



Bonhams

Fine Japanese Prints

Including property from the collection
of the late Bertram and Ruth Malenka

New York | March 20, 2019

Fine Japanese Prints

Including property from the collection
of the late Bertram and Ruth Malenka

Madison Avenue, New York | Wednesday March 20, 2019 at 10am

BONHAMS

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ILLUSTRATIONS

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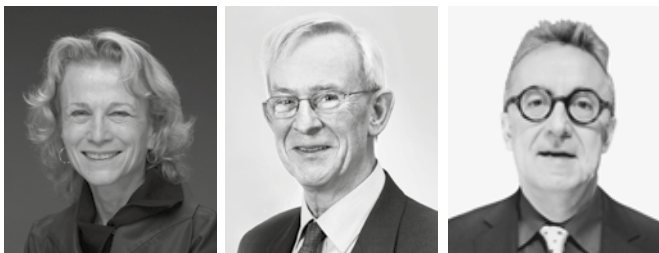


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Property from the Collection of the Late Bertram and Ruth Malenka



Bertram Malenka was born on June 8, 1923 in Brooklyn, NY. He started college at Columbia University with the ambition of becoming an artist. World War II interrupted his education but he returned to Columbia where he switched majors to physics. While there he met Ruth Stolper—herself a Brooklyn girl—who was also at Columbia, pursuing a Masters degree in the Teachers College: they were married for over 60 years. Bert went to graduate school at Harvard University, where he received his PhD in physics, while Ruth completed a MSW at Boston University, her second such advanced degree.

While graduate students, the Malenkas took an interest in collecting posters, mostly copies of Western masterpieces. They soon learned from friends in the faculty of fine art that for roughly the same price as a poster they could acquire an original work of art—a Japanese print. With that in mind Bert and Ruth began earnestly collecting by gallery-hopping and going to auctions in Boston and New York during the late 1940s, 1950s and 1960s. This activity sparked a lifelong passion, not only for Japanese prints but for other collecting areas as well. Their tastes were eclectic, ranging from ukiyo-e and later shin hanga prints, to French impressionists, German expressionists, African sculpture, and pots and baskets from the American Southwest. Parts of their collection were routinely on loan to a variety of museums and several pieces are now in the permanent collection of the Museum of Fine Arts, Boston.

Their ties to the MFA ran deep, as they forged close relationships with such legendary curators as Robert Treat Paine, Jr. (1900-1965) and Kojiro Tomita (1890-1976). Bert liked to relay the story of how he would rush new print discoveries over to the museum to have them vetted by Tomita and Paine. More often than not, his acquisitions would meet their approval. For over 25 years the Malenkas made an annual trip to Santa Fe for Indian Market to visit with modern-day artists and collectors from around the country. They believed strongly in the value of museums and individuals' collections and Bert sat on numerous visiting committees.

Bonhams is proud to offer Japanese prints from the collection of the late Bertram and Ruth Malenka, a group carefully selected and stored in print drawers in their home for the past five decades and shared many times over the years with anyone who showed enthusiasm for Japanese art.



1
OKUMURA MASANOBU (1686-1764)
 Edo period (1615-1868)
 A *hosoban tate urushi-e* print entitled *Iroko sanpuku tsui chu Kyo* (center sheet from a triptych of young Kabuki actors: Kyoto), published by Okumuraya, signed *Nihon gako Okumura Masanobu shohitsu*
 13 3/16 x 5 15/16in (33.6 x 15cm)

\$2,000 - 3,000



2
TORII KIYOMASU II (1706-1763)
 Edo period (1615-1868), 1720s-1730s
 A *hosoban tate urushi-e*, with hand-applied color, *nikawa*, and metallic powder depicting actors Hagino Isaburo I and Sodesaki Iseno I, signed *Torii Kiyomasu hitsu*
 13 1/4 x 6 1/4in (33.6 x 15.9cm)

\$3,000 - 5,000



3

SUZUKI HARUNOBU (1725-1770)
Edo period (1615-1868), circa 1765

A *chuban tate-e* print entitled *Mitate sanseki Saigyō Hoshi* (Poem by Saigyō Hoshi), from an untitled series of *Sanseki* (Three Evening Poems), unsigned
 10 7/8 x 8 1/2in (27.5 x 21.7cm)

\$4,000 - 6,000



4

SUZUKI HARUNOBU (1725-1770)
Edo period (1615-1868), circa 1766

A *chuban tate-e* print, left sheet of diptych entitled *Mitate Yugao* (Parody of the Yugao Chapter of the Tale of Genji), circa 1766
 10 7/8 x 8 3/8in (27.7 x 21.3cm)

\$5,000 - 7,000



5

SUZUKI HARUNOBU (1725-1770)
Edo period (1615-1868), circa 1766

*A chuban tate-e print entitled *Mitate Minamoto no Yorimasa to nue* (The Call of the Cuckoo from Above the Clouds, Parody of Minamoto no Yorimasa), circa 1766, unsigned
 10 15/16 x 8 1/4in (27.8 x 21cm)*

\$5,000 - 7,000



6

SUZUKI HARUNOBU (1725-1770)
Edo period (1615-1868), circa 1766-1767

*A chuban tate-e print entitled *Yoshiwara no yujo to kamuro* (Courtesan and Two Kamuro in the Yoshiwara), circa 1766-1767
 10 3/8 x 8 1/8in (26.4 x 20.6cm)*

\$8,000 - 10,000



7



8



9

7

TORII KIYONAGA (1752-1815) AND KATSUKAWA SHUNZAN (1781-1801)

Edo period (1615-1868), circa 1786-1790

Two *oban tate-e* prints: the first entitled *Daimyo-yashiki no niwa asobi* (Picnic in a Daimyo's Garden), circa 1786, signed *Kiyonaga ga*; the second entitled *Yashiki no engawa* (On the Veranda of a Mansion), circa 1790, published by Nishimuraya Yohashi (Eijudo), signed *Shunzan ga*

14 5/8 x 10in (37.2 x 25.5cm)

15 5/16 x 10 1/4in (38.8 x 26cm)

\$2,000 - 3,000

8

KATSUKAWA SHUNTEI (SHOKOSAI) (1770-1824), UTAGAWA HIROSHIGE I (1797-1858), AND UTAGAWA TOYOKUNI I (1769-1825)

Edo period (1615-1868), circa 1790-1847

Comprising three *oban tate-e* prints and a *hosoban* print: the first, actors Segawa Roko and Sawamura Gennosuke, signed *Shuntei ga*; actor Bando Mitsugoro, published by Kinsuke, and A Lady Standing by a Plum Tree, both with censor's seal *kiwame*, signed *Toyokuni ga*; the last entitled *Mitate Ukifune Sumidagawa no watashi* (Parody of the Ukifune Chapter: Sumida River) from the series *Edo Murasaki meisho Genji* (Famous Places in Edo and Murasaki's Genji), circa 1843-1847, published by Ibaya Kyubei, censor's seal *Yoshimura*, signed *Hiroshige ga* (4)

14 11/16 x 9 1/2in (37.4 x 24.2cm) each approximately

11 7/8 x 5 5/8in (30.1 x 14.2cm)

\$1,500 - 2,000



10



10

9

KATSUKAWA SHUNKO (1743-1812)

Edo period (1615-1868)

An *oban tate-e* print of sumo wrestlers, Tanikaze (right), Ayagawa (center), and Yamawaki (left), published by Toyoshimaya Bunjiemon, signed *Shunko ga*

15 1/8 x 10 1/8in (38.4 x 25.7cm)

\$1,000 - 1,500

10

KATSUKAWA SHUNKO (1743-1812)

Edo period (1615-1868), circa 1783

Comprising two *hosoban* prints: the first entitled *Minoji makimono mochi otoko* (A Man Holding a Scroll), actor Arashi Sangoro II as Kudo from *Soga monogatari*, signed *Shunsho ga*; the second entitled *Tabi dango* (Dumpling Seller), actor Ichikawa Komazo III, actually Dewa Yoshizane, 1783, signed *Shunko ga* (2)

10 1/2 x 5 7/8 (26.7 x 14.8cm)

12 3/8 x 5 1/2in (31.4 x 14cm)

\$1,000 - 1,500

11

KATSUKAWA SHUNSHO (1726-1792)

Edo period (1615-1868), circa 1783

A *hosoban* print of a Lady in Snow Landscape, signed *Katsukawa Shunsho ga*

12 7/8 x 6in (32.7 x 15.3cm)

\$1,000 - 1,500



11



12



12



13

12

CHOBUNSAI EISHI (1756-1829)

Edo period (1615-1868), circa 1789

Two *oban Tate-e* prints: left and right sheets of triptych entitled *Suma*, from the series *Furyu yatsushi Genji* (Genji in Fashionable Modern Guise), circa 1789, each signed *Eishi ga* (2)

14 3/8 x 9 3/4in (36.5 x 24.7cm) each approximately

\$1,200 - 1,800

13

CHOBUNSAI EISHI (1756-1829)

Edo period (1615-1868)

An *oban Tate-e* print entitled *Chojiya no uchi Meizan* (*Nayama*) (Meizan of the Chojiya), published by Nishimuraya Yohachi (Eijudo), signed *Eishi ga*

15 3/8 x 10 1/8in (39 x 25.7cm)

\$1,200 - 1,800



14



15

14

CHOBUNSAI EISHI (1756-1829) AND ATTRIBUTED TO CHOBUNSAI EISHI (1756-1829)

Edo period (1615-1868), 1790-1804

Comprising two *oban tate-e* prints: the first entitled *Itsuhana*, from the series *Seiro geisha sen* (Selected Geisha of the Yoshiwara), circa 1790-1804, published by Iwato-ya Kisaburo, censor's seal *kiwame*, signed *Eishi zu*; the second depicting a courtesan from Ogiya and two kamuro (2)

15 x 9 3/4in (38.2 x 24.7cm)

14 11/16 x 9 3/4in (37.3 x 25cm)

\$1,000 - 1,500

15

KITAO MASAYOSHI (KUWAGATA KEISAI) (1764-1824)

Edo period (1615-1868)

A *hosoban tate-e* print depicting a beauty with a cat, signed *Kitao Masayoshi ga*

12 7/16 x 5 9/16in (31.6 x 14.2cm)

\$1,000 - 1,500

16

ISODA KORYUSAI (1735-1790)

Edo period (1615-1868), circa 1765-1804

An *oban tate-e* print entitled *Oishiya nai Wakamatsu to kamuro* (Wakamatsu of the Oishiya, and kamuro), from the series *Hinagata wakana no hatsu moyo* (Models for Fashion: New Year Designs as Fresh as Young Leaves), circa 1765-1804, published by Nishimuraya Yohachi, signed *Koryusai ga*

13 15/16 x 10 3/8in (35.3 x 26.4cm)

\$1,200 - 1,800



16



17

17

KITAGAWA UTAMARO I (1750S-1806)

Edo period (1615-1868), circa 1798-1799

An *oban tate-e* print from the series *Fujin tewaza juniko* (12 Types of Women's Handicraft), published by Wakasaya Yoichi (Jakurindo), signed *Utamaro hitsu*

15 3/8 x 10 3/8in (39.2 x 26.4cm)

\$4,000 - 6,000



18

18

KITAGAWA UTAMARO I (1750S-1806)

Edo period (1615-1868), circa 1804

An *oban tate-e* print entitled *Settsu* (Settsu Province), from the series *Furyu Mu Tamagawa* (Fashionable Six Jewel Rivers), published by Izumiya Ichibei (Kansendo), censor's seal *kiwame*, signed *Utamaro hitsu*

15 1/8 x 9 3/4in (38.3 x 24.7cm)

\$1,000 - 1,500



19

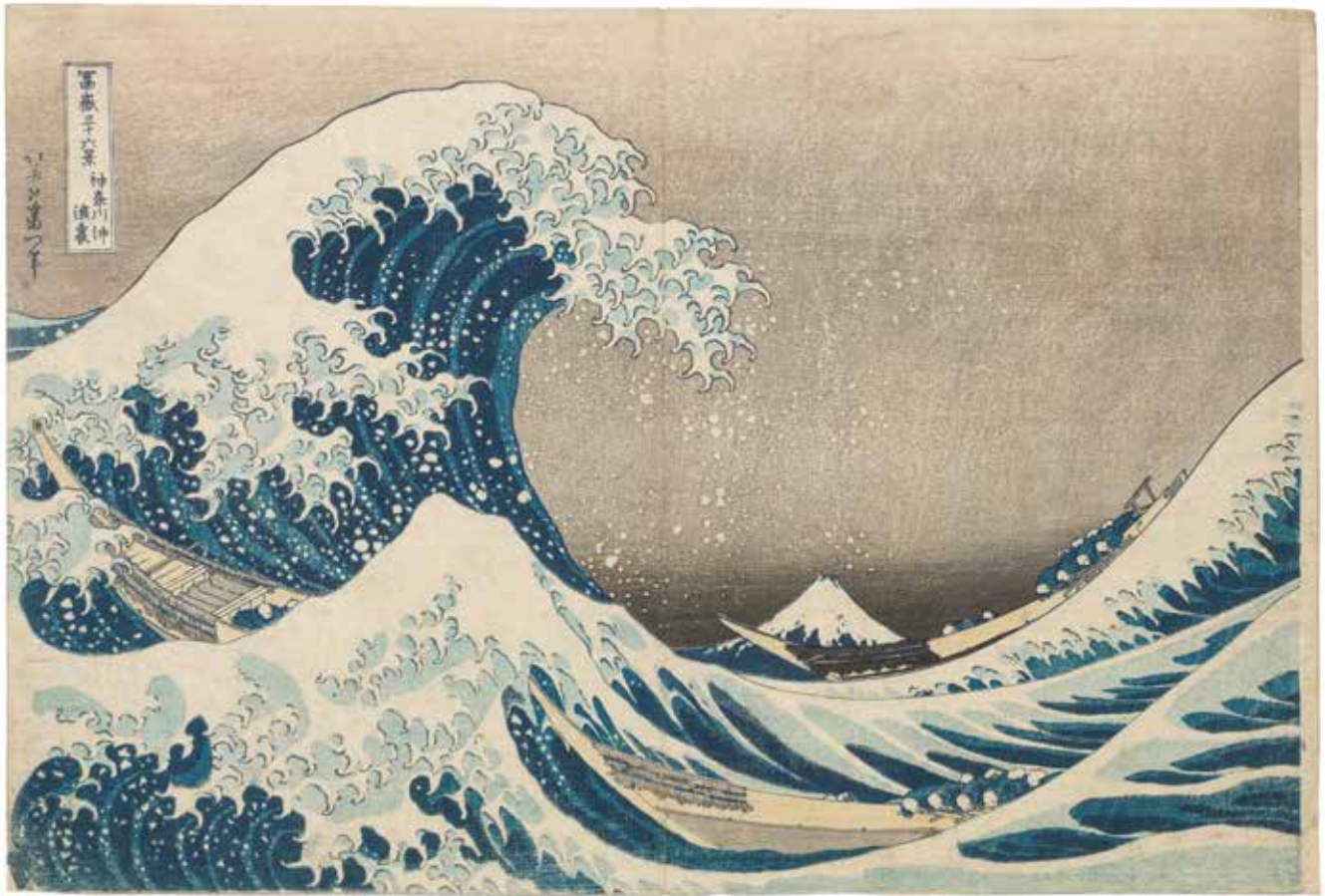
KITAGAWA UTAMARO I (1750S-1806)

Edo period (1615-1868)

An *oban* *tate-e* print entitled *Daimonjiya no uchi Hitomoto* (Hitomoto, Daimonjiya), published by Yamaguchiya, signed *Utamaro hitsu*
15 1/8 x 10 1/4in (38.3 x 26cm)

\$4,000 - 6,000





20

20

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1830

An *oban yoko-e* print entitled *Kanagawa-oki nami-ura* (Under the Wave off Kanagawa), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), signed *Hokusai aratame litsu hitsu*

10 1/16 x 14 13/16in (25.5 x 37.6cm)

\$250,000 - 350,000





21

21

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1834

An oban yoko-e print entitled *Suo no kuni Kintaibashi* (The Kintai Bridge in Suo Province), from the series *Shokoku meisho kiran* (Remarkable Views of Bridges in Various Provinces), published by Nishimuraya Yohashi (Eijudo), censor's seal *kiwame*, signed *Saki no Hokusai litu hitsu*

9 13/16 x 14 3/4in (25 x 37.5cm)

\$2,500 - 3,500



22

22

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1835

An oban yoko-e print entitled *Kakinomoto no Hitomaro*, from the series *Hyakunin issu uba ga etoki* (100 Poems Explained by the Nurse), published by Nishimuraya Yohashi (Eijudo), censor's seal *kiwame*, signed *Saki no Hokusai Manji*

9 5/8 x 14 7/8in (24.5 x 37.7cm)

\$3,000 - 5,000



23

KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), circa 1832

An *oban tate-e* print entitled *Toto Aoigaoka no taki* (The Falls at Aoigaoka in the Eastern Capital), from the series *Shokoku taki meguri* (A Tour of Waterfalls in Various Provinces), published by Nishimuraya Yohachi (Eijudo), censor's seal *kiwame*, signed *Saki no Hokusai litsu hitsu*
 14 1/2 x 10in (37 x 25.3cm)

\$2,000 - 3,000

23

24

UTAGAWA HIROSHIGE I (1797-1858)
Edo period (1615-1868), 1847-1852

An uncut *uchiwa-e* (fan) print of Laborers, censor's seals *Fukushima*, *Muramatsu*, signed *Hiroshige giga*
 9 x 11 1/2in (22.8 x 29.2cm)

\$1,500 - 2,000



24

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



25

25
UTAGAWA HIROSHIGE I (1797-1858)
Edo period (1615-1868), 1831-1832
An oban yoko-e print entitled Ryogoku no yoizuki (Evening Moon at Ryogoku Bridge), from the series Tōto meisho (Famous Places in the Eastern Capital), circa 1831-1832, signed Ichiyusai Hiroshige ga 8 3/4 x 14in (22.3 x 35.5cm)

\$3,000 - 4,000



26

26
UTAGAWA HIROSHIGE I (1797-1858)
Edo period (1615-1868), 1833-1834
Two oban yoko-e prints: Mitsuke, Tenryugawa zu (Mitsuke: Tenryu River View), censor's seal kiwame, and Narumi, meibutsu Arimatsu shibori (Narumi: Famous Arimatsu Tie-dyed Fabric), both from the series Tokaido gojusan tsugi no uchi (53 Stations of the Tokaido Road), 1833-1834, published by Takenouchi Magohachi (Hoeido), each signed Hiroshige ga (2) 9 3/4 x 14 1/2in (24.7 x 36.7cm) 9 x 13 7/8in (22.8 x 35.2cm)

\$1,500 - 2,500



27

27
UTAGAWA HIROSHIGE I (1797-1858)
Edo period (1615-1868), circa 1835-1838
An oban yokoe- print entitled Miyanokoshi (No. 37, Miyanokoshi), from the series Kisokaido rokujukyu tsugi no uchi (69 Stations of the Kisokaido Road), published by Isey Rihei (Kinjudo), signed Hiroshige ga 9 1/4 x 13 13/16in (23.6 x 35cm)

\$3,000 - 5,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



30



31



32

30

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1856

An oban *tate-e* print entitled *Saruwaka-machi yoru no kei* (Night View of Saruwaka-machi), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seals *aratame*, *tatsu ku*, signed *Hiroshige ga*

14 3/16 x 9 7/16in (36 x 24.3cm)

\$1,000 - 1,500

31

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An oban *tate-e* print entitled *Kakuchu shinonome* (Dawn inside the Yoshiwara), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1857, published by Uoya Eikichi, censor's seals *aratame*, *mi shi*, signed *Hiroshige ga*

14 1/2 x 10 1/8in (36.8 x 25.9cm)

\$1,000 - 1,500

32

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), 1858

An oban *tate-e* print entitled *Hiroshige no shinie* (Memorial Portrait of Hiroshige), published by Uoya Eikichi, censor's seal *uma ku*, signed *Toyokuni ga*

14 1/8 x 9 11/16in (36 x 24.6cm)

\$1,000 - 1,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

33
**UTAGAWA KUNISADA I (TOYOKUNI III,
1786-1864)**
Edo period (1615-1868), circa 1832
An *oban yoko-e* print entitled *Asazumabune*
(Shirabyoshi Dance in a Boat), from an untitled
series of landscapes, circa 1832, published by
Yamaguchiya Tobei (Kinkodo), censor's seal
kiwame, signed *Kochoro Kunisada ga*
10 1/8 x 14 11/16in (25.7 x 37.2cm)



\$1,000 - 1,500

33

34
**UTAGAWA KUNITORA (ACTIVE EARLY
19TH CENTURY)**
Edo period (1615-1868), 1810s-1820s
An *oban yoko-e* print entitled *Hira bosetsu*
(Evening Snow at Mount Hira), from the series
Omi hakkei (Eight Views of Omi),
signed *Kunitora ga*
8 5/8 x 13in (22 x 33cm)



\$1,500 - 2,500

34



35

35

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1830-1835

An *oban yoko-e* print entitled *Tsukudajima* (Tsukuda Island), from the series *Toto meisho* (Famous Places in the Eastern Capital), published by Kagaya Kichieemon, censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*
 10 1/16 x 14 7/8in (25.5 x 37.7cm)

\$1,500 - 2,500



36

36

KEISAI EISEN (1790-1848)

Edo period (1615-1868), circa 1835-1838

An *oban yoko-e* print entitled *Kutsukake no eki, Hiratsuka hara uchu nokei* (No. 20, Kutsukake Station: Rain on the Plain of Hiratsuka), from the series *Kisokaido* (Kisokaido Road), published by Takenouchi Magohachi (Hoeido)
 9 3/4 x 14 5/8in (24.8 x 37cm)

\$2,000 - 3,000





37

37

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

An *oban tate-e* print entitled *Tsurugizan no asa* (Tsurugizan Morning), from the series *Nihon Arupusu juni dai no uchi* (12 Scenes in the Japan Alps), dated 1926, with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*
 15 5/8 x 11 in (39.7 x 27.7cm)

\$1,500 - 2,000

38

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

Two *oban tate-e* prints: *Obatan omu* (Obatan Parrot), and *Kibatan omu* (Kibatan Parrot), both from the series *Dobutsuen* (Zoo), dated 1926, with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (2)
 15 3/4 x 10 3/4 in (39.7 x 27.2cm)
 16 1/8 x 11 1/4 in (41 x 28.7cm)

\$1,500 - 2,500



38

39

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

A large woodblock print entitled *Kawaguchi-ko* (Fuji from Kawaguchi Lake), from the series *Fuji jukkei* (Ten Views of Mount Fuji), dated 1926, with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*
 15 1/2 x 21 3/8 in (39.5 x 54.5cm)

\$1,000 - 1,500



39

40

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1927-1928

Two *oban yoko-e* prints: the first entitled *Taguchi no fuyu* (Winter in Taguchi), dated 1927; the second entitled *Sancho Kengamine* (The Kengamine Summit), from the series *Fuji jukkei* (Ten Views of Mount Fuji), dated 1928; each with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (2)

10 5/8 x 16in (27 x 40.5cm)

10 11/16 x 15 7/8in (27.2 x 40.2cm)

\$1,000 - 1,500



40

41

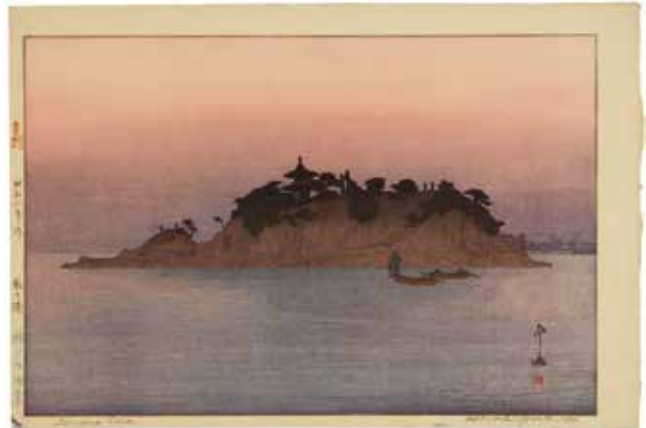
YOSHIDA HIROSHI (1876-1950)

Taisho (1912-1926) to Showa (1926-1989) era, 1926-1927

Comprising three *oban yoko-e* prints: *Tomonoura*, dated 1927, and *Ugo no yu* (Evening after Rain), dated 1926, both from the series *Seto Naikai shu* (Inland Sea); and *Unzendake*, dated 1927; each with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (3)

10 15/16 x 16 1/8in (27.7 x 41cm) each approximately

\$2,000 - 3,000



41

42

YOSHIDA HIROSHI (1876-1950)

Taisho (1912-1926) to Showa (1926-1989) era, 1926-1937

Two *oban yoko-e* prints: the first entitled *Sumidagawa* (Sumida River), from the series *Tokyo juni dai* (12 Scenes of Tokyo), dated 1926; the second entitled *Kashiwabara no yuki* (Snow at Kashiwabara), dated 1927; each with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (2)

10 3/4 x 16 1/8in (27.2 x 40.6cm)

10 5/8 x 15 9/16in (27 x 39.5cm)

\$1,000 - 1,500



42

43

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

An *oban yoko-e* print entitled *Goshikigahara*, from the series *Nihon Arupusu juni dai no uchi* (12 Scenes in the Japan Alps), dated 1926, with *jizuri* seal, signed *Yoshida*

10 7/8 x 16 3/4in (27.5 x 42.5cm)

\$1,500 - 2,000



43

44

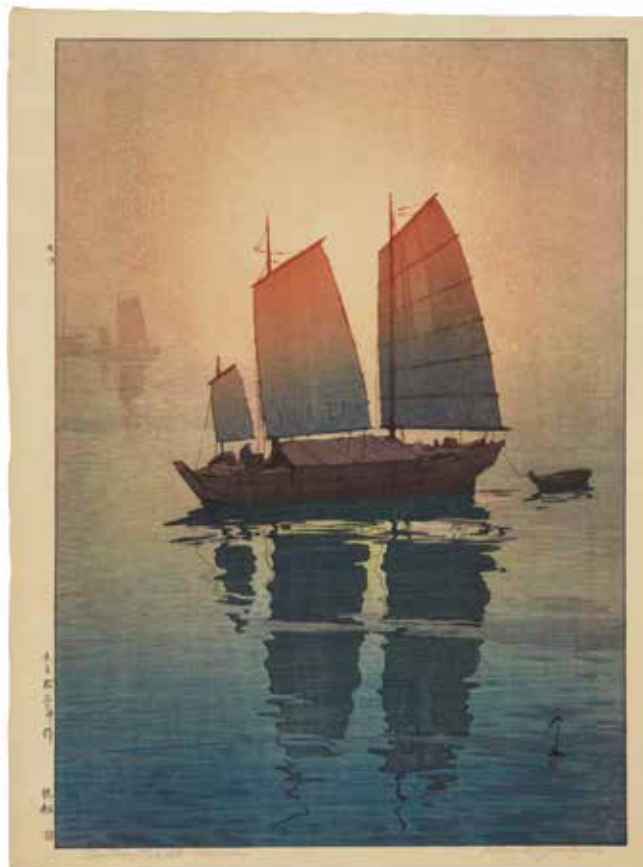
YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

A set of six large woodblock prints: *Hansen asa* (Sailboats: Morning); *Hansen gozen* (Sailboats: Forenoon); *Hansen gogo* (Sailboats: Afternoon); *Hansen yu* (Sailboats: Evening); *Hansen yoru* (Sailboats: Night); and *Hansen kiri* (Sailboats: Mist); each from the series *Seto Naikai shu* (Inland Sea), dated 1926, *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (6)

21 1/4 x 15 7/8in (54 x 40.2cm) each approximately

\$40,000 - 60,000





45

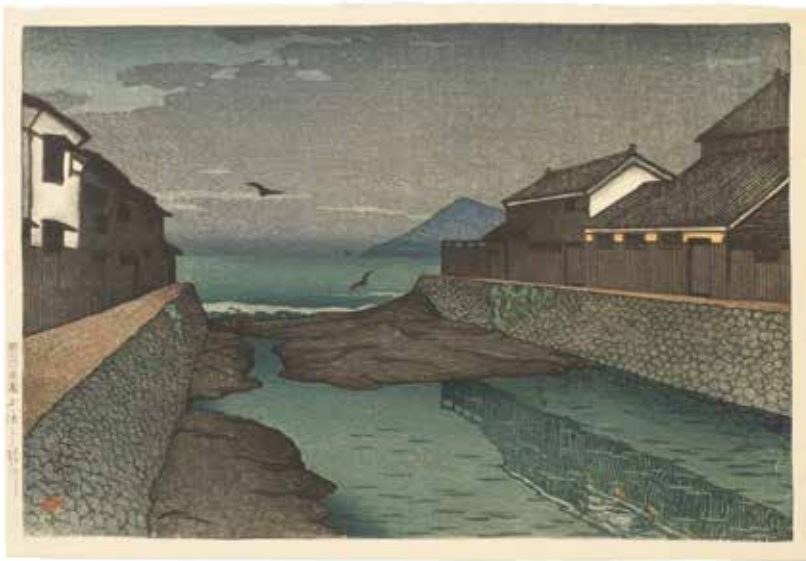
45

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban yoko-e* print entitled *Aki no Koshiji* (Autumn in the Koshiji Region), from the series *Tabi miyage dai isschu* (Souvenirs of Travel I), dated 1920, published by Watanabe Shozaburo (6mm Watanabe round seal), signed *Hasui*, with *Watanabe hangaten* diamond sticker on verso
10 1/4 x 15 1/4in (26.1 x 38.8cm)

\$3,000 - 5,000



46

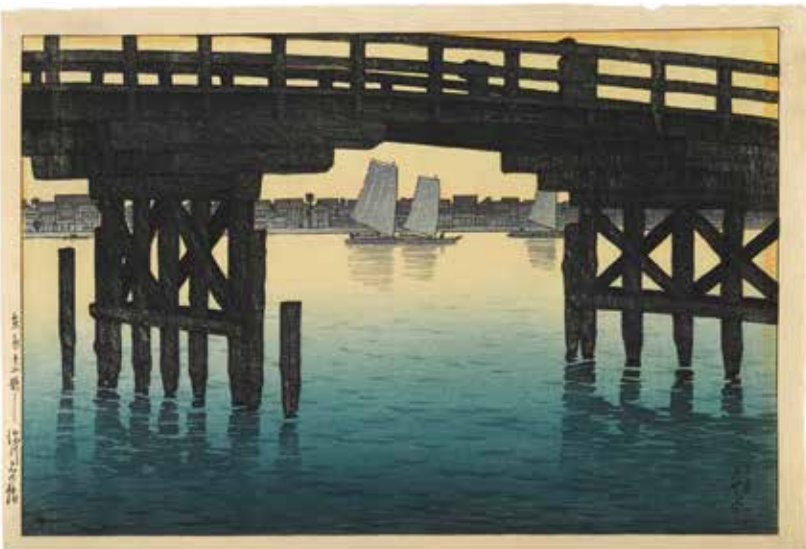
46

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban yoko-e* print entitled *Obama Horikawa* (The Hori River at Obama), from the series *Tabi miyage dai isschu* (Souvenirs of Travel I), dated 1920, signed *Hasui*
10 1/8 x 15 1/8in (25.7 x 38.5cm)

\$3,000 - 5,000



47

47

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban yoko-e* print entitled *Tokyo Kaminohashi* (The Kaminohashi Bridge in Fukagawa, Tokyo), from the series *Tokyo junidai* (12 Scenes of Tokyo), dated 1920, published by Watanabe Shozaburo (6mm Watanabe round seal), signed *Hasui*, with *Watanabe hangaten* diamond sticker on verso
10 1/4 x 15 1/8in (26.2 x 38.5cm)

\$1,000 - 1,500

48

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban yoko-e* print entitled *Yuki no Shirahige* (Shirahige in the Snow), from the series *Tokyo junidai* (12 Scenes of Tokyo), dated 1920, published by Watanabe Shozaburo (6mm Watanabe round seal), signed *Hasui*, with Watanabe *hangaten* diamond sticker on verso
10 5/16 x 15 1/4in (26.3 x 38.7cm)

\$3,000 - 5,000



48

49

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1921

An *oban yoko-e* print entitled *Echigo no Urahama* (Urahama in Echigo Province), from the series *Tabi miyage dai nishu* (Souvenirs of Travel II), dated 1921, signed *Hasui*
10 1/4 x 15 5/16in (26 x 38.8cm)

\$3,000 - 5,000



49

50

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1921

An *oban yoko-e* print entitled *Yuki no akebono, Sado Ogi minato* (Dawn Snow at the Port of Ogi on Sado Island), from the series *Tabi miyage dai nishu* (Souvenirs of Travel II), dated 1921, published by Watanabe Shozaburo (6mm Watanabe round seal), signed *Hasui*
10 1/8 x 15in (25.9 x 38cm)

\$3,000 - 5,000



50



53



51



52

51

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban Tate-e* print entitled *Daikon gashi* (Daikon Riverbank), from the series *Tokyo Junidai* (12 Scenes of Tokyo), dated 1920, published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Hasui* 15 1/4 x 10 1/4in (38.8 x 26cm)

\$3,000 - 5,000

52

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1925

An *oban Tate-e* print entitled *Daichi no yuki* (Snow at Daichi), dated 1925, published by Sosaku Hanga Kai hanmoto Isetatsu, signed *Hasui* 14 1/2 x 10 1/16in (36.9 x 25.5cm)

\$2,000 - 3,000

53

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1921

An *oban Yoko-e* print entitled *Sado Ebisu minato* (Port of Ebisu on Sado Island), from the series *Tabi miyage dai nishu* (Souvenirs of Travel II), dated 1921, published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Hasui* 10 5/16 x 15 5/16in (26.1 x 39cm)

\$3,000 - 5,000



54

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1921

An *oban tate-e* print entitled *Seiten no yuki Miyajima* (Snow on a Bright Day at Miyajima), from the series *Tabi miyage dai nishu* (Souvenirs of Travel II), dated 1921, published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Hasui*
 15 1/4 x 10 7/16in (38.8 x 26.5cm)

\$4,000 - 6,000



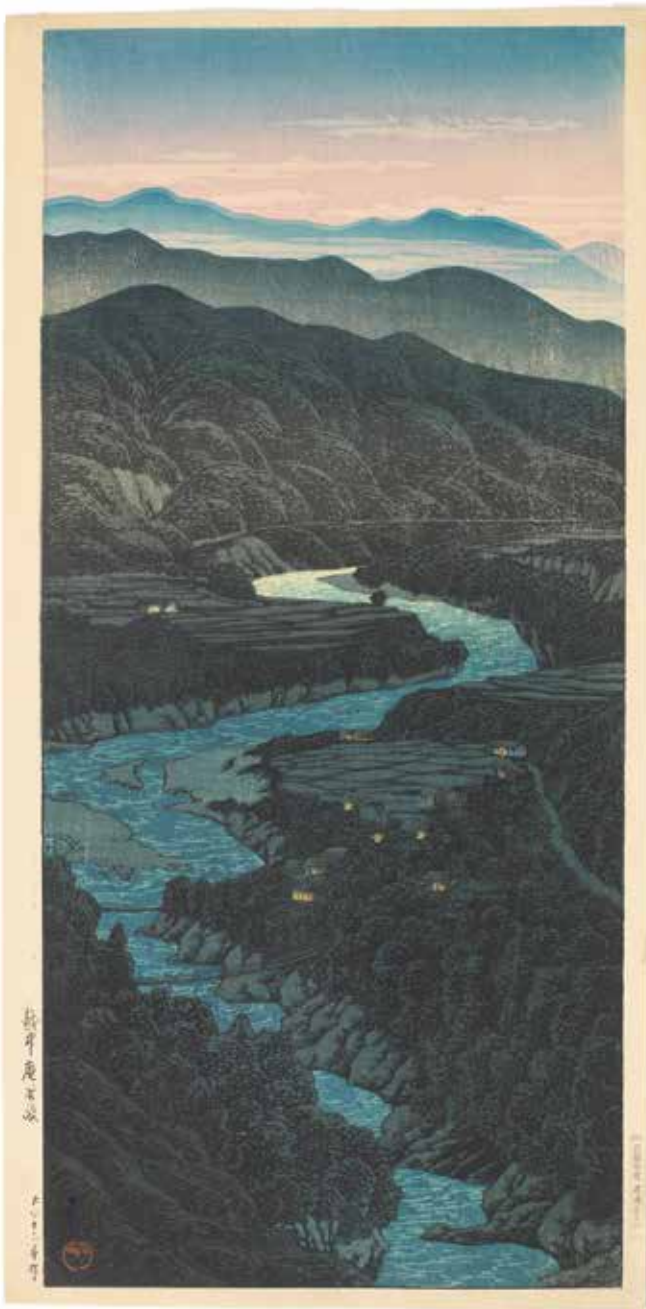
55

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1921

An *oban tate-e* print entitled *Yuki ni kure no Terashima mura* (Evening Snow at Terashima Village), from the series *Tokyo junidai* (12 Scenes of Tokyo), dated 1920, published by Watanabe Shozaburo, signed *Hasui*, with *Watanabe hangaten* diamond sticker on verso
 15 3/16 x 10 3/8in (38.2 x 26.5cm)

\$4,000 - 6,000



56

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), circa 1923

A *nagaban tate-e* print entitled *Etchu Ioridani toge* (Ioridani Pass, Etchu), dated 1923, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal), signed *Hasui*, with *Watanabe* seal on verso

18 3/8 x 9 3/16in (46.7 x 23.3cm)

\$2,000 - 3,000



57

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1928

A *nagaban tate-e* print entitled *Ikegami honmonji no to* (Pagoda of Ikegami Honmonji), dated 1928, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* rectangular seal), signed *Hasui*

18 1/2 x 9 3/16in (47 x 23.4cm)

\$1,500 - 2,000



58

58
KAWASE HASUI (1883-1957)
Taisho era (1912-1926), 1923

An *aiban tate-e* print entitled *Bungo Kakise* (Cherry Trees at Kakise, Bungo Province), from the series *Nihon fukei senshu* (Selected Views of Japan), dated 1923, published by Watanabe Shozaburo (6mm Watanabe round seal), signed *Hasui*, with limited edition number 76/300 on verso
 12 1/8 x 9in (30.7 x 22.8cm)

\$1,000 - 1,500

59
KAWASE HASUI (1883-1957)
Taisho era (1912-1926), 1923

An *aiban tate-e* print entitled *Kumamoto-jo Miyukibashi* (The Imperial Procession Bridge at Kumamoto Castle), from the series *Nihon fukei senshu* (Selected Views of Japan), dated 1923, published by Watanabe Shozaburo (6mm Watanabe seal), signed *Hasui*
 12 1/16 x 8 15/16in (30.7 x 22.7cm)

\$1,000 - 1,500

60
KAWASE HASUI (1883-1957)
Taisho era (1912-1926), 1922

An *aiban tate-e* print entitled *Kagoshima Kotsukigawa* (Kotsuki River in Kagoshima), from the series *Nihon fukei senshu* (Selected Views of Japan), dated 1922, published by Watanabe Shozaburo (6mm Watanabe round seal), signed *Hasui*, with limited edition number 76/300 on verso
 12 1/16 x 8 7/8in (30.5 x 22.5cm)

\$1,000 - 1,500



59



60



61
KAWASE HASUI (1883-1957)

Taisho (1912-1926) to Showa (1926-1989) era, 1926-1933

Comprising four *oban tate-e* prints: the first entitled *Asakusa kannon no yukibare* (Clearing Sky after Snow, Kannon Temple, Asakusa), from the series *Tokyo junidai* (12 Scenes of Tokyo), dated 1926, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* rectangular seal); *Hoshizukiyo Miyajima* (Starlit Night at Miyajima), from the series *Tabi miyage dai sanshu* (Souvenirs of Travel III), dated 1928, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal); *Kyoto Kiyomizudera* (Kiyomizudera Temple in Kyoto), from the series *Nihon fukei shu II Kansai hen* (Collected Views of Japan II, Kansai Edition), dated 1933; and *Tsuchiura no asa* (Morning at Tsuchiura), dated 1931, both published by Watanabe Shozaburo (6mm *Watanabe* round seal); each signed *Hasui* (4)

15 1/4 x 10 3/16in (38.7 x 25.9cm) each approximately

\$2,000 - 3,000

62
KAWASE HASUI (1883-1957), AND ODA KAZUMA (1882-1956)

Taisho (1912-1926) to Showa (1926-1989) era, 1925-1933

Comprising three *oban tate-e* prints: the first entitled *Ame no Ushibori* (Rain at Ushibori), dated 1929, published by Sakai Kawaguchi Gohan, with edition number 42/100 on verso; the second entitled *Sendai Yamadera* (The Yama Temple, Sendai), from the series *Nihon fukei shu Higashi Nihon hen* (Collection of Scenic Views of Japan, Eastern Japan Edition), dated 1933, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal); each signed *Hasui*; and *Iwami Yakubu onsen* (Yakubu Hot Spring, Iwami Prefecture), dated 1925, signed *Kazuma hitsu* (3)

17 1/8 x 11 3/4in (43.4 x 30cm)

15 1/2 x 10 3/8in (39.2 x 26.3cm)

15 1/4 x 10 1/4in (38.5 x 26cm)

\$1,800 - 2,500

63

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1924

An *oban yoko-e* print entitled *Suo Kintai-kyo* (The Kintai Bridge in Suo Province), from the series *Tabi miyage dai sanshu* (Souvenirs of Travel III), dated 1924, published by Watanabe Shozaburo (6mm Watanabe seal), signed *Hasui*

10 3/8 x 15 3/16in (26.2 x 38.7cm)

\$1,000 - 1,500



63

64

KOBAYASHI KIYOCHIKA (1847-1915)

Meiji (1868-1912) to Taisho (1912-1926) era, 1880-1915

Comprising six *oban yoko-e* prints: the first entitled *Hama-cho yori utsusu Ryogoku taika* (Great Fire at Ryogoku Drawn from Hama-cho), dated 1881, signed *Kobayashi Kiyochika hitsu*; *Hakone Dogashima no yakei* (Night Scene of Dogashima), circa 1914, published by Matsuki Heikichi, signed *Kiyochika*; *Sensoji setchu* (Sensoji Temple in the Snow), *Asakusa Kuramae natsuyo* (Summer Evening at Asakusa Kuramae), and *Gohonmatsu uzuki* (Rain and Moonlight at Gohonmatsu), each signed *Kobayashi Kiyochika hitsu*; the last entitled *Tokiwabashi nai shiheiryō no zu* (Sunset: The Bureau for Paper Money at Tokiwa Bridge), dated 1880; each published by Fukuda Kumajiro (6)

10 3/8 x 15 3/4in (26.3 x 40.8cm) largest
9 1/8 x 13 1/4in (23.2 x 33.6cm) smallest

\$1,000 - 1,500



64

65

KOBAYASHI KIYOCHIKA (1847-1915)

Meiji (1868-1912) to Taisho (1912-1926) era, 1880-1914

Comprising five *oban yoko-e* prints: the first *Imadobashi chatei no tsukiyo* (Teahouses at Imadobashi on a Moonlit Night), circa 1880, signed *Kobayashi Kiyochika*; *Miho no ura*; *Okawagishi Ichinohashi enkei* (Distant View of the Bridge, Ichinohashi, from the Great River Embankment), circa 1880, published by Fukuda Kumajiro; *Tsukiji Akashicho kanya no tsuki* (Moon on a Chilly Night at Akashicho, Tsukiji), signed *Kiyochika*; and *Mukojima Mimeguri teika no sekkei* (Snow Scene Below the Embankment at Mukojima Mimeguri Shrine), both circa 1914, published by Matsuki Heikichi (5)

10 5/16 x 15 7/8in (26.2 x 40.5cm) largest
9 1/8 x 13 3/16in (23.1 x 33.5cm) smallest

\$1,000 - 1,500



65



66

66
KOBAYASHI KIYOCHIKA (1847-1915)
Meiji era (1868-1912), 1879-1881

Comprising nine *oban yoko-e* prints: *Kawaguchi nabekama seizo zu* (Manufacturing Pots and Kettles in Kawaguchi), 1879; *Dokanyama yuhigure* (Sunset at Mount Dokan), 1879; *Mitsumata Eitaibashi enkei* (Distant View of Eitai Bridge at Mitsumata), 1880; *Odenmachi Daimaru* (the Daimaru Store at Odenmachi), 1881; *Akasaka Kinokunizaka* (Kinokuni Hill, Akasaka), 1880; *Mukojima sakura* (Cherry Blossoms at Mukojima), 1880; each signed *Kobayashi Kiyochika hitsu*; *Dainikai Naikoku Kangyo Hakurankai nai bijutsukan funsui* (The Fountain Outside the Art Museum at the Second Exhibition for the Promotion of Domestic Industry), 1881, signed *Kobayashi Kiyochika*; *Yushima moto seido no kei* (View of Former Confucian Temple), 1879; and *Tokiwabashi nai shimeryo no zu* (The Bureau for Paper Money at Tokyo Bridge), 1880; each published by Fukuda Kumajiro (9)

9 1/8 x 13 1/8in (23.1 x 33.2cm) each approximately

\$1,000 - 1,500



67

67
KOBAYASHI KIYOCHIKA (1847-1915)
Meiji (1868-1912) to Taisho (1912-1926) era, 1876-1914

Comprising six *oban yoko-e* prints: the first entitled *Tokyo Shin-Ohashi uchu zu* (Picture of Shin-Ohashi Bridge, Tokyo, in the Rain), dated 1876, signed *Kobayashi Kiyochika ga*; the second entitled *Suruga Okitsu asa no Fuji* (Morning Fuji at Okitsu), circa 1914; and *Mukojima mankai no yozakura* (Cherry Blossom in Full Bloom in the Night at Mukojima), 1915; both signed *Kiyochika*, each published by Matsuki Heikichi; *Kudanzaka gogatsu no yoru* (May Night at Kudanzaka), circa 1880; *Kawasaki gekkai* (Moonlit Sea at Kawasaki), circa 1880; each published by Fukuda Kumajiro, signed *Kobayashi Kiyochika hitsu*; the last entitled *U mewaka Jinja* (U mewaka Shrine), circa 1877, signed *Kobayashi Kiyochika* (6)

10 3/8 x 15 3/4in (26.3 x 40cm) largest
 9 1/8 x 13 1/4in (23.3 x 33.6cm) smallest

\$1,000 - 1,500



68

68
TAKAHASHI HIROAKI (SHOTEI, 1871-1945),
KASAMATSU SHIRO (1898-1991), YOSHIDA FUJIO
(1887-1987), KATSUHIRA TOKUSHI (1904-1970), AND
HIRATSUKA UN'ICHI (1895-1997)

Showa era (1926-1989), 1920s-1950s
 Comprising two *oban yoko-e* prints, two *oban tate-e* prints, and one woodblock print: the first entitled *Ueno Kiyomizu-do* (Kiyomizu Temple, Ueno), dated 1926, signed *Hiroaki*; *Suenaga no ame* (Suenaga District in Rain), from the series *Tokyo kinko hakkei no uchi* (Eight Views Around Tokyo), dated 1939, published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Shiro*; *Bara* (Roses), signed *Fujio*, signed in pencil *Fujio Yoshida*; *Sasaame* (Glutinous Rice Jelly Wrapped in a Bamboo Leaf), dated 1936, with an artist seal *Tokushi* and *Akitashi Teppo-cho 45 Katsuhira Tokushi sosaku hanga* seal; *Keishu senseidai* (Star Observatory in Gyeongju), circa 1950s, signed *Hiratsuka Un'ichi* (5)

10 1/16 x 15 1/8in (25.6 x 38.3cm) each approximately
 16 3/8 x 10 11/16in (41.7 x 27.2cm) each approximately
 12 9/16 x 14 7/8in (32 x 37.7cm)

\$1,000 - 1,500

69

HASHIGUCHI GOYO (1881-1921)

Taisho era (1912-1926), 1920

Two woodblock prints: the first entitled *Kamo* (Two Ducks); the second entitled *Kyoto Sanjo Ohashi* (The Great Bridge at Sanjo in Kyoto); each dated 1920, signed *Goyo ga* (2)
10 3/8 x 16in (26.4 x 40.6cm)
12 x 19in (30.5 x 48.3cm)

\$1,000 - 1,500



69

70

HASHIGUCHI GOYO (1881-1921)

Taisho era (1912-1926), 1918

One woodblock print entitled *Yabakei* (Yaba Gorge), dated 1918, printed by Somekawa Kanzo, noted *mihon* (sample) as a edition number, signed *Goyo ga*
16 x 20 3/8in (40.7 x 51.8cm)

\$1,200 - 1,800



70

71

HASHIGUCHI GOYO (1881-1921)

Taisho era (1912-1926), 1920

Comprising three *oban tate-e* prints: *Tenugui no onna* (Woman with a Towel, Portrait of Hisae); *Benifude o moteru onna* (Woman Applying Color to Her Lips, Portrait of Chiyo, a Maiko of Gion, Kyoto); *Bon moteru onna* (Waitress with a Red Tray, Portrait of Onao, a Maid at the Matsuyoshi Inn, Kyoto); each dated 1920, signed *Goyo ga* (3)
17 1/2 x 11 1/2in (44.5 x 29.2cm)
16 3/16 x 11 1/8in (41 x 28cm)
15 5/8 x 10 1/2in (39.8 x 26.8cm)

\$3,000 - 5,000



71



72

HASHIGUCHI GOYO (1881-1921)

Taisho era (1912-1926), 1920

A *dai oban tate-e* print entitled *Natsugoromo no onna* (Woman in Summer Clothing), dated 1920, signed *Goyo ga*
17 3/4 x 11 9/16in (45 x 29.5cm)

\$3,000 - 5,000



73

HASHIGUCHI GOYO (1881-1921)

Taisho (1912-1926) era, 1920

A *dai oban tate-e* print entitled *Yokugo no onna* (Woman after the Bath), dated 1920, signed *Goyo ga*
17 5/8 x 11 7/8in (44.7 x 30cm)

\$4,000 - 5,000



74

HASHIGUCHI GOYO (1881-1921)

Taisho era (1912-1926), 1920

A woodblock print entitled *Kami sukeru onna* (Woman in Blue
Combing Her Hair), dated 1920, signed *Goyo ga*
17 1/2 x 13 1/2in (44.6 x 34.4cm)

\$8,000 - 12,000



75

75

ITO SHINSUI (1898-1972)
Taisho era (1912-1926), 1916

An *oban yoko-e* print entitled *Sunset at Arashi*, dated 1916, published by Watanabe Shozaburo (7mm *Watanabe* round seal, signed *Shinsui*)
 10 x 14 5/8in (25.5 x 37cm)

\$1,500 - 2,500



76

76

ITO SHINSUI (1898-1972)
Showa era (1926-1989)

An *oban yoko-e* print entitled *Tago no yau* (Night Rain at Tago), from the series *Izu hakkei no uchi* (Eight Views of Izu), published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Shinsui ga*
 10 3/8 x 15 1/8in (26.5 x 38.5cm)

\$1,000 - 1,500



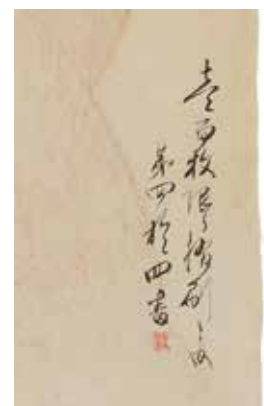
77

77

ITO SHINSUI (1898-1972)
Taisho era (1912-1926), 1923

A *dai oban tate-e* print entitled *Chikaki omoi* (Contemplating the Coming Spring), from the series *Shin bijin junisugata* (12 Images of Modern Beauties), dated 1923, signed *Shinsui ga*, limited edition number 137/150 on verso
 17 x 10 5/16in (43 x 26.2cm)

\$1,000 - 1,500



(verso)

78

ITO SHINSUI (1898-1972)

Taisho era (1912-1926), 1916

A woodblock print entitled *Taikyo* (Before the Mirror), dated 1916, published by Watanabe Shozaburo, signed *Shinsui*, with handwritten in ink *Ichiyakumai kagiri surizuri no uchi dai-shijushi-sho* (limited edition number 44/100) on verso
17 7/16 x 11 3/8in (44.3 x 28.8cm)

\$18,000 - 25,000



79



80



81

79

ITO SHINSUI (1898-1972)

Taisho era (1912-1926), 1922

A *dai oban tate-e* print entitled *Suzumi* (Enjoying the Cool), from the series *Shin bijin juni sugata* (New 12 Images of Modern Beauties), dated 1922, published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Shinsui*, with limited edition number 19/200 on verso

16 15/16 x 10 1/8in (43 x 25.5cm)

\$2,000 - 3,000

80

ITO SHINSUI (1898-1972)

Taisho (1912-1926) to Showa (1926-1989) era, 1924-1927

A *dai oban tate-e* and an *oban tate-e* print: the first entitled *Nagajuban* (Lady in Under Kimono), dated 1927, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* rectangular seal), signed *Shinsui ga*, with edition number 29/200 on verso; the second entitled *Marumage* (Hair Style of a Married Woman), dated 1924, published Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Shinsui saku* (2)

16 7/8 x 10 5/8in (43 x 27cm)

15 3/8 x 10 11/16in (39 x 27.1cm)

\$2,000 - 3,000



82

81

ITO SHINSUI (1898-1972)
Showa era (1926-1989), 1937

A *dai oban tate-e* entitled *Tsume* (Nails), from the series *Gendai bijinshu dai-nishu* (Second Series of Modern Beauties), dated 1927, published by Watanabe Shozaburo (7mm *Watanabe* round seal, and *Hanken shoyu fukyo moshu Watanabe Shozaburo* seal), signed *Shinsui ga*, with limited edition number 3/250 followed by *Watanabe* rectangular seal on verso

17 3/16 x 11 3/16in (43.5 x 23.5cm)

\$1,500 - 2,000

82

ITO SHINSUI (1898-1972)
Taisho era (1912-1926), 1917

A *dai oban tate-e* print entitled *Yokugo* (After the Bath), dated 1917, signed *Shinsui*, with limited edition number 27/50 on verso

17 1/8 x 12 1/16in (43.5 x 30.7cm)

\$6,000 - 8,000



83



84



85

83

ITO SHINSUI (1898-1972)

Taisho (1912-1926) era, 1921

A *dai oban tate-e* print entitled *Datemaki no onna* (Woman Wearing an Under-Sash), dated 1921, published by Watanabe Shozaburo (6mm *Watanabe* round seal), with limited edition number 9/200, signed *Shinsui saku*, *Watanabe hangaten* diamond sticker on verso 17 1/16 x 10 3/16in (43.5 x 25.8cm)

\$3,000 - 5,000

84

ITO SHINSUI (1898-1972)

Taisho (1912-1926) era, 1923

A *dai oban tate-e* entitled *Yuki no yo* (Snowy Night) from the series *Shin bijin junisugata* (New 12 Images of Modern Beauties), dated 1923, published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Shinsui ga*, with limited edition number 30/200 on verso 17 x 10 3/16in (43 x 25.8cm)

\$5,000 - 7,000



86

85

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1930

A *dai oban tate-e* print entitled *Yoku-go* (After a Bath), from the series *Gendai bijinshu dai-issu* (First Series of Modern Beauties), dated 1930, published by Watanabe Shozaburo (6mm *Watanabe* seal), signed *Shinsui ga*, with limited edition number 131/250 followed by *Watanabe* rectangular seal on verso
 16 13/16 x 10 13/16in (42.7 x 27.5cm)

\$1,500 - 2,500

86

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1928

A *dai oban yoko-e* print entitled *Mayuzumi* (Eyebrow Pencil), dated 1928, published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Shinsui ga*, with limited edition number 192/200 on verso
 11 1/4 x 15 9/16in (28.6 x 39.6cm)

\$8,000 - 12,000



87



88



89

87

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1929

A *dai oban tate-e* print entitled *Kuchibeni* (Rouge), from the series *Gendai bijinshu dai-isshu* (First Series of Modern Beauties), dated 1929, published by Watanabe Shozaburo (*Watanabe* rectangular seal), signed *Shinsui ga*, with limited edition number 73/250 on verso 16 3/4 x 10 7/8in (42.5 x 27.7cm)

\$2,000 - 3,000

88

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1929

A *dai oban tate-e* print entitled *Kaya* (Mosquito Net), from the series *Gendai bijinshu dai-isshu* (First Series of Modern Beauties), dated 1929, published by Watanabe Shozaburo, signed *Shinsui ga*, with limited edition number 101/250 followed by *Watanabe* rectangular seal on verso 16 5/8 x 10 13/16in (42 x 27.4cm)

\$2,000 - 3,000



90

89

HIRANO HAKUHO (1879-1957)

Showa era (1926-1989), 1932

A *dai oban* *tate-e* print entitled *Kagami no mae* (Before the Mirror), dated 1932, published by Watanabe Shozaburo (6mm *Watanabe* round seal, and *Hanken shoyu Watanabe Shozaburo* seal), signed *Hakuho ga*, with limited edition number 7/90 on verso 18 5/8 x 11 1/8in (47.5 x 28.3cm)

\$2,000 - 3,000

90

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1953

A woodblock print entitled *Kami* (Washing the Hair), dated 1953, published by Nihon Mokuhanga Shuppan Kyokai, signed *Shinsui ga*, with a sticker on verso stating *Published by Commission for Protection of Cultural Properties*, edition number 125 20 1/8 x 14 7/16in (51.2 x 23.3cm)

\$4,000 - 6,000



91

ITO SHINSUI (1898-1972)

Taisho era (1912-1926), circa 1917-1918

A complete set of four *aiban yoko-e* and four *aiban tate-e* prints entitled *Omi hakkei no uchi* (Eight Views of Omi); the first titled, dated and signed at lower right *Omi hakkei no uchi Hira Taisho rokunen gogatsu Shinsui* (Eight Views of Omi, Hira, Taisho 6 (1917), 5th month, Shinsui); the second titled, dated and signed at lower right *Omi hakkei no uchi Awazu Taisho rokunen gogatsu Shinsui* (Eight Views of Omi, Awazu, Taisho 6 (1917), 5th month, Shinsui); the third titled, dated and signed at lower right *Omi hakkei no uchi Yabase Taisho rokunen shichigatsu Shinsui* (Eight Views of Omi, Yabase, Taisho 6 (1917), 7th month, Shinsui); the fourth titled, dated and signed at the upper left in red ink *Omi hakkei no uchi Miidera Taisho rokunen shichigatsu Shinsui* (Eight Views of Omi, Miidera Temple, Taisho 6 (1917), 7th month, Shinsui); the fifth titled, dated and signed at lower right *Omi hakkei no uchi Ishiyamadera Taisho rokunen junigatsu Shinsui* (Eight Views of Omi, Ishiyamadera Temple, Taisho 6 (1917), 12th month, Shinsui); the sixth titled, dated and signed at the upper left *Omi hakkei no uchi Seta no Karahashi Taisho shichinen gogatsu Shinsui* (Eight Views of Omi, Karahashi Bridge, Seta, Taisho 7 (1918), 5th month, Shinsui); the seventh titled, dated and signed at lower left *Omi hakkei no uchi Karasaki no matsu Taisho shichinen gogatsu Shinsui* (Eight Views of Omi, Pines at Karasaki, Taisho 7 (1918), 5th month, Shinsui); the last titled, dated and signed at the upper right *Omi hakkei no uchi Katada Ukimido Taisho shichinen gogatsu Shinsui* (Eight Views of Omi, the Floating Pavilion at Katada, Taisho 7 (1918), 5th month, Shinsui); each published by Watanabe Shozaburo, with limited edition publisher's seal *Ito Shinsui ga Omi hakkei surizuri nihyaku mai kagiri no uchi* (by Ito Shinsui, Eight Views of Omi, limited edition of 200), no number indicated on verso, each with *kintei* (compliments) seal on verso except the sixth print, with an original folder (9) 8 5/8 x 12 1/2in (21.8 x 31.9cm) each approximately
12 3/8 x 8 7/8in (31.5 x 22.4cm) each approximately
19 3/8 x 13 5/8 x 5/8in (49 x 34.8 x 1.5cm) holder

\$20,000 - 30,000







92

92
TORII KOTONDO (1900-1976)
Showa era (1926-1989), 1929

A *dai oban* *tate-e* print entitled *Kamisuki* (Combing Hair), dated 1929, published by Kawaguchi, signed *Kotondo saku*, with limited edition number 148/300 on verso
 17 3/4 x 11 7/8in (45 x 30cm)

\$3,000 - 5,000



93

94
TORII KOTONDO (1900-1976)
Showa era (1926-1989), 1929

A *dai oban* *tate-e* print entitled *Nagajuban* (Long Undergarment), dated 1929, published by Kawaguchi, signed *Kotondo saku*
 18 x 11 11/16in (45.5 x 29.7cm)

\$2,000 - 3,000

93
TORII KOTONDO (1900-1976)
Showa era (1926-1989), 1929

A *dai oban* *tate-e* print entitled *Ame* (Rain), dated 1929, published by Sakai Kawaguchi goban, signed *Kotondo ga*, with limited edition number 258/300 on verso
 18 1/8 x 11 7/8in (46 x 30.2cm)

\$2,000 - 3,000

95
TORII KOTONDO (1900-1976)
Showa era (1926-1989), 1929

A *dai oban* *tate-e* print entitled *Nagajuban* (Long Undergarment), dated 1929, published by Sakai Kawaguchi Goban, signed *Kotondo saku*, with sticker *Gaikoku yuki nihyakumai zeppan, dai-hyakuyonjuku-go, Torii Kotondo* (For Export Limited Edition 149/200) on verso
 18 1/4 x 11 1/2in (46.5 x 29.2cm)

\$2,000 - 3,000



94



95

96

TORII KOTONDO (1900-1976)

Showa era (1926-1989), 1929

A *dai oban tate-e* print entitled *Nagajuban* (Long Undergarment), dated 1929, published by Kawaguchi, signed *Kotondo saku*
18 x 115/8in (45.5 x 29.5cm)

\$2,000 - 3,000



96



97

97
YAMAMURA TOYONARI (1886-1942) AND NATORI SHUNSEN (1886-1960)

Taisho (1912-1926) to Showa (1926-1989) era, circa 1920s

Comprising three *oban tate-e* prints: the first Actor Matsumoto Koshiro VII as Sukeroku, 1920, published by Yamamura Koka Hanga Kankokai, signed *Toyonari ga*; Ichikawa Sumizo as Shirai Gonpachi, signed *Shunsen*; and Onoe Kikugoro in the Role of Kanpei, signed *Taishido Shunsen shikai*, both from the series *Shunsen nigao-e shu* (Portraits of Male Actors in Various Roles), published by Watanabe Shozaburo (*Hanmoto Tokyo Ginza Watanabe mokuhan gaho seal*) (3)

15 3/4 x 10 3/4in (40 x 27.5cm) each approximately

\$2,000 - 3,000



98

98
PAUL JACOULET (1902-1960)

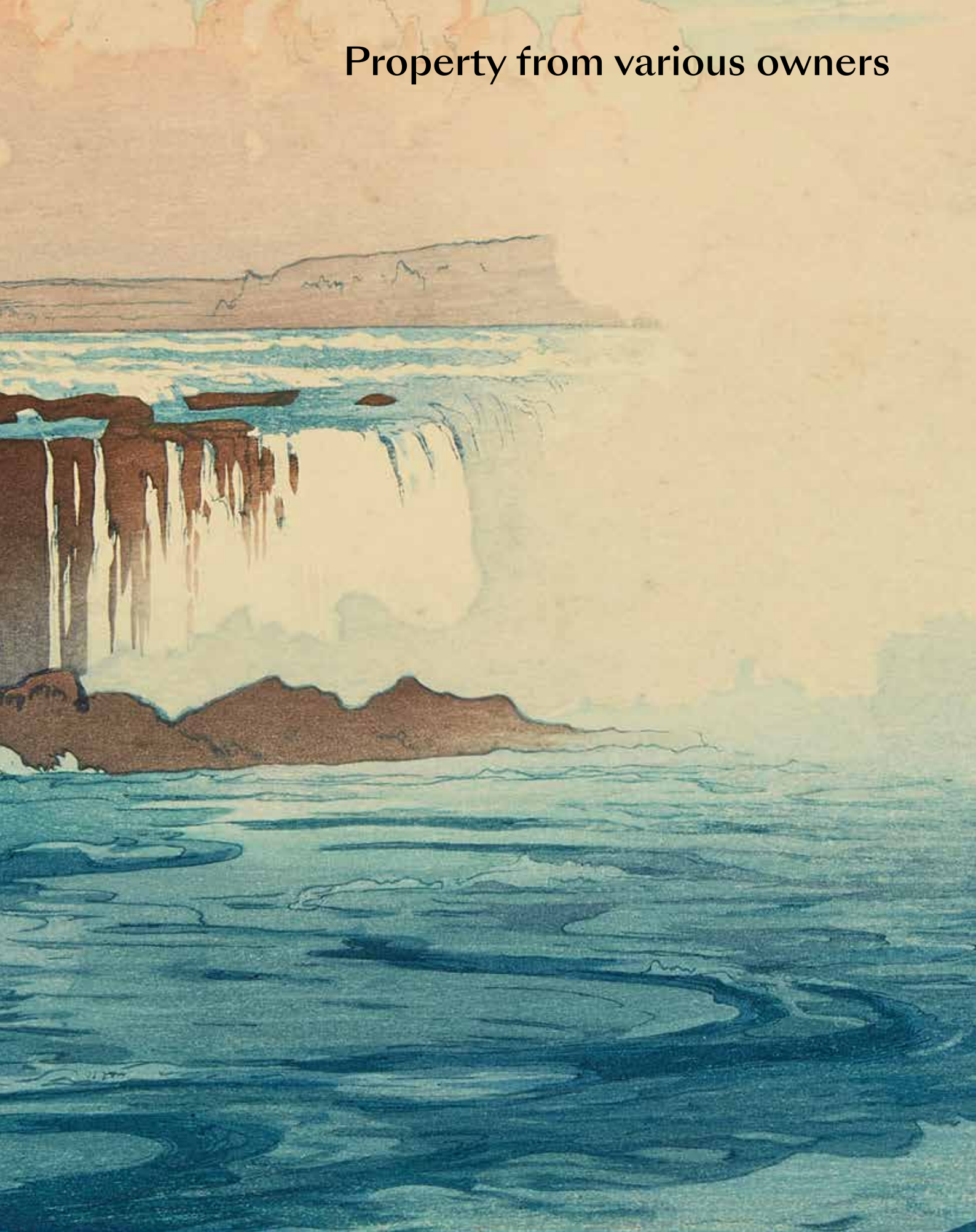
Showa era (1926-1989), circa 1934

A woodblock print entitled *Une Parisienne* (A Parisian Lady), signed in pencil *Paul Jacoulet*, fan seal, with edition number 87/150 on verso

19 1/4 x 14 1/2in (48.5 x 36.7cm)

\$2,000 - 3,000

Property from various owners





99

99[□]

KATSUSHIKA HOKUSAI (1760-1849), UTAGAWA KUNIYASU (1794-1832), AND UTAGAWA KUNIMITSU I (ACTIVE 1800S-EARLY 1830S)

Edo period (1615-1868), circa 1781-1830

Comprising three *oban yoko-e* prints: *Ryogoku-bashi yusuzumi hanabi kenbutsu no zu* (Enjoying the Evening Cool Viewing Fireworks at Ryogoku Bridge), circa 1781-1789, published by Nishimuraya Yohachi (Eijudo), signed *Katsu Shunro ga*; *Ryogoku ryo no zu* (Evening Cool at Ryogoku Bridge), circa 1804-1830, published by Kawaguchiya Uhei, censor's seal *kiwame*, signed *Ichiosai Kunimitsu ga*; and *Ozumo kogyo no zu* (Performance of Sumo Fund-Raising Tournament), signed *Kuniyasu ga*; each from the series *Shinpan uki-e* (Newly Published Perspective Pictures) (3) 8 7/8 x 14 1/4in (22.5 x 36.2cm)

8 7/8 x 13 3/4in (22.5 x 34.9cm)

8 1/2 x 13 13/16in (21.5 x 35cm)

\$1,000 - 1,500

100[□]

UTAGAWA KUNISADA II (KUNIMASA III, TOYOKUNI IV, 1823-1880)

Edo period (1615-1868), 1865-1870

Comprising four *oban tate-e* prints and an *oban tate-e* print triptych: the first titled *Boso awabi tori onna* (Abalone Divers in Boso, Chiba), from the series *Josho sanjuroku kisen* (36 Women of All Ranks), 1870, published by Tsutaya Kichizo, censor's seal *mi ku aratame*, signed *Oku Kunisada hitsu*; Bando Hikosaburo as Uba Otsuji and Iwai Hisajiro as Botaro, 1864, censor's seal *ne ku aratame*, signed *Kunisada ga*; *Rokudanme* (Act VI): Actors Ichimura Kakitsu IV as Tanegashima Gonroku, Nakamura Tsuruzo I as Metsubo Yahachi, and Ichikawa Danzo I as Tanuki no Kakubei, and left sheet of a diptych of *Shichidanme* (Act VII), Sawamura Tossho II as Teraoka Heiemon's Younger Sister Okura, both from the series *Joruri Chushingura* (A Joruri Performance of The Storehouse of Loyal Retainers), 1865, censor's seal *ushi shi aratame*, signed *Kunisada hitsu*; and a triptych depicting actors Bando Hikosaburo V as Ukiyo Tohei (right), Ichimura Kakitsu IV as Nozarashi Gosuke (center), and Ichikawa Danzo VI as Rokuji Namuemon (left), 1865, censor's seal *ushi ni aratame*, signed *Baichoro Kunisada ga* (on each sheet); each published by Isey Kanekichi (7)

14 1/2 x 10in (37.5 x 25.4cm) each approximately

\$1,500 - 2,000

101[□]

UTAGAWA HIROSHIGE I (1797 - 1858)
Edo period (1615-1868), 1858

An *oban tate-e* print entitled *Ryogoku hanabi* (Fireworks at Ryogoku), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1858, published by Uoya Eikichi, signed *Hiroshige ga*

13 13/16 x 8 3/4in (33.4 x 22cm)

\$1,000 - 1,500



100



101



102



103

102²

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), circa 1857

Comprising an *oban tate-e* triptych, an *oban tate-e* diptych, and two *oban tate-e* prints: the triptych entitled *Natsu shiranu niwa no ryofu* (Forgetting Summer's Heat in the Cool Breezes of the Garden), actors Ichikawa Yonejuro II, Sawamura Tossho II (right), Kawarazaki Gonjuro I, Iwai Kumesaburo III (center), and Nakamura Fukusuke I (left), 1858, censor's seal *uma shi*; the diptych entitled *Meiyo jinseroku*, Kumokiri Ninzaemon and Tabakoya Kihachi, 1852, censor's seals *Mera, Watanabe, ne shichi, Shitauri*, both published by Tsutaya Kichizo (Koeido); Igano Kotaro Tomoyuki and Iga Ichibu no jo Mitsumune no rei (Ghost of Mitsumune), 1852, published by Minatoya Shobe, censor's seals *Fuku, Muramatsu, ne roku*; each signed *Toyokuni ga*; the last Hokke Chobe, 1859, published by Uoya Eikichi, censor's seal *hitsuji ju aratame*, signed *Shimoto ni konomi Toyokuni ga* (4)

13 7/8 x 28 5/8in (35.4 x 72.7cm) three sheets joint

14 1/2 x 19 3/8in (36.8 x 49cm) two sheets joint

14 1/2 x 10in (37 x 25.7cm)

14 1/4 x 9 3/4in (36.4 x 24.7cm)

\$1,000 - 1,500

103²

TSUKIOKA YOSHITOSHI (1839-1892) AND UTAGAWA YOSHITORA (ACTIVE ABOUT 1836-1887)

Edo period (1615-1868) to Meiji era (1868-1912), 1847-1893

Comprising two *oban tate-e* print triptychs and five *oban tate-e* prints: the first entitled *Fukushima no yakata ni oite Naoyuki kori o tajjiru zu* (Naoyuki Conquers the Old Badger at Fukushima's Mansion), 1866, published by Tsujikoya Bunsuke, censor's seal *tora ju aratame*, signed *Ikkaisai Yoshitoshi hitsu* (right and left sheets), *Kaisai Yoshitoshi hitsu* (center sheet); *Tsuki no katsura, Gogo* (Cassia-Tree Moon: Wu Gang), and *Ginga no tsuki* (The Moon of the Milky Way), both 1886, *Dokusho no tsuki, Shiraku* (Reading by Moonlight: Zi Luo), 1888, each from the series *Tsuki hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon; *Shinano no kuni no koshi Zennono* (Zennono, the Filial Child of Shinano Province), 1893, and *Sato Shirobe Tadanobu*, from the series *Kokoku nijushi ko* (24 Paragons of Imperial Japan), published by Matsuki Heikichi, each signed *Yoshitoshi*; the last entitled *Oeyama kijin taiji no zu* (Exterminating the Ogres of Mount Oe), 1847-1852, published by Ebisuya Shoshichi, each signed *Kinchoro Yoshitora ga* (7)

13 3/4 x 28 3/4in (35 x 73cm) three sheets joint

14 3/8 x 9 5/8in (36.5 x 24.5cm) each approximately

14 3/8 x 29 1/4in (36.7 x 74.5cm) three sheets joint

\$1,500 - 2,000



104

104[□]

**UTAGAWA HIROSHIGE II (1829-1869),
AND UTAGAWA HIROSHIGE III (1842-
1894)**

**Edo period (1615-1868) to Meiji era (1868-
1912), 1859-1875**

Comprising an *oban Tate-e* triptych and two *oban-tate* prints: the triptych titled *Tokyo Yokohama jokisha tetsudo no zu* (Illustration of the Steam Train Railroad Between Tokyo and Yokohama), 1875, published by Kagaya Kichiemon (Kichibei), censor's seal *i ku*, signed *Ryusai Hiroshige ga* (right sheet only); *Oshu Sotogahama* (Sotogahama in Mutsu Province), and *Shinshu Zenkoji michi Kusuriyama* (Mount Kusuri on the Road to Zenkoji in Shinano Province), both from the series *Shokoku meisho hyakkei* (100 Famous Views in the Various Provinces), 1859, published by Uoya Eikichi, censor's seal *hitsuji ju aratame*, signed *Hiroshige ga* (5) 14 1/4 x 9 5/8in (36 x 24.2cm) each approximately

\$800 - 1,200



105

105[□]

**TSUKIOKA YOSHITOSHI (1839-1892) AND
UTAGAWA KUNIYOSHI (1797-1861)**

Edo period (1615-1868),

Comprising two *oban Tate-e* triptychs and an *oban Tate-e* print: the first entitled *Enoshima Chigogafuchi* (Chigogafuchi in Enoshima), from the series *Imayo Genji* (Modern Genji), 1864, published by Tsujikokaya Bunsuke (Kinshodo), censor's seal *ne go aratame*, signed *Kaisai Yoshitoshi hitsu* (right and left sheets) and *Gyokuro Yoshitoshi hitsu* (center sheet); the second entitled *Musashi no kuni Chofu Tamagawa* (The Chofu Jewel River in Musashi Province), from an untitled triptych series of *Mu Tamagawa* (Six Jewel Rivers), 1847-1852, published by Sanoya Kihei (Kikakudo), censor's seals *Hama*, *Kinugasa*, signed *Ichiyusai Kuniyoshi ga* (on each sheet); and the last Botaro's Nurse Otsuji, from the series *Daigan joju arigatakiijima* (Grateful Thanks for Answered Prayers: Waterfall-Striped Fabrics), 1843-1847, published by Ibay Senzaburo (Dansendo), censor's seal *Hama*, signed *Ichiyusai Kuniyoshi ga* (5) 14 1/8 x 9 3/4in (36.2 x 25cm) each approximately 13 1/2 x 28 5/16in (34.3 x 72cm) three sheets joint

\$1,200 - 1,800



106



107

106^a

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1889

An *oban tate-e* print triptych of koi swimming beneath wisteria blossoms and branches, published by Akiyama Buemon, signed *Yoshitoshi ga* (3)

14 x 9 3/8in (35.5 x 23.8cm) each approximately

\$2,500 - 3,500

FOOTNOTES

See Eric van den Ing, *Beauty and Violence, Japanese Prints by Yoshitoshi, 1839-1892*, Bergcyk, Netherlands, Society for Japanese Arts, 1992, no. 66, p. 144 for another impression together with the original drawing by Yoshitoshi in the collection of the British Museum.

107^a

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1883

An *oban tate-e* print triptych entitled *Meiji jugo mizunoe-uma kishu Kaiga Kyoshinkai shuppinga Fujiwara no Yasumasa gekka fue o moteasobu zu, oju* (Fujiwara no Yasumasa Playing the Flute by Moonlight, a Painting Shown at the Exhibition for the Advancement of Painting in autumn 1882), dated 1883, published by Akiyama Buemon, signed *Taiso Yoshitoshi sha* (on left sheet only) (3)

14 9/16 x 9 13/16in (37.1 x 25cm) each approximately

\$4,000 - 6,000



108

108[□]

FUJIKAWA TAMENOBU

Taisho era (1912-1926), 1918

An accordion-fold album with a holder entitled *The Tokaido Shank's Mare Album with Note*, an English version of *Tokaido meisho Hizakurige gajo*, dated 1918, published by Takamizawa Mokuhansha

9 5/8 x 14in (24.5 x 35.7cm) print only

Overall 9 3/4 x 14 1/4 x 1 1/2in (24.7 x 36 x 4cm)

\$1,000 - 1,500



109

109[□]

TOYOHARA CHIKANOBU (1838-1912)

Meiji era (1868-1912), 1897

An accordion-fold album mounted with 52 *oban* *tate-e* prints, each from the series *Jidai Kagami* (Mirror of Historical Eras), dated 1897, published by Matsuki Heikichi, signed *Yoshu Chikanobu*

13 7/8 x 9 1/2 x 1 1/8in (35.3 x 24 x 2.8cm) overall

print 13 7/8 x 9 3/8in (35.2 x 23.8cm) each approximately

\$2,000 - 3,000



110

110[□]

OGATA GEKKO (1859-1920)

Meiji era (1868-1912), 1902-1903

A complete set of 47 *oban* *tate-e* prints, from the series entitled *Gishi yonjunana zu* (Pictures of the 47 Loyal Retainers), dated 1902-1903, each signed *Gekko* (48)

14 7/16 x 9 15/16in (36.8 x 25.3cm) each approximately

22 1/2 x 16 x 2 1/4in (57 x 40.5 x 5.7cm) folder

\$1,500 - 2,000



111

111[□]

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban yoko-e* print of *Inokashira no zansetsu* (Lingering Snow at Inokashira), from the series *Tokyo junidai* (12 Scenes of Tokyo), dated 1920, published by Watanabe Shozaburo (*Watanabe* 6mm round seal), signed *Hasui*

10 5/16 x 15 3/8in (26.2 x 38.7cm)

\$3,000 - 5,000

112[□]

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban tate-e* print of *Shiobara Yuhi no taki* (Yuhi Falls at Shiobara), from the series *Tabi miyage dai isshu* (Souvenirs of Travel I), dated 1920, published by Watanabe Shozaburo (*Watanabe* 6mm round seal), signed *Hasui*

15 1/4 x 10 7/16in (38.7 x 26.6cm)

\$3,000 - 5,000



112



113

113[□]

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1925

One woodblock print entitled *Kiso no Suhara* (Suhara, Kiso), from the series *Nihon fukei senshu* (Selected Views of Japan), dated 1925, signed *Hasui*

8 15/16 x 11 7/8in (22.8 x 30.1cm)

\$1,000 - 1,500



114

114[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1928

An *oban yoko-e* print entitled *Akashi-cho no ugo* (Akashi-cho after Rain), from the series *Tokyo nijukei* (20 Views of Tokyo), dated 1928, published by Watanabe Shozaburo (*Hanken shoyu fukyo fukusei Watanabe Shozaburo seal*), signed *Hasui*

10 1/4 x 15 1/4in (26 x 39cm)

\$1,000 - 1,500



115

115[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1932

An *oban yoko-e* print entitled *Itsukushima no yuki* (Snow at Itsukushima), dated 1932, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo seal*), signed *Hasui*

10 5/16 x 15 1/2in (26.2 x 39.3cm)

\$1,000 - 1,500

116^o

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1931

An *oban tate-e* print entitled *Shinagawa* (Shinagawa), dated 1931, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo seal*), signed *Hasui*
15 1/4 x 10 1/4in (38.7 x 26cm)

\$1,000 - 1,500



116

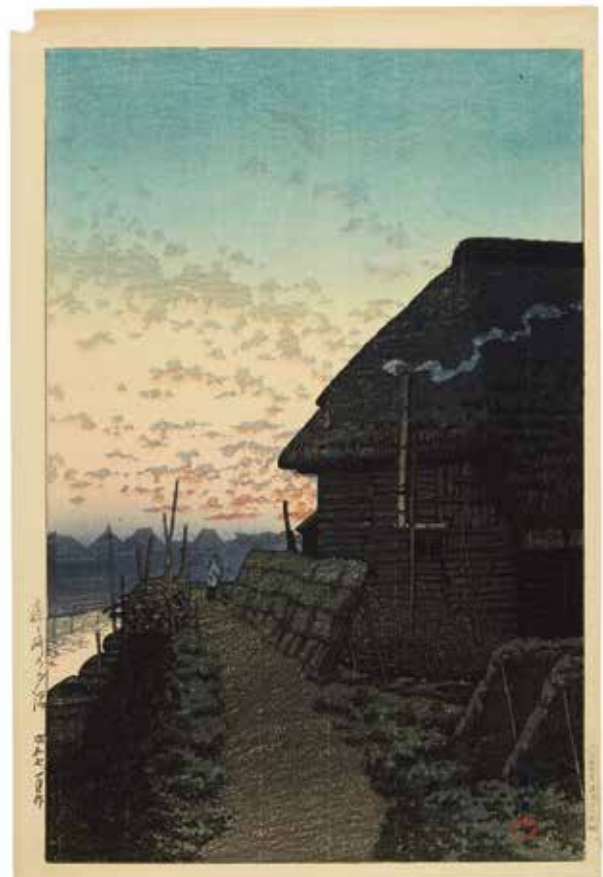
117^o

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1932

Two *oban tate-e* prints: the first, *Morigaseki no sekiyu* (Sunset at Morigaseki), published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo seal*); and the second, *Soshu Maekawa no ame* (Rain at Maekawa in Sagami Province), from the series *Tokaido fukei senshu* (Selected Views of the Tokaido Road), published Watanabe Shozaburo (6mm round seal); each signed *Hasui (2)*
15 5/16 x 10 5/16in (39 x 26.2cm) each approximately

\$1,000 - 1,500



117



118



119



120

118[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1933

An *oban tate-e* print entitled *Sapporo Nakanoshima no yuzuki* (Evening Moon at Nakanoshima, Sapporo), dated 1933, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal), signed *Hasui* 15 3/8 x 10 1/4in (39 x 26cm)

\$1,000 - 1,500

119[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1940-1948

Comprising three *oban tate-e* prints: *Koi-nobori*, *Kagawaken Toyohama* (Carp Banner, Toyohama, Kagawa Prefecture), dated 1948 and *Amagasaki Daimotsu*, dated 1940, both published by Watanabe Shozaburo (6mm round seal); the last *Miyajima no tsukiyo* (Moonlit Night at Miyajima), dated 1947; each signed *Hasui* (3) 15 3/4 x 10 3/8in (40 x 26.5cm) each approximately

\$1,000 - 1,500

120[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1933-1934

Comprising two *oban tate-e* prints and an *oban yoko-e* print: *Nara Kasuga jinja* (The Kasuga Shrine in Nara), and *Kyoto Kiyomizudera* (Kiyomizu Temple in Kyoto), both dated 1933, and *Nara Nigatsu-do* (Nigatsu-do Hall in Nara), dated 1934, each from the series *Nihon fukei shu II Kansai hen* (Collected Views of Japan II, Kansai Edition), published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Hasui* (3) 10 5/16 x 15 3/8in (26.3 x 39.3cm)

\$800 - 1,200

121[□]

KAWASE HASUI (1883-1957)

Taisho (1912-1926) to Showa (1926-1989) era, 1924-1952

Comprising five *oban yoko-e* prints; *Yoru no chihan Shinobazu no ike* (Shinobazu Pond at Night), dated 1932, published by Doi Sadaichi; *Shinobazu no ike no ame* (Shinobazu Pond in Rain), dated 1929, and *Sakuradamon* (Sakurada Gate of the Imperial Palace), dated 1928, both from the series *Tokyo nijukei* (20 Views of Tokyo); *Sakuradamon no harusame* (Spring Rain at Sakurada Gate), dated 1952; and Kinosaki, Tajima, from the series *Tabi miyage dai sanshu* (Souvenirs of Travel III), dated 1924, each published by Watanabe Shozaburo, signed *Hasui* (5)
10 1/2 x 15 1/4in (26.5 x 38.9cm) each approximately

\$1,000 - 1,500



121

122[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1937

An *oban yoko-e* print entitled *Shiba Onshi koen* (Rain at Onshi Park, Shiba), dated 1937, published by Watanabe Shozaburo (*Hanmoto Tokyo Ginza Watanabe mokuhangaho seal*), signed *Hasui*
10 11/16 x 16in (27.3 x 40.7cm)

\$1,000 - 1,500



122

123[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1939-1942

Two *oban tate-e* prints: the first titled *Izu Nagaoka shimo no asa* (Frosty Morning at Nagaoka, Izu), dated 1939, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo seal*); the second titled *Tokaido Hara no Fuji* (Mount Fuji from Hara on Tokaido), dated 1942, published by Watanabe Shozaburo (*Watanabe moppan bijutsu gaho kosaku seal*); each signed *Hasui* (2)
10 3/8 x 15 1/4in (26.5 x 38.8cm) each approximately

\$1,200 - 1,800



123



124



125



126

124²

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1930-1947

An *oban tate-e* and an *oban yoko-e* print: *Omiya, Hikawa koen* (Hikawa Park at Omiya), dated 1930, published by Watanabe Shozaburo (Hanken *shoyu* Watanabe Shozaburo rectangle seal) and *Mito Hinuma no yuki* (Snow at Hinuma Swamp, Mito), dated 1947, published by Watanabe Shozaburo (6mm round seal); both signed *Hasui* (2)

15 x 10 1/4in (38.1 x 26cm)

10 7/16 x 15 1/2in (26.5 x 39.2cm)

\$800 - 1,200

125²

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1931-1932

Two *oban tate-e* prints: *Inokashira haru no yoru* (Spring night at Inokashira Park), dated 1931, and *Sekiguchi no yuki* (Snow at Sekiguchi), dated 1932, both published by Watanabe Shozaburo (Hanken *shoyu* *fukyo* *mosha* Watanabe Shozaburo seal), signed *Hasui* (2)

15 1/4 x 10 3/8in (38.7 x 26.2cm) each approximately

\$1,000 - 1,500

126²

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1931-1948

Comprising five *oban tate-e* prints: the first entitled *Haru no yu Ueno Toshogu* (Spring Evening at the Toshogu Shrine in Ueno), dated 1948; *Shato no yuki, Hinoedajinja* (Snow at Hinoeda Shrine), dated 1931; *Ikegami honmonji* (Honmon Temple, Ikegami in Snow), dated 1931; *Okayama no Kanetsukido* (A Bell Tower in Okayama), dated 1947; the last entitled *Haru no yuki, Kyoto Kiyomizu* (Spring Snow, Kiyomizu Temple, Kyoto), dated 1932; each published by Watanabe Shozaburo (6mm round seal), signed *Hasui* (5)

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

\$1,200 - 1,800



127

127[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1938-1947

Comprising three *oban tate-e* and an *oban yoko-e* print: *Kintaikyo no shunsho* (Spring Evening at Kintai Bridge), and *Minonokuni Tanigumidera* (Tanigumi Temple, Mino), both dated 1947; *Tsuki no Kiyosumien* (Moon over Kiyosumi Garden), dated 1938; and *Mizuki no kumoribi Ibaraki-ken* (Cloudy Day at Mizuki in Ibaraki), dated 1946; each published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Hasui* (4)

15 1/2 x 10 1/2in (39.4 x 26.5cm) each approximately

10 3/8 x 14 5/8in (26.3 x 37.2cm)

\$1,000 - 1,500

128[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1930-1940

Comprising three *oban tate-e* prints: the first titled *Nikko matsunamiki* (An Avenue of Cryptomeria at Night, Nikko), dated 1930, published by Tokyo Shobido; *Tagonoura no yube* (Evening at Tago Bay), from the series *Tokaido fukei senshu* (Selected Views of the Tokaido Road), dated 1940, and *Chosen Chiizan Sen'in-ji* (the Cheoneunsa Temple, Mount Chiri, Korea), from the series *Zoku Chosen fukei* (Views of Korea, Continued), dated 1940, both published by Watanabe Shozaburo (6mm *Watanabe* round seal); each signed *Hasui* (3)

15 x 10in (38.2 x 25.6cm) each approximately

\$800 - 1,200



128



129

129[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1942-1947

Comprising five *oban yoko-e* prints: the first entitled *Yuyado no asa*, *Shiobara Arayu* (Morning at the Hot-Spring Resort in Arayu), dated 1946; *Tokaido Nissaka* (Nissaka on the Tokaido Road), from the series *Tokaido fukei senshu* (Selected Views of the Tokaido Road), and *Maebashi Shikishima-gawara* (Maebashi Shikishima Riverbank), both dated 1942; *Tokaido Utsunoya* (Utsunoya on Tokaido Road), from the series *Tokaido fukei senshu* (Selected Views of the Tokaido Road), and *Nagano ken Inariyama* (Mount Inari, Nagano Prefecture), both dated 1947; each published by Watanabe Shozaburo (6mm *Watanabe* round seal), signed *Hasui* (5)

10 13/16 x 15 3/16in (27.5 x 38.3cm) each approximately

\$1,200 - 1,800



130



130



130



131



132

130[□]

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1935

Comprising a calendar and a letter writing set: the calendar with original woodblock print of *Nara Kasuga jinja* (The Shinto Shrine of Kasuga at Nara), published by Shimbishoin, laid down on cardboard with the original Japanese Government Railways tag and silk cord to the back; the letter writing set in a folder with a original woodblock print of *Ginkakuji* (the Silver Pavilion), containing 24 sheets (four different designs with Hasui prints titled *Kiyomizu Temple, Kyoto, Typical Old Bridge, Itsukushima Near Hiroshima, and Mito-hama*), and 12 envelopes, published by Toa Sightseeing Publisher Co., Ltd (2)

15 1/4 x 10 3/16in (38.6 x 25.8cm) cardboard

10 1/2 x 8 1/8in (29.5 x 20.7cm) folder

\$1,000 - 1,500

131[□]

OHARA KOSON/SHOSON (1878-1945)

Comprising two *oban tate-e* and an *oban yoko-e* prints; the first entitled *Yuki ni shirasagi* (Herons in Snow), 1927, published by Watanabe Shozaburo (*Hanken shoyu fukyo fukusei Watanabe Shozaburo* seal); *Swans and Reeds*, 1930 and *Crows in Moonlight*, 1927, both published by Watanabe Shozaburo (*Hanmoto Tokyo Ginza Watanabe mokuhangaho* seal); each signed *Shoson* (3)

15 1/4 x 10 1/8in (38.9 x 26cm) each approximately

10 3/8 x 15 3/8in (26.5 x 39cm)

\$1,000 - 1,500

132[□]

OHARA KOSON/SHOSON (1878-1945)

Showa era (1926-1989), 1926-1928

Comprising four *oban tate-e* prints: *Uchu ni shirasagi* (Egret Standing in Rain), 1928 and *Nami ni chidori* (Plovers and Waves), 1926, both published by Watanabe Shozaburo (*Hanmoto Watanabe Hangaten* seal); *Cockatoo and Pomegranate*, 1927; and *Yanagibashi no yuki* (Snow at Yanagibashi), 1927, published by Watanabe Shozaburo (with *Watanabe* 6mm round seal); each signed *Shoson* (4)

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

\$1,000 - 1,500



133²
HIRANO HAKUHO (1879-1958), TANIGUCHI KOKYO (1864-1915), AND SHIMURA TATSUMI (1907-1980)
 Meiji (1868-1926), Taisho (1912-1926) and Showa (1926-1989) eras, 1910-1953
 Comprising three woodblock prints: Arranging Hair, dated 1932, artist's seal *Haku*; *Sagi musume* (Heron Girl), 1910s, published by Sato Shotaro, signed *Kokyo kore o egaku*; *Maihime* (Dancing Girl), 1953, signed *Tatsumi* (3)
 15 1/2 x 11in (39.2 x 28cm)
 16 5/8 x 10 5/8in (42.2 x 27cm)
 18 x 11 1/2in (45.5 x 29cm)

\$800 - 1,200



134²
HASHIGUCHI GOYO (1881-1921)
 Taisho era (1912-1926), 1920
 A woodblock print entitled *Nagajuban o kitaru onna* (Woman Dressing in Long Underrobe), dated 1920, signed and sealed *Goyo ga*
 19 1/2 x 5 11/16in (49.6 x 14.4cm)

\$4,000 - 6,000



135

135[□]

YOSHIDA HIROSHI (1876-1950)

Taisho (1912-1926) to Showa (1926-1989) era, 1925-1940

Comprising two *oban yoko-e* and two *oban tate-e* prints; the first entitled *Naiagara bakufu* (Niagara Falls), from the series *The United States*, dated 1925; *Tsutsuji no niwa* (Azalea Garden) and *Harusame* (Sprint Rain), from the series *Sakura hachidai* (Eight Scenes of Cherry Blossoms), both dated 1935; and *Omuro*, dated 1940; each with *jizuri* seal except *Naiagara bakufu*, each signed *Hiroshi*, signed in pencil *Hiroshi Yoshida* (4)

10 3/4 x 15 3/4in (27.5 x 40cm) each approximately

15 5/8 x 10 7/16in (39.6 x 26.8cm) each approximately

\$1,000 - 1,500



136

136[□]

YOSHIDA HIROSHI (1876-1950)

Taisho (1912-1926) to Showa (1926-1989) era, 1926-1931

Comprising two *oban tate-e* prints and two *oban yoko-e* prints: the first entitled *Nigatsudo* (Nigatsudo Hall at Todajji Temple), dated 1926; *Roei, Kitadake Ainodake* (Camping: Mount Kitadake and Mount Ainodake) and *Komagatake iwa koya* (Cave of Komagatake), both from the series *Nihon Minami Arupusu shu* (Southern Japan Alps), dated 1928; the last titled *Fuwatepuuru Shikuri* (A Window in Fatehpur-Sikri), dated 1931; each with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (4)

15 3/4 x 10 3/4in (40 x 27.4cm) each approximately

11 1/8 x 16 5/16in (28.3 x 41.5cm) each approximately

\$1,000 - 1,500



137

137[□]

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

An *oban yoko-e* print entitled *Setonaikai shu, ugo no yu* (The Inland Sea Series: Evening After Rain), dated 1926, *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (4)

10 11/16 x 15 7/8in (27.1 x 40.1cm)

\$800 - 1,200



138²

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1921

An oversize woodblock print entitled *Asahi* (Fuji yama First Light of the Sun), from the series *Fuji jukkei* (10 Views of Mount Fuji), dated 1926, with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*
23 1/8 x 30in (59x 76cm)

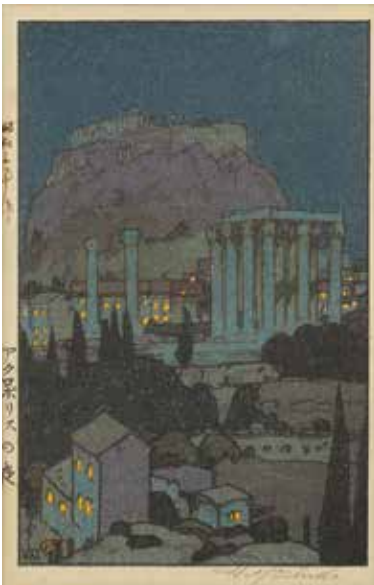
\$8,000 - 12,000



139



140



141

139[□]

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1928-1935

Comprising two *oban yoko-e* and three *oban tate-e* prints: *Maruyama koen* (Maruyama Park in Kyoto) and *Chugoku no komachi* (Small Town in Chugoku), both dated 1933; *Horikiri no shobu* (Iris Garden in Horikiri), dated 1928, and *Kagurazaka-dori, ugo no yoru* (Kagurazaka-dori), dated 1929, both from the series *Tokyo juni dai* (12 Scenes of Tokyo); and *Arashiyama*, from the series *Sakura hachi dai* (Eight Scenes of Cherry Blossoms), dated 1935; each with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (5)

10 1/2 x 15 9/16in (26.7 x 39.5cm) each approximately

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

\$1,500 - 2,000

140[□]

YOSHIDA HIROSHI (1876-1950)

Showa (1926-1989) era, 1937

An *oban tate-e* entitled *Fusei* (Calm Wind), dated 1937, *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*

15 3/4 x 10 3/4in (40 x 27.4cm)

\$1,000 - 1,500

141[□]

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1928

A small woodblock print (framed) entitled *Akuroporisu no yoru* (Moon Light Acropolis), dated 1928, signed *Yoshida*, signed in pencil *H. Yoshida*

5 5/16 x 3 5/8in (13.5 x 9.3cm) approximately, print only

12 1/4 x 14 1/4in (31 x 36.2cm) overall

\$1,000 - 1,500

142^D

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1930-1935

Comprising four *oban tate-e* prints: the first titled *Setonaikai Kinoe*, dated 1930; *Udapuru no shiro* (Udaipur) and *Madeyura no shinden* (Great Temple in Madura), both dated 1931; the last titled *Hirosaki jo* (Hirosaki Castle), from the series *Sakura hachi dai* (Eight Scenes of Cherry Blossoms), dated 1935; each with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida* (4)
16 1/8 x 10 7/8in (40.9 x 27.6cm) each approximately

\$1,200 - 1,800



142

143^D

KASAMATSU SHIRO (1898-1991), BANNAI KOKAN (1900-1962), AND TSUCHIYA KOITSU (1870-1949)

Showa era (1926-1989), 1930-1954

Comprising three *oban tate-e* prints and an *oban yoko-e* print; *Haru no yuki*, *Asakusa Torigoe jinja* (Spring Snow, The Torigoe Shrine at Asakusa), dated 1934, published by Watanabe Shozaburo (*Hanken shoyu fukyo fukusei Watanabe Shozaburo* seal), and *Shoka no take* (Bamboo in Early Summer), dated 1954, published by Unsodo, both signed *Shiro*; *Yuki no Nihonbashi* (Snow at Nihonbashi Bridge), from the series *Gendai Tokaido gojusan tsugi no uchi* (53 Stations of a Modern Tokaido), dated 1930, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal), signed *Kokan*; and *Yuki no Katada Ukimido* (Snow on the Ukimido at Katada), dated 1934, published by Watanabe Shozaburo (*Watanabe* 6mm round seal), signed *Koitsu* (4)

15 3/8 x 10 1/4in (39.2 x 26cm) each approximately

10 3/8 x 15 3/16in (26.3 x 38.5cm)

\$1,200 - 1,800



143



144



145



146

144[□]

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989)

Comprising one large print, two *oban tate-e* prints and one small print: the first depicting a black cat, edition number 23/300, and *Katsura, Kyoto (center)*, circa 1955, edition number 10/150, both with a separately printed slip of paper "Self-carved, self-printed Kiyoshi Saito" attached; Child carrying a younger child, printed by Ikegami; the last entitled *Daikon no aru yukigeshiki* (Children with Garden Radish), with a separately printed slip of paper "Self-carved, self-printed K. SAITO" attached; each signed in pencil Kiyoshi Saito (4)

16 7/8 x 11 3/8in (41.8 x 29cm)

17 3/8 x 23 3/8in (44.5 x 59.3cm)

16 1/16 x 10 1/2in (40.8 x 27cm)

9 1/16 x 11 5/8in (23 x 29.5cm)

\$1,000 - 1,500

145[□]

SAITO KIYOSHI (1907-1997)

Showa era (1926-1989), circa 1952-1955

Comprising one oversize, one *oban tate-e* and small woodblock prints; the first entitled *Asuka*, dated in pencil *DESIGN MADE 1954 PRINTED IN 1955*, edition number 23/50; *Jealousy*, circa 1952, printed by Ikegami, edition number 233/300; and *Haniwa* (Clay Image), edition number 85/100, with a separately printed slip of paper "self-carved, self-printed Kiyoshi Saito" attached; each signed in pencil Kiyoshi Saito (3)

32 x 19 5/8in (81.3 x 49.8cm)

15 7/8 x 10 11/16in (40.2 x 27cm)

8 1/4 x 14 1/4in (21 x 36.4cm)

\$1,000 - 1,500

146[□]

YOSHIDA HIROSHI (1876-1950), HIRATSUKA UN'ICHI (1895-

1997), AND NAKAJIMA KIYOSHI (B. 1943)

Showa era (1926-1989), circa 1927-1980

Comprising three large woodblock prints; the first entitled *Kodomo* (Portrait of a Boy), dated 1927, *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*; *Stone Bodhisattva at Datong*, circa 1930, signed *Hiratsuka Un'ichi*; and *Yurameki* (Swaying), circa 1980, published by *Kyoto Hanga-in*, signed *Nakajima Kiyoshi hitsu*, with an original folder (3)

22 3/8 x 16 5/8in (57 x 42.7cm)

22 x 15 7/8in (56 x 40.2cm)

13 3/4 x 18 5/8in (35 x 47.2cm)

\$1,200 - 1,800



147

**PROPERTY FROM THE COLLECTION
OF JEFFREY M. KAPLAN**

Bonhams is delighted to offer this group of unique drawings by Tsukioka Yoshitoshi, the last great master of the ukiyo-e genre. This fascinating group is the second offering from the collection of Jeffrey M. Kaplan, a man of wide-ranging interests with a refined sense of taste. Raised in an artistic and cultured family, Mr. Kaplan holds degrees in English Literature and Art History from the University of Michigan and a Law degree from Yale. Dedicated to living with his collection, Mr. Kaplan regularly rotates works in and out of circulation, ensuring he can spend adequate time with works from such diverse genres as twentieth-century design, European furniture and decorative arts, art glass, and Japanese prints and drawings. This selection of preparatory drawings, several with the accompanying finished print, offers collectors of Yoshitoshi's work a rare insight into the creative

process behind some of the artist's best-known works (see lot 147). Some of these works were published in the catalogue for the exhibition "Beauty and Violence: Prints by Yoshitoshi 1839-1892", held in Amsterdam, Düsseldorf, and Philadelphia in 1992.

147

TSUKIOKA YOSHITOSHI (1839-1892)

**An oban tate-e woodblock print triptych and preparatory drawing
Meiji era (1868-1912), dated 1884**

Entitled *Chohi Chohankyo hyakumanzei niramikaesu* (Zhang Fei at Zhangban Bridge Glares Back at the Enemy Force of a Million), from the series *Sangokushi zue* (Illustrated Romance of the Three Kingdoms), published by Komiyama Shohei; signed *Oju Yoshitoshi ga*, sealed *Taiso*; the preparatory drawing in black and red ink on paper, the joined sheets with overlay of two main horseman; unsigned
14 3/8 x 9 7/8in (36.6 x 25.1cm) each sheet
14 1/8 x 28 7/8in (35.6 x 73.3cm) drawing

\$5,000 - 8,000



148



148

148

TSUKIOKA YOSHITOSHI (1839-1892)

Two preparatory drawings

Meiji era (1868-1912), circa 1877-78

Ink on paper; each design for an unpublished print in the series *Kagoshima meianroku* (Records of Light and Darkness at Kagoshima), the first of a sword battle between three samurai, with additional red ink notation *Maruta* and *Hashishita*, signed *Taiso Yoshitoshi*; the second depicting a samurai warrior placing a torch on the horns of cattle to cause a smoke-curtain, lacking text, signed *Taiso Yoshitoshi*
 14 1/4 x 9 7/8in (36.2 x 25.1cm); 14 1/2 x 9 7/8in (36.8 x 25cm)

\$2,000 - 3,000

149

TSUKIOKA YOSHITOSHI (1839-1892)

A preparatory drawing

Meiji era (1868-1912), circa 1866

Ink on paper in *oban tate-e* format; for an unpublished series, depicting Kobayashi Heihachiro (1660-1702) with an upraised sword, signed *shimoto oju Ikkaisai Yoshitoshi ga*
 14 1/2 x 10 1/8in (36.8 x 25.6cm)

\$1,500 - 2,000

Exhibited:

Beauty & Violence: Japanese Prints by Yoshitoshi 1839-1892 (Society for Japanese Arts, 1992), cat. no. D.2



149



150

150

TSUKIOKA YOSHITOSHI (1839-1892)

Two preparatory drawings

Meiji era (1868-1912), circa 1866

Black and red ink on paper, each a drawing of an unpublished print designed for the series *Kagoshima meianroku* (Records of Light and Darkness at Kagoshima); the first depicting Murata Sansuke (1845-77) leaning on his *naginata* (halberd), text detailing the Satsuma Rebellion, with pentimenti; the second depicting a warrior holding a halberd while bullets scream past, each signed *Taiso Yoshitoshi*

14 1/2 x 9 7/8in (36.9 x 25cm) each

\$1,500 - 2,500

Exhibited:

Beauty & Violence: Japanese Prints by Yoshitoshi 1839-1892 (Society for Japanese Arts, 1992), cat. no. D.12

151

TSUKIOKA YOSHITOSHI (1839-1892)

Four preparatory drawings

Meiji era (1868-1912)

The first three in black and red ink; the first depicting two men horrified by a man holding a sword to his throat, with pentimenti; the second possibly an illustration for a martial arts manual, portraying two Chinese scholar-officials watching a fight between two men; the third, a design for a print or painting with a dynamic portrayal of a warrior hanging onto a rope while fighting in water with waves cresting above his head; each unsigned; the fourth, a design for a mid-size print depicting a general wielding a battle *saihai* (signal baton) while galloping on horseback, a standard bearer by his side, in black and red ink, with pentimenti, signed *Taiso Yoshitoshi ga*

13 1/2 x 9 5/8in (33 x 24.4cm); 9 3/4 x 6 3/8in (24.6 x 16.2cm); 12 3/4 x 9 5/8in (32.3 x 24.3cm); 9 1/2 x 12 7/8in (24.4 x 32.8cm)

\$1,800 - 2,500



150



151



152



152



152

152

TSUKIOKA YOSHITOSHI (1839-1892)

An oban tate-e print and preparatory drawing, and an additional preparatory drawing

Meiji era (1868-1912), circa 1874

The print from the series *Keisei suikoden* (Biographies of Valiant Drunken Tigers), of Amako Hashiro flinging a charcoal brazier, circa 1874, publisher Dobashi Masadaya; signed *Taiso Yoshitoshi*, the preparatory drawing lacking final textual passages in black and red ink on paper; unsigned; with an additional design for an unpublished print set entitled '*Hosai*' *mosen no zu* (Fierce battle at 'Hosai'), depicting the samurai Yukinaga poised to attack with upraised sword; signed *Ikkaisai Yoshitoshi* (3)

14 5/8 x 10 1/4in (37.3 x 25.8cm) print; 13 5/8 x 24.3in (34.8 x 24.4cm); 14 1/2 x 9 7/8in (37 x 25.3cm)

\$1,500 - 2,500

153

TSUKIOKA YOSHITOSHI (1839-1892)

An oban tate-e print and preparatory drawing

Meiji era (1868-1912), circa 1874

The print from the series *Keisei suikoden* (Biographies of Valiant Drunken Tigers), of Umnosuke fighting on a staircase, circa 1874, publisher Dobashi Masadaya; signed *Taiso Yoshitoshi*; the preparatory drawing in black and red ink on paper; unsigned [2]

14 3/8 x 9 7/8in (36.7 x 25.1cm) print
13 3/4 x 9 3/4in (34.9 x 24.8cm) drawing

\$1,500 - 2,500

154

TSUKIOKA YOSHITOSHI (1839-1892)

An oban tate-e print and preparatory drawing

Meiji era (1868-1912), circa 1878

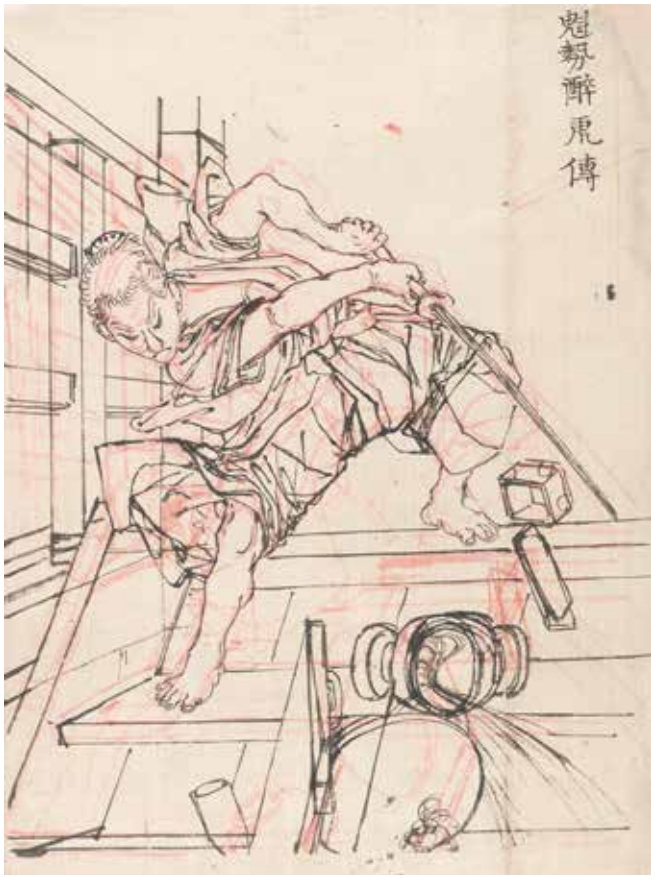
The print from the series *Dai Nippon meisho kagami* (Mirror of Famous Commanders of Great Japan), of Oda Nobunaga fighting at Honnoji Temple, dated *Meiji 11.10.18* (October 18, 1878) publisher Funazo Chujiro; signed *oju Yoshitoshi hitsu*, sealed *Taiso*; the preparatory drawing in black ink and red ink underdrawing, with pentimenti; unsigned [2]

18 7/8 x 9 1/4in (35.2 x 23.5cm) print
13 x 9 1/2in (33.1 x 24.2cm) drawing

\$1,500 - 2,500

Exhibited:

Beauty & Violence: Japanese Prints by Yoshitoshi 1839-1892 (Society for Japanese Arts, 1992), cat. no. D.13



153



153



154



154



155



156

PROPERTY OF THE STRONG, SOLD TO BENEFIT THE MUSEUM'S COLLECTIONS FUND

155
**UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)
 AND UTAGAWA KUNIYOSHI (1797-1861)**

Edo period (1615-1868), 1832-1852
 Comprising an *oban tate-e* triptych and an *oban yoko-e* vertical diptych: the first entitled *Niwa suzumi* (Cooling Off in the Garden), 1847-1852, published by Kawaguchiya Uehi (Fukusendo), censor's seals *Hama*, *Magome*, signed *Ichiyosai Toyokuni ga* (on right sheet), *Kunisada aratame Toyokuni ga* (on center sheet), *Kochoro Toyokuni ga* (on left sheet); the second entitled *Ryugu gongen* (The Dragon Palace Shrine), actors Ichimura Uzaemon XII as Yorinobu, Mimasu Gennosuke I as Chiharu (Above); Bando Mitsugoro IV as Tsuna, Seki Sanjuro II as Sadamitsu, Onoe Kikugoro III as Hidetake, and Kataoka Ichizo I as Kintoki, 1832, censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga* (on bottom sheet) (5)
 14 x 9 5/16in (35.4 x 23.7cm) each approximately
 9 1/4 x 14 1/4in (23.5 x 36cm) each approximately

\$1,000 - 1,500

156
UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868) 1833-1856
 Comprising three *oban yoko-e*, a *chutan-zaku*, and seven *oban tate-e* prints: *Oiso*, *Tora ga ame* (Oiso: Tora's Rain), and *Seki*, *honjin hayadachi* (Seki: Early Departure of a Daimyo), both from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), 1833-1834, published by Takenouchi Magohachi (Hoeido); *Rokudanme* (Act VI), from the series *Chushingura* (The Storehouse of Loyal Retainers), 1835-1839, published by Izumiya Ichibei (Kansendo), censor's seal *kiwame*; and *Takanawa tsukiyo* (Moonlit evening at Takanawa), from the series *Toto meisho* (Famous Places in the Eastern Capital), 1837-1838; each signed *Hiroshige ga*; Sheet one: *Shinagawa*, *Nihonbashi*, and *Kawasaki*, signed *Ryusai giga*; sheet three: *Hiratsuka*, *Odawara*, *Hakone*, and *Oiso*, *Shigitatsu-an*, *Shigitatsu sawa Saigyo hoshi no zo* (Oiso: Saigyo's Hut, Portrait of Saigyo at Snipe-rising Marsh); sheet four: *Mishima*, *Onna date*, *Onna date Mishima no Osen* (Mishima: Female Dandies, the Female Dandy Mishima no Osen); *Numazu*, *Yoshiwara*, *Fujinuma* (Yoshiwara: Fuji Marsh), and *Hara*, *Taketori no okina Kaguya-hime o eru* (Hara: The Old Bamboo Cutter Finds the Shining Princess), signed *Hiroshige*; sheet 10: *Shirasuka Shiomizaka*, *Futakawa*, *Arai*, *meisan unagi tori* (Arai: Fishing for the Famous Eels), signed *Hiroshige hitsu*; and *Yoshida*, sheet 11: *Yamamoto Kansuke gui* (Goyu: The Humble Home of Yamamoto Kansuke), *Akasaka*, *Miyajiyama no momiji* (Akasaka: Red Maple Leaves on Mount Miyaji), *Fujikawa*, and *Choja ga hime Joruri junidan no monogatari* (Okazaki: The Story of Joruri, Daughter of the Choja), signed *Hiroshige*, sheet 13: *Ishiyakushi*, signed *Hiroshige hitsu*, *Yokkaichi*, *Shono*, and *Kameyama*, sheet 15: *Kusatsu*, *Biwako fukei* (Kusatsu: View of Lake Biwa), signed *Hiroshige*, *Ishibe*, *Otsu*, and *Keishi*, *Yase no marebito* (Kyoto: A Visitor from Yase), each from the series *Tokaido gojusan tsugi zue* (the *harimaze* series Pictures of the 53 Stations of the Tokaido Road), 1856, published by Yamaguchiya Tobei (Kinkodo), censor's seals *aratame*, *tatsu ni* (11)
 9 1/8 x 14in (23.2 x 35.6cm) each approximately
 13 13/16 x 4 3/4in (35 x 12cm)
 13 5/8 x 9 3/8in (34.5 x 23.8cm) each approximately

\$1,000 - 1,500



157

157

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An *oban tate-e* print of *Fukagawa Susaki Jumantsubo* (Fukagawa Susaki and Jumantsubo), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1857, published by Uoya Eikichi, signed *Hiroshige ga* 13 13/16 x 8 15/16in (35.1 x 22.7cm)

\$1,500 - 2,000

158

KITAGAWA UTAMARO I (1750S-1806)

Edo period (1615-1868), circa 1790-1791

A set of 12 *chuban tate-e* prints; *Shogatsu* (The First Month); *Nigatsu* (The Second Month); *Shigatsu* (The Fourth Month); *Gogatsu* (The Fifth Month); *Rokugatsu* (The Sixth Month); *Shichigatsu* (The Seventh Month); *Hachigatsu* (The Eighth Month); *Kugatsu* (The Ninth Month); *Jugatsu* (The Tenth Month); *Juichigatsu* (The 11th Month); *Junigatsu* (The 12th Month); each from an untitled series of Customs of the Twelve Months, with Comic Poems, signed *Utamaro ga*; the last titled *Juni ko kagetsu* (the Twelve Months of Plowing Flowers), signed *Utamaro hitsu*; each published by Wakasaya Yoichi (Jakurindo) (12) 9 1/2 x 6 3/4in (24.2 x 17cm) each approximately

\$4,000 - 6,000

159

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), 19th century

Two *surimono kokonotsugiri* prints, from the series *Nijushiko* (24 Paragons of Filial Piety), the first unsigned, the second signed *Gagyojin Hokusai ga* (2) 5 x 7 1/8in (12.7 x 18cm) each approximately

\$1,000 - 1,500



158



159



159



160

160

KOBAYASHI IKUHIDE (ACTIVE 1885-1898), YOSAI NOBUKAZU (1872-1944), YOSHU CHIKANOBU (HASHIMOTO CHIKANOBU, 1838-1912), TAGUCHI BEISAKU (1864-1903), UTAGAWA KOKUNIMASA (RYUA, 1874-1944), AND UTAGAWA KUNISADA III (KUNIMASA IV, 1848-1920)

Meiji era (1868-1912), 1894

Comprising 16 *oban tate-e* triptychs associated with the Sino-Japanese war, including: *Toyoshima kaichu shinkan hokaku no zu* (Capturing Chinese Warships in Toyoshima), published by Kashiwagi Enichiro; *Kurenjo fukin dai-gekisen no zu* (Illustration of the Great Battle near Jiuliancheng), and *Heijio daisen no zu* (Illustration of the Great War in Pyongyang), both published by Katsuki Yoshikatsu, each signed *Yosai Nobukazu*; *Chosenkoku Seikan Nihon daishori no zu* (Illustration of the Great Victory of Conghwan, Korea), published by Takekawa Seikichi, *Gazan ni Nihonhei daishori no zu* (Illustration of the Great Victory of Asan), published by Arai Kisaburo, and *Shinkoku Daikosan oki Nisshin daikaisen Kabayama shogun funsen no zu* (Admiral Kabayama Fights Furiously in the Great Sino-Japanese Naval Battle off Takushan in China), published by Sone Koshiro, each signed *Yoshu Chikanobu* (17) 14 x 28in (35.5 x 71 cm) each approximately

\$1,500 - 2,500



161

161

UTAGAWA SADAHIDE (1807-1873), AND KEISAI EISEN (1790-1848)

Edo period (1615-1868), 1835-1862

Comprising an *oban tate-e* print triptych, an *oban tate-e* and two *oban yoko-e* prints; *Tokaido Takanawa fukei* (View of Takanawa on the Tokaido Road), 1862, published by Fujiokaya Keijiro (Shorindo), censor's seal *inu ju aratame*, and *Yokohama Honmura enkei* (A Distant View of Yokohama Honmura), 1860, published by Tsujiokaya, censor's seal *saru san aratame*, each signed *Gountei Sadahide ga*; *Kodo, Nagaegawa ukaibune* (No. 55, Kodo: Cormorant Fishing Boats on the Nagae River), and *Fukaya no eki* (No. 10, Fukaya Station), each from the series *Kisoji no eki* (69 Stations of the Kisokaido Road), 1835-1838 (6)

14 x 9 1/2in (35.7 x 24cm) each approximately
8 7/16 x 13 11/16in (21.8 x 34.8cm) each approximately

\$1,000 - 1,500



162

162

HASEGAWA SADANOBU I (1809-1879) Meiji era (1868-1912), 1870-1871

A complete set of 30 *koban yoko-e* prints, from the series *Miyako meisho no uchi* (Famous Places in the Capital), 1870-1871, published by Wataya Kihei (Wataki), each signed (30)

6 7/8 x 9 1/4in (17.5 x 23.5cm) each approximately

\$1,500 - 2,500



163



164



165

PROPERTY OF OTHER OWNERS

163
SUZUKI HARUNOBU (1794-1770), UTAGAWA KUNIYOSHI (1797-1861), AND UTAGAWA HIROSHIGE II (1829-1869)
Edo period (1615-1868), 1767-1859

Comprising a *chuban tate-e* and three *oban tate-e* prints: *Tori ni sake o nomasu danjo* (Making the Rooster Drunk to Prevent his Crowing at Dawn), circa 1767-1768, signed *Suzuki Harunobu ga*; *Chisatsusei shichijuniin, hachimai no uchi* (From the Eight Sheets of the 72 Earthly Stars), *Junimai no uchi yon* (Sheet Four of 12), and *Junimai no uchi ichi* (Sheet One of 12), both from the series *Suikoden goketsu hyakuhachinin* (108 Heroes of the Shuihuzhuan), 1845, published by Kagaya Kichiemon, censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*; and *Yamato Hasedera* (Hasedera in Yamato Province), from the series *Shokoku meisho hyakkei* (100 Views of Famous Places in the Provinces), 1859, published by Uoya Eikichi, censor's seals *hitsuji ku aratame*, signed *Hiroshige ga* (4)
 10 5/8 x 7 7/8in (27 x 20cm)
 14 1/2 x 9 3/4in (36.8 x 24.6cm) each approximately

\$2,500 - 3,500

164
KITAGAWA UTAMARO I (1750S-1806)
Edo period (1615-1868), circa 1799

An *oban tate-e* print diptych (framed) entitled *Mimeguri no dote* (The Embankment of Mimeguri), published by Omiya Gonkuro, collector seal of Henri Vever, each signed *Utamaro hitsu*
 19 7/8 x 24 1/4in (50.3 x 62cm) overall
 print (two sheets joined) 14 1/2 x 19 1/2in (36.8 x 49.5cm) approximately

\$1,000 - 1,500

165
UTAGAWA TOYOKUNI I (1769-1825), AND CHOBUNSAI EISHI (1756-1829)
Edo period (1615-1868), circa 1790-1804

Comprising two *oban tate-e* triptychs; the first entitled *Kawadoko no noryo* (Cooling Off on a River Platform), published by Tsuruya Kiemon (Senkakudo), signed *Toyokuni ga*; the second entitled *Genji hana no en* (Genji Admiring Peonies), circa 1790-1804, published by Nishimuraya (Eijudo), censor's seal *kiwame*, signed *Eishi ga* (6)
 15 1/16 x 9 7/8in (38.3 x 25.3cm) each approximately
 12 3/4 x 8 3/4in (32.4 x 22.2cm) each approximately

\$1,500 - 2,500



166

166

KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), circa 1832

An oban tate-e print entitled *Mino no kuni Yoro no taki* (Yoro Waterfall in Mino Province), from the series *Shokoku taki meguri* (A Tour of Waterfalls in Various Provinces), circa 1832, published by Nishimuraya Yohachi (Eijudo), censor's seal *Kiwame*, signed *Saki no Hokusai litsu hitsu*

13 5/8 x 9 3/4in (34.8 x 25cm)

\$5,000 - 7,000



167

167

KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), circa 1835

An oban yoko-e print entitled *Shojin tozan* (People Climbing the Mountain), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), published by Nishimuraya Yohachi (Eijudo), signed *Saki no Hokusai litsu hitsu*

10 x 14 7/8in (25.5 x 37.8cm)

\$4,000 - 6,000



168

168

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), 1830-1831

An *oban yoko-e* print entitled *Sanka haku-u* (Rainstorm beneath the Summit), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), circa 1830-1831, signed *Hokusai aratame litsu hitsu*
9 7/8 x 14 7/16in (25 x 37cm)

\$20,000 - 30,000



169

169

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1834

An *oban yoko-e* print entitled *Yodogawa* (The Yodo River), from the series *Kyoto meisho no uchi* (Famous views of Kyoto), 1834, published by Kawaguchiya Shozo (Shoeido, Eisendo), signed *Hiroshige ga*
9 9/16 x 14 5/8in (24.2 x 37.1cm)

\$1,000 - 1,500



170

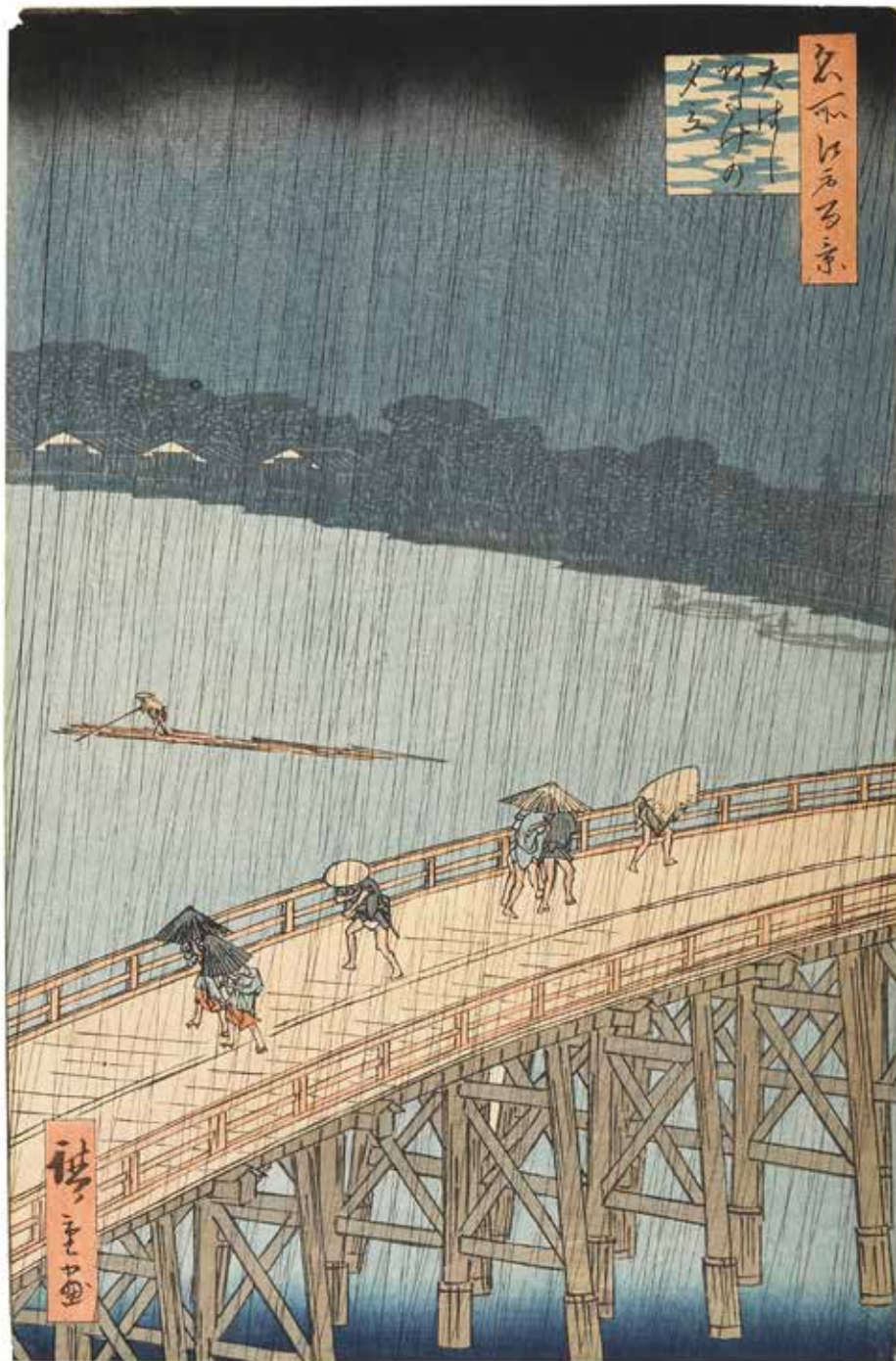
170

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An *oban tate-e* print entitled *Nihonbashi Edobashi* (Nihonbashi Bridge and Edobashi Bridge), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1857, published by Uoya Eikichi, censor's seals *mi juni, aratame*, signed *Hiroshige ga*
14 1/4 x 9 5/8in (36.2 x 24.5cm)

\$1,000 - 1,500



171

171

UTAGAWA HIROSHIGE I (1797 - 1858)

Edo period (1615-1868), 1857

An *oban tate-e* print entitled *Ohashi Atake no yudachi* (Sudden Shower over Shin-Ohashi Bridge and Atake), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, signed *Hiroshige ga*

13 x 8 5/8in (33.1 x 21.9cm)

\$8,000 - 10,000



172



173

172

UTAGAWA HIROSHIGE I (1797 - 1858)

Edo period (1615-1868), 1857

An *oban tate-e* triptych entitled *Buyo Kanazawa hassho yakei* (Eight Views of Kanazawa at Night), from an untitled set of three triptychs, 1857, published by Okazawayaya Taheiji, censor's seals *aratame*, *mi shichi*, each with a "certified genuine" sticker and a seal by the Old Prints Society, Tokyo on verso, signed *Hiroshige hitsu* (on left sheet) (3) 14 5/16 x 9 3/4in (36.3 x 24.6cm) each approximately

\$3,000 - 5,000

173

UTAGAWA YOSHIKAZU (1848-1870) AND UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1847-1852

Comprising an *oban tate-e* print triptych and an *oban tate-e* print: the first entitled *Pleasure Barge with Laborers on Roof*, 1847-1852, published by Minatoya Kohei (Kinsendo), each with censor's seals *Murata*, *Mera*, signed *Ichijusai Yoshikazu ga*; and *Hitsuji* (Goat, actor Onoe Kikujiro II), from the series *Mitate junishi no uchi* (The 12 Zodiac Signs), 1852, published by Kakumotoya Kinjiro, censor's seals *Kinugasa*, *Murata*, *ne hachi*, signed *Ichiyusai Kuniyoshi ga* (4) 14 3/8 x 9 1/2in (36.6 x 24cm) each approximately

\$1,000 - 1,500



174

174

UTAGAWA KUNIKIYO (ACTIVE 1850S-1880S)

Edo period (1615-1868), circa 1857

A complete set of 12 *oban yoko-e* prints from the series *Chushingura* (The Storehouse of Loyal Retainers): *Daijo* (Act One); *Nidanme* (Act Two); *Sandanme* (Act Three); *Shidanme* (Act Four); *Godanme* (Act Five); each with censor's seals *mi go, aratame*; *Rokudanme* (Act Six); *Shichidanme* (Act Seven); *Hachidanme* (Act Eight); *Kudanme* (Act Nine); *Judanme* (Act Ten); *Juichidanme* (Act 11); and *Junidanme* (Act 12); each with censor's seals *mi mu, aratame*; each published by Tsutaya Kichizo, signed *Kunikiyo ga* (12)
 9 3/16 x 14in (24.6 x 35.7cm) each approximately

\$800 - 1,200

175

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1886-1891

Comprising three *oban tate-e* prints: the first entitled *Joganden no tsuki, Minamoto no Tsunemoto* (*Joganden Moon, Minamoto no Tsunemoto*), No. 67; *Tsuki no yotsu no o, Semimaru*, No. 98, dated 1891; and *Shinkan no tsuki* (the Moon's Inner Vision) No. 34, dated 1886; each from the series *Tsuki hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon, signed *Yoshitoshi* (3)
 14 1/2 x 9 3/4in (36.7 x 24.8cm)

\$1,000 - 1,500

176

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1885-1891

Comprising four *oban tate-e* prints: the first entitled *Meigetsu ya tatami no ue ni matsu no kage* (*Full Moon on the Tatami Mats Shadows of the Pine Branches*) No. 5, dated 1885; *Yasurawade, nenamashi mono o, sayo fukete, katabuku made no, tsuki o mishi kana* (I wish I had gone to bed immediately, but now the night has passed, and I watch the moon descend) No. 44; and *Sarugaku* (Monkey) No. 92, dated 1891; each from the series *Tsuki hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon; the last entitled *Gamo Sadahide kashin Toki Motosada Koshu Inohanayama mao nage-taoshi no zu* (*Gamo Sadahide's Servant, Toki Motosada*), from the series *Shingata sanjuroku kaisen* (36 Ghosts, New Selection of 36 Apparitions), dated 1890, published by Matsuki Heikichi; each signed *Yoshitoshi* (4)
 14 1/2 x 9 3/4in (36.7 x 24.6cm) each approximately

\$1,000 - 1,500



175



176



177

177

KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1935

An *oban yoko-e* print entitled *Ishinomaki no bosetsu* (Evening Snow at Ishinomaki), from the series *Nihon fukei shu Higashi Nihon hen* (Collected Views of Japan, Eastern Japan Edition), dated 1935, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal), signed *Hasui*
 10 5/16 x 15 5/16in (26.2 x 38.7cm)

\$1,000 - 1,500



178

178

KAWASE HASUI (1883-1957)
Taisho era (1912-1926), 1921

An *oban tate-e* print entitled *Nara Kasuga jinja* (The Kasuga Shrine in Nara), from the series *Tabi miyage dai nishu* (Souvenirs of Travel II), dated 1921, published by Watanabe Shozaburo (*Watanabe 6mm round seal*), signed *Hasui*
 15 3/16 x 10 5/16in (38.6 x 26.2cm)

\$3,000 - 5,000



179

179

OGATA GEKKO (1859-1920) AND ANONYMOUS
Meiji era (1868-1912), 1894-1895

Comprising three *oban tate-e* prints, six uncut *chuban yoko-e* prints, and nine *oban tate-e* print triptychs related to the Sino-Japanese War, including: *Hirada Jukichi*, *Takenouchi shoi* (Sub-lieutenant Takenouchi), and *Matsuzaki taii* (Captain Matsuzaki), each from the series *Seishin bidan meiyō kagami* (Mirror of Heroes: Stories of Valor in the War with China), circa 1895, published by Yokoyama Ryohachi, signed *Gekko*; *Daikozan oki waga kaigun dai-shori no zu* (Great Victory of Our Navy in the Sea Battle off Dagu Mountain), dated 1894, published by Kobayashi Taijiro, signed *Kunikatsu hitsu* (33)
 14 5/8 x 9 3/4in (37 x 24.7cm) each approximately

\$1,200 - 1,800

180

HASHIGUCHI GOYO (1881-1921)

Taisho era (1912-1926), 1920

A large woodblock print entitled *Natsugoromo no onna*
(Woman in Summer Clothing), dated 1920, signed *Goyo ga*

17 11/16 x 11 1/2in (45 x 29.3cm)

\$1,000 - 1,500

181

HASHIGUCHI GOYO (1881-1921)

Taisho era (1912-1926), 1920

A large woodblock print entitled *Onsen yado* (Hot Spring Inn), dated
1920, signed *Goyo ga*

17 1/2 x 10 1/2in (44.5 x 26.7cm)

\$1,000 - 1,500



180



181



182

182

KOBAYAKAWA KIYOSHI (1896-1948)

Showa era (1926-1989), 1930

A large woodblock print entitled *Ichi, Horoyoi* (No. 1, Tipsy), from the series *Kindai jiseiso no uchi* (Fashions of the Modern World), dated 1930, with edition number 4/100, signed *Kobayakawa Kiyoshi*
20 3/8 x 11 3/4in (51.7 x 29.8cm)

\$3,000 - 5,000

183

KOBAYAKAWA KIYOSHI (1896-1948)

Showa era (1926-1989), 1930

A large woodblock print entitled *Ni, Kesho* (No. 2, Applying Makeup), from the series *Kindai jiseiso no uchi* (Fashions of the Modern World), dated 1930, with edition number 8/100, signed *Kobayakawa Kiyoshi* 20 1/2 x 12in (52.2 x 30.3cm)

\$1,500 - 2,500



183

184²

A GROUP OF WOODBLOCK PRINT-, PAINTING-, AND NETSUKE-RELATED BOOKS

Showa era (1926-1989)

Comprising 17 books related to Japanese woodblock prints, painting, and netsuke, including: two Tokyo Art Club auction catalogues of the Yamanaka and Bigelow collections, 1933; *Nihon hanga bijutsu zenshu* (Complete Collection of Japanese Woodblock Print Art), vols. 1-8, Tokyo, Kodansha, 1961; Noguchi Yone, *Sharaku, 1930* (first Japanese edition limited to 800 copies); F.M. Jonas, *Netsuke*, 1928, signed by the artist Tokutaro Tsuruoka (17)

13 7/8 x 10 5/8 x 1 5/8in (35 x 27 x 4cm), the largest

\$1,000 - 1,500



184

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Works of Art

New York | March 18, 2019

PREVIEW
March 14-17

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**PROPERTY FROM THE
COLLECTION OF GERTRUDE
STRONG ACHILLES (1860-1955)**
**A RARE GOLD AND SILVER INLAID
'DOUBLE PHOENIX', ZUN**
Ming dynasty
6 3/4in (17.2cm) high
\$40,000 - 60,000

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FROM THE COLLECTION OF VIRGINIA "ELLA" HOBART (1876-1958), AND THENCE BY DESCENT

AN EXCEPTIONALLY RARE PAIR OF IMPERIAL FAMILLE ROSE 'QUAIL' BOWLS

Yongzheng six-character marks and of the period (1723-1735)

9.5cm (3 3/4in) diameter, each

\$300,000 - 500,000

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OLAF CARL WIEGHORST (1899-1988)

Bareback Bronc Rider
oil on canvas
30 x 36in
Painted in 1948
\$50,000 - 70,000

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Passing the barrow
oil on panel
16 1/4 x 24in (41.6 x 61cm)
\$40,000 - 60,000

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Prints & Multiples

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ANDY WARHOL (1928-1987)

Liz, 1964
Offset lithograph in colors
22 x 22in (55.9 x 55.9cm)
\$25,000 - 35,000

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1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

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

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

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

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

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our galleries until 5pm Wednesday 20 March without penalty. After Wednesday 20 March oversized lots (noted as W next to the lot number) will be sent to Door To Door where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 3 April without penalty provided however that if buyers of oversized lots also buy other non listed lots these other lots will also be sent to Door To Door where Transfer and full value protection fees will be immediately applicable. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the date of auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. further transfer handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Bonhams Specialist Departments

19th Century Paintings London

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Madalina Lazen
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20th Century British Art London

Matthew Bradbury
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American Paintings New York

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Australian Art Australia

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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Darren Sutherland
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Los Angeles
Catherine Williamson
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San Francisco
Adam Stackhouse
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British & European Glass

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John Sandon
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British Ceramics

London
John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture

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Kathy Wong
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San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

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Chinese & Asian Art

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Ming Hua
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Harold Yeo
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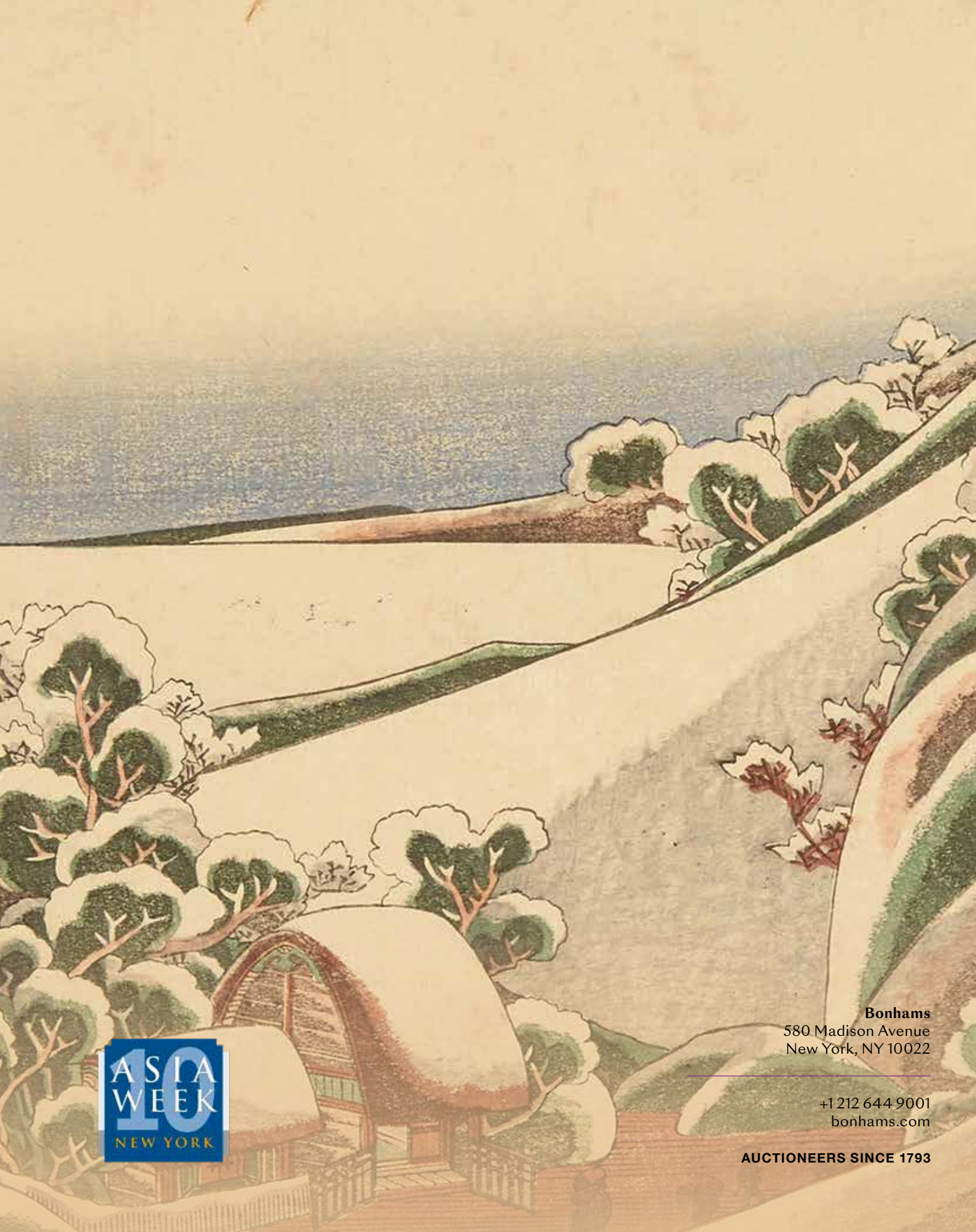
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