

Bonhams

1793



# Fine Japanese Works of Art

Tuesday September 17, 2013 at 1pm  
New York







**Fine Japanese Works of Art**  
Tuesday September 17, 2013 at 1pm  
New York

**Bonhams**

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

**Preview**

Friday September 13, 10am to 5pm  
Saturday September 14, 12pm to 5pm  
Sunday September 15, 12pm to 5pm  
Monday September 16, 10am to 7pm

**Bids**

+1 (212) 644 9001  
+1 (212) 644 9009 fax

To bid via the internet please  
visit [www.bonhams.com](http://www.bonhams.com)

**Sale Number:** 20999  
Lots 3001 - 3362

**Catalog:** \$35

**Inquiries**

Jeff Olson  
+1 (212) 461 6516  
[jeff.olson@bonhams.com](mailto:jeff.olson@bonhams.com)

Caroline Gill  
+1 (212) 461 6523  
[caroline.gill@bonhams.com](mailto:caroline.gill@bonhams.com)

Automated Results Service  
+1 (800) 223 2854

Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/20999](http://www.bonhams.com/20999)**

Please see pages 2 to 6  
for bidder information including  
Conditions of Sale, after-sale  
collection and shipment.

**Illustrations**

Front cover: Lot 3114  
First session page: Lot 3200  
Second session page: Lot 3270  
Third session page: Lot 3361  
Back cover: Lot 3187

## CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Mediation and Arbitration Procedures

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

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

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

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

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

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

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

### Limitation of Liability

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Auction Estimates

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://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](http://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](http://www.bonhams.com/us) or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number.

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday October 2 without penalty. After October 2 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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

Auction Results

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



## Important Notice to Buyers

### Collection & Storage After Sale

Please note that all lots listed at the beginning of our printed catalog that are not collected by **5pm on Wednesday, October 2** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**Lots will be available for collection from Cadogan Tate beginning at 9:30am ET on Monday, October 7.**

Address:  
Cadogan Tate Fine Art Storage Limited  
41-20 39<sup>th</sup> Street  
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9:30am to 4:30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) 718 707 2849.

### Handling & Storage Charges

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

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

#### Furniture/Large Objects

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

#### Small Objects

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
(t) 718 247 2070  
(f) 347 468 9916 or  
c.more@cadogantatfineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at  
(t) 718 247 2064 or  
m.driver@cadogantate.com

### Payment

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

#### To Make Payment in Advance

Telephone 718 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

#### Payment at Time of Collection

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3118  
3119  
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3239  
3240  
3243  
3241  
3287  
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**Jomon period** ca. 10,000BC - ca. 300BC

**Yayoi period** ca. 300 BC - 300AD

**Kofun period** ca. 593 - 710

**Nara period** 710 - 794

**Heian period** 794 - 1185

**Kamakura period** 1185 - 1333

**Muromachi period** 1333 - 1573

**Nanbokucho period** 1336 - 1392

**Momoyama period** 1573 - 1615

Bunroku era 1592 - 1596

Keicho era 1596 - 1615

**Edo period** 1615 - 1868

Kan'ei era 1624 - 1644

Kanbun era 1661 - 1673

Genroku era 1688 - 1704

An'ei era 1772 - 1781

Tenmei era 1781 - 1789

Kansei era 1789 - 1801

Kyowa era 1801 - 1804

Bunka era 1804 - 1818

Bunsei era 1818 - 1830

**Meiji period** 1868 - 1912

**Taisho period** 1912 - 1926

**Showa period** 1926 - 1989

**Heisei period** 1989 - present



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**\* Indicates saleroom**

# Netsuke

Property of a Canadian collector

3001

A wood and ceramic netsuke of a sake drinker

By Keisai, Meiji period (late 19th century)

Seated, cross-legged on a fan and enjoying a cup of sake as he holds the ceramic bottle in his right hand, an octopus tentacle sticking out of a wrapped packet at his left side, his smoking articles to the right, signed *Keisai* and sealed

1 1/2in (3.8cm) wide

\$1,000 - 1,500

3002

A wood netsuke of a mask carver

By Masayuki, Meiji period (late 19th century)

The craftsman seated cross legged, looking critically at the mask he has carved, a knife in his right hand, signed *Masayuki* and *kao*

1 1/4in (3.3cm) high

\$800 - 1,200

Another property

3003

A wood figural netsuke

Late Edo/early Meiji period (19th century)

Carved as a man napping on two palm fronds, his head pillowed face-down on his crossed arms, the wood stained dark

7/8in (2.2cm) high

\$1,800 - 2,200

Property of a Canadian collector

3004

A wood netsuke of a figure with a kappa in a parcel

By Minkoku, Edo period (19th century)

Carved as a temple guardian kneeling under the weight of a pack on his back from which escapes a *kappa* rendered in carved lacquer, signed *Minkoku*

1 1/2in (3.8cm) high

\$800 - 1,200

Property of a Dallas lady

3005

Three wood netsuke

Edo period (19th century)

The first carved as Daruma seated in meditation, a stern look on his face; the second carved as a humorous study of two boys attempting to push over an enormous Daruma figure; the third of Ushi Doji seated on the back of an oxen playing his flute, inscribed *Tomotada*

1 1/2in (3.8cm) high, the largest

\$2,000 - 3,000

Property of a Canadian collector

3006

A wood netsuke of a kappa on a shell

By Suketada, Takayama, Edo period (19th century)

Kneeling on a large clam, looking forward with a pained expression as its trailing foot is caught in the shell's jaws, the eyes inlaid in dark horn, signed *Suketada*

1 1/2in (3.8cm) wide

\$1,000 - 1,500

A similar example by Suketada was sold Bonhams, London, *The Harriet Szechenyi Sale of Japanese Art*, November 8, 2011, lot 54.

Property of various owners

3007

A wood netsuke of a reclining horse

By Masamaru, Nagoya, Edo period (19th century)

The dark stained wood carved with the horse's head turned back over its left shoulder, its legs and tail tucked close to the body, the hair detail finely wrought, signed *Masamaru*

1 5/8in (4.1cm) wide

\$3,000 - 4,000

3008

A wood netsuke of a dog

By Yoshihisa, Edo period (19th century)

Depicting a female dog with her two young, playfully biting one of the pups, the *himotoshi* formed by the space between the back and front paws, signed *Yoshihisa*

1 5/8in (4.2cm) wide

\$1,200 - 1,800

3009

A wood netsuke of a recumbent goat

By Masamichi, late Edo/early Meiji (19th century)

Carved with its head turned to the left, its legs tucked close to the body, the goat's beard draped over the left foreleg, the eyes inlaid, signed in an oval reserve *Masamichi*

1 1/4in (3.2cm) high

\$5,000 - 7,000

Provenance:

previously sold Sotheby's, London, October 1984, lot 77  
ex Martin Newstead collection



3001



3002



3003



3004



3005 (part lot)



3006



3007



3008



3009



3010



3011



3012

3010

A wood netsuke of a tiger

By Kazuyuki, late Edo/early Meiji (19th century)

Looking back over its right shoulder with a quizzical look on its face, the feline's tail curved over its back, the stripes finely carved and highlighted with dark stain, the eyes double inlaid in bone, signed in an oval reserve *Kazuyuki*

1 1/8in (3cm) high

\$1,800 - 2,200

3011

A wood netsuke of a crouching tiger

By Kokei, Ise, Edo period (19th century)

The animal hunched with his tail curled over its back, looking slightly to the left with his jaws agape in a menacing smile, the stripes picked out in dark stain, the eyes inlaid in metal, signed *Kokei*

1 3/4in (4.5cm) long

\$2,800 - 3,200

3012

A humorous wood netsuke of a tiger

Edo period (19th century)

Curled up in a ball, the tiger attempting to lick his hind leg, his tail curved up around the back of his head, the carver utilizing the natural coloration of the wood to give the impression of stripes, the fur finely carved, his eyes double inlaid in bone and horn

1 1/2in (3.8cm) wide

\$2,000 - 3,000

3013<sup>Y</sup>

Two boxwood netsuke

Edo period (late 18th/early 19th century)

The first carved as a leafy persimmon together with a group of nuts, with black stained accents and traces of gold lacquer; the second a study of a bamboo shoot resting on a folded leaf, an ivory grub barely visible near the tip, the details heightened with dark pigment

1 3/4 and 2in (4.5 and 4.9cm) long

\$1,500 - 2,000

Property of a Dallas lady

3014

Three wood netsuke

Late Edo period (19th century)

Comprising a study of an eggplant with a curled stem forming the *himotoshi*; a lotus pod with some of the seeds free moving; a chestnut with a grub inlaid in horn

2in (5.1cm) high, the largest

\$2,000 - 3,000

Property of various owners

3015

A lacquer netsuke of a chestnut

Meiji period (late 19th century)

Naturalistically rendered in brown and gold *togidashi* imitating the stripes of the skin, the cap in darker brown lacquer with a rough finish, fitted with a cord ring

1 5/8in (4.1cm) wide

\$1,500 - 2,000

3016<sup>Y</sup>

A wood and ivory netsuke of reishi fungus

By Hideharu, Meiji period (late 19th century)

Naturalistically carved with an ivory slug crawling over the top of the lower fungus, the *himotoshi* formed by the fungi stem, signed in a sunken rectangular reserve *Hideharu*

1 15/16in (5cm) wide

\$2,500 - 3,000

For a similar example see Neil Davey, *Netsuke, a Comprehensive Study Based on the M.T. Hindson Collection*, no.625.

3017

An inlaid wood netsuke

By Kunihiro, Meiji period (late 19th century)

Carved as a thatched cottage covered in trailing vines, the foliage inlaid in mother-of-pearl and bone, fitted with a moveable black lacquer sliding door, the details stained dark, signed on the underside *Kunihiro*

1 1/4in (3.2cm) high

\$1,800 - 2,200

3018

Two wood netsuke

Edo period (19th century)

The first carved as a skeleton and a wolf locked in combat, the wolf's eyes double inlaid in bone and dark horn; the second carved as a seated tiger, looking back to the right, its teeth bared in a snarl, the eyes double inlaid in bone and dark horn

2in (5.1cm) wide, the largest

\$2,500 - 3,500

3019

Two tinted boxwood figural netsuke

Edo period (19th century)

The first of *Sotoba Komachi*, the famous poetess portrayed as an elderly emaciated woman seated in tattered traveling garb, a staff in her left hand; the second of a seated skeleton with a drumstick about to strike a large *mokugyo* to the front, signed *Tomotsugu*

1 5/8 and 1 3/8in (3.9 and 3.4cm) high

\$1,500 - 2,000



3013



3014 (part lot)



3015



3016



3017



3018 (part lot)



3019





3020

**A hardstone figural carving**

**17th century or later**

Of Chinese origin, carved from a hardstone of a Taoist immortal with a long beard holding a plant, fashioned as a netsuke at a later date, with *himotoshi* on the reverse of the collar

*3 1/4in (8.3cm) high*

**\$600 - 800**

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 59

**Property of a Canadian collector**

3021

**A wood erotic netsuke of an abalone**

**By Gyokuseki, Meiji period (late 19th century)**

Carved on the exterior with the ridges of a shell and finished to resemble a mollusk's natural surface, the underside realistically modeled with female anatomy, signed *Gyokuseki*

*1 5/8in (4.2cm) wide*

**\$500 - 700**

**Property of a Dallas lady**

3022<sup>Y</sup>

**Two lacquered wood and one ivory netsuke**

**Edo/Meiji period (19th century)**

The first carved as Tenaga standing on a flounder and holding another fish in his left hand, the lacquer polished to a rich red patina, with inlaid ceramic seal *Kan*; the second a lacquer sake cup painted with a plover and clouds, the interior applied with a gilt metal Okame face; the third carved as a seated *oni* applying moxa

*3 3/4in (9.5cm) high, the largest*

**\$1,800 - 2,500**

**Other properties**

3023<sup>Y</sup>

**Two ivory netsuke**

**Edo period (19th century)**

The first an Osaka school carving of a flywhisk surmounted by a small Daruma ningyo, tinted and with dark pigment accents, signed *Shigemasa*; the second depicting a farmer's hat, long-handled hoe and large bamboo shoot, alluding to the filial paragon Moso (Ch: Meng Zong), with details picked out with dark stain

*2 1/8 and 1 1/2in (5.5 and 4cm) long*

**\$1,500 - 2,000**

3024<sup>Y</sup>

**One ivory and one stag antler netsuke**

**The first by Ikko, Edo period (19th century)**

The first carved as a turtle resting on top of a rocky outcropping above stylized waves, the ivory carving with dark pigment accents and minute multicolored inlay, signed *Ikko*; the second carved as a rat resting on leaves, a small chestnut near its tail, with inlaid horn eyes and black pigment stain

*1 5/8 and 1 3/4in (4.1 and 4.3cm) long*

**\$1,200 - 1,500**

3025<sup>Y</sup>

**Four ivory netsuke of demons**

**Edo period (19th century)**

The first two signed *Masatsugu*, one depicting an *oni* riding on the back of a dragon-fish, with stained accents and inlaid eyes, the other of a miniature demon seated on a *tengu* mask; the third featuring a *karako* laughing as a *karashishi* emerges from a split peach, with inlaid eyes and pigment accents; the last of the female demon of Dojoji crouching on top of a temple bell, the details heightened with black stain

*1 3/8, 1, 1 1/2 and 1 7/8in (3.4, 2.6, 3.2 and 4.5cm) high*

**\$1,500 - 2,000**



3020



3021



3022 (part lot)



3023



3024



3025



3026



3027



3028

3026<sup>Y</sup>

An ivory netsuke of a tortoise

Late Edo/Meiji period (19th century)

Naturalistically carved with all of its limbs tucked close to its shell, the head protruding slightly, the carved details lightly stained, the *himotoshi* formed by a removable section at the top of the shell, the eyes inlaid  
1 3/4in (4.5cm) long

\$2,000 - 3,000

Property of a New York lady

3027<sup>Y</sup>

An ivory netsuke of a puppy

After Kaigyokusai Masatsugu, Edo period (19th century)

The pup shown seated, wearing a knotted collar with a bell and playing with a circular fan carved with pine, plum and bamboo, the dog's hair rendered with fine lines, the eyes inlaid with amber, inscribed *Kaigyokusai*  
1 1/2in (3.8cm) wide

\$2,500 - 3,500

For a similar example see the netsuke of a puppy and sandal, attributed to Kaigyokusai, illustrated by Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M.T. Hindson Collection*, p.53, no.125.

Another property

3028

A marine ivory figural netsuke

By Gyokuyosai, mid-19th century

Carved as a mischievous *shishi* seated behind a large *mokugyo*, its left forepaw resting to the top, the intense facial expression heightened with inlaid horn eyes, signed *Gyokuyosai*  
1 1/2in (3.8cm) long

\$1,200 - 1,500

Property of a Pacific Northwest couple

3029<sup>Y</sup>

An ivory netsuke of a tiger

Kyoto, Edo period (late 18th century)

Shown looking up and to the left, his mouth agape in a snarl revealing fangs, his fur with spots on his tail and underbelly, stripes on his flanks, the details highlighted in dark stain, the eyes inlaid in dark horn  
2in (5.1cm) wide

\$1,200 - 1,800

Property of a Dallas lady

3030<sup>Y</sup>

Four ivory netsuke

Late Edo/early Meiji period (19th century)

The first carved as a snarling tiger, its tail curled close to its flank, the pupils inlaid in horn; the second carved as a model of Hotei, the deity grimacing as a Chinese boy tugs on his earlobe; the third carved as Hotei holding an *uchiwa*, signed *Kogyokusai*; the fourth carved as Hotei dressed as a courtier with a fan accompanied by Daikoku  
1 3/4in (4.5cm) high, the largest

\$2,000 - 3,000

Property of various owners

3031

A stag horn netsuke of a tiger

By Toshikazu, Meiji period (late 19th century)

Crouched on a large section of bamboo, its tail trailing down the side, the finely carved detail highlighted with dark stain, signed in an oval reserve *Toshikazu*  
1 1/4in (3.2cm) high

\$2,000 - 3,000

3032<sup>Y</sup>

Three ivory netsuke of animals

Meiji/Taisho period, (circa 1900)

The first of a monkey seated on a portion of the outer skin of a gigantic chestnut while it feeds on the inner meat, the finely incised details picked out in russet brown and black pigment, signed *Masahiro*; the second a marine ivory figure of a seated cat with a black spotted coat and playing with a ball; the third finely carved and incised as a roaring tiger, signed *Meigyokusai*  
1 1/4, 1 3/8 and 1 1/4in (3, 3.5 and 3cm)

\$1,500 - 2,000

3033<sup>Y</sup>

Three ivory netsuke

Edo/Meiji period (19th/late 19th century)

Comprising: a *shunga* netsuke of Okame shown seated and wrapped in a voluminous robe while holding a fly whisk in a parody of Daruma, the underside carved with anatomical accuracy; a seated dog shown with head slightly lowered and looking to the left, a rope in his mouth, the details stained dark, signed *Ransen*; and a reclining dog looking to the left, his feet tucked in close to his body forming a compact design, signed *Gyokuyo* and with *kao*

1 5/8in (4.1cm) high, the largest

\$800 - 1,200



3029



3030 (part lot)



3031



3032 (part lot)



3033



3034



3036



3037



3038



3039



3040



3041

3034<sup>Y</sup>

An ivory netsuke of a man polishing a bell

By Masakazu, Edo period (19th century)

Carved as a man dressed in courtier's robes polishing a huge bell, the details stained dark, signed *Masakazu*

1 5/8in (4.1cm) wide

Illustrated on page 15

\$700 - 900

3039<sup>Y</sup>

An ivory netsuke group

By Raku, Edo period (19th century)

Of unstained ivory, composed of four clams and a half shell of varying sizes scattered on top of one another, signed on the underside of the largest clam in an irregular reserve *Raku*

1 9/16in (4cm) wide

\$2,500 - 3,000

3035 No lot

Provenance:

previously sold Eskenazi, London, June, 1998

ex M. T. Hindson collection

3036<sup>Y</sup>

Two ivory figural netsuke

The first 18th/19th century, depicting a Chinese warrior wearing a large straw hat and standing with an arrow in one hand, the second 19th century and portraying a seated craftsman carving a wheel, each with details heightened with stain

2 5/8 and 1 5/8in (6.5 x 4cm) high

Illustrated on page 15

\$800 - 1,200

Published:

Davey, Neil, *Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection* (London, 1974), no. 77

Raku is a rare artist whom Meinertzhagen places in the Anraku school.

3040<sup>Y</sup>

An ivory seal netsuke

By Gyokuho, late Edo period (19th century)

Depicting a ram atop a rectangular seal, a large gourd carved with a miniature landscape and three stems of reishi fungus; signed in an oval reserve on the underside of the gourd *Gyokuho*

1 1/2in (3.8cm) high

\$2,000 - 3,000

Property of a New York lady

3041<sup>Y</sup>

An ivory netsuke of a puppy

By Rantei, Kyoto, Edo period (19th century)

Carved balancing on a ball and looking up, the fur highlighted with stain, the eyes inlaid in dark horn, signed *Rantei*

1 3/8in (3.5cm) high

\$700 - 1,000

Provenance:

purchased in Asia before World War II

3037<sup>Y</sup>

An ivory netsuke of Okame

By Mitsuhiro, late Edo period (19th century)

Seated in a box of beans, her long hair spilling over the side, Okame humorously points at a poorly concealed *oni* hiding under a hat, the details stained dark, signed in a green-stained ivory reserve *Mitsuhiro*

1 1/8in (3cm) high

\$1,800 - 2,200

3038<sup>Y</sup>

Two ivory and one wood netsuke

Late Edo period (19th century)

The first in ivory carved as a crouching monkey in a sage hat, studying a fruit; the second carved in ivory as a crab emerging from a broken clam shell, signed *Mitsugyoku* and with *kao*; the third in wood carved as a toad resting on an overturned sandal

1 7/8in (4.7cm) long, the largest

\$1,200 - 1,800





3044



3042

Property of various owners

3042<sup>Y</sup>

An ivory netsuke of a shishi

By Kagetoshi, Edo period (19th century)

Carved mid-leap, with its hind legs extended over a stand of peonies, the shishi's front legs on a section of rockwork, the eyes inlaid, signed in a rectangular reserve *Kagetoshi*

1in (2.5cm) high

\$2,500 - 3,000



3043

3043<sup>Y</sup>

An ivory kagamibuta netsuke

Meiji period (late 19th century)

The *shibuichi* plate decorated with a tiger and her cub swimming through crashing waves in gold, silver and *shakudo takazogan* and *takabori* set into an ivory bowl

2in (5.1cm) diameter

\$2,000 - 3,000

Provenance:

ex R. Wylie Smith collection

3044<sup>Y</sup>

Two ivory manju netsuke

The first by Baikoku, Edo period (19th century)

The first a large manju finely carved in sunken relief with a warrior, possibly Benkei, sword drawn deflecting arrows, fitted with a chain suspension mechanism carved with blossoming peonies on the hardware, signed *Baikoku* and *kao*, the second carved in sunken relief with a young dandy holding a ball while a dog in a ruff collar looks on expectantly

3in (7.6cm); 2 1/8in (5.4cm) diameter

\$1,200 - 1,800

Property of a Dallas gentleman

3045<sup>Y</sup>

A hippopotamus tooth figural group

Meiji period (late 19th century)

Carved as Shoki standing and holding a small *oni* in his left hand, his sword tucked under his right arm as a large *oni* climbs on his shoulders

4 3/8in (11.1cm) high

\$3,000 - 4,000



3045



3046



3046

## Sagemono

Property of a Dallas lady

3046

Two four-case lacquer inro

Edo period (18th/19th century)

The first a Rinpa-style inro designed with two printed books and a rocky landscape with a scholar's hut, all rendered in *iroe hiramakie*, *takamakie*, *aogai* and inlaid gold against a *roiro nuri* ground, the cord runner *fundame* and the interiors *roiro*; the second of carved black-lacquer with a tiger in bamboo and a seated scholar raised in relief against a floral-lozenge geometric ground, interiors *nashiji*; fitted with a coral bead *ojime*

2 3/4in (7cm) high, the largest

\$1,000 - 1,500

Property of a West Coast collector

3047

A four-case black lacquer inro

By Kagetsusai, Edo period (19th century)

The *roiro* ground scattered with various family crests of paulownia, chrysanthemum and *katabami* executed in gold *hiramakie* and *takamakie* with occasional silver *takamakie* and *nashiji* accents, the interiors *nashiji*, signed *Kagetsusai*

3 1/2in (8.8cm) high

\$2,000 - 3,000

Provenance:

ex-Michael Tomkinson collection, no. 202

This inro is mentioned under the entry for Kagetsusai in E. A. Wrangham, *The Index of Inro Artists* (Alnwick, 1995), pg. 106.



3047



3048



3049

3048<sup>Y</sup>

A four-case lacquer inro

Kajikawa school, Edo period (19th century)

Decorated in gold *hiramakie*, *takamakie*, *togidashi*, *kirikane* and *nashiji* on a *kinji* ground with a continuous spring landscape featuring a pair of fisherman floating towards Uji bridge partially hidden by bands of mist, the interiors *nashiji*, signed *Kajikawa*; fitted with a red bead *ojime* and tinted hippo tooth figural netsuke of Hotei walking with his treasure sack, illegibly signed [*Jgyoku*]

3 1/4in (8.4cm) high

\$1,500 - 2,000

3049<sup>Y</sup>

A five-case lacquer inro

By Jokasai, Edo period (19th century)

Designed in shades of gold *hiramakie*, *takamakie*, *togidashi*, *nashiji* and *kirikane* with a continuous scene of fishermen securing their boats in the foreground of a rustic landscape scattered with thatched dwellings and a secluded country villa along a waterway, the interiors *nashiji*, signed *Jokasai*; fitted with a hippopotamus tooth bead *ojime* carved with a *karako* and a hippopotamus tooth netsuke in the shape of an open blossom, the *himotoshi* formed by its leafy stem

4in (10cm) high

\$1,000 - 1,500

Property of various owners

3050

A seven-case black lacquer inro

Edo period (19th century)

Decorated in gold *togidashi* and inlaid mother-of-pearl with a spider on a web, the interior lacquered *nashiji*; fitted with a glass bead *ojime*

3in (7.5cm) high

\$2,500 - 3,500



3050



3051



3051 (reverse)

Property from a Japanese collection

3051<sup>Y</sup>

**A four-case lacquered ivory inro with cranes Meiji period (late 19th century)**

The slender inro decorated with a design of a crane among turbulent waves by a rocky outcropping with fruiting quince and a rising sun, the borders with hollyhock, all in gold and silver *takamakie*, *hiramakie*, *togidashi*, *uchikomi* and *kirikane*; the ivory bead *ojime* decorated with a bird among hollyhock vines; the ivory *manju* netsuke decorated to match the inro *3 3/4in (9.5cm) high*

**\$3,500 - 4,500**

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 60

3052

**A four-case lacquer inro**

By Jokasai, Edo period (19th century)

Of lenticular section and designed with a continuous scene of two farmhouses and a swallow in a landscape in gold and silver *takamakie*, *togidashi*, *mura-nashiji*, *kirikane* and gold foil against a *nashiji* ground, interiors *fundame*, signed *Jokasai*; fitted with a glass bead *ojime* and a bone netsuke of a Portuguese figure

*3 1/4in (8.3cm) high*

**\$2,500 - 3,500**

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 58

3053

**A five-case lacquer inro**

By Jokasai, Edo period (late 18th/early 19th century)

Lacquered in several shades of gold, silver, black and red *hiramakie* and *takamakie* with embellishments of *kirikane* against a *kinji* ground, with a view of Edo castle and its environs, the interiors *nashiji*, signed *Jokasai*; fitted with a hardstone bead *ojime* and a carved *tsuishu* lacquer *manju* netsuke

*3 3/4in (9.5cm) high*

**\$3,500 - 4,500**

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), contents page

Edo castle in its original state was black; large portions constructed from wood covered in black lacquer. Following the great fire of Meireki (1657) it was rebuilt with white stucco walls which were considerably more resistant to fire.









3054 (part lot)

Property of a West Coast collector

3054

A one-case lacquer inro and a wood netsuke  
Meiji period (late 19th century)

Rectangular, decorated in polychrome lacquer with Noh, Kyogen, Bugaku and folk masks on a multicolored checker-board ground scattered with small family crests of various design; fitted with a large lacquer bead *ojime* and carved mask netsuke of a demon; *together with* a boxwood lion mask netsuke [2]

3 5/8in (9.2cm) high

\$2,000 - 3,000

Property of a Canadian collector

3055

Two four-case lacquer inro

The second by Koma Kansai, Edo period  
(19th century)

The first of rectangular form and lacquered in various shades of gold and silver *hiramakie* and *takamakie* against a sparse *nashiji* and black-lacquer ground with archaic coins, the interiors *nashiji*, fitted with a hardstone bead *ojime*; the second decorated with a rooster, hen and chick before autumn plants in *iroe-takamakie* against a *kinji* ground, *nashiji* interiors, signed *Koma Kansai*

3 3/4in (9.5cm) high, the largest

\$1,200 - 1,800



3055



3056



3056 (reverse)

Property of various owners

3056

A four-case gold lacquer and mixed metal inro

By Koma Kansai, Edo period (19th century)

The rounded rectangular inro decorated with Kikujido resting on a bed of leaves next to a rushing stream writing Buddhist incantations on chrysanthemum petals rendered in gold, silver, copper and *shakudo* inlays and gold *takamakie* and *togidashi* on a bright *kinji* ground, the surface details finely carved, interiors *nashiji*, signed *Koma Kansai saku*; fitted with a coral bead *ojime*

3 1/16in (7.7cm) high

\$8,000 - 12,000



3057



3058



3059

3057<sup>Y</sup>

**A stained wood tonkotsu and netsuke  
Meiji period (late 19th century)**

Of flattened circular shape and finely carved in high relief with an overall pattern of small birds amid flowering prunus issuing from a gnarled trunk to the front, the risers *fundame* and interior *shu-nuri*; fitted with a carved wood *ojime* inlaid with an ivory moon and a reticulated stained boxwood netsuke of deer in a mountain landscape, signed *Toyomasa saku*  
3 3/4in (9.4cm) high, tonkotsu; 2in (5cm) high, netsuke

**\$2,000 - 3,000**

Other carvings by Toyomasa illustrated in George Lazarnick, *Netsuke & Inro Artists* (Honolulu, 1982), pp.1190-1194.

3058

**A three-case bone inro**

**By Yasufusa, Meiji period (late 19th century)**

Fashioned from a large section of bone and decorated with a prancing *nue* carved in *katakiribori*, the interior cases lacquered brilliant red, signed in a rectangular reserve *Yasufusa*; fitted with a lacquer bead *ojime*  
4in (10.2cm) high

**\$1,000 - 1,500**

**Property of Mid-West collectors**

3059<sup>Y</sup>

**An ivory three-case inro with sages**

**By Chunzan (Akiyama) Tomonobu, Meiji period (late 19th century)**

The slender rectangular inro carved with panels containing Kikujido and Seiobo with an attendant in high relief, the borders carved with swirling clouds, signed *Chuzan Tomonobu saku*; fitted with a bone *ojime* carved as a chrysanthemum flower and leaf  
3 1/2in (8.9cm) high

**\$2,000 - 3,000**

Provenance:

ex Raymond and Frances Bushell collection

Published:

E. A. Wrangham *The Index of Inro Artists* (Alnwick, 1995), pg. 300 (signature only)



Property of a West Coast collector

3060

A carved marine ivory three-case inro  
Edo period (19th century)

Intricately carved on both sides in sunken relief with numerous quail amid ripe stalks of millet, the details highlighted in dark stain, the eyes inlaid in dark horn; fitted with a stag antler bead *ojime* carved as a Daruma *ningyo*, signed *Sangyoku*

2 1/2in (6.3cm) high

\$1,200 - 1,800

Another property

3061

A four-case lacquer "birdcage" inro

By Kanshosai Toyo, Edo period (19th century)

Designed as a bird in a birdcage set on scroll feet lacquered in gold, silver, black and red *togidashi* and *hiramakie*, the "base" of the cage decorated with recessed panels containing dragons in gold and silver *takamakie* on a ground of *fundame* with *kirikane* highlights above a border inlaid in *aogai*, interiors *nashiji*, signed *Kanshosai Toyo* and with *kao*; fitted with a carved red-lacquer bead *ojime*

4 1/8in (10.5cm) high

\$7,000 - 9,000



3060



3061



3061 (reverse)



3062

Property of a West Coast collector

3062<sup>Y</sup>

An unusual circular lacquer four-case inro

By Bunzan, Edo period (19th century)

Of ring-torus shape fashioned from five sections, the two uppermost centered on a large rock crystal *ojime*, the circular body with an *roiro* ground decorated in gold and silver *hiramakie*, *takamakie*, *togidashi*, *kirikane* and *raden* with a dragon and waves below cloud scrolls, the reverse with a pair of swallows and an *aogai*-inlaid kambun inscription *kumo ni tatsu* (dragon in the clouds), the interiors *nashiji*, signed *Bunzan* above a *kakihan*; fitted with a hippo tooth netsuke carved and pierced as three blind men walking in a circle

3 1/2in (9cm) diameter

\$2,500 - 3,500

Another inro by *Bunzan* sold in Bonhams London, *Fine Japanese Art*, Sale 20023, 6 November 2012, lot 2.



3063

Property of various owners

3063

A one-case lacquer sagemono

By Shibata Zeshin (1807-1891), Meiji period (late 19th century)

The slender rectangular case of horizontal orientation with rounded corners and decorated with scenes from the "Foxes Wedding" rendered in *yamimakie* and red and silver *hiramakie* against a *roiro nuri* ground, interior black lacquer, signed *Zeshin*; fitted with a silvered metal bead *ojime* designed with Ushiwakamaru and Benkei dueling on Gojo Bridge and a wood netsuke of Tokiwa Gozen in a sage hat and traveling clothes seated with her children, signed *Ho Ryomin*

4 15/16in (10cm) long

\$8,000 - 10,000

Ho Ryomin (Ono Ryomin) was a Tokyo school artist who worked throughout the Meiji period.





3064



3064 (reverse)

3064

A fine four-case gold lacquer and mixed metal sheath inro  
Edo period (19th century)

The inner case lacquered a bright *kinji* sparsely sprinkled with *hirame* and boldly inlaid with a Sanbaso dancer and another dancer in high relief in gold, silver, copper, *shibuichi* and *shakudo*, the interiors *nashiji* and fitted into an exterior case designed in two sections finished on the edges in *fundame* and decorated on the exterior with blossoming flowers and scrolling vines in gold *hiramakie* on a rich *nashiji* ground; fitted with an enamel bead *ojime* and a dark wood netsuke of three sleeping puppies

3 7/16in (7.7cm) high

\$18,000 - 25,000

Property of Mid-West collectors

3065

A two-case hardstone inro with Shiba Onko  
By Manpuku, Edo period (19th century)

The two-case inro carved in bold relief from a section of greenish grey hard stone with natural inclusions of darker material and designed with a continuous scene of Shiba Onko and his companions rejoicing as he is freed from within the jug of water, the background carved with a floral pattern, signed *Manpuku* within and oval reserve; with a green hard stone *ojime*

2 5/8in (6.7cm) high

\$1,500 - 2,500

Provenance:

ex Raymond and Frances Bushell collection

Another property

3066<sup>Y</sup>

An *ojime* and smoky quartz necklace

Meiji period (late 19th century) and later

Comprising twenty-three ivory, bone, and stag horn *ojime* of various subjects including figural, zodiac and pastoral scenes, strung in groups punctuated by large and small quartz beads, various signatures including *Yoshimitsu*, *Masakazu*, *Mitsuyuki*, *Yukikazu*, *Masayuki*, and *Gyokuichi*

20 1/2in (52.1cm) long

\$4,000 - 5,000



Property of Mid-West collectors

3067<sup>Y</sup>

Three stag antler pipe cases and an ivory pipe case

The first by Juko, the second by Roka, the third by Rakkyu, Edo period (19th century)

The first three of *otoshi zutsu* type and carved in raised relief with a boy riding a deer offering a leafy branch to a monkey dressed in a jacket, the *himotoshi* formed by the branch of a craggy pine tree, signed *Juko*; two quail in millet below two panels of openwork, the reverse with cursive cloud patterns, signed *Roka*; a Buddhist ascetic holding a scroll and seated on a rocky outcropping, the design incorporating the natural rough texture of the material, signed *Rakkyu* and sealed; the fourth, a *wari zutsu* pipe case carved in ivory with a high-relief design of flowering orchids and *reishi* fungus

8 1/8in (20.5cm) long

\$2,000 - 3,000

Provenance:

Raymond and Frances Bushell collection

Published:

Bushell, Raymond. *Kiseruzutsu: the Japanese Pipecase* in *Arts of Asia*, 10.6, 1980, p. 89 (signature only).

The third previously sold Butterfield and Butterfield, San Francisco, 21 September, 1991, lot 1695.



3067 (part lot)

3068

A carved lacquer pipe case and a wood pipe case

The first by Shuzan, Edo period (19th century)

Of *aikuchi zutsu* type carved in *tsuishu* style with an over all design of stylized waves, the rim carved with key fret designs, signed *Shuzan*; the second of *muso zutsu* type and finished to resemble a stone surface, decorated with archaic Chinese coins

8 3/4in (22.3cm) long

\$1,200 - 1,800

Provenance:

ex Raymond and Frances Bushell collection

Published:

The first, Bushell, Raymond. *Kiseruzutsu: the Japanese Pipecase* in *Arts of Asia*, 10.6, 1980, no. 49.



3068



3069 (part lot)

3069

#### Four assorted pipecases

The first by Kaiko, the second by Gekkei, Edo period (19th century)

All of *muso zutsu* type, the first carved from hardwood with an *ikebana* arrangement in a basket on a tall Chinese-style stand and a branch of blossoming cherry, stained a chocolate brown, signed on an inlaid gold reserve *Kaiko*; the second carved on the surface with fine lines and a design of a single chrysanthemum in high relief, stained dark, signed in a gold reserve *Gekkei*; the third designed of narrow bamboo strips woven and overlapping at the top and bottom and decorated with a cockerel under a tree in *iroe takamakie*, signature now worn away; the fourth designed on one side in reddish-brown lacquer in imitation of a stalk of bamboo, the reverse in darker brown lacquer carved in vertical striations, metal rim with an additional rim applied to the end of the elongated inner scabbard

8 5/8in (21.8cm) long, the longest

\$1,500 - 2,000

Provenance:

ex Raymond and Frances Bushell collection

The first and second published:

Bushell, Raymond. *Kiseruzutsu: the Japanese Pipecase* in *Arts of Asia*, 10.6, 1980, (signatures only).

The second previously sold, Butterfield and Butterfield, San Francisco, 21 September, 1991, lot 1991.

3070

#### A boxwood pipe case and a bamboo pipe case

The first by Seishu, the second by Tetsugai, Edo/Meiji period (19th century)

The first of *senryu zutsu* type carved as a female figure standing on a Chinese lion, her long-sleeved robe slipping off her shoulder exposing her right breast, her long hair tied at the back in the manner of a Heian beauty, signed *Seishu*; the second of *otoshi zutsu* type, carved with seven Buddhist ascetics and their attributes in *katakiribori*, details stained dark, signed *Tetsugai sanjin* and sealed 8 1/8in (20.5cm) long

\$1,000 - 1,500

Provenance:

Raymond and Frances Bushell collection

Published:

Bushell, Raymond. *Kiseruzutsu: the Japanese Pipecase* in *Arts of Asia*, 10.6, 1980, no. 40.

Bushell suggested that this figure is a manifestation of the bodhisattva Kannon.

#### Other properties

3071

#### A bamboo and mixed metal pipe

By Mitsuharu, Meiji period (late 19th century)

The thin bamboo shalf partially painted with cloud scrolls and bracketed by a gilt mouth piece and bowl issuing from *shakudo* fittings etched with a pine tree and clumps of slender needles, signed *Mitsuharu* above a *kakihan*.

7 3/4in (19.7cm) long

\$600 - 800

A similar pipe by Mitsuharu illustrated in George Lazarnick, *Netsuke & Inro Artists* (Honolulu, 1982), p. 774



3070 (part lot)



3071



3072



3072

**A stag antler yatate**

**Meiji period (late 19th century)**

Utilizing the natural shape of the horn decorated with a spider in dark horn, the side fitted with two paper cutters highlighted with horn details and with hinged covers for an ink reservoir, hollowed to accommodate a brush and other writing implements

10 3/8in (26.4cm) high

\$800 - 1,200

Property of Mid-West collectors

3073

**Five assorted pipe cases**

**Meiji period (late 19th century)**

All of *senryu zutsu* form, the first carved as an octopus, the mouth gaping to receive a pipe; the second designed as an emaciated man wearing a *fundoshi*, his ribs and spine visible as he holds his arms above his bald head, forming a *himotoshi*; the third carved as an octopus, the bulbous head at the top and the sides of the case enclosed by the tentacles entwined around coral formations, lacquered dark; the fourth carved in the simple form of a long bean, the *himotoshi* formed by a hole bored through the edge of the bean; the fifth carved with Fujin, the God of Wind looking down at a Buddhist ascetic seated in a grotto, the hermit squints as he turns his face into the wind sent his way by the god

8 3/8in (21.3cm) long (the longest)

\$1,000 - 1,500

Provenance:

ex Raymond and Frances Bushell collection

Published:

Bushell, Raymond. *Kiseruzutsu: the Japanese Pipecase* in Arts of Asia, 10.6, 1980, no. 37 (the second.)

3074

**Five assorted pipe cases**

**The fourth by Toko, Edo/Meiji period (19th century)**

Comprising a bamboo *muso zutsu* pipe case carved with two flat sections on the front featuring a pair of swimming carp carved in sunken relief and stained dark, illegibly signed; a wood *muso zutsu* pipe case with Sho-Kannon sitting cross-legged on a lotus pedestal carved in sunken relief, the inner sleeve carved with a long poem and signed *Shou'u* and dated *Showa 30* (1955), the exterior with an illegible seal; a bamboo *senryu zutsu* type pipe case left in its natural state, lightly polished; a wood *otoshi zutsu* type carved with flowers, a snail, and various insects in sunken relief, signed and sealed *Toko*; a *muso zutsu* type constructed of cherry wood covered in clear lacquer and designed in the form of a dagger, applied with silvered metal fittings

8 3/4in (22.3cm) long (the longest)

\$1,000 - 1,500

Provenance:

Raymond and Frances Bushell collection

Published:

Bushell, Raymond. *Kiseruzutsu: the Japanese Pipecase* in Arts of Asia, 10.6, 1980 (the fourth signature only.)

Bushell, Raymond. *Kiseruzutsu: the Japanese Pipecase* in Arts of Asia, 10.6, 1980, no. 50 (the fifth.)



3073 (part lot)



3074 (part lot)





3074A



3075



3076

Property of various owners

3074A<sup>Y</sup>

An ivory okimono of Daikoku

By Unhodo Masayoshi, late Edo period  
(19th century)

The smiling god shown hefting his enormous treasure sack over his shoulder from which escapes a cluster of rats, the details stained dark and the rodents' eyes inlaid in horn, signed *Unhodo Masayoshi*

3in (7.5cm) wide

\$2,500 - 3,500

3075<sup>Y</sup>

A pair of finely carved small ivory vases  
By Ichiyosai Bunshu, Meiji period (late  
19th century)

The slender bottle vases each supported by a crouching monkey and set on a slightly splayed ring foot and carved on the surface with a *kirin* and *minogame* on rocks among crashing waves, the elongated necks carved with dragons in swirling clouds bordered by floral lappets and key fret bands, signed on a mother-of-pearl reserve *Ichiyosai Bunshu*

5 7/8in (15cm) high

\$3,500 - 4,500

3076<sup>Y □</sup>

An ivory model of a fisherman  
Meiji period (late 19th century)

Carved as a fisherman attending to his nets while his young assistant proudly shows him a fish he has just caught, both standing on a jetty above crashing waves

11 1/4in high (28.6cm) high

\$800 - 1,200



3077

3077<sup>Y</sup>

An ivory model of a bijin

By Masaaki, Meiji period (late 19th century)

Carved as a young beauty in an elaborate kimono, holding a lantern and a box, the figure leaning forward as if leaning into the wind, her robes and hair moving in the breeze, signed in a rectangular reserve *Masaaki*

7 3/4in (19.7cm) high

\$5,000 - 7,000



3078

3078<sup>Y</sup>

An ivory model of a sarumawashi

Meiji period (late 19th century)

Carved standing, with a belled monkey on his shoulder, both looking down with concern at the *geta* with a broken strap in his hands, a *tonkotsu* and a smoking set suspended from the man's waist, a bundle tied across his shoulders, the details finely carved, illegibly signed

*Nogizawa [ho]*

10 3/4in (27.3cm) high

\$5,000 - 7,000



3079

3079<sup>Y</sup>

An ivory carving of an Ainu hunter

By Toyohide, Meiji period (late 19th century)

The bearded figure shown standing with a bow and quiver, holding a goose aloft by its neck and gazing upon it with a satisfied expression, his kimono accented by a bear skin apron and necklace of bear teeth, signed in an inlaid lacquer reserve *Toyohide*

7 1/4in (18.4cm) high

\$6,000 - 8,000



3080

3080<sup>Y</sup>

An ivory model of a fisherman

By Masahiro, Meiji period (late 19th century)

Carved standing on a rock surrounded by crashing waves, smiling as he lands the fish he has just hooked, a basket slung around his shoulders and an inro and a smoking set in the form of Daruma suspended from his sash, details stained dark, signed in green lacquer oval reserve *Masahiro*

13in (33cm) high

\$6,000 - 8,000



3081

3081<sup>Y</sup>

A tall ivory figure of a man and child

By Doko, Meiji period (late 19th century)

Carved from a single piece of ivory as a fruit vendor holding a basket of persimmons and grapes and a bell, with which he calls his patrons, a small boy happily picks some of his wares, a discarded persimmon under his foot, signed *Doko*

14 1/2in (36.8cm) high

\$8,000 - 12,000



3082



3082 (closed)

Property from an early California Buddhist Scholar

3082<sup>Y</sup>

A fine ivory zushi (portable shrine)

By Kodo Okuda, circa 1900

The cylindrical case set on a stepped lotus dais and carved on the outside with densely scrolling lotus blossoms, the hinged doors opening to reveal an Amida triad carved in the round, each of the deities in their respective mudra or holding their attributes, the surrounding areas pierce-carved with lotus scroll, hardware in silver, signed in a lacquer reserve *Kodo*

4 3/4in (12.1cm) high

\$3,000 - 5,000

Provenance:

the Aloha Company Ltd., Tokyo, Japan





3083



3084

Property of various owners

3083<sup>Y</sup>

**An ivory paneled vase**

**By Junkan, Meiji period (late 19th century)**

The six-sided vessel applied with panels decorated with groups of monkeys involved in various activities carved in sunken relief and lightly stained for effect, with silver mounts and a fitted carved wood base, signed *Junkan* and sealed

14 1/4in (36.2cm) high

\$3,000 - 5,000

3084<sup>Y</sup>

**A finely carved ivory brush pot and cover**

**By Saito Mitsuyoshi, Meiji period (late 19th century)**

The cylindrical vessel carved in bold relief on the exterior with fisherman and travelers by a stream and beneath exotic trees, the upper section of the body and the cover carved in the round with leafy branches and a basket of fruit with fruiting leafy tendrils, the feet carved as waves and torrents, signed on the lower body in a square reserve *Saito* and *Mitsuyoshi*

9 1/8in (23.5cm) high

\$4,000 - 6,000

3085<sup>Y</sup>

**An ivory tachi**

**By Ungyoku, Meiji period (late 19th century)**

Assembled from sections of ivory, each register carved with scenes of warriors and their attendants, punctuated by bands of phoenix, dragons, swirling clouds and beast heads, signed on the *kojiri* *Ungyoku*; containing a *tachi* with a deep *sori* of *honzukuri* configuration

35 1/4in (89.5cm) long overall

\$10,000 - 15,000

Property from the collection of Dr. James A. Rose

3086<sup>Y</sup>

**A wood and ivory model of a beauty**

**Meiji period (late 19th century)**

Carved looking slightly to the right and kneeling with her right knee raised and her hands held in a dance movement, her kimono and elaborate *obi* carved with floral designs highlighted with inlaid mother-of-pearl, her formal hairstyle decorated with a *kanzashi* and stained dark

6 5/8in (16.8cm) high

\$1,200 - 1,800



3085



3085 (detail)





3086



3087

Property of various owners

3087

A wood carving of Okina

By Hanada Tozo, 20th century

Carved from a single block of *hinoki* as an actor in the role of Okina, his left arm raised in a gesture, the surface decorated with floral patterns in gold lacquer, signed on the base *Tozo no to*

13 3/4in (34.9cm) high

\$1,200 - 1,800

3088<sup>Y</sup>

A Shibayama ivory figure on a drum

By Hozan, Meiji period (late 19th century)

Carved as a young boy attempting to balance on top of a festival drum, his hat askew, and his hands thrust out to steady himself, his robes decorated with butterflies and flowers in inlaid mother-of-pearl, coral and lacquer, the drum lacquered gold *mokume* with precious emblems in colored *takamakie* and *aogai*, *shakudo* suspension ring, signed in a red lacquer reserve *Hozan*

6 1/2in (16.5cm) high

\$1,200 - 1,800



3088

3089<sup>Y</sup>

A wood and ivory model of Daikiniten

By Hiromitsu, Meiji period (late 19th century)

The deity dressed in flowing robes and scarf holding a sacred jewel and a granary key, riding on her fox vehicle on a dense cloud, her robes decorated with cloud patterns and geometric bands in gold lacquer, inlaid *aogai* and finely carved lines, the face and hands ivory and the fox's eyes inlaid in dark horn, signed on an ivory reserve *Hiromitsu*

6in (15.2cm) high

\$1,500 - 2,500



3089



3090

3090

**An impressive wood incense burner**

**By Meishinsai, Meiji period (late 19th century)**

Carved and assembled from several sections as Sotoba Komachi seated on a weathered block of wood, her tattered flowing robes realistically rendered with deep folds and open at the chest revealing her emaciated frame, her wrinkled face in a haggard grimace, her eyes and teeth inlaid in bone, the figure hollow to allow incense smoke to escape from her open mouth, the log inset with a metal ash cup, signed on the underside of the figure *Meishinsai*

21 3/4in (55.3cm) wide

\$6,000 - 8,000

Property from the Collection of Mark Stevenson, Oregon

3091

**A large polychromed wood figure of an oni**

**Edo period (19th century)**

Possibly Raijin, the dark blue-hued horned demon with three-clawed hands either raised or holding a scroll, the feet with three toes and balancing on a separately fashioned rocky plinth, his flaring red garment secured by a gilt rope, further gilt accenting the large fangs and the irises of his inlaid crystal eyes framed by flame-like brows and up-swept tresses

24 1/4in (61.5cm) high

\$2,000 - 3,000

Property from a Japanese collection

3092

**Two small wood zushi (portable shrines)**

**Edo period (18th/19th century)**

The first a figure of Amida Buddha standing on a lotus pedestal framed by a *mandorla*, housed in a black lacquer case with hinged doors; the second of Kannon shown standing on a rockwork base, with a child cradled in his robes, traces of polychrome pigment and gilt

9 5/8in (24.5cm) high, the largest

\$2,000 - 3,000

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 23



3091



3092



3093

Property from the Collection of Mark Stevenson, Oregon

3093

A large zushi (portable shrine)

Meiji period, 1906

The black-lacquered zushi with double doors opening to reveal a polychromed figure of Kukai (Kobo Daishi) in red robes and seated with a vajra and crystal rosary in his hands, accompanied by an amphora also resting on the thick mat supported on the abbot's chair with gilt metal fittings and inscribed on the underside with the date, location and artist's name *Tsujii Iwajiro*

19in (48.2cm) high, outer case

\$2,500 - 3,500

Property from a Japanese collection

3094

A bronze fumi-e

Edo period (17th century)

The rectangular icon set on four feet and cast in relief with an image of Christ on the cross in Golgotha, the Jerusalem cityscape in the background, the reverse inscribed *Kanbun kyunen junigatsu (no) hi tsukuru kore* (1669.12) and *Kai jashumon yo*, with the remains of small gas bubbles on the reverse and in the area of the inscriptions

7 1/4 x 5 1/4 x 1 1/4in (18.4 x 13.3 x 3.2cm)

\$4,000 - 6,000



3094

*Fumi-e*, literally "step upon pictures," were conceived by the Tokugawa government after Christianity was officially outlawed in Japan in the early 17th century. It was believed that Christians would hesitate to step on an image of Christ or the Virgin Mary, thereby divulging their religious convictions. Initially officials utilized crosses, or painted icons, but by 1661, the practice of using *fumi-e* became codified and the Tokugawa government issued bronze icons such as the present example to all Daimyo for use in rooting out hidden Christians across Japan.

3095

A signboard prohibiting Catholicism (kosatsu)

Dated 1865

The wooden placard, written in ink with a proclamation banning Catholicism

32 1/2 x 17 3/4in (82.6 x 46cm)

\$800 - 1,200



3095





3095A

Property of various owners

**3095A**

**An inlaid small black lacquer table**  
**Muromachi/Momoyama period (16th century)**

Possibly a *kyozukue* (sutra-reading table), the rectangular top with canted corners above a shaped apron with openwork panels (*maku-ita*) and raised on bentwood 'heron legs' (*sagi-ashi*), the *roiro* lacquer with sparse inlay of mother-of-pearl birds and stylized foliage, etched gilt metal fittings to the corners and terminals

13 7/8 x 24 3/8 x 13in (35.4 x 61.7 x 33cm)

\$2,000 - 3,000



3096

**3096**

**An export lacquer chest**

**Momoyama period (late 16th century)**

Rectangular with a drop front door containing seven drawers and a central locking compartment, decorated in two shades of gold and silver *hiramakie* and inlaid mother-of-pearl, designed on the exterior top and sides with diamonds containing flowering *tachibana* plants within a scattered mother-of-pearl ground or contained in a rectangular reserve with four family crests and bordered by additional family crests on a mother-of-pearl ground, the exterior of the door with a diamond divided into four panels each with a butterfly within a rectangular shagreen reserve, the surrounding areas crushed mother-of-pearl with family crests at the corners and bordered by stylized chrysanthemum and mother-of-pearl geometric patterns, the back decorated with leafy tendrils, the interior of the door shagreen covered in black lacquer with a mother-of-pearl and flower head border, drawers all decorated with crushed mother-of-pearl and lacquered on the edges with scrolling vines, the frames alternating mother-of-pearl and lacquer chevrons, hardware carved with vines, lock plate and hinges later replacement, the box set on a later base; with key

20 1/2 x 14 1/4 x 13 7/8in (52.1 x 36.2 x 35.2cm)

\$6,000 - 8,000



3096 (open)

Property from the Collection of Edmund M. Kaufman

**3097**

**A Negoro lacquer tray (sumikiri oshiki)**

**Edo period (17th century)**

Square with canted corners, the black lacquer ground exposed beneath the red lacquer top layer in a random pattern, the black lacquered base inscribed with a single character

14 1/4 x 14 1/2in (36.4 x 36.8cm)

\$1,000 - 1,500

Provenance:

purchased at Japan Art, Frankfurt on June 5, 1990



3097



3098

Property of various owners

3098

A Negoro lacquer footed bowl  
Edo period (18th century)

The wide sloping bowl raised on three splayed supports separated by a shaped apron, the black lacquer ground visible through the red lacquer top layer at the rim and edges, the base lacquered black  
13 7/8in (35.6cm) diameter  
\$1,000 - 1,500



3099

3099

A pair of lacquer sake containers  
Edo period (19th century)

Each circular with a tapered spout and raised on four short supports, decorated in red lacquer to either side with a crane in flight over a pine, bamboo and a *minogame* silhouetted against a black lacquer ground, the base inscribed *Sai*  
13 3/8in (34.2cm) high  
\$1,500 - 2,000

Property of a New York lady

3100

A large lacquer cosmetic box  
Edo period (19th century)

Of rectangular form with over-hanging cover, fitted with a removable interior tray, the exterior decorated in red lacquer over textile with an additional area of decoration in two shades of gold *hiramakie* on *nashiji* with wisteria and hollyhock family crests among chrysanthemum scrolls, the edges of the raised apron decoration with *inoshishi me* cutouts and edged in *fundame*, the rims *fundame*, interiors *nashiji*, fitted with gilt metal cord rings carved with hollyhock crests  
15 x 12 x 9 1/4in (38.1 x 30.5 x 23.5cm)  
\$2,000 - 3,000



3100





3101 (part lot)

Property from a Japanese collection

3101

Two lacquer boxes

Edo period (18th/19th century)

The first a *tebako* fitted with a domed cover and a removable inner tray, decorated in two shades of gold *hiramakie* with paulownia and ginger root family crests against a black lacquer ground, the interior black lacquer with *fundame* edges, gilt-copper cord rings carved with ginger root crests, with a red lacquer date on the underside *Bunka kyu kichijutsu shu kore* (1812); the second a rectangular *suzuribako* decorated on the exterior of the cover with peonies and bamboo in two shades of gold *hiramakie* on a *roiro* ground, the interior a *mura-nashiji* and fitted with a gilt-copper water dropper carved with flower petals floating on a stream  
 13 3/8 x 10 7/8 x 8 3/4in (34 x 27.6 x 22.2cm),  
 the largest  
 \$2,800 - 3,500

Exhibited:

Louisville, The Frazier History Museum,  
 "Samurai, The Flowering of Japan", 2012.  
 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 60

3102

Two lacquer fubako (letter case)

Edo period (18th/19th century)

Each of rectangular form with a domed cover hanging over the sides and cut away in a scallop pattern above the gilt-copper cord rings, the first designed in gold *hiramakie* with wisteria crests on a rich *nashiji* ground, the interior sparse *nashiji* and *fundame* edges, cord rings carved to match; the second decorated in Kodaiji-style gold *hiramakie* against a *roiro* ground, the interiors black lacquer and *fundame* edges, the cord rings carved with hollyhock crests  
 9 3/4 x 3 1/4 x 3in (24.8 x 8.3 x 7.6cm), the largest  
 \$1,500 - 2,000

Exhibited:

Louisville, The Frazier History Museum,  
 "Samurai, The Flowering of Japan", 2012.  
 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 62



3102 (part lot)



3103

Another property

3103

A lacquer bundai

Edo period (19th century)

Rectangular, set on four bracket feet and decorated with a landscape featuring a shrine and farm houses amid cherry trees in bloom next to a rushing stream in several shades of gold, silver and brown *hiramakie* with embellishments of *kirikane*, *uchikomi*, *mura-nashiji* and *hirame*, hardware carved with scrolling vines

24 x 14 x 5 1/2 in (61 x 35.6 x 14 cm)

\$3,000 - 5,000

Property from a Japanese collection



3104

A gold lacquer suzuribako (writing box)

Edo period (18th/19th century)

Rectangular with canted corners and a slightly overhanging cover and decorated on the exterior with leafy tendrils and paulownia in gold *takamakie* on a rich *nashiji* ground, the edges *fundame*, the interior *nashiji* and fitted with a rectangular ink stone, a gilt-bronze water dropper and removable inner trays; with a wood storage box

9 x 8 3/8 x 1 3/4 in (22.9 x 21.3 x 4.5 cm)

\$5,000 - 7,000

Provenance:

ex Matsudaira family collection

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012.

5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 62

Property from a Florida Estate

3105

A fine lacquer ryoshibako (paper storage box)

Late Edo period (19th century)

The rectangular box with rounded edges and boldly designed with a group of exotic roosters among rocks and shrubs, the design continues over the sides, rendered in *iroe takamakie* and *hiramakie* against a *gyobu nashiji* ground, the underside of the cover designed with cedar and maple trees by a rocky stream executed in gold and black *takamakie*, *hiramakie*, *togidashi* and *e-nashiji* with embellishments of *hirame*, *kirikane* and *uchikomi* against a *nashiji* ground; silver rims

16 x 12 1/2 x 4 1/2 in (40.6 x 31.7 x 11.4 cm)

\$5,000 - 7,000

Provenance:

previously sold Sotheby's, New York, 24 March, 1999, lot 441



3104

3105





3106



3107



3108



3109



3110

#### Other properties

3106

A small lacquer kogo and cover

By Jokasai, Edo period (18th century)

Of thin cylindrical form decorated on the cover with two playful puppies in gold red and silver *takamakie* on a *fundame* ground, signed in lacquer on the interior of the cover *Jokasai*

2 3/8in (6cm) diameter

\$800 - 1,200

3107

A small lacquer box

Edo period (19th century)

Of diamond shape, comprised of two tiers, the exterior decorated with trailing flowering vines in gold and silver *takamakie* against a *nashiji* ground, the interiors *nashiji*

2 5/8in (6.7cm) high

\$700 - 1,000

#### Property from a Florida Estate

3108

A black lacquer koro (incense burner)

Edo period (late 18th century)

Of rectangular form with a *roiro* ground decorated with temples in a landscape in gold *takamakie*, *togidashi*, and *kirikane* in gold and silver, the interior of gilt metal

3 3/4in (9.5cm) high

\$1,000 - 1,500

Provenance:

previously sold Sotheby's, London, 15 November, 2001, lot 259

Property of other owners

3109

A gold lacquer natsume

Meiji period (late 19th century)

The slightly convex top and tapering body with a *kinji* ground decorated in gold *hiramakie*, *takamakie*, *kirikane*, silver *togidashi* and *aogai* inlay with flowering chrysanthemum bushes partially hidden by a wooden fence, the interior and base in *nashiji*

2 1/2in (6.3cm) high; 3 5/8in (9.3cm) diameter

\$2,500 - 4,000

3110

A Shibayama lacquer miniature vase

Meiji period (late 19th century)

Of globular form with a slender neck flaring at the mouth and a high pedestal foot, decorated with two *kinji* panels inlaid in various materials with a butterfly above a flowering cherry or song bird on a branch of blossoming chrysanthemum, all reserved on a dense *nashiji* ground scattered with cherry blossoms in gold *hiramakie*

5 3/4in (14.5cm) high

\$800 - 1,200



3111

A black lacquer food stand

Edo period (19th century)

Hexagonal and set on six legs surrounding a central support strut and decorated in several shades of gold and silver *takamakie* and *togidashi* on a glossy black-lacquer ground with numerous phoenix in flight and carrying branches of paulownia, the legs decorated with formal chrysanthemum scroll

With a wood storage box

7in (17.8cm) high; 8 1/2in (21.7cm) wide

\$3,000 - 4,000

3112

An inlaid black lacquer four-tier jubako

Edo period (19th century)

The lid centered by a rectangular panel of two stylized characters in gilt *hiramakie* and set off by a shaped frame formed by large pieces of *aogai* inlaid into the *roiro* ground and continuing on the sides in a stylized cloud band pattern, the lid underside inscribed *Fujieda-cho No[ ]ya*

16 x 11 5/8 x 14 1/4in (40.4 x 29.4 x 36.2cm)

\$1,200 - 1,500



3112

3113

A carved hardwood two-tier jubako

Taisho/Showa period (20th century)

Of square section with canted corners and finely carved in high relief with Chinese-inspired landscape reserves on the lid and sides of each section, the beveled top edge with a foliate band above confronted dragons, the corners centered by mythical creatures on a granulated ground, all supported on a conforming galleried base with a key-fret band above an apron of dense flowering chrysanthemum sprigs, the short supports with leaf-and-scroll form terminals

8 1/2in (21.5cm) high

\$8,000 - 12,000



3113





3113A

3113A

**A Rimpa style bunko and suzuribako set**  
Edo period (19th century)

Designed with a *nashiji* ground decorated with trailing hyacinth dolichos vines in gold and brown *takamaki-e* and pewter inlay, the seed pods and blossoms picked out in mother-of-pearl, underside lid of the document box featuring a brushwood boat and bearing the signature and seal of *Korin*, the interior tray with chidori and waves, the writing box similarly decorated and fitted removable trays securing a peach-form copper suiteki and inkstone with *fundame* edges

5 1/4 x 12 3/4 x 16 5/8in (13.5 x 32.5 x 42.4cm)

1 3/4 x 8 5/8 x 9 1/2in (4.6 x 22 x 24cm)

\$5,000 - 7,000

3114

**A fine gold lacquer bunko**

Studio of Akatsuka Jitoku, Taisho period (early 20th century)

The weighty, deep rectangular box with rounded corners and decorated overall with Chinese bellflowers in various states of bloom beneath a large sixteen petal imperial chrysanthemum crest, all rendered in two shades of gold *takamakie*, inlaid mother-of-pearl and silver against a rich *nashiji* ground with a slightly matte finish, the interior *nashiji* and the underside of the cover decorated with flying swallows and butterflies and chrysanthemum sprays and ferns in inlaid mother-of-pearl and gold *takamakie*, silver rims

With a wood storage box

12 1/4 x 10 x 6 1/2in (31.1 x 25.4 x 16.5cm)

\$30,000 - 40,000



3114



3116



3117



3118



3115

Property of a Dallas gentleman

3115

An unusual lacquer bowl

Meiji/Taisho period (early 20th century)

Set on a low ring foot, with steep walls flaring out to a foliate rim and decorated on the exterior with a frieze of peony blossoms bordered by a geometric band in glossy black lacquer, the details incised, all against a ground of caramel brown, the interior lacquered a deep red-brown and hunter green, the rim *fundame*

5 3/4in (14.7cm) diameter

\$1,000 - 1,500

Another property

3116<sup>□</sup>

A lacquered burl wood tray

Meiji/Taisho period (late 19th/early 20th century)

The tray constructed from a cross-section of burl wood, the exterior surface lacquered a glossy, rich brown and the recessed interior decorated with a variety of insects including moths, crickets, dragonflies, bees, and spiders in *iroe takamakie* and *hiramakie* against a mottled black and metallic red ground, the underside in *roiro*

19in (48.3cm) wide

\$3,000 - 4,000

Property from the Collection of Mark Stevenson, Oregon

3117

A ryunuri lacquer hibachi

20th century

With a thick circular rim above faceted sides enlivened by a subtle rippled texture in dark red lacquer, the base lacquered black, with a copper liner

With a *tomobako* inscribed *Ryunuri kyoku hibachi*, signed *Kinsa* and sealed *Kawabata*

10 7/8in (27.6cm) high; 17 5/8in (44.8cm) diameter

\$1,200 - 1,800

3118

A large inlaid paulownia wood hibachi

Meiji period (late 19th century)

Fashioned from a segment of a large tree trunk, the irregular sides decorated in gilt *hiramakie*, *takamakie* and inlay of mother-of-pearl with blossoming iris, some partially obscuring a plank bridge spanning swirling eddies, the hollowed interior with a copper liner

35in (89cm) long

\$2,500 - 3,500





3119 (detail)

#### Another property

3119

**A large inlaid black lacquer cabinet**

**Tomizo Saratani (b.1949), 20th century**

Rectangular and designed in three sections, the top and bottom sections open and containing one shelf and the central section with two doors opening to reveal a rectangular compartment, the exterior surfaces finished in horizontal slats of varying width, the doors vertical and lacquered *roiro nuri*, the edges all inlaid with iridescent *aogai*, the corners and edges of the doors sprinkled with *mura nashiji*, the seams of the doors with *okibirame* and fitted with a hammered silver plate and applied with silver rectangular pulls, the interior of the doors lacquered with a dynamic design of two dragons emerging from clouds and a pool of water rendered in gold, silver and red *togidashi*, *hiramakie* and *nashiji*

46 3/4 x 23 3/4 x 20in (118.7 x 60.3 x 50.8cm)

\$5,000 - 7,000



3119



# Noh Masks

Property from a Japanese collection

**3120**

**A Noh mask of a Tenjin**

**Edo period (16th/17th century)**

Possibly *Sho-Beshimi*, traces of applied hair, gesso and polychrome pigments over wood, a space between the eyebrows which may have held an *urna*

*8 3/4in (22.2cm) long*

**\$1,500 - 2,500**

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 29

**3121**

**Noh mask of Hannya**

**Momoyama period (17th century)**

Traces of polychrome pigment and gesso over wood

*9 1/2in (24.1cm) long*

**\$2,500 - 3,500**

**3122**

**A theatre mask**

**Edo period (18th century)**

The broad mask depicting a fierce male character decorated in gesso and polychrome pigments over wood, illegible inscription on the inside

*8 1/2in (21.3cm) long*

**\$1,500 - 2,500**

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

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**3123**

**A Noh mask of a Tengu**

**Momoyama period (17th century)**

Polychrome pigments and gesso over wood, the nose separately carved, the eyes gilt-metal, traces of applied hair to the mustache and beard

*8 1/2in (21.3cm) long*

**\$4,000 - 5,000**

Exhibited:

Louisville, The Frazier History Museum, "Samurai, The Flowering of Japan", 2012. 5.12.—9.30

Published:

Andrew Mancabelli and David Pepper, *Samurai, The Flowering of Japan*, exh. cat., (Louisville, 2012), pg. 29



3120



3121



3122



3123



3123 (side)



3124



3125



3126

3124

A Noh mask of an old man

Edo period (17th/18th century)

Gesso and traces of pigment over wood

7 5/8in (19.4cm) long

\$800 - 1,200

3125

A red-lacquer Noh mask

Edo period (18th/19th century)

Colored lacquer over wood, gilt metal

eyes, carved as a vengeful demon, possibly

*Karashishiguchi*, with temple inscription and

dated *Ansei yonnen* (1857) (date of restoration)

9in (22.9cm) long

\$3,000 - 4,000

Property of another owner

3126

A Noh mask of Ko-Omote

Edo period (19th century)

Polychrome pigments and gesso over wood, the interior covered with thick black lacquer

With a printed libretto from a noh play dated

1889 and a wood storage box

8 7/8in (22.6cm) long

\$2,500 - 3,000

Property from a Japanese collection

3127

A Noh mask and Kyogen mask

Late Edo/early Meiji period (19th century)

Both gesso with polychrome pigments over wood, the first carved as Hannya, the second a smiling male character

9in (22.9cm) long, the largest

\$600 - 800

3128

Four Noh masks

20th century

Each wood applied with gesso and polychrome pigments and comprising Fushikijo with burnt

seal and inscribed *Fushikijo* in gold lacquer;

Zo-onna; Kurohige; Tenjin with burnt seal, the latter two with gilt-metal eyes and teeth

9 1/2in (24.1cm) long, the longest

\$1,000 - 1,500





3127



3127



3128



3128



3128



3128





3129

3129

A Kagura mask of a demon spirit  
Edo period (19th century)

Polychrome pigments and gesso over wood with applied hair and metal eyes and teeth, designed with hinges and a mechanism to allow movement of the jaw and eyebrows, ink inscription on the interior *Kishin Kashin Katsube Toyochi saku kore Otsumachi* (Demon spirit/fire spirit made by Katsube Toyochi of Otsu)

9 1/2in (24.1cm) long

\$4,500 - 5,500

Property from the Collection of Mark Stevenson, Oregon

3130

A large polychromed wood mask  
Taisho period, 1917

Carved as a red-faced tengu, possibly Sojobo, with a large nose, pierced black eyes accentuated by thick brows inlaid with tufts of horsehair, his grimacing mouth framed by a horsehair moustache and thin beard, the interior inscribed with the date and signed *Amabe Nao*

17in (43cm) high

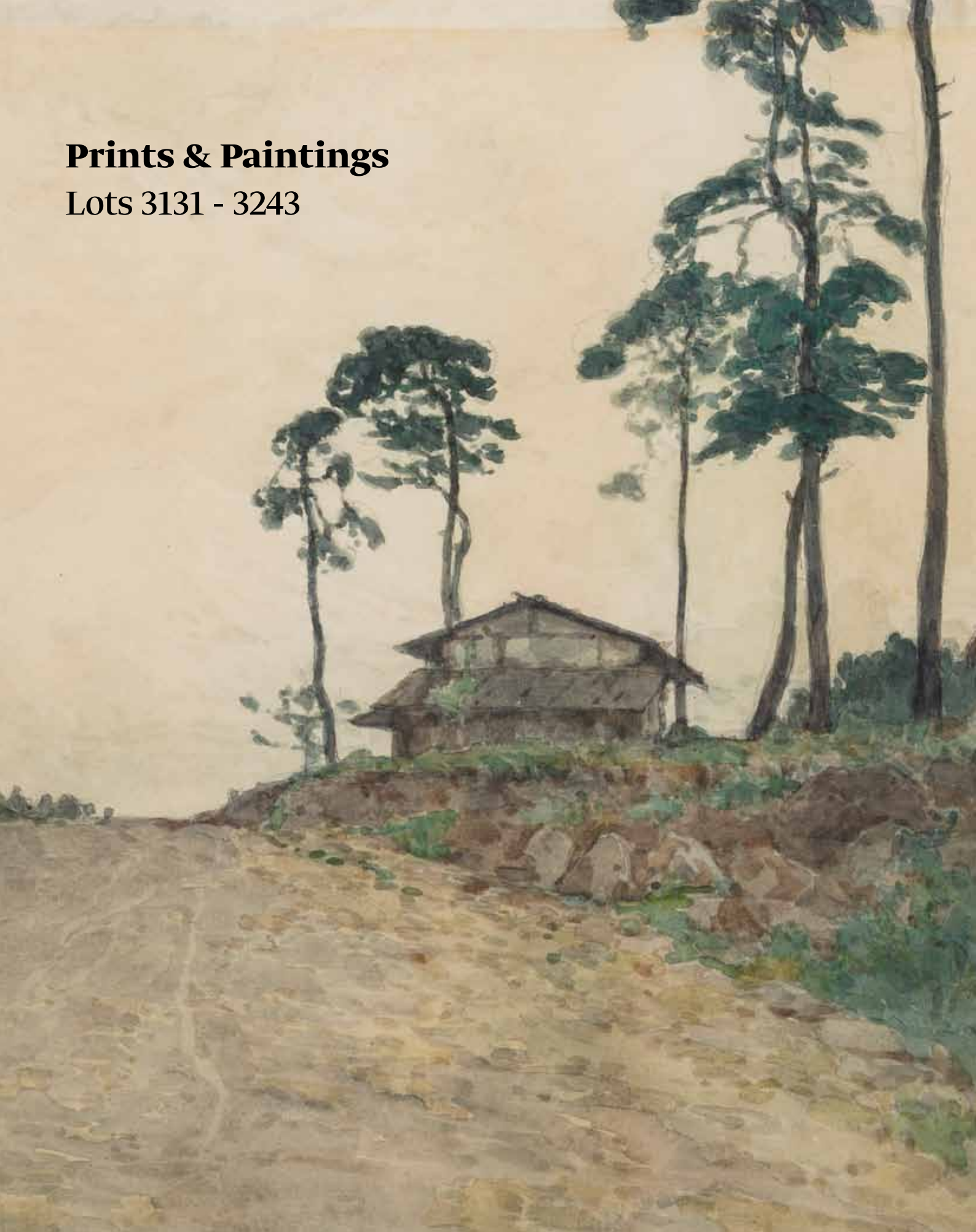
\$1,500 - 2,000



3130

# **Prints & Paintings**

Lots 3131 - 3243







3131



3131



3131



3132 (part lot)



3133 (part lot)

Property of various owners

3131

Hishikawa Moronobu (c.1618-1694)  
Iwaki e-zukushi (Illustrated Collection of  
Rocks and Trees)

*Sumizuri ehon*, dismembered and remounted;  
with twenty-one double page illustrations of  
figures below textual passages, bracketed by  
two pages of text to the front and back, the  
latter dated *Tenna 2* (1682) and signed *Bushu*  
*Edojo* [ ] *Yamato eshi Hishikawa Kichibee*  
*Moronobu*, published by Urokoataya -  
re-mounted, trimmed, some soiling and losses  
9 1/2 x 6 1/2in (24 x 16.5cm) average page  
dimensions

\$4,000 - 5,000

Another copy of *Iwaki e-zukushi* in original form  
in the collection of Boston Museum of Fine Arts  
06.1328.1-2

3132

Attributed to Furuyama Moroshige (fl.  
1678-98)

Two woodblock prints

Two *oban yoko-e sumizuri-e*; the first of a girl  
spying on an amorous couple, the second a  
*ménage à trois* of a samurai and two beauties  
accompanied by text - good impressions, vertical  
center crease, slight staining

10 x 14 3/8in (25.5 x 36.5cm)

10 1/4 x 14 1/4in (26 x 36.3cm)

\$1,500 - 2,500

3133

Four shunga woodblock prints

Comprising: a *chuban* attributed to Suzuki  
Harunobu (1724-70) of a komuso and maiden;  
a *chuban yoko-e* by Isoda Koryusai (1735-90)  
from a Maneemon series, number 18; and two  
*sumizuri-e* attributed to Okumura Masanobu  
(1686-1764) of couples in an amorous embrace  
- good impressions, first two with good-fair  
color, all with center crease, most soiled, last  
two with repaired wormage

7 1/4 x 9 1/2in (18.3 x 24.2cm)

8 1/2 x 11in (21.5 x 28cm)

8 1/2 x 12in (21.7 x 30.7cm)

8 1/2 x 12in (21.5 x 30.7cm)

\$600 - 800

3134

No lot

3135

Isoda Koryusai (1735-90)

One woodblock print

*Oban tate-e*; from the series *Furyu go shiki kosode*, entitled *Akairo*, 1776-81, of two courtesans, signed *Koryusai ga* - very good impression, good color with some discoloration of the iron oxide pigment, central horizontal crease, very minor wrinkles and soiling  
15 1/2 x 10 1/4in (39.4 x 26.1cm)

\$2,000 - 3,000



3135



3136

3136

Attributed to Suzuki Harushige (Shiba Kokan, 1747-1818)

One woodblock print

*Chuban tate-e*; from a Mu Tamagawa series, entitled *Settsu, Kinuta no Tamagawa* (Jewel River Kinuta in Settsu Province), c. 1770-2, with the apocryphal signature *Suzuki Harunobu ga* - good impression, faded, some soiling and toning of the paper, pencil notation to the reverse  
10 3/4 x 8in (27.4 x 20.2cm)

\$1,000 - 1,500

3137

Kitagawa Utamaro (1753-1806)

One woodblock print

*Oban tate-e*; depicting an interior with a game of suguroku being played by a youth and a beauty as another looks on, circa 1800s, signed *Utamaro hitsu* on the screen in the background, publishers cartouche of Izumiya Ichibei - good impression, faded, somewhat toned and soiled, a few pin holes  
15 1/4 x 10 1/2in (38.8 x 26.3cm)

\$1,800 - 2,500



3137



3138

Property from the collection of Mrs. Anita Martin Steele

3138

Kitagawa Utamaro (1753-1806)

One woodblock print

*Oban tate-e*; depicting the courtesan Midorigi of the Wakamatsuya walking with two shinzo and two kamuro, c.1789-90, signed *Utamaro ga*, with publisher mark of Tsutaya Juzaburo - good impression, very good color, rubbed near the edges, very slightly toned and toned  
15 5/8 x 10 1/2in (39.5 x 26.5cm)

\$1,000 - 1,500

Provenance:

ex-collections of Frank Packard and Baron Mihara, by repute

Another impression in the Spencer Museum of Art, The University of Kansas 1928.7895





3139

Property of other owners

3139

**Katsushika Hokusai (1760-1849)**

**One surimono print**

*Yokonagaban*, circa 1810, a group of townspeople and their fashionable wives and daughters approaching an entrance with a large Fudo-myoo lantern similar to that of Niomon gate at Naritasan Shinshoji Temple in Chiba-ken, signed *Kuku[ga] Hokusai ga* - good impression, good-fair color, somewhat soiled and rubbed, some staining

7 5/8 x 20 1/2in (19.3 x 52cm)

\$2,500 - 3,000



3140

3140

**Katsushika Hokusai (1760-1849)**

**One woodblock print**

*Oban yoko-e*; from the series *Fugaku sanjurokkei* (The thirty-six views of Mount Fuji), entitled *Aoyama enza-no-matsu* (The 'Cushion Pine' at Aoyama) [#6], early 1830s, signed *Zen Hokusai litsu hitsu*, published by Nishimuraya Yohachi, blue outline – good impression, faded, soiled

10 x 14 3/4in (25.3 x 37.4cm)

\$1,000 - 1,500



3141

3141

**Katsushika Hokusai (1760-1849)**

**One woodblock print**

*Oban yoko-e*; from the series *Fugaku sanjurokkei* (The thirty-six views of Mount Fuji), entitled *Koshu Kajikazawa* (Kajikazawa, Kai province) [#15], early 1830s, signed *Zen Hokusai litsu hitsu*, published by Nishimuraya Yohachi [Eijudo], blue outline – good-fair impression, faded, soiled, laid down

10 x 14 3/4in (25.3 x 37.4cm)

\$2,000 - 3,000

Property from a Maryland family



3142

3142

**Katsushika Hokusai (1760-1849)**

**One woodblock print**

*Oban yoko-e*; from the series *Fugaku sanjurokkei* (The thirty-six views of Mount Fuji), entitled *Bushi Senju* (Senju, Musashi province) [#7], early 1830s, signed *Zen Hokusai litsu hitsu*, published by Nishimuraya Yohachi (Eijudo) – good impression, faded, traces of foxing, minor wrinkles along the bottom edge

10 1/8 x 15in (25.7 x 38.1cm)

\$4,000 - 6,000

3143

**Utagawa Hiroshige (1797-1858)**

**Woodblock print triptych**

Three *oban tate-e* (mounted together); entitled *Asukayama hanami no zu* (Flower viewing at Asukayama), with aratame and date seals (1855.1), signed *Hiroshige ga*, publisher cartouche of Ebisuya – good impression, some fading and patches, backed, slightly trimmed

14 1/2 x 29 5/8in (36.6 x 75.2cm)

\$4,000 - 6,000



3143



3144



3145 (part lot)

3144

Utagawa Hiroshige (1797-1858)

One woodblock print

*Oban tate-e*; from the series *Fuji sanjurokkei*, entitled *Shinano shiojiritoge* (Shiojiri Pass [above Lake Suwa] in Shinano Province) [#29], date seal of 1859.4 and publisher's mark of Tsutaya Kichizo – good impression, faded, minor foxings, partially trimmed, cloth tape to top reverse edge

14 18 x 9 1/8 in (36 x 23.3cm)

\$1,000 - 1,500

Other properties

3145<sup>□</sup>

Utagawa Hiroshige (1797-1858)

Four woodblock prints

Four *oban tate-e*; each signed *Hiroshige ga*, comprising *Horie Nekozone* (Horie and Nekozone) [#96] from *Meisho Edo hyakkei*, 1856.2 (Uoya Eikichi); *Ishiyakushi, Yoshitsune zakura noriyori no hokora* (Yoshitsune's cherry tree and the Noriyori shrine at Ishiyakushi) [#45] from *Gojusantsugi meisho zue*, 1855.7 (Tsutaya Kichizo); and two from the series *Fuji sanjurokkei*, *Boshu hoda no kaigan* (The coast near Hoda in Awa Province) [#36] and *Soshu miura no kaijo* (The sea off the Miura Peninsula in Sagami Province) [#17], 1859.4 (Tsutaya Kichizo) – generally good impressions, faded, somewhat toned, first trimmed and with some tears, second with adhesive staining to the top reverse, third backed and with binding holes

13 3/4 x 9 1/8 in (34.8 x 23.3cm)

14 3/8 x 9 7/8 in (36.5 x 25cm)

14 1/2 x 9 3/4 in (36.3 x 24.7cm)

14 1/4 x 9 5/8 in (36.1 x 24.4cm)

\$800 - 1,200





3146 (part lot)



3147



3148



3149

Property from the collections of Dr. Herbert McClean Evans (1882-1971) and Dr. Miriam Elizabeth Simpson (1894-1991)

3146

Torii Kiyomasu II (1706?-1763?)

Two woodblock prints

Two *hosoban urushi-e*; each from the series *Nana Komachi*, comprising *Amagoi Komachi* [#2] and *Kayoi Komachi* [#4], lacking the publisher's mark of Motohama-cho Igaya and signature - fair impression, soiled, trimmed, some staining, glassine hinges to the top reverse  
11 x 5 1/4in (28 x 13.3cm)  
10 3/4 x 5 1/4in (27.2 x 13.2cm)  
\$1,200 - 1,800

3147

Suzuki Harunobu (1724-1770)

One woodblock print

*Chuban Tate-e*; from the series *Sanjurokkasen* (The Thirty-six Immortal Poets), entitled *Minamoto no Shigeyuki*, 1767-68, signed *Suzuki Harunobu ga* - good impression, some fading, stains and soiling, vertical wrinkles to the right, bottom margin slightly trimmed, reverse edges with adhesive residue  
10 1/2 x 8 1/8in (26.8 x 20.7cm)  
\$800 - 1,200

Another impression at the National Museum of Ethnology, Leiden no. 3930-20

3148

Suzuki Harunobu (1724-1770)

One woodblock print

*Chuban Tate-e*; from the series *Sanjurokkasen* (The Thirty-six Immortal Poets), entitled *Onakatomi Yoshinobu ason* (921-991), 1767-68, signed *Harunobu ga* - good impression, minor fading, some soiling and minor staining along the top and right edges, narrow crease along the right edge, glassine hinges to the reverse top edge  
11 x 8 3/8in (28 x 21.3cm)  
\$1,000 - 2,000

3149

Suzuki Harunobu (1724-1770)

One woodblock print

*Chuban Tate-e*; from the series *Hyakunin Isshu* (One Hundred Poems by One Hundred Poets), entitled *Go Tokudaiji Sadajin* [#81], (alternate name of Fujiwara no Sanesada, 1139-1191), 1767-68, signed *Suzuki Harunobu ga* - very good impression, minor fading, very minor soiling, slightly toned, bottom right corner rubbed, glassine hinges to the reverse top edge  
11 1/2 x 8 5/8in (29 x 22cm)  
\$1,500 - 2,500

Another impression in the Boston Museum of Fine Art 21.4467

3150

Suzuki Harunobu (1724-1770)

Two woodblock prints

Two *chuban Tate-e*; each of a snow scene and signed *Suzuki Harunobu ga*, the first of two women walking under an umbrella, the second entitled *Nurigeta* (Snow-clogged geta), 1767-68 - good-fair impressions, soiled, trimmed, the first with patched wormage, the second very faded, glassine hinges to the reverse and adhesive residue along the edges  
10 3/4 x 8in (27.2 x 20.2cm)  
10 1/4 x 7 5/8in (26.2 x 19.3cm)  
\$1,500 - 2,500

Another impression of the second print in the Art Institute of Chicago, Clarence Buckingham Collection 1925.2102

3151

Suzuki Harunobu (1724-1770)

One woodblock print

*Chuban Tate-e*; a *mitate* of the letter-reading scene of Chushingura, with a *wakashu* and two courtesans in an interior, 1767-68, signed *Harunobu ga*, bottom left with collector seal of *Hayashi* - good-fair impression, minor fading and some discoloration of the iron oxide pigment, very minor soiling, glassine hinges to the reverse top edge  
11 1/8 x 8 1/4in (28.1 x 20.8cm)  
\$1,800 - 3,500

3152

Suzuki Harunobu (1724-1770)

One woodblock print

*Chuban Tate-e*; a *mitate* of the Ibaraki demon and Watanabe no Tsuna, depicting a courtesan of Ibaraki-ya detaining a young man, 1767-68, signed *Suzuki Harunobu ga* - good impression, minor fading and some discoloration of the iron oxide pigment, minor soiling, slightly toned, top edge re-margined, glassine hinges to the reverse  
11 1/4 x 8 1/8in (28.6 x 20.7cm)  
\$2,000 - 4,000

Another impression in The Minneapolis Institute of Arts, bequest of Richard P. Gale 74.1.83



3150 (part lot)



3151



3152





3153

3153

**Katsukawa Shunsho (1726-1792)**

**One woodblock print**

*Koban Tate-e*; entitled 'Akutagawa', episode six, number 4 (*ni*) in the series *Furyu nishiki-e Ise Monogatari* (Fashionable brocade pictures of Tales of Ise), circa 1772-1773, signed *Katsukawa Shunsho ga* - good impression and color, repaired wormage, very slightly toned

8 3/4 x 6 1/8 in (22.2 x 15.7 cm)

**\$800 - 1,200**

Another impression illustrated and accompanied by a long description in Timothy T. Clark, *The Actor's Image, Print Makers of the Katsukawa School* (Art Institute of Chicago, 1994), pp. 186-7, pl. 63B

3154

**Katsukawa Shunsho (1726-1792)**

**Two woodblock prints**

Two *koban Tate-e*; the first illustrating *Yatsushashi Bridge in Mikawa Province*, episode 9:1, series number 5 (*ho*), the second known as *The Well Curb*, episode 23:1, number 9 (*ni*) in the series *Furyu nishiki-e Ise Monogatari* (Fashionable brocade pictures of Tales of Ise), circa 1772-1773, the first unsigned, the second signed *Katsukawa Shunsho ga* above *Hayashi* within a jar-shaped seal - good impressions and color, first with some edge losses, second very slightly foxed and toned to the reverse

8 7/8 x 6 1/4 in (22.6 x 16 cm)

8 3/4 x 6 1/8 in (22.2 x 15.5 cm)

**\$1,000 - 1,500**

Other impressions illustrated in Timothy T. Clark, *The Actor's Image, Print Makers of the Katsukawa School* (Art Institute of Chicago, 1994), p. 398, figs. 227 and 231

3155

**Katsukawa Shunsho (1726-1792)**

**Two woodblock prints**

Two *koban Tate-e*; illustrating 'Thousand Autumn Nights as One', episode 14, series number 11 (*ru*) and a court lady disconsolate over her lover, episode 50, number 14 (*ka*) in the series *Furyu nishiki-e Ise Monogatari* (Fashionable brocade pictures of Tales of Ise), circa 1772-1773, each unsigned - good impressions and color, some fading, slight soiling, glassine hinges to the top reverse

8 7/8 x 6 1/4 in (22.6 x 15.9 cm)

8 1/8 x 6 in (20.6 x 15.1 cm)

**\$1,000 - 1,500**

Another impression of the first illustrated as fig. 233 (p. 398) and the second as fig. 236 (p. 399) in Timothy T. Clark, *The Actor's Image, Print Makers of the Katsukawa School* (Art Institute of Chicago, 1994)



3154 (part lot)

3156

**Katsukawa Shunsho (1726-1792)**

**Two woodblock prints**

Two *koban Tate-e*; the first of the *Lady of Yamato*, episode 20, series number 37 (*sa*), the second depicting the abandoned lover washing her hands, episode 27, number 38 (*ki*) in the series *Furyu nishiki-e Ise Monogatari* (Fashionable brocade pictures of Tales of Ise), circa 1772-1773, each signed *Shunsho ga* - good impressions and color, minor soiling and glassine hinged to the reverse, second with some staining along the top edge and an ink stain to the bottom right

8 1/2 x 6 1/8 in (21.5 x 15.6 cm)

8 1/2 x 6 1/4 in (21.5 x 15.8 cm)

**\$1,000 - 1,500**

3157

**Katsukawa Shunsho (1726-1792)**

**Two woodblock prints**

Two *koban Tate-e*; the first *Catalpa Bow*, episode 24, series number 27 (*o*), the second of *Narihira* presenting a model of a pheasant to a chancellor, episode 98, number 24 (*u*) in the series *Furyu nishiki-e Ise Monogatari* (Fashionable brocade pictures of Tales of Ise), circa 1772-1773, signed *Katsukawa Shunsho ga* and *Shunsho ga* respectively - good impressions, good-fair color, first somewhat faded with some discoloration of the pigment in the background, the top corners with traces of backing, second with some discoloration of the iron oxide pigment, some rubbing and glassine hinges to the reverse

8 5/8 x 6 1/8 in (21.8 x 15.5 cm)

8 7/8 x 6 1/4 in (22.8 x 15.8 cm)

**\$1,000 - 1,500**

Another impression of the first illustrated as fig. 234 (p. 399) and the second as fig. 246 (p. 400) in Timothy T. Clark, *The Actor's Image, Print Makers of the Katsukawa School* (Art Institute of Chicago, 1994)

3158

**Katsukawa Shunsho (1726-1792)**

**Two woodblock prints**

Two *koban Tate-e*; depicting the 'Imperial Huntsman', episode 69, series number 17 (*re*), the second of the lady in attendance on the Ise Virgin, episode 71, number 18 (*so*) in the series *Furyu nishiki-e Ise Monogatari* (Fashionable brocade pictures of Tales of Ise), circa 1772-1773, the first signed *Katsukawa Shunsho ga* - good impression and color, slight fading, first with minor wrinkles along the top edge, the second trimmed and somewhat soiled, a pin hole and vertical streak to the top left

8 7/8 x 6 1/4 in (22.6 x 16 cm)

8 3/8 x 6 1/8 in (21.3 x 15.6 cm)

**\$1,000 - 1,500**

Other impressions of the first and second illustrated in Timothy T. Clark, *The Actor's Image, Print Makers of the Katsukawa School* (Art Institute of Chicago, 1994), p. 399, figs. 239 and 240



3155 (part lot)



3156 (part lot)



3157 (part lot)



3158 (part lot)



3159

Katsukawa Shunsho (1726-1792)

Two woodblock prints

Two *koban Tate-e*; the first of brine carriers, episode 87, series number 20 (*ne*), the second depicting *Narihira and the Ise Virgin*, episode 94, number 22 (*ra*) in the series *Furyu nishiki-e Ise Monogatari* (Fashionable brocade pictures of Tales of Ise), circa 1772-1773, the first signed *Katsukawa Shunsho ga*, the second *Shunsho ga* - good impressions and color, first with slight fading and soiled along the edges, second with minor wormage, slightly trimmed and very minor soiling

8 3/4 x 6 1/4in (22.3 x 16cm)

8 3/4 x 6 1/8in (22.3 x 15.7cm)

\$1,000 - 1,500

Other impressions of the first and second illustrated Timothy T. Clark, *The Actor's Image, Print Makers of the Katsukawa School* (Art Institute of Chicago, 1994), p.400, figs. 242 and 244

Property from the collection of Mrs. Anita Martin Steele

3160

Katsukawa Shuncho (fl.c. 1780-95)

One woodblock print

*Benigirai oban Tate-e*; portraying the courtesans Senzan from Chojiya and Ogino from Ogiya walking with their kamuro, signed *Yushido Shuncho-ga* with one seal, publisher mark of Fushimiya Zenroku - very good impression and color, slightly discolored horizontal band to the top

15 1/8 x 10 1/8in (38.5 x 25.5cm)

\$1,000 - 1,500

Another impression in the Metropolitan Museum of Art, New York JP943

Property from the collections of Dr. Herbert McClean Evans (1882-1971) and Dr. Miriam Elizabeth Simpson (1894-1991)

3161

Katsukawa Shunsho (1726-1792)

Two woodblock prints

Two *hosoban-e*; the first of the actor Nakamura Nakazo I as Kose no Kanaoka disguised as Sogoro the Charcoal Maker, in the drama Kuni no Hana Ono no Itsumoji, circa 1772, signed *Shunsho ga*, publisher emblem of Nishimuraya Yohachi; the second of the *onnagata* actor Segawa Kikunojo III in role, circa 1777, signed *Shunsho ga* - generally good impressions and color, minor fading and soiling, second with minor wrinkles, binding holes on the left and traces of adhesive to reverse edges

11 7/8 x 5 3/4in (30.2 x 14.5cm)

12 3/4 x 5 7/8in (32.3 x 14.7cm)

\$1,000 - 1,500

3162

Katsukawa Shunsho (1726-1792)

One woodblock print

Double uncut *hosoban-e*; depicting the *onnagata* Segawa Kikunojo III with the actors Nakamura Nakazo I and Arashi Sanjoro II in a triangular configuration, circa 1770s, signed *Shunsho ga*, the actors' names written in ink and the lower right with the collector's seal of Hayashi - good impression, good-fair color, some fading, minor wormage, repaired horizontal crease, some patches and soiling, reverse right corner sealed 'CHB'

12 5/8 x 11 1/4in (32.1 x 28.6cm)

\$1,000 - 1,500

3163

Kitao Shigemasa (1739-1820)

Two woodblock prints

Two *chuban Tate-e*; each signed *Kitao Shigemasa ga*, the first from the series *Kaiko yashinai gusa* of silkworm cultivation, 1772; the second an interior scene with a courtesan and attendant, publisher notation of Eijudo - very good and good impressions, first in good color, the second faded, the first with wormage and some patches, the second with some foxing, glassine hinges to the reverse top edges

10 1/4 x 7 1/2in (25.7 x 18.9cm)

10 1/8 x 6 5/8in (25.7 x 17.5cm)

\$1,500 - 2,500

3164

Hosoda Eishi (1756-1829)

One woodblock print

*Aiban Tate-e*; from the triptych entitled *Genji hana no en*, loosely based on an episode in the eighth chapter in the *Tale of Genji*, signed *Eishi ga*, with kiwame censor and publisher Nishimuraya Eijudo seals - good impression and color, some soiling along the edges, rubbed and minor losses at the lower left and bottom edges, glassine hinges to the reverse top

12 3/4 x 8 3/4in (32.5 x 22.3cm)

\$1,000 - 1,500



3159 (part lot)



3160



3161 (part lot)



3162



3163 (part lot)



3164





3165



3166



3167

**3165**  
**Utagawa Toyokuni (1769-1825)**

**One woodblock triptych set**

Three *oban tate-e*; women washing and stretching lengths of cloth beside a well, late 1790s, signed *Toyokuni ga*, with kiwame censor seal and publisher's mark of Tsutaya Juzaburo - good-fair impressions, generally good color, minor fading, two trimmed, center sheet with vertical crease on the left side, minor soiling at the bottom corners, glassine hinges to the top reverse

14 1/2 x 9in (37 x 23cm)

14 1/2 x 10in (37 x 26cm)

14 1/2 x 9 1/4in (37 x 24cm)

**\$1,000 - 1,200**

Another impression illustrated in Roger S. Keyes, *Japanese Woodblock Prints, A Catalogue of the Mary A. Ainsworth Collection* (Oberlin, Ohio, 1984), p. 97, fig. 152, catalog 329abc

Property of other owners

**3166**  
**Utagawa Toyokuni (1769-1825)**

**One woodblock print**

*Oban tate-e*; an *okubi-e* portrait of the actor Matsumoto Yonesaburo in a female role, signed *Ichiyosai Toyokuni ga* and published by Ikkoku Kawashige - good impression, some fading, slightly toned and soiled, two pin holes, minor vertical tear at the bottom margin, some patching along the edges

14 7/8 x 9 3/4in (37.7 x 25cm)

**\$1,000 - 1,500**

Provenance:

ex Hayashi Tadamasu collection, Paris, by repute  
ex Kano Oshima collection, sold Fifth Avenue  
Auction Rooms, New York, 5 April, 1912, lot 66

Another example of this print in the collection of Theodor Scheiwe was sold at Christie's New York, 16 October, 1989, lot 50.

**3167**  
**Utagawa Kunisada (1786-1864)**

**One surimono print**

*Shikishiban*; depicting the actor Bando Mitsugoro III as Washi no Osaburo disguised as Yamagatsu Kumao in *Kawaranu hana Genji no kaomise*, with a poem by Oguan Sobito, circa 1827-28, signed *Gototei Kunisada ga* - very good impression, slight fading, very minor soiling

8 1/4 x 7 1/4in (21 x 18.5cm)

**\$1,000 - 1,500**

Another impression illustrated in Sebastian Izzard, *Kunisada's World* (Japan Society, Inc., 1993), p. 114, pl. 49



3168

Property from the collections of Dr. Herbert McClean Evans (1882-1971) and Dr. Miriam Elizabeth Simpson (1894-1991)

3168

**Torii Kiyonaga (1752-1815)**

**One woodblock print**

*Oban tate-e*; part of a triptych depicting Ushiwaka (Minamoto no Yoshitsune) serenading Joruri-hime with a flute, signed *Kiyonaga ga*, seal of publisher Nishimuraya Eijudo - good impression, some fading, edges slightly rubbed, top with discolored horizontal band, minor wrinkles, left edge possibly re-margined, glassine hinges to the top reverse

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

**\$5,000 - 7,000**

Another impression in the British Museum  
1960,0514,0.2



3169

3169

**Chokosai Eisho (fl. 1790-99)**

**One woodblock print**

*Oban tate-e*; from a triptych entitled *A Modern Version of the Concert of Ushiwakamaru and Joruri-hime*, featuring the princess playing a koto on a garden terrace, signed *Eisho zu*, with kiwame censor and publisher Nishimuraya Eijudo seals - good impression, minor fading and some discoloration of oxide pigment, vertical crease to the right side, small hole to the top right, backed, glassine hinges to the top reverse

15 x 10 in (38.2 x 25.5cm)

**\$800 - 1,200**



3170

3170

**Kikugawa Eizan (1787-1867)**

**One woodblock print**

*Oban tate-e*; from the series *Seiro juniji* (Twelve Hours in the Pleasure Quarter), entitled *Hiru hitsuji no koku*, depicting a courtesan from Daimonji in dishabille, c. 1820, signed *Kiku Eizan hitsu*, with gyoji, kiwame and publisher Ezakiya seals - good impression, very good color, some soiling to the bottom right, backed

15 x 10 in (38 x 25.5cm)

**\$800 - 1,200**





3171

Property of a Connecticut lady

3171<sup>□</sup>

Utagawa Kuniyoshi (1798-1861)

A woodblock print triptych

Three *oban tate-e*; Minamoto no Yoshitsune and his retainers in their ship in the stormy waters of Daimotsu Straits, attacked by the spirits of Taira warriors, with two nanushi censor seals (1849-1852), signed *Ichiyusai Kuniyoshi ga*, with *Yoshikiri* seal, published mark of Enshuya Hikobei - very good impression, some fading, traces of mica, slight toning, small tears, pin holes, traces of adhesive to reserve edges

14 3/4 x 9 7/8in (37.6 x 25cm)

14 7/8 x 10in (37.7 x 25.4cm)

14 3/4 x 10in (37.2 x 25.6cm)

\$1,500 - 2,000



3172

According to Timothy Clark in *Kuniyoshi from the Arthur R. Miller Collection*, early editions of this triptych feature ghosts with hollow eyes and horns, as seen in this example. The ghosts in later editions have eyes filled in and lack horns.

For another example of this print see *Kuniyoshi from the Arthur R. Miller Collection*, exh. cat., (London: Royal Academy of Arts, 2009), pl. 31.

Property from the collections of Dr. Herbert McClean Evans (1882-1971) and Dr. Miriam Elizabeth Simpson (1894-1991)



3173 (part lot)

3172

Utagawa Hiroshige (1797-1858)

One woodblock print

*Oban yoko-e*; from the series *Tokaido gojusantsugi no uchi* (Fifty-three stations of the Tokaido Road), entitled *Hakone kosui zu* (The lake at Hakone) [#11], circa 1833-34, left margin with *kiwame* censor seal, signed *Hiroshige ga*, publisher seals of Hoeido (Takenochi Magohachi) - good-fair impression, very good color, top re-margined, somewhat soiled, some rubbed areas, glassine hinges to the top reverse

9 3/4 x 15in (24.9 x 38.1cm)

\$2,000 - 4,000



3173

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban yoko-e*; each from the series *Tokaido gojusantsugi no uchi* (Fifty-three stations of the Tokaido Road), circa 1833-34, with publisher seals of Hoeido (Takenochi Magohachi) and signed *Hiroshige ga*, comprising *Yui satta mine* [#17], *Nissaka sayononakayama* [#26] and *Hamamatsu fuyugare no zu* [#30] – generally good impressions and very good color, all trimmed, backed and with glassine hinges to the reverse

8 7/8 x 13 7/8in (22.6 x 35.3cm) [average]

\$3,000 - 5,000

3174

Utagawa Hiroshige (1797-1858)

One woodblock print

*Oban yoko-e*; from the series *Tokaido gojusantsugi no uchi* (Fifty-three stations of the Tokaido Road), entitled *Kameyama yukibare* (Clear weather after snow at Kameyama) [#47], circa 1833-34, signed *Hiroshige ga*, publisher seal of Hoeido (Takenochi Magohachi) – good impression and color, slightly soiled and rubbed, some patches (left and right sides), left and bottom margins partially trimmed, glassine hinges to the reverse

9 3/4 x 14 5/8in (24.6 x 37.2cm)

\$2,000 - 4,000

3175

Utagawa Hiroshige (1797-1858)

Four woodblock prints

Four *oban yoko-e*; each from the series known as the *reisho Tokaido* published by Maruya Seijiro circa 1847-52, with two nanushi censor seals and signed *Hiroshige ga*, comprising *Nihonbashi* [#1], *Fujieda* [#23], *Shono* [#46] and *Mizuguchi* [#51] – generally good impressions and color, and glassine hinges to the reverse, first with patched binding holes and slightly trimmed, second with minor corner losses and thin bottom margin, third with center crease and trimmed margins with paper extensions, fourth with very minor soiling and partially trimmed margins

9 3/8 x 14 1/4in (23.8 x 36.4cm)

9 3/8 x 14 1/2in (24.4 x 36.8cm)

8 7/8 x 13 7/8in (22.4 x 35cm)

9 x 14 1/4in (22.9 x 35.9cm)

\$2,500 - 4,500

3176

Utagawa Hiroshige (1797-1858)

One woodblock print

*Oban tate-e*; from the series *Meisho Edo hyakkei*, entitled *Fukagawa Susaki Jumantsubo* (Fukagawa Susaki and Jumantsubo) [#107], with aratame and date seal of 1857.5, signed *Hiroshige ga*, publisher cartouche of Uoya Eikichi – good impression and color, very slight soiling, glassine hinges to top reverse

14 1/4 x 9 5/8in (36.1 x 24.4cm)

\$3,000 - 5,000



3174



3175 (part lot)



3176



3177



3178



3179 (part lot)

3177

**Utagawa Hiroshige (1797-1858)**

**One woodblock print**

*Oban tate-e*; from the series *Meisho Edo hyakkei*, entitled *Ueno sannai tsuki no matsu* (Moon Pine, Ueno) [#89], 1857.8, signed *Hiroshige ga*, published by Uoya Eikichi – very good impression and color, margins trimmed, backed, traces of mica, very slightly toned

13 5/8 x 9 1/8 in (34.6 x 23.2 cm)

**\$1,500 - 2,500**

3178

**Utagawa Hiroshige (1797-1858)**

**One woodblock print**

*Oban tate-e*; from the series *Meisho Edo hyakkei*, entitled *Toranomon-soto Aoizaka* (Aoi Slope, Outside Toranomon Gate) [#113], partial aratame and date seal of 1857.11, signed *Hiroshige ga*, published by Uoya Eikichi – very good impression and color, left and bottom margins trimmed, traces of backing to the top reverse edge

14 1/8 x 9 1/8 in (35.8 x 23.2 cm)

**\$3,000 - 5,000**

3179

**Utagawa Hiroshige II (1826-69)**

**Two woodblock prints**

Two *oban tate-e*; each from the series *Shokoku meisho hyakkei* (One hundred famous views in the various provinces), published by Uoya Eikichi, the first *Soshu Shichirigahama* (Seven-Mile Beach, Sagami Province) [#20] with censor-date seal of 1859.5, and *Shinshu Kiso no yuki* (Snow on the Kiso Gorge, Shinano Province) [#33] with censor-date seal of 1859.10 – very good impressions and color, glassine hinges to the top reverse

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

14 1/2 x 9 7/8 in (36.7 x 25.1 cm)

**\$800 - 1,200**

Property of other owners

3180

**Utagawa Yoshifuji (1828-1887)**

**Woodblock triptych set**

Three *oban tate-e*; entitled *Hakurai wamono, tawamure dogu choho kurabe* (Imported and Native Goods: Comical Comparison of Useful Appliances), circa 1873, signed *Ichippasai Yoshifuji ga* – good impression, very good color, laid down, very slightly soiled and toned, right sheet with vertical crease, slightly trimmed

14 x 9 1/8 in (35.4 x 23.2 cm)

14 1/8 x 9 3/8 in (35.8 x 24 cm)

14 1/8 x 9 3/8 in (35.8 x 23.9 cm)

**\$1,500 - 2,500**

Published:

Julia Meech-Pekarik, *The World of the Meiji Print* (New York and Tokyo, 1986), color plate 17

Allen Hockley, "Cameras, Photographs and Photography in Nineteenth-Century Japanese Prints," *Impressions*, vol.23 (2001), color plate 7, and fig. 13

3181

**Utagawa Kuniteru II (1829-74)**

**Woodblock print triptych**

Three *oban tate-e*; entitled *Tokyo Takanawa tetsudo jokisha sogyo no zenzu* (View of the steam engine of the iron railroad at Tanakawa in Tokyo), with aratame/date seal (1870.2), signed *Ichiyusai Kuniteru ga*, publisher cartouche of Daikokuya – good impression, very good color, some patches to the top edges

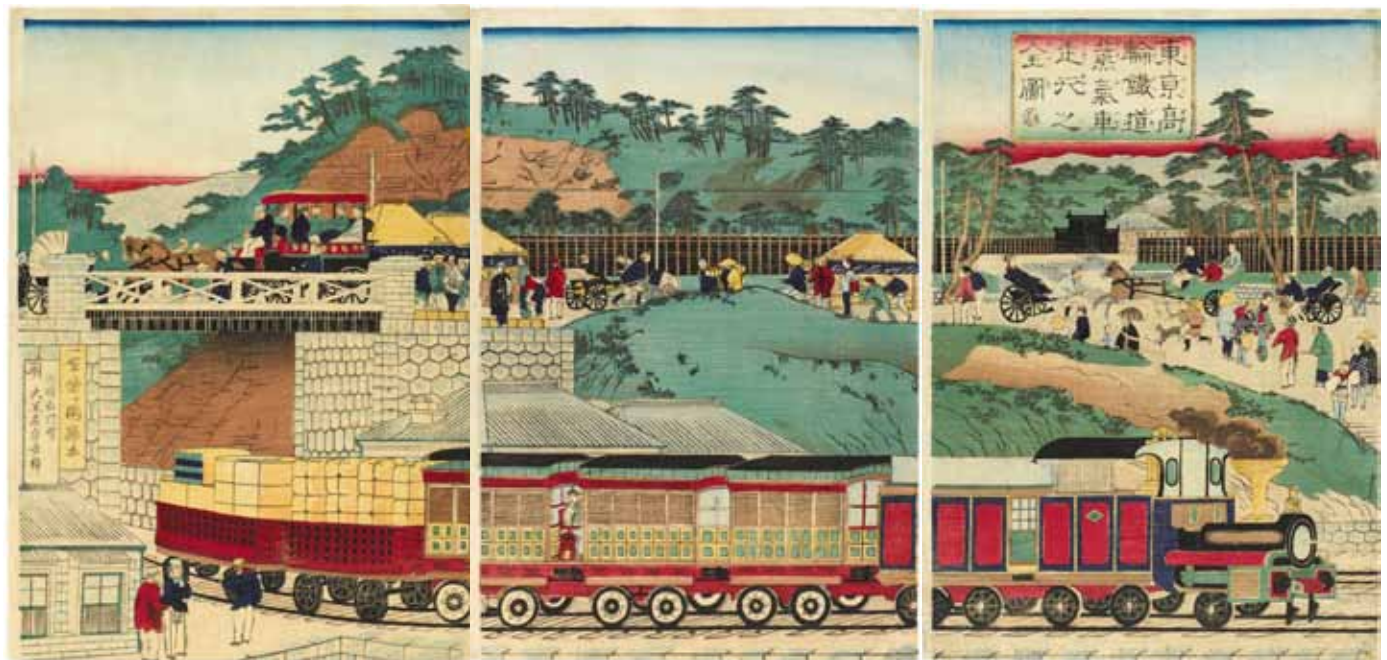
14 1/2 x 10 in (36.7 x 25.2 cm) [each sheet]

**\$1,000 - 1,500**





3180



3181





3182



3183



3184 (part lot)



3185 (part lot)

3182

Utagawa Yoshikazu (fl. 1850-70)

Woodblock print triptych

Three *oban tate-e*; entitled *Amerika-koku jokisen chu no zu* (Depiction of the interior of an American steamship), with aratame/date seal (1861.4), signed *Issen Yoshikazu ga*, publisher cartouche of Maruya Jinpachi - good-fair impression and color, very slightly soiled, some patches  
14 x 9 1/2in (35.7 x 24.3cm) [each sheet]

\$1,000 - 1,500

3183

Ikkei (fl c.1870)

Woodblock print triptych

Three *oban tate-e*; entitled *Takanawa tetsudo jokisha no zenzu* (View of the steam engine of the iron railroad at Takanawa), with images of European couples, date seal of 1872, signed *oju Shosai Ikkei hitsu*, publisher cartouche of Yorozyu Magobei - good impression, very good color, some patches

14 x 9 3/8in (35.7 x 23.7cm) [each sheet]

\$1,000 - 1,500

3184

Tsukioka Yoshitoshi (1839-1892)

Three woodblock prints

Three *oban tate-e*, each signed *Yoshitoshi* and published by Tsunashima Kamekichi; the first a diptych from the series *Shinsen azuma nishiki-e* (New selection of brocade pictures), depicting the Priest Ikkyu and the Courtesan Jigokudayu (Hell Courtesan), dated *Meiji 19.2.1* (1886 February 1); the last from the series *Yoshitoshi Musha burui*, entitled *Taira Sokoku no Kiyomori*, circa 1886 - generally good impressions and color, slightly toned, last trimmed, backed and with minor staining

14 1/2 x 10in (37 x 25.3cm) [each sheet]

13 1/2 x 9 1/4in (34.3 x 23.5cm)

\$600 - 800

3185<sup>ca</sup>

Toyohara Chikanobu (1838-1912)

Fifty-seven woodblock prints

All *oban tate-e*; one unsigned single sheet of a beauty with flowering chrysanthemum (1895) and six triptych sets in multiple impressions, all from the series *Tokugawa jidai kifujin* (High-ranking ladies in the Tokugawa era), each signed *Yoshu Chikanobu*, comprising: 'Suhama' ([Constructing] miniature landscapes), Meiji 28 (1895) [14 sheets, four complete sets]; *O-hanami* (Cherry blossom viewing), Meiji 29 (1896) [8 sheets, two complete sets]; *Kingyo* (Goldfish), Meiji 30 (1895) [7 sheets, one complete set]; *Tsukimi* (Moon viewing), Meiji 30 (1895) [7 sheets, two complete sets]; *Hina matsuri* (Girl's Day festival), n.d. [14 sheets, four complete sets]; and *Gagaku* (Musical performance), n.d. [6 sheets, one complete set] - generally good impressions and very good color, very good-good condition

14 1/2 x 9 3/4in (37.1 x 24.7cm) [average]

\$800 - 1,200



3186

Property of a Pacific Northwest couple

3186

Toyohara Kunichika (1835-1900)

Album of woodblock prints

An album (dismembered) with a two *oban tate-e* frontispiece and eighty-seven *oban tate-e*; an incomplete set of the series *Ichikawa Danjuro engei hyakuban* (One hundred roles of Ichigawa Danjuro), each with a half-portrait the kabuki actor Ichikawa Danjuro IX (1839-1903), dated *Meiji 26-36* (1893-1900, 1903), signed *Kunichika hitsu* or *Toyohara Kunichika hitsu*, most with carver cartouche of Watanabe Sei II, publisher notation of Fukuda Kumataro - very good impressions and color, generally very good condition

14 x 9 1/2in (35.6 x 24cm)

\$7,000 - 9,000

Commissioned by publishers Fukuda Kamajiro and Gusokuya Kahei in 1893 this series is regarded as one of Kunichika's best works. An extensive analysis of this work is provided in Amy Reigle Newland, *Time Present and Time Past, Images of a Forgotten Master* (Leiden, 1999), pp.25-27; illustrations, p. 25, fig. 5 and pp.127-130, pl. 102-106





3187



3188

Property of other owners



3189

3187

Kawase Hasui (1883-1957)

One woodblock print

*Nagaban*; entitled *Shiobara, Shiogama* (Shiogama, Shiobara) [Hotei 3], dated *Taisho 7, aki* (1918, Autumn), signed *Hasui* and sealed *Sui*, with circular Watanabe publisher seal (6mm) center right - very good impression and color, some minor soiling, one small surface rub, diagonal crease on bottom left corner of margin, some small stains

18 3/4 x 7 1/8in (47.6 x 18cm)

\$5,000 - 7,000

3188

Kawase Hasui (1883-1957)

One woodblock print

*Oban Tate-e*; entitled *Shiobara yuhi no taki* (Yuhi Waterfall in Shiobara) [Hotei 25], dated Autumn 1920, from the series *Tabi miyage dai isshu* (Souvenirs of Travels - First Series) signed *Hasui* and sealed *Kawase*, traces of publisher Watanabe Shozaburo paper label to verso - good impression and color, slightly toned, traces of adhesive to the top reverse corners, reverse with pencil notation to the right bottom

15 1/4 x 10 1/2in (38.8 x 26.3cm)

\$2,000 - 3,000





3190

3189

Kawase Hasui (1883-1957)  
One woodblock print

*Oban tate-e*; entitled *Haru no atagoyama* (Mount Atago in Spring) [Hotei 37], dated *Taisho 10, haru* (1921, spring), from the series *Tokyo junidai* (Twelve Scenes of Tokyo), signed *Hasui* and with triangular seal, the publisher Watanabe Shozaburo paper label to verso - good impression, faded, toned, some foxing, minor paper losses to the bottom edge and left bottom corner

15 1/4 x 10 1/2 in (38.5 x 26.7 cm)

\$1,500 - 2,000



3191

3191

Torii Kotondo (1900-1976)  
One woodblock print

*Dai oban tate-e*; from the series *Twelve Aspects of Woman*, entitled *Kamisuki* (Combing Hair), dated *Showa yonnen jugatsu* (1929.10), signed and sealed *Kotondo*, left margin with gauffrage cartouche of publisher Sakai-Kawaguchi, reverse paper label with edition notation 85 in ink - very good impression, good color, toned, traces of adhesive and paper tape to the top reverse corners

18 1/2 x 11 7/8 in (46.9 x 30.1 cm)

\$2,000 - 3,000

3190

Hashiguchi Goyo (1880-1929)  
One woodblock print

*Dai oban tate-e* with a dark silver mica ground; entitled *Bon moteru onna* (Woman holding a tray), reputed to be a portrait of Onao, a maid at the Matsuyoshi Inn of Kyoto, dated and signed center right *Taisho kyunen ichigatsu* (1920.1) *Goyo ga*, sealed *Goyo*, reverse with notation *dai yon go* and seal [illegible] - very good impression and color, slight mica losses, two creases to the top left, slightly toned, piece of paper tape to the center top reverse

15 3/5 x 10 5/8 in (40.1 x 27 cm)

\$3,000 - 4,000

Another impression illustrated in Amy Reigle Stephens (ed.), *The new wave, Twentieth-century Japanese prints from the Robert O. Muller Collection* (London/Leiden, 1993), p. 128, fig. 130



3192

3192<sup>□</sup>

**Kiyoshi Kobayakawa (1898-1948)**

**One woodblock print**

*Oban yoko-e*; entitled *Applying make up*, a modern beauty applying *beni* to her lips, signed *Kiyoshi*, with artist's seal, secondary publisher seal to the bottom right - very good impression and color, minor rubbing to the reverse, traces of adhesive to all reverse edges, small areas with thinning of the paper

10 1/4 x 15 1/8in (26.2 x 38.3cm)

**\$400 - 600**

3193<sup>□</sup>

**Ohara Shoson (1877-1945)**

**One woodblock print**

*Oban tate-e*; entitled *Willow and Snow Bridge* [S44.3], originally published 1927, signed and sealed *Shoson* - good impression, very good color, pencil notation to reverse bottom margin, otherwise very good condition

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

**\$400 - 600**

Another impression illustrated in Amy Reigle Newland, *Crows, Cranes & Camellias* (Leiden, 2001), p. 149, pl. 166

**Property of a New York family**

3194

**Paul Jacoulet (1902-1960)**

**Set of seven woodblock prints**

Seven *dai oban tate-e*; known as the 'Rainbow Series' issued 30 November 1934, each stamp-signed *Paul Jacoulet*, 1934 above a baren seal, the right margin with publisher cartouche of Kato Junji, the first six with edition notation 141/150 stamped on the reverse, comprising *Portrait of a Chamorro Woman - Red* [Miles 7], *Portrait of a Chamorro Woman - Orange* [Miles 8], *Portrait of a Chamorro Woman - Yellow* [Miles 9], *Portrait of a Chamorro Woman - Green* [Miles 10], *Portrait of a Chamorro Woman - Blue* [Miles 11], *Portrait of a Chamorro Woman - Indigo* [Miles 12], and *Portrait of a Chamorro Woman - Violet* [Miles 13], with edition notation 34/150 above an ornate *PJ* seal to the reverse - very good impressions, good color, various degrees of toning

18 3/8 x 12 3/8in (46.6 x 31.3cm) average

**\$5,000 - 7,000**

**Property of various owners**

3195

**Paul Jacoulet (1902-1960)**

**One woodblock print**

*Dai oban tate-e*; entitled *Beauté Japonaise Moderne* (Modern Japanese Beauty) in pencil to the reverse [Miles 28], published 2 September 1935, signed *Paul Jacoulet* in pencil, with Mandarin duck seal, left margin with carver cartouche of Maeda, reverse with edition notation 22/150 - very good impression, color and condition

19 x 14 3/4in (48.1 x 37.5cm)

**\$3,000 - 5,000**



3193



3194



3194



3194



3194



3194



3194

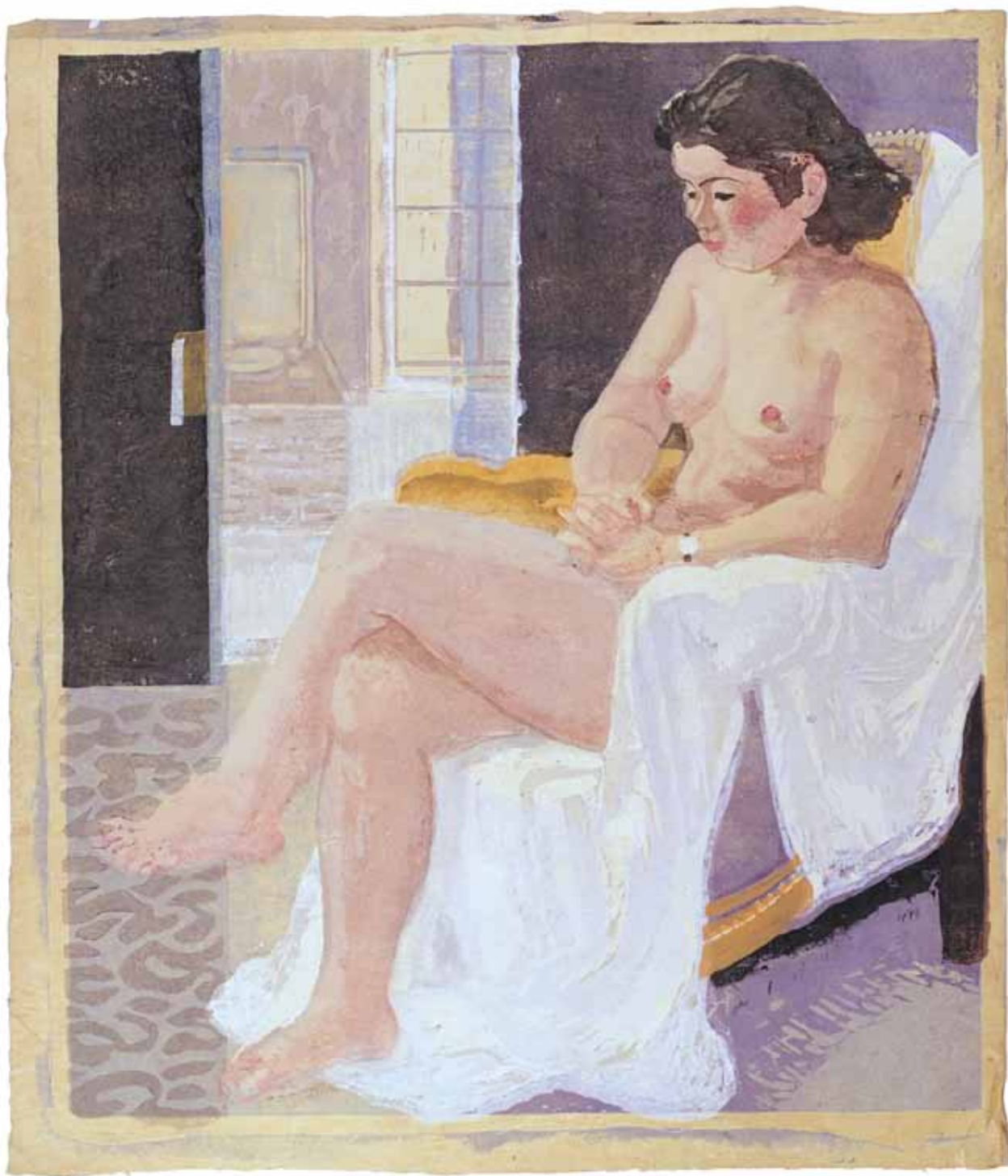


3194



3195





3196

**Sekino Jun'ichiro (1914-1988)**

**One large modern print**

Self-printed monochrome, color pigments on paper; of a seated nude, circa 1940 - very good impression and color, backed (possibly original), paper tape to reverse edges, minor wrinkles  
26 3/4 x 23 1/4 in (67.5 x 59.2 cm)

**\$6,000 - 8,000**

Exhibited and Published:

*Behind Paper Walls: Early Works and Portraits by Jun'ichiro Sekino* (Floating World Gallery, 2010), p. 30, cat. 6



3197

**Sekino Jun'ichiro (1914-1988)**

**One large modern print**

Self-printed monochrome print, color and mica-infused pigments on paper; depicting a nude reclining on a chaise longue in front of a patterned curtain, circa 1941 - very good impression and color, numerous pinholes to the edges, minor wrinkles

28 1/8 x 35in (71.5 x 89.2cm)

**\$6,000 - 8,000**

Exhibited and Published:

*Behind Paper Walls: Early Works and Portraits by Jun'ichiro Sekino* (Floating World Gallery, 2010), p. 31, cat. 7





3198



3199



3200



3201



3198

Hiroshi Yoshida (1876-1950)

Near Nakagawara, 1892

Pencil and watercolor; signed in pencil lower right *H. Yoshida*, followed by the title and the date 1892 Nov. 29 7 1/2 x 14 7/8in (19.3 x 38cm)

\$2,000 - 3,000

3199

Hiroshi Yoshida (1876-1950)

Funatsu

Watercolor on paper; titled and signed in ink to the bottom left *H. Yoshida* 10 x 16 7/8in (25.5 x 42.9cm)

\$2,500 - 3,500

3200

Hiroshi Yoshida (1876-1950)

Landscape with Travelers, 1903

Watercolor on paper, framed and glazed (plexiglass); signed in ink lower left *H. Yoshida. 1903*

12 3/8 x 19in (31.2 x 48.2cm)

\$6,000 - 8,000

3201

Hiroshi Yoshida (1876-1950)

Fall Landscape, Omi

Oil on canvas, framed; signed lower right *H. Yoshida* 13 1/8 x 18in (33.4 x 45.5cm)

\$5,500 - 6,500

3202

Hiroshi Yoshida (1876-1950)

Returning from the Festival

Pencil and watercolor on paper, framed and glazed (plexiglass); signed in ink lower right *H. Yoshida*

17 3/4 x 25 3/4in (44.9 x 65.3cm)

\$3,500 - 4,500

3203

Hiroshi Yoshida (1876-1950)

Atami

Oil on canvas, framed; signed bottom left *H. Yoshida* 13 1/4 x 9 1/2in (33.5 x 24.2cm)

\$4,500 - 5,500

3204

Hiroshi Yoshida (1876-1950)

Pavilion in Korea

Pencil and watercolor on paper, framed and glazed (plexiglass); signed in pencil bottom right *H. Yoshida*

10 1/4 x 14 3/4in (26 x 37.3cm) [sight]

\$2,000 - 3,000

Important Works by Yoshida Hiroshi (1876-1950), from the Collection of Yoshida Chizuko

3205

Hiroshi Yoshida (1876-1950)

A mountain village in spring

Oil on canvas, signed lower left *H. Yoshida*

23 1/2 x 17 1/2in (59.7 x 44.3cm)

\$2,000 - 3,000



3202



3203



3204



3205



3206

3206

**Hiroshi Yoshida (1876-1950)**

**One woodblock print**

From the *Europe Series*, entitled *Yungufurassan* (The Jungfrau) [Ogura 15], dated *Taisho 14* (1925), signed in ink *Yoshida*, sealed *Hiroshi*, with red *jizuri* and brown *shizuri* (test print) seals - good impression, color and condition  
 11 1/2 x 15 3/8in (28.9 x 39.6cm)  
**\$800 - 1,000**



3207

3207

**Hiroshi Yoshida (1876-1950)**

**One woodblock print**

Entitled *Nakabusagawa honryu* (The Nakabusa River Rapids) and *Nakabusa River* [Ogura 84], dated *Taisho 15* (1926), pencil title and signature *Hiroshi Yoshida*, with *jizuri* seal - good impression and color, pen mark to top, irregular top margin, minor staining on left and top margin  
 10 3/4 x 16in (27.3 x 40.8cm)  
**\$800 - 1,200**

3208

**Hiroshi Yoshida (1876-1950)**

**Two woodblock prints**

The first entitled *Yanagi ni ishibashi* (Stone Bridge with Willows)/*Willow and Stone Bridge* [Ogura 80], dated *Taisho 15* (1926); the second entitled *Funatsu/Fuji from Funatsu* [Ogura 50], from the series *Ten Views of Fuji*, dated *Showa 3* (1928), each signed in ink *Yoshida*, with *Hiroshi* and *jizuri* seals, the second signed *Hiroshi Yoshida* in pencil - very good impressions and color, second with minor staining to top right and slight toning along the bottom margin  
 16 3/8 x 11 1/9in (41.5 x 28.4cm)  
 16 x 10 7/8in (40.7 x 27.5cm)  
**\$1,000 - 1,500**

3209

**Hiroshi Yoshida (1876-1950)**

**One woodblock print**

Entitled *Shusaku and Study of Nude* [Ogura 94], dated *Showa 2* (1927), signed in ink with seal *Hiroshi*, pencil signed *Hiroshi Yoshida* with the *jizuri* seal - very good impression and color, slightly toned, a few pale stains, otherwise good condition  
 16 1/2 x 11 1/8in (41.9 x 28.2cm)  
**\$600 - 800**



3208 (part lot)



3209

3210

**Hiroshi Yoshida (1876-1950)**

**One woodblock print**

Entitled *Kasuga no shika* (Deer in Kasuga) [Ogura 107], dated *Showa 3* (1928), signed in ink and sealed *Hiroshi*, with *jizuri* seal - very good impression and color, slightly toned  
 21 1/8 x 17in (53.5 x 43 cm)  
**\$1,500 - 2,000**



3211

Hiroshi Yoshida (1876-1950)

Three woodblock prints

The first two entitled *Hakkodasan suiren numa* (*Suiren Marsh at Hakkodasan*)/*Suiren Numa* [Ogura 121] and *Hakkodasan momiji* (*Autumn Foliage at Hakkodasan*)/*Autumn in Hakkodasan* [Ogura 122], the last entitled *Fujisan Gotenba/Fuji from Gotenba* [Ogura 125], each dated Showa 4 (1929), signed in ink Yoshida and sealed Hiroshi, the first two with impressed signature Hiroshi Yoshida and cipher, the first with additional impressed baren, the last with pencil signature and impressed cipher and baren - very good impressions and color, the last slightly foxed  
 10 1/2 x 15 1/2in (26.7 x 39.5cm)  
 15 1/2 x 10 1/2in (39.5 x 26.7cm)  
 10 3/8 x 15 1/2in (26.4 x 39cm)  
 \$1,500 - 2,500



3210



3211 (part lot)

3212

Hiroshi Yoshida (1876-1950)

Three woodblock prints

Each from the series *Kansai District*, dated Showa 8 (1933), including *Bunnosuke chaya* ([*The Gate to*] *Bunnosuke Teahouse*)/*A Little Temple Gate* [Ogura 181], *Nara no yube/Evening in Nara* [Ogura 185], and *Chugoku no komachi/Small Town in Chugoku* [Ogura 189], each with Hiroshi and jizuri seals, the first two signed in ink Yoshida, all with pencil signature Hiroshi Yoshida - very good impressions and color, second slightly toned, third with some foxing  
 15 3/4 x 10 3/4in (40.3 x 27.4cm)  
 15 3/4 x 10 1/2in (40 x 26.8cm)  
 10 3/4 x 15 7/8in (27.4 x 40.2cm)  
 \$1,000 - 1,500



3212 (part lot)

3213

Hiroshi Yoshida (1876-1950)

Three woodblock prints

Including *Romon (Two-Story Gate)/Chion-in Temple Gate* [Ogura 194], from the series *Eight Scenes of Cherry Blossoms*, the next *Gion-sha (Gion Shrine)/Gion Shrine Gate* [Ogura 204], the last *Ume no ie (House of Plums)/Plum Gateway* [Ogura 205], each dated Showa 10 (1935) and signed in ink Yoshida and Hiroshi Yoshida in pencil, with Hiroshi and jizuri seals - very good impressions, color and conditions  
 10 3/4 x 16in (27.3 x 40.7cm)  
 16 x 10 3/4in (40.5 x 27.4cm)  
 16 x 10 3/4in (40.7 x 27.3cm)  
 \$1,200 - 1,800

3214

Hiroshi Yoshida (1876-1950)

Three woodblock prints

Comprising *Sugi namiki (Roadside Cryptomeria Trees)/Cryptomeria Avenue* [Ogura 219], *Nikko kiri no hi/Misty Day in Nikko* [Ogura 222], and *Toshogu/Toshogu Shrine* [Ogura 223], each dated Showa 12 and signed in ink Yoshida and Hiroshi Yoshida in pencil, with Hiroshi and jizuri seals - very good impressions and color, last with slight foxing and rubbed to the reverse, otherwise good conditions  
 15 7/8 x 10 7/8in (40.5 x 27.7cm) approx. dimensions  
 \$1,000 - 1,500



3213 (part lot)



3214 (part lot)





3215 (part lot)



3216 (part lot)



3217 (part lot)



3218

3215

Hiroshi Yoshida (1876-1950)

Five woodblock prints

The complete Korea and Manchuria series, including *Daido-mon* (Daedong Gate)/*Daido Gate* [Ogura 208], *Shokei-miyagu* (Changgyong Palace)/*Shokei Palace* [Ogura 209], *Hokuryo* [Ogura 210], *Buten ichiba*/Market in Mukden [Ogura 211], and *Buten dainan-mon* (The Great South Gate at Mukden)/*Dainan Gate in Mukden* [Ogura 212], each dated Showa 12 (1937) and four signed in ink Yoshida and Hiroshi Yoshida in pencil, all with *Hiroshi* and *jizuri* seals - very good impressions and color, the fourth print lacking ink and pencil signatures, four with pin holes to top margin, otherwise good conditions 11 x 16in (27.9 x 40.6cm) approx. dimensions \$1,200 - 1,800

Property from a Maryland family

3216

Hiroshi Yoshida (1876-1950)

Eleven woodblock prints

Comprising five *oban yoko-e*, *Sancho kengamine*/Summit of Fujiyama [#53] (1928), *Kura/Kura in Yomonomura* [#140] (1930), *Tomo no minato*/Harbor of Tomonoura [#141] (1930), *Hayase* [#188] (1933), and *Romon/Chionin Temple Gate* [#194] (1935); and seven *oban tate-e*, *Nigatsudo*/Nigatsudo Temple [#79] (1926), *Kinoe* [#146] (1930), *Kinkaku* [#184] (1933), *Sugi namiki*/Criptomeria Avenue [#219] (1937), *Nikko kiri no hi*/Misty Day in Nikko [#222] (1937), and *Toshogu/Toshogu Shrine* [#223] (1937); each pencil signed with *Hiroshi* and *jizuri* seals - very good impressions, generally good color, some faded, most toned, eight with hinges or tape residue to the reverse top, one trimmed 10 3/4 x 15 3/4in (40 x 27cm) [average] 15 3/4 x 10 3/4in (40 x 27cm) [average] \$4,000 - 6,000

Property of various owners

3217

Munakata Shiko (1903-1975)

Four *sosaku hanga*

Each a monochrome woodcut with the title written on a paper label attached to the reverse and sealed, comprising *Kabe no ga* (Wall painting) of apsaras above a short textual passage; *Haruyama-michi* (Spring mountain road), with scattered blossoms and poem *Sasa na mino Shiga no yamamiji*; *Kako* (Flower Pot), the front with the secondary title *Tatsu-kame* (Dragon jar); and *Gyoruien* (Fish Garden), each sealed *Muna* - very good impressions, slightly wrinkled

15 5/8 x 11 3/4in (39.7 x 30cm)

14 x 10 3/8in (35.7 x 26.4cm)

14 x 10 5/8in (35.7 x 26.8cm)

13 7/8 x 10 1/2in (35.1 x 26.4cm)

\$2,000 - 3,000

3218

Munakata Shiko (1903-1995)

One large woodblock print

*Sumizuri-e*; from the series *Shaka judai deshi* (Ten Great Disciples of Sakyamuni), 1939, re-carved 1948, depicting *Ragora* (Rahula), the right margin signed in pencil *Shiko* [in Japanese] *Munakata* [in Roman script] above his cipher and red seal reading *Shiko* - very good impression, overall minor wrinkles, edges tacked down to backing

38 7/8 x 15 1/4in (98.7 x 38.5cm)

\$5,000 - 7,000

Provenance:

purchased directly from the artist while he was in residence in Washington, DC in the 1960s.

3219

**Fragment of a Buddhist sutra**

**Heian period, 12th century**

Portion of a handscroll, gold and silver on indigo-dyed *ganpi* paper, now mounted as a hanging scroll; with fifty characters written in gold ink within three lines demarcated by ruled lines in silver

10 1/8 x 2in (25.6 x 5.1cm)

\$800 - 1,200



3219

3220

**Anonymous (16th/17th century)**

**Water buffalo**

Hanging scroll, ink and brown pigment on paper; unsigned and without seals

13 1/2 x 18 1/2in (34.4 x 47.4cm)

\$1,000 - 1,500



3220

The configuration of animals or other subject matter within a kidney-fan shaped outline based on a Muromachi prototype.

**Property of a Pacific Northwest couple**

3221

**Attributed to Tosa Mitsuoki (1617-91)**

**The Seven Gods of Good Fortune**

Hanging scroll, ink, color and gold pigment on silk; with signature *Tosa hogen Josho hitsu*, sealed *Mitsuoki no in*

18 x 33in (46 x 84cm)

\$3,000 - 5,000



3221

**Other properties**

3222

**Anonymous (17th/18th century)**

**Oeyama Shuten doji**

Album with twelve paintings, ink, color and gold on paper, with brocade fabric borders and end boards; unsigned and without seals

9 x 11in (22.6 x 28.2cm) [paintings]

12 5/8 x 13 3/4in (32.4 x 35cm) [overall]

\$1,500 - 2,500

The popular tale, also known as *Oeyama onitaigi* (Subjugation of the Demon of Mount Oe), relates how a famous warrior Minamoto no Raiko (Minamoto no Yorimitsu, 948-1012) kills the giant ogre Shuten doji and subdues his cannibalistic band of demons dwelling on Mount Oe.

The album illustrates the initial audience scene, passage through the mountains of Wakayama, encounter with a maiden, greetings at the gate, meeting with Shuten doji, the feast of human blood and flesh, drinking party with the magical wine, secret attack on the demon, the flying demon's head rebuffed by the magical golden helmet, the battle with demon attendants, procession with Shutendoji's head secured by the magical robe, and final audience scene.



3222



3223



3224



3224

3223<sup>□</sup>

After Tsubaki Chinzan (1801-54)

**Fowl in a Landscape**

Hanging scroll, ink and color on silk; featuring a hen and two chicks below a rooster standing on rockwork near blossoming flowers, with a colophon dated *kanoto-i* (1851) and bearing the signature *Chinzan*, with three seals

52 x 19 1/2 in (132.2 x 49.4 cm)

\$1,000 - 1,500

3224

Hara Zaichu (1750-1837)

**Chinese Immortals**

Pair of hanging scrolls, ink and color on silk; the right portraying Tekkai (Ch: Tieguai), inscribed *Bunka kigen kinoe-ne moshu ga* (painted in the Bunka era, wood rat year (=1804) early autumn), the left depicting Gamma Sennin, also known as Ryu Kaizen (Ch: Liu Haichan), signed *Heian Hara Zaichu*, each sealed *Hara Chien in* and *Shicho*

45 5/8 x 13 1/4 in (115.7 x 33.9 cm)

\$1,500 - 2,500

Based on a prototype established by the Chinese Yuan dynasty painter Yan Hui (late 13th century), preserved in the Chionji, Kyoto.

3225

Nagasaki school (18th/early 19th century)

**Mynah Bird**

Hanging scroll, ink and color on silk; with signature *So Shiseki utsutsu*, with three seals, one reading *Shiseki*

40 1/2 x 15 7/8 in (103 x 40.5 cm)

\$1,500 - 2,500



3225



3226

3226<sup>□</sup>

Anonymous Nagasaki school (19th century)

**Dutchman**

Ink and color on paper, unmounted; depicting a Westerner in three-quarter view, the figure portrayed in his country's costume and standing below a two line inscription in Dutch

21 x 7 in (53.4 x 17.9 cm)

\$400 - 600



Property from the Collection of Edmund M. Kaufman

3227

Ko Sukoku (1730-1804)

Fording Oi River

Hanging scroll, ink and colors on silk; circa 1800, signed *Toryuo Ko Sukoku konen nanajuichi-nen ga*

With a *tomobako* inscribed *Toryu-o Ko Sukoku Oigawa zu*, reversed with the signature [*Ryo*] *shu-dojin Seisho*

22 x 35 1/4 in (55.7 x 89.8 cm)

\$1,000 - 1,500

Provenance:

purchased from Fred Baekeland, New York

One would cross Oi River (Oigawa) when traveling between the Shimada and Kanaya stations of the Tokaido Road.

Property of various owners

3228

Nakamura Hochu (fl. c. 1790-c. 1820)

Flowering Plant

Fan painting mounted as a hanging scroll, ink, color and gilt pigment on paper; the red blossoms and leafy stems with *tarashikomi*, signed and sealed *Hochu*

24 1/2 in (62 cm) wide

\$2,000 - 3,000

Similar examples of fan paintings by Nakamura Hochu illustrated in Kobayashi Tadashi (ed.), *Rimpa Painting: Kacho II, Seasonal Flowering Plants and Birds* (Shiksha, 1990), plates 44, 70, 148, 169, 170, and 277

3229

Anonymous (Edo period)

Shunga

Handscroll, ink, color and metallic pigment on paper; with an ink monochrome *maegashira* of a bird on a branch preceding twelve courtiers and their paramours engaged in amorous pursuits, and terminating with a rooster ministering to a hen

11 x 223 in (28 x 566.2 cm)

\$2,000 - 2,500

3230

Shibata Zeshin (1807-1891)

Plants and Animals

An accordion-fold book remounted as a handscroll, ink and color on paper; with sketches of prunus, chrysanthemums, swallow and millet, sparrow and bamboo, flower arrangement, wisteria, monkey, battledore and shuttlecock, seashells, brush and ink stone, and flower vase, signed and sealed *Zeshin*

11 x 244 1/8 in (28 x 620.3) painting

13 1/8 x 270 5/8 in (33.3 cm x 687.6 cm) overall

\$1,500 - 2,500



3227



3228



3229



3230



3231



3232

3231

**Nihonga school (Meiji period)**

**Deer and Bush Clover**

Large hanging scroll, ink and color on silk; dated *Meiji tsuchinoe-inu banshu* (1898, late autumn) signed 'Rotei' Yoshimi with two seals reading 'Rotei' Tsunenori and Ka/Yoshimi no in

58 1/4 x 33 1/8in (148 x 84cm)

\$2,500 - 3,500

3232

**Ikeda Shoen (1886-1917)**

**Beauty with Umbrella**

Hanging scroll, ink and color on silk, with mica accents and mounting with shibori-dyed damask borders; signed and sealed *Shoen*

With *tomobako* self-inscribed and sealed by the artist

45 x 12 1/2in (114.3 x 32cm)

\$800 - 1,200

3233

**Kawai Shinzo (1867-1936)**

**Winter Travelers**

Oil on silk, framed with a brocade fabric mat; circa 1890s, signed lower left *S. Kawai*, with one seal [illegible]

44 7/8 x 14 1/8in (114.2 x 35.8cm)

\$3,000 - 4,000

Exhibited:

"Amerika ni ikita Nikkeijin gakatachi" shown at the following venues:

Tokyo Metropolitan Teien Art Museum, 1995.8.12--10.1

Oita Prefecture Art Hall, 1995.10.25--11.19

Hiroshima Museum of Art, 1995.11.25--

1996.1.28

Published:

Tokyo Metropolitan Teien Art Museum, ed., *Amerika ni ikita Nikkeijin gakatachi/Japanese and Japanese American Painters in the United States*, exh. cat. (Tokyo, 1995), pl. 3. *Geijutsu Shincho* (October 1995), p. 43, color.

The artist studied Western-style painting in both Osaka and Kobe. He came to Tokyo in 1891 and studied under Goseda Horyu. His American experience was a trip to Boston with Kanokogi Takeshiro and Mitsutani Kunishiro. There he joined up with Yoshida Hiroshi (see lots #3198-3216) and other Japanese artists.

3234

**Elizabeth Keith (1887-1956)**

**Baguio**

1923

Watercolor on paper, verso with traces of a pencil drawing; depicting a seated man from the northern Luzon island of the Philippines playing a drum, dated and signed *Elizabeth Keith* in red pencil

24 x 19 3/4in (61.5 x 50.3cm)

\$2,000 - 3,000



3233



3234

3235

Paul Jacoulet (1902-1960)

Belle de Tomil, Yap, Ouest Carolines

1935

Watercolor on paper; dated 1935 and signed *Paul Jacoulet* in pencil, with baren seal, reverse with pencil notation *Belle de Tomil (Yap) Ouest Carolines, fleurs Sarracénies et orchidees, Paul Jacoulet, 1935* and *Tomiiru shima, Yappu* in Japanese  
19 3/4 x 14 5/8in (50.3 x 37.2cm)

\$10,000 - 15,000



3235

3236 No lot

3237

Suzuki Misako (20th century)

Mount Horai

Hanging scroll, ink and color on paper; sealed *Misako*

With *tomobako* self-inscribed with the title *Horaizan* and signed [*chu nite Misako*, with one seal [illegible]]  
8 5/8 x 4 7/8in (21.9 x 12.3cm)

\$500 - 700

A well known *makie* lacquer artist living in Kyoto, Suzuki Misako is also a painter. She worked closely with her late husband, the lacquer artist Suzuki Mutsumi (1942-2009).



3237





3238

Property from the Collection of Mark Stevenson, Oregon

3238

Circle of Kishi Ganku (1749/56-1838)

**Tiger and Dragon**

Large six panel screen, ink on paper; with the signature *Ganku*, sealed *Ganku* and *Utanosuke-sho*

66 7/8 x 112 1/4in (170 X 285.4cm)

\$2,500 - 4,500

Founder of the Kishi school of painting, Ganku appears to have been self-taught, though with some influence of the Kano, Nagasaki and Maruyama-Shijo painting ateliers. Most famous for his depictions of tigers, he rendered his animals with a solid and animate quality through extremely animated brushwork.

Property of a New York collector

3239

Anonymous (Edo period, 19th century)

**Birds of Prey**

Mid-size four panel screen, ink and color on paper; of three hawks and one peregrine falcon illuminated by a setting sun, the landscape executed in a Muromachi revival style

49 1/4 x 84in (125.3 x 214cm)

\$3,000 - 5,000

Property from the Collection of Mark Stevenson, Oregon



3239

3240

Anonymous Kano school (Meiji period)

**Chrysanthemums and Brushwood Fence**

Pair of large two panel screens, ink, color, silver and gold pigment on paper, with the blossoms and fence rendered in *moriage*; *unsigned*

67 x 148 1/4in (170 x 188.6cm)

\$3,000 - 5,000



3240



3240

3241

Anonymous Rinpa school (17th century)

**Episodes from the Tale of Genji**

Large two panel screen, each panel applied with five *shikishi* executed in ink, color and gold on paper, the gold-foil paper ground juxtaposed with a gold-flecked silver-foil ground to the lower half, *unsigned*

67 5/8 x 74 1/2in (172 x 189cm)

\$8,000 - 10,000

Illustrating: *Utsusemi* (chapter 3, scene 2); *Sakaki* (chapter 10, scene 3); *Aoi* (chapter 9, scene 1); *Momiji no ga* (chapter 7, scene 1); *Yadoriji* (chapter 49, scene 2); *Suma* (chapter 12, scene 3); *Nowaki* (chapter 28, scene 3); *Tamakazura* (chapter 22, scene 6); *Ukifune* (chapter 51, scene 4); and *Hashihime* (chapter 45, scenes 1-2)



3241



3242



3243

Property of various owners

3242

Late Rimpa school (19th century)

**Warming Sake with Maple Leaves**

Mid-size two panel screen, ink, color, silver and gold leaf on paper; depicting three court attendants gathered around a sake kettle suspended over a fire of autumn *momiji* leaves

40 x 65in (101.2 x 165cm)

\$4,500 - 5,500

The burning of autumn foliage to warm sake is the subject of a well-known couplet by the famous Chinese poet Bai Juyi (772-846) [Japanese: Haku Rakuten]). The subject matter of this screen alludes to an episode in the life of Emperor Takakura as related in the *Heike monogatari*.

3243

Morita Shiryu (1912-1998)

**Tatsu (Dragon), 1967**

Large four-panel screen; aluminum flake pigment in polyvinyl acetate medium, yellow alkyd varnish on paper

Artist's certificate on reverse titled *Ryu* [alternative reading: *Tatsu*] (Dragon), signed *Morita Shiryu*, sealed *Sei no in* and dated 1967  
64 x 30 3/4in (162 x 310cm)

\$30,000 - 50,000

For similar screens by Morita Shiryu, entitled *Dragons Knows Dragon*, dated 1964, see Christie's New York (Sale 2576), 11 September 2012, lot #158 and *Dragons Knows Dragon*, dated 1969, Janice Katz (ed.), *Beyond Golden Clouds* (Chicago and St. Louis, 2009), no. 30.

3244

**A group of six books on Japanese paintings and prints**

Each by Jack Hillier, *The Harari Collection of Japanese Paintings and Drawings*, 3 vols., London, 1970-1973, with slip covers; and *Japanese Prints & Drawings from the Vever Collection*, 3 vols., New York: Sotheby Parke Bernet, 1976, with slip case.

\$600 - 800

3245

**A group of twenty-eight books and auction catalogs on Japanese art**

Comprising: Roger Keyes, *The Art of the Surimono in the Chester Beatty Library, Dublin*, 2 vols., 1985; Muneshige Narazaki, *The Japanese Print: Its Evolution and Essence*, Tokyo/Palo Alto, 1966; Raymond Bushell, *The Inro Handbook*, Tokyo/New York, 1979; Raymond Bushell, *Netsuke Familiar & Unfamiliar*, Tokyo/New York, 1975; Bernhard Hurlig, *Masterpieces of Netsuke Art*, New York/Tokyo, 1975; Andrew J. Pekarik, *Japanese Lacquer, 1600-1900, Selections from the Charles A. Greenfield Collection*, The Metropolitan Museum of Art, 1980; three catalogs from Christie's New York, *The Donald and Mary Hyde Collection of Japanese Books and Manuscripts* (Sale 6670), *Japanese Prints, Paintings, Illustrated Books and Drawings from the Collection of the Late Theodor Scheiwe, Part I* (Sale 6782) and *Part II* (Sale 6896); ten auction catalogs from Christie's London, New York and Los Angeles, including *The Raymond and Frances Bushell Collection of Netsuke*, Parts I, II, III & IV (Sales 3671, 3917, 6750, 7278); two Sotheby's London catalogs (14 March 1984 and 14 Nov. 1991); and six London exhibition catalogs of Eskenazi

\$400 - 600



3246



3247



3248

## Cloisonné Enamel

3246

A small cloisonné enamel vase  
Meiji period (late 19th century)

The elongated ovoid vase with square shoulders and a narrow neck flaring at the mouth, worked in silver and gold wire and colored enamels against a midnight blue ground with trailing wisteria, the neck with a collar of floral scroll and the foot with a stiff leaf band, mount gilt-copper

5in (12.7cm) high

\$2,000 - 3,000

3247

A miniature cloisonné enamel vase  
By the workshop of Namikawa Yasuyuki (1845-1927), Meiji period (late 19th century)

The compressed ovoid body surmounted by a tall, slightly flared neck and worked in pink and green enamels and silver wire against an azure blue ground with branches of blossoming cherry running down the neck, the mounts silver, signed on a silver tablet *Kyoto Namikawa*

3 1/2in (8.9cm) high

\$2,000 - 3,000

3248

A cloisonné enamel vase and cover  
Style of Namikawa Yasuyuki, Meiji period (late 19th century)

The compressed ovoid body fitted with a domed cover and chrysanthemum finial and worked in colored enamels and gold wire with the attributes of the Seven Lucky Gods, phoenixes, floral lozenges and fabric swaths, the shoulder draped with a mantel decorated with cherry blossoms and larger floral roundels, continuing onto the cover and the foot with a formal leaf band, gilt metal hardware, the backplate of the finial formed as a chrysanthemum floret, interior grey-green enamel

3 3/8in (8.6cm) high

\$2,500 - 3,500





3249

Property from a Florida estate

3249

A cloisonné enamel vase

By the workshop of Namikawa Yasuyuki (1845-1927), Meiji period (late 19th century)

The slender vase of baluster form with an elongated neck and designed in polychrome enamels worked in silver wire with scrolling vines and varieties of chrysanthemums on a dark blue ground, the shoulder decorated with a band of butterflies and flower heads and the neck with formal lozenge motifs on a mustard-yellow ground, the foot ringed with panels of flower heads on a mustard-yellow ground; silver mounts; signature on silver tablet mounted on base; with fitted wood stand

5 1/4in (13.4cm) high

\$4,000 - 5,000



3250

Other properties

3250

A cloisonné enamel vase

Attributed to the workshop of Hayashi Kodenji, Meiji period (late 19th century)

Worked in gold and silver wires and polychrome enamels against a midnight blue ground with a group of plovers in flight above autumn grasses, the neck designed with bands of dense floral arabesques and the shoulder with a collar of chrysanthemum scroll, the foot with additional floral scroll and floral lappets, silver mounts, with a padded wooden box, cover now lost

10in (25.4cm) high

\$3,500 - 4,500

A sticker adhered to the foot of the vase states it was purchased in Kyoto in 1919 by O.B.W.



3251



3251 (reverse)

3251

**A cloisonné enamel kogo (incense container)  
20th century**

Of domed circular form, worked in silver wire and polychrome enamels against a yellow ground with crashing waves and five hares, the interior lined in silver, *shakudo* rims

2 5/8in (6.7cm) diameter

\$700 - 900

3252

**A small cloisonné enamel urn and cover  
Meiji Period (late 19th century)**

Of squat ovoid form with bracket handles, worked in copper and silver wire and polychrome enamels with two central roundels of a thatched cottage, plum blossom and cranes flying in front of Mt Fuji, the side roundels decorated with a phoenix and a dragon, the surrounding areas with leaves and blossoms, the cover surmounted with a chrysanthemum knob

5in (12.7cm) high

\$800 - 1,200

Property of a Dallas gentleman



3252

3253

**A cloisonné enamel box  
Meiji period (late 19th century)**

Rectangular with rounded corners and a hinged cover worked in gold and silver wire and polychrome enamels with three large serpentine dragons among swirling clouds, the design covering the top and sides of the box, the underside with a shaped panel with the initials "WGR" in silver wire and polychrome enamels surrounded by floral tendrils against a black ground, silver interior and rims, the foot silvered copper

5 3/8 x 4 1/2 x 2 5/8in (13.7 x 11.4 x 6.6cm)

\$3,000 - 4,000

Provenance:

ex William Goodsell Rockefeller collection

Property from other owners



3253

3254

**A cloisonné enamel vase  
Meiji period (late 19th century)**

Of baluster form with an elongated neck and flared mouth, worked in silver and copper wire and polychrome enamels with a scene of sparrows both perched and flying in cherry, maple and bamboo against a dark blue ground, the lip and foot with formal lappet bands

9 3/4in (24.8cm) high

\$2,500 - 3,500



3253 (underside)

3255

**A small cloisonné enamel vase  
Meiji period (late 19th century)**

Worked in silver wire and colored enamels and aventurine with lappet panels containing phoenix and dragons, the upper half with geometric panels of floral lozenges punctuated with stylized phoenixes, the shoulder with floral roundels and keyfret bands

4 7/8in (12.3cm) high

\$2,000 - 3,000

3256

**A small cloisonné enamel vase  
By Kinunken, Meiji period (late 19th century)**

Finely worked in silver wire and colored enamels with flowering wisteria vines against a dark blue ground, the shoulder and slender neck decorated with a floral brocade pattern below a stiff leaf border at the rim, the foot with stylized leaf patterns, gilt metal fittings, signed on a silver tablet *Kinunken zo* (Inaba Nanaho)

5 1/2in (14cm) high

\$800 - 1,200

3257<sup>2</sup>

**An unusual musen cloisonné enamel vase  
By the Ando workshop, early 20th century**

The elongated ovoid with squarish shoulders and a short flaring neck with a wireless design worked in blue and white enamels of a branch of blossoming cherry imitating glazed porcelain, *shakudo* mounts, the foot with the mark of the Ando company

12in (30.5cm) high

\$800 - 1,200

3258

**A rare cloisonné enamel vase  
By the Ando workshop, circa 1920**

Of ovoid form with an exaggerated flaring neck and worked in silver wire and polychrome enamels with a wide band encircling the body comprised of square friezes of stylized birds, flowers and cherries polished to a matte finish, the surrounding area in navy blue sections punctuated by vertical stripes in beige, all with a glossy finish, silver mounts, oval reserve in red enamel signed *Ando sei* in silver wire, foot stamped *jungin*

11 1/2in (29.2cm) high

\$8,000 - 10,000



3254



3255



3256



3257



3258





3259



3260



3261

- 3259**  
A silver and champlevé enamel tea caddy  
By Miyamoto, Meiji period (late 19th century)  
Of compressed spherical form set on four shell feet and decorated on the shoulders and side with branches of blossoming cherry and vines of wisteria, applied in raised relief and decorated in colored enamels, interior silver stopper undecorated, the cover carved on the top with a spray of cherry blossoms and decorated in colored enamel, signed *Miyamoto* and with the initials *V.M.*, 260 grams  
4 1/4in (10.8cm) high  
\$3,000 - 5,000
- 3260**  
Two silver and champlevé enamel glass bowls  
By Mitsuyuki, Meiji period (late 19th century)  
The clear glass bowls fitted with silver overlays decorated in colored enamels with stands of chrysanthemums on a brush fence and irises, peonies, wisteria and butterflies, set on a splayed ring foot decorated on the interior with peony blossoms and fitted with a silver rounded rim, signed *Mitsuyuki* and stamped *jungin*  
2 5/8in (6.7cm) high, the largest  
\$7,000 - 9,000
- 3261**  
A large silver and champlevé enamel glass bowl  
By Masaharu, Meiji period (late 19th century)  
The deep bowl worked with silver overlays and decorated in polychrome enamels with stands of chrysanthemums on a brush fence, irises, peonies and wisteria and butterflies, decorated on the interior with peony blossoms and fitted with a glass bowl and silver rounded rim, set on a splayed ring foot, signed *Masaharu koku* and stamped *jungin*  
3in (7.5cm) high  
\$6,000 - 8,000



3262



3263

3262

An enameled silver iris tea service

By Mitsuyuki, Meiji period (circa 1900)

Comprising a teapot, sugar bowl and creamer all cast in silver and the surface finished to a stippled pattern with the lower section smooth carved with fine lines to simulate water and applied with stands of iris in polychrome enamels, the covers with enamel iris finials and the handles formed as iris leaves and stems, the teapot handle dark wood, signed on the underside *Mitsuyuki* and stamped *jungin* and *sterling*, 920 grams total 4 1/4in (10.8cm) high, the teapot

\$12,000 - 18,000

3263

A seven-piece silver tea service

By the Konoike company, Meiji period (late 19th/early 20th century)

Comprising a coffee pot, tea pot, tea flask, two creamers, sugar bowl, and a double walled waste bowl, all designed with a dense pattern of chrysanthemum heads on the bodies, the pouring vessels with chrysanthemum leaf spouts and applied with serpentine dragon handles, the underside of the vessels hammered to a stone finish, collars with a petal band and the covers fitted with chrysanthemum finials, signed on the underside *Konoike tsukuru* and stamped *jungin* on the coffee pot, 2900 grams total 10 5/8in (27cm) high, the largest

\$5,000 - 7,000

3264 No lot



3265

3265

A silver, mixed metal and enamel koro (incense burner)

By Masahide, Meiji period (late 19th century)

The compressed lobed ovoid vessel set on four feet and decorated on the sides of the body with roosters, hens and chicks, a kingfisher and a heron in bold *iroe takazogan*, the neck decorated with cherry blossom scroll in colored enamels and gold wire, the domed cover with flower blossoms in *iroe takazogan* and applied with rooster and hen finial rendered in silver, copper and gold, silver liner, signed on underside in seal form *Masahide*, with a wood storage box

8 3/4in (22.2cm) high

\$15,000 - 20,000



# Metalwork

Lots 3266 - 3297





3266



3268



3267

3266

A small bronze vase

By Hidekuni, Meiji period (late 19th century)

The four sided elongated ovoid vase with a slightly flaring neck decorated with a continuous design of geese flying before a full moon rendered in silver, gold and bronze *hirazogan*, the details carved in *kebori*, signed on the side *Hidekuni koku*, with a wood storage box

6 1/8in (15.6cm) high

\$2,500 - 3,000

3267

A bronze vase

By Chikatoshi, Meiji period (late 19th century)

The elongated ovoid vase set on a small splayed foot and carved on the surface with three carp, shown as they rise to the surface of a body of water, the eyes highlighted in gold overlay, patinated to a dark greenish brown finish, signed on the foot *Chikatoshi*; with a wood storage box

9 1/2in (24.1cm) high

\$2,500 - 3,500

3268

A patinated bronze vase

Meiji/Taisho period (late 19th/ early 20th century)

Pear shaped and set on a splayed foot, decorated with a swimming carp in relief, the surface carved to resemble the fish scales and patinated in a chocolate brown with splashes of red, illegibly signed on the underside

11in (27.9cm) high

\$1,200 - 1,800



3269

3269

A fine bronze inlaid vase

By Kitagawa Motoyoshi (Hokusen)  
(1846-1922), Meiji period (late 19th/  
early 20th century)

Designed in the form of a node of bamboo applied with a snail climbing  
up the side, the details finely carved and finished to resemble the natural  
shell and body of the mollusc, the snail trail rendered in silver *hirazogan*,  
with a small separately cast, removable sprig of young bamboo, signed

*Mito ju Hoksen koku* and with elaborate *kao*

8 1/2in (21.3cm) high

\$7,000 - 9,000



3270

3270

A bronze vase

By Hidekazu, Meiji period (late 19th century)

Cast and carved on the surface with a design of two birds perched on a  
gnarled branch regarding a snail below, the surface finished to resemble  
the natural textures of the birds' feathers and rough texture of the bark,  
patinated to a dark chocolate brown, signed on the foot *Hidekazu*

13in (33cm) high

\$3,000 - 5,000





3271



3271

A pair of bronze and mixed metal vases  
By Jomi Eisuke II (1839-1899), Meiji period  
(late 19th century)

Each globular with a tapering neck, set on a ring foot and decorated with flowering plants of the seasons in silver, gold, copper and *shakudo* inlays and carved on the surface in raised and sunken relief, the neck decorated with a band of gold "basketwork" and the collar with bands of lappets, the borders rendered in copper carved with key-frets and the interiors finished in *ishime*, signed on the foot in seal form *Jomi sei* and with *kao*

10 3/4 in (27.3cm) high

\$10,000 - 15,000

3272

A pair of bronze vases  
Meiji period (late 19th century)

Each of squat ovoid form with a long neck and flaring mouth with stylized beast handles and decorated on the body with flying *apsara* below dragons in clouds all carved in sunken relief, and blossoming peonies and magnolias flush inlaid in mixed metals, the feet with stylized leaf bands and the neck with key frets

11 in (27.9cm) high

\$2,500 - 3,500



3272



3273

**A bronze urn**

**Meiji period, 19th century**

The ovoid body with large shaped panels of an eagle above waves reversed by a phoenix and peony, each cast in high relief within a border of leafy tendrils and bracketed by large animal-mask with loose-ring handles below lappet bands at the flaring neck accented with flying cranes and vestigial handles of cloud-scroll shape, all raised on a high pedestal base encircled by an animated relief of a dragon clutching a jewel, signed *Seiro*

18 1/4in (46.5cm) high

\$1,000 - 1,500



3273

3274

**A pair of bronze urns with mixed metal accents**

**Meiji period (late 19th century)**

Each constructed in five detachable sections decorated in *iro-e takazogan*, the tapering rectangular body applied with two silver-embellished dragon handles silhouetted against shaped panels of peony alternating with panels depicting courtiers viewing cherry trees and landscapes with rustic dwellings, all reserved on a ground of scattered blossoms, leaves, pine cones and needles repeated on the neck and cupped rim edge of the removable upper section cast with a wide interior band of dragons and waves in high relief, all fitted into a tiered circular support raised on a stepped plinth decorated in the same manner

16 1/2in (42cm) high

\$6,000 - 8,000



3274



3275

**A pair of large bronze vases**

**By Yokoyama Tosaemon, Meiji period (late 19th century)**

Of ovoid form with a squared shoulder set on tripod feet with a lobed apron and affixed to a circular base, with separately cast shallow cylindrical flower basins, all deeply carved on the surface with a scene of a court dancer on one and a scene of Yorimasa and I no Hayata slaying the *nue* on the other, separated by cloud patterns, the base and feet with serpentine dragons in waves and swirling clouds, the surface of the basins carved in sunken relief with scattered fans on waves, the outer edge carved with a key fret band, signed on the underside of the basin and on the base *Hokufudo Yokoyama Tosaemon tsukuru*

13 1/4in (33.7cm) high

\$10,000 - 15,000



3275





3276

3276

**A woven bronze basket**

**By Saito, Meiji period (late 19th century)**

Designed in imitation of a bamboo basket for use in *ikebana*, of tall tapering form with two curved handles and set on four low feet, the body punctuated by two woven bands at the shoulder and waist, the surface applied with finely woven details and enameled and gilt metal butterflies and morning glory vine, with removable metal insert, signed in gilt on a rectangular reserve *Dai Nihon Toto Saito seizo*

12 3/4in (32.4cm) high

\$7,000 - 9,000

3277

**A large inlaid bronze vase**

**Meiji period**

The tapering ovoid body worked in *iroe-tagazogan* with a rooster amid blossoming chrysanthemum reversed by flowering peonies below an *iroe-honzogan* stiff leaf-and-garland band on the sloping shoulder, the wide flaring neck cast in relief with waves and clouds framing dragons centering *kotobuki* medallions defined in further *iroe-honzogan* and flanked by a pair of large animal mask-and-ring handles with gold accents, all raised on five supports encircling the pedestal base and profiled to resemble scrolling tendrils, the base inscribed *Dai Nihon teikoku Etchu-shu Takaoka Aritame-sha seizo*

26 3/4in (67.8cm) high

\$10,000 - 20,000

Provenance:

William Sargent Ladd (d. 1893) and thence by descent

The history of casting copper alloys in Takaoka, the provincial capital of Etchu (present day Toyama Prefecture), is reputed to date to the early Edo period, the industry encouraged by the local feudal government as a source of income. Around 1830, new sales venues were developed, extending from Edo city to the northern-most part of the Japanese archipelago, eventually expanding to overseas export markets during the Bakumatsu era.

3278

**An inlaid bronze charger**

**By the Kumaya workshop, Meiji period (late 19th century)**

Set on a low ring foot and decorated with three immortals inlaid in bold relief in gold, copper and bronze, the background decorated with a landscape carved in sunken relief with gold and copper highlights, signed *Kyoto Kumaya zo*

13 1/8in (33.3cm) diameter

\$1,500 - 2,500

3279

**A large bronze suiban**

**Meiji period (late 19th century)**

Of *matsukawabishi* form with a thick everted rim and raised on four short scroll supports, each exterior side panel cast with a sunken reserve centered by a flying crane on a *seigaiha*-patterned ground

34 1/4in (87cm) long

\$1,000 - 1,500



3277





3278



3279



3280



3281

Property of a New York lady

3280

A massive bronze mirror with black lacquer case

By Fujiwara Yoshitsugu, Edo period  
(19th century)

Of typical form cast and carved with bamboo, pine, cranes and *minogame* on a rocky shore, the mirror face applied with a reflective layer of tin, handle wrapped in bamboo, raised signature 'Tanaka' Iga (no) Kami Fujiwara Toshitsugu; the black lacquer mirror case decorated with family crests in gold *hiramakie*, edges *fundame*  
17 3/4in (45.2cm) long, the mirror  
\$800 - 1,200

Property of various owners

3281

A large animalier bronze basin

By Genryusai Seiya, Meiji period (late 19th century)

Cast in high relief with a frieze of turtles clambering up the sides and forming an irregular rim as well as serving as short supports, the details chiseled, the patina of blackish brown color, signed *Genryusai Seiya-zo*  
7 1/2in (18.4cm) high; 10 3/4in (27.2cm) wide  
\$4,000 - 6,000



3282

3282

A small bronze kogo (incense container) in the form of a turtle

Meiji period (late 19th century)

Cast and finished in two shades of bronze and worked on the surface to resemble the natural texture of the turtle's shell and pebbly skin, the top half of the shell removable to reveal the inner container for incense, interior lacquered gold, illegibly signed on the underside

2 3/4in (7cm) long

\$1,200 - 1,800



3283

3283

A bronze model of a puppy playing with a turtle

By Ryuki (Nogami Tatsuo) (1865-1932), Meiji period (late 19th century)

Cast and finished in two shades of bronze as a puppy playfully standing on the back of a turtle, signed on the underside of the turtle *Ryuki*

6in (15.2cm) long

\$3,000 - 5,000

Ryuki was best known for his bronze figures of tortoises. He worked for the Imperial Household Agency and was mentioned in a 1910 article on metalwork entitled *Japanese Art and Artists of Today*.



3284

3284

A bronze turtle group

By Murata Seimin, Meiji period (late 19th century)

Cast as a large turtle surrounded by numerous smaller turtles all clambering up the side of a lotus blossom fixture, possibly intended as a lamp base, patinated dark greenish brown, sealed on the underside of the large turtle *Seimin chu*

11 1/2in (29.2cm) wide

\$2,500 - 3,500

3285

A bronze model of two tigers

By Mitani, Meiji period (late 19th century)

Cast as two stalking tigers on a riverbank, the tiger stripes finished in smooth patches alternating with *ishime*, eyes inlaid in glass, signed *Mitani tokusei* and with a fitted wood base

19in (48.3cm) wide

\$2,000 - 3,000



3285

3286

A bronze model of an oni

Meiji period (late 19th century)

Cast and carved on the surface as a powerfully built *oni*, kneeling on one knee and holding a large lotus basin aloft, dressed in a brocade apron and britches carved with dragon, phoenix and peony scroll roundels, the apron gathered at the front by a sash held in place with an oni mask, an intro hanging at his side, the details picked out in gilt

17 3/4in (45.2cm) high

\$7,000 - 9,000



3286

3287

A massive bronze figure of a shishi

Meiji period (late 19th century)

Cast in a dynamic pose looking to the right with its front right paw raised, its curly mane and tail moving as if blown by the wind, the mouth clenched in the seed syllable "um", set on a modern stone base

28in (71) cm high, 40in (101cm) long, figure only

\$15,000 - 25,000



3287





3288



3288

**A pair of bronze figures of Jo and Uba**

**By Masayoshi, Meiji period (late 19th century)**

Each cast in bronze as the elderly couple from the story of Takasago, Jo shown wearing formal robes and *hakama* as he shields his eyes looking into the sun, Uba in a long outer robe decorated with pines and a paper crane, both with a separately cast walking stick, the details finely carved and finished to a dark brown patina, each signed *Masayoshi saku*

With a wood storage box inscribed on the cover *Takasago no zu*

7 3/8in (18.7cm) high, the largest

\$2,000 - 3,000

3289

**A bronze figure of a peasant**

**By Genryusai Seiya, late Meiji period (early 20th century)**

Cast as an old woman stooped under the weight of a large frame-pack of brushwood, her task aided by the use of a walking stick, sealed on the base *Seiya sei*

12 1/4in (31.4cm) high

\$1,200 - 1,800



3289



3290

3290

**A bronze figure of a warrior**

**20th century**

Cast as a warrior in mid stride with a polearm under his right arm and a tray in his left hand, his formal robes decorated with gilded family crests, the back of his left leg illegibly signed

13in (33cm) high

\$1,000 - 1,500

3291

**A bronze model of a warrior**

**By Akasofu Gyokko, Meiji period (late 19th century)**

Set on a low wood stand, in an aggressive stance, wearing an armored headband and cuirass decorated with the chrysanthemum crest and a *haori* with the sleeves tied at the back, one hand raised, wielding a sword, the other clutching the hilt of another sword, a *tanto* tucked into this belt at the front, signed in a rectangular reserve *Gyokko*

17 1/2in (44.5cm) high, figure only

\$3,500 - 4,500

3292

**A miniature damascened iron kodansu**

**By the Komai Company, Meiji/Taisho period, 1910-1915**

Decorated in gold and silver *nunomezogan* with a dragon to the top, cranes on the sides, birds-and-flowers to the reverse, the front with a pair of hinged doors featuring a landscape with a temple complex and opening to one large and three small removable drawers with further landscape and bird-and-flower inlay, all raised on a stepped base with four bracket-feet decorated with scrolling ivy below a floral band, the base signed *Nihon koku Kyoto-ju Komai-sei* in a seal beneath a dragonfly

2 3/4in (7cm) high

\$1,000 - 1,500

3293

**A cylindrical bronze koro (incense burner) and cover**

**By Miyabe Atsuyoshi, Meiji period (late 19th century)**

Cylindrical and set on three low feet, the cover decorated with five cranes in flight in silver, *shibuichi* and copper *takazogan*, the details finely carved, the body of the burner designed with a rocky seascape with crashing waves carved in *katakiribori*, a lone stalk of reeds rendered in gold, copper and *shakudo takazogan*, silver liner, signed on the underside *Dai Nihon Kyoto ju Ikkodo Miyabe Atsuyoshi and kao*

3 3/4in (9.5cm) high

\$2,000 - 3,000



3291



3292



3293



3294



3295

Property of a New York lady

3294

A bronze and mixed metal incense burner

By Miyabe Atsuyoshi, Meiji period (late 19th century)

Cast in bronze and designed as a gourd, with leafy tendrils in copper trailing down the stem and falling across the body as insects climb across and alight on the surface, the removable pierced cover formed by a grouping of leaves topped with a mantis in relief, all rendered in gold, silver, copper and *shakudo*, signed *Miyabe zo*; fitted to a wood stand 8 3/4in (22.2cm) high, including stand

\$4,000 - 6,000

3295

An articulated bronze incense burner in the form of a grasshopper  
By Watanabe, Meiji period (late 19th century)

Cast and carved as a grasshopper, the legs and antennae fully articulated and the wings removable to reveal an ash basin in the hollow thorax of the insect, signed on a rectangular silver reserve on the underside *Watanabe*

5 1/2in (14cm) long

\$1,500 - 2,000



3296

Property of various owners

3296

A set of copper tanzaku (poem slips)

By Unno Yoshihiko (1884-1969), Taisho period (early 20th century)

Each a rectangular copper plate carved on the surface with various representative scenes from six of the twelve months in *katakiribori* and *kebori* with highlights of gold and silver *zogan*, signed *Yoshihiko*, *Yoshihiko koku* or *Yoshihiko to*

With a fitted stacking *tomobako* inscribed on the cover *Junikagetsu [] tanzaku* and with a description of the design for each month and signed *Tokoshi Yoshihiko saku* and sealed *Yoshihiko*  
 14 1/4 x 2 3/8 x 1/16in (36.2 x 6 x .15cm)

\$7,000 - 9,000

Yoshihiko was a student of both Unno Yoshimori (1785-1862) and Unno Shomin (1844-1915). After graduating from the Tokyo School of Fine Arts, he became an instructor there.

The designs for each month are as follows:

January -young pine  
 February -blossoming plum  
 March -blossoming peach  
 April -bracken ferns  
 May -Boy's Day kite  
 June -fireflies





3297



3297 (another view)

3297

An inlaid iron koro (incense burner) and cover

By Ikkoku Kajima II (1846-1925), Meiji period (late 19th century)

The iron body of square *bombé* form set on four cabriole legs and applied with two upright loop handles and fitted with a slightly domed cover surmounted by a magnolia-bud finial, the body decorated with two kidney-shaped panels with a heron on a willow branch above blossoming flowers and a kingfisher and chrysanthemums, all designed in gold, silver, copper and *shakudo takazogan* on a *shibuichi* ground, the surrounding areas and cover decorated with tightly scrolling vines and chrysanthemum and cherry florets in gold and silver *nunomezogan*, the handles with geometric patterns and cherry-blossom lozenges and the rim with a band of key frets also in gold *nunomezogan*, the finial silver with leaves in silver, *shakudo* and gold, signed in seal form on the underside *Mitsutaka*; silver liner

6 1/2in (16.5cm) high

\$18,000 - 25,000

For a similar incense burner by Ikkoku, see Oliver Impey and Malcolm Fairley, eds., *The Nasser D. Khalili Collection, vol. 2, Metalwork, Part 1* (London, 1995), no. 45



3298



3299



3300



3301

## Ceramics

3298

Two porcelain dishes

Hizen ware, Imari type in Kakiemon style, Edo period (circa 1700)

Each moulded with a barbed rim and decorated in polychrome enamels and gilt over a clear glaze, the first painted on the interior with a pair of beauties walking with floral bouquets and chrysanthemum and prunus, the center with a single peach, the exterior painted with floral flourishes; the second dish painted on the interior with phoenix roundels and chrysanthemum sprays and a cloud band and floret in the cavetto, the exterior rim with a band of foliate scroll and the foot with linked tendrils, a collection sticker on the foot  
 5 7/8in (15cm) diameter, the largest  
 \$1,500 - 1,800

Provenance:

ex Dorothy-Lee Jones collection, the second dish

3299

A porcelain dish

Hizen ware, Edo period (late 18th century)

Set on a high ring foot and moulded on the interior with a pattern of swirling clouds emanating out from the central roundel and decorated in underglaze cobalt with a serpentine dragon in flaming clouds, the reverse painted with a cash and comb pattern  
 7 3/4in (19.7cm) diameter  
 \$1,000 - 1,500

Property of a New York collector

3300

An Imari bowl

Meiji period (late 19th century)

The interior decorated in underglaze blue, polychrome enamels and gilt with a landscape medallion bracketed by crane reserves on a patterned ground below a cobalt blue diaper-pattern rim band, the exterior with gilt and red enamel floral scrolls silhouetted against a mirror black ground, a flower cipher centering the base  
 7 1/8in (18.3cm) diameter  
 \$1,000 - 1,500



3302



3303

#### Other properties

**3301**

**A porcelain stick-neck vase  
Hirado ware, 19th century**

The globular body decorated in underglaze blue with an elephant walking towards a stream, the landscape dominated by a banana plant and a large pine tree issuing from rockwork, all above an overlapping jeweled stiff-leaf band encircling the tall foot ring

*10 3/4in (27.3cm) high*

**\$1,000 - 1,500**

**3302**

**A stoneware tea bowl named Akebono  
(Frosty Morning)**

**Edo period (17th century)**

The shallow bowl with a slightly everted rim and covered in a white glaze with a blue tinge in areas where the glaze pools and blushes of pink overall, the interior and the foot with the remains of sand pads from firing

With wood storage box inscribed by Mujin Sosa  
*5 7/8in (15cm) diameter*

**\$3,000 - 4,000**

Provenance:

purchased from the Sunkoro Gallery, Fukuoka in the 1970s

Mujin Sosa (1901-1979) was the 13th master of Omote Senke School of Tea.

**3303**

**A set of five stoneware mukozuke  
Hagi ware, Edo period (19th century)**

Molded as large leaves and set on a tall splayed ring foot, the surface details incised and covered in gray ash glaze and with a clear over-glaze showing green where it has pooled

With wood storage box

*7in (17.8cm) long*

**\$1,000 - 1,500**





3304



3305



3306



3307

3304

**A ceramic model of Daruma**

**20th century**

The historical figure shown standing in his voluminous robes gathered at his chest, holding a fly whisk and looking to the left, his ears pierced with two large metal hoops, with illegible signature incised on base

*14in (35.5cm) high*

**\$800 - 1,200**

Property from the collection of Dr. James A. Rose

3305

**A ceramic incense burner and cover**

**Taisho period (20th century)**

Earthenware finished to resemble russet iron and decorated with grape vines and leaves in relief with silver enamel, fitted with a pierced silver chrysanthemum cover

*4 1/2in (11.4cm) diameter*

**\$600 - 800**

Property of a New York lady

3306

**An earthenware bowl and a porcelain dish**

**Edo/Meiji period (19th/late 19th century)**

The bowl decorated in red enamel and gilt on the interior with a central dragon roundel surrounded by a scene of the Seven Sages in the bamboo grove with attendants, the exterior decorated with tigers stalking through bamboo, signed on the foot *Kutani Kyokuzan*; the dish painted in polychrome enamels and gilt over a clear glaze with a large chrysanthemum and blossoming plum branches and long-tailed birds

*7 3/8in (19.7cm) diameter, the bowl*

*8 1/2in (21.6cm) diameter, the dish*

**\$800 - 1,200**

Property of various owners

3307

**A Satsuma incense burner**

**Meiji/Taisho period (late 19th/**

**early 20th century)**

The square-sided vessel set on four scroll feet and decorated in polychrome enamels and gilt over a clear, crackled glaze with phoenixes and chrysanthemums against a ground of floral lozenges or stylized waves, the top surface painted with chrysanthemum tendrils, the feet with blossoms, fitted with a pierced silver cover chased with panels of elaborate sprays of chrysanthemum and bell flower

*5 1/2 x 5 1/2 x 4 1/2in (14 x 14 x 11.4cm)*

**\$1,200 - 1,800**

3308

**A miniature Satsuma vase**

By Kizan, Meiji period (late 19th century)

Of elongated baluster form with a flared mouth, decorated in polychrome enamels and gilt on a clear crackle glaze with two large panels of chrysanthemums and butterflies and beauties with children enjoying an evening stroll, the surrounding areas with geometric designs, millefleur and a band of formal lappets, the neck with auspicious emblems below a band of chevrons, signed *Kizan* and with the Yasuda company mark

5 7/8in (15cm) high

\$1,800 - 2,500



3308

3309

**A pair of miniature Satsuma vases**

By Yabu Meizan, Meiji period

(late 19th century)

The ovoid vases each with everted mouth and set on a splayed foot and decorated in polychrome enamels and gilt over a clear, crackled glaze with continuous designs of a Daimyo procession enacted by boys, the shoulder painted with a band of chrysanthemum heads and the foot with geometric patterns, signed on the foot in gilt *Yabu Meizan*

3in (7.5cm) high

\$1,500 - 2,000



3309

3310

**A small Satsuma cricket cage**

By Kinkozan, Meiji period (late 19th century)

The reticulated vessel formed as a cage suspended in a *furoshiki* cloth, and painted in polychrome enamels and gilt over a clear, crackled glaze with panels of men and women in elegant pursuits and utensils for flower arranging and the tea ceremony, the surrounding areas decorated with flower heads, the cover surmounted with a floral finial, signed *Kinkozan zo*

3 3/4in (9.5cm) high

\$800 - 1,200



3310

3311

**A small globular Satsuma vase**

By Kinkozan, Meiji/Taisho period (early 20th century)

Painted in polychrome enamels and gilt over a clear, crackled glaze with flower-shaped panels of beauties and children enjoying blossom viewing, the surrounding areas painted with a profusion of flower heads and wisteria on a trellis, the feet with formal floral flourishes below scattered cherry florets, signed *Kinkozan zo*

3 1/2in (8.9cm) high

\$1,000 - 1,500



3311



3312

3312<sup>2</sup>

**A small Satsuma bowl**

**By Hozan, Meiji period (late 19th century)**

Painted in polychrome enamels and gilt over a clear, crackled glaze decorated in the interior with a beauty, her attendant and two boys strolling in a garden, the interior rim painted with a lozenge band, the exterior with clusters of chrysanthemum heads, signed in gilt *Hozan* and with the Shimazu family crest

4 1/4in (10.7cm)

**\$800 - 1,200**

3313

**A Satsuma cobalt bowl and vase**

**Each by Kinkozan, Meiji period (late 19th century)**

The bowl painted on the interior with a shaped panel of two samurai conferring beneath an autumn maple tree, the surrounding areas painted with floral patterns, signed *Kinkozan zo*; the vase with faceted sides and decorated with three rectangular panels containing samurai, beauties and blossoming flowers, all raised in relief, the surrounding areas painted with lozenge patterns, key frets, clouds and flower heads in gilt, signed *Kinkozan zo*

4 7/8in (12.4cm) diameter, 4 7/8in (12.4cm) high

**\$2,000 - 3,000**

3314

**A Satsuma bowl**

**By Hododa, Meiji period (late 19th century)**

The deep sided bowl decorated in polychrome enamels and gilt over a clear crackled and cobalt glaze, the interior painted with numerous people enjoying cherry blossom viewing near a temple, the exterior with kidney shaped and fabric swathe shaped panels of floral and geometric design, signed *Dai Nihon Hododa zo* and Satsuma family crest

6 1/8in (15.6cm) diameter

**\$1,800 - 2,500**

3315

**A square Satsuma bowl**

**By Hododa, Meiji period (late 19th century)**

The rounded square bowl painted in polychrome enamels and gilt on a clear crackled glaze, the interior painted with a panoramic view of the great shrine at Nikko and its environs with a procession of nobles exiting the main gate, the rim painted with Tokugawa family crests and chevrons, the exterior painted with flying apsara holding instruments above a band of hollyhocks, signed *Bijitsu hin Daioo Dai Nihon Satsuma Hododa Shizando* and with Shimazu family crest

7 7/8in (20cm) wide

**\$4,000 - 5,000**

3316

**A Satsuma bowl**

**By Taizan, Meiji period (late 19th century)**

Of rounded square form and set on a ring foot, painted in polychrome enamels and gilt on a clear crackle glaze with fan-shaped panels of ladies and gentlemen in indoor and outdoor pursuits, against a floral ground, the exterior similarly decorated, signed *Dai Nihon Taizan ga*

4 3/8in (11.1cm) wide

**\$2,800 - 3,200**

3317

**A Satsuma bowl**

**By Yusando, Meiji period (late 19th century)**

Painted in polychrome enamels and gilt over a clear crackled glaze with a group of vendors and patrons gathered in a central square, the surrounding area in a lozenge pattern, the exterior with Tokugawa family crests with *karakusa* and hollyhocks, signed *Hoshu ga* and sealed (for the design) and signed *Yusando*

6 1/4in (15.9cm) diameter

**\$2,000 - 3,000**

3318

**A Satsuma bowl**

**By Yozen, Meiji period (late 19th century)**

Of shallow form with foliate rim, decorated in polychrome enamels and gilt over a cream crackled glaze with shaped panels of various landscape and figural designs, the surrounding areas with a floral motif, the lip of the vessel with a band of scrolling vines, signed *Toto Yozen*

6 1/4in (15.9cm) diameter

**\$1,500 - 2,500**





3313 (part lot)



3314



3315



3316



3317



3318



3319

3319

**An unusual Satsuma vase**

**By Kinkozan, Meiji period (late 19th century)**

Of ovoid form with a flared mouth and painted in gilt, silver and red enamels on a brown and flambe glaze with dragon fish flying over crashing waves, the neck with a key fret band and the foot with a band of floral scroll, impressed seal *Kinkozan*

6 1/2in (16.5cm) high

\$2,500 - 3,500



3320

3320

**A pair of large Satsuma vases**

**Meiji period (late 19th century)**

Each tall ovoid body richly decorated in gilt and polychrome enamels over a clear crackled glaze with two large figural panels with complimentary scenes featuring Kamakura era warriors or a scene from a Chinese narrative with Shoki (Zhong Kui), all on a brocade patterned ground composed of butterfly and geometric reserves within thick gilt foliate frames repeated on the waisted neck below a *shippo-tsunagi* band at the rim, the base with traces of a large signature cartouche

23 3/4in (60cm) high

\$5,000 - 7,000



3321

3321<sup>□</sup>

**A massive Satsuma charger**

**By Kakimoto, Meiji period (late 19th century)**

Decorated in polychrome enamels and gilt over a clear crackled glaze with three scholars conversing, while a fourth arrives on horseback, a temple complex amid a mountainous landscape in the distance, the rim painted with an elaborate geometric band containing flower heads, reverse with floral scroll accents, signed *Kakimoto sei*

22 1/4in (56.5cm) diameter

\$1,000 - 1,500

# **Studio Ceramics**

Lots 3322 - 3361







3322



3323



3324



3325



Property of California collector

3322

A large stoneware bowl  
By Hamada Shoji (1894-1978)

Covered in a rich black-brown tenmoku glaze with kaki-trailed decoration along the interior rim

17 1/4in (43.8cm) diameter

\$3,000 - 4,000

Provenance:  
purchased from the artist

The most celebrated 20th century Japanese potter, Hamada studied under the porcelain artist Itaya Hizan at the ceramics department of Tokyo Technical College, graduating in 1916. Through his work thereafter at the Kyoto Ceramics Research Institute he met Tomimoto Kenkichi and Kawai Kanjiro. Hamada met Bernard Leach in 1918 and traveled to England with Leach in 1920 where they constructed the first Japanese style climbing kiln built in the West at Leach's pottery in St Ives. Returning to Japan in 1924 after extensive traveling, Hamada settled in the pottery town of Mashiko and together with Kawai and Yanagi Soetsu founded the Japan Art Association in 1926 and established the Japan Folk Art Museum in 1936. Hamada was designated a Living National Treasure in 1955.

Property from a New York estate

3323

A press-molded stoneware rectangular bottle vase  
By Hamada Shoji (1894-1978), circa 1960

Glazed in temmoku style with a wax-resist decorated roundel on either side with an iron oxide brushwork iris, with printed label

With box signed and sealed by the artist's son

9 1/4in (24.1cm) high

\$1,500 - 2,000

3324

A press-molded stoneware rectangular bottle vase  
By Hamada Shoji (1894-1978), circa 1965

Glazed in temmoku style with wax-resist green iris decoration within a rectangular panel on either broad side

With box signed and sealed by the artist's son

9in (22.9cm) high

\$3,000 - 5,000

3325

**A press-molded stoneware rectangular bottle vase**

**By Hamada Shoji (1894-1978), circa 1967**

Glazed in temmoku style with wax-resist brushwork panels of iris over feldspathic white glaze

With box signed and sealed by the artist's son  
7 3/4in (19.7cm) high

\$3,000 - 5,000



3326

3326

**A stoneware circular dish**

**By Shimaoka Tatsuzo (1917-2007), 20th century**

With spiraling design in white and brown temmoku glaze, impressed with potter's seal 'ta' on base

With *tomobako* signed and sealed by the artist  
14 1/2in (36.8cm) diameter

\$800 - 1,200



3327

3327

**A stoneware square plate**

**By Shimaoka Tatsuzo (1917-2007), 20th century**

The rim decorated with inlaid rope technique, brown glazed center with ash-glazed poured cross decoration, impressed potters seal 'ta' on base

With *tomobako* signed and sealed by the artist  
10 3/4in (27.3cm) wide

\$800 - 1,200



3328

3328

**A large glazed stoneware vase**

**By Shimaoka Tatsuzo (1919-2007), 20th century**

Of elongated ovoid form with a ridge encircling the shoulder and a flared mouth, in gray ash glaze with two stalks of stylized bamboo brushed in iron oxide, impressed on the underside with the potter's seal *ta*

With *tomobako* signed, sealed and inscribed by the artist

13 1/4in (33.7cm) high

\$1,500 - 2,000



3329



3330



3331 (part lot)



3332



3333

3329

A glazed stoneware bowl  
By Shimaoka Tatsuzo (1919-2007),  
20th century

Of tall form with slightly waisted sides in a gray ash glaze, decorated in inlaid rope technique, impressed on the underside with the potter's seal *ta*

With *tomobako* signed, sealed and inscribed by the artist

3 5/8in (9.3cm) high

\$700 - 1,000

3330

A small glazed stoneware bowl  
By Shimaoka Tasuzo (1917-2007),  
20th century

Of shallow form with flared lip, in a gray ash glaze, the outer rim decorated with inlaid rope technique, impressed potters seal *ta* on base

With *tomobako* signed, sealed and inscribed by the artist

6 1/8in (15.6cm) diameter

\$600 - 800

Another property

3331

A group of three studio ware sake cups

a) Mashiko ware sake cup (guinomi) by Murata Gen (1904-1988)

With short curved sides thinning to a slightly flared rim and covered in speckled greenish-gray glaze splashed with white and brown iron oxide, the unglazed buff-colored ring foot and base with impressed *artist's mark*

With *tomobako* signed and sealed by the artist

3in (7.5cm) diameter

b) A Shino ware sake cup (guinomi) from the Shuzan kiln

Of irregular shape, the thick milky-white glaze with the characteristic grey patches and 'crawling' texture exposing the red clay body and stopping short of the base, incised *Shu* near the wide foot

With *tomobako* signed and sealed by the artist

2 1/2in (6.3cm) diameter

c) A Bizen sake cup (guinomi), circa 1990

The tapering sides flaring to a cupped mouth and applied with a mottled brown glaze with splashes of ochre stopping short of the short foot ring stamped *Ozan/Kamoyama* to the center

With *tomobako* signed and sealed by the artist

2 1/4in (5.8cm) diameter

\$600 - 800

Property of a California collector

3332

A large stoneware bowl  
By Shimaoka Tatsuzo (1919-2007)

The sloping interior with a slightly cupped rim framing an inlaid overall pattern of linked flower-heads on a gray-green patterned ash glaze ground

With *tomobako* signed, sealed and inscribed by the artist

21 1/8in (53.7cm) diameter

\$2,500 - 3,500

Property from the Estate of John and Betty Menke

3333

A large gourd shaped stoneware vessel and cover

By Miyajima Masayuki (b.1953), 20th century

Designed to resemble a gourd with faceted sides and slightly over-hanging cover with a stem finial, the iron glaze of reddish hue with iridescent patches, showing black where the glaze is thin, glazed on the interior

11 3/4in (30cm) high

\$800 - 1,200

Miyajima Masayuki is a Mashiko potter and was apprenticed to Shimaoka Tatsuzo (see lots 3326-3330, 3332) starting in 1981. He has participated in numerous ceramic exhibitions such as the Koku Ten and the Mingei Kan Ten.



Property of various owners

3334<sup>□</sup>

A Bizen flower vase (*hanaire*)

By Kaneshige Toyo (1896-1967)

The slender triangular body fashioned as a length of bamboo with the segments defined by heavily incised horizontal bands accented with three small circular 'disks' below the compressed mouth rim, partially covered with rough patches of crusty ash embodying *tsuchiaji*, the base with an incised potter's mark

With *tomobako* signed and sealed by the artist

9 7/8in (25.1cm) high

\$2,000 - 3,000



3334

3335<sup>□</sup>

A Bizen flower vase (*hanaire*)

By Kaneshige Toyo (1896-1967)

Constructed as a triangular length of bamboo with the sheath scars formed by freely incised horizontal bands, the uppermost applied with three small circular 'buds', the body and thick inverted mouth with a natural glaze of 'sesame' drips and patches of ash, the potter's mark on the base

With *tomobako* signed and sealed by the artist

9 3/8in (23.7cm) high

\$2,000 - 3,000



3335

3336

A stoneware tea bowl

By Kaneshige Michiaki (1934-1995)

A deep bowl with a slightly waisted rim, the surface finished in the traditional *Bizen* style, showing straw flash markings in the interior and on the foot, impressed potter's mark on the foot

With *tomobako* inscribed, signed and sealed by the artist

5in (12.7cm) diameter

\$700 - 900



3336

Provenance:

purchased from the artist in 1971

Michiaki was the son of Kaneshige Toyo and became head of the kiln after his father's death in 1967. His work has been included in exhibitions in the Tokyo and Kyoto National Museums of Modern Art, Vallauris, France, New Zealand, Australia and the United States. He was awarded the prestigious Japan Ceramics Society award in 1980.

Property from the Estate of John and Betty Menke

3337

Two stoneware vases

By Kaneshige Sozan (1901-1995)

Both vessels decorated with gray ash glaze in Bizen style, the first of tall tapered form with faceted edges, the second of cylindrical faceted form with two bands of rope detail, both with inscribed potter's mark

15 1/2in (39.2cm) high, the first

9 1/4in (23.5cm) high, the second

\$1,500 - 2,000



3337



3338



3339



3340



3341



Property of other owners

3338

**A stoneware vase**

**By Kaneshige Sozan (1901-1995)**

Of square faceted form with flared mouth decorated with a gray ash glaze in Bizen style, incised potter's mark

12 1/4in (31cm) high

\$1,000 - 1,500

3339<sup>□</sup>

**A Bizen cylindrical flower vase**

**By Fujiwara Kei (1899-1983)**

Potted with a thick rim and applied with a pair of small lug handles at a slightly everted shoulder defined by narrow incised bands, the natural ash glaze with mottled green and brown shading to dark crusty patches, the base with the potter's mark

With *tomobako* signed and sealed by the artist  
9 3/4in (24.8cm) high

\$1,200 - 1,800

3340<sup>□</sup>

**A Bizen cylindrical flower vase**

**By Fujiwara Kei (1899-1983)**

The tall thickly potted body with two lug handles mounted to the neck at the shallow shoulder formed by slightly raised and incised horizontal bands, covered with multiple ash deposits and patches of firing 'flash' marks, the base with incised potter's mark

With *tomobako* signed and sealed by the artist  
9 7/8in (25.3cm) high

\$1,200 - 1,800

3341

**A Bizen hanaire in bamboo form**

**By Konishi Toko I (1899-1954)**

Modeled as a section of bamboo with nodes of new growth and splashed with a gray ash glaze showing iridescent red patches in the unglazed areas, signed on the foot *Toko*

With *tomobako* signed, sealed and inscribed by the artist  
11 5/8in (29.5cm) high

\$800 - 1,200

3342

**A group of three studio ware cups**

**20th century**

a) A Bizen sake cup by Kakurezaki Ryuichi (b. 1950), the cylindrical cup with a slightly curved contour above a flange-like projection and raised on a wide foot ring, covered in a mottled ash glaze of ochre and russet hue, the *artist's mark* incised to one side

b) A ceramic sake cup by Ito Sekisui (b. 1941), of cylindrical shape slightly indented to the center and with contrasting black and red coloration, the recessed base signed *Sekisui*

c) A Shigaraki tea cup by Kanzaki Shiho (b. 1942), with tapering sides encircled by raised horizontal bands and applied with a yellow-green and buff-russet ash glaze stopping short of the incised *artist's mark* above the small unglazed foot exposing the grainy buff-colored clay body

Each with *tomobako* signed and sealed by the artist

3in (7.5cm) diameter, the largest

\$800 - 1,000



3342

Property from the Collection of Edmund M. Kaufman

3343

Two Bizen stoneware vessels

By Takahara Shoji (1941-2000)

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

b) A *tebach*i, the low bowl and loop handle partially covered in an ash glaze with occasional *hi-iro*, an incised potter's mark on the base  
With *tomobako* signed and sealed by the artist  
6 1/2in (16.5cm) high

\$1,000 - 1,500

Provenance:

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

*tebach*i purchased at Japan Art, Frankfurt,  
June 20, 1989

Property of various owners

3344

A stoneware jar and cover

By Jeff Shapiro (b.1949), 1980s

The slab built vessel incised on the surface and applied with two small handles, the cover with a conical finial and applied on the underside with three stays, covered in ash glaze with areas of straw flashes, incised with the potter's mark on the underside

7 1/2in (19.1cm) high

\$1,000 - 1,500

Reputedly this form was inspired by the terracotta warriors of the Han dynasty found in Qinshihuangdi's tomb.

Jeff Shapiro's work has been exhibited extensively in Japan and the United States.



3343



3344





3345

3346

3347

## Other Kilns

3345

A ceramic sake cup and bottle  
Furutani Michio (1946-2000)

a) An Iga-style *guinomi*, the grainy buff clay body exhibiting the natural flowing vitrified glaze of blue and gray hue partially obscuring the *artist's mark* near the foot

With *tomobako* signed and sealed by the artist  
2 1/8in (5.3cm) high

b) A Shigaraki-style *tokkuri* with a natural ash glaze over an ovoid body with a waisted neck flaring at the rim and with scorch marks accenting the indentations on the sides, the foot inscribed *Michi*

With *tomobako* signed and sealed by the artist  
5in (12.8cm) high

\$600 - 800

3346

An Iga ware tea bowl (chawan)  
Tanimoto Kei (b. 1948)

Of *kutsu* shape with the irregular contour carved and impressed with abstract designs and applied with splashes of translucent green, white and charcoal-hued glaze contrasting with the natural clay body burnt red in firing, with occasional gold lacquer accents, the artist's mark of three circles visible near the thick foot ring

With *tomobako* signed, sealed and inscribed by the artist  
5 3/8in (13.7cm) diameter

\$1,000 - 1,500

3347

A Seto temmoku chawan named Kan (Barrier)  
Kato Shunji (1882-1997) and  
Moriyama Kankei (1889-1956)

Of classic form with a thin flared rim and raised on a small ring foot, the exterior brushed in iron oxide with an *enso* and inscribed *muso*, signed *Seiryō* (Moriyama Kankei) above a *kakihan*, all on a ground of translucent pale green glaze with a fine crackle pattern and stopping short of the foot to exposing the buff-clay body impressed near the bottom with the *potter's mark*

With a *tomobako*, the lid labeled *Enso temmoku* and stamped *Daitokuji*, the underside inscribed *Kan/Daitokuji Kankei [o] [sho] moji/Fusen*, the side inscribed *Seto temmoku*, signed and sealed *Shunji*

5in (12.5cm) diameter

\$800 - 1,000

Moriyama Kankei (Kankei Jokin, 1887-1955), pen name of *Seiryō*, became the 505th abbot of Daitoku-ji and 10th chief abbot of the Ryugen-in, a sub-temple of Daitoku-ji in 1952.

Fusensai (Matsuo Sogo, 1899-1980), the person who named the tea bowl and inscribed the box, was the tenth master of the Matsuo school of tea, based in Nagoya.

3348

A temmoku sake cup  
Kamada Koji (b. 1948)

With sharply tapering sides thinning at the rim, covered in an iridescent 'yuteki' (oil-spot) temmoku glaze of lustrous blue-black shading to a gold-suffused russet brown repeated on the exterior, a bold horizontal black 'oil-spot' band immediately below the slightly flaring rim, the *artist's seal* impressed near the tall foot ring

With *tomobako* signed, sealed and inscribed by the artist  
3in (7.5cm) diameter

\$600 - 800

3349

**A carved stoneware vase**

By Kaneta Masanao (b.1953)

Of abstract rectangular form, the sides sculpted roughly, with white *hagi* glaze and incised potter's mark

With *tomobako* signed and sealed by the artist  
8 1/2in (21.5cm) high

\$1,000 - 1,500

Provenance:

previously sold Bonhams, London, November 11, 2003, lot 172

Kaneta Masanao is an eighth-generation Hagi potter known for sculpting rather than throwing his tea wares.



3348

3350

**Two studio ware stoneware tea bowls**

20th century

a) A stoneware tea bowl by Watanabe Eisen, deep form with exaggerated foot covered in a *hagi*-type ash glaze, the foot cut in typical *hagi* form, impressed with potter's seal *Eisen*

With *tomobako* inscribed, signed and sealed by the artist

5 3/8in (13.7cm) diameter

b) A porcelaineous stoneware tea bowl by

Yokoishi Gagyu (b. 1925), thinly potted Utsutsugawa ware decorated with an underglaze design in white slip, with potter's mark

With *tomobako* inscribed, signed and sealed by the artist  
4 7/8in (12.4cm) diameter

\$800 - 1,200



3349



Exhibited (the second):

Southampton, NY, The Parish Art Museum  
"Japanese Ceramics From Prehistoric Times to The Present", 1978.8.6--9.24

Published (the second):

Andrew Pekarik, *Japanese Ceramics From Prehistoric Times to The Present*, exh.cat., (Southampton, 1978), no.55.

The Gagyu kiln is the only one still producing Utsutsugawa ware in Japan. The kiln is situated between Arita and Sasebo in Mikawachi. A light-colored slip is applied with a broad brush to the earth-brown ground of the thinly potted bowl. The slip is marbled with a wet brush. Yokoishi Gagyu (b. 1925) is the 13th generation head of the kiln.



3350

3351

**A set of five stoneware mukozuke**

Nakazato Kozangama kiln, 20th century

Of *karatsu* type, circular with a square rim pinched at the corners and decorated with brushed iron oxide irises and semi-circles on top of a gray ash glaze, with impressed Kozan kiln mark

With an inscribed *tomobako*

4 3/4in (12.1cm) wide

\$700 - 900



3351





3352

3352

**A stoneware bottle**

**Nagasaki, late 19th/ early 20th century**

Of compressed ovoid form with flared mouth and painted in under-glaze blue with a continuous design of overlapping wisteria stems, the foot encircled by double rings, a single ring around the mouth, illegibly signed on the foot

6in (15.2cm) high

\$800 - 1,200

Exhibited:

Southampton, NY, The Parish Art Museum "Japanese Ceramics From Prehistoric Times to The Present", 1978.8.6--9.24

Published:

Andrew Pekarik, *Japanese Ceramics From Prehistoric Times to The Present*, exh.cat., (Southampton, 1978), no.93.



3353

3353

**A blue-and-white porcelain sake cup**

**Kitaoji Rosanjin (1883-1959)**

The curved sides decorated in shades of underglaze blue with a spray of flowering magnolia reversed by a small butterfly beneath a transparent glaze extending over the short ring foot and base centered by a *seal style signature* in cobalt blue

With a *tomobako* inscribed *hai* (cup) and signed *Rosanjin*

2 3/8in (6cm) diameter

\$600 - 800

Property from a Washington, D.C. collection



3354

3354

**A large stoneware aka-e vase**

**By Fujimoto Yoshimichi (Nodo) (1919-1992)**

Of ovoid form and covered in a creamy white glaze and decorated with blossoming vines in red and green enamels, the interior glazed brown, signed *Yoshi* (No)

With *tomobako* inscribed, signed and sealed by the artist

10 3/4in (27.3cm) high

\$2,000 - 3,000

Fujimoto Noda was designated a living national treasure at the age of 61 years old in 1986.

3355

**A modern porcelain vase**

**By Imaezumi Imaemon XIII (1926-2001)**

Decorated in underglaze cobalt blue and polychrome enamels with a stand of peonies, signed on the underside *Imaemon*

With *tomobako* inscribed, signed and sealed by the artist

8 3/8in (21.3cm) high

\$800 - 1,200

The thirteenth generation Imaezumi Imaemon studied in Tokyo Bijutsu Gakko and was a student of Hirokawa Matsugoro. He was awarded the title of Important Cultural Designation.



3355



Property of various owners

3356

A set of five sake cups

By Takahashi Dohachi, 20th century

Each shallow cup raised on a slightly flaring tall ring foot, the flaring sides decorated in underglaze cobalt blue with two large characters *Ungetsu* followed by a short phrase, the recessed base with an oval seal and signed *Dohachi*

2in (5cm) diameter

\$500 - 700



3356

3357

A set of five Arita dishes and a large bowl

By Tatebayashi Gen'emon (Gen'emon VI, 1928-1990)

The dishes decorated with an underglaze blue pattern of crashing waves, signed on the foot *Gen'emon*; the deep bowl molded in foliate form and painted on the interior with a leafy branch, the rim painted in brown iron oxide, signed *Tiffany Gen*



3357

Both with *tomobako* inscribed, signed and sealed by the artist

6 5/8in (16.9cm) diameter, the dishes; 10in (25.4cm) diameter, the bowl

\$600 - 800

Provenance:

purchased from the artist in 1977

Published (the dishes):

*Koimari no Kokoro: Tatebayashi Gen'emon Sakuhin sho / Ko-Imari*

*Beyond tradition: A Selection of Gen'emon Tatebayashi Works* (Tokyo, 1983) p. 112, fig. 5

*Gen'emon: Gendai design ni aru, ko-imari no kokoro* (Tokyo, 1984) p. 8



3358

3358

Two white glazed porcelain tea objects

Inoue Manji (b. 1929)

a) A small *gunomi* with slightly tapering straight sides carved to the front with a spray of bamboo, the canted foot rim signed *Manji saku* to the center

b) A vasiform *chaire* with a tall cylindrical neck fitted with a slightly domed lid, the recessed foot signed *Manji saku* in cobalt blue

With a *tomobako* signed and sealed by the artist

2 1/2in (6.5cm) high, the largest

\$600 - 800

Inoue Manji, born 1929 in Arita, is a Living National Treasure

3359

A porcelain vase with underglaze blue decoration

By Masamichi Yoshikawa (b.1946)

Of tall rectangular form with two raised edges at the mouth and set on three low feet, decorated with an abstract underglaze blue design

With *tomobako* and wrapping cloth both signed and sealed by the artist

16 1/4in (41cm) high

\$800 - 1,200

Graduating from the Nippon Designer Institute in 1968, Yoshikawa moved to the traditional ceramic center of Tokoname in 1975 to establish his own kiln. Initially inspired by the ceramic wares of the Momoyama period, Yoshikawa produced porcelain decorated with cobalt blue abstract design in the early part of his career, before progressing to the use of celadon glazes.



3359



3360



3361



3362

3360

A porcelain brush pot, a stoneware tea bowl and waterdropper

The bowl by Shin Sang-Ho, Koryo Am kiln, all 20th century

The reticulated brush pot made in imitation of the classic Choson form and covered with a whitish blue glaze with seal on underside; the bowl thinly potted and decorated with impressed patterns in the style of Koryo celadon, with potter's mark; the conical waterdropper decorated with a flying crane and clouds in the style of Koryo celadon, with potter's mark

The first with wood storage box inscribed, signed and sealed by the artist

\$700 - 900

Property from the Collection of Edmund M. Kaufman

3361

A seihakuji porcelain hanabishi

By Fukami Sueharu (b.1947)

The olive-form vase covered in a pale blue-green glaze thinning at the mouth rim and along the edges of multiple sculpted bands encircling the sloping shoulder, an incised signature Sue on the base

With *tomobako* signed and sealed by the artist  
9 1/8in (23.4cm) high

\$2,000 - 4,000

Provenance:

purchased from Frederick Baekeland, March 15, 1987

3362

A large saidei decorated stoneware vase (kaki)

By Miyashita Zenji (1939-2012), dated 1985

Entitled *Toi Fukei* (Distant Landscape), the slender body flaring to a hemispherical base and decorated to the front with an asymmetrical pattern of colored clay applications evocative of a mountain range which continue on the straight-backed reverse, signed *Miyashita* on the base

With a *tomobako*, the lid inscribed with the type, title, signature and seal of the artist, the underside with the date and second signature in Roman letters

21 1/8in (53.5cm) high; 14 1/8in (36cm) wide  
\$4,000 - 5,000

Provenance:

purchased from Frederick Baekeland, March 15, 1987

End of Sale

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**Paddle number (for office use only)**

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

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

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

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

### If successful

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

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

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
Automated Auction Results  
Tel +1 (800) 223 2854 ext. 3400

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

**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*

\* 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.

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND AGREE THAT YOU SHALL BE LEGALLY BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:



紐約亞洲藝術週

# ASIA WEEK

NEW YORK

March 14–22, 2014

**Asia Week New York 2014** is a collaboration among Asian art specialists, 5 auction houses, and 17 museums and Asian cultural institutions in the metropolitan New York area from March 14–22, 2014. Simultaneous exhibitions presented by more than 40 prominent Asian art dealers from the U.S. and abroad, auctions at Bonhams, Christie's, Doyle's, iGavel, and Sotheby's as well as dozens of special events are planned for this period. All exhibitions, auctions, and events will be listed in a comprehensive illustrated guide with maps, available at the participating galleries, auction houses, and cultural institutions in February 2014 as well as on the Asia Week New York web site.

[www.asiaweekny.com](http://www.asiaweekny.com)

## The Arts of the Samurai

Tuesday October 8, 1pm  
New York

Preview  
October 5-7

+1 212 461 6516  
[jeff.olson@bonhams.com](mailto:jeff.olson@bonhams.com)











# Fine Japanese Art

*including two masterpieces  
by Kitaoji Rosanjin (1883–1959)*

Thursday 7 November 2013 at 10.30am & 2.30pm  
New Bond Street, London

**London**

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

**New York**

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

**Tokyo**

+81 (0)3 5532 8636  
akiko@bonhams.com

**Preview:**

Sunday 3 November 10am to 5pm  
Monday 4 November 9am to 7.30pm  
Tuesday 5 November 9am to 4.30pm  
Wednesday 6 November 9am to 4.30pm

**The Edward Wrangham Collection  
of Japanese Art: Part IV**

New Bond Street, London  
Wednesday 6 November 2013 at 10.30am & 2.30pm

**Kitaoji Rosanjin (1883–1959)*****Fuji* (1953)**

Wall painting

Executed in *urushi* (Japanese lacquer)  
and oil paint on paper with gold leaf

112cm x 207cm

£120,000 - £150,000

**Provenance:**

José Manuel de Mello Collection

**Published:**

*Kitaoji Rosanjin on the 50th Anniversary of his Passing*,  
EMI Network Inc., Japan, December 2009

**Exhibited:**

Takashimaya, Tokyo, May 1953  
Takashimaya, Tokyo, December 2009–January 2010  
Takashimaya, Nagoya, February 2010–March 2010



## Impressionist & Modern Art

Tuesday November 5, 1pm  
New York

Preview  
November 1-5

+1 917 206 1685  
[tanya.wells@bonhams.com](mailto:tanya.wells@bonhams.com)

Camille Pissarro  
Le jardin de Maubuisson, Pontoise, la mère Belette  
oil on canvas  
Painted in 1882  
\$1,500,000 – 2,000,000  
Property from the John Flanigan Trust