



Bonhams

Fine Japanese and Korean Art

New York | September 11, 2019



Fine Japanese and Korean Art

New York | Wednesday September 11, 2019, at 1pm

BONHAMS

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PREVIEW

Thursday September 5
10am to 5pm
Friday September 6
10am to 5pm
Saturday September 7
10am to 5pm
Sunday September 8
10am to 5pm
Monday September 9
10am to 5pm
Tuesday September 10
10am to 3pm

SALE NUMBER: 25575

CATALOG: \$35

ILLUSTRATIONS

Front cover: Lot 714
Inside front cover: Lot 992
Back cover: Lot 930
Inside back cover: Lot 805

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Japanese and Korean Works of Art team

New York

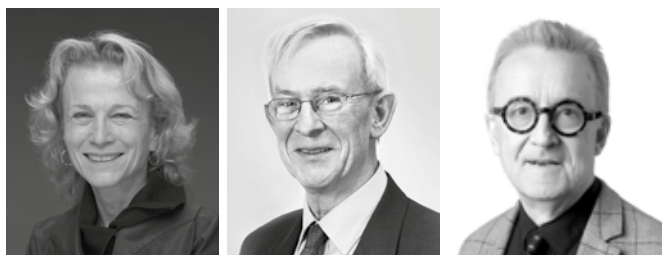


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Prints





701

701

TORII KIYOHIRO (1737-1776)

Edo period (1615-1868), circa 1756

A *hosoban* print of the actors Nakamura Tomijiro in the role of Ono no Komachi and Sanogawa Ichimatsu in the role of her servant, from a triptych entitled *Sashikake kasa sanzu* (Three Scenes of Couples under a Single Umbrella), published by Maruya Kohei (Hosendo), signed *Torii Kiyohiro hitsu*

12 1/16 x 5 7/16in (30.6 x 13.8cm)

\$2,500 - 3,500



702

702

TORII KIYOMITSU I (1735-1785)

Edo period (1615-1868), 1763

A *hosoban* print of *Kewaizaka no Shosho Segawa Kikunojo II* (Actor Segawa Kikunojo II as *Kewaizaka no Shosho*), published by Izutsuya Chuzamon, signed *Torii Kiyomitsu ga*

11 1/2 x 5in (29.4 x 12.8cm)

\$1,000 - 1,500



703

703

KATSUKAWA SHUNSHO (1726-1792)

Edo period (1615-1868), 1768

A *hosoban* print of actor Nakamura Sukegoro II as Nanba no Rokuro, 1768, signed *Shunsho ga*, with artist's seal *Rin* (in jar shape)
12 3/4 x 5 3/4in (32.3 x 14.6cm)

\$9,000 - 12,000



704



705

704

KITAGAWA UTAMARO I (1750S-1806)

Edo period (1615-1868), 1802

An *oban tate-e* print entitled *Adamono* (The Flashy One), from the series *Saki-waka kotoba no hana* (Variations of Blooms According to their Speech), published by Yamamura, signed *Utamaro hitsu* 14 1/2 x 9 11/16in (36.9 x 24.6cm)

\$2,000 - 3,000

705

KITAGAWA UTAMARO I (1750S-1806)

Edo period (1615-1868), 1806

An *oban tate-e* print of a beauty and actor Segawa Roko in a fan, published by Tsuruya Kinsuke (Sokakudo), censor's seals *kiwame*, *tora mu*, signed *Utamaro hitsu* 15 1/8 x 10 3/8in (38.4 x 26.2cm)

\$2,000 - 3,000

706[□]

KITAGAWA UTAMARO (1753-1806)

Edo period (1615-1868), 1789

A set of two woodblock printed sheets (each framed) from the illustrated book entitled *Shiohi no tsuto* (Gifts from the Ebb Tide), 1789 (2)
9 x 14 1/2in (23 x 37cm) print only
16 x 21 1/2in (41 x 55cm) overall each

\$1,000 - 1,500



706



707

707

KITAGAWA UTAMARO (1753-1806)

Edo period (1615-1868), circa 1805

An *oban tate-e* print entitled *Ogiya no uchi Hanaogi Takigawa* (Hanaogi and Takigawa of Ogiya), from the series *Seiro bijin meika awase* (Comparison of the Famous Flowers of the Pleasure Quarters), published by Iwatoya Kisaburo, censor's seal *kiwame*, signed *Utamaro hitsu*

15 3/6 x 10 1/4in (38.7 x 26cm)

\$8,000 - 12,000



708

708

KATSUKAWA SHUNZAN (ACTIVE CIRCA 1781-1801)

Edo period (1615-1868), 1785-1789

An *oban tate-e* print triptych entitled *Yashiki no niwa no hotarugari* (Catching Fireflies in the Garden of a Mansion), circa 1785-1789, published by Nishimuraya Yohachi (Eijudo), signed *Shunzan ga* (3)

14 1/2 x 10in (37 x 25.4cm) each approximately

\$3,000 - 4,000



709

709

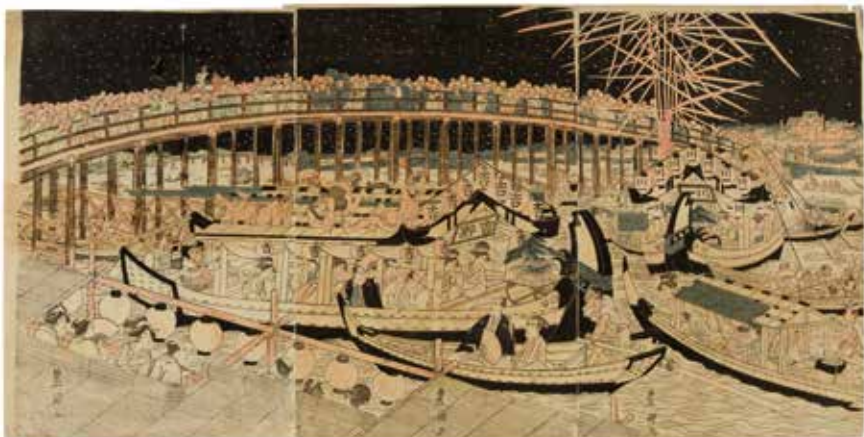
CHOKOSAI EISHO (ACTIVE 1780-1800)

Edo period (1615-1868), 1796-1797

An *oban tate-e* print triptych entitled *Chojiya hiru mise* (The Chojiya by Day), 1796-1797, published by Yamaguchiya Chuemon (Chusuke), signed *Eisho ga* (3)

14 7/8 x 9 3/4in (37.8 x 24.8cm) each approximately

\$3,000 - 4,000



710

710

UTAGAWA TOYOKUNI I (1769-1825)

Edo period (1615-1868)

An *oban tate-e* print triptych of Fireworks at Ryogoku Bridge, signed *Toyokuni ga* (3)

15 1/4 x 10 3/8in (38.8 x 26.2cm) each approximately

\$2,000 - 3,000

711

CHOBUNSAI EISHI (1756-1829)

Edo period (1615-1868), 1793

An *aiban tate-e* print entitled *Futae donsū*, from the series *Furyū mitate goyō no matsu* (Fashionable Five-needled Pine), 1793, published by Nishimuraya Yohachi (Eijudo), censor's seal *kiwame*, signed *Eishi zu* 12 1/4 x 8 3/4in (31.1 x 22.2cm)

\$2,000 - 3,000

712

UTAGAWA KUNINAO (1793-1854)

Edo period (1615-1868), 19th century

A *nagaban yoko-e surimono* print of Folk Passing Under the Bridge on Boats, signed *Kuninao hitsu* 7 1/2 x 20 7/8in (19 x 53.2cm)

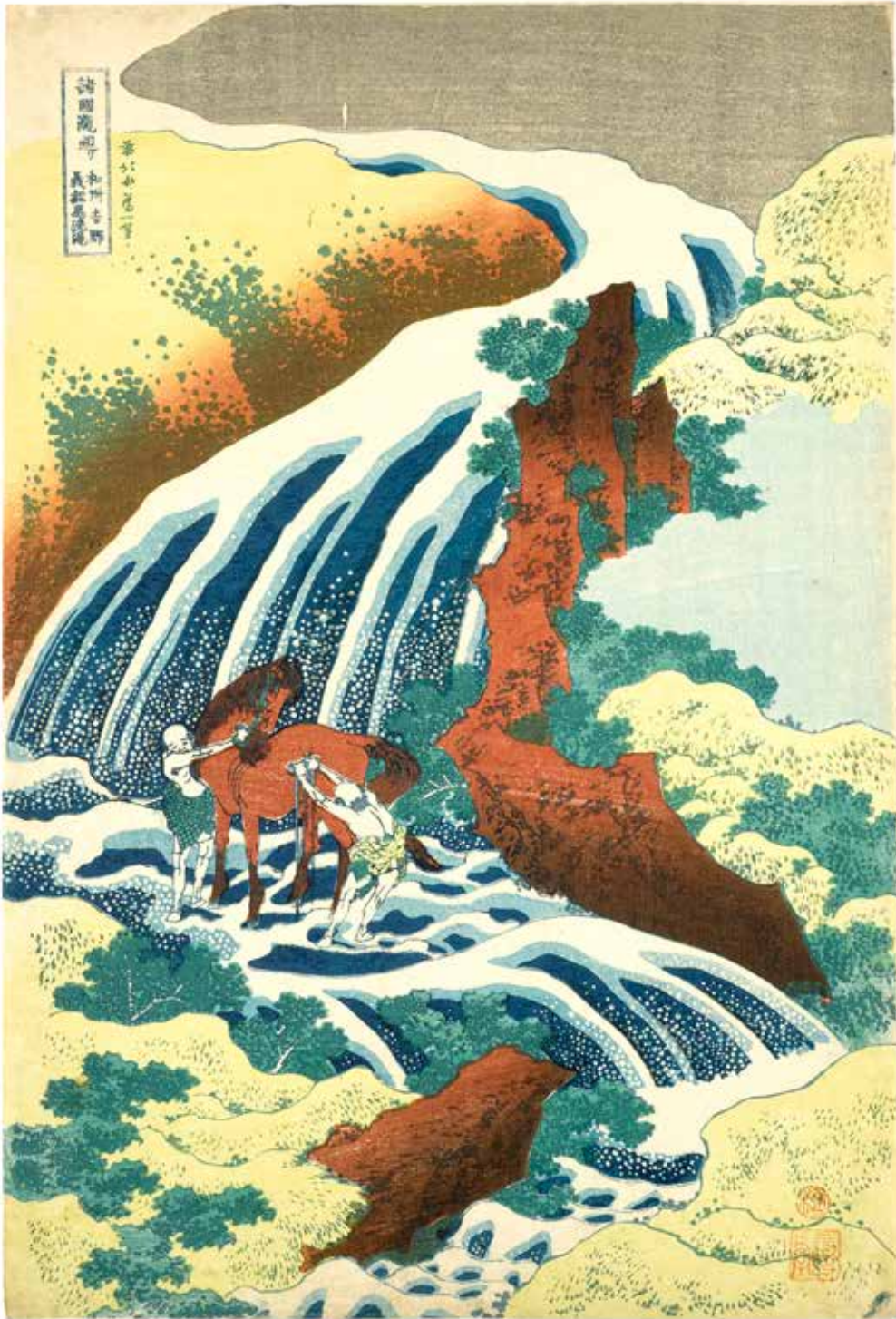
\$1,000 - 1,500



711



712



713

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1832

An *oban tate-e* print entitled *Washu Yoshino Yoshitsune uma arai no taki* (Yoshitune's Horse-washing Falls at Yoshino in Yamato 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*
15 1/8 x 10 5/16in (38.5 x 26.2cm)

\$25,000 - 35,000



714

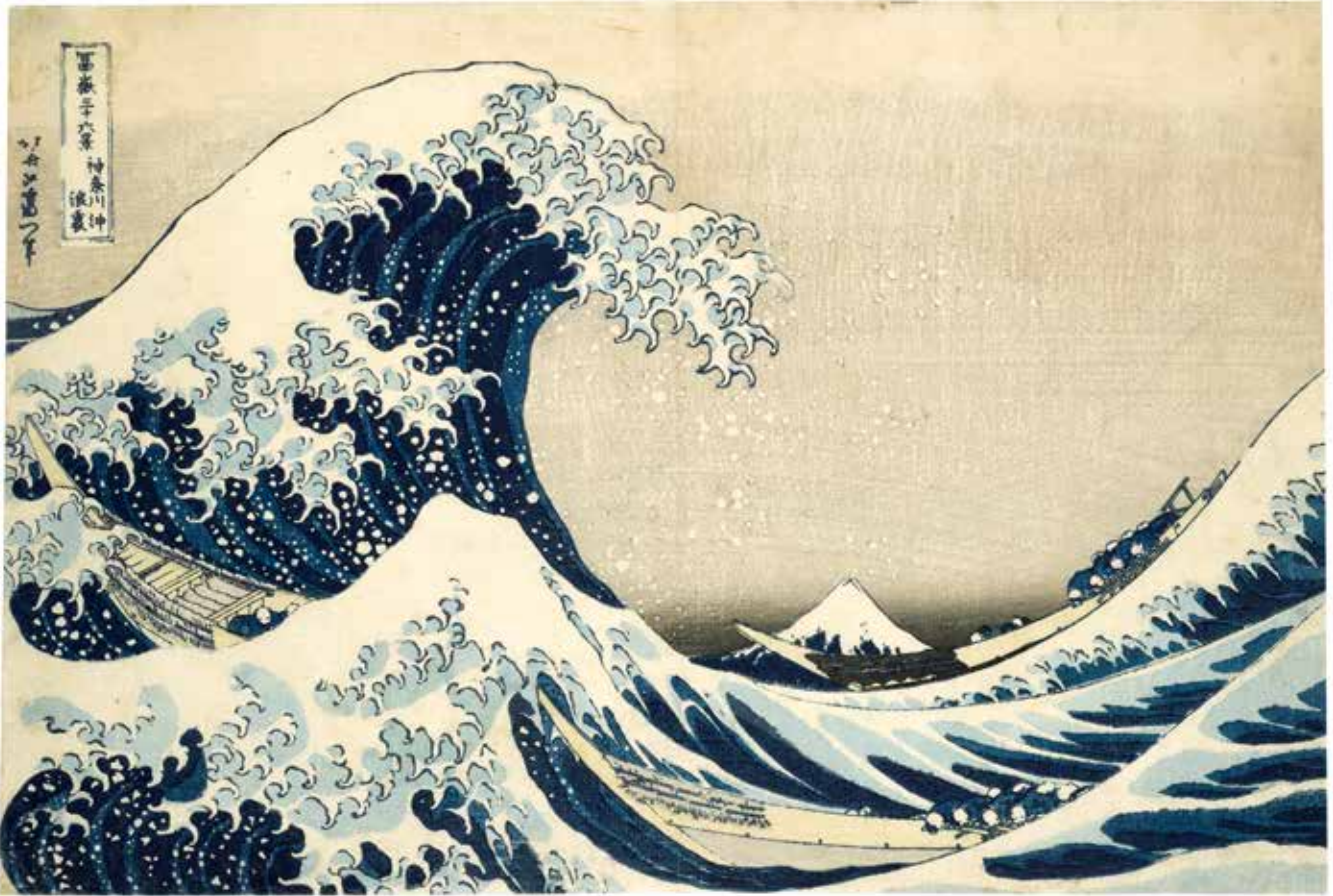
KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1832

An oban tate-e print entitled Shimotsuke Kurokamiyama Kirifuri no taki (The Falling Mist Waterfall at Mount Kurokami in Shimotsuke Province), 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 15 1/16 x 10 1/4in (38.3 x 26.2cm)

\$25,000 - 35,000





715

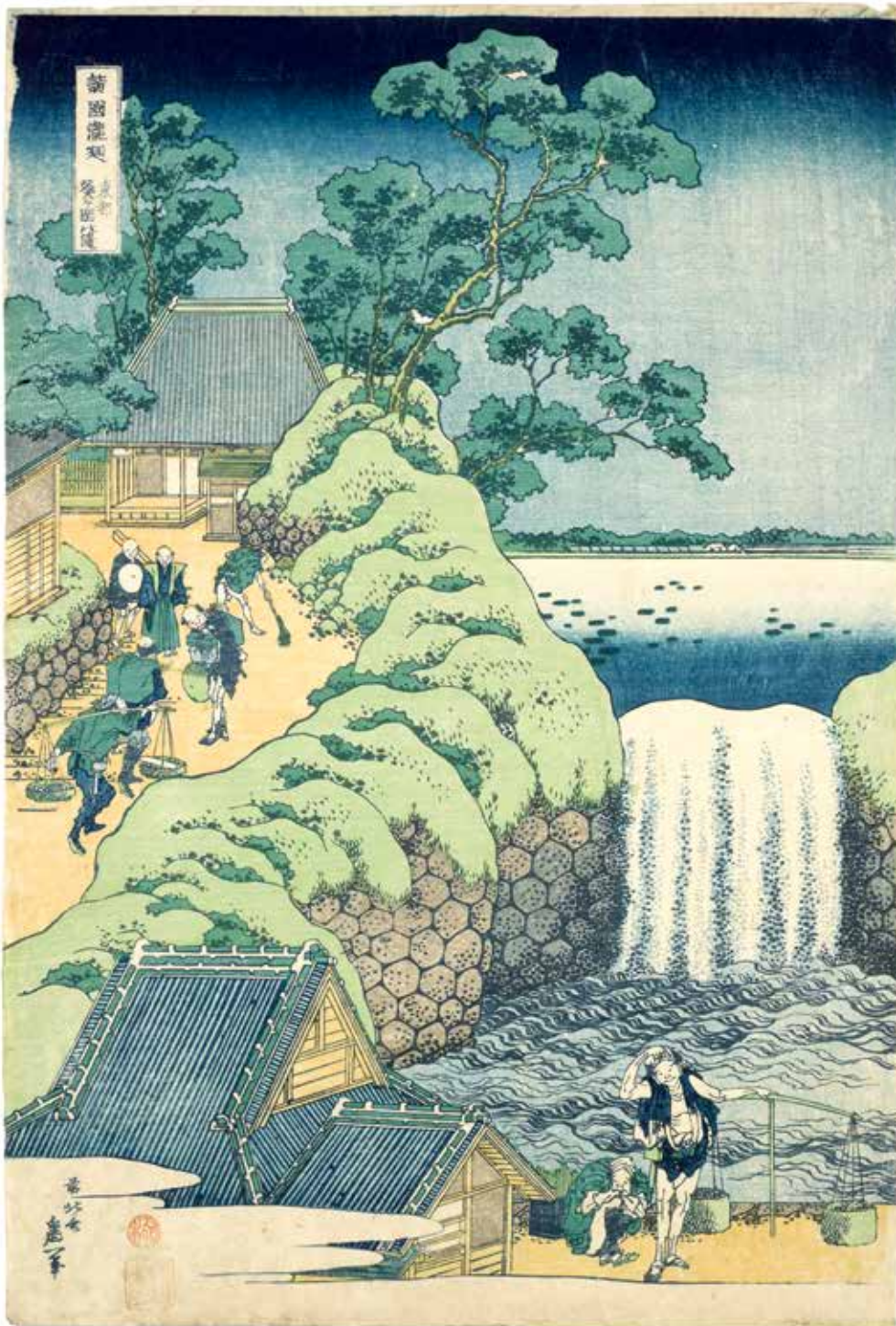
KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1830-1831

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 hitsu*
9 3/4 x 14 1/2in (24.2 x 36.8cm)

\$200,000 - 300,000





716

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 Itsu hitsu*

15 1/4 x 10 5/16in (38.8 x 26.1cm)

\$20,000 - 30,000



717

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1834

A nagaban tate-e print entitled Tsuru matsu yuki (Cranes on Snowladen Pine), published by Moriya Jihei, censor's seal kiwame, signed Saki no Hokusai litsu hitsu
20 3/8 x 8 7/8in (51.8 x 22.6cm)

\$20,000 - 30,000



718

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1832

An *oban yoko-e* print entitled *Chuto shoen* (Banana Garden at Chuto), from the series *Ryukyu hakkei* (Eight Views of the Ryukyu Islands), circa 1832, published by Moriya Jihei, signed *Saki no Hokusai litsu hitsu*

10 x 15 1/8in (25.5 x 38.4cm)

\$6,000 - 8,000



719

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An oban *tate-e* print entitled *Oji Shozoku enoki Omisoka no kitsunebi* (New Year's Eve Foxfires at the Changing Tree, Oji), from the series *Meisho Edo hyakkei* (100 Views of Edo), published by Uoya Eikichi, censor's seals *aratame, mi ku*, signed *Hiroshige ga*
14 1/8 x 9 5/8in (36 x 24.4cm)

\$8,000 - 12,000



720

720

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An *oban tate-e* print entitled *Sakasai no watashi* (The Ferry Crossing at Sakasai), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1857, published by Uoya Eikichi, censor's seals *aratame, mi ni*, signed *Hiroshige ga*

14 3/4 x 10in (37.4 x 25.4cm)

\$2,000 - 3,000



721

721

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An *oban yoko-e* print entitled *Bakuro-cho hatsune no Baba* (Hatsune Riding Grounds, Bakuro-cho), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1857, published by Uoya Eikichi, censor's seals *aratame, mi ku*, signed *Hiroshige ga*

13 7/8 x 9 9/16in (35.3 x 24.4cm)

\$3,000 - 5,000



722

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), 1856

An *oban tate-e* deluxe print entitled *Meguro Chiyogaike* (Chiyogaike Pond, Meguro), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seals *aratame*, *tatsu shichi*, signed *Hiroshige hitsu*

14 1/8 x 9 3/8in (36 x 23.8cm)

\$15,000 - 20,000



723

723

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), 1857

An *oban tate-e* print entitled *Meguro Taikobashi Yuhinooka* (Meguro Drum Bridge and Sunset Hill), 1857, published by Uoya Eikichi, censor's seals *aratame, mi shi*, signed *Hiroshige ga*
 14 x 9 11/16in (35.5 x 24.6cm)

\$3,000 - 5,000



724

724

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1856

An *oban tate-e* print entitled *Nihonbashi yukibare* (Nihonbashi, Clearing After Snow), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), 1856, published by Uoya Eikichi, censor's seals *aratame, tatsu go*, signed *Hiroshige ga*
 14 3/16 x 9 1/2in (36.1 x 24.1cm)

\$2,000 - 3,000



725

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), 1857

An *oban tate-e* deluxe print entitled *Mitsumata Wakarenofuchi* (Mitsumata Wakarenofuchi), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seals *aratame, mi ni*, signed *Hiroshige ga*
15 1/4 x 9 3/4in (36.1 c 24.7cm)

\$18,000 - 25,000



726



727



728

726

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1858

An oban *tate-e* print entitled *Shiba Shinmei Zojoji* (Shiba Shimeji Shrine and Zojoji Temple), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), here called *Edo hyakkei yokyo* (100 Views of Edo for Entertainment), published by Uoya Eikichi, censor's seal *Uma shichi*, signed *Hiroshige ga*
14 1/8 x 9 3/4in (36 x 24.8cm)

\$1,500 - 2,000

727

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An oban *tate-e* print entitled *Ukeji Akiba no keidai* (Inside Akiba Shrine, Ukeji), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seals *aratame* and *mi hachi*, signed *Hiroshige ga*
14 1/8 x 9 3/4in (35.8 x 24.8cm)

\$1,500 - 2,000

728

UTAGAWA HIROSHIGE II (SHIGENOBU, 1826-1869)

Edo period (1615-1868), 1859

An oban *tate-e* entitled *Akasaka Kiribatake uchu yukei* (Night Rain at Akasaka Kiribatake), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seal *Hitsuji shi aratame*, signed *Nisei Hiroshige ga*
13 11/16 x 9 5/16in (34.8 x 23.8cm)

\$1,500 - 2,000



729

729

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1858

An oban *tate-e* print entitled *Teppozu Tsukiji Monzeki* (Teppozu and Tsukiji Hongan-ji Temple), from the series *Meisho Edo hyakkei* (100 Famous views of Edo), here called *Edo hakkei yokyo* (100 Views of Edo for Entertainment), 1858, published by Uoya Eikichi, censor's seal *uma shichi*, signed *Hiroshige ga*
 14 5/16 x 9 5/8in (36.4 x 24.5cm)

\$2,000 - 3,000



730

730

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1857

An oban *tate-e* print entitled *Fukagawa Susaki jumantsubo* (Fukagawa Susaki and Jumantsubo), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), published by Uoya Eikichi, censor's seals *aratame, mi uruu go*, signed *Hiroshige ga*
 15 3/16 x 9 5/8in (36 x 24.4cm)

\$5,000 - 7,000



731

731

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1858

An *oban tate-e* print entitled *Konodai Tonogawa* (The Tone River at Konodai), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), 1858, published by Tsutaya Kichizo (Koeido), censor's seal *ushi shi*, signed *Hiroshige ga*

14 1/16 x 9 1/2in (35.7 x 24.2cm)

\$2,000 - 3,000



732

732

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1858

An *oban tate-e* print entitled *Suruga Satta kaijo* (The Sea off Satta in Suruga Province), from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), published by Tsutaya Kichizo (Koeido), censor's seal *ushi shi*, signed *Hiroshige ga*

14 1/8 x 9 7/16in (35.8 x 23.9cm)

\$5,000 - 7,000

733

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1855

An *oban tate-e* print entitled *Awa, Naruto no fuha* (Awa Province: Naruto Whirlpools), from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), published by Koshimuraya Heisuke (Koshihei), censor's seals *aratame, u ku*, signed *Hiroshige ga*
14 3/8 x 9 3/4in (36.6 x 24.7cm)

\$6,000 - 8,000



733

734

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1835-1838

An *oban yoko-e* print entitled *Oi*, from the series *Kisokaido rokujukyu tsugi no uchi* (The 69 Stations of the Kisokaido), 1835-1838, published by Iseya Rihei (Kinjudo), censor's seal *kiwame*, signed *Hiroshige ga*
10 x 14 5/16in (25.3 x 36.3cm)

\$4,000 - 6,000



734



735



736

735

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1847-1852

An *oban tate-e* print triptych entitled *Sumidagawa settchu no zu* (Snow on the Sumida River), from the series *Edo meisho shiki no nagame* (Views of the Four Seasons at Famous Places in Edo), published by Maruya Jinpachi, censor's seals *Yoshimura*, *Muramatsu*, signed *Hiroshige ga* (3)

13 9/16 x 9 2/8in (34.5 x 24cm) each approximately

\$4,000 - 6,000

736

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1837-1838

A *chu tanzaku* print entitled *Kasumigaseki yukei* (Evening View of Kasumigaseki), from the series *Toto meisho* (Famous views of the Eastern Capital), 1837-1838, published by Fujiokaya Hikotaro (Shogendo), censor's seal *kiwame*, signed *Hiroshige ga*

14 1/2 x 5in (36.9 x 12.6cm)

\$1,000 - 1,500

737

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1835-1838

An *oban yoko-e* print entitled *Echikawa*, from the series *Kisokaido rokujukyū tsugi no uchi* (The 69 Stations of the Kisokaido Road), 1835-1838, published by Iseya Rihei (Kinjudo), censor's seal *kiwame*, signed *Hiroshige ga*
10 x 14 5/16in (25.4 x 36.4cm)

\$2,000 - 3,000



737

738

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1833-1834

An *oban yoko-e* print entitled *Tsuchiyama, haru no ame* (Tsuchiyama: Spring Rain), from the series *Tokaido gojusan tsugi no uchi* (53 Stations of the Tokaido Road), 1833-1834, published by Takenouchi Magohachi (Hoeido), censor's seal *kiwame*, signed *Hiroshige ga*
9 3/4 x 14 7/8in (24.6 x 37.7cm)

\$2,000 - 3,000



738



739



740



741



742

739

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1832-1853

Comprising four *oban yoko-e* prints; the first entitled *Fukagawa Sanjusangendo* (The Hall of 33 Bays in Fukagawa), censor's seals *Kinugasa*, *Watanabe*; *Tsukiji Gomonzeki* (Nishi Hongan-ji Temple at Tsukiji), censor's seals *Mera*, *Watanabe*; both from the series *Toto meisho* (Famous Places in the Eastern Capital), 1832-1838, published by Sanoya Kihei (Kikakudo); *Kasumigaseki chobo* (A View from Kasumigaseki), 1853, published by Yamadaya Shojiro, censor's seals *Mera*, *Watanabe*, *ushi juichi*; *Saruwaka-machi hanjo no zu* (Thriving Business in Saruwaka-machi), 1848-1849, published by Fujiokaya Keijiro, censor's seals *Yoshimura*, *Muramatsu*; both from the series *Edo meisho* (Famous Places in Edo); each signed *Hiroshige ga* (4) 10 x 14 7/8in (25.2 x 37.6cm) each approximately

\$800 - 1,200

740

UTAGAWA HIROSHIGE I (1797-1858)

Edo period (1615-1868), 1847-1852

A complete set of 12 *oban yoko-e* prints from the series *Chushingura* (The Storehouse of Loyal Retainers); *Daijo* (Prologue); *Nidanme* (Act II); *Sandanme* (Act III); *Yodanme* (Act IV); *Godanme* (Act V); *Rokudanme* (Act VI); *Shichidanme* (Act VII); *Hachidanme* (Act VIII); *Kudanme* (Act IX); *Judanme* (Act X); *Juichidanme* (Act XI); and *Shoko ba* (The Incense-offering Scene); each published by Maruya Seijiro, censor's seals *Kinugawa*, *Watanabe*, signed *Hiroshige ga* (12) 9 3/4 x 14 9/16in (24.9 x 36.9cm) each approximately

\$3,000 - 5,000

741

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

Edo period (1615-1868), 1855

A set of 42 *oban tate-e* prints from the series *Sohitsu gojusan tsugi* (The 53 Stations by Two Brushes), includes *Takatomizan enkei* (Ishiyakishi, Distant View of Takatomizan), Benkei, 1855, published by Izumiya Ichibei (Kansendo), censor's seals *aratame*, *u hachi*, signed *Hiroshige hitsu*, *Toyokuni ga* (42) 14 3/4 x 9 7/8in (37.5 x 25.3cm) each approximately

\$2,000 - 3,000

742

UTAGAWA HIROSHIGE II (SHIGENOBU, 1826-1869)

Edo period (1615-1868), 1866

Comprising six *oban tate-e* prints; the first entitled *Tokyo Yanagishima nogiku* (Wild Chrysanthemums at Yanagishima in Tokyo); *Toto Rokuroku nashi* (Pear Blossoms at Rokuroku in the Eastern Captail); *Tokyo Ayasegawa nemu* (Mimosa at the Ayase River in Tokyo); *Toto Asakusa hana yashiki ajisai* (Hydrangea at the Flower Garden at Asakusa in the Eastern Capital), each signed *Kisai Risscho hitsu*; *Toto Aoizaka aoi* (Hollyhock at Aoizaka in the Eastern Capital) and *Toto Sugamo kaido* (Aronia at Sugamo in the Eastern Capital), the both signed *Risscho*; each from the series *Sanjurokkasen* (36 Selected Flowers), published by Tsutaya Kichizo (Koeido), censor's seal *Tora shichi aratame* (6) 14 x 9 5/8in (35.5 x 24.4cm) each approximately

\$1,000 - 1,500



743



744



745

743

KIKUKAWA EIZAN (1787-1867)

Edo period (1615-1868), 1814-1817

An *oban tate-e* print triptych entitled *Furyu yusuzumi san bijin* (Three Fashionable Beauties Cooling Off in the Evening), 1814-1817, published by Yamadaya Shojiro, censor's seal *kiwame*, signed *Kikukawa Eizan hitsu* (on left sheet), *Eizan* (on center sheet) (3) 14 11/16 x 9 1/2in (37.2 x 24.2cm) each approximately

\$4,000 - 6,000

744

KEISAI EISEN (1790-1848)

Edo period (1615-1868), 1830s

An *oban tate-e* print entitled *Tatsumi*, from the series *Imayo bijo kurabe* (Comparison of Modern Beauties), published by Sanoya Kihei, censor's seal *kiwame*, signed *Keisai Eizen ga* 14 1/2 x 10 1/8in (37 x 25.8cm)

\$8,000 - 12,000

745

KEISAI EISEN (1790-1848)

Edo period (1615-1868), 1815-1842

An *oban tate-e* print entitled *Ueno Kuromonmae Horaiya* (Horaiya at Ueno Kuromonmae), from the series *Tose nyori-tsu* (A Guide to Modern Restaurants), 1815-1842, published by Sanoya Kihei (Kinkakudo), censor's seal *kiwame*, signed *Keisai Eizen ga* 15 1/4 x 10 5/16in (38.7 x 26.3cm)

\$1,200 - 1,800



746



747



748

746

KATSUKAWA SHUNTEI (SHOKOSAI, 1770-1824)

Edo period (1615-1868), 1790-1804

An *oban tate-e* triptych entitled *Hiyodorigoe sakaotoshi no zu* (The Downhill Attack at Hiyodori Pass), published by Yamamotoya Heikichi (Eikyudo), signed *Shuntei ga* (on each sheet) (3)
15 9/16 x 10 7/16in (39.5 x 26.5cm)

\$1,500 - 2,000

747

SHUNSAI EISHO (HARUKAWA EICHO, 1784-1848)

Edo period (1615-1868)

A set of 12 *naga-ban yoko-e* prints entitled *Kaiho ichiran hana no miyakoji*, from *Tokaido gojusanshuku Eisho ga* (53 Stations of Tokaido by Eisho), published by Tsuruya Kiemon (12)
7 1/16 x 20 5/16in (18 x 51.5cm) each approximately

\$3,000 - 5,000

748

UTAGAWA HIROSHIGE I (1797-1858), HASEGAWA SADANOBU I (1809-1879) AND UTAGAWA SADAHIDE (1807-1873)

Edo period (1615-1868) and Meiji era (1868-1912), 1850-1871

Comprising an *oban yoko-e* and two *chuban yoko-e* prints; the first entitled *Higo-shu Aso-gun Kan otaki* (Kan Waterfall, Aso County, Higo Province), from the series *Dai Nihon kokugun meisho* (Famous Places in Japan), 1868, published by Osada, censor's seal *tatsu go aratame*, signed *Hashimoto Sadahide ga*; the second entitled *Saru-ga-baba tateba, meibutsu kashiwa mochi* (No. 33: Futakawa: Post House at Monkey Plain, Famous Oak-leaf Dumplings), from the series *Tokaido gojusan tsugi no uchi* (53 Stations on the Tokaido Road) circa 1850-1851, published by Tsutaya Kichizo (Koeido), censor's seals *Mera, Murata*, signed *Hiroshige ga*; and the last entitled *Hirosawa ike aki no tsuki* (Autumn Moon at Hirosawa Pond), from the series *Miyako meisho no uchi* (Famous Places in the Capital), circa 1870-1871, signed *Sadanobu ga* (3)
9 9/16 x 14 1/16in (24.3 x 35.8cm)
7 1/4 x 9 7/8in (18.5 x 25cm)
6 13/16 x 9 1/2in (17.3 x 24.1cm)

\$1,000 - 1,500



749



750

749

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), 1815-1840

An *oban* *tate-e* print triptych entitled *Edo no yoru* (Night in Edo), published by Mikawaya, censor's seal *kiwame* (on the center and right sheets), signed *Gototei Kunisada ga* (on each sheet) (3) 13 5/8 x 9 1/8in (34.6 x 23.2cm) each approximately

\$2,000 - 3,000

750

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), 1847-1852

An uncut *uchiwa-e* (fan) print of Izutsu Menosuke, published by Ibaya Senzaburo, censor's seals *Kinugasa*, *Watanabe*, signed *Toyokuni ga* 9 1/8 x 12in (23.2 x 30.3cm)

\$2,500 - 3,500



751



752



753

751

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), 1815-1842

An *oban tate-e* print entitled *Kiyomizu Komachi*, from the series *Yoshiwara nana Komachi* (Yoshiwara Seven Komachi), 1815-1842, published by Wakasaya Yoichi, censor's seal *kiwame*, signed *Oju Kunisada ga*

14 1/2 x 10in (36.8 x 25.4cm)

\$1,200 - 1,800

752

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868), 1818-1824

An *oban tate-e* print entitled *Oyama Fudosen* (The Temple of Fudo in Oyama), 1818-1824, published by Iwatoya kisaburo (Eirindo), censor's seal *kiwame*, signed *Konomi ni makase Gototei Kunisada ga*

15 1/4 x 10 1/4in (38.7 x 26cm)

\$1,500 - 2,000

753

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

Edo period (1615-1868), 1815-1852

Comprising 12 *oban tate-e* prints and one *oban tate-e* print diptych; the first from the series *Tosei mitate nana Komachi* (Currently Parodies of Seven Komachi), 1815-1842, published by Aritaya Seiemon, censor's seal *kiwame*; *Mukashigatari junidan, Ushiwakamaru no manebi, Jijo Izayoi* (Lady-inwaiting Izayoi Imitating Ushiwakamaru in the Old Story of Ushiwakamaru and Joruri-hime), 1843-1847, published by Sanoya Kihei (Kikakudo), censor's seal *Tanaka*; *Artisans Shi / Ko / No / Sho*, from the series *Jiseidai tami no nigiwai* (Industriousness of the People in an Age of Blessings), 1843-1847, each published by Yamaguchiya Tobei (Kinkodo), censor's seal *Yoshimura*, signed *Kochoro Kunisada ga*; No.91 *Gokyogoku Sesshu Sakino Daijodajin* and No.93 *Kamakura Udaijin*, both signed *Kochoro Toyokuni ga*; No.92 *Nijo no in Sanuki*, signed *Ichiyosai Toyokuni ga*; each from the series *Hyakunin iss hue esho* (a Pictorial Commentary on 100 Poems by 100 Poets), 1847-1852, published by Sanoya Kihei (Kikakudo), censor's seal *Hama, Kinugasa; Koto*, from the series *Furyu nagashira jizukushi* (A Popular Collection of Primer Vocabulary Words), circa 1843-1847, published by Murataya Ichigorō (Muraichi), censor's seal *Mura; Tei, Gio Gijo*, from the series *Hakko onna no uchi*, 1843, published by Yamatoya Kyubei, censor's seal *Tanaka*; each signed *Chooro Kuniyoshi ga*; *Oiso no Tora gozen* and *Tegoshi no shosho*, 1843-1847, both with censor's seal *Muramatsu*, signed *Ichiyusai Kuniyoshi ga* (14)

14 3/4 x 9 7/8in (37.4 x 25.1cm) each approximately

\$2,000 - 3,000



754

754

TORII KIYONAGA (1752-1815)

Edo period (1615-1868)

An *oban yoko-e* print from the series entitled *Shikido juni-tsugai* (Twelve Bouts of Lovemaking)
 10 x 14 3/4in (25.4 x 37.3cm)

\$2,000 - 3,000

755

ATTRIBUTED TO UTAGAWA KUNISADA II (1823-1880)

Edo period (1615-1868)

A set of 12 small *tanzaku*-shaped *shunga* prints and an envelope with a collector's seal of Robert Vergez(13)
 8 x 2 9/16in (20.2 x 6.5cm) envelope
 7 1/8 x 1 5/8in (18 x 4.2cm) each print approximately

\$1,000 - 1,500



755



756

756

ATTRIBUTED TO UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868)

A set of 12 *mameban yoko-e shunga* prints of backstage at a kabuki theater with an envelope, entitled *Shokoku taki zukushi* (13)
 6 1/2 x 4 3/8in (16.5 x 11.2cm) envelope
 3 3/4 x 5in (9.5 x 12.5cm) each print approximately

\$1,000 - 1,500

757

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

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

Comprising an accordion-fold album, a book, three *koban shunga* prints, and a book page; an accordion-fold album mounted with 12 *koban yoko-e shunga* prints; a *watoji* (Japanese-style book binding) book entitled *Santaishi* (Volume 3), 1829 and others (6)
 6 1/4 x 9 1/8in (16 x 23cm) album
 8 3/4 x 6 1/8in (22 x 15.5cm) book

\$1,000 - 1,500



757



758



759

758

**UTAGAWA KUNITAKA (ACTIVE ABOUT 1854-1868) AND
UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)**

Edo period (1615-1868), 1832-1865

Comprising three *oban tate-e* print triptychs, two *oban tate-e* print diptychs and an *oban tate-e* pentptych; the first, Actors Ichikawa Danjuro VIII as Jiraiya (R) Arashi Rikan III as Takasago Yuminosuke (C), and Ichikawa Ebizo V as Yasha Goro (L), from *Jiraiya goketsu monogatari*, 1852, published by Yamamoto Heikichi, censor's seals *Muramatsu, Fuku, ne mu*, signed *Toyokuni ga*; *On kyogen imayo Genji* (Kyogen Plays of Genji in the Modern Style), published by Tsujiokaya Bunsuke, signed *Ryuchoro Kunitaka ga*; Actors Ichikawa Danjuro VIII as Jiraiya and Iwai Kumesaburo III as Yumeno Chokichi, published by Iseya Chusuke, censor's seals *Fuku, Muramatsu, ne roku*; Actors Arashi Rikan III as Takasago Yuminosuke and Ichikawa Dajuro VIII as Ogata Jiraiya, published by Shimizuya Tsunejiro, censor's seals *Kinugasa, Murata, ne hachi*; both 1852, signed *Toyokuni ga*; Actors Onoe Baiko, Nakamura Fukusuke, and Sawamura Tanosuke, 1865, published by Enshuya Hikobei, censor's seal *ushi shi aratame*, signed *Kunisada hitsu*; Actors Bando Minosuke, Mimasu Gennosuke, Nakamura Shibazo, Seki Sanjuro, and Nakamura Shikan, from the series *Hana ni tori sakigake Soga*, 1832, published by Yamamoto Heikichi, censor's seal *kiwame*, each signed *Gototei Kunisada ga* (18)

14 1/4 x 10in (36 x 25.2cm) each approximately

\$1,500 - 2,500

759

**BAIDO KUNIMASA, UTAGAWA KUNISADA I (TOYOKUNI III,
1786-1864), UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA
YOSHIKU (1833-1904) AND TOYOHARA KUNICHIKA (1835-
1900)**

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

Comprising three *oban tate-e* print triptychs, three *oban tate-e* print diptychs and three *oban tate-e* prints; the first actors Ichikawa Sadanji as Mikura Tomizo and Sawamura Gennosuke as Geiko Kotomi, 1887, published by Sasaki Toyokichi, signed *Baido Kunimasa hitsu*; the second entitled *Gojusan tsugi no uchi, Hakone* (Hakone, 53 Stations), 1861, published by Kiyomizuya, censor's seal *tori shichi aratame*, signed *Toyokuni ga*; Actors Ichimura Uzaemon as Izutsuya Shinsuke, Sawamura Tanosuke as Kanaya Iroha, Nakamura Shikan as Inada Kozo, 1861, published by Uoya Eikichi, censor's seal *tori mu aratame*, signed *Ni konomi Toyokuni ga*; Nakamura Utaemon IV as Torii Hatasuke and Seki Sanjuro III as Otsuki Denzo from *Kaga sodo*, 1849, published by Tsujiokaya Bunsuke, censor's seals *Muramatsu, Fukushima*, signed *Ichiyusai Kuniyoshi ga*; *Kodomo asobi muneage no zu*, 1854, published by Joshuya Kinzo, censor's seals *aratame, tora juni*, signed *Ikkeisai Yoshiiku ga*; Actors Ichikawa Sadanji as Tomimatsu, Kawarazaki Mimasu as Benkei, and Iwai Hanshiro as Yoshitsune; Ichikawa Danjuro as Jiraiya, Ichikawa Sadanji as Orochi-maru, and Nakamura Utaemon as Takasago Yuminosuke, each from the series *Mitsuomote shashin kyō*; each signed *Toyohara Kunichika hitsu* (18)

14 x 10 1/16in (35.5 x 25.5cm) each approximately

\$1,200 - 1,800



760



761

760

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1843-1847

An *oban tate-e* triptych entitled *Kiyomori Nyudo Nunobiki no taki yuran Akugenda Yoshihira no rei Nanba Jiro o utsu* (During the Visit of Kiyomori to the Nunobiki Waterfall, the Ghost of Akugenda Yoshihira Strikes Down Nanba Jiro), 1843-47, published by Iseya Sanjiro, censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga* (on the right sheet) (3)

13 3/4 x 9 5/8in (34.8 x 24.4cm) each approximately

\$4,000 - 6,000

761

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1851

An *oban tate-e* print triptych entitled *Nanke yushi Shijo-Nawate nite uchijini* (Last Stand of the Kusunoki Heroes at Shijo-Nawate), 1851, published by Fujiokaya Kejiro, censor's seals *Mera*, *Watanabe*, signed *Ichiyusai Kuniyoshi ga* (on each sheet) (3)

14 3/16 x 9 13/16in (36 x 24.9cm) each approximately

\$5,000 - 7,000



762

762

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1847-1852

An oban *tate-e* print triptych entitled *Mukashibanashi no gi nekomata toshi o hete furudera ni kai o nasu* (Ghost Cat of Okazaki), 1847-1852, published by Wakau, censor's seals *Kinugawa*, *Hama*, signed *Ichiyusai Kuniyoshi ga* (3)

14 x 9 7/8in (35.5 x 25.2cm) each approximately

\$5,000 - 7,000

763

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1840-1842

An oban *tate-e* print entitled *Dainagon Tsunenobu* (Poem by Dainagon Tsunenobu), from the series *Hyakunin-issu no uchi* (100 Poems by 100 Poets), circa 1840-1842, published by Ehiko, signed *Chooro Kuniyoshi ga*

14 3/8 x 9 5/8in (36.4 x 24.7cm)

\$1,000 - 1,500



763



764

764

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1849-1852

An *oban tate-e* print triptych entitled *Daimotsu no ura Heike no bore* (The Ghosts of the Taira Attack Yoshitsune in Daimotsu Bay), published by Enshuya Hikobei, censor's seals *Fuku*, *Muramatsu*, signed *Ichiyusai Kuniyoshi ga* (on each sheet) (3)

14 3/8 x 10 1/8in (36.5 x 25.7cm) each approximately

\$15,000 - 20,000



765



766

765

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1852

An *oban tate-e* triptych entitled *Koetsu Kawanakajima ogassen* (The Great Battle at Kawanakajima on the border of Kai and Echigo Province), published by Yamaguchiya Tobei (Kinkodo), censor's seals *Kinugawa, Murata, ne shi*, signed *Ichiyusai Kuniyoshi ga* (on each sheet) (3)

14 9/16 x 10in (37 x 25.5cm) each approximately

\$1,500 - 2,000

766

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An *oban tate-e* print entitled *Soshiko Raio* (Lei Heng, the Winged Tiger), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*

15 x 10 1/16in (38.1 x 25.5cm)

\$2,500 - 3,500



767

767

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An oban *tate-e* print entitled *Byokansaku Yoyu* (Yang Xiong), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*

15 1/8 x 10 1/8 in (38.4 x 25.8 cm)

\$1,500 - 2,000

768

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An oban *tate-e* print entitled *Daito Kansho* (Guan Sheng, the Great Halberd), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*

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

\$2,000 - 3,000

769

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An oban *tate-e* print entitled *Kyusenpo Sakucho* (Suo Chao), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*

15 1/16 x 10 3/8 in (38.2 x 26.3 cm)

\$2,000 - 3,000



768



769



770



771



772

770

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An oban *tate-e* print entitled *Seishushosei Shojo* (Xiao Rang, the Miraculous Calligrapher), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Chooro Kuniyoshi ga* 14 11/16 x 10 3/8in (37.5 x 26.5cm)

\$2,000 - 3,000

771

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An oban *tate-e* print entitled *Kinsoshu Jonei*, from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga* 14 7/8 x 9 7/8in (37.7 x 25.4cm)

\$2,000 - 3,000

772

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827

An oban *tate-e* print entitled *Kokusenpu Riki, ichimei Ritetsugyu* (Li Kui, the Black Whirlwind, also called Iron Ox Li), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), circa 1827, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga* 14 15/16 x 10 3/16in (37.9 x 25.7cm)

\$2,000 - 3,000



773

773

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

Comprising two *oban tate-e* prints; the first entitled *Seimenju Yoshi* (Yang Zhi, the Blue-faced Beast); the second entitled *Botsuusen Chosei* (Zhang Qing); each from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*
 15 x 10 3/15in (38 x 25.8cm) each approximately

\$2,500 – 3,500



774

774

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

Comprising two *oban tate-e* prints; the first entitled *Chusenko Tei Tokuson* (Ding Desun); the second entitled *Nyuuunryu Kosonsho* (Gongsun Sheng, the Dragon in the Clouds); both from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga* (2)
 14 7/8 x 10 1/4in (37.8 x 26cm)
 15 1/16 x 10 1/2in (38.2 x 26.5cm)

\$2,500 – 3,500



775

775

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An *oban tate-e* print entitled *Kojoso Jisen* (Shi Qian, the Flea on the Drum), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*
 15 3/16 x 10 3/16in (38.5 x 26cm)

\$2,000 - 3,000



776

776

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An *oban tate-e* print entitled *Henmeisanro Sekishu* (Shi Xiu, the Reckless Third Son), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Popular Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*
 15 1/8 x 10 5/16in (38.4 x 26.2cm)

\$2,000 - 2,500



777

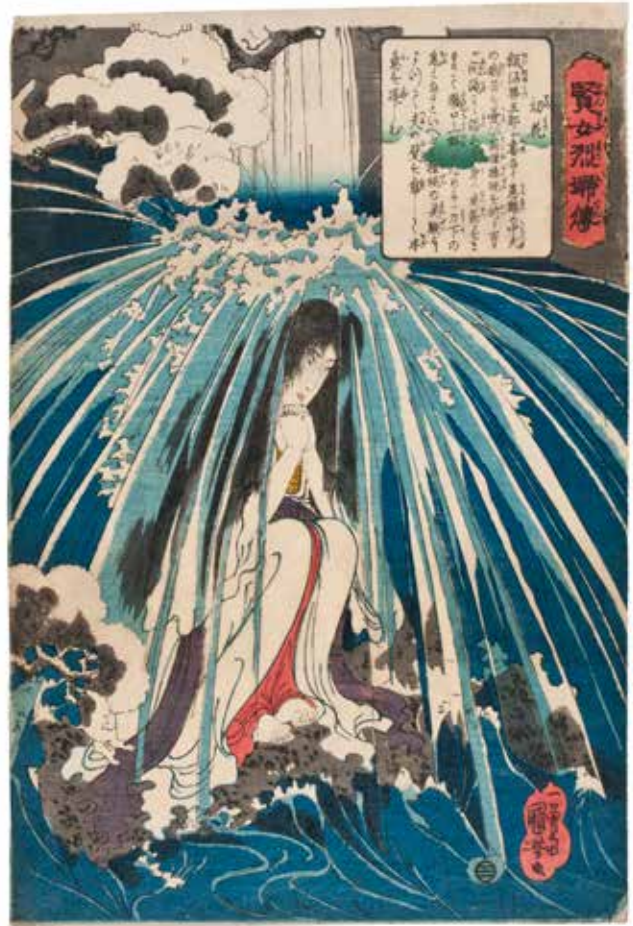
777

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1827-1830

An *oban tate-e* print entitled *Kanchikotsuritsu Shuki* (Zhu Gui, the Dry-land Crocodile), from the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (108 Heroes of the Japanese Shuihuzhuan), 1827-1830, published by Kagaya Kichiemon (Kichibei), censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*
14 3/8 x 10in (36.5 x 25.5cm)

\$2,500 - 3,000



778

778

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1842

An *oban tate-e* print entitled *Hatsuhana*, from the series *Kenjo reppu den* (Biographies of Wise Women and Virtuous Wives), circa 1842, published by Ibaya Senzaburo, signed *Ichiyusai Kuniyoshi ga*
14 7/8 x 10in (37.8 x 25.5cm)

\$1,000 - 1,500



779

779

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1843-1847

An *oban tate-e* print triptych entitled *Gonpachi wa Inshu no kin nari* (The Story of Shirai Gonpachi), published by Hayashiya Shogoro, censor's seal *Shin*, signed *Ichiyusai Kuniyoshi ga* (on each sheet) (3)
14 3/4 x 10in (37.5 x 25.3cm) each approximately

\$1,500 - 2,000



780

780

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1953

An *oban tate-e* print triptych entitled *Gentoku mitabi setchu ni Komei o tazureru zu* (Xuande, Liu Bei, visits Konming, Zhuge Liang, Three Times in the Snow), from the series *Tsuzoku Sangokushi no uchi* (Popular Romance of the Three Kingdoms), published by Tsutaya Kichizo (Koeido), censor's seals *Kinugawa, Murata, ushi shi*, signed *Ichiyusai Kuniyoshi ga* (on each sheet) (3)
14 3/8 x 9 13/16in (36.6 x 25cm) each approximately

\$1,500 - 2,000



781



782

781

UTAGAWA KUNIYOSHI (1797-1861), TSUKIOKA YOSHITOSHI (1839-1892), UTAGAWA KUNITERU II (KUNITSUNA II, 1830-1874) AND UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)

Edo period (1615-1868) and Meiji era (1868-1912), 1843-1868
 Comprising five *oban tate-e* print triptychs and an *oban tate-e* print vertical diptych; the first entitled *Yoru no yoshi no hana kurabe*, 1843-1847, published by Kawaguchiya Ubei, censor's seal *Murata*, signed *Kochoro Toyokuni ga* (right and center sheets), *Iyosai Toyokuni ga* (on left sheet); *Kitaguni daigassen* (Great Battle in Northern Country), 1853, published by Hayashiya Shogoro, censor's seals *Kinugasa*, *Murata*, *ushi hachi*, signed *Ichiyusai Kuniyoshi ga* (on the right and left sheets); the third entitled *Shinshu Odai-jo gassen no zu* (Illustration of the Battle at Odai Castle in Shinshu), 1868, published by Tamaso, censor's seal *tatsu go aratame*, signed *Ikkaisai Yoshitoshi hitsu*; *Fuji Susono Soga kyodai hoshu no zu* (In the Foothills of Mount Fuji, the Soga Brothers Achieve Their Revenge), 1868, published by Daikokuya Heikichi, censor's seal *tatsu ku aratame*, signed *Ichiyusai Kuniteru ga* (right sheet), *Kuniteru ga* (center sheet), *Oku Ichiyusai Kuniteru hitsu* (left sheet); *Somekaete ukiyo no Edo-zakura*, 1859, published by Sagamiya Tokichi (Aito), censor's seal *hitsuji mu aratame*, signed *Toyokuni ga*; the entitled *Fujo Yamato sugata*, 1843-1847, published by Aritaya Seiemon, censor's seal *Shin*, signed *Kochoro Kunisada ga* (17)

14 1/2 x 10in (37 x 25.5cm) each approximately

\$1,800 - 2,800

782

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), 1851-1852

An *oban tate-e* triptych entitled *Mizu, Ukifune* (Water: Ukifune), from the series *Mitate gogyo* (Comparisons for the Five Elements), circa 1851-1852, published by Sanoya Kihei (Kikakudo), censor's seals *Kinugawa*, *Murata*, signed *Ichiyusai Kuniyoshi ga* (on each sheet) (3)

\$2,000 - 3,000



783



784



785

783

**UTAGAWA KUNIYOSHI (1797-1861)
Edo period (1615-1868), 1844-1846**

An *oban yoko-e* print entitled *Moso* (Meng Zong), from the series *Nijushiko doji kagami* (24 Paragons of Filial Piety for Children), circa 1844-1846, published by Wakasaya Yoichi, signed *Ichiyusai Kuniyoshi ga*
10 x 14 1/2in (25.5 x 37cm)

\$2,500 - 3,500

784

**UTAGAWA KUNIYOSHI (1797-1861),
UTAGAWA KUNISADA II (KUNIMASA
III, TOYOKUNI IV, 1823-1880) AND
UTAGAWA KUNISADA I (TOYOKUNI III,
1786-1864)**

Edo period (1615-1868), 1843-1867
Comprising an *oban tate-e* print triptych, 13 *oban tate-e* prints, and an *oban tate-e* diptych; the first entitled *Asane wa sonja* (Morning Sleep is Unprofitable), from the series *Myo densu juroku rikan* (16 Wonderful Considerations of Profit), 1843-1847, published by Enshuya Motobei, censor's seal *Mura*, signed *Ichiyusai Kuniyoshi giga*; the triptych entitled *Suma*, from the series *Nise Murasaki Genji sugata* (Portraits of the False Murasaki's Genji), 1860, published by Tsujiokaya Bunsuke (Kinshodo), censor's seal *saru ju aratame*, signed *Kunisada ga* (on right and left sheets), *Ichijusai Kunisada hitsu* (on screen in center sheet); two prints from the series *Odori keijo gedai zukushi* (Titles of Performances), one with censor's seals *aratame*, *mi sho*, and the other with censor's seals *aratame*, *mi shichi*, both published by Minatoya Kohei, signed *Toyokuni ga*; six actor prints from the series *Haiyu iroha tate* (ABC

Proverbs for Actors), 1867, two with censor's seal *u sho aratame*, two with censor's seal *u ni aratame*, and two with censor's seal *u hachi aratame*, each published by Masudaya Ginjiro and signed *Kunichika hitsu*; two actors prints, both published by Daikokuya Kinnosuke, censor's seal *tora hachi aratame*, signed *Kunichika hitsu*, the background signed *Kogetsu Kuniteru ga*; *Takechi Jube Mitsuhide* from the series *Hanadai haiyu nendaiki*, 1865, published by Sanoya Tomigoro (Kinseido), censor's seal *ushi juni aratame*, signed *Ichiosai Kunichika hitsu*; *Taira no Tomomori*, published by Yorozuya Zentaro, signed *Kunichika hitsu*; and an unidentified diptych (18)
14 1/4 x 9 7/8in (36.3 x 25.2cm) smallest
14 11/16 x 10in (37.2 x 25.4cm) largest

\$1,000 - 1,500

785

**UTAGAWA KUNIYOSHI (1797-1861) AND
KEISAI EISEN (1790-1848)**

Edo period (1615-1868), 1815-1847
Comprising two *oban tate-e* prints; the first entitled *Inori no fune* (Prayer Suggesting Benkei on the Boat), from the series *Shimazoroi onna Benkei* (Women in Benkei-checked Fabrics), 1843-1847, published by Ibaya Kyubei, censor's seal *Hama*, signed *Chooro Kuniyoshi ga*; the second from the series *Ukiyo yonjuhachi kuse* (48 Mannerisms in the Floating World), 1815-1842, published by Otaya Sakichi, censor's seal *kiwame*, signed *Keisai Eisen ga* (2)
14 1/2 x 9 5/8in (36.8 x 24.5cm)
15 1/8 x 10 3/8in (38.3 x 26.5cm)

\$800 - 1,200



786

786

UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864), UTAGAWA YOSHIIKU (1833-1904), UTAGAWA KUNITERU II (KUNITSUNA II, 1830-1874) AND TSUKIOKA YOSHITOSHI (1839-1892)

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

Comprising four *oban tate-e* print triptychs and an *oban tate-e* print; the first entitled *Kanjin ozumo dohyo-iri no zu* (Procession of Sumo Wrestlers for Fund-raising), 1847-1852, censor's seals *Watanabe, Kinugasa*, signed *Ichiyusai Kuniyoshi ga* (on the center sheet); *Nihon ozumo sekitori*, (Great Sumo Wrestlers of Japan), 1845, published by Kagaya Katsugoro, censor's seal *Watari*, signed *Kunisada aratame Nidai Toyokuni ga* (right sheet), *Toyokuni ga* (center sheet), *Nidai Toyokuni ga* (left sheet); *Dainihon o-zumo yuriki sekitori kagami* (The Brave Sekitori-rank Sumo Wrestlers), 1860, censor's seal *saru shi aratame*, signed *Ikkeisai Yoshiiku ga* (on right and left sheets); *Kanjin o-zumo hanei no zu* (Picture of a Thriving Grand Fundraising Sumo Tournament), 1866, published by Daikokuya Heikichi, censor's seals *tora mi aratame*, signed *Oju Kuniteru ga* (right sheet), *Kuniteru ga* (center sheet), *Oju Ichiyusai Kuniteru ga* (left sheet); the last entitled *Yoshitoshi musha burui*, published by Tsunashima Kamekichi, signed *Taiso Yoshitoshi ga* (13)

13 3/4 x 9 1/2in (35 x 24cm) each approximately

\$2,500 - 3,500

787

UTAGAWA KUNIYOSHI (1797-1861), UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864), TSUKIOKA YOSHITOSHI (1839-1892) AND TOYOHARA KUNICHIKA (1835-1900)

Edo period (1615-1868) and Meiji era (1868-1912), 1815-1899

Comprising eight *oban tate-e* prints and an *oban tate-e* print diptych; the first entitled *Hanaregoma Chokichi*, 1854, published by Otaya Takichi, censor's seals *aratame, tora hachi*, signed *Ichiyusai Kuniyoshi hitsu*; Tamura Tanosuke as Tengu Kozo Kiritaro and Bando Hikosaburo as Hakamadare Yasusuke, both 1862, published by Hiranoya Shinzo, censor's seal *inu shichi aratame*; each signed *Kio Toyokuni hitsu*; *Fuga izaogi shinobu* (Actor and Wind Bell), 1862, published by Daikokuya Kichinosuke, censor's seal *inu shi aratame*, signed *Kio Toyokuni ga*; Actor Ichimura Uzaemon XII as *Asagao-uri Take* (Take the Morning-glory Seller), 1852, published by Ibayu Senzaburo (Dansendo), censor's seals *Mera, Watanabe, ne shichi*; *Hagi ni hisu Yoshida no Matsuwaka* (Kawarazaki Gonjuor I as Yoshida



787

no Wakamatsu), from the series *Akino nishiki chigusa tsukikage*, 1861, published by Hirookaya Kosuke, censor's seal *tori shichi aratame*; both signed *Toyokuni ga*; Ichimura Uzaemon as Inumura Kakutarō, from the series *Haiyu tose kagami* (Mirrors of Modern Actors), 1815-1842, published by Tsutaya Kichizo, censor's seal *kiwame*, signed *Kochoro Kunisada ga*; Ichikawa Sadanji as Obo Kichisa, from the series *Seiukandanke awayuki*, signed *Oju Yoshitoshi ga*; the last *Kanjincho* Ichikawa Danjuro as Musashibo Benkei, 1899, published by Tsunoi, censor's seal, signed *Kunichika* (10)

\$1,500 - 2,000



788



789

788

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1865-1883

Comprising three *oban tate-e* prints and an *oban tate-e* print triptych; the first entitled *Taima no Kehaya, Nomi no Sukune*, from the series *Yoshitoshi musha burui* (Yoshitoshi's Courageous Warriors), 1883, published by Kobayashi Tetsujiro, signed *Taiso Yoshitoshi ga*; Kurahashi Densuke Takeyuki and Hazama Kihei Mitsunobu, the both from the series *Fukushu gishi meimei den* (Revenge Samurai in the Storehouse of Loyal Retainers), 1865, published by Sanoya Tomigoro, censor's seal *ushi shichi aratame*, signed *Kaisai Yoshitoshi hitsu*; the last entitled *Minamoto no Ushiwakamaru So-shobo ni bujutsu oboe no zu* (Ushiwakamaru Yoshitsune Learns the Martial Arts from So-shobo), 1865, published by Moriya Jihei (Kinshindo), censor's seal *ushi juni aratame*, signed *Ikkaikai Yoshitoshi ga* (on each sheet) (6)
14 3/8 x 9 13/16in (36.5 x 24.9cm)

\$1,200 - 1,800

789

UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1884), UTAGAWA KUNIYOSHI (1797-1861) AND OTHERS

Edo period (1615-1868), 1853-1860

Comprising two albums; the first album mounted with three *oban tate-e* prints, six *oban tate-e* print triptychs, five *oban tate-e* diptychs, and two uncut *chuban* prints, including a diptych of Sumo Wrestlers, 1859, published by Izutsu-ya Shokichi, censor's seal *hitsuji shichi aratame*, signed *Toyokuni ga*; the second accordion-fold album mounted with 12 *oban tate-e* triptychs, four *oban tate-e* diptychs, eight *oban tate-e* prints and a set of six *oban tate-e* prints (2)
14 x 9 3/4 x 3/8in (35.3 x 24.5 x 1cm) each approximately

\$1,200 - 1,800



790



791

790

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

Edo period (1615-1868) and Meiji era (1868-1912), 1848-1888
 Comprising four *oban tate-e* prints; Sama-no-suke Fujiwara no Yasuakira, from the series *Taiheiki eiyuden* (Heroes of the Great Peace), 1848-1850, published by Yamamotoya Heikichi, censor's seals *Mera*, *Murata*; Torimoto, Taira no Tadamori and the Oil Priest, from the series *Kisokaido rokujukyu tsugi on uchi* (69 Stations of the Kisokaido Road), 1852, published by Takadaya Takezo, censor's seals *Fuku*, *Muramatsu*, *ne roku*, both signed *Ichiyusai Kuniyoshi ga*; *Nankai no tsuki* (Moon of the Southern Sea), 1888; *Otowayama no tsuki i* (Mount Otowa Moon: Bright God Tamura), 1886, both from the series *Tsuki hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon, signed *Yoshitoshi* (4)
 14 1/2 x 9 7/8in (37 x 25cm) each approximately

\$1,500 - 2,000

791

UTAGAWA SADAHIDE (1807-1873)

Edo period (1615-1868), 1862-1865
 A *watoji* (Japanese-style book binding) illustrated book entitled *Yokohama kaiko kenmonshi yonhen* (Observations on the Opening of Yokohama, volume four), edited by Gyoku Ransai, illustrated by Gototei Sadahide
 9 5/8 x 7in (24.5 x 18cm)
 6 x 4in (15.2 x 10.3cm) woodblock print

\$2,000 - 3,000



792

792

UTAGAWA YOSHINOBU (DATES UNKNOWN), ICHIEISAI YOSHITSUYA (1822-1866), UTAGAWA YOSHIKAZU (1848-1870) AND UTAGAWA SADAHIDE (1807-1873)

Edo period (1615-1868), 1843-1861
 Comprising five *oban tate-e* prints; the first entitled *Igirisu* (Britain), published by Fujiokaya Kejiro, censor's seal *tori ni aratame*, signed *Ikkeisai Yoshinobu ga*; *Itaria kokuo* (Italian King), from the series *Bankoku jinbutsu zue* (Illustrations of Foreigners), published by Ebiya Rinnosuke, censor's seal *tori sho aratame*, signed *Ichieisai Yoshitsuya ga*; and *Igirisu* (Britain), published by Izumiya Ichibei, censor's seal *tori ni aratame*, signed *Issen Yoshikazu ga*; each 1861; *Kaguyahime* and *Ane Miya imoto Nobu*, both from the series *Koteijo kagami* (Mirror of Chaste and Filial Women), 1843-1847, published by Yamaguchiya Tobei (Kinkodo), censor's seal *Muramatsu*, signed *Gyokuransai Sadahide ga* (5)
 14 5/8 x 10in (37 x 25.5cm) each approximately

\$1,000 - 1,500



793



794

793

UTAGAWA YOSHIYUKI (ACTIVE ABOUT 1848-1864)

Edo period (1615-1868), 1843-1847

An *oban tate-e* print triptych entitled *Genpei seisuiki* (The Rise and Fall of the Minamoto and Taira), 1843-1847, censor's seal *Watari*, signed *Ichireisai Yoshiyuki ga* (3)
14 7/8 x 10 1/8in (38 x 25.8cm)

\$1,000 - 1,500

794

UTAGAWA YOSHIKU (1833-1904)

Edo period (1615-1868), 1861

An *oban tate-e* print triptych entitled *Honoji daikassen no zu* (The Great Battle at Honoji Temple), 1861, published by Fujiokaya Keijiro, censor's seal *tori mi aratame*, signed *Ikkeisai Yoshiiku ga* (3)
14 x 9 7/8in (35.4 x 25cm)

\$1,000 - 1,500



795

795

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1882

An oban tate-e print triptych entitled Meiji jūgo mizuno-e 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 to order at the Exhibition for the Advancement of Painting in autumn 1882), published by Akiyama Buemon, signed Taiso Yoshitoshi sha (on left sheet only) (3) 13 15/16 x 9 9/16in (35.4 x 24.7cm) each approximately

\$10,000 - 15,000



796



797

796

TSUKIOKA YOSHITOSHI (1839-92)

Meiji era (1868-1912), 1882

An *oban Tate-e* print triptych entitled *Taira no shokoku Kiyomori nyudo jokai*, from the series *Shinyo rokkai sen* (New Selection of Six Monsters), 1882, published by Funatsu Chujiro, signed *Oju Yoshitoshi ga* (3)

14 3/8 x 9 3/4in (36.5 x 25cm) each approximately

\$3,000 - 5,000

797

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1886

An *oban Tate-e* print triptych entitled *Gokoku onna taiheiki*, 1886, published by Akiyama Buemon, signed *Yoshitoshi ga* (on left sheet) (3)

14 11/16 x 9 15/16in (37.4 x 25.3cm) each approximately

\$2,500 - 3,500



798



799

798

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1885

An *oban tate-e* print triptych entitled *Yutenfudo no choken o nomu zu* (Illustration of Swallowing Yutenfudo's Long Sword), from the series *Musha burui hoka ni* (Warriors), published by Akiyama Buemon, signed *Yoshitoshi* (on the left sheet only) (3)
14 1/2 x 9 15/16in (36.9 x 25.2cm)

\$3,000 - 5,000

799

TSUKIOKA YOSHITOSHI (1839-92)

Meiji era (1868-1912), 1882

An *oban tate-e* print triptych entitled *Nise Murasaki inaka Genji* (False Murasaki and a Rural Genji), circa 1882, published by Akiyama Buemon, signed *Yoshitoshi ga* (on the right sheet) (3)
14 1/2 x 9 3/4in (37 x 24.7cm) each approximately

\$3,500 - 4,500

Another impression illustrated in Shinichi Segi, *Tsukioka Yoshitoshi gashu*, Tokyo: Kodansha, 1978, pp.80-81, pl.154.



800

TSUKIOKA YOSHITOSHI (1839-92)

Meiji era (1868-1912), 1885

An oban tate-e vertical diptych entitled Oshu Adachigahara hitotsuya no zu (The Lonely House at Adachigahara in Oshu), 1885, published by Matsui Eikichi, signed Oju Yoshitoshi ga (2) 14 5/8 x 9 10/16in (37 x 24.7cm) each approximately

\$5,000 - 7,000



801

801

TSUKIOKA YOSHITOSHI (1839-92)

Meiji era (1868-1912), 1890

An *oban tate-e* triptych of Ichikawa Danjuro IX as Benkei in the play *Kanjincho*, dated 1890, published by Akiyama Buemon, signed *Oju Yoshitoshi ga* (on the left sheet) (3)

14 1/2 x 9 3/4in (36.8 x 24.7cm) each approximately

\$4,000 - 6,000

Another impression is illustrated in Shinichi Segi, *Tsukioka Yoshitoshi gashu*, Tokyo: Kodansha, 1978, p.21, pl.28; and in the English translation Alfred Birnbaum tr., *Yoshitoshi, The Splendid Decadent*, Tokyo/New York/San Francisco: Kodansha International, 1985, p.99, pl.104.



802



803



804



805

802

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1886

An *oban Tate-e* print entitled *Daimotsu kajo tsuki* (Moon above the Sea at Daimotsu Bay), from the series *Tsuki Hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon, signed Yoshitoshi 14 5/8 x 9 3/4in (37 x 24.8cm)

\$1,500 - 2,500

803

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1885-1886

Comprising three *oban Tate-e* prints; the first entitled *Haso no tsuki* (The Moon through a Crumbling Window), 1886; the second entitled *Inumuragasaki no akebono no tsuki* (Dawn Moon at Inamura Promontory), 1886; the last entitled *Nanbyozan no shogetsu* (Moonrise over Mount Nanping), 1885; each from the series *Tsuki Hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon, signed Yoshitoshi (3)

14 1/2 x 9 7/8in (37 x 25cm) each approximately

\$1,000 - 1,500

804

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1886-1888

Comprising four *oban tate-e* prints; the first entitled *Shizugatake no tsuki* (Shizu Peak moon) , 1888; *Tsunemasa Tsukubushima no tsuki* (Tsunemasa, Moon at Chikubu Island), 1886; *Gosechi no myobu* (Lady Gosechi), 1887; *Sotoba no tsuki* (Gravemaker Moon), 1886; each from the series *Tsuki hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon, signed Yoshitoshi (4)
14 9/16 x 9 3/4in (37 x 24.7cm) each approximately

\$1,200 - 1,800

805

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1886-1892

Comprising two *oban tate-e* prints; the first entitled *Musashino no tsuki* (Musashi Plain Moon), 1892; the second entitled *Yugao* (A Chapter from the Tale of Genji), 1886; both from the series *Tsuki hyakushi* (100 Aspects of the Moon), published by Akiyama Buemon, signed Yoshitoshi (2)
14 7/8 x 9 7/8in (37.7 x 25cm)
14 1/8 x 9 11/16in (35.9 x 24.5cm)

\$2,000 - 3,000

806

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1888

Comprising two *oban tate-e* prints; the first entitled *Kayu-so, Kae-nenkan kakoimono no fuzoku* (Looking Itchy: Customs of Mistresses in the Kaei era); the second entitled *Mita-so, Tenpo-nenkan okosho no fuzoku* (Looking wanting to see: Customs of Pages in the Tenpo era); both from the series *Fuzoku sanjuni so* (32 Aspects of Customs and Manners of Women), 1888, published by Tsunashima Kamekichi, signed Yoshitoshi (2)
13 15/16 x 9 1/2in (35.3 x 24.2cm) each approximately

\$1,000 - 1,500

807

TSUKIOKA YOSHITOSHI (1839-1892)

Meiji era (1868-1912), 1881

Comprising four *oban tate-e* prints (eight uncut *chuban yoko-e* prints), titles include *Oishi Kuranosuke Yoshio*, each from the series *Honcho chuko kagami* (Mirror of the Loyal and Faithful in Japan), published by Kodama Matashichi, signed Yoshitoshi ga (4)
14 1/2 x 9 3/4in (37x 24.8cm) each approximately

\$1,000 - 1,500



806



807



808

808

KOBAYASHI KIYOCHIKA (1847-1915)

Meiji era (1868-1912), 1880

An *oban yoko-e* print entitled *Honcho-dori yasetsu* (Night Snow at Honchodori), dated 1880, published by Fukuda Kumajiro, signed Kobayashi Kiyochika hitsu
9 7/8 x 14 5/16in (25 x 36.4cm)

\$1,500 - 2,000



809

809

TSUCHIYA KOITSU (1870-1949)

Showa era (1926-1989), 1933-1937

Comprising an *oban tate-e*, a *chuban tate-e*, and three *oban yoko-e* prints; the first entitled *Shinagawa oki* (Boats at Shinagawa, Night), dated 1935, published by Doi Sadakazu; the second entitled *Tago no ura* (Tago Bay), dated 1936; the third entitled *Takanawa Sengakuji* (Sengakuji Temple in Takanawa), dated 1933, published by Iida Kunitaro; *Shojinko* (Lake Shojin), dated 1934; and the last entitled *Yuki no Miyajima* (Snow in Miyajima), dated 1937; each signed Koitsu (5)
15 5/8 x 10 3/8in (39.7 x 26.3cm)
11 1/2 x 7 3/4in (29.3 x 19.7cm)
10 1/2 x 15 7/16in (26.6 x 39.1cm) each approximately

\$1,000 - 1,500



810

810

TSUCHIYA KOITSU (1870-1949)

Showa era (1926-1989), 1933-1939

Comprising three *oban tate-e* and two *oban yoko-e* prints; the first entitled *Yuki no Katada Ukimido* (Snow on the Ukimido at Katada), dated 1934, published by Watanabe Shozaburo (with Watanabe 6mm round seal); the second entitled *Ueno koen* (Ueno Park), dated 1939; the third entitled *Shojinko* (Lake Shojin), dated 1934; both published by Doi Sadakazu; *Takanawa Sengakuji* (Sengakuji Temple in Takanawa), dated 1933; and the last entitled *Umagome Kagurazaka*, dated 1939; each signed Koitsu (5)
17 x 11 3/8in (43 x 28.8cm) the largest
9 5/8 x 15 1/4in (24.4 x 38.7cm) the smallest

\$1,000 - 1,500

811

TSUCHIYA KOITSU (1870-1949)

Showa era (1926-1989), 1933-1938

Comprising three *oban yoko-e* and two *oban tate-e* prints; the first entitled *Natsu no tsuki Miyajima* (Summer Moon at Miyajima), dated 1936; the second entitled *Saiko no yusho* (Evening View from Lake Sai), dated 1938; both published by Doi Sadakazu; *Kawaguchiko* (Lake Kawaguchi), dated 1933; *Kyushu Hakozaki Hachimangu* (Hakozaki Hachimangu Temple in Kyushu), dated 1938; and the last entitled *Nara Kofukuji* (Kofuji Temple in Nara), dated 1937; each signed *Koitsu* (5)

11 1/8 x 16 1/2in (28.4 x 42cm) the largest
10 11/16 x 15 1/8in (27.2 x 38.5cm) the smallest



811

\$1,000 - 1,500

812

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1927-1937

Comprising two *oban yoko-e* and three *oban tate-e* prints; the first entitled *Chugoku no komachi* (Small Town in Chugoku), dated 1933; the second entitled *Bunnosuke chaya* (Bunnosuke Teahouse), dated 1933; the third entitled *Fuwatepuuru Shikuri* (A Window in Fatehpur-Sikri), dated 1931; each with *jizuri* seal; the fourth entitled *Kameido* (Kameido Bridge), from the series *Tokyo juni dai* (Twelve Scenes of Tokyo), dated 1927; and the last entitled *Daidomon* (Taedong Gate, Pyongyang, Korea), dated 1937; each signed *Yoshida* (5)

10 11/16 x 15 13/16in (27.1 x 40.1cm) each approximately
15 3/4 x 10 7/8in (40.1 x 27.5cm) each approximately



812

\$1,500 - 2,500

813

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1927-1937

Comprising three *oban yoko-e* and two *oban tate-e* prints; the first entitled *Kanchienjyanga* (Kanchinjanga), dated 1931; the second entitled *Hoten ichiba* (Market in Mukden), dated 1937; the third entitled *Fuji no niwa* (Wisteria Garden), dated 1935; the fourth entitled *Osaka-jo* (Osaka Castle), dated 1935; each with *jizuri* seal; the last entitled *Kameido* (Kameido Bridge), from the series *Tokyo juni dai* (Twelve Scenes of Tokyo), dated 1927; each signed *Yoshida* (5)

10 7/8 x 16in (27.7 x 40.7cm) each approximately
16 x 10 3/4in (41.4 x 27.5cm) each approximately



813

\$1,500 - 2,500



814



815



816

814

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1926-1964

Comprising four *oban yoko-e* prints; the first entitled *Tateyama Betsuzan*, from the series *Nippon Arupusu junidai* (12 Scenes in the Japanese Alps), dated 1926; the second entitled *Noka* (Farm House), dated 1964; the third entitled *Daidomon* (Taedong Gate, Pyongyang, Korea), dated 1937; each with *jizuri* seal; and the last entitled *Unzendake*, dated 1927; each signed *Yoshida* (4)
 10 7/16 x 15 3/4in (26.9 x 40cm) each approximately

\$1,200 - 1,800

815

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1933-1940

Comprising five *oban tate-e* prints; the first entitled *Yasaka jinja* (Yasaka Shrine), dated 1935; the second entitled *Kono matsuri* (Country Holiday), dated 1933; the third entitled *Shoro* (Temple Bell Tower), from the series *Sakura hachi dai* (Eight Scenes of Cherry Blossoms), dated 1935; the fourth entitled *Kame to koi* (Carp and Tortoise), dated 1940; each with *jizuri* seal; the last entitled *Nara no yube* (Evening in Nara), dated 1933; each signed *Yoshida* (5)
 15 3/4 x 10 5/8in (40 x 27cm) each approximately

\$1,200 - 1,800

816

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1933-1937

Comprising four *oban tate-e* and one *oban yoko-e* prints; the first entitled *Suginamiki* (Cryptomeria Avenue), dated 1937; the second entitled *Ryoriya no yoru* (A Little Restaurant at Night), dated 1933; the third entitled *Romon* (Chion-in Temple Gate), from the series *Sakura hachi dai* (Eight Scenes of Cherry Blossoms), dated 1935; the fourth entitled *Toshogu* (Toshogu Shrine), dated 1937; each with *jizuri* seal; the last entitled *Tsutsuji no niwa* (Azalea Garden), dated 1935; each signed *Yoshida* (5)
 16 x 10 11/16in (40.5 x 27.2cm) each approximately
 11 x 16 1/8in (28 x 41cm)

\$1,200 - 1,800

817

YOSHIDA HIROSHI (1876-1950) AND YOSHIDA TOSHI (1911-1995)

Comprising three *oban tate-e* prints, an *oban yoko-e* print and one *chuban tate-e* print; the first entitled *Funatsu* from the series *Fuji jukkei* (10 Views of Mount Fuji), dated 1928; the second entitled *Hirosaki jo* (Hirosaki Castle), from the series *Sakura hachidai* (Eight Scenes of Cherry Blossoms), dated 1935; *Nara no yube* (Evening in Nara) and *Chugoku no komachi* (Small Town in Chugoku), both dated 1933; each with *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*; the last entitled *Goju no to* (Pagoda in Kyoto), dated 1942), *jizuri* seal, signed *Toshi*, signed in pencil *Toshi Yoshida* (5)
15 3/4 x 10 3/4in (40.3 x 27cm) each approximately
10 5/8 x 7 7/8in (27 x 20cm)

\$1,500 - 2,500

818

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1933-1939

Comprising five *oban tate-e* prints; the first entitled *Hirosaki jo* (Hirosaki Castle), from the series *Sakura hachi dai* (Eight Scenes of Cherry Blossoms), dated 1935; the second entitled *Sarusawa ike* (Sarusawa Pond), dated 1933; the third entitled *Kasuga sando* (Way to the Kasuga Shrine), dated 1938; each with *jizuri* seal; the fourth entitled *Nara no yube* (Evening in Nara), dated 1933; the last entitled *Chikurin* (Bamboo Grove), dated 1939; each signed *Yoshida* (5)
15 3/4 x 10 5/8in (40 x 27cm) each approximately

\$1,500 - 2,500



817



818



820



819

819

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), 1937

An *oban tate-e* print entitled *Fusei* (Calm Wind), dated 1937, *jizuri* seal, signed *Yoshida*, swigned in pencil *Hiroshi Yoshida*
 15 7/8 x 10 11/16in (40.2 x 27.2cm)

\$1,500 - 2,500



821



822

820

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

A large woodblock print entitled *Hansen, asa* (Sailboats: Morning), from the series *Seto Naikai shu* (Inland Sea), dated 1926, *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*
 21 1/4 x 15 5/8in (54 x 39.8cm)

\$5,000 - 7,000

821

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

A large woodblock print entitled *Hansen, yu* (Sailboats: Evening), from the series *Seto Naikai shu* (Inland Sea), dated 1926, *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*
 21 3/8 x 15 1/8in (54.2 x 38.4cm)

\$5,000 - 7,000

822

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), 1926

A large woodblock print entitled *Hansen, yoru* (Sailboats: Night), from the series *Seto Naikai shu* (Inland Sea), dated 1926, *jizuri* seal, signed *Yoshida*, signed in pencil *Hiroshi Yoshida*
 21 1/2 x 15 5/16in (54.6 x 39cm)

\$5,000 - 7,000



823



824



825

823

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban yoko-e* print entitled *Mitsubishi Fukagawa bettei Matunoshima no yau* (Evening Rain on the Pine Island, from an untitled series of views of the Mitsubishi Villa in Fukagawa), dated 1920, signed *Hasui*
 10 1/16 x 15in (25.6 x 38cm)

\$4,000 - 6,000

824

KAWASE HASUI (1883-1957)

Taisho (1912-1926) to Showa (1926-1989) era, 1921-1929

Comprising two woodblock prints; the first entitled *Azabu Ninohashi no gogo* (Afternoon at Nino Bridge in Azabu), from the series *Tokyo juni-ka-getsu* (12 Months of Tokyo), dated 1921; the second entitled *Arakawa no tsuki, Akabane* (Moon on the Arakawa River in Akabane), dated 1929, published by Watanabe Shobazuro (with *Hanken shoyu Watanabe Shozaburo* rectangular seal); both signed *Hasui* (2)
 11 1/4 x 11 1/4in (28.7 x 28.7cm)
 15 1/4 x 10 1/4in (38.8 x 26.1cm)

\$2,500 - 3,500

825 □

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1920

An *oban tate-e* print entitled *Yuki no 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
 14 x 9 7/16in (35.5 x 23.9cm)

\$1,000 - 1,500

826

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1924

An *oban yoko-e* print entitled *Kinosaki, Tajima*, from the series *Tabi miyage dai sanshu* (Souvenirs of Travel III), dated 1924, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal), signed *Hasui*

10 1/2 x 15 3/8in (26.7 x 39cm)

\$2,000 - 3,000



826

827

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), 1925

An *aiban yoko-e* print entitled *Kiso no Suhara* (Suhara, Kiso), from the series *Nihon fukei senshu* (Selected Views of Japan), dated 1925, signed *Hasui*

9 x 12in (23 x 30.5cm)

\$1,000 - 1,500



827

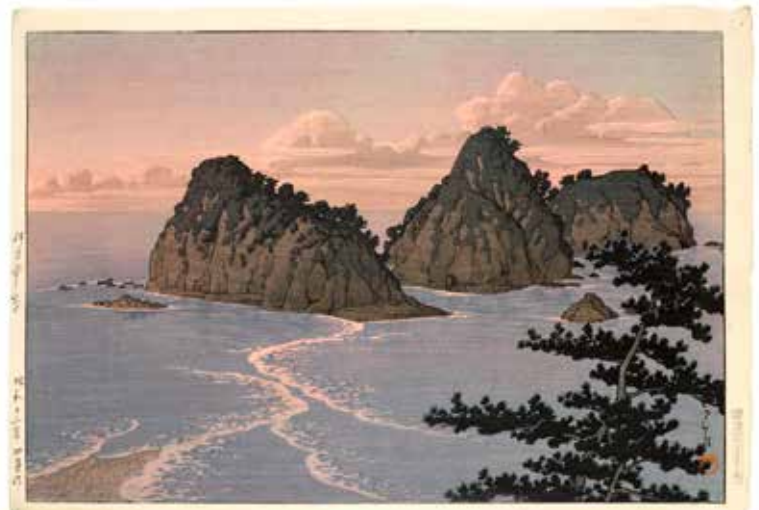
828

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1933-1937

Comprising two *oban yoko-e* prints; the first entitled *Matsushima, Futagojima* (Futago Island in Matsushima), dated 1933; the second entitled *Izu Dogashima* (Dogashima Island in Izu District), dated 1937; both published by Watanabe Shozaburo (with *Hanken shoyu fukyo masha Watanabe Shozaburo* seal), signed *Hasui* (2)
10 13/16 x 15 3/4in (27.5 x 40cm) each approximately

\$2,000 - 3,000



828



829



830



831

829

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1930-1940

Comprising two *oban tate-e* prints; the first entitled *Magome no tsuki* (Moon at Magome), from the series *Tokyo nijukei* (20 Views of Tokyo), dated 1930; the second entitled *Tagonoura no yube* (Evening at Tago Bay), from the series *Tokaido fukei senshu* (Selected Views of the Tokaido Road), dated 1940; both published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal), signed *Hasui* (2)
 15 5/8 x 10 3/8in (39.7 x 26.3cm) each approximately

\$2,000 - 3,000

830

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1931-1937

Two *oban tate-e* prints; the first entitled *Fuyu no tsuki Toyamagahara* (Winter Moon at Toyamagahara), dated 1931, published by Doi Hanga-ten; the second entitled *Shimoda Kakizaki Bentendo* (Kakizaki Bentein Shrine, Shimoda), dated 1937, published by Watanabe Shozaburo (*Hanken shoyu fukyo moshu Watanabe Shozaburo* seal); both signed *Hasui* (2)
 15 x 10 3/16in (38 x 25.7cm)
 15 5/8 x 10 5/8in (39.6 x 27cm)

\$1,500 - 2,000

831

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1932

Comprising two *oban tate-e* prints; the first entitled *Harusame Gogokuji* (Spring Rain at Gogokuji Temple); the second entitled *Kiri no asa Yotsuya Mitsuke* (Misty Morning at Yotsuya Mitsuke); both dated 1932, published by Doi Sadakazu, signed *Hasui* (2)
 15 1/2 x 10 1/2in (39.5 x 26.7cm) each approximately

\$2,000 - 3,000



832

832

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1937-1952

Comprising two *oban yoko-e* and an *oban tate-e* print; the first entitled *Nara Park*, 1952, from a 1953 calendar for the Pacific Transport Lines, Inc., published by Watanabe Shozaburo, signed *Hasui* and *Hasui Kawase*; the second entitled *Shiba Onshi koen* (Rain at Onshi Park, Shiba), dated 1937, published by Watanabe Shozaburo (with *Hanmoto Tokyo Ginza Watanabe mokuhan gaho* seal); and the last entitled *Towada-ko* (Lake Towada), both signed *Hasui* (3)

10 5/16 x 15 1/4in (26.1 x 38.6cm)

10 13/16 x 16in (27.5 x 40.5cm)

15 5/16 x 10 1/4in (29 x 26cm)

\$2,800 - 4,200

833

ITO TAKASHI (1894-1982), KASAMATSU SHIRO (1898-1991) AND UNKNOWN

Showa era (1926-1989), circa 1929-1939

Comprising an *oban yoko-e*, a *koban yoko-e* and a *chuban yoko-e* print; the first entitled *Kaga Shibayamako* (Lake Shibayama, Kaga), dated 1929, published by Watanabe Shozaburo (*Hanken Watanabe hangaten* seal), signed *Takashi*; *Nara koen* (Nara Park), circa 1930s, signed *Shiro*; the last entitled *Nitagawa no yuki* (Snow at Nita River), circa 1930s, signed *Asahi do* (3)

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

5 3/16 x 7 11/16in (13.3 x 19.6cm)

7 1/16 x 10 1/4in (17.9 x 26cm)

\$1,500 - 2,000

834

KAWASE HASUI (1883-1957), TAKAHASHI HIROAKI (SHOTEI, 1871-1945) AND ELIZABETH KEITH (1887-1956)

Taisho (1912-1926) to Showa (1926-1989) era, 1926-1946

Comprising two *oban tate-e* prints, two *oban yoko-e* prints and a color lithograph; the first entitled *Shibadaimon* (Great Gate at Shiba), dated 1926, published by Sosaku Hanga-kai, Isetatsu genpan; the second entitled *Sanshu Toyohama*, dated 1936, published by Watanabe Shozaburo (*Hanke shoyu fukyo fukusei Watanabe Shozaburo* seal); and *Mizuki no kumoribi Ibaraki-ken* (Cloudy Day at Mizuki in Ibaraki Prefecture), dated 1946, published by Watanabe Shozaburo (6mm *Watanabe* round seal), each signed *Hasui*; *Mizukubo* (Mount Fuji from Mizukubo), circa 1936, signed *Hiroaki*; the last, a color lithograph of an older woman with an earring, signed in pencil *Elizabeth Keith* (5)

10 1/2 x 14 7/16in (26.7 x 36.8cm) the smallest

17 5/16 x 13 3/4in (44 x 34.8cm) the largest

\$2,500 - 3,500



833



834



835

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, with limited edition number 14/70 on verso
19 3/8 x 5 3/4in (49.5 x 14.7cm)

\$4,000 - 6,000



836

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1932

A *dai oban tate-e* print entitled *Fubuki* (Snowstorm), from the series *Gendai bijin shu dai nishu* (the Second Collection of Modern Beauties), dated 1932, published by Watanabe Shozaburo (*Hanken shoyu Watanabe Shozaburo* seal), signed *Shinsui ga*, with limited edition number 199/250, and *Watanabe* seal on verso
17 1/4 x 10 7/8in (43.8 x 27.7cm)

\$12,000 - 18,000



837

837

ITO SHINSUI (1898-1972)

Taisho era (1912-1926), 1922

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

17 1/8 x 10 1/4in (43.4 x 26cm)

\$6,000 - 8,000



838

839

PAUL JACOLET (1902-1960)

Showa era (1926-1989), circa 1937

A woodblock print entitled *Les Paradisiers, Menado*, published by Honda Tetsunosuke, signed in pencil *Paul Jacoulet*, tea-jar seal 14 x 8 3/4in (35.8 x 48cm)

\$1,000 - 1,500

838

ITO SHINSUI (1898-1972)

Showa era (1926-1989), 1934

A *dai oban tate-e* print entitled *Kami* (Hair), from the series *Gendai bijin dai-nishu* (Second Series of Modern Beauties), dated 1934, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal), signed *Shinsui ga*, with limited edition number 196/250, with *Watanabe* seal on verso

17 1/4 x 10 7/8in (43.8 x 27.6cm)

\$2,000 - 3,000



839



840

840

PAUL JACOULET (1902-1960), UTAGAWA HIROKAGE (ACTIVE 1855-1865), UTAGAWA KUNISADA III (KUNIMASA IV, TOYOKUNI V, 1848-1920) AND UTAGAWA KUNIFUKU (ACTIVE ABOUT 1854-1864)

Edo period (1615-1868) to Showa (1926-1989) era, 1859-1938
 Comprising a vertical woodblock print and three *oban tate-e* prints; the first entitled *Après La Pluie. Tarang, Yap*, circa 1938, printed by Honda Tetsunosuke, signed in pencil *Paul Jacoulet*, tea-jar seal, with edition number 139/150 (in *kanji*) on verso; the second entitled *Onkura mae no yuki* (No. 22 Snow in Front of the Official Storehouses), from the series *Edo meisho doke zukushi* (Comical views of Famous Places in Edo), 1859, published by Tsujiokaya Bunsuke (Kinshodo), signed *Hiroshige ga*; the third entitled *Asakusa Meganebashi* (Two-arched Bridge in Asakusa), from the series *Tokyo kaika meikei kurabe* (Famous Places in Modern Tokyo), 1874, published by Tsujiokaya Bunsuke, censor's seal *inu ku*, signed *Baido Kunimasa hitsu*; the last entitled *Ishiyakushi sono ni* (Ishiyakushi, No. 2), from the series *Tokaido meisho fukei* (Scenes of Famous Places along the Tokaido Road), 1863, published by Koshimuraya Heisuke (Koshihei), censor's seal *i shi aratame*, signed *Kunifuku ga* (4)
 18 1/4 x 14 3/8in (46.4 x 36.3cm)
 14 5/16 x 9 5/16in (36.5 x 23.8cm)
 14 1/4 x 9 3/4in (36 x 24.8cm)
 14 1/8 x 9 3/8in (35.8 x 24cm)

\$1,000 - 1,500

841

OHARA KOSON (1878-1945)

Showa era (1926-1989), circa 1927

Comprising an *oban tate-e* and an *oban yoko-e* print; the first entitled *Yanagibashi no yuki* (Snow at Yanagibashi), 1927, published by Watanabe Shozaburo (with *Hanken shoyu Watanabe Shozaburo* seal); the second entitled *Three Carp*, dated 1935, published by Watanabe Shozaburo (with *Watanabe* 6mm round seal); both signed *Shoson* (2)
 15 7/16 x 10 3/16in (39.1 x 26cm)
 13 3/8 x 18 3/4in (24 x 47.5cm)

\$2,000 - 3,000

842

YAMAMURA KOKA (TOYONARI, 1885-1942)

Taisho era (1912-1926), 1921

A *dai oban tate-e* print of Actor Morita Kan'ya XIII as Jean Valjean in *Les Misérables*, from the series *Rien no hana* (Stars of Kabuki), dated 1921, published by Watanabe Shozaburo, signed *Toyonari ga*
 16 1/2 x 11 3/8in (41.7 x 29cm)

\$3,000 - 5,000



841



842



843



844

843

MUNAKATA SHIKO (1903-1975)

Showa era (1926-1989), 1958

A woodblock print entitled *Taka no onna* (The Hawk Woman), dated 1958, signed in pencil *Shiko* (in Japanese), *Munakata* (in romanization), with edition number 128/200
18 1/16 x 13 5/8in (45.9 x 34.5cm)

\$2,000 - 3,000



845

844

MUNAKATA SHIKO (1903-1975)

Showa era (1926-1989), 1962

A woodblock print entitled *Bonsho Ichinyo*, dated 1962, signed in pencil *Shiko Munakata*
18 1/2 x 12 3/8in (46.8 x 31.5cm)

\$2,500 - 3,500

845

URUSHIBARA MOKUCHU (YOSHIJIRO, 1888-1953)

Showa era (1926-1989)

A book of 10 woodcuts, cut and printed in color by the artist, after designs by Frank Brangwyn (1867-1956), with limited edition number 6/250 + 20, titles include; Fishing (Entrance to the Scheld), signed in pencil *Y. Urushibara*
book 13 x 10 1/2 x 1in (33 x 27 x 2.6cm)
print 8 3/4 x 10 (22.3 x 25.5cm) each approximately

\$1,000 - 1,500



846

846

SAITO KIYOSHI (1907-1997)

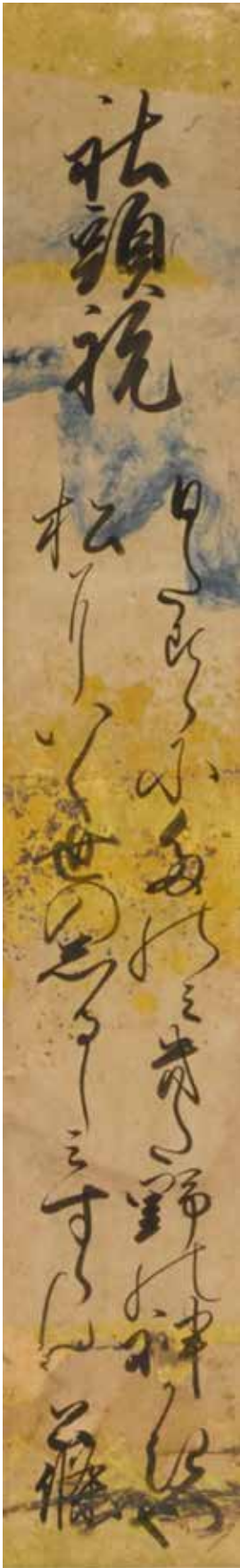
Showa era (1926-1989), 1941-1968

Comprising three woodblock prints; the first entitled *Sanpo-in Kyoto*, dated 1968, edition numbered 26/100, signed *Kiyoshi Saito*; the second entitled *Winter in Aizu*, 1941; the last entitled *Summer at Karuizawa*, the second and the third both mounted as *kakemono*(3)
18 1/8 x 23 5/8in (46 x 60cm)
14 5/8 x 17 5/16in (37 x 44cm)
14 5/8 x 17 1/2in (37 x 44.5cm)

\$1,000 - 1,500

Paintings, Screens
and Buddhist Art





847

ATTRIBUTED TO SANJOSAI KIN'EDA (1487-1563)

Calligraphy

Muromachi period (1333-1573), 16th century

A *tanzaku* (poem slip) mounted as a hanging scroll, written in ink on *kumogami* (cloud-patterned) paper decorated in color and gold leaf 14 7/8 x 2 1/8in (37.7 x 5.4cm), *image only*

\$1,500 - 2,500

Sanjo Kin'eda, born to a noble family, was a poet, calligrapher, and arbiter of culture among Kyoto elites. He undertook an in-depth study of *Genji Monogatari* (The Tale of Genji) and tutored the Emperor Go-Nara (reigned 1526-1557) on the great poetry anthology *Kokin Wakashu* (Collection of Japanese Poems, Ancient and Modern).

848

HI CHOBO (FEI ZHANGFANG) AS A COURTESAN

Edo period (1651-1868), 19th century

A *akejiku* (hanging scroll) painted in ink, color and gold on silk, with a courtesan dressed in a lavishly decorated kimono holding a pipe astride a flying crane, the bird clutching a letter in its beak 16 x 22in (40.6 x 55.8cm) (*image only*)

\$3,000 - 5,000



847

848



849



850

849

ANONYMOUS

A small six-panel screen

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

Ink, color, gold and gold leaf on paper, with 30 folding fans decorated with scenes from *Heike monogatari* (The Tales of the Heike), applied to a six-panel screen

44 7/8 x 124 3/8in (114 x 315.9cm)

\$4,000 - 6,000

850

A SIX PANEL SCREEN WITH FANS

Edo period (1615-1868), 18th century

Full-sized screen with 24 fans on a gold-leaf ground, each fan painted in ink on paper, the sticks in colored pigments

61 1/2 x 141 1/2in (156.2 x 359.4cm)

\$8,000 - 12,000



851

A PAIR OF SIX PANEL SCREENS WITH MONKEYS

Edo period (1615-1868), 19th century

A pair of full-sized screens painted in ink and slight color on gold-flecked paper with monkeys, illegibly signed and sealed
61 1/2 x 137 3/4 (156.2 x 347.8cm)

\$4,000 - 6,000



852



853

852

AFTER SAKAI HOITSU

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

A large six-panel screen; ink, color, gold and gold leaf on paper depicting blossoming prunus, pine, poppies, irises, and eggplant by a stream, inscribed *Hoitsu hitsu* (Brushed by Hoitsu) and bearing a seal *Inen* and a rounded rectangular seal *Hoitsu*
 66 5/8 x 140in (154 x 355.6cm)

\$3,000 - 5,000

853

MATSUDATE YOSHIMICHI (ACTIVE 19TH CENTURY)

Ainu people

Edo period (1651-1868), 19th century

A large six-panel screen, ink and color on paper with Ainu people with animals or engaged in daily activities, each sealed *Matsudate Yoshimichi ji in*
 57 7/8 x 133 3/4in (147 x 339.7cm) (overall), 47 3/4 x 18 3/8in (121.2 x 46.6cm) (images only)

\$8,000 - 12,000



854

854

FUDO MYO-O AND HIS EIGHT ATTENDANTS

Edo period (1651-1868), 18th century

Three small paintings in ink, color and gold on silk with some gold leaf, the central image of Fudo Myo-o flanked by Kongara doji and Seitaka doji, the left and right panels with the remaining Hachidai doji (Eight Great Youths), Fudo's attendants; framed and glazed
 10 5/8 x 6 1/8in (26.9 x 15.5cm), images only, 17 x 27 1/2in (43.2 x 69.8cm) overall

\$2,000 - 3,000

855

A MANDALA OF HANNYA BOSATSU (PRAJNA-PARAMITA)

Edo period (1615-1868), 18th century

Painted in ink, color, and gold on silk, showing the bodhisattva Hannya seated at the center on the back of a lion, attended by Bonten and Taishakuten, the surrounding registers populated by bodhisattvas, guardian deities, demons, and above, heavenly musicians, laid down and framed
 25 5/8 x 23 1/2in (65 x 60cm), image only, 47 x 30 5/8in (119.4 x 77.8cm) overall

\$5,000 - 7,000

For a 14th-century Hannya mandala in the collection of the Metropolitan Museum of Art, New York, see <https://www.metmuseum.org/art/collection/search/53205>.



855



856

856

A PAIR OF WOOD FIGURES OF NIO (TEMPLE GUARDIANS)

Edo period (1615-1868), 17th century

The wrathful figures carved and assembled in wood and decorated in polychrome pigments over gesso, their robes gathered at the waist revealing their powerful upper bodies, one holding a *vajra*, each bearing a fierce expression with mouths open or closed, forming the Buddhist incantations *Aa* and *Um*, the eyes inlaid crystal
30in (76.2cm) high

\$30,000 - 40,000

857

A WOOD FIGURE OF AMIDA BUDDHA

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

Carved and assembled from wood and modeled as Amitabha Buddha standing, the right hand raised in *vitarka mudra* (gesture of teaching) and the left held in *dhyana mudra* (gesture of meditation), the hair arranged in small, snail-shaped spiral curls and set off with an inlaid *urna* at the base of the chignon, the eyes and *urna* on the forehead inlaid in glass, the figure dressed in a loose robe open at the torso and falling in pleats down the front, the figure applied with gold lacquer, the lotus dais set on a base with swirling clouds and fitted with a lotus-flower nimbus encircled by radiating tines simulating light
43 1/4in (109.8cm) high overall, 23 1/4in (59cm) high, figure only

\$8,000 - 12,000



857



858

858

KOSHO (1534-1621)

**A large wood figure of the Bodhisatva Jizo
Momoyama (1573-1615) or Edo (1615-1868) period, late 16th/early
17th century**

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

\$10,000 - 15,000

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

859

A CARVED BAMBOO BRUSH POT

Edo period (1615-1868), 19th century

The cylindrical pot carved on the surface with lous leaves, bids and blossoms in low relief, with illegible seal
6in (15.2cm) high

\$2,500 - 3,500

860

A JIZAI KAGI (WOODEN KETTLE HANGER)

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

The hanger carved from a single block of cypress wood and with a "roof" structure, rich patina and grooves formed in the crook from contact with the rope, with a modern stand
19in (48.2cm) high

\$2,500 - 3,500

Provenance

Previously sold, Christie's, New York, March 20, 2007, lot 143.



860



859

Ceramics





861

861

A PAIR OF SATSUMA "DOUGHNUT" VASES

Meiji era (1868-1912), late 19th century
 Each of open, oval form set on a splayed foot and finished with a cylindrical neck, painted in polychrome enamels and gilt with heart-shaped panels of landscapes, birds and flowers, with figures engaged in various activities, the foot and neck decorated with scrolling vines
 4 7/8in (12.2cm) high

\$2,000 - 3,000



862



862

A RETICULATED RECTANGULAR SATSUMA BOX AND COVER, AND A SATSUMA "CRICKET CAGE" VASE AND COVER

The first by Tokozan, Meiji era (1868-1912), late 19th century
 The first, a rectangular box and cover decorated with a shaped panel on the cover with people engaged in daily activities, the four sides each with a circular panel with birds and flowers, or scenes of Mount Fuji; the second modeled as a cricket cage partially covered with a brocade cloth decorated with chrysanthemum vines and the rim and cover painted with floral lozenges, signed on the underside *Tokozan* and with the Shimazu family crest
 3 1/2 x 5 1/4 x 3 1/2in (8.9 x 13.3 x 8.9cm)

\$2,000 - 3,000



863



863

A PAIR OF RETICULATED SATSUMA VASES AND A RETICULATED SATSUMA INCENSE BURNER

The first by Seizan, the second by Unzan, Meiji era (1868-1912), late 19th century
 Each decorated in polychrome enamels and gilt on a clear, crackled glaze, and carved with openwork simulating woven bamboo, the pair of vases decorated with three shaped panels with landscapes, birds and flowers, or beauties, the shoulder with bands containing fans decorated with geometric patterns, signed on the underside *Seizan*; the incense burner decorated with a continuous frieze of beauties and attendants enjoying an autumn excursion, the surrounding areas and foot painted with flower blossoms and key frets, signed on the underside *Unzan*
 4 7/8in (12.2cm) high

\$2,000 - 3,000

864

TANZAN (ACTIVE CIRCA 1900)

A Satsuma bowl

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

The deep bowl decorated in colored enamels and gilt on a clear, crackled glaze, decorated on the exterior with blossoming flowers, the interior with a profusion of butterflies, the rim and foot with key frets and floral chevrons, signed on the underside *Kyoto Tojiki Goshigaisha Tanzan tsukuru* (Made by Tanzan of the Kyoto Ceramic Joint-stock Company) 6 1/8in (15.5cm) diameter

\$1,500 - 2,500



864

865

A Satsuma bowl

Meiji era (1868-1912), 19th century

Painted in colored enamels and gilt on a clear, crackled glaze with millefleurs and butterflies, the interior with a continuation of the design, illegibly signed on the underside 4 1/2in (11.4cm) diameter

\$1,500 - 2,000



865

866

NAGATANI (ACTIVE CIRCA 1900)

A Satsuma bowl

Meiji era (1868-1912), circa 1900

Painted in colored enamels and gilt, decorated on the exterior with chrysanthemum blossoms, the interior with butterflies on a net, the rim decorated with floral lozenges and the foot with a geometric band, signed on the underside *Nagatani tsukuru* (Made by Nagatani) 7 1/8in (18.1cm) diameter

\$2,000 - 3,000



866



867

867

KOZAN (SEIKOZAN WORKSHOP, CIRCA 1900)

A set of conjoined Satsuma condiment pots

Meiji era (1868-1912), circa 1900

The three small covered globular pots joined in a linear arrangement and applied with a handle modelled as a looped cord, all decorated in polychrome enamels and gilt with panels of immortals with their attendants, the surrounding area decorated with butterflies, fans of brocade, and gilt stippling, below geometric lappet collars, the covers with butterflies bordered by chrysanthemum blossoms and floral chevrons, each with a chrysanthemum finial, signed on the underside of the covers *Kozan tsukuru* (made by Kozan)

8 5/8in (21.9cm) wide

\$2,000 - 3,000



868

868

KAWAKURISEN (ACTIVE CIRCA 1900)

A circular Satsuma box and cover

Meiji era (1868-1912), circa 1900

Set on tripod feet and decorated in polychrome enamels and gilt with a seated nobleman giving audience to a retinue of children, the sides of the box decorated with floral roundels, the interior painted with butterflies, signed on the underside *Kawakurisen tsukuru*

3 3/4in (9.5cm) diameter

\$1,200 - 1,800



869

869

A SATSUMA BOTTLE VASE

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

With a globular body and slender neck flaring out to the rim and decorated in polychrome enamels and gilt with numerous deities and their accouterments, the nek painted with *hiten* (Buddhist angels) below a band of scrolling vines punctuated by Satsuma and Tokugawa family crests, and geometric borders, signed on the underside *Dai Nihon Teikoku [] bijutsuhin seiga Satsuma Kinkodo Baigetsu ga* and with the Shimazu family crest

7 3/8in (18.7cm) high

\$1,500 - 2,500

870

YABU MEIZAN (1853-1934)

A small and fine Satsuma cup

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

Painted in colored enamels and gilt over a clear, crackled glaze, decorated on the exterior with a continuous scene of women and children engaged in a variety of daily activities, the interior painted with myriad butterflies surrounding peony blossoms, the rim and foot with geometric bands, signed on the underside *Yabu Meizan*
2 5/8in (6.7cm) diameter



870

\$3,000 - 5,000

871

YABU MEIZAN (1853-1934)

A fine Satsuma incense burner

Meiji era (1868-1912), circa 1900

Of shallow cylindrical form set on tripod feet with a raised neck and coil handles, decorated in colored enamels and gilt with a continuous frieze with people engaged in festival celebrations, the shoulder and handles with chrysanthemum blossoms and the neck with cherry blossoms and maple leaves below a floral lozenge band, the edges and feet decorated with chrysanthemum scrolls, signed on the underside *Yabu Meizan*, fitted with a bronze cover with a peony blossom finial
3 1/8in (7.9cm) high



871

\$5,000 - 7,000

872

YABU MEIZAN (1853-1934)

A fine Satsuma cup and saucer

Meiji era (1868-1912), circa 1900

thinly potted and decorated in polychrome enamels and gilt on a clear, crackled glaze with borders of flower blossoms, the cup painted with a continuous scene of children at calligraphy and other lessons, the saucer with gentlemen and children engaged in the elegant pastimes, each signed on the underside *Yabu Meizan*
Cup 2 3/8in (5.9cm) high, saucer 5 1/4in (13.2cm) diameter



872

\$2,000 - 3,000



873



874

873

YABU MEIZAN (1853-1934)

A fine Satsuma cup and saucer

Meiji era (1868-1912), circa 1900

Delicately painted in polychrome enamels and gilt on a clear, crackled glaze with a branch of peony blossoms and buds, the handle of the cup with tightly scrolling vines in gilt, the rim and edges with a gilt band, signed on the underside of both cup and saucer *Yabu Meizan*
1 3/4in (4.5cm) high (cup), 4 3/8in (11.1cm) diameter (saucer)

\$1,500 - 2,000

874

YABU MEIZAN (1853-1934)

A fine Satsuma cup and saucer

Meiji era (1868-1912), circa 1900

Finely painted in colored enamels and gilt on a clear, crackled glaze on both the cup and saucer with a branch of peony blossoms and buds, the handle of the cup with tightly scrolling vines in gilt, the rim and edges with a gilt band, signed on the underside of both cup and saucer *Yabu Meizan*
1 3/4in (4.5cm) high (cup), 4 3/8in (11.1cm) diameter (saucer)

\$1,500 - 2,000

875

YABU TSUNEO (ACTIVE AFTER 1926)

A pair of gourd-shaped Satsuma vases

Showa era (1926-1989), 20th century

The small earthenware vases painted in polychrome enamels and gilt on a clear, crackled glaze with beauties, attendants and children enjoying blossoming chrysanthemums, the mouth painted with a band of cherry florets on a black ground and the foot with stylized floral lappets, signed in gilt *Meizan*
5 7/8in (14.9cm) high

\$6,000 - 8,000

Louis Lawrence identifies the mark used on this pair of vases as being that of Yabu Tsuneco, the adopted son and successor of Yabu Meizan.



875



876

OKAMOTO RYOZAN FOR THE YASUDA COMPANY

A fine reticulated Satsuma incense burner

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

The octagonal vase pierced with openwork sides alternating with panels decorated in polychrome enamels and gilt with scenes of children playing games before a screen painted with a landscape, a blossoming cherry tree, a dancer onstage, and people enjoying cherry blossoms, the surrounding areas painted with geometric and floral panels, signed on the underside *Ryozan* with the Yasuda Company mark and the Shimazu family crest
 7 1/8in (18.1cm) high

\$6,000 - 8,000



(another view)



877

877

A GROUP OF SIX SATSUMA VESSELS

The first and fourth by Hododa, the second by Gyokusen, the third by Kyosen, the fifth by Hattori

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

All decorated in colored enamels and gilt and comprising a pair of *meiping* form vases applied with stylized dragon handles and decorated with friezes of beauties in procession, signed *Hododa*; a bucket-shaped vase painted with scenes of immortals and attendants, beauties enjoying cherry blossoms and samurai, signed *Satsuma Gyokusen* and with the Shimazu family crest; a shallow, circular box and cover decorated on the exterior with lotus leaves and blossoms, the interior with a *hiten* (Buddhist angel) and Amida Buddha flanked by the Bodhisattvas Fugen and Monju, signed *Kyosen* and with the Shimazu family crest; a baluster vase with dragon handles and decorated with shaped panels of people in various interiors, signed *Hattori tsukuru* and with the Shimazu family crest; a square-shouldered baluster vase with panels of immortals and beauties, signed *Satsuma Hododa* and with the Shimazu family mark

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

\$2,500 - 3,500

878

OKAMOTO RYOZAN FOR THE YASUDA COMPANY

A Satsuma incense burner

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

Of compressed ovoid form set on tripod feet and painted in polychrome enamels and gilt with three panels of street entertainers, carp in a pond below trailing wisteria, and people preparing food for a banquet, the scenes separated by floral scroll, the shoulder with a lappet collar, the chrysanthemum cover enameled black, signed on the underside *Ryozan* below the Yasuda company mark

4in (10.1cm) diameter

\$2,000 - 3,000



878



879

OKAMOTO RYOZAN FOR THE YASUDA COMPANY

A fine Satsuma incense burner

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

The square vase decorated on the sides with scenes of birds and flowers, and beauties and attendants, the cover painted with beauties admiring a scroll, the sides of the cover pieced with lozenge-shaped openings, each scene bordered by key frets or reserves of flowers and vines, signed on the underside *Ryozan kinsei* (Respectfully made by Ryozan), with the Yasuda Company mark and the Shimazu family crest
 5 3/8in (13.6cm) high

\$6,000 - 8,000



(another view)



(another view)

880

KINKOZAN WORKSHOP (CIRCA 1900)

A fine reticulated Satsuma incense burner

Meiji era (1868-1912), circa 1900

The shallow circular vessel set on tripod feet and delicately pierced in honeycomb openwork on the upper half of the body and the dome cover and decorated with bands painted to simulate brocade in colored enamels and gilt in alternating designs of chrysanthemums and floral checks, moulded on the sides with beast-mask handles and painted on the top of the cover with a phoenix roundel, impressed seal on the underside *Kinkozan tsukuru* (made by Kinkozan)

6 3/4in (17.2cm) diameter

\$10,000 - 15,000



881

SOZAN FOR THE KINKOZAN WORKSHOP (CIRCA 1900)

A large and fine Satsuma vase

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

The tall cylindrical vase tapering to the foot and decorated in polychrome enamels and gilt with areas of *moriage*, with two large panels, the obverse painted with numerous species of birds flocking to an ancient pine tree by a pond before a thatched-roof cottage, the reverse with visitors before the main gate of a temple, the various buildings surrounded by distant mountains and mist, the panels signed *Sozan* and *Sozan ga*, the surrounding area decorated with ferns on a ground of rich chocolate brown, the sides with rectangular panels of trailing wisteria on a navy ground, the rim decorated with tightly scrolling chrysanthemum scroll, signed on the underside in overlapping card-poem reserves surrounded with blossoming peonies *Dai Nihon Kyoto Awata Kinkozan tsukuru Sozan* (Made by Kinkozan of Awata in Kyoto, Great Japan, [painted by] Sozan) 15 3/4in (40cm) high

(another view)

\$18,000 - 25,000



882

882

SOZAN FOR THE KINKOZAN WORKSHOP (CIRCA 1900)

A fine Satsuma vase

Meiji era (1868-1912), circa 1900

The *gu*-form vase skillfully painted in colored enamels and gilt over a clear, crackled glaze with multi-registered friezes, the upper most decorated with a variety of insects, the lowest with fish and other sea creatures behind a fishing net, and two central friezes decorated with blossoming flowers, all punctuated by bands of geometric or floral patterns, the interior of the mouth painted with stiff lappets of checker-board design, signed on the underside *Kyoto Kinkozan tsukuru Sozan ga* (made by Kinkozan of Kyoto; painted by Sozan) 8 1/2in (21.6cm) high

\$8,000 - 12,000

883

KOKUSAI (ACTIVE LATE 19TH CENTURY)

A large gosu-blue Satsuma vase

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

The elongated ovoid vase tapering to a slightly splayed foot and finished with an everted mouth, painted in polychrome enamels and gilt over a crackled glaze with blossoming prunus and leafy bamboo above a band of swirling clouds, the neck painted with phoenixes, signed on the underside *Satsuma Kokusai* and with a red seal 23 3/4in (60.2cm) high

\$4,000 - 6,000



883



884

884

SEISEI'EN TSUKIIZUMI (ACTIVE LATE 19TH CENTURY)

A massive gosu-blue Satsuma trumpet vase

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

The tall, cylindrical vase with a flaring mouth painted in polychrome enamels and gilt on a crackled glaze with curtains of state decorated with the crest of the Shimazu family, and a brush fence raised in relief, before stands of blossoming chrysanthemums and azalias, the mouth and foot painted with a band of lappets decorated with floral garlands or floral lozenges below clouds raised in relief, the interior rim decorated with Shimazu family crests on hollyhock leaves, signed on the underside *Dai Nihon Ishuin Satsuma yaki Seisei'en Tsuki Izumi* (Ishuin Satsuma ware of Great Japan, Sesei'en Tsuki Izumi) and with the Shimazu family crest
35 1/2in (90.1cm) high

\$5,000 - 6,000

885

HYOKOSEKI (ACTIVE LATE 19TH CENTURY)

A satsuma vase

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

The compressed baluster vase decorated in polychrome enamels and gilt on a crackled glaze with continuous design of blossoming flowers above a cloud band the shoulder with a lappet collar of auspicious emblems, signed on the underside *Dai Nihon Satsumayaki Hyokoseki ga* (Satsuma ware of Great Japan, painted by Hyokoseki) and with the Shimazu family crest
12 1/2in (31.6cm) high

\$2,000 - 3,000



885



886

886

MAKUZU KOZAN WORKSHOP

**A set of five porcelain cups
Meiji (1868-1912) or Taisho (1912-1926)
era, early 20th century**

Each decorated in underglaze cobalt and enamels, and white slip with blooming flowers and related poems in archaic Chinese script, signed on the underside *Makuzu Kozan sei* (Made by Makuzu Kozan)
With a wood *tomobako* storage box
3 1/4in (8.3cm) diameter

\$2,000 - 3,000



887

887

A PORCELAIN OKIMONO OF A PAIR OF SHISHI

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

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

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

13 1/8in (33.3cm) wide

\$2,000 - 3,000



888

888

A PORCELAIN OKIMONO OF A PAIR OF SHISHI

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

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

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

13 1/8in (33.3cm) wide

\$2,000 - 3,000



889

A LARGE STUDIO PORCELAIN VASE

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

Of baluster form with an everted neck ending in a rolled rim, decorated in relief on the surface with panels of lotus blossoms, herons and a mountainous landscape, the details highlighted in underglaze cobalt and brown oxide and copper red, sealed *Bido* and another

27in (68.6cm) high

\$10,000 - 15,000



(another view)



890



891



892

890

A LARGE SHIGARAKI STONEWARE JAR

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

Coil built, with wide shoulders tapering to the foot and finished with a cylindrical neck and rolled rim, decorated with splashes of natural ash glaze

19in (48.2cm) high

\$2,000 - 3,000

891

A BIZEN MIZUSASHI

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

The stoneware coil-built cylindrical vessel with an upright neck and applied with small loop handles, decorated with *hidasuki* (rice-straw ash) flashes, former's mark incised on the underside; with a later lacquered wood cover

With a wood *tomobako* storage box

6 3/8in (16.2cm) high

\$8,000 - 12,000

892 [□]

A MASSIVE BIZEN STONEWARE JAR

Edo period (1615-1868), 19th century

The elongated ovoid vase finished with a wide mouth and decorated with a natural ash glaze on the shoulders, the body with several kiln encrustations

27 1/4in (69.1cm) high

\$2,000 - 3,000

893

A RAKU TEA BOWL

Attributed to Raku Tannyu (1795-1884)

Edo period (1615-1868), 19th century

Of *dojime* (cinched) form, set on a small ring foot and decorated in a thick black and brown glaze running in dripps to the base, with impressed *raku* seal

4 5/16in (11cm) diameter

\$2,000 - 3,000

Provenance

William Harding Smith, R.B.A. (1848-1922)

David Loew (1922-1988), and thereafter by descent

Previously sold Sotheby's, New York, 1941

Published

"The Connoisseur" volume 75, no. 229, pl. 1, p.163



893

894

A SHINO-STYLE TEA BOWL

Edo period (1651-1868), 19th century

The shallow bowl of *kutsugata* shape and decorated with splashes of underglaze iron-oxide around the rim, covered in a thick feldspathic glaze

5 7/8in (15cm) wide

\$3,000 - 4,000

Provenance

David Loew (1922-1988), and thereafter by descent



894

895

A KENZAN-STYLE STONEWARE TEA BOWL

Edo period (1651-1868), 19th century

The deep cylindrical bowl set on a small ring foot and decorated with bamboo in green enamel on a white-slip ground, the surrounding areas covered in a lustrous black glaze, inscribed *Kenzan*

3 5/8in (9.2cm) high

\$1,000 - 1,500

Provenance

James Lord Bowes (1834-1899), by repute David Loew (1922-1988), and thereafter by descent

Previously sold Sotheby's, New York, 1941



895



896

896

A PORCELAIN SAUCER DISH

Nabeshima ware

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

Painted in underglaze blue, iron-red, green, and other enamels with peony blossoms on stylized waves, the underside with linked cash and tassels and a comb design encircling the high foot ring

7 3/4in (19.7cm) diameter; 2in (5.2cm) high

\$3,500 - 4,500

For dishes of similar design, see Fujio Koyama, Nabeshima (*Toji taikai*, Compendium of Far Eastern Ceramics, vol. 21), Tokyo: Heibonsha, 1974, illustrated on the front cover and no.24; Kurita Hideo, *Imari, Nabeshima*, Ashikaga, Tochigi Pref.: Kurita Bijutsukan (Kurita Museum), 1985, no.127; Hayashiya Seizo, *Nabeshima (Nihon no toji*, Ceramics of Japan, vol.10), Tokyo: Chuokoronsha, 1988, no.20; Toguri Bijutsukan (Toguri Museum of Art), *Nihon toji meihin zuroku: Imari, Kakiemon, Nabeshima, Ko-Kutani* (Japanese Ceramics in the Toguri Collection), Tokyo: Toguri Bijutsukan, 1988, no.331; Asahi Shinbunsha (Asahi Newspaper Company), *Iro-Nabeshima: Hankama-ato hakkutsu kinen* (Enameled Nabeshima Ware: In Commemoration of Excavations at the Domain Kiln), Kita-Kyushu: Asahi Shinbunsha, 1982, p.42; Asahi Shinbunsha (Asahi Newspaper Company), *Les Cadeaux au Shogun : Porcelaine Précieuse des Seigneurs de Nabeshima*, Paris: Espace des Arts Mitsukoshi-Étoile, 1997, nos.58-9; Yasukochi Yukie and Tsuchida Ruriko, *Nabeshima: Hokoritakaki dezain* (Nabeshima Ware: Designs That Inspire Pride), Tokyo: Santori Bijutsukan (Suntory Museum of Art), 2010, nos.119-120.



897

897

A SET OF FIVE SMALL PORCELAIN BOWLS

Hizen ware, Kakiemon type

Edo period (1615-1868), 18th century

Each set on a ring foot and decorated in underglaze cobalt with birds in flight above chrysanthemums, the underside painted with scrolling vines and a stylized *fuku* (Happiness) mark, the rim brown iron oxide, one spur mark

With a wood *tomobako* storage box
5 3/8in (14.2cm) diameter

\$1,500 - 2,500

Provenance

David Loew (1922-1988), and thereafter by descent

Property from the Estate of
Professor Howard Shiverly
(1921-2005)



DONALD HOWARD SHIVELY (5/11/1921-8/13/2005)

A founder of Japanese literary and historical studies in the United States, Shively served for over forty years on the faculties of UC Berkeley, Stanford, and Harvard. He served, too, as Director of Harvard's Reischauer Institute of Japanese Studies; a member of the National Commission for UNESCO; Chair of the U.S. delegation to the Commission for U.S.-Japan Cultural and Educational Exchange (Department of State); and Director of the American Oriental Society. The Japanese government honored Shively in 1982 with the Order of the Rising Sun.

Born and raised in Kyoto by missionary parents who acquainted him with such eminent artists as Hamada Shôji, Kawai Kanjirô, and Munakata Shikô, Shively

began building his own collection following service as a Japanese language officer in WWII and the completion of his graduate studies at Harvard. At its heart are Japanese and Korean ceramics.

Shively was an authority on the urban life and popular culture of the Edo period (1603-1868). In a host of celebrated publications, he explored the societies of the kabuki theater and the licensed brothels as well as the histories of censorship and satire, urban administration, and commercial publishing. Much of his work explored the subversion of Tokugawa law - against luxurious consumption, erotic art, and scandalous news - by the resourceful writers and rising bourgeoisie of one of the world's most vibrant urban cultures.

898

A GLAZED PORCELAIN MOON JAR (DAL HANG-ARI)

Joseon dynasty, 18th century

Thickly potted with a rounded lip to the flared neck, a full globular body that slumps slightly to one side and a flared foot ring surrounding the recessed base, the clear glaze showing a very pale blue-green cast with some patches of pale russet burn and covering all surfaces except the foot pad.

12 5/8in (32cm) high

\$20,000 - 30,000

Provenance:

Property from the Estate of Professor Donald Howard Shively (1921-2005), purchased in Seoul around 1965, by repute

A large white porcelain jar of similar size (13 1/2in [34.3cm] high) with a more symmetrical profile was sold in Christie's, New York sale 15 April 2016, lot 102. However moon jars sharing the irregular shape the Shively jar also survive from the 18th century : see the exhibition *Choson Paekja hang'ari [Special Exhibition of White Porcelain jars in Choson Period]* (Ewha Woman's University Museums, Seoul, May 1985), no. 8, p. 14 (31.5cm high); nos. 10 (45cm high) and 11 (44cm high). See also the moon jar of asymmetrical shape (18in [45.7cm] high), in the the Asian Art Museum of San Francisco, published and illustrated in *Asian Art Museum of San Francisco: Collection Highlights* (Tuttle, 2018), pp. 222-223 [*The Avery Brundage Collection*, B60P110+]. Multiple views of the Brundage vase are also available on the museum website.





900

899

KAWAI KANJIRO (1890-1966)

**Two cobalt ground vases with raised slip decoration
Showa era (1926-1989), 20th century**

The larger molded with a square-sectioned neck, a rectangular sectioned body and stylized iris blossoms on the opposing faces drawn in raised white slip with green and copper-red details, the recessed base also glazed in cobalt; the smaller vase of rice bail shape, with flowering branches similarly drawn in raised white slip with red and green highlights on both sides, the unglazed foot pad surrounding an ovoid glazed patch on the base
9 and 6 1/2in (23 and 16.5cm) high

\$2,500 - 4,000

Provenance

Property from the Estate of Professor Donald Howard Shively (1921-2005)

The taller vase was purchased directly from the artist at some time before 1966.

The shorter vase was given to Professor Shively at some time in the 1970s by Murano Tatsuo (fifth president of the Sanwa Bank), an old and close family friend.



899

900

SHOJI HAMADA (1894-1978)

**A tenmoku-glazed stoneware vase
Showa era (1926-1989), 20th century**

Thickly potted with a concave lip to the canted neck and a compressed ovoid body tapering inward to the canted foot, the *tenmoku* glaze on the exterior walls enlivened in resist with four-petal flower heads drawn in light brown and green splashes separated by vertical bars of green slip, the mottled black glaze also applied on the recessed base within the unglazed foot pad
11in (28cm) high

\$4,000 - 6,000

Provenance

Property from the Estate of Professor Donald Howard Shively (1921-2005)

Professor Shively's father, Benjamin Franklin Shively, a missionary and faculty member at Doshisha University from around 1910, knew Hamada, Kawai Kanjiro (1890-1966) and other Japanese potters and introduced his son to them, according to the family history. Professor Shively apparently purchased this vase directly from Shoji Hamada at some time before the potter's death 1978.



901

901

A LARGE TANBA WARE STORAGE JAR

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

Of compressed and inverted pear form with a rolled rim to the cylindrical neck, four lugs applied to the rounded shoulder beneath a mottled brown glaze that stops unevenly at mid-section, unglazed surfaces of the lower walls and flat base burnt a dark reddish brown in the firing
17 3/8in (44.2cm) high

\$5,000 - 7,000

Provenance

Property from the Estate of Professor Donald Howard Shively (1921-2005), by repute, purchased in Kyoto

For Tanba jars of similar shape and large size, all described as tea leaf storage jars, see Daniel Rhodes, *Tamba Pottery: The Timeless Art of a Japanese Village*, Kodansha, Tokyo, 1970: no.31, (20.3in high, as Momoyama); no.35, (14.5in, as early Edo) and no.48, (21.5in, as early Edo).



902

902

MUNAKATA SHIKO (1903-1975)

Showa era (1926-1989), 1956

A monochrome print from the novel *Kagj* by Tanizaki Junichiro, signed in pencil *Shiko Munakata*
8 3/8 x 9 5/8in (21.3 x 24.5cm)

\$3,000 - 5,000

903

MUNAKATA SHIKO (1903-1975)

Showa era (1926-1989), 1963

A color woodblock print of *Onna zu* (Illustration of a Woman), signed in pencil *Shiko Munakata*

18 1/8 x 10 5/8in (46 x 27cm)

\$5,000 - 7,000

904

TOSA SCHOOL

Edo period (1615-1868), 18th century

An album leaf, ink, color, and gold on paper, painted in the Tosa style with a scene from Chapter 25, *Hotaru* (Fireflies), of *Genji monogatari* (The Tale of Genji) and with gold clouds
9 3/4 x 8 3/8in (24.8 x 21.2cm)

\$2,000 - 3,000



903



904



905



906

905

HONEN SHONIN PREACHING

Edo period (1615-1868), 17th century

Fragment of a handscroll painted in ink, color and gold on silk with the monk Honen preaching to a group of courtiers and a cloistered lady, her robes just visible, in a well-appointed villa
21 x 10 1/2in

\$3,000 - 4,000

Provenance

Purchased from Yamanaka and Company, Tokyo, 1973

906

ATTRIBUTED TO HON'AMI KOETSU (1558-1637)

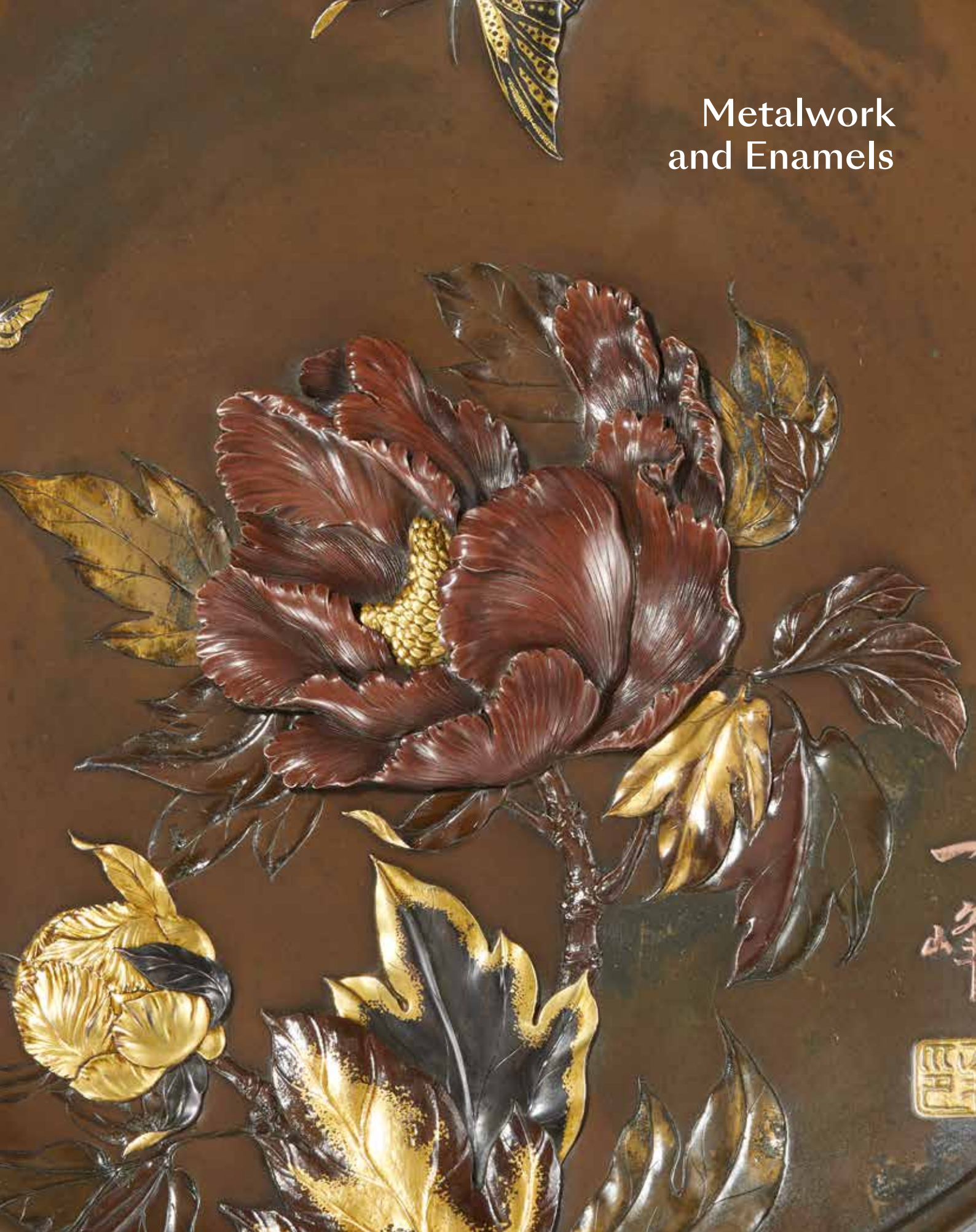
Edo period (1615-1868), 17th century

A calligraphy fragment of the Chapter 25, *Hotaru* (Fireflies), of *Genji monogatari* (The Tale of Genji)

9 3/4 x 8 3/8in (24.8 x 21.2cm)

\$2,500 - 4,000

Metalwork
and Enamels





907



908



909

907

MASATOSHI (ACTIVE EARLY 20TH CENTURY)

A fine shakudo kogo (incense container)

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

Carved and worked on the surface to resemble a piece of charcoal, signed on the underside *Shugetsudo Masatoshi tsukuru* (Made by Shugetsu Masatoshi)

With a wood *tomobako* storage box inscribed *Shakudo sumi kogo* (Charcoal incense container [made from] shakudo), signed *Masatoshi tsukuru* and sealed *Masatoshi*
1 7/8in (4.7cm) wide

\$1,500 - 2,000

908

A SMALL SHAKUDO KORO (INCENSE BURNER)

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

The rectangular vessel set on bracket feet and decorated with a boat under sail before Mount Fuji, fishermen hauling lines, and blossoming plants in *iro-e takazogan*, *takabori*, and *kebori*, the cover pierced with chrysanthemum blossoms and finished with a pine-cone finial, the interior liner silver, signed on the side *Kiyohide* and on the underside *Arikuni*

2 1/8 X 1 3/8 X 2 1/2in (5.4 x 3.5 x 6.2cm)

\$4,000 - 6,000

909

THE NOGAWA COMPANY (ACTIVE LATE 19TH CENTURY)

A shakudo incense burner

Meiji era (1868-1912), circa 1890

The compressed spherical vessel formed with spiral lobes and set on out-turned tripod feet, decorated with chrysanthemums, paulownia, wisteria, and prunus in gold, copper, and *shibuichi hirazogan* on a *shakudo* ground, with the Nogawa company mark on the underside, silver cylindrical liner

3 7/8in (9.8cm) high

\$2,000 - 3,000



910

910

ATTRIBUTED TO RYUBUNDO YASUNOSUKE VI (MIZOGUCHI KIHEI, 1840-1921)

A *tetsubin* (iron tea kettle)

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

The cylindrical vessel tapering slightly to a stepped rim and decorated with two rectangular panels with birds or butterflies in flowering branches in gold and silver *nunome-zogan*, the handle with blossoms and leaves on a stream in gold and silver *nunome-zogan*, the copper-alloy cover signed on the underside *Ryubundo tsukuru* (Made by Ryubundo)

5 3/4in (14.6cm) high

\$2,000 - 3,000

911

KINRYUDO (ACTIVE CIRCA 1900)

A *tetsubin* (iron tea kettle)

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

Cast in iron and worked on the surface with Chinese-style floral designs in three triangular reserves, the spout modeled as an inverted beast mask and the loops for holding the handle modeled as coiling dragons, the rim of the vessel finished with a lappet collar and four zoomorphic handles, the upright handle decorated with a flowering branch in gold and silver *nunome-zogan*, obscurely signed on the underside in seal-form *Dai Nihon Teikoku* [] [], the copper-alloy cover finished with a pierced floral finial, signed on the underside *Kinryudo tsukuru* (Made by Kinryudo)

4 1/2in (11.4cm) high, excluding handle

\$1,500 - 2,500

912

NAKAGAWA JOEKI IX (1849-1911)

A silver tea pot

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

Of compressed ovoid form with a recessed base and small tripod feet and a loop handle, the surface of the body worked to a crepe finish and chiseled on the shoulder with chrysanthemum vines and paulownia blossoms, the design continued on the cover, surmounted with a double-blossom chrysanthemum finial, signed on the underside of the cover *Nakagawa Joeki tsukuru*

5 3/8in (13.6cm) high (including handle)

\$2,500 - 3,000



911



912



913

JOMI EISUKE II (1839-1899)

A pair of bronze and mixed metal vases

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

Each globular with a tapering neck, set on a ring foot and decorated with flowering seasonal plants in silver, gold, copper and *shakudo* inlays and carved on the surface in raised and sunken relief, the neck decorated with a band of gold imitation basketwork and the collar with bands of lappets, the borders copper, carved with keyfrets and the interiors finished in an *ishime* surface, signed on the foot in seal form *Jomi sei* (Made by Jomi) and with a *kao*
10 3/4in (27.3cm) high

\$10,000 - 15,000

Provenance

Previously sold, these Rooms, September 17, 2013, lot 3271



914

IPPO (ACTIVE (LATE 19TH CENTURY))

A large and impressive inlaid bronze plaque

Meiji era (186-1912), late 19th century

Cast in bronze with a low ring foot and decorated with a bold, high-relief design of butterflies alighting on peonies, the flowers inlaid in two shades of copper, gold, *shakudo* and *shibuichi takazogan* the details of the petals carved in *kebori*, some of the leaves in *shishiaibori* and pitted to resemble the naturalistic texture of insect damage and several of the leaves finished in an *ishime* texture, the butterflies decorated in polished gold and *shakudo takazogan* with *kebori* details, signed *Ippo* in copper inlay and with a gold seal *Ippo* 17 3/4in (45.1cm) diameter

\$10,000 - 15,000



915

915

A BRONZE KORO (INCENSE BURNER) IN THE FORM OF A SHACHIHOKO (DRAGON FISH)

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

Cast in two sections as a *shachihoko* leaping with its tail in the air, pierced at the nostrils and on the sides of the tail from which the incense escapes

12 1/4in (31.1cm) high

\$2,500 - 3,500

916

TWO INLAID BRONZE VASES

The first by Takatsugu

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

The first, cylindrical, cast and finished to resemble a stoneware vessel, applied with ring handles and decorated with an inlaid yellow-bronze leaf and fruiting vine, obscurely signed on the underside *[[mitsu*

With a *tomobako* storage box inscribed *Zogan [[]] ko kabin*, signed *Hoku]] no hito [[mitsu saku* and sealed *[[mitsu*;

the second, a small bottle vase decorated with blossoming chrysanthemums beneath a chrysanthemum crest in gold and silver *hirazogan* and *kebori*, signed on the underside *Takatsugu tsukuru* and illegibly sealed, with a carved wood stand

With a wood *tomobako* storage box

9 1/4in (23.4cm); 5 1/2in (13.8cm) high

\$1,800 - 2,500

917

MASAMICHI (ACTIVE LATE 19TH CENTURY)

An unusual bronze vase

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

The globular vase cast in bronze with an everted mouth and decorated on the surface with two *Ise ebi* (spiny lobsters) applied in high relief, signed on the underside with chiseled signature *Masamichi* and with an impressed dragonfly mark

9 3/4in (24.7cm) high

\$2,500 - 3,500



917



916



918

918

MIYAO COMPANY (LATE 19TH CENTURY)

**A bronze model of a bird catcher
Meiji era (1868-1912), late 19th century**

Cast as a bird catcher dressed in a loose robe decorated in floral designs with a large basket on his hip, a large straw hat on his head, a bird alighted on the end of his long pole, signed *Miyao*, on a fitted wood base decorated with scrolling vines in *hiramaki-e*
12 3/4in (32.3cm) high

\$6,000 - 8,000

919

GENRYUSAI SEIYA (ACTIVE CIRCA 1900)

**An impressive inlaid bronze vase
Meiji era (1868-1912), late 19th century**

The baluster vase decorated in high relief with patinated bronze and colored-stone inlays with a caparisoned elephant, a tethered hawk on a perch, a vase with iris decoration, an incense burner, a *suiban* (vessel for flower arrangements), and a Chinese-style vase, signed on the underside *Seiya saku*
18in (45.7cm) high

\$6,000 - 8,000



919



920

A FINE INLAID IRON PLAQUE

Meiji era (1868-1912)

The rectangular russet iron plaque decorated with Jurojin riding on a crane before Mount Fuji, the crane in silver, *shakudo* copper and gold, the feathers finely carved in *kebori*, Fukurokuju finished in *shibuichi* with robes of copper decorated with clouds in silver and *shakudo hirazogan* with gold trim, the details carved in *kebori*, mount Fuji carved in *takabori* and highlighted with silver *nunomezogan*, sealed *Munesawa* and *Hirumichi*, in a lacquered wood frame
24 1/4 x 16 1/8in (61.5 x 41cm)

\$8,000 - 12,000



921

KOMAI COMPANY (CIRCA 1880)

A fine and large inlaid-iron tray

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

The rectangular tray barbed on the sides and lobed at the corners and richly decorated in high-relief gold, silver, *shakudo* and *shibuichi*, and gold and silver *nunomezogan* with two shaped central panels featuring a Chinese sage playing a stringed instrument while two children peer at him through a curtained window, the rim with leafy vines and grapes, the ground with shaped reserves of landscapes, butterflies and fans, brocade balls, and textiles, all against a ground of floral lozenges, the undecorated base signed in gold *nunomezogan* within a silver rectangular reserve *Kyoto no ju Komai sei* (made by Komai of Kyoto)
 15 x 19 7/8in (38 x 50.3cm)

\$20,000 - 30,000



922



923

922

KOMAI COMPANY (CIRCA 1880)

**A miniature inlaid-iron vase and cover
Meiji era (1868-1912), late 19th century**

The small baluster vase fitted with a domed cover and jewel finial, decorated in silver and gold *nunome-zogan* with an extended shaped collar around the shoulders with roundels of landscapes, and blossoming flowers against a ground of floral lozenges and paulownia flowers, the lower body with geometric lozenges, the foot decorated with undulating lines and flower blossoms, signed *Shinrakudo*
4 3/4in (12.1cm) high

\$1,500 - 2,500

923

SUZUKI YOSHIHIKO (1884-1969)

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

The hardwood box set on an openwork stand, fitted with two drawers and inset on the upper surface with an inlaid panel of copper-alloy decorated with a bat before a crescent moon in *katakiribori* and gold *hirazogan*, signed with a chiseled signature *Yoshihiko kizamu* (Carved by Yoshihiko)
With a wood *tomobako* storage box inscribed *Tsuki ni komori* (Moon and bat), signed *Toishi Yoshihiko kizamu* and sealed *Yoshihiko*
8 x 4 3/4 x 2 7/8in (20.2 x 12 x 7.3cm)

\$2,000 - 3,000

924

KOMAI COMPANY

**An inlaid iron circular dish
Meiji era (1868-1912), circa 1880**

Slightly concave, set on a ring foot, and decorated in *iro-e takazogan* and gold and silver *nunomezogan* with a scene of figures gathering seashells, the rim decorated with leafy grape vines, signed on the underside *Komai sei*
9 3/4in (24.7cm) diameter

\$3,500 - 4,500



924



925

OSHIMA JOUN (1858-1940)

An impressive bronze incense burner

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

The rectangular basin tapering to the base and set on four tall legs decorated with *taotie* (beast mask) images and clouds, the sides of the basin with *shishi* and brocade balls, and a coiling five-clawed dragon clutching a flaming jewel, each on a ground of clouds and Chinese-style geometric designs, with tall handles decorated with dragons, flaming jewels and chrysanthemum scroll, the cover finished with a finial cast as Bunshosei (Kui Xing) atop a *shachihoko* (dragon fish) holding a writing brush and an inkstone, the deity dressed in animal-skin britches with a compass suspended from his waist, signed on the underside in seal form *Ichijoken Joun* and with a *kao* 30 1/8in (76.5cm) high

\$18,000 - 25,000

Provenance

Purchased from Sydney L. Moss, London, 1995



926

926

NAMIKAWA YASUYUKI (1845-1927)

**A small cloisonné-enamel vase with en-suite cover
Meiji era (1868-1912), late 19th/early 20th century**

Finely worked in silver and gold wire with a continuous design of overlapping stylized floral roundels and scrolling vines scattered over four differently colored alternating vertical panels, the neck and foot with matching bands of arabesque motifs, the shoulder with formalized buds, the domed cover decorated with repeating stylized floral motifs and surmounted by a finial in the form of a gilt-metal chrysanthemum bud, gold hardware, signed on a silver tablet *Kyoto Namikawa*

4 1/2in (11.5cm) high

\$20,000 - 30,000

Provenance

Previously sold, Bonhams, London, November 10, 2016, lot 476



927

927 [□]

NAMIKAWA YASUYUKI (1845-1927)

**A cloisonné-enamel vase
Meiji era (1868-1912) late 19th/early 20th century**

The elongated ovoid vase worked in silver wires and colored enamels on a black ground with the Bodhisattva Kannon and an attendant descending on clouds, the shoulder decorated with a collar containing chrysanthemum blossoms and phoenixes below multi-registered geometric bands, the mouth with floral reserves, the foot banded with floral garlands and reserves, signed on a silver tablet *Kyoto Namikawa*

9 5/8in (24.3cm) high

\$2,000 - 3,000



928

928

A CLOISSONNÉ ENAMEL VASE

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

Worked in silver wires and colored enamels against a dark blue ground with butterflies, the foot and rim decorated with geometric bands, gilt-silver mounts
 9 3/4in (24.7cm) high

\$2,000 - 3,000

929

ANDO JUBEI (1876-1953)

A cloisonné-enamel vase
 Taisho era (1912-1926), circa 1920
 The ovoid vase worked in silver wire and colored enamels in standard and *musen* ("wireless") technique with swimming carp just below the water's surface and more deeply submerged, all against a pale blue ground, signed with the wire mark of the Ando Company, the mounts silver
 12in (30.3cm) high

\$3,500 - 4,000

930

ANDO JUBEI (1876-1953)

A cloisonné-enamel baluster vase
Meiji era (1868-1912), late 19th century
 Finely worked in silver wire and *musen* ("wireless") enamels and decorated with a trailing branch of flowering cherry beneath the full moon against a graduated light-turquoise blue ground, the white petals drifting to the ground, applied with a silver rim and foot, the base stamped with the mark of Ando Jubei
 With an original Ando Company wood storage box
 36.8cm (14 1/2in) high

\$8,000 - 12,000

Provenance

Previously sold, Bonhams, London, November 7, 2013, lot 493



929



930



931



932



933

931

ATTRIBUTED TO HAYASHI HACHIZAEMON (CIRCA 1850-1908)

A cloisonné-enamel vase

Taisho era (1912-1926), circa 1920

Of *meiping* form and decorated in silver wire and polychrome enamels with crabs on simulated woven bamboo, the mounts silver 6 1/4in (15.8cm) high

\$3,000 - 4,000

932

A CLOISONNÉ ENAMEL VASE

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

The small baluster vase worked in polychrome enamels and silver wire with a hawk perched in a maple showing autumn colors above chrysanthemums, the neck and foot with a band of floral lappets, silvered metal rims

\$3,000 - 4,000

933

INABA SHICHIHO (1850-1931)

A small cloisonné-enamel vase

Meiji (1868-1912) or Taisho (1912-1926) era, circa 1900

With flat shoulders and tapering to a narrow foot, worked in silver wires and colored enamels on a black ground with butterflies, the foot and rim with chrysanthemum scroll, signed on a silver tablet *Kin'unken tsukuru* 3 5/8in (9.2cm) high

\$2,500 - 3,500

Netsuke and Lacquer



934

MASANAO OF ISE (ACTIVE 19TH CENTURY)

A wood netsuke of hatchling *tengu*

Edo period (1615-1868), 19th century

Carved as a *tengu* emerging from its broken shell, the eyes inlaid in dark horn, signed on the reverse *Masanao*
1 1/2in (3.8cm) high

\$2,500 - 3,500

935

A WOOD NETSUKE OF A CONTORTIONIST

Edo period (1615-1868), 19th century

The figure shown seated, wearing a pained expression as he pulls one foot behind his head, illegibly signed on the underside
1 1/2in (3.8cm) high

\$1,800 - 2,500

936

A WOOD NETSUKE OF A FISHERMAN AND OCTOPUS

Edo period (1615-1868), 19th century

Carved as a fisherman being choked by an octopus who has emerged from a pot carried on the fisherman's back, the eyes inlaid in dark horn
2 3/8in (6.1cm) high

\$2,500 - 3,500

937

OZAKI KOKUSAI (1835-1892)

A stag antler netsuke of a fly whisk

Shiba, Tokyo

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

The *sashi* netsuke carved as a *hossu* (ritual fly whisk) carried by Buddhist priests, the details highlighted with dark stain, signed on the reverse in a circular reserve *Koku*
6 1/2in (16.5cm) high

\$3,000 - 4,000

938

A WOOD NETSUKE OF A SNAKE ON A GOURD

Edo period (1615-1868), 19th century

Carved as a snake coiling around a rotting gourd, the snake's eyes inlaid in dark and translucent horn
3 3/4in (9.5cm) high

\$2,000 - 3,000

939

HARA SHUGETSU (ACTIVE 19TH CENTURY)

A wood netsuke of a Nio guardian

Edo period (1615-1868), 19th century

The powerful figure shown standing with a large straw sandal on his back, signed on the left hip *Shugetsu*
2 1/4in (5.7cm) high

\$2,500 - 3,500

940

YOSHIYASU (ACTIVE 19TH CENTURY)

Edo period (1615-1868), 19th century

Carved as three wolves entangled in a fight, clasping each other's legs, ears, and paws in their jaws, the eyes inlaid in dark and translucent horn, signed *Yoshiyasu*
1 3/4in (4.5cm) wide

\$1,500 - 2,000

Provenance

Walter Lionel Behrens Collection

941

TOMOTORI (ACTIVE 19TH CENTURY)

A stag antler netsuke of a turtle

Edo period (1615-1868), 19th century

Of darkly stained stag antler, the reptile almost complete withdrawn into its shell with just the tip of the nose visible, signed on the underside *Tomotori*
2 3/4in (7cm) wide

\$1,500 - 2,000



934



935



936



937



938



939



940



941



942

942

A LARGE WOOD OKIMONO OF A TOAD

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

Carved from a section of root-wood as a toad, looking up and to the left, the bulging eyes with pupils inlaid in dark wood
9in (22.8cm) long

\$2,500 - 3,500

Provenance

Purchased from Gregg Baker, London

943

SATO MASAYOSHI (1819-1865)

A wood netsuke of a seated shishi

Edo period (1615-1868), 19th century

The compact figure shown seated looking to the right, holding a pierced, brocade ball between its front paws, the hair and flowing mane finely carved, signed on the underside *Masayoshi*
1 1/4in (3.2cm) wide

\$1,200 - 1,800

944

A WOOD NETSUKE AND A CERAMIC NETSUKE

Edo period (1615-1868), 19th century

The first, carved as a persimmon with the stem and leaf attached, the surface lightly stained; the second, a white porcelain model of a crouching hare

1 5/8in (4cm) wide, the largest

\$800 - 1,200

945

A MIXED METAL OJIME AND A WOOD NETSUKE

The second by Masanao of Ise

Edo period (1615-1868), 19th century

The *ojime* modeled as an Okame mask and a demon mask set back to back, in silver, copper, gold, and *shakudo*; the netsuke carved as a crouching toad, the surface finished to resemble the natural warty skin of the amphibian, signed on the underside *Masanao*
1 7/8in (4.7cm) wide, the largest

\$800 - 1,200

946

DEME UMAN (ACTIVE EARLY 19TH CENTURY)

A wood mask netsuke of kitsune (fox)

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

Carved with a movable lower jaw, the wood bearing a rich dark brown patina, signed *Deme Uman Tenka ichi* (Deme Uman, First Under Heaven)

1 1/4in (3.2cm) wide

\$1,000 - 1,500

947

MASANAO SHINZAN (1904-?)

A wood netsuke of Kiyohime

Showa period (1926-1989), 20th century

Carved as the enraged witch Kiyohime coiled around the bell of Dojoji temple, inside which the priest Anchin is hiding, his face visible through a crack in the bell, the witch's horns and fangs inlaid in bone, signed on the underside *Shuzan*

1 1/2in (3.8cm) high

\$1,200 - 1,800

948

MITSUYUKI (ACTIVE 19TH CENTURY)

A wood netsuke of a monkey

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

The monkey shown seated leaning to the left as he takes a bite of a peach, the eyes inlaid in dark horn, signed on the underside in a rectangular reserve *Mitsuyuki*

1 1/2in (3.8cm) high

\$1,200 - 1,800

949

MASATOSHI (ACTIVE LATE 19TH CENTURY)

A wood netsuke of Ashinaga and Tenaga

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

The long-armed Tenaga catches a fish while riding on the shoulders of his long-legged companion Ashinaga, signed on the left hip

Masatoshi

3 3/4in (9.5cm) high

\$2,500 - 3,500

Provenance

Floyd Segel, sold, Sotheby's, Chicago, *The Floyd Segel Collection of Netsuke*, July 7, 1999, lot 27.

950

MICHAEL BIRCH (1926-2008)

A wood netsuke of a female ghost

English, 20th century

The slender figure shown naked, with long unkempt hair, her face held in a fearful grimace, her legs trailing off into flames signed on a gold reserve on the reverse, *MJB*

5 1/2in (14cm) high

\$1,500 - 2,000

951

MASAYOSHI (ACTIVE 19TH CENTURY)

A wood okimono of a group of rats

Edo period (1615-1868), 19th century

Carved as a large rat with numerous smaller rats gathered together in a pile, several clutching bean pods, the eyes inlaid in dark horn, signed on the underside *Masayoshi*

2 7/8in (7.2cm) high

\$2,000 - 3,000



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IKEDA TAISHIN (1825-1903)
An inlaid lacquer box and cover
Meiji era (1868-1912), late 19th century

Modeled as a river boat laden with sheaths of rice in gold *takamaki-e* and *kinji*, decorated with a ladybug in red and black *takamaki-e* and a dragonfly in copper and *shakudo*, the interior lacquered *nashiji*, signed on the underside *Taishin* in raised gold lacquer
 With a wood *tomobako* storage box signed on the underside of the cover *Taishin* and sealed *Koma*
 5 1/4in (13.5cm) long

\$3,000 - 5,000

Provenance

Property from a San Francisco Estate



953

953

OZAWA SHURAKU (1830-?)
An inlaid lacquer kobako (small box)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
 Modeled in the form of three overlapping fans decorated in gold and red *takamaki-e* and *hiramaki-e* with embellishments of *hirame*, *kinpun* and gold foil against a bright *kinji* ground with scenes of an ox cart beneath falling cherry blossoms, a lady's boudoir, and a Heian beauty looking out from a circular window in *iro-e takazogan*, the sides of the box decorated with blossoming autumn plants, the underside of the cover with geese before a full moon inlaid in silver and the removable inner tray with bush clover by a stream in gold *takamaki-e* and *togidashi maki-e*, the surrounding areas and the interior and underside of the box finished in *Gyobu nashiji*, signed on the side *Shuraku*
 5 1/4in (13.5cm) wide

\$3,000 - 5,000



954

954

SCHOOL OF YOYUSAI
A lacquer kobako (small box)

Edo period (1615-1868), 19th century
 Rectangular with a slightly domed cover decorated in gold *hiramaki-e* with butterflies on a ground of *roiro-nuri* sprinkled with *hirame*, the interior of the cover decorated with a floral sprat, the box interior lined with brocade, pewter rims, signed on the underside of the box *Gyonen nanajunana o Yoyusai* and sealed *Setsuzan*
 With a wood *tomobako* storage box
 4 5/8 x 5 7/8 x 3in (11.6 x 14.7 x 7.6cm)

\$1,500 - 2,500



955

955

A LACQUER KOBAKO (SMALL BOX) AND A TWO-TIER LACQUER JUBAKO (STACKING BOX)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
 The first, rounded rectangular with lobed corners and decorated with fireflies on ferns in black and red *takamaki-e*, *aogai*, and two shades of gold *hiramaki-e* against a *roiro-nuri* ground, the interior with a removable tray; the second rectangular with lobed corners, decorated with a landscape and waterfall in gold *takamaki-e*, *hiramaki-e* and *hirame* on a *kinji* ground, the interiors *nashiji*
 Each with a wood *tomobako* storage box
 4in (10.1cm) wide; 4 3/4 x 4 x 2 3/4in (12 x 10.1 x 6.8cm)

\$1,500 - 2,500

Arms and Armor





956



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956

A SAOTOME TSUBA

Muromachi period (1333-1573), 16th century

The circular iron *tsuba* in chrysanthemum form, the petals pierce-carved in negative silhouette *sukashibori*, the lobed rim showing *tekkotsu*

With a wood *tomobako* storage box
4 7/8in (12.2cm) diameter

\$2,000 - 3,000

957

A KOKINKO TSUBA

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

The oval *shakudo* plate *tsuba* carved on the surface with crashing waves, the dots of foam inlaid in gold

With a wood *tomobako* storage box
3 3/8in (8.5cm) high

\$800 - 1,200

958

TWO KO KINKO TSUBA

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

The first, a *shakudo* oval plate *tsuba* carved on the surface with crashing waves and decorated with open and closed fans in *takabori* with gold *hirazogan* highlights; the second, a circular *yamagane sukashi tsuba* pierce carved with an auspicious character

Each with a wood *tombako* storage box
The first with Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 4010723, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated November 8, 2016

3 1/4in (8.3cm) diameter, the largest

\$2,000 - 3,000

959

SADATOMO (ACTIVE CIRCA 1850-1875)

A *shakudo daisho* pair of *tsuba*

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

The circular plate *tsuba* each decorated with seashells and seaweed on the ocean floor in *iro-e takazogan*, *takabori*, and *kebori*, signed *Sadatomo* and with a *kao*

With a wood *tomobako* storage box

The first with Hozon Tosogu (Sword Fitting Worthy of Preservation) certificate no. 4001409, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated November 6, 2012

3 3/16in (8cm) diameter, the largest

\$5,000 - 7,000

960

AN INLAID-IRON KYO-SHOAMI TSUBA

Edo period (1615-1868), 18th century

The russet iron *mokko* tsuba decorated both sides with archaic coins in gold and silver *nunomezogan* and *takabori*, fitted with a *shakudo* rim

With a wood *tomobako* storage box

With Hozon Tosogu (Sword Fitting Worthy of Preservation) no. 4008577, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated November 19, 2015
3 3/8in (8.5cm) high

\$2,500 - 3,500



960



961

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AN INLAID-IRON HIZEN TSUBA

Edo period (1615-1868), 18th century

Circular, carved with an openwork design of pine needles and decorated on the surface with floral scroll and serpentine dragons in gold and silver *nunomezogan*

With a wood *tomobako* storage box

3 3/4in (9.5cm) diameter

\$1,800 - 2,500

962

ITTOSAI TAKAO (BORN 1850-?)

A pair of gold *menuki*

Showa era (1926-1989), circa 1930

Formed as two pair of playful puppies, the details carved in *kebori*, signed *Ittosai Takao hachiju o* (Ittosai Takao, aged 80)

With a wood *tomobako* storage box

1 1/8in (2.7cm) wide

\$1,000 - 1,500



962



963

GOTO MITSUMORI (KEIJO, 1741-1804)

A fine *shakudo kozuka*

Edo period (1615-1868), 18th century

The *shakudo nanako* ground decorated with some of the attributes of the Seven Lucky Gods in gold and *shakudo takazogan*, *hirazogan* and *kebori*, signed *Keijo saku* and *Mitsumori*, and with a *ka*

3 7/8in (9.8cm) long

\$1,000 - 1,500



963

Provenance

Walter Lionel Behrens Collection



964

964

A GROUP OF TEN VARIOUS KOZUKA

Edo period (1615-1868), 18th/19th century
Comprising a *shakudo nanakoji kozuka* with a *shunga* scene of a couple before a screen in *iro-e takazogan*; a *shakudo nanakoji kozuka* with family crests in gold *takazogan*, signed *Kiyomizu Yoshiaki* and with a *kao*; a *shakudo nanakoji kozuka* with a scene from *Shuten Doji* in gold *takazogan*; a *shakudo tsuchimeji kozuka* with *kai awase* shells in *iro-e takazogan*; a copper *kozuka* with a wasp in *shakudo takazogan*; a copper *kozuka* with a recumbent boar beneath a crescent moon in *shishiaibori*, *iro-e takazogan* and *hirazogan*; a copper *kozuka* with a *torii* gate and blossoming cherry trees in gilt, the reverse finished in gilt; a *sentoku nanakoji kozuka* with a bird in flight and a blossoming prunus in gold and silver *takazogan*; a *shibuichi migakiji kozuka* with sumo wrestlers in *shishiaibori* and gold and *shakudo hirazogan*, inscribed *Naomasa*; a silver *migakiji kozuka* with a crane and a rising sun in silver and gold *takazogan* and *iro-e hirazogan*, inscribed *Omori Terumitsu*
3 3/4in (9.5cm) long

\$2,500 - 3,500



965

A GROUP OF NINE SHAKUDO KOZUKA

Edo period (1615-1868), 18th/19th century
Comprising five *shakudo nanakoji* examples, with a cricket and autumn grasses in gold *takazogan*, signed *Kikuoka Takayuki* and with a *kao*; a pair of geese in flight below a crescent moon in *iro-e takazogan*, inscribed *Yanagawa Naomasa* and with a *kao*; lotus flowers and leaves in *iro-e takazogan*; a heron perched on a mooring above crashing waves in *iro-e takazogan*, inscribed *Mitsuyasu* and with a *kao*; nandina berries and young bamboo in gold and *shakudo takazogan*; and four *shakudo migakiji* examples, with cranes in flight over crashing waves in silver *takazogan* and *shishiaibori*, the reverse with a poetic inscription; a fierce tiger in *shishiaibori*, the details in gold and copper *hirazogan*, inscribed *Sekibun*; two geese in flight and autumn grasses in *iro-e takazogan*, inscribed *Ichinomiya Nagatsune*; a badger looking up at the moon in *iro-e takazogan* and *shishiaibori*, inscribed *Hamano Haruyoshi*
3 3/4in (9.5cm) long

\$2,500 - 3,500

966

A GROUP OF EIGHT SHAKUDO KOZUKA

Edo period (1615-1868), 19th century
Comprising a *shakudo nanakoji kozuka* with a geisha in *iro-e takazogan*; a *shakudo nanakoji kozuka* with a galloping horse, inscribed *Mitsuyasu* and with a *kao*; a *shakudo nanakoji kozuka* with a swan on turbulent water in silver and gold *takazogan*, inscribed *Yoshioka Inaba no suke*; a *shakudo nanakoji kozuka* with Mount Fuji and the rising sun in *iro-e takazogan*, the frame edged in gilt; a *shakudo nanakoji kozuka* with boars in silver and gold *takazogan*; a *shakudo migakiji kozuka* with a swimming carp in *iro-e takazogan*, inscribed *Iwamoto Kanri* and with a *kao*; a Kaga-style *shakudo migakiji kozuka* with textiles in *iro-e hirazogan*; a *shakudo migakiji kozuka* with a *shishi* by a waterfall in gold and silver *takazogan* and *shishiaibori*
3 3/4in (9.5cm) long

\$2,500 - 3,500



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967

A GROUP OF SIX ASSORTED PAIRS OF FUCHI-GASHIRA

Edo period (1615-1868), 18th/19th century
 Comprising a *shakudo nanakoji* pair with a ceremonial drum, an *inro* decorated with a paulownia crest, and a fan in *iro-e takazogan*, inscribed *Tobari Tomohisa* and with a *kao*; a *shakudo nanakoji* pair with the Seven Sages of the Bamboo Groove and an oxherd on the back of an ox; a *shakudo migakiji* pair with Tamonten and a Chinese warrior in *iro-e takazogan*, inscribed *Masayoshi* and with a *kao*; a *shibuichi migakiji* pair with Choryo and Kosekiko in *iro-e takazogan*, inscribed *Ichijosai Horotoshi* and with a *kao*; a *shibuichi migakiji* pair with Gama Sennin in *takabori* and gold and copper *takazogan*, obscurely inscribed *Shoju* [] []; a *shibuichi migakiji* pair with Soki and an *oni* in *takabori*, *shishiaibori*, and gold and copper *takazogan*, inscribed *Yasumasa* and with a *kao*
 1 1/2in (3.8cm) wide, the largest

\$1,500 - 2,500

968

A GROUP OF EIGHT ASSORTED PAIRS OF FUCHI-GASHIRA

Edo period (1615-1868), 18th/19th century
 Comprising a *shakudo ishimeji* pair with a Chinese warrior in *iro-e takazogan*, inscribed *Toto no ju Hirotooshi*, with a wood *tomobako* storage box; a *shakudo* pair pierce carved with the "100 monkeys" design, the eyes picked out in gilt, inscribed *Yagami Jogen Nyudo*; a *shakudo nanakoji* pair with fish and water weeds in *iro-e takazogan*, inscribed *Bunzan* and with a *kao*; a *shakudo nanakoji* pair with crayfish in *iro-e takazogan*; a *shakudo nanakoji* pair with coiling dragons in gold *takazogan*; an iron *tsuchimeji fuchi* carved with a Nio guardian with gold *nunomezogan* highlights, paired with a *sentoku migakiji kashira* with a dragon in *takabori* and gold *takazogan*, inscribed *Hirado no ju Kunishige*; a copper *migakiji* pair with Ebisu holding a sea bream and a Chinese scholar with a writing brush in *iro-e takazogan*, inscribed *Ichiryusai Masaharu* and with a *kao*; a copper *migakiji* pair with an immortal next to a peach tree in *takabori* and *iro-e takazogan*
 1 1/2in (3.8cm) wide, the largest

\$2,000 - 2,800

969

A GROUP OF EIGHT ASSORTED PAIRS OF FUCHI-GASHIRA

Edo period (1615-1868), 18th/19th century
 Comprising a *shakudo ishimeji* pair with a dragon in *takabori* and gold *takazogan*, inscribed *Goto Yujo* with a wood *tomobako* storage box; a *shakudo ishimeji* pair with plovers over waves in *takabori* and gold *takazogan*; a *shakudo nanakoji* pair with a dragon in bamboo and plum by a stream in *iro-e takazogan*, inscribed *Naomasa*; a *shibuichi migakiji* pair with a Chinese scholar at a table and a figure by a pine tree, inscribed *Yasuchika*; a *shibuichi migakiji* pair with a *shishi* and cranes over waves in *takabori* and silver, gold, and *shakudo takazogan*; a gilt pair with a *minogame* (bushy-tailed tortoise) with a smaller tortoise on its back in *shibuichi* and gold *takazogan*, inscribed *Washimine* and with a *kao*; a copper *migakiji* pair with Hotei and Daikoku in gold and silver *takazogan*, *takabori*, and *shishiaibori*, inscribed *Issando Joi*, a copper *migakiji* pair with cranes and pines in *iro-e takazogan* and *shishiaibori*
 1 1/2in (3.8cm) wide, the largest

\$2,000 - 3,000



968



969



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A RYOKAI WAKIZASHI IN MOUNTS

Muromachi period (1333-1573), 16th century

Honzukuri, iorimune, toriizori, chu-gissaki forged in *ko-itame hada* with a *suguha* tempered edge with *sunagashi* and a *ko-maru boshi*, the *machi-okuri* tang with three holes and indistinct file marks, obscurely signed *Ryokai Kunisane saku*, 21 3/4in (54.2cm) long; the 19th-century *koshirae* comprising a black-lacquer *saya* fitted with a *shakudo-nanako kozuka* decorated with a *shishi* and butterflies in gold and silver *takazogan*, the *tsuka* fitted with iron *fuchi-gashira* decorated with a landscape, and gilt and *shakudo menuki* formed as roosters and hens, the circular iron *tsuba* decorated with flowers in gold *nunomezogan*

\$1,200 - 1,800



971

971

KANEKUNI (ACTIVE 1661-1673)

A Yamato katana in mounts

Edo period (1615-1868), 17th century

Honzukuri, iroimune, chu-gissaki, toriizori forged in flowing *itame-hada* with a *gunome midare* tempered edge mixed with *choji midare* in *nie* and a *ko-maru boshi*, the *ubu* tang with two holes and indistinct file marks, signed *Etchu no kami Kanekuni*, 27in (68.6cm) In a *koshirae* comprising a modern *nashiji-lacquer saya* and a *tsuba* mounted with *shakudo migakiji fuchi-gashira* and *shakudo menuki* formed as stylized dragons and with a circular russet-iron *tsubameji tsuba*

\$1,200 - 1,800

972

A BIZEN WAKIZASHI WITH IMPRESSIVE MOUNTS

The sword by Bizen Munetsugu (active 1864-1865), the fittings by Hagiya Katsuhira (1804-1886)

Edo period (1615-1868) and Meiji era (1868-1912, dated 1864 and 1871)

The blade *honzukuri*, *iorimune*, *torizori* with an extended tip, forged in *ko-itame hada* and with a *suguha* temper in *nie* with *ko-ashi* and an *o-maru boshi*, the *omote* side carved with a dragon chasing a flaming pearl and the *ura* side with a *hoko*, the *ubu* tang with *kiri* file marks and two holes, signed *Bizen no suke Fujiwara Munetsugu* and dated *Ganji gannen sangatsu hi* (A day in the 3rd month of 1864), with a one-piece gilt-copper *habaki*, 21 1/2in (54.4cm) long

The 19th-century mounts comprising a black-lacquer *saya* mounted with matching silver fittings with gold *takazogan* decorated with tigers in bamboo, including an extended *sayajiri* with a tiger by rocks and a stream under a grove of bamboo, the cat's stripes highlighted in gilt, a *kurikata* wrapping around the *saya* and carved with a tiger on a rock, and a *koiguchi* with clouds and bamboo leaves, dated *Meiji yon kanoto-hitsuji chushun kore o horu* (Carved in February, 1871), fitted with a *kozuka* with a copper and silver handle decorated with waves in *kebori*, the *tsuka* fitted with a *fuchi* carved as a snarling tiger by a rushing waterfall, signed *Seiryoken Hagiya Katsuhira gyonen rokuju hachi* (Seiryoken Hagiya Katsuhira at age 68) and with a *kao*, and a *kashira* with a crouching tiger, signed *Katsuhira* and with a *kao*, the large gold and *shakudo menuki* formed as tigers, the russet-iron plate *tsuba* with a tiger on rocks among bamboo, looking down at a rushing waterfall in *iro-e takazogan* signed *Mito no ju Hagiya Katsuhira* (Hagiya Katsuhira of Mito), with a *kao* and dated *Meiji yon kanoto-hitsuji chuto* (November, 1871)

\$3,500 - 4,500





973

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973

A WAKIZASHI IN LACQUER MOUNTS, WITH A SWORD STAND

The *saya* and *tsuka* by Fujiwara Zokoku (1806-1869)

Edo period (1615-1868) 19th century
The blade *hirazukuri*, *iorimune*, *toriizori* forged in *itame hada* and with a *choji gunome* tempered edge with *nie* and *utsuri*, ending in a *hakikake boshi*, carved with *bohi* on both sides, one-piece gold-foil *habaki*, 16 1/4in (41.3cm) long

The *koshirae* with a black-lacquer *saya* carved on the surface with orchids, *reishi* fungus, a finger citron, and banana leaves, signed and sealed Zokoku and dated *Hinoe-tora* (1866), with a *shakudo kozuka* with gilt highlights with a waterwheel in waves, the lacquer *tsuka* carved with hollyhock leaves and with recessed panels with carp swimming up waterfalls in *shakudo* and gilt, bearing a seal, fitted with a cloisonné-enamel *fuchi* with floral vines in gold wire and colored enamels, and a *kashira* decorated in Kaga-style inlays of chrysanthemum and vines in gold and copper on a *shakudo* ground, with a copper openwork *tsuba* carved with a dragon

The sword stand wood, carved on the cross-piece with openwork clouds and roundels of stylized characters and with a central inlaid ceramic panel decorated in cobalt blue with peonies and bats, the base with peacock feathers in gold and silver *hiramaki-e* and *aogai*, and gold-foil highlights, the edges finished in *fundame*

11 3/8 x 17 3/8in (28.8 x 44.1cm)

\$2,000 - 3,000

974

A BLACK LACQUER AIKUCHI TANTO KOSHIRAE (MOUNTS FOR A DAGGER)

Edo period (1615-1868), 19th century
Comprising a black-lacquer *saya* decorated with cherry blossoms in gold and red *hiramaki-e*, the mount fitted with en-suite silver fittings decorated with long-tailed birds and branches of cherry blossoms in gold *takazogan*, the *shakudo menuki* formed as a flowering branch with gold highlights, the silver *kozuka* decorated to match the fittings 15 5/8in (39.6cm) long

\$2,000 - 3,000

975

NAGATA KENBOKU

A lacquered wood *aikuchi tanto koshirae* Meiji era (1868-1912), late 19th century

The hardwood *saya* decorated with a blossoming cherry tree in gold *takamaki-e* and *kinpun*, signed on the *kozukaguchi* Nagata Kenboku and with a *kao*, the en suite fittings all *shakudo nanako* with blossoming cherry trees in *iro-e takazogan*, the *fuchi* signed Matsushima Tadaoki and with a *kao*, and Shimizu Yoshiaki *kore o chu*, the circular *shibuichi menuki* decorated with paulownia flowers in gilt

18 1/2in (47cm) long

\$2,000 - 3,000



975



976

976

A KO-DACHI KOSHIRAE (MOUNTS FOR A SMALL SLUNG SWORD) WITH SILVER FITTINGS

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

Comprising a black-lacquer ribbed *saya* fitted with matching silver fittings, including *sayajiri*, *kurikata* and *fuchi-gashira*, decorated with paulownia flowers in gold and silver *takazogan*, the *tsuka* with gold and *shakudo menuki* formed as phoenixes, and a *kozuka*, the handle decorated with a paulownia tree in *shishiaibori* and gold and *shakudo hirazogan*, the rounded rectangular *tsuba* decorated *en suite*, signed *Hideaki*, with a *kao* and dated *Meiji go mizunoe-saru chuto* (November, 1872)

\$3,000 - 5,000

977

A TANTO KOSHIRAE (MOUNTING FOR A DAGGER)

Edo period (1615-1868), 19th century

The modern black-lacquer *saya* fitted with a *shakudo nanako kozuka* with a *shishi* and peony in gold *takazogan*, and an iron *kogai* decorated with scrolling vines in gold *nunomezogan*, the *tsuka* mounted with *shakudo nanako fuchi-gashira* decorated with peonies in *iro-e takazogan*, signed *Okuhisa* and with a *kao*, and gilt *menuki* formed as *shishi*, the squared *mokko shakudo nanako tsuba* decorated with leaves in gold *takazogan*, the rim banded with a gilt "rope" *fukurin*

15 1/4in (38.7cm) long

\$2,000 - 3,000



977



977



978

A KOSHIRAE (SET OF MOUNTS) FOR A DAISHO

Edo period (1615-1868), 18th century

The set comprising black-lacquer *saya*, the *saya* for the *wakizashi* fitted with a *kozuka* decorated with a writhing dragon, the fittings all *shakudo nanako-ji* with *iro-e takazogan* decoration, the *fuchi-gashira* with scenes of the Genpei wars, the *tsuba* with rain dragons in clouds, each with a gilt rim finished with a *neko-gaki* ("cat-scratch") pattern and each *tsuka* wrapped in black silk and fitted with gilt-silver *menuki* formed as dragons

With Tokubetsu Hozon Tosogu (Sword fitting especially worthy of preserving) certificate no. 2001847 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated July 1, 2014.

US\$10,000-15,000



979

979

A LACQUER KATANA ZUTSU (SWORD CASE)

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

The slender body widening at the top to accommodate the tsuba, and decorated in *roiro-nuri* and a family crest in the form of arrows in gold *hiramaki-e*, fitted with a brass lockplate

40 1/2in (103cm) long

\$1,000 - 1,500

980

A LARGE WOODEN KOSASATSU (EDICT) SIGNBOARD

Edo period (1615-1868), 19th century

The wood placard written in ink with a prohibition against organizing and demonstrating in the streets, dated *Keio yonen sangatsu* (Third month of 1867)

\$3,000 - 5,000

981

AN INLAID HARDWOOD CABINET AND STAND

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

The rectangular cabinet fitted with six drawers of various sizes and two sliding doors, each drawer front framed in dark wood and inlaid with *tsuba*, *fuchi-gashira*, *menuki*, and *kozuka*, several bearing signatures *Yanagawa Masanobu*, *Hamano Noriyuki* and others, several of the *tsuba* comprising *daisho* pairs, the drawer pulls decorated with flowering vines in gold *hirazogan* and fitted to back plates from *kanamono* taken from *tabako ire* (tobacco pouches); set on a tall stand fitted with one wide drawer decorated to match the cabinet 26 x 22 1/2 x 11 7/8in (65.9 x 57.2 x 30cm), cabinet only; 62 1/4in (158.1cm) high overall

\$5,000 - 7,000



980



981



982

982

A LACQUERED SUJI KABUTO IN NANBOKUCHO STYLE

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

The iron *suji bachi* lacquered russet brown with Edo-period restoration and mounted with a three-lame solid-plate *shikoro* laced in teal-colored *kebiki*-style lacing, with stenciled leather covering the *mabizashi* and *fukigaeshi* and applied with gilt-copper hollyhock crests and decorative gilt-copper *shikoro kanamono* carved in *sukashibori*, the multi-tier chrysanthemum *tehen kanamono* of *shakudo* and gilt-copper with four *nanakoji shinodare* running down the front and back plates, the helmet with a gilt-copper *maedate* formed as character *ri* (Prosperity) within a circle
4 1/2in (11.4cm) high (helmet bowl)

\$4,500 - 5,500



983

983

MYOCHIN MUNENAGA (ACTIVE CIRCA 1700-1720)

A lacquered *suji kabuto*
Edo period (1615-1868), 18th century

The 62-plate *suji bachi* lacquered brown and fitted with a four-stage gilt-copper *tehen kanamono*, signed on the interior of the bowl *Myochin Munenaga*, the five-lame *manju shkoro* with blue *sugake* lacing and terminating in *fukigaeshi* applied with gilt-copper chrysanthemum clusters, the bowl adorned with a 19th-century gilt-copper *maedate* of flames surrounding a bronze mirror
6in (15.2cm) high (helmet bowl)

\$7,000 - 9,000



984

A FINE AND HEAVY KO-BOSHI KABUTO (HELMET WITH STANDING RIVETS)

Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th/17th century

Of unusual form with a somewhat flat crown, constructed of 62 plates riveted together with the small rivets left raised in relief and lacquered black, the front and back of the bowl with *shiho* decorated with clouds and dots in gold and silver *hiramaki-e* and applied with *shinodare*, the rear of the interior applied with a paper inscribed *Norikuni sho saku* (Made by Norikuni) with attestation *Edo no ju Osumi no kami Munemasa* (Munemasa, Lord of Osumi, living in Edo) and with a *kao*, the *mabizashi* and *fukigaeshi* applied with stenciled leather, the front of the bowl fitted with lacquered leather *kuwagata*-style *maedate* in a gilt-metal and *shakudo kuwagata-dai*, with a large *shikoro* of *hon kozane* wrapped in leather, the *fukigaeshi* applied with circular crests

5 1/2in (14cm) high (helmet bowl)

\$20,000 - 30,000

Provenance

Kyoto Arashiyama Museum Collection

Published

Kyoto Arashiyama Bijutsukan, *Tetsu to urushi no geijitsu*, Kyoto Arashiyama Bijutsukan zo *hinshu* (Iron and lacquer artworks from the collection of the Kyoto Arashiyama Museum), Kyoto: 1986



(another view)



985
No Lot

986
MIURA HIROMICHI (BORN 1938)
A restored *kawari kabuto* (eccentrically-shaped helmet) with an impressive forecrest
Edo period (1615-1868), 17th century and Heisei era (1989-2019), 2008

The original *eboshi kabuto* constructed of iron with a period *shikoro* of solid plates, and fitted with a large hand-made *maedate* in the form of a praying mantis of wood, fabric, and paper, covered in clear lacquer and gold leaf, the complete restoration of the helmet and the *maedate* by Miura Hiromichi

With a lacquered wood *tomobako* storage box

10in (25.4cm) high (helmet bowl)

\$20,000 - 30,000

For the *maedate* upon which the present lot is based, see Morihiro Ogawa, ed., *Art of the Samurai: Japanese Arms and Armor, 1156-1868*, New York: The Metropolitan Museum of Art, 2009, no. 39

Miura Hiromichi, among Japan's last and most active traditional armorers, has restored some of the most important Japanese armors in the world, including masterpieces in the collections of the Tower of London, the Yasukuni Shrine, Tokyo, and the Metropolitan Museum of Art, New York. He is currently the only armorer to have been designated by the Government of Japan as a Juyo Mukei Bunkazai Hojisha (Preserver of an Important Intangible Cultural Property; commonly known as Ningen Kokuho or Living National Treasure). Recently, one of his original armors was enshrined in the Tsurugaoka Hachimangu Shrine in Kamakura. The present *eboshi kabuto* has been featured in numerous Japanese television programs, and was exhibited at the Isetan Gallery in Shinjuku, Tokyo during a special exhibition of Mr. Miura's work. It is estimated to have taken him three years to carve and decorate the grasshopper forecrest. Mr. Miura is not currently producing any new works.





987

987

AN AKODA-NARI SUJI KABUTO

Muromachi period (1333-1573), 16th century

Constructed of eight iron plates and finished on the exterior with 44 plates, all lacquered black and mounted with *shinodare* on the front and rear central plates, the *koshi-maki* and *mabizashi* edged with gilt-copper *fukurin*, the crown fitted with a five-stage gilt-metal, copper, and *shakudo tehen kanamono*, the *kuwagata-dai* pierce carved with chrysanthemums and fitted with gilt-copper *kuwagata*, the bowl fitted with a later five-stage *shikoro* lacquered black and laced in blue and orange ending in *fukigaeshi* decorated with gilt-metal *manji* heraldic crests and trimmed in gold lacquer
5in (12.7cm) high (helmet bowl)

\$12,000 - 18,000

988

A LACQUERED IRON HAPPURI (FACE PROTECTOR)

Edo period (1615-1868), 18th century

The mask with standing flanges for arrow deflection, and pegs on the cheeks for holding cords, lacquered black, the interior lacquered red
7 1/4in (18.4cm) high

\$1,500 - 2,500

989

A WOOD MAEDATE (FORECREST)

Edo period (1615-1868), 19th century

The polychrome wood figure of Fudo Myo-o (Acala) re-purposed as a *maedate*

\$1,000 - 1,500



989





990

990

AN INLAID-CELADON INCENSE CONTAINER

Goryeo dynasty (918-1392), 13th century

Circular with canted edges, decorated on the cover in inlaid slip and iron oxide with a central chrysanthemum surrounded by five florets in semicircle reserves, the rim painted with a band of chrysanthemum petals, covered in a celadon glaze, the foot with three spur marks

2in (5.1cm) diameter

\$2,000 - 3,000



991

991

A BUNCHEONG SLIP-DECORATED STONEWARE BOTTLE

Joseon dynasty (1392-1897), 15th/16th century

The flattened ovoid vase with a tapering neck ending in a rolled lip, the body decorated on each side with circular panels of pairs of fish, incised into the applied white slip, the sides with lotus flowers, all covered in a celadon-tinged clear glaze, the recessed circular ring foot unglazed

10in (25.4cm) high

\$7,000 - 9,000



992

992

A PORCELAIN BLUE AND WHITE DRAGON JAR

Joseon dynasty (1392-1897), 19th century

With wide shoulders tapering to the foot and finished with a tall, cylindrical neck, painted in washes of underglaze cobalt with an animated dragon chasing a flaming jewel through scalloped clouds, the shoulder painted with a collar of fungus-head shaped clouds, the foot and rim with parallel bands, the deeply recessed foot adhered with kiln grit

14 1/2in (36.8cm) high

\$8,000 - 12,000



993

993

A PORCELAIN BLUE AND WHITE DRAGON JAR

Joseon dynasty (1392-1897), 19th century

The ovoid jar with wide shoulders tapering to the foot and finished with a tall, cylindrical neck, painted in underglaze cobalt with an animated dragon chasing a flaming jewel through scalloped clouds, the shoulder painted with a collar of fungus-head shaped clouds below a neck painted with similar clouds the foot with parallel bands, deeply recessed foot adhered with kiln grit, the the glaze showing pale blue where it has pooled at the base

15 1/8in (38.3cm) high

\$8,000 - 12,000

994



994

A TURTLE-FORM STONEWARE WATER DROPPER

Joseon dynasty (1392-1897), 19th century

Modeled as a turtle resting on a circular dais, the eyes highlighted in underglaze cobalt
4 1/4in (10.7cm) long

\$1,200 - 1,800

995

A BRONZE SEAL WITH A TORTOISE FORM

Joseon dynasty (1392-1897), 19th century

Cast in bronze, the tortoise shown looking up, on a square base with the characters 金正喜印 김정희인 Kim Jeong Hui no in
5in (12.7cm) wide

\$2,000 - 3,000



995



996

A MOTHER-OF-PEARL INLAID LACQUER STORAGE CHEST

Joseon dynasty (1392-1897), 19th or early 20th century

The rectangular chest fitted with two hinged doors opening to reveal six drawers of various size, decorated on the exterior of the doors and the sides with scholars and attendants enjoying tea beneath pine trees, or admiring fish in a stream, the upper surface with crane in flight above fruiting trees, and a central auspicious medallion, all bordered by grape vines or key fret bands, the interior of the doors with auspicious medallions and scrolling vines and the drawers decorated with blossoming peonies, chrysanthemums, peaches, prunus and bamboo, bronze hardware with traces of gilding and brass drawer pulls
22 x 25 x 16 1/4in (55.7 x 63.5 x 41.1cm)

\$10,000 - 15,000

The decorative panels of Chinese sages under pine trees on the door fronts, as well as the key-fret pattern that frames the edges of this storage chest also appear in mother-of-pearl inlay on a lacquered wardrobe (*nong*) of typical Korean format in the collection of Tenri University Sankokan Museum, Japan, dated to the 19th-20th century in *Uri nara shont'ong munaeiu (Korean Traditional Pattern 3: Lacquerware Inlaid with Mother-of-Pearl, Woodenware Adhered with painted Ox-horn Sheet)* (National Research Institute of Cultural Heritage, 2005), no. 105, pp. 362-365). The same volume also reproduces a game board for go (*badukpa*) with similar mother-of-pearl inlay of four Chinese sages playing go in the Koryo Museum of art, Kyoto: no. 106, pp. 366-367, also dated to the 19th-20th century.

However the shape of this lot mirrors a late 19th century two-door cabinet-on-stand of brown lacquered wood with shark skin, tortoise shell, mother-of-pearl and crimped wire inlays, in the Museum fur Lakkunst, Munster, published in Patricia Frick and Son-Chim Jung, *Korean Lacquer Art: Aesthetic Perfection* (Munster, 2012), no. 45, pp.186-189. The authors note in the entry that these cabinets, called *gakkesuri* (safe-chests) in Korea were inspired by Japanese ship captains' sea-chests (*funadansu*) introduced to Korea in the late Joseon period to Korean households for keeping documents and other valuable items. The Museum fur Lakkunst cabinet is dated to the 19th century.



996

997

**A LARGE MOTHER-OF-PEARL INLAID
BLACK LACQUER GARMENT BOX
(OTSANGJA)**

**Joseon dynasty (1392-1897), 19th/20th
century**

Of rectangular form, the black lacquer ground inlaid with crushed mother-of-pearl tiles in a pattern of peony blossoms and leaves issuing from scrolling stems of crimped wire extend around the side walls of the box and repeat across the cover framed by rows of disks and stylized bats at the corners within crimped wire bands, the rows of disks also repeated along the low walls of the cover; the interior surfaces finished with red lacquer and the base of the box showing a thin layer of black lacquer

9 1/2 x 27 1/2 x 14 5/8in (24.2 x 70 x 37.2cm)
(2).

\$10,000 - 15,000

A black lacquered wood garment box in the collection of the Philadelphia Museum of Art, with similar decoration and of similar size (12 1/8 x 27 3/4 x 15 1/2in [30.8 x 70.5 x 39.4cm]) and decoration was published in Hyunsoo Woo (ed.), *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392-1910* (Philadelphia Museum of Art, 2014), cat. No. 2-32, p. 168 (as 19th century). See also the black lacquer box of smaller size (16 3/4 x 10 x 7 1/2in [42.5 x 26 x 19.1cm]) with crushed mother-of-pearl inlay forming stylized blossoms and leaves on scrolling stems of crimped wire and rows of disks on the cover sides, sold in Christie's, New York sale, 15 April 2016, lot 119 (as 19th century).



997



998

998

A MOTHER-OF-PEARL INLAID BOX

Joseon dynasty (1392-1897), 19th century

The rectangular box with a hinged, domed cover decorated with shaped panels containing blossoming flowers and auspicious objects, the surrounding areas with a ground of dense flower blossoms, the interior of the cover decorated with flowering branches and auspicious characters and a poem, the hardware carved with longevity characters and flowering plants
 4 7/8 x 9 x 4 1/8in (12.3 x 22.9 x 10.4cm)

\$1,500 - 2,500



999

999

BUDDHIST DEITIES

Early 20th century

Painted in ink and polychrome pigments with Bodhisattvas, guardians, immortals and attendants

44 1/8 x 66in (112 x 167.6cm)

\$2,000 - 3,000

Provenance

De-accessioned from the Pearl S. Buck house, Perkasie, PA, 1960's

1000

BUDDHAS AND BODDHISATTVAS OF THE TEN DIRECTIONS

Joseon dynasty (1392-1897), dated 1699

Painted in ink, color and gold on silk with five of the 10 buddhas and bodhisattvas the ten directions among clouds, inscribed in the top left and right 十方諸佛 十方 여러 부처 *Sibbang yeoleo bucheo* (Buddhas of the 10 directions) and 十地菩薩 십지 보살 *Sibji bosal* (Bodhisattvas of the 10 directions), with a Kangxi reign date 康熙三十八年十月吉日 강희 팔년 시월 길일 *Ganghui palnyeon siwol gil-il* (An auspicious day in October 1699) and with a list of donors

\$40,000 - 50,000



1000

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IRON ARTICULATED MODEL OF A SNAKE

大蛇自在鉄置物

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

£100,000 - 150,000
\$121,500 - 182,000 *

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14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 buyer resides or does business. Buyers 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 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 thereof; (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 buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation 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. On Thursday 12 September oversized lots (noted as W next to the lot number) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Tuesday 24 October. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

Auction Results

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

Bonhams Specialist Departments

19th Century Paintings

London
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New York
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20th Century British Art

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20th Century Fine Art

San Francisco
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Aboriginal Art

Australia
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African, Oceanic & Pre-Columbian Art

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American Paintings

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Antiquities

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Antique Arms & Armour

London
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Joseph Francaviglia
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Celeste Smith
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Australian Art

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+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

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Ian Ehling
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Los Angeles

Catherine Williamson
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San Francisco

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British & European Glass

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British Ceramics

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California & Western Paintings & Sculpture

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Kathy Wong
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Carpets

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Chinese & Asian Art

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Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
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New York
Bruce MacLaren
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Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
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Hong Kong
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Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

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Clocks

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New York
Jonathan Snellenburg
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Coins & Medals

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John Millensted
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Los Angeles
Paul Song
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Entertainment Memorabilia

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Los Angeles
Catherine Williamson
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Dana Hawkes
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European Ceramics

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Sebastian Kuhn
+44 20 7468 8384

European Paintings

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Charles O' Brien
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New York
Madalina Lazen
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Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
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Furniture and Decorative Art

London
Thomas Moore
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Los Angeles
Angela Past
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Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
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Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

New York
Mark Rasmussen
+1 917 206 1688
Hong Kong
Edward Wilkinson
+852 2918 4321

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

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Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

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Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Camille Barbier
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Paul Redmayne
+852 3607 0006

Marine Art

London
Veronique Scorer
+44 20 7393 3962

Mechanical Music

London
Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**

London
Giles Peppiatt
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New York
Hayley Grundy
+1 917 206 1624

**Modern & Contemporary
Middle Eastern Art**

London
Nima Sagharchi
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**Modern & Contemporary
South Asian Art**

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Tahmina Ghaffar
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**Modern Decorative
Art + Design**

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Mark Oliver
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New York
Benjamin Walker
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Dan Tolson
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Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
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New York
Rupert Banner
+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
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San Francisco
Mark Osborne
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Phillip Kantor
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Automobilia

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Toby Wilson
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Adrian Pipiros
+44 20 8963 2840

Motorcycles

London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services

San Francisco
Laura King Pfaff
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Native American Art

Los Angeles
Kim Jarand
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San Francisco
Ingmars Lindbergs
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Natural History

Los Angeles
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567 •

Old Master Pictures

London
Andrew Mckenzie
+44 20 7468 8261
Los Angeles
Mark Fisher
+1 323 436 5488

Orientalist Art

London
Charles O'Brien
+44 20 7468 8360

Photography

New York
Laura Paterson
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Los Angeles & San Francisco
Morisa Rosenberg
+1 323 436 5435
+1 415 503 3259

**Post-War and
Contemporary Art**

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Ralph Taylor
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New York
Muys Snijders,
+212 644 9020
Jacqueline Towers-Perkins,
+1 212 644 9039
Lisa De Simone,
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

Prints and Multiples

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Lucia Tro Santafe
+44 20 7468 8262
New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morisa Rosenberg
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Russian Art

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Daria Khristova
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New York
Yelena Harbick
+1 212 644 9136

Scientific Instruments

London
Jon Baddeley
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New York
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Edinburgh
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

London
Ellis Finch
+44 20 7393 3973

Sporting Guns

London
Patrick Hawes
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Space History

San Francisco
Adam Stackhouse
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Travel Pictures

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