

The background of the advertisement is a highly detailed Japanese lacquer and metalwork piece. It depicts a traditional Japanese building with a curved roof and a wooden lattice structure. In the foreground, a peacock is shown with its tail feathers fanned out, displaying intricate patterns and colors. The entire scene is rendered in a rich, golden-brown hue, characteristic of lacquer and metalwork art.

**FINE JAPANESE
WORKS OF ART**

Wednesday March 16, 2016

New York

Bonhams

NEW YORK



FINE JAPANESE WORKS OF ART

Wednesday March 16, 2016 at 10am

New York

BONHAMS

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ILLUSTRATIONS

Front cover: Lot 3138
Inside front cover: Lot 3138
Inside back cover: Lot 3138
Back cover: Lot 3029

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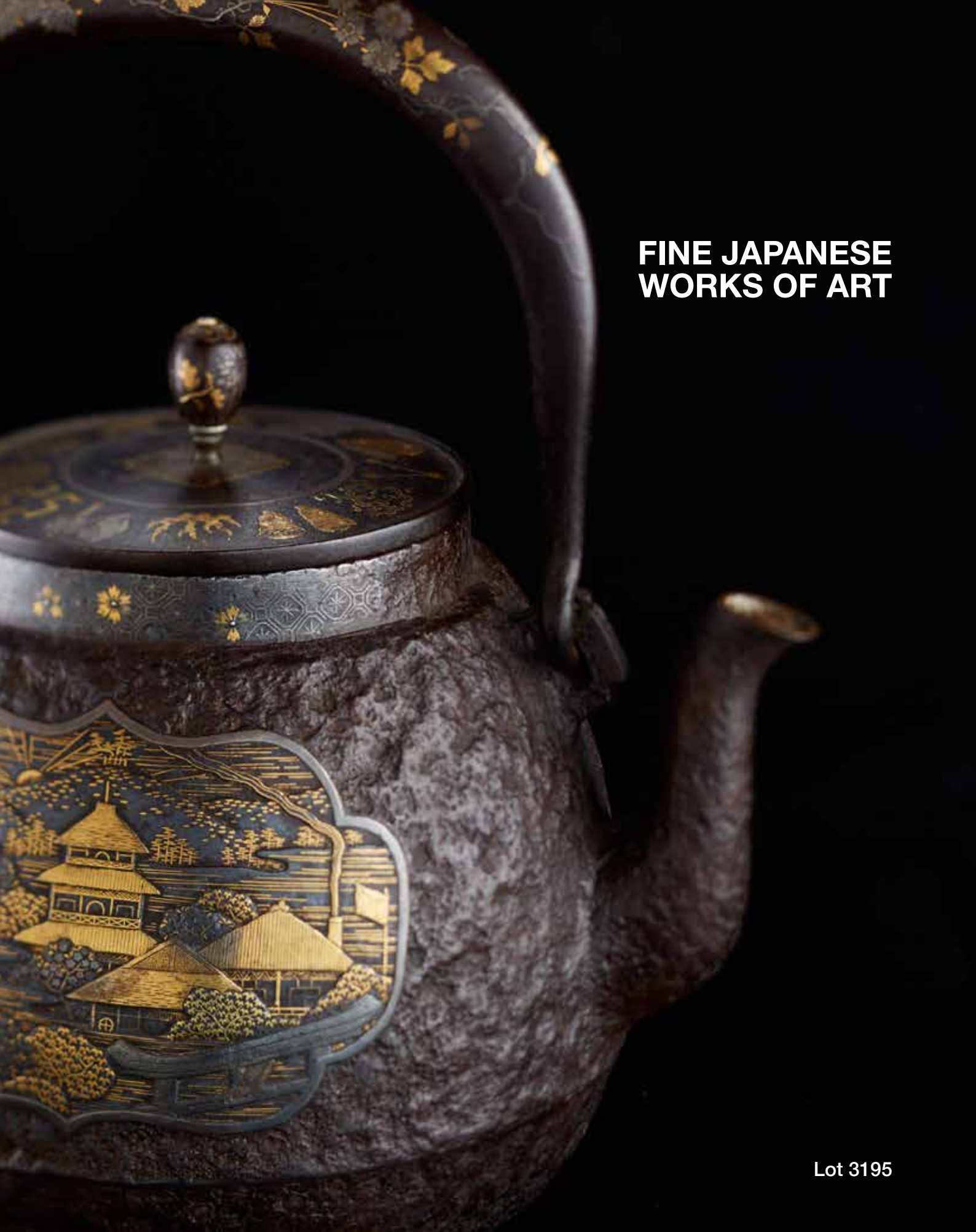
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JAPAN REPRESENTATIVE



Akiko Tsuchida
Tokyo

**FINE JAPANESE
WORKS OF ART**



Lot 3195



3001



3002



3003



3003

3001

A DAISHO KOSHIRAE

The fittings by Goto Renjo, Edo period (1615-1868), 18th-19th century

Each comprising a black-lacquer *saya* and *tsuka* wrapped in purple silk and mounted ensuite with *shakudo nanako* fittings including *kurikata*, *tsuba*, *fuchi-gashira* and *menuki*, all designed with scenes from the Genpei wars, in *iroe taka-zogan* and *taka-bori*, the *tsuba* and *fuchi-gashira* signed Goto Renjo and with a *kao*, the *wakizashi goshirae* fitted with a *kao*, the *wakizashi goshirae* fitted with a *kao*, the *wakizashi goshirae* fitted with a *kao* signed Goto Renjo and with a *kao*

With Tokubetsu Kicho (Especially Precious Sword Fitting) certificate no. 2940 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for Preservation of Japanese Art Swords), dated March 23 1973.

37 3/4in (96cm) long (dai); 29in (73.5cm) long (sho)

\$12,000 - 18,000

3002

A DAISHO KOSHIRAE WITH FINE KINKO FITTINGS

Edo period (1615-1868), 18th century

Each with a black-lacquer *saya* decorated with plum-blossom family crests in *yamimaki-e*, the *tsuka* wrapped in black silk, the *katana goshirae* mounted with *shakudo nanako-ji fuchi-gashira* with roosters, hens and chicks by a *torii* gate and young pines beneath a full moon in *iroe taka-zogan*, signed Hisahide (Kikugawa) and with a *kao*; the *wakizashi goshirae* mounted with *shakudo nanako-ji fuchi-gashira* decorated with roosters, hens and chicks in gold *takazogan*, signed Yoshiharu (Kuwamura) and with a *kao*, and a *kozuka* and *kogai* decorated to match, each *koshirae* with an oval *shakudo* plate *tsuba* finished in a "crepe" pattern

With Tokubetsu Hozon Tosogu (Sword Fitting Especially Worthy of Preservation) certificate no. 2001131 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for Preservation of Japanese Art Swords), dated June 27 2013.

39 1/2in (100.5cm) (dai); 28 1/8in (71.4cm) long (sho)

\$8,000 - 10,000

3003

AN IRON SUJI KABUTO (HELMET)

Possibly by an Owari smith, Edo period (1615-1868), 17th century

The russet-iron bowl constructed of 18 plates and finished with a three-stage *shakudo* and gilt chrysanthemum *tehen kanamono*, the surface decorated with ginger roots and scrolling vines in silver, the *mabisashi* similarly decorated with celestial clouds, the *fukigaeshi* with a copper *fukurin* carved with vines and applied with silvered family crests, fitted with a black lacquer five-lame *shikoro*, the lowest lame trimmed in boar's fur, laced in dark purple, the interior red lacquer, fitted with a lacquered wood *maedate* formed as flaming clouds encircling a gilt-copper disk mounted with a silver Sanskrit character for Bishamonten (Vaisravana)

\$12,000 - 18,000



3004

3004

A RUSSET-IRON KABUTO (HELMET)

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

The russet bowl constructed of 60 plates and mounted with a four-stage gilt-copper and *shakudo tehen kanamono*, the *mabisashi* and the *fukigaeshi* applied with stenciled leather and mounted with a five-lame black-lacquer *shikoro* laced in black and trimmed in orange and blue; fitted with a large *kuwagata*-style *maedate* of gilt copper, the *kuwagata-dai* carved with floral scroll, the bowl signed *Soshu no ju lefusa*

\$7,000 - 9,000



3005

3005

A MOMONARI KABUTO (PEACH-SHAPED HELMET)

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

Constructed in iron in four sections lacquered black and fitted with a three-lame *manju*-style *shikoro*, the second and third lames constructed on rawhide, laced in blue indigo cotton

\$3,000 - 5,000



3006



3006

3006

A RARE UNALTERED KABUTO (HELMET)

By Myochin Nobuie, dated 1563

Constructed of 32 heavy iron plates, lacquered russet-brown, the *mabisashi* lacquered black, the *maedate* a simple gilt-brass “u”-shaped crest, the bowl fitted with a three-lame *shikoro* of black-lacquered iron plates in *kiritsuke iyozone* style, the *fukigaeshi* and *shikoro* trimmed with a gilt-copper *fukurin*, fitted with inner chain-mail *shikoro*, a feature typically seen among northern samurai during the Sengoku (Warring States) period, signed on the interior of the bowl *Myochin Nobuie saku* with *kao* and dated *Eiroku mizunoe inu gonen jugatsu no hi* (1563.10)

\$8,000 - 10,000

Exhibited

Louisville KY, The Frazier History Museum, “Samurai, The Flowering of Japan,” 2012.

Published

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, Louisville KY, p. 27.

This helmet, though from rather late in the Muromachi period has its original *shikoro* (neck guard) and metal fittings. Only a handful of helmets from the Muromachi period have come down to us without having been altered-most of them in the collections of Shinto shrines. This helmet is complete with its original, gilt-brass *maedate* (helmet ornament). Gilding brass was common in the late-Muromachi period but *maedate* from this period are rare.

3007²

**A PAIR OF INLAID IRON
ABUMI (STIRRUPS)**

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

Of typical form and decorated with *shishi* (Chinese mythical lion) and peony sprays above rolling waves in silver *hira-zogan*, the dots of foam inlaid in silver raised slightly in relief, interior red lacquer, signed on the uprights *Kashu no ju Tsunemitsu saku*
10 5/8in (27cm) long

\$1,000 - 1,500



3007

3008

**A PUBLIC NOTICE BOARD
ANNOUNCING A WANTED CRIMINAL**

Edo period (1615-1868), dated 1864

The wooden sign board fitted with a shallow-pitched roof and written in ink with a notice alerting the public to a criminal at large and with a rough sketch of the fugitive

A translation of the notice is as follows:

Notice!

The devilish person is depicted on the left. He killed a man, stole assets, hurt an officer and broke through a barricade!

Therefore 1 *ryo* in gold will be paid to the person who discovers his whereabouts.

10 *ryo* in gold will be paid to the person who captures him.

His height is 5 *shaku* 5 *sun*

There is a sword cut to his right jaw.

Genji 1 (1864)

The Magistrate

14 3/4 x 22 1/2in (37.4 x 57.1cm)

\$1,200 - 1,800



3008

3009

**A BLACK AND RED LACQUER ARMOR
Edo period (1615-1868), 18th/19th century**

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

\$15,000 - 20,000



3009



3010



3010



3010 (detail)

3010

AN IMPORTANT ARMOR WITH DAIMYO PROVENANCE
The armor Edo period (1615-1868), 19th century, the helmet possibly Muromachi period (1336-1573), 16th century

Constructed of *honkozane* lacquered black and laced in green with orange and white trim and mounted with elaborate gold hardware adorned with the crest of the Yamaguchi family and comprising a 32-plate *akodanari niho suji kabuto* lacquered black with three-stage gilt and copper *shinodare*, *fukurin* and *igaki*, three-stage *tehen kanamono* carved with chrysanthemum scrolls and with gilt and *shakudo* flourishes, the bowl mounted with a five-lame *shikoro* ending in long *fukigaeshi* decorated with stenciled doeskin, *fusegumi* and gilt copper family crests on pierce-carved chrysanthemums and trimmed in *fukurin*, the *mabisashi* similarly decorated and mounted with gold and black lacquer *kuwagata-dai* applied with gilt chrysanthemum scrolls and family crest and supporting gold-lacquer *kuwagata* and circular *maedate*; a russet-iron *hanbo* fitted with a three-lame *yodarekake*; the *do maru* decorated with stenciled doeskin on the *watagami* and *munaita* and mounted with family crests on pierce-carved chrysanthemum scroll, eight sections of five-lame *kusazuri*, *o-sode*, *shinogote*, Etchu *haidate*, gold-lacquer *tsutsugote*, boar-bristle *kegutsu* with gilt-leather uppers and gilt metal mounts carved with chrysanthemums, the soles with two layers of gilt leather; with paper *saihai* and large *yoroi-bitsu*, the front panel formed as a *biwa*

With a letter of attestation by Yamagami Hachiro (1902-1980), dated January 1 1958.

\$70,000 - 90,000

Provenance

Major-General Takimoto Hidemaro (1892-1962), Akita Prefecture Viscount Yamaguchi Izumi no Kami Hirokuni (1808-1869), ninth head of the Yamaguchi clan and lord of Ushiku Castle, Hitachi Province

Yamaguchi Hirokuni was granted leadership of the Yamaguchi clan and stewardship of Ushiku castle from 1829 until 1839, along with the titles Izumi no Kami and Tajima no Kami. He inherited a fief in financial difficulty exacerbated by the *Tenpo Daikikin* (Great Famine) of 1833, which forced him to apply strict measures of austerity.

After retiring from office, he took the tonsure and lived as a monk until his death.

Takimoto Hidemaro was a Major-General in the Japanese Imperial Army.

Yamagami Hachiro was a scholar of Japanese history, famous for his extensive knowledge of Japanese armor. He wrote a number of authoritative books on the subject during the 1940s, including *Nihon katchu-ko* (A Study of Japanese Armor, 1942), and is best known in the West for *Japan's Ancient Armor*, published in English for the Japanese Government Railways Library in 1940.

A hanging scroll written by former owner Takimoto Hidemaro accompanies this armor detailing the reputed provenance of the helmet. While on holiday near the Kawanakajima River, the site of many famous battles between Takeda Shingen (1521-1573) and Uesugi Kenshin (1530-1578), Takimoto, happened to meet an elderly dealer in antiques who showed him this helmet. After long negotiations, Takimoto was able to purchase the helmet and armor. Legend has it that the helmet was worn by Takeda Tenkyu (Shigeyasu), the younger brother of Shingen, who was killed at the battle of Kawanakajima in 1561. He was buried at Kakuso-ji temple (in modern-day Nagano Prefecture), now known as Tenkyu-ji after the name was changed in a ceremony to console the spirit of Shigeyasu. This helmet was reputedly in the collection of Tenkyu-ji temple.



3010



3011



3011 (detail)

3011

**A NEGORO LACQUERED
YUMI (LONGBOW)**

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

Of laminate construction and lacquered red over black, the undercoat of black lacquer visible in distinctive patterns where the wrapped bindings are slightly raised in relief, the area around the grip wrapped with rattan

79 15/16in (203cm) long

\$5,000 - 7,000

3012

**A NEGORO LACQUER TENMOKUDAI
(TEA-BOWL STAND)**

Muromachi period (1333-1573),

16th century

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

5 3/4in (14.6cm) diameter; 3 1/4in (8.3cm) high

\$2,000 - 3,000

For other stands for teabowls see Miho Museum and Kyoto Shimbun Inc., *Shu urushi Negoro: Chusei ni saita hana (Negoro: Efflorescence of Medieval Japanese Lacquerware)*, Kyoto, 2013, pls. 360, 361, 363.



3012



3012 (top)

3013

**A NEGORO LACQUER KOBAN
(FOOTED TRAY)**

Edo period (1615-1868), 17th century

The circular tray with everted rim, supported on a high, slightly splayed foot, lacquered red over a black undercoat

14 1/8in (35.8cm) diameter

\$1,500 - 2,500

Trays of this type were commonly used for serving meals in temples. For similar examples, see Kawada Sadamu (ed.), *Negoro*, Tokyo, Negoro-ten Jikko linkai (Negoro Exhibition Executive Committee), 2010 (catalog of an exhibition held at the Okura Museum of Art), p.79, no.48 and James C.Y. Watt and others, *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, The Metropolitan Museum of Art, New York, 1992, pp.184-185, no.76.



3013

3014

**A NEGORO-STYLE NENJU BAKO
(ROSARY BOX)**

Edo period (1615-1868), 18th century

The circular box and cover of turned and assembled wood decorated with concentric rings on the exterior and lacquered with an undercoat of black and covered in red lacquer, the black showing through on the edges, interiors and underside black lacquer

7 1/16in (17.8cm) diameter

\$2,000 - 3,000



3014



3015

ANONYMOUS
SHOTOKU TAISHI
 Edo period (1615-1868)

Hanging scroll, ink, color and gilt pigment on silk, depicting Shotoku Taishi as an adolescent standing in gilt brocade monastic robes and holding a censer, unsigned

18 3/4 x 8 5/8in (47.5 x 22cm)

\$3,000 - 4,000

This iconic image represents Shotoku Taishi (572-622) who served as Regent under Empress Suiko and is revered for his role in promoting Buddhism in Japan. Known as *Koyo Taishi* (Filial Prince Regent) or *Jurokusai Shotoku Taishi* (Prince Shotoku at Age 16), it is interpreted as showing Shotoku praying for the recovery of his sick father, Emperor Yomei, or for the victory of his clan, the Soga, over the Mononobe faction which opposed the Buddhist faith. In this aspect, Shotoku was also viewed as the reincarnation of Kannon Bodhisattva and worshiped for his ability to bestow salvation and deliverance from disease and disaster.



3016

ANONYMOUS
GODAI MYO-O (FIVE GREAT WISDOM KINGS)
 Edo period (1615-1868)

Hanging scroll, ink, color and gold pigment on silk; Fudo Myo-o attended by Kongara Doji and Seitaka Doji, the four corners with Gozanze Myo-o, Gundari Myo-o, Daitoku Myo-o and Kongoyasha Myo-o, no inscriptions

36 1/4 x 16in (92.1 x 40.4cm)

\$6,000 - 8,000

The Five Myo-o (Bright or Wisdom Kings) inhabit the "Womb Realm" and are organized according to the cardinal directions. Representative of the luminescent wisdom of the Buddha, they are protectors of the Five Wisdom Buddhas.



3017

3017

ATTRIBUTED TO TOSA MITSUHIRO (ACTIVE C. 1430)

BISHAMONTEN (VAISRAVANA)

Muromachi period (1333-1573), 15th century

Hanging scroll, ink, color and gold on silk; the guardian accompanied by his wife Kichijoten and their son, Zennishi doji, unsigned, with an attestation by Yamana Gikai (b.1865), son of the Tosa painter painter Yamana Tsurayoshi: *Bishamonten-zo kenpon chakushoku migi Tosa Gonnokami Mitsuhiro hitsu kanteihitsu Meiji kinoe-tatsu natsu Yamana Gikai* 毘沙門天像絹本着色右土佐権守光弘筆鑑定畢明治甲辰夏山名義海 (Painting of Bishamonten, ink on silk, by Tosa Gonnokami Mitsuhiro, certified by Yamana Gikai, summer of the *kinoe-tatsu* year of Meiji [1904]) with seal Gikai

32 1/2 x 14 3/4in (82.6 x 37.5cm)

\$10,000 - 15,000



3018



3019

3018

A GILT-BRONZE MODEL OF TANJOBUTSU (SHAKA AT BIRTH)

Hakuho (646-710) or Nara (710-794) period, 7th-8th century

Cast in the form of the newly born Buddha, naked to the waist, his right hand pointing to the heavens and his left pointing to the earth, on a lotus base

7 1/2in (19cm) high

\$10,000 - 15,000

After the Buddha was born from the right side of his mother Maya, he immediately took seven steps in each of the four directions and stated he was the only Venerable One in the heavens and on earth. This event was widely celebrated in early Japanese Buddhist sculpture, the most famous example being a figure in the Todaiji Temple, Nara, dated to the mid-eighth century and

registered as a National Treasure. The Todaiji figure was reputedly used as recently as the 1980s for the annual celebration of the birth of the Buddha on the eighth day of the fourth month, a custom instituted in the year 606 by the pious Empress Suiko. During the celebration, known as *kanbutsu-e*, the figure is typically placed in a flower-decked hut and anointed with hydrangea oil. For another example in the Shōgenji Temple, Aichi Prefecture, usually housed in Nara National Museum, see Ikeda Yoko, "Dozo tanjo Shakabutsu ritsuzo (Shogenji zo) noto (A Study on *The Statue of Sakyamuni at Birth* in the Shougenji Collection," Nagoya Zokei University of Art and Design, Departmental Bulletin Paper, 15 (March 2009), pp. 49-59.



3020

3019

A GILT-BRONZE KAKEBOTOKE (HANGING FIGURE) OF A SEATED BUDDHA

Heian period (794-1185), 12th century

Seated in a pose of meditation on a lotus pedestal and backed by a circular nimbus, his hands obscured by a cloth falling to the front in rhythmic folds, with traces of the original gilding, now mounted on a black wooden stand

8in (20.2cm) height of figure; 10 1/4in (26cm) height overall

\$6,000 - 8,000

3020

A GILT-BRONZE KONGOREI (RITUAL BELL)

Kamakura period (1185-1333),

13th-14th century

Of the *gokorei* type with five prongs cast to the top, the bell surface with raised horizontal bands below a lotus pedestal for the handle centered by *kimoku* (demons' eyes) bracketed by bands of lotus petals, traces of original gilt

7in (17.8cm) high

\$6,000 - 8,000

For a similar example, see Nezu Institute of Fine Arts, *Nezu bijutsukan zohin sen: Bukkyo bijutsu/ Catalog of Selected Masterpieces from the Nezu Collections, Objects of Religious Art*, Tokyo: 2001, no. 163.



3021

3021

A SMALL BRONZE FUSATSU SUIBYO (RITUAL WATER PITCHER)

Kamakura period (1185-1333),

13th century

With a dished rim tapering to a tall neck and ovoid body cast with five raised horizontal bands, the curved spout issuing from a lotus-form medallion, all raised on a slightly flared ring foot

With an unmarked wood storage box

7in (17.8cm) high

\$3,000 - 4,000

For a similar example at the Todaiji temple complex in Nara, see Ishida Mosaku, *Bukkyo bijutsu no kihon* (Foundations of Buddhist Art), Tokyo, Tokyo Bijutsu, 1967, pp.66-67 and for another example in Nara National Museum, see <http://www.narahaku.go.jp/collection/d-790-0-1.html>



3022

**3022
AN UNUSUAL KAKEBOTOKE (BRONZE AND WOOD VOTIVE PANEL) WITH DAITOKU MYO-O (YAMANTAKA)**

Kamakura-Nanbokuchō period (1138-1392), 14th century

The deity cast in bronze seated on a crouching water buffalo and with two of his hands in a *mudra*, the others held aloft to hold various weapons (now lost), mounted on a circular panel flanked by two vases containing lotus flowers and covered by a *tengai* (jewelled canopy), the gilt-bronze ground carved with wave patterns and applied with demon masks with traces of red pigment, *vajra* and lotus flowers; fitted with a suspension ring

13in (33cm) diameter

\$12,000 - 18,000

The six-headed, six-legged Daitoku Myo-o (“The Wisdom King of Great Awe-inspiring Power”), seated on a black buffalo, was revered in Japan as a symbol of the true believer’s power to triumph over death. Originally worshiped along with the other four Wisdom Kings, by the twelfth century Daitoku was the focus of both state and private ritual and images of him abound, both in sculpture and in painting, of which the most famous is in the Museum of Fine Arts, Boston (inv. no. 20.750). A dated example (1348) of a Daitoku Myo-o in the *kakebotoke* (“hanging Buddha”) format is in Tokyo National Museum (inv. no. 1020), see Machida Shiritsu Hakubutsukan (Machida City Museum), *Musashi no kinko (Metalwork in the Tokyo Region)*, 1995.



3023

**3023
A BUDDHA HEAD
Nara period (710-794)**

Modeled in dry lacquer as the head of a Buddha with elongated ear lobes and full cheeks above a neck bearing three folds, the combed hair piled on top of the head in a tall topknot, the surface with traces of original pigment and gilt with red lacquer undercoat; set on a box wood stand

12 7/8in (32.8cm) high (not including stand)

\$8,000 - 10,000



3024

3024

A POLYCHROME WOOD FIGURE OF FUDO MYO-O (ACHALA)

Kamakura-Nanbokucho period (1138-1392), 14th century

The figure shown seated cross-legged modeled with the soft figure of a youth but with a fierce facial expression with the upper teeth and fangs biting the lower lip, the hair swept to one side in a braid down the left shoulder, a *kurikara* (Buddhist sword) held in the right hand and a weighted rope in the left, the robes draped around his waist and over the left shoulder decorated with floral roundels, with traces original pigment and gilt, the eyes inlaid in crystal; with gilt-metal jewelry; set on a ten-step base painted with *rinpo* (Wheel of the Buddhist Law) and flowering vines, gilt-bronze hardware, a large separately carved flame nimbus emanating from the rear, all possibly original to the sculpture

11 3/8in (28.8cm) height of figure

31 1/8in (79cm) height overall

\$20,000 - 30,000

For a similar figure of Fudo Myo-o by the hand of Kaikei in the collection of Shoju-in temple, Kyoto, see Hiromitsu Washizuka, *Myoo: okori to itsukushimi no hotoke* (Myo-o: Buddhist Deities of Wrath and Love), Nara National Museum, 2000, pl. 24; and another in the Burke Collection, see Miyeko Murase, *Bridge of Dreams, The Mary Griggs Burke Collection of Japanese Art*, The Metropolitan Museum of Art, New York, no. 22, pp. 75 & 76.



3025

3025

A WOODEN FIGURE OF IDATEN (SKANDA)

Kamakura period (1185-1333), 13th century

Of joined block construction carved in a dynamic pose mid-stride, the figure shown wearing Chinese-style armor and headdress with traces of original polychrome pigment and ink notations on the exposed wood; with a fitted wood stand

13 1/2in (34cm) high

\$10,000 - 15,000

Called Skanda in Sanskrit, Idaten is a Buddhist deity who controls the eastern, western and southern quarters and whose functions include protecting the Buddhist law and driving out sickness from small children. Because of an old story that he once succeeded in catching a demon that had run away with a sacred reliquary he became a metaphor for fleetness of foot.



3025 (detail)

3026

A PAIR OF LARGE POLYCHROME WOOD GUARDIAN FIGURES

Muromachi period (1336-1573), 15th-16th century

Carved in *yosegi-zukuri* (joined-block) construction as the guardians Tamonten and Zochoten, two of the Shitenno (Four Heavenly Kings), each shown in Chinese-style armor in dynamic postures holding their respective attributes and standing atop a subdued demon, both painted in bright pigments and gilt over gesso and with inlaid crystal eyes

42in (106.7cm) high (including base)

\$35,000 - 45,000

The Shitenno whose origins are in Hindu traditions, were adopted into the Buddhist pantheon as subjugators of Buddha's enemies. With their transmission into East Asian Buddhist teachings, their appearance took on a martial quality and their iconography included armor, weapons and fearsome expressions. In temple halls where sculptural arrangements were set up to emulate Sumeru, the Buddhist cosmic mountain, the Shitenno were placed at the four corners surrounding and protecting the central Buddhist sculptures in the configuration. Tamonten guards the north, while Zochoten guards the south. In Japan, the status of the Shitenno was further elevated to include protection of the nation.



3026



3026 (details)





3027



3027 (side view)

3027

**A WOOD FIGURE OF A BODHISATTVA
By Enku (1632-1695)**

Carved in the *natabori* style from a single block of paulownia wood, the deity's hands held to the front and drapery fanning out to either side in finlike projections, with a later natural wood base. With an unmarked wood storage box. *17 7/8in (45.5cm) height of figure; 20 1/4in (51.5cm) height overall*
\$10,000 - 15,000

Born in present-day Gifu Prefecture to a farming family, Enku studied esoteric Buddhism and attained priestly status before embarking on a lifetime of pilgrimage, visiting temples and sacred sites throughout Japan and following the austere code of a *shugenja* (ascetic mountain-dwelling monk). The *Kinsei kijinden*, a biographical anthology compiled in 1788, attributes to Enku all sorts of miraculous deeds, including one occasion on which he carved 1,000 Buddha images of Buddhas to save a village from being taken over by a local pond god, achieving his goal by throwing all the figures into the water (see Grisha F. Dotzenko, *Enku: Master Carver*, Tokyo, Kodansha International, 1976, pp. 11-12). Legend has it that Enku produced some 120,000 sculptures; whatever the true total it is certain that many of his carvings were intended as amulets to ward off evil or cure diseases. For this reason they often represent popular compassionate deities such as the bodhisattva Kannon, as with the present lot. They are generally very simple, done in few strokes with the ax cuts left visible and highlighting the natural characteristics of the wood.

For comparable published figures of bodhisattavas by Enku, see Goto Hideo, *Edo no kyubisuto Enku* (Enku: Edo Cubist), Tokyo, Shogakukan, 1980, pp. 47-48, a figure in the Amidadera, Seki City, Gifu Prefecture; Dotzenko, *Enku: Master Carver* (see above), cat. no. 16, a figure of Sho Kannon; Nagai Shin'ichi and Maruyama Naokazu, *Enku to Mokujiiki* (Enku and Mokujiiki), Tokyo, Kodansha, 1978, pls. 14, 24, figures of Sho Kannon in the Kannonji, Aichi Prefecture.

3028

A ZUSHI (PORTABLE SHRINE)
Edo period (1615-1868), early 19th century

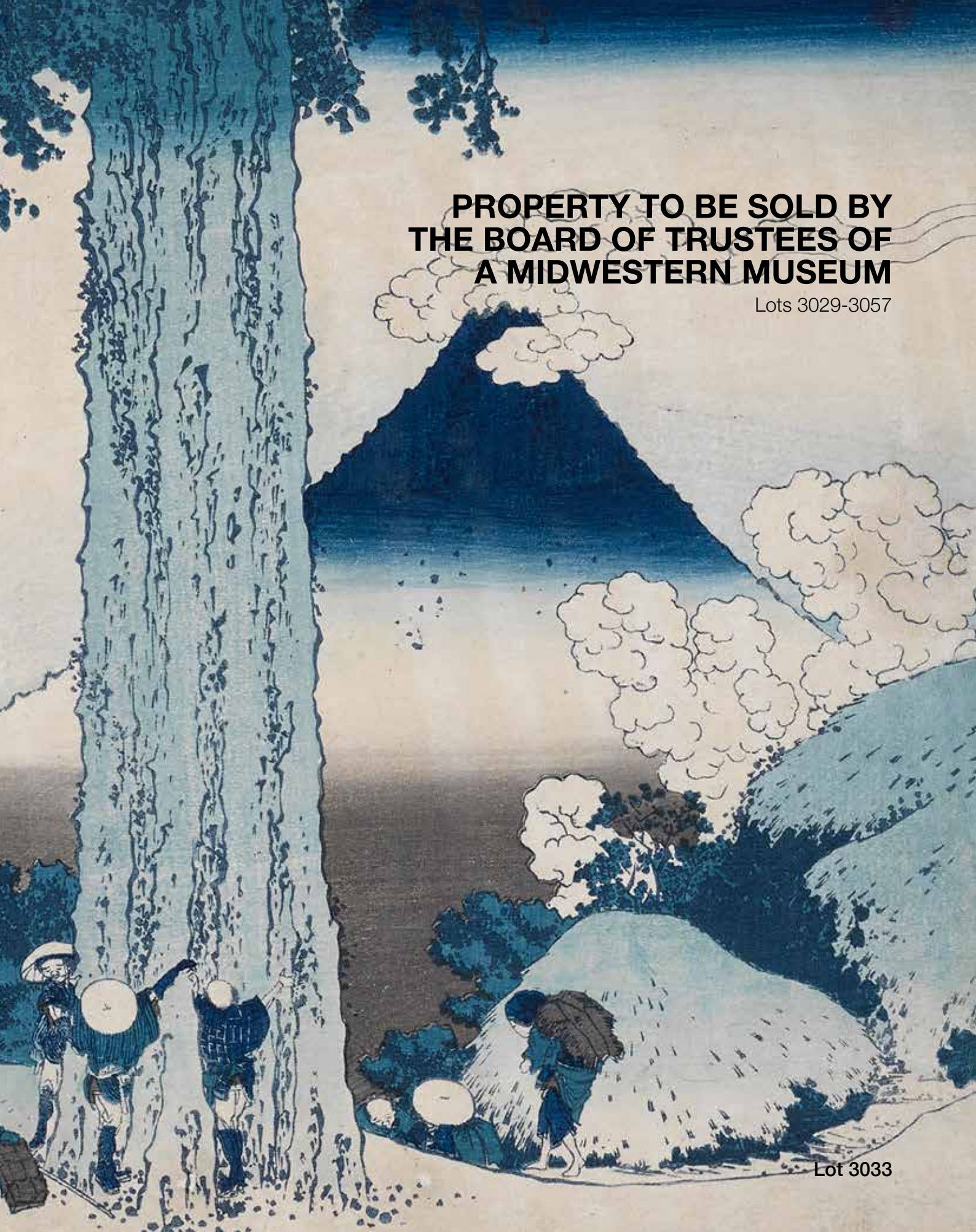
The black lacquer case fitted with double doors, opening to reveal a gilt-wood figure of Monju Bosatsu holding a scepter and seated in royal-ease pose on his lion vehicle, backed with an elaborate nimbus, the transom painted with floral scrolls, gilt-brass mounts carved with vines. *9 1/8in (23.2cm) high overall*
\$2,000 - 3,000



3028

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

Lots 3029-3057



Lot 3033



3029

3029

A GOLD-LACQUER FIGURE OF AMIDA BUDDHA

Edo period (1615-1868), 19th century

Shown seated cross legged with his hands in the gesture of meditation, his flowing robes decorated with *horin*, (wheels of the Buddhist law), lotus blossoms, scrolling vines and geometric patterns in black lacquer, eyes and *urna* inlaid in glass, the head surrounded by a similarly decorated halo; seated on a double-lotus pedestal; with a brocade covered identification slip and later associated stand **29in (73.7cm) high (overall including lotus base); 14 3/4in (37.4cm) high (the figure)**
\$2,000 - 3,000

Provenance

Purchased Yamanaka & Company, Kyoto, by repute.



3029

3030

SUZUKI HARUNOBU (1724-1770)

Three woodblock prints

Chuban tate-e (one partial); the first known as *A Water Vendor* (third state), after 1765, signed *Harunobu*; the second from the series *Mu Tamagawa* (Six Jewel Rivers), entitled *Toi no Tamagawa*, *Settsu no meisho* (The Cloth-fulling Jewel River, a Famous Place in Settsu Province), 1766-67, signed *Suzuki Harunobu ga*; and a partial work featuring two courtesans reading a letter, c. 1767-8, signed *Harunobu* - good impressions, poor color and condition [3]

10 3/4 x 8 1/8in (27.5 x 20.8cm)

10 3/4 x 8in (27.4 x 20.5cm)

7 1/2 x 8in (19 x 20.4cm)

\$800 - 1,200

For other impressions, see David Waterhouse, *The Harunobu Decade*, Leiden, Hotei, 2013, #167 *Toi no Tamagawa* (The Crystal River for Cloth-Beating), Jack Hillier, *Suzuki Harunobu: An Exhibition*, Philadelphia Museum of Art, 1970, p. 47, pl. 11 (Water Vendor) and p. 161, pl. 64 (Reading a Letter).

3031

SUZUKI HARUNOBU (1724-1770)

One erotic woodblock print

Chuban yoko-e; from the series *Furyu enshoku Mane'emon* (Elegant Amorous Mane'emon), entitled *Mane'emon yon ukiyo* (Mane'emon [no.] four), c. 1768, published by Nishimuraya Yohachi - very good impression, good color, minor wrinkles and soiling, reverse edges with traces of previous mounting, archival tape to top reverse

8 1/8 x 11in (20.6 x 28in)

\$1,000 - 1,500

For another impression, together with the full series of *Furyu enshoku Mane'emon*, see Gian Carlo Calza, *Poem of the Pillow and Other Stories by Utamaro, Hokusai, Kuniyoshi and Other Artists of the Floating World*, London & New York, Phaidon, 2010, pp. 152-171. An explanation of the scene is published in Inge Klompmakers, *Japanese Erotic Prints: Shunga by Harunobu and Koryusai*, Leiden, 2001, pp.60-61, no. B.4.

Provenance

Richard P. Gale collection



3030 (part lot)



3031

3032

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), entitled *Sanka haku-u* (Rainstorm beneath the Summit), 1831-34, signed *Hokusai litsu hitsu*, published by Nishimuraya Yohachi (lacking seals) - good-fair impression, fair color, toned, some staining, traces of previous mounting to reverse edges
 10 1/4 x 15 1/5in (26.4 x 38.8cm)

\$2,000 - 3,000



3032



3033

3033

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), entitled *Koshu Mishima goe* (Mishima Pass in Kai Province), 1831-34, signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (lacking seals) - good impression (blue outline), blue and gray coloration, minor soiling, center crease, some patches (along top and center right edge), archival tape to reverse top edge

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

\$3,000 - 5,000



3034

3034

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), entitled *Shimo-Meguro* (Lower Meguro), 1831-34, signed *Saki no Hokusai litsu hitsu*, lower left with *kiwame* censor and publisher Nishimuraya Yohachi (Eijudo) seals - good impression and color, slightly faded and toned, some soiling, center crease, wormage, backed

9 1/2 x 14 1/2in (24.9 x 36.8cm)

\$1,000 - 2,000



3035

3035

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), entitled *Edo Nihon-bashi* (Nihonbashi Bridge in Edo), 1831-34, signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo) (lacking seals) - good impression and color, center crease, archival tape to reverse top, backed

9 7/8 x 14 5/8in (25.1 x 37.2cm)

\$2,000 - 4,000

3036

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), entitled *Edo Nihon-bashi* (Nihonbashi Bridge in Edo), 1831-34, signed *Saki no Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo) (lacking seals) - late impression, some fading and soiling, a few small patches, rubbed (mainly to reverse), archival tape to reverse top $10 \frac{1}{4} \times 15 \frac{1}{8}$ in (26.2 x 38.6cm)

\$1,000 - 1,500



3036

3037

KEISEI EISEN (1790-1848)

One woodblock print

From the series *Kisokaido rokujukyu tsugi* (The 69 Stations of the Kisokaido Road), here called *Kisoji no eki* (The Stations of the Kiso Road), entitled *Nojiri Inagawa-bashi enbo* (Distant View of the Bridge on the Ina River at Nojiri) (#41), 1835-38, with two seal of the publisher Takenouchi Magohachi (Hoeido) - good impression and color, very minor wormage, very minor paper losses along the edges, archival tape to reverse top, pencil notation to reverse bottom, otherwise good condition $9 \frac{1}{2} \times 14 \frac{3}{8}$ in (24.1 x 36.5cm)

\$800 - 1,200



3037

3038

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Hyakunin isshu uba ga etoki* (100 Poems Explained by the Nurse), entitled *Minamoto no Muneyuki Ason* (d.939), 1835-36, signed *Saki no Hokusai manji*, with *kiwame* censor and publisher Iseya Sanjiro (Eijudo) seals - good impression and color, top right corner patched, slightly irregular top edge, archival tape to top reverse $9 \frac{7}{8} \times 14 \frac{1}{4}$ in (25 x 36.3cm)

\$2,000 - 4,000

The poem by Minamoto no Muneyuki in the cartouche reads:
Yama-zato wa/ fuyu zo sabishisa/ masarikeru/ hito-me mo kusa mo/ karenu to omoeba (In the mountain village/ it is in winter that my loneliness/ increases most / when I think how both have dried up/ the grasses and people's visits) [translation by Joshua S. Mostow, *Pictures of the Heart: The Hyakunin Isshu in Word and Image*, Honolulu, University of Hawai'i Press, 1996, p. 226]



3038



3039

3039

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Hyakunin isshu uba ga etoki* (100 Poems Explained by the Nurse), entitled *Kanke* (Sugawara no Michizane, 844-903), 1835-36, signed *Saki no Hokusai manji*, with *kiwame* censor and publisher Iseya Sanjiro (Eijudo) seals - good impression and color, some wormage, slightly toned, minor staining, slightly irregular bottom margin
10 1/8 x 14 3/4in (25.9 x 37.4cm)

\$1,000 - 1,500

Sugawara no Michizane's poem in the cartouche reads:

Kono tabi wa/ nusa mo toriaezu/ tamuke-yama/ momiji no nishiki/ kami no mani-mani
(This time around/ I couldn't even bring sacred streamers/ - Offering Hill -/ but if this brocade of autumn leaves/ is to the god's liking...) [translation by Joshua S. Mostow, *Pictures of the Heart: The Hyakunin Isshu in Word and Image*, Honolulu, University of Hawai'i Press, 1996, p. 213]



3040 (part lot)

3040

UTAGAWA HIROSHIGE (1797-1858)

Six woodblock prints

Oban yoko-e; each from the series *Kisokaido rokujuku tsugi* (The 69 Stations of the Kisokaido Road), *Odai* (#22), *Nagakubo* (#28), *Agematsu* (#39), *Suhara* (#40), *Ota* (#52) and *Takamiya* (#65), 1835-38, each signed *Hiroshige ga*, most with *kiwame* censor and publisher Takenouchi Magohachi seals - generally good impressions and color, varying condition

9-10 1/8 x 14-14 7/8in (22.8-25.8 x 35.6-38cm)

\$1,000 - 1,500

3041

UTAGAWA HIROSHIGE (1797-1858)

Six woodblock prints

Each signed *Hiroshige ga*, comprising four *oban yoko-e*: *Mitsuke Tenryugawa-zu* (#29) from the *Hoeido Tokaido*, 1833-4, with partial *kiwame* censor and publisher seal; two prints from a *Kyoto meisho* series published circa 1834, entitled *Gion-sha setchu* and *Shimabara deguchi no yanagi*; and one print entitled *Soshu Enoshima no zu*; together with two *aiban yoko-e* from the *Gyosho Tokaido* series, each of *Kameyama* (#47), 1841-44, published by *Ezakiya* - good to fair impressions

Varying sizes

\$1,000 - 1,500



3041 (part lot)

3042

HASHIGUCHI GOYO (1880-1921)

One woodblock print

Entitled *Snow on Mt. Ibuki*, dated January, 1920, signed *Goyo ga*, cartouche to the lower left reads *Taisho kanoe saru toshi* (Taisho, canoe saru year [1920]), lower right with circular publisher seal of Watanabe Shozaburo (for the distribution only), reverse with edition notation *21/100* above a circular shop seal - very good impression and color, minor staining on upper right and right margin edges, traces of adhesive residue on reverse top corners, attached to mat with archival tape, reverse bottom margin with museum pencil notation, otherwise very good condition *10 x 15 7/8in (25.5 x 40.2cm)*

\$800 - 1,200



3042

Another impression and discussion of this print is published in Amy Reigle Stephens, Hiromi Okamoto and others, *The New Wave: Twentieth-Century Japanese Prints from the Robert O. Muller Collection*, London and Leiden, Bamboo and Hotel, 1993 p. 128, fig. 129.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints from the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 43, no. 5.

3043

ITO SHINSUI (1898-1972)

One woodblock print

Entitled *Rainy Season*, dated November, 1919, signed *Shinsui ga*, lower left with circular publisher seal of Watanabe Shozaburo - very good impression and color, attached to mat with archival tape, reverse with ink and pencil notation, otherwise very good condition *10 x 13 7/8in (25.2 x 35cm)*

\$800 - 1,200



3043

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints from the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 110, no. 55.

3044

KAWASE HASUI (1883-1957)

One woodblock print

Entitled *Samidare (Arakawa)* (Early summer rain, Arakawa), dated June 1932, signed *Hasui*, left margin with copyright and publisher notation of Doi Sadaichi followed by notation of the carver Fujimura Kanezo and printer Matsushita Shigeru/Tamotsu - very good impression and color, pencil notation to reverse, otherwise very good condition *15 5/8 x 10 3/8in (40.2 x 26.4cm)*

\$800 - 1,200



3044

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, Hotel, 2008, p. 432, no. 283.

3045

ITO SHINSUI (1898-1972)

One woodblock print

Entitled *Kuroeri* (Black neckband), dated spring 1928, signed *Shinsui ga*, with oval artist's seal *Shinsui*, edition stamp on reverse reads *Nuhyaku mai kagiri zeppan, Dai hachiju yonban* (No. 84 of a limited edition of 200) - very good impression and color, slight wrinkle (left side, center), traces of archival mounting tape to reverse and museum pencil notation, otherwise very good state
15 5/8 x 10 7/8in (39.8 x 27.6cm)

\$1,000 - 1,500

For another impression, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 60, fig. 51.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints form the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 121, no. 70.

3046

ITO SHINSUI (1898-1972)

One woodblock print

From the series *Gendai bijinsha dainishu* (Second collection of modern beauties), entitled *Maiko* (apprentice geisha in Kyoto), dated July 5, 1932, signed *Shinsui saku*, with rectangular artist's seal *Shinsui*, lower left with circular publisher seal of Watanabe Shozaburo (6mm), left margin with publisher's copyright seal (1929-1942), edition stamp on reverse reads *Nihyaku goju mai zeppan, dai nihyaku yonju kyuban* (No. 249 of a limited edition of 250) followed by publisher's stamp of Watanabe - very good impression and color, traces of archival mounting tape to reverse and museum pencil notation, otherwise very good state
17 1/8 x 11in (43.5 x 27.8cm)

\$800 - 1,200

For another impression, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 71, fig. 72.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints form the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 127, no. 80.

3047

TORII KOTONDO (1900-1976)

One woodblock print

Entitled *Nagajuban* (Long undergarment) [embossed in bottom margin], dated July 1929, signed *Kotondo ga*, sealed *Kotondo*, left margin with embossed joint publishers' seal of Sakai and Kawaguchi, edition label to reverse reads *Gaikoku iki nihyaku mai kagiri zeppan, dai hayaku nijuniban* (No. 122 of limited edition of 200 for export) and signed in ink *Torii Kotondo*, applied with a circular red approval seal reading *Kotondo* - very good impression and color, slightly toned, very minor foxing, archival tape to reverse top margin, pencil notation to reverse bottom margin, otherwise very good condition
18 3/8 x 11 5/8in (46.8 x 29.5cm)

\$1,500 - 2,500

For another impression, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 127, fig. 169-1.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints form the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 190, no. 133.

3048

YAMAKAWA SHUHO (1898-1944)

One woodblock print

From the series *Fujo yondai* (Women in four settings) entitled *Tasogare* (Twilight), dated April 1928, signed *Shuho* followed by the artist's maple-leaf seal, published by Bijutsusha - very good impression and color, very minor wrinkles, archival mounting tape to reverse top corners, museum pencil notation, otherwise very good condition
14 7/8 x 10 3/8in (37.7 x 26.3cm)

\$500 - 700

For other impressions, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 117, fig. 155, and Amy Reigle Stephens, Hiromi Okamoto and others, *The New Wave: Twentieth-Century Japanese Prints from the Robert O. Muller Collection*, London and Leiden, Bamboo and Hotei, 1993, p. 179, fig. 227.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints form the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 183, no. 132.

3049

TORII KOTONDO (1900-1976)

One woodblock print

Entitled *Ame* (Rain) [embossed in bottom margin], dated October 1929, signed *Kotondo ga*, sealed *Kotondo*, left margin with embossed joint publishers' seal of Sakai and Kawaguchi, edition label to reverse reads *Gaikoku iki nihyaku mai kagiri zeppan, dai hachiju rokuban* (No. 86 of limited edition of 200 for export) and signed in ink *Torii Kotondo*, applied with a circular red seal reading *Kotondo* - very good impression and color, three corners with minor wrinkles, slightly toned, pencil notation to reverse bottom margin, otherwise very good condition
18 1/8 x 11 3/4in (46.1 x 29.9cm)

\$1,000 - 1,500

For other impressions, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 129, fig. 173, and Amy Reigle Stephens, Hiromi Okamoto and others, *The New Wave: Twentieth-Century Japanese Prints from the Robert O. Muller Collection*, London and Leiden, Bamboo and Hotei, 1993, p. 199, fig. 265.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints form the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 192, no. 135.

3050

TORII KOTONDO (1900-1976)

One woodblock print

Entitled *Yuge* (Vapor) [embossed in bottom margin], dated October 1929, signed *Kotondo ga*, sealed *Kotondo*, left margin with embossed joint publishers' seal of Sakai and Kawaguchi, edition label to reverse reads *Gaikoku iki nihyaku mai kagiri zeppan, dai hyaku nijusan ban* (No. 123 of limited edition of 200 for export) and signed in ink *Torii Kotondo*, applied with a circular red approval seal *Kotondo* - very good impression and color, slightly toned, minor foxing, archival tape to reverse top, pencil notation to reverse bottom margin, otherwise very good condition
18 1/8 x 11 3/4in (46.2 x 29.8cm)

\$1,500 - 2,500

For other impressions, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 128, fig. 171, and Amy Reigle Stephens, Hiromi Okamoto and others, *The New Wave: Twentieth-Century Japanese Prints from the Robert O. Muller Collection*, London and Leiden, Bamboo and Hotei, 1993, p. 198, fig. 263.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints form the Wells Collection*, Minneapolis, Minnesota : Minneapolis Institute of Arts, 2015, p. 196, no.139.



3045



3046



3047



3048



3049



3050



3051

3051

TORII KOTONDO (1900-1976)

One woodblock print

Entitled *Kamisuki* (Combing hair) [embossed in the bottom margin], dated October 1929, signed *Kotondo saku*, sealed *Kotondo*, left margin with notation of carver Ito and printer Komatsu [Wasankichi] followed by copyright notation, right margin with small oval publisher cartouche of *Kawaguchi*, embossed edition notation to reverse reads *Sanbyaku mai kagiri zeppan, dai hyakujusan* [in ink] *ban* (No. 113 of limited edition of 300) and stamped *Made in Japan* - very good impression and color, archival tape and traces of previous mounting tape to reverse top corners, pencil notation to reverse bottom margin, otherwise very good condition

18 1/8 x 11 7/8in (46.2 x 30.1cm)

\$2,000 - 4,000

For other impressions, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 128, fig. 170, and Amy Reigle Stephens, Hiromi Okamoto and others, *The New Wave: Twentieth-Century Japanese Prints from the Robert O. Muller Collection*, London and Leiden, Bamboo and Hotei, 1993, p. 199, fig. 264.

Another impression of this print is published in Andreas Marks, Chiaki Ajioka and others, *Seven Master: 20th-century Japanese woodblock prints from the Wells Collection*, Minneapolis, Minnesota: Minneapolis Institute of Arts, 2015, p. 191, no. 134.

3052

OHARA KOSON (SHOSON) (1877-1945)

One woodblock print

Entitled *Snow on Willow Bridge (Yanagibashi)*, 1927, signed and sealed *Shoson*, right margin with copyright and publisher cartouche of Watanabe Shozaburo (c. 1927-1932) - very good impression and color, archival tape to reverse margin, pencil notation to reverse, otherwise very good condition

15 1/8 x 10 1/8in (38.5 x 25.8cm)

\$1,000 - 1,500

For another impression of this print, see Amy Reigle Newland, *Crows, Cranes and Camellias: The Natural World of Ohara Koson 1877-1945*, Leiden, Hotei, 2001, p.152, pl. 166 and p. 202, no. S44.3.



3052

3053

OHARA KOSON (SHOSON) (1877-1945)

One woodblock print

Entitled *Two White Cockatoo on Red Bar*, 1940s, signed and sealed Hoson, the left margin printed with carver Ito and printer Komatsu followed by copyright notation, the right margin with small oval publisher cartouche of Kawaguchi - very good impression and color, traces of archival tape to reverse margin, pencil notation to reverse, otherwise very good condition

14 5/8 x 10 5/8in (37.1 x 27.3cm)

\$500 - 700

For a variant impression of this print, see Amy Reigle Newland, *Crows, Cranes and Camellias: The Natural World of Ohara Koson 1877-1945*, Leiden, Hotei, 2001, p. 203, no. H36.1.

3054

YOSHIDA HIROSHI (1876-1950)

One woodblock print

From the series *Dobutsuen* (At the Zoological Garden), entitled *Obatan omu* (Obatan Parrot), dated 1926, signed in ink Yoshida, sealed Hiroshi, the left margin with *jizuri* mark - very good impression and color, pencil notation to reverse bottom, otherwise very good condition

16 7/8 x 10 3/4in (43 x 27.3cm)

\$1,000 - 1,500

For another impression of this print, see Tadao Ogura and others, *Yoshida Hiroshi zen mokuhanaga shū* (The Complete Woodblock Prints of Yoshida Hiroshi), second edition, Tokyo, Abe Shuppan, 1991, no.72.



3053



3054



3055 (part lot)

3055

YOSHIDA HIROSHI (1876-1950)

Three woodblock prints

Each from the series *Fuji jukkei* (Ten Views of Fuji), entitled *Yoshida mura* (Fuji from Yoshida), dated 1926; *Okitsu* (Fuji from Okitsu) and *Musashino* (Fuji from Musashino), both dated 1928, each signed *Yoshida* in ink, sealed *Hiroshi* and with the *jizuri* mark - very good impressions and color, each with pencil notation to reverse bottom, the first with archival tape to reverse, the third with tape residue and archival tape to reverse top margin, otherwise very good condition

10 3/4 x 16 1/8in (27.5 x 40.8cm)

10 5/8 x 16 1/2in (27.1 x 42.1cm)

10 3/4 x 16 1/8in (27.2 x 41cm)

\$1,200 - 1,800

For other impressions of these prints, see *The Complete Woodblock Prints of Yoshida Hiroshi*, Tokyo, 1991, nos. 49, 55 and 56.



3056

3056

YOSHIDA HIROSHI (1876-1950)

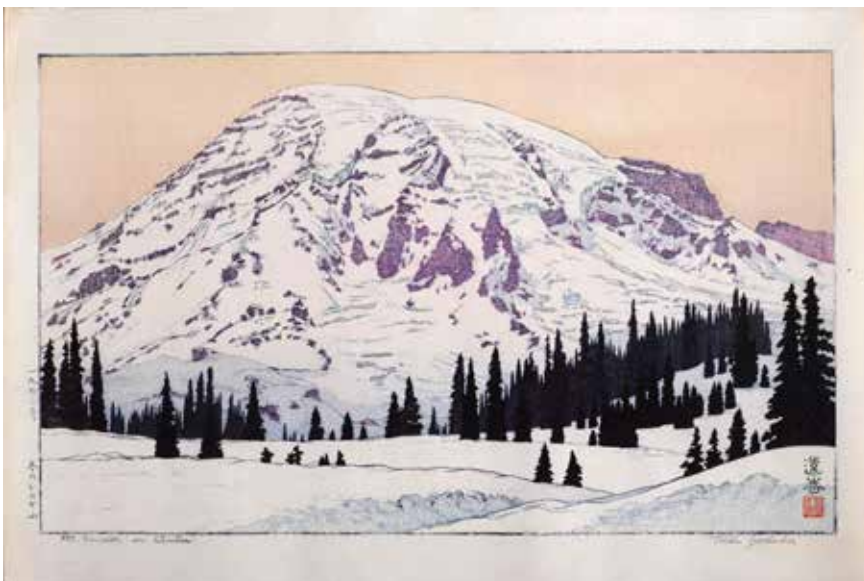
One woodblock print

From the series *Nippon Aruposu junidai* (Twelve Scenes in the Japanese Alps), entitled *Tateyama Betsuzan*, dated 1926, signed in ink *Yoshida*, sealed *Hiroshi*, right margin with *jizuri* mark - very good impression and color, archival tape to reverse top and pencil notation to reverse bottom, otherwise very good condition

10 3/8 x 15 5/8in (26.3 x 39.8cm)

\$800 - 1,200

For another impression of this print, see *The Complete Woodblock Prints of Yoshida Hiroshi*, Tokyo, 1991, no. 33.



3057 (part lot)

3057

YOSHIDA FAMILY (20TH CENTURY)

Seven woodblock prints

HIROSHI YOSHIDA (1876-1950)

Fuji from Musashino/Mushashino, 1928, signed *Yoshida*, sealed *Hiroshi*, with pencil signature and *jizuri* mark;

FUJIO YOSHIDA (1887-1987)

'*Myga*', n.d., sealed *Momozono*, signed *Fujio Yoshida* in pencil;

TOSHI YOSHIDA (1911-1995)

Buncho, 1927, signed in pencil, with *jizuri* mark, *Half Moon Bridge/Taikobachi*, 1941, signed/sealed *Toshi*, with pencil signature, and *Mt. Rainier in Winter/Fuyu no Reniya-yama*, 1972, signed/sealed *Toshi*, with pencil signature;

KISO YOSHIDA (1919-2005)

Moon and Plum Tree/Tsuki to ume, 1970, signed/sealed *Kiso*, with pencil signature *Kiso Yoshida* and *Wave and Moon*, 1987, sealed *Kiso*, with pencil signature - generally very good impression, color and condition

Varying sizes

\$1,200 - 1,800



3058

OTHER PROPERTIES

3058

SUZUKI HARUNOBU (1724-1770)

One woodblock print

Chuban tate-e; from a series illustrating poems by the *Sanjurokkasen* (36 Immortal Poets), the poem by Ki no Tsurayuki (868-946), signed *Harunobu* - very good impression, some fading
 11 1/4 x 8 1/2in (28.5 x 21.6cm)

\$10,000 - 15,000

The poem by Ki no Tsurayuki (*Shinsen waka*, compiled 935, no. 81):

Sakura chiru/ ko no shitakaze wa/ samukarade/ sora ni shirarenu/ yuki zo furikeru (No chill in the wind/ blowing under cherry trees/ where blossoms scatter - / yet we see a fall of snow/ unknown to the firmament) [translation by Helen Craig McCullough, *Kokin Wakashu: The First Imperial Anthology of Japanese Poetry, With Tosa Nikki and Shinsen Waka*, Stanford, Stanford University Press, 1985, p. 310]

For an extensive discussion of this series and another impression of this print, see David Waterhouse, *The Harunobu Decade*, Leiden, Hotei, 2013, vol. 1, pp. 135-140 (text) and vol. 2, no. 195 (illustration).



3059 (part lot)



3060 (part lot)



3061

PROPERTY FROM THE COLLECTION OF HERBERT EVANS AND MIRIAM SIMPSON

3059

KUBOTA SHUNMAN (1757-1820)

Three surimono

The first two *koban yoko-e*, one entitled *Koto*, a night scene with three aristocratic women, the other of a courtier spying on two women with a bird cage, the poem beginning *Hoshun tori* (Bird heralding spring), sealed *Shunman*; the last a *koban tate-e* of figures boating, signed, with two seals - generally very good impressions, good color, minor wrinkles and soiling, the second foxed, two with glassine hinges to the reverse top
 5 1/4 x 7 3/8in (13.4 x 18.9cm)
 5 5/8 x 7 7/8in (14.3 x 20.2cm)
 7 1/4 x 6in (18.4 x 15.3cm)

\$2,000 - 3,000

3060

RYURYUKYO SHINSAI (ACT. 1799-1823)

Four surimono

All signed *Shinsai*, comprising two *koban yoko-e*: an interior scene with two women, from the series *Kasen-awase*, 1809, and a writing set below two *waka* poems; and two *shikishiban*: one portraying a woman and child with toy, c. 1810, the other of two cranes, pine and prunus - generally good impressions and color, some soiling, minor staining
 5 1/4 x 7 1/4in (13.8.3cm)
 5 1/8 x 6 7/8in (13.1 x 17.7cm)
 7 5/8 x 7 3/8in (19.5 x 18.8cm)
 8 1/4 x 7 1/8in (20.9 x 18.2cm)

\$1,000 - 1,500

For two other *surimono* from the series *Kasen awase*, see Roger Keyes, *The Art of Surimono: Privately Published Japanese Woodblock Prints and Books in the Chester Beatty Library, Dublin*, London & New York, Sotheby's, 1985, p. 323, nos. 274, 275.

For another impression of the third print, see Roger Keyes, *Surimono, Privately Published Japanese Prints in the Spencer Museum of Art*, New York, Kodansha International, 1984, p. 103, fig. 250.

OTHER PROPERTIES

3061

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), entitled *Bishu Fujimi ga hara* (Fujimi ga hara [Fuji-view Moor] in Owari Province), 1831-34, signed *Hokusai aratame litsu hitsu*, published by Nishimuraya Yohachi (lacking seals) - good impression (blue outline), fair color, faded, some soiling and stains, minor wrinkles, archival tape to reverse top edge
 9 3/4 x 15 5/8in (24.9 x 37cm)

\$3,000 - 4,000



3062 (part lot)

3062

KATSUSHIKA HOKUSAI (1760-1840)

Eleven shunga (erotic prints)

Oban yoko-e, mounted in an album with brocade fabric covers and decorated end papers; from the series (*Ehon*) *tsui no hinagata*, c.1812-14 - generally good-fair impressions and color, faded, slightly toned, soiling, wormage

15 x 10 1/8in (38 x 25.8cm) each print

\$10,000 - 15,000

The ambiguous title of this album, among Hokusai's first extensive essays in the genre of *shunga*, is discussed in full, with illustrations of other impressions, in Amy Reigle Newland, ed., *Japanese Erotic Fantasies, Sexual Imagery of the Edo Period*, Amsterdam, Hotei Publishing, 2005, pp. 157-8.



3063

3063

**UTAGAWA SCHOOL (19TH CENTURY)
Two woodblock printed shunga ehon
(erotic printed books)**

Obon; each with a frontispiece, double-page color illustrations followed by one or two double-page printed textual passages, and each terminating in a *waka* poem

Volume one: frontispiece, followed by a preface signed *Shoka Shoyo*, five double-page erotic illustrations of couples engaged in amorous pursuits alternating with seven double-page textual passages - good-fair impressions, good color, some soiling and staining, remounted

Volume two: frontispiece signed *Shoka Shoyo*, seven double-page erotic illustrations of couples engaged in amorous pursuits alternating with ten double-page textual passages - good-fair impressions, good color, some soiling and staining, remounted
10 x 7 1/4in (25.4 x 18.4cm) [overall]
\$1,200 - 1,800



3064 (part lot)

3064

**A GROUP OF NINE SHUNGA
(EROTIC PRINTS)**

Nine *oban yoko-e* mounted as a handscroll; including the fourth illustration from the Hokusai album *Tsui no hinagata* (Picture-book Models of Couples), dated 1817; together with eight prints in the style of Utamaro, circa 1794-95 - good impressions, faded, vertical creases, some soiling

9 1/2 x 14 1/2in (24.4 x 36.7cm) average
\$4,000 - 6,000



3065 (part lot)

3065

**UTAGAWA HIROSHIGE (1797-1858)
Two woodblock prints**

Oban yoko-e; each from the series *Tokaido gojusantsugi* (53 Stations of the Tokaido Road), entitled *Kameyama yukibare* (Clear Weather after Snow at Kameyama, #47) and *Hodogaya Shinmachibashi* (Shinmachi Bridge at Hodogaya, #5), 1833-34, each signed *Hiroshige ga* and with publisher Takenochi Magohachi (Hoeido) and Tsuruya Kiemon (Senkakudo) seals - good impressions and color, minor soiling and wrinkles, some losses to the margin edges

9 5/8 x 14 3/4in (25.1 x 37.5cm)
10 1/8 x 14 5/8in (25.8 x 37.2cm)
\$1,500 - 2,000

3066

UTAGAWA HIROSHIGE (1797-1858)

Four woodblock prints

Three *oban yoko-e* and one *aiban yoko-e*, each signed *Hiroshige ga*; the first two from the series *Tokaido gojusantsugi* (53 Stations of the Tokaido Road), *Kameyama yukibare* (Kameyama: Clear Weather after Snow) and *Okabe Utsu no yama* (Okabe: Mount Utsu), each published c. 1833-4 by Hoeido (Takenouchi Magohachi); *Fujisawa* from the *Gyosho Tokaido* series, with *nanushi* censor seal and published c. 1841-44 by Ezakiya; the last from a *Toto meisho* (Famous Places in the Eastern Capital) series, entitled *Nihonbashi no hakuu* (Shower on Nihonbashi), c. 1832-38, with *kiwame* censor seal and publisher cartouche of Sanoya Kihei - good impressions, good-fair color, various condition issues

8 1/2 X 13 3/8in (21.6 x 34cm)

9 3/8 x 14 3/9in (23.9 x 36.3cm)

8 x 12 5/8in (20.1 x 32cm)

10 x 15in (25.5 x 38.2cm)

\$800 - 1,200



3066 (part lot)

3067

UTAGAWA HIROSHIGE (1797-1858)

Two woodblock prints

Oban yoko-e, each from the series *Toto meisho* (Famous Places in the Eastern Capital), c. 1832-1835, signed *Hiroshige ga*, publisher Sanoya Kihei (Kikakudo), one entitled *Masaki yukibare no zu* (Clear Weather after Snow at Masaki), the other entitled *Kameido Tenmangu keidai yuki* (Snow in the Precincts of Tenmangu Temple in Kameido) - good impressions and color, center crease, some trimming of the margins, corner losses

9 3/4 x 14 1/2 in (37.5 x 24.5 cm)

\$800 - 1,200

3068

NO LOT



3067 (part lot)



3069 (part lot)

3069

UTAGAWA HIROSHIGE (1797-1858)

A set of 55 woodblock prints

Oban yoko-e; each from the series *Tokaido gojusan-tsugi* (53 Stations of the Tokaido) also known as the *Reisho Tokaido*, each with the station title and number, signed *Hiroshige ga*, with two *nanushi* censor seals (c. 1847-52), most with the publisher cartouche of Maruya Seijiro (*Marusei/Jukakudo*) on the side margin - varying impressions, generally very good-good color, generally good condition
9 1/4-9 5/8 x 14 1/4-14 1/2in (23.6-24.6 x 36.1-37cm)

\$7,000 - 9,000

This Tokaido series is known as the *Reisho Tokaido* after the calligraphic style of the title cartouche and is considered by most to be Hiroshige's best after the "Hoeido" series published in the early 1830s.



3069 (part lot)

3070

UTAGAWA HIROSHIGE (1797-1858)

Two woodblock prints

Oban tate-e; each from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), entitled *Tsunohazu Kumano Junisha zokusho juniso* (Kumano Junisha Shrine, Tsunohazu, #64), with *aratame* and date seals (1856, 7th month), and *Fukagawa Sanjusangendo* (Hall of 33 Bays, Fukagawa, #71, 1857, 8th month), each signed *Hiroshige* and with publisher Uoya Eikichi cartouche - very good-good impressions, very good color, first with minor corner losses and slightly trimmed, second with top and left margins trimmed and backed
14 1/4 x 9 5/8in (36 x 24.5cm)
13 5/8 x 9 5/8in (35.1 x 24.4cm)

\$1,000 - 1,500

3071

UTAGAWA TOYOKUNI (1769-1825)

20 woodblock prints

Oban tate-e; consisting of five single actor portraits, c. 1813-14, published by Yamaguchiya Tobei; the remainder diptych and triptych sets featuring actors in role, each signed *Toyokuni ga*, with *kiwame* censor seals and the marks of various publishers - generally good impressions, very good color, some soiling, some with binding holes
15 x 10 1/4in (38 x 26cm) average

\$1,800 - 2,500

PROPERTY OF MATSUYE TAO, SAN MATEO, CALIFORNIA



3070 (part lot)

3072

UTAGAWA KUNISADA (1786-1864)

15 woodblock prints

Oban tate-e; from the series *Tosei mitate sanju-rokkasen* (Contemporary Kabuki Actors Likened to a Selection of 36 Flowers), most with censor/date seal of 1862, signed *Kio* (77 years old) *Toyokuni ga*, with carver's notation and publisher cartouche of Hiranoya Shinzo (Aikindo) - generally very good impressions and color, most slightly soiled and backed
14 1/4 x 9 3/4in (36.3 x 25cm) average

\$1,000 - 1,500

3073

UTAGAWA KUNISADA (1786-1864)

12 woodblock prints

Oban tate-e; from the series *Tosei mitate sanju-rokkasen* (Contemporary Kabuki Actors Likened to a Selection of 36 Flowers), with censor/date seals of 1861 (7th month) and 1863 (5th month), signed *Toyokuni ga* and *shichijuhachi-o* (78 years old) *Toyokuni ga*, with publisher cartouche of Hiranoya Shinzo (Aikindo) - generally very good impressions and color, most slightly soiled and backed
14 1/4 x 9 3/4in (36.3 x 25cm) average

\$800 - 1,200



3071 (part lot)



3072 (part lot)



3073 (part lot)



3074 (part lot)



3075 (part lot)

OTHER PROPERTIES

3074

UTAGAWA TOYOKUNI (1769-1825)

22 woodblock prints

Oban Tate-e; consisting of eleven diptych and partial triptych sets featuring actors in role, each signed *Toyokuni ga*, with *kiwame* censor seals and the marks of various publishers - generally good impressions, very good color, some soiling, some with binding holes
15 x 10 1/4in (38 x 26cm) average

\$2,000 - 3,000

3075

UTAGAWA KUNISADA (1786-1864)

41 woodblock prints

Oban Tate-e; consisting of 13 diptych and 5 triptych sets featuring actors in role, each signed *Gototei Kunisada ga*, with *kiwame* censor seals and the marks of various publishers - generally good impressions, very good color, some soiling, some with binding holes
15 x 10 1/4in (38 x 26cm) average

\$2,000 - 3,000

3076

KAWASE HASUI (1883-1957)

One woodblock print

From the series *Tabi miyage dai sanshu* (Third Souvenirs of Travel Series), entitled *Hida Nakayama-shichiri* (Nakayama-shichiri Road, Hida), dated 1924, signed *Hasui*, right margin with copyright notation of publisher of Watanabe Shozaburo (1924-1930) - very good impression, good color, toned, minor corner loss, irregular right margin, minor foxing (visible on reverse), traces of adhesive to the reverse top corners
10 1/4 x 15 1/4in (26.2 x 38.8cm)

\$1,000 - 1,500

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, 2008, no. 123.

PROPERTY OF MATSUYE TAO, SAN MATEO, CALIFORNIA

3077

KAWASE HASUI (1883-1957)

One woodblock print

Entitled *Kiyosubashi* (Kiyosu Bridge), February 1931 (lacking date on print), signed *Hasui*, right margin with carver notation of Ono Gintaro and publisher cartouche of Watanabe Shozaburo (c. 1942-45) - good impression, very good color, very minor wrinkles, traces of mounting trace to reverse
10 1/8 x 15 1/2in (25.7 x 39.5cm)

\$2,000 - 4,000

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, 2008, no. 246.

3078

KAWASE HASUI (1883-1957)

One woodblock print

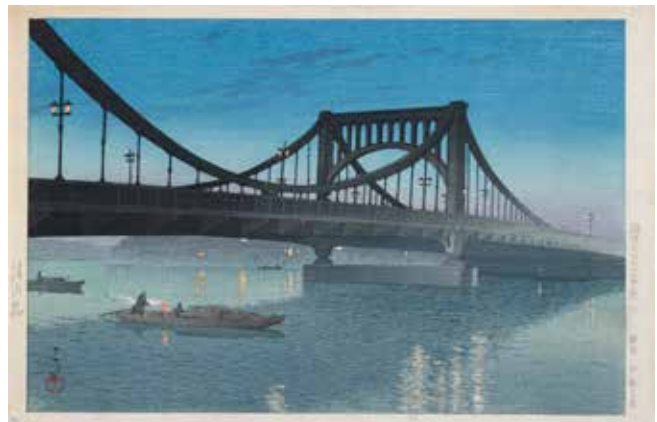
Entitled *Itsukushima no yuki* (Snow at Itsukushima), dated December 1932, signed *Hasui*, right corner with 'artist's proof' seal of Watanabe Shozaburo [K] - good impression, very good color, slightly wrinkled
10 3/8 x 15 1/2in (26.2 x 39.4cm)

\$800 - 1,200

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, 2008, no. 287.



3076



3077



3078



3079

ANOTHER PROPERTY

3079

ITO SHINSUI (1898-1972)

One woodblock print

Entitled *Haru* (Spring), also known as *A courtesan*, dated December 1917, signed *Shinsui*, published by Watanabe Shozaburo in a limited edition of 100 - very good impression and color, some staining, laid down
18 11/16 x 9 3/8in (47.5 x 23.8cm)

\$4,000 - 6,000

For another impression, see Shinji Hamanaka and Amy Reigle Newland, *The Female Image: 20th Century Prints of Japanese Beauties*, Amsterdam, Hotei, 2000, p. 51, fig. 29-1.



3080

PROPERTY OF A NAPLES, FLORIDA COLLECTOR

3080

YOSHIDA HIROSHI (1876-1950)

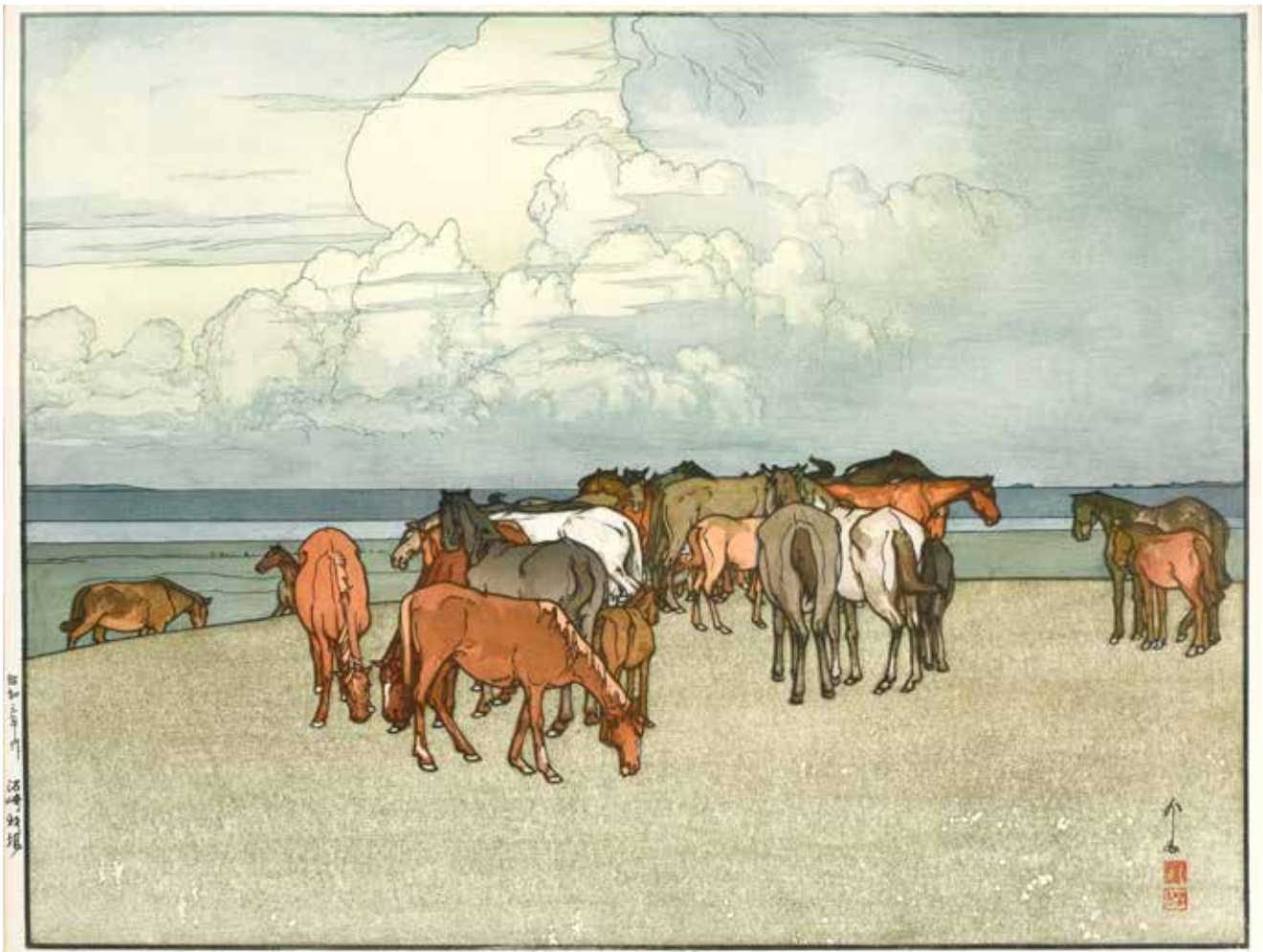
One oversize woodblock print

From the series (Ten Views of Fuji), entitled *Asahi (Sunrise)/Fujiyama-First Light of the Sun*, dated *Taisho 15* (1926), signed *Hiroshi Yoshida* in pencil, with *jizuri* mark on the left margin - very good impression and color, lightly laid down, minor mat burn

23 3/16 x 30in (58.8 x 76.3cm)

\$5,000 - 7,000

For another impression of this print, see Tadao Ogura and others, *Yoshida Hiroshi zen mokuhanga shū* (The Complete Woodblock Prints of Yoshida Hiroshi), second edition, Tokyo, Abe Shuppan, 1991, no. 48.



3081

3081

YOSHIDA HIROSHI (1876-1950)

One oversize woodblock print

Entitled *Numazaki bokujo* (Numazaki Pasture), dated *Showa 3* (1928), signed *Hiroshi Yoshida* in pencil, with *jizuri* mark - very good impression and color, lightly laid down, minor mat burn
24 x 32 1/8in (61 x 81.6cm)

\$1,000 - 1,500

For another impression of this print, see Tadao Ogura and others, *Yoshida Hiroshi zen mokuhanga shu* (The Complete Woodblock Prints of Yoshida Hiroshi), second edition, Tokyo, Abe Shuppan, 1991, no. 103.



3082

OTHER PROPERTIES

3082

YOSHIDA HIROSHI (1876-1950)

One oversize woodblock print

Entitled *Unkai Houozan* (Sea of Clouds at Houozan), dated 1928, signed *Hiroshi Yoshida* and titled in pencil, with *jizuri* seal - very good impression and color, lightly laid down, slight visible mat line

25 5/8 x 37 7/16in (65.3 x 95.1cm)

\$7,000 - 10,000

Sea of Clouds at Houozan is the largest of all of the prints by Yoshida Hiroshi.

For another impression of this print, see Tadao Ogura and others, *Yoshida Hiroshi zen mokuhanaga shū* (The Complete Woodblock Prints of Yoshida Hiroshi), second edition, Tokyo, Abe Shuppan, 1991, no. 102.

MIYAGAWA CHOSHUN (1683-1753)**A RARE AND IMPORTANT NANSHOKU (MALE-MALE) SHUNGA HANDSCROLL****Edo period (1615-1868), early 18th century**

Handscroll, ink and colors on silk, depicting ten scenes of lovemaking, each between an older man and a younger samurai dressed in female apparel and with a female hairstyle, five of them with a third person present (respectively, another young man playing a shamisen; a young male servant with a tray of smoking utensils; a second naked younger man who embraces the older man as he penetrates his other partner from behind; a female voyeur who observes the couple from behind a screen; and a fully-clothed young samurai who stands over the couple as they relax under a *futon* [quilt] after intercourse), the fifth to ninth scenes more explicit than the others; signed in two places: once on a screen forming part of the penultimate scene *Hishikawa Choshun hitsu* (brush of Hishikawa Choshun) with an abbreviated seal and a second time at the end of the scroll *Hishikawa Choshun hitsu* with seals *Choshun no in* (seal of Choshun) and *Hishikawa-shi no in* (seal of Hishikawa)

10 3/4 x 137 3/8in (27.2 x 340cm)

\$35,000 - 45,000**Published**

Richard Lane, *Images from the Floating World: The Japanese Print*, Secaucus NJ, Chartwell Books, 1978, pp.89-90 and plate 83; the second of the ten scenes shown here, captioned "Rake with Catamites. Detail from a handscroll in colors on silk, ca. early 1700s (late Genroku Period). Signature (at end of scroll) *Hishikawa* [not Miyagawa] *Choshun hitsu*, with seals."

Tsuneeo Watanabe and Jun'ichi Iwata (D.R. Roberts trans.), *The Love of the Samurai: A Thousand Years of Japanese Homosexuality*, London, GMP, 1989, cover and pp. 137-145; a note on p.11 states that "This is the first time that these magnificent works have been published 'uncensored', by courtesy of Dr. Richard Lane."

As noted by Professor Timon Screech, it would appear that during the Edo period (1615-1868), "heterosexual" and "homosexual" were not fixed distinct human types, rather they were understood as activities." This was perhaps especially true during the earlier part of the period, as depicted in the fiction of Ihara Saikaku whose famous novel *Koshoku ichidai otoko* (Life of a Sex-Mad Man), published in 1682 (not long before the likely date of this painting), describes the activity of the hero Yonosuke who "... sleeps with 3,752 women and 725 men (not including the uncounted men with whom he had affairs before he reached adulthood)." Screech observes that just like the fictional Yonosuke, many prominent real-life figures of the time, including not only shoguns and their courtiers but also cultural superstars such as the haiku poet Basho "... routinely slept with other men, as well as (in most cases) with women". (Timon Screech, *Sex and the Floating World: Erotic Images in Japan, 1700-1820*, second edition, London, Reaktion Books, 2009, pp. 93-94).

Despite this seeming acceptance of male-male coupling, painted images of erotic encounters between males are exceptionally rare in Japanese art, even during the Edo period. Those paintings that have survived, mostly from the decades around 1700, generally depict sex between "a mature man who is the active partner and a youth who receives his favours," and this same tendency is seen in later woodblock-printed male-sex manuals such as *Nanshoku hana no sugao* (Male Love: Actors Without their Make-Up), from the later eighteenth century, where again "...the older man invariably [takes] the active role in all sexual encounters and the younger man the passive role" (Timothy Clark, *Shunga: Sex and Pleasure in Japanese Art*, London, British Museum, 2013, pp. 20-21 and 443). The present scroll fits broadly within this paradigm although there is one scene (the fourth, featuring an abandoned game of go) where the first move is apparently made by the effeminately dressed *wakashu* (young man), another where the younger man attends to the coiffure of his sleeping partner using a pair of tweezers, and a threesome which seems to presage active lovemaking by a second younger man.

This scroll, a rare and precious survival and an important rediscovery, has been virtually unseen since the 1970s when just one of its scenes was illustrated by maverick ukiyo-e scholar Richard Lane in his encyclopedic publication *Images from the Floating World*. Lane regarded the artist, Miyagawa Choshun, as a neglected genius, but Choshun's stock has risen steadily over the past 40 years, helped by publications such as the Museum of Fine Arts, Boston's *Drama and Desire*, which features four masterpieces by Choshun from the museum's unequalled collection of ukiyo-e painting (Anne Nishimura Morse ed., *Drama and Desire: Japanese Paintings from the Floating World, 1690-1850*, Boston, MFA Publications, 2007, cat. nos. 11-14).

Since Choshun designed no woodblock prints or illustrated books that might have provided dates of publication, the details of his career are obscure but efforts have been made to group his works into three periods, one determining factor (as noted in the British Museum's online essay on the artist) being the degree of stylistic influence from the early ukiyo-e master Hishikawa Moronobu (d. 1694). The present scroll, a striking instance of that influence, even bears signatures where the artist's usual surname Miyagawa (taken from the name of his birthplace) is twice replaced by Hishikawa, indicating that Choshun saw himself as the stylistic heir of Moronobu, even though he was too young to have actually studied with him.

For a work by Choshun's pupil Issho, see the following lot.



3083



3084



3085

3084

**MIYAGAWA ISSHO (ACT. 1751-1763)
BEAUTY UNDER A PLUM TREE**

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

Hanging scroll, ink and color on paper; the upper section with a seven-character Chinese poetic couplet; signed *Nihonga Miyagawa Issho*, with four seals

With an inscribed wood *tomobako* storage box

36 x 4 5/8 in (91.5 x 11.8 cm)

\$3,500 - 4,500

For a painting by Issho's teacher Miyagawa Choshun, see the preceding lot.

3085

**HANABUSA ITCHO (1652-1724)
TENGU (MOUNTAIN GOBLINS)**

Edo period (1615-1868), c. 1700

Hanging scroll, ink and color on paper, depicting Ushiwakamaru (the young Yoshitsune) in the guise of a *tengu* and wearing a *yamabushi* (mountain monk) cap, assailing the real *tengu* of Mount Kurama in the branches of an enormous pine tree, observed by their king Sojobo who watches him from behind a fan, two junior *tengu* falling to the ground at the bottom of the scroll, inscribed with a poem and signed *Fuji Nobuka ga*, with one seal of the artist

35 x 12 1/2 in (88.9 x 31.8 cm)

\$7,000 - 9,000

At the very beginning of his military career, the charismatic, ill-fated hero Minamoto no Yoshitsune (1159-1189) was sent, aged six, to a Buddhist temple in Kurama, a mountainous region north of Kyoto, where he resisted monastic discipline and would frequently escape to receive instruction from Sojobo, the great *tengu* of Kurama, in the martial skills that would enable him to destroy his family's arch-enemy, the Taira clan. The *tengu*, monstrous creatures with crow-like beaks, are thought to have been inspired by the masks worn at ceremonies practiced in mountain temples by monks of the Shugendō sect, known as *yamabushi*. After completing his training at Kurama, Yoshitsune left the mountain in secret to fulfill his tragic destiny. The other disguised figure in this painting, depicted below the two *tengu* attacked by Yoshitsune, is perhaps the warrior-monk Benkei who would become the hero's faithful companion, even though he normally enters the narrative after Yoshitsune's return to Kyoto.

The story of Yoshitsune, for much of his career an outcast from conventional society, was an ideal subject for the artist's eleven years on the island of Miyake, where he was exiled as a punishment for lampooning the shogun's concubine; it was not in fact until his return to Edo that he started using the name Itcho by which he is generally known today.

For an Itcho painting of another historic exile, Tenjin (Sugawara no Michizane), also signed *Fuji Nobuka*, see Miriam Wattles, *The Life and Afterlives of Hanabusa Itcho, Artist-Rebel of Edo*, Leiden-/Boston, Brill, 2013, p. 64, fig. 25. A pair of hanging scrolls by Itcho depicting Mount Takao and Mount Kurama is in the University Art Museum, Tokyo University of the Arts, inv. nos. 30 and 375.

3086

FUGAI EKUN (1568-1654)

HOTEI LEANING OVER HIS BAG, MOMOYAMA (1573-1615) OR Edo period (1615-1868), late 16th-early 17th century

Hanging scroll, ink on paper; the deity leaning on his enormous cloth bag, the tip of his staff visible to the left, accompanied by a 20-character Chinese inscription (see below), signed and sealed *Fugai* 32 x 12 1/2in (81.3 x 31.8cm)

\$15,000 - 20,000

The inscription, which appears in several of Fugai's paintings, reads:

世間誰可論 大福有餘身 何笑老賓客 途中只一人

*Who can describe him in worldly terms
When his good fortune is even greater than his girth?
What is this seasoned beggar laughing at
When he alone is traveling the road?*

Widely viewed as the greatest ink painter in the Soto tradition of Zen Buddhism, in art-historical terms Fugai Ekun forms a bridge between the China-rooted Zen figure painting of the Kamakura period (1185-1333) and the often more relaxed and informal approach favored by the later Rinzaï master Hakuin Ekaku (1685-1768) and his followers. Following his early Zen training at the Sorinji Temple in present-day Gunma Prefecture, Fugai wandered Japan for two decades in search of enlightenment before settling briefly at the Joganji Temple near Odawara in 1618, then spending the remainder of his days living in caves in the nearby mountains. Stephen Addiss suggests that Fugai resembled the tenth-century Chinese monk Budai (in Japanese, Hotei) in his "penchant for wandering, playing with children, and refusing official positions in the Buddhist hierarchy" (Stephen Addiss, *The Art of Zen: Paintings and Calligraphy by Japanese Monks, 1600-1925*, New York, Abrams, 1989, p. 50); in consequence, Fugai depicted Hotei often, usually emphasizing, as here, the roly-poly monk's enigmatically cheerful smile.

3087

ANONYMOUS

SCENES FROM THE TALE OF GENJI

Edo period (1615-1868), 19th century

Small six panel screen, ink, colors, and gold on paper; depicting scenes from the famous novel of Heian court life, separated by scalloped gold clouds

37 3/4 x 137 1/4in (95.8 x 254cm)

\$2,500 - 3,500



3086



3087



3088

3088

**OGAWA RITSUO (1663-1747)
COURT BEAUTY WITH A CAT**

Edo period (1615-1868), 18th-19th century
Hanging scroll, ink and color on silk;
portraying an attendant with court lady-in-
waiting looking back at a small cat (an allusion
to The Third Princess in the *Tale of Genji*),
a waka poem inscribed to the top, signed
Ukanshi Ritsuo zu with two seals of the artist
14 x 21 3/4in (35.4 x 55.6cm)

\$800 - 1,200



3089

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

3089

**AFTER IKE NO TAIGA (1723-1776)
DISTANT LANDSCAPE AND BOWER**

Hanging scroll: ink and color on paper, depicting a lone scholar approaching a bower, a
mountainous landscape in the distance, with a long colophon inscribed with a pair of Chinese
seven-character couplets and *Mumei*, bearing seals *Ike mumei no in* and *Sangaku doja*

With wood *tomobako* storage box with an inscription by Nagao Kayo (1824-1913) dated 1902,
and with additional inscription by Yamanaka Rankei (1883-1975) dated June 1962.

\$7,000 - 9,000

Provenance

Motoyama Chikuso collection

Two box inscriptions accompanying this painting attest to the authenticity of this work. The
earlier, written by Nagao Kayo, a pupil of Tsubaki Chinzan (1801-1854), praises this painting,
pointing out that it exhibits *ki'in* (Ch. *qi'yun*), the first of the six laws of painting associated
with Tang dynasty masters. The later inscription by Yamanaka Rankei, a scholar familiar with
the work of Ike Taiga and co-author of an important study of the artist published in 1960 (see
below), discusses the painting at length suggesting that Taiga was drawing here on the works
of the early Chinese masters Wang Wei (699-759) and Mi Youren (1075-1151).

Kosugi Hoan, Tanaka Ichimatsu and Yamanaka Rankei, *Ike Taiga sakuhinshu (The Works of
Ike-no Taiga)*, Tokyo, Chuo Koron Bijutsu Shuppan, 1960



3090

OTHER PROPERTIES

3090

SHIBATA ZESHIN (1807-1891)

HINA DOLLS

Meiji era (1868-1912), c. 1887

Hanging scroll, ink and color on silk, the doll Emperor and Empress seated in front of a decorative stand beneath two *shikishi* (decorative papers) depicting trees and a river; signed *Gyonen hachijuichi-o Zeshin* 行年八十一翁是真 (Zeshin, age 81), with an urn-shaped seal *Zeshin* 真識 (Picture of ancient dolls by the venerable Zeshin, examined by Kakan'an Chikushin), with seal *Yukei* 有敬 (one of the art names used by Shoji Chikushin [1855-1936], a pupil of Zeshin)

36 3/4 x 12 7/8in (93.5 x 32.8cm)

\$8,000 - 10,000



3091

3091

SHIBATA ZESHIN (1807-1891)

BIRD HOUSE IN A FLOWERING PLUM TREE

Meiji era (1868-1912), c. 1880-1890

Hanging scroll, lacquer on paper, an early spring scene of a flowering plum tree in the snow fitted with a straw-roofed bird house where a plump sparrow has just started to build its nest, signed *Zeshin* with seal *Tairyukyo*

With *tomobako* (storage box) inscribed *Zeshin-o ume suzume urushi-e* (Plum and sparrow lacquer painting by the venerable Zeshin)

21 1/2 x 10 1/2in (54.5 x 26cm)

\$12,000 - 18,000

Published

Frederick Baekeland, *Imperial Japan: The Art of the Meiji Era (1868-1912)*, Ithaca NY, Herbert F. Johnson Museum of Art, Cornell University, 1980, cat. no. 44



3092

3092
ITO SHINSUI (1898-1972)
YUSUZUMI (ENJOYING THE EVENING COOL)

Hanging scroll, ink and color on silk, signed *Shinsui ga*, with one seal of the artist
 With a self-inscribed wood *tomobako* storage box
 44 x 10 3/8in (110.5 x 26.5cm)
\$4,000 - 6,000

Accompanied by *kanteisho* (certificate of authenticity) no.013-2218 issued by the Tokyo Bijutsu Kurabu Kanteisho linkai (Tokyo Art Club Authentication Committee), dated October 9 2013.



3093

3093
ITO SHINSUI (1898-1972)
HAMACHO KASHI (HAMACHO RIVERSIDE)

Hanging scroll, ink and color on silk; signed *Shinsui ga*, with one seal of the artist
 With a self-inscribed wood *tomobako* storage box
 18 x 21 3/8in (45.9 x 54.3cm)
\$6,000 - 8,000

Accompanied by *kanteisho* (certificate of authenticity) no. 014-1700 issued by the Tokyo Bijutsu Kurabu Kanteisho linkai (Tokyo Art Club Authentication Committee), dated July 9 2014.



3094

PROPERTY FROM THE BIKOFF COLLECTION

3094
VARIOUS SHIJO SCHOOL ARTISTS
SEVEN RABBITS

Edo period (1615-1868), late 18th century
 Hanging scroll, ink on paper; each of the animals in a different pose and accompanied by the signature and seal of the artist
 13 1/2 x 38 1/2in (34.2 x 98cm)
\$1,500 - 2,500



3095



3096



3097

OTHER PROPERTIESV

3095

**HIROSHI YOSHIDA (1876-1950)
POTTERS**

Watercolor on paper; signed lower left

H. Yoshida

13 7/8 x 20 1/2in (35 x 52cm)

\$800 - 1,200

**PROPERTY OF A NAPLES,
FLORIDA COLLECTOR**

3096

**RYONOSUKE FUKUI (1923-1986)
FLUTE PLAYER**

Oil on canvas; signed lower right *R. Fukui*

28 x 36in (70.9 x 91.4cm)

\$3,000 - 5,000

Evacuated to Iwate Prefecture in northeastern Japan during World War II, Ryonosuke Fukui taught there for a time before returning in 1952 to Tokyo, where he first exhibited his oil painting the following year. After focusing on screen printing for a time, from the mid-1960s Fukui specialized in oils and was awarded the ninth Hitoshi Hasegawa Prize in 1985.

**PROPERTY FROM
THE BIKOFF COLLECTION**

3097

**GYOKKEI
TWO HARES IN A LANDSCAPE**

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

Hanging scroll, ink and color on silk; with a pair of white rabbits in an autumn landscape, the surrounding "mounting" painted in *kakibyoso* (trompe l'oeil) with bush clover, the clouds in the composition escaping the frame, sealed *Teido gain*

47 1/4 x 16 3/8in (120 x 41.5cm)

\$800 - 1,200



3098

OTHER PROPERTIES

3098

THREE WOOD NETSUKE

Edo period (1615-1868), 19th century

The first carved as a Daruma perched on top of a *mokugyo* using a *nyoi* scepter to scratch his chin, signed *Kogessai* (Naomasa); the second a netsuke carved as a mask of an old man, signed *Deme Joman*; the third finely carved as Jurojin sitting cross-legged, his hands resting on his knees, signed on the underside *Kuniyuki*

1 15/16in (5cm) high (the largest)

\$1,500 - 2,500

3099

A WOOD NETSUKE OF A SHISHI

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

Carved seated on its haunches with its head turned back and mouth open, the curling mane and tail finely wrought

1 1/4in (3.2cm) high

\$1,000 - 1,500

Provenance

Melvin McGovern collection

3100

A WOOD NETSUKE OF A RECUMBENT GOAT

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

Carved with its head turned back and its hind leg raised to scratch its chin, the other legs tucked close to its body, the fine details highlighted with dark stain

1 3/4in (4.5cm) wide

\$2,000 - 3,000

3101

A WOOD NETSUKE OF A TURTLE AND SNAKE

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

Stained dark and naturalistically carved as a sinuous snake wound around an unfortunate turtle, the snake's coils forming the *himotoshi*, the wood bearing a fine patina

1 3/4in (4.5cm) wide

\$2,000 - 3,000

Provenance

Previously sold Bonhams, London, November 6, 2012, lot 166.

3102

A WOODEN NETSUKE OF AN ELEPHANT

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

Carved as an elephant being washed by three attendants, leaning its head down so they can get behind the ear, the details finely wrought, the tusks in bone, signed on the hind leg in a cartouche *Minkoku*

1 1/2in (3.7cm) wide

\$1,500 - 2,500

3103

A WOOD NETSUKE OF AN OCTOPUS

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

The large octopus intricately carved with its tentacles entwined in a mass and framing its bulbous head, the eyes double-inlaid in hardstone, the wood bearing a rich patina, signed *Jugyoku*

2 1/4in (5.7cm) high

\$6,000 - 8,000

Provenance

James A. Rose collection, sold in these Rooms, *The James A. Rose Collection of Netsuke and Sagemono*, September 17 2013, lot 2041.

3104

A WOODEN NETSUKE OF A LOTUS POD

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

Naturalistically rendered as a dried lotus pod, its stem curled towards the lip, the seeds in a dark wood and fully articulated, the details highlighted with stain, signed in a rectangular reserve *Tomochika*

2in (5.1cm) wide

\$1,200 - 1,800

3105

A WOOD NETSUKE OF A SCULPTOR

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

The artisan carved with chisel in hand, working on the large head of a Nio, the details finely wrought, signed on the underside *Ryukei*

1 1/2in (3.8cm) wide

\$1,200 - 1,800

Provenance

Duke of Gloucester collection

3106

A WOOD NETSUKE OF A SEATED MASK CARVER

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

The wood stained dark and formed as a mask carver at work with a chisel in his right hand and two masks in front of him, balanced on a wood stump, signed on the underside *Ryuraku*

1 1/4in (3.2cm) wide

\$1,200 - 1,800

Provenance

Previously sold Christie's, London, sale 6071, lot 103, May 16 2012.

3107

A WOOD NETSUKE

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

Carved as a seated man napping on top of a large millstone, his legs crossed beneath him, the dark wood bearing a fine patina

1 7/8in (4.8cm) wide

\$1,000 - 1,500



3099



3100



3101



3102



3103



3104



3105



3106



3107



3108



3109



3110



3111

3108

A BOAR'S-TUSK NETSUKE

Edo period (1615-1868), 19th century

The natural form intricately incised with a bold design of Shoki, the Demon Queller, the details picked out in dark stain, the reverse with a few scattered blossoms

4 1/4in (10.8cm) long

\$2,000 - 3,000

3109

A BOAR'S-TUSK NETSUKE

Edo period (1615-1868), 19th century

The natural form incised with a continuous design of a stalking tiger, its mouth open, the detail stained dark, sealed *Kan* and another illegible seal

3in (7.6cm) long

\$2,000 - 3,000

3110

A WOOD SASHI NETSUKE OF AN EGGPLANT

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

The light wood bearing a fine patina and carved as an elongated eggplant, naturalistically rendered with the curling stem forming the *himotoshi*, signed *Kaigyokusai* and sealed *Masatsugu*

6in (15.2cm) long

\$3,000 - 5,000

Provenance

Previously sold Sotheby Parke-Bernet, Honolulu, January 22 1977, lot 37 and Sotheby's, London, June 20 1988, lot 7.

Published

International Netsuke Collector's Society Journal, vol. IV, no. 4 (March, 1977), p. 10. George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, vol. 1, Honolulu, Reed Publishers, 1981, p. 560.



3112



3113

3111

A WOOD NETSUKE OF A HATCHLING TENGU

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

The light wood bearing a rich patina and finely carved as a *tengu* peering out of its broken shell, its small *yamabushi* (mountain monk) cap in dark wood, signed in a reserve *Kagetoshi*

1 5/8in (4.2cm) wide

\$4,000 - 5,000

Provenance

Previously sold Bonhams, London, November 12 2008, lot 378.

3112

A GROUP OF 15 MIXED-METAL OJIME

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

Decorated in mixed metal and formed as a variety of shapes including a tripod incense burner, a gourd with vine, a crab on a lotus leaf, a magnolia branch on an iron ground, and others

7/8in (2.3cm) high (the largest)

\$1,800 - 2,500

3113

A SILVER AND BAMBOO KISERU (PIPE)

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

Cast and carved with a bold design of a warrior grappling with a large serpent, signed on the reverse *Yasuchika* and with a *kao*

8 1/8in (20.6cm) long

\$1,000 - 1,500

The maker is Yasuchika IV, is said to have been a student of Yasuchika III and also of Iwamoto Konkan and to have followed the family tradition of producing sword fittings, although he also turned his hand to other items. See Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, Nihon Art Publishers, 2001, no.H11107.



3114



3115

3114

A YATATE (PORTABLE WRITING SET) AND NETSUKE SET

By Tetsugendo Kyusai (1879-1938), Meiji era (1868-1912), dated 1897

Fashioned from a branch of stag antler, the interior recessed to hold a brush and inkwell covered by a retractable *unimatsu* section, signed on the corona *Kyusai zo* and dated *Hinoto tori* (1897); the dark wood netsuke carved to resemble a partially used ink stick, signed *Dai Nihon Naniwa Kyusai zo* 7 1/8in (18.1cm) long (the *yatate*)

\$1,500 - 2,000

3115

A THREE-CASE WOOD INRO FORMED AS A TORTOISE

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

Intricately carved to resemble the natural carapace, with the tortoise's legs tucked close to its body, the head peeking out slightly, the detail highlighted with dark stain, signed in a reserve *Hidari Issan*

3 3/8in (8.5cm) long

\$3,000 - 5,000

3116

A FOUR-CASE LACQUER INRO

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

Of lenticular section and decorated with circular panels of a kestrel in a pine tree and a sparrow flying before prunus in *iroe-takamaki-e*, *hiramaki-e* and *hirame*, the surrounding areas *kinji*, interiors *nashiji*, signed *Koryusai*; with a blue hardstone bead *ojime* and a wood netsuke carved as a pair of hares, eyes inlaid in colored stone

3 1/2in (8.6cm) high

\$1,500 - 2,500



3116



3117

3117

A GOLD LACQUER FOUR-CASE INRO

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

Of lenticular section and designed in two shades of gold, silver, black, brown and red *takamaki-e* and *hiramaki-e* with Kanzan and Jittoku examining a handscroll against a fine *Gyobu nashiji* ground, the interiors gold *nashiji*, signed on the underside *Jokasai*; the *ojime* and square *manju* netsuke decorated in deeply carved red lacquer with trailing floral vines

3 1/2in (8.9cm) high

\$2,000 - 3,000

3118

A THREE-CASE BLACK LACQUER INRO

After Ogawa Haritsu (Ritsuo), Edo period (1615-1868), 18th century

Decorated with a richly caparisoned elephant in gold *takamaki-e* and mother-of-pearl inlays, the back cloth with a design of scrolling flowerheads, inlaid in ceramic, signed with a ceramic seal *Kan*, the interiors black lacquer with *fundame* edges; fitted with a carved lacquer *ojime*

2 5/8in (6.7cm) high

\$2,000 - 3,000



3118



3119

3119

A LACQUER KOTSUZUMI (DRUM FOR THE NOH DRAMA)

Edo period (1615-1868), 18th century

Decorated in gold *hiramaki-e* on a *nashiji* ground with peony and chrysanthemum blossoms, the later rims lacquered black and gold; with one storage bag

9 3/4in (24.8 cm) high

\$1,500 - 2,000

3120

A MASK FOR THE NOH DRAMA: SHISHIGUCHI (LION MOUTH)

Edo period (1615-1868), 19th century

Polychrome pigments and gesso over wood, gilt-metal eyes, carved seal *Tachibana Yoshitaka saku* on back

With one storage bag

8 3/4in (22cm) high

\$2,000 - 3,000

3121

A MASK FOR THE NOH DRAMA: OTOBIDE (HORNLESS DEMON)

By Nagasawa Ujiharu (1912-2003), Showa era (1912-1989),

20th century

Carved in wood and painted in polychrome pigments over gesso, the eyes and teeth applied with gilt-metal, burned seal on the reverse *Ujiharu Nagasawa*

With brocade storage bag and *tomobako* signed and sealed by the artist

8 1/4in (20.9cm) high

\$3,000 - 4,000

Born to a Kyoto family of gardeners in hereditary imperial service, from the age 11 Nagasawa Ujiharu had to work for a living due to his father's business failures but was apprenticed three years later to Tachibana Seigo, a distant relative who specialized in carving masks for the Noh drama. Thanks to his natural talent Tachibana became an independent artist after only a year, honing his skills by copying ancient masks lent to him by a local antique dealer. During the difficult post-war years he made a living as a plasterer, sculptor of Buddhist images, and even as a carver of mah-jong tiles but from the mid 1960s he was able to concentrate on Noh masks, in 1979 becoming the first mask-carver to earn the coveted title of Holder of an Intangible Cultural Property, or "Living National Treasure." In 1983, he was awarded the Order of the Sacred Treasure, Fifth Class.



3120

3122

A MASK FOR THE NOH DRAMA: OBESHIMI (DEMON)

By Nagasawa Ujiharu (1912-2003), Showa era (1912-1989),

20th century

Carved in wood and painted in polychrome pigments over gesso, the eyes applied with gilt-metal, burned seal on the reverse *Ujiharu Nagasawa*

With brocade storage bag and *tomobako* signed and sealed by the artist

8 1/4in (20.9cm) high

\$3,500 - 4,500

3123

A MASK FOR THE NOH DRAMA: SHISHIGUCHI (LION MOUTH)

By Nagasawa Ujiharu (1912-2003), Showa era (1926-1989),

20th century

Carved in wood and decorated in polychrome pigment over gesso, the eyes and teeth applied with gilt metal, burned seal on the reverse *Nagasawa Ujiharu*

With brocade storage bag and *tomobako* signed and sealed by the artist

8 1/4in (20.9cm) high

\$3,500 - 4,500

3124

A MASK FOR THE NOH DRAMA: SHINTAI (YOUTHFUL DEITY)

By Nagasawa Ujiharu (1912-2003), Showa era (1921-1989),

20th century

Carved in wood and painted in polychrome pigments over gesso, the eyes applied with gilt-metal, burned seal on the reverse *Ujiharu Nagasawa*

With brocade storage bag and *tomobako* signed and sealed by the artist

8 1/4in (20.9cm) high

\$3,000 - 4,000

3125

A MASK FOR THE NOH DRAMA: KO OMOTE (YOUNG GIRL)

By Nagasawa Ujiharu (1912-2003), Showa Era (1912-1989),

20th century

Carved in wood and painted in polychrome pigments over gesso,

burned seal on the reverse *Ujiharu Nagasawa*

With brocade storage bag and *tomobako* signed and sealed by the artist

8 1/4in (20.9cm) high

\$3,000 - 5,000

3126

A MASK FOR THE NOH DRAMA: ZO ONNA (YOUNG WOMAN)

By Nagasawa Ujiharu (1912-2003), Showa era (1912-1989),

20th century

Carved in wood and painted in polychrome pigments over gesso,

burned seal on the reverse *Ujiharu Nagasawa*

With brocade storage bag and *tomobako* signed and sealed by the artist

8 1/4in (20.9cm) high

\$3,000 - 4,000



3121



3122



3123



3124



3125



3126



3127

3127

**A MASK FOR THE NOH DRAMA:
KO-OMOTE (YOUNG GIRL)**

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

Polychrome pigments and gesso over wood
8 3/8in (21.2cm) high

\$1,200 - 1,800



3128

3128

**A MASK FOR THE NOH DRAMA:
HANNYA (FEMALE DEMON)**

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

Carved in wood and painted in polychrome
pigments and gilt over gesso, the eyes
applied with gilt metal, burned seal *Yu* on the
reverse, interior lacquered black

9 1/4in (23.4cm) high

\$1,800 - 2,200

3129

A GOLD LACQUER KODANSU (CABINET)

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

Rectangular and decorated with a continuous
design of the garden and veranda of the
Rokujo Mansion, lacquered in silver and gold
takamaki-e with embellishments of *mura-*
nashiji and *kirigane*, the top, front, left and
back sides of the cabinet inlaid in solid gold
with seven characters taken from a poem
from "Hatsune" (The First Warbler), chapter
23 of *Genji Monogatari* (The Tale of Genji), the
hinged doors opening to reveal three drawers
decorated with autumnal plants and flowers,
applied with silvered-metal mounts carved
with scrolling foliage

With a wood storage box

4 1/4in x 6in x 4 3/8in

(10.8cm x 15.2cm x 11.1cm)

\$10,000 - 15,000

3130

**A WOOD HAGOITA
(SHUTTLECOCK PADDLE)**

Edo period (1615-1868), 18th century

The wood paddle decorated in ink,
polychrome pigments and gold over
gesso with a scene of courtiers in a palace
courtyard, the reverse with dancers and rice
sheaves, the surrounding areas decorated with
a floral lattice pattern

With a wood storage box

16 3/8in (41.5cm) long

\$3,000 - 5,000



3129 (open)



3129



3130



3130 (reverse)



3131



3132



3133

3131
A LACQUER KOBAKO (BOX) WITH TRAY AND A KORO (INCENSE BURNER)
Meiji era (1868-1912), late 19th century
 The covered box in the shape of a gourd and decorated in *iroe-takamaki-e*, *togidashi maki-e* and *hiramaki-e* with shell inlays against a *kinji* ground sprinkled with *hirame* with river fish and rocks beneath autumn maples, the interior fitted tray with a wine gourd beneath a maple branch hung with a paper strip, the interiors and underside *nashiji*, silver rims; the incense burner designed as a drum supported by three *karako* in gold and brown *mokume* and colored lacquer, the silver cover pierced with a dragon, gold *nashiji* underside and silver interior
 3 1/2in (8.6cm) wide, the first; 3 1/4in (7.9cm) wide, the second
\$1,500 - 2,500

3132
A GILT LACQUER KOBAKO (SMALL BOX)
Meiji era (1869-1912), late 19th century
 The rectangular lid decorated in silver and gold *takamaki-e*, *hiramaki-e*, gold *kirikane*, *usu-nashiji* with minute *aogai* accents on a *kinji* ground with a phoenix boat accompanied by a smaller boat with musical instruments gliding past rocky banks with pine, cherry and willow trees repeated on the sides, with silver edge bands, the interior and base dense gold *nashiji*
 1 3/4 x 4 7/8 x 3 7/8in (4.8 x 12.4 x 10cm)
\$2,000 - 3,000

PROPERTY FROM A SAN FRANCISCO, CALIFORNIA COLLECTION

3133
A MINIATURE GOLD LACQUER SHODANA (CABINET)
Edo period (1615-1868), 19th century
 The rectangular set of shelves set on four bracket feet and with four tiers of staggered shelves with one drawer and three compartments enclosed by sliding, hinged and removable doors, most decorated with sparrows and ducks amid seasonal foliage in gold and silver *takamaki-e*, *hiramaki-e*, *kirigane* and inlaid *aogai* and coral on a dense gold *nashiji* ground, the cabinet framework and raised rims of the doors and top tray-shaped shelf decorated in *hirame*, *fundame* rims
 With a wood storage box
 5 1/4 x 7 1/4 x 3in (13.9 x 18.6 x 7.8cm)
\$2,500 - 3,000

Provenance
 Previously sold Christie's New York, *Japanese Works of Art*, Sale #8602, March 19 1997, lot 120



3134

OTHER PROPERTIES

3134

A FINE SET OF LACQUER SUZURIBAKO (WRITING BOX) AND RYOSHIBAKO (DOCUMENT BOX)

Meiji era (1868-1912), circa 1900

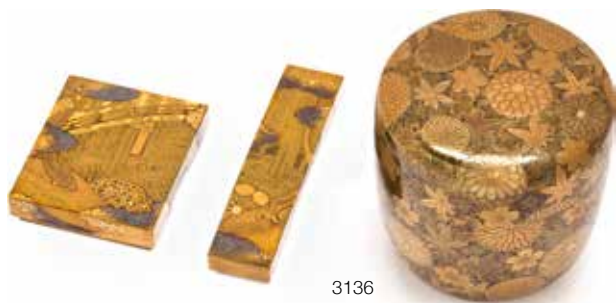
Both boxes with beveled *chiri-i* (edges) and gold *fundame* rims, the edges with seaweed stems and leaves in gold *hiramaki-e*; the exteriors decorated in gold and silver *togidashi maki-e* with landscape scenes, the *ryoshibako* with hills and trees below Mount Fuji, the *suzuribako* with a scholar seated in a mountain pavilion beneath a snow-laden pine branch, an imitation half-worn painter's seal added in red lacquer; the interior of the *ryoshibako* lid with a square panel depicting a dragon and clouds in gold *togidashi maki-e*, the surrounding areas and interior gold *mura-nashiji*; the interior of the *suzuribako* lid with a square panel depicting two horses; the interior of the *suzuribako* fitted with a removable inner tray decorated with sea plants and shells in gold *hiramaki-e*, supporting a rectangular ink stone with gold *fundame* rims, the interiors *okibirame* on a *roiro* ground
 9 3/8 x 8 5/8 x 1 7/8in (23.8 x 22 x 4.8cm); 14 5/8 x 11 x 4 3/4in (37.2 x 28 x 12.1cm)

\$10,000 - 15,000

Inro decorated with Kano-school landscape scenes imitating ink painting in this style of *togidashi maki-e*, sometimes referred to outside Japan as *sumi-e togidashi* ("ink-painting polished-out lacquering"), were first made around the end of the eighteenth century, but it was probably not until the mid-late Meiji era (1868-1912) that the style and technique were used on larger-format lacquers such as writing boxes, documents, and *bundai* (writing tables). A well-known example by Uematsu Hobi, exhibited at the 1900 Paris Exposition and now in the Museum of Fine Arts, Boston, is decorated in a Kano style somewhat resembling the work of Hashimoto Gaho, a contemporary artist (see Anne Nishimura Morse and others, *MFA Highlights: Arts of Japan*, Boston, MFA Publications, 2008, p.209), but the present set, especially the writing box, seems to emulate the ink-painting of earlier centuries. This pictorial style of decoration became fashionable during the 1890s and is seen not only in lacquer but also in enamels, ceramics, and woven textiles.



3135



3136



3137

3135

A SET OF THREE LACQUER DISHES

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

Graduated in size and set on a tall foot, each decorated in gold and silver *hiramaki-e* and *takamaki-e* with two carp swimming upstream and a dragon ascending a waterfall on a red lacquer ground, each signed *Shorissai*

4 15/16in (12.5cm) diameter (the largest)

\$1,000 - 1,500

3136

A LACQUER NATSUME (TEA CADDY) AND A MINIATURE DOCUMENT AND LETTER BOX SET

The miniature set by *Zohiko*, Taisho era (1912-1926)

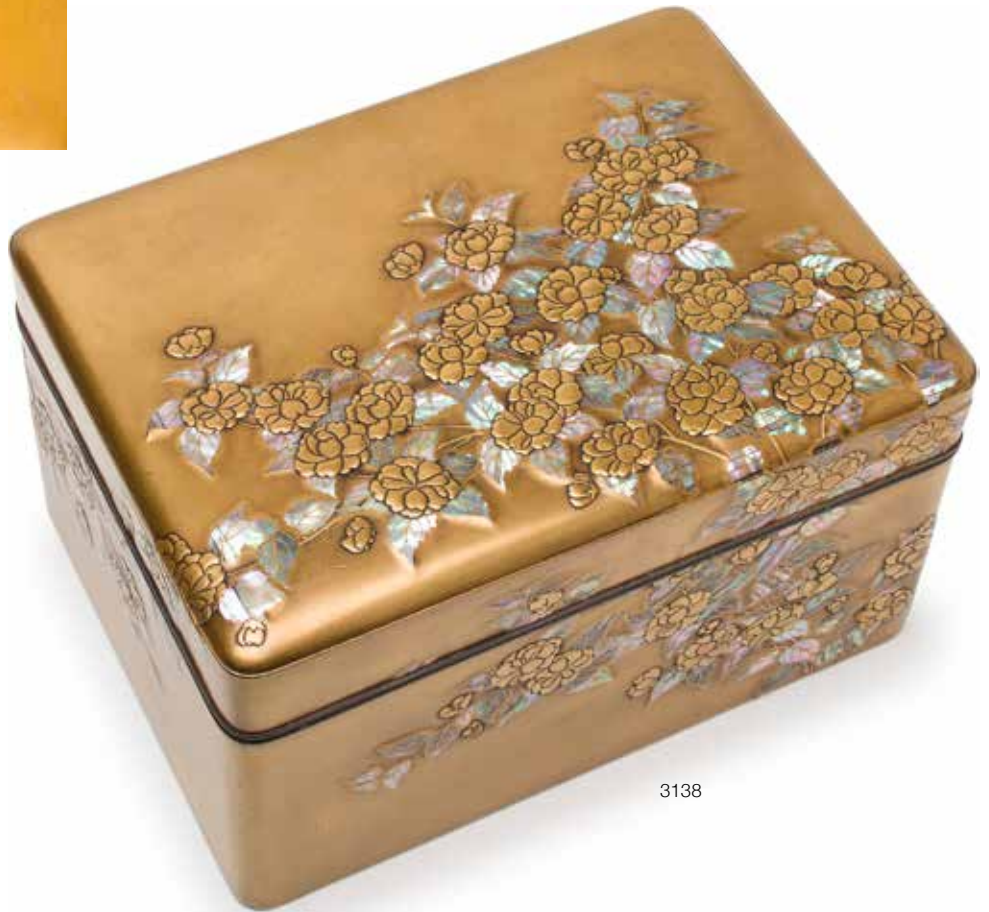
The tea caddy of typical form and designed with a profusion of blossoms and maple leaves in several shades of gold and silver *hiramaki-e* and *togidashi*, the interior and underside *hirame* against a *roiro* ground; the box set each decorated with scenes of a willow bridge in gold and silver *takamaki-e*, *hiramaki-e*, *kirigane*, gold foil and gold *nashiji*, the interiors gold *nashiji*, each containing decorated papers. The boxes with a *tomobako* titled on *hina kazari ryukyo maki-e shikishi hako tanzaku hako* (miniature poem slip box and card box with willow and bridge for the Girls'-Day Festival), signed *Heian Zohiko zo* (made by *Zohiko*) and sealed

2 3/4in (6.9cm) high, the first; 3 x 3/4in (7.6 x 1.9cm) and 2 x 1 3/4in (5.1 x 4.5cm)

\$2,000 - 3,000



3138 (interior)



3138

3137

A LACQUER KODANSU (CABINET)

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

Rectangular with a drop front opening to reveal four drawers, decorated with a shaped central front panel of a mill and waterwheel by a stream in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi maki-e* and *kirigane*, silver lacquer border, the exterior of the box lacquered in silver and gold *togidashi maki-e* and *hiraime* in a *mokume* design, edges in *fundame*; the interiors with scattered cherry blossoms and *hiraime* on a *roiro* ground; silver hardware carved with scrolling vines
8 x 12 x 9 1/2in (20.3 x 30.5 x 24.1cm)

\$5,000 - 7,000

3138

A RINPA-STYLE INLAID LACQUER TEBAKO (COSMETIC BOX)

After Ogata Korin, Edo Period (1615-1868), 18th century

Rectangular with rounded corners, the *kinji* ground embellished with sparse *hiraime* and decorated with a stand of peonies rendered in bold relief gold and black lacquer, the foliage inlaid in mother-of-pearl, the design continuing to the sides of the box, the interior *kinji* with a Rinpa-style swirling wave pattern raised in relief, the underside inscribed in gold lacquer *Seisei do Korin zo*, pewter rims
With wood storage box

6 5/8 x 9 1/8 x 5 1/8in (16.7 x 23.2 x 13cm)

\$12,000 - 18,000



3139

A FINE GOLD LACQUER TABAKO-BON (SMOKING SET) AND PIPE

Edo period (1615-1868), 19th century

Composed of a square lacquer case with slightly bowed sides and fitted with a silver handle, the upper housing holding a silver brazier with a domed cover pierced with clouds, the front of the case with two shallow and one deep drawer, the sides decorated with a scene of a Shinto shrine and the surrounding landscape with a *torii* gate, knotty pines and a large drum bridge, all lacquered in several shades of gold and silver *hiramaki-e*, *takamaki-e* and *togidashi maki-e* with *kirigane*, *uchikomi* and *hirame* embellishments, the housing around the brazier decorated on the exterior with the attributes of the Seven Lucky Gods and scrolling vines in *iroe togidashi maki-e* against a gold *nashiji* ground and the interior with *tomoe* (whorls) in gold and silver *togidashi maki-e* against a ground of *hirame*, the edges *fundame* and the interiors gold *nashiji*; silver hardware carved with scrolling vines on a *nanako* ground; the accompanying pipe cast in silver and decorated with a cormorant fisherman holding a net and a torch, his bird perched on stump by a rock basket, all rendered in *iroe taka-zogan* and *katakiri-bori*

8 1/4 x 8 1/4 x 9in (21 x 21 x 23cm)

\$18,000 - 25,000

Tobacco arrived in Japan sometime in the 16th century with Portuguese sailors and within decades of its introduction, it had caught on with underground and fringe members of society. *Kabukimono*, gangs of wild, disenfranchised members of the Samurai class adopted tobacco use as part of their image, the association eventually causing government officials to restrict the use of the substance. Despite repeated efforts to control it, the use of tobacco spread and associated artifacts and paraphernalia such as pipes (see lot 3113) became not only necessities for the smoker but items of luxury such as the present lot.



3139



3140

3140

A GOLD LACQUER BOX AND COVER
Meiji era (1868-1912) or Taisho era
(1912-1926), early 20th century

Decorated on the top and sides in silver and gold *takamaki-e*, *togidashi maki-e*, gold *hiramaki-e*, *kirigane* and gold *nashiji* with a misty view of Yoshino with pine groves and flowering cherry trees scattered over the hills and bordering a meandering stream encircling the lower section, with silver edge bands, the interior and base dense *nashiji*

5 1/4 x 6 5/8 x 8 3/8in (13.3 x 16.8 x 21.4cm)

\$6,000 - 8,000

3141

A PAIR OF LACQUER STORAGE BOXES
AND COVERS

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

Set on four feet, the rectangular vessels designed with ribbed sides and a slightly overhanging cover, decorated with paulownia and chrysanthemums in gold and black *hiramaki-e* and *takamaki-e* against a gold *nashiji* ground, gilt-brass mounts carved with chrysanthemums and paulownia vines on a *nanako* ground; the interiors gold *nashiji*; with purple silk ties

13 5/8in (34.6cm) high

\$2,000 - 3,000



3141

**PROPERTY FROM A SAN FRANCISCO,
CALIFORNIA COLLECTION**

3142

A LACQUER SUZURIBAKO (WRITING BOX)
Edo period (1615-1868) or Meiji era
(1868-1912), mid-19th century

Of rounded rectangular shape designed in *takamaki-e* and *hiramaki-e* on a *roiro* and *mura-nashiji* ground with a flowering prunus tree bordered by a woven fence, the trunk brown lacquer, the blossoms gold and the nearby plants and rocks of gold and silver with *hirame*, *kirigane* and *aogai* accents, the underside of the lid with a *bugaku* headdress and flute within a brocade bag executed in gold *takamaki-e*, *iro-e togidashi maki-e*, *kirigane* and *aogai* on a similar ground scattered with gold maple leaves repeated on the removable implement tray centered by an inkstone below a silver *mizuire* (water-dropper) fashioned as two eggplants surmounted by a tiny cricket

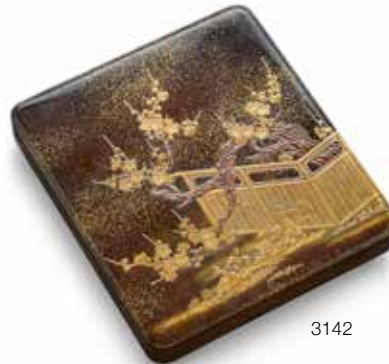
With a wooden storage box

1 1/2 x 7 1/8 x 8in (3.8 x 18.3 x 20.4cm)

\$2,500 - 4,000



3142 (interior)



3142

Provenance

Previously sold Christie's New York,
Japanese Works of Art, Sale #8602, March
19 1997, lot 164

**PROPERTY FROM THE
ABE GERCIK COLLECTION**

3143

A FINE HARDWOOD TRAY
Taisho era (1912-1926)

Carved as a broad, insect-eaten leaf and a small snail, the underside and support designed as a section of coiling vine and smaller leaves; with an even, dark reddish-brown patina

17 1/4 in (44cm) long

\$4,000 - 6,000



3143

3144

A LARGE CARVED HARDWOOD TRAY
Taisho era (1912-1926)

Carved with shallow, undercut sides, pierced in places and designed to resemble leaves and roots, the surface of the wood bearing a rich, reddish-brown patina with visible burls

27 1/2in (70.5cm) long

\$2,000 - 3,000



3144



3146



3147



3145

OTHER PROPERTIES

3145

A LARGE STONEWARE STORAGE JAR

Shigaraki ware, Muromachi period (1333-1573), 16th century

The coil-built, irregularly shaped ovoid stoneware body with a hand-thrown mouth rim, the clay fired to light reddish-brown with areas of dark brown orange-brown hue, resulting from oxidation of the iron content, burn marks at the shoulder, occasional patches of greenish ash glaze around the neck and shoulders, numerous *ishihaze* (feldspar inclusions)

20 1/4in (51.3cm) high

\$8,000 - 12,000

For comparable examples published with photography by Domon Ken during the revival of interest in larger-scale Shigaraki wares in the post-war years, see Koyama Fujio and Kobayashi Hideo, *Shigaraki otsubo* (Shigaraki Large Jars), Tokyo, Chunichi Shinbun Shuppankyoku, 1965, pl. 1 (collection of Domon Jusei, eldest son of the photographer, Tokyo); pl. 8 (collection of Muneta Yasuo, Tokushima); and pl. 22 (collection of Masuda Kazuo, Kyoto). Rightly described by Louise Cort as "the apotheosis of the connoisseur's approach to medieval Shigaraki jars," this publication was followed shortly afterwards by an exhibition and sale of early Shigaraki at the Mitsukoshi Department Store, Tokyo, which touched off what Cort calls "the co-called Shigaraki boom of the late 1960s and early 1970s" (Louise Cort, *Shigaraki, Potter's Valley*, Tokyo, Kodansha International, 1979, p. 296). It is thanks to that boom that magnificent Shigaraki jars such as the present lot are occasionally available on the market today.



3148



3148



3149



3149

3146

A HAGI-STYLE TEA BOWL

Attributed to Nonomura Ninsei (c.1574-1660/6)

The conical stoneware bowl with a tall, slightly flared foot, covered in a rich ash glaze, foot incised *Ninsei*

With brocade bag and wood storage box inscribed *Korai (Goryeo) chawan*
5 1/2in (14cm) wide; 3 1/2in (9cm) high

\$1,500 - 2,000

3147

A KOREAN IRABO-STYLE TEA BOWL

Edo period (1615-1868), 17th century

The steep sided stoneware bowl with a slightly flared mouth, decorated in layers of colored slip and ash glaze

With unmarked wood storage box
5 1/2in (14cm) wide; 2 3/4in (7.1cm) high

\$3,000 - 5,000

A similar irabo *katamiga chawan* in the collection of the Ishikawa Prefectural Museum of Art is illustrated in Tani Akira and Shin Hangyun, *Korai chawan: Chajin ni aisareta meiwan no tanjo (Korean Teabowls: The Origins of Teabowls Admired by Teamasters)*, Kyoto, Tankosha, 2008, pl. 29.

3148

A BLACK SETO-WARE TEA BOWL

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

Of *hantsutsu* form, applied with a thick black-brown glaze and raised on an irregular foot ring

With lacquered wood storage box
5 1/4in (13.3cm) wide; 3 5/8in (9.1cm) high

\$3,000 - 4,000

Provenance

Mitsui Kasei (1850-1922), by repute

Mitsui Kasei was born Mitusi Takayasu, the fifth son of Mitsui Takayoshi (1808-1885), founder of the Mitsui conglomerate. Kasei was the President of Mitsui Bank from 1891-1920.

3149

A BLACK ORIBE TEA BOWL

Edo period (1615-1868), 17th century

Of *kutsugata* (clog-shaped) form, the lustrous thick black iron glaze with an ikat textile design in underglaze iron over white slip to one side, a second splash of white and vertical incised slash to the opposite side, the low foot unglazed

With wood storage box inscribed by the seventh generation tea master Horinouchi Soshin (1827-1896)

5 3/8 x 4 1/8 x 2 7/8in (13.7 x 10.4 x 7cm)
\$4,000 - 6,000



3150

3150

A BLACK RAKU TEA BOWL

Edo period (1615-1868), 18th century

Earthenware, hand-formed with straight sides and set on a ring foot, embellished with a finger-impressed design and covered in a lustrous black glaze with flashes of red, impressed seal on the body; with an old red-lacquer repair

With wood storage box
4 5/8in (10.7cm) diameter

\$1,500 - 2,000

3151

AN ORIBE FOLIATE DISH

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

The stoneware dish molded in the shape of a chrysanthemum and designed with facets along the rim and decorated with water plants in iron oxide, the body then covered with a white and brown iron-oxide slip, the line where they meet creating a translucent gray band, emulating the horizon, the underside with the remains of five sand pads; gold-lacquer repairs

7 1/2in (19cm) diameter

\$5,000 - 7,000



3151

3152

A LARGE KO-KUTANI DISH

Hiizen ware, Ko-Kutani style, Edo period (1615-1868), mid-17th century

The circular bowl with a deep and wide well rising to slanted walls rising to a slightly raised rim and decorated in green, yellow, blue and aubergine enamels and red and black iron oxide with birds in flight and perched in a craggy pine tree growing from a rocky outcropping with blossoming chrysanthemums, the sides of the cavetto and the rim painted with a dense design of sake gourds with wave patterns against a ground of leaf blossoms punctuated with stylized auspicious emblems and bordered with cloud and coin designs, the underside decorated with cherry trees and young bamboo, the foot with a *Fuku* mark, four spur marks and a ring in underglaze blue

With wood storage box
16in (40.6cm) diameter

\$60,000 - 80,000

For a similar work, see Ishikawa Kenritsu Bijutsukan (Ishikawa Prefectural Museum of Art), *Kutani meihin zuroku: Ishikawa kenritsu bijutsukan shozo* (Masterpieces of Kutani Ware: Treasury of Ishikawa Prefectural Museum of Art), Kanazawa, 2000, p. 38, pl. 26.

This dish is painted in the style of decoration known as *gosai-de* (multi-colored overglaze decoration) and was produced for a relatively short period in the Hiizen area (present-day Saga Prefecture). Scholars believe that the collapse of porcelain production in China and the subsequent reduction in high-quality imported examples led to domestic production of similar and inspired wares.

For other examples of large *gosai-de* dishes, see Ishikawa Kenritsu Bijutsukan (Ishikawa Prefectural Museum of Art), *Kutani meihin zuroku: Ishikawa kenritsu bijutsukan shozo* (Masterpieces of Kutani Ware: Treasury of Ishikawa Prefectural Museum of Art), Kanazawa, 2000, p. 38, pl. 26; and Idemitsu Museum of Arts, *Ko-Kutani*, Tokyo, 2004, p. 38, no.10, and p. 56, no. 26 (in the collection of the MOA museum).



3152



3152



3152



3153



3154



3154 (alternate view)

3153

A SMALL KUTANI DISH WITH MOLDED GINGER ROOT DESIGN AND ENAMEL DECORATION

Hizen ware, Kutani style, Edo period (1615-1868), late 17th century

The shallow dish molded in the form of two striated leaves with an interior decoration of flowering chrysanthemum and rocks in green, yellow, aubergine, turquoise and black enamel, with an enamel saw-tooth band encircling the short foot and brown iron-oxide edged rim, the base with an enamel *fuku* cartouche

With an inscribed wooden storage box
6 1/4 x 4 1/4 x 1in (15.8 x 10.7 x 2.5cm)

\$1,500 - 2,500

3154

A BLUE AND WHITE NABESHIMA MUKOZUKE (FOOD DISH)

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

Set on a ring foot, almost cylindrical with very slightly everted sides, the porcelain body decorated in underglaze blue with a diagonally oriented design of a bamboo fence behind which grows a luxuriant stand of *hagi* (bush clover)

2 7/8in (7.2cm) high

\$10,000 - 15,000

Exhibited

Herbert F. Johnson Museum of Art, Cornell University, Ithaca NY, October 17-November 25, 1973; Munson-Williams-Proctor Institute, Utica NY, December 16, 1973-January 13 1974

Published

Martie W. Young, *Asian Art: A Collector's Selection*, Ithaca NY, Cornell University, 1973, cat. no. 125

For a very similar example, see Kudo Yoshio (ed.), *Nabeshima-ten: Wagakuni yuitsu no kan'yo Nabeshima, sono shitsugen kara shuen made* (Nabeshima Exhibition: Our Country's Only Officially Sponsored Kiln from Its Origins to the End), Imari, Nabeshima-ten Jikko linkai, 1996, cat. no. 130 and Nabeshima Han'yo Kenkyukai, Nabeshima han'yo: *Shutto toji ni miru gi to bi no hensen* (The Nabeshima-Domain Kilns: Technical and Stylistic Development Seen from Excavated Examples), Saga, 2002, p. 270.



3155 (underside)



3155

3155

A RARE SET OF FIVE SMALL NABESHIMA DISHES

Edo period (1615-1868), 18th century

Each dish set on a ring foot and decorated with peony blossoms floating on stylized waves in underglaze blue, iron-red, green and ochre enamels, the underside undecorated

4 1/2in (11.6cm) diameter; 1 1/2in (3.7cm) high

\$15,000 - 20,000

Nabeshima dishes of this diminutive size are rare. Sets of five dishes are more commonly found in 5 sun (15cm) and 7 sun (21cm) sizes. Dishes with an undecorated underside and foot are even more unusual, though numerous kiln shards are known to exist. For several examples of fragments of this exact size and decoration, see Nabeshima Han'yo Kinkyukai, *Nabeshima Han'yo, Shutto Tojini Miru gi to bi no Hensen* (The Nabeshima-Domain Kilns: Technical and Stylistic Development Seen from Excavated Examples), Saga, 2002, nos. 498, 499, fig. 79, p.140.

For another dish of similar size, see Hamano Nisei, ed., *Iro Nabeshima*, Tokyo, Asahi Shinbunsha, 1965, pl. 21.

For a complete dish with an undecorated underside, see Fukuoka City Museum, *Kyushu Kotoji no Seika: Tanakamaru Korekushon no Subete* (The Essence of Kyushu Ancient Ceramics: The Elaborate Collection of Tanakamaru), 2009, pl. 177-1.



3156

3156

**A FIGURAL HIRADO KOGO
(INCENSE CONTAINER)**

Edo period (1615-1868), 19th century

The porcelain vessel molded as a squirrel on a grape vine, the surface details lightly incised and covered in a clear glaze with a greenish tinge showing a richer intensity where the glaze has pooled around the grapes the eyes painted in underglaze blue, inscribed on the underside *Hirado Mikawa*

With a wood storage box

5 1/2in (14.5cm) long

\$2,500 - 3,500



3157

3157

A HIRADO FIGURAL EWER

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

Molded as a *karako* (Chinese child) seated in loose trousers and festive underglaze blue-decorated tunic of scattered clouds, his arms cradling a large pup, its open mouth serving as the spout and sash-like leash forming the handle

7 1/2in (19cm) high

\$3,000 - 4,000



3158



3158 (alternate view)

3158

**AN ARITA PORCELAIN WATER JAR
DECORATED WITH DUTCH FIGURES**

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

The ovoid body with a recessed base and decorated in underglaze blue with three roundels featuring Dutch traders or still lifes framed by bands formed by disintegrated Dutch inscriptions, a *shippo tsunagi* garland band suspended from the wide inverted mouth, now fitted with a black lacquer lid

With unmarked wood storage box
5 1/4in (13.3cm) high [exclusive of lid]

\$3,000 - 5,000

3159

AN ENAMELED STONEWARE DISH

**Attributed to Ogata Kenzan (1663-1743),
Edo period (1615-1868), 18th century**

The shallow square dish with a crackle glaze and freely decorated in colored enamels with trailing ivy vines extending up the short sides, the exterior stamped with a green enamel *shippo-tsunagi* ribbon between iron-oxide bands on the rim and bevel of base, inscribed *Kenzan* on the flat base

With two inscribed wood storage boxes, one black lacquer with gilt inscription

6 5/8 x 6 5/8 x 1in (16.8 x 16.9 x 2.5cm)

\$6,000 - 8,000



3159 (top)



3159 (bottom)



3159



3160



3160 (interior)



3161

3160

A LARGE STUDIO WARE VASE

By Makuzu Kozan (1842-1916)

The bulbous form with a wide inverted mouth and decorated on the exterior in shades of underglaze blue with 21 butterflies of various size and pattern, the interior centered by flowering sprays, the signature *Makuzu Kozan sei* on the underside in an underglaze blue cartouche within an incised double-line border

10 5/8in (27cm) diameter; 6 1/4in (16cm) high

\$1,500 - 2,000

3161

A LARGE STUDIO PORCELAIN VASE

By Okamoto Ryozan, Meiji era (1868-1912)

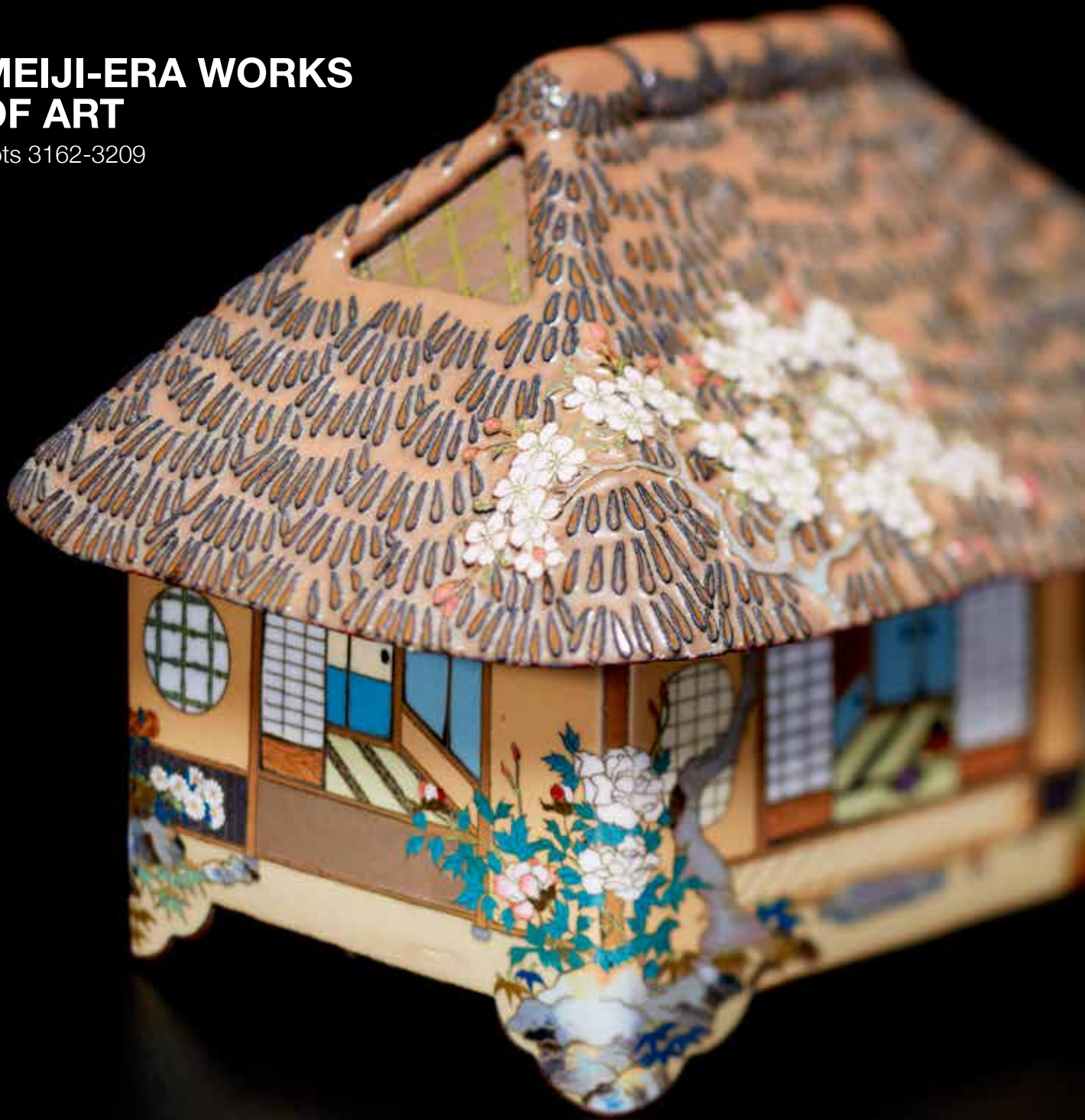
The elongated ovoid vase with an everted mouth and decorated in underglaze cobalt with a bold design of confronted dragons among clouds and emanating flames, all against a yellow ground, signed in a double rectangular cartouche *Tokoan Ryozan sei*

14in (35.5cm) high

\$5,000 - 7,000

MEIJI-ERA WORKS OF ART

Lots 3162-3209



Lot 3209



3162

3162

A PAIR OF SMALL SATSUMA VASES
By Seikozan, Meiji era (1868-1912)

Each flattened, elongated ovoid vase set on splayed feet and decorated in polychrome enamels and gilt over a crackled glaze with large panels containing scenes of a magistrate inspecting a rice harvest, an elegant elderly gentleman holding a ladle of water, craftsmen at work, and a beauty and attendant beneath a trellis with trailing wisteria, the side panels variously decorated with men on a large anchor, an oxherd astride an ox playing a flute, a Shinto shrine maiden and a bull, and a man repairing fishing nets, the surrounding areas painted with geometric and floral designs, signed in gilt *Seikozan*

3 7/8in (9.8cm) high

\$1,500 - 2,500



3163

3163

A SMALL SATSUMA VASE
By Kozan, Meiji era (1868-1912)

The oval ring set on a splayed foot and with a cylindrical neck decorated in polychrome enamels and gilt over a crackled glaze with a procession of rabbits making their way towards the full moon in which a celestial hare pounds *mochi* (rice cakes), the reverse with groups of children among chrysanthemums, the outer edge painted with key frets and the inside with a band of flowers within geometric borders, the neck and foot with formal scroll, honeycomb and geometric bands, signed *Kozan sei*

5 1/8in (12.9cm) high

\$3,000 - 5,000

Provenance

Previously sold these Rooms, March 19 2013, lot 2346.



3164

3164

A SATSUMA RETICULATED KORO (INCENSE BURNER) AND COVER

By Ryuun Fuzan, Meiji era (1868-1912)

Modeled as a cricket cage wrapped in a *furoshiki* (carrying cloth), and decorated in polychrome enamels and gilt on a clear crackle glaze with beauties and children among cherry trees and blossoming flowers, the pierced cage decorated with bands of floral lozenges, the cover with a chrysanthemum finial, signed *Ryuun Fuzan*

6 1/4in (16cm) high

\$2,500 - 3,500

Provenance

Previously sold in these Rooms, March 19 2013, lot 2336.

3165

A LARGE SATSUMA TRAY

By Okamoto Ryozan, Taisho era (1912-1926), circa 1918

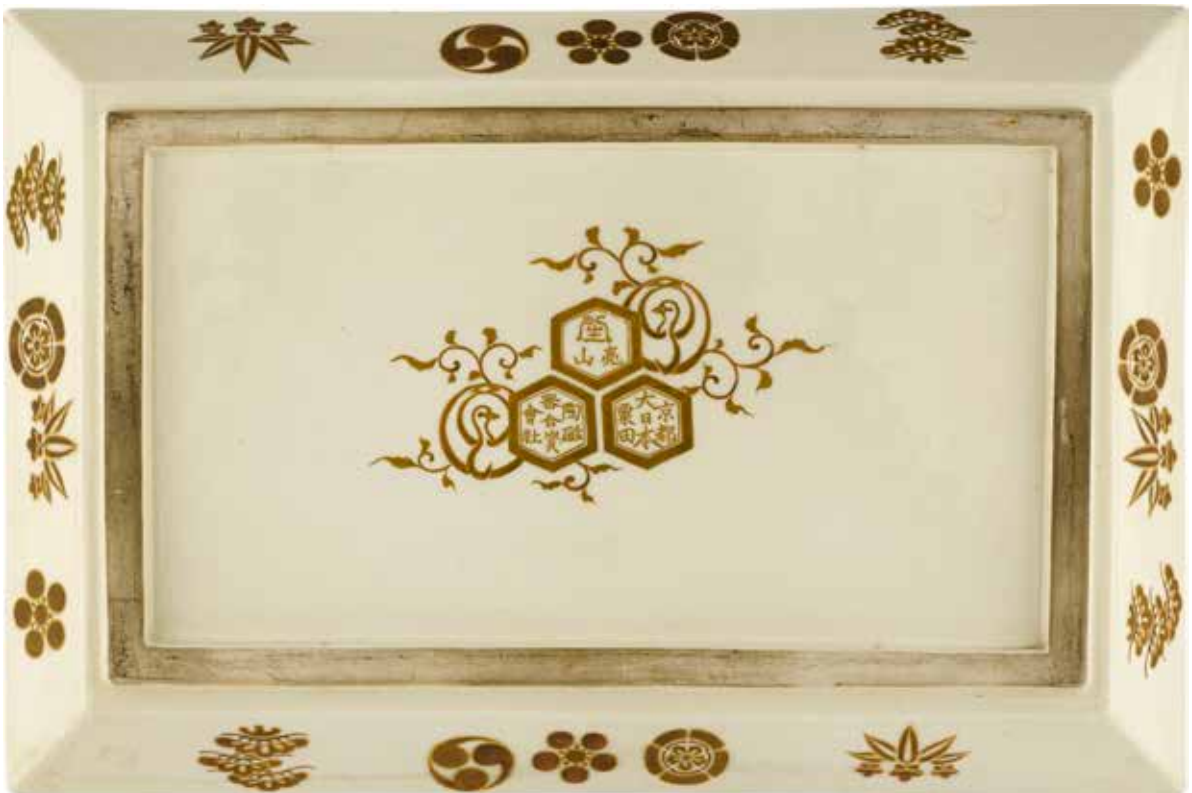
The rectangular tray decorated in polychrome enamels and gilt on a clear cracked ground with a scene of revelers at the seaside with a temple compound in the distance, a few figures seated on daises enjoying the view as a crowd of children chase ducks, the edges with gilt brocade borders and decorated with a profusion of chrysanthemum blossoms, signed on the underside *Dai Nihon Kyoto, Tojiki Goshigaisha, Ryozan* and with the Yasuda company mark

17 3/4 x 12in (48.1 x 30.5cm)

\$15,000 - 20,000



3165



3165 (underside)



3166



3167

3166²

A SATSUMA VASE

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

The compressed ovoid vase decorated in polychrome enamels and gilt on a cobalt ground with three shaped cartouches containing birds and flowers, a coastal landscape and a retinue of samurai, the surrounding area painted with geometric bands and sprays of ferns; impressed signature *Kinkozan zo*

2 7/8in (6.8cm) high

\$800 - 1,200



3168

3167

A SMALL SATSUMA KORO (INCENSE BURNER)

Meiji era (1868-1912)

Painted in polychrome enamels and gilt on a clear crackled glaze and decorated with four oval panels containing scenes of people on excursions, Chinese children engaged in elegant pursuits, and blossoming seasonal plants, the surrounding areas designed with floral vines and geometric bands, silver domed cover pierced with a lozenge, signed on the underside *Setjen* and sealed

3 x 3in (7.6 x 7.6cm)

\$1,500 - 2,000

3168

A SATSUMA JAR

By Kinkozan, Meiji era (1868-1912)

The compressed ovoid vase with a narrow mouth, a slightly elongated neck and set on a ring foot decorated in polychrome enamels, gilt and silver over a clear, crackled glaze with shaped panels of flowers, birds and wisteria on a trellis, bordered by a "bamboo" frame raised in relief, the surrounding silver ground decorated with scrolling vines in two shades of silver, signed *Kinkozan tsukuru kore* and with impressed seal *Kinkozan*

7 1/8in (18.1cm) high

\$1,000 - 1,500

Provenance

Previously sold in these Rooms, March 19 2013, lot 2339.



3169



3169 (alternate view)



3169 (detail)

3169

A SATSUMA TEA-CLOTH CONTAINER
By Yabu Meizan, Meiji era (1868-1912)

Cylindrical, set on tripod feet and painted in polychrome enamels and gilt over a clear, crackled glaze with a festival float and revelers at Kyoto's Gion festival, the foot and neck painted with geometric bands, signed in gilt *Yabu Meizan*
 2 3/8in (6cm) high
\$1,500 - 2,500

3170

TWO SATSUMA KORO (INCENSE BURNERS) AND A SATSUMA BOWL

The koro by *Gyokuzan*, the bowl by *Kozan*, Meiji era (1868-1912), late 19th century

Both *koro* decorated in polychrome enamels and gilt on a clear crackled glaze, the first compressed ovoid with three kidney-shaped panels containing morning glories, chrysanthemums behind a brushwood fence and cherry blossoms behind a curtain of state, panels connected by a band of lozenge patterns, the shoulder with a formal lappet band, pierced cover painted with a chrysanthemum surrounded by foliate scroll, signed in gilt *Gyokuzan*; the second set on tripod beast-mask feet with elephant-head handles and surmounted with a double-walled cover pierced with honeycomb pattern above a carved key-fret band, the vessel painted with peonies, the shoulder carved with an additional key-fret band, signed *Satsuma Gyokuzan*; the deep bowl painted in polychrome enamels and gilt on a clear crackle glaze on the exterior with four roundels containing beauties in interiors and landscapes, the surrounding area with peony blossoms raised slightly in relief among tightly scrolling vines and chrysanthemum heads punctuated by a geometric band and a border of lozenges and lappets and stiff leaf designs on the top and bottom, the interior with a delicately painted scene of butterflies against a gilt stipple whirlwind, a geometric swathe along the interior rim, signed in gilt *Kozan*

3 3/8in (8.5cm) high; 4 1/4in (10.3cm) high; 4 3/4in (12cm) diameter
\$1,500 - 2,500



3170



3170



3171



3172



3173

3171

A BRONZE MODEL OF QUAIL

Taisho era (1912-1926)

Cast and carved as two quail with gilt highlights standing on a fitted bronze base with blossoming foliage in gilt metal, with a fitted lacquer stand
With wood *tomobako* storage box inscribed *Kinzokusei uzura okimono daitzuki Taisho shichinen nigatsu nijuhachinichi Hayama Goyotei omairi no toki Kogogu yori gohairyo 金属製鶉置物臺付大正七年二月廿八日葉山御用邸御参ノ時皇后宮ヨリ御領* (Humbly received from the Empress on the occasion of her visit to Hayama Imperial Villa on February 28, seventh year of Taisho [1918]) and *Showa jurokunen nigatsu nijuhachinichi Hi Masako Naishinno goinhin to shite...tomoe shirushi* 昭和十六年二月廿八日妃昌子 親王御遺品として 巴印 ([Received from] the effects of Imperial Princess Masako on February 28, sixteenth year of Showa [1941], comma mark)

12 7/8in (32.8cm) wide

\$5,000 - 7,000

Located on the east coast of Sagami Bay in the Miura Peninsula, the Hayama Imperial Villa, mentioned in the box inscription, was a favorite residence of the Taisho Emperor, who died there in 1926. The Imperial family traditionally used the villa during the low season for tourism, in February and March. The villa was burned down in 1971. Princess Masako (1888-1940), was the sixth daughter of the Meiji Emperor. She was famous for her charitable work, especially for wounded soldiers of the imperial army.

3172

A BRONZE MODEL OF AN OWL

By the Seiya workshop, Meiji era (1868-1912)

Cast and carved in bronze as an owl perched on a stump, the feathers realistically finished and the eyes inlaid in glass, the separately cast stand designed to resemble the rough texture of of an old tree stump, signed on the reverse in a rectangular reserve *Seiya chu*

10 5/8in (27cm) high

\$2,000 - 3,000

3173

A PATINATED BRONZE MODEL OF A KESTREL

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

The bird of prey about to descend from its naturalistic tree-trunk perch with its wings outstretched, its head slightly lowered and with fierce expression heightened by gilt-accented eyes, cast in five separate sections with an opening to the back ostensibly for incense

30 5/8in (78cm) high

\$1,000 - 2,000



3174

3174

**A FINE AND LARGE BRONZE MODEL OF AN IMMORTAL
By Kunitoshi for the Miyao studio, Meiji era (1868-1912),
late 19th century**

Cast as a bearded immortal standing and leaning slightly to the left leaning into a gust of wind which has blown the hat from his head, his robes fluttering, the surface carved in fine detail with serpentine dragons in clouds decorating the robes, the woven hat adorned with a fabric rim designed with floral vines in raised and sunken relief, a *reishi* fungus and feather fan slung from his waist and a crooked staff in his left hand, signed on the reverse in a rectangular reserve *Dai Nihon Miyao zo Kunitoshi saku*, patinated in two shades of brown; set on the original hardwood stand decorated with stylized dragon and phoenix in gold *hiramaki-e*

25 5/8in (65.1cm) high (including base)

\$20,000 - 30,000

The Miyao Company, owned and managed by Miyao Eisuke of Yokohama, was among the most successful art workshops of the Meiji era, specializing in mostly large-scale bronze and gilt images of warriors and mythological subjects. Much of the company's production was aimed at the export market and its wares were exhibited at the Kangyo Hakurankai (National Industrial Expositions) in 1881 and 1890.



3174 (reverse)



3175 (part lot)

3175

TWO COPPER ARTICULATED MODELS OF CRAYFISH

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

Each assembled from hammered sheets of copper assembled to form a crayfish with fully articulated tail and limbs, the surface worked to resemble the animal's natural shell, signed on the underside *Hiroyoshi*

10 1/2in (26.6cm) long

\$800 - 1,200



3176

3176

A TOKYO SCHOOL BRONZE FIGURAL MODEL

By Udagawa Kazuo, Meiji era (1868-1912), early 20th century

Cast as a Japanese farmer in peasant garb and wearing a wide straw hat, the laughing figure walking with a squalling child struggling to escape from his arms, one of the child's sandals now resting on the ground, signed by the artist in a cartouche to the top of the base

13 1/4in (33.4cm) high

\$800 - 1,200



3177

Udagawa Kazuo exhibited from 1900 until 1910, specializing in genre figures and groups that were executed in bronze, wood and ivory; see Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, The Khalili Family Trust, 2002, cat. nos. 269 and 273.

3177

A BRONZE MODEL OF A MUSICIAN
By the Miyao workshop, Meiji era (1868-1912), late 19th century

The figure shown in mid-stride holding aloft his instrument (now missing), the plectrum in his right hand, the details of his robes in sunken and raised relief and finished in two shades of bronze, signed *Miyao* in a rectangular reserve; with original wood stand decorated with scrolling vines in gold lacquer

18 1/4in (46.3cm) high (including stand)

\$2,500 - 3,500



For the Miyao workshop, please refer to lot no. 3174.



3178 (detail)

3178

A PAIR OF INLAID BRONZE SLENDER HANDLED VASES

By Chikaharu, Meiji era (1868-1912)

Both vases supported on four tall stylized legs in the form of mythological creatures, elaborately inlaid in gold, *shakudo* and bronze *hira-zogan* with a matching design of a fanciful peacock carrying in its beak a tassel floret above a bulbous section decorated with dragon roundels inlaid in gold on a honeycomb-patterned ground, the shoulder applied with archaic bracket handles, each with removable bronze liner, the base of both vases signed *Chikaharu saku*; with wood storage box

12 3/4in (32.5cm) high

\$4,800 - 5,500



3178

Provenance

Previously sold Bonhams, London, November 6 2014, lot 400.

3179

A BRONZE VASE

By Oshima Joun (1858-1940), Meiji era (1868-1912), late 19th-early 20th century

Of ovoid form and worked on the surface with a snail on a gourd attached to a leafy vine, all in high relief, signed on the underside *Joun saku*

With fitted wood stand, storage bag and wood *tomobako* storage box inscribed *Chudo hisago chokoku kabin 铸铜瓢彫刻花瓶* (Cast-bronze flower vase sculpted with a gourd) and signed *Ichijoken Joun saku* — 軒如雲作 (Made by Ichijoken Joun) with seal *Joun no in* 如雲之印 (Seal of Joun)

8 1/2in (21.8cm) high

\$3,500 - 4,500



3179

A professor at Tokyo School of Art from 1887 until 1932, Oshima Joun was one of the most celebrated bronze-casters of the late nineteenth and early twentieth centuries. He exhibited at several of the great international expositions of the era, including Paris (1900), St. Louis (1904) and London (1910).



3180



3181



3182

3180

AN INLAID BRONZE VASE AND COVER

By the Nogawa company of Kyoto, Meiji era (1868-1912), late 19th century

Of oval section with a tapered foot and decorated with a continuous design of a rooster and chicks beneath a blossoming cherry tree and a stand of hibiscus blooms with butterflies designed in *iroe-taka-zogan* and carved on the surface in sunken and raised relief, the domed cover decorated with butterflies and flowering vines and fitted with a camellia finial, the underside with the mark of the Nogawa workshop

6 1/8in (15.6cm) high

\$2,000 - 3,000



3183

3181

A BRONZE VASE WITH MIXED-METAL DECORATION

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

Of ovoid form with a tapered foot, boldly decorated with a stand of irises and a swallow in high relief silver, copper, *shibuichi*, *shakudo* and gold, signed on the underside *Dai Nihon Kyoto no ju Ikkodo Miyabe Atsuyoshi* with a *kao*

7 1/4in (8.4cm) high

\$2,500 - 3,500

For another work by this Kyoto-based artist, a pupil of Shinoyama Atsuoki (1813-1891), see Oliver Impey, Malcolm Fairley and Victor Harris, *Meiji no Takara, Treasures of Imperial Japan, Metalwork Part II* [in the Khalili Collection]. London: Kibo Foundation, 1995, cat. no. 93.

3182

A PAIR OF BRONZE VASES WITH MIXED METAL DECORATION

By Jomi Eisuke, Meiji era (1868-1912), late 19th-early 20th century

Of elongated ovoid form with everted mouth and set on a splayed foot, decorated with three shaped panels of butterflies among blossoming flowers, the neck with a stiff-leaf band, the foot and shoulder with lappet borders, all in *iroe taka-zogan*, sealed on the underside *Jomin*

10 3/4in (27.3cm) high

\$3,000 - 5,000

3183

A LARGE INLAID BRONZE VASE

By the Seiya workshop, Meiji era (late 19th century)

The baluster vase applied in high relief with patinated bronze inlays including a caparisoned elephant, a tethered hawk on a perch, a vase with iris decoration and various large archaic Chinese-style vases, signed on the underside *Seiya saku*

26in (66cm) high

\$15,000 - 20,000

For a similar vase with decoration of archaic Chinese bronzes, see Joe Earle, *Flower Bronzes of Japan*, London, Michael Goedhuis, 1995, cat. no. 22, in the Pery Foundation Collection.



3184

3184

AN INLAID BRONZE STANDING SCREEN

By Toshiyoshi, Meiji era (1868-1912)

Framed in wood with copper hardware chased with floral scrolls and set on two carved bracket feet, the panel with a large heron alighting on a gnarled stump among blossoming lotus with a frog and a sparrow in flight, all in copper, bronze and with gilt embellishments, signed *Toshiyoshi* and sealed *Gyokkosai*

63 3/4in (161.9cm) high

\$4,000 - 5,000



3185

3185

A SMALL BRONZE HEXAGONAL KORO (INCENSE BURNER)
Meiji era (1868-1912), late 19th century

The octagonal vessel cast in bronze and finished on the surface to resemble wood grain, each corner embellished with *shakudo* inlaid "butterfly" joins, the silver domed cover pierced with a poppy and a cherry floret, removable silver ash basin, set on four bracket feet, illegibly sealed *Haku*]

2 1/4in (5.7cm) high

\$1,200 - 1,800

3186

A CIRCULAR BRONZE BOX AND COVER

By Inoue of Kyoto, Meiji era (1868-1912), late 19th century

Designed in the form of a drum, decorated on the cover with a snowflake-shaped panel of Minamoto no Tametomo seated as two South Sea Islanders struggle to take his bow, the details rendered in *iroe taka-zogan*, *hira-zogan*, *takabori* and *kebori*, signed on the underside *Saikyo Inoue zo*

4 3/4in (12.1cm) diameter

\$1,500 - 2,500



3186

3187

A HEXAGONAL IRON BOX WITH MIXED METAL INLAY
Meiji era (1868-1912), late 19th century

Of dark brown hue with high-relief gold, silver, and copper accents, the fitted lid cast in low relief with two stalks of bamboo with leaf sprays picked out in gold and framing a partially obscured full moon in silver, the two inlaid gold seals reading *Akira* and *Takebayashi*

4in (10.2cm) wide

\$2,000 - 3,000

PROPERTY FROM THE ABE GERICIK COLLECTION

3188

A SILVER TOBACCO BOX AND COVER

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

Rectangular, set on bracket feet and designed with Hotei carrying his treasure sack in a pine grove, the figure carved in high relief and finished in *shibuichi*, gold and matte silver, the landscape carved in *katakiribori* and *kebori* and highlighted with an *ishime* finish, signed on the cover *Shukyo koku* and on the underside *Shigemitsu* and with a *kao* and stamped *jungin*

With wood *tomobako* storage box titled, signed and sealed by the artist
 3 1/2 x 5 1/8 x 1 3/4in (9 x 13 x 4.5cm)

\$4,000 - 6,000

OTHER PROPERTIES

3189

AN INLAID-IRON BOX AND COVER

By Komai of Kyoto, Meiji era (1868-1912), late 19th century

Rectangular, set on bracket feet and decorated in gold and silver *nunome-zogan*, the hinged cover with a rectangular panel containing a scene of Lake Kawaguchi with a boat under full sail before a temple and Mount Fuji in the distance, the surrounding areas with repeated flower blossoms, the sides of the box with sparrows in flight, interior carved with scenes of birds and flowers, signed on the underside *Nihonkoku Kyoto no ju Komai sei* in a double-square reserve below the dragonfly company mark

3 1/4 x 4 7/8 x 1 7/8in (8.3 x 12.3 x 4.7cm)

\$2,500 - 3,500



3187



3188 (detail)



3188



3189



3190

3190

A SMALL KOMAI-STYLE DISH

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

Circular and set on tripod feet and decorated on the surface in gold and silver *nunome-zogan* interlocking circular panels containing a pavilion on a shoreline and blossoming plants, each panel bordered by geometric designs against a ground of further geometric patterns, rim with a band of grape vines

3 3/4in (12cm) diameter

\$1,000 - 1,500



3191

3191

A KOMAI-STYLE DISH

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

The circular iron dish with a lobed edge and decorated in Komai-style inlays in gold and silver *nunome-zogan* with a floret-shaped panel containing a central hexagonal design of a fishing village among pine, willow and cherry trees, the "flower petals" and "leaves" bordering the design and the surrounding areas decorated with a variety of geometric patterns

7 1/4in (18.5cm) diameter

\$2,000 - 3,000



3192 (detail)



3192 (cover)



3192

3192

AN IRON AND MIXED-METAL EGG-FORM FUTAMONO (LIDDED ORNAMENT)

Probably by Kanagawa Masaaki, Meiji era (1868-1912), 1880s

The iron body raised on three maple-leaf supports and decorated in chiseling and high relief of *shakudo*, gold, and silver on the cover with three cranes amid flowering peony, bamboo, *hagi* (bush clover, *Lespedeza bicolor*) and other plants partially obscuring a distant snow-capped Mount Fuji and crags on the left, the lower section with a small frog, insects, and water plants, the interior lined with silver, signed in bold characters on an ornate gold plaque *Masaaki* 4 3/4 x 4 1/4 x 6 1/8in (12.3 x 10.9 x 15.6cm)

\$30,000 - 50,000

The style of this piece suggests the middle years of the Meiji era and the artist may perhaps be identified with Kanagawa Masaaki of Sumiyoshi-cho, Nihonbashi, Tokyo who exhibited several works with high-relief metal decoration at the Second Naikoku Kangyo Hakurankai (National Industrial Exhibition) held in 1881. These included a flower vase with butterflies and autumn plants in gold and silver, another with cherry and maple in gold and silver, and an octagonal incense box with Chinese lanterns (see *Tokyo Kokuritsu Bunkazai Kenkyūjo* [Tokyo National Research Institution of Cultural Properties], *Naikoku kangyo hakurankai bijutsuhin shuppin mokuroku* [Catalogs of Objects Exhibited at the National Industrial Expositions], Tokyo, Chuokoron Bijutsu Shuppan, 1996, pp. 114, 116, 117).



3193 (detail)



3193 (detail)



3193



3194

3193

A CAST-IRON SAKE EWER WITH CHAMPLEVÉ-ENAMEL COVER

Attributed to Onishi Josetsu (1777-1852), c. 1830-1844

Of standard *choshi* form, with curved base resting on three integral feet rising to a wide top with partially open spout, the hinged handle powerfully modeled, the cast and chiseled inset copper-alloy cover decorated in champlevé enamels, stippling, and gilt with an *omodaka* (water plantain, *Sagittaria trifolia*) and waves

With a fitted wood *tomobako* (storage box) inscribed *Itome nabegata kannabe migi mono Tenpo nenjidai Josetsu saku mugi mono nari tsuchinoto-mi moka no hi onkamashi Onishi Jocho* 糸目鍋形間鍋 右者天保年時代雪作 無疑者也 己巳 孟夏日 御釜師 大西浄長 (A cauldron-shaped *kannabe* with cloth texture made in the Tenpo period (1830-1844) by Josetsu. This is without doubt a genuine work. Kettle-master Onishi Jocho, April 1929) with seal *Onishi* 大西 6 3/4in (17.2cm) long; 5 1/2in (14cm) high

\$2,500 - 3,500

This type of kettle was used during the later Edo period (1615-1868) for warming sake during the coldest months of the year; a comparable example, also with enameled lid, is in the collection of the Victoria and Albert Museum (inv. no. 502& A-1894).

Onishi Josetsu was tenth master of the Onishi, a Kyoto family of iron-casters known for classic *chagama* (kettles) for the tea ceremony and later for other wares such as the present lot; for a kettle by Teirin, an earlier member of the family, in the Richard and Peggy Danziger collection, see Amy G. Poster and others, *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, New York, Japan Society, 1999, cat. no. 33. Josetsu's grandson Jocho is well known not only as a caster of iron kettles but also as a connoisseur and authenticator of earlier pieces.

The excellent quality of the modeling, casting, and patination fully supports Jocho's attribution, while the lid is of great interest as a datable example of Japanese enameling in the decades immediately preceding the rapid development of the craft during the Meiji era (1868-1912); by the early nineteenth century enameling had become part of Japan's decorative arts tradition, with a particular emphasis on smaller items such as sword furniture and door handles. The prominent use of the *omodaka* motif suggests that this piece might have been commissioned by one of the several Daimyo families that used the *omodaka* as their *mon* (heraldic crest).

3194

AN INLAID-IRON TETSUBIN (KETTLE)

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

Forged in *taka-zogan* of silver, gold and *shakudo* with birds in flight over blossoming peonies and a rushing stream, the handle and matching cover decorated with floral vines in silver inlays, fitted with a dark wood bead finial 7in (17.8cm) high (including handle)

\$7,000 - 9,000

3195

AN INLAID-IRON TETSUBIN (KETTLE)

WITH AN EN-SUITE INLAID COVER

Meiji era (1868-1912)

The iron vessel of slightly conical form with rounded edges and a stepped collar and decorated in silver and gold *nunome-zogan* with two shaped panels containing a landscape with temple and shrine complex, a sun rising over distant hills and temple gate in the foreground, and a mantis on a dew-covered stand of blossoming autumn plants, the collar decorated with geometric and floral patterns, the circular fitted cover designed with twelve auspicious symbols arranged around the edge of the cover encircling a seal-form signature and surmounted with a bead finial decorated with chrysanthemum florets, the loop handle inlaid with flowering vines, sealed on the body below the spout

8 1/2in (21.6cm) high

\$20,000 - 30,000



3195 (detail)



3195 (detail)



3195



3195 (reverse)



3196

3196

A LARGE AND RARE MORIAGE AND GINBARI CLOISSONNÉ-ENAMEL VASE

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

The compressed ovoid vase designed in transparent colored enamels and silver wire over a stippled silver ground with tendrils of blossoming wisteria, the face of the vase further decorated with a pair of swallows in opaque black and white enamels in *moriage* technique, silvered mounts, underside with impressed mark of Ota Hyozo

12in (30.5cm) high

\$4,000 - 5,000

Ota Hyozo opened his own studio in 1864 and was active until 1910, see Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel; History, Techniques and Artists, 1600 to the Present*, Jefferson NC, McFarland, 2010, p. 24.



3197



3197 (reverse)

3197

**A FINE TOMEI JIPPO (BASSE-TAILLE) AND MORIAGE CLOISSONNÉ-ENAMEL VASE
By Kumeno Teitaro (1861-1939), Meiji era (1868-1912), circa 1905**

The elongated ovoid vase decorated with a kestrel on a rock on a rushing stream watching as a frightened sparrow flees, all worked in polychrome enamels and silver wire and in *musen* ("wireless") techniques, the surrounding areas designed in transparent enamels of robin's-egg blue and yellow over a silver substrate carved with rushing waves, cherry blossoms and bamboo leaves, the kestrel, rocks and large crashing waves in *uchidashi* (hammered-up) relief, signed in the silver substrate on the body *Kumeno zo* and with the stamped mark of the Kumeno workshop on the underside, silver mounts

5 1/8in (13cm) high

\$8,000 - 10,000

Kumeno Teitaro was considered a master in the use of transparent enamels and the present small vase, a tour-de-force of enamelling, illustrates his facility in a range of techniques, all employed on the same piece. On a solid silver body, the artist carved the basis of the scene. He then created a sense of three-dimensionality by hammering up some sections in relief in *repoussé* technique, over which he applied standard wired and wireless cloisonné enamels, no small technical challenge in itself. Lastly, the transparent enamels covering the surrounding areas, changing gradually in intensity and color throughout, required an additional separate firing. Each of these processes was time consuming and costly.

For another piece by Kumeno designed in different techniques, see lot no. 3209.



3197 (details)



3198



3198

**A PAIR OF WIRELESS
CLOISSONNÉ-ENAMEL VASES**

**By the Gonda workshop, Taisho era
(1868-1912), early 20th century**

The slender baluster vases with square shoulders and slightly elongated neck worked in colored enamels in *musen* ("wireless") technique with a continuous design of purple and white irises, some shrouded in mist, the stems and leaves rising from a ground of green and the blossoms set against a pale blue ground gradually growing in intensity toward the top, mounts copper, signed on the underside with the impressed mark of the Gonda workshop
14in (35.5cm) high

\$3,000 - 4,000

Born Hayashi Hirotsuke, Gonda Hirotsuke was adopted into the Gonda family in 1887 and was trained by the great Hayashi Kodenji of Nagoya. He won medals at exhibitions throughout the late nineteenth and early twentieth century and remained active during the Taisho era, working with his son Jumatsu from 1910 (see Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists: 1600 to the Present*, Jefferson NC, McFarland, 2010, pp 120-121.)



3199



3199

**A LARGE PAIR OF
CLOISSONNÉ-ENAMEL VASES**

**Attributed to the workshop of Hayashi
Kodenji (1831-1915), Meiji era (1868-1912),
late 19th century**

The high shouldered vases with everted rims and decorated with complimentary designs of raptors perched in cherry trees closely watching sparrows in flight, all designed in polychrome enamels and silver and gold wire against a midnight-blue ground, some of the details of the tree trunks worked in sculpted wire, the foot and rim decorated with a band of floral lappets, silver mounts, the foot rim stamped *silver*

12 3/8in (31.4cm) high

\$5,000 - 7,000

3200

A FINE AND LARGE CLOISSONNÉ-ENAMEL VASE

By the Shibata workshop of Kyoto, Meiji era (1868-1912), late 19th century

The elongated ovoid vase tapering to the base, set on a splayed foot and finished with a tall neck all worked in polychrome enamels and silver wire with a continuous design of a rooster, hen and chicks before a large stand of peonies and other assorted flowers, and sparrows in flight, all against a black ground, the rim decorated on the side and upper surface with tightly scrolling floral vines against a mustard ground above linked floral roundels, the foot decorated in a similar fashion, silver mounts, signed on a silver tablet on the foot *Kyoto Shibata*

13 3/4in (34.9cm) high

\$12,000 - 18,000



3200 (detail)

This large vase is very much in the style of works by Namikawa Yasuyuki (see, for example, Oliver Impey, Malcolm Fairley and Victor Harris, *Meiji no Takara, Treasures of Imperial Japan, Enamel* [in the Khalili Collection]. London: Kibo Foundation, 1995, cat. no. 16.) The shape and choice of color scheme against a glossy black ground and even the signature on a silver tablet, are all typical of Namikawa's pieces. However, the decoration around the top of the rim and the foot are more typically seen on examples attributed to Shibata. Shibata (last name unknown) appears to have had some connection to Namikawa, though there is much argument as to how the two were related. Some believe Shibata was at one time employed by Namikawa and later branched out to open his own independent workshop.



3200



3200 (reverse)



3201



3201 (reverse)



3201 (detail)



3202



3202 (detail)

3201

A CLOISONNÉ-ENAMEL SCENT BOTTLE

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th century

Of elongated oval section and designed in polychrome enamels and silver and gilt wire with panels of a stylized phoenix and floral vines, and a butterfly alighting on a stand of chrysanthemums, the surrounding areas decorated with floral lozenges and the foot with a stiff leaf band, gilt brass mounts, signed on the base *Kyoto Namikawa* *2 7/16in (5.8cm) high*

\$5,000 - 7,000

3202

A MINIATURE CLOISONNÉ-ENAMEL VASE

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), late 19th century

Worked in colored enamels and sculpted silver wire with a lone butterfly and Chinese pinks against a black ground, the mounts silver, impressed signature *Kyoto Namikawa* on the foot

3 5/8in (9.2cm) high

\$2,500 - 3,500



3203



3203 (interior)



3203

A FINE CIRCULAR CLOISSONNÉ-ENAMEL KOGO (INCENSE BOX)

By Namikawa Yasuyuki (1845-1927), Meiji era (1868-1912), circa 1905

Circular with a domed cover and decorated in two shades of blue, ox-blood red and white enamels and sculpted silver wire with a continuous design of crashing waves with flecks of foam, the body of the waves turning from a blue to green in *musen* ("wireless") technique, the interior white enamel, gilt-silver rims, signed on the interior in a silver-foil reserve covered in transparent green enamel *Kyoto Namikawa*

2 5/16in (5.9cm) diameter

\$15,000 - 25,000



3203 (detail)

For a set of nearly identical boxes, see Namikawa Yasuyuki Kinenkan (Namikawa Cloisonné Museum of Kyoto), *Shippo: Namikawa Yasuyuki Kinenkan Kanzohin Zuroku* (Enamels: Pieces from the Permanent Collection), Kyoto, 2010, nos. 12, 45, 46 and 70, p. 53.



3204

3204

A PAIR OF CLOISSONNÉ-ENAMEL VASES AND ANOTHER CLOISSONNÉ-ENAMEL VASE

All by the Daikichi workshop, Meiji era (1868-1912)

The faceted pair with a slender neck and flared mouth worked in colored enamels and silver wire with matching designs of blossoming cherry, various flowers and young bamboo by a woven fence, all against a black ground, the foot and mouth banded with a stiff leaf pattern, gilt-metal mounts, signed on underside *Daikichi*; the slender cylindrical vase tapering slightly to the foot and decorated with birds in a blossoming cherry tree in colored enamels and silver wire against an unusual dark green ground, the foot and rim decorated with floret lozenges, copper mounts, signed on the underside *Daikichi*

6in (15.2cm); 6 1/8in (15.5cm) high

\$1,800 - 3,500



3205

3205

A CLOISSONNÉ ENAMEL CIGARETTE BOX AND COVER

Attributed to the Ando workshop, Taisho era (1912-1926), early 20th century

Of rectangular form and designed in white and several shades of gray wireless enamel, with a scene of Mount Fuji partially obscured by clouds, silver rims and brocade lining

4 x 5 1/4 x 2 3/16in (10.1 x 13.3 x 5.6cm)

\$1,500 - 2,000



3206

3206

AN ENAMELLED COPPER VASE

By the Ando workshop, Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century

The compressed ovoid body hammered on the surface and decorated with a design of a willow and blossoming cherry tree and a poem all in colored enamels, signed on the underside *Ando sei* and with the Ando company mark

7 1/2in (19cm) high

\$1,000 - 1,500

3207

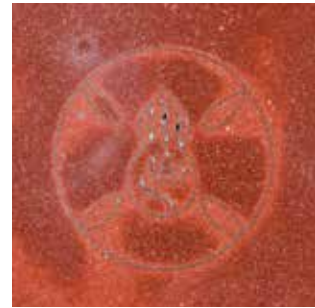
A LARGE CLOISONNÉ-ENAMEL HUMIDOR

By Kawade Shibataro (1856-1921), for the Ando Cloisonné Company, Meiji era (1868-1912), circa 1905

The cylindrical vessel slightly waisted, set on a splayed foot and fitted with a flat cover surmounted by a silver knob and decorated with an overall design of grapes and insect-eaten leaves on a vine, peaches, a gourd, string beans and a large grasshopper perched on eggplants, all worked in silver wire and polychrome enamels raised in *moriage*, the mounts silver, signed on the underside in wire *Kawade* within the Ando company mark

8in (20.3cm) high (including finial); 6 5/8in (16.7cm) diameter

\$8,000 - 12,000



3207 (detail)

The signature on the underside of this piece is evidence of an association between Kawade Shibataro and the workshop of Ando Jubei, though the precise nature of the relationship remains unclear. After achieving some degree of success and international recognition in his own factory, Shibata joined the Ando workshop in 1900 and continued to be one of Ando's principal craftsmen until 1910 when he resigned. During his tenure with Ando he is credited with the development of several key enameling techniques, such as *moriage* and *plique-a-jour*. His importance within the Ando organization is borne out by the fact that, among the craftsmen employed by Ando, only Shibata's name appears in conjunction with the company mark (see Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists: 1600 to the Present*, Jefferson NC, McFarland, 2010, pp 123-124.)



3207



3207 (alternate view)



3208 (detail)



3208 (cover)



3208



3208 (reverse)

3208

A FINE CLOISONNÉ-ENAMEL INCENSE BURNER

By Ando Jubei, Meiji era, (1868-1912), circa 1909

Cylindrical and set on tripod feet and worked in *musen* ("wireless") and standard cloisonné enamels and sculpted silver wire with young bamboo shoots and leaves in various shades of green, the leaves pale green and gradually turning to yellow at the tips, all against a ground of even, pale moss green, the silver cover enameled with a design of a fern on a cut wood block with growth rings in shades of brown "wireless" enamels, the fern in graduated greens and *moriage* (relief) and pierced in the spaces between the tendrils, rims and foot silver, the underside inscribed *Junen kinen* (Tenth anniversary) in a pink enamel cherry-floret reserve

With wood *tomobako* storage box inscribed *Kobe Takenaka shiten kaigyō junen kinenhin Meiji tsuchinoto-tori toji Ando Jubei sei* 神竹中支店開業十年記念品昭和己酉冬至安藤重兵衛製 (Made by Ando Jubei to commemorate the tenth anniversary of the opening of the Kobe branch of Takanaka, winter solstice of the *tsuchinoto-tori* of Meiji [1909]), with a seal
4 11/16in (12cm) high

\$10,000 - 15,000

This incense burner was produced to commemorate the tenth anniversary of the opening of the Kobe branch of the Takenaka Corporation (Takenaka Komuten), Japan's oldest construction firm. In 1899 Takenaka Toemon, the fourteenth-generation descendant of the company's founder Takenaka Tobei Masataka, expanded the firm's holdings to include an operation in Kobe that could facilitate construction of brick and steel-reinforced concrete structures. The Kobe branch became the head office of the firm in 1909, though the inscription indicates it was still a branch office at this time. Takenaka Komuten is responsible for many of Japan's most important buildings including the iconic Tokyo Tower, built in 1958.

The theme of young bamboo was undoubtedly selected by Ando in keeping with the company's name, meaning literally "in bamboo".



3209 (details)



3209



3209 (alternate view)

3209

A FINE CLOISONNÉ-ENAMEL COVERED BOX IN THE FORM OF A COTTAGE

By Kumeno Teitaro (1861-1939), circa 1900

The box and cover designed as a rustic cottage with a thatched roof, all worked in standard and *moriage* (relief) cloisonné techniques using colored enamels and sculpted silver wire, each side of the box finished with architectural elements including *shoji* (sliding doors) open to reveal the interior, and windows, lattice fence and the surrounding garden, the roof rendered in high-relief *moriage* resembling the rough texture of the thick thatch, the underside finished in *nashiji* lacquer, all set on bracket feet, interior lined with pale green silk, silver rims with the stamped mark of the Kumeno workshop

4 x 5 x 4in (10.2 x 12.3 x 10.2cm)

\$20,000 - 30,000

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The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

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10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday March 22 without penalty. After March 22 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

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

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON TUESDAY, MARCH 22** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ET ON FRIDAY, MARCH 25.

Address
 Cadogan Tate
 301 Norman Ave
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 +1 (917) 464 4346
 +1 (347) 468 9916 (fax)
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
 +1 (917) 464 4346 or
 c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 3009
- 3010
- 3183
- 3184

NOTICES TO ALL BUYERS

Comments in the catalog descriptions about condition are general in nature and are subject to the “as is” clause in our Conditions of Sale printed in the front part of this catalog. Condition reports are available upon request from the Asian Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as ivory, rhinoceros horn, tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. **It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses.** Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding. Finally, due to a recent change in New York State regulated species law, **New York State residents will require a permit to purchase any item containing ivory or rhinoceros horn.**

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a referral prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

CONTACTS

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Chairman

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Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

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BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

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Cassandra Hatton, (212) 461 6531

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Rupert Banner, (212) 461 6515

Eric Minoff, (917) 206 1630

Evan Ide

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Madelia Ring, (212) 710 1300

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Kayla Carlsen, (917) 206 1699

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Madalina Lazen, (212) 644 9108

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Cassandra Hatton, (212) 461-6531

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Edward Wilkinson, (917) 206 1688

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Jonathan Snellenburg, (212) 461 6530

Wine & Whisky

Gary D'Urso, (917) 206 1653

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500

(415) 861 8951 fax

Los Angeles

(323) 850 7500

(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

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Sarah Nelson, ext. 23311

Arms & Armor

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Dessa Goddard, ext. 23333

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Furniture & Decorative Arts,

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Jakob Greisen, ext. 23284

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Jim Haas, ext. 23294

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Paintings & Sculpture

Aaron Bastian, ext. 23241

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Prints

Judith Eurich, ext. 23259

Oriental Rugs & Carpets

Hadji Rahimpour, ext. 23392

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Adam Stackhouse, ext. 23266

Art + Décor

Christine Skinner, ext. 23479

Trusts & Estates

Victoria Richardson, ext. 23207

Wine

Doug Davidson, ext. 23363

Writing Instruments

Ivan Briggs, ext. 23255

New York

(212) 644 9001

(212) 644 9009 fax

Monday - Friday, 9am to 5.30pm

Toll Free

(800) 223 2854

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
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20th Century Decorative Arts

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Daniel Tolson, ext. 65405

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

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Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

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Claire De Biasio-Paris, ext. 65483

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Photographs

Prints

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Paintings - European

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Art + Décor

(323) 850 7500

Silver

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Trusts & Estates

Leslie Wright, ext. 65408

Joseph Francaviglia, ext. 65443

Wine

Walker Strangis, ext. 65404

* Indicates saleroom

† Indicates independent contractor

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

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

CHINESE WORKS OF ART

Including Chinese Snuff Bottles from
the Collections of Marcia J. Howard
and Joanna Lau Sullivan
Monday March 14, 10am
New York

PREVIEW

March 10-13

+1 (917) 206 1613
olivia.hamilton@bonhams.com

FINE JADE CARVINGS
FROM THE COLLECTION
OF JOANNA LAU SULLIVAN
18th/19th century
Estimates \$10,000 - 120,000



Bonhams

NEW YORK

bonhams.com/chinese

NETSUKE FROM A EUROPEAN PRIVATE COLLECTION

Sunday 8 May 2016
New Bond Street, London

A SELECTION OF FINE NETSUKE
from the 18th to 19th century
Estimates ranging from £2,000 - 6,000

ENQUIRIES
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NEW YORK

紐約亞洲藝術週

March 10–19, 2016

Asia Week New York 2016 is a collaboration among Asian art specialists, 5 auction houses, and 19 museums and Asian cultural institutions in the metropolitan New York area from March 10–19, 2016. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle New York, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2016 as well as on the Asia Week New York website.

www.asiaweekny.com



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