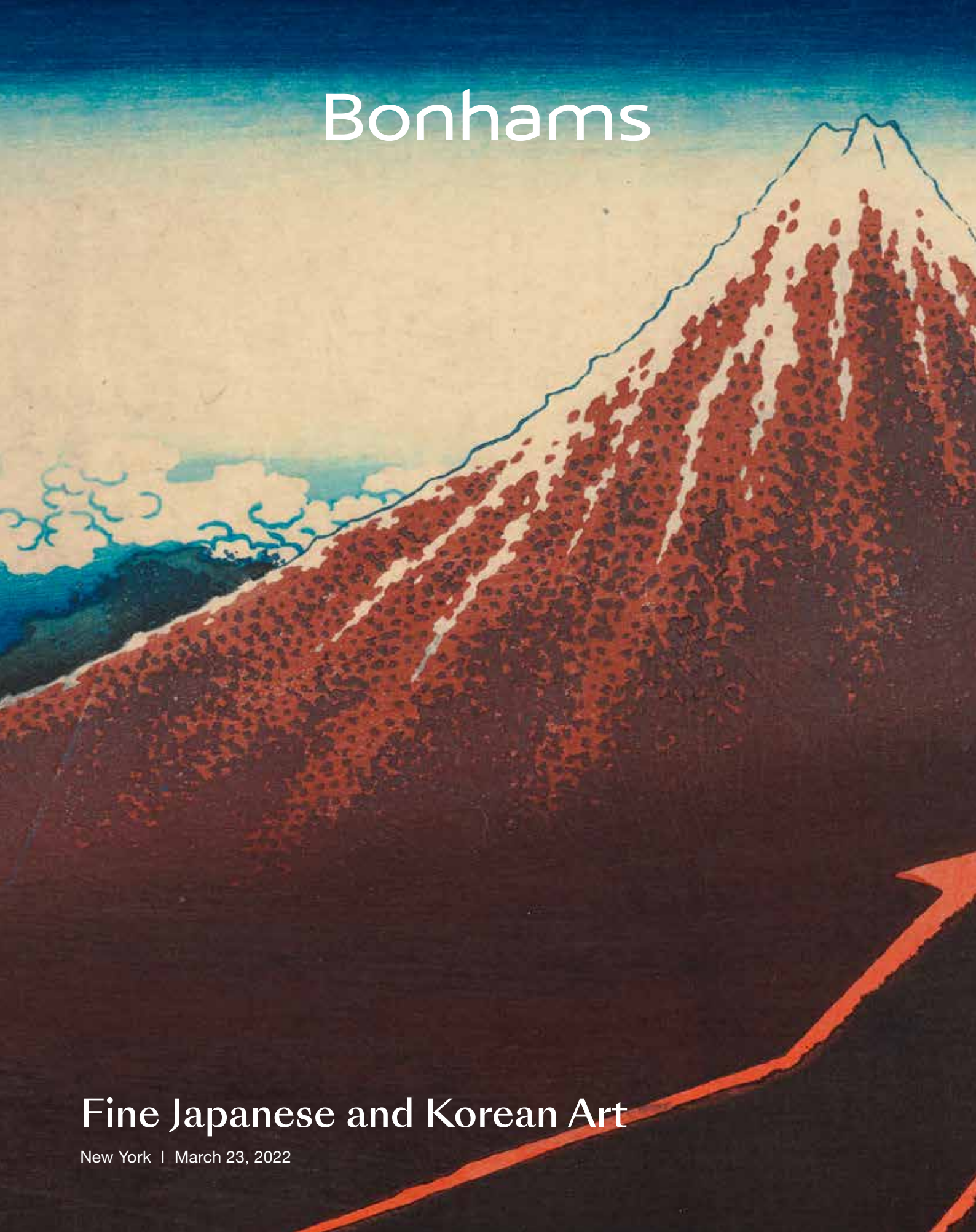
Bonhams



Fine Japanese and Korean Art

New York I March 23, 2022



Fine Japanese and Korean Art

New York I Wednesday March 23, 2022 at 10am

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

27548
Lots 501 - 798

AUCTION INFORMATION

Eric Minoff -
2074912-DCA

Jeffrey Paul Olson -
2070005-DCA

Bonhams & Butterfields
Auctioneers Corp.
2077070-DCA

CATALOG: $45

PREVIEW

Thursday March 16, 10am - 5pm
Friday March 17, 10am - 5pm
Saturday March 18, 10am - 5pm
Sunday March 19, 10am - 5pm
Monday March 20, 10am - 5pm
Tuesday March 22, 10am - 3pm

INQUIRIES

Japanese Art Department
Jeffrey Olson, Director
+1 (212) 461 6516
jeff.olson@bonhams.com

Philip Hafferty
+1 (212) 461 6523
philip.hafferty@bonhams.com

ILLUSTRATIONS

Front Cover: lot 527
Back Cover: lot 796
Inside Front Cover: lot 642
Inside Back Cover: lot 618

BIDS

Bid online/APP
Register to bid online by visiting
www.bonhams.com/27548

Bid through the app. Download now for android and iOS

Alternatively, contact our Client Services department at:
bids.us@bonhams.com
+1 (212) 644 9001

IMPORTANT NOTICES

Please note that all customers, irrespective of any previous activity with Bonhams, are required to have proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

For absentee and telephone bids we require a completed Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email to the specialist department or to the Client Services department at bids.us@bonhams.com. Please note we cannot guarantee bids within 24 hours of the sale.

SHIPPING & COLLECTION

All buyers will be extended a shipping quote within 5 business days following the sale. Lots marked “W” are oversized and therefore subject to alternative shipping methods. For further information, please refer to the Oversized Lots page.
If you wish to collect your purchases from a Bonhams US location, scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. For your convenience, pre-allocated 30-minute slots are available Monday through Friday between 9am and 4.30pm. To schedule a collection, please contact our Client Services department at invoices.us@bonhams.com.
If you are sending a third-party to collect, we will require authorization to release the property to the nominated party.

FSC
www.fsc.org
MIX
Paper from responsible sources
FSC® C002405

Bonhams
© 2022 Bonhams & Butterfields Auctioneers Corp.
All rights reserved.

ASIA WEEK NEW YORK

Japanese and Korean Works of Art Team

New York





Jeff Olson
New York

Philip Hafferty
New York

Gary Levine, Consultant
New York

Global





Dessa Goddard
Vice President, US

Neil Davey, Senior Consultant
London, New Bond Street

Joe Earle, Senior Consultant
London, New Bond Street

London





Suzannah Yip
London, New Bond Street

Yoko Chino
London, New Bond Street

Karina Choy
London, New Bond Street


大宅太郎光國
荒井丸



501



503



504



502

PROPERTY OF VARIOUS OWNERS

501
SUZUKI HARUNOBU (1725-1770)
Edo period (1615-1868), circa 1768-69
A *chuban tate-e* print entitled *Matsu wa senzai no chigiri* (The Pine Tree Is a Pledge of 1,000 Years), depicting two lovers and a poem, signed *Suzuki Harunobu ga*
10 7/8 x 8in (27.7 x 20.3cm)

$1,200 - 1,800

502
SUZUKI HARUNOBU (1725-1770)
Edo period (1615-1868), 1770
A *chuban tate-e* print depicting a courtesan of the Motoya with a client disguised as an itinerant monk, his face reflected in a basin on the veranda, signed *Suzuki Harunobu ga*
11 x 8 1/8in (28.1 x 20.5cm)

$1,000 - 1,500

503
ISODA KORYUSAI (1735-90)
Edo period (1615-1868), 18th century
A *chuban tate-e* print of two women in front of a *tokonoma* alcove, one holding a hanging scroll with an image of a carp trying to swim up a waterfall, signed *Koryusai ga*
9 3/4 x 7 3/8in (24.7 x 18.8cm)

$1,000 - 1,500

504
ISODA KORYUSAI (1735-1790)
Edo period (1615-1868), circa 1770s
A *chuban tate-e* print entitled *Enro junigatsu fuzuki* (12 Months in the Pleasure Quarters, Seventh Month), signed *Koryu ga*
10 9/16 x 8 3/4in (26.8 x 22.2cm)

$1,000 - 1,500

505 ¤
KATSUKAWA SHUNSHO (1726-1792), KATSUKAWA SHUNZAN (ACTIVE CIRCA 1781-1801), KATSUKAWA SHUN'EI (1762-1819), KATSUKAWA SHUNKO (1743-1812), AND IPPITSUSAI BUNCHO (1765-1792)
Seven *hosoban* prints and a *chuban tate-e* print
Edo period (1615-1868), 1773-1791
The first of actor Otani Hiroji III, signed *Shunsho ga*, actor Otani Hiroji III as Naoe Saemon, signed *Shunsho ga*, and actor Bando Matataro IV as Bando Taro, both from the *kaomise* (seasonal inaugural play) *Gohiiki Kanjincho*, 1773; actor Segawa Kikunojo III as the Geisha Otori, 1791, censor's seal *kiwame*; and another actor print, both published by Tsuruya Kiemon (Senkakudo), signed *Shun'ei ga*; actor Nakajima Mihoemon II as Yamana Sozen, 1778, signed *Shunko ga*; a Beauty at Sumaya, published by Nishimuraya Yohachi (Eijudo), signed *Ippitsusai Buncho ga*; the last of Hanaogi of the Ogiya, *kamuro* Yoshino, and Tatsuta, signed *Shunzan ga* (8)
12 3/16 x 5 3/4in (31 x 14.6cm) each hosoban, approximately
8 7/8 x 6 3/4in (22.4 x 17cm)

$1,200 - 1,800





505 506

506
SUZUKI HARUNOBU (1725-1770) AND KATSUKAWA SHUNCHO (ACTIVE CIRCA 1780-1801)
Two *chuban yoko-e* prints and eight *oban yoko-e shunga* prints
Edo period (1615-1868), 18th century
Two *chuban yoko-e* prints; the first depicting a young man's striped kimono draped on a rack, and a *noren* (cloth curtain) with *kiri* (paulownia), sealed *Koryu*; the second entitled *Woman under Kotatsu and Masked Man*, from the series *Enshoku koi no urakata* (The Spell of Amorous Love); eight *oban yoko-e shunga* prints; the first two prints from the series *Koshoku zue juniko* (Erotic Illustrations for the 12 Months); the other six prints from the series *Imayo irokumi no ito* (Threads of Modern Encounters) in five designs, each unsigned (10)
10 1/16 x 15 3/8in (25.2 x 39.2cm), the largest

$2,000 - 3,000



507

507
KATSUKAWA SHUNCHO (ACTIVE CIRCA 1780-1801) AND KIKUKAWA EIZAN (1787-1867)
Ten *oban yoko-e shunga* prints
Edo period (1615-1868)
The first four prints from the series *Koshoku zue juniko* (Erotic Illustrations for the 12 Months) in two designs; the other four prints from the series *Imayo irokumi no ito* (Threads of Modern Encounters), in three designs; and two others, each unsigned (10)
10 3/7 x 15 3/16in (26.4 x 38.6cm) each approximately

$1,500 - 2,500



508

508
TORII KIYONAGA (1752-1815)
Two *chuban yoko-e* prints and an *oban yoko-e* print
Edo period (1615-1868), 18th century
The first entitled *Yoshiwara*, and second entitled *Yado sagari* (Lodging), both from the series *Imayo juni kagami* (12 Mirrors for the Modern Style); the last from the series *Shikido juniban* (12 Scenes of Lovemaking), 1784 (3)
7 3/8 x 10 1/8in (19 x 25.6cm)
9 1/4 x 13in (23.6 x 33cm)

$800 - 1,200



509

509
EISHOSAI CHOKI (DATES UNKNOWN)
Edo period (1615-1868), circa 1780-1810
A *chuban tate-e* print entitled *Ryuchu Kichidai zou*, depicting an entertainer performing a dance with two hats decorated in cherry blossoms, signed *Choki*, published by Tsutaya Juzaburo
11 3/4 x 5 1/2in (29.8 x 13.9cm)

$3,000 - 5,000

510
KATSUKAWA SHUNDO (ACTIVE 1780-1792)
Edo period (1615-1868), circa 1780s
An *oban tate-e* print entitled *Furyu Yatsushi Chushingura Shodan* (Fashionable Storehouse of Loyal Retainers, Act 1), signed *Shundo ga*
14 7/8 x 10 1/8in (37.7 x 25.7cm)

$2,000 - 3,000

511
TAMAGAWA SHUCHO (ACTIVE 1789-1804)
Edo period (1615-1868), circa 1798-1804
An *oban tate-e* print entitled *Wakanaya no uchi Nishikie* (The Courtesan Nishikie of Wakanaya), signed *Tamagawa Shucho ga*, published by Eizakiya Kichibei
15 3/8 x 9 15/16in (39 x 25.2cm)

$6,000 - 8,000

512
UTAGAWA TOYOKUNI I (1769-1825)
Edo period (1615-1868), circa 1800
An *oban tate-e* print triptych depicting beauties enjoying the cool evening and netting fish from a platform on a river while a young man is entertained, signed *Toyokuni ga*, published by Tsuruya Kinsuke (3)
15 1/8 x 10in (38.4 x 25.4cm) approximately, each sheet

$2,000 - 3,000



510



511



512



513

513
UTAGAWA TOYOKUNI I (1769-1825)
Five woodblock prints
Edo period (1615-1868), circa 1800-1811
Each an *oban tate-e* print, signed *Toyokuni ga*, comprising: a beauty seated before a makeup stand; a seated courtesan watching as a man adjusts his topknot before a mirror, from an unidentified series; a woman adjusting her hair, from the series *Bijin awase* (Comparison of Beauties); an actor print entitled *Onoe Kikugoro ai tsutome moshi soro* (Onoe Kikugoro Performing) from the series *Henka no zu* (Illustrations of Transformations); the actors Iwai Hanshiro and Bando Mitsugoro as a couple beneath an umbrella (5)
14 3/4 x 9 3/8in (37.5 x 23.8cm) each approximately

$1,200 - 1,800



514

514
UTAGAWA TOYOKUNI II
Edo period (1615-1868), circa 1833-1834
An *oban yoko-e* print entitled *Kamakura bansho, Tsurugaoka yori Boshu yama no zu* (Evening Bell at Kamakura: Mountains of Awa Province Seen from Tsurugaoka), signed *Toyokuni hitsu* and sealed *Utagawa*, from the series *Meisho hakkei* (Eight Views of Famous Places), second edition, published by Iseya Rihei
9 7/8 x 14 7/8in (25 x 37.8cm)

$1,000 - 1,500



515

515
UTAGAWA TOYOKUNI II (TOYOSHIGE, 1777-1835)
Three woodblock prints
Edo period (1615-1868), circa 1806 and 1802
Oban tate-e prints including two from the series *Shin nishikide Inoguchi*, the fist depicting a courtesan lighting a pipe from a brazier, the second depicting a beauty carrying a child on her shoulder as he plays with a toy, each signed *Ichiryusai Toyoshige ga*, published by Nishimuraya Yohachi, the third from an unknown series depicting a beauty holding a fan, and a landscape cartouche, signed *Toyokuni ga*, published by Izumiya Ichibei (3)
14 3/8 x 9 3/4in (36.5 x 24.7cm) each approximately

$1,200 - 1,800



516



517



518



519

516
KEISAI EISEN (1790-1848)
Edo period (1615-1868), circa 1827
An *oban tate-e* print entitled *Shiba shinme Kurumaya* (Portrait of a Beauty at Kurumaya, Shiba), from the series *Tosei kaiseki zukushi* (Collection of Fashionable Restaurants of the Day), signed *Keisai Eisen ga*, published by Sanoya Kihei
14 x 9 3/4in (35.5 x 24.7cm)

$1,000 - 1,500

517
KEISAI EISEN (1790-1848)
Edo period (1615-1868), circa 1827
An *oban tate-e* print from the series *Imayo bijo kagami* (Mirror of Beautiful Women of the Present Day), signed *Keisai Eisen ga*, published by Sanoya Kihei
14 x 9 3/4in (35.5 x 24.7cm)

$1,000 - 1,500

518
KIKUGAWA EIZAN (1787-1867)
Three woodblock prints
Edo period (1615-1868), circa 1811-1814
Oban tate-e prints including:
Hira bosetsu (Twilight Snow at Mount Hira), from the series *Furyu bijin Omi hakkei* (Fashionable Beauties for the Eight Views of Omi), signed *Eizan hitsu*, published by Sanoya Kihei; *Toi no Tamagawa* (The Cloth-fulling Jewel River), from the series *Furyu Mutamagawa* (Fashionable Six Jewel Rivers), signed *Kikugawa Eizan hitsu*, published by Yamaguchi Tobei; a beauty combing a child's topknot from the series *Bijin ko-dakara awase* (Comparison of Beauties and Precious Children), signed *Kikugawa Eizan hitsu*, published by Moriya Jihei (3)
15 1/8 x 10 1/8in (38.4 x 25.7cm) the first two, approximately; 13 3/4 x 9 1/8in (34.9 x 23.2cm), the third

$1,200 - 1,800

519
KEISAI EISEN (1790-1848)
Three woodblock prints
Edo period (1615-1868), circa 1820-1830
Comprising *oban tate-e* prints, all signed *Keisai Eisen ga*, including *Hara no eki* (Hara Station, no. 14) from an untitled series of the 53 Stations of the Tokaido Road, published by Tsutaya Kichizo; *Rokugatsu, Tenno Matsuri* (June, Tenno Festival), from the series *Ukiyo Bijin Junikagetsu* (12 Months of Beautiful Women of the Floating World), published by Sano Kichibei; Takanawa Harbor, from the series *Edo Meisho adakurabe* (Contest of the Famous Views of Edo), published by Maruya Jinpachi (3)
14 3/4 x 10in (37.4 x 25.4cm) each approximately

$1,000 - 1,500



520



521

520
KEISAI EISEN (1790-1848)
Two woodblock prints
Edo period (1615-1868), circa 1820-1830
Each an *oban tate-e* print, the first depicting a beauty before a wrapped parcel, from the series *Imayo bijin kurabe* (Contest of Beauties in the Modern Style), published by Wakasaya Yoichi; the second depicting a standing beauty, from an unknown series, each signed *Eisen ga* (2)
13 3/4 x 9 1/4in (35 x 23.5cm) each approximately

$1,000 - 1,500

521
KEISAI EISEN (1790-1848)
Edo period (1615-1868), 19th century
An *oban tate-e* print depicting Minamoto Ushiwakamaru (Yoshitsune) as he receives a scroll detailing sword-fighting techniques from Sojobo (The Tengu King), signed *Eisen*
15 1/4 x 10 3/8in (38.7 x 26.3cm)

$1,000 - 1,500

522
KITAGAWA UTAMARO (1754-1806)
Edo period (1615-1868), circa 1805
An *oban tate-e* print entitled *Tamaya no Tagasode* (The Courtesan Tagasode of the Tamaya), from the series *Yukun Nana Komachi* (Courtesans as the Seven Komachi), signed *Utamaro hitsu*, published by Izumiya Ichibei
15 3/8 x 10 3/8in (39 x 26.4cm)

$3,000 - 5,000



522



523



524



524



525

523
KITAGAWA UTAMARO (1754-1806), TORII KIYONAGA (1752-1815), KATSUKAWA SHUNKO (1743-1812), AND OTHERS
Eight woodblock prints
Edo period (1615-1868), 19th century
Seven *oban tate-e* prints comprising one sheet of a polyptych depicting three courtesans and a gentleman on a veranda, signed *Utamaro hitsu*; one sheet of a polyptych depicting three beauties looking out into a wintery garden, signed *Kiyonaga ga*; one sheet of a polyptych depicting a group of women in a pleasure house, signed *Shunko ga*; a beauty from the series *Shokoku meisho zusho* (Famous Views of the Provinces Illustrated), signed *Kuniyoshi ga*; a standing beauty from the series *Bijin awase*, signed *Kochoro Kunisada ga*; *Suruga Miho* (Miho in Suruga Province), from the series *Honcho Fukei Bijin Kurabe* (Beauties Compared with Scenic Spots of Our Country), signed *Kochoro Kunisada ga*, published by Sanoya Kihei; a bird's-eye view of a large villa with banners flying in celebration of Boys' Day, signed *Shun'ei ga*; an *oban yoko-e* depicting two samurai (8)
15 3/8 x 10 1/8in (39 x 25.7cm), the largest

$1,000 - 1,500

524
KATSUSHIKA HOKUSAI (1760-1849)
Three woodblock prints
Edo period (1615-1868), circa 1806 and 1802
Comprising two *oban yoko-e* prints from the series *Kanadehon Chushingura* (The Stoehouse of Loyal Retainers, a Primer), entitled *Kudanme* (Act 9), and *Godanme* (Act 5), each unsigned, published by Tsuruya Kinsuke; a *chuban tate-e* print from the series *Mitate nijushiko* (Parodies of the 24 Paragons of Filial Piety), depicting a courtesan nursing Fukurokuju in a parody of Saishi (Cui She), signed *Gakyojin Hokusai ga* (3)
10 1/4 x 15in (26 x 38.1cm); 9 1/4 x 7in (23.5 x 17.8cm)

$1,200 - 1,800

525
KATSUSHIKA HOKUSAI (1760-1849)
Twelve *oban yoko-e shunga* prints
Edo period (1615-1868), circa 1812
Each from the series *Ehon tsuhi no hinagata* (Picture-Book Models of Couples) in six designs, each unsigned (12)
9 5/8 x 14 1/16in (24.3 x 35.7cm) the smallest
10 1/8 x 15in (25.7 x 38cm) the largest

$2,000 - 3,000



526
KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), circa 1830-1831
An *oban yoko-e* print entitled *Sunshu Ejiri* (Ejiri in Suruga Province), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), published by Nishimuraya Yohachi Eijudo, censor's seal *kiwame*, signed *Saki no Hokusai litsu hitsu*
10 3/8 x 15 1/8in (26.3 x 39cm)

$30,000 - 40,000



(reverse)

527
KATSUSHIKA HOKUSAI (1760-1849)
Mount Fuji in a Thunderstorm
Edo period (1615-1868), circa 1831
An *oban yoko-e* print entitled *Sanka haku-u* (White Rain Below the Mountain), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), depicting the mountain, its peak and steep upper slopes capped with snow, rising majestically above billowing thunderclouds, with stylized forks of lightning at lower right, signed *Hokusai aratame Iitsu hitsu*
10 x 14 1/2in (25.4 x 36.8cm)

$200,000 - 300,000

Published by Nishimuraya Yohachi (Eijudo) and titled in Japanese *Sanka haku-u* or *White Rain Below the Mountain*, this world-famous depiction of Japan's tallest mountain has acquired a wide range of non-Japanese titles since it first came to global notice around 150 years ago: *Douche en dessous du sommet*, *Sudden Shower beneath the Summit*, *Rainstorm beneath the Summit*, *Mount Fuji above the Lightning* or even the *Black Fuji*, testament indeed to its enduring popularity among European and American lovers of Japanese art. Along with two other prints from the same series of views of Mount Fuji, known outside Japan as the *Great Wave* and the *Red Fuji*, it is not just one of Hokusai's best-known prints but one of the most familiar images in the whole of East Asian art or even world art.

Occupying a larger proportion of the pictorial space than it does in any other Hokusai view of Fuji, the mountain is seen from the west, late on a summer afternoon, when "white rain," a sudden thunderstorm bursting from a previously clear sky, drenches its lower slopes, dark thunderclouds at right contrasting with sunlit clouds at left and a red bolt of lightning below.

The present lot exhibits several features associated with earlier impressions of *Sanka haku-u*, among them the darker clouds at right and the *bokashi* (partially wiped) graduated bands of the sky above Fuji. Outstanding examples are preserved in several of the world's finest collections of Japanese art, including the Museum of Fine Arts, Boston (four impressions: 06.1139, 11.25222, 21.6757, 21.6758); the British Museum (two impressions: 1906,1220,0.526, 1937,0710,0.120); the Metropolitan Museum of Art, New York (JP11); Harvard University Art Museums (1933.4.2700); the Honolulu Academy of Arts; and the Art Institute of Chicago; for the last two see Tokyo National Museum, *Hokusai*, exhibition catalogue, October 25-December 4, 2005, cat. nos. 288 and 289.





528
KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), circa 1835-1836
A *oban yoko-e* print with a poem by Jito Tenno (Empress Jito), from the series *Hyakunin isshu uba ga etoki* (100 Poems Explained by the Nurse), signed *Zen Hokusai* with red *manji*, censor's seal *kiwame*, published by Nishimuraya Yohachi with seal *Eijudo*
10 1/4 x 14 7/8in (26 x 37.8cm)

$15,000 - 25,000



529
KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), circa 1835-1836
Aa *oban yoko-e* print entitled *Ariwara no Narihira*, from the series *Hyakunin isshu uba ga etoki* (100 Poems Explained by the Nurse), signed *Zen Hokusai* with red *manji*, censor's seal *kiwame*, published by Nishimuraya Yohachi with seal *Eijudo*
10 1/4 x 14 7/8in (26 x 37.8cm)

$15,000 - 25,000

Provenance
Perrine Collection





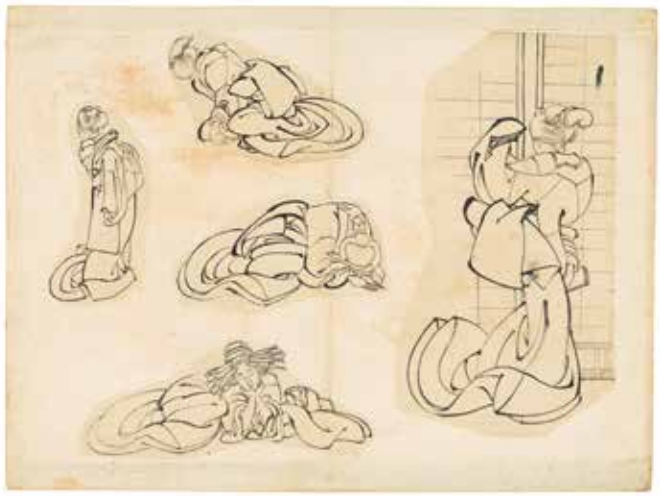


530

530
ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)
A set of 14 sketches
Edo period (1615-1868), 19th century
Drawn in ink, comprising 14 double-page sheets with a variety of sketches of people in various activities, deities, birds and animals, and landscape scenes, some sketches with notations, each page with the collector's seal of Hayashi Tadamasa
9 5/8 x 13 1/8in (24.5 x 33.3cm) each

$4,000 - 6,000

Provenance
Hayashi Tadamasa Collection



531

531
ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)
A set of sketches
Edo period (1615-1868), 19th century
Brushed in ink on paper, comprising five sketches of beauties in a variety of poses, all laid down on a single two-page album leaf
11 1/4 x 15 1/8in (28.6 x 38.4cm)

$2,000 - 3,000

532
SHUNKOSAI HOKUSHU (ACTIVE CIRCA 1802-1832)
Edo period (1615-1868), early 19th century
An *oban tate-e* print of the actor Nakamura Utaemon III playing the role of Ichikawa Goemon, who in this scene is disguised as the farmer Gosaku, who is being pursued by warriors barely visible behind the cloud of smoke in the background, signed *Shunkosai Hokushu ga*, carved by Kasuke, published by Shohonya Seishichi
15 1/8 x 10 1/4in (38.4 x 25.9cm)

$1,000 - 1,500

533
RYUSAI SHIGEHARU (1803-1853)
Edo period (1615-1868), circa 1829
An *oban tate-e* print entitled *Goban Tadanobu* depicting Ichikawa Hakuen in the role of Sato Tadanobu defeating a foe using a go board, signed *Ryusai Shigeharu ga*, published by Horie Ichiba Wataki
14 7/8 x 9 7/8in (37.8 x 25cm)

$2,000 - 3,000

Provenance
Hayashi Tadamasa Collection

534
YASHIMA GAKUTEI (1786?-1868)
Edo period (1615-1868), circa 1835-1836
An *oban yoko-e* print entitled *Tenpozan Suehirobashi tsuki yo no zu* (Suehiro Bridge near Mount Tenpo on a Moonlit Night), from the series *Naniwa meisho Tenpozan shokei ichiran* (Famous Places of Naniwa [Osaka], Views of Mount Tenpo at a Glance), signed *Gogaku*, published by Shiyoya Kisuke
10 x 14 3/4in (25.4 x 37.5cm)

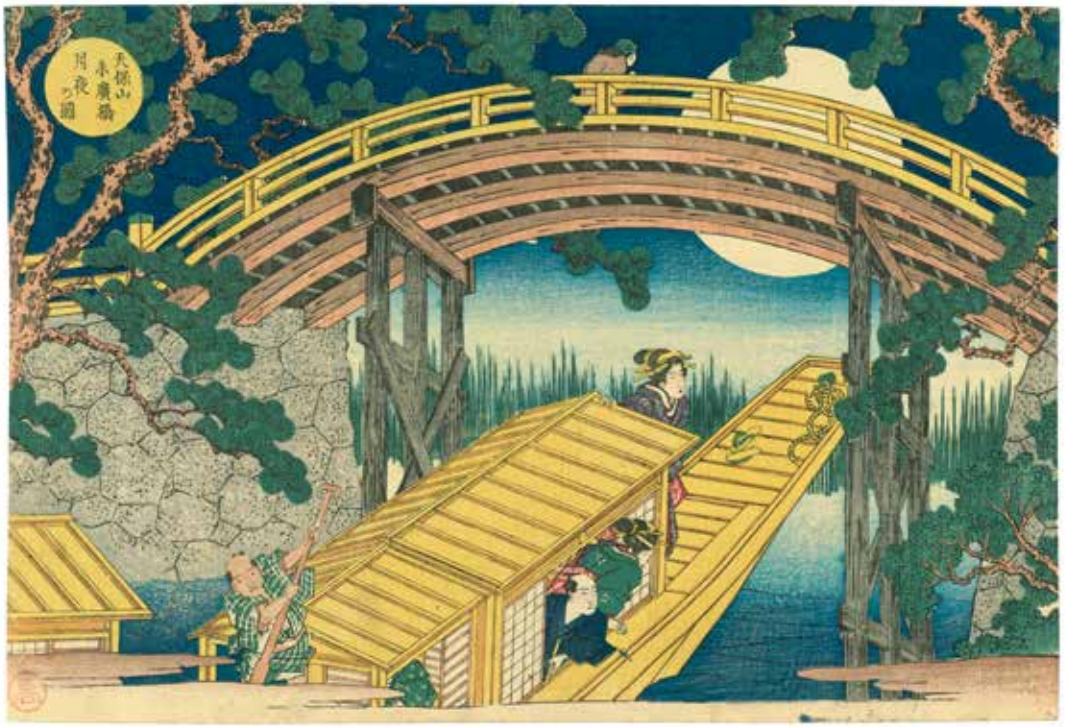
$6,000 - 8,000



532



533



534



537



535



536



537

535
UTAGAWA KUNIYOSHI (1797-1861)
Edo period (1615-1868), circa 1836
An *oban tate-e* print depicting Gentoku (Xuan De) on his horse Tekiro, as they leap in to the gorge of Tan, from the series *Tsuzoku Sangokushi Eiyu* (Heroes of the Popular History of the Three Kingdoms), signed *Ichiyusai Kuniyoshi ga*, published by Joshuya Kinzo
15 1/8 x 10 1/2in (38.4 x 26.6cm)

$1,500 - 2,000

536
UTAGAWA KUNIYOSHI (1797-1861)
Edo period (1615-1868), circa 1842
A *chutanzaku* print entitled *Inu* (Dog): *Otonomiya* from the series *Buyu mitate junishi* (Heroes Representing the 12 Animals of the Zodiac), depicting the assassin Fuchibei Yoshihiro about to slay Otonomiya as he reads a sutra, signed *Ichiyusai Kuniyoshi ga*, published by Minatoya Kohei
14 1/4 x 5in (36.2 x 12.7cm)

$800 - 1,200

537
UTAGAWA KUNIYOSHI (1797-1861)
Three woodblock prints
Edo period (1615-1868), circa 1844-1845
Three *oban tate-e*, including: *Omi ishibai* (Limestone from Omi), from the series *Sankai medetai zue* (Celebrated Treasures of Mountains and Seas), signed *Ichyusai Kuniyoshi ga*, published by Yamaguchiya Tobei; *Hitotsume* from the series *Yomairi hakkei* (Eight Views of Night Visits to Temples and Shrines), signed *Chooro Kuniyoshi ga*, published by Ibaya Senzaburo; *Gaman Sonja* (Gaman Says Stoicism Is Unprofitable), no. 2 from the series *Myo densu juroku rikan* (16 Wonderful Considerations of Profit), signed *Ichiyusai Kuniyoshi giga*, published by Enshuya Matabei (3)
14 1/2 x 9 3/4in (36.8 x 24.7cm) each approximately

$1,000 - 1,500



538

538
UTAGAWA KUNIYOSHI (1797-1861)
Edo period (1615-1868), circa 1844
An *oban tate-e* print triptych entitled *Abeno no Muneto, Hachiman Taro Yoshiie, Mikawa Zenshi no Musume Nareginu* (Daughter of the former official of Mikawa in ordinary clothes), depicting Hachiman Taro Yoshiie cutting the corner off a go board which has been placed in his way, signed *Ichiyusai Kuniyoshi ga*, published by Fujiokaya Hikotaro (3)
14 7/8 x 10 1/8in (37.7 x 25.7cm) each approximately

$2,000 - 3,000

539
UTAGAWA KUNIYOSHI (1797-1861)
Edo period (1615-1868), mid-19th century
A vertical *oban tate-e* print triptych entitled *Yoshinoyama gassen* (Battle at Mount Yoshino) depicting the fight between Sato Tadanobu, dressed in Minamoto Yoshitsune›s armor, and the Yamabushi (warrior monk) Yokogawa Kakuhan, signed *Ichiyusai Kuniyoshi* and with a *kiri* seal; published by Sumiyoshiya Matagoro, with a black *aratame* seal and censor›s seals *Kinugasa* and *Murata* (3)
14 x 9 1/2in (35.6 x 24cm) each approximately

$2,500 - 3,500



539



(reverse)

540
Utagawa Kuniyoshi (1797-1861)
The Monster Skeleton
Edo period (1615-1868), circa 1844
An *oban tate-e* print triptych entitled *Soma no furudairi ni Masakado himegimi Takiyasha yojutsu o motte mikata o atsumuru, Oya no Taro Mitsukuni yokai o tamesan to koko ni kitari tsui ni kore o horobosu* (In the Ruined Palace of [Taira] Masakado at Soma His Daughter Princess Takiyasha Uses Sorcery to Summon Allies, Oya no Taro Mitsukuni Comes to Put the Monster to the Test and Finally Destroys It), with red cartouches identifying (right to left) Takiyasha's faithful servant Araimaru, Oya no Taro Mitsukuni, and Princess Takiyasha; each sheet signed *Ichiyusai Kuniyoshi ga* (the right-hand sheet with paulownia-leaf seal); publisher's marks *Hachi*; censor's seals *Watari* (3)
14 3/4 x 10 1/8in (37.4 x 25.7cm) each approximately

$150,000 - 250,000

Widely considered among the very finest of Utagawa Kuniyoshi's three-sheet historical and mythological prints, over recent decades this arresting image has become almost as famous and sought-after as his contemporary Hokusai's great views of Mount Fuji. The background to the appearance of the skeleton specter is as follows: Taira no Masakado (d.940) had once tried to set himself up as a rival to the legitimate emperor of Japan, building his own imperial palace in a remote part of the country. His daughter the beautiful sorceress

Takiyasha (seen at left) lives on in the dilapidated building along with her retainer Araimaru (right), her presence a lingering threat to the authority of the rival Minamoto clan, whose leader Yorinobu (968-1048) sends the hero Oya no Taro Mitsukuni (center) to destroy her. Kuniyoshi draws us into the very heart of the drama as Mitsukuni, undeterred by the vast, looming presence of the skeleton clutching at the palace's decaying blinds, subdues the hapless Araimaru without so much as unsheathing his sword.

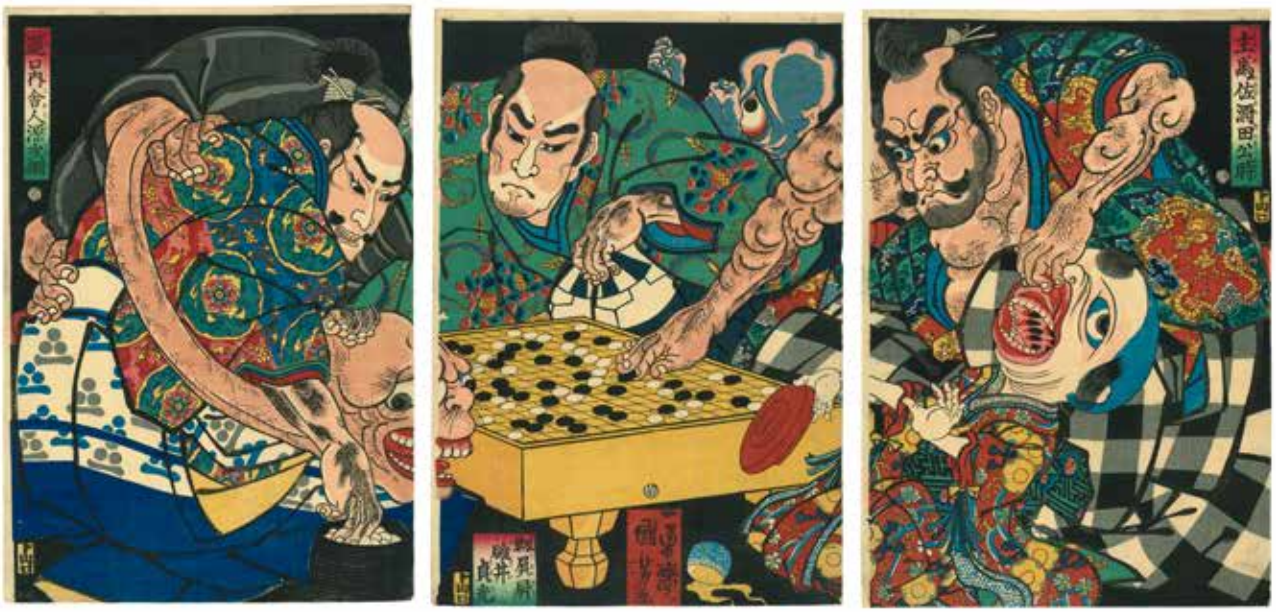


Kuniyoshi drew on multiple sources—both Japanese and European—in conceiving this extraordinary work, perhaps starting with an illustrated novella published nearly 40 years earlier that featured armies of hundreds of skeletons; a later print by Hokusai, as well as theatrical performances featuring model skeletons, may also have inspired him. As with several other triptychs from this phase in his career, Kuniyoshi chose to simplify things as much as possible, featuring just one skeleton to unify the whole composition. He is thought to have owned a collection of imported prints and the confident anatomical authenticity of the specter likely owed much to his study of Western medical illustration.

The present lot has vivid, clear colors and like the example in the British Museum retains patches of darker black on the skeleton's ribs, in the eye sockets and on the skull; this is considered to be a feature of earlier impressions, along with the partially wiped strip of black across the top of each sheet, not seen in later printings.

Reference

Timothy Clark, *Kuniyoshi: From the Arthur R. Miller Collection*, exhibition catalogue, London, Royal Academy of Arts, 2009, cat. no. 25; Lawrence Smith and others, *Japanese Art: Masterpieces in the British Museum*, London, 1990, p.221; other impressions: British Museum, London, accession number 1915,0823,0.915-916; Museum of Fine Arts, Boston, accession number 11.30468-70



541



542

541
UTAGAWA KUNIYOSHI (1797-1861)
Edo period (1615-1868), 19th century
A *oban tate-e* print triptych depicting Raiko's retainers Watanabe no Tonna, Sadanobu, and Kunitoki playing go and being interrupted by the Earth Spider's demons, signed on the center sheet *Ichiyusai Kuniyoshi ga*, published by Yamaguchiya Tobei (3)
15 7/8 x 10 1/4in (40.3 x 26cm) each

$20,000 - 30,000

542
UTAGAWA KUNIYOSHI (1797-1861)
Edo period (1615-1868), 1845
An *oban tate-e* print triptych entitled *Giyu Koshin Eiyo Soroi* (A Trial of Strength between the Two Wrestlers Nuregami Chogoro and Hanaregoma Chokichi), each sheet signed *Ichiyusai Kuniyashi ga*, published by Wakasaya Yoichi (3)
14 1/4 x 9 1/2in (36.3 x 23.9cm) approximately, each sheet

$3,000 - 5,000

543
UTAGAWA KUNISADA (1786-1864)
Edo period (1615-1868), circa 1813
An *oban tate-e* print triptych depicting Minamoto no Yorimasa, Ii no Hayata, and Choshichisho slaying the *nue*, each sheet signed *Kunisada ga*, published by Kawaguchiya Uhei (3)
14 3/4 x 10in (37.3 x 25.3cm) approximately, each sheet

$1,200 - 1,800


543

544
UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)
Five *oban tate-e* print diptychs
Edo period (1615-1868), circa 1857-1859
All five from the series *Genji goshu yojo* (Lasting Impressions of a Late Genji Collection), the first, *Dai ju-hachi no maki, Matsukaze* (Vol. 18, Matsukaze), carved by Sugawa Sennosuke, published by Wakasaya Yoichi; the second, *Dai nana no maki, Momiji no ga* (Vol. 7, Momiji no Ga), carved by Yokokawa Takejiro, published by Hayashiya Shogoro; the third, *Dai ju-rokkan, Sekiya* (Vol. 16, Sekiya), published by Wakasaya Yoichi; the fourth, *Yonju-nikan, Niou no Miya* (Vol. 42, Niou no Miya), carved by Yokokawa Takejiro, published by Ebisuya Shoshichi; the fifth, *Dai niju-nana no maki, Kagaribi* (Volume 27, Kagaribi), published by Wakasaya Yoichi; each signed *Toyokuni ga* (5)
14 1/2 x 20in (36.9 x 50.8cm) each diptych approximately

$2,000 - 3,000


544

The title of this series in Japanese is a pun: phonetically, *Genji goshu yojo* is very similar to *Genji gojuyon* (the phrase which refers to the 54 chapters in the story *The Tale of Genji*). The title in English has also been translated to “Lingering Sentiments of a Late Collection of Genji.” The publisher of some of the prints, Totoya Eikichi, can also be read as Uoya Eikichi.

545
UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)
Five *oban tate-e* print diptychs
Edo period (1615-1868), circa 1857-58
All five from the series *Genji goshu yojo* (Lasting Impressions of a Late Genji Collection); the first, *Dai sanju-ikkan, Otome* (Vol. 31, Otome), published by Totoya Eikichi; the second, *Dai Goju-ikkan, Ukifune* (Vol. 51, Ukifune), published by Ebisuya Shoshichi; the third, *Sanju no maki, Fujibakama* (Vol. 30, Fujibakama), published by Totoya Eikichi; the fourth, *Jusan no maki, Aoi* (Vol. 13, Aoi), published by Totoya Eikichi; the fifth, *Dai ju-yonkan, Aoi* (Vol. 14, Aoi), published by Totoya Eikichi; all carved by Yokokawa Takejiro, and signed *Toyokuni ga* (5)
14 1/2 x 20in (36.9 x 50.8cm) each diptych approximately

$2,000 - 3,000


545

See previous lot for more information on this series.



546
UTAGAWA KUNISADA (1786-1864)
Edo period (1615-1868), 1857
An *oban tate-e* print triptych entitled *Shonin* (Shopkeepers) from the series *Imayo mitate shinokosho* (An Up-To-Date Parody of the Four Classes), depicting beauties as purveyors and customers of a print shop, signed on each sheet *Toyokuni*, published by Uoya Eikichi (3)
14 5/8 x 10 1/8in (37.1 x 25.7cm) each approximately

$20,000 - 30,000



547

547
UTAGAWA YOSHIKAZU (ACTIVE CIRCA 1850-1870)
Edo period (1615-1868), 1866
An *oban yoko-e* print entitled *Matsuyama* from the series *Yonju-hakkei no uchi* (The 48 Views), signed *Yoshikazu ga*, published by Masudaya Ginjiro
9 7/8 x 14 1/4in (25 x 36.2cm)

$800 - 1,200



548

548
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), circa 1834
An *oban yoko-e* print entitled *Katata rakugan* (Geese Alighting at Katata), from the series *Omi hakkei no uchi* (Eight Views of Omi), signed *Hiroshige ga*, published by Yamamotoya Heikichi with publisher's seal *Eikyudo*
9 7/8 x 14 3/4in (25 x 37.5cm)

$6,000 - 8,000



549

549
UTAGAWA HIROSHIGE (1797-1858)
Two woodblock prints
Edo period (1615-1868), circa 1835-1838
Two *oban yoko-e* prints from the series *Kisokaido rokujukyu tsugi no uchi* (The 69 Stations of the Kisokaido Road), the first Yawata (no. 25) the second Nakatsugawa (no. 46), each signed *Hiroshige ga* and sealed *Utagawa*, published by Iseya Rihei (Kinjudo) (2)
9 3/4 x 14 3/8in (24.7 x 36.5) each approximately

$1,200 - 1,800



550

550
UTAGAWA HIROSHIGE (1797–1858)
Three *oban yoko-e* prints
Edo period (1615-1868), circa 1835-38
All from the series *Kisokaido rokujukyu tsugi no uchi* (The 69 stations of the Kisokai Road), all published by Iseya Rihei (Kinjudo); in numerical order, the first, no. 40, *Suhara*; the second, no. 60, *Imasu*, with censor's seal *kiwame*; the third, no. 65, *Takamiya*, with censor's seal *kiwame*; each signed *Hiroshige ga* and sealed *Ichiryusai* (3)
9 7/8 x 14 1/2in (25.1 x 36.8cm), the largest

$1,500 - 2,000



551
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), circa 1847-1850
An *oban tate-e* print triptych entitled *Toto Ryogoku Sumida* (Ryogoku [Bridge] on the Sumida River in the Eastern Capital), signed *Hiroshige ga* on the right sheet, published by Sanoya Kihei (3)
15 1/8 x 10 1/8in (38.4 x 25.7cm) each approximately

$12,000 - 18,000











552
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), circa 1833-34
A complete set of 55 *oban yoko-e* prints from the series *Tokaido gojusan tsugi no uchi* (The 53 Stations of the Tokaido Road), each signed *Hiroshige ga*, published by Takenouchi Magohachi and Tsuruya Kiemon (Hoeido/Senkakudo), mounted as an album
8 3/8 x 13 3/8in (21.3 x 33.9cm) each

$20,000 - 30,000



553



554

553
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), circa 1833-1834
An *oban yoko-e* print titled *Shono haku-u* (Shono: Driving Rain), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), depicting travelers in a rainstorm, signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)
9 5/8 x 14 3/4in (24.4 x 37.6cm)

$4,000 - 6,000

554
UTAGAWA HIROSHIGE (1797-1858)
Six woodblock prints
Edo period (1615-1868), circa 1840-1841
All *chuban yoko-e*, from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), also known as the *Kyoka Tokaido*, each signed *Hiroshige ga*, published by Sanoya Kihei, including: *Okabe, Utsu no yama no zu* (Okabe: View of Mount Utsu); *Fukuroi*; *Hamamatsu*; *Arai*; *Nissaka*; and *Kanaya* (6)
6 5/8 x 9in (16.8 x 22.8cm) each approximately

$1,200 - 1,800

555
UTAGAWA HIROSHIGE (1797-1858)
Six woodblock prints
Edo period (1615-1868), circa 1840-1841
All *chuban yoko-e*, from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), also known as the *Kyoka Tokaido*, each signed *Hiroshige ga*, published by Sanoya Kihei, including: *Shono*; *Goyu*; *Fujieda*; *Shirasuka, Shiomizaka no zu* (Shirasuka: View of Shiomizaka); *Chiryu*; and *Seki* (6)
6 5/8 x 9in (16.8 x 22.8cm) each approximately

$1,200 - 1,800



555

556
UTAGAWA HIROSHIGE (1797-1858)
Six woodblock prints
Edo period (1615-1868), circa 1840-1841
All *chuban yoko-e*, from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido Road), also known as the *Kyoka Tokaido*, each signed *Hiroshige ga*, published by Sanoya Kihei, including: *Ishiyakushi, toiyaba no zu* (Ishiyakushi: The Station House); *Goyu*; *Miya*; *Minakuchi*; *Yui*; and *Hodogaya* (6)
6 5/8 x 9in (16.8 x 22.8cm) each approximately

$2,000 - 3,000



556



557
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
A woodblock print entitled *Kamata no umezono* (*baien*) (Plum garden at Kamata) from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, with censor's seal *aratame*, published by Uoya Eikichi
14 1/8 x 9 5/8in (35.8 x 24.4cm)

$12,000 - 18,000



558



559

558
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
An *oban tate-e* print entitled *Sumidagawa Hashiba no watashi kawaragama* (Tile Kilns and Hashiba Ferry, Sumida River), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/4 x 9 1/2in (36.2 x 24.1cm)

$1,000 - 1,500

559
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1856
An *oban tate-e* print entitled *Akasaka Kiribatake* (Paulownia Plantation at Akasaka), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/4 x 9 9/16in (36.2 x 24.3cm)

$1,000 - 1,500

560
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
An *oban tate-e* print entitled *Asakusagawa Okawabata Miyatogawa* (Asakusa River, Great Riverbank, Miyato River), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/8 x 9 1/2in (35.8 x 24.1cm)

$1,000 - 1,500

561
UTAGAWA HIROSHIGE (1797-1858)
Two woodblock prints
Edo period (1615-1868), 1857
Two *oban tate-e* prints from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), both signed *Hiroshige ga*, published by Uoya Eikichi, the first entitled *Mama no momiji Tekona no yashiro Tsugihashi* (Maple Trees at Mama, Tekona Shrine and Linked Bridge), the second entitled *Fukagawa Sanjusangendo* (Hall of 33 Bays, Fukagawa) (2)
14 3/4 x 10in (37.4 x 25.4cm), the larger

$2,000 - 3,000



560



561



562



563



564



565

562
UTAGAWA HIROSHIGE (1797–1858)
Edo period (1615-1868), 1856
An *oban tate-e* print entitled *Tonegawa Barabara-matsu* (Scattered Pines, Tone River), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/4 x 9 5/8in (36.2 x 24.4cm)

$1,000 - 1,500

563
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
An *oban tate-e* print entitled *Teppozu Inaribashi Minato Jinja* (Inari Bridge and Minato Shrine, Teppozu), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/4 x 9 1/2in (36.2 x 24.1cm)

$1,000 - 1,500

564
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
An *oban tate-e* print entitled *Takanawa Ushimachi* (Ushimachi in the Takanawa District), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/4 x 9 9/16in (36.2 x 24.3cm)

$1,000 - 1,500

565
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
An *oban tate-e* print entitled *Mama no momiji Tekona no yashiro Tsugihashi* (Maple Trees at Mama, Tekona Shrine and Linked Bridge), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), with autumn maples framing a distant landscape with a shrine and pavilions, published by Uoya Eikichi; signed *Hiroshige ga*
14 1/4 x 9 5/8in (36.2 x 24.4cm)

$1,000 - 1,500



566



567

566
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
An *oban tate-e* print entitled *Koumezutsumi* (Koume Embankment), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/8 x 9 1/2in (35.9 x 24.2cm)

$1,000 - 1,500

567
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), circa 1856
An *oban tate-e* print entitled *Fukagawa Kiba* (Fukagawa Lumberyards), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/4 x 9 1/2in (36.2 x 24.1cm)

$1,500 - 2,500

568
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1856
An *oban tate-e* print entitled *Yushima Tenjin sakaue tenbo* (Hilltop View, Yushima Tenjin Shrine), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), signed *Hiroshige ga*, published by Uoya Eikichi
14 1/4 x 9 1/2in (36.2 x 24.1cm)

$1,000 - 1,500

569
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1858
An *oban tate-e* print entitled *Sagamigawa* (Sagami River) from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), signed *Hiroshige ga*, published by Tsutaya Kichizo
14 3/8 x 9 1/2in (36.5 x 24.1cm)

$1,500 - 2,500



568



569



570



571



572

570
UTAGAWA HIROSHIGE (1797-1858)
Three *yotsugiri* prints, and one *chu-tanzaku* print
Edo period (1615-1868), circa 1830-1846
The *yotsugiri* prints comprising a sparrow and wisteria, a sparrow and irises, and a bird in flight among blossoming cherry, each signed *Hiroshige ga* and sealed *Utagawa*; the *chu-tanzaku* depicting a pair of Miyakodori (Oyster-catchers), reeds, and falling cherry blossoms, signed *Hiroshige ga* and sealed *Hiro* in *katakana* script (4)
4 5/8 x 6 7/8in (11.7 x 17.5cm) each approximately
13 1/4 x 4 1/2in (33.6 x 11.4cm)

$1,500 - 2,500

571
UTAGAWA HIROSHIGE I (1797–1858)
Six *oban tate-e* prints
Edo period (1615-1868), 1857
The six prints of the *Shokoku Mutamagawa* (Six Jewel Rivers of Various Provinces) series, each print named for a river in different provinces of Japan and containing calligraphy of a poem from classic anthologies of Japanese poetry, the rivers depicted being: *Omi Noji* (Noji in Omi Province); *Yamashiro Ide* (Ide in Yamashiro Province); *Kii Koya* (Koya in Kii Province); *Mutsu Noda* (Noda in Mutsu Province); *Settsu Kinuta* (Kinuta in Settsu Province); and *Musashi Chofu* (Chofu in Musashi Province); each signed *Hiroshige ga*, all published by Maruya Kyushiro (6)
13 1/2 x 9 3/8in (34.4 x 23.8cm) each approximately

$4,000 - 6,000

572
UTAGAWA HIROSHIGE (1797-1858)
Edo period (1615-1868), 1857
An *oban tate-e* print entitled *Kii Koya* (The Koya Jewel River in Kii Province), from the series *Shokoku Mutamagawa* (Six Jewel Rivers in Various Provinces), signed *Hiroshige ga*, published by Maruya Kyushiro, with censor's seal *aratame*
14 1/2 x 9 7/8in (36.8 x 25cm)

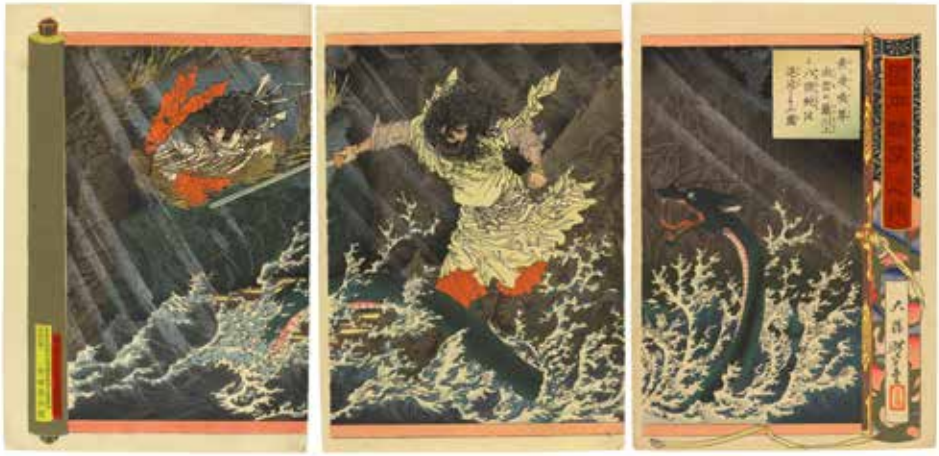
$800 - 1,200



573
TSUKIOKA YOSHITOSHI (1839-1892)
A complete set of the series *Tsuki hyakushi* (One Hundred Aspects of the Moon)
Meiji era (1868-1912), 1885-1895
A set of 100 *oban tate-e* prints from the above-mentioned series, showing no signs of having been bound as an album, depicting scenes from Japanese and Chinese history, legends, and literature, together with a memorial portrait of Yoshitoshi by his student Toshikage, and the double-page table of contents, some with blind printing and mica, published by Akiyama Bunzaemon between 1885 and 1892; each with the artist's signature and various seals (103)
14 5/8 x 9 7/8in (37.1 x 25.1cm) each

$30,000 - 50,000

For a complete history and examination of each print in this series, see John Stevenson, *Yoshitoshi's One Hundred Aspects of the Moon*, Leiden, Hotei Publishing, 2001.



574





575

574
TSUKIOKA YOSHITOSHI (1839-1892)
Meiji era (1868-1912), 1893
An *oban tate-e* print triptych depicting Susanoo no Mikoto slaying Yamata no Orochi (Eight-headed Serpent) at Hinokawa in Izumo Province, from the series *Dai Nihon Ryakushi no uchi* (Abbreviated History of Japan), signed *Taiso Yoshitoshi ga*, published by Katada Chojiro (3)
14 5/8 x 10in (37.1 x 25.4cm) each approximately

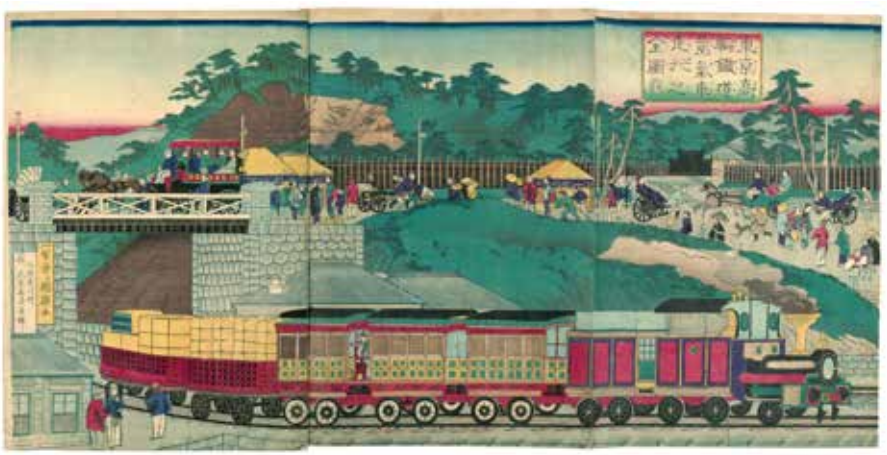
$2,000 - 3,000

575
ANONYMOUS (19TH CENTURY)
An album of drawings of sumo wrestlers
Meiji era (1868-1912), circa 1870
A set of 19 sketches in ink on paper, with areas of light ink wash and slight color depicting sumo wrestlers engaged in matches and performing ceremonies, many of the drawings with notations, mounted in an album with a silk brocade cover
15 1/8 x 11 5/8in (38.4 x 29.5cm), each album page

$2,000 - 3,000

576
UTAGAWA KUNITERU (1830-1874)
Meiji era (1868-1912), circa 1873
An *oban tate-e* print triptych entitled *Tokyo Takanawa tetsudo jokisha soko no zu* (An Illustration of a Steam Locomotive Running on the Tokyo Takanawa Railroad), signed *Ichiyosai Kuniteru ga*, published by Daikokuya Heikichi (3)
14 1/4 x 10in (36.3 x 25.2cm) each approximately

$1,000 - 1,500



576



577

577
ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), 18th/19th century
A *surimono chuban yoko-e* print of three women outside, two of whom crouch close to the ground among the scrawny green plants
6 3/4 x 9 7/8in (17.2 x 25.1cm)

$3,000 - 5,000

578
TOTOYA HOKKEI (1780-1850)
Edo period (1615-1868), circa 1820s
A *surimono shikishiban* print entitled *Kuge* (Court Noble) from the series *Jinbutsu juban tsuzuki* (Ten Kinds of People) of a man in courtier's dress standing among small pine trees, with a poem by Konando Yamasumi, signed *Hokkei*
8 x 7 1/8in (20.3 x 18.1cm)

$1,000 - 1,500

579
TOTOYA HOKKEI (1780-1850)
Edo period (1615-1868), circa 1820s
A *surimono shikishiban* print called *Mikai beni* (Crimson Yet to Open) from the series *Hanazono bantsuzuki* (Series for the Hanazono [Group]) of prunus blossoms and male courtier's garments, with poems by Ryugentei Karakoto, Ryukyorin Chieda, and Ryukatsutei Karawa, signed *Hokkei*
8 1/4 x 7 1/4in (20.9 x 18.4cm)

$1,500 - 2,500

The title most likely refers to the color of prunus blossoms that have yet to open and reveal their color.



578



579



580



581



582

580
TOYOTA HOKKEI (1780-1850)
Edo period (1615-1868), circa 1824
A *surimono shikishiban* print entitled *Kisohajime yoshi* (A Good Time to Put On New Clothes) from the series *Hanazono bantsuzuki* (Series for the Hanazono [Group]), with poems by Ryusuitei Sodezumi and Senryutei, signed *Hokkei*
8 1/4 x 7 1/4in (21 x 18.4cm)

$1,000 - 1,500

For another impression of this print, see Museum of Fine Arts, Boston, accession number 00.1906.

581
TOTOYA HOKKEI (1780-1850)
Edo period (1615-1868), circa first half of 19th century
A *surimono shikishiban* print of Miura no Daisuke drinking wine, with poems by Toki Keisui and Gayutei Baiju, signed *Hokkei*
8 1/8 x 7 1/8in (20.6 x 18.1cm)

$2,000 - 3,000

For another impression of this print, see Harvard Art Museums, accession number 1933.4.1875.

582
TOTOYA HOKKEI (1780-1850)
Edo period (1615-1868), circa 1830s
A *surimono shikishiban* print called *Migi niban, Kogarasumaru* (Right [Team], Round Two: the Sword “Little Crow”), from the series *Takara-awase* (Contest of Treasures), with poems by Ittai Kimame, Shosai Kakuo, and Kameya Kamemaru, and signed *Aoigaoka Hokkei*
8 1/4 x 7 1/8in (20.9 x 18.1cm)

$1,500 - 2,500

For another impression of this print, see Museum of Fine Arts, Boston, accession number 11.20606.

583
KUBO SHUNMAN (1757-1820)
Edo period (1615–1868), early 19th century
A *surimono shikishiban* print of a woman playing a *shakuhachi* bamboo flute, with cartouche text *Tosa ga-awase juban no uchi* (Part of the ten prints of the Tosa picture contest), with three poems, sealed *Shunman*
8 x 7 1/8in (20.3 x 18.1cm)

$1,500 - 2,500

584
KUBO SHUNMAN (1757-1820)
Edo period (1615–1868), early 19th century
A *surimono shikishiban* print showing objects used during the *Momo no sekku* (literally the Seasonal Festival of the Peach, but commonly known as *Hinamatsuri*, Dolls' Day or Girls' Day), including *tachibina* dolls and two lacquered cases for holding painted shells for the *kai-awase* game, with a poem, signed *Sho sei*
8 1/4 x 7 3/8in (30 x 18.7cm)

$2,000 - 3,000

For another impression of this print, see Metropolitan Museum of Art, New York, accession number JP1980.

585
KUBO SHUNMAN (1757-1820)
Edo period (1615-1868), circa early 19th century
A *surimono chuban* print of two court ladies and a girl, one of the ladies pulling a *fuguruma* wheeled writing table, and the girl holding a flowering *fukujuso* (pheasant's eye or adonis plant) in a pot, sealed *Shunman*
8 1/4 x 10 3/8in (20.9 x 26.3cm)

$2,500 - 3,500

For another impression of this print, see Metropolitan Museum of Art, New York, accession number JP2251.



583



584



585



586



587



588

586
RYURYUKYO SHINSAI (1764?-1820)
Edo period (1615-1868), late 18th/early 19th century
A *surimono shikishiban* print of a metal pot for serving hot sake, various cups, and a covered dish with poems by Kakuseiro Takamaru and Shotei Senju, signed *Shinsai*
8 1/4 x 7 3/8in (30 x 18.7cm)

$2,000 - 3,000

587
RYURYUKYO SHINSAI (1764?-1820)
Edo period (1615-1868), late 18th/early 19th century
A *surimono shikishiban* print of a woman in a multi-layered kimono strolling and gazing at small pine trees while under an umbrella held by a male servant, with poems, signed *Shinsai*
8 1/8 x 7 1/8in (20.6 x 18.1cm)

$2,000 - 3,000

588
RYURYUKYO SHINSAI (1764?-1820)
Edo period (1615-1868), late 18th/early 19th century
A *surimono shikishiban* print of a kimono draped over a hanging rod, a mirror stand, and various makeup utensils, with poems by Shiseido Sutana, Dondontei, and one other, signed *Shinsai*
8 1/8 x 7in (20.6 x 17.8cm)

$2,000 - 3,000

589
YASHIMA GAKUTEI (1786?-1868) AND ATTRIBUTED TO RYURYUKYO SHINSAI (1764?-1820)
Two *surimono shikishiban* prints and a *surimono aiban yoko-e* print
Edo period (1615-1868), 19th century
The first, *Nintoku Tenno, Nihongi* (Emperor Nintoku, Chronicle of Japan), from the series *Honchoren honcho nijushiko* (24 Japanese Paragons of Filial Piety for the Honcho Circle), with a poem by Isonoya Naonari, signed *Gakutei*; the second, a patterned case and a mirror, with text *Horinouchi ren* (Horinouchi Club) and a poem by Hitsukatsutei Kusanari, signed *Gakutei* and sealed *Yashima*; the third, two beauties in kimono, one standing and one sitting on an *engawa* veranda with budding willow and prunus trees, with poems by multiple poets, attributed to Ryuryukyo Shinsai (3)
The first, 8 x 7 1/8in (20.3 x 18.1cm); the second, 8 3/8 x 7 3/8in (21.2 x 18.7cm); the third, 8 1/8 x 11in (20.6 x 27.9cm)

$2,500 - 3,500

For another impression of the first, with additional *Sadaoka* seal, see Harvard Art Museums, accession number 1933.4.1663.

For another impression of the second, see Minneapolis Institute of Art, accession number P.78.63.9.



589



589

590
YASHIMA GAKUTEI (1786?-1868)
Edo period (1615-1868), circa 1827
A *surimono shikishiban* print entitled *Sumi Komachi* (Ink Lady Komachi), from the series *Ichiyoren bunbo shiyu* (Four Friends of the Writing Table for the Ichiyo Poetry Circle) with poems by Karakutei Yoshifumi and Karindo, sealed *Gakutei*
7 7/8 x 6 7/8in (20 x 17.4cm)

$3,000 - 4,000

591
YASHIMA GAKUTEI (1786?-1868)
Edo period (1615-1868), circa 1821
A *surimono shikishiban* print of Takemikazuchi Daijin, from the series *Katsushika nijushisho* (24 Generals for the Katsushika [Circle]) with a poem by Bunpukukyo Chagamaru, signed *Gakutei*, sealed *Sadaoka*
8 1/4 x 7 1/4in (20.9 x 18.4cm)

$2,000 - 2,500

Another impression of this print and a discussion of this series is published in John T. Carpenter, ed., *Reading Surimono: The Interplay of Text and Image in Japanese Prints*, Leiden and Zurich, Hotei Publishing in association with Museum Rietberg Zurich, 2008, pp. 118-119, Appendix II.



590



591



592



593



594

592
YANAGAWA SHIGENOBU II (ACTIVE CIRCA 1830-1860)
Edo period (1615-1868), 1834
A *surimono shikishiban* print entitled *Usugumo* (Thin Clouds), number four in the series *Meiba soroe* (Famous Horses), with three poems, signed *Nisei Yanagawa Shigenobu ga* and sealed *Shigenobu*
8 1/8 x 7in (20.6 x 17.8cm)

$1,000 - 1,500

593
UTAGAWA TOYOKUNI I (1769-1825)
Edo period (1615-1868), 19th century
A *surimono shikishiban* print of two kabuki actors, one carrying a sword and matchlock rifle with a pheasant tied to it, and staring down at the other, who is leaning upon a large votive plaque of a woman dancing, with three poems, signed *Toyokuni ga*
7 1/4 x 8 1/4in (18.4 x 20.9cm)

$1,500 - 2,000

594
UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)
Edo period (1615-1868), circa 1827
A *surimono shikishiban* print of actor Onoe Kikugoro III as Nagoya Sanza with a poem by Ryukaen Fushi no Mizugaki, signed *Gototei Kunisada ga*
8 1/4 x 7 1/4in (20.9 x 18.4cm)

$3,000 - 4,000

This *surimono* may have originally been part of a triptych. For an example of all three prints together, see Museum of Fine Arts, Boston, accession number 11.26726-8.

595
UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864) AND YASHIMA GAKUTEI (1786?-1868)
Two *surimono shikishiban* prints
Edo period (1615-1868), circa 1825 and 1821
The first, the actor Iwai Kumesaburo II in the role of Kisegawa, holding a lantern in the rain, signed *Gototei Kunisada ga*; the second, the Asahi Shogun Yoshinaka (Minamoto no Yoshinaka), from the series *Katsushika nijushisho* (24 Generals for the Katsushika [Circle]), with two poems, signed *Gakutei*, sealed *Sadaoka* (2)
Both approximately 8 3/8 x 7 1/4in (21.3 x 18.4cm)

$2,000 - 3,000

For another impression of the first, see Rijksmuseum Amsterdam, accession number RP-P-2017-6000. According to the museum, this print may have originally been part of a triptych.

For another impression of the second, without the *Sadaoka* seal or series title, see Harvard Art Museums, accession number 1933.4.1642.



595

596
UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)
Edo period (1615-1868), circa 1823
A *surimono shikishiban* print of the actor Onoe Kikugoro III playing the role of the white sake peddler Shinbei, with poems by Ryukatei Fushi Mizugaki and Ryuotei, signed *Kochoro Kunisada ga* and sealed
8 3/8 x 7 3/8in (21.2 x 18.7cm)

$1,000 - 1,500

This print may have originally been part of a triptych. For an example, see Museum of Fine Arts, Boston, accession number 21.7532-4.



596

597
UTAGAWA KUNISADA I (TOYOKUNI III, 1786-1864)
Edo period (1615-1868), 19th century
A *surimono shikishiban* print of a beauty holding a package on a tray and a child holding a *hariko* toy tiger, with a poem, signed *Kochoro Kunisada ga*
8 1/8 x 7 1/2in (20.6 x 19cm)

$1,000 - 1,500



597



598



598

598
SIX *SURIMONO SHIKISHIBAN* PRINTS
Edo period (1615-1868), 19th century
The first, a courtesan in a kimono decorated with a large dragon, and two poems, from the series *Fuzoku onna Suikoden, hyaku-hachi ban no uchi* (Fashionable Women as the 108 of the Water Margin), signed *Ichiyusai Kuniyoshi ga* (Utagawa Kuniyoshi, 1797–1861) and sealed; the second, the archer Miuranosuke confronting the court lady Tamamo no mae, with poems, signed *Gakutei* (Yashima Gakutei, 1786?–1868), with partially obscured publisher's seal; the third, depicting a beauty in a roundel and a peacock on a fan face, with a poem, from the series *Honchoren juban tsuzuki* (10 for the Honcho Circle), signed *Gakutei* (Yashima Gakutei, 1786?–1868) and sealed *Sadaoka*; the fourth, of the goddess Benzaiten playing a *biwa*lute beneath prunus blossoms, with four poems, signed *Eisen ga* (Keisai Eisen, 1790-1848); the fifth, of two beauties, one preparing to put an inked brush to paper and the other holding a painting of Mount Fuji, with four poems, signed *Keisai* (Keisai Eisen, 1790-1848); the sixth, of two beauties playing with Japanese battledore and shuttlecock next to a blossoming prunus tree, with two poems, signed *Eisho hitsu* (Shunsai Eisho/Harukawa Eicho, 1784-1848) and sealed (6)
8 5/16 x 7 1/2in (21.1 x 19cm), the largest

$2,000 - 3,000



599



599

599
KAWANABE KYOSAI (1831-1889)
A woodblock print book with an envelope enclosure
Meiji era (1868-1912), 1889
An *orihon* accordion-style book entitled *Kyosai hyakki gadan* (Kyosai's Pictures of 100 Demons), featuring 27 illustrations in addition to text, dated eighth month of 1889, signed *Kawanabe Toiku sensei ga*, published by Buntokudo
With an envelope enclosure with another single print by Kyosai pasted onto the interior (2)
8 1/4 x 4 3/4 x 1/2in (30 x 12 x 1.3cm), independent of envelope

$2,000 - 3,000



600

600
KIYOKATA KABURAKI (1878-1972) AND WATANABE KATEI (1864-1926)
Four volumes of *Uzumaki* (Whirlpool) with *kuchi-e* frontispiece illustrations
Taisho era (1912-1926), 1913-14
Each volume of the novel written by Katei containing a woodblock printed tri-fold print featuring a design with a character or characters from the story, each print signed *Kiyokata* and sealed *Kiyokata*; the 1st volume being of the 15th printing, published December 11, 1913; the 2nd volume being of the 8th printing, published December 12, 1913; the 3rd volume being of the 1st printing, published December 31, 1913; the 4th volume being of the 1st printing, published February 25, 1914; all published by Ryubunkan of Tokyo, each with a slipcase with the exception of the 1st volume (4)
8 3/4 x 6 1/4in (22.3 x 15.9cm), each volume independent of slip case
13 x 8 1/2in (33 x 21.6cm), the largest of the illustrations

$2,000 - 3,000

601
KAWASE HASUI (1883-1957)
Taisho era (1912-1926), 1925
An *oban tate-e* print entitled *Shiba Zojoji* (Zojoji Temple in Shiba), from the series *Tokyo nijukei* (20 Views of Tokyo), published by Watanabe Shozaburo with *Hanken shoyu Watanabe Shozaburo* rectangle seal, signed *Hasui*
15 3/8 x 10 1/4in (39 x 26cm)

$5,000 - 7,000

602
KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1929
An *oban tate-e* print entitled *Matsu no yukibare* (Pines in Clear Weather after Snow), signed *Hasui*, published by Kawaguchi Jiro and Sakai Shokichi, *35/100* written in pencil in the lower margin, with a label on the verso reading *Shohan seisen, hyaku mai no uchi, dai sanjugo go, Hasui* (From 100 carefully selected prints of the first edition, no. 35, Hasui) and with red round stylized artist's seal, stamped in black ink *Made in Japan* and *Kawaguchi*
16 x 10 5/8in (40.6 x 26.9cm)

$5,000 - 7,000



601



602



603



604



605

603
KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1931
An *oban tate-e* print entitled *Ikegami Honmonji* (Honmon Temple in Ikegami) with a snow-laden pine tree above two women and a child with parasols walking to the entrance of Honmon Temple, dated 1931, signed *Hasui*
13 7/8 x 10 1/2in (35.2 x 26.6cm)

$2,000 - 3,000

604
KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1930
An *oban tate-e* print entitled *Magome no tsuki* (Moon at Magome), from the series *Tokyo nijukkei* (20 Views of Tokyo), dated 1930, published by Watanabe Shozaburo with *Hanken shoyu Watanabe Shozaburo* seal, signed *Hasui*
13 1/8 x 10 3/8in (33.3 x 26.4cm)

$1,500 - 2,500

605
KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1932
An *oban tate-e* print entitled *Soshu Maekawa no ame* (Rain at Maekawa in Sagami Province), from the series *Tokaido fukei senshu* (Views of the Tokaido Road), dated 1932, published by Watanabe Shozaburo, with the *Hanken shoyu fuko myosha Watanabe Shozaburo* seal, signed *Hasui*
13 x 10 1/2in (33.1 x 26.6cm)

$2,000 - 3,000



606



607

606
KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1940
An *oban tate-e* print entitled *Amagasaki Daimotsu* (Daimotsu in Amagasaki), dated 1940, from the series *Nihon Fukeishu ni Kansei hen* (Collection of Scenic Views of Japan II, Kansai Edition), sealed with *Watanabe* 6mm round seal, published by Watanabe Shozaburo, signed *Hasui*
15 3/8 x 10 1/4in (39.3 x 26.1cm)

$1,000 - 1,500

607
KAWASE HASUI (1883-1957)
Showa era (1926-1989), 1947
An *oban tate-e* print entitled *Tsukiyo no Fuji (Kawaibashi)* ([Mount] Fuji on a Moonlit Night (Kawai Bridge)), from the series *Tokaido fukei senshu*, dated 1947, signed *Hasui*
13 1/4 x 10 1/4in (33.6 x 26.1cm)

$1,000 - 1,500

608 ¤
KAWASE HASUI (1883-1957)
Two *oban tate-e* prints
Showa era (1926-1989), 1947
The first, entitled *Mino no Tanigumidera* (Tanigumi Temple of Mino); the second entitled *Kintaibashi no Shunsho* (Spring Evening at Kintai Bridge), with *Kintai-bashi in Spring, near Hiroshima Hasui Kawase* written in pencil; both dated 1947, published by Watanabe Shozaburo, with *Watanabe* 6mm round seal, and signed *Hasui* (2)
The first, 15 7/16 x 10 3/8in (38.2 x 26.3cm); the second, 14 15/16 x 10 3/8in (38 x 26.3cm)

$1,000 - 1,500



608



608



609



609



610



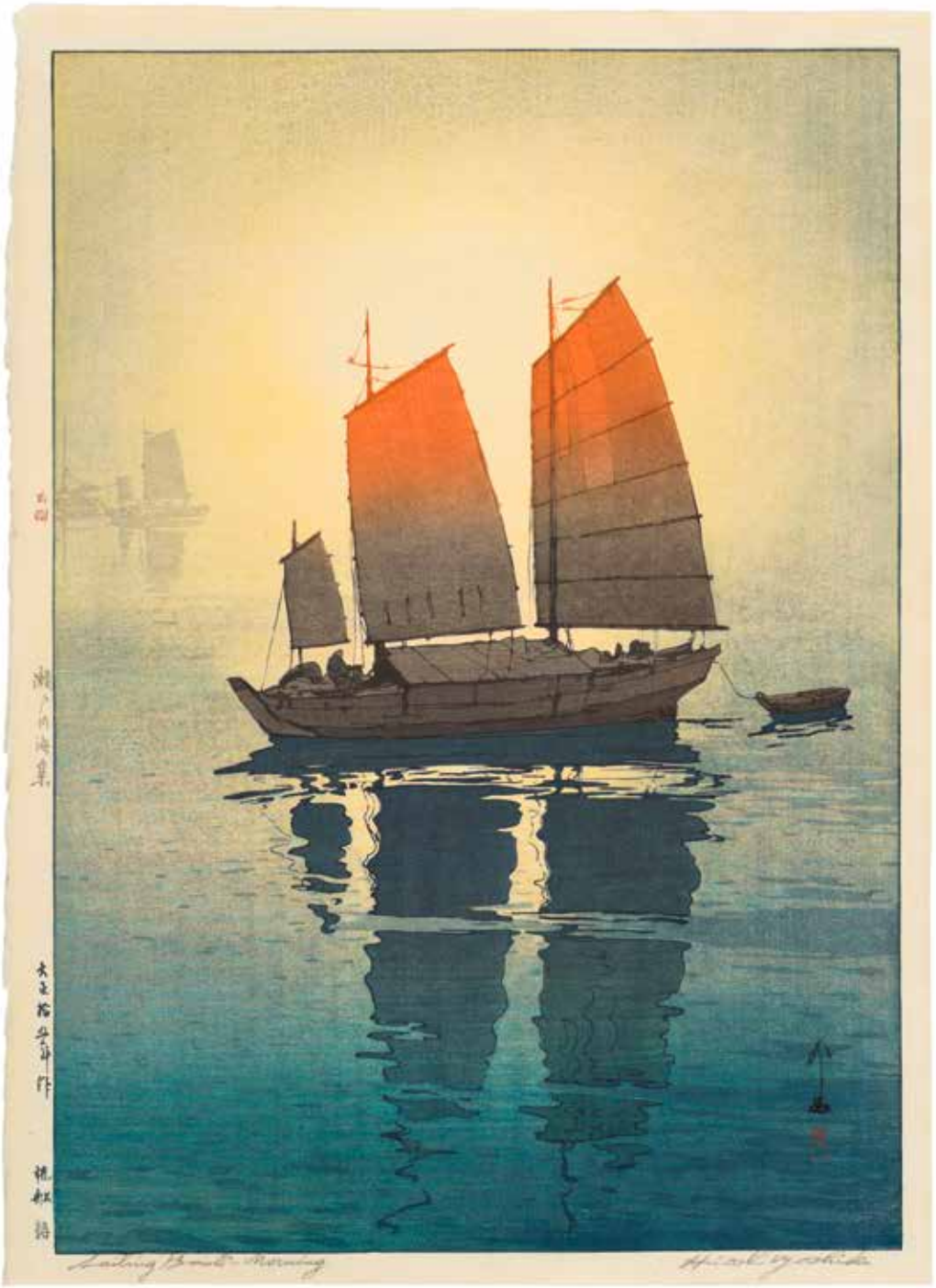
610

609 ¤
KAWASE HASUI (1883-1957)
One *oban yoko-e* print and one *oban tate-e* print
Showa era (1926-1989), 1947
The first, entitled *Yamanakako no banshu* (Autumn Evening at Lake Yamanaka); the second, entitled *Kintaibashi no shunsho* (Spring Evening at Kintai Bridge); both dated 1947, published by Watanabe Shozaburo, with *Watanabe* 6mm round seal, and signed *Hasui* (2)
The first, 10 1/2 x 15 1/4in (26.6 x 38.8cm); the second, 15 7/16 x 10 5/8in (39.2 x 26.9cm)

$1,000 - 1,500

610 ¤
KAWASE HASUI (1883-1957)
Three *oban tate-e* prints
Showa era (1926-1989), 1931-1948
The first, entitled *Meguro Fudodo* (The Fudo Hall of Meguro), dated 1931; the second, entitled *Okayama no Kanetsukido* (The Bell Tower of Okayama), dated 1947; the third, entitled *Haru no Yu (Ueno Toshogu)* (Spring Evening (Ueno Tosho-gu Shrine)), dated 1948, with *Evening in Spring at Uyeno Park, Tokyo Hasui Kawase* written in pencil; all published by Watanabe Shozaburo, with *Watanabe* 6mm round seal, and signed *Hasui* (3)
The first, 15 5/8 x 10 9/16in (39.7 x 26.8cm); the second, 15 5/16 x 10 3/8in (38.9 x 26.4cm); the third, 14 15/16 x 10 3/8in (38 x 26.4cm)

$1,000 - 1,500



611
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, with *jizuri* seal, signed *Yoshida*, and titled and signed in pencil *Sailing Boats-Morning, Hiroshi Yoshida*
21 1/4 x 15 3/8in (61.6 x 39cm)

$5,000 - 7,000



612



612

612 ¤
YOSHIDA HIROSHI (1876-1950)
Three *oban tate-e* prints and one *oban yoko-e* print
Showa era (1926-1989), 1930-1986
The first, entitled *Yomeimon* (Yomei Gate), dated 1937, signed *Yoshida Hiroshi*, with *jizuri* seal; the second, entitled *Bunnosuke chaya* ("A Little Temple Gate" Bunnosuke Tea House), dated 1933, signed *Yoshida Hiroshi*, with *jizuri* seal; the third, entitled *Kin to shiro* ("Gate in Gold and White" Gold and White), original dated 1937 but this impression an *atozuri* impression from the original printing blocks made in 1986, signed *Hiroshi Yoshida*; the fourth, entitled *Seto Naikai, Kura* ("Kura in Tomonoura" Seto Inland Sea, Storehouses), dated 1930, signed *Hiroshi Yoshida*, with *jizuri* seal (4)
11 1/16 x 16 1/16in (28.1 x 40.8cm), the largest

$1,500 - 2,000



613

613 ¤
YOSHIDA HIROSHI (1876-1950)
Two *oban tate-e* prints and one *oban yoko-e* print
Showa era (1926-1989), 1928-1933
The first, entitled *Sarusawa ike* (Sarusawa Pond), dated 1933, signed *Hiroshi Yoshida* with *jizuri* seal; the second, entitled *Kono Matsuri* ("Country Holiday" Festival at Kono), dated 1933, signed *Hiroshi Yoshida*; the third, entitled *Kingyo sukui* (Scooping Up Goldfish) from the series *Tokyo junidai* (12 Scenes of Tokyo), dated 1928, signed *Yoshida*, with *jizuri* seal (3)
The first, 16 x 10 3/4in (40.6 x 27.3cm); the second, 15 3/4 x 10 1/2in (40 x 26.7cm); the third, 10 5/8 x 15 13/16in (27 x 40.2cm)

$1,200 - 1,800

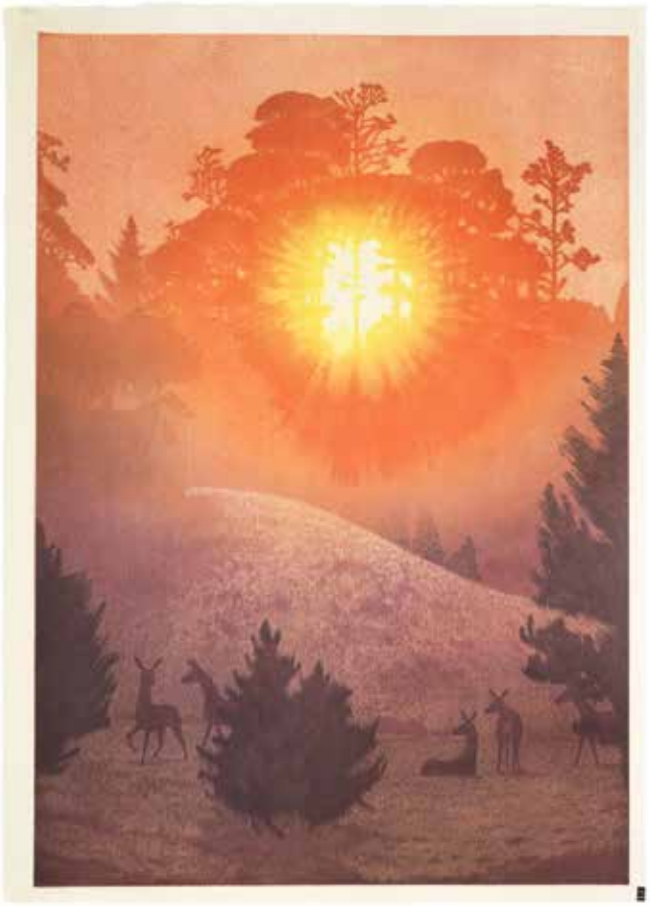
The third is printed on silk lightly backed with *hosho* paper

614
YOSHIDA TOSHI (1911-1995)
Mendocino, Sunrise
Showa era (1926-1989), 1982
A very large print entitled in Japanese *Mendoshino no yoake* with both Japanese and English titles written in pencil on the recto, along with the handwritten text *hozon* (preserve), dated 1982, and signed in Roman letters *Toshi Yoshida*
48 5/8 x 34 3/4in (123.5 x 88.3cm)

$5,000 - 7,000

615
YOSHIDA TOSHI (1911-1995)
Flying Up
Showa era (1926-1989), 1981
A very large print entitled in Japanese *Tobitatsu* with both Japanese and English titles, edition number 9/100, *jikoku* (self-carved), dated 1981, and signed *Toshi Yoshida* in Roman letters, all in pencil on the recto, additionally signed in Japanese *Toshi* and sealed *Yoshida no in*
61 1/4 x 84 1/4in (155.6 x 214cm)

$7,000 - 9,000



614



615



616

PROPERTY FROM THE COLLECTION OF RUTH AND HAROLD NEWMAN

616
HASHIGUCHI GOYO (1881-1921)
Taisho era (1912-1926), 1920
A woodblock print entitled *Nagajuban o kitaru onna* (Woman Dressing in Long Underrobe), dated *Taisho kyunen gogatsu* (May 1920), signed *Goyo ga* and with red circular seal *Goyo*, collector's seal on verso
19 9/16 x 5 3/4in (49.6 x 14.6cm)

$4,000 - 6,000



617

PROPERTY OF VARIOUS OWNERS

617
KITANO TSUNETOMI (1880-1947)
Showa era (1926-1989), circa 1925
A woodblock print entitled *Sagi musume* (The heron maiden), signed *Tsunetomi hitsu* and sealed *Tsunetomi*, published by Nezu Saitaro, no edition number
21 3/8 x 14 1/4in (54.4 x 36.1cm)

$6,000 - 8,000



618
KOBAYAKAWA KIYOSHI (1896-1948)
Showa era (1926-1989), 1930
A large woodblock print with mica pigment entitled *Ichi, Horoyoi* (No. 1, Tipsy), from the series *Kindai jiseiso* (Fashions of the Modern World), dated February 1930, with edition number 8/100, signed *Kobayakawa Kiyoshi* and sealed *Kobayakawa*
20 3/8 x 11 7/8in (51.7 x 30.1cm)

$10,000 - 15,000



619

619
KOBAYAKAWA KIYOSHI (1896-1948)
Showa era (1926-1989), 1931
A large woodblock print with mica pigment entitled *Roku, Kuchibeni* (No. 6, Lipstick), from the series *Kindai jiseiso* (Fashions of the Modern World), dated March 1931, with edition number stamp left blank, signed *Kiyoshi* and sealed *Kobayakawa*
21 5/8 x 12in (54.9 x 30.5cm)

$3,000 - 5,000

620
TORII KOTONDO (1900-1976)
Showa era (1926-1989), 1929
A *dai oban tate-e* print entitled *Nagajuban* (Long Undergarment) dated July 1929, published by Sakai Kawaguchi Goban, signed *Kotondo saku*, sealed *Kotondo*, with sticker *Gaikoku yuki nihyakumai zeppan, dai-hyakunanajuroku-go* (For Export Limited Edition 176/200) and inscribed *Torii Kotondo* and sealed *Kotondo* on verso
18 x 11 11/16in (45.7 x 29.7cm)

$2,500 - 3,500

621
NARITA MORIKANE (DATES UNKNOWN)
Two woodblock prints
Showa era (1926-1989), 1931
Each an *oban tate-e*, the first depicting a beauty combing her hair by a river, her kimono hanging on a branch beside her, the second depicting a beauty applying a red band to her upper arm, both form the series *Adesugata Nijushi ko* (24 Figures of Charming Women), each signed and sealed *Morikane*, and with publisher's seal *Yamase* (2)
16 x 11 1/8in (40.6 x 28.2cm)

$800 - 1,200



620



621



621

622
ONCHI KOSHIRO (1891-1955)
Showa era (1926-89), 1955
A woodblock print of a hunched-over woman partially disrobed, signed *onzi* in Roman script, posthumously printed by Hirai Koichi, with artist's seal on the verso
11 3/4 x 9 1/2in (29.9 x 23.9cm)

$1,000 - 1,500

623
ONCHI KOSHIRO (1891-1955)
Showa era (1926-1989), 1955
A large woodblock print, signed *onzi* in Roman script, posthumously printed by Hirai Koichi, with a handwritten note affixed to the verso with details of memorial-edition printing, with artist's seal on the verso
17 7/8 x 14in (45.4 x 35.5cm)

$2,000 - 3,000

624
SAITO KIYOSHI (1907-1997)
Showa era (1926-1989), 1948
A large woodblock print entitled *Profile*, edition number 22/60, dated 1948, signed *Kiyoshi Saito*, with label stating *self-carved self printed KIYOSHI SAITO*, with artist's seal
22 3/4 x 18 7/8in (62.9 x 48cm)

$1,500 - 2,000



622



624



623



625

625
LILIAN MAY MILLER (1895-1943)
The Drum Tower - Ieyasu Temple - Nikko
Showa era (1926-1989), 1935
A large color vertical woodblock print of a large tree in the foreground and part of a drum tower in the midground, dated 1935, signed *Lilan Miller*, and sealed with artist's seal
With two paper tags signed by the artist and noting that this print is an artist's proof
15 3/4 x 9 1/2in (39.8 x 24.1cm)

$800 - 1,200

Lilian May Miller was the daughter of an American diplomat who was born in Tokyo. She lived throughout East Asia, and took part of her education in the United States. She practiced oil painting, watercolor painting, book illustrations, photography, and printing, and trained in Japan in traditional painting styles and techniques.



626

626 ¤
PAUL JACOULET (1902-1960)
One large horizontal print and one large vertical print
Showa era (1926-1989), 1948
The first, entitled *Fumees de Santal. Mandchoukuo* (Sandalwood Smoke), carved by Maeda Kentaro, printed by Uchikawa Matashiro, *mitsu tomoe* seal, with edition number 229/250 on verso; the second, entitled *Longevite. Coree-Moppo* (Longevity. Moppo, Korea), carved by Maeda Kentaro, printed by Ogawa Fusakichi, peach seal, with edition number 210/350 on verso; both signed in pencil *Paul Jacoulet* (2)
The first, 14 x 18 5/8in (35.6 x 47.3cm), the second, 18 1/2 x 14 1/4in (47 x 36.2cm)

$1,000 - 1,500



626



627 ¤
PAUL JACOULET (1902-1960)
Four large vertical prints
Showa era (1926-1989), 1940-1948
The first, entitled *L'Homme accroupi. Chinois* (The Squatting Man. Chinese), carved by Maeda Kentaro, printed by Fujii Shunosuke, owl seal, with edition number 18/250 on verso; the second, *Le Betel "Yap"* (The Betel Nut Boy, Yap), carved by Maeda Kentaro, printed by Uchikawa Matashiro, boat seal, with edition number 255/350 on verso; the third, *LE NID "Coree"* (The Nest. Korea), carved by Maeda Kentaro, printed by Ogawa Fusakichi, sparrow seal, with edition number 123/350 on verso; the fourth, *La Soupe aux Huitres. Chinois* (Oyster Stew. Chinese), carved by Maeda Kentaro, printed by Ogawa Fusakichi, peach seal, with edition number 243/350 on verso; all signed in pencil *Paul Jacoulet* (4)
The first, and largest, 18 7/8 x 14 1/4in (47.9 x 36.3cm)

$1,200 - 1,800



628

628
SAITO KIYOSHI (1907-1997)
Showa era (1926-1989), circa 1952
A vertical print entitled *Gyoshi nihiki no neko* (Steady Gaze: Two Cats), signed *Kiyoshi Saito*
17 1/4 x 11 1/2in (43.8 x 29.2cm)

$1,200 - 1,800



629

629
SAITO KIYOSHI (1907-1997)
Three large horizontal prints
Showa era (1926-1989)
The first, a winter scene with a figure wearing a *mino*, an outercoat made of rice straw, crossing a snow-covered bridge headed towards a village buried in the snow, signed *Kiyoshi Saito* in Roman letters in pencil, and sealed *Kiyoshi* in Japanese, with an additional seal on the verso *suri, Ikegami* (printing, Ikegami); the second, a scene of figures, including one wearing *fumidawara*, bucket-like footwear made of rice straw used for creating paths in the snow, on a snow-covered street with snow-laden buildings behind them, signed *Kiyoshi Saito* in Roman characters and sealed *Kiyoshi* in Japanese; the third, of a figure with an ox puddling a rice paddy with structures in the background, signed *Kiyoshi Saito* in Roman characters and sealed *Kiyoshi* in Japanese (3)
11 1/2 x 17 1/2in (29.2 x 43.8cm), the largest

$1,000 - 1,500



Paintings and Screens including property from the Crawford Collection



630



632



631

PROPERTY FROM THE CRAWFORD COLLECTION

630
HAKUIN EKAKU (1685-1785)
Bonseki (Miniature Rock Landscape on a Tray)
Hanging scroll of a rock landscape brushed in watery ink with dark ink accents on top of a three-footed tray flanked by calligraphy on paper, sealed *Rinzai Shoshu*, *Ekaku*, and *Hakuin*
With a wood *tomobako* storage box
10 7/8 x 17in (27.6 x 43.2cm)

$6,000 - 8,000

631 ¤
SOZAN GENKYO (1799-1868)
Gibbon Reaching for the Moon
Edo period (1615-1868), 19th century
Hanging scroll, brushed in ink with a gibbon hanging from a branch, reaching for the reflection of the full moon, signed *Zenka en Sozan utsusu* and sealed *Sozan Genkyo* and two other seals
With a wood *tomobako* storage box
47 5/8 x 20 3/4in (120.9 x 52.9cm)

$1,000 - 1,500

632
REIGEN ETO (1721-1785)
Daruma Facing a Wall
Edo period (18th century)
Hanging scroll brushed in ink with Daruma seated in meditation, signed and sealed *Eto*, *Reigen[]*, and another seal
With a wood *tomobako* storage box
15 5/8 x 21in (39.8 x 53.4cm)

$2,000 - 3,000

Provenance
Christie's, New York, April 27, 1994, lot 90

633 ¤
YAMAOKA TESSHU (1836-1888)
Chien
Edo period (1615-1868), 19th century
Hanging scroll with the two large characters *Chien*, "knowledge remote" boldly brushed on paper in black ink, signed in part *Tesshu* and sealed *Fujiwara Tesshu* with two other seals
With a wood *tomobako* storage box
50 1/2 x 23 1/8in (128.3 x 58.7cm)

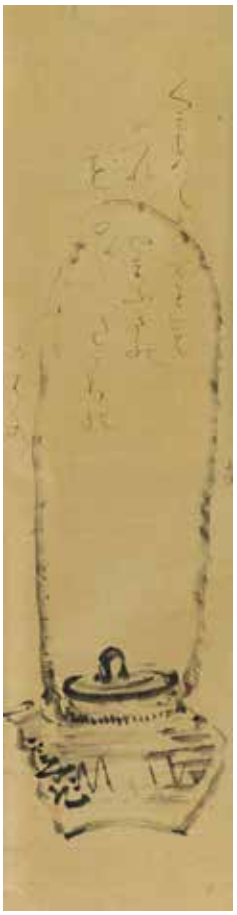
$1,000 - 1,500



633



634



635



636

634
SUIO GENRO (1716-1789)
Sponge Gourds on the Vine and Calligraphy, Edo period (1615-1868), 18th century
The gourd, spanning nearly the entire height of the composition, hangs from a vine seemingly too slight to support it; sealed *Suio Genro* and an additional seal
With a wood *tomobako* storage box
49 7/8 x 18 5/8in (126.7 x 47.3cm)

$1,000 - 1,500

635 ¤
OTAGAKI RENGETSU (1791-1875) AND KIYOMIZU ROKUBEI (1820-1883)
Long-handled Kettle and Calligraphy
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Hanging scroll brushed in ink with a poetic inscription by Rengetsu above a long-handled kettle by Rokubei, signed *Rengetsu* and *Rokubei* and sealed *Kiyo*
With a wood *tomobako* storage box
39 x 10in (99.1 x 25.5cm)

$1,000 - 1,500

636 ¤
DEIRYU KUTSU (KANSHU SOJUN, 1895-1954)
Procession of Mendicant Monks Leaving and Returning
Taisho (1912-1926) or Showa (1926-1989) era, first half of the 20th century
The pair of hanging scrolls in ink on paper depicting black-robed monks leaving and returning to their temple while carrying staffs and wearing straw sedge hats in their quest for alms; the calligraphy, as translated by Audrey Yoshiko Seo and Stephen Addiss, stating “One bowl, the offerings of a thousand houses” on the scene of leaving, and “Walking, walking this Buddhist path,” on that of returning; signed *Deiryu* and sealed *Sojun*, *Deiryu* (leaving scroll), *Rinzai Shoshu* (returning scroll) and *Chisoku*(both scrolls)
With a single wood *tomobako* storage box (2)
52 3/4 x 6 5/8in (134.1 x 16.7cm) each

$800 - 1,200

For similar examples by the same artist, see the collections of the Minneapolis Institute of Art, LACMA, and the Manyo’an Collection



637



638

637
SCHOOL OF HISHIKAWA MORONOBU (1618-1694)
Figures Playing *Sugoroku* (Backgammon)
Edo period (1615-1868), second half of the
17th century
Fragment of a hand scroll mounted as a hanging scroll, painted in ink, colors, and gold on silk with beauties and dandies engaged in a board game before a curtain decorated with cherry blossoms
With a wood storage box bearing an old collection label sealed *WSB* (possibly William Sturgis Bigelow)
10 7/8 x 15 1/16in (27.7 x 38.3cm)

$2,500 - 4,000

638 ¤
AFTER KATSUKAWA SHUNSHO (1726-1792)
Standing Beauty
Edo period (1615-1868), 18th/19th century
The painting of ink, colors, and gold on silk, depicting a standing beauty, her lips parted in a gentle smile exposing her *ohaguro* blackened teeth, her outer kimono decorated in flowers and folding fan faces, red and gold threads hanging from several parts of her kimono almost flamelike; signed *Katsu Shunsho ga* and an unidentified seal
With double wood *tomobako* storage box, the lid of the interior box inscribed in gold lacquer *Shunsho hitsu tachi bijin no zu* (Picture of standing beauty brushed by Shunsho)
38 3/4 x 12 5/8in (98.4 x 32cm)

$1,000 - 1,500



639
ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)
Boars
Edo period (1615-1868), 19th century
Hanging scroll painted in ink and slight colors with two boars, signed *Gakyo rojin manji hitsu hachiju-ichi* and sealed *Katsushika*
With a wood *tomobako* storage box
13 3/4 x 22 1/8in (35 x 56.2cm) high

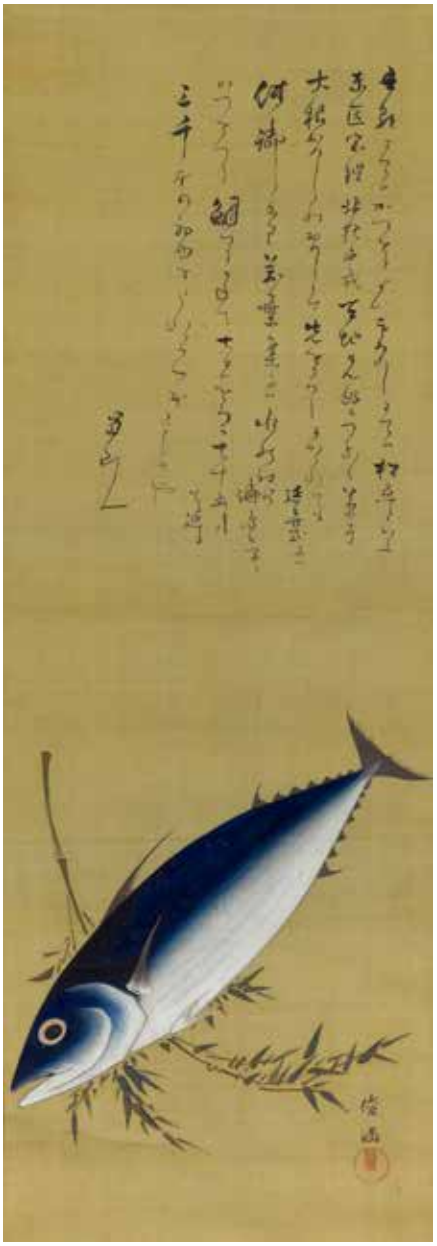
$10,000 - 15,000

Provenance
Idemitsu Museum of Art

Published
Kikuchi Sadao *Idemitsu Bijutsukan sensho 9: Nikuhitsu ukiyoe* (Idemitsu Museum Anthology of Paintings, vol. 9: Ukiyo-e Paintings), Tokyo, Idemitsu Museum, 1976, no. 86, p. 57.



640



641

640
KUBO SHUNMAN (1757-1820) AND KAMEDA BOSAI (1752-1826)
Hassaku Tayu and Poem with Calligraphy
Edo period (1615-1868), late 18th/early 19th century
The painting of the courtesan by Shunman in ink, colors, and gold on silk, signed *Shunman heisha* and sealed *Shunman*; the calligraphy by Bosai signed *Bosai* and sealed *Choko no in* and an additional seal
With double wood *tomobako* storage box and document containing Japanese reading of calligraphy and poem
35 3/8 x 12 1/2in (89.9 x 31.8cm)

$5,000 - 7,000

641
KUBO SHUNMAN (1757-1820) AND KITAOJI ROSANJIN (1883-1959)
Katsuo (Bonito) with Calligraphy
Edo period (1615-1868) and Taisho (1912-1926) or Showa (1926-1989) era
Ink, colors, and gold with mica highlights on silk with a bonito and young bamboo below a calligraphic inscription by Kitaoji Rosanjin, signed and sealed *Shunman*
With a wood *tomobako* storage box
35 5/8 x 12 3/8in (90.4 x 31.4cm)

$5,000 - 7,000



642



642



643



644

PROPERTY OF VARIOUS OWNERS

642
KISHI GANTAI (1782-1865)
Edo period (1615-1868), circa 1836-1853
A pair of hanging scrolls in ink on paper depicting on the right scroll a dragon grasping in its claws a branch of flowering prunus, and on the left scroll a tiger under a sprig of bamboo grass, both signed *Echizen no kami Gantai* and sealed *Gantai* and *Kunchin*
With single wood *tomobako* storage box (2)
38 3/4 x 11 1/2in (98.4 x 29.2cm) each

$7,000 - 9,000

The dragon and tiger are symbols of the two opposing and yet complimentary forces of yin and yang. The dragon, a mythical animal thought to reign over the heavens, stands for yang. The tiger, respected in ancient China as mightiest of the wild beasts, stands for yin. They are often paired together in painting compositions.

643
DOMOTO INSHO (1891-1975)
Dagyo
Taisho (1912-1926) or Showa (1926-1989), early/mid 20th century
Ink, colors, and gold on silk depicting a beauty dressed as a *wakushu* (dandy) strolling with a parasol, signed *Insho sei* and sealed *Insho*
With a wood *tomobako* storage box with attestation inscription on the interior of the lid by Miwa Akihisa (....) and registration serial number *ma-30* issued by the Domoto Insho Authentication Committee
51 1/16 x 10 1/16in (129.7 x 25.6cm)

$2,000 - 3,000

644
YAMAKAWA SHUHO (1898-1944)
A standing beauty
Showa era (1926-1989)
The hanging scroll in ink, colors, and gold on silk, the beauty dressed in a horizontally striped and pattered kimono with her back to the viewer, showing off her elaborately tied *obi* sash, stands below a branch of flowering cherry blossoms, and holds another branch in her hands, while dandelions bloom around her feet, signed *Shuho* and sealed *Shuho*
With wood *tomobako* storage box and cardboard box sleeve
45 1/2 x 12 1/4in (115.6 x 31.1cm)

$2,000 - 3,000



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTOR

645
ARTIST UNKNOWN (INEN SEAL)
Seasonal Flowers
Edo period (1615-1868), late 17th/early 18th century
A pair of six-panel mid-size screens, painted in ink, colors, and *gofun* (calcified crushed shell) on paper, the right-hand screen depicting two cats and peonies, poppies and a butterfly, irises, lotuses, thistles, and lilies; the left-hand screen depicting two deer, *hagi* (bush clover), *asagao* (morning glory), chrysanthemums, and other autumn plants, each bearing the *Inen* seal associated with followers of Tawaraya Sotatsu (1570-1643)
24 1/2 x 61in (62.2 x 155cm) each

$5,000 - 7,000



PROPERTY FROM THE COLLECTION OF A BAY AREA ARCHITECT

646
TOSA SCHOOL
Scenes from *Genji monogatari* (The Tale of Genji)
Edo period (1615-1868), 17th century
A six-panel screen painted in ink, colors, gold, and gold leaf on paper mounted on a wood lattice and with lacquered wood frames and metal fittings, depicting five scenes from *Genji monogatari* (The Tale of Genji), as described in detail below, with clouds separating the scenes
61 1/2 x 140in (156.2 x 355.6cm)

$30,000 - 50,000

As demonstrated by the panoramic exhibition "The Tale of Genji: A Japanese Classic Illuminated," held at the Metropolitan Museum of Art in 2019 and featuring numerous masterpieces of Genji-related art, the *Tale* has occupied a central position in Japanese culture for a millennium, rising to a mid-term peak during the during the sixteenth and seventeenth centuries. The same period witnessed the rise of the folding screen pair as one of the most important formats for Japanese painting and their large scale made them especially well-suited for compositions featuring several episodes from a single *Genji* chapter or, as in this case, episodes from multiple chapters; for an example featuring every single chapter of the *Tale*, in the Metropolitan Museum of Art (formerly Burke Collection), see John T. Carpenter and Melissa McCormick, *The Tale of Genji: A Japanese Classic Illuminated*, exhibition catalog, Metropolitan Museum of Art, New York, March 5-June 16, 2019, cat. no.59 and Appendix Two.

In the current lot, the rightmost panels feature scenes from Chapters 20: *Asagao* above (Genji and Murasaki look out from the veranda at a group of young girls who enthusiastically play around an enormous snowball in the garden), and 15: *Yomogiu* below (Genji coming to visit the Safflower Lady at her dilapidated mansion while his servant Koremitsu clears a path through the overgrown garden); the central panels contain Chapters 5: *Wakamurasaki* above (peeping through brushwood fence, Genji catches his first glimpse of Wakamurasaki, aged ten), and 24: *Kocho* below (people watch little girls dancing, dressed as butterflies, holding cherry blossoms and yellow *yamabuki* Japanese roses); the leftmost panels are painted with scenes from Chapters 23: *Hatsune* above (New Year's Day celebrations at Genji's Rokujo estate) and the continuation from the central panels of *Kocho* below (dragon and phoenix boats on a garden pond and more courtiers watching little girls dancing in butterfly costumes).

Provenance
Property of a Noted San Francisco Bay Area architect, by descent

This screen is the mate to a six-panel screen sold in our San Francisco rooms, Butterfield and Butterfield, November 2, 1990, lot 2813.



647



648

PROPERTY OF VARIOUS OWNERS

647
UNKNOWN ARTIST
Chinese Landscape
Edo period (1615-1868), 18th/19th century
A six-panel folding screen in ink on paper of a Japanese painter's interpretation of a mountainous Chinese landscape, the mountainsides carved out by waterfalls and dotted with structures and the occasional traveler on the winding paths; misty mountains in the distance occupying the background, and boats floating on the lake in the center of the composition; gold flake sprinkled on the surface may be a later addition; sealed *Shubun* and *Gakuo*
59 1/2 x 138 1/2in (151.1 x 351.8cm)

$7,000 - 9,000

648
KANO SCHOOL
Azure-Winged Magpies on a Blossoming Plum Tree
Edo period (1615-1868), 19th century
A full-size six-panel folding screen painting in ink, colors, gold, and gold leaf on paper showing a pair of azure-winged magpies (*onaga*), one in flight and the other perched upon the gnarled and lichen-covered trunk of a flowering plum tree with early spring flowers and plants at the roots, the tree backgrounded by brushwood expressed through raised gold relief paint, the rest of the composition occupied by gold-leaf clouds and rippling water in blue mineral pigment; unsigned
60 1/2 x 142 1/4in (153.7 x 361.3cm)

$7,000 - 9,000

Provenance
A label on the reverse of the screen indicates provenance of Naga Antiques of New York, New York



649

649
AFTER KISHI GANKU (1749-1838)
Two Tigers by a River
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
A six-panel folding screen in ink, colors, and silver foil of two tigers, their fur modeled with great care, a river running between them and surrounded by pine trees and their boughs; sealed *Dokokan*
61 x 129in (154.9 x 327.7cm)

$10,000 - 15,000

649 A
KOSAKU
Beauties of Spring and Winter
Taisho (1912-1926) or Showa (1926-1989) era
Of two-panel folding screen construction with two paintings in ink and colors on paper; on the right, the beauty of spring under a bough of green maple leaves holding a Japanese-style umbrella in a light rain while gazing at a field of irises, wearing a fresh green kimono with a cherry blossom-patterned lining; on the left, the beauty of winter under snow-coated *sasa* bamboo grass leaves glancing at *nanten* nandina sprouting up from under the snow, wearing a black kimono with a motif of prunus blossoms and narcissus flowers on the skirt; the right signed *Kosaku hitsu* and sealed *Kosaku*, the left signed *Kosaku* and unsealed
Right: 56 1/4 x 17 5/8in (142.9 x 44.7cm); Left: 55 7/8 x 18 1/4in (141.9 x 46.3cm)

$2,000 - 3,000



649A



650

650
IOKI BUNSAI (1863-1906)
Nikko
Meiji era (1868-1912), late 19th century
A watercolor on paper depicting a monk seated on the base of a stone lantern taking a break from sweeping before a large temple gate, signed *Bunsai Ioki*, together with the title, on the recto
13 1/4 x 20in (33.5 x 50.6cm)

$2,000 - 3,000



651

651
IOKI BUNSAI (1863-1906)
Nikko Toshogu Honden
Meiji era (1868-1912)
A painting in oil on canvas of a green-robed Shinto priest descending the stairs in front of the Karamon gate of the main hall of the central shrine at Toshogu Shrine in Nikko, each architectural element modeled in realistic detail; signed *B. IOKI* and dated 1893
27 1/2 x 39in (69.8 x 99cm)

$7,000 - 9,000

652
MARUYAMA BANKA (1867-1942)
Blossoming Wisteria by Steps to a Shrine Gate
Taisho (1912-1926) or Showa (1926-1989), early 20th century
Watercolor on paper, signed *B. Maruyama*
20 x 13 3/4in (50.8 x 34.9cm)

$1,500 - 2,500



652

653
YOSHIDA HIROSHI (1876-1950)
River Gorge in Autumn
Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989) era, early/mid 20th century
A painting in oil on canvas of a river rushing down a gorge flanked by trees ablaze in the autumn colors of yellow, orange, and red; signed *H Yoshida*
17 3/4 x 13in (45.1 x 33cm)

$7,000 - 9,000



653



PROPERTY FROM THE COLLECTION OF KAWANO SHIGEICHI

654
LÉONARD TSUGUHARU FOUJITA (1886-1968)
A recumbent cat
Showa era (1926-1989), 1933
In ink and slight color on silk, signed in ink *Tsuguharu* in Japanese and *Foujita* in Roman letters, dated 1933
8 x 13in (20.2 x 33cm)

$10,000 - 15,000

Provenance
Acquired directly from the artist, and thence by descent

Kawano Shigeichi (1891-1982) was born in Hiroshima Prefecture and emigrated to United States as a child. He studied law in Tacoma, Washington. After moving to Los Angeles to manage a hotel, Kawano opened a law practice in 1921 serving the city's growing Japanese-American community. He soon became a leader in the community and served as President of the Hiroshima Prefectural Association of Southern California in 1928 and was a later elected to the Board of Trustees for the Japanese Association of Los Angeles. At the outbreak of World War II, Kawano was interned at Heart Mountain Detention Camp in Wyoming. Following the war, Kawano returned to Los Angeles where he helped to re-build the community.

During one of Foujita's travels through United States, the artist spent time in Los Angeles and was hosted by Kawano. In appreciation of the hospitality shown him, Foujita gifted Kawano with the ink paintings of cats in this, and the following lot. The paintings have been in the Kawano family since they were received from Foujita.



655
LÉONARD TSUGUHARU FOUJITA (1886-1968)
A crouching cat
Showa era (1926-1989), 1933
In ink and slight color on silk, signed in ink *Tsuguharu* in Japanese and *Foujita* in Roman letters, dated 1933
7 5/8 x 12 7/8in (19.4 x 32.6cm)

$10,000 - 15,000

Provenance
Acquired directly from the artist, and thence by descent



656



657



568

PROPERTY OF VARIOUS OWNERS

656
A LARGE SILK PANEL
Edo period (1615-1868), 19th century
Woven in silk and metallic threads with five immortals and their vehicles by pine trees and rocks among clouds, a temple pavilion in the distance
94 x 57 1/2in (238.7 x 146cm)

$1,500 - 2,000

657
THREE KESA (BUDDHIST PRIEST'S ROBES)
Edo period (1615-1868), 19th century
The first, four dragons, their wings outstretched, formed of metallic thread, with additional embroidery representing wind or waves, on a ground of blue with woven white peonies and arabesque, the backing of plain blue fabric; the second, of gold brocade with woven designs of dragons, phoenixes, peonies, chrysanthemums, and other geometric and floral patterns, with orange patches of phoenix roundels surrounded by dragons, the backing of light blue with woven phoenix pattern; the third, green arabesque and five-petal flower heads with gold thread highlights on a light-brown ground, the backing of plain caramel-colored fabric (3)
45 7/8 x 81 3/4in (116.5 x 207.6cm), the largest

$1,000 - 1,500

658
THREE KESA (BUDDHIST PRIEST'S ROBES)
Edo period (1615-1868) and Meiji (1868-1912) or Taisho (1912-1926) eras, 19th/20th century
The first, of a large peacock surrounded by multicolored clouds and peonies, above two dragons amidst waves and rocks, the panels of the *kesa* created through a woven metal thread that is sewn onto the surface of the textile, six floral motif square patches, the backing of purple silk with a geometric floral design; the second, of gold brocade with woven design of lion dogs, various floral motifs, and square patches of cream-colored silk with leaves and flowers, the backing of plain red fabric; the third, of orange panels with woven designs of dragons, dragon-fish, shells, coral, and leafy peonies, all in multiple colors, framed by blue fabric with a woven brown geometric design interspersed with large peonies and floral crests, the backing of white silk (3)
45 1/2 x 80 7/8in (115.6 x 205.4cm), the largest

$1,000 - 1,500

Lacquer and Inro





659

659 ¤
TWO LACQUER BOXES
Edo period (1615-1868) or Meiji era (1868-1912), 19th/early 20th century
Both boxes with domed overhanging *kabusebuta* covers, decorated in gold and silver *hiramaki-e* on a *nashiji* or *hirame* ground, the larger *tebako* (cosmetic box) with floral family crests and scrolling vines and flowers with inlays of shell, applied with gilt cord rings engraved with paulownia flowers, with a removable inner tray decorated in *hirame* on a dark brown ground; the smaller *fushibako* (pigment box) decorated with fruiting *tachibana* (mandarin) and pine trees, interiors *nashiji*
6in (15.2cm) high, the larger

$1,000 - 1,500

PROPERTY FROM THE PAUL AND HELEN ANBINDER COLLECTION



660

660
A GOLD LACQUER MIRROR BOX
Edo period (1615-1868), 19th century
With a slightly domed cover, decorated in two shades of gold *hiramaki-e* against a ground of dense *nashiji* with family crests and chrysanthemum scrolls, the interior and underside sparse *nashiji* on black lacquer
With a silk storage bag
5 5/8in (14.4cm) diameter

$800 - 1,200

Exhibited
Cornell University, Herbert F. Johnson Museum of Art, *Scattered Gold and Midnight Gloss, Japanese Lacquer from the Anbinder Collection*, March 31-July 8, 2007



661

661
A GOLD LACQUER OKIMONO (TABLE ORNAMENT) IN THE FORM OF DAIKOKU'S MALLET
Meiji era (1868-1912), late 19th century
The handle decorated in gold *hiramaki-e* with auspicious symbols on a *fundame* ground, the body in gold and red *hiramaki-e* with floral lozenges with embellishments of *hirame* and *aogai*, on a ground of *togidashi maki-e* in a *mokume* pattern, the striking surfaces decorated with roundels containing stylized dragons, with a red silk tassel running through a *shakudo* eyelet on the base of the handle
6 1/8in (15.6cm) high

$1,000 - 1,500

Provenance
Purchased from Michael Bernstein, 2007



(interior)

662
A LACQUER INCENSE-GAME SET
Edo period (1615-1868), 19th century
Comprising a base supported on four bracket feet, a tiered box with lid and an outer cover with cut-out sides reaching down to the base; the tiered box containing: a base with salt-makers' kilns and rakes on a pine-clad shore; a tray with seven sets of five small boxes inscribed with the names of different incense-game formats including *Kokinko* (Ancient and Modern), *Genpeiko* (Minamoto and Taira), and *Jusshuko* (Ten Varieties); another tray with implements for cutting and arranging incense; a *suzuribako* (writing box) for recording guesses and scores, fitted with a *suzuri* (inkstone) and *suiteki* (water dropper), the lid with *ho-o* birds and autumn plants; a checkered board for game tokens; and a lid with blossoming cherry trees and birds in flight, the sides of the box with a variety of scenes including birds on a flowering prunus tree with frogs in the water below, and a willow tree and bridge, the top of the outer cover with flowering wisteria arranged on a bamboo framework; the decoration in gold, *aokin*, and silver *hiramaki-e* and *takamaki-e*, with shell details on the outer cover, against a ground of polished black lacquer or gold *hirame* flakes over black lacquer, the implements with silver and steel components
8 1/8 x 10 3/4 x 8 3/4in (20.6 x 27.3 x 22.2cm)

$15,000 - 25,000





663

663
A SMALL GOLD LACQUER BOX AND COVER
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Of overlapping *shikishi* (poem card) form decorated in *iro-e takamkai-e* and *hiramaki-e* with butterflies and *shinobu* ferns (*Davallia mariesii*) on a *nashiji* ground, and chrysanthemum and paulownia blossoms, the interior *nashiji* with *fundame* edges
3 7/8 x 3 7/8 x 1 3/4in (9.8 x 9.8 x 4.4cm)

$2,000 - 3,000

Exhibited and Published
Cornell University, Herbert F. Johnson Museum of Art, *Scattered Gold and Midnight Gloss, Japanese Lacquer from the Anbinder Collection*, exhibition catalogue, March 31-July 8, 2007, p.6.



664

664
A GOLD AND BLACK LACQUER DOCUMENT BOX
Edo period (1615-1868) or Meiji era (1868-1912) mid/late 19th century
Of standard form with rounded corners and slightly domed lid of *inrobuta* (flush-fitting) type, the black lacquer ground decorated in gold, *aokin*, and silver, *hiramaki-e* and *takamaki-e* with shell details, the exterior with one set of three and another set of four overlapping poem cards, decorated with young *warabi* (ferns); a courtier's *gissha* (ox-drawn carriage) by a wall overgrown with *yugao* ("Evening Face" flowers), alluding to the chapter with that title in *Genji monogatari* (The Tale of Genji); butterflies; rafts with sheaves of rice passing under a bridge; a pine tree; and *suzumushi* (bell crickets) on grasses; the reverse of the lid with a branch of flowering prunus growing from behind a rustic fence; the interior of the box lined with silk brocade
With wood *tomobako* storage box
15 3/4 x 12 x 5in (40 x 30.5 x 12.7cm)

$7,000 - 9,000



665

665
A GOLD AND BLACK LACQUER DOCUMENT BOX
Edo period (1615-1868) or Meiji era (1868-1912) mid/late 19th century
Of standard form with rounded corners and slightly domed lid of *inrobuta* (flush-fitting) type, the black lacquer ground covered on the exterior in gold *hirame* flakes and on the interior in gold *nashiji* flakes, decorated in gold, *aokin*, silver, black, and colored *hiramaki-e* and *takamaki-e*, with gold *Gyobu nashiji*, *kirigane* and other embellishments, the exterior showing part of a set of *Hyakunin isshu* (100 Poems, Each by a Different Poet) cards, including portraits of Ki no Tomonori, Mibu no Tadami, Fujiwara no Yoshitaka, Ise, and Sanjo Udaijin with their poems, the interior with an empty courtier's *gissha* (ox-drawn carriage), its handles resting on a stand, next to a stream and between two rustic fences with stands of autumn foliage, the rims silver
With lacquered wood *tomobako* storage box
17 x 13 1/2 x 5 1/4in (43.2 x 34.3 x 13.3cm)

$6,000 - 8,000



666
NOMURA KYUHO
A Gold and Black Lacquer Writing Box and Document Box
Edo period (1615-1868), early 19th century
A *suzuribako* and *ryoshibako*, each in the form of two overlapping rectangular poem cards, the lids of *inrobuta* (flush-fitting) type, the interior of the *suzuribako* with a frame incorporating a raised central section set with a *suzuri* (inkstone) and *suiteki* (water dropper), decorated in gold, *aokin*, and colored *hiramaki-e* and *takamaki-e* with gold *kirigane* and shell details against a black lacquer ground sprinkled with *hiramaki-e* flakes, the exterior of the *suzuribako* with a boat tied up to a blossoming weeping cherry tree by a swirling river, the reverse of the lid with a stand of autumn plants against a silver moon, the interior of the box with *fujibakama* (hemp agrimony), the gilt-copper *suiteki* in butterfly-dovetail shape, the lid of the *ryoshibako* with a weeping cherry and bridge over a river, the reverse with similar decoration to that of the *suzuribako*, on each box the visible part of the lower poem card with butterflies and swallows, signed in gold *hiramaki-e* on the reverse of the *suzuribako* lid *Kyuho* with a gold seal *Nomura*
Both with wood *tomobako* storage box (2)
Document box 16 5/8 x 13 7/8 x 6in (42.2 x 35.2 x 15.2cm)
Writing box 10 3/4 x 9 1/4 x 2 1/8in (27.3 x 23.5 x 5.2cm)

$7,000 - 9,000

Provenance
Christie's, New York, April 15, 2016, lot 41

Nomura Kyuho was a pupil of the lacquerer and *inro* specialist Koma Koryu (d.1796).



(interior of writing box)



(interior of document box)



667

667
A GOLD LACQUER PIPE-SMOKING SET
Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century
Resting on a scalloped base with four bracket feet and fitted with two larger and two smaller drawers, the back and sides topped by a balustrade-like structure strung with silver wires, the front with two hooks supporting a slender *kiseru* (tobacco pipe), the inner platform fronted by a low balustrade and cut with two recesses securing on the left a tobacco container with a partially openwork lid and a scoop and on the right a miniature lidded brazier; decorated in gold, *aokin*, silver, and colored *hiramaki-e* and *takamaki-e* with lavish embellishments of gold *kirigane* against a background of densely sprinkled gold *hirame* flakes, depicting mountain scenes with pines, flowering trees, streams and a waterfall, the metal fittings (drawer handles, corner decorations, hooks, knop, pipe components, and box lid) all of silver or *shibuichi*, some chiseled with floral designs
7 5/8 x 13 5/8 x 11 5/8in (19.2 x 34.6 x 29.5cm)

$5,000 - 7,000



668

668
IWASAKI KOGYOKU (1827-1890s)
A lacquer *tebako* (accessory box)
Meiji era (1868-1912), circa 1890
Of rectangular shape and fitted with two lower drawers and a shallow cover with rounded edges decorated overall with the *Omi hakkei* (The Eight Views of Omi [Lake Biwa]) in *hiramaki-e*, low-relief *takamaki-e*, and *togidashi maki-e* with details of *okibirame*, silver lacquer, *keuchi*, and *e-nashiji* framed by *mura-nashiji*, the underside of the lid, interior compartment, and interiors of both drawers decorated with open and closed folding fans with landscapes and flowers in *hiramaki-e* and *togidashi maki-e* on a *nashiji* ground, the drawer pulls silver engraved with hollyhock crests, signed in gold lacquer on one fan on the underside of the lid *Kogyoku*
With a wood *tomobako* storage box affixed with a paper label stating that this *tebako* was handed down through the Tokugawa family of Kii Province
8 3/4 x 7 3/8 x 6in (24.7 x 18.7 x 15.2cm)

$6,000 - 8,000

Provenance
Previously sold Christie's, New York, September 19, 2002, lot 232.

Exhibited and Published
Cornell University, Herbert F. Johnson Museum of Art, *Scattered Gold and Midnight Gloss, Japanese Lacquer from the Anbinder Collection*, exhibition catalog March 31-July 8, 2007 p. 9.

Published
Takao Yo, *Kinsei maki-eshi meikan* (A Directory of Early-Modern and Modern Lacquerers), *Rokusho* 17 (1996), p.107; for further reference see *Rokusho* 54 (2005), p.92.

Iwasaki Kogyoku (given names Inohei or Inokuchi) was trained in the workshop of Hara Yoyusai (1772-1845/6) from 1839. Later he worked on repairs to the Toshogu shrine at Nikko. In the 1870s and 1880s he worked for the Kiryu Kosho Kaisha in Tokyo and sometimes used designs by the painter Kawanabe Kyosai. There are six designs by him in *Onchi zuroku*, a set of more than 2,500 craft-design sketches made between 1875 and 1883 as guidance to participants in international exhibitions. Of Iwasaki's six designs in the *Onchi zuroku* the one that most closely resembles the accessory box here is a landscape with boats in *takamaki-e* on a pair of sliding doors. His signed works are rare.

PROPERTY OF A LADY



669

669
A GOLD LACQUER BUNKO (DOCUMENT BOX)
Edo period (1615-1868), 19th century
Rectangular with canted edges and *sumikiri* (angled corners), decorated in two shades of gold *hiramaki-e* and *takakmaki-e* with highlights of *kirikane, kinji, hirame, nashiji*, and *uchikomi* on a graduated brown ground with blossoming cherry and pine trees enshrouded in mist and young pine trees among rocks, the interior decorated in sparse *hirame*, the rims silver
15 x 12 3/4 x 5 1/4in (38.1 x 32.4 x 13.3cm)

$2,500 - 3,500



PROPERTY OF VARIOUS OWNERS

670
FUTAGI SEIHO (1884-1954)
A large lacquer *sakazuki* and stand
Showa era (1926-1989)
The red lacquered wide wood sake cup decorated on the obverse in *hiramaki-e* of snow-covered Mount Fuji ascending above the clouds in the background, and the Shira-ito Waterfall of Fujinomiya and its accompanying forest of maple and pine trees over a *nashiji* ground in the foreground, the tendrils of water depicted in gold and silver low-relief *maki-e* flowing to the very edge of the dish, the surface of the rock of the waterfall cliff decorated with gold *Gyobu* square flakes, on the reverse of the *sakazuki* a blossoming prunus tree and clouds in gold in *hiramaki-e* and low-relief; the accompanying black lacquered stand featuring a rimmed platform with a *hiramaki-e* motif of two cranes in flight surrounded by gold mist, the indented rounded legs of the stand covered in the stalks and leaves of a bamboo forest, the interior of the stand decorated in *nashiji*; the designs of the *sakazuki* and stand together completing the felicitous motif of pine, bamboo, and prunus
With lacquered wood outer *tomobako* storage box signed *Futagi Seiho saku* in silver lacquer and sealed *Seiho* in red lacquer, and the *sakazuki* with its own lacquered wood *tomobako* storage box which fits inside the larger box, also signed *Futagi Seiho saku* in silver lacquer and sealed *Seiho* in red lacquer
2 5/8 x 7 7/8in (6.7 x 20cm), sakazuki; 8 3/8 x 8 1/2 x 7in (21.3 x 21.6 x 17.8cm), stand

$7,000 - 9,000

Born in Kanazawa, Futagi Seiho studied under Yamamoto Toshinari, and later with the Ishikawa-based artists Igarashi Doho and Shimizu Kyubei. He exhibited at the Teiten national salon and its successor iterations on twelve occasions between 1928 and 1946.





(another view)



671



(detail)

671
A NANBAN-STYLE BUNDAI (WRITING TABLE)
Edo period (1615-1868), 19th century
The rectangular writing surface set on a raised dais pierced on all sides supported by a flaring scalloped apron on four cabriole feet, the whole decorated in gold *hiramaki-e*, *kinpun*, and mother-of-pearl inlays on a dark brown lacquer ground, the upper surface with a fanciful design of pavilions and a pagoda by the shore with rocks and chickens among camellia, pine, and wisteria, framed by two borders, one a modification of the traditional *shippo* motif with a four-petaled flower in the center, and the other a floral checkerboard, the raised edge with the same *shippo* design but on a smaller scale than the top surface, the sides and legs decorated with butterflies and birds in wisteria and stands of two types of camellia and Chinese bellflowers
14 x 23 3/4 x 7 1/4in (35.5 x 60.3 x 18.4cm)

$10,000 - 15,000



672

672
A PORTABLE LACQUERED WOOD CABINET
Edo period (1615-1868), 18th/19th century
The rectangular cabinet fitted with hinged doors and decorated in dense *nashiji* and the triple hollyhock *aoi* family crest, the two removable drawers which span the breadth of the cabinet and the interior of the doors decorated in a *nashiji* cloud pattern and the same crest as the exterior, the metal hardware protecting the top edge from the long *saotoshi* handles on each side and the eight corners of the cabinet; keys to the drawer locks now lost
13 x 16 3/4 x 14in (33 x 42.5 x 35.5cm)

$2,000 - 3,000



(interior)





(interior of cover)

673
A FINE LACQUER BUNKO (DOCUMENT BOX)
Meiji era (1868-1912), late 19th century
Rectangular with rounded corners decorated in gold and silver *takamaki-e, hiramaki-e, kinji* and *nashiji* with embellishments of pewter, mother-of-pearl, *hirame, kirikane*, and inlaid gilt metal, the exterior with a continuous scene of a mooring with a thatched roof by rushing waters with reeds and mooring piles, a flock of *chidori* (sea birds) in flight beneath a full moon and clouds, the interior of the cover decorated with scattered shells from the *kaiawase* (shell-matching) game, with silver rims
With a wood *tomobako* storage box
16 x 12 3/4 x 5 1/4in (40.6 x 32.3 x 13.2cm)

$10,000 - 15,000



674

PROPERTY FROM A LOS ANGELES COLLECTION

674
KIYOKAWA (ACTIVE 19TH CENTURY)
A set of ten lacquer bowls and covers with plant motifs
Edo period (1603-1868), 19th century
The ten *suimonowan* of lacquered wood, with a plain brown-black exterior and an individual plant depicted in *hiramaki-e* on the interior of the bowl and cover, including iris, plum blossom, bush clover, nandina, lily, narcissus, cherry blossom, bellflower, golden lace, and *Adonis ramosa*, each bowl signed in lacquer in the interior of the foot *Kiyokawa-saku* (10)
With a wood *tomobako* storage box and two fabric sleeves
4 1/2in (11.4cm) diameter, each

$2,000 - 3,000

Provenance
Tokyo Art Club purchase, 1970-1973

The inscription on the interior lid of the storage box states that the flower motifs were originally Sakai Hoitsu's designs as recorded by Suzuki Kiitsu, and made by Kiyokawa in the third month of 1827.

PROPERTY OF VARIOUS OWNERS

675
ATTRIBUTED TO TANAKA HYOAMI (1881-1972)
A lacquer *kashiki* (sweet dish)
Showa era (1926-1989), 20th century
Of irregular circular form with raised rim, made from lacquer mixed with polishing-stone powder and sawdust and finished with a layer of silver filings, unsigned
With a clear-lacquered *tomobako* storage box inscribed on the cover *Gin yasuriko-fun torigashibon* (Serving tray for sweets with surface finished in silver filings), signed on the underside of the cover *Nushi Hyoami* (Lacquerer Hyoami) with seal *Hyoami*, and with *tomogire* (original silk wrapper) stamped *Honkataji nushi maki-e Tanaka Hyoami* (Made in *honkataji* technique [see footnote], lacquerer and *maki-e* artist Hyoami)
10 3/8in (26.5cm) diameter



675

$1,000 - 1,500

Provenance
Bonhams, London, sold November 5, 2014, lot 232
Purchased from Eskenazi Ltd., London, 1999
Wrangham Collection, no.2157

The best known 20th-century member of a line of tea-ceremony lacquerers founded in Kyoto by Kimura Hyosai (1817-1885), Tanaka Hyoami made the present lot in an unusual variety of the so-called *kanshitsu* (dried-lacquer) technique in which raw lacquer is mixed with stone and wood powder, rather than cloth, to form a clay-like material which can be molded to the desired shape. Shibata Zeshin also made trays of this type (although it is not certain whether he used the same techniques) which were based on earlier prototypes used in the tea ceremony, themselves imitations of pewter dishes used by sailors on Portuguese or Dutch ships that visited Japan from the 16th century. A similar tray by Hyoami is in the Art Gallery of New South Wales, Australia (see http://www.artgallery.nsw.gov.au/collection/works/?artist_id=hyoami-tanaka) and an example by Zeshin was exhibited in *Shibata Zeshin no shikko, urushi-e kaiga* (Shibata Zeshin, from Lacquer Arts to Painting), Nezu Bijutsukan, Tokyo, 2012, p.55, no.63.



676

676 ¤
NOBUTAKA (ACTIVE LATE 19TH CENTURY)
A hardwood *tonkotsu* (tobacco box)
Meiji era (1868-1912), late 19th century
Finely carved as a turtle, its head, legs, and tail withdrawn into its shell in a compact design, the surface details incised to resemble the animal's pebbly skin and shell, the shell hinged on the side, signed *Nobukata*; fitted with a large hardstone *ojime* and a large wood netsuke of a crouching hare, signed *Masakazu*
5 1/2in (13.9cm) long

$1,000 - 1,500

A Private collection of Inro





677

PROPERTY FROM A PRIVATE COLLECTION

677
KOMA YASUTADA LINEAGE
A gold lacquer three-case *inro*
Edo period (1615-1868), 19th century
Of lenticular profile with integral cord-runners, decorated in gold, silver, and colored *hiramaki-e*, *takamaki-e*, and *togidashi maki-e* against a *rogin* (*shibuichi-nuri*) ground, depicting two Chinese boys playing by a *tsuitate* screen with a grained wood frame and bearing an ink landscape with sailboats and mountains, signed *Koma Yasutada saku* (Made by Koma Yasutada); *ojime* stone; netsuke wood, carved as a crouching figure
2 5/8in (6.6cm) high

$1,500 - 2,500

Provenance
Rutherston & Bandini, London, November 2012



678

678
KAJIKAWA LINEAGE
A black lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of lenticular profile with integral cord-runners, decorated in gold and colored *hiramaki-e*, *takamaki-e*, and *sumi-e togidashi maki-e* against a black lacquer ground liberally sprinkled with *hirame*, depicting an *oni* (demon) fallen to the ground in shock as Shoki the Demon-Queller comes to life from a large hanging scroll painting, his two companions shown on the reverse fleeing in fear, the interior rich gold *nashiji*, signed *Kajikawa saku* (Made by Kajikawa) with a pot seal *Ei*; *ojime* stained bone
3in (7.6cm) high

$3,000 - 5,000

Provenance
Bonhams, London, November 6, 2012, lot 65

679
KAJIKAWA BUNRYUSAI
A gold lacquer four-case *inro*
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in gold, *aokin*, silver, and colored *hiramaki-e*, *togidashi makie*, and *takamaki-e* on a fine gold *hirame* ground, depicting on each side a tethered hawk against a brocade background, signed *Kajikawa Bunryusai*; coral bead *ojime*
3 5/8in (9.2cm) high

$5,000 - 7,000

Provenance
Christie's, London, May 11, 2011, lot 273



679

680
YAMADA JOKASAI
A gold lacquer three-case *inro*
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in gold, silver and colored *takamaki-e* and shell against a matte gold lacquer ground, one side with a cockerel peering out from a basket of twigs and the other with a hen and chicks on a gardener's leaf-scoop, signed *Joka* with a *kao* (cursive monogram); agate *ojime*
2 1/2in (6.3cm) high

$1,500 - 2,500

Provenance
Sagemonoya (Yabane Co., Ltd.), Tokyo, April 2010



680



681



682



683

681
KOGYOKUSAI
A gold lacquer four-case *inro*
Edo period (1615-1868), late 18th/19th century
Of oval profile with applied cord-runners, decorated in gold *takamaki-e*, shell and pewter inlay against a gold *kinji* ground, depicting a court noble of the Heian period (794-1185) and an attendant resting beside a carriage among tall pine trees, the interior of *nashiji*, signed *Kogyokusai*; *ojime* glass
3 1/2in (8.9cm) high

$800 - 1,200

Provenance
Bonhams, London, November 16, 2013, lot 142
Edward Wrangham Collection, no.1198
Spink & Son Ltd., London, 1972

682
JUKAKUSAI HISATAKA
A gold lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in gold, *aokin*, and colored *takamaki-e* against a bright gold *kinji* ground, one side with a cockerel perched on a *kanko* drum by a flowering plum tree, the other side with a hen and three chicks under flowering branches, signed *Jukakusai Hisataka* and *Issai Hisataka* with a *kao* (cursive monogram); glass *ojime*; wood storage box
3 5/8in (8.5cm) high

$3,000 - 5,000

For the maker, see E.A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, Harehope Publications, 1995, p.76

Provenance
Bonhams, London, May 11, 2010, lot 250





684

683
KOMA KORYU LINEAGE
A black lacquer five-case *inro*
Edo period (1615-1868), 19th century
Of oval profile with applied cord-runners, decorated in gold, silver, colored *hiramaki-e*, *takamaki-e*, and *togidashi-e* against a gold *hirame*-dusted black lacquer ground, depicting *Kantan no makura* (The Kantan Pillow): Rosei, a poor young man briefly asleep at an inn, dreams of riding to the Chinese capital in a shining litter; Rosei's fan of translucent shell, a flowering tree above, grasses below, signed *Koma Koryu saku* (Made by Koma Koryu); hardstone *ojime*
3 3/4in (9.8cm) high

$1,000 - 1,500

Provenance
Shep Brozman Collection
Christie's London May 11, 2011, lot 255

Published
Louis Lawrence, *Japanese Inro from the Brozman Collection*, London, Genlux Holdings Ltd., 1993, p.103

684
SHIOMI MASANARI LINEAGE
A gold lacquer five-case *inro*
Edo period (1615-1868), 19th century
Of lenticular profile with integral cord-runners, decorated in *sumi-e togidashi maki-e* on a *kinji* ground with two crows perched on the branch of an old persimmon tree, the interior of *nashiji*, signed *Shiomi Masanari*; fitted with a gold-lacquer *ojime* decorated with spiders spinning webs in black *takamaki-e*
3 1/2in (8.9cm) high

$12,000 - 18,000

Provenance
Katchen Collection
Purchased from Eskenazi Ltd., London, 1971
Wrangham Collection, no.1080



685

685
IIZUKA TOYO LINEAGE
A silver lacquer single-case *inro*
Edo period (1615-1868), 19th century
Of lenticular profile with integral cord-runners, decorated in gold, silver, and colored *hiramaki-e* and *takamaki-e* against a silver lacquer ground, depicting Manchurian red-crowned cranes resting on the ground, the interior gold *nashiji*, the rims gold *fundame*, signed *Toyo* with a *kao* (cursive monogram)
1 7/8in (4.8cm) high

$2,500 - 3,500

Provenance
Louis Gonse Collection
Charles Haviland Collection
Christie's, London, November 7, 2012, lot 475



686

686
KOMA KYUHAKU LINEAGE
A black lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in ceramic and shell inlay and gold and colored *hiramaki-e* with accents of gold *kirigane* against a black lacquer ground, depicting a cricket perched in a gourd, with leaves and tendrils, unsigned; with a wood *ojime* carved as a pinecone; netsuke staghorn, carved with an insect and snail on a pine tree
2 7/8in (7.3cm) high

$4,000 - 6,000

Provenance
Xanadu Gallery, San Francisco, February 2011

687
KAJIKAWA BUNRYUSAI LINEAGE
A black lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in gold, silver, and colored *takamaki-e* with rats clambering over scattered *fusuma* and *shoji* sliding screens, signed *Kajikawa Bunryusai* with a red *kao* (cursive monogram); coral bead *ojime*
3 1/4in (8.2cm) high

$3,500 - 4,500

Provenance
Sydney L. Moss Ltd., London, May 2013



687

688
KOAMI LINEAGE
A black lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in gold and colored *takamaki-e* against a rich *roiro* black lacquer ground and decorated with Okame peering out from a circular window, one hand held to her face, looking at two *oni* fleeing from beans thrown at them in the *mamemaki* (bean scattering) ritual on the day before the beginning of spring, the interior gold *nashiji*, signed *Koami* with a *kao* (cursive monogram); *ojime* glass, with wood storage box
3 3/8in (8.5cm) high

$3,000 - 5,000

Provenance
Bonhams, London, May 11, 2010, lot 251



688



689



690



691

689
MASAYOSHI
A lacquer five-case *inro*
Edo period (1615-1868), late 18th century
Of lenticular profile, with integral cord-runners, decorated in gold, silver, and brown *hiramaki-e* and *takamaki-e* against a dark brown-lacquer ground sprinkled with *hirame*, depicting swallows and wisteria, the interior *fundame* with patches of *nashiji*, signed *Masayoshi saku*; fitted with a brass *ojime* formed as a jar
3 3/8in (8.6cm) high

$1,500 - 2,500

Provenance
Xanadu Gallery, San Francisco, August, 2010

690
KAJIKAWA LINEAGE
A gold lacquer four-case *inro*
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in gold and colored *takamaki-e* against a gold *hirame* ground with a mass of flying cranes covering the entire surface, the interior gold *nashiji*, signed *Kajikawa*; onyx *ojime*
3 5/8in (9.2cm) high

$3,000 - 5,000

Provenance
Sagemonoya (Yabane Co., Ltd.), Tokyo, April 2010



692

691
TOJU
A dark brown lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of lenticular profile with integral cord-runners, decorated in gold, silver, and colored *hiramaki-e* and *takamaki-e* against a polished dark brown ground depicting Hotei leaning on his sack, the reverse with a scroll, a fan and the head of a gnarled staff in shell inlay, the interior red lacquer, the rims *fundame*, signed *Gyonen nanajusai Toju* (Toju, aged 70) with a *kao* (cursive monogram)
3in (7.6cm) high

$2,500 - 3,500

Provenance
Christie's, London, May 15, 2013, lot 430

Exhibited
"*Umi o watatta Nihon no urushi* (Japanese Lacquer That Crossed the Ocean)," Hishio Katsuyama Bunka Oraikan (Center for Cultural Exchange), Maniwa, Okayama Prefecture, October 28-November 13, 2007

692
JITOKUSAI GYOKUZAN
A gold lacquer four-case *inro*
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Of oval profile with applied cord-runners, decorated in gold and colored *hiramaki-e* and *takamaki-e* against a gold *hirame* and *nashiji* ground, depicting a rats' wedding: rats in samurai uniform carry a *norimono* (palanquin) across the tiled roof of a grand human dwelling, bamboo in the background, signed *Jitokusai Gyokuzan* with a *kao* (cursive monogram); coral bead *ojime*
3 1/2in (8.9cm) high

$10,000 - 15,000

Provenance
Shep Brozman Collection
Sydney L. Moss, Ltd., London, May 2012

Published
Louis Lawrence, *Japanese Inro from the Brozman Collection*, London, Genlux Holdings Ltd., 1993, p.175



693

693
KAJIKAWA LINEAGE
A gold lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of rounded square profile with applied cord-runners, decorated in colored *hiramaki-e* and *togidashi maki-e* with *nashiji* on a ground of *hirame* depicting a woman dressed in a *yukata* with a male attendant catching fireflies at night, signed *Kajikawa saku* (signed Kajikawa); coral bead *ojime*
3 1/4in (8.2cm) high

$4,000 - 5,000

Provenance
Sydney L. Moss, Ltd., London, May 2012



694

694
IIZUKA TOYO LINEAGE
A gold lacquer five-case *inro*
Edo period (1615-1868), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in high-relief red and black *takamaki-e* with an octopus against a background of gold and *aokin* lacquer with accents of gold *kirigane* depicting a stormy sea and rocks, the reverse with a hawk, signed *Iizuka Toyo*; netsuke wood, carved as an octopus
3 3/4in (9.5cm) high

$4,000 - 6,000

Provenance
Kyoto Gallery, Brussels, June 2010



695
HOSHIN
A gold lacquer four-case *inro*
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Of rounded rectangular profile with applied cord-runners, decorated in gold, silver, black, and red *hiramaki-e* and *takamaki-e* against a gold *kinji* and fine *hirame* ground, depicting a large stag beetle and other insects including a grasshopper, a mantis, and a dragonfly, signed *Hoshin*; fitted with a glass bead *ojime*
3 1/4in (8.2cm) high

$15,000 - 25,000

Provenance
Senator S. Collection
Shep Brozman Collection
Christie's London November 10, 2010, lot 434

Published
George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures,* Honolulu, privately printed, 1982, p.494
Louis Lawrence, *Japanese Inro from the Brozman Collection*, London, Genlux Holdings Ltd., 1993, p.156





696
TOSHITOYO (ACTIVE 19TH CENTURY) AND SARATANI TOMIZO (BORN 1949)
A gold lacquer four-case *inro* and matching *ojime*
Edo period (1615-1868) or Meiji era (1868-1912), and Showa era (1926-1989), 20th century
The *inro* with a *kinji* ground decorated in gold and and slight-colored *hiramaki-e* with a bamboo grove, some of the leafy stems waving as if stirred by a gentle breeze, the interior plain black lacquer, signed in gold lacquer *Toshitoyo* with a *kao*, fitted with a gold lacquer tubular *ojime* lacquered in green *hiramaki-e* with bamboo, signed *Tomi*
3 1/4in (8.2cm) high

$8,000 - 12,000

Provenance
Bonhams, London, May 16, 2013, lot 195



697

697
TOYO (ACTIVE 19TH CENTURY)
A black lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of lenticular profile with applied cord-runners, decorated in *iro-e togidashi maki-e* and *hiarme* against a glossy black ground with a samurai and two women entertainers walking beneath autumn maples in the evening, interiors *nashiji*, signed *Toyo* and with a *kao*, coral bead *ojime*; wood *manju* netsuke decorated with a crab and grasses in gold and silver *hiramaki-e*, signed *Toyo* and with a *kao*
3in (7.6cm) high

$3,500 - 4,500

PROPERTY OF VARIOUS OWNERS



698

698
HARA YOYUSAI (1772-1845/6)
A gold-lacquer four-case *inro*
Edo period (1615-1868), 19th century
Of lenticular profile with interior cord-runners decorated in gold, black and silver *takamaki-e* and red *togidashi maki-e* on a ground of bright *kinji* with a solitary crow perched in a snow-laden pine tree before the setting sun, the interiors *nashiji*, signed *Yoyusai saku*; fitted with a coral bead *ojime* and a wood netsuke carved as a Buddhist gong
3 1/4in (8.2cm) high

$3,000 - 4,000



699



700

699
IIZUKA HOSAI II (1872–1934) OR IIZUKA ROKANSAI (1890–1958)
A bamboo flower basket
Showa era (1926-1989), late 1920s/early 1930s
Of *madake* (timber bamboo) with applications of dust and lacquer, worked in diagonal free-style and bundled plaiting and wrapping, signed on a cross bar on the base *Hosai Sanjin* (Hosai the Recluse); with an *otoshi* (water container) formed from a stem of bamboo and cut with vertical striations
11 1/2in (29.2cm) high

$2,500 - 4,000

During the 1920s and up until the early 1930s, Iizuka Hosai II frequently signed baskets that had been made by his younger brother Iizuka Rokansai. The use on this basket of the *tabane-ami* (bundled plaiting) technique, pioneered by Rokansai, suggests that this basket is likely from his hands.

700
FUJINUMA NOBORU (B. 1945; LIVING NATIONAL TREASURE, 2012)
A bamboo flower basket
Heisei era (1989-2019), circa 2004
Of *nemagaridake* bamboo (*Sasa kurilensis*) with staining, executed in bundled openwork free-style plaiting and wrapping, signed on the base *Noboru rokujusai* (Noboru, aged 60)
11 3/4in (29.8cm) high

$2,500 - 4,000

Born in Otawara (Tochigi Prefecture) Fujinuma Noboru started his career as a graphic designer and photographer before apprenticing in 1976 to bamboo artist Yagisawa Keizō. He was admitted the following year to the Traditional Crafts New Works Exhibition and was named a Living National Treasure in 2012 in recognition of his success in developing new variations on the *ara-ami*, "rough" or free-style plaiting language, pioneered in the early twentieth century by artists such as Hayakawa Shokosai III and Iizuka Rokansai.





(detail)

701

701
A WOOD SHAKU DOKEI (PILLAR CLOCK) WITH NANBAN FIGURES
Edo period (1615-1868), 19th century
The glazed hood with a sliding front door above a narrow trunk with movable brass hour markers terminating in a key drawer, holding the key and the brass hour-pointer formed as a bee, the movement within a brass housing engraved on the front with a Jesuit priest and an attendant beneath a large parasol, with a lead weight to control the movement, the drawer pulls of bone
With an unassociated wood storage box
17in (43.2cm) high

$2,000 - 3,000



Religious Art



702



703

702
ANONYMOUS (16TH CENTURY)
Enmei Jizo (Life-Prolonging Jizo) and Attendants
Muromachi period (1333-1573), 16th century
Hanging scroll painted in ink, color and gold on silk with Jizo seated on a rocky outcropping in waves accompanied by Shozen, the administrator of good on the right, and Shoaku, the administrator of evil on the left
With an unassociated wood storage box
34 3/16 x 15 15/16in (86.8 x 40.5cm)

$7,000 - 9,000

For a similar example of Enmei Jizo in the Minneapolis Institute of Arts, see https://collections.artsmia.org/art/118151/life-prolonging-jizo-bodhisattva-unknown-japanese

703
ANONYMOUS (16TH CENTURY)
A True Portrait of High Priest Chinzei Shoko
Muromachi period (1333-1573), 16th century
The painting in ink and colors on paper depicting an elderly man with a shaved head holding a Buddhist rosary and wearing a priest's robes with a *kesa* garment hanging from his left shoulder while seated on a dais, to his right three rolled-up sutra scrolls on top of a side table; above his head a calligraphy of twenty characters describing his achievements; of hanging scroll format now mounted in a frame
27 7/8 x 14in (70.8 x 35.6cm)

$2,000 - 3,000

The Japanese monk Bencho (1162-1238) was also known as Shoko Shonin (High Priest Shoko), and was the second patriarch, after Honen, of the main Chinzei branch of the Jodo-shu sect of Japanese Buddhism.



704



705

704
ANONYMOUS (16TH CENTURY)
A Shinto Mandala of the Four Deities of Mount Koya
Muromachi period (1333-1573), 16th century
Of ink, colors, and gold on silk; below a bundled up curtain sit the figures of four *kami* on daises in front of tripartite screens: above are Kariba Myojin and Niu Myojin, shown here as courtiers, with Kariba in Japanese-style court robes and Niu in robes modeled after court garments of the Tang dynasty; below are Kehi Myojin, portrayed as a lady holding a whisk, and the youthful Miyajima Myojin, with his hair drawn up in loops, playing a *biwa*; below the *kami* sit a pair of lion dogs, and below them a pair of black and white foxes, now barely discernible; now mounted on a panel
34 x 15 3/4in (86.3 x 40.1cm)

$5,000 - 7,000

For a similar example, see Mandala of the Four Deities of Mt. Koya in the Cleveland Museum of Art, Gift of Rosemarie and Leighton Longhi 1999.262

705
ANONYMOUS (CIRCA 1752)
Yogo Koya Daimyojin (God of Mount Koya)
Edo period (1615-1868), circa 1752
Ink, color, and gold on silk depicting the human manifestation of the God of Mount Koya, mounted with gilt-brass hardware
With a wood *tomobako* storage box
39 1/4 x 16 1/16in (99.5 x 40.8cm)

$3,500 - 4,500



706



707

706
A GILT-BRONZE AND WOOD KAKEBOTOKE (BUDDHIST VOTIVE PLAQUE)
Kamakura period (1185-1333), early 14th century
The deity carved in wood and shown seated on a lotus pedestal, the right hand positioned to hold a now-missing attribute, with traces of pigment and gilt, the figure flanked by two offerings of lotus blossoms and set before a peaked nimbus above flowing water and a beast mask, all in bronze with traces of gilding, the arrangement mounted on a circular plaque banded with a bronze rim carved with scrolling vines and with two suspension clasps formed as *shishi* (lions)
With a wood *tomobako* storage box
12in (30.5cm) diameter

$3,000 - 5,000

707
A GILT-BRONZE EGORO (LONG-HANDLED RITUAL CENSER)
Kamakura period (1185-1333), 13th/14th century
The gilt-bronze censer with a long L-shaped handle decorated with scrolling vines on a *nanako* ground, weighted on the end with a bridge-post shaped counter balance, the circular ash cup cast with straight sides rising to an everted rim and set on a chrysanthemum-form base, the handle joint decorated with a *nyoi* head-shaped flourish decorated with scrolling vines and pierced with openwork, the hinged, domed cover pierced with clouds and stylized cranes and finished with a jewel-form finial
13 3/16in (33.5cm) long

$2,000 - 3,000



708

708
A LARGE KEMAN (BUDDHIST PENDANT ORNAMENT)
Edo period (1615-1868), 18th/19th century
Of rounded-rectangular form in gilt metal with mineral pigment on the surface with carved in openwork of lotus blossoms and leaves arising from swirling waters, a cord knotted in the center with a central blossom floret and two pendant loops, the surface engraved with details, the hanger and bracket with scrolling vines and a nanako ground, fitted with hanging garland strands of blossoms, colored beads, and bells of various shapes, inscribed next to the cords and on the reverse with the names of the parishioners who made the offering
With a wood *tomobako* storage box
42 1/2 x 15 1/8in (108 x 38.4cm), including garlands

$2,500 - 3,500

Keman comes from the Sanskrit word *kusumamala*, which literally means “garland of flowers.” Keman are pendant decorative disks, suspended from the beams of a temple, above a Buddhist statue, and are usually in the shape similar to an *uchiwa* round fan. They are thought to have their origin in the garlands of fresh flowers that were offered to nobles in ancient India. In Buddhism, the lotus flower represents enlightenment and purity, as its flower and leaves are unstained and beautiful despite arising from the muddy water.





709
A TAHOTO SHARI YOKI (MANY-JEWELED STUPA RELIQUARY)
Edo period (1615-1868), 18th/19th century
Constructed of lacquered wood and bronze in the form of a single-story pagoda set on a rectangular stepped base and railing decorated in square inlays of mother-of-pearl alternating with gold-lacquer cloud patterns, the cylindrical housing fitted with four sets of double doors, two guardian figures painted on the interior of the front facing doors, the exterior lacquered in *nashiji*, the sloping tiled roof surmounted with a multi-tiered stupa topped with a sacred jewels supported by a lotus dais, from which chains lead down to the roof's corners, each corner with a pendant bell
19 3/4in (50.2cm) high

$10,000 - 15,000



710



711

710
A PAIR OF SHISHI (LIONS)
Kamakura period (1185-1333), early 14th century
Each carved and assembled from cypress, with curly manes and tails and well-defined musculature, one with its mouth open uttering the syllable *a* and the other with its mouth closed uttering the syllable *un*, the eyes inlaid in copper, with traces of gesso and pigment
19 3/8in (49.2cm) high, the larger

$7,000 - 9,000

711
A WOOD FIGURE OF PRINCE SHOTOKU AT AGE TWO
Muromachi period (1333-1573), 15th/16th century
The figure standing in typical pose, his face looking older than his age, evidence of his worldly wisdom, his palms pressed together in prayer before his chest, his feet concealed within the ends of his red *hakama*; the figure of a two-piece construction in the *uchiguri* technique
19 3/4in (50.2cm) high

$3,000 - 5,000

Prince Shotoku, or Shotoku Taishi (574-622), was a Japanese historical figure and imperial regent credited with the dissemination of Buddhism in Japan. A similar, but slightly older example is in the collection of the Harvard Art Museums/Arthur M. Sackler Museum, partial and promised gift of Walter C. Sedgwick in memory of Ellery Sedgwick Sr. and Ellery Sedgwick Jr., 2019.122. Both figures portray Shotoku as a toddler at the moment when, according to legend, he turned east, joined his hands in prayer, and chanted the name of the Buddha, resulting in the manifestation of a religious relic.

PROPERTY FROM THE COLLECTION OF DRS. EDMUND AND JULIE LEWIS

712
A WOOD FIGURE OF PRINCE SHOTOKU AT AGE TWO
Kamakura period (1185-1333) or Muromachi period (1333-1573), 14th century
The figure standing in typical pose, his arms extended and his palms pressed together in prayer before his chest, his feet concealed within the ends of his red *hakama*, the folds of the carved cloth naturalistically modeled; of hollow interior construction with inlaid eyes
15in (38.1cm) high

$8,000 - 12,000

See the previous lot for additional information on Prince Shotoku



712

PROPERTY OF VARIOUS OWNERS

713
A LACQUERED WOOD FIGURE OF AMIDA BUDDHA (AMITABHA)
Edo period (1615-1868), 19th century
The figure shown dressed in flowing robes open at the chest, the *byakugo* (*urna*) and the *nikkeishu* (jewel of wisdom) inlaid in color stones, the hands held in the *raigo-in* (*vitarka mudra*) gesture used by Amida when descending from heaven to receive the souls of the deceased, the right hand raised and the left hand lowered, both with palm facing outward, standing on a multi-tiered lotus pedestal painted in green pigment with gilt highlights
31 1/4in (79.4cm) high (figure only); 41 1/4in (104.7cm) high overall

$7,000 - 9,000



713



714



715

714
A WOOD SCULPTURE OF A HEAVENLY MUSICIAN
Meiji era (1868-1912), late 19th century
Decorated in polychrome pigments, ink, and gesso over wood, the figure carved from a single block, shown squating on a lotus platform holding a drum, framed by an elaborate floral nimbus, the lotus petals of the pedestal each individually carved and inserted into the core, the nimbus carved from a single sheet of wood
6 3/4in (17.1cm) high, figure only; 22 1/4in (56.5cm) high overall

$3,000 - 5,000

715
A ZUSHI (PORTABLE SHRINE) WITH SENJU (1000-ARMED) KANNON (AVALOKITESVARA)
Edo period (1615-1868), 19th century
The red-lacquer case with hinged doors opening to reveal a wood figure of Kannon standing on a lotus base before a large nimbus, her robes decorated in gold-lacquer floral and geometric designs, the interior of the doors painted with Fudo Myo-o (Acala) on the right, and Aizen Myo-o (Ragaraja) on the left, the hardware carved with scrolling vines
4 1/4in (10.8cm) high (figure only); (8 5/8in (21/9cm) high overall

$1,500 - 2,500

PROPERTY OF A LADY





716

716
A LARGE ZUSHI (PORTABLE SHRINE)
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The red-lacquer case decorated with a hollyhock crests in gold *hiramaki-e* on each of the hinged double doors and applied with elaborate foliate-etched gilt-metal fittings opening to reveal a standing figure of Amida Buddha (Amitabha) flanked by the bodhisattvas Kannon (Avalokitesvara) and Seishi (Mahasthamaprapta) in a *raigo*-like configuration and accompanied by a figure of Jizo (Ksitigarbha) and Fudo Myo-o (Acala), all raised on lotus pedestals and supported on an ornate, stepped plinth, an additional pair of miniature guardian figures applied to the top of the balusters
33 3/8in (85cm) high overall

$6,000 - 8,000

Cloisonné Enamel and Metal Work





717



718



719

PROPERTY OF VARIOUS OWNERS

717
OTA TOSHIRO (1869-1940)
A pair of *ginbari* cloisonné-enamel vases
Taisho era (1912-1926), circa 1920
The slender baluster vases decorated in transparent enamels over silver foil with a pair of cranes perched on rocks in crashing waves, signed with the impressed seal of Ota Toshiro
9 1/2in (24.1cm) high

$2,000 - 3,000

718
A CLOISONNE-ENAMEL VASE
Meiji era (1868-1912), late 19th century
Of elongated ovoid form worked in silver wire and colored enamels on a mottled red and beige ground with bamboo and flowering prunus, the shoulder with a collar of crane roundels on a dark blue ground, the rim with floral lozenges, the underside of the foot with a continuation of the design in cloisonné enamel
9 5/8in (24.4cm) high

$1,500 - 2,000

719
UNIDENTIFIED ARTIST (ACTIVE LATE 19TH CENTURY)
A large cloisonné-enamel vase
Meiji era (1868-1912), late 19th century
Of baluster form worked in colored enamels and silver wire on a dark blue ground with five cranes and young bamboo, signed on the underside with an unidentified mark
With a wood *tomobako* storage box
13 3/4in (35cm) high

$3,500 - 4,500

720
SHIBATA WORKSHOP (CIRCA 1900)
A small cloisonné-enamel vase
Meiji era (1868-1912), circa 1900
Of elongated ovoid shape worked in silver wires of various gauge and colored enamels with two butterflies on a teal blue ground, signed on a silver tablet *Kyoto Shibata*, with silver mounts
4 3/4in (12cm) high

$3,000 - 5,000



720

721
SHIBATA WORKSHOP (CIRCA 1900)
A fine cloisonné-enamel vase
Meiji era (1868-1912), circa 1900
The small elongated ovoid vase decorated in colored enamels and silver wire with a continuous scene of swallows and butterflies in flight among maples, bush clover, chrysanthemums, and camellias, all on a black ground, the shoulder decorated with a collar of floral roundels and the foot with a band of floral petals, signed on a silver tablet on the foot *Kyoto Shibata*
3 5/8in (9.2cm) high

$8,000 - 12,000



721



723



724



722

722
ATTRIBUTED TO HAYASHI KODENJI (1831-1915)
A pair of cloisonné-enamel vases
Meiji (1868-1912), late 19th century
Each of rounded square profile tapering to the foot with a slender neck rising to a gently flaring mouth worked in sculpted silver wires and colored enamels against a midnight-blue ground with a long-tailed rooster and hen, the foot and mouth decorated with a narrow band of stylized garlands (2)
6in (15.2cm) high

$2,500 - 3,500

723
ATTRIBUTED TO HAYASHI KODENJI (1831-1915)
A fine miniature cloisonné-enamel vase
Meiji era (1868-1912), circa 1900
Of baluster form worked in gold wire and colored enamels with sparrows in flight and perched in a blossoming cherry tree against a black ground, the neck decorated in geometric and floral designs above a collar of floral lappets, the foot with a floral petal band
3 1/2in (8.9cm) high

$2,000 - 3,000

724
ATTRIBUTED TO HAYASHI KODENJI (1831-1915)
A slender cloisonné-enamel vase
Meiji era (1868-1912), late 19th century
The small, elongated baluster vase worked in silver wire of various gauges and colored enamels with a solitary bird perched in a blossoming cherry tree above flowering plants, all against a black ground, the neck and foot decorated with a band of floral petals and spiraling wire cloisons
4 7/8in (12.4cm) high

$3,000 - 5,000

725
ATTRIBUTED TO HAYASHI KODENJI (1831-1915)
A fine cloisonné-enamel vase
Meiji era (1868-1912), circa 1900
The small baluster vase worked in gold and silver wires and colored enamels with a hawk perched in a maple tree above blossoming autumn flowers against a black ground, the foot with a band of floral petals and the neck with a band of tasseled lozenges
4 5/8in (11.7cm) high

$3,000 - 5,000



725

726
HAYASHI KODENJI (1831-1915)
A cloisonné-enamel vase
Meiji era (1868-1912), circa 1900
Of compressed ovoid form with a slightly elongated neck worked in sculpted and fine-gauge silver wire, gold wire, and colored enamels with sparrows in flight and resting on a blossoming prunus above chrysanthemums, the neck and foot with a band of geometric and floral designs, signed on the underside with the mark of Hayashi Kodenji
3 3/4in (9.5cm) high

$3,000 - 5,000



726



727
ATTRIBUTED TO NAMIKAWA YASUYUKI (1845-1927)
A fine cloisonné-enamel vase
Meiji era (1868-1912), circa 1900
Of rounded square profile tapering to the foot worked in silver wire and colored enamels with a continuous design of a variety of blossoming chrysanthemums on a black ground, the foot decorated with floral lozenges framed by a silver band above and the silver foot below, the rim decorated with a continuation of the floral-lozenge design on the side and upper surface, the rims silver
6 1/16in (15.4cm) high

$8,000 - 12,000



728
NAMIKAWA YASUYUKI (1845-1927)
A fine cloisonné-enamel vase and cover
Meiji era (1868-1912), circa 1900
Of baluster form with a stepped shoulder decorated in colored enamels and silver wire with a rooster, hen, and chicks, and swallows among chrysanthemum, lilies, irises, pinks, violets, begonia, and trailing wisteria, all against a black ground, the shoulder decorated with scrolling chrysanthemum vines below a band of floral chevrons, the foot and domed cover with a continuation of the floral chevron design, and surmounted with a chrysanthemum finial, signed on the foot on a silver tablet *Kyoto Namikawa*
5 1/4in (13.3cm) high

$20,000 - 30,000



729
NAMIKAWA YASUYUKI (1845-1927)
A fine cloisonné-enamel vase
Meiji era (1868-1912), circa 1900
Of slender teardrop form worked in silver wire and colored enamels with rooster by bamboo and chrysanthemums against a black ground, the rim with a band of floral garlands, signed on a silver tablet on the foot *Kyoto Namikawa*
5 3/4in (14.6cm) high

$10,000 - 15,000



730
NAMIKAWA YASUYUKI (1845-1927)
A fine cloisonné-enamel vase and cover
Meiji era (1868-1912), circa 1900
Worked in *musen* ("wireless") technique in various gauges of silver and gold wires, and polychrome enamels against an apple-green ground with a continuous scene of Itsukushima Shrine and its surrounding landscape, the domed cover decorated with floral scroll and surmounted with a silver flower-bud finial, the neck and foot with a narrow band of linked-cash designs, signed on a silver tablet *Kyoto Namikawa*, fitted with silver mounts
4 1/4in (10.8cm) high

$20,000 - 30,000

For other vases of similar size and shape featuring designs of famous landmarks, see *Namikawa Yasuyuki Kinenkan* (Namikawa Cloisonné Museum of Kyoto), *Shippo: Namikawa Yasuyuki Kinenkan kanzohin zuroku* (Enamels: Pieces from the Permanent Collection), Kyoto, 2010, nos. 37, 71, 72 and 73, pp. 73-75.



731



732

731
HAYASHI TANIGORO (ACTIVE CIRCA 1895-1935)
A large cloisonné-enamel vase
Taisho (1912-1926) or Showa (1926-1989) era, early 20th century
The elongated ovoid vase worked in silver wires and colored enamels on a gray ground with a stand of chrysanthemums, the neck and foot with a band of floral lozenges, signed with the impressed mark of Hayashi Tanigoro
17 3/4in (45.1cm) high

$6,000 - 8,000

732
ANDO JUBEI (1876-1953)
A cloisonné-enamel cigarette box
Taisho era (1912-1926), circa 1920
Worked in standard and *musen* ("wireless") cloisonné with a stand of chrysanthemums in colored enamels and silver wire against a beige ground, the rims silver
With a wood *tomobako* storage box inscribed on the cover *Shippo tabako ire* (cloisonné cigarette box), and with the Ando company label on the underside
3 3/4 x 4 3/4 x 2in (9.5 x 12.1 x 5.1cm)

$1,500 - 2,000

PROPERTY OF A LADY



733

733
SAITO WORKSHOP (LATE 19TH CENTURY)
A pair of inlaid-bronze vases
Meiji era (18681-1912), late 19th century
The bottle vases each with a garlic-bud mouth, set on a splayed foot and decorated in high-relief inlays of gold, silver, copper, and *shakudo*, and colored enamels with flower blossoms and scattered maple leaves afloat on a stream, the neck with scrolling vines and peonies, the foot with stylized wave patterns, signed in a translucent-enamel reserve *Saito*, framed by stylized rain dragons (2)
11 5/8in (29.5cm) high each

$2,500 - 3,500



734



735

PROPERTY OF VARIOUS OWNERS

734
A PAIR OF INLAID BRONZE VASES
Meiji era (1868-1912), late 19th century
Each of elongated ovoid form set on bracket feet decorated in gold and copper flush inlays with two panels of pine trees and blossoming wisteria, and a landscape with distant boats and a swallow among wisteria, the necks and feet with bands of geometric design, with fitted wood stands (2)
5 1/2in (13.9cm) high each, excluding stands

$1,200 - 1,800

735 ¤
NOGAWA COMPANY (LATE 19TH CENTURY)
An inlaid-bronze vase and cover
Meiji era (1868-1912), circa 1890
Of diamond section and decorated with butterflies in chrysanthemums and blossoming prunus, the cover with fallen blossoms and finished with a jewel-form finial, all in *iro-e takazogan, takabori, and shishiaibori*, signed with the mark of Nogawa Company
6in (15.2cm) high

$1,500 - 2,500



736

736
TAKAHASHI RYOUN
A bronze flower vase
Taisho (1912-1926) or Showa (1926-1989) era, early/mid 20th century
A bronze vase for displaying flowers, cast in gourd shape and with vine leaves and tendrils in low relief, patinated to a dark brown color, signed with a cast mark on the base *Ryoun*
With an unassociated wood storage box
11in (27.9cm) high

$1,000 - 1,500



737

737
AN INLAID BRONZE INCENSE BURNER
Meiji era (1868-1912), late 19th century
Cast in bronze and chiseled on the surface and decorated in copper, gilt and silver-gilt, the cylindrical vessel set on six beast-mask feet and decorated on the body with *tenjin* (apsara) in flight among clouds in bold relief bordered by a band of stylized phoenix alternating with leafy vines, and dragon and cloud roundels below, the vessel applied with dragon handles, the domed cover decorated with a lappet band encircling a stylized bats in clouds on a ground of archaistic Chinese animal forms and applied with a large coiling dragon, the interior with a copper liner
16 1/2in (41.9cm) high

$5,000 - 7,000



738



739



740A



740



741

PROPERTY OF A LADY

738
A SHIBUICHI INCENSE BURNER
Meiji era (1868-1912), early 20th century
The six-lobed body resting on three feet, the lid in the form of a blossom surmounted by a bird finial, the sides of the body chiseled and with gold and silver inlay depicting a continuous landscape of Mount Fuji, a lake, sailboats, rustic dwellings, pine trees, islands, a *torii* (shrine arch), birds, and a jetty, the shoulder with chrysanthemum crests, the lid applied with magnolia, cherry, chrysanthemum and other plants
4in (10.1cm) high

$2,000 - 3,000

ANOTHER PROPERTY

739
YAMAKAWA TAKATSUGU (ACTIVE LATE 19TH/ EARLY 20TH CENTURY)
A pair of silver *okimono* (table ornaments) of carp
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
Cast in silver as a pair of swimming carp, the surface worked to resemble the natural skin and scales of the fish, the eyes finished in *shakudo* and gilt, signed *Takatsugu*, with a wood stand (2)
13 1/4in (33.6cm) long, the longer

$3,500 - 4,500

PROPERTY OF A LADY

740
TOMOTOSHI (ACTIVE CIRCA 1822)
A silver model of the bodhisattva Kannon (Avalokitesvara)
Edo period (1615-1868), dated 1822
Cast and carved in silver as Kannon dressed in flowing robes standing on a separately cast rocky ledge and carrying a fish in a woven basket, several *minogame* (bushy-tailed tortoises) gathered at the base of the rock, signed on the underside *Tomotoshi* and dated *Bunsei mizunoe-uma toshi* (1822)
4in (10.1cm) high

$2,000 - 3,000

Provenance
Purchased from Orientations Gallery, New York, May 15, 2011



742

PROPERTY OF VARIOUS OWNERS

740A
MUSASHIYA WORKSHOP (CIRCA 1900)
A set of 12 small silver bowls
Meiji (1868-1912) or Taisho (1912-1926) era, circa 1900
Each cast in silver, set on a low ring foot and decorated on the exterior in low relief with chrysanthemums, cherry blossoms, bamboo, irises, or lotus, stamped on the underside in English, *Musashiya* and *Pure Silver* (12)
2 5/8in (6.6cm) diameter

$1,500 - 2,500

741
A SPHERICAL SILVER INCENSE BURNER
Meiji era (1868-1912), late 19th century
Set on three cabriole legs decorated with swimming turtles in *shakudo*, the removable top half pierced with cloud-shaped openings and surmounted by a *shishi* (lion) finial, the upper edge of the lower half applied with a narrow frieze of cranes flying among clouds in low relief with gilt highlights
8 1/4in (20.9cm) high; 5 1/4in (13cm) diameter

$2,000 - 3,000

742
ATTRIBUTED TO SUZUKI MASAYOSHI (1844-?)
A large bronze incense burner
Meiji era (1868-1912), late 19th century
Cast and assembled in sections, the circular base supported by four cabriole legs decorated with flowering vines in low relief, the ovoid ash basin set on a stepped pedestal above four long dragonfish legs, the basin decorated in relief with shaped panels of a landscape with a woman kneeling beneath a pine tree, a basket of cut saplings on her back, and a man pausing by a cherry tree for a smoke, the pedestal decorated with geometric patterns and dragon roundels, the sides applied with two large winged-dragon handles, the cover finished with an elaborate finial formed as a samurai carrying a torch astride a rocky outcropping above a coiling dragon
51 1/2in (130.8cm) high

$15,000 - 25,000



743



744

743
WATANABE OSAO (1874-1952)
A bronze *okimono* of three puppies
The single *okimono* depicting three puppies with floppy ears and eyes expressing various degrees of sleepiness pile upon one another; signed *Osao saku* with a *kao* on bottom
6 3/4 x 11 1/8 x 5 1/2in (17.1 x 28.3 x 14cm)

$4,000 - 6,000

Watanabe Osao was born in Oita prefecture. He showed an early aptitude for art and enrolled in the Tokyo Fine Arts School, known today as Tokyo University of the Arts, to study Buddhist sculpture. He was quick to adopt European sculpting and bronze casting techniques from Moriyoshi Naganuma (1857-1942), who had trained in Italy. Watanabe exhibited in the 1904 World's Fair (the Louisiana Purchase Exhibition), the 1914 Tokyo Taisho Exhibition, and the 1915 Panama-Pacific Exposition. He is best known for his extant sculptures of shishi lions and kirin (a mythical chimera-like beast) at Nihonbashi in Tokyo. Due to metal shortages in wartime Japan, a number of his works were lost to requisition for melting and re-purposing during the war effort.

744
A BRONZE MODEL OF A YOUNG WOMAN
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/ early 20th century
Cast as a young woman shielding her eyes from the sun as she looks at something in the distance, the hem of her kimono tucked up into her obi, set on a later wood stand
21 1/8in (53.6cm) high

$2,500 - 3,500



745
YOSHIMITSU (LATE 19TH CENTURY)
A pair of large bronze models of archers
Meiji era (1869-1912), late 19th century
Cast in two shades of bronze and highlighted with gilt, each archer shown in a back-leaning stance, their bows drawn with an arrow notched, dressed in armor decorated on the cuirass with dragon and phoenix roundels and carrying a quiver of arrows, a sword and dagger at his side, signed *Yoshimitsu saku*; each set on a wood base
20 1/4in (51.4cm) high (figure only, excluding bow); 29in (73cm) high overall

$20,000 - 30,000



746

746
KOMAI COMPANY
An inlaid-iron dish
Meiji era (1868-1912), late 19th century
Circular and set on three low bracket feet, decorated in gold and silver overlays with a temple and shrine complex, a village, and sailing vessels in the distance before Mount Fuji, all framed by a writhing dragon and phoenix in flight on trailing ivy, scattered cherry blossoms, and clouds, the rim with chrysanthemum florets, signed in gilt in a rectangular reserve *Nihon Kyoto no ju Komai sei* below a dragonfly mark
7 3/8in (18.7cm) diameter

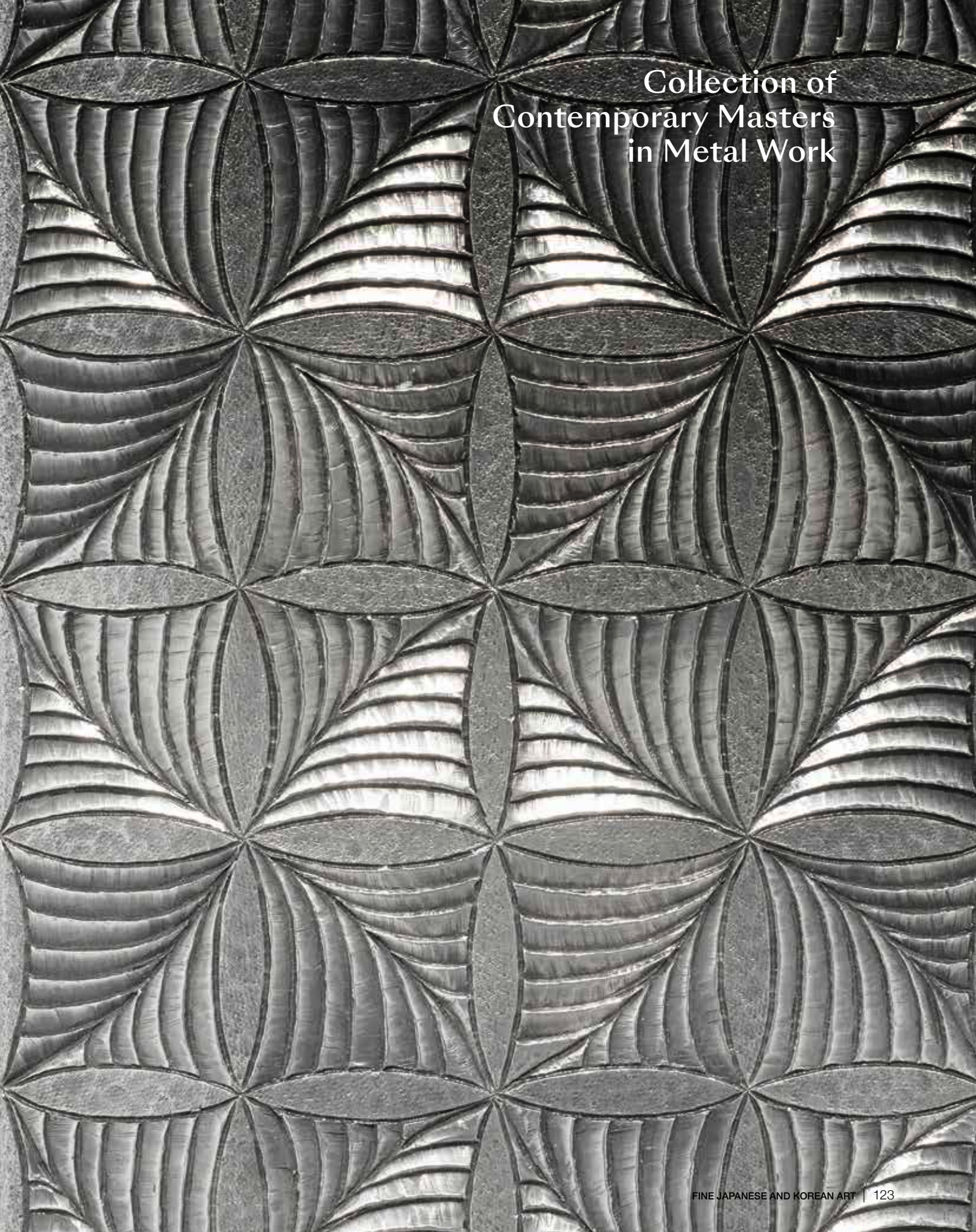
$2,500 - 3,500



747

747
KOMAI OTOJIRO (ACTIVE LATE 19TH CENTURY)
A fine inlaid-iron dish
Meiji era (1868-1912), circa 1875-1880
The circular lobed dish set on a ring foot and chiseled and inlaid in gold and silver with a central reserve of Bukan Zenshi raising his arm as if to strike his tiger companion, the surrounding area decorated with ten smaller roundels of landscapes and various geometric patterns, the rim with a band of fruiting grape leaves, signed in silver on the underside in a rectangular reserve *Nihon Kyoto no ju Komai sei*
8 1/2in (21.6cm) diameter

$12,000 - 18,000



Collection of Contemporary Masters in Metal Work



748



(box lid)

748
SAKO RYUHEI (B. 1976)
Tea Caddy 04
Reiwa era (2019-current), 2021
A *mokumegane* (forged and marbleized) and hammered *natsume* (tea caddy), made from silver, copper, *shakudo* (copper-gold alloy), *shibuichi* (copper-silver alloy), and *kuromido* (alloy-copper, arsenic), signed *Ryu* and dated *2021* on bottom
With lid and wood *tomobako* storage box
3 1/8 x 3in (8 x 7.7cm)

$3,000 - 5,000

Like Tamagawa Norio (lot 755), Sako Ryuhei is a master of the *mokumegane* technique, in which different colored metal and alloy sheets are bonded and layered at high temperatures, then cut, drilled, hammered, and reworked to create a woodgrain pattern. At 46 the youngest of the ten master metalworkers featured in this section of today's sale, Sako had his first exhibition outside Japan in 2013.

749
UOZUMI IRAKU III (B. 1937; LIVING NATIONAL TREASURE, 2002)
Flower Vase
Heisei era (1989-2019), 2019
A vase cast from *sahari* (copper-tin alloy) using the lost-wax method, in *momozoko* form with a splayed lower section and a raised band around the neck
With wood *tomobako* storage box and *tomogire* wrapping cloth
9 1/2 x 2 1/4in diameter (24 x 6cm)

$3,000 - 4,000

Uozumi Iraku is famous for casting gongs, a process that can only be carried out in spring and summer when conditions of humidity and temperature are ideal for producing metal with the ideal sonority; during the remaining seasons of the year he casts utensils like this for *chanoyu* (the "tea ceremony"), bringing a contemporary touch to vessels produced using techniques inherited from his grandfather, Uozumi Iraku I.



749



(box lid)



750
NAKAGAWA MAMORU (B. 1947; LIVING NATIONAL TREASURE, 2004)
Hayashi (Trees)
Heisei era (1989-2019), 2019
A cast *shibuichi* (copper-silver alloy) vase with inlaid decoration in copper, silver, gold, and *shakudo* (copper-gold alloy), with artist's mark *Mamoru* on bottom
With wood *tomobako* storage box and *tomogire* wrapping cloth
8 3/4 x 14 x 3in (22.2 x 35.6 x 7.6cm)

$35,000 - 45,000

Born in Kanazawa, Ishikawa Prefecture, an important center of metalwork since the seventeenth century, Nakagawa Mamoru has revitalized the art of metal-casting, using multiple metals and alloys to create vibrant, dynamic surfaces inlaid with meticulously chiseled segments, often to pictorial effect.



(box lid)



751



(box lid)



(another view)

751
OTSUKI MASAKO (B. 1943)
Silver Box with Fern Patterns
Heisei era (1989-2019), 2016
A box made from chiseled silver with wood interior and removable wood fitted tray, signed *Masa* on bottom
With wood *tomobako* storage box and *tomogire* wrapping cloth
3 3/8 x 9 1/2 x 3 1/8in (8.6 x 24 x 8cm)

$8,000 - 10,000

Otsuki Masako is best known for her use of the *hatsuri* (shaving) technique, using chisels to carve fine, angled lines into the metal to give her work a captivating three-dimensional effect rich in depth and shadow.

752
HATA SHUNSAI III (B. 1974)
Sora (Sky)
Heisei era (1989-2019), 2008
A cast-iron tea kettle with two handles, the sides cast with vertical fluting and the everted mouth with a foliate outline
With copper lid, pair of *kan* metal lifting rings, wood *tomobako* storage box and *tomogire* wrapping cloth
7 1/2 x 7 1/2in (19 x 19cm)

$4,000 - 6,000

Based in Kanaya-machi (Metalworker Street), a historic center of metal production in Takaoka, Toyama Prefecture, Hata Shunsai III carries on his family's tradition of making cast-iron tea kettles used to boil water for *matcha*, the whipped green tea consumed during *chanoyu* (the "tea ceremony"). Hata's work incorporates a contemporary sensibility while respecting traditional techniques learned from his father Shunsai II. He is admired for his success in giving his kettles a lightweight appearance despite their being made from iron.



752



(box lid)



753
OSUMI YUKIE (B. 1945; LIVING NATIONAL TREASURE, 2015)
Bakufu (Waterfall)
Heisei era (1989-2019), 2011
A hammered silver vase with *nunome-zogan* (textile imprint inlay) decoration in lead and gold, depicting a waterfall crashing onto rocks and the reflection of the sun, signed *Yuki* on bottom
With wood *tomobako* storage box and *tomogire* wrapping cloth
10 x 9 7/8in (25.4 x 25.1 cm)

$35,000 - 45,000

Osumi Yukie hammered this vase up from an octagonal sheet of silver, gradually spreading it outwards and upwards to create a soft, rounded shape that offsets the crown-like points of the rim. She then used a metal hammer to beat up vertical ridgelines evoking a waterfall. To complete the design, she scored parts of the surface with a fine diagonal lattice, creating an almost invisible cloth-like grain, and hammered on ultra-thin sheets of gold and lead to represent rocks, waves, and the reflection of the sun.



(box lid)





(box lid)

754
IEDE TAKAHIRO (B. 1962)
Hibiki (Resonance)
Heisei era (1989-2019), 2018
A vessel executed in *aya-origane* (figured bending and plaiting) technique, using *shakudo* (copper-gold alloy), *shibuichi* (copper-silver alloy), and silver, signed *Takahiro saku* on bottom
With wood *tomobako* storage box and *tomogire* wrapping cloth
9 1/2 x 9 x 9 1/4in (24 x 23 x 23.5cm)

$15,000 - 20,000

Taking inspiration from traditional silk-brocade looms that his grandfather helped maintain, Iede Takahiro now applies bamboo-plaiting techniques to metalwork. He starts by cutting thin strips of contrasting metals, weaves them together, typically in an *ajiro* (twill) pattern, and fixes the resulting sheet with *ginro* (silver solder). The sheet is then meticulously hammered up into the desired shape. A piece such as this can take as long as two months to complete.



755
TAMAGAWA NORIO (B. 1942; LIVING NATIONAL TREASURE, 2010)
Vase 654
Heisei era (1989-2019), 2013
A *mokumegane* (forged and marbleized) and hammered silver, copper, and *shakudo* (copper-gold alloy) vase, signed *Norio* and impressed with seal *Tamagawa Norio* on bottom
With wood *tomobako* storage box and *tomogire* wrapping cloth
7 1/2 x 6 3/4in (19 x 17cm)

$25,000 - 35,000

Enjoying widespread popularity among metalworkers outside Japan, the *mokumegane* technique involves layering metals one on top of the other to create intricate wood-grain patterns. Tamagawa Norio typically uses 20-30 plates of silver, copper, and *shakudo* in his work, fusing them to create a solid block which is repeatedly rounded and hammered flat, resulting in distinctive layered patterns resembling the grain of wood. The resulting metal sheet is then painstakingly hammered up into a vessel form.



(box lid)





(box lid)

756

756
HANNYA TAMOTSU (B. 1941)
Flower Vase
Heisei era (1989-2019), 2006
A vase cast from copper, silver, gold, and brass using the *fukiwake* technique, signed *Tamotsu* on bottom
With wood *tomobako* storage box and *tomogire* wrapping cloth
7 x 13 1/2 x 5 1/2in (21 x 40 x 18cm)

$10,000 - 15,000

The sixteenth-generation master of a lineage of master metalworkers, Hannya Tamotsu is based in Takaoka (Toyama Prefecture), a city with a long history of metal production. He specializes in the *fukiwake* casting technique, in which three or more different metals are individually poured into a mold within seconds of one another: Thanks to th eir different melting points, when combined the metals do not blend but instead form unique, flowing patterns.





(box lid)

757

757
OSHIYAMA MOTOKO (B. 1958)
Sazaregumo (Little Clouds)
Heisei era (1989-2019), 2017
A *kakuhanmon* (agitated surface) vase made from silver, *shakudo* (copper-gold alloy), and copper, signed *Motoko* on bottom
With wood *tomobako* storage box
6 1/2 x 10 1/4 x 3 3/4in (16.5 x 26 x 9.5cm)

$10,000 - 15,000

Inspired by natural phenomena, Oshiyama Motoko creates her swirling, agitated *kakuhanmon* patterns using argon gas to weld together two or more different metals such as silver or *shakudo*, Japan's unique blue-black alloy of copper with a tiny percentage of gold. With a focus on abstract and geometric patterns, Oshiyama is noted for achieving a balance of technical and artistic innovation that introduces a contemporary sensibility to traditional craft practice.

Ceramics including
a collection of works
enhanced with Kintsugi





PROPERTY FROM THE COLLECTION OF RUTH AND HAROLD NEWMAN

758
A HANIWA EARTHENWARE MODEL OF A HORSE
Kofun period (circa 598-710), 6th/7th century
Of low-fired reddish clay, the standing figure boldly modeled with a deep-sided saddle, bridle, and ornamental trappings, a portion of the vertical mane near the ears jutting out beyond the rest
31in (78.7cm) high; 29in (73.6cm) long

$10,000 - 15,000

PROPERTY OF A PENNSYLVANIA FAMILY

759
AN ARITA PORCELAIN VASE
Edo period (1615-1868), late 17th century
Decorated in in underglaze cobalt blue, polychrome enamels, and gilt with continuous design of pine, plum and bamboo, the “Three Friends of Winter”, the shoulder painted with a collar of floral octagonal reserves framed by a cloud band and a comb-tooth pattern, with a later wood dome cover pierced with floral scroll,
and a fitted wood stand
10 3/8in (26.5cm) high (jar only)

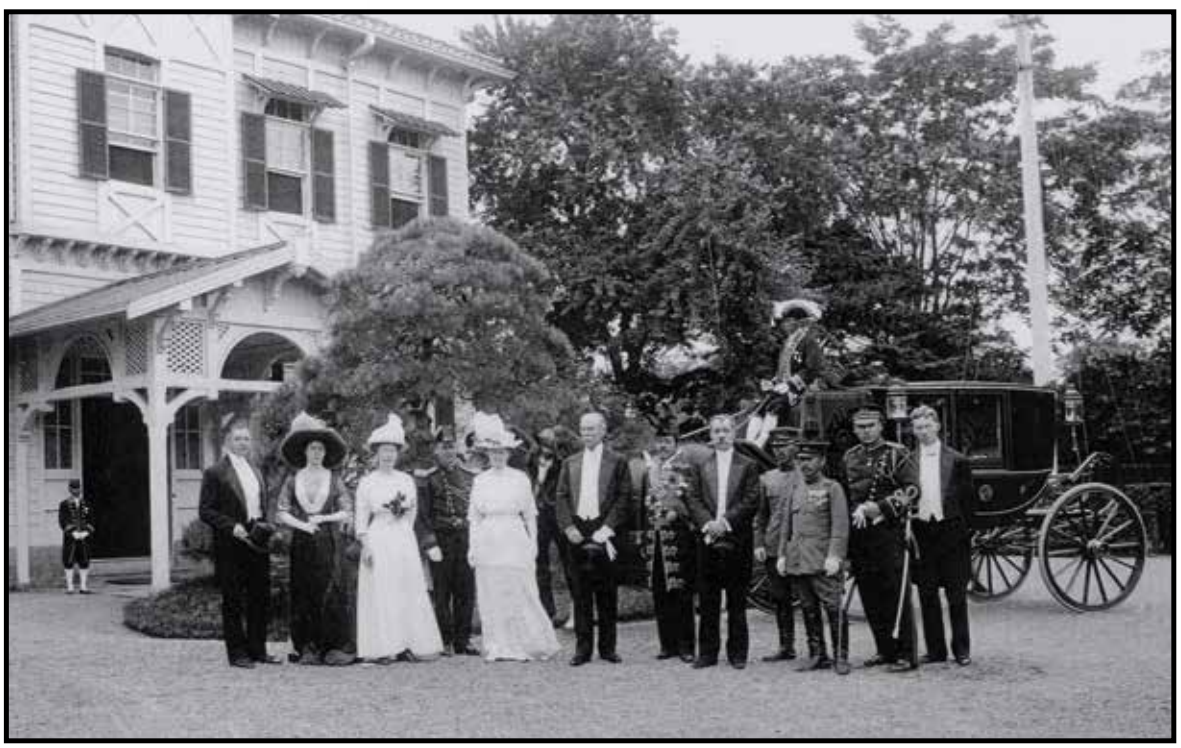
$2,000 - 3,000

Provenance
George W. Guthrie (1848-1917), United States Ambassador to Japan, and thence by descent



Ambassador George W. Guthrie lead the United States diplomatic mission to Japan from 1913-1917. Through the early years of the 20th century, when the First World War spread to Asia and the Pacific, and while Japan entertained expansionist interests in China, Guthrie managed to keep relations between Japan and United States stable. He soon won the respect of the Japanese government, receiving an invitation to represent United States at both the death of the Meiji Empress in 1914, and the coronation of the Taisho Emperor in 1915. His untimely death, while playing golf in Japan shocked and saddened both nations. As a final gesture, the Japanese government provided a warship to transport Guthrie’s body back to the United States.

This vase was purchased by Guthrie on a visit to Kyoto and was on display in the diplomatic residence during his stay in Japan. The bulk of Guthrie’s collection was donated to the American Museum of Diplomacy.



Ambassador Guthrie and guests before his residence in Toyko, circa 1913



760



(box lid)



761



762

PROPERTY OF VARIOUS OWNERS

760
A KOREAN TEA BOWL OF GOHON TYPE
Joseon dynasty (1392-1897), 17th/18th century
Of stoneware covered with *biwa* loquat-colored glaze with cream-colored highlights typical of Korean wares made for export to the Japanese market, the bowl thinly potted with shallow horizontal striations encircling the exterior, the foot ring unglazed with chatter marks to the interior; with wood storage box having calligraphy on lid stating *Gohonde Chawan* and label on reverse of lid certifying that the calligraphy was written by *Matsudaira Ise no Kami Tada[]*
5 1/2 x 5 3/4 x 2 3/8 (14 x 14.7 x 6.1cm)

$2,000 - 3,000

Japanese tea masters continued to place orders for tea bowls to be made at Korean government-sponsored kilns near Pusan, even after Korean potters had established domestic workshops in Japan. These commissioned bowls were fabricated according to sketches or wooden models (gohon). Called “Gohon” bowls, they retained the styles of various sixteenth-century Korean types that were well-represented at Japanese tea ceremonies, yet at the same time also reflected the contemporary preference for thin, well-finished wares.

761
A BLACK MINO WARE CHAWAN (TEA BOWL)
Edo period (1615-1868), 18th/19th century
Of stoneware in a *hanzutsu* shape with thick lip and Setoguro type black crawling glaze covering the entire vessel with the exception of the foot; encircling the hip is a ring carved by a potter’s tool
With a lacquered wood storage box and a crepe *gomotsubukuro* storage bag
4 3/4 x 3 1/2in (11.9 x 8.6cm)

$2,500 - 3,500

762
A STONEWARE CHAWAN (TEA BOWL) WITH KINTSUGI (GOLD-LACQUER) REPAIRS
Edo period (1615-1868), 18th century
The Karatsu ware bowl of *kutsugata* (shoe-shaped) form set on a ring foot decorated in a greenish gray glaze, the broken shards mended with gold lacquer
With a wood *tomobako* storage box
5 5/8in (14.3cm) diameter, at widest

$1,200 - 1,800

The term used to describe the technique utilized in the above lot, as well as the subsequent three, *kintsugi* (literally «patched with gold»), does not tell the whole story of how these vessels were restored to functionality and greater beauty. Although gold dust is indeed mixed into the surface of the outer-facing layers, the core of the repair is secured with *urushi*, treated, dyed and dried sap of *Toxicodendron vernicifluum* or related trees, applied in several coats, and typically mixed with rice glue or flour glue. The gold powder, applied in the final stage of the repair process, is not necessary to successfully make the vessel watertight, and there are examples of pottery simply showing the seams of the repair in lacquer that has been colored black or red. However, the *kintsugi* finish has become the most well-known due to the influence of *chanoyu*, the “tea ceremony,” on the Japanese aesthetic sense. Many stories exist that showcase how tea aficionados, as far back as the seventeenth century, came to appreciate a vessel repaired with gold lacquer after intentional or accidental breakage, when the vessel in its original form had not inspired any significant aesthetic response.

When contemplating a vessel repaired with *kintsugi*, several aesthetic considerations come into play. The first is the recognition that many ceramics, especially those used in *chanoyu*, often have a lineage of owners, or a distinguished provenance, and the act of repair allows that act of passing down the object to continue past the generation when the damage occurred. Another is that a given vessel, having been handmade, can never be perfectly reproduced or replaced, and so repair is preferable to losing the object completely. A third, and perhaps the most difficult to describe in words, are the Japanese concepts of *wabi* and *sabi*, the former an appreciation of poverty, an undemanding nature, and imperfection, and the latter a recognition that things change over time, often in the direction of altered patina or decay.



763



(another view)

It is these concepts that allow the damage that an object has sustained to be highlighted with gold, emphasizing the repair rather than trying to hide it. Finally, while aesthetic considerations are key in the use of gold in a *kintsugi* repair, the restoration of the object to usefulness, returning the vessel to functionality as a bowl, cup, or plate, in the case of these lots, is the driving force behind this act. The desire to be able to use the object again, even when the remaining fragments are not enough to return the vessel to a complete form, can result in the use of the *yobitsugi* (borrowed patched) technique, where pieces from a different vessel are incorporated into the repair of another. All of the above factors give these pieces a new, and even increased, value, in the eyes of those who appreciate the renewed beauty that *kintsugi* bestows.

For further reading about *kintsugi* please see, *Flickwerk: The Aesthetics of Mended Japanese Ceramics*, the catalogue that accompanied the exhibition held at the Cornell University Herbert F. Johnson Museum of Art in Ithaca, New York from June 28 to August 10, 2008.

763
A STONEWARE BOWL WITH YOBITSUGI (BORROWED PATCHES) AND KINTSUGI (GOLD-LACQUER) REPAIRS
Edo period (1615-1868), 18th century
Karatsu ware, decorated in brushed white slip, the broken sections mended with the addition of unrelated shards and gold lacquer
With a wood *tomobako* storage box
5 1/4in (13.3cm) diameter

$1,000 - 1,500

764
A SMALL STONEWARE BOWL WITH KINTSUGI (GOLD-LACQUER) REPAIRS
Edo period (1615-1868), 19th century
An Utsutsugawa ware bowl set on a high ring foot and decorated in brushed white slip over a greenish gray glaze, repaired around the rim with sections of gold *nashiji* lacquer
With a wood *tomobako* storage box
3 7/8in (9.8cm) diameter

$1,000 - 1,500

765
A STONEWARE GUINOMI (SAKE CUP) WITH KINTSUGI (GOLD-LACQUER) REPAIRS
Edo period (1615-1868), 17th century
The small Karatsu ware cup of *kutsugata* (shoe-shape) form decorated with a natural ash glaze, the shards reassembled and enhanced with gold lacquer
With a wood *tomobako* storage box
3 3/8in (8.6cm) diameter, at widest

$800 - 1,200



764



(another view)



765



766
SOZAN FOR THE KINKOZAN WORKSHOP (CIRCA 1900)
A fine Satsuma vase
Meiji era (1868-1912), circa 1900
The faceted vase tapering to the foot, decorated in polychrome enamels and gilt over a crackled glaze with scenes of the Gion festival, a samurai procession, a mountainous landscape, and birds and flowers, each scene signed Sozan in red enamel in an oval reserve, the edges and shoulders painted wit scrolling vines and dragon roundels, and key-fret bands on a cobalt-blue ground, signed on the underside in gilt *Kyoto Kinkozan tsukuru* and in red enamel *Sozan*
4 3/4in (12cm) high

$8,000 - 10,000



767

767
KINKOZAN WORKSHOP (CIRCA 1900)
A large Satsuma bowl
Meiji era (1868-1912), circa 1900
The earthenware bowl flaring out from a stepped side decorated in polychrome enamels and gilt on a crackled glaze with dense cluster of flower blossoms, the rim painted with a broad band of key frets and the foot ring with repeated dots, signed on the underside in gilt and with an impressed signature *Kinkozan tsukuru*
12 1/4in (31cm) diameter

$2,500 - 3,500

768
YOHEI TAIZAN (ACTIVE LATE (19TH CENTURY)
A Satsuma vase
Meiji era (1868-1912), late 19th century
The baluster vase with a truncated neck and wide mouth painted in polychrome enamels and gilt on a crackled glaze with a continuous scene of beauties and children frolicking on a seashore under pine trees, and two salt maidens carrying buckets, all framed by a band of dragons among clouds above and geometric patterns below, signed with an impressed signature *Taizan*
10in (25.4cm) high

$1,500 - 2,500

769
A HIRADO PORCELAIN MODEL OF A PAIR OF SHISHI (LIONS)
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century
Modeled as a pair of *shishi* playfully wrestling, the details in underglaze blue
13 1/8in (33.3cm) wide

$1,000 - 1,500



768



769



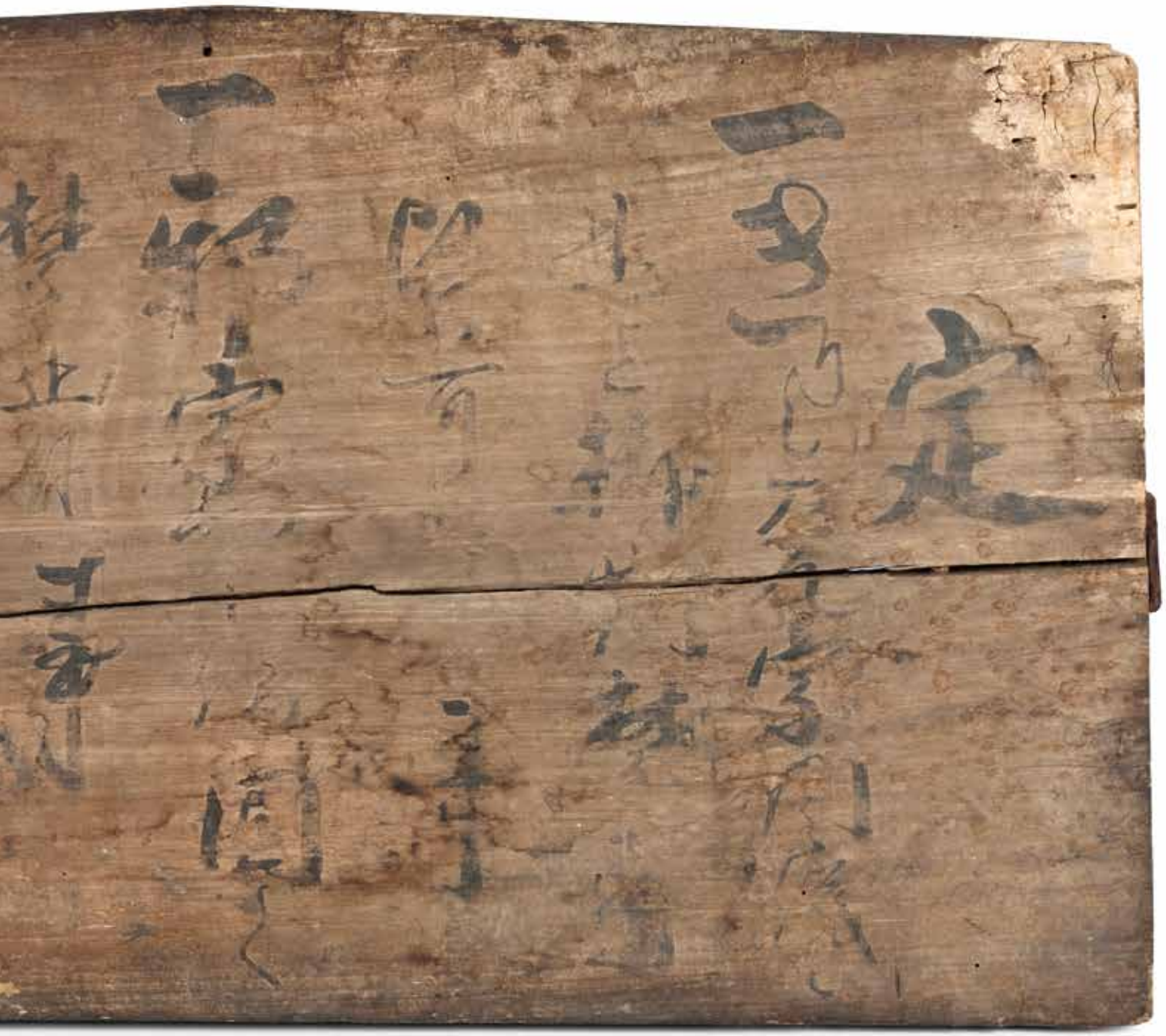
PROPERTY FROM THE COLLECTION OF RUTH AND HAROLD NEWMAN

770
TSUJIMURA YUI (B. 1975)
Large stoneware jar with natural ash glaze
Heisei era (1989-2019)
Beginning from a narrow base, the profile building up to a broad and flat shoulder, the neck again expanding upward and the lip folding out; the clay body, white from being fired in a reduction atmosphere, is covered in natural ash glaze in blue, green, and gray tones; in several places the remains of cup-shaped kiln spacers broken off after firing have created small deposits of thick, glass-like glaze
27in (68.6cm) high x 22in (55.9cm) diameter, at widest

$2,500 - 3,500

For a similar example by the same artist in the collection of the Metropolitan Museum of Art, see accession number 2010.563

Arms and Armor





PROPERTY OF VARIOUS OWNERS

771

A FINE ARMOR WITH A NUINOBU CUIRASS

Edo period (1615-1868), 18th century

The matching components lacquered black and laced in blue with purple and white highlights, comprising a russet-iron 62-plate *suji kabuto*, finished with a four-stage gilt-metal *tehen kanamono* engraved with scrolling vines, the *mabizashi* with a gilt-copper *fukurin* and gilt *kuwagata* and *maedate* formed as a rhombus within a circle, the bowl fitted with a three-lame solid *shikoro*, the top edge of each lame scalloped, finishing in long *fukigaeshi* applied with printed leather and gilt-brass *matsukawabishi* crests; the *menpo* lacquered russet brown and fitted with a three-lame *yodarekake*; the *nuinobe do* laced in *sugake* style, applied with gilt-metal *saihai no kan* and *tenugui no kan*, the edges of the cuirass trimmed in gilt-metal *fukurin*, fitted with seven sections of five-lame *kusazari* with scalloped upper edges, and with solid-plate hinged *wakibiki*; *sode* with applied leather trim; *tsutsu-gote*; Etchu *haidate*; with two wood storage boxes; no armor stand

$25,000 - 35,000



772



773

772
A RUSSET-IRON SOFUKURIN AKODA-NARI SUJI KABUTO
Muromachi (1333-1573) or Momoyama (1573-1615) period, 16th/17th century
The tall helmet bowl constructed of twelve vertical plates, each ridge fitted with gilt *fukurin*, the front plate applied with a single *shinodare* decorative strip running down from a four-stage *shakudo tehen kanamono*, the *mabizashi* finished with a scalloped edge and lacquered red on the underside, fitted with a gilt-brass *kuwagata* and *ken maedate*, the five-lame Hineno *jikoro* ending in small *fukigaeshi* lacquered lack and laced in dark blue
8 1/4in (20.9cm) wide (across the helmet bowl)

$7,000 - 9,000

773
MYOCHIN TAKAYOSHI (ACTIVE 1504-1550)
A 62-plate *suji kabuto*
Muromachi period (1333-1573), 16th century
Russet-iron, constructed of 62 vertical plates riveted together, each plate with a vertical standing flange, the crown finished with a *shakudo* and gilt *tehen kanamono* pierced with scrolling vines, signed on the interior at the rear *Myochin Takayoshi*, the front mounted with a lacquered-wood *maedate* formed as an archery target decorated in *rogin-nuri* and black and red *hiramaki-e*, the interior inscribed with the character *oni* (demon), the bowl fitted with a four-lame solid-plate *shikoro* ending in large *fukigaeshi*, laced in *sugake* style in blue with white, purple, and green trim
10in (25.4cm) wide (across the helmet bowl)

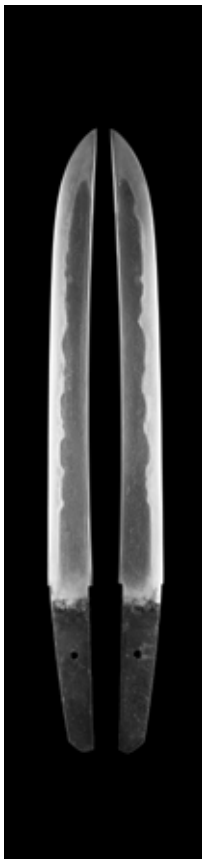
$8,000 - 12,000

774
MYOCHIN IEHISA (ACTIVE 18th CENTURY)
A *suji kabuto* and *menpo*
Edo period (1615-1868), 18th century
The russet-iron helmet constructed of 16 plates riveted together, the crown mounted with a three-stage gilt-copper and *shakudo tehen kanamono*, the front adorned with a lacquered-wood *maedate* formed as a long-eared demon, the helmet bowl fitted with a five-lave solid *shikoro* lacquered black and laced in green and orange *sugake* style, the *fukigaeshi* applied with pebbled leather highlighted with gold lacquer and applied with gilt-copper plum-floret family crests; the russet-iron *menpo* with a hinged nose plate and deep wrinkles on the cheeks, the interior lacquered red, fitted with a four-lame *yodarekake* laced to match the *shikoro*
9 7/8in (25.1cm) wide (across the helmet bowl)

$8,000 - 12,000



774



775



775



776



776

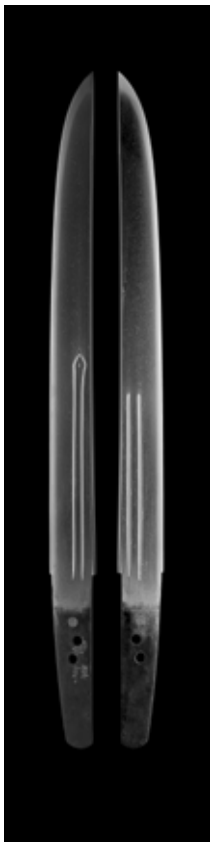
775
A SHINTO TANTO WITH RED LACQUER MOUNTS
The blade Muromachi period (1333-1573), 16th century, the *koshira-e* Edo period (1615-1868), 19th century
Of *hirazukuri, iorimune* configuration with slight *toriizori* curvature and forged in *itame-hada* with a *gunome midare* tempered edge with some areas of *toranba* ending in a *ko-maru boshi* with *nie* and some *tobiyaki*, the *machi-okuri* tang with one hole and *katte sagari* file marks, with a two-piece silver-leaf *habaki*, 11 7/8in (30.2cm) long
The *koshira-e* comprising a red-lacquer ribbed *saya*, the fittings all *shinchu* and decorated with scrolling vines in *kebori*, the *tsuka* wrapped in white silk and fitted with gilt and *shakudo menuki* formed as camellias
With Hozon Tosogu certificate no. 4017643 for the *koshira-e* issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated August 25, 2020.

$4,000 - 5,000

776
MORIHIDE (ACTIVE LATE 19TH CENTURY)
A *shinshinto tanto* with mounts
Meiji era (1868-1912), dated 1870
Hirazukuri, iorimune forged in *ko-itame hada* with a *suguha* tempered edge with a flourish resembling Mount Fuji mirrored on both sides, with visible *nie* along the *nioiguchi* and a Jizo-style *boshi*, the *ubu* tang with one hole, *sujikai* file marks, signed *Morihide kinzo* (Respectfully made by Morihide), and dated *Meiji kanoe-ushi aki* (Autumn, 1870), 8 1/4in (21cm) long, with a one-piece gold-foil *habaki*, in a wood *shirasaya* storage scabbard
The 19th-century *aikuchi goshira-e* with a gray-lacquer *ishime-ji saya* decorated with linked floral lozenges raised in relief and mounted with *shibuichi migaki-ji* fittings, the *tsuka* wrapped in black silk and fitted with gilt and *shakudo menuki* of cherry blossoms

With Tokubetsu Hozon Token (Sword Especially Worthy of Preservation) certificate no. 1011797 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated August 26, 2019

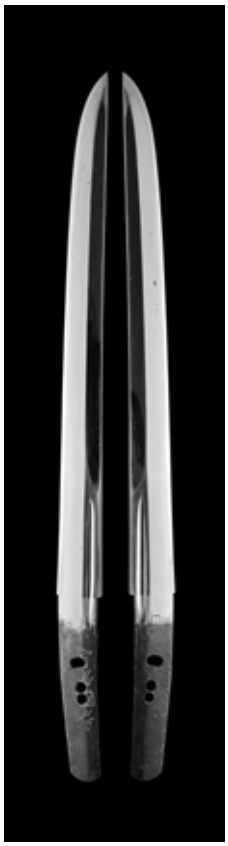
$6,000 - 8,000



777



777



778



778

777
KANETANE (ACTIVE CIRCA 1467)
A Mino *tanto* with mounts
Muromachi period (1333-1573), 15th century
Hirazukuri, iorimune forged in *itame-hada* with visible *ji-nie*, the narrow *suguha* tempered edge ending in a short turnback and a very small *boshi*, the *omote* side carved with *suken* and the *ura* side with *goma-bashi*, the *machi-okuri* tang with three holes (one plugged), indistinct file marks and signed *Kanetane*, 11in (27.9cm) long, with a one-piece silver *habaki*
The *koshira-e* comprising a black-lacquer *saya* and *tsuka* wrapped with *same* stained dark, the en-suite silver fittings all carved with chrysanthemums with dew drops, the gilt-metal *menuki* formed as crabs
With Tokubetsu Hozon Token certificate no. 1013969 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated August 28, 2020

$7,000 - 9,000

778
UDA KUNIFUSA (ACTIVE CIRCA 1530-1550)
An Etchu *tanto* with mounts
Muromachi period (1333-1573), 16th century
Kanmuri-otoshi configuration forged in *itame-hada* along the *shinogi* and *masame-hada* along the cutting edge, with a narrow *suguha* tempered edge with *nie* and *sunagashi* and a *suguha boshi*, both sides carved with *bohi*, the *ubu* tang with four holes (two overlapping), *katte sagari* file marks and signed *Uda Kunifusa*, 10 3/4in (27.3cm) long, with a one-piece silvered copper *habaki*
The 19th-century *koshira-e* comprising a russet-lacquer *saya* decorated with a variety of insects in shell and bone inlays and fitted with a russet-iron *kojiri* and a *kozuka* handle, both carved with a dragonfly in relief highlighted in gilt, the dark wood *tsuka* decorated in inlays to match the *saya* and fitted with *shinchu fuchi-gashira* decorated with figures in a landscape in *takabori*, signed *Nara Toshishige*, the oval *shinchu* plate *tsuba* decorated with landscapes in *takabori* and gold *takazogan*
With Kanteisho certificate no. 11259 issued by the Nihon Token Hozonkai (Society for the Preservation of the Japanese Sword) (NPO), dated April 18, 2021
With Hozon Tosogu certificate no 4018203 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword), dated January 15, 2021

$7,000 - 9,000



779

779
A KOSATSU (SIGNBOARD PROHIBITING CHRISTIANITY)
Edo period (1615-1868), dated 1867
The wooden signboard with an ink inscription prohibiting the practice of Christianity, dated *Keio yonnen sangatsu* (Third month of 1867) and inscribed *Daijokan* (Grand Council of State) and additional illegible inscription
14 5/8 x 27 3/8 x 3/4in (37.1 x 69.5 x 1.9cm)

$5,000 - 7,000



780

780
A FINE MINIATURE UCHIDASHI (REPOUSSE) ARMOR
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
The component parts of russet-iron, including a *kabuto* adorned with a gilt-metal *oni maedate, hanbo, do, o-sode, kote, haidate*, and *tsubo suneate*, all assembled and laced in the manner of a full-sized armor, the *do* and *o-sode* decorated with a coiling rain dragon hammered up in *uchidashi* technique; with a stand and wood storage box
14 1/4in (36.3cm) high, mounted as in illustration

$5,000 - 6,000

Korean Art





781

781
A SMALL SLIP-DECORATED BUNCHEONG BOTTLE
Goryeo dynasty (918-1392), 15th/16th century
The pear-shapes bottle set on a ring foot and with a flaring mouth, decorated with tightly packed rows of rings punctuated with three sets of parallel bands, all in white slip, the body covered in a celadon-tinged glaze
With a wood *tomobako* storage box
6 5/8in (16.8cm) high

$3,000 - 5,000



782

782
A WHITE PORCELAIN EWER
Joseon dynasty (1392-1897), 16th/17th century
The pear-form body with a serpentine spout, supported by a splayed foot and applied with a loop handle, the dome cover with a jewel-form finial, covered in a clear glaze with a slight blue tinge and a fine crackle
With a wood *tomobako* storage box
10 1/4in (26cm) high, with cover

$7,000 - 9,000

783
A WHITE PORCELAIN JAR
Joseon dynasty (1392-1897), 15th/16th century
Of baluster form with an upright neck covered in a transparent glaze with a slight blue tint, the body showing some pinkish patches
With a wood *tomobako* storage box
11 7/8in (30.1cm) high

$8,000 - 12,000



783

784
A PORCELAIN BOTTLE VASE
Joseon dynasty (1392-1897), 19th century
Decorated in underglaze cobalt, with a continuous design of sprays of blossoming plum
With a wood *tomobako* storage box
9 1/2in (24.1cm) high

$3,000 - 5,000



784



785

785
A CELADON GLAZED STONEWARE BOWL
Goryeo dynasty (918-1392), 13th century
The deep bowl set on a low ring foot, rising up to near-vertical sides at the rim, covered in a celadon glaze showing pinkish highlights, three spur marks on the foot
8 1/2in (21.6cm) diameter

$3,000 - 5,000



786

786
AN INLAID SLIP-DECORATED CELADON CUP AND STAND
Goryeo dynasty (918-1392), 13th century
The cup modelled as a chrysanthemum with ten curved petals on a flared stem foot, each of the lobes inlaid in white and iron slip with a chrysanthemum spray below an incised band of scrolling foliage just below the rim, the stand with ten petals extending from the raised central cup support, each of the petals also inlaid in white and iron slip with chrysanthemum sprays, all covered with a celadon glaze pooling bright green
With an unassociated wood storage box
5in (12.7cm) high, overall; 5 3/4in (14.6cm) diameter, stand; 2 7/8in (7.3cm) high, cup

$4,000 - 6,000



(another view)



787
AN INLAID CELADON EWER
Goryeo dynasty (918-1392), 13th century
Of faceted, double-gourd form with a faceted neck of octagonal profile and with loop handle and curved spout, decorated with vertical rows of chrysanthemum florets in inlaid white and black slip, the neck with a collar of stiff leaves below a narrow band of fretwork and the foot with chrysanthemum petals, both in inlaid in white slip, the whole covered with a celadon glaze ending at the foot, foot rim and recessed base unglazed
With a wood *tomobako* storage box
13 3/8in. (34cm.) high

$15,000 - 25,000

Provenance
Sold Christie's, New York, March 21, 2002, lot 192



(another view)



788



788



789

788
A SHELL-INLAID LACQUER BOX AND COVER
Joseon dynasty (1392-1897), 19th century
The rectangular box with a hinged cover, decorated in inlaid iridescent shell against a black-lacquer ground sprinkled with flecks of shell, the upper surface of the cover with roundels containing the characters *Bog* (*Fuku*) and *Su* (*Kotobuki*), the sides with larger roundels containing birds, flowering plum trees, and bamboo, and dragonflies and grape vines, the interior lined with fabric, with a circular gilt-brass lock plate
8 x 15 1/4 x 5 1/2in (20.3 x 38.7 x 14cm)

$6,000 - 8,000

789
A SHELL-INLAID LACQUER BOX AND COVER
Joseon dynasty (1392-1897), 19th century
Of shallow rectangular form with a flush-fitting cover decorated on the upper surface in inlaid iridescent shell with two cranes holding fungi in their beaks, fruiting peach branches, and clouds, the edges and the sides with fretwork
7 x 13 1/4 x 1 3/4in (17.8 x 33.6 x 4.4cm)

$4,000 - 6,000

790
A TWO-COLOR INKSTONE AND COVER
Joseon dynasty (1392-1897), 19th century
Rectangular, carved on the cover in bold relief with a deer and crane beneath a blossoming plum tree, the stone grayish brown with a white outer surface, with a flat base
With a wood *tomobako* storage box
6 1/4 x 4 1/4 x 1 1/4in (15.9 x 10.8 x 3.2cm)

$2,000 - 3,000


790

791
A SMALL STONE FIGURE OF YAKASA BUDDHA
Joseon dynasty (1392-1897), 19th century
The figure shown standing on a lotus base with the right hand held in the *abhaya* ("fear not") mudra and the left hand holding a medicine jar, the robes hanging in folds over the arms and open at the chest, the inlaid *urna* now lost
8in (20.3cm) high

$3,000 - 5,000


791

792
ANONYMOUS
Yusig-isiblon (Sanskrit: *Vimsatika-vijnaptimatrata-siddhi*, English: Twenty Verses on Consciousness-Only)
Joseon (1392-1897) dynasty, 17th/18th century
Woodblock print in black ink on paper, bound in an accordion-style folded book with indigo-dyed paper cover with the title inscribed in gold, with a cloth slip case
8in (20.3cm) high

$3,000 - 5,000


唯識二十論一卷
世親菩薩造
大唐三藏法師玄奘奉 詔譯
安立大乘三界唯識以契經說三界
唯心心意識了名之差別此中說心
意無心所等遮外境不遣相應內識
生時似外境現如有眩瞖見髮蠅等
此中都無少分實義即於此義有說
頌曰
若識无實境 則應時決定 相續不決定
作用不應成
論曰此說何義若離識實有色等外
法色等識生不緣色等何因此識有
處得生非一切處何故此處有時識
起非一切時同一處時有多相續何
不決定隨一識生如眩瞖人見髮蠅
等非無眩瞖有共識生復有何因諸
眩瞖者所見髮等無決等用事中所

792


唯識二十論一卷

792



793



794



795

793
AFTER JEONG HONGRAE (1720-?)
Eight paintings mounted as a folding screen
Joseon Dynasty (1382-1897) 18th/19th century
Painted in ink and colors on silk, with silk surrounds and fabric backing, depicting birds and flowers and with poetic inscriptions, each painting bearing date corresponding to autumn 1766, and inscribed *Manhyang Jeong Hongrae* and bearing seal *Hongrae* and two other seals
13 5/8 x 9 3/8in (34.6 x 23.8cm), each image; 35 1/8in (89.2cm), overall height

$10,000 - 15,000

794
ARTIST UNKNOWN
Four paintings mounted as a folding screen
Joseon dynasty (1392-1897), 19th century
The four paintings each ink on silk with silk surrounds mounted on a wooden lattice and with a wood frame, depicting (right to left): Buddha's hand citron; willow; narcissus; lotus; each with an illegible red seal and a poetic Chinese inscription
42 1/4 x 12 1/4in (107.2 x 31.1cm), each image; 68 3/4in (174.6cm), overall height

$2,500 - 3,500

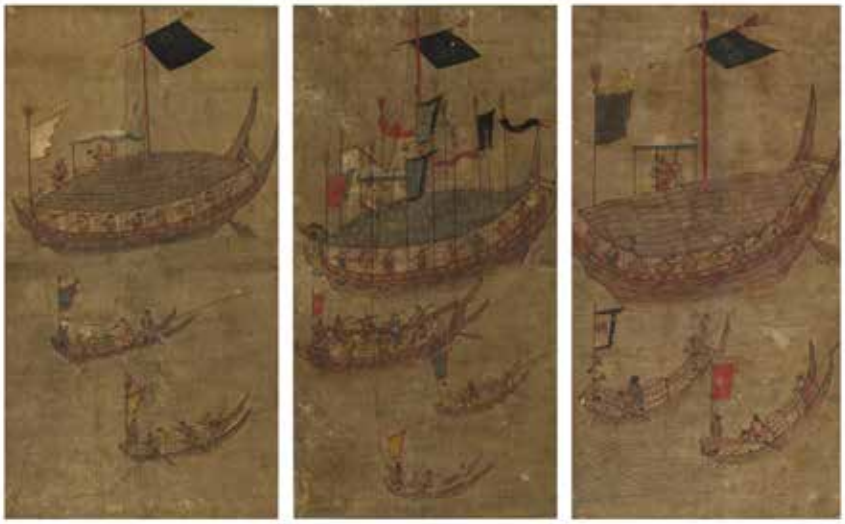
795
SEOKCHEON
Four paintings mounted as a folding screen
Joseon dynasty (1392-1897), 19th century
The four paintings each ink on silk with silk surrounds mounted on a wooden lattice and with a wood frame, depicting (right to left): a flowering lotus plant; banana leaves; an egret roosting on one leg; chrysanthemums; each sealed *Seokcheon* and each inscribed with a Chinese poem, that on the heron painting by the famous Chinese philosopher Zhu Xi (1130-1200): *Ji die yun bing hao, yi sheng qiu meng duo* (It pleases me when the clouds lie on one another, forming a screen / During my life I have had many autumn dreams)
42 x 11 1/4in (106.7 x 28.5cm), each image

$2,000 - 3,000

796
ANONYMOUS
Geobukseon (Turtle ships) and *Panokseon* (Armored war ships)
Joseon dynasty (1392-1897), 17th/18th century
A set of six paintings in ink and colors on paper, mounted as hanging scrolls, depicting war ships in formation, each flying standards and accompanied by smaller boats carrying soldiers
26 1/4 x 13 3/8in (66.6 x 34cm) each

$15,000 - 25,000





These dynamic paintings were probably once part of a larger group mounted on an 8-panel screen. The gathering of war ships may be a depiction of a naval battle from the Imjin war (1592-1598), during Toyotomi Hideyoshi's invasions of Korea. The final battle took place on the Strait of Noryang, off the coast of Namhae Island, where the Japanese navy was routed by a much smaller force led by Admral Yi Sun-shin (1545-1598). Japanese losses were estimated to have been as high as two thirds of their fleet and half of their soldiers.

While no records confirm the use of the *geobukseon*, it is believed that they had a major impact on the outcome of the war. The exact origins of the *geobukseon* are hazy, but scholars believe the heavily armored vessels were developed out of the need for protection against superior Japanese firepower, namely arquebuses and cannons adapted from Portuguese prototypes. The *geobukseon* were built with low, rounded iron-plated roofs covered in spikes, making them difficult to board. During battle the sails could be retracted and twenty sets of oars would propel the vessel. The bow was equipped with a turtle head-shaped battering ram through which smoke could be projected to intimidate the enemy and provide visual cover. Aptly named, the vessels resembled large turtles.

Until the 19th century, screens featuring armadas of war ships, in particular *geobukseon*, were fashionable among Korea's military elite.



797
ANONYMOUS
Sipjangsaeng-do (Ten Signs of Long Life)
Early 20th century
An eight-panel screen painted in ink and colors on paper with silk surrounds and a lacquered-wood frame depicting fruiting peach trees, pine trees, red heart-shaped fungi, cranes, spotted deer, and bushy-tailed tortoises, all before mist-shrouded mountains and a bold red sun
36 7/8 x 80 3/4in (93.6 x 205.1cm)

$18,000 - 25,000



798
KIM FOON (1924-2013)
Figures by the Roadside
20th century
Oil on canvas, depicting two women before village houses, one balancing a basket on her head, signed *Kim Foon*, in a wood frame
12 3/8 x 16 1/8in (31.4 x 40.9cm)

$2,000 - 3,000

Bonhams

AUCTIONEERS SINCE 1793



Fine Japanese Art

New Bond Street, London | 12 May 2022

Download Bonhams app
for iOS & Android

ENQUIRIES
London
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com
bonhams.com/japanese

New York
+1 (212) 461 6516
jeff.olson@bonhams.com

EISHOSAI CHOKI
(ACTIVE CIRCA 1772-EARLY 1800'S)
Ukiyo-e print: Catching Fireflies, ca. 1793
£50,000 - 60,000

Provenance
Henri Vever (1854-1943) Collection

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793



Myth, Mirth and Magic:
Important Netsuke and Sagemono from the Guy de Lasteyrie Collection

Paris | 23 June 2022

Download Bonhams app
for iOS & Android

Bonhams is honoured to present their first Fine Japanese Art auction taking place at Bonhams Paris, 4 rue de la Paix, 75001 Paris.

London
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com

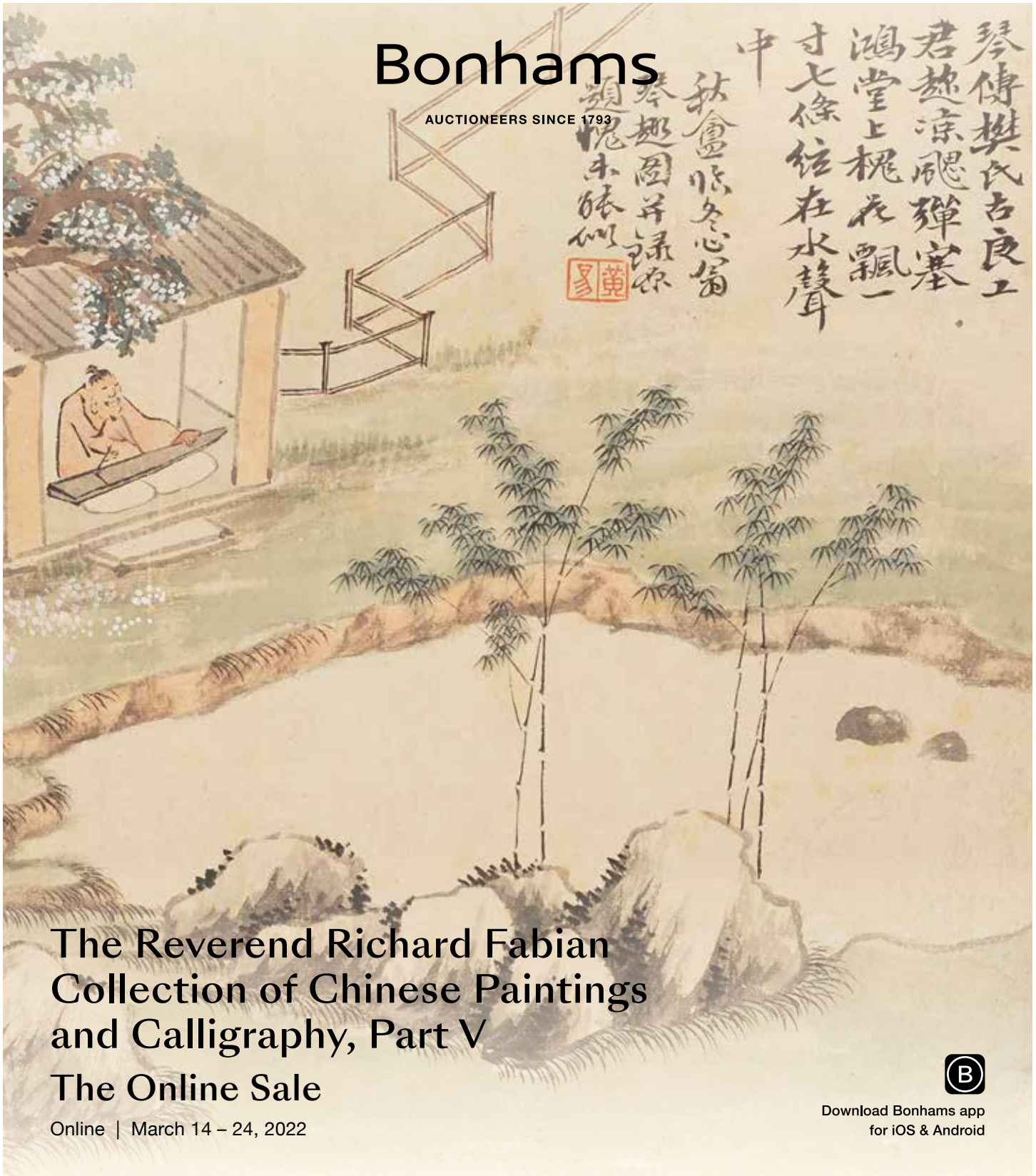
New York
+1 (212) 461 6516
jeff.olson@bonhams.com

WOOD NETSUKE OF A SPARROW DANCER, SIGNED
WOOD NETSUKE OF FUKUROKUJU BY TSUJI
WOOD NETSUKE OF OKAME BY SANSHO
Estimates ranging €6,000 - 18,000
($6,800 - 20,400) *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793



The Reverend Richard Fabian Collection of Chinese Paintings and Calligraphy, Part V

The Online Sale

Online | March 14 – 24, 2022

Download Bonhams app
for iOS & Android

INQUIRIES
+1 (917) 206 1677
bruce.maclaren@bonhams.com
bonhams.com/chinesepaintings

HUANG YI (1744-1801)
AND QIAN DU (1763-1844)
Album of Landscapes
Ten leaves, ink on paper, or ink and color on paper
10 3/8 x 13 1/2in (26 x 34.2cm), each leaf
$8,000 - 10,000

© 2022 Bonhams & Butterfields Auctioneers Corp. All rights reserved. NYC DCA Auction House License No. 2077070

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST $12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE $12,500 UP TO AND INCLUDING $600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE $600,000 UP TO AND INCLUDING $6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE $6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000.00, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

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 New York. 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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

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

(ii) The arbitration shall be conducted in New York, New York; and

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

A. All arbitration proceedings shall be confidential;

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

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

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 UPPERCASE 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

Conditions of sale - continued

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 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 UPPERCASE 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 UPPERCASE 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

BUYING AND BIDDING 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.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated 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 ▲ 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 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, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 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 Los Angeles, San Francisco and New York galleries.

By Telephone

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

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 Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

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 Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at **invoices.us@bonhams.com** prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

Handling and Storage Charges

Storage charges of $5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

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

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

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

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

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

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

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

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

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

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

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

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title: Fine Japanese and Korean Art	**Sale date:** Wednesday March 23, 2022
Sale no. 27548	**Sale venue:** New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:	Date:


昭和五年二月 小早川清



Bonhams
580 Madison Ave,
New York, 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793