

FINE JAPANESE AND KOREAN WORKS OF ART

Wednesday September 14, 2016



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FINE JAPANESE AND KOREAN WORKS OF ART

Wednesday September 14, 2016 at 1pm
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ILLUSTRATIONS

Front cover:	Lot 182
Inside front cover:	Lot 163 (detail)
Inside back cover:	Lot 277 (detail)
Back cover:	Lot 67

JAPANESE AND KOREAN WORKS OF ART TEAM



Dessa Goddard

NEW YORK



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SAN FRANCISCO



Henry Kleinhenz



Tiffany Chao

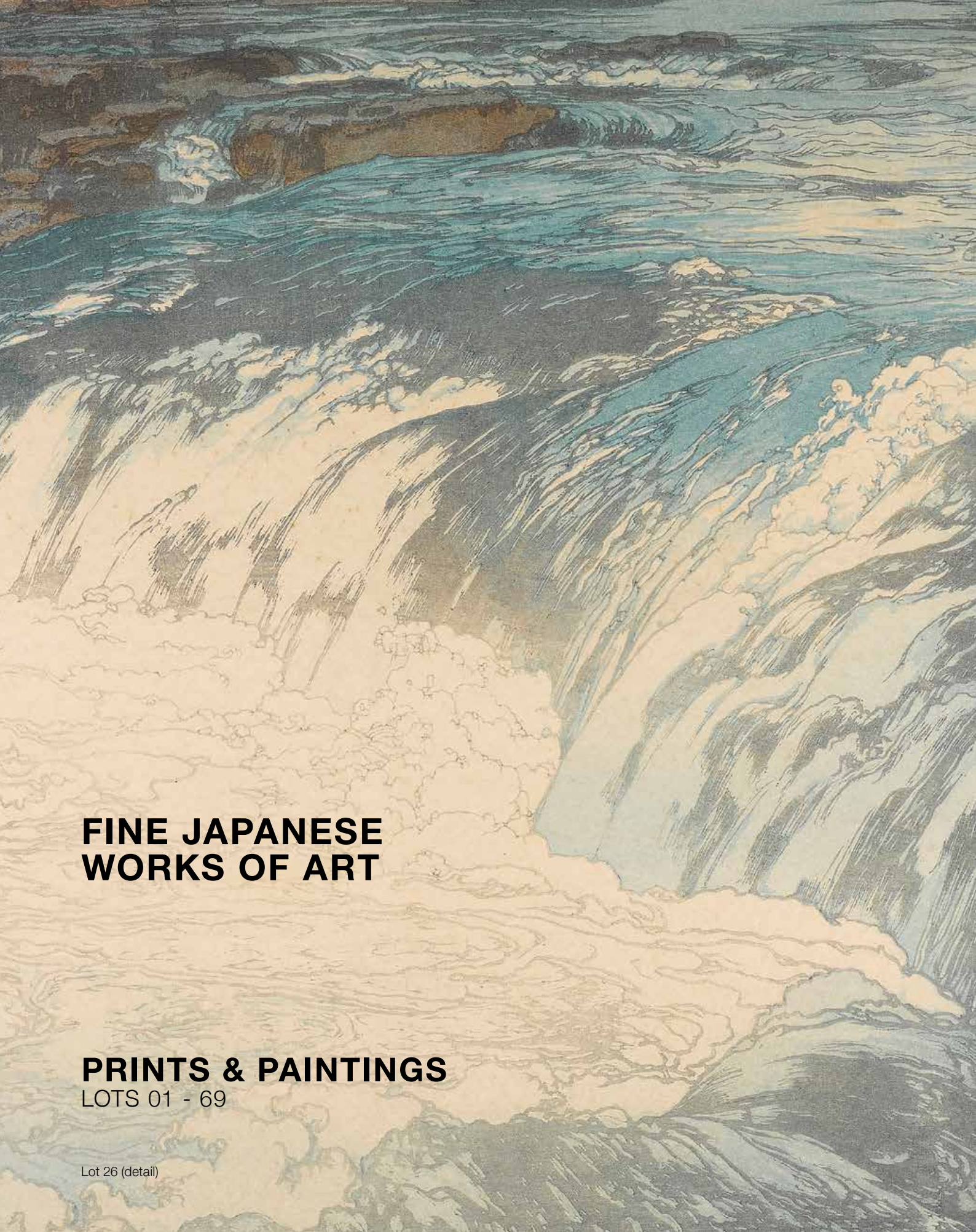


Gloria Garaventa

LONDON



Joe Earle



**FINE JAPANESE
WORKS OF ART**

PRINTS & PAINTINGS

LOTS 01 - 69

Lot 26 (detail)



01

1
KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print
Oban yoko-e; from the series *Hyakunin issu uba ga etoki* (One Hundred Poems Explained by the Nurse), entitled *Ono no Komachi*, 1835-6, signed *mae Hokusai* (*manji* symbol), with *kiwame* censor seal and cartouche of Nishimuraya Yohachi (Eijudo) - good impression and color, some fading and toning, minor wormage, paper tape to reverse top margin
 10 1/8 x 14 7/8in (25.8 x 37.8cm)

\$2,000 - 3,000

**PROPERTY FROM THE MONTEREY MUSEUM OF ART,
 SOLD TO BENEFIT MUSEUM FUNDS**



02

2
UTAGAWA HIROSHIGE (1797-1858)

One woodblock print
Oban yoko-e; from the series *Tokaido gojusan-tsugi* (53 Stations of the Tokaido), entitled *Shono haku-u* (Sudden Shower at Shono), 1833-34, signed *Hiroshige ga*, publisher seal of *Hoeido* - good impression and color, margins covered by mat, edges tacked to mat edge
 8 1/8 x 12 5/8in (20.5 x 32.7cm) (sight)

\$8,000 - 12,000

ANOTHER PROPERTY



03

3
UTAGAWA HIROSHIGE (1797-1858)

One woodblock print
Oban yoko-e; from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido), entitled *Shono haku-u* (Sudden Shower at Shono), signed *Hiroshige ga*, c. 1833-34, publisher seal of *Hoeido* (Takenouchi Magohachi) - very good-good impression, good color, slightly trimmed, center crease, some soiling, patched binding holes, scattered foxing, tape to reverse top and bottom edges
 9 1/4 x 14 1/8in (23.5 x 35.9cm)

\$4,000 - 6,000

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



04

4^d
VARIOUS ARTISTS (18TH-19TH CENTURY)

A group of three *surimono*
 The first *anonymous*, entitled *Nanto Yakushiji shozo* (In the possession of the Yakushiji in Nara) of a stand with an inkstone, early 1800s, with publisher's seal *Ryusai* (Ryusai Chimata); a *Shijo*-school work of poems accompanied by a cricket in a cage, 1850s, signed and sealed *Raisho* (Nakajima Raisho 1796-1871); and a *yatsugiriban* of two women with a fan, probably issued by the poet - good impressions and color
 Torii Kiyonaga (1752-1815)
 One *oban tate-e*; the left sheet from a triptych entitled *Shinagawa seiro yuen* (A Banquet at the Shinagawa Pleasure Quarters), c. 1790, signed *Kiyonaga ga*, with publisher mark of Tsutaya Juzaburo - good impression, faded, somewhat soiled, patched
 8 1/8 x 3 5/8in (20.5 x 9.2cm)
 7 3/4 x 10 1/8in (19.7 x 25.9cm)
 5 1/4 x 7 3/8in (13.3 x 18.6cm)
 15 1/4 x 10in (38.6 x 25.7cm)

\$800 - 1,200



For another work associated with prints produced by the Ryusai (Chimata) Studio, see Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, Brill, 2013, p. 109, no. 196. According to the entry, a vogue for books on antiquities preserved in various provinces of Japan started in the late 18th century, one of these illustrations probably inspiring this surimono.

Another impression of the print by Nakajima Raisho is in the collection of the British Museum (1980,1022,0.43).

Another impression of the print by Torii Kiyonaga is in the collection of the Museum of Fine Arts, Boston, (21.5593.5).

PROPERTY OF VARIOUS OWNERS

5

VARIOUS PRINT ARTISTS (19TH CENTURY)

A group of five surimono

Comprising four *shikishiban* and one *hosoban*,

each framed and glazed:

Utagawa Toyokuni (1769-1825), *Sakuragawa ren* [*botan niban-tsugi*, of Ishikawa Danjuro VII below the silhouette of a bat, 1820s, signed *Toyokuni hitsu*;

Utagawa Kunisada (1786-1864), *Shunfudo ryuko* [], c. 1820s, possibly a scene from the *Kagekiyo* cycle of plays, signed *oju Kunisada ga*;

Utagawa Kuniyoshi (1797-1861), Iwai Hanshiro VI as a kneeling woman, 1836, signed *Ichiyusai Kuniyoshi ga*;

attributed to Yashima Gakutei (1786-1868), two women in a landscape; and

Asayama Ashikuni (c. 1775-1818), possibly Nakamura Utaemon III in the role of Yanone Goro, c. 1817, signed *Ashikuni*

\$1,000 - 1,500

6

VARIOUS ARTISTS (19TH CENTURY)

Nine woodblock prints

Kikugawa Eizan (1787-1867): four *oban Tate-e* from various series: three depicting courtesans, the other of a beauty, signed *Eizan hitsu*, *Kiku Eizan hitsu* or *Kikugawa Eizan hitsu*;

Utagawa Kunisada (1786-1864): two single and one *oban Tate-e* triptych: a courtesan, signed *Gototei Kunisada ga*, actors in role (originally part of a triptych), 1847-52, signed *Toyokuni ga*, and a triptych entitled *Furyu asobi Genji*, 1854, signed *Toyokuni*;

Utagawa Hiroshige (1797-1858): an *oban Tate-e* from the series *Gojusantsugi meisho zue* (Famous Sights of the 53 Stations), entitled *Ishibe, Ryosha tomarikyaku* (Ishibe: Guests at the Inn), 1855.7, signed *Hiroshige ga*, publisher mark of Tsutaya

- generally good impressions and color, varying conditions
13 7/8 x 9 1/4 in (35.2 x 23.4cm) dimensions of last

\$2,000 - 3,000



05



06



7

UTAGAWA HIROSHIGE (1797-1858)

Set of 37 woodblock prints

Oban tate-e, bound in a single album; a complete set of the series (*Fuji meisho sanjurokkei* (36 views of Mount Fuji from Famous Places), each signed *Hiroshige ga*, with aratame and date seal (1859.4), posthumously published by Tsutaya Kichizo and bound together with the decorative title page featuring the table of contents and explanatory text by Santei Haruma, also with aratame/date seal (1860.6) and Tsutaya publisher seal – generally good impressions and colors, some with soiling along the edges, minor toning, margins creased/linked together accordion style

14 1/4 x 9 1/2in (36.1 x 24.5cm)
(approximately)

\$10,000 - 15,000

8

UTAGAWA HIROSHIGE II (1826-1869)

Album of woodblock prints of Edo
48 *chuban Tate-e* plus a title page in a double-sided accordion-fold album; each from the series *Edo Meisho Yonjuhakkei* (48 Famous Views of Edo), 1860-61, signed *Hiroshige hitsu*, publisher Tsutaya Kichizo (Koeido), together with the original frontispiece - generally good impressions, very good-good color, slightly toned, trimmed, some with soiling, a few with corner losses and wormage
9 1/2 x 6 7/8in (24 x 17.5cm)
(page dimensions)

\$1,500 - 2,500



08

9

UTAGAWA SADAHIDE (1807-1873)

Eleven woodblock prints
Oban yoko-e; from the series *Kanadehon Chushingura* (The Storehouse of Loyal Retainers, A Primer), c. 1830-1844, signed *Sadahide ga*, publisher Kawaguchiya Uhei (Fukusendo), comprising the first eleven acts - good-fair impressions, generally good color, slightly toned, minor staining
10 x 14 5/8in (25.2 x 37.4cm)

\$2,500 - 3,500

PROPERTY OF A CALIFORNIAN COLLECTION



09

10

OSAKA SCHOOL

Album of 36 woodblock prints
Chuban Tate-e mounted in an accordion-fold album; most depicting kabuki actors in role, 1850s, comprising three single prints, three diptych sets, three triptych sets and two sets of four sheets (total 26) by Konishi Hirosada; two diptych sets by Uehara Yoshitoyo; one single print and one diptych set by Utogawa Sadayoshi; two single prints by Hasegawa Munehiro; and one other print - generally very good-good impressions, very good color, some with slight toning, covers worn and soiled
10 x 7 1/4in (25.5 x 18.7cm) (average)

\$1,200 - 1,800

PROPERTY OF VARIOUS OWNERS



10

11

NO LOT

12

NO LOT



13

13

UTAGAWA KUNITERU (1830–1874)

A woodblock print triptych set
Three *oban Tate-e*; entitled *Asakusa Kannon keidai ni oite kogyo tsukawashi soro-Furansu kyokuba* (French Equestrian Circus in the Grounds of the Asakusa Kannon Temple), 1871, signed *Ichiransai Kuniteru ga*, with publisher cartouche - good impression, fair color, faded, center sheet with some toning, laid down to board

14 1/2 x 9 5/8-9 3/4in (37 x 24.6-25cm)

15 3/4 x 30 5/8in (39.8 x 78cm) overall

\$400 - 600

Another impression is in the collection of the Metropolitan Museum of Art, (JP3315).

14

UTAGAWA KUNICHKA (1835-1900)

Seven woodblock prints
Oban Tate-e; each from the series *Genji gojuyon jo* (The 54 Modern Times), a mitate of the 54 chapters of the *Tale of Genji*, c. 1884, each signed *Toyohara Kunichika hitsu*, most with carver's mark *hori Gin* and publisher notation of Takegawa Seikichi, comprising chapters 4, 8, 11, 19, 35, 40 and 53 - generally good-fair impressions, very good color, slightly toned, backed, margins partially trimmed

14 1/8 x 9 1/2in (36 x 24.2cm)

\$800 - 1200



14

15

UTAGAWA KUNICHIKA (1835-1900)

A group of nine woodblock triptychs
27 *oban tate-e*, now mounted in handscroll
format; each from a *Kanadehon Chushingura*
series, comprising *daijo*, and acts 2, 3, 4, 5,
7, 8, 9, and 10, each sheet signed *Kunichika*
hitsu, and with censor/date seal (1866) and
publisher cartouche of Daikokuya - generally
good impressions, good-fair color, some
fading and soiling, toned
12 7/8 x 26 1/2in (32.7 x 664.4cm) overall
12 5/8 x 9 1/4in (32 x 24cm)
individual sheet (average)

15



\$1,000 - 1,500

16

GOSOTEI HIROSADA (ACTIVE 1826-1863)

55 woodblock prints
Chuban tate-e; each depicting kabuki
actors in a particular drama, comprising
five diptych sets, eleven triptych sets (four
featuring *Chushingura*), and three sets of
four contiguous prints, each sheet signed
Hirosada, some with publisher notation
Kawaoto - generally very good impressions
and color, backed, some with fold marks,
some sets separated
9 7/8 x 7 1/4in (25 x 18.5cm)
average dimensions

16



\$1,500 - 2,500

17

TSUKIOKA YOSHITOSHI (1839-1892)

Eight woodblock prints
Oban tate-e; each from the series *Tsuki*
hyakushi (One Hundred Aspects of the Moon),
each signed *Yoshitoshi* with artist's seal
Yoshitoshi or *Taiso*, published by Akiyama
Buemon, comprising *Ideshio no tsuki* (The
Moon at High Tide) #17, 1886; *Waisui no*
tsuki - *Goshisho* (Huai River Moon - Wu Zi)
#48 and "Gen'i Viewing the Moon from His
Castle" #56, 1887; *Miyajiyama no tsuki* (Mount
Miyaji Moon) #72 and *Koshi no tsuki* (Moon of
the Filial Son) #80, 1889; *Chofu sato no tsuki*
(Chofu Village Moon)#96, *Tsuki no yotsu no o*
(The Moon's Four Strings) #98 and "Farmers
celebrating the Autumn Moon"#100, 1891 -
varying impressions, generally very good color,
slightly toned and trimmed
13 7/8-14 3/8 x 9 1/2-9 7/8in
(35.4-36.5 x 24-25.2cm)



17

\$2,000 - 3,000



18

18

TSUKIOKA YOSHITOSHI (1839-1892)

A woodblock print triptych set
 Three *oban tate-e*; entitled *Nichiren shonin Isawagawa nite ukai no meikon o saido shitamau no zu* (Priest Nichiren Praying for the Restless Spirit of the Cormorant Fisherman at the Isawa River), dated *Meiji 18.5* (1885 May), signed *Yoshitoshi*, sealed *Taiso*, publisher Akiyama Buemon - very good impression, good color, slightly toned, vertical crease to the center sheet, vertical crease and repair to left sheet, traces of adhesive to top reverse corners
 14 1/2 x 9 7/8in (36.8 x 25.3cm) (each sheet)

\$1,500 - 2,000

The story of Nichiren and the cormorant fisherman is one of the subjects of the hagiographical kabuki play *Nichiren shonin minori no umi* (Nichiren and the Waters of Dharma).



19

19

TSUKIOKA YOSHITOSHI (1839-1892)

A woodblock print triptych set
 Three *oban tate-e*; entitled *Hanafubuki: Iwakura Sogen in the Hermitage Scene*, dated *Meiji 23.8* (1890 August), signed *Yoshitoshi*, publisher Akiyama Buemon - second state, good impression and color, somewhat toned, slight soiling, traces of adhesive to top reverse corners
 14 1/2 x 9 7/8in (37.1 x 25cm) (each sheet)

\$5,000 - 7,000

The first state of this work has a cartouche printed with the title *Yuki: Iwakura no Sogen: Onoe Baiko* (Snow: Onoe Baiko V as Iwakura Sogen), from the series *Setsugekka* (Snow, Moon and Flowers).



20

20

KAWASE HASUI (1883-1957)

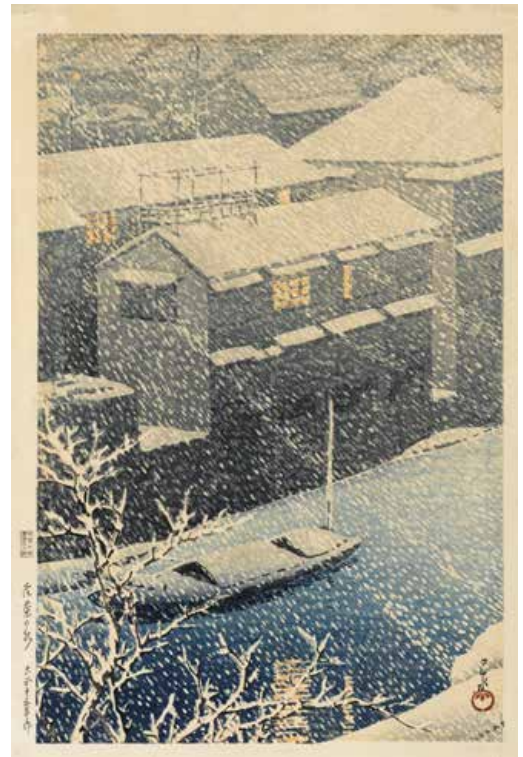
Four woodblock prints
 One *oban yoko-e* and three *oban tate-e*, framed and glazed; each signed *Hasui*, comprising *Ishinomaki bosetsu* (Ishinomaki in the Snow), March 1935, with circular Watanabe seal; *Sanshu Zensetsuji* (Zensetsu Temple, Sanshu), March 1937; *Kiyomizudera no bosetsu* (Evening Snowfall at Kiyomizu Temple), 1950; and *Nara Daibutsuden* (Hall of the Great Buddha, Nara), 1950 - good impressions, very good color, last print toned, all framed and glazed
 9 5/8 x 14 3/4in (24.4 x 37.3cm) dimensions of first (sight)

\$800 - 1,200

For other impressions of these prints, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, Hotei, 2008, nos. 309, 334, 539 and 540.



21



22

21^D

KAWASE HASUI (1883-1957)

One woodblock print
 Entitled *Matsushima Katsurajima* (Katsura Island at Matsushima), from the series *Tabi miyage dai-issshu* (Souvenirs of Travels - First Series), dated Taisho 8 natsu (1919 summer), signed *Hasui*, the lower right corner with the circular publisher seal of Watanabe Shozaburo - early impression, very good color, some toning, faint traces of adhesive to the top reverse margin
 10 1/8 x 15in (25.8 x 38.4cm)

\$1,000 - 1,500

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, Hotei, 2008, no. 15.

22

KAWASE HASUI (1883-1957)

One woodblock print
 Entitled *Ochanomizu*, from the series *Tokyo nijukei* (Twenty Views of Tokyo), dated Taisho 15 (1926), signed *Hasui*, left margin with copyright and publisher cartouche of Watanabe Shozaburo (c. 1924-1930) - very good impression, good color, toned, small tears and minute loss to top right corner
 15 3/8 x 10 3/8in (39.1 x 26.4cm)

\$2,000 - 4,000

For another impression of this print, see Kendall Brown and Amy Reigle Newland, *Kawase Hasui: The Complete Woodblock Prints*, Amsterdam, Hotei, 2008, p. 358, no. 150.



23



24



25

23

OHARA KOSON (SHOSON) (1877-1945)

One woodblock print

O-tanzaku; entitled *Roaring Tiger Near Rocks*, signed and sealed Koson, published by Daikokuya - very good impression and color, slight toning, upper wide margin attached to mat, lower left corner very slightly wrinkled

13 5/8 x 7 3/8in (37.4 x 18.8cm)

\$600 - 800

For another impression of this print, see Amy Reigle Newland, Jan Perree and Robert Schaap, *Crows, Cranes and Camellias, The Natural World of Ohara Koson 1877-1945*, Leiden, Hotei, 2001, p.191, K41.7.

24

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)

\$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. 51, fig. 29-1.

IMPORTANT WORKS BY YOSHIDA HIROSHI (1876-1950), FROM THE COLLECTION OF YOSHIDA CHIZUKO

25

YOSHIDA HIROSHI (1876-1950)

Two woodblock prints

The first entitled *Yanagi ni ishibashi/Willow and Stone Bridge*, dated *Taisho 15* (1926); the second entitled *Funatsu/Fuji from Funatsu*, from the series *Ten Views of Fuji*, dated *Showa 3* (1928), each signed in ink *Yoshida*, with *Hiroshi* and *jizuri* seals, the second signed *Hiroshi Yoshida* in pencil - very good impressions and color, second with minor staining to top right and slight toning along the bottom margin

16 3/8 x 11 1/9in (41.5 x 28.4cm)

16 x 10 7/8in (40.7 x 27.5cm)

\$600 - 800

For other impressions of these prints, see Tadao Ogura and others, *Yoshida Hiroshi zen mokuhanaga shu* (The Complete Woodblock Prints of Yoshida Hiroshi), second edition, Tokyo, Abe Shuppan, 1991, nos. 50 and 80.

ANOTHER PROPERTY

26

YOSHIDA HIROSHI (1876-1950)

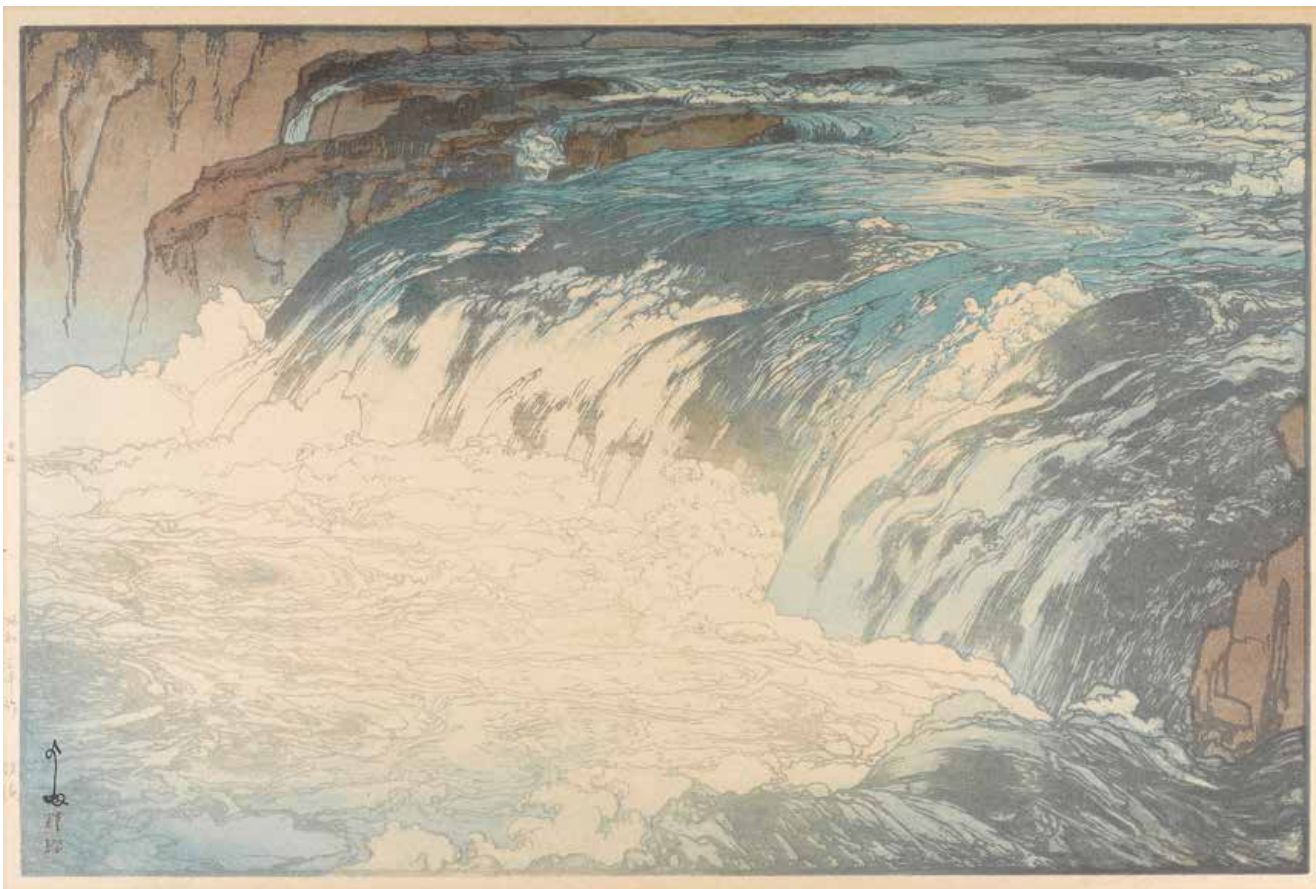
One oversize woodblock print

Entitled *Keiryu* (in Japanese) and *Rapid* (in English), dated *Showa 3* (1928), signed in pencil *Hiroshi Yoshida*, the left margin with the *jizuri* seal - very good impression, good color, some toning, mat burn, laid down

25 1/2 x 37 1/2in (65 x 95.4cm)

\$5,000 - 7,000

For another impression of this print, see Tadao Ogura and others, *Yoshida Hiroshi zen mokuhanaga shu* (The Complete Woodblock Prints of Yoshida Hiroshi), second edition, Tokyo, Abe Shuppan, 1991, fig 103. This work is the second largest print executed by Hiroshi Yoshida.



26

**IMPORTANT WORKS BY YOSHIDA HIROSHI (1876-1950),
FROM THE COLLECTION OF YOSHIDA CHIZUKO**

27

**HIROSHI YOSHIDA (1876-1950)
THREE WOODBLOCK PRINTS**

Each from the *Inland Sea-Second Series* dated Showa 5 (1930), including *Shiomachi/Waiting for the Tide*, *Shizuka naru hi/A Calm Day*, and *Kinoe/Kinoe* (Ogura 146), all with *jizuri* and *Hiroshi* seals, each signed *Yoshida* in ink and *Hiroshi Yoshida* in pencil - good impressions and color, some staining to the first, second with very minor foxing to the top margin

10 5/8 x 15 3/4in (27 x 40cm)

10 7/8 x 15 7/8in (27.5 x 40.1cm)

16 x 11in (40.9 x 28cm)

\$1,200 - 1,800

For other impressions of these prints, see Tadao Ogura and others, *Yoshida Hiroshi zen mokuhanga shu* (The Complete Woodblock Prints of Yoshida Hiroshi), second edition, Tokyo, Abe Shuppan, 1991, nos. 143, 144 and 146.



27



28

PROPERTY OF VARIOUS OWNERS

28

**MUNAKATA SHIKO (1903-1975)
ONE LITHOGRAPH**

One ink monochrome lithograph, framed and glazed; of a running nude figure, signed in pencil *Shiko* in Japanese and *Munakata* in Roman letters, sealed *Muna* above gauffrage *IH* seal, edition 12/50 - very good impression 13 x 11 1/4in (33.2 x 28.6cm)

\$1,500 - 2,500

29

MUNAKATA SHIKO (1903-1975)

One woodblock print
Sumizuri-e with *urazaishiki* (color applied to the reverse), framed and glazed; "Portrait of a Goddess", signed in pencil *Shiko* in Japanese and *Munakata* in Roman letters, with one seal of the artist - very good impression and color 10 x 9in (25.3 x 22.9cm) (sight)

\$5,000 - 7,000

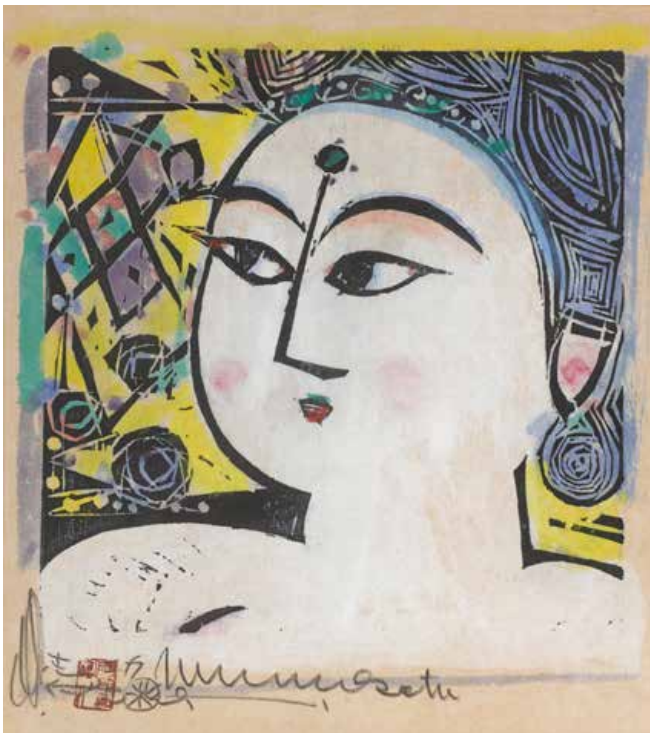
30

MUNAKATA SHIKO (1903-1975)

One woodblock print
Sumizuri-e woodcut with *urazaishiki* (color applied to the reverse), framed and glazed; of two beauties representing the sun and moon accompanied by a poem, signed in pencil *Munakata* in Japanese and Roman letters, dated 1959.9.19 and sealed 15 1/8 x 12 5/16in (38.3 x 31.2cm)

\$6,000 - 8,000

Another impression of this print is included in the group of 14 prints applied to a six-panel screen entitled *The World of "Muna-Kata"* (*Munakata no sekai*), 1954-57, published in *Munakata Shiko, Japanese Master of the Modern Print*, Philadelphia Museum of Art and Los Angeles County Museum of Art, 2003, pp. 98-99, far right panel.



29



30



31

31

MUNAKATA SHIKO (1903-1975)

Benzaiten

Ink and watercolor on *shikishi* board;
signed *Shiko* and sealed *Munakata Shiko*,
inscription and dedication on the verso,
framed and glazed

10 3/4 x 9 1/2in (27.5 x 24.1cm)

\$6,000 - 8,000

32

SAITO KIYOSHI (1907-1997)

Nine woodblock prints

One ink signed and eight pencil signed *Kiyoshi Saito*, each sealed *Kiyoshi*, the first depicting a female bunraku puppet, the remaining comprising four vertical prints of Aizu children (duplicates) and four horizontal landscape prints of Aizu street scenes or fields (one duplicate) - very good impressions and color, generally very good condition 17 x 11 1/4in (43.2 x 48.7cm) dimensions of first

\$600 - 800



32

33

SEKINO JUN'ICHIRO (1914-1988)

Six woodblock prints

Each pencil signed *Jun. Sekino* and sealed *Jun*; five from the series *Tokaido gojusantsugi no uchi* (53 Stations of the Tokaido), entitled *Yoshiwara* (#15), *Fukuroi* (#28), *Mitsuke* (#29), *Hamamatsu* (#30) and *Kameyama* (#47); the last of the rock garden of Ryoanji - very good impressions, color and condition

16 3/43 x 21 5/8in (42 x 55cm) average (Tokaido series)

\$800 - 1,000

34

SEKINO JUN'ICHIRO (1914-1988)

Ten oversize prints

Each pencil signed *Jun. Sekino*, comprising a print of a ripe field of grain, 2/50, dated 1963; two large abstract prints probably from the *Ine* series, 2/50 and 6/50, each dated 1962; and seven collographs dated 1963, each from *The Star of Night Hawk* series, consisting of numbers 1 through 7 (the third lacking the pencil title notation to the reverse)- very good impressions and color *24 7/8 x 36 1/4in (63.4 x 92.5cm) dimensions of first and largest*

\$800 - 1,200

35

SAITO KIYOSHI (1907-1997)

Ten woodblock prints

One ink-signed and nine pencil-signed *Kiyoshi Saito* and sealed *Kiyoshi*, the first entitled *May*, 18/150, the reverse with separately printed "self-carved, self-printed" label; the next a print of a geisha viewed from the back; the remaining comprising six vertical prints of Aizu children (duplicates) and two horizontal landscape prints of Aizu landscapes - very good impressions and color, generally very good condition *14 1/2 x 19 1/4in (37 x 48.7cm) dimensions of first*

\$800 - 1,200

36

SEKINO JUN'ICHIRO (1914-1988)

Eight woodblock prints

Each signed *Jun. Sekino* and sealed *Jun*, comprising: *The Gril* (sic) of *Olanda*, 9/100, self-printed stamp; *Bunraku Puppet* of a Courtesan, 35/150; a group unlimited works featuring girls holding birds: *Yellow Bird*, *Blue Bird*, *Violet Bird*, and *Rooster*; *Dutch Girl* (Reflections of a Child's Face); and a horizontal oversize print with three owls fronting a city-scape - very good impressions and color, minor condition issues *25 x 12 1/8in (63.2 x 31cm) dimensions of first*

\$800 - 1,200

37^W

SEKINO JUN'ICHIRO (1914-1988)

Eight prints

Comprising six oversize collographs, each pencil signed *Jun. Sekino* and dated 1963, three in monochrome: *Zebbras* 3/50, *Quiet Landscape - Alaska*, 3/50 and *The Caribou - Alaska*, 3/50 and three in color: *Composition with Birds*, 4/50, *Three Birds in Flight*, 3/50, and *Forest of Owls*, artist's proof; a large woodblock print with gaufrage, "Grasshopper", 2/3, pencil signed *Jun. Sekino*; a small monochrome copper print entitled *Shinseru (Shichi) Takashiro*, 1/30, pencil signed *J. Sekino* - very good impressions *18 5/8 x 24 7/8in (47.1 x 63.3cm) dimensions of first*

\$1,000 - 2,000

38

SEKINO JUN'ICHIRO (1914-1988)

Five prints

Each signed *Jun. Sekino*, comprising: *Monmartre at Night*, 1966, 45/100, oversize woodblock print with *Jun* seal; *Graveyard in New York*, 1959, 22/150, large woodblock print; *Pond of Night*, 1956, woodblock print with *Jun* seal "Frog and Butterflies", 1963, 11/16, monochrome lithograph; "Lotus", 1963, 17/700(?); together with a large sheet of paper inscribed by the artist in ink *Original work of art, self carved and self printed Jun'ichiro Sekino*, with artist's rectangular seal - very good impressions and color, the third toned and with corner losses (6) *24 3/4 x 18in (63.2 x 46cm) dimensions of first*

\$800 - 1,200



33



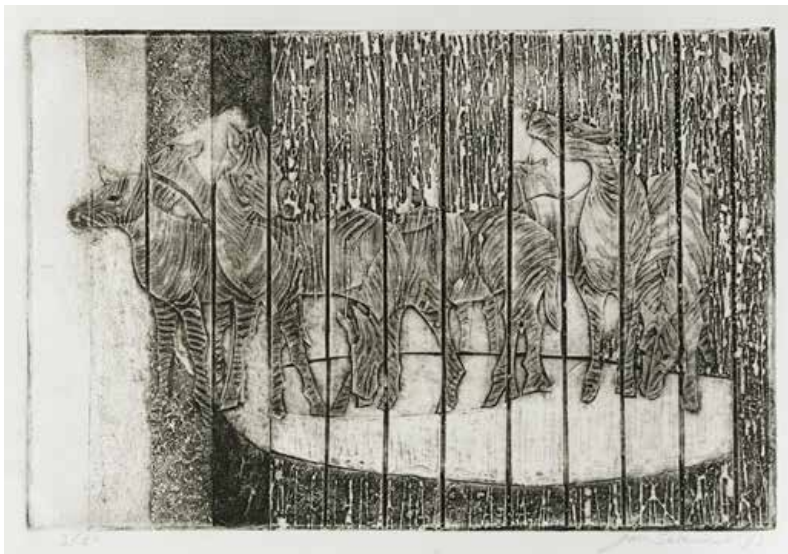
34



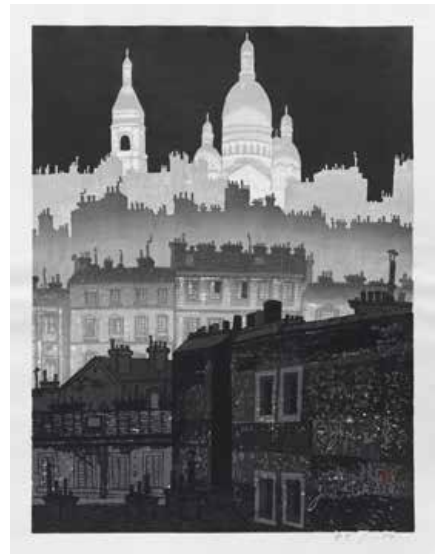
35



36



37



38



39

39

KAWANO KAORU (1916-1965)

Seven large woodblock prints
 Each with Japanese and English title and pencil signed *Kaoru Kawano*, comprising: *Kokeshi/Kokeshi*, 10/100, *Fue (Flute)/Harmony*, 11/100, *Mori no sei (Spirit of the Forest)/Sylvan*, 3/100, *Jizo (B)/Charity (B)*, 3/100, *Haru (Gin) (Spring (Silver))/Stirring of Spring (B)*, 4/100, *Shiroi hana/White Flower*, 8/50, and *Hana (Flower)/Little Flora*, all except for the last with a separately printed self-printed, self-carved label *Kaoru Kawano* label to the reverse top right - very good impressions and color 23 3/4 x 18in (60.2 x 46cm)
 average dimensions

\$600 - 800

40

VARIOUS PRINT ARTISTS (20TH CENTURY)

A group of eleven prints
 Hagiwara Hideo (1913-2007): *Yuki no kioku (1) (Memory of Snow)/Snow (1)*, 1959, 13/30, ink signed and *Yakochu (Sea Sparkle)/Noctiluca*, 1966, 18/50, pencil signed;
 Mizufune Roshu (1912-1980): *Gyoza (Fish 'Seat')*, ink signed paper label to reverse;
 Takahashi Shinichi (1917-1968): *Kyokai no michi (The Way to the Church)*, n.d., 17/30, pencil signed, *Karada/Forme (sic)*, 1959, 15/30 and 16/30, each pencil signed;
 Kimura Reiji (b.1926): *Fossil of Echo*, 4/30, *On the Square - C*, 4/15, *Fatal Movement*, 5/30, and *Milestone*, 1962, 2/30, each pencil signed;
 Ikeda Shu (b.1922): *Mori (Forest)*, 1960, 2/20, ink signed - generally very good impressions color
 16 7/8 x 22 1/2in (42.7 x 57.4cm)
 dimensions of first

\$800 - 1,200



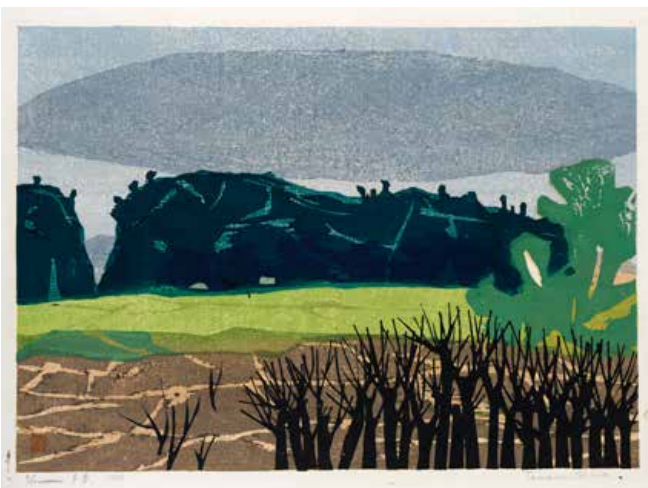
40

41

SHIMA TAMAMI (1937-1999)

Six woodblock prints
 Each pencil signed *Tamami Shima*, four sealed *Tama*, comprising: *Soshun (Early Spring)*, 1962, 4/50, *Midori no mori (Green Forest)*, 1961, 22/50, *Shi no kiku tori (Bird Listening to Poetry) (duplicate)*, 1960, 13/200 and 14/100, *Niwatori (Chicken)*, 1961, 17/100 and *Abekku (Together)*, 1961, 31/50 - very good impressions and color, very good to good condition 17 1/8 x 22 7/8in (43.6 x 58.1cm)
 dimensions of first

\$600 - 800



41

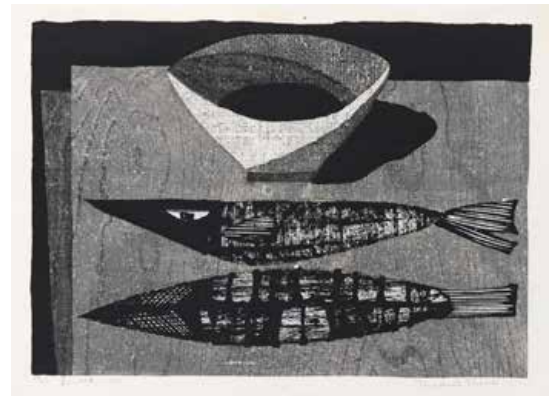
42

SHIMA TAMAMI (1937-1999)

Seven prints

Most woodblock prints and pencil signed *Tamami Shima*, comprising: *Takujo no sanma* (Mackerel on Tabletop), 1959, 68/100, *Jo* (Castle), 1959, 46/100, *Soul Going to Heaven*, lithograph, 1962, 5/5, *Umi no mieru fukei* (Scene with the Sea Visible), 1962, 12/50, *Ya no uma* (Horses in Pasture), 1961, 55/100, and two prints of *Shi no kiku tori* (Bird Listening to Poetry), 1960, 9/200 and 10/200 - very good impressions and color, very good-good condition 12 1/4 x 17 1/4in (31 x 43.8cm) dimensions of first

\$700 - 900



42

43

SHIMA TAMAMI (1937-1999)

Six woodblock prints

Most pencil signed *Tamami Shima*, comprising: *Hanabin no aru seibutsu* (Still Life with Flower vase), 1959, 14/100, *Hayashi no oka* (Forest Knoll), 1961, 22/50 (lacks signature), *Hisho* (Flight), 1960, 12/100, *Shi no kiku tori* (Bird Listening to Poetry), 1960, 11/200 (pencil signed twice), *Jo* (Castle), 1959, 41/100 (lacks seal), and *Tori no yo na shojo* (Young Girl like a Bird), 1960, 18/100 - very good impressions, color and condition 17 1/8 x 22 1/4in (43.5 x 58.7cm) dimensions of first

\$800 - 1,200



43

44

KATO INSTITUTE OF WOODCUT PRINTS

36 Views of Mount Fuji by Katsushika Hokusai

Showa era (1926-1989), 1962

With ten supplementary views, for a total of 46 prints; full-scale, accurate woodblock reproductions based on original works, published in commemoration of the 200th anniversary of Hokusai's birth, together with a booklet in Japanese and a smaller pamphlet in English, published Showa 37 (1962), Tokyo: Kato Hanga Kenkyukai, all within a blue cloth-cover folio 15 x 19 1/2in (38 x 49.7cm)

\$500 - 700



44

45

ANONYMOUS KANO SCHOOL

Tengu emaki

Edo period (1615-1868), 18th century

Handscroll, ink, color and gold on paper; possibly depicting Ushiwaka (the childhood name of Minamoto no Yoshitsune) with Sojobo and his band of tengu, unsigned

13 1/8 x 238 1/2in (33.5 x 606cm)

\$2,000 - 3,000



45



46

46

TWO SKETCHES (FUNPON)

Edo period (1615-1868)

and Meiji era (1868-1912)

The first entitled *Chushingura, Aka()* *gishi-den emaki*, signed *Ryu'u* (Shimazaki Ryu'u 1865-1937); the second depicting sumo wrestlers and dated *Tenpo 15, sangatsu* (1844, 3rd month), signed

14 3/4 x 577 1/8in (37.4 x 1466cm)

and 10 3/4 x 302in (27.3 x 768cm)

\$1,000 - 1,500

Shimazaki Ryu'u was a frequent exhibitor and prize winner at the Bunten, Nihon Bijutsu Kyokai and other government-sponsored shows.



47

47

TOSA FUMINARI

Poet Portraits (Kasen-e)

Edo period (1615-1868), 1844

Handscroll, ink and color on paper;

18 individual poet portraits based on a

Sumiyoshi-school *Sanjurokkasen* (36 Immortal

Poets) prototype, each preceded by his or her

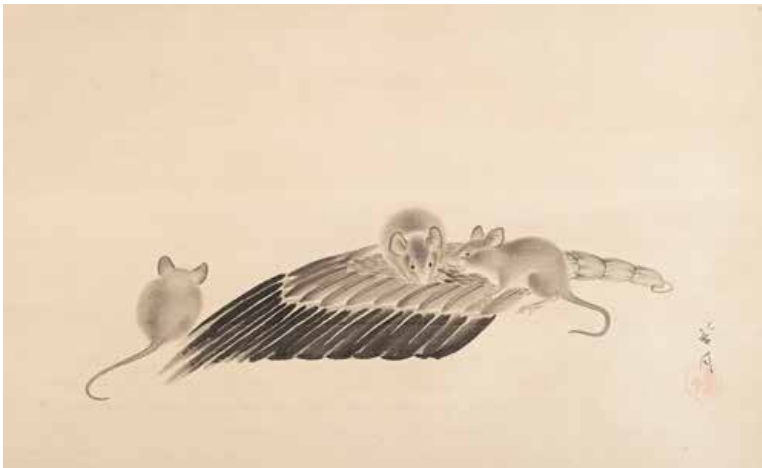
name, biography (in *kanbun*) and *waka* poem;

with a long colophon dated *Tenpo 15* (1844),

ninth month and signed *Fuminari*

15 1/4 x 407 3/8in (38.9 x 1035cm)

\$1,000 - 1,500



48

48

YOSHIMI ROGETSU (1808-1909)

Rats and Feather Whisk

Edo period (1615-1868) or

Meiji era (1868-1915), 19th/early 20th century

Hanging scroll, ink line and wash on silk; of three

rodents, two climbing on a feather whisk used in

the tea ceremony, signed and sealed *Rogetsu*

With two wood *tomobako*

12 1/4 x 20 1/4in (31.5 x 51.6cm)

\$1,800 - 2,500



49

49

MARUYAMA-SHIJO SCHOOL

Wisteria Maiden

Edo period (1615-1868),

early-mid-19th century)

Hanging scroll, ink and color on paper;

depicting a 17th century courtesan walking

with a branch of wisteria suspended over

her shoulder, unsigned

15 x 10 1/4in (38.1 x 26.1cm)

\$800 - 1,500

The subject of *Fuji musume* (Wisteria Maiden) was inspired by folk paintings known as *Otsu-e* sold as souvenirs in the town of Otsu, the last stop before Kyoto on the Tokaido Road. Later adopted as the subject of a famous classical dance in the kabuki-theater repertory, it is thought to convey unrequited romantic attachment and is accompanied by *nagauta* music.



51

50

KANO SCHOOL

The Three Vinegar Tasters

Muromachi period (1333-1573)-Edo period (1615-1868), 16th/17th century

Fan painting, ink and gilt on paper, now mounted as a hanging scroll; the lower left with traces of a red urn-shaped seal

19 7/8in (50.4cm) long

\$1,000 - 1,500

This traditional religious painting depicts Confucius, Laozi and Sakyamuni Buddha dipping their figures in a vat of vinegar and tasting it; each perceives the same truth but each interprets it in a different way.

51

YAMAMOTO KINKOKU (1811-1873)

The Duke of Zhou Observing the Rice Harvest
Edo period (1615-1868), 1861-1864

Large hanging scroll, ink and color on silk; dated *Bunroku kigen* (Bunroku era 1861-1864), *aki*, *hachigatsu* (autumn, eighth month) and signed *Kinkoku Yamamoto Ken*, with two seals of the artist *Yamamoto Ken in* and *azana Ken*
80 3/4 x 39 1/2in (205.4 x 100.4cm)

\$1,000 - 1,500



52

52

NAKAI RANKO (1766-1830)

Tiger and Dragon

Edo period (1615-1868), early 19th century
Pair of hanging scrolls, ink on silk; the right scroll with a dragon gradually emerging from billowing clouds and confronted by a snarling tiger walking out of a bamboo grove on the left scroll, signed *Ranko utsusu* and sealed
With wood *tomobako*

41 x 13 7/8in (104.2 x 35.2cm) (each)

\$2,500 - 3,500

Born in Osaka, Ranko was known as poet and tea master as well as a painter. Though his work has affinities with the Maruyama-Shijo school, he was not affiliated with any particular atelier. He is said to have been a student of Shitomi Kangetsu (1747-1797), who himself was considered rather eclectic in his style, studying under Tsukioka Settei, as well as espousing techniques found in ancient Chinese and Japanese painting.



50



53



54



55



56

53

ANONYMOUS KANO SCHOOL

Birds and Flowers

Edo period(1615-1868), 18th/19th century
Hanging scroll, ink, color and gold on silk, probably a fragment of a larger work; portraying a single bird in flight near flowering hibiscus issuing from jagged rocks bordering a meandering stream, all silhouetted against a brilliant gold ground, unsigned
12 x 14 1/4in (30.6 x 36cm)

\$1,000 - 1,500

54

YAMAMURA KOKA (TOYONARI) (1885-1942)

Two Paintings

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century
Mount Horai
Hanging scroll, ink and color on silk; a mountainous landscape with a villa complex below a setting sun, signed *Koka*, with one seal *Toyonari*
With wood self-inscribed tomobako 47 3/4 x 12 1/2in (121.5 x 31.9cm)
Oriental Bittersweet
Hanging scroll, ink and color on paper; a small bird perched on a fruiting bush of *Tsurumodoki* (*Celastrus orbiculatus*), signed *Koka*, with one seal *Koka*
With wood self-inscribed tomobako 13 5/8 x 19in (34.7 x 48.5cm)

\$2,000 - 3,000

55

KOBAYAKAWA KIYOSHI (1899-1948)

Cherry Blossoms

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
Hanging scroll, ink, color and gold pigment on paper; of a beauty tying a poem card to a flowering cherry branch, signed *Kiyo*, with one seal
With a self-inscribed and sealed wood tomobako, with the title *Aki iro sakura* (Autumn-color Cherry)
53 1/4 x 12 3/4in (135 x 32.5cm)

\$1,000 - 1,500

56

KOBAYASHI KIYOCHIKA (1847-1915)

Two Musicians

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
Hanging scroll, ink and color on silk; portraying a pair of itinerant female musicians walking with shamisen, signed *Kiyochika*, with one seal reading *ichi ichi roku Kiyochika*
11 1/8 x 7 3/4in (28 x 20cm)

\$1,000 - 1,500

A PRIVATE COLLECTION OF ZENGA

LOTS 57 - 69



Lot 66 (detail)



57

57

HAKUIN EKAKU (1685-1768)

Chigo Monju Bosatsu
 (The Bodhisattva Monju in the Guise of a Young Acolyte)
 Edo period (1615-1868), mid-18th century
 Hanging scroll, ink on paper; depicting Monju Bosatsu holding a long *nyoi* scepter in his right hand and a scroll in his left, seated in the “royal ease” posture on a lion with its eyes fixed on the viewer,
 with seals *Hakuin* and *Ekaku*
 With wood *tomobako*
 34 7/8 x 11in (88.6 x 28.1cm)

\$5,000 - 7,000

Provenance

John Stevens Collection

Although not as popular as Kannon (see lot 59) or Jizo (Protector of Children), Monju Bosatsu is a key figure in the Buddhist pantheon, the wisest of the Bodhisattvas and the one with the keenest intellect and most penetrating insight. In standard depictions, Monju wields a razor sharp sword (to cut through illusion) and a scroll (containing sutras of the highest wisdom) in his left, and sits on a lion whose roar represents the voice of the Buddhist Law. Hakuin’s portrayals of Monju ignore some of this traditional iconography and in this case the sword is replaced by a long *nyoi* (wish-granting) scepter; more significantly perhaps, Monju takes the form of an attractive adolescent boy of the type that acted as lovers for older Buddhist monks. There are many medieval “*chigo* stories” in which a young lover is revealed to be an incarnation of Kannon or Monju who leads an older monk to enlightenment through sex; see Gary P. Leupp, *Male Colors: The Construction of Homosexuality in Tokugawa Japan*, Berkeley: University of Chicago Press, 1995, pp. 38-42.

Hakuin’s depiction of faces is one of the most attractive aspects of his paintings. His figures, human or divine, all have captivating expressions: compassionate, playful, severe, serene, and, in this Chigo Monju, alluring. This painting likely dates from Hakuin’s sixties.



58

58

HAKUIN EKAKU (1685-1768)

Mamezo Hotei
 (Hotei in the Guise of a Street Performer)
 Edo period (1615-1868), mid-18th century
 Hanging scroll, ink on paper; depicting Hotei standing on his bag and wearing a happy expression as he balances a pole in his teeth, inscribed *In front of the Imperial Palace a seven-year-old maiden serves sake*, with succession seal and two further seals, one reading *Hakuin*
 With wood *tomobako* inscribed and authenticated by Yamakawa Koichi (1902-1977), the economist and prominent scholar of Zen painting
 43 3/4 x 10 13/8in (111.3 x 26.5cm)
 81 x 12 1/2in (206 x 32cm) overall

\$7,000 - 9,000

Provenance

John Stevens Collection

For a similar treatment of this subject by Hakuin, see <http://www.manyoanollection.org/collection/works/detail/326/442/>, a scroll in the Manyo’an Collection (inv. no. 2002.24).

The great priest and painter Hakuin probably depicted Daruma, the Indian founder of Zen Buddhism, more often than any other figure subject, but he was perhaps even fonder of Hotei (“Cloth Bag”), the jolly wandering Chinese monk who, in Hakuin’s art, stands in part for Hakuin himself and in part for Everyman, with all his foibles and virtues. Hakuin painted Hotei several times in the guise of a late-seventeenth-century beggar named Mamezo (“Beany”) who was famed for his performances on the streets of Osaka, including bodily contortions, humorous banter, and feats of magic and juggling. Mamezo was best known for his plate-spinning on top of a long pole held in his teeth: the plate is invisible here, suggesting that it was tossed in the air before being caught on the top of the pole.

While the severe Daruma cut himself off from the world and shut himself up in his cave to focus on meditation, Hakuin’s Hotei is the exact opposite, living like Hakuin right in the middle of things, dispensing Buddhist wisdom symbolized by a big bag of goodies; Hotei not only enjoys entertainment, but also provides it for others. Since plate-spinning requires just as much concentration as deep Zen meditation, Hakuin is teaching us here that whatever we do, we must do it fully in the present, without slacking or daydreaming.

The inscription on this scroll is rather puzzling. It is a verse from a popular folk ditty sung at celebrations (although the maiden is usually 17, not seven, years of age). One possible meaning might be that *If you wake up and see your Buddha nature, what pleasure you will have!*



59

HAKUIN EKAKU (1685-1768)

White-Robed Kannon

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

Hanging scroll, ink on paper; depicting Kannon, Goddess of Compassion and Mercy, dressed in white robes and seated in her customary pose on a rocky outcrop above the ocean, a willow in a vase at her side, inscribed *Shusei fukujukai muryo* (For all sentient beings, an unlimited ocean of happiness and longevity), with seals *Hakuin* and *Ekaku no in* (Seal of Ekaku)

With wood *tomobako* inscribed on the outside *Hakuin Zenshi shinseki Kannon* (Painting, a genuine work by Zen priest Hakuin); dated inside *Showa sanjuhachinen* (1963); and with a certificate of authenticity 14 1/4 x 4 5/8in (36.4 x 11.8cm)

\$12,000 - 18,000



60

INGEN RYUKI (1592-1673)

Calligraphy: Daruma, The Great Patriarch
Edo period (1615-1868), mid-16th century
Hanging scroll, ink on paper; with calligraphy
Shoso Daruma Daishi (Daruma, The Great
Patriarch) signed *Obaku Ingen sho* (Written
by Obaku Ingen), with succession seal *Rinzai
seishu* (The true Rinzai line) and calligrapher's
seals *Ryuki no in* (Seal of Ryuki) and *Ingen in*
(Seal of Ingen)
With wood *tomobako*
53 x 11 5/8in (134.5 x 29.5cm)

\$1,200 - 1,800

Provenance

John Stevens Collection

Ingen Ryuki (in Chinese, Yinyuan Longqi) was a Chinese Buddhist monk who entered the Zen (Chan) center at Mount Obaku (Huangbo) in 1620 and traveled in 1654 to Japan, where he won the respect of both the Tokugawa shogunate and the imperial court. The shogunate granted him land at Uji near Kyoto, where he built Manpukuji Temple in 1661 and established the Japanese branch of the Obaku sect. This striking scroll expresses Ingen's reverence for Daruma (Bodhidharma), the Indian founder of Zen.



61

ESSAN DOSHU (1629-1709)

Calligraphy: Past and Present are One Big
Dream
Edo period (1615-1868), c. 1700
Hanging scroll, ink on paper; with calligraphy
Kokon ichidaimu (Past present one big
dream) signed *Nangaku Essan sho* (written by
Nangaku Essan), with succession seal *Rinzai
seishu* (The true Rinzai line) and calligrapher's
seals *Essan* and *Doshu no in* (seal of Doshu)
With wood *tomobako*
49 3/8 x 11 1/4in (125.6 x 28.6cm)

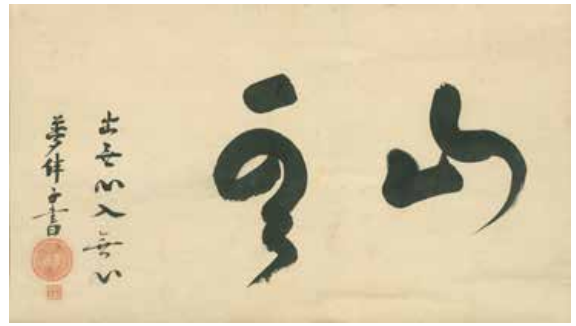
\$1,200 - 1,800

Provenance

John Stevens Collection

Born in China's Fujian Province, Essan Doshu (in Chinese, Yueshan Daozong) traveled to Nagasaki in Japan in 1657 and later moved to Uji near Kyoto where he became the seventh abbot of Manpukuji, the head temple of the Obaku sect of Zen. He also founded the Nangaku Sansharisonshoji Temple in Osaka, sometimes using Sangaku, part of its name, in his signature, as here. This one-liner neatly sums up Zen teaching regarding the illusory nature of the phenomenal world.

Another calligraphic scroll by Essan was sold in our London rooms, May 12, 2011, lot 346.



62

TEN'YU SHOKO (1586-1666)

Calligraphy: Mountain Cloud
Edo period (1615-1868), mid-17th century
Hanging scroll, ink on paper; with large
calligraphy *San'un* (Mountain cloud) and
smaller calligraphy *Shutsu mushin nyu mushin*
(Out no mind, in no mind), signed *Mubanshi*
(‘Dream Companion’ (one of Ten'yu Shoko's
names)), with seals *Muban* and *Shoko*
With wood *tomobako* inscribed *Ten'yu Osho
San'un* (Mountain Cloud by Priest Ten'yu)
10 x 18 1/8in (25.5 x 46.2cm)

\$1,500 - 2,500

Provenance

John Stevens Collection

In 1625 Ten'yu (1586-1666) became the 169th abbot of Daitokuji Temple; he was also Dharma-brother of Takuan, mentor of Isshi Monju (see lot 66). He is celebrated both for his calligraphy and for his garden design, as well as for the fact that he makes an appearance in Mori Ogai's grisly short story *Abe Ichizoku* (The Abe Family, 1913). Ten'yu was one of the best and most creative of Daitokuji calligraphers. His elegant brushwork is soft, bright, and refined.



63

63

SENGAI GIBON (1750-1837)

Bamboo and calligraphy
Edo period (1615-1868), c. 1800
Hanging scroll, ink on paper; depicting stems and leaves of bamboo, inscribed *Kunshi kono gotoku ni omou* (This is how a gentleman thinks), with seal *Sengai*
With wood *tomobako*
22 3/4 x 24 1/2in (58 x 62.4cm)

\$3,500 - 4,500

Provenance

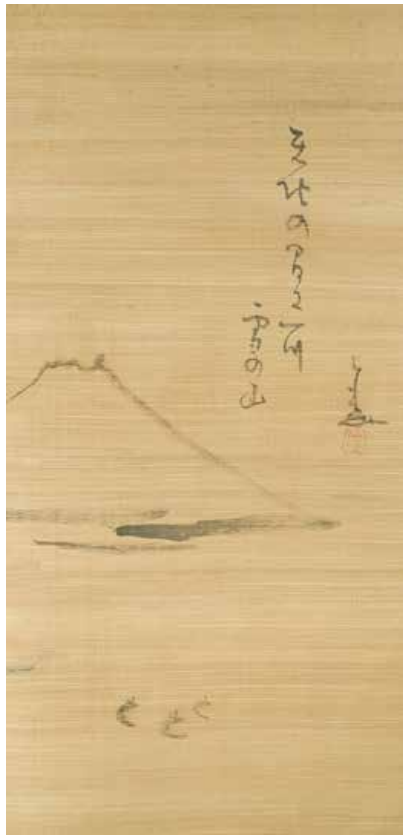
John Stevens Collection

Gibon Sengai ranks along with Hakuin (see lots 57-59) as the greatest of Zen artists. Here he depicts his favorite plant, bamboo, alongside a brief calligraphy that draws the time-honored parallel between its strength and flexibility and that of a true gentleman (*kunshi*, in Chinese *junzi*). Bamboo is also the perfect Zen plant: graceful, pliant yet unbreakable, useful in many ways, and good to eat (as bamboo shoots) as well. Newly restored and remounted, this is one of Sengai's best renditions of the subject.

64

SENGAI GIBON (1750-1837)

Zen Mountain Fuji
Edo period (1615-1868), c. 1800



64

Hanging scroll, ink on hemp; depicting Mount Fuji and sailing boats, inscribed with a haiku poem *Amatsuchi no hazama ni hitotsu yuki no yama* (In the gap between heaven and earth there is only one snowy peak), signed *gai* with seal *Sengai*
With wood *tomobako*
29 7/8 x 14 5/8in (75.7 x 37.2cm)

\$3,000 - 4,000

Provenance

John Stevens Collection

The phrase *yuki no yama* (snowy peak) in the inscription here denotes Mount Fuji whose name, written with different characters, can mean "non-duality," in other words the Zen teaching that heaven and earth, like individual nature and Buddha nature, are not two separate things but a unity. This fine painting by Sengai is, very unusually, painted on hemp. Beautifully mounted, it is among his finest pieces.

65

SENGAI GIBON (1750-1837)

Tenjin Travelling to China
Edo period (1615-1868), early 19th century
Hanging scroll, ink on paper; depicting Tenjin, God of Learning, with a sprig of plum blossom in his sleeve, inscribed with a poem *Tofu fukeba Morokoshi made mo nioi kemu ume*



65

no nushi no sode no ichimai (The east wind blows, taking the scent even as far as China: Here too the master carries a branch of blossoms in his sleeve), with seal *Sengai*
With wood *tomobako*
42 3/4 x 14 5/8in (108.7 x 37cm)

\$2,500 - 3,500

Provenance

John Stevens Collection

Tenjin, the deified form of Sugawara Michizane (845-903), is the god of literature and learning. Due to intrigues at the imperial court in Kyoto, he was exiled to Daizaifu in Kyushu, where he missed his beloved plum blossoms so much that a tree flew there to console him. After Michizane's death his vengeful spirit wrecked such havoc on Kyoto in the form of storms, earthquakes, disease, and death that his court titles were posthumously restored and he was enshrined as the god Tenjin, portrayed here wearing Chinese-style robes (by legend he was said to have studied in China) with a sprig of plum blossoms in his sleeve.

Sengai had an especial affinity for Tenjin since he spent his last years in Daizaifu, Sengai's home district. Usually Sengai's Tenjin paintings are small enough to fit in any home but this one is quite large, likely brushed for a samurai household.



66

ISSHI MONJU (1608-1646)

Hotei with Umbrella

Edo period (1615-1868), second quarter of the 17th century

Hanging scroll, ink on paper; depicting Hotei with his sack in his left hand and an umbrella in his right, with seal *Isshi*

With wood *tomobako*

15 3/4 x 11 3/4in (40 x 30cm)

\$4,000 - 6,000

Provenance

John Stevens Collection

In 1626 Isshi Monju was ordained a monk of the Shingon sect of esoteric Buddhism but in the following year converted to the Rinzai sect of Zen under the influence of the famed master Takuan. He became the favored teacher of Emperor GoMizuno-o and associated with Kobori Enshu, Shokado Shoji, and other Kyoto cultural luminaries of the day. Isshi was also a master of the tea ceremony. As we can see in this scroll, his technical ability was on the level of a professional artist. The quality of the painting is superb, the smile on Hotei's face expressing pure Zen joy.

67

ANONYMOUS

Hanaguruma (Flower Carts)

Edo period (1615-1868), 19th century

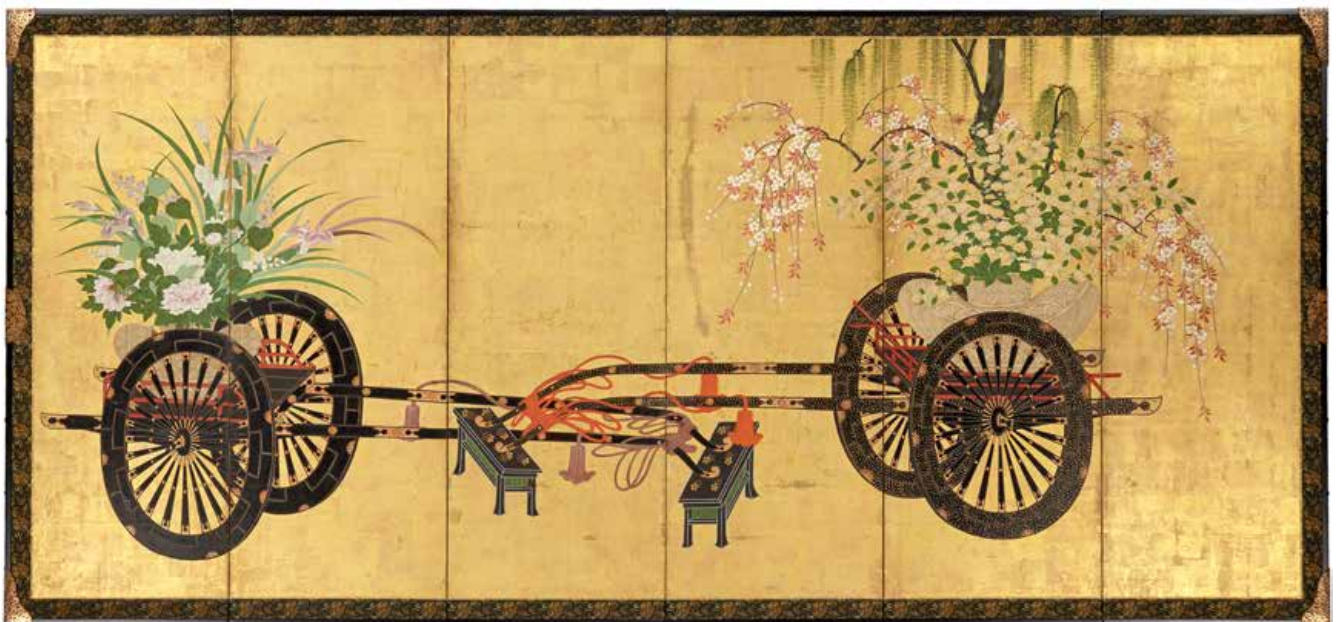
Large six-panel folding screen, ink, color and gold on paper

68 1/4 x 146 3/4in (173.7 x 372.8cm)

\$5,000 - 7,000

In Japan, cut flowers were first used as offerings on Buddhist altars but toward the end of the fourteenth century flower arrangements in tall bronze vases (initially imported from China) became popular among the court and military aristocracy, either as decorations for elite mansions designed in *shoin-zukuri* style or as a key component of gift exchange during high-level formal visits. Under the influence of the Ikenobo school, these arrangements took on increasingly elaborate forms: sometimes a single vase might contain more than one hundred floral sprays which had to be transported through the streets of Kyoto in *hanaguruma* (flower carts). During the Edo period, these became a popular subject for screen paintings.

66



67



68

ANONYMOUS

Itsukushima and Sumiyoshi Shrines

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

Pair of mid-size six panel folding screens, ink, color and gold on paper

47 3/4 x 122 1/2in (121.3 x 311.2cm)

\$8,000 - 12,000

The Itsukushima Shrine is located on the shore of the small island of Miyajima, southwest from the coast of Hiroshima. Built on pier-like supports, the shrine buildings appear to be floating on water and are especially famous for their red *torii* (main gate). Though established in the sixth century, the current design dates back to the twelfth century and was constructed by Taira no Kiyomori to honor his tutelary deities. The Sumiyoshi Shrine, celebrated in Japanese literature from ancient times, was dedicated to Suminoe no kami (The God of Suminoe) and was originally patronized by seafarers to assure safe passage. It was removed to its present site on the shores of Naniwa Bay (now Osaka Bay) by Emperor Nintoku during the fourth century.



69

LEONARD TSUGUHARU FOJITA (1886-1968)

Head of a Reclining Woman

Taisho era (1912-1926), 1924

Ink and graphite on paper; signed in ink *Tsuguharu* in Japanese and *Foujita* in Roman letters, dated 1924

8 3/8 x 10 1/2in (21.2 x 26.9cm)

\$10,000 - 15,000

Provenance

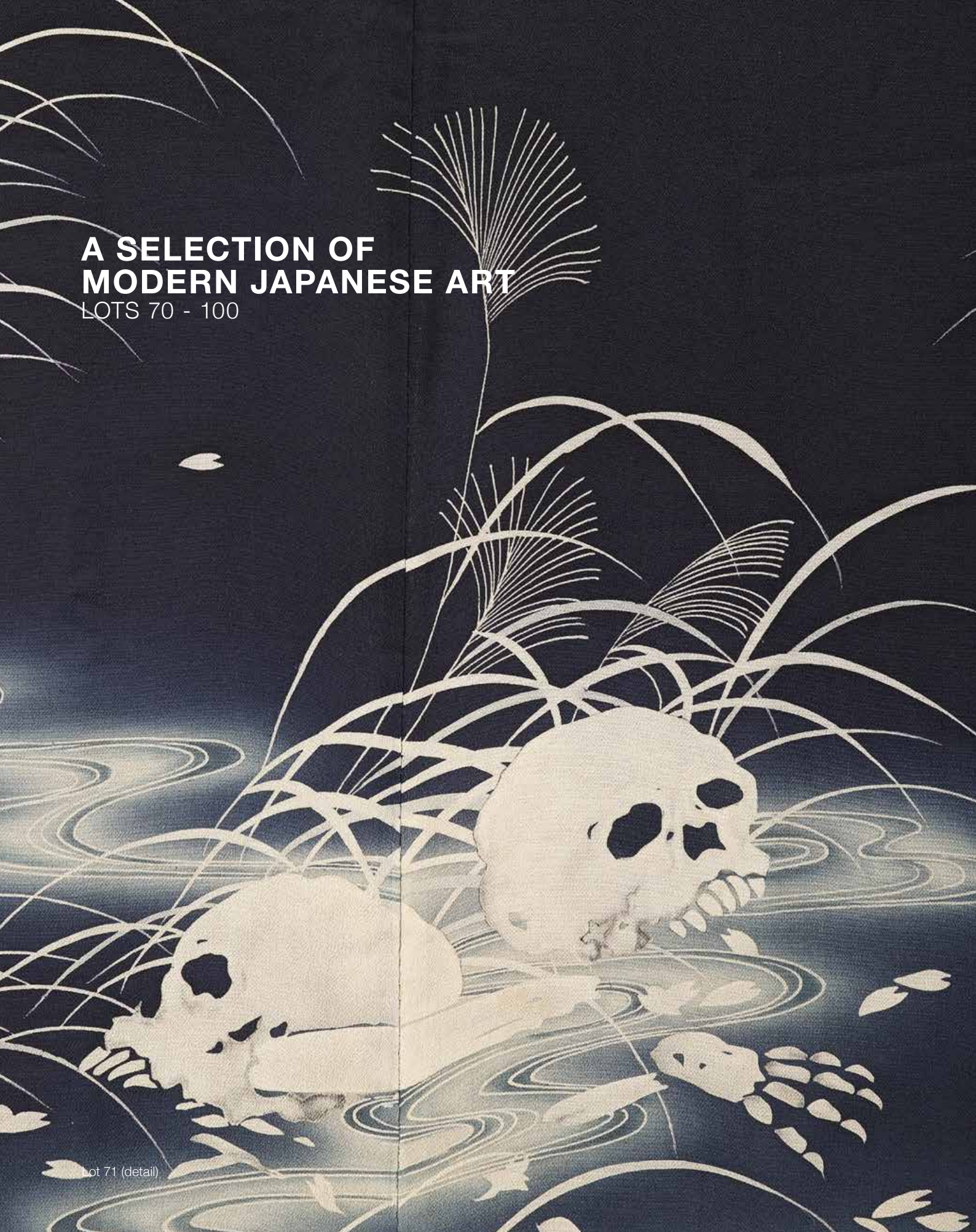
Acquired directly from the artist, and thence by descent

Foujita was born in Tokyo but spent a great deal of his life in France. He first arrived in Montparnasse in 1913 and spent the next 16 years there finding success from his paintings and drawings of beautiful women. He was friendly with the most influential and up-and-coming artists of Paris such as Amedeo Modigliani, Pablo Picasso, Henri Matisse and others. Foujita was one of the few among them who made money as an artist in his early years. In 1931 he left France to travel to South America and eventually back to Japan, where he stayed until the end of World War II. He died in Switzerland in 1968.

This work dates to the period when he was at the height of his fame in France. Following his 1918 landmark exhibition, which featured nude portraits of Man Ray's model Kiki, Foujita was embraced by the public as a brilliant new talent.

**A SELECTION OF
MODERN JAPANESE ART**

LOTS 70 - 100



Lot 71 (detail)



70

70
A PAINTED WOOD HAGOITA (SHUTTLECOCK PADDLE)

By Terashima Tokushige (1892-1975), Showa era (1926-1989), c. 1930
 Decorated in mineral pigments, ink and *gofun* (clam-shell gesso) on silk with a design of a fashionable young woman with bobbed hair, wearing a beret, jade earrings, and an ermine collar in falling snow, the reverse with a white camellia on the wood core, the handle wrapped in black velvet, sealed on the reverse *Shimeji*

With the original *tomobako* lid (now fitted into a new paulownia storage box), titled on the exterior *Yuki* (Snow), and signed and sealed on the reverse of the *Shimeji*

\$2,000 - 3,000

This elegantly designed paddle with a portrait of a *moga* (modern girl) must have been a fashionable New Year's gift. The beauty looks out at the snow dressed in colorful silk, wrapped in ermine against the cold, her hair bobbing from beneath a French beret. Self-possessed and worldly, she reveals a vulnerable wistfulness at the passing of the old year. Born in Hyogo Prefecture, Terashima Shimeji studied painting under Kaburagi Kiyokata. He exhibited at government-sponsored exhibitions before and after World War II, and won numerous awards from prestigious institutions including the Ministry of Education and the Japan Art Academy. Noted as a painter of traditional Japanese beauties in kimono, Shimeji also worked as an illustrator and produced woodblock prints; later in life he published art criticism. His work is in the collection of the National Museum of Modern Art, Tokyo



71

71
A NAGAJUBAN KIMONO FOR A MAN

Taisho era (1912-1926), early 20th century
 Fashioned from *chirimen* (crepe silk) and decorated in hand-painted *yuzen* dyes with a design of human skulls and bones scattered in marshy grasses beneath a crescent moon obscured by clouds
 53in (134.5cm) high

\$2,500 - 3,500

This fashionable hand-dyed garment would have been worn by a gentleman beneath an outer kimono. The design would surely have elicited surprise from intimate companions when it was opened to reveal the startling scene within.

72

KOHO

A fine lacquer box and cover

Showa era (1926-1989), c. 1940

The shallow, square box decorated in black, gold, orange and beige *takamaki-e* with *nashiji* details and designed on the lid with three swimming catfish and one carp against a green ground, the edges in black and each of the side panels lacquered with two *dojo* (loach), the reverse black lacquer and the interior red

With wood *tomobako* inscribed on the exterior of the lid: *Yushin kazaribako* (Playful heart ornamental box) and signed on the reverse *Koho saku* and sealed

13 1/8 x 13 1/8 x 3 5/8in

(33.3 x 33.3 x 9.3cm)

\$3,000 - 5,000



72



72 (side view)

73

YUKITERU TETSUO (1900-1970)

A lacquer suzuribako (writing box),

Showa era (1926-1989), c. 1940

The shallow, rectangular box with slightly rounded corners and edges and decorated on the cover with a seated *shishi* (Chinese lion) with its mouth open in the *siddham* syllable "ah-", a gold shrine bell looped around its neck, all rendered in *iro-e takamaki-e* with an *ishime* finish against a mottled red ground, the underside of the cover with a large peony in silver, gold and brown *takamaki-e* on a deep olive ground, the image continuing onto the removable inner tray and the interior of the box, the circular silver water dropper finished with a gilt cherry-blossom rim in openwork and set into a two-tier silver and gilt saucer formed as cherry-blossom petals, the slate ink stone with tarnished silver-lacquer edges, silver mounts, signed on the interior beneath tray *Tetsuo saku* in green lacquer

With wood *tomobako* inscribed on the cover *Shishi suzuribako* and on signed on the underside *Tetsuo saku* and sealed *Tetsuo*
10 5/8 x 8 7/8 x 3 1/8in (27 x 22.5 x 7.8cm)

\$3,000 - 5,000

A native of Yamagata Prefecture, in 1917 Yukiteru Tetsuo moved to Tokyo to study lacquer art under the leading lacquerer Funabashi Shunmin and painting with the Shijo-school artist Hirose Toho. In 1922, he began an apprenticeship in classical lacquer styles and techniques under Uematsu Hobi, another major figure in the world of lacquer. He became an independent artist in 1925 and in 1931 exhibited at the twelfth Teiten exhibition, where his work took the Tokusen or Gold Prize. Thereafter he exhibited continually at the imperial art exhibitions until 1944 and at the national Nitten exhibition from 1950 to 1956. In 1945 he returned from the devastation of Tokyo to his home town in Yamagata and founded the Yamagata Prefecture Craft Association with his friend Nakagawa Tetsuya.



73





74

74

A TWO-PANEL LACQUER FUROSAKI BYOBU (SMALL FOLDING SCREEN)

By Yuasa Kagyo (Yuasa Morikazu, 1875 – 1952), Taisho era (1912-1926), circa 1920
 Designed in colored and gold *takamaki-e* with a playful design of cucumbers and vines running off the edge of the decorated surface, the background lacquered in beige titanium-pigmented lacquer, signed *Kagyo saku*
 With a wood *tomobako* inscribed on the exterior of the lid *Kyuri no zu maki-e furosaki* (Lacquer screen with cucumber design) and signed *Kagyo tsukuru*
 16 3/4 x 72 3/4in (42.5 x 184.8cm)

\$2,000 - 3,000

Born in Kyoto in 1875, the son of Yuasa Moritaka, Yuasa Kagyo acquired traditional *maki-e* skills from his father and studied painting under Morikawa Sobun, a leading artist in the naturalistic Shijo tradition. By the summer of 1924 Kagyo had achieved a leading position in the world of Kyoto *maki-e* when, under his given name of Yuasa Morikazu, he joined five other Kyoto artists to form a research group named Rokushuen (Garden of Six Tastes), with the aim of exchanging views and information and improving the quality of Japanese lacquer.

75

A SMALL LACQUER KOGO (INCENSE BOX)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 Rectangular with an overhanging cover with cut sides and decorated with butterflies in *iro-e togidashi maki-e* on a black-lacquer ground, the butterflies' antennae and legs all rendered in gold *hiramaki-e* and the wings with highlights of *hirame* and *kinpun*, the interior fitted with four smaller rectangular covered boxes decorated with birds in flowering branches, or geese in flight in gold, silver and red *togidashi maki-e* against a *kinji* ground; interiors *hirame*
 With wood storage box
 4 5/8 x 3 1/2 x 3/4in (11.8 x 8.9 x 2cm)

\$5,000 - 6,000



75

76

BAN'URA SHOGO (1901-1982)

A square lacquer tray,
Showa era (1926-1989), c. 1960
Designed with flaring sides, the interior
decorated in gold and red *takamaki-e* with
stylized waves, the rims and reverse *roiro* with
a rectangular recessed foot of orange lacquer,
signed in raised gold lacquer *Ban*
With wood *tomobako* inscribed on the exterior
of the lid: *Ushiyo mon ho-bachi* (Water-current
motif squared bowl), signed *Ban* and
sealed *Ban saku*
15 1/8 x 15 1/8 x 1 3/4in (38.3 x 38.3 x 4.4cm)

\$2,500 - 3,500

One of the major figures of twentieth-century Japanese lacquer, Ban'ura Shogo studied lacquer techniques in his native Ishikawa Prefecture before moving to Kyoto in 1925: his first appearance at the Tokyo national salon came with the eleventh Teiten exhibition (1930) and his work was awarded prizes at the Bunten Kansaten (1936) and the Paris International Exhibition held in 1937, when he also became Director of the Kyoto Kogeiin (Kyoto Crafts Institute). In 1945, he formed the Sojinsha group, expanding it into the Shugenkai 1953. In 1961, he became director of the Nitten exhibition, and also formed the Kyoto Shitsugeika Kyokai (Kyoto Lacquer Ware Artists' Association). Ban'ura is famous for his modernist treatment of naturalist themes. For other examples of his work, see Kyoto National Museum of Modern Art, *Kyoto no kogei 1910-1940: Dento to henkaku no hazama ni* (Crafts Reforming in Kyoto [1910 – 1940], A Struggle Between Tradition and Renovation), Kyoto, 1998, pp. 137-139. His work was shown at Kyoto Municipal Museum of Art in 1985 in an exhibition "Master Craftsman of Modern Lacquer Ware: Banura Shogo Exhibit." Two of his works are in the collection of Tokyo National Museum of Modern Art. A two-panel screen by Ban'ura Shogo was sold in these Rooms, September 15, 2015, lot 3118.



76



77(detail)

77

YOSHIO

A large Kazaribako (ornamental box),
20th century
The rectangular box with a domed cover
with an offset, overlapping ridge possibly
in imitation of curving paper, the sides
ornamented in a design of overlapping circles
embellished with dusted and speckled gold,
and sections of black lacquer, all rendered in
roiro with carved areas of matte black, and
gold *nashiji* with clouds of gold dust and gold
togidashi maki-e, the interior tan titanium-
pigmented lacquer
With wood *tomobako* titled on the exterior
of the cover *Tsutsumi* (Wrapping), and
inscribed *Urushi bako* (Lacquer box) and
signed on the underside of the cover *Yoshio*
saku and sealed *Yoshi*
10 3/4 x 18 7/8 x 13 3/8in (27.3 x 48 x 34cm)

\$3,000 - 4,000



77



78

78

SEKIYA SHIRO (1907-1994)

A Kensui (waste water container) and a matching shakutate (stand for a ladle), Showa era (1926-1989), c. 1980
 Each of hammered silver and formed as a section of timber bamboo, each signed on the underside *Shiro saku* and with impressed seal *Jubun Hoji* (abbreviation of *Juyo Mukei Bunkazai Hojisha* (Holder of an Intangible Cultural Property))
 Each with wood *tomobako*, inscribed, signed and sealed by the artist and with additional seal *Juyo Mukei Bunkazai* (Intangible Cultural Property)

2 3/4in (7cm) high, 5 1/8in (13.1cm) diameter
 7 1/8in (18.1cm) high, 3 1/4in (8.3cm) diameter

\$3,000 - 5,000

Born in Akita, Sekiya Shiro moved to Tokyo in 1928 to study under the metal-hammering artist, Kawachi Muneaki. He became famous for his work in *uchidashi* (hammered up relief), as well as for assembling vessels from alternating strips of different metals. He was honored by the Japanese government as a *Juyo Mukei Bunkazai Hojisha*, commonly referred to as *Ningen Kokuho* or Living National Treasure.



79

79

A TSURI HANA-IKE (HANGING VASE FOR FLOWER ARRANGING)

Meiji era (1868-1912), late 19th century
 Cast in bronze, the details cold-chiseled and designed as a woven-straw itinerant priest's hat folded in half, the hanging chain cast in iron, with a bronze *kenzan* or flower-arranging frog in the form of an anchor with coiling rope
 With double wood *tomobako* inscribed on the exterior of the outer box lid *Ko-do hengasa-gata tsuri hana-ike* (Old bronze folded hat hanging flower vase), and on the exterior of the inner box lid *Tsuri hana ike* (Hanging flower vase)

12 x 6 1/2 x 6in (30.5 x 16.6 x 15.3cm)

\$1,500 - 2,000



80

TAKAMURA TOYOCHIKA (1890-1972)

A bronze *koro* (incense burner), Showa era (1926-1989), c. 1930
 The incense burner cast in *rogin* (*shibuichi*) in a hemispherical form set on a tiered, splayed, stem foot, the stem and lid pierced with an open flower-petal motif, the sides of the basin decorated with two abstract floral motifs in relief, signed on the underside in cast seal-form *Toyoichika*

With wood *tomobako* inscribed on the interior of the lid *Rogin koro* and signed and sealed on the underside of the lid *Toyoichika*
 5in (12.7cm) high; 4 3/4in (12.1cm) diameter

\$2,500 - 3,500



80

The third son of the acclaimed sculptor Takamura Koun, Takamura Toyochika studied bronze casting under Tsuda Shinobu and graduated in 1915 from the Tokyo School of Fine Arts, where he became Associate Professor in 1926 and full Professor in 1934. After World War II, he showed regularly at the national Nitten exhibitions. In 1964, he was designated a *Ningen Kokuho* (Living National Treasure). His work is included in the collections of Tokyo National University of Fine Arts and Music. Toyochika often favored the geometries of the global machine age but in the case of this incense burner he might also have been inspired by Korean Silla-period, stem cups: unglazed, grey stoneware ceramics that utilize geometric cut-outs to ornament their supporting stems.

For a detailed discussion of the artist and his work, see Kendall H. Brown (ed.), *Deco Japan: Shaping Art and Culture, 1920-1945*, Alexandria, VA, Art Services International, 2012, cat. no. 65.

PROPERTY FROM THE COLLECTION OF
CYNTHIA BACH AND JIM MATTHEWS

81

NISHIMURA JOUN

A silver figural bunchin (paperweight)

Meiji (1868-1912) or Taisho (1912-1926) era, 20th century
Well cast as a recumbent ram with its slightly turned head
framed by large horns, its thick coat falling in stylized curls,
the underside signed *Joun*

With wood *tomobako* inscribed in ink *gin-sei hitsuji bunchin*
(Silver ram paperweight), signed *Nishimura Joun*, sealed *Joun*
3 1/2in (9.2cm) long

\$1,500 - 2,500



81

PROPERTY OF VARIOUS OWNERS

82

TANIGUCHI KOMIN

A silver decorated iron kobako (small box),
Showa era (1926-1989), c. 1935

The octagonal box hammered and worked in iron and decorated with
a modernist carp in stylized waves in silver inlay raised in relief, the
waves in rendered silver *nunome-zogan*, the interior and rims silver,
signed on the reverse with inlaid silver seal-form signature *Komin saku*
With wood *tomobako* inscribed on the exterior of the lid *Chokin gyo*
mon kobako (Small covered box with carved metal fish design), signed
Komin saku and sealed *Komin*

2 3/4 x 5 1/4 x 5 1/4in (7 x 13.3 x 13.3cm)

\$1,500 - 2,000



82

83

KIYOMIZU ROKUBEI V (1875-1959)

A stoneware koro (incense burner) in the form of a farmhouse,
Showa era (1926-1989), c. 1936

Of hand-molded stoneware, the removable roof covered with a thick
white ash glaze imitating heaped snow and pierced with openings
at the gables for smoke to escape, signed on the reverse with an
impressed artist's seal in a hexagonal reserve *Kiyo*

With wood *tomobako* inscribed on the outside of the interior box lid
Denka yuki koro (Snowy country house incense burner),
signed *Rokubei* and sealed *Kiyo*

3 3/8 x 4 3/8 x 4 7/8in (8.6 x 11.1 x 12.3cm)

\$800 - 1,200



83

**PROPERTY FROM THE COLLECTION OF
EDMUND M. KAUFMAN**

84

TAKAHARA SHOJI (1941-2000)

Two Bizen stoneware vessels

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

a) A *tokkuri* with vestigial lug handles covered with a dramatic grey-green ash glaze accented by incised line "waves", an incised potter's mark on the base
With wood *tomobako* signed and sealed by the artist
4 5/8in (12cm) high

b) A *tebachi*, the low bowl and loop handle partially covered in an ash glaze with occasional *hi-iro*, an incised potter's mark on the base
With wood *tomobako* signed and sealed by the artist

6 1/2in (16.5cm) high

\$1,000 - 1,500

Provenance

The *tokkuri* purchased at Japan Art, Frankfurt, June 5, 1990

The *tebachi* purchased at Japan Art, Frankfurt, June 20, 1989

PROPERTY OF VARIOUS OWNERS

85

HAMADA SHOJI (1894-1978)

A stoneware vase, Showa era (1926-1989), mid-late 20th century

The vase formed with a wide mouth tapering to a splayed foot, decorated with a rich *tenmoku* glaze over a resist-glaze arc pattern in iron-oxide, the mouth dipped in white feldspathic glaze, the interior with splashes of *temoku* and iron-oxide glaze
With wood *tomobako* signed and sealed by the artist

6 1/4in (16cm) high

\$1,000 - 1,500

86[□]

SHIMAOKA TATSUZO (1919-2007)

A small glazed stoneware bowl

Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

Of shallow form with flared lip, in a gray ash glaze, the outer rim decorated with inlaid rope technique, impressed potters seal *ta* on base
With wood *tomobako* signed, sealed and inscribed by the artist

6 1/8in (15.6cm) diameter

\$400 - 600



84



85



86





**A PRIVATE COLLECTION OF CERAMICS BY
SHIMAOKA TATSUZO**

87

SHIMAOKA TATSUZO (1919-2007)

A large stoneware charger

Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

The impressive charger with a mottled ash glaze and inlaid slip decoration of rope impressions and roundels containing abstract blossoms on the interior, the rim with a drip pattern, the underside with impressed potter's seal *Ta*

With wood *tomobako* signed and sealed by the artist

20in (50.8cm) diameter

\$10,000 - 15,000

Shimaoka Tatsuzo was the principal disciple of legendary ceramic artist Hamada Shoji, whom he succeeded as leader of the Mingei (People's Crafts) ceramic community in the town of Mashiko, Tochigi Prefecture. He is best known for stonewares decorated with slip inlaid in impressions formed using ropes or cords, in 1996 he was named Ningen Kokuho (Living National Treasure) by the Japanese government.



88



89



90

88

SHIMAOKA TATSUZO (1919-2007)

A stoneware bottle vase

Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century
Of rectangular form with an overall checkered pattern in ash and iron-oxide glaze with an overlaid impressed rope design, with potter's mark *Ta* impressed on the underside

With wood *tomobako* signed and sealed by the artist
7 1/2in (19cm) high

\$1,000 - 1,500

89

SHIMAOKA TATSUZO (1919-2007)

A stoneware vase

Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century
A square-sided bottle vase with checkered design in grey and iron-oxide glaze, decorated with impressed rope patterns and abstract floral roundels with details in polychrome enamels, the underside with impressed potter's mark *Ta*

With wood *tomobako* signed and sealed by the artist
4 3/4in (12cm) high

\$1,000 - 1,500

90

SHIMAOKA TATSUZO (1919-2007)

A stoneware vase

Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century
Formed as a rectangular bottle vase decorated in ash glaze and iron oxide with impressed rope patterns inlaid with slip and abstract floral roundels, with potter's mark *Ta* on the underside

With wood *tomobako* signed and sealed by the artist
7 1/2in (19cm) high

\$1,000 - 1,500



91

91
SHIMAOKA TATSUZO (1919-2007)
 Two stoneware sake flasks
 Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century
 Each with impressed whorl design decorated with ash and iron-oxide
 glaze, each with impressed potter's mark *Ta* on the underside
 With wood *tomobako* signed and sealed by the artist
 7in (17.8cm) high, the largest

\$1,500 - 2,500



92

92
SHIMAOKA TATSUZO (1919-2007)
 A stoneware bottle vase
 Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century
 Of faceted bottle form with a tall neck, decorated with an abstract
 plum blossom design in ash-glaze roundels, the surrounding areas in
 a rich iron-oxide glaze, the underside with impressed potter's seal *Ta*
 With wood *tomobako* signed and sealed by the artist
 9 1/4in (23.5cm) high

\$2,000 - 3,000



93

93
SHIMAOKA TATSUZO (1919-2007)
 A stoneware bottle vase
 Showa (1926-1989) or Heisei (1989-) era,
 late 20th/early 21st century
 The baluster form vase with a flared neck and glazed in blue and grey
 with a diagonal impressed rope pattern, the underside with impressed
 potter's mark *Ta*
 With wood *tomobako* signed and sealed by the artist
 13 3/4in (35cm) high

\$1,500 - 2,500



94

94

SHIMAOKA TATSUZO (1919-2007)

A stoneware vase

Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

A flared mouth rounded vase with an impressed design of blossom roundels and rope inlaid in white ash glaze over iron-oxide, the underside with potter's mark *Ta*

With wood *tomobako* signed and sealed by the artist

9 3/4in (24.8cm) high

\$1,500 - 2,500



95

95

SHIMAOKA TATSUZO (1919-2007)

A stoneware vase

Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

The flared mouth compressed ovoid jar with inlaid rope design in blue and white glaze, the neck decorated with a grey ash glaze, the underside with impressed potter's mark *Ta*

With wood *tomobako* signed and sealed by the artist

9 1/4in (23.5cm) high

\$1,500 - 2,500

96

SHIMAOKA TATSUZO (1919-2007)

A stoneware dish Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

The square dish glazed in iron-oxide and ash glaze with roundels containing abstract floral designs, the surrounding areas with impressed rope decoration, the underside with impressed potter's seal *Ta*

With wood *tomobako* signed and sealed by the artist

8 7/8in (22.5cm) wide

\$1,000 - 1,500

97

SHIMAOKA TATSUZO (1919-2007)

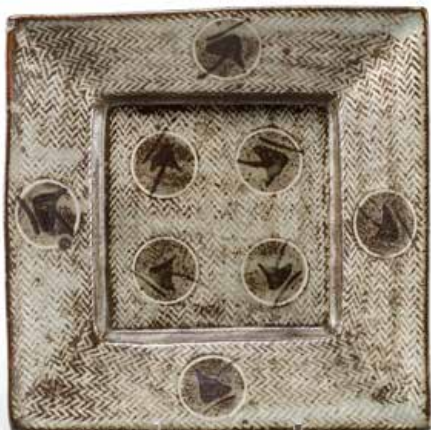
A stoneware teapot and two teacups Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

The two tea cups set on a tall foot decorated in ash and iron oxide glaze with abstract floral roundels and impressed rope patterns, each with the potter's mark *Ta* on the underside; together with a round teapot with applied cylindrical side handle, the body similarly decorated to match the tea cups, with impressed potter's mark *Ta* below the spout

Each with wood *tomobako* signed and sealed by the artist

3in (7.6cm) high, the tea cups; 5in (12.7cm) high, the teapot

\$1,000 - 1,500



96

98

SHIMAOKA TATSUZO (1919-2007)

A set of two stoneware teacups and a tea bowl Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century

The first a set of His and Hers ash glaze teacups decorated with impressed rope patterns on the rims, each with impressed potter's mark *ta* on the side; together with an unusual Shigaraki-style teabowl with impressed potter's mark *Ta* on the side

The cups with wood *tomobako* signed and sealed by the artist

2 3/4in (7cm) high, tea cups; 5 1/2in (14cm) diameter, tea bowl

\$1,500 - 2,500



97



98

99

SHIMAOKA TATSUZO (1919-2007)

A set of seven stoneware dishes Showa (1926-1989) or Heisei (1989-) era, late 20th/early 21st century
 Each dish similarly decorated with an inlaid white slip impressed-rope design, the rim a dark brown glaze, the underside with impressed potter's seal *Ta*
 Each dish with wood *tomobako* signed and sealed by the artist
 9 1/2in (24.2cm) diameter each

\$2,500 - 3,500

PROPERTY PURCHASED BY AN AMERICAN VETERAN OF THE KOREAN WAR WHILE STATIONED IN JAPAN, 1953-1954



99

100

KITAOJI ROSANJIN (1883-1959)

A Shino-style tea bowl
 Showa era (1926-1989), mid-20th century
 The low cylindrical bowl with an irregular edge to the rim, the slightly concave walls above the canted base incised with a recessed line below two clumps of stylized grasses drawn upon the thick white glaze mottled with iron red, the double ring foot surrounding a recessed base centered with a tiny incised katakana syllable *Ro*
 With wood *tomobako* inscribed by the artist *Shino Chawan* and signed *Ro* to the right of the katakana syllable *Ro*
 5 1/4in (13.3cm) diameter; 3 3/4in (9.5cm) high

\$2,000 - 3,000

Under the influence of his kiln manager, Arakawa Toyozo (1894-1985), Rosanjin was inspired to undertake a series of excavations at the Shino-ware kiln sites in Mino and later started making Shino-style wares of his own at his atelier in Kamakura. For a tea bowl of similar decoration and size, also with a double ring foot, see Sidney B. Cardozo, *Rosanjin: 20th Century Master Potter Japan*, New York, Japan Society, 1972, no. 84, pp. 66 and 95.



100



101



102

PROPERTY OF VARIOUS OWNERS

101

A HANIWA TERRACOTTA HEAD

Kofun period (c. 593-710), 6th/7th century

Of low-fired reddish clay with flecks of mica, modeled as a shaman with a wide-brimmed sedge hat and wearing a bead necklace, the face with possible traces of pigment

With a fitted stand and wood *tomobako*

8 7/8in (22.5cm) high; 14 5/8in (37.1cm) height with stand

\$1,500 - 2,000

102

A HANIWA MODEL OF A HORSE

Kofun period (c. 593-710), 6th/7th century

Of low-fired reddish clay, the standing figure boldly modeled with a saddle, stirrups, bridle and ornamental trappings, a portion of the mane tied at a knot at the forehead

36 5/8in (93cm) high; 35in (89cm) long

\$15,000 - 20,000



103

103

A SHIGARAKI STORAGE JAR

Muromachi period (1333-1573), 15th century

Decorated with a yellow-green ash glaze on a deep reddish-brown red clay body with kiln occlusions, the mid-section with a band formed two incised horizontal lines, with firing marks

17 1/2in (44.8cm) high

\$5,000 - 7,000



104

AN ORIBE MIZUSASHI (EWER)

Edo period (1615-1868), 17th century

The buff clay molded as a squat double gourd with a wide mouth, short curved spout and tall loop handle, decorated in underglaze iron-oxide with curling tendrils and leafy bamboo and splashed overall with a translucent copper-green glaze, now fitted with a black lacquer wooden lid

With inscribed wood *tomobako*

8in (20.5cm) high; 7 1/2in (19.1cm) long

\$15,000 - 20,000



105



105

A SHOKI IMARI FOOTED DISH

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

Decorated in underglaze blue with a pair of butterflies hovering near stylized blossoms and framed by a blue band on the everted rim, all raised on three short splayed supports, the base with an unglazed ring burnt red in firing
With wood *tomobako* 8 1/4in (21cm) diameter; 1 5/8in (4.3cm) high

\$2,000 - 3,000



106



106

AN OCTAGONAL KAKIEMON BOWL

Edo period (1615-1868), late 18th century
The deep bowl with panels of pine, plum and bamboo in polychrome enamels and gilt on the interior and exterior, the central panel with a sinuous dragon, red enamel bands on the foot and interior rim

8 1/2in (21.6cm) diameter,
3 1/2in (8.9cm) high

\$2,000 - 3,000

107

A KAKIEMON FOLIATE DISH

Edo period (1615-1868), late 18th century
The shallow dish decorated in polychrome overglaze enamels and gilt with sprays of chrysanthemum and trailing vines, the exterior with branches of flowers, traces of an impressed design on the porcelain body of a willow tree and raft

\$1,000 - 1,500



107



108 (reverse)

108

A SET OF FIVE NABESHIMA DISHES

Edo period (1615-1868), 17th century

Each dish set on a ring foot and decorated in underglaze blue and overglaze yellow, red and light green enamels with a linked textile pattern of stylized blossoms and flower-centered lozenges, the underside with an underglaze blue *shippo-musubi* (tied-*shippo*) band, the ring foot with a blade design

With wood *tomobako*

6 1/2in (16.5cm) diameter; 1 3/8in (3.4cm) high

\$10,000 - 15,000

Another example of a textile-pattern decorated Nabeshima dish with identical *shippo-tsunagi* and *kensaki-mon* (blade pattern) on the ring foot is illustrated in Motosuke Imaizumi, *Nabeshima*, Tokyo, Kodansha International, 1981, pp. 12 and 22, pl. 47.

109



109

A HIRADO MODEL OF A DRAGON

Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
Molded as a horned dragon holding a brocade ball while borne on cresting waves, the water and ball decorated in underglaze blue and applied overall with a celadon-hued translucent glaze, the eyes heightened with black enamel

3 7/8in (9.8cm) high; 7 3/4in (19.6cm) long

\$2,000 - 3,000

Published

C. Philip Cardeiro, *Hirado Ware*, Monterey, CA, Art Asia Museum, 1989, cat. no. 49, p. 73.

110



110

A HIRADO FOOTED BASIN

Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
The low ovoid body with sharply tapering sides decorated in underglaze blue with two dragons flying amid swirling clouds, a rim band of cloud scrolls encircling the wide mouth, the flared foot ring with a *shippo-tsunagi* band

9in (22.8cm) diameter; 5 3/8in (13.7cm) high

\$3,500 - 4,500

Published

C. Philip Cardeiro, *Hirado Ware*, Monterey, CA, Art Asia Museum, 1989, cat. no. 19, p. 57.

111



111

A PAIR OF HIRADO VASES

Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
Each with a wide trumpet-form neck applied with a pair of small dragon handles above a central bulb painted in underglaze blue with phoenix in flight and peony sprays bracketed by geometric bands of various pattern, the stepped pedestal base decorated with a three-tier *seigaiha* band, a stiff-leaf border suspended from the rim

8 7/8in (22.4cm) high

\$2,500 - 3,500

Published

C. Philip Cardeiro, *Hirado Ware*, Monterey, CA, Art Asia Museum, 1989, cat. no. 28, p. 63.

**SOLD BY THE BOARD OF TRUSTEES OF
A MIDWESTERN MUSEUM**

112[□]

A HIRADO-WARE VASE

Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
Of bulbous form with a tall stick
neck, decorated in cobalt blue with a dynamic
design of a phoenix above a branch of
paulownia, with a band of stylized feathers
at the top rim
12in (30.5cm) high

\$1,000 - 1,500



112

113[□]

A PORCELAIN BOWL AND COVER

By the Makuzu Kozan workshop,
Meiji (1868-1912) or Taisho (1912-1926) era,
early 20th century
Decorated in underglaze blue and yellow
enamels with a pair of writhing dragons on
both the bowl and the cover, with bands of
blue at the rims, with studio marks on the
cover and the underside of the bowl
4 1/4in (10.8cm) high

\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

114

**A PAIR OF NEGORO
LACQUER FOOTED TRAYS**

Edo period (1615-1868), 17th-18th century
Circular with a raised lip and set on three
knob feet fashioned from walnuts, the
underside and outer edges covered in
glossy black lacquer, the interior decorated
with an additional coat of red lacquer over
the black-lacquer undercoat in typical
Negoro-lacquer style, each inscribed on
the underside *Saimyoji*
14 1/4in (36cm) diameter (approximately)

\$2,000 - 3,000

Provenance

Saimyoji Temple, Kyoto

For a similar circular tray, see Osamu Kawada,
Negoro nuri (Negoro Lacquer), *Nihon no
Bijutsu*, 120, (May, 1976), no. 124.



113



114



115

115

A NEGORO LACQUER STEM TRAY

Edo period (1615-1868), 19th century
Circular and set on a tall conical foot spreading out slightly at the base and pierced with two crescent moon apertures, the upper surface with a raised lip and covered in red lacquer, the black-lacquer undercoat showing through in a spiral design and in places at the edges, the underside black lacquer
14 1/4in (36cm) diameter, 4 3/4in (12cm) high

\$1,500 - 2,000



116

116

A SMALL LACQUER CABINET WITH INLAID GOLD DECORATION

Edo period (1615-1868), 18th century
Finely engraved and in-filled with gold lacquer in the *chinkin* technique against a black-lacquer ground, all sides of the two upper drawers decorated with bamboo and prunus along a bamboo trellis or pine saplings, the sides of the middle drawer featuring flowering peony bushes, and sides of the bottom drawer with chrysanthemums and fence, the top with an overall blossom and *karakusa* design, the frame members embellished with a *hanabishi*-patterned band, all raised on a short plinth with shaped aprons designed in red lacquer etched with stylized clouds, fitted with foliate decorated gilt-bronze pulls
14 1/2 x 17 1/4 x 10 1/4in (37 x 44 x 25.9cm)

\$3,000 - 5,000



117

Published

Tokyo National Museum, *Ch'iang-chin, Chinkin and Zonsei Lacquerware*, Tokyo, 1974, p.116, plate 111.

117

A RINPA-STYLE LACQUER SUZURIBAKO (WRITING BOX)

Edo period (1615-1868), 18th century
The rectangular lid with wide beveled edges and a black-lacquer ground embellished with gold and silver *takamaki-e* with three bundles of brushwood, one with a sickle inlaid in mother-of-pearl and pewter, the lid underside with further gold *takamaki-e* and inlay depicting a boat partially hidden by foliage; the interior fitted with a removable black-lacquer inner tray supporting a copper chrysanthemum-form waterdropper and a rectangular ink stone with gold *fundame* edges
With two nested wood *tomobako*
2 1/8 x 11 3/8 x 8 1/4in (5.5 x 28.8 x 21.2cm)

\$2,000 - 3,000



117 (open view)

118

**A LARGE RINPA-STYLE
LACQUER DOCUMENT BOX**

Edo period (1615-1868), 18th century
Rectangular with rounded corners, the *kinji*
ground embellished with gold *takamaki-e* and
extensive inlay of mother-of-pearl and pewter
with large flowering paulownia branches
rendered in bold relief, the design continuing
to the sides of the box, the interior with a
Rinpa-style meandering wave pattern and
blossoming catalpa branches on a black-
lacquer ground, with pewter rims
With two wood *tomobako*, the larger of black
lacquered and with a gilt lacquer inscription
6 7/8 x 18 1/8 x 14 1/2in (17.5 x 46 x 37cm)

\$7,000 - 9,000

118



119

**A LACQUER KOBAKO (SMALL BOX)
AND TWO SMALL KORO (LACQUER
INCENSE BURNERS) AND COVERS**

Meiji era (1868-1912), late 19th century
The box in the shape of two sections of a
wood plank bridge, designed in gold and
silver *hiramaki-e* and *togidashi maki-e* with
contrasting wood grain on the cover, lotus
blossoms among grasses at the sides and
two gold lacquer piles, the interior and base
of *nashiji*; the pair of incense burners of
rounded rectangular form with four panels
decorated with pavilions, figures and boats
in landscapes, worked in *togidashi maki-e*
on a black-lacquer ground with highlights in
kirikane, the recessed borders *fundame*, the
covers similarly decorated with *nashiji* on the
reverse, interiors of gilt metal
3/4 x 3 3/8 x 2 5/16in (1.9 x 8.6 x 5.9cm);
each 3 3/8in (8.5cm) high

\$1,000 - 1,500



118 (open view)

119





120

120
A LACQUER KOSOKU (ARMREST)
 Edo period (1615-1868), 19th century
 Designed with "hourglass" legs on stepped feet and pierced with *inoshishi-me* apertures, the arm rail curving slightly and applied with a red wool cushion, the body and legs decorated with paulownia blossoms and vines in gold and silver *hiramaki-e* on a black ground
 11in (27cm) high; 26 1/4in (66cm) wide

\$1,500 - 2,000



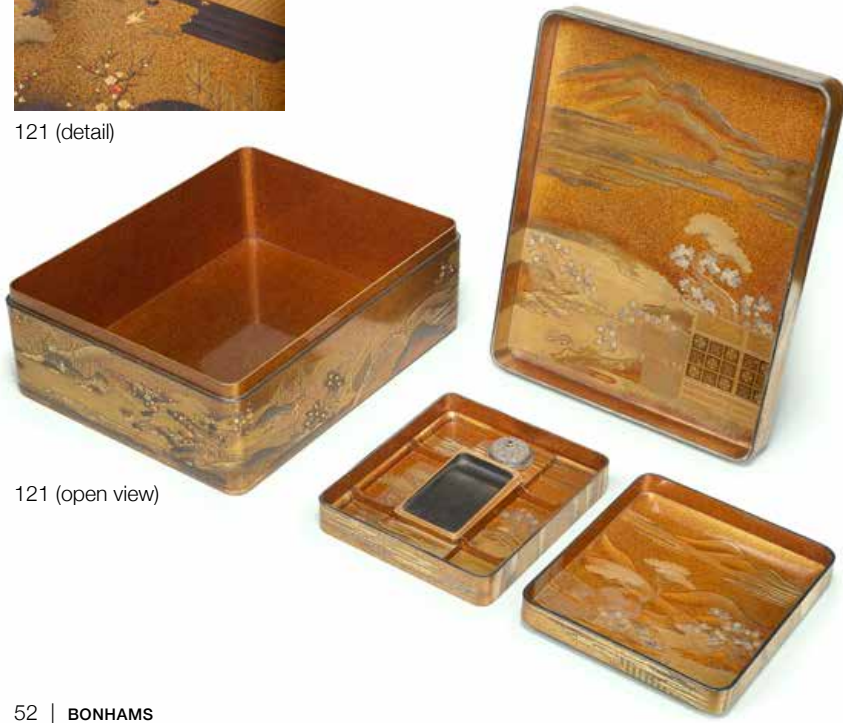
120 (detail)



121 (detail)

121
A WRITING BOX AND MATCHING STATIONERY BOX
 Edo period (1615-1868), 19th century
 Each of the boxes rectangular with rounded corners and decorated with motifs from Hatsune (The First Warbler), Chapter 23 of the tenth-century novel *Genji Monogatari* (The Tale of Genji) showing the veranda of the Rokujo Mansion surrounded by a lush garden and pond, the first characters of a poem embedded into the imagery in gilt metal in and a pair of gilt-metal warblers inlaid; the stationery box lacquered in gold and silver *takamaki-e* and *hiramaki-e* and embellishments of rectangular strips of gold foil, *kiri-gane*, inlaid silver, gold and coral and a *nashiji* background, the underside of the cover ornamented with a maple tree and stands of chrysanthemums by a stream with leaves and blossoms of inlaid silver and gold against a *nashiji* ground continued in the lower interior; the writing box decorated *en suite* to the stationery box, the underside of the cover with a scene of pine trees and chrysanthemums by a stream, the writing box fitted with a slate inkstone with *fundame* rim, a removable tray and a circular silver water dropper carved with scrolling vines on a *nanako* ground and set into a silver and gilt-silver double saucer; rims of both boxes silver
writing box: 10 1/2 x 9 1/4 x 2in (26.7 x 23.5 x 5.1cm)
stationery box: 17 1/2 x 14 x 7in (44.4 x 35.5 x 17.9cm)

\$15,000 - 25,000



121 (open view)



121

PROPERTY OF A TEXAS COLLECTOR

122
A LACQUERED WOOD INRO STAND
 Meiji era (1868-1912), late 19th century
 The three-leaf stand assembled with cross panels pierced with plum-blossom florets and finished with a rolled upper edge running in an undulating pattern, the entire surface finished to emphasize the natural grain of the bare wood and embellished with scenes of pine, bamboo and plum and *tachibana* (mandarin orange) heraldic crests, possibly of the li family, the supports decorated in scrolling tendrils and floral lozenges, all in gold *hiramaki-e* or *fundame*
 15 1/2 x 26 1/4in (39.4 x 66.7cm)
 (when extended)



122

\$1,000 - 1,500

PROPERTY OF VARIOUS OWNERS

123

KANSHOSAI TOYO (ACTIVE 19TH CENTURY)

A two-case wood inro

Edo period (1615-1868), 19th century

The wood body polished to highlight the complex wood-grain pattern and decorated in *iro-e takazogan* with a chicken perched on a ivy-strewn war drum, the reverse with a lone rooster, signed () *Toyo* and with a *kao*

3 1/4in (8.3cm) wide

\$2,000 - 3,000

124

A FOUR-CASE LACQUER INRO WITH CROWS

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

Of lenticular section and decorated with two rectangular panels decorated with crows perched in a persimmon and a denuded cherry tree, all in gold, black and red *takamaki-e* red and gold *togidashi maki-e*, the design edged in inlaid *aogai*, the surrounding areas *roiro nuri*, interiors *nashiji*

3 1/4in (8.3cm) high

\$2,000 - 3,000

125

A THREE-CASE GOLD LACQUER INRO

Edo period (1615-1868), 19th century

The lobed body decorated with various chrysanthemum heads in different shades of gold and silver *takamaki-e* and gold foil on a *Gyobu-nashiji* ground, the interior cases in *Gyobu-nashiji*

2 5/8in (6.7cm) high

\$1,800 - 2,200

126

TWO LACQUER INRO

The first by Koma Kyuhaku, Edo period (1615-1868), 19th century
Comprising a small three-case inro decorated with stylized variations of the Chinese character *kotobuki* in gold *hiramaki-e* against a *kinji* ground, *nashiji* interiors, signed *Koma Kyuhaku saku*, fitted with a gold-lacquer bead *ojime*; and a three-case wood inro decorated with morning glories in gold *takamaki-e* and inlaid mother-of-pearl with highlights of *kirigane*, interiors black lacquer, fitted with a hardstone bead *ojime*

2 3/8in (6cm) high, each

\$2,000 - 3,000



123



125



124



126





127

127

KOMA KANSAI II (1767-1835)

A five-case gold lacquer inro
Edo period (1615-1868), 19th century
Of oval section and decorated with
chrysanthemums and maple leaves in gold
takamaki-e on a dense ground of evenly
applied *hirame*, the interiors *nashiji*, signed
Kansai; fitted with an amber bead *ojime*
3 1/4in (8.3cm) high

\$1,200 - 1,800

128

YOSHIAKI

A two-case lacquer inro
Edo period (1615-1868), 19th century
Of lenticular section and decorated with
butterflies in chrysanthemums in *iro-e*
takazogan, *hirame* and *kirigane* against a
black-lacquer ground, the interiors *nashiji* and
fundame, signed *Yoshiaki* and with a *kao*;
fitted with a gilt-metal *ojime* pierced with a
flower basket
3 1/2in (8.9cm) wide

\$1,500 - 2,500



128

129

**TWO LACQUER FOUR-CASE INRO AND
A NETSUKE**

Edo period (1615-1868), 19th century
The first a gold-lacquer inro with various types of
horses in black, gold and silver *takamaki-e* and
gold foil on a *mura-nashiji* ground; the second
a red lacquer inro carved in high relief with two
sages, one on a log raft, the other on the river
bank with a crane, the top and bottom with a
tasseled scrolls and a lozenge, with a carved
red lacquer *manju* netsuke of a sage with two
attendants; together with a red lacquer square
netsuke carved in high relief with a scene of a
strolling sage accompanied by three attendants
3in (7.6cm) high (the largest)

\$1,500 - 2,500

130

TWO THREE-CASE LACQUER INRO

The first by *Yutokusai* (Gyokkei)
Edo period (1615-1868) or Meiji era (1868-1912),
19th century
The first decorated with a No actor in the role of
Shojo before stands of peonies, rendered in *iro-e*
takamaki-e and *hirame* with embellishments of
inlaid mother-of-pearl and carved lacquer, the
interiors *nashiji*, signed *Yutokusai* and with a *kao*,
fitted with a fruit-nut *ojime* carved with figures in a
grove; the second a carved red-lacquer inro with
a scholar and attendant in a cloudy landscape
and cranes in flight before stylized clouds, the
ojime and *hako* netsuke decorated to match
2 3/8 and 2 7/8in (6 and 7.8cm) high

\$2,000 - 3,000

131

IWAMA NOBUYOSHI (1807-1878)

An iron and silver three-case sleeve inro
Edo period (1615-1868), 19th century
The russet iron outer case finished in a rough
ishime ground and decorated with children's
toys in high-relief *iro-e takazogan*, the inner
sleeve of polished silver, signed on an inlaid
rectangular reserve *Nobuyoshi*
2 1/2in (6.5cm) high

\$8,000 - 10,000

The artist who executed the soft-metal inlays
is probably *Iwama Nobuyoshi* (1807-1878),
see Robert E. Haynes, *The Index of Japanese
Sword Fittings and Associated Artists*,
Ellwangen, Germany, Nihon Art Publishers,
2001, H 07283.0, pp. 1420-1421.



129



130



131





132



133



134

PROPERTY FROM THE COLLECTION OF ABE GERCIK

133

A LACQUERED STORAGE BOX

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

Composed of a hinged lid opening to a top compartment above a stack of two drawers, the gold *nashiji* ground on the exterior with an undulating pattern of swirling waves in silver *hiramaki-e* and applied with eight gilt metal floral *mon*, three pouch clasps and 22 various types of figural and floral *menuki*, with a silver square-form handle, the interiors lined in blue velvet and the lower drawers now fitted for netsuke

9 5/8 x 9 1/2 x 11 7/8in (24.5 x 24.3 x 30.3cm)

\$3,000 - 4,000

PROPERTY OF VARIOUS OWNERS

134

A SMALL WOOD AND SILK FIGURAL OKIMONO

Edo period (1615-1868)

Carved as a trained monkey seated with one hand tugging on the strap of a small cap of silk brocade, his blue tunic and orange vest with green borders also of silk crepe sewn together in sections, with pigment accents, good patina

3 1/4in (8.5cm) high

\$1,500 - 2,500

132

A WOOD FISH-FORM SARU (BRAZIER HANGER TOGGLE)

Edo period (1615-1868)

Carved as a large swimming carp with the head pierced for a pole, the eyes of glass, good patina

Withwood *tomobako*

18 1/2in (47cm) long

\$1,000 - 1,500



135

135

MIURA KEN'YA (1825-1889)

An inlaid-wood hibachi (brazier)

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

The cylindrical body of *keyaki* (zelkova) and finished to emphasize the bold design of the wood grain, the exterior decorated with inlaid with stands of narcissus in bloom rendered in ceramic and lacquer inlays, fitted with a copper liner, ceramic seal *Ken'ya no in*
 14in (35.5cm) diameter; 8 1/4in (20.9cm) high

\$2,000 - 3,000

136

A LACQUER TSUZUMI (HAND DRUM)

Edo period (1615-1868), 19th century

The black-lacquer ground decorated with over-sized dice in gold *maki-e* and *rogin-nuri*; with a silk brocade bag
 10in (25.4cm) high

\$2,000 - 3,000

137

MASK FOR THE NO DRAMA: MIKAZUKI (CRESCENT MOON)

Edo period (1615-1868), dated 1802

Carved in wood and painted in polychrome pigments over gesso, the eyes applied with gilt-metal, the reverse inscribed in red lacquer *Mikazuki*, dated *Kyowa ninen junigatsu* (1802, twelfth month) and signed *Kawauchi*

With brocade bag and wood *tomobako*
 8in (20.5cm) high

\$5,000 - 7,000

The Mikazuki mask is used by all schools of No drama for various deities, such as Sumiyoshi Myojin in Takasago, Kawara-no-kami in *Yumi Hachiman* and the mountain god in Yoro.



136



137



138



139

138

MASK FOR THE NO DRAMA: JA (SNAKE)

Edo period (1615-1868)

Carved in wood and painted in polychrome pigments over gesso, the eyes and teeth applied with gilt, the reverse inscribed with the number ten in ink.

10 5/8in (27cm) high

\$2,500 - 3,500

139

A SMALL WOOD MASK OF A DEMON

Muromachi period (1333-1573), 16th century

Carved with a lively expression enhanced by large eyes framed by bushy eyebrows and open mouth exposing its tongue, with traces of pigment, the underside with a very faint lacquer inscription

With wood *tomobako* with a long inscription on the underside of the lid
5 7/8in (15cm) high

\$3,000 - 5,000

140

HAYAKAWA SHOKOSAI III (1864-1922)

A bamboo and rattan *tsuri hanaike*

(Hanging vase for flower-arrangement)

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

The slightly flattened slender, plaited smoked bamboo body with twisted loop handles attached to a waisted neck with an openwork band bracketed by bands of plaited rattan, the mouth with a twill-plaited edge band, signed *Shokosai* on the base

With wood *tomobako*

9in (22.8cm) high

\$1,200 - 1,800

The fifth son of Hayakawa Shokosai I (1815-1897), one of the founding fathers of art basketry in the Osaka region, the third Hayakawa Shokosai is celebrated for his free and inventive style. A major exhibition of his work was held at the Worcester Art Museum, Worcester, Massachusetts, in 2015.



140



141



142

PROPERTY FROM THE COLLECTION OF ABE GERCIK

141
**A ROOT WOOD VESSEL FOR IKEBANA
 (FLOWER ARRANGEMENT)**

Of elongated form with an irregular convoluted contour incorporating the natural configuration of the burl with numerous apertures, the wood a rich dark brown hue
 8 x 24 3/8 x 15 5/8in (20.4 x 62 x 40cm)

\$1,500 - 2,500

142
A RECTANGULAR LACQUER AND WOOD TRAY

By []], Taisho era (1912-1926), 20th century
 Deeply carved on the interior with visible chisel marks and decorated with a large circular panel in slightly sunken relief and decorated with a poem and a blossoming plum branch in brown *takamaki-e*, sealed
 15 x 18in (38 x 45.7cm)

\$2,500 - 3,500

143
BAIKEI

A carved hardwood tray
 Taisho era (1912-1926)
 Rectangular and carved in relief with leafy, fruiting grapevines running around the outer edge of the tray and a single wasp in flight, the loop handle formed as a section of the vine, the underside with a continuation of the design, signed on the underside *Baikei to* and sealed *Baikei*
 11 x 16 1/4 x 10 1/2in (27 x 41.3 x 26.7cm)

\$3,000 - 4,000

144
A CARVED HARDWOOD TRAY

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 Rectangular with shallow sides and a wide irregular rim carved to emulate tree branches, the underside chiseled with a dense pattern of ridges framing an inset recessed rectangular base, the dark-hued wood with a pronounced grain pattern
 1 5/8 x 15 5/8 x 12 5/8in (3.8 x 39.7 x 32.2cm)

\$2,000 - 3,000



143



143 (underside)



144

145



145

A LARGE CARVED HARDWOOD TRAY

Taisho era (1912-1926), early 20th century
Of rectangular shape with low sloping sides curving inwards to form an irregular rim pierced in places and designed to resemble tree branches and roots, portions of the underside preserving the original texture of the deep reddish-brown wood with occasional knots and natural inclusions
3 x 19 x 13 1/4in (7.7 x 48.3 x 33.6cm)

\$2,500 - 3,500

146



146

A CARVED WOOD SERVING TRAY

By [] [] [], Taisho era (1912-1926), early 20th century
Carved in the form of a split segment of bamboo, the natural grain of the wood used to good effect, signed in a shaped reserve []to[]
10 x 7 1/4 x 2 1/2in (25.3 x 18.3 x 6.4cm)

\$2,500 - 3,500



147

A SET OF TEN LACQUER TRAYS

Showa era (1926-1989), circa 1940
Each of square form with low sides, the black-lacquer ground decorated on the lower right in brown *takamaki-e* with a flowering camellia sprig and wreath of bare twigs
With inscribed wood *tomobako*
1 x 13 1/8 x 13 1/8cm (2.6 x 33.2 x 33.4cm)

\$1,500 - 2,500

BUDDHIST AND SHINTO ART

LOTS 148 - 157



Lot 154 (detail)



PROPERTY OF VARIOUS OWNERS

148

A GILT-BRONZE FIGURE OF JUICHI-MEN KANNON (ELEVEN-HEADED KANNON)

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

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

22 1/2in (57.1cm) high

\$60,000 - 80,000

The eleven-headed Kannon is a variation of the much-loved compassionate bodhisattva with ten or eleven small heads on the top of her head. The deity is most often shown standing, though seated examples exist in temple collections such as that of the Hokongoin Temple in Kyoto and (possibly the most famous example) the Hasedera Temple in Kamakura. There are different interpretations as to the meaning of the additional heads, one being that the deity was so filled with concern over the fate of sentient beings that her head split into eleven segments; another explanation is that the heads represent the ten or eleven impediments standing between sentient beings and enlightenment. Typically the arrangement of the small heads is such that the uppermost head is that of the Buddha, the iconography suggesting the ten steps in the Bodhisattva path with the eleventh step being Buddhahood.

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

For a standing wood figure of eleven-headed Kannon, see lot 155.





149

149

A GILT-BRONZE FIGURE OF AMIDA BUDDHA

Kamakura period (1185-1333)

Cast standing in monastic robes, the separately cast hands displaying the *Amida-mudra* gesture formed by the index fingers and thumbs, the face with a serene expression framed by a coiffure of small curls extending over his *ushinisha*

With a fitted black lacquer base and wood *tomobako*

14 3/8in (36.5cm) height of figure; 16in (40.8cm) height overall

\$8,000 - 12,000

The *an-i-in* mudra, or hand gesture, signifies the descent of Amida to seek the souls of the dead in order to welcome them into his paradise.



150

150

A SMALL BRONZE FIGURE OF A BUDDHA

Muromachi period (1333-1573) or earlier

Cast in heavy robes falling in rhythmic folds and seated in meditation on a tall waisted lotus pedestal, the hands held to the front in the *dhyana mudra* (gesture of meditation), the head with pendent earlobes and large *ushinisha*, with traces of the original gilt; fitted with a metal stand

3in (7.6cm) height of figure; 3 1/2in (9.1cm) height overall

\$2,000 - 3,000

151

**A LARGE GILT-BRONZE KUGIKAKUSHI
(NAIL-HEAD COVER)**

Momoyama period (1573-1615), c. 1600
Cast and carved as a stylized blossoming
camellia, the surface embellished with gilt;
with a fitted stand
9in (22.9cm) high(including stand)

\$4,000 - 6,000

Kugikakushi are commonly used to hide
large nail heads on beams that meet pillars.
Typically, they are designed in floral motifs and
can be found in ceramic, wood or bronze.



151

152

**A LACQUER FOOTED BOWL AND
BRONZE FIGURE OF THE BUDDHA**

Edo period (1615-1868), 19th century
The exterior sides of the shallow bowl applied
with green lacquer above a red lacquered
foot, traces of red lacquer on the rim; together
with a small Kamakura-style bronze cast as
the infant Buddha standing with his right arm
raised and the left hand pointing down
With one wood *tomobako* (lacquer bowl)
15 3/8in (39.2cm) diameter of bowl
9 5/8in (24.4cm) height of the figure

\$6,000 - 8,000

The birth of the Buddha is commemorated
in the *kanbutsu-e*, a ceremony held each year
on the eighth day of the fourth month. A small
image of the infant Buddha with his right hand
held up and the left hand pointing down is
placed in the middle of a wide, shallow basin
and sprinkled with scented water.



152



153

153

A WOOD FIGURE OF BISHAMONTEN

Heian period (794-1184), late 11th century
The body carved from a single block of wood and the forearms assembled from additional sections, the figure shown standing with the left foot slightly forward and dressed in Chinese-style armor and boots, holding a trident and a pagoda, traces of pigment, an ink inscription on the reverse, set on a wood base

40 1/4in (102.2cm) including base

\$10,000 - 15,000

The results of Accelerator Mass Spectrometry test 35501 conducted on February 11, 2011 are consistent with the dating of this lot.

154

A PAIR OF WOOD SCULPTURES OF ONI (DEMONS)

Muromachi period (1333-1573),
15th century or earlier

Each carved from a single block of wood with applied horn, and modeled in dynamic poses, possibly originally intended to represent Fujin and Raijin, the Gods of Wind and Thunder, with traces of pigment and with modern fitted bronze stands

With a wood storage box

10 and 10 1/2in (25.3 and 26.5cm) high
(not including stands)

\$6,000 - 8,000

This pair of sculptures were probably decorative architectural elements on a temple or shrine.



154



155

**A LARGE WOOD FIGURE OF JUICHI-MEN KANNON
(ELEVEN-HEADED KANNON)**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Depicting the deity in his *juichimen* (eleven-head) manifestation and based on a Nara-period prototype, the well-defined torso partially swathed in long scarves and dhoti-like garment, his right hand in the gesture of giving (*varada mudra*), the other holding a water jar containing *josui* ('pure' water), the head adorned with a jeweled gilt-metal diadem centered by a small figure of Amida Buddha flanked by five small bodhisattva heads to either side, a second image of Amida issuing from the top and framed by a metal nimbus, all backed by a gilt wood almond-shaped mandorla with seven siddham character roundels on a reticulated *karakusa* ground, and raised on a lotus pedestal set within a balustrade supported by an elaborate waisted base
35 1/2in (90.2cm) height overall

\$10,000 - 15,000

For a seated figure of eleven-headed Kannon, see lot 148.



156



156 (detail)

156

A LARGE ZUSHI (PORTABLE BUDDHIST SHRINE)

Edo period (1615-1868), 19th century

The shrine fitted with a domed, overhanging roof and double-hinged doors opening to reveal a wood figure of Dainichi Nyorai (*Vairocana*) seated cross-legged and making the *mudra* of the "knowledge fist" before a circular nimbus carved in low relief with flaming lotus halos, the deity seated on a multi-tiered lotus pedestal supported by a recumbent *shishi*, the ensemble framed by architectural elements decorated with geometric patterns in relief and embellished in gold lacquer, the exterior red lacquer fitted with gilt-metal hardware carved with scrolling vines and lozenges

16 1/2in (41.9cm) height overall

\$2,000 - 3,000

157

ANONYMOUS SHINTO-BUDDHIST

Happi Uga-Benzaiten Mandala

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

Hanging scroll, ink, color and gold on paper; depicting the goddess seated in a Chinese-style embroidered gown and an elaborately jeweled head-dress with a male-faced serpent finial, her eight arms with the attributes of a bow, arrow, sword, ax, spear, storehouse key, long wand, wheel and wish granting jewel, the deity flanked by smaller images of Daikoku and Kichijoten and accompanied by her 15 sons or disciples, all set in an abbreviated landscape

36 7/8 x 16 3/4in (93.8 x 42.5cm)

\$5,000 - 7,000



157

MEIJI WORKS OF ART
LOTS 158 - 221



Lot 193 (detail)



158



159



160

158

A SATSUMA VASE

Meiji era (1868-1912)

The tapering sides of the ovoid body finely painted in polychrome enamels and gilt on a clear, crackled glaze ground with Gion festival floats accompanied by revelers, the neck and sloping shoulder pierced with two rows of contiguous chrysanthemum petals outlined in gilt, signed on the underside *Satsuma Fuzan/Toyama*
8 1/4in (21cm) high

\$1,000 - 1,500

159

A SATSUMA VASE

By Kinkozan, Taisho era (1912-1926)

The compressed ovoid vase moulded in relief with a lappet collar and painted in polychrome enamels and gilt on an ivory-white ground and decorated with a continuous scene of beauties engaged in sericulture and weaving, the collar and foot ainted with geometric designs, signed on the body *Ikko* (for the design) and on the underside in gilt *Kinkozan* and *Yosui* and with impressed mark *Kinkozan*
6 5/8in (16.8cm) high

\$2,000 - 3,000

160^o

A HEXAGONAL SATSUMA VASE

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

The tall vase of hexagonal section and set on a ring foot and painted in polychrome enamels and gilt on a clear crackled or cobalt ground with two scenes of warriors and attendants in the interior of a villa, and beauties and courtiers at the Chinese court, the surrounding areas painted with tightly scrolling vines and geometric patterns, signed on the underside *Kinkozan zo*
16in (40.7cm) high

\$1,000 - 1,500



161



161 (reverse)

PROPERTY FROM A SONOMA COUNTY COLLECTION

161

A SATSUMA BEAKER VASE

By Sozan for the Kinkozan Studio,
Meiji era (1868-1912), late 19th century
Finely decorated in enamels and gilt with two rectangular gold-sprinkled panels enclosing two contrasting scenes, one painted with a misty landscape traversed by a pleasure boat floating past a wooded cliff with a temple complex and waterfall, the other of a cockerel and hen amid flowering plants, each panel with a minute Sozan seal and set within a gilt key-fret border, all reserved on a dark blue ground scattered with gilt maple leaves, a stylized gilt floral garland at the rim; the base with an impressed seal and gilt cartouche *Kinkozan* zo accompanied by a small red Sozan seal
9 3/4in (24.9cm) high

\$4,000 - 5,000

PROPERTY OF VARIOUS OWNERS

162²

A SATSUMA VASE

By Kinkozan, Meiji era (1868-1912), late 19th/early 20th century
The baluster vase decorated in polychrome enamels and gilt on a clear crackled glaze and cobalt with two panels of senior warriors addressing subordinates from a veranda and beauties and gentlemen in various activities, the surrounding areas painted with dragons and geometric and floral designs, signed on the underside *Dai Nihon Kinkozan*
12in (30.5cm) high

\$1,000 - 1,500



162



163

YABU MEIZAN (1853-1934)

A fine Satsuma Moon flask

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

Set on a splayed foot and painted in polychrome enamels and gilt on a clear, crackled ground with circular panels containing a festival float being pulled by children, and a densely painted cluster of butterflies surrounded by blossoming peonies, the sides decorated with various rats among a cornucopia of vegetables, the foot, neck and edges of the panels painted with geometric borders, signed in gilt on the foot *Yabu Meizan*
4 15/16in (12.6cm) high

\$5,000 - 7,000

164

YABU MEIZAN (1853-1934)

A fine miniature Satsuma teapot
Meiji era (1868-1912), late 19th century
The compressed ovoid body applied with
a stylized dragon handle and decorated
in polychrome enamel and gilt on a clear,
crackled ground with a continuous frieze of
boats on a lake before distant mountains
and a village, the surrounding areas painted
with blossoming flowers and trailing wisteria,
the cover with a chrysanthemum finial and
a geometric band, signed in gilt on the
underside of the cover *Yabu Meizan*
2 7/8in (7.2cm) high

\$2,500 - 3,500



165

165

NO LOT

166

**A COMPRESSED OVOID
SATSUMA VASE AND COVER**

By Hyokoseki, Meiji era (1868-1912),
late 19th century
Decorated in polychrome enamels and gilt on
a clear crackled glaze with an overall design
of monkeys and wasps between bands of
stylized rocks and swirling clouds, a gilt
band around the rim, the silvered-metal
cover pierced with a chrysanthemum head
and with a round finial applied with
chrysanthemum blossoms, the border of
the cover applied with two sinuous
dragons and chrysanthemum, the
underside with the Shimazu family crest
and signed *Nihon Satsuma yaki Hyokoseki ga*
11in (28cm) high

\$7,000 - 9,000



166



167

167

SUWA SOZAN II (1890-1977)

A porcelain vase

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

The elongated ovoid vase modelled in low relief with a hawk painted in grey enamels among clouds and covered in pale celadon glaze, impressed mark *Sozan* on the underside

With wood *tomobako* signed and sealed by the artist

9 3/4in (24.7cm) high

\$2,000 - 3,000



168

168

ITO TOZAN (1846-1920)

A porcelain vase

Taisho era (1912-1926)

The elongated ovoid vase with a design of gourds on a flowering vine in green, white and brown enamels on a cream glazed ground, the intricate vine details pierce-carved around the shoulder of the vessel, the underside with impressed seal *Tozan*

14in (35.6cm) high

\$8,000 - 12,000



PROPERTY FROM A NORTH AMERICAN ESTATE

169

YABU MEIZAN (1853-1934)

A fine Satsuma dish

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

Finely painted in polychrome enamels and gilt on a clear crackled glaze with a scene of travelers walking on a path near a waterway and bordered by tea houses shaded by flowering cherry and pine trees, the rim edged with a narrow band of linked blossoms, signed on the underside *Yabu Meizan* in a gilt cartouche
8 1/2in (21.5cm) diameter

\$20,000 - 30,000

170



170

A SATSUMA KORO (INCENSE BURNER)

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

Modeled as hexagonal cage raised on six short cloud-form supports and painted in polychrome enamels and gilt on a clear crackle glaze ground with slender gilt bamboo ribs enclosing butterflies hovering above blossoming chrysanthemum, wild pinks and flowering autumn grasses, the shoulder scattered with further butterflies escaping from the top set with a silver-washed domed metal cover formed by a reticulated multi-petaled blossom encircled by a repoussé band of chrysanthemums, the recessed base with a Shimazu family crest and signed *Dai Nihon Satsuma-yaki Ishuin Hozan*, sealed *Ta 6 1/2in (16.5cm) high*

\$1,500 - 2,500

171



171

A LARGE SATSUMA VASE

Meiji era (1868-1912), late 19th century
Painted in polychrome enamels and gilt on a clear crackled glaze with various types of flowering chrysanthemums issuing from a woven fence with an undulating contour, the waisted neck with a trompe-l'oeil fabric square with stylized folds and scattered with Shimazu and Tokugawa family crests, signed '*Ryozan*' with two seals
14in (35.5cm) high

\$3,000 - 5,000

The reading of the signature is based on Louis Lawrence, *Satsuma, The Romance of Japan*, California, Meiji Satsuma Publications, 2011, p. 243, fig. 148.

172

A LARGE SATSUMA VASE

Meiji era (1868-1912), late 19th century
Painted in polychrome enamel and gilt on a clear crackled glaze with three large panels of phoenix, chrysanthemum and bamboo separated by smaller reserves of stylized chrysanthemum, all on a brocade-patterned ground below a floral-decorated cloud collar bracketing the wide mouth ringed by a *shippo-tsunagi* band, large jeweled lappets encircling the recessed base, fitted with a silver-washed metal cover formed by a reticulated chrysanthemum blossom and repoussé band with the Tokugawa family crest amid auspicious objects and further chrysanthemum blossoms, the underside with a Shimazu family crest in gosu blue above a gilt inscription *Bunsei gannen Masunobu* followed by a miniature enamel seal *utsusu* and impressed *Satsuma* in katakana and (*Ju*) *kan* in Chinese characters
18 1/8in (46cm) high (excluding cover)

\$5,000 - 8,000



172

173

A SATSUMA DISH

Meiji era (1868-1912), late 19th century
Decorated in polychrome enamels and gilt on a clear crackle glaze with a vignette of travelers stopped by a Daikoku-like figure attempting to harvest cherry blossoms, the scene partially enveloped by an ornate brocade *furoshiki* resting on a gilt-patterned disk, all encircled by a ribbon of delicately painted flowering plants bordered by a geometric edge band, signed *Kanzan* in a gilt cartouche
8 7/8in (22.5cm) diameter

\$1,500 - 2,000



173



174

174

A SATSUMA DISH

Meiji era (1868-1912), late 19th century
 Decorated in polychrome enamels and gilt on a clear crackled glaze with a square panel of beauties in a flowering landscape overlapping a fan-shaped reserve of fowl in a garden bordering a waterway, all on a densely patterned brocade ground scattered with four stylized butterflies with the wings picked out in various patterns, the base with a Shimazu family crest and illegibly sealed (*Jzan*)
 9 7/8in (25cm) diameter

\$800 - 1,200



175

175

A LARGE SATSUMA DISH

Meiji era (1868-1912), late 19th century
 Finely painted in polychrome enamels and gilt on a clear crackled glaze with sparrows and doves amid lush flowering peony, cherry and iris near a gilt brushwood fence and silhouetted by gilt-edged bands of mist, all set within an irregular brocade-patterned rim band, another undulating band of brocade suspended from the underside of the rim, unsigned
 15 3/4in (40cm) diameter

\$1,500 - 2,500

176

A LARGE STUDIO CERAMIC JAR

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

Decorated in polychrome enamels and gilt over a clear glaze with poem cards framing one of the Six Immortal Poets, each of the figures raised in relief and superimposed over another *shikishi* card inscribed with a poem, all reserved on a ground of Genji symbols accompanied by cranes amid flowering paulownia and set within two wide bands of linked blossoms on a dark blue ground, the thick everted rim with a foliate band penciled in gilt over red enamel, the pedestal base with another gilt-accented band above a wide red enamel band incised with a key-fret pattern, the wide mouth fitted with a silver-washed metal cover formed by a reticulated multi-petaled blossom encircled by a repoussé band of the Tokugawa family crest amid auspicious objects and chrysanthemum blossoms, unsigned
16in (40.7cm) high [excluding the cover]

\$4,000 - 6,000

177

A SATSUMA LARGE OVOID VASE

By the Kinkozan Studio,

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

The tapering body finely painted in polychrome enamels and gilt on a clear crackle glaze with a solitary bird and butterflies amid flowering wild pinks and iris, a continuous band of tasseled *sudare* blinds encircling the short neck cylindrical with ornate floral- and brocade-patterned bands repeated on the flaring pedestal foot, signed *Nihon Kyoto Kinkozan-zo*
18 1/8in (46cm) high

\$4,000 - 6,000



176



177



177 (reverse)



178

178

**A PAIR OF LARGE
INLAID BRONZE VASES**

By the Seiya Company, Meiji era (1868-1912),
early 20th century

Each ovoid body applied in high relief with
variously patinated bronze inlays comprising
a caparisoned elephant supporting a reliquary,
a tethered hawk on a perch, a vase with iris
decoration, a tea-leaf jar, and three archaic
flower arrangement vessels, some with gilt
accents or glass and mother-of-pearl inlay, the
tether picked out in red lacquer, one sealed
Dai Nihon Genryusai Seiya zo on the base
26in (66cm) high

\$8,000 - 12,000



179

179

**A PAIR OF MIXED-METAL
BRONZE VASES**

By the Kuroda Workshop, Kyoto,
Meiji era (1868-1912), late 19th century

Each of square section raised on a recessed
foot, the tapering patinated bronze body
decorated in gold, silver and *shakudo*
hirazogan with flowering lily or chrysanthemum
sprays reversed by leafy bamboo, the slender
neck cast with an everted rim and slender
horizontal flange bracketing a thin chain-link
band of silver inlay, each signed *Tokyo Kuroda*
zo and *Mitsunobu*
8in (20.5cm) high

\$1,000 - 1,500



180



181

PROPERTY OF A GENTLEMAN

180

TAKASAKI KOICHI (ACTIVE C. 1900)

A mixed-metal and enamel bottle vase with rooster
Meiji era (1869-1912), c. 1900

The slender, pear-shaped vase with an extended neck flaring slightly to the rim, the body finished in *shibuichi* and the neck silver, the two surfaces divided by a narrow section of silver of brighter patination in the shape of a cherry blossom, the body decorated with a bantam rooster, hen and chick, rendered in raised, transparent enamels of various colors and grasses and plants in *iroe takazogan* and *kebori*, the ground finished in two shades of *shibuichi* in imitation of mist, signed on the underside *Takasaki seizo*
9 1/2in (24.9cm) high

\$12,000 - 18,000

Takasaki Koichi (see this and the following lot) exhibited a pair of silver vases at the Paris Exposition Universelle of 1900, see *Daini rinji zokan Bijutsu Gaho: Bijutsu gaho, Daini rinji zokan bijutsu gaho; Pari hakurankai shuppin kumiai seisaku hin* (Extra Issue no. 2 of Fine Arts Magazine Containing Illustrations and Descriptions of Products of the Paris World Exposition Exhibitor's Union), Tokyo, 1900, unpaginated. He often collaborated with enamel artists.

181

TAKASAKI KOICHI (ACTIVE C. 1900)

An iron and enamel bottle vase
Meiji era (1869-1912), c. 1900

Designed with an ovoid body and flared neck and set on a splayed ring foot, the russet surface applied with geese in flight and standing in a river bank among reeds, all rendered in transparent colored enamels and worked in silver and gold sculpted wires, the flowing stream carved in *kebori* and the neck embellished with floral scroll in silver wire, the interior of the neck with a silver liner, silver foot rim, signed on the body *Takasaki Koichi* and with a gold flush-inlaid *kao* and dated *Meiji sanjusannen kishu kore o tsukuru* (Made in late autumn, thirty-third year of the Meiji era [1900])
8 3/4in (22.2cm) high

\$12,000 - 18,000





182

ANDO JUBEI (1876-1953)

A fine cloisonné-enamel and partial plique-à-jour square bowl, Meiji era (1868-1912), c.1900

The interior decorated with a single crab designed in gold and silver wires in standard and *musen* cloisonné on a pale blue ground, the rim finished with a band of *totai-jippo* and silver wire with a profusion of chrysanthemums with borders in raised brown enamel simulating bamboo, the exterior pale blue, fitted with silver rims stamped *jungin*, the recessed foot worked in brown counter enamel and signed with the silver wire seal of Ando Jubei
7 3/8 x 7 3/8 x 3 3/4in (18.7 x 18.7 x 9.5cm)

\$70,000 - 90,000

Another similar bowl was sold at Bonhams, London, 17 May, 2012, lot 333.

Ando Jubei has long been credited with being the first cloisonné maker in Japan to successfully manufacture plique-à-jour. Ando's foremost craftsman Kawade Shibataro (see lot 193) is said to have discovered the secrets of re-producing this notoriously difficult technique after studying a piece produced by Fernand Thesmar for the 1900 Paris World's Fair, which Ando brought to Japan. However, the recent discovery of a vase by Namikawa Sosuke, made in the same technique, now in the collection of the Walters Art Gallery, Baltimore, and exhibited in Chicago in 1893, has raised some doubt on Ando's claim.

The making of plique-à-jour involves the removal of metal support structure used during firing. Once the structure is removed, the enamel and the wires support themselves. This tricky step in the process results in a very high breakage rate and consequently many pieces produced by even the best makers would be sold with small cracks and manufacture flaws. This bowl is flawless, illustrating the high level of technical excellence in the Ando studio. A similar bowl was sold at Bonhams, London, 17 May, 2012, lot 333.



183

183

KUMENO TEITARO (1861-1939)

A cloisonné-enamel kogo
(incense box and cover)
Meiji era (1868-1912), c. 1905
Designed as a mallard duck and worked in
standard and *musen* ("wireless") cloisonné in
colored enamels and silver wire with gold foil
embellishments, the interior white enamel and
the rims silver, stamped *jungin*, signed on the
underside *Kumeno* in *katakana*
3 1/4in (8.3cm) wide

\$3,500 - 4,500



184

184

NAMIKAWA YASUYUKI (1845-1927)

A fine cloisonné-enamel vase
Meiji era (1868-1912), late 19th century
The elongated ovoid vase with a tapered
foot and a tall neck flaring out to the mouth
designed in silver wire and colored enamels
with a swallow on a wisteria vine, the breast
of the bird and some of the wisteria blossoms
rendered in *musen* ("wireless") enamels, the
mouth decorated with an elaborate band of
geometric patterns, all on a plum-colored
ground, signed in a silver tablet *Kyoto*
Namikawa, with silver mounts
7 3/8in (18.7cm) high

\$30,000 - 50,000



185

NAMIKAWA SOSUKE (1847-1910)

A very fine and large cloisonné-enamel vase

Meiji era (1868-1912), c. 1900

The tall baluster vase worked in *musen* ("wireless") and standard techniques with a lone egret standing among blossoming irises rendered in shades of blue, violet, pink, yellow, green and white, all against a soft yellow ground gradually changing to a blue-grey at the foot, the mounts *shakudo*, the interior counter enamel chocolate brown, the underside signed with the *sakigake* mark in silver wire
18in (45.7cm) high

\$50,000 - 70,000



PROPERTY OF VARIOUS OWNERS

186

NAMIKAWA SOSUKE (1847-1910)

A fine cloisonné-enamel tray

Meiji era (1868-1912), c. 1900

The rectangular tray worked in colored enamels in *musen* ("wireless") work and gold wires in standard cloisonné with a mallard duck about to light on a pond on a moonlit night with snow-covered reeds and grasses, all against a pale grey ground, the rims *shakudo* and the reverse with a profusion of cherry blossoms in two shades of brown enamels and gold wires, with the *Sakigake* mark of the artist
7 3/4 x 5 7/8in (19.7 x 14.9cm)

\$10,000 - 15,000



187

187

BY NAMIKAWA SOSUKE (1847-1910)

A small kidney-shaped cloisonné-enamel tray
Meiji era (1868-1912), c. 1900

Worked in colored enamels in standard and *musen* ("wireless") technique and silver wires with a design of a pair of ducks swimming under a cloud-obscured full moon, all against a pale blue ground, signed and sealed *Setei* (Watanabe Setei (1851-1918), for the design), the underside with the *Sakigake* mark of the artist against a ground of scattered cherry blossoms worked in gold wire and purple-brown enamel on a brown enamel background
7 1/2in (19cm) wide

\$4,000 - 5,000

188

A CLOISSONNÉ-ENAMEL VASE

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

The tapered cylindrical vase with a square shoulder and worked in colored enamels and silver wire with a stand of purple and white irises, some of the blossoms and leaves enhanced with sculpted silver wire, the foot decorated with a standing leaf band above coils and blossoms, the neck with a continuation of the same design, silvered-metal and copper rims
12 1/4in (31.1cm) high

\$3,000 - 4,000

PROPERTY FROM A FLORIDA PRIVATE COLLECTION

189

BY ANDO JUBEI (1876-1953)

A large cloisonné-enamel vase
Meiji era, (1868-1912), c. 1910

The tall vase with a tapering foot and square shoulders below an everted rim and worked in silver wire and colored enamels in standard and *musen* ("wireless") techniques with a peacock by rock and a blossoming peony against a grey ground, signed with the mark of the Ando studio, silver rims
14 1/2in (36.7cm) high

\$4,000 - 6,000



188



189



190



191

190

A PAIR OF CLOISSONNÉ-ENAMEL VASES

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

Each of octagonal section and set on a pedestal foot and worked in silver wires and colored enamels, decorated on each facet with a serpentine dragon and phoenix in flowering vines and chrysanthemums or butterflies against an aventurine or speckled grey or beige ground, the foot and neck with floral scroll, with cylindrical copper liners and copper rims

12 1/8in (30.6cm) high

\$4,000 - 6,000

191

A CLOISSONNÉ-ENAMEL VASE

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

The elongated ovoid vase worked in silver wires and colored enamels with two large panels containing scenes of two warriors in armor, one kneeling before the other composing his death poem before a stone lantern, and birds in flight and alighting in blossoming flowers, each panel bordered by a stylized beast mask or a phoenix, the surrounding areas decorated with a variety of overlapping tsuba against a mustard ground, the foot and neck banded with leaf-shaped floral lozenges, gilt-metal rims

14 5/8in (37.1cm) high

\$3,000 - 5,000



alternate view

PROPERTY OF VARIOUS OWNERS

192^o

NAMIKAWA YASUYUKI (1845-1927)

A cloisonné-enamel bottle vase

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

The bulbous body and slender neck set on a slightly splayed foot and worked in colored enamels and silver wire with a variety of butterflies against a black ground, the neck finished with a band of floral lozenges and the foot with stiff leaf band above a floral lozenge band, silver mounts, signed on a silver tablet *Kyoto Namikawa*

8 1/4in (20cm) high

\$6,000 - 8,000



193

A FINE AND LARGE PAIR OF CLOISSONNÉ-ENAMEL VASES

Attributed to Kawade Shibataro, Meiji era (1868-1912), circa 1900
 Each vase of hexagonal section with high shoulders, flared neck tapering slightly toward the rim and with an inset foot and worked in colored enamels and silver wire in *art nouveau* style with peacock feathers on a turquoise ground, the eyes of the feathers designed in transparent enamels on silver foil, the underside marked with three crests of confronted ginger root, silver rims marked *jungin*
 With wood *tomobako*
 13 1/4in (33.8cm) high

\$60,000 - 80,000

For an almost identical pair of cloisonné-enamel vases attributed to Kawade Shibataro, also with crazing to the enamel around the baseline, see Christie's New York, *Japanese and Korean Art*, sale 2688, March 20, 2013, lot #681.

For a published example of an apparently identical *art nouveau*-inspired peacock vase by Kawade Shibataro and dated to 1910, see Lawrence A. Coben and Dorothy C. Ferster, *Japanese Cloisonné, History, Technique, and Appreciation*, New York and Tokyo, Weatherhill, 1982, p.203, fig. 85. [The identification based on information provided in Jiro Harada, "Japanese Art and Artists of Today, VI. Cloisonné Enamel Work," *The Studio* 53, 1911.]







194

194

A FINE OKIMONO-BUNCHIN (SCULPTURAL PAPERWEIGHT)

By Akimasa, Meiji era (1868-1912)

The small sculpture made from silver, *shakudo*, gold and copper and incorporating a natural branch of coral and depicting two South Sea Islanders climbing on a rock washed by crashing waves, the rock encrusted with various sea shells and an octopus, signed on a gold reserve on the underside *Akimasa*

2 1/4 x 2 5/8 x 1 5/8in (5.8 x 6.7 x 4.2cm)

\$6,000 - 8,000

PROPERTY FROM THE COLLECTION OF ABE GERCIK

195

A SHIBUICHI AND SILVER COVERED BOX

By Katsuhide (Ito Katsuhide), for the Maruki company,

Meiji era (1869-1912), late 19th-early 20th century

The silver box rectangular with rounded corners and inset on the cover with a *shibuichi* panel designed with a landscape, fishing village and agricultural scenes rendered in gold, silver and *shakudo takazogan*, *hirazogan*, *takabori* and *kebori*, signed on the cover *Katsuhide koku* and stamped on the silver underside *Maruki sei* and *jungin*

4 1/2 x 5 3/4 x 1 3/4in (11.4 x 14.4 x 4.5cm)

\$2,000 - 3,000

For another example of work by this artist, see Laura W. Allen and others, *In the Moment: Japanese Art from the Larry Ellison Collection*, San Francisco: Asian Art Museum, 2013, cat. no. 54.

OTHER PROPERTIES

196

ISHIKAWA KATSUNOBU (B.1869)

A fine shibuichi koro (incense burner)

Taisho era (1912-1926)

The waisted vessel of hexagonal section with stylized beast handles and decorated on the body with a scholar and attendant enjoying tea in a landscape rendered in *iro-e takazogan* and *katakiribori*, the rim decorated with clouds in silver *hira-zogan* and *kebori*, the domed cover with a chrysanthemum finial and pierced with cloud patterns, signed *Katsunobu* and sealed

With wood *tomobako* signed and sealed by the artist
5 7/8in (14.9cm) high

\$5,000 - 6,000

Born like many of the most talented metalworkers of the time in the Mito domain northeast of Tokyo, Ishikawa Katsunobu was apprenticed to Namekawa Sadakatsu in 1882 and became an independent artist in 1890. He exhibited two pieces at the Paris Exposition Universelle in 1900, see Tokyo Kokuritsu Bunkazai Kenkyujo (Tokyo National Research Institution of Cultural Properties), *Meiji bankoku hakurankai bijutsuhin shuppin mokuroku* (Catalogues of Objects Exhibited at International Expositions in the Meiji Era), Tokyo, Chuokoron Bijutsu Shuppan, 1997, nos. Q168, R818. For another example of his work see Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, The Khalili Family Trust, 2002, cat. no. 185.



195



196



197

197

A PAIR OF INLAID IRON PANELS

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

Each rectangular and decorated with a group of immortals dressed in flowing robes with scrolling vines and lotus blossoms, geometric and cloud patterns, one panel decorated with a rocky slope beneath an exotic palm tree and *rakan* (disciple of Buddha) Handaka holding his alms bowl aloft releasing his dragon while a second *rakan* looks on, the accompanying panel decorated with an immortal seated beneath a pine tree in a Chinese-style chair watching the scene while holding a feather fan, Seiobo (The Queen Mother of the West) standing by his side holding a tray on peaches, a young attendant picking a lotus blossom from the pond before them, all rendered in gold, silver, copper and *shakudo takazogan* and *kebori* and *shishiaibori*, the original frames decorated with floral scrolling vines in gold *hiramaki-e* 27 3/8 x 20 1/8in (69.5 x 51.1cm)

\$16,000 - 18,000

PROPERTY FROM THE COLLECTION OF DAVID SWEDLOW

198

AN INLAID-IRON PANEL

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

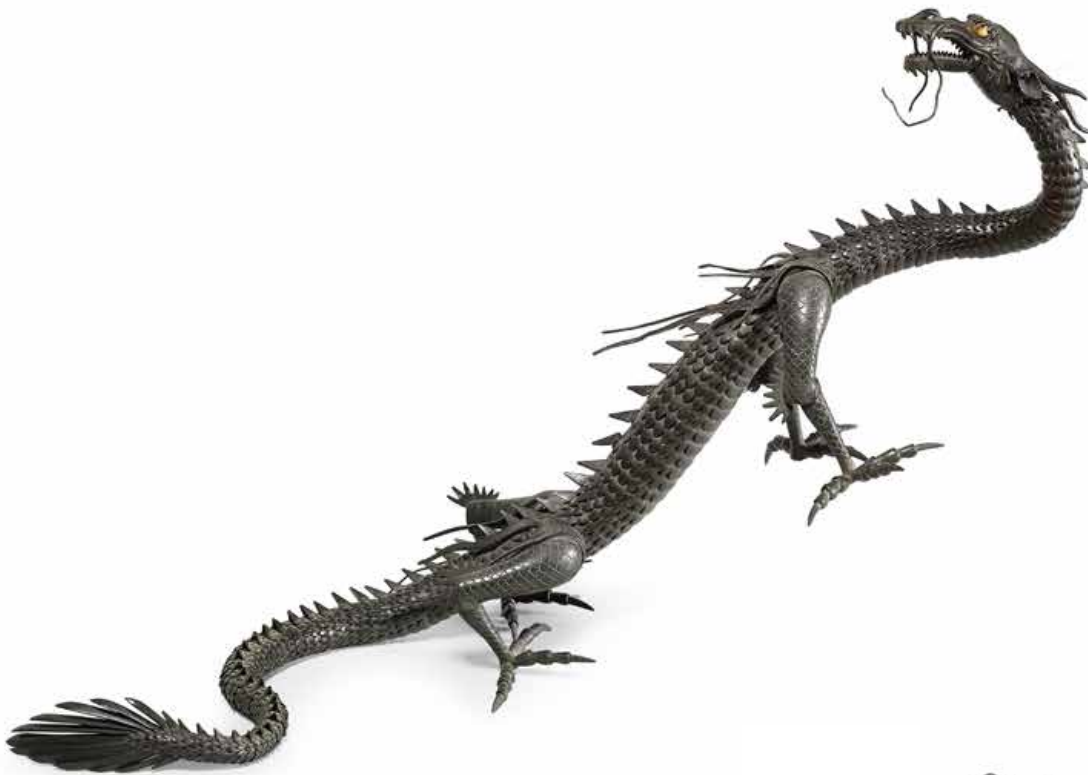
The rectangular panel forged in russet iron and decorated with a man in a mountain villa admiring pair of monkeys on a rocky outcrop by a rushing stream, pine, maple and bamboo, rendered in *iro-e takazogan* and *takabori*, the stream and the snow-capped mountains in silver *hirazogan*, signed *Oju Kashu ju Ki Yoshitsugu*, in a lacquered wood frame

17 7/8 x 13 5/8in (45.4 x 34.5cm) (including frame)

\$8,000 - 10,000



198



199



200



201

PROPERTY OF VARIOUS OWNERS

199
MYOCHIN MUNEYOSHI (ACTIVE C. 1900)
 A bronze jizai okimono (articulated model) of a dragon
 Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
 The long serpentine body constructed of individual segments connected by internal hinges enabling the model to be fully articulated with movable jaws, neck, body, tail, legs and toes, the details carved and the model patinated to a greenish-brown finish, the eyes picked out in gilt, signed under the lower jaw *Muneyoshi saku*
 31 1/2in (80cm) long

\$5,000 - 7,000

200
AN IRON ARTICULATED MODEL OF A SPINY LOBSTER
 By the Myochin workshop, Meiji (1868-1912) or Taisho era (1912-1926), late 19th/early 20th century
 The crustacean assembled from hammered sheets of iron with fully articulated tail and limbs, the surface worked to resemble the natural shell, signed on the underside *Myochin*; with wood storage box
 8in (20.3cm) long

\$1,500 - 2,500

201
MYOCHIN MUNETSUGU (ACTIVE C. 1900)
 An iron articulated model of a spiny lobster
 Meiji era (1868-1912), late 19th century
 Assembled from iron sheets hammered and carved on the surface, the tail, legs and antennae all fully articulated, signed on the underside *Munetsugu*
 16 1/2in (42cm) long, when extended

\$2,000 - 3,000



202

202

A GILT-BRONZE FIGURE OF AN ARCHER

By Yoshimitsu, Meiji era (1868-1912)

Cast and carved and finished in two shades of bronze as a warrior kneeling on his right knee dressed in a *haramaki* with his bow drawn and arrow notched, robes decorated with bamboo and wheels, and an *eboshi*, a *tanto* thrust in his sash, signed in a gilt rectangular reserve *Yoshimitsu* 15 3/8in (39cm) high (including bow)

\$2,000 - 3,000

PROPERTY OF A FLORIDA PRIVATE COLLECTOR

203

AKASOFU GYOKKO (ACTIVE EARLY 20TH CENTURY)

A bronze model of an archer

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

The figure shown in a wide back-leaning stance with his bow drawn and arrow notched, the front of his cuirass decorated with a rain dragon and his pantaloons decorated with cart wheels, a *tachi* at his side and a *tanto* stuck in his sash, signed on the reverse *Gyokko*, traces of gilt, supported by a rectangular wood base, the apron pierce-carved with foliate scroll 21 1/2in (54.6cm) high (including base)

\$2,000 - 3,000

For other figural bronzes by this artist, see Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, The Khalili Family Trust, 2002, cat. nos. 83, 189. Gyokko's workshop, like that of Miyao Eisuke, specialized in cast metalwork for the export market.

ANOTHER PROPERTY

204

A GILT-BRONZE FIGURE OF A SAMURAI

By the Miyao workshop, Meiji era (1868-1912), late 19th century

Cast and finished in two shades of bronze as a warrior in mid-stride holding a fan and looking to his left, his armor decorated with floral scroll on the cuirass and sun and moon emblems on the thigh guards, a *tachi* at his side and a *tanto* thrust in his sash, a tasseled signal baton hanging from his *tachi* mount, possibly a later addition, signed on a gilt reserve *Miyao zo*, supported on the original wood stand decorated with *karakusa* in gold *haramaki-e* 14 1/4in (36cm) high (including stand)

\$7,000 - 9,000



203



204

**PROPERTY FROM THE COLLECTION OF
CYNTHIA BACH AND JIM MATTHEWS**



205

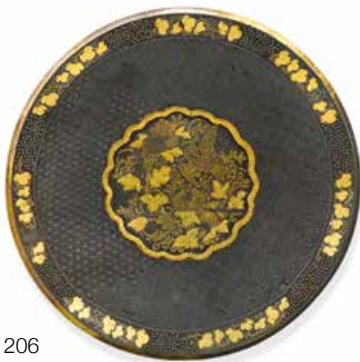
205

AN INLAID-IRON DISH

By Komai of Kyoto, Meiji era (1868-1912)

Worked throughout in silver and gold *nunome-zogan* with a central medallion composed of three overlapping fans decorated with a bird or insects amid lush foliage and set within a scallop-edged border band of fruiting grape vines, all encircled by variously shaped reserves of flowering or fruiting plants on a silver brocade ground of various pattern, the base signed *Kyoto ju Komai sei* in gold inlay
8 1/2in (21.6cm) diameter

\$1,200 - 1,800



206

206

A SMALL INLAID-IRON DISH

Attributed to Komai of Kyoto, Meiji era (1868-1912)

Worked all over in typical silver and gold *nunome-zogan* with a central scallop-edged roundel of a song bird amid flowering chrysanthemum and fruiting vines reserved on a multi-pattern silver geometric ground, the narrow rim band with a repeat pattern of fruiting vines

4 7/8in (12.4cm) diameter

\$1,000 - 1,500



207

207

AN INLAID-IRON BRUSHPOT

By Komai of Kyoto, Meiji era (1868-1912)

Worked throughout in the typical Komai style of silver and gold *nunomezogan* with two shaped panels with autumn foliage, one depicting wind-swept bush clover, the other with an insect cage and chrysanthemum and other flowering plants, all on a continuous key-fret ground and bracketed by narrow *shippo-tsunagi* bands, raised on six *reishi*-form supports accented with cloud scrolls, the base signed *Kyoto ju Komai sei* in gold inlay
4in (10.4cm) high

\$1,000 - 2,500

208

A SMALL INLAID-IRON BOX

By Komai of Kyoto, Meiji era (1868-1912)

Decorated in shades of gold *nunomezogan*, the removable cover with a rectangular panel of a wooded country landscape portrayed with five rustic dwellings along a meandering stream bordered by jagged rocks and flowering trees, all within multiple geometric-patterned border bands, the sides with floral roundels on a modified *asanoha* ground, raised on four short supports inlaid with small blossoms amid scrolling tendrils, the base signed *Dai Nihon Kyoto ju Komai sei* in gold inlay
1 1/4 x 3 1/4 x 2 1/2in (3.2 x 8.3 x 6.3cm)

\$800 - 1,200



208



209

209

AN INLAID-IRON OCTAGONAL BOX

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

The fitted cover worked in typical silver and gold *nunome-zogan* with a lobed panel depicting a waterway bordered with thatched rural retreats shaded by pines and flowering cherry trees, reserved on a ground of alternating geometric pattern and with a key-fret band along the edge, the sides of the lower section decorated in silver overlay with panels of repeated foliate and geometric motifs, signed *Seki sei* in silver on the underside

2 1/4 x 4 7/8 x 4 1/8in (6 x 12.9 x 10.3cm)

\$800 - 1,200

PROPERTY OF VARIOUS OWNERS

210

AN IRON KOMAI-STYLE VESSEL AND A SMALL COVERED BOX

The first by the Fuji workshop, the second by the Komai workshop, Meiji period (1868-1912) early 20th century

The first designed as the base for a hookah pipe and decorated in gold overlays with Arabic script and tightly scrolling vines and leaves among flower heads, signed with the Fuji mark; the second an oval box set on four feet, with a hinged cover and designed in gold and silver overlays with boats under sail by cottages, a lantern and Mount Fuji in the distance, the sides decorated with floral and ivy patterns, interior carved with a phoenix in flight and plovers over rocks and waves, signed *Nihon koku Kyoto ju Komai sei* beneath the company dragonfly mark and birds in a stream and grasses

4 1/2in (11.6cm) high; 2 1/2in (6.4cm) wide

\$3,500 - 4,500

211

AN INLAID-BRONZE CHARGER

By the Inoue workshop, Meiji era (1868-1912), late 19th century

The lobed charger set on a ring foot and decorated with a pair of quail on a rocky shore beneath millet stalks and a swimming goose, all rendered in *iro-e takazogan* and *kebori*, the rim embellished with a tight key-fret pattern in gold *hirazogan*, signed on the underside *Kyoto Inoue sei* and sealed

10 5/8in (27cm) diameter

\$5,000 - 7,000



210



211



212

A FINE PAIR OF IRON VASES

Meiji era (1868-1912), dated 1883

The heavy baluster vases forged in iron with the details carved and hammered in relief with roundels of stylized seaweed and a band of plovers in flight at the neck, each vase applied with wave-form handles, the surface finished in a dark rich brown patina, with the original, carved rosewood stands

With the original fitted wood *tomobako*, inscribed on the exterior of the lid *Chosen tetsu-sei kabin, ittsumi* (Flower vases made from Korean iron, one pair), and on the underside of the lid *Meiji jurokunen, junigatsu, Heika no goisho ni yori goshincho* (12th month of the 16th year of the Meiji era (1883), newly made according to a design of His Majesty, the Emperor

10 5/8in (27cm) high (not including stands)

\$6,000 - 8,000

These elegant vases are an example of the few surviving artworks designed by the hand of the Meiji Emperor. As such, they represent a very high-level commission from the Imperial Household Agency, likely intended to mark Japan's recent successful intervention in Korean internal politics. The unusually thick walls are a major achievement in metalworking, requiring extraordinary hammering skill. For this reason, the artist created the body of the work in two sections and assembled them. The seam is only visible on the interior, a testament to the craftsman's peerless skills. To achieve the desired effect, the artist carved the iron surface leaving the design of the roundels of sea plants in relief, a very labor-intensive technique.

213

**A PAIR OF IRON CHOSHI
(HOT-WATER POURERS)
WITH LACQUERED WOOD LIDS**

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

Each of hexagonal section tapering to a flat base raised on three small conical supports and cast in low relief with two groups of horses to either side, all below a folded fan-shaped handle joined by a single rivet to one end and attached to U-shaped bridge at the other end which flanks the tapering spout, the recessed mouth fitted with a lacquered wood lid designed in gold and *iroe takamaki-e*, *hiramaki-e*, *e-nashiji*, *togidashi* and *okibirame* on a black-lacquer ground with flowering chrysanthemum near a meandering stream, the underside with three pine saplings, the gilt metal knob fashioned as a small chrysanthemum bud

Each with wood *tomobako* inscribed
'Hongama' rokkaku choshi, signed *Katano*

10 1/8in (25.5cm) high; 11 1/2in (29.6cm)
long

\$1,000 - 1,500



213

214

**AN INLAID-IRON TETSUBIN (KETTLE)
WITH AN ASSOCIATED BRONZE COVER**

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

The bulbous iron body worked and hammered on the surface and decorated in silver and gold inlays with panels of the elderly couple Jo and Uba from the story Takasago, and pine trees by a shoreline, the spout finished with a gilt rim, the lobed handle decorated with pine trees and bamboo in gold and silver inlays, the circular bronze cover decorated with a geese in flight beneath a crescent moon and autumn grasses in silver and copper *takazogan* and *kebori* and fitted with a floral finial, signed on the underside *Heian Kogyokusai tsukuru*
9 3/4in (24.8 cm) high (with handle raised)

\$5,000 - 7,000



214

215



215

SATO YOSHIBUMI

An inlaid bronze vase

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

Of elongated ovoid form with an everted mouth and set on a pedestal foot, decorated in *iro-e takazogan*, *hira-zogan*, *takabori* and *kebori* with the warrior Shinra Saburo (Minamoto no Yoshimitsu) playing a *sho* (mouth organ) while seated beneath a flowering cherry tree, the neck encircled by a fruiting vine, signed on the underside *Dai Nihon Kyoto no ju Sato Yoshibumi kore o tsukuru*
9 3/8in (24.1cm) high

\$1,500 - 2,500

216



**PROPERTY FROM THE COLLECTION OF
CYNTHIA BACH AND JIM MATTHEWS**

216

AN INLAID BRONZE VASE

Meiji era (1868-1912)

Worked in silver, gold, bronze and copper *takazogan* and *shishiaibori* with two birds hunting insects in flowering peony bushes extending to the reverse, the leafy branches with red-lacquer accents
12in (30.5cm) high

\$1,500 - 2,500

217



217

AN INLAID BRONZE VASE

Meiji era (1868-1912)

Worked in gold, silver, copper *takazogan*, red lacquer accents and *shishiaibori* with a bird catching a wasp while perched on a branch of a flowering bush repeated on the opposite side, the variegated leaves silhouetted against a dark brown ground, a band of further blossoms encircling the neck, unsigned
14 1/8in (35.8cm) high

\$1,500 - 2,500

PROPERTY OF VARIOUS OWNERS

218

HASEGAWA ISSEI (ACTIVE 1890-1920)

A pair of shakudo and silver vases

Meiji era (1869-1912), late 19th/early 20th century

The small baluster vases set on slightly splayed feet and decorated with pairs of cranes by a stream and in flight by a rocky shore in gold, silver, *shakudo* and copper *takazogan* on a *shakudo migaki* ground, the rocks and waves carved in *takabori* and *shishiaibori*, each with a silver lappet collar, signed on the foot, *Issei*
5 1/2in (13.9cm) high

\$6,000 - 8,000



218

219

A BRONZE DOUBLE-GOURD FORM VASE

Taisho era (1912-1926)

The elegant waisted vessel with reddish-brown patination and applied with a small bronze figure of a dark brown frog on the lower lobe, unsigned

9 5/8in (24.5cm) high

\$1,000 - 1,500



219

220

A PAIR OF INLAID BRONZE VASES

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

Each of the slender vases with a flared mouth and tapering to the foot and applied with stylized phoenix handles, decorated in flush inlays of silver, gold and several shades of bronze with formal lappets containing flowering vines, the neck with a band of roundels containing stylized dragons connected by lozenge framework on a ground of hexagons, the foot decorated with a formal leaf band
17in (43.2cm) high

\$3,000 - 4,000



220



221

SUZUKI CHOKICHI (1848-1919)

A pair of large bronze vases

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

Cast and finished with elaborate beaked beast handles with protruding tongues and set on multi-registered incorporated stands, the large panels decorated with birds of prey on pine and maple trees, the feathers and surface of the trees rendered in a naturalistic manner, the eyes in gold and *shakudo* and the reverse with swallows and a pheasant in flight, the remaining surface decorated with geometric lozenge patterns, key-frets and lappets, signed *Kako chu* on the underside

20 3/4in (52.7cm) high

\$6,000 - 8,000



ARMS AND ARMOUR
LOTS 222 - 300

Lot 279 (detail)

222

A KANEYAMA SUKASHI IRON TSUBA

Muromachi period (1333-1573), 16th century
Circular and finished with a fine, rich purplish-brown patina and pierced with a design of mirrored ring handles, popularly known as "Buddha's ears", the rim showing *tekkotsu* in several spots
With Hozon Tosogu (Sword Fitting Worthy of Preservation) no. 463984 issued by the Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated November 2, 2011
With wood *tomobako*
2 7/8in (7.2cm) diameter

\$3,500 - 4,500

223

A FINE KYO-SUKASHI TSUBA

Edo period (1615-1869), 17th century
The delicate circular iron *tsuba* carved in *ji-sukashi* with a design of blossoming saplings covered in dew drops
With Tokubetsu Hozon Tosogu (Sword Fitting Especially Worthy of Preservation) certificate no. 2000926 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated April 24, 2013.
2 3/4in (7cm) diameter

\$3,000 - 4,000

224

AN KANEYAMA IRON SUKASHI TSUBA

Muromachi period (1333-1573), 16th century
The circular *tsuba* pierced with a stylized design of a character, the rim showing many areas of *tekkotsu*
With Hozon Tosogu (Sword Tokubetsu Hozon Tosogu (Sword Fitting Worthy of Preservation)) certificate no. 460657 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated April 27, 2011.
With wood *tomobako*
3in (7.5cm) diameter

\$2,500 - 3,500

225

AN IRON KYO-SUKASHI TSUBA

Edo period (1615-1868), 17th century
Circular and pierced with paulownia leaf and blossom and a *matsukawa bishi* (pine-bark crest) within interlocking circles
With a green Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate issued by the Nihon Bijutsu Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 26, 1961.
3in (7.6cm) diameter

\$1,500 - 2,000

226

A FINE SHINGEN MUKADE TSUBA

Edo period (1615-1868), 17th century
The heavy circular iron plate decorated with inlaid brass and *shakudo* wires running around the interior of the rim in imitation of a centipede
With wood *tomobako* with attestation by Sato Kanzan (1907-1978)
3 7/16in (8.7cm) diameter

\$2,000 - 3,000

227

AN IRON HIRADO SCHOOL TSUBA

Edo period (1615-1868), 18th century
The heavy iron plate *mokko tsuba* with a raised rim, decorated on the surface with Raijin surrounded by his drums in clouds over waves, the reverse with a dragon in crashing waves, all rendered in silver, gold and copper *hirazogan*
With Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 457276 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 24, 2009.
3 7/8in (9.9cm) high

\$2,000 - 3,000

228

A LARGE UMETADA SCHOOL TSUBA

Edo period (1615-1868), 18th century
The oval copper plate slightly concave and decorated with flowers and grasses rendered in *shakudo hirazogan* and *kebori*
With Hozon Tosogu (Sword Fitting Especially Worthy of Preservation) certificate no. 4001021 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated November 6, 2012.
3 3/8in (8.6cm) high

\$2,000 - 3,000

229

A SHAKUDO TSUBA

By Nomura Kanenori, Edo period (1615-1868), 18th century
The fine *shakudo sukashi tsuba* decorated with scholars and an attendant leading an ox by a rocky waterfall and blossoming trees, all in copper, gold and silver *takazogan*, signed *Gohu Hikone ju Kan'eishi Nomura Kanenori*
With Tokubetsu Hozon Tosogu (Sword Fitting Especially Worthy of Preservation) certificate no. 2001102 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 27, 2013.
2 1/3/16in (7.1cm) high

\$2,000 - 3,000

230

AN IRON TSUBA BY NOBUYOSHI

By Iwama Nobuyoshi, Edo period (1615-1868), 19th century
The rounded iron plate *tsuba* with a slightly raised rim and carved on the surface with a monkey lifting a straw hat to free a sparrow, the reverse with the sparrow's mate perched on the roof of a farmhouse, all rendered in gold, silver and *shakudo takazogan*, *takabori* and *shishiaibori*, some areas of the design in iron polished to a high gloss, all against the matte ground, signed *Shun'ō Hogen Nobuyoshi* and with a *kao*
3 7/8in (9.8cm) long diameter

\$6,000 - 8,000



222



222
(reverse)



223



224



224
(reverse)



225



226



227



228



229



230
(reverse)



230
(reverse)



231



232



233



234



235

231

THREE GOLD MENUKI

First by Osaki Yoshiaki (active c. 1848); the second by Nagatsune (1722-1787), all Edo period (1615-1868), 18th-19th century
The first formed as Shakyamuni, his robes gathered close to his body, his in eyes *shakudo zogan*, signed *Yoshiaki*; the second carved as two *gunpai* (signal fans) decorated in *shakudo hirazogan* and *takazogan*, signed *Nagatsune*; the third carved as a hunter setting a trap while he hides beneath the skin of a fox

With wood *tomobako*
weight: 7.7; 11.3; 13.6g

\$2,500 - 3,500

232

A PAIR OF KAGA KINKO MENUKI

Edo period (1615-1868), 18th century
Designed as *tachi* in mounts in gold, *shakudo*, silver and brass
With Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 458997 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated October 30, 2009.
2 1/16in (5.2cm) wide

\$1,500 - 2,500

233

THREE SHAKUDO KOZUKA

Edo period (1615-1868), 18th/19th century
The first with a rounded bottom and decorated with a *nanako* ground and carved in relief with a six-character Buddhist invocation overlaid in gold and silver; the second in the form of a dragon and Buddhist *ken* with gold and silver details; the third bearing a *nanako* ground, inlaid in *iro-e takazogan* with Okame holding a fan, the reverse diagonally gilt

\$1,000 - 1,500

234

A SHIBUICHI KOZUKA

By Mitsuo, Edo period (1615-1868), 19th century
Shibuichi migaki decorated with a goose in flight and a Shinto paper, rendered in *shakudo hirazogan* and silver *takazogan*, signed *Tsuki Mitsuo*
With Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 4004560 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated February 26, 2014.

\$1,000 - 1,500

235

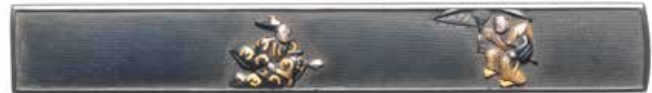
THREE SHIBUICHI KOZUKA

By the Hamano school, Edo period (1615-1868), 19th century
The first carved in *shishiaibori* with Gama Sennin and a large toad, with gilt details, signed *Hamano Chikayuki* with a *kao*; the second similarly decorated with Taira no Tadamori capturing the oil thief, signed *Shoryuken Hideyuki*; the third carved in *shishiaibori* with a cockerel on a drum, signed *Masayuki*

\$1,000 - 1,500



236



237

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A COPPER KOZUKA AND KOGAI, AND TWO BRASS KOZUKA

Edo period (1615-1868), 19th century

The first a *futa-tokoromono* (*kozuka* and *kogai*) of copper *nanako*, inlaid in gilt metal *takazogan* with chickens, signed *Tsuji Masashige* with *kao*; the first brass *kozuka* decorated with a bearded sage holding a feathered fan, gilt details, signed *Kaneyuki*; the second carved and inlaid with the ghost of a woman, signed *Tadayuki* and with a *kao*

\$2,000 - 3,000



237

THREE GOTO SCHOOL SHAKUDO KOZUKA

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

Each with a *nanako* ground, the first inlaid in gold and silver *takazogan* with a traveler walking past a willow tree by a winding stream, the frame of gilt metal; the second inlaid in *iro-e takazogan* with a courtier and servant, the reverse of gilt metal; the third with a running wild boar and foliage, details in gilt metal

\$1,200 - 1,800



238

A GROUP OF NINE FUCHI-GASHIRA

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

The first of copper, carved and inlaid with a Chinese lion by a waterfall, signed *Otsuryuken Masayuki*; the second of dark *shibuichi*, carved and inlaid with *Shoki* and two *oni*, inscribed *Joi*; the third carved and inlaid with *Jurojin* and a crane; the fourth bearing a *nanako* ground, with *Chokaro* and two horses in *iro-e takazogan*; the fifth with three deer; the sixth (associated) with *Ono no Komachi* and a courtier with attendant; the seventh with a polished ground, carved and inlaid in *iro-e takazogan* with *Fudo Myo-o* beneath a waterfall, signed *Masatoshi*; the eighth bearing a *nanako* ground, carved and richly inlaid with the race over the Uji River; the ninth of similar style, decorated with a battle scene

\$2,500 - 3,500



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A HIGO ENJU TANTO WITH MOUNTS

By Kunitoki II, Nanbokucho period (1333-1392), mid-14th century

Sugata (configuration): *hira-zukuri, iori-mune*

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

Hamon (tempering pattern): *suguha*

Boshi (tip): *komaru*

Horimono (carving): *suken* on the *omote*, *goma-bashi* on the *ura*

Nakago (tang): *suriage* with three holes and *katte-sagari* file marks and signed *Kunitoki*

Habaki (collar): two-piece, solid gold

Nagasa (length from tip to beginning of tang): 11 3/8in (28.9cm)

In a *shirasaya* (wood storage scabbard) of *toraki* wood with a fine "tiger-stripe" grain throughout; the *saya-gaki* by Tanobe Michihiro

The *koshira-e* comprising a black-lacquer *saya* decorated with small strips of inlaid coral under the surface and polished to reveal mottled patterns and fitted with *shakudo nanako kozuka* and *kojiri* decorated with equestrian accessories in gold and *shakudo takazogan*, the *tsuka* with doeskin wrap over black-lacquered *same* and mounted with gold and *shakudo menuki* and *fuchi-gashira*, the *shakudo nanako* rhomboid tsuba decorated with chrysanthemums on crashing waves

\$10,000 - 15,000

Tanobe Michihiro attributed this sword to the second generation Kunitoki, who worked from around 1346 to 1354.



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A TANTO BLADE

By a member of the Gassan family, Muromachi Period (1336-1573), 16th century *Hira-zukuri*, forged in *ayasugi hada* with a *suguha* tempered edge in *nioi* and *nie* with *sunagashi*, the *nakago ubu* with one hole, signed *Gassan*, 8 1/2in (20.5cm) long; in a *shirasaya*

\$1,800 - 2,500

241

A KOTO TANTO BLADE WITH LATER MOUNTS

The blade by Bizen Sukesada, Momoyama period (1573-1615), dated 1580
The blade of slender *hira-zukuri* configuration and forged in *mokume hada*, the tempered edge *hitatsuraba* in *nioi*, the tang with one hole, signed and dated *Bizen no kuni no ju Osafune Sukesada saku, Tensho hachinen nigatsu kichijitsu* (a lucky day in the second month of the eighth year of Tensho [1580]),



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one-piece silver *habaki* carved with a dragon and maple, signed *Kanemasa*, 9 1/8in (23.2cm) long; in a *shirasaya*
The 19th-century *koshira-e* comprising a black-lacquer *saya* decorated with cranes and applied with gold *kanamono* of two Chinese lions; the *tsuba* in the form of a tiger, the *fuchi-gashira* of silver with tigers and bamboo in relief, signed *Haruaki Hogen* with a *kao*, and dated *Ansei hinoe-tatsu* (1856); the associated *shakudo nanako kozuka* decorated with a Chinese lion in *takazogan*; the gilt-metal Chinese-lion *menuki*, the *shibuichi kojiri* carved with chrysanthemums

\$2,000 - 3,000

242

A MURAMASA TANTO WITH MOUNTS

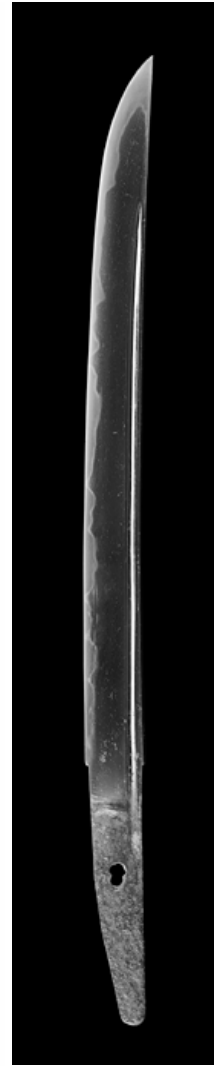
Attributed to Sengo Muramasa, Muromachi period (1333-1573), c. 1500
Hira-zukuri, *iori-mune* forged in flowing *itame* and *mokume hada* with visible *jinie*, the tempered edge *gunome* with some *notare*

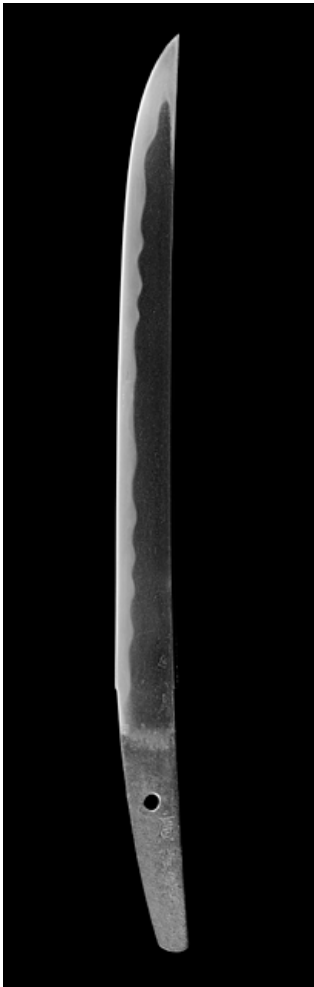


242

with *sunagashi*, the *hamon* mirrored on both sides of the blade, both sides carved with *bohi*, the *tanago-bara* tang with two holes and later files marks, being *machi-okuri*, 11 9/16in (29.4cm) long, one-piece gilt-copper *habaki*
Fine 19th-century *koshira-e* comprising a leather-wrapped ribbed *saya* finished in a brown textured surface and mounted completely *en suite* with gilt fittings with *yasurime* and applied with floral family crests, the *kozuka* and *kogai* matching, the *tsuka* wrapped in blue silk with the central section covered with a gilt sleeve featuring three crests applied in staggered relief, 22 1/2in (57.2cm) long
With Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 3011416 attributing this sword to Sengo Muramasa, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 23, 2016.

\$6,000 - 8,000





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A HOKI TANTO WITH NAVAL MOUNTS

By Hiroyoshi, Muromachi period (1333-1573), dated 1567
Hira-zukuri, iori-mune forged in tightly packed *itame hada* mixed with *mokume hada* and with a *notare* tempered edge with some *gunome* characteristics and with a long *kaeri*, the tang *ubu* with one hole and signed *Hiroyoshi saku* and dated *Eiroku junen ni gatsu no hi* (1567.2), 10 5/8in (27cm) long, one-piece silver *habaki*
 The naval mounts comprising a lacquered and polished ray-skin *saya* mounted with gilt fittings decorated with cherry florets and a silver family crest, the *tsuka* wrapped in ray skin and gilt wire and capped with a cherry blossom *kashira* and *menuki*
 With Hozon Token (Sword Worthy of Preservation) certificate no. XXX issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated February 5, 2015.

\$6,000 - 8,000



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A YARI BLADE MOUNTED AS A SMOKING SET

By Kanekado, Edo period (1615-1868), 18th century
 Of triangular section and with two wide *bo-hi* and one narrow *bo-hi* on the *mune* and forged in *itame hada* with a *suguha* tempered edge, the tang *suriage* with *kiri* file marks, one hole and *orikaeshimei Kanekado*, 5 3/8in (13.7cm) long; with a one-piece gilt-copper *habaki*; in *shirasaya*
 The bamboo mounts designed to resemble a pipe case, lacquered with a design of a snail on leafing bamboo in two shades of gold *hiramaki-e*, the rim and end pieces stag antler, signed *Shuntai saku*, fitted with a hardstone bead *ojime* and a cotton and leather tobacco pouch with a clasp carved as blossoming peonies in silver, copper and *shakudo*; with a silver pipe, brocade bags and wood storage box

\$7,000 - 9,000





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245 (inscription)

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A SHINSHINTO O-TANTO

By Masahiro, Meiji era (1868-1912), dated 1869

Of broad *naginata-zukuri* form and forged in *mokume hada* with a broad *notareba* tempered edge of *nioi* with profuse *nie* and *kinsugi*, both sides carved with *naginata hi*, *ubu nakago* with *o-sujikai* file marks and one hole, inscribed on the rear edge *Adachigahara onibaba hocho o utsusu*, signed and dated *Suruga no kami Ason Masahiro, Nihonmatsu ni oite kore o kitaeru, Meiji ninen nigatsubi* (a day in the second month of the second year of Meiji [1869]), 11 1/4in (28.5cm) long

\$3,500 - 4,500

The interesting inscription on the rear edge of the *nakago* refers to Adachigahara, the legendary cannibal old woman. She was reputed to have been a lady of high rank from Oshu (Mutsu Province) and was attached to a prince who suffered a strange disease for which the only remedy was the blood of a child. To cure him, she killed children with a broad bladed knife although she subsequently repented and was pardoned.



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A LATER SOSHU TANTO WITH MOUNTS

The blade by Soshu Hiromasa, Edo period (1615-1868), 19th century

The blade of *hira-zukuri* configuration forged in *itame-hada* and a narrow *suguha* tempered edge of *nioi*, carved with *suken-hi* on one side and *koshi-hi no soe-hi* with *bonji* on the other, the *ubu* tang with three holes, signed *Soshu no ju Hiromasa*, 10 3/8in (26.3cm) long, in a *shirasaya*

The 19th-century *koshira-e* comprising a black-lacquer *saya* decorated with paulownia in gold *hiramaki-e* and with scattered inlaid-gold paulownia crests; the *tsuba* of gold *nanako* with paulownia crests in relief; the *shakudo nanako kozuka* and *kogai* with a phoenix and paulownia in gold *takazogan*, the *kozuka* signed *Mitsuyoshi* and with a *kao*, the *kogai* signed Kawamura Hiroshige sen; the gold *nanako fuchi-gashira* decorated with informal paulownias in relief, signed *Kawamura Hiroshige*; the gold *kurikata* carved with a phoenix in paulownia and the *kojiri* of plain gold *nanako*

\$12,000 - 18,000



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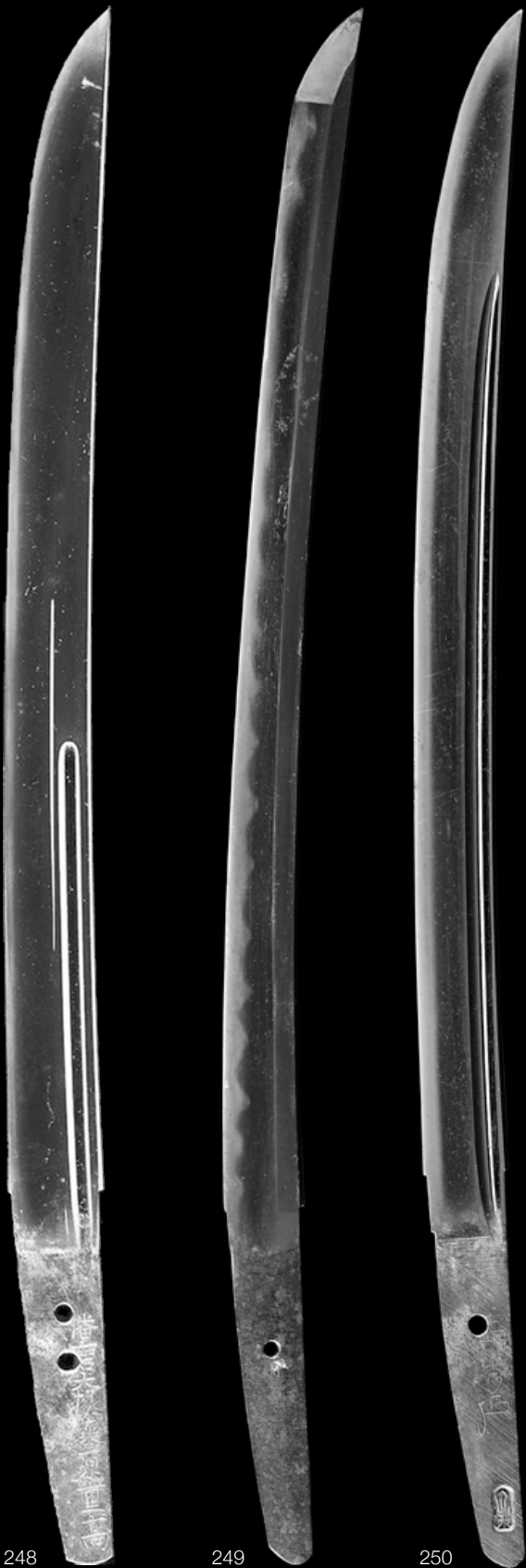
A SHINTO SMALL TANTO IN MOUNTS

Edo period (1615-1868), 19th century

Hira-zukuri, *iori-mune* forged in fine *ko-itame hada* with a *choji midare* mixed with *gunome midare* tempered edge in *nie* with *yo*, *ashi*, *sunagashi* and a long *kaeri*, the *ubu* tang with one hole and *kessho* file marks, 6 1/2in (16.6cm) long, one-piece silver foil *habaki*

The later *aikuchi goshirae* lacquered with scattered maple leaves, cherry petals and cherry leaves in *iro-e takamaki-e* against a black-lacquer ground

\$2,000 - 3,000



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AN ECHIZEN WAKIZASHI

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

Hira-zukuri, iori-mune with a slight *saki-zori* curve and forged in flowing *itame hada* with *jinie*, the tempered edge narrow *suguha* with a slight undulation and the *komaru boshi* with a slight return, the *omote* side carved with *maru-dome ni kakure-hi* and the *ura* with *futasu-bi* and *bonji*, tang *suriage* with two holes signed *Echizen no ju Harima no Daijo Fujiwara Shigetaka*, one-piece silver-foil *habaki*, 14 1/2in (36.9cm) long, in *shirasaya*

\$3,500 - 4,500

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A SHINSHINTO WAKIZASHI IN MOUNTS

Edo period (1615-1868), 18th century

Hon-zukuri, iori-mune, chu-gissaki, torii-zori forged in *ko-itame hada* with a *choji midare* tempered edge and indistinct *boshi*, the *ubu* tang with one hole and *kiri* file marks and *machi-okuri*, one-piece gilt *habaki*, 18 1/8in (46cm) long

19th-century *koshira-e* comprising a ribbed black-lacquer *saya*, a *tsuka* wrapped in black silk and fitted with *shakudo nanko fuchi-gashira* with peonies in gold *takazogan* and copper and gilt *menuki* of *hiten*, the brass oval plate *tsuba* decorated with punch marks

\$2,000 - 3,000

**PROPERTY GIVEN BY MR. FUKUTOMI,
JAPANESE NEIGHBOR IN SHANGHAI
TO THE CURRENT OWNER**

250

**A SUISHINSHI WAKIZASHI
IN MILITARY MOUNTS**

By Masahide, dated 1808.8

Hira-zukuri, iori-mune with a slight curve forged in *ko-itame* with a *suguha* tempered edge and a long turn back, both sides carved with *bohi*, *ubu* tang with *kessho* file marks, one hole and signed *Masahide* and with a *kao* and stamped, dated 1808, eighth month; one-piece silver *habaki*

In leather-covered *saya*, the *tsuka* with lacquered leather wrap and fitted with *shakudo nanako fuchi-gashira* with butterflies in gold *takazogan*, iron fan-shaped *menuki* pierced with scrolling vines and insects and highlighted in gilt, iron *mokko* *tsuba* pierced with a hatchet and stamped on the surface with tortoise shell designs inscribed *Nobuie* 16in (40.7cm) long

\$6,500 - 8,500



PROPERTY FROM THE COLLECTION OF DAVID SWEDLOW

251

A YOSHINDO WAKIZASHI IN RARE BLUE-LACQUER MOUNTS

Blade by Yoshihara Yoshindo (b. 1943), kojiri by the studio of Kano Natsuo(1828-1898)

Meiji (1868-1912) and Showa (1926-1989) or Heisei (1989-) era, early 20th and late 20th century

Sugata (configuration): *hira-zukuri, iori-mune*

Kitae (forging pattern): tightly packed *ko-itame* in *jinie*

Hamon (tempering pattern): *notare* mixed with *gunome* with *ko-nie, ara-nie, sunagashi, yo, kinsuji* and *yaki-dashi*

Boshi (tip): *tsuki-age* and *notare-komi*

Horimono (carving): *bo-hi* on both sides

Nakago (tang): *ubu* with one hole and *sujikai* file marks, *katana-mei*:

Tsutomeru tsuyu shi motomeru Musashi no kuni no junin Yoshindo tsukuru kore (Made by Yoshindo of Musashi Province on a day in the rainy season) and dated *Showa goju ninen hinotomi hachi gatsu kichijitsu* (An auspicious day in the 8th month of 1977)

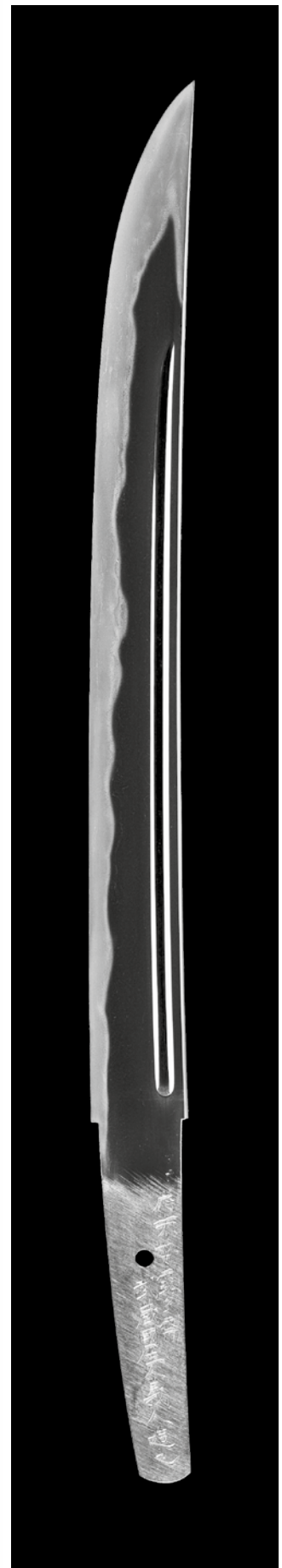
Habaki (collar): one-piece, gold

Nagasa (length from tip to beginning of tang): 13 1/8in (33.5cm)

In *shirasaya* (wood storage scabbard)

Late-19th century *koshira-e* comprising a ribbed glossy blue-lacquer *saya* fitted with a *shibuichi migaki-ji kojiri* decorated with scattered cherry blossoms on water reflecting the full moon in *shakudo takazogan* and gold *hirazogan*, bearing signature *Natsuo*; a russet-iron *kurikata* decorated with a rain dragon in gold and *shakudo takazogan* and *kozuka-guchi* and *koiguchi* carved as *hiten* playing instruments in silver *takabori*; the *saya* fitted with a *shakudo ishime-ji kozuka* decorated with geese in flight in *iro-e takazogan*, signed and dated *Mizunotou moto Haruaki* (early winter, 1843, Haruaki [Kono Haruaki (1787-1857)]) and inscribed on the base *Hogen* and with *kao*, the blade carved with *Fudo Myo-o*, inscribed *Jo[mu]*; a *shakudo nanako-ji kogai* with geese in flight in *iro-e takazogan*, the reverse with swallows in *kebori*, signed *Funada Ikkin Yoshinaga* and *kao*; the *tsuka* fitted with iron *tsuchime-ji fuchi-gashira* carved with a scholar on a mule and geese in flight carved in *takabori* and silver and gold *takazogan*, signed *Shokasai Mitsuhiro* and *iro-e takazogan menuki* of Chinese warriors with halberds and an Omori-school *shibuichi ishime-ji tsuba* decorated with geese in a winter landscape in *takabori* and *iro-e takazogan*, signed *Nara Yoshishige* and with a *kao*

\$20,000 - 30,000



PROPERTY OF A CHICAGO FAMILY

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**A BIZEN WAKIZASHI AND
A SHINSHINTO TANTO**

The wakizashi Muromachi period (1333-1573), 15th century), the tanto attributed to the Jumyo group, Edo period (1615-1868), 19th century

Wakizashi: moroha-zukuri with slight *saki-zori* and forged in a running *itame hada* with a *gunome midare* tempered edge in *nie* with *saka-ashi* and *mune-yaki*, the *komaru boshi* with a very long return, the tang *o-suriage* with *katte-sagari* file marks and one hole, one-piece silver *habaki*; 20 5/8in (52.4cm) long; in *shirasaya* with *sayagaki* attributing this sword to Bizen Morikage *Tanto: modified unokubi* construction with a triangular cross section in the top half of the blade and a *mitsumune* in the bottom half, forged in a tight *ko-itame* pattern with a *midare* tempered edge in *nie* turning to a *notare* pattern near the tip on the *omote* side and with *tobi-yaki*, the *komaru boshi* with a very long return, the *omote* side carved with a flaming jewel and the *ura* side carved with *bonji*, the *ubu nakago* with one hole and *sujikai* and *kessho* file marks; 8 3/8in (21.2cm) long; in *shirasaya* with integrated wood *habaki*

With Hozon Token (Sword Worthy of Preservation) certificate no. 307237 attributing this sword to the Shinshinto Jumyo group issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the preservation of the Japanese art sword), dated January 21, 1986.

\$3,000 - 4,000

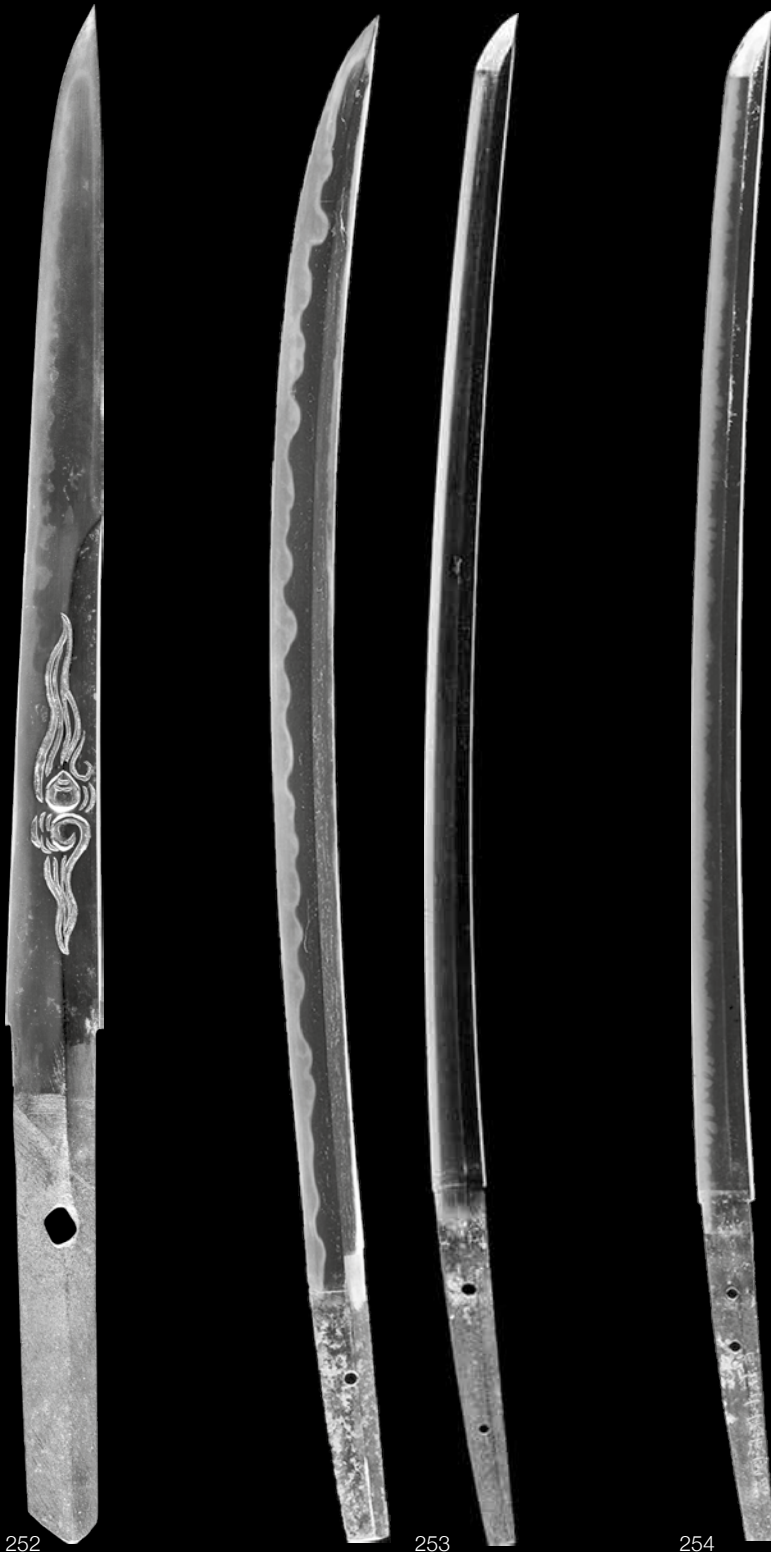
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**A LATER BUNGO TAKADA
WAKIZASHI IN MOUNTS**

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

Hon-zukuri, iori-mune with a slightly extended *kissaki* and *koshi-zori* and forged in *itame* mixed with *mokume* tending toward *masame* along the edge and the *suguha hamon* with *ashi, sunagashi* and *yo* in *nie*, the *boshi togari* with a slight return, *o-suriage*, tang with two holes and *katte-sagari* file marks, gilt two-piece *habaki*; 25 13/16in (65.5cm) long

The 19th-century *tachi* mounts comprising a brown-lacquer *saya* with bronze fittings carved with flowering vines, the *tsuka* wrapped in blue silk and fitted with gilt and *shakudo menuki* of fans and *tachi* tsuba decorated with floral vines in gold *nunome* With certificate no. 242 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated September 8, 2001.



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AN ECHIZEN KATANA IN MOUNTS

By Echizen Kunitsuna Edo period (1615-1868), dated 1676
Hon-zukuri, iori-mune, chu-gissaki, torii-zori forged in *ko-mokume hada* with a *gunome midare* forging pattern approaching *choji midare*, the *boshi komaru, suriage nakago* with two holes and *sujiikai* file marks and signed *Sagami no kami Fujiwara Kunitsuna, Echizen ju Enpo sannen hachigatsu* (1676, eighth month) *no hi*, two-piece *shakudo* and silver foil *habaki*; 26 7/8in (68.3cm) long
The 19th-century *handachi goshira-e* comprising a red *ishimeji saya* with iron *kojiri* and *semigane* decorated with vines and peonies in gold *nunomezogan*, the *tsuka* wrapped with leather and fitted with *fuchigashira* matching the *saya* hardware and *shakudo menuki* carved as squirrels on melons, *sukashi* iron square *tsuba* pierced with net design and with a "rope" rim and decorated with traces of gold *nunomezogan*
With certificate no. 239 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated September 8, 2001.

\$3,500 - 4,500

255

A DAISHO IN MOUNTS

The katana attributed to Hizen Ichita, the wakizashi attributed to Mihara Masaoki, Muromachi (1333-1573), Momoyama (1573-1615) period-Edo period (1615-1868), 16th-17th century
The *katana hon-zukuri, iori-mune* with extended *kissaki* and *torii-zori* forged in a *mokume hada* changing to *itame-masame* above the *shinogi*, the *hamon suguha* based in *nioi* and the *boshi komaru*, tang *suriage* with *kiri* file marks and three holes and with truncated signature *Hizen no kuni no ju Ichi(ita)*, 25 3/16in (63.9cm) long
The *wakizashi hon-zukuri, iori-mune, chu-gissaki, koshi-zori* forged in *mokume* turning to *itame/masamehada* in *jinie* above the *shinogi* and with a *suguha* tempered edge based in *nie* with *inazuma* and a *komaru boshi, o-suriage* tang with *kiri* file marks and two holes (one plugged), 20 3/4in (52.8cm) long
19th-century *dai-sho koshira-e* comprising black-lacquer *saya*, the *tsuka* wrapped in gold silk and fitted with *shakudo fuchi* decorated with fences in gold and with horn *kashira* and brass *menuki* formed as horses and oxen and iron *sukashi tsuba* decorated with rice sheaves in gold *nunomezogan*, signed *Choshu no ju Masasada* and *Goshu no ju Masahiro*
With certificate nos. 110497 and 110498 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated October 9, 2011 attributing the *katana* to Hizen Ichita and the *wakizashi* to Mihara Masaoki.

\$7,000 - 9,000

256

A MUSASHI SHINSHINTO KATANA

Edo period (19th century)
Sugata (configuration): *hon-zukuri, iori-mune, o-gissaki, koshi-zori*
Kitae (forging pattern): tight *ko-itame* in *jinie*
Hamon (tempering pattern): *ko-gunome midare* with *nie* and *sunagashi*
Boshi (tip): *komaru, hakikae* in *nie*
Nakago (tang): *ubu* with one hole and *sujiikai* file marks, red-lacquer attribution on *omote Taikei Naotane*, with traces of signature and *kao* in *ura*
Habaki (collar): one-piece, silver-foil
Nagasa (length from tip to beginning of tang): 27 3/4in (70.7cm)
Motohaba (width at start of tempered edge): 1 1/4in (3.2cm)
Sakihaba (width before tip): 1 3/16in (3cm)
In *shirasaya*

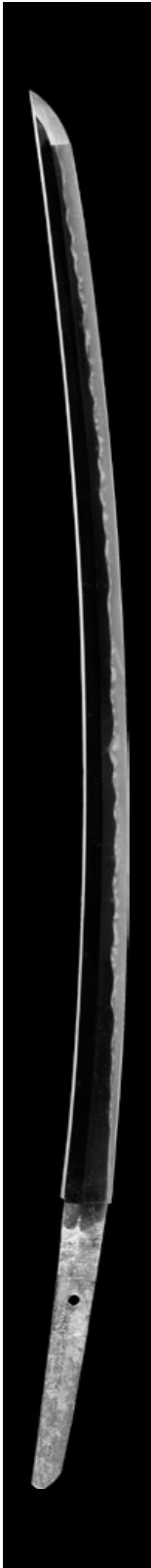
\$6,000 - 8,000



254

255

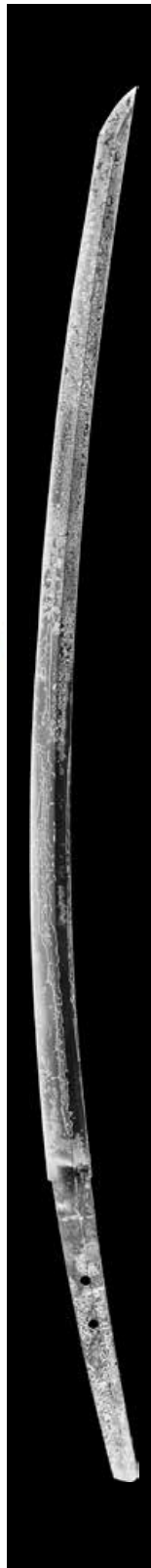
256



257



258



259

257

A LATER BIZEN KATANA

Edo period (1615-1868), 19th century
Sugata (configuration): *hon-zukuri, iori-mune, chu-gissaki*, slight *koshi-zori*
Kitae (forging pattern): *komokume* mixed with *koitame* in *jinie*
Hamon (tempering pattern): *gunome midare* with clusters of *nie* and with *ashi* and *yo*
Boshi (tip): *togari*
Nakago (tang): *ubu* with *sujikai* file marks, one hole and inscribed *Yokoyama Kaganosuke Fujiwara Sukenaga Bizen Osafune no shi*
Habaki (collar): one-piece, silver
Nagasa (length from tip to beginning of tang): 24 1/2in (62.2cm)
Motohaba (width at start of tempered edge): 1 1/8in (2.9cm)
Sakihaba (width before tip): 3/4in (2cm)
In *shirasaya*
With Koshu Tokubetsu Kicho (Sword Especially Worthy of preservation) certificate no. 013658 attributing this sword to the third generation Yokoyama Sukenaga issued by the Nihon Bijutsu Token Hozon Koyokai (Society for the Preservation of the Japanese Art Sword), dated June 19, 1981.

\$3,000 - 4,000

PROPERTY OF VARIOUS OWNERS

258

A TACHI IN "BIRD'S HEAD" TACHI MOUNTS

After Kunisuke, Edo period (1615-1868), 18th century
Hon-zukuri, iori-mune, chu-gissaki, koshi-zori forged in *ko-itame hada* with a *komidare* tempered edge with *yaki-dashi* and an indistinct *boshi*, the *ubu* tang with two holes inscribed *Kawachi no kami Kunisuke*, one-piece gilt *habaki*, 27 1/8in (98.9cm) long
In a gold *nashiji saya* mounted with gilt-metal hardware carved with leafy vines, the *tsuka* wrapped with rayskin and fitted with a gilt-copper elaborate *kashira* formed as a long-tailed phoenix, the handle applied with gilt-metal bosses, *koshira-e* 40 7/8in (103.8cm) long overall

\$3,000 - 4,000

259

A BITCHU KATANA IN MOUNTS

By Yasuhiro, Edo period (1615-1868), late 17th century
Hon-zukuri, iori-mune, chu-gissaki, torii-zori forged in *itame hada* with a *choji midare* tempered edge and an indistinct *boshi*, *ubu* tang with one hole and indistinct file marks, signed *Bitchu kami* (character effaced but probably "Tachibana" *Yasuhiro*, one-piece copper *habaki*, 27 5/16in (69.4cm) long
The *koshirae* comprising a black-lacquer *saya* and a *tsuka* wrapped in black silk and mounted with copper *fuchi-gashira* carved with peonies and highlighted in gilt and gold and copper floral *menuki*, the oval *shakudo* *tsuba* carved with butterflies in pomegranate trees, with a brass rim

\$2,000 - 3,000

260

TWO BIZEN WAKIZASHI IN MOUNTS

The first inscribed Masamitsu, Edo period (1615-1868), 18th century

The first *hon-zukuri*, *iori-mune*, *torii-zori*, *chu-gissaki* forged in *itame hada* and with a *gunome midare* tempered edge, *boshi* indistinct, the *ubu* tang with two holes and indistinct file marks and inscribed *Bishu Osafune Masamitsu*, one-piece gilt-copper *habaki*; in a black-lacquer *saya* fitted with a *shakudo nanako kozuka* with a flower cart in gold and *shakudo takazogan*, the *tsuka* wrapped in black silk and fitted with *shakudo migaki-ji fuchi-gashira* carved with Jurojin and a crane in *katakiribori* and gilt tiger *menuki*, *shakudo mokko* tsuba carved with hollyhock vines and butterflies in *kebori*

The second *hon-zukuri*, *iori-mune*, *chu-gissaki*, *torii-zori* forged in *itame hada* mixed with *mokume hada* and with a *choji midare* and *toranba* tempered edge and *midare komi boshi*, the tang *o-suriage* with two holes and *kiri* file marks, two-piece copper *habaki*, 17 7/8in (45.4cm) long; in a black-lacquer *saya* with a black silk-wrapped *tsuka* mounted with *shakudo migaki-ji fuchi-gashira* and gilt and *shakudo* floral *menuki* and an oval iron plate tsuba

\$2,500 - 3,500

PROPERTY GIVEN BY MR. FUKUTOMI, JAPANESE NEIGHBOR IN SHANGHAI TO THE CURRENT OWNER

261

A SHINTO KATANA IN MILITARY MOUNTS

After Tadatsuna, Edo period (1615-1868) dated 1700

Hon-zukuri, *iori-mune*, *torii-zori*, *chu-gissaki*, forged in tight *itame hada* and with a *gunome* tempered edge, *komaru boshi*, the *ura* carved with a dragon chasing a flaming jewel and the *omote* carved with *bonji*, the *ubu* tang with *kessho* file marks, one hole and inscribed *Awataguchi Ikkanshi Tadatsuna Horidosaku* and dated 1700, second month; one-piece gold foil *habaki*

In military mounts with leather covers and an iron plate tsuba carved with Kan'u with copper and gold highlights, with military tassel 26 7/8in (68.3cm) long

\$8,000 - 10,000

PROPERTY OF VARIOUS OWNERS

262

A LATER SOSHU KATANA IN MOUNTS

By Tsunahiro Edo period (1615-1868), dated 1678

Hon-zukuri, *iori-mune*, *torii-zori*, slight *koshi-zori* with an extended *kissaki* and forged in *itame hada* and with a *gunome* tempered edge with *nioi* and *tobi-yaki*, *komaru boshi*, the *ubu* tang with *kiri* file marks, one hole and signed *Soshu no ju Iga no daijo Tsunahiro* and dated 1678; with one-piece gold-foil *habaki* carved with a family crest and crashing waves.

The black-lacquer *saya* finished in an *ishime* pattern, the *tsuka* fitted with *shakudo nanako fuchi-gashira* with warriors in *iroe takazogan* and gilt-metal dragon *menuki*, a Tosa-style iron plate tsuba with "rivets" 29 3/8in (74.6cm) long

\$5,000 - 7,000



260

261

262



263

264

265

265A

263

AN OSAKA KATANA WITH MOUNTS

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

Sugata (configuration): *hon-zukuri, iori-mune, chu-gissaki, torii-zori*

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

Hamon (tempering pattern): *komidare with ashi, yo and utsuri*

Boshi (tip): *komaru*

Nakago (tang): *suriage, machi-okuri* with two holes and *katte-sagari* file marks and signed *Bitchu no kami Tachibana Yasuhiro* and with chrysanthemum crest

Habaki (collar): one-piece silver

Nagasa (length from tip to beginning of tang): 26 3/4in (67.9cm) long

Motohaba (width at start of tempered edge): 1 3/8in (3.2cm) wide

Sakihaba (width before tip): 13/16in (2.2cm) wide

In *shirasaya* (wood storage scabbard)

Koshira-e comprising a brown lacquer *saya* finished in an *ishime* pattern with iron *fuchi-gashira* decorated in brass and silver *takazogan* with butterflies, the iron *sukashi* tsuba pierced with butterflies and blossoms and with chrysanthemum *menuki*

With Tokubetsu Kicho Token (Especially Precious Sword) certificate no. 320260 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 23, 1976.

\$10,000 - 15,000

264

A KII KATANA WITH MOUNTS

By Kanemitsu, Edo period (1615-1868), dated 1863

Sugata (configuration): *hon-zukuri, iori-mune, chu-gissaki, torii-zori*

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

Hamon (tempering pattern):

choji midare with nie

Boshi (tip): *komaru*

Nakago (tang): *ubu* with two holes and *taka no ha* file marks, signed *Kii no kuni Daikokusai Hara Kanemitsu* and dated *Bunkyu sannen junigatsu no hi* (1863, eleventh month)

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

Nagasa (length from tip to beginning of tang): 27 1/2in (69.8cm)

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

Sakihaba (width before tip): 15/16in (2.4cm)

In *shirasaya* (wood storage scabbard)

The *koshira-e* comprising a black-lacquer *ishime saya*, a *tsuka* wrapped in black silk and fitted with copper *migaki-ji fuchi-gashira* and an iron *sukashi* tsuba

With Hozon Token (Sword Worthy of Preservation) certificate no. 333751 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated March 16, 1994.

\$6,000 - 8,000

266



267



265

A SHINTO KATANA IN MOUNTS

By Yoshikami, Edo period (1615-1868), dated 1865
Hon-zukuri, iori-mune, torii-zori, chu-gissaki forged in a tight *itame hada* and a narrow *suguha* tempered edge ending in an *omaru boshi*, the tang *ubu* and with *kessho* file marks, one hole and signed () *Yoshikami* dated 1864.2 and inscribed and dated at the *hamachi* by former owner; one-piece silvered-copper *habaki*
 The modern black-lacquer *saya* decorated with chrysanthemums in *yamimaki-e* and mounted with silvered-metal hardware, the *tsuka* with iron *fuchi-gashira* and gilt-metal dragonfish *menuki*, iron *sukashi* tsuba with leaf design and *udenuki-ana*
 28 1/2in (72.3cm) long

\$4,000 - 5,000

265A

AN ECHIGO NAGINATA

By Echigo Kanesada, Edo period (1615-1868), late 17th century
Naginata-zukuri forged in *itame hada* and with a *gunome midare* tempered edge with *ashi* and *yo* and a *komaru boshi*, carved with *naginata hi* on both sides, *ubu* tang with *sujikai* file marks and one hole, signed *Eichigo no kami Kanesada*, one-piece, gold-foil *habaki*, 17 1/8in (43.5cm) long, in a *shirasaya*

\$6,000 - 8,000

266

A FINE KOSHIRA-E FOR A KATANA

Edo period (1615-1868), 18th century
 The black-lacquer *saya* finished to resemble baleen and sprinkled with finely crushed *aogai*, the *koiguchi shakudo* and the *kojiri shibuichi* and carved with a cross-hatch design, the *kaeri-zuno* silver and the *kurikata* lacquered *fundame*, the *tsuka* wrapped in purple silk and mounted with *shakudo ishime-ji fuchi-gashira* decorated with a goose in flight and a stylized crescent moon behind clouds in *iro-e takazogan*, the *menuki* of nesting geese in *shakudo*, *shibuichi* and gold, the oval *shibuichi migaki-ji* plate tsuba decorated with cranes in reeds by a stream rendered in *iro-e takazogan* and *katakiribori*, signed *Chihakken Hiroyuki* and with a *kao*
 With Tokubetsu Hozon Tosogu (Sword Fitting Especially Worthy of Preservation) certificate no. 2000582 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated November 6, 2012.

\$2,500 - 3,500

267

A FINE CLOISONNÉ-ENAMEL PRESENTATION SCABBARD

Edo period (1615-1868) or Meiji era (1868-1912), 19th-20th century
 The *tachi-goshirae* mounted with *shakudo* hardware and with doeskin and silk cord hangers, the *saya* and *tsuka* worked in silver and gilt wire and colored enamels with a repeated design of trailing wisteria, maple leaves and roundels containing chrysanthemums, all against a midnight-blue ground, the *mokko-gata* tsuba with chrysanthemums and vines and a *shakudo fukurin*
 41 1/8in (104.4cm) long

\$18,000 - 25,000



268

**A FINE AND IMPORTANT LACQUER
KAZARI-DACHI (PRESENTATION SCABBARD)**

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

The saya with *nashiji* and decorated with oak-leaf crests of the Yamanouchi clan in gold *hiramaki-e* and mounted with elaborate gilt-metal fittings pierced with scrolling vines and carved with repeated oak-leaf crests and adorned with colorful enamel inlays, the stylized *ashi* (hangers) with doeskin straps, the *tsuka* wrapped in white ray skin and applied with kidney-shaped enamel studs, the *fundo* (weight)-shaped tsuba carved with oak-leaf crests and highlighted with enamel
With fitted wood storage box

With a certificate designating this scabbard as the 19th Jojo Kodogu (Important Sword-fitting) no. 3579, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated June 1, 1970.

39 3/4in (101cm) long

\$80,000 - 100,000

Provenance

Maeda clan, Daishoji domain (Kanazawa)
Yamanouchi clan, Tosa domain (Kochi)
ex-Yoshida Teruzo collection, Tokyo

Exhibited

Royal Academy of Arts, London, "The Great Japan Exhibition, Art of the Edo Period 1600-1868", October 24, 1981- February 21, 1982

National Gallery of Art, Washington, DC, "Japan, The Shaping of Daimyo Culture 1185-1868", October 30, 1988- January 23, 1989

Published

William Watson, *The Great Japan Exhibition, Art of the Edo Period 1600-1868*, London, Royal Academy of Arts, 1981, cat. no. 251, p. 287

Yoshiaki Shimizu, *Japan, The Shaping of Daimyo Culture 1185-1868*, Washington, National Gallery of Art, 1988, cat. no. 184, p. 263

Yoshida Teruzo was a renowned scholar of swords and sword fittings.





269

269

A SET OF TEN YARI BLADES

By Kazuhide (Isshu), Edo period (1615-1868), dated 1820 and 1821
 Each of three-sided form, with *ubu nakago*, all signed *Kazuhide*, five dated *Bunsei sannen hachigatsubi* (a day in the eighth month of the third year of Bunsei [1820]); the other five dated *Bunsei yonen* (the fourth year of Bunsei (1821))
 With a two-tiered stacking wood storage box fitted with two racks, inscribed on the cover *Kazuhide saku*
 11 1/2in (29.2cm) long each

\$2,500 - 3,500

PROPERTY OF A TEXAS COLLECTOR

270

A LACQUER KATANAKAKE (SWORD STAND)

Edo period (1615-1868), 19th century
 Set on lobed feet and with supports for three blades, decorated by stylized cherry blossom florets in linked leafy lozenges, the arched cross section decorated with the crest of the Kusunoki clan, all in gold *hiramaki-e* on glossy black-lacquer ground
 13 3/8 x 21 x 7 1/8in (34 x 53.3 x 18.2cm)

\$1,500 - 2,000

PROPERTY OF VARIOUS OWNERS

271

A LARGE IRON KANABO (TRUNCHEON)

Meiji era (1868-1912), late 19th century
 Forged in iron, the striking end of hexagonal section applied with studs, tapering toward the handle and flaring out slightly at the hilt, a suspension ring at the hilt
 47 1/4in (120cm) long

\$1,500 - 2,000



270



271

272

A TEN-MONME MATCHLOCK GUN

By Kunitomo, Yonezawa School of Gunnery, Edo perio (1615-1868), early 17th century

The barrel with two brass retaining rings and one *mekugi*, a long *yojinegane* (trigger guard), tear-drop trigger with Heianjo-style brass inlay, metal ramrod, internal lock mechanism, the barrel with silver inlay, signed *Yukinobu* and with a *kao*, the wood stock with fine patina, the barrel illegibly signed (...) *Kunitomo Tanba daijo no (...)*

38 1/2in (97.8cm) long

\$2,500 - 3,500



272

273

A WALL GUN FOR CASTLE DEFENCE

Edo Period (1615-1868), 18th century

The *rakkyo* (pickled onion)-shaped barrel decorated in Heianjo-style brass inlays with an elaborate design of scrolling foliage and a textile-weave pattern, external spring mechanism, *sujiwari* cross rear sight, wide brass pin surrounds in butt stock, Bizen-style breech screw

54 3/4in (139cm) long

\$3,000 - 5,000



273



273 (detail)

274

A GUN-YO-ZUTSU (ARMY-STYLE MATCHLOCK GUN)

By Naoyoshi,

Edo period (1615-1868), c. 1840-1860

The round steel barrel inlaid in silver with breaking waves and spray drops, a silver post on the foresight and half Mount Fuji on the rear sight, the pin holes ringed with brass cherry blossom; small brass *yojinegane* (trigger guard), brass external spring mechanism; the wood stock inlaid in silver with a Shimazu family crest, the barrel inscribed *juroku* (16) and signed *Sesshu no ju Naoyoshi saku*

48in (122cm) long

\$2,500 - 3,500



274

275

ANONYMOUS MEIJI ERA (1615-1868), LATE 19TH CENTURY

Manuscript: *Kokan sosho yoroi chakuyo shidai*

(How to wear armor correctly)

Album, with title page, table of contents and 15 printed illustrations; entitled *Yoshiie Ason yoroi chakuyo shidaizu* (How to Wear Armor Correctly According to Yoshiie Ason); no colophon, n.d., original cover

14 1/2 x 10 1/8in (37 x 25.8cm)

\$800 - 1,200



275



276^W

A BLACK AND GOLD-LACQUER ARMOR

Edo period (1615-1868), 18th century
All laced in dark blue and comprising a 62-plate *goshozan suji kabuto* with a four-stage silver *tehen kanamono* and a five-lame Hineno *shikoro*, the vertical *fukigaeshi* hugging the *habizashi* and lacquered with cross-within-*matsukawa-bishi* crests, the flamboyant *maedate* fashioned from the antlers of a deer and yak fur; the russet-lacquer *Reisei menpo* with silver-lacquer teeth, red-lacquer lips and stiff boar-bristle mustache and chin tuft, with a four-lame *yodarekake*; the *nuiinobe do* fitted with seven sections of five-lame *kusazari*; *chu-sode*; *Oda gote*; *kawara haidate*; *shino suneate*; paper *saihai*; one wood storage box; no armor stand

\$15,000 - 20,000



277^W

A FINE WHITE-LACED GOLD AND BLACK LACQUER ARMOR

Edo period (1615-1868), 18th century
 Laced in white with highlights of blue, orange and scarlet and comprising a 16-plate *suji-kabuto* with a six-stage *tehen kanamono* of gilt copper, copper and *shakudo*, the *mabizashi* finished with *fukurin* in gold lacquer and mounted with a gilt-metal *kuwagata dai* pierce carved with chrysanthemums and fitted with long gilt *kuwagata*, the arrangement finished with a lacquered-wood dragon *maedate*, the *shikoro* of five lames and terminating in an unusual three-lame *fukigaeshi* trimmed in "leaf" flourishes of textured gold lacquer; the russet-lacquer *menpo* applied with a stiff bristle mustache and chin tuft and with red-lacquer lips and gilt teeth, fitted with a four-lame *yodarekake*; the *gomai okegawado* with additional toggles and fasteners at the hinges, each plate arranged with alternating rows of *kozane* and scalloped plates, the *watagami* plates of bronze carved with scrolling vines, and fitted with seven sections of five-lame *kusazuri*; *Bishamon gote* with scalloped edges on the lowest lame of the integrated *sode* and with gourd plates on the forearms; Etchu trouser-style *haidate* with gourd plates at the upper thighs; *shino suneate*; one storage box; no armor stand

\$30,000 - 40,000



278^W
**A BLACK-LACQUER ARMOR
 WITH A MYOCHIN-SCHOOL
 HELMET AND MENPO**

The helmet by Muneharu, Edo period (1615-1868), dated 1862, the menpo by Muneyuki, Edo period (1615-1868), 19th century
 The components lacquered black and laced in blue and comprising a 22-plate *suji-kabuto* embellished with a five-stage gilt-metal and copper *tehen kanamono* carved with floral scroll, the front of the bowl applied with a broad silver plate adorned with three gilt-metal *shinodare* hammered with a *nanako* finish, and a gilt-metal *igaki* plate carved with scrolling vines, the *mabizashi* applied with stenciled leather and trimmed with gilt *fukurin*, the solid-plate five-lame *shikoro* scalloped on the top edges, the *fukigaeshi* applied with stenciled leather, *fusegumi*, gilt *fukurin* and applied with *shakudo* crests of three stars within a circle, the bowl signed *Toshu no ju Myochin Ki no Muneharu kore o saku* and dated *Bunkyu ninen mizunoe-inu nigatsu no hi* (1862.2), the *maedate* a silver and gilt double crescent; the russet-iron *menpo* forged with wrinkles and applied with a horse-hair mustache and chin tuft, signed on the chin *Myochin Shinhachiro Muneyuki saku*, fitted with a three-lame *yodarekake*; the cuirass a *dangaedo* with *mogami* style in the upper section and *yokohagi* plates finishing the lower, the upper edges of all plates scalloped, the *muna-ita*, *waki-ita* and *oshitsuke-no-ita* applied with textured gold lacquer; *chusode*; *shinogote*; *kawara haidate shino suneate*; one oi-style armor box; no armor stand

\$25,000 - 35,000



279^W

AN O-YOROI ("GREAT HARNESS")-STYLE ARMOR

The helmet bowl attributed to Myochin Munemasa (active c. 1330s), the suneate Nanbokuchō period (1334-1392), the do and o-sode attributed to Myochin Nobuie, the rest Edo period (1615-1868), 18th century

The components lacquered gold, laced in orange and mounted with gold *kanamono* pierce-carved with chrysanthemums, the armor comprising a *koboshi kabuto* dressed in *nihojiro* style with the front and rear cover plates pierced with chrysanthemums and the *shinodare* finished in *nanakoji* and standing rivets, the *kuwagata-dai* also pierce-carved with chrysanthemums and supporting large gilt-metal *kuwagata* and an impressive dragon *maedate* lacquered green, gold and red, the *o-manju-jikoro* ending in large *fukigaeshi* with stenciled leather, *fusegumi*, *fukurin* and chrysanthemum family crests; the black-lacquer *nenikawa menpo* with standing flanges on the cheeks and fitted with a three-lame *yodarekake*; the front of the *hon-kozane-do* applied with stenciled leather with Chinese lions within diamond-shaped reserves, fitted with four sections of five-lame *kusazari*, each of the lowest lames separated into two sections; *o-sode*; *kyubi-no-ita* and *sendan-no-ita* decorated en suite to the do; *Yoshitsune gote* with plates decorated in gold and black-lacquer and with elaborate gilt-copper covers on the forearm and *tekko* pierce-carved with chrysanthemum and a butterfly over a stream with floating chrysanthemum heads; *kawara haidate*; russet-iron *tsubo suneate*; boar-bristle boots

With a fine lacquer *yorobitsu* decorated with pine, plum, and bamboo on a rocky slope and the heraldic crest of the li family all rendered in gold and silver *takamaki-e*, *hiramaki-e*, and *togidashi-nuri* with embellishments of *kirigane* and *okibirame* on a glossy black-lacquer ground, the hardware gilt copper carved with scrolling vines, lozenges and li family crests

With certificates of attestation written by Myochin Munemasa, the 26th master of the Myochin family (1716-1740) attributing the helmet bowl by Myochin Munemasa
Yorobitsu 22 1/2 x 24 1/4 x 18 1/2 in (57.2 x 62.3 x 46.9cm)

Myochin Munemasa was the 9th generation master of the Myochin family lineage. He resided in the Ichijo Horikawa district of Kyoto and is said to have made armor for Go Shirakawa.

\$35,000 - 45,000





280^W

A BLACK-LACQUER ARMOR WITH A NOBUIE HELMET AND IMPORTANT ACCOUTERMENTS

The helmet by Myochin Nobuie, Muromachi period (1333-1573) dated 1511, the sleeves and thigh guards attributed to Yoshinaga, the armor Edo period (1615-1868), c. 1750

Lacquered black and laced in dark blue with white and orange highlights and comprising a heavy 62-plate iron *suji kabuto* in even *goshozan* profile, the five-stage gilt *tehen kanamono* set slightly toward the back of the crown, the bowl fitted with a five-lame solid-plate *shikoro* ending in long *fukigaeshi* applied with stenciled leather, bosses, *fusegumi* and gilt-metal *fukurin* carved with scrolling vines, the interior of the bowl lined with a gilt-leather open *ukebari* signed Shimotsuke no kuni Tsuga-gun Sano-sho Tochimoto-go Myochin Nobuie saku and dated *Eisho hachinen rokugatsu (1511.6) hitsuji* and, the *maedate* a gold and silver-lacquer demon with glass-inlaid eyes and a sacred jewel; the russet -iron *menpo* forged with a detachable bulbous nose plate secured by removable pins, standing ridges on the cheeks and fitted with a horse-hair mustache and chin tuft, the *hon-kozane* two-lame *yodarekake* secured by stenciled leather and enhanced with chain mail; the five-section *mogami do* with applied leather and fitted with eight sections of five-lame *kusazari*; the *tsubo sode* applied with stenciled leather and copper *fukurin*, and the *kanmuri* illegibly signed and dated by a Myochin smith (effaced); the *shinogote* with the central forearm plate and a textured gourd-shaped plate on the upper arm each lacquered gold; *kawara haidate*; *shinosuneate*; stenciled *leathertabi*; *tachi* sling; wood storage box; no armor stand
With an attestation for the helmet written by Sasama Yoshihiko
With attestations for the *kote* and *haidate* attesting them as the work of Yoshinaga, written by Myochin Munetada (19th century)

\$25,000 - 35,000



280A^w

**A BLACK-LACQUER ARMOR WITH A KAWARI KABUTO
(ECCENTRICALLY SHAPED HELMET)**

The helmet Momoyama period (1573-1615) early 17th century,
the armor Edo period (1615-1868), 18th century

The helmet a three-plate iron bowl built up on the top with a lacquer
and paper superstructure resembling a cresting wave, fitted with a
five-lame Hineno *jhikoro*, a Nara *menpo* with a stiff boar bristle
mustache and chin tuft with a four-lame *yodarekake*, the cuirass a
nimai nuinobe do, the lower half *kiritsuke kozane* in *dangae* style fitted
with six sections of five-lame *kusazuri*, *chu-sode*, *shinogote*, *kawara
haidate* with gold lacquer bovine horns and *shinosuneate*, the armor
laced entirely in navy blue with orange and white highlights, no armor
box, no armor stand

\$12,000 - 18,000





281



281 (side view)

281

A FINE SENDAI DO (CUIRASS)

Edo period (1615-1868), 18th/19th century
 Constructed of iron and sturdy rawhide covered in glossy black lacquer and decorated in finely incised designs of exotic flowering vines on a ground of interlocking lozenges, the front with a bold *mitsudomoe* heraldic crest of the Arima clan, all the incised work filled in gold lacquer in *chinkinbori* technique
 18in (45.7cm) high

\$7,000 - 9,000

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

282

A SET OF KUSARI KATABIRA (CHAINMAIL ARMOR)

Edo period (1615-1868), 19th century
 Comprising a jacket, gauntlets, a hood and shin guards, each of butted oval linked chain mail sewn onto a blue fabric backing, the links all lacquered black, the edges trimmed in doeskin
 With wood storage

\$4,000 - 5,000



282

283

A WOOD FINIAL FOR A SASHIMONO (STANDARD)

Edo period (1615-1868), 19th century
 Formed to resemble a *taiko* drum on a stand decorated overall in *kinji* lacquer, one side of the drum with a dragon amid clouds in gold *moriage*, the other side with a *kuroba-mon* in black lacquer, the stand with a scrolling vine pattern in gold *moriage*
 8 3/4in (22.2cm) high

\$1,000 - 1,500

284^W

**A LACQUER YOROIBITSU
(ARMOR STORAGE CHEST)**

Meiji era (1868-1912), late 19th century
Set on six legs and decorated with a profusion
chrysanthemums rendered in bold relief and
lacquered in shades of red, green, gold and
black, the hardware gilt-bronze and carved
with scrolling floral vines, interior black lacquer
22 x 32 x 23 1/4in (55.8 x 81.3 x 59.1cm)

\$1,500 - 2,500



283



284

285

A PAIR OF IRON ABUMI (STIRRUPS)

By Mitsuharu,
Edo period (1615-1868), 19th century
Decorated in silver flush inlays with a variety
of chrysanthemums floating on a stream,
the uprights with stylized wave patterns
and signed *Mitsuharu saku* in a rectangular
reserve, interiors red lacquer
11 1/2in (29.2cm) wide

\$1,800 - 2,500



285

286

A LACQUER BAMEN (HORSE MASK)

Edo period (1615-1868), late 18th century
Designed as the face of a fierce dragon,
the mask constructed of papier mâché molded on
a form and decorated on the exterior in black,
red, and gold lacquer, the surface built up
in a rough *ishime* finish, the forelocks,
eyebrows and nostrils applied with horse-hair
and the bridge of the nose applied
with shorter bristles in imitation of tiger fur,
the horns lacquered wood
20 x 8 3/4in (50.8 x 22.2cm)

\$18,000 - 25,000



286



287

A FINE 12-PLATE SUJI KABUTO

Momoyama (1573-1615) or Edo period (1573-1614),
early 17th century

The heavy russet-iron plates riveted together to form a *goshozan* shape with evenly sloping sides, each of the *suji* (standing ridges) cast and carved to resemble stalks of bamboo and with additional *shinodare* in iron, the crown finished with an elaborate five-stage *tehen kanamono* of gilt-copper and brass and *koshimaki* (base) applied with gilt-copper *igaki* flourishes and a rolled edge resembling bamboo, the *mabizashi* a simple peak in typical classical style, the bowl fitted with a wide three-lame *o-manju jikoro* laced in scarlet and with exaggerated *fukigaeshi* applied with stenciled leather and applied with gilt-copper plum-blossom heraldic crests, *shakudo* bosses and cord rings applied to the rear

\$20,000 - 30,000



288

**288
A BLACK-LACQUER MOMONARI
KABUTO (PEACH-SHAPED HELMET)**

Momoyama (1573-1614) or Edo (1615-1868) period, 16th-17th century
The tall helmet bowl constructed of four vertical iron plates riveted together to form a peach-shaped crown with a prominent medial flange, a horizontal *koshimaki* plate running around the bottom with an abbreviated *mabizashi* hammered up with eyebrows, the entire bowl lacquered glossy black and decorated with two long-eared hares in silver and gold *hiramaki-e* and fitted with crescent-moon *wakidate* in silver-grey *ishime* lacquer, the bowl fitted with a five-lame Hineno-style *shikoro* finished in textured black lacquer, laced in white and applied with gilt-metal crests of squares within a circle

\$8,000 - 12,000



289

**289
AN EIGHT-PLATE IRON SUJI KABUTO**

After Gitsu, Edo period (1615-1868), 18th century
Forged in iron and constructed with eight-vertical plates, each overlapping with the rear edge standing in profile, the surface finished to a rich russet patina, and mounted on the crown with a four-stage gilt and copper *tehen kanamono*, the *mabizashi* applied with a gilt-copper "twisted rope" *fukurin* and a large, bold, long-horned demon *maedate* of lacquered wood, glass eyes, twisted wire whiskers and a shock of horse hair, the bowl fitted with a four-lame black-lacquer *shikoro* laced in dark blue and finishing in long narrow *fukigaeshi* applied with gilt-metal heraldic crests of flower heads enclosed within circles, the bowl inscribed *Gitsu*
With Tokubetsu Kicho Shiryo (Especially Important Material) certificate no. 1519 issued by the Nihon Katchu Bugu Hozon Kyokai (Society for the Preservation of Japanese Armor), dated November 23, 2008.

\$4,000 - 5,000



290

**290
A SUJI KABUTO WITH
A FEATHER STANDARD**

Edo period (1615-1868), 19th century
The 26-plate bowl lacquered russet-brown and finished with a four-stage *tehen kanamono*, the six-lame Hineno *jikoro* with abbreviated *fukigaeshi* lacquered black and laced in scarlet, the top of the helmet fitted with a black feather standard and the front with a silvered *maedate* formed as an *inoshishi-me* (boar's eye)

\$6,000 - 8,000



291

291
**A MOMONARI KABUTO (PEACH SHAPED HELMET)
 WITH A SARUBO (MONKEY CHEEKS) MASK**

Edo period (1615-1868), 19th century

Constructed of three plates with a central medial ridge and covered entirely in textured leather lacquered black, the *fukigaeshi* applied with *shakudo* crests of cart wheels, the *maedate* a gold-lacquer disc representing a mandarin orange flanked by two leaves in black lacquer, the veins in *yamimaki-e*, the helmet fitted with a five-lame *shikoro* decorated to match and laced in dark blue; the *hanbo* with a rounded chin and high rounded sides, lacquered red and fitted with a three-lame black-lacquer *yodarekake* laced in blue

\$4,000 - 5,000

292
A SHIINARI KABUTO (HELMET)

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

The five-plate iron bowl lacquered smooth on the outside with a reddish-brown lacquer, the deep *mabizashi* similarly lacquered and secured to the bowl by three large gilt chrysanthemum-headed rivets, at the top a four-stage mixed-metal *tehen kanamono*, a three-lame iron solid-plate *shikoro* lacquered black with the lowest plate covered with stenciled leather, the *fukigaeshi* applied with a *Yahazu ni maru* crest of the Mori family, laced in dark-blue *sugake odoshi*

\$1,200 - 1,800

293
AN UNUSUAL BLACK-LACQUER HELMET

Edo period (1615-1868), 18th century

The domed bowl constructed of three iron plates and lacquered entirely in black and decorated with a large *manji* (Buddhist emblem) on the crown in gold *hiramaki-e*, the broad *mabizashi* trimmed with a *fukurin* and adorned with a circular gilt-metal *maedate* carved with a *manji* within a circle and fitted with three twisted gilt-metal flourishes possibly imitating rays of a nimbus, the rear of the helmet with a gold-lacquer *ushirodate* designed as the standing ribbons of a courtier's cap decorated with scrolling vines in black *takamaki-e*, the helmet mounted with a five-lame *manju-jikoro* lacquered black and laced in dark blue, the *fukigaeshi* lacquered with *manji* in gold *hiramaki-e*
 With a Katchu Tokubetsu Kicho Shiryo (Important Armor Material) certificate no. 1161 issued by the Nihon Katchu Bugu Kenkyu Hozon Kai (Society for the Preservation of Armor), dated November 15, 2015.

\$7,000 - 9,000



292

294
AN IRON TATAMI HACHI GANE (FOLDING HELMET)

Edo period (1615-1868), 19th century

Forged in iron with visible file marks on the surface and constructed of four hinged plates and hinged cheek plates, a small *mabizashi* riveted to the front, with two *odayori no kugi* (cord pegs), interior lined and trimmed on the edges with doeskin

\$2,000 - 3,000

295
A IRON KANABACHI (FOLDING HELMET)

Edo period (1615-1868), 19th century

Forged in iron and finished with file marks on the surface and constructed of six horizontal hinged plates opening to form a helmet bowl, the front with a lobed *mabizashi* and the sides with small *fukigaeshi*, holes at the rear for mounting a *shikoro*

\$3,000 - 4,000

Published

Suzuki Takashi, *Reikishi to tabi* (History and Travel), vol. 70 (September, 1979), Tokyo, Akita Shoten, 1979, no. 4, p. 33.

296
A LACQUERED BAMBOO JINGASA (WAR HAT)

Edo period (1615-1868), 19th century

Of *ichimonji* type, the core of woven bamboo and finished on the exterior in beige lacquer with a single family crest in gold *hiramki-e*, the underside lacquered with a stylish design of gold and black chevrons and the heraldic crest of the Takenaka clan, interior with padded straps and cushion
 19 7/8in (50.5cm) diameter

\$1,000 - 1,500



293



293 (top view)



294



295



296



296 (top view)



297



298



299



300

297

AN IRON MENPO

Edo period (1615-1868), 18th-19th century
 Forged in two sections with a removable nose plate, the teeth finished in gold lacquer and the lips in red and applied with a stiff horse-hair mustache, the interior red lacquer; fitted with a four-lame black-lacquer yodarekake laced in blue

\$2,000 - 3,000

298

AN IRON MENPO

Edo period (1615-1868), 18th century
 Forged in iron with a fierce expression and deep wrinkles on the cheeks, the bulbous nose with large nostrils and with traces of an applied boar-bristle mustache, the upper lip lacquered red, and the interior with remains of original red lacquer; fitted with a four-lame yodarekake lacquered black laced in dark blue

\$2,000 - 3,000

299

A LACQUERED IRON SOMEN (FULL FACE MASK)

Meiji era (1868-1912), early 20th century
 Forged in one piece with deep wrinkles on the forehead and cheeks and fitted with a removable nose plate, the cheeks applied with tall, pierced standing flanges, the teeth finished in silver lacquer and the upper lip red, interior red lacquer, fitted with a two-lame yodarekake lacquered gold and laced in orange and attached with stenciled leather

\$3,000 - 4,000

300

A NERIKAWA SOMEN (FULL FACE MASK)

Edo period (1615-1868), 19th century
 The lacquered-leather mask formed in two sections and molded with wrinkles on the forehead, twisted "rope" eyebrows and straight bulbous nose and a prominent overbite, covered in russet-brown lacquer with an *ishime* finish resembling iron, the interior red lacquer, fitted with a chain mail yodarekake
 With a Tokubetsu Kicho Shiryo (Important Material) certificate no. 1605 issued by the Nihon Katchu Bugu Kenkyu Hozon Kai (Society for the Preservation of Armor), dated November 15, 2015.

\$4,000 - 5,000

KOREAN ART

LOTS 301 - 321



Lot 310 (detail)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



301

301

A CELADON VASE WITH PAINTED WHITE SLIP DECORATION

Goryeo dynasty (918-1392), 13th century

Of pear form tapering to a tall neck with a flared mouth, covered in a gray-green glaze with an overall crackle pattern and painted on the lower body with white slip in eight vertical rows of ten stylized flower-heads stopping short of the short slightly inverted foot

With wood storage box

12 in (30.6cm) high

\$6,000 - 8,000

302

A SLIP-INLAID CELADON GLAZED BOWL

Goryeo dynasty (918-1392), 13th century

Decorated with celadon glaze of even sheen and inlaid on the interior with a double-phoenix medallion within a band of linked *ruyi*-heads and a wide frieze of four phoenix alternating with lotus blossoms issuing from scrolling leafy tendrils on the sides, all below a narrow band of phoenixes amid minute clouds and a ribbon of diagonal lines at the rim, the details of the phoenix and lotus articulated in iron-slip inlay; the exterior decorated in white and iron slip inlay with two abstract dragons amid stylized waves below diagonal line and *ruyi*-head bands, a band of lappets encircling the short ring foot

7 1/4 in (19.5cm) diameter; 3 1/4 in (8.4cm) high

\$3,000 - 5,000

For a similar example of a slip-inlaid celadon bowl, see Hong Jin-Gi and others, *Hankuk ui Mi Sa: Cheongja* (The Beauty of Korea Four: Celadon Porcelains), Seoul: Jung Ang Il Bo Sa, 1981, figs. 123 and 124.

303

AN INLAID TEA BOWL

Joseon dynasty (1392-1897), 17th century

The slightly irregular straight sided bowl decorated with stamped and incised floral and geometric design heightened with white slip and applied with a gray glaze over a beige clay body, with a silk storage bag

With inscribed wood storage box

5 1/8 in (13.2cm) diameter

\$2,000 - 3,000

For a similar inlaid-slip tea bowl, see Nezu Institute of Fine Arts, *One Hundred Tea Bowls from the Nezu Collection*, Tokyo, 1994, fig. 17.

304

A BLUE AND WHITE PORCELAIN WATER-DROPPER

Joseon dynasty (1392-1897), 19th century

Set on four short bracket feet and molded with a small cylindrical spout to one side, covered overall in a transparent blue-tinged glaze and painted on the flat top in shades of underglaze blue with an abbreviated landscape, each of the sides decorated with an abstract floral sprig framed by four short brackets and set within a thin blue outline, the center top with an air hole

With a wood storage box

2 1/4 x 3 1/4 x 2 7/8 in (5.6 x 8.2 x 7.5cm)

\$2,000 - 4,000

For similar water-droppers of this particular shape and decoration, see National Museum of Korea, *The Elegant Beauty of Choson Scholars' Studies*, Seoul, 1992, p. 138, figs. 446, 447 and 449.



302



302 (profile view)



303



304

305

**A BLUE AND WHITE RING-FORM
PORCELAIN WATER-DROPPER**

Joseon dynasty (1392-1897), 19th century

With upright sides raised on a short recessed foot and molded with a small cylindrical spout and inward-sloping top pierced with an air hole to one side, decorated in shades of underglaze blue with three bats on the top and three ribbon-tied jewels on the sides; the transparent glaze with a distinct bluish hue

With wood storage box, the underside of the lid with an inscription in Japanese

3 1/2in (9cm) diameter; 2in (5.1cm) high

\$4,000 - 6,000

For similar blue-and-white decorated water droppers of this particular shape, see National Museum of Korea, *The Elegant Beauty of Choson Scholars' Studies*, Seoul, 1992, p.144, figs. 475, 476 and 478.



305

306

A LARGE CARVED STONE INKSTONE

Joseon dynasty (1392-1897)

The rectangular top deeply carved and pierced with pine, leafy bamboo and flowering prunus branches amid cloud scrolls, all centering a lobed sun-shaped grinding slab bordered by a crescent moon-form reservoir, the sides uncarved and the base flat

1 x 12 x 8 1/4in (2.5 x 30.6 x 20.9cm)

\$1,200 - 1,600

For a similar carved inkstone, see Overseas Korean Cultural Heritage Foundation, *The Beauty of Korean Crafts: Highlights from the Japan Folk Crafts Museum*, Tokyo, 2016, fig. 214.



306



307

307

A BLUE AND WHITE OCTAGONAL VASE

Joseon dynasty (1392-1897), 19th century

Of octagonal section with curved shoulders and a tall waisted neck, the faceted body painted in underglaze blue with a branch of flowering chrysanthemums alternating with a seal-script glyph combining the characters for long life and prosperity, all below key-fret and linked petal bands at the base of the neck; double underglaze blue string bands penciled at the rim and above the short slightly flared crenelated foot; base unglazed

With wood storage box
7 1/4in (18.3cm) high

\$7,000 - 10,000

For a very similar hexagonal vase with chrysanthemum and *su bok*-character design, see Ewha Womans University Museum, *Special Exhibition of Blue-and-White Porcelain in Choson Period from the Punwonri Government Kiln: the Last Government of Choson*, Seoul, 1994, fig. 105.



308

308

A BLUE AND WHITE GLAZED BOTTLE VASE

Joseon dynasty (1392-1897), 19th century

Of pear shape rising to a tall neck with a slightly everted rim and applied with a glossy transparent glaze of blue cast, the lower body decorated in underglaze cobalt blue with three chrysanthemum sprays and a single blue line accenting the tall ring foot

11 7/8in (30cm) high

\$6,000 - 8,000

For a similar blue-and-white decorated porcelain bottle vase, see National Museum of Korea, *Choson Period Ceramics in the Lee Hong-Kun Collection*, Seoul, 1982, p. 241, no number.



alternate view

309

A BLUE AND WHITE PORCELAIN DRAGON JAR

Joseon dynasty (1392-1897), 19th century

The large ovoid body with a tall cylindrical neck and high shoulders tapering to a recessed ring foot, painted in shades of underglaze cobalt blue with two animated dragons striding through stylized clouds in pursuit of a flaming jewel, all below a ruyi-head shaped collar encircling the base of the neck decorated with four cloud clusters suspended from the rim edge accented with a blue double-string band, another double-string band above the base, covered overall with a glossy transparent glaze, a firing crack visible to the interior 20 5/8cm (52.5cm) high

\$20,000 - 25,000

For another example of a 19th century dragon jar, see Dukwon Museum of Art, *Choson jidsai toki meihin zuroku (Masterpieces of Chosun [sic] Arts)*, Seoul, 1992, p. 53, fig. 33.



alternate view

310

A BLUE AND WHITE GLOBE-FORM JAR

Joseon dynasty (1392-1897), 19th century

With high foot and tall upright neck with a rolled rim, freely painted in shades of underglaze blue with a flowering peony spray and large butterfly, two narrow blue lines at the rim and on the foot, all covered in a blue-tinged transparent glaze

With wood storage box

8 5/8in (21.7cm) high

\$8,000 - 12,000

For a similar globular jar with blue-and-white decoration, see Sagawa Art Museum, *Richo toji no meihin* (Famous porcelain works of the Joseon Dynasty), Moriama City, Shiga Prefecture, 2006, fig. 40.

311

TWO PORCELAIN FIGURINES WITH IRON OXIDE DECORATION

Joseon dynasty (1392-1897), 17th century

Of male and female attendants supported on a circular base, each figure with a conical silhouette, button-form head and arms held to the front, the simply executed facial features, hair and hand accented with iron oxide beneath a blue-tinged transparent glaze

3 1/4 and 2 3/4in (8.5 and 7.2cm) high

\$1,500 - 2,000

For similar porcelain figurines, see Sungbo Foundation for Art and Culture, *Selected Items out of Horim Art Museum*, Seoul, 1984, p. 170, figs. 161 and 162.



311

312

A MOTHER-OF-PEARL INLAID BLACK LACQUER TABLE STAND

Joseon dynasty (1392-1897)

The rectangular top inlaid in mother-of-pearl with a central shaped panel of butterflies hovering above a flowering bush issuing from rocks, all reserved on a ground composed of large irregular pieces of mother-of-pearl, further inlay of a dot-and-wave band on the edge and of blossoms on the recessed apron, the four shaped supports with an overall "tortoise-shell" pattern picked out in mother-of-pearl

2 7/8 x 17 1/4 x 8 3/8in (7.5 x 44 x 22.5cm)

\$2,000 - 3,000

A similar inlaid lacquer table stand, dated 1700-1800, in the collection of the Asian Art Museum of San Francisco, (#2016.40) is illustrated on the inside cover of *Mother-of-Pearl Lacquerware from Korea*, San Francisco, Asian Art Museum, 2016.



312

313

A LACQUERED AND POLYCHROMED WOOD FIGURE OF A BUDDHA

Joseon dynasty (1392-1897)

Carved standing in monastic robes with his hands in the gesture associated with Amita Bul (Amitabha Buddha), the large childlike head with serene features framed by a coiffure of small curls extending over a low *ushinisha*, the *kasaya* (Buddhist outer garment) still retaining traces of the original pigment; now with a black painted wooden stand

8 3/4in (22.2cm) height of figure; 9 5/8in (24.5cm) height overall

\$2,000 - 3,000



313



314

314

A BRONZE STANDING FIGURE OF BUDDHA

Unified Silla dynasty (668-935), 8th/9th century
 Cast with a smooth surface to the low ushnisha and hairline framing a broad face with incised eyebrows and elongated eyes, his right hand lowered and his left hand raised as he stands dressed in an undergarment crossing his chest diagonally from the left shoulder, his outer mantle covering both shoulders and falling in a faint zigzag pattern across his legs, the pins projecting from the soles of his feet meant for attachment to a lost base, the reverse roughly finished with concave surfaces
 5 7/8in (14.9cm) height of figure
 7 7/8in (20cm) height including wood stand

\$5,000 - 7,000

This figure is of a well-known type with characteristic wide face and zigzag folds to the outer mantle. For examples with smoothly finished hair, see the Yaksa illustrated in Robert Moes, *Korean Art from The Brooklyn Museum Collection*, New York, 1987, no. 9, pp. 43 (as eighth century). See also the standing figure of Buddha from the Metropolitan Museum of Art, New York (54.106a,b <http://metmuseum.org/exhibitions/view?exhibitionId=%7B74dfb764-892f-4729-ad2b-eeed3ec27469%7D&oid=57578>) with an open back very similar to this example...gilt bronze standing Buddha of smaller size but similar form was sold in our San Francisco rooms, sale 21034, December 18, 2013, lot 6105 (3 3/4in (9.5cm) high, as 8th century).

For images with snail curls across the head and with zigzag folds down the front of the outer mantle, see Japan Society, *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*, New York, 2003: Yaksa, cat. no. 42, pp. 274-5 (Kyeongju National Museum, as mid-8th century); Yaksa, cat. no. 45, pp. 280-1 (National Museum of Korea Seoul, as second half of 8th century); Buddha, cat. no. 49, pp. 284-5 (Cleveland Museum of Art, as Unified Silla dynasty (668-935)).



315

315

A SMALL BRONZE SEATED FIGURE OF AMITA BUDDHA

Joseon dynasty, 15th/16th century
 His head covered with small curls and a tiny urna centering his brow above youthful features, his outer garment falling in symmetrical folds to frame the horizontal line of his undergarment, his hands joined and his legs locked in the posture of meditation while supported on a lotus blossom; the front of the plaque showing traces of gilt lacquer and a small opening along the left arm, the reverse cast with concave surfaces and two projecting flanges for possible fastening to another surface
 4 5/8in (11.8cm) height of bronze plaque
 6 3/8in (6.4cm) height including metal stand

\$4,000 - 5,000

The youthful features, symmetrical folds in the drapery, hand positions and meditative pose of this diminutive seated figure compare favorably to those of a larger gilt bronze seated Avalokitesvara in the Chunchon National Museum, ascribed to the 14th-15th century: see Jan Van Alphen (et al.), *The Smile of Buddha: 1600 years of Buddhist art in Korea*, Brussels, Palais des Beaux-arts, 2008, no. 93, pp. 242-243 (reportedly from Cheolwon, 32cm high). Similar features of face and clothing also appear in the bronze Amitabha triad in The Cleveland Museum of Art, included in Metropolitan Museum of Art, *Art of the Korean Renaissance, 1400-1600*, New York, 2009, cat. no. 13, discussed pp. 34-35 and p. 101 (also as 15th century). Owing to the popularity of Amitabha images alone or in triads during the early Joseon period, it is possible that this plaque could have been part of such a group.

**PROPERTY PURCHASED BY AN AMERICAN VETERAN OF
THE KOREAN WAR WHILE STATIONED IN JAPAN, 1953-1954**

316

A BUNCHEONG FLASK

Joseon dynasty (1392-1897), 15th/16th century
Potted with a repaired rolled rim, a cylindrical neck and globular body with slightly compressed sides supported on a tall circular foot, the exterior surfaces wiped with white slip and incised with five lotus petals along the shoulder, opposing panels of leafy branches and flowering peony filling the flattened walls separated by panels of overlapping waves bordered by vertical bands of scrolling tendrils, the colorless glaze covering all surfaces except the foot pad
8 1/2in (21.5cm) high

\$4,000 - 6,000

317

A GROUP OF THREE CELADON GLAZED BOWLS

Goryeo (918-1392) and Joseon dynasty (1392-1897)
The first, 12th/13th century, carved with overlapping lotus petals on the exterior walls, the glaze covering all surfaces except the foot pad and the remains of four sandy kiln spurs; the second, a 15th/16th century Buncheong bowl with white slip decoration of a grass-patterned band above impressed rope panels on both interior and exterior walls, a band of lotus petals on the interior framing a roundel impressed with flower heads and a rectangular seal of two Chinese characters possibly reading [*nae*]*soem*, the glaze covering all surfaces except the foot pad surrounding the recessed base; the third a 15th/16th century Buncheong deep bowl with in-curving walls, the white slip decoration limited to bands of waving grass and twisted rope on the exterior, the glaze stopping unevenly along the outside edges of the tall foot leaving the recessed base unglazed
6 1/2, 7 3/4 and 6 1/2in (16.5, 19.5 and 16.5cm) diameters

\$2,000 - 3,000



316



317



318

**PROPERTY FORMERLY IN A
DISTINGUISHED PRIVATE NORTHERN
CALIFORNIA COLLECTION**

318

**A CELADON DISH WITH
INCISED FISH DESIGN**

Goryeo dynasty (918-1392), 12th century
Formed with canted walls surrounding the floor of the well incised with a single fish swimming, the glaze of blue-green hue across the floor of the well and where thickly pooled along the edges of the unglazed concave base burnt a dark cinnamon brown
3 3/4in (9.7cm) diameter

\$3,000 - 5,000

For comparable excavated examples of 12th century date in the collection of the National Research Institute of Maritime Cultural Heritage, see the two fish incised on a bowl (no. 277) and the unglazed feet on a group of bowls (no.281), included in the special exhibition at the National Museum of Korea, *The Best Under Heaven, The Celadons of Korea*, 2012, pp. 281 and 283.

**PROPERTY PURCHASED BY AN
AMERICAN VETERAN OF THE KOREAN
WAR WHILE STATIONED IN JAPAN, 1953-
1954**



319

319

**UNIDENTIFIED ARTIST
(JOSEON DYNASTY (1392-1897),
18TH/19TH CENTURY**

Prunus

Hanging scroll, ink on paper; depicting a boldly brushed tree trunk issuing slender twigs of blossoms, surrounded by a poem of 28 Chinese characters and a painted square seal to the lower left possibly reading [Sa] *hae kaek* (Guest of the Four Seas)
37 x 22 3/8in (94 x 57cm)

\$2,000 - 3,000

The thick strokes forming the tree trunk recall a paintings of the same subject by the 17th century painter Cho Sok (1595-1668), now in the National Museum of Korea, illustrated in Yu Pong-nyol, *Han'guk hoehwa taegwan* (Overview of Korean Painting), Seoul, Mungyowon, 1979, p. 242, no. 129. The spaces left on the paper between the trunk itself and the outlined knots in the bark, as if independent of the bark, also appear in an album of eight prunus branches attributed to Cho Sok illustrated in Musée Guimet *The Poetry of Ink: The Korean Literati Tradition 1392-1910*, Paris, 2005, cat. no. 74, pp. 140-141.



320

**VARIOUS ARTISTS
(LATE JOSEON DYNASTY/EARLY 20TH CENTURY)**

Two hanging scrolls depicting bamboo and rocks

Attributed to Kim Jin-Woo (1883-1950)

Ink monochrome on silk, inscribed with the title *Ko Su Ch'ong P'ung* (Of Lofty Age and Pure Reputation) dated to a winter day in the *ki-sa* year (1929) and signed *Kim Kang san in Chin-u*, followed by the seals *Chin-u chi in* and *Kim Kang san in*
57 1/2 x 19 3/4in (146 x 50cm)

Attributed to Yang Gihun (1843-after 1919)

Ink and slight color on silk, unsigned, an inscription and seal along the right margin and the seals *Sok-yon no-o* and *Yang Gihun in* stamped in the lower left corner

55 x 12in (139.7 x 30.5cm)

\$2,000 - 3,000

The literati artist Kim Jin-Woo was celebrated for his bamboo paintings (see Yu Pong-nyol, *Han'gukhoehwa taegwan*, Seoul, Mungyowon, 1979, pp. 971-972 and pl. 676); but he was also a prominent member of Korea's independence movement during the Japanese occupation of Korea. A painting of bamboo done by the artist in 1919 was included in the exhibition at the Toyama Art Museum, *Korean Paintings of Yi Dynasty from the Kongetsuken Collection*, 1985, no. 49, pp. 79 and 97 (seals). Three hanging scrolls of his bamboo are in the collection of the Philadelphia Museum of Art. The museum also has a 12-panel screen (2001-86-1) which he painted based on a composition of Geese and Reeds by the court painter Yang Gihun. Yang Gihun is best known not for these paintings of geese and reeds but for more varied subject matter including bamboo and rocks, see his 12-panel screen, also painted in ink on silk, included in the Musée Guimet exhibition *The Poetry of Ink. The Korean Literati Tradition 1392-1910*, Paris, 2005, cat. no. 152, pp. 256-257.



PROPERTY OF ANOTHER OWNER

321

PARK SOOKEUN (1914-1965)

Gidalim (Waiting)

Oil and mixed media on board, signed in *hangul* at the upper right *Sookeun*; the paper label on the verso inscribed in black crayon with the title *Gidalim (Waiting)* in *hangul* above *Park Sookeun* in Roman letters and in *hangul* 14 1/8 x 5 1/4in (36 x 13.5cm)

\$150,000 - 250,000

Park Sookeun took as his principal subject matter characters and scenery from everyday life in post-war Korea. It is the celebration of a lost era in Korean history that may explain the great popularity of his work today, when such scenes evoke feelings of nostalgia among collectors. Here, a mother and child dressed in traditional *hanbok* clothing are seen from behind, the child suspended in a sling and the woman's red under-robe showing beneath her hem.

Sookeun's body of work is thought to be quite small, perhaps no more than 400 paintings. His career was cut short by his premature death from cirrhosis of the liver at the age of 51 in 1965.

Waiting is the fifth Park Sookeun painting to be offered by Bonhams: others include *Two Figures*, December 10, 2012, lot 5346; *Selling by the Roadside*, November 17, 2004, lot 134; *Roadside Vendor*, June 23, 2008, lot 8330; *On the Road Home*, December 13, 2010, lot 5302.



**THE JULIUS AND ARLETTE
KATCHEN COLLECTION OF
FINE NETSUKE: PART I**

Tuesday 8 November 2016
New Bond Street, London

A SELECTION OF FINE NETSUKE

from 19th century
Estimates ranging from
\$2,600 - 39,000
£2,000 - 30,000

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ASIA WEEK

NEW YORK

紐約亞洲藝術週

March 9–18, 2017

Asia Week New York 2017 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 9–18, 2017. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2017 as well as on the Asia Week New York website.

www.asiaweekny.com

CONDITIONS OF SALE

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

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

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

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

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not 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;

CONDITIONS OF SALE - CONTINUED

(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.

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- 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

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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.

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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.

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BUYER'S GUIDE

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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.

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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.

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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.

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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.

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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.

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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.

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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 Wednesday September 21 without penalty. After September 21, 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 WEDNESDAY SEPTEMBER 21** 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 ON MONDAY SEPTEMBER 26**

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 MARKED WITH A 'W'

- 276
- 277
- 278
- 279
- 280
- 280A
- 284

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Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

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Vice President, Trusts and Estates

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Vice Presidents, Specialists
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Rupert Banner
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Dessa Goddard
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BONHAMS *

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

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(415) 503 3319

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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Arms & Armor

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Ivan Briggs, ext. 23255

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7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

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20th Century Fine Art

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African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

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Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

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Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407
Claire De Biasio-Paris, ext. 65483

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Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

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Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

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

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

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title: Fine Japanese and Korean Works of Art		Sale date: Wednesday September 14, 2016	
Sale no. 23430		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

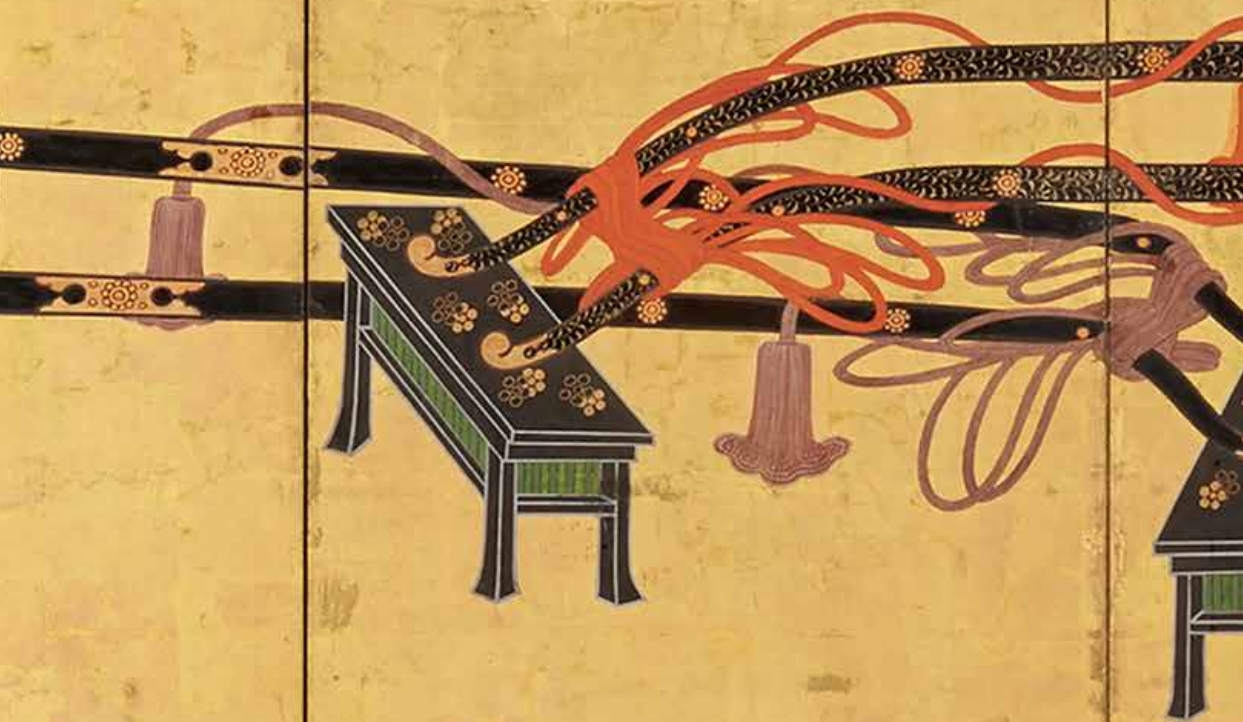
Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





1793

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