* (Celadon flower shaped dishes with Chinese grasses design), signed *Kaiji tsukuru* and sealed *Tsukayama*
7 3/8in (18.7cm) diameter

\$1,500 - 2,500

Provenance

Purchased from Ryouanjin Gallery, Kyoto.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.



1274

1275

TSUKAMOTO KAIJI (1912-1990)

A porcelain gosu (box and cover)

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

The circular box with a flush-fitting cover decorated on the top with a carved design of a magnolia blossom, covered with a light blue transparent glaze
With a wood *tomobako* storage box titled *Seihakujii taizanbokumon gosu* (<i>Qingbai</i> covered box with magnolia design), signed and sealed *Kaiji* on the underside of the lid
With a paper slip inscribed with the the same title as on the box and dated *Showa gojuroku nen saku* (made in 1981)
3 7/8in (9.8cm) diameter

\$1,200 - 1,800

Provenance

Previously sold, Christie's, New York, June 5, 2002, lot 249.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.



1275

1276

TSUKAMOTO KAIJI (1912-1990)

A porcelain bowl

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

With an undulating rim and decorated in the interior with an incised design of flowering branches, all covered in a light blue-green celadon glaze, incised signature *Kai* on the underside
With a wood *tomobako* storage box titled *Seihakujii hanakarakusamon bachi* (Celadon bowl with flowers and Chinese grasses design), signed and sealed *Kaiji*
8 1/2in (21.6cm) wide

\$1,800 - 2,500

Provenance

Purchased Tobo Hinata gallery, Mashiko, Japan.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.



1276



1277



1279

1277

ISHIGURO MUNEMARO (1893-1968)

A stoneware tea bowl

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

The wide bowl tapering to a small ring foot and covered in a thick *tenmoku* glaze

With a lacquered wood outer *tomobako* storage box and a wood *tomobako* storage box inscribed on the lid *Tenmoku yu chawan Ishiguro Munemaro saku* (Teabowl with tenmoku glaze by Ishiguro Munemaro) and signed and sealed by the artist
6 1/2in (16.5cm) diameter

\$1,000 - 1,500

Provenance

Previously sold Phillips, New York, May 17, 2000, lot 74.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.



1278

1278

TOKUDA YASOKICHI III (1933-2009)

A porcelain flower vase

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

The cylindrical vase tapering to the gently everted rim and covered in a blue-green glaze transforming to purple toward the bottom, signed on a carved reserve *Masahiko*

With a wood *tomobako* storage box inscribed on the cover *Hanaire*, signed *Kutani Masahiko*, and sealed *Masahiko*
9 1/8in (23.2cm) high

\$1,000 - 1,500

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish," March-April, 2008.

1279

TOKUDA YASOKICHI III (1933-2009)

A porcelain vase

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

The bulbous vase with a narrow neck ending in a dramatically flared mouth and covered in a blue-green, and purple glaze, signed on the foot in a carved reserve *Kutani Masahiko*

With a wood *tomobako* storage box titled *Hekimei yu tsubo* (Bright blue-green vase), signed *Kutani Masahiko* and sealed *Masahiko* 10 7/8in (27.7cm) high

\$1,500 - 2,500

Provenance

Previously sold, Bonhams, London, November 13, 2001, lot 102.

Exhibited

Nevada Museum of Art, Reno, "Subtle Beauty: Modern Japanese Ceramics from the Collection of Joel Barish" March-April, 2008.

PROPERTY OF VARIOUS OWNERS

1280

TSUJI SEIMEI (1927-2008)

A Shigaraki sakazuki (sake cup)

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

The cylindrical cup on a low foot, decorated with a natural ash glaze, signed on the side

With a wood *tomobako* storage box inscribed *Shigaraki sakazuki*, signed and sealed *Seimei* 2 6/16in (6.2cm) diameter

\$1,000 - 1,500

1281

KUSUBE YAICHI (1897-1984)

A porcelain vase

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

The cylindrical vase tapering to the foot, decorated with eight roundels in high relief and covered in a blue glaze, impressed seal *Ya*

With a wood *tomobako* storage box inscribed *Heigyokuyu kashin kabin* (Jasper glaze stamen flower vase) signed *Yaichi saku* and sealed

12 1/4in (31.1cm) high

\$1,000 - 1,500



1280



1281



1282



1283



PROPERTY FROM THE ELIZABETH AND WILLARD CLARK COLLECTION

1282

UEMATSU EIJI (1949-)

Two Shigaraki-style stoneware vases

Heisei era (1989-), circa 2000

The first, a boat-shaped flower vessel the triangular body of warm orange hue with embedded quartz flecks and partially covered with a mottled ash glaze, irregular scratch marks to the interior, the base with artist's mark and six circular *geta okoshi* (kiln supports); the second, a large wall vase, the thin rectangular body with an overall plain, rough orange-hued surface scattered with quartz inclusions, fashioned with five interior dividers and four pierced hanging supports, incised *artist's mark* to the reverse. Each with a wood *tomobako* storage box, the first inscribed *Fune hanaire*, the second *Kabekake-hana*, each signed and sealed *Eiji*
 6 5/8 x 15 3/8 x 6in (17 x 39 x 15.3cm)
 13 3/8 x 10 1/4 x 2in (33.7 x 26.1 x 5.1cm)

\$1,500 - 2,500

Provenance

Maezaki Shin'ya

1283

THREE STUDIO CERAMICS

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

Yoshida Jiro (attributed): a stoneware slab vase of irregular, tapering leaf-shape, the textured cream-colored exterior with rough dark vertical streaks, the interior flat black

Tanino Akio (attributed): an elliptical stoneware vase, the exterior decorated with stalks of bamboo outlined in green slip and reserved on a dark-brown ground, the base with the artist's mark

Nakai Kazuhito (attributed): an ash-glazed Bizen flower container with a central angular opening and rounded base, each side of the clam-like silhouette accented with incised lines and two small raised bosses, the base with impressed artist's seal

10 1/2, 10 3/8 and 6 1/4in (26.5, 26.5 and 16cm) high

\$1,500 - 2,500

Arms and Armor





1284



1284



1285



1286

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

1284

A KOTO KATANA AND A SHINTO KATANA

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

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

\$3,500 - 4,500

1285

A LATER BIZEN BOY'S SWORD

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

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

\$1,500 - 2,500

1286

A SHINTO WAKIZASHI

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

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

\$1,500 - 2,500

1287

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

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

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

\$3,500 - 4,500

1288

A MINO SEKI WAKIZASHI

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

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

\$2,000 - 3,000

1287

1288



1289



1290

PROPERTY OF VARIOUS OWNERS

1289

A SET OF FIVE YANONE (ARROWHEADS) IN A PRESENTATION STAND

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

Comprising a *yanagiba* type pierced with a cherry blossom and petal in *sukashibori*, inscribed *Raita haku*, and four *shikaku*-type points, all mounted on a wood stand decorated with flourishes of cranes in flight and pine and bamboo carved in the round, the apron decorated with crashing waves and *minogame* in low relief and applied with a *shakudo* roundel with ginger root in gold *hirame-zogan*, the slots to hole the arrows secured by silvered-metal hinges carved as pine boughs
 6 5/8in (16.9cm) (largest arrowhead); 9 5/8 x 4 1/8in (24.3 x 10.4cm) (stand)

\$1,200 - 1,800

PROPERTY FROM THE ELIZABETH AND WILLARD CLARK COLLECTION

1290

A FOLDING WOOD SWORD STAND WITH PAINTED DECORATION

Edo period (1615-1868), 19th century

The center wood panel carved to the top with an oval carrying handle and hinged on the sides to a pair of shorter wood pieces with carved indentations for three long swords, the front and sides decorated with a herd of frolicking horses painted in ink and color on a gold-foil applied paper ground 14 1/4 x 40 3/4in (36.3 x 103.5cm)

\$1,000 - 2,000



1291



1291

PROPERTY OF VARIOUS OWNERS

1291

AN AKODA-NARI SUJI KABUTO

Muromachi period (1333-1573), 16th century

Constructed of 44 iron plates lacquered black and mounted with *shinodare* on the front and rear central plates, the *koshi-maki* and *mabizashi* edged with gilt-copper *fukurin*, the crown fitted with a five-stage gilt-metal, copper, and *shakudo tehen kanamono*, the *kuwagata-dai* pierce carved with chrysanthemums and fitted with gilt-copper *kuwagata*, the bowl fitted with a later five-stage *shikoro* lacquered black and laced in blue and orange ending in *fukigaeshi* decorated with gilt-metal *manji* heraldic crests and trimmed in gold lacquer

\$15,000 - 20,000



1292

1292

BAMEN TOMONARI (ACTIVE 18TH CENTURY)

An iron hoshi kabuto

Edo period (1615-1869), 18th century

Constructed of eight russet-iron plates, each with seven rounded rivets, the helmet profile swelling slightly at the rear of the crown and with a medial ridge at the top of the front plate, the three-stage gilt-metal *tehen kanamomo* formed as a chrysanthemum, the wide *mabizashi* with two large standing rivets, signed horizontally across the front interior of the bowl *Echizen no kuni Toyohara no ju Bamen Tomonari saku*, fitted with a five-stage Hineno-style *shikoro* lacquered black and laced in blue, the bottom edge of the lowest lame trimmed in doe-skin

With Tokubetsu kicho shiryo (Especially Important Material) certificate no. 1672, issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Preservation of Japanese Armor) dated November 12, 2017

\$15,000 - 20,000

The front edges of each plate are scalloped, visible only on the interior of the bowl.



1293

1293

A KOBOSHI KABUTO

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

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

\$5,000 - 7,000



1294

1294

AN IRON SUJI-KABUTO HELMET

Edo period (1615-1868), circa 1800

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

\$6,000 - 8,000



1295

1295

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

\$5,000 - 8,000



1296

1296

A BLUE-LACED ARMOR WITH A MYOCHIN HELMET

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

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

\$12,000 - 15,000

Korean Art





1297

1297

A GRANITE FIGURE OF A BOY ATTENDANT (DONGJA)

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

Standing in a long Chinese-inspired court costume and holding "the Peach of Immortality" in both hands to the front, his youthful face with a gentle expression and wearing the traditional plaited coiffure of two chignons

22 3/8in (57cm) high

\$20,000 - 30,000

1298

A PORCELAIN WATER DROPPER

Joseon dynasty (1392-1910), 19th century

Rectangular and molded on the surface with a blossom surrounded by coiling vines and decorated in underglaze cobalt and copper, with later traces of gilding, illegibly signed on the underside in gilt

3 x 2 1/8 x 1 in (7.9 x 5.2 x 2.5cm)

\$1,500 - 2,000



1298

1299

AN IRON-DECORATED PORCELAIN JAR
Joseon dynasty (1392-1897), 18th/19th century

The faceted jar of compressed ovoid form with a rolled rim, boldly painted in underglaze iron with a pair of phoenixes in flight, showing in patches of reddish brown where the glaze is thin

5 3/8 in (13.6cm) high

\$2,000 - 3,000



1299

1300

A PORCELAIN VASE

Joseon dynasty (1392-1897), 19th century

The bottle vase painted in underglaze cobalt with a continuous design of a dragon clutching a flaming jewel amongst clouds, the foot adhered with kiln grit

11 1/4 in (28.5cm) high

\$3,000 - 4,000



1300

1301

A PORCELAIN VASE

Joseon dynasty (1392-1897), 19th century

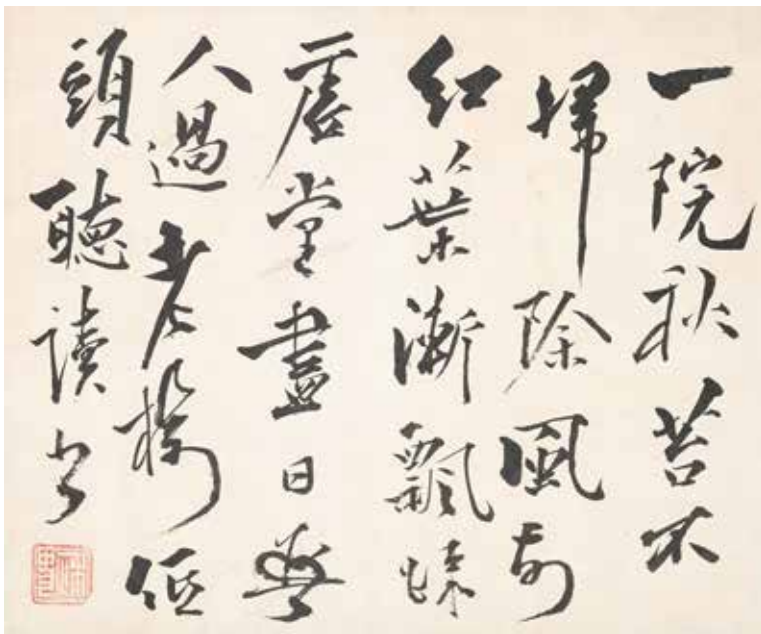
The bottle vase with a compressed body and decorated in underglaze cobalt with a crane in flight and a prancing deer among pine trees, grasses and clouds

10 3/4 in (27.3cm) high

\$1,200 - 1,800



1301



1302



1304



1303

1302

ATTRIBUTED TO KIM JEONG-HUI 김정희,金正喜 (1786-1856)

Calligraphy

Joseon dynasty (1392-1910), 18th century

Ink on paper, framed and glazed, sealed
Chusa

22 x 22cm; 41.4 x 46.2cm overall

\$3,000 - 4,000

1303

ANONYMOUS

Tiger and Magpie

Joseon dynasty (1392-1910), 19th century

Hanging scroll, ink and color on paper; folk painting of a tiger beneath a magpie in a pine tree, unsigned

23 2/4 x 13 1/4in (59.2 x 33.6cm)

\$800 - 1,200

1304

UNIDENTIFIED ARTIST

Geese and Reeds

Joseon dynasty (1392-1910), 19th/20th century

Hanging scroll, "burnt" painting depicting two geese at water's edge with an inscription, signed and with three seals

With a wood storage box

11 1/4 x 35 3/8in (28.6 x 89.8cm)

\$800 - 1,200

The theme of *noan* (geese and reeds) has a double meaning in Korean. The first character *no* can be interpreted either as "reed" or "old" while the second character *an* can mean either "reed" or "comfort"; thus, this subject can be viewed as a wish for a comfortable life in old age.

This hanging scroll was executed using a hot tool held to the paper surface leaving a scorched image.

1305

ANONYMOUS

Landscape and scholar's hut

Joseon dynasty, (1392-1910), 18th century

Hanging scroll, ink and color on silk depicting a lone scholar in his hut in a mountainous landscape; unsigned

With a wood storage box

14 3/4 x 11 5/8in (37.7 x 29.5cm)

US\$1,200 - 1,500



1305

1306

ANONYMOUS

A Landscape with a Walled City

Joseon dynasty (1392-1897), 18th century

A large hanging scroll, ink, ink wash and slight color on paper, mounted as a two-panel folding screen depicting a walled city set in a mountainous landscape, some smaller, more modest dwellings outside the walls in the foreground

41 3/4 x 34 5/8in (109x 87.3cm) each panel

\$4,000 - 6,000



1306



1307

1307

KIM KI-CHANG 김기창 金基昶 (UNBO 운보 雲甫) (1913-2001)

Bird

20th century

Ink and watercolor on paper, depicting a bird with wings outstretched, signed *Kim* in Roman and *Ki-chang* in *hangul*, framed a glazed

12 7/16 x 15 3/8in (31.6 x 39cm), image only

\$3,000 - 5,000

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

紐約亞洲藝術週



March 13-23, 2019

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

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

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

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

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our 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 Wednesday 12 September without penalty. After Wednesday 12 September oversized lots (noted as W next to the lot number and listed on page 154) will be sent to Door To Door 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 Wednesday 26 September 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 of the date of auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

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.

CONTACTS

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Laura King Pfaff •
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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

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Jennifer Jacobsen, (917) 206 1699
Elizabeth Goodridge, (917) 206 1621

Contemporary Art

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Yelena Harbick, (212) 644 9136

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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

Sonja Moro, (415) 503 3412

Asian Works of Art

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Adam Stackhouse, (415) 503 3266

Chinese Works of Art

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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, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

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Victoria Richardson, (415) 503 3207
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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
Jason Stein, (323) 436 5466

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 & Ceramics

Aileen Ward, (323) 436 5463

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Michael Caimano, (929) 666 2243

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
Kathy Wong, (323) 436 5415

European Paintings

Mark Fisher, (323) 436 5488
Rocco Rich, (323) 436 5410

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

• * Indicates saleroom

• Indicates independent contractor

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, 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

Bonhams

Sale title: Fine Japanese and Korean Art	Sale date: September 12, 2018
Sale no. 24862	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	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:

三都之内
江戸武藏鑑

武藏豊小

うけとけ

あうーあう

あふみま

掛あまは

佐倉壽美磨

大江戸

のり袖や

武蔵あや

うけとけ

あふみま

宝鑑福住

江戸
武蔵



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