

Arts of the Samurai

Tuesday October 8, 2013 at 1pm
New York



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New York

Bonhams

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

Preview

Saturday October 5, 10am to 5pm
Sunday October 6, 12pm to 5pm
Monday October 7, 10am to 7pm

Bids

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

To bid via the internet please
visit www.bonhams.com

Sale Number: 21404
Lots 1001 - 1199

Catalog: \$35

Inquiries

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21404

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

Illustrations

Front cover: Lot 1029
First session page: Lot 1011
Second session page: Lot 1054
Third session page: Lot 1125
Back cover: Lot 1012

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mediation and Arbitration Procedures

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

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

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

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

CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

Limited Right of Rescission

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

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

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

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

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

Limitation of Liability

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

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

Consigning Your Property

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

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

Professional Appraisal Services

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

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

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

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

Estate Services

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

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

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, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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 9 without penalty. After October 9 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.



Important Notice to Buyers

Collection & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Wednesday, October 9** 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 14.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th 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) +1 (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) +1 (718) 247 2070
(f) +1 (347) 468 9916 or
c.more@cadogantatfineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) +1 (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 +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

Please note in particular the following:

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized Lots

1028	1034	1040
1029	1035	1041
1030	1036	1042
1031	1037	1043
1032	1038	1044
1033	1039	1045

NOTICES TO ALL BUYERS

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Bonhams Japanese Department will present "Uncovering the Arts of the Samurai" a talk by Andrew Mancabelli, armor restorer and scholar, followed by a handling session of highlights from Arts of the Samurai sale, Sunday October 6 at 2pm. As space is limited please RSVP to events.us@bonhams.com or (212) 644 9143 by Saturday October 5.

Armor

Lots 1001 - 1045





1001



1001



1002

Property of various owners

1001

A Saotome kabuto

By Saotome Ietada, circa 1600

The thirty-two-plate russet-iron bowl in a graceful *heichoazan* profile, the base of each plate fitted with *igaki*, the top with a three-stage copper *tehen kanamono*, the front central plate in *katajiro* style and decorated in black and silver lacquer with a floret flourish, the *mabizashi* with prominent vertical file marks, the interior signed *Saotome Ietada*
\$4,500 - 5,500

Published:

Sasama Yoshihiko, *Katchu kantei hikkei*, (Tokyo: 1985), no. 10

_____, *Nihon no meito, Muromachi jidai sueki yori Edo jidai sueki*, (Tokyo: 1972), pg. 258-259

Property of a New York family

1002

A Neo school suji kabuto

By Neo Yoshikazu, Edo period (18th century)

The twenty-two-plate *suji kabuto* forged in *koseizan* shape and mounted with a four-stage gilt-copper *tehen kanamono*, interior of bowl signed *Yoshikazu* and lacquered gold, the top lame of the *shikoro* with long turn-backs and mounted with stenciled leather, silk piping and gilt-metal family crests, the remainder of *shikoro* now lost
\$2,000 - 3,000



1003



1004

Property of other owners

1003

An iron suji kabuto

Edo period (late 18th century)

A forty-two plate *tenkokuzan kabuto* in russet iron, with an exaggerated swell on the fore-crown, with a four-stage iron *tehen kanemono*, the bowl fitted with a five lame Hineno *shikoro* lacquered black and laced in blue, terminating in small *fukigaeshi* applied with stenciled doe skin and *shakudo* and gilt heraldic crests; the inside of the *shikoro* lacquered gold
\$4,000 - 6,000

1004

An oboshi kabuto and menpo

Edo period (17th century) and later

Comprising twenty-eight plate russet-iron *oboshi kabuto*, applied with a five-stage, gilt, copper and *shakudo* *tehen kanamono*, the *mabizashi* and *fukigaeshi* applied with stenciled doe skin, silk cords and gilt metal family crests, and a *shakudo* and gilt *kuwagata* pierce-carved with chrysanthemum flowers and leaves, gilt-copper *kuwagata* and a large gold lacquer dragon *maedate*, the bowl mounted with a five-lame *kiritsuke iyozone shikoro* lacquered black and laced in navy with colored highlights; with an iron Okina *menpo* forged with deep wrinkles and a separate nose plate, applied with a boar bristle mustache and chin tuft and inscribed in red lacquer on the chin *Muneyoshi saku*, fitted with a three-lame solid plate *yodarekake* lacquered black
\$10,000 - 15,000



1005

1005

A Haruta akoda nari kabuto

By Haruta Mitsusada, Edo period (18th century)

The sixteen-plate iron helmet lacquered russet brown, with a five-stage, gilt-copper, *shakudo* and copper *tehen kanemono*, the *mabizashi* and *fukigaeshi* applied with pebbled leather and trimmed with gilt-copper *fukurin*, the bowl signed *Harutada Mitsusada*, a five-lame solid plate *shikoro* lacquered black and laced in blue with colored highlights, the interior lacquered gold, the *maedate* an elaborate gilt copper rising moon among crashing waves

With Tokubetsu Kicho Shiryō (Important Cultural Material) certificate no. 1468 issued by the Nihon Katchu Bugu Kenkyū Hozon Kai (The Society for the Preservation of Japanese Armor), dated 2005.11.27.

\$3,000 - 5,000



1006

1006

An iron suji kabuto

Edo period (18th century)

The forty-two-plate russet-iron *suji kabuto* mounted with a three-stage russet-iron, gilt and *shakudo tehen kanamono*, fitted with a five-lame solid iron *shikoro* scalloped on the top edges and laced in blue *sugake odoshi* with white, purple and black highlights, small *fukigaeshi* with silvered metal family crests

\$4,000 - 6,000



1007

1007

A Myochin russet-iron suji kabuto

By Myochin Muneyoshi, dated 1829

An eighteen plate *suji kabuto* with high standing *suji* and prominent file marks on the surface and finished with a two-stage copper and *shakudo* chrysanthemum *tehen kanamono*, the *mabizashi* with a black lacquer *fukurin*, the three-lame solid-plate *shikoro* lacquered black and laced in two shades of navy terminating in large *fukigaeshi* applied with stenciled doe skin, silk cord, star rivets and solid silver *matsukawabishi* heraldic crests, trimmed in gilt metal *fukurin* carved in scrolling vines, the interior of the bowl signed *Hirosakiju Myochin ki Muneyoshi* and dated *Bunsei juni tsuchinotono ushi nigatsu (no) hi* (1829.2)

\$3,000 - 4,000

Provenance:

by repute ex collection Hirosaki castle, Aomori



1008

1008

A suji kabuto

Edo period (18th century)

Thirty-two plate, russet-iron *suji kabuto* decorated with vertical file marks on the surface and mounted with a four-stage *tehen kanamono*, the *mabizashi* and *fukigaeshi* trimmed in gilt-copper *fukurin*, fitted with a three-lame *shikoro* lacquered black, the *fukigaeshi* decorated with stenciled doeskin, silk cord and gilt-copper heraldic crests, the interior lacquered gold and inscribed *Myochin Nobuie* and dated *Tenbun ichinen mizunoe tatsu hachigatsu kichijitsu* (1532.8)

\$5,000 - 7,000

This helmet is a skillful work in the style of earlier works by Nobuie, most likely produced by Myochin Munesuke. Munesuke (active late 17th-early 18th century) was a skilled armor restorer and armor connoisseur producing evaluation certificates in the mid-Edo period. This practice afforded him access to the armor holdings of many of the most prestigious families where he was able to study the work of early Myochin masters and subsequently adopt classic techniques in his own work.



1009

1009

A Saika kabuto

Edo period (17th century)

The *okitenugui* helmet constructed of four plates riveted together with chrysanthemum rivets and applied with floral accents on the top plate and divided down the center with a row of spikes with floral collars, the sides and back with foliate crosses, the scalloped peak embossed with wrinkles and fierce eyebrows, fitted with a five-lame gold lacquer Hineno style *shikoro* laced in orange

\$8,000 - 12,000



1010



1010

Property of a Japanese private collector

1010

A nanban kabuto

Momoyama period (early 17th century)

The helmet designed in dark greenish brown lacquer in the form of a Spanish cabasset, decorative gilt-copper button finials fittings around the rim, with a cherry blossom *tehen* fitting, the rear with a special fitting that allows for an *ushirodate* of white yak hair in a base of gilt copper and decorated with the crest of the Tokugawa family carved in relief

\$10,000 - 15,000

Exhibited:

Tokyo, Itabashi Museum, "Katchu, nishi to higashi/ East meets West: European Armor in Japan, Its History and Influence on the Japanese Counterpart", 2009.7

Published:

Itabashi Museum, ed. *Katchu, nishi to higashi/ East meets West: European Armor in Japan, Its History and Influence on the Japanese Counterpart*, exh. cat., (Tokyo: 2009), no. 31, pg. 25



1011



1011

Other properties

1011

An iron momonari kabuto

Edo period (17th century)

Constructed of six russet-iron plates riveted together and decorated on the sides with large centipedes carved in sunken relief and finished in silver and gold *nunomezogan*, the medial ridge pierced with three holes and the *mabizashi* embossed with wrinkles and eyebrows, fitted with a five-lame solid *shikoro* lacquered russet brown and laced in green blue and orange *sugake odoshi*, the *fukigaeshi* applied with silver Tachibana family crests, the front adorned with a later dramatic black and red lacquer centipede *maedate*

\$15,000 - 20,000



1012



1012

1012

An impressive iron kawari kabuto (eccentrically shaped helmet) in the shape of a conch shell
Edo period (18th century)

The russet iron helmet hammered up from a single sheet of iron and worked on the surface to resemble a large conch shell, the *mabizashi* formed by the lip of the shell and lacquered red, fitted with a five-lame solid *shikoro* lacquered gold and laced in red and applied with gilt-copper chrysanthemum rivets

With Tokubetsu Kicho Shiryo certificate no. 1116 issued by the Nihon Katchu Bugu Kenkyu Hozon Kai (Society for the Preservation of Japanese Armor), dated 2012.11.25

10 5/8in (27cm) high, the bowl

\$60,000 - 80,000

The conch shell has long been associated with the military elite in Japan. It was used as a signal horn by both warriors in battle and by Buddhist monks in calls to prayer.

For a nearly identical example in the collection of Kurimoto Kiyotsugu, Hiroshima, see Japan House Gallery, *Spectacular Helmets of Japan : 16th-19th century*, exh. cat., (New York: 1985), pg. 106, no. 37.



1013

1013
A kawari kabuto and menpo
Edo period (18th century)

The interior bowl an iron *zunari kabuto* decorated with a lacquer superstructure designed as a crashing wave and entirely lacquered reddish brown, the five-lame *shikoro* with small *fukigaeshi*, lacquered black, the lowest lame in gold and black *mokume*, laced in white *sugake odoshi*, a simple gilt-copper disk *maedate* pierced with a diamond; the red lacquer *menpo* forged with a separate nose plate and deep wrinkles on the cheeks and gilt teeth, and applied with a boar bristle mustache and chin tuft, four-lame *yodarekake* lacquered black

With Tokubetsu Kicho Shiryo (Important Cultural Material) certificate no. 1475 issued by the Nihon Katchu Bugu Kenkyu Hozon Kai (The Society for the Preservation of Japanese Armor), dated 2005.11.27.
\$7,000 - 9,000



1014

1014
A kawari kabuto
Edo period (17th century)

The simple *zunari* bowl with an abbreviated peak and embossed with fierce eyebrows and covered in rich black lacquer, mounted with a large gold lacquered scallop shell, fitted with a six-lame *shikoro* lacquered black and laced in green and white doeskin
\$12,000 - 18,000



1015

1015
A kawari kabuto with a hanbo
Edo period (18th century)

The simple iron bowl decorated with a lacquer and paper superstructure representing Ichi no Tani valley, the four-lame solid *shikoro* lacquered black and laced in white, the top lame terminating in small *fukigaeshi* trimmed with silvered copper *fukurin* and decorated with Tachibana family crests in gold *hiramakie*, a black lacquer long-horned *oni maedate*, the *hanbo* lacquered black with a red interior and fitted with a three-lame *yodarekake*

\$5,000 - 7,000

Ichi no tani is located west of Kobe and is renowned as the site of a decisive battle during the Genpei war of 1180-1185. It was here that Minamoto Yoshitsune (1159-1189) galloped his forces down the seemingly impenetrable valley to surprise the Taira forces at the rear of their stronghold.



1016

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum

1016
A black lacquer kawari kabuto
Momoyama period (late 16th century)

Constructed of a leather superstructure over a simple iron bowl and covered in black lacquer in the form of rabbit ears, with a large gilt lacquer moon *ushirodate* and applied with a five-lame *shikoro*
\$10,000 - 15,000

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. 32

The "Rabbit in the Moon" is a common Japanese motif. Rabbits were used in Samurai symbolism representing speed (into battle), as a good omen for the continuation of ones family line (fertility), as well as being a figure in the Asian zodiac.



1017

1017
A red lacquer eboshi kabuto and matching menpo
Edo period (17th century)

The *kawari kabuto* in the form of a formal headdress with *maedate* of a Buddhist *ken* constructed of gold *uchidashi* and gilt-copper *takabori*, fitted with a four-lame, red-lacquer *shikoro*, with matching red-lacquer *menpo* fitted with a three-lame *yodarekake*
\$8,000 - 12,000

Red lacquer *eboshi kabuto* are rare due to the difficulty in applying the lacquer.



1018

1018
A black lacquer eboshi kabuto
Edo period (17th century)

The simple bowl lacquered black and with gilt-copper pierce-carved *ei wakidate* representing the hat of an official and with gilt family crest *maedate* and *uchidashi* raised eyebrows, fitted with a five-lame solid *shikoro*
\$12,000 - 18,000

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. 36



1019



1019

1019

A kawari kabuto

Momoyama period (17th century)

Designed in the form of a crashing wave (*nami gashira*), the helmet constructed of red lacquer wood and paper over an iron *zunari kabuto*, fitted with a five-lame *shikoro* laced in blue

\$15,000 - 20,000

Published:

Igyo no yosoi: katchu bugu wo chushin ni, Gunma, 2002, exh. cat., no. 28.



1020



1020



1021

1020

A zaboshi kabuto with a Fuji-san maedate

By Fujiwara Hisasuke, circa 1580

The heavy thirty-two plate *kabuto* constructed with the large rivets exposed and set off with grommets and covered entirely in black lacquer, the bowl mounted with a three-stage *tehen kanamono* and a five-lame Hineno-style *shikoro*, with small *fukigaeshi* decorated with silver confronted-ginger family crest inlaid into the surface of the lacquer, the front of the helmet mounted with an old, large silver and gilt-tin *maedate* formed as Mt. Fuji

\$7,000 - 9,000

Exhibited:

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

This helmet is a fine example by Hisatsuke. It is thought that this smith may have originally worked in Odawara and moved to Nara around the turn of the 17th century.

In its original configuration, this helmet was fitted with *fukurin* (decorative gilt-copper piping) which covered flanges of the individual plates and an older style *shikoro* (neck guard) that protruded out to the sides. The *kabuto* was refurbished in the Edo period when the *fukurin* were removed and a more vertical Hineno-style *shikoro* replaced the original.



1022

1021

A fine akoda-nari kabuto and hanbo

By Haruta Mitsusada, mid-16th century

The bulbous helmet constructed from twelve plates riveted together and covered with a layer of heavy black lacquer which has taken on a rich brownish patina, mounted with a four-stage chrysanthemum *tehen kanamono* and fitted with a four-lame *shikoro* terminating in small *fukigaeshi* applied with gilt-metal paulownia crests, signed on the interior in red lacquere Haruta Mitsusada, the unusual *maedate* designed in paper, wood and gold lacquer as a Shinto priest's baton (*shide*); the *hanbo* lacquered to match the helmet and fitted with a three-lame *yodarekake*

With a *Koshu tokubetsu* certificate issued by the Nihon Bugu Katchu Kenkyu Hozon Kai (Society for the Preservation of Japanese Armor) no. 722, dated 1990.3.11; with wood storage box

\$8,000 - 12,000

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. 30

This helmet is in its original condition, except for the neck guard which was changed at a later date, likely during the late-16th century when the *hanbo* was added to the configuration. Both of these later additions still retain their original lacing. Haruta Mitsusada was one of the leading masters of the Haruta school and his signed works are rare.

1022

A black lacquer koboshi kabuto

Edo period (17th century)

The twenty-eight plate helmet designed in the style of a Kamakura-period helmet, adjusted for use as a modern *tosei* helmet, fitted with wood *wakidate* of peonies in gold and silver lacquer, applied with a five-lame *shikoro*, with wood storage box

\$10,000 - 15,000

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. 51

In the late 16th century, Toyotomi Hideyoshi (1536-1598) was known to have had replicas made from his extensive collection of antiques to distribute as gifts to loyal retainers. Other *daimyo* were known to do the same thing. This item is likely a late 16th/17th-century replica of a Kamakura-period *hachi* for use with modern *shikoro* and *wakidate*. An original example of a Kamakura-period *hachi* nearly identical to this one is in the collection of the Osaka Castle Museum.



1023



1023

1023

A very rare unaltered Nobuie kabuto

By Myochin Nobuie, dated 1563

Constructed of thirty-two heavy iron plates, lacquered russet-brown, the *mabizashi* lacquered black, the *maedate* a simple gilt-brass "u"-shaped crest, the bowl fitted with a three-lame *shikoro* of black-lacquered iron plates in *kiritsuke iyozone* style, the *fukigaeshi* and *shikoro* trimmed in gilt-copper *fukurin*, fitted with inner chain-mail *shikoro*, a feature typically seen among northern Daimyo during the *Sengoku* period, signed on the interior of the bowl *Myochin Nobuie saku* and with *kao* and dated *Eiroku mizunoe inu gonen jugatsu (no) hi* (1563.10)

\$15,000 - 20,000

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. 27

This helmet, though rather late in the Muromachi period has its original *shikoro* and metal fittings. Only a handful of helmets from the Muromachi period have come down to us without being altered. Most such examples are in the collections of Shinto shrines. This helmet is complete with its original, gilt-brass *maedate*. Gilding brass was common in the late Muroamchi period and *maedate* from this period are rare.

1024

A rare and important happuri

Nanbokucho period (14th/15th century)

Forged in iron as a simple protection for the forehead and cheeks and applied with standing flanges on the cheeks for deflective purposes, lacquered black

\$20,000 - 30,000

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. 20

This example is an early and original *happuri* showing several coats of old lacquer, damage and repair. Original, authentic *happuri* from the early periods were not saved once they fell out of use at the close of the 15th century, so almost all of them have been lost to time. Once believed to be the face and head defense of only lower class warriors, extant Heian/Kamakura-period paintings illustrate that they were used in conjunction with helmets among even the most elite Samurai.



1024

1025

A rare and unusual Nanban somen

Momoyama period (16th/17th century)

The mask forged in iron and lacquered russet-brown designed as the face of a *nambanjin* (Portuguese) with *uchidashi* eyebrows and ears, the full lips laquered red

\$10,000 - 15,000

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. 37

The arrow deflector flanges on the cheeks terminate well above the cheek line proving that they are original to the mask and that this mask was originally conceived as a *somen*. The overall size is rather small but the eye openings are large, allowing for peripheral vision and the large mouth and nostril holes allow for breathing. The dark russet lacquer finish is unaltered from its original form.



1025



1026

Property of various owners

1026

A tengu somen

Edo period (19th century)

Russet iron and forged in sections and riveted together, the deep wrinkles and fierce eyebrows hammered up, inscribed on the chin *Kashu ju Myochin ki Munehisa saku*, fitted with a three-lame *yodarekake* laced in blue with colored highlights, the interior black lacquer

8 1/2in (21.6cm) long, mask only

\$5,000 - 7,000

1027

A russet-iron somen

Meiji period (late 19th century)

Forged in two pieces with a removable nose plate, the lidded eyes and puckered mouth reminiscent of a theater mask, the interior lacquered red, inscribed on the chin *Muneie*, fitted with a three-lame *yodarekake* laced in green, the first two lames hinged

8 1/8in (20.6cm) long, mask only

\$4,000 - 5,000



1027



1028

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum

1028

A red-lacquer nuinobu do

Momoyama period (17th century)

The two plate cuirass lacquered red in the style of a Hikone armor and laced in blue, fitted with six sections of four-lame *kusazuri*; with a lacquered-leather armor box; no armor stand

\$2,000 - 3,000

1029

**An unusual armor with a large kawari kabuto
Momoyama period (late 16th century) and later**

The early armor laced with leather and comprising an impressive *kawari kabuto* constructed of iron with paper and leather superstructure in the form of a great *eboshi* decorated with silver leaf over lacquer and a large rising sun in red lacquer, the bowl fitted with a gold-lacquered seven-lame *shikoro* with a white yak-hair *hikimawashi*, the *maedate* a gilt-metal ring, the *hanbo* lacquered black and fitted with a four-lame *shikoro*, the early *ni-mai do* constructed of iron and applied with patterned lacquered leather and fitted with five sections of four-lame *kusazuri* lacquered red, chain-mail and plate *kote*, *kawara haidate* decorated with gold-lacquer sun designs, *shino suneate*; one armor box; no armor stand

\$25,000 - 35,000

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. 33

This helmet is an early copy of the silver *naga eboshi* formerly owned by Kato Kiyomasa (1562-1611), now in the collection of the Tokugawa Museum.



1029

Property of various owners

1030

A black lacquer armor with a mogami do
Muromachi period (16th century), the *shikoro* later

Comprising a twelve-plate *akoda nari suji kabuto* with a four-stage copper *tehen kanemono* and a four-lame *shikoro* with *fukigaeshi* applied with stenciled doeskin, gilt-copper *fukurin* and antler family crests, the *mabizashi* lacquered gold on the rim, fitted with a red lacquer antler *maedate*, the *menpo* forged with deep wrinkles and standing flanges on the cheeks and applied with a dramatic horsehair mustache and chin tuft, the three-lame *yodarekake* scalloped along the lower edge of the lowest lame, the *do a go-mai mogami* tapering at the bottom of the torso and fitted with eight sections of five-lame *kusazuri*, *tsubo sode*, *shino gote* with gold lacquer crests on the *tekko*, *kawara haidate* with gold lacquer crests, *shino suneate* and one armor box and wood stand

With Juyo Kantei certificate no. 106 issued by the Katchu Buku Kenkyusho dated 1988.2.1.

\$18,000 - 25,000



1030

1031

A blue-laced haramaki armor

The helmet by Yoshimichi, Muromachi period (16th century), the armor Edo period (18th century)

The helmet a heavy, thirty-two plate *suji bachi*, with each plate slightly rounded and overlapping with an elaborate *tehen kanamono* of gilt-copper, *shakudo* and red copper, the *mabizashi* applied with a gilt copper *fukurin* carved with scrolling vines, the bowl signed on the interior *Yoshimichi*, mounted with a three-lame *shikoro* laced in blue with colored highlights and the *fukugaeshi* applied with matching *fukurin*, stenciled doeskin, silk cord and gilt-copper Fujiwara family crests, a gold and red lacquer dragon *maedate*, with a two-lame *nodawa* of *honkozane* attached with gilded leather, the *haramaki do honkozane* decorated with gilt-copper hardware all carved with scrolling vines on a *nanako* ground and finished with chrysanthemum rivets and decorated rings finished with Fujiwara family crests, the upper plates decorated with stenciled doeskin, *osode*, with a large wood storage box lacquered black and gold with *moriage* crests of the Fujiwara family and affixed with a paper label inscribed *Domaru gusoku Fujiwara kei denrai*

\$30,000 - 40,000

Provenance:

ex Fujiwara family collection by repute



1031



1031

1032

An armor with a silver dragon design
Helmet and cuirass by Shigekatsu, Edo
period (19th century)

Laced in white with the components lacquered black and highlighted with gold lacquer finished in an *ishime* surface and comprising a thirty-two plate russet-iron *suji kabuto*, fitted with a simple six-lame *Hineno shikoro*, the bowl signed *Mutsu kuni Shirakawa ju Shigekatsu* and adorned with a long-horn *oni maedate*; the black lacquered *Nara menpo* applied with a boar-bristle mustache, the teeth silvered and fitted with a three-lame *yodarekake*; the cuirass a russet iron *tatehagi nimai do* decorated on the front with a dragon and flaming jewel in silver and gold *nunomezogan* and red lacquer, signed *Mutsu Shirakawa ju Shigekatsu* and fitted with six sections of four-lame *kusazuri* fastened to the cuirass with chain mail on fabric, the lowest lame trimmed in horse hair; *chusode*; *kote* with russet plates and chain mail; *Etchu haidate*; russet plate and chain mail *suneate*; with wood storage box and armor stand

With a Kicho Shiryo certificate issued by the *Nihon katchu bugu kenkyu hozon kai* (the society for the preservation of Japanese armor), dated 1972.5.28

\$12,000 - 18,000



1032

1033

An armor with a russet-iron do

The helmet by Nagayoshi, Edo period
(18th century)

The component parts lacquered black and laced in navy with colored highlights and comprising a thirty-six plate *hoshi kabuto* with a large three-stage gilt and *shakudo tehen kanamono*, the *mabizashi* and *fukigaeshi* applied with stenciled doeskin, silk cord and trimmed in gilt-copper *fukurin*, the *maedate* holder gilt-copper *nanako* and carved with the inscription *hachiman dai bosatsu*, the bowl signed on the interior *Oyama Mei Saidai ten Minamoto Nagayoshi* and *kao* and dated *Tenpo juichinen kanoe ne sai nigatsu* (no) *hi*, fitted with a three-lame solid plate *shikoro*, the russet-iron *menpo* forged with standing flanges on the cheeks, applied with a stiff boar bristle mustache and a simple one-lame *yodarekake* covered in stenciled doeskin, the cuirass a russet-iron *go-mai tatehagi do* decorated with a coiling dragon in clouds carved in *katakiribori* and highlighted in silver and gold, the side plates carved with waves in a similar technique, seven section of five-lame *kusazuri*, *chusode*, *Etchu gote*, hinged plate *haidate*, *tsubo tsuneate*, one armor box, no armor stand



1033 (detail)



1033



1034

A russet iron armor

Laced in blue and comprising a russet *momonari kabuto* with deer antler *wakidate* and fitted with a five-lame *shikoro*, the lowest lame lacquered in black and gold simulating pebbled leather, repeated on all components of the armor, the *fukigaeshi* with gilt-copper rope *fukurin* lacquered with paulownia leaves, black and gold lacquer *oni maedate* with a shock of red horse hair, the mask a russet *sarubo* with a three-lame *yodarekake*, the cuirass a *yokohagi okegawa do* with *shakudo* covers on the rivets, the edges trimmed in gilt rope *fukurin*, with six sections of four-lame *kusazuri*, fabric covered leather scale *haidate*, *odagote* on chain mail, the *tekko* decorated with a *shakudo* and gilt *nanako* family crest, *shino suneate*, with a *manjuwa*, with two wood armor boxes, no stand
\$8,000 - 12,000

1034

1035

**An armor with a russet iron do
Edo period (18th century)**

The component parts all lacquered matching red and laced in blue and comprising a russet-iron twenty-four plate *suji kabuto* mounted with a four-stage copper *tehen kanamono* and fitted with a five-lame *shikoro*, the *fukigaeshi* fitted with *hanabishi* family crests, the bowl surmounted by a yak's hair piece inserted into the *tehen kanamono*, later gilt-metal *maedate* of a *hanabishi* family crest, Nara-style *menpo* with boar bristle mustache and chin tuft and silver lacquer teeth, fitted with a four-lame *yodarekake*, the cuirass a russet-iron *go-mai yukinoshita do* applied with a gilt-copper dragon roundel on the front and Hanabishi crests, fitted with eight sections of five-lame *kusazuri*, *osode*, trimmed with stenciled doeskin on the *kanmuri no ita*, *tsutsu gote*, *echu haidate*, *tsutsu suneate*, with armor box, no stand

\$12,000 - 18,000

Published:

Ii Tatsuo, *Akazona*, (Kyoto: 2007), pg 12.



1035



Property of a California collector

1036

A black lacquer armor with a kawari kabuto
The helmet Momoyama period (16th/17th century), the armor Edo period (18th century)

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

\$18,000 - 25,000

1036

Other properties

1037

An armor with a russet-iron do Edo period (18th century)

Laced in dark blue and orange trim with the component parts lacquered gold and pierced on the bottom lame with *inoshishime*, the suit comprising a sixty-two plate iron *ko-boshi kabuto* with a four-stage chrysanthemum *tehen kanamono* and fitted with a five-lame *shikoro*; the *mabizashi* and *fukigaeshi* applied with stenciled doe skin and the *fukigaeshi* mounted with gilt-copper FUjiwara heraldic crests, the *maedate* a black and gold-lacquer long-horned demon, the russet-iron face mask with standing flanges on the cheeks and applied with a boar-bristle mustache and fitted with a four-lame *yodarekake*; the russet-iron cuirass a *yokohagi go-mai do* with *sugake*-style lacing on the top plates and with smaller hinged plates beneath the underarms, the *do* decorated with applied gilt-copper Fujiwara crests and two *tenugui no kan* rings, eight sections of five-lame *kusazuri*, *chusode* mounted with gilt-copper hardware pierce carved with foliate scroll, black-lacquer and chain mail *odagote* with a gold-lacquer wisteria crest on the hand plate, Etchu *haidate*, *shino suneate*; one armor box; no armor stand
\$25,000 - 35,000



1037



1038

A blue-laced armor

Lacquered black and laced in blue comprising an *eboshi nari kabuto* with gold lacquer eyebrows on the *mabizashi*, fitted with gold lacquer scallop shell *wakidate* and a gold lacquer disk *maedate*, with a five-lame *yodarekake*, *menpo* lacquered russet brown and applied with a boar bristle mustache and chin tuft and a four-lame *yodarekake*, the *ni-mai yokohagi okegawa do* lacquered gold on the edges and fitted with seven sections of five-lame *kusazuri*, the lowest lame trimmed in horse hair, *chusode*, *odagote*, *kawara haidate*, *shino suneate*, one armor box, no stand
\$10,000 - 15,000

1038

1039

**A black lacquer armor with a maru do
Late Edo Period (19th century)**

The armor laced in *kebiki* style in rows of white, pale blue, mid blue and dark blue; helmet a twenty-four plate *suji bachi* in russet iron with a red lacquer attribution to Munetake on the inside, mounted in *nihojiro*-style with silvered plates overlaid with gilt *shinodare*, leather covered *mabizashi* and *fukigaeshi*, applied with wisteria heraldic crests in silver; *o manju jikoro* and the *maedate* a gold-lacquered wisteria heraldic crest of the Kato family; the *menpo* a black lacquered iron *tengu*; the *do* in *do maru* style with a large *agemaki* on the back, and with *gyoyo* with silver heraldic crests which also appear on the *mune ita*; *chu sode* tapering towards the top, *shino gote* with silver heraldic crests on the *tekko*, *kawara haidate* and *shino suneate*; with two wood boxes with leather covers and armor stand

With a Juyo Bunka Shiryō certificate no. 181 issued by the Nihon Kachubugū Kenkyū Hozonkai (the society for the preservation for Japanese armor), dated 1977.8.7
\$45,000 - 55,000

Provenance:
ex collection Kato family



1039 (detail)

1039



1040

A black lacquer armor

Edo period (19th century)

Laced in orange and navy blue with white highlights and comprising a russet-iron thirty-two plate *hoshi kabuto* with silver fittings carved with chrysanthemum scroll, the bowl fitted with a five-lame *shikoro* ending in *fukigaeshi* applied with silk brocade and gilt-copper paulownia heraldic crests, the lacquered wood *maedate* a dragon fish, the *menpo* applied with boar bristle mustache and chin tuft and fitted with a four-lame *yodarekake*, the cuirass a *ni mai do* of *kiritsukane* laced in *kebiki odoshi* and applied with gilt-copper paulownia crests, with seven sections of five-lame *kusazuri*; *chusode*, russet iron *odagote*; russet iron *kawara haidate*, *shino suneate*; one wood storage box and armor stand

\$12,000 - 18,000

1040

1041

A blue-laced armor with a russet-iron kabuto
Helmet by Neo Masanobu, all Edo period
(18th century)

Comprising a thirty-two plate iron *koboshi kabuto* with a five-stage chrysanthemum *tehen kanamono*, the bowl signed on the interior *Masanobu saku* and fitted with a five-lame *shikoro*, the *fukigaeshi* applied with stenciled doeskin, gilt-copper family crests and trimmed in gilt-copper *fukurin* the *mabizashi* trimmed with gilt-copper *fukurin* and applied with three gilt-copper family crests and an iron *maedate* of the character *dai* lacquered red, russet iron *menpo* with boar bristle mustache and five-lame *yodarekake*, the *do a ni-mai honkozane* fitted with seven sections of five-lame *kusazuri*, *chusode*, *shino gote*, black lacquer crest on the *tekko*, Etchu *haidate*, *shino suneate*, with a *saihai* with a black lacquer handle, a *tachi* suspender, one wood armor box, no stand
\$25,000 - 30,000



1041



1042

1042

A light green and dark blue laced armor with an important helmet

The helmet by Nagamichi, Edo period (late 17th century), the armor Edo period (18th century)

The helmet a russet-iron thirty-two plate *ko-boshi suji kabuto*, the *hoshi* all lacquered black and the *suji* covered with gilt-copper *fukurin* meeting *higaki* along the *koshimaki*, the crown fitted with a gilt-copper and *shakudo* chrysanthemum *tehen kanamono*, the interior of the bowl signed *Nagamichi*, the helmet fitted with a five-lame *shikoro*, the lowest lame embellished with large gilt-copper chrysanthemum rivets and the top lame terminating in *fukigaeshi* with stenciled doe skin, silk cord, gilt-copper heraldic crests of the Takeda family and trimmed in gilt-copper *fukurin* carved with scroll, the *mabizashi* finished to match, the front mounted with gilt-copper *kuwagata dai* pierce-carved with scroll and applied with three gilt-copper chrysanthemum rivets, *kuwagata* and a gold lacquer disc; the *menpo* lacquered russet brown with silver lacquer mustache and chin tuft and silvered teeth, fitted with a four-lame *yodarekake*, the lowest lame with gilt-copper chrysanthemum rivets, repeated on all components of the armor; *ni mai do* comprised of *hon kozane*, the *muneita* applied with stenciled doe skin and trimmed with *fukurin*, seven sections of five-lame *kusazuri* highlighted with white lacing; *chusode*; *shinogote* with gilt-copper Takeda crests on the *tekko*; lacquered leather *kawara haidate* with large Takeda crests in gold lacquer; *shino suneate*; one *gunpai*; one wood storage box, no armor stand
\$28,000 - 32,000

Provenance:
ex Takeda family collection

Published:
Sasama Yoshihiko, *Nihon no mei to*, Vol.3,
Tokyo: 1973, pp. 214-215.

Sasama Yoshihiko, *Shin Katchushi Meikan*,
Tokyo: 1975, pg. 139.

Kei Kaneda Chappellear, *Japanese armor makers for the samurai*, Tokyo: 1987, pp. 102-103.



1042 (detail)

1043

A fine armor with a ni mai do

Helmet by Echigo Munetsugu, Edo period
(19th century)

Laced in purple with white highlights, and lacquered black, the trim applied with russet iron embellishments decorated with foliate scroll in silver *hirazogan*, comprising a sixty-three plate *ko-boshi kabuto* lacquered glossy black, the crown fitted with a three-stage silver and gilt copper chrysanthemum *tehen kanamono*, the interior of the bowl signed *Munetsugu saku*, the five-lame Hineno *shikoro* terminating in small *fukigaeshi* lacquered with paulownia heraldic crests in gold, the *maedate* gilt copper *kuwagata dai* carved with chrysanthemum scroll and gold-lacquered leather *kuwagata* and a gilt-copper disk; the *menpo* a russet iron *reisei men* with a detachable nose and long horse hair mustache and chin tuft, fitted with a four-lame *yodarekake*, the *ni mai do* of *hon kozane* and trimmed with gilt-copper 'rope' *fukurin* and fitted with six sections of five-lame *kusazuri*; *osode* with silver hardware carved with foliate scroll and paulownia heraldic crests; russet iron and chain mail *shinogote* decorated with peony scroll in silver *hirazogan*; russet iron and chain mail *kawara haidate*; russet iron *shino suneate* both similarly decorated; with two wood storage boxes with lacquered leather covers and no armor stand

\$40,000 - 50,000



1043



1044 (helmet)

1044

An orange and purple-laced haramaki armor with an impressive kabuto
The helmet by Masanobu, all Edo period (18th century)

The helmet a fine twenty-four plate *suji kabuto* lacquered black and finished in *katajiro* style with four gilt metal plates radiating out from the three-stage *shakudo*, copper and gilt Buddhist wheel *tehen kanamono* and carved on the surface with scrolling vines, the helmet further finished with *shakudo nanako shinodare* and *shakudo fukurin* and *igaki* carved with scrolling vines and highlighted in gilt, matching *fukurin* applied to the *mabizashi* and the *fukigaeshi*, both decorated in stenciled doeskin and mounted with family crests, the *kuwagatadai shakudo* and gilt, pierce-carved with peony scroll, the bowl mounted with a wide, *manju*-style, four-lame *shikoro* finished with *shakudo* hardware, gilt-copper *kuwagata* and a black and gold lacquer *oni maedate*, the russet-iron *menpo* forged with deep wrinkles and applied with a boar bristle mustache and signed on the chin *Masa* [], fitted with a three-lame *yodarekake*, a two-lame *nodawa* attached with stenciled doeskin, the cuirass a *haramaki* type with a back plate and fitted with eight sections of five-lame *kusazuri*, *kyudan no ita* and *sendan no ita*, large *tsubo sode*, russet-iron *tsubo gote*, *kawara haidate* with six sections of additional lames, *tsubo suneate* finished in gold and black lacquered leather, the armor finished with *shakudo* or gilt-copper hardware with family crests or *eiraku kanyo* coins, a *gunsen* with a moon over crashing waves in silver and gold, one armor box with a water plantain family crest, no armor stand

\$50,000 - 60,000



1044 (detail)



1044



1045

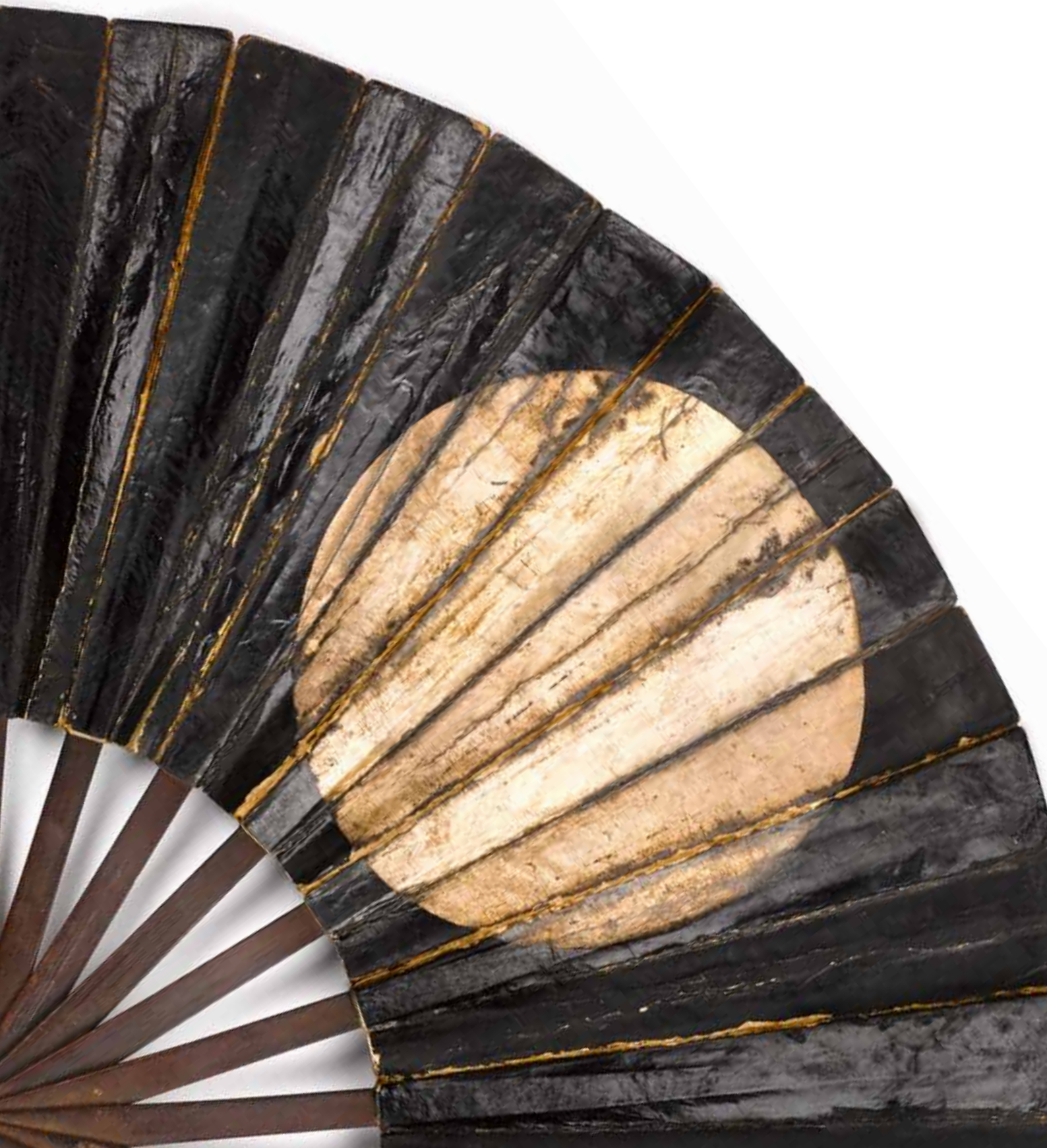
A gold lacquer armor with an o-yoroi do
The helmet by Sugawara Saku, Meiji period
(late 19th century)

The armor constructed of *honkozane* lacquered bright gold and laced in orange and green, white and purple *omodaka odoshi* style, the component parts decorated with elaborate stenciled doe skin and gilt-copper chrysanthemum scroll hardware; the helmet, a russet-iron twelve-plate *o-boshi kabuto* dressed in gilt-copper *karajiho* and *shinodare* running down from a large gilt-copper two-stage *tehen kanamono*, embellished with three gilt-copper Hosokawa family crests on the sides and the back, the bowl signed on a gilt-copper plate on the back exterior *Arimoto Izumi (no) kami Sugawara Saku and kao*, fitted with a wide five-lame *o-manju shikoro* with broad Heian-style *fukigaeshi* with silk cord highlights and applied with gilt-copper Hosokawa crests, the *mabizashi* similarly decorated and applied with a bold gilt-copper *shishi kuwagatadai* supporting long classical *kuwagata* and a silver and gilt circular *maedate* of the Hosokawa family crest; the russet iron *menpo* forged with a detachable nose and standing flanges on the cheeks, visible *yasuri* on the surface and with a three-lame *yodarekake* attached with a stenciled doe skin fastener; the cuirass an *o-yoroi* style *do* open at the right side and with a *waidate* plate, four broad sections of five-lame *kusazuri* separated at the front and back in typical *yoroi* style; *kyubi no ita*; *osode*; *namazugote* with *shakudo* and gilt-copper plates, applied with gilt-copper hardware carved with chrysanthemum scroll and a butterfly, the chain mail lacquered black, *haidate* separated at the lower lames, russet-iron *tsubo suneate* applied with gilt-copper Hosokawa crests, boars hair boots; iron *gunsen* and black and gold lacquer *saihai*; a red lacquer *yorobitsu* storage box inscribed on the outside *Arimoto Izumi (no) kami Sugawara Saku*; with armor stand
\$28,000 - 32,000

1045

Fittings & Accoutrements

Lots 1046 - 1108





1046

A pair of inlaid iron abumi

By Kaga Kunishige, Edo period (18th century)

The iron exterior decorated overall with a profusion of scattered cherry blossoms on a meandering stream in silver inlays, the interior red lacquer, signed on the shank *Kashu ju Kunishige saku* 11 3/8in (28.9cm) long

\$1,200 - 1,800

1047

A pair of iron abumi

By Kitamura, Edo period (19th century)

Forged in iron and decorated on the toe cap with an applied iron roundel of *shishi* in peonies, the interior red lacquer, signed in silver inlay *Kitamura saku* 11 3/4in (29.9cm) long

\$1,500 - 2,500

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum



1048

A rare mother-of-pearl inlaid saddle

By Nagai, dated 1576

The saddle consisting of original black lacquer over wood and hemp without later alterations and decorated with mother-of-pearl inlays with archaic Chinese characters within circles, signed *Nagai saku* and dated *Tensho gonen* (1576)

\$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. 12

Unchanged (*ubu*) saddles from the 16th century are exceedingly rare. This is one of the earliest signed examples that has not been altered at a later date.





1049



1049

1049

A white jinbaori with a cross design

Late Muromachi period (16th century)

The fabric of the surcoat of alternating black and white felt, cut individually and joined by silk *fuse gumi* (joining threads) in decorative patterns to give the appearance of a solid piece of felt, the black and white crests of crosses in a circle, with matching gilded copper buttons carved on a *nanako* ground

34 1/4 in (87.5cm) long

\$5,500 - 6,500

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. 3

A contemporary *jinbaori* possibly from the same workshop and period was owned by Kobayakawa Hideaki (1577-1602) and is now designated a National Treasure.



1050

1050

A jinbaori

Momoyama period (17th century), with later restoration

The early *jinbaori* of imported Chinese woven silk fabric designed with flared arm holes and decorated with five-clawed dragons, the reverse with a black family crest with a seated white rabbit above the back slit, the front clasp of gilt copper decorated to match the crest design

35in (88.9cm) 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. 35



1050

1051

An important dofuku (jacket)

Momoyama period (16th/17th century)

The jacket made of woven gold and silver thread, with a bold design of peacock feathers, the front flaps with five clawed dragons

\$8,000 - 12,000

Provenance:

ex Toyotomi family collection, by repute

Exhibited:

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

This design was known to have been used by the Toyotomi family and was possibly worn for one Hideyoshi's famous "gold" tea ceremony gatherings. The fabric was likely imported from China. Popular belief holds that the five fingered dragon was only allowed to be used by the Chinese imperial family.



1051



1051



1052



1053

Another property

1052

A jinbaori

Edo period (18th/19th century)

Wool felt decorated with a black horizontal band across the shoulders with an applique family crest of confronted holly leaves, the lower hem decorated with crashing waves in wrapped gold thread, the collar and lapels in silk brocade decorated with peonies in gold, blue and green, lining and blue silk tassel flourish later replacements

35in (88.9cm) long

\$1,500 - 2,500

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum

1053

A set of armor accoutrements

Early Edo period (17th century)

The components lacquered red and laced in navy blue, comprising a *menpo*, a pair of *Bishamon gote*, Etchu *haidate* and a pair of *shino suneate* and a 19th-century Kamakura-style large copper *tehen kanamono*

\$1,500 - 2,000

1054

A rare iron tessan

**By Minamoto Yoshimichi, Edo period
(18th century)**

The war fan constructed of heavy iron ends with wood splays, original paper decorated with lacquer and *hino maru* design of rising sun and moon, with original silk tassel, signed *Minamoto Yoshimichi saku*

\$2,500 - 3,500

Provenance:

Acquired from an old family collection in Akita Prefecture

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. 50



1054

1055

**A black and white silk battle standard
Edo period (17th century)**

A woven silk battle standard with black chevron pattern and gilt leather loops; framed and glazed

27 1/2 x 27 1/2in (69.8 x 69.8cm), standard only
\$2,500 - 3,500

Exhibited:

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

For use on the battle field to identify the position of a *daimyo* or general. A very early example of this type of flag. Displayed in a specially made recessed frame designed specifically for museum display with UV protected glass.



1055

1056

**A large gold lacquer umajirushi (standard)
Edo period (19th century)**

The large *umajurushi* designed in wood riveted together and decorated in lacquer and gold leaf with the character *ma*, representing prosperity or plenty

14in (35cm) high
\$2,000 - 3,000



1056



1057



1057 (detail of use)

Property of another owner

1057

A lacquered wood kabuki prop of a severed head

Late Edo period (19th century)

Carved from a single block of wood, the interior hollowed to reduce the weight, decorated in polychrome lacquer and applied with human hair

8 1/2in (21.6cm) high

\$1,500 - 2,000

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum



1058

1058

A small lacquer presentation 'head' box
Muromachi period (16th century)

The wood box on four raised feet decorated in black and gold lacquer with Akechi family crests, applied with gilt-copper fittings bearing the Akechi family crest

11 3/4in (29.8cm) high

\$4,500 - 5,500

Akechi Mitsuhide (1528-1582) was responsible for the assassination of Oda Nobunaga (1534-1582) in the late 16th century. Following the assassination, his family and retainers were hunted down and extinguished and his fiefdom abolished. Items from the 16th century related to the Akechi family now are very rare. This type of box would have been used for the presentation of important gifts between *daimyo* and would have been returned and re-used following delivery of the gift. Popular belief is that this size box was used for the presentation of the severed heads of important leaders slain in battle.

For a tsuba designed as the Akechi family crest, see lot 1062.

1059

A rare koro (incense burner) for entry altar at a Namban temple

Momoyama period (late 16th century)

The incense burner constructed out of stoneware pottery bearing the Nose family crest carved in relief with the illegible inscription *Shitamura* [] []

6 1/2in (16.5cm) high

\$3,000 - 4,000

Provenance:

ex Nose family collection

The Nose family was a strongly Christian clan which occupied a very strategically important area adjacent to the Osaka domain. The Nose clan was under command of Akechi Mitsuhide (see lot 1058) in the 1570s and dispatched 500 warriors to aid in the assassination of Oda Nobunaga. For this, Toyotomi Hideyoshi (1536-1598) relentlessly pursued them and ran them out of their fief. Taking refuge in Okayama under the protection of Ukon Takayama (1552-1615), another Christian daimyo, they endured until the battle of Sekigahara in 1600 where they participated on the winning side of Tokugawa Ieyasu, who returned their fief to them, only to take it away due to the political involvement of Christians leading up to the battle of Osaka of 1614. The family crest (resembling the Templar's cross) was not used by the Nose family following the Osaka conflict. The Nose clan was known to have built several Namban (Christian) temples in Japan, including one in the Maeda Domain. During the days of public scrutiny, Namban temples were often disguised as Nichiren-sect Buddhist temples. This particularly large incense burner would have been used at the entrance to such a temple. Though the original etching with the name of the village where the temple was located still remains, some inscriptions on the side that likely associated it with Christianity have been etched out sometime in the past, likely to hide its connection to the Christian faith.



1059

1060

A representative collection of gold, silver and bronze currency

Edo period (17th-19th century), the *oban* a modern handmade replica

A very fine collection of Japanese currency from the feudal period representing every level of normal coinage, notably including a large *chogin* or silver ingot with mine stamps, and a high gold content *koban* from the Middle Edo period, twenty-five gold and silver pieces in all

\$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. 57



1060

1061

A ko-kinko tsuba

Muromachi/Momoyama period (16th century)

The *shakudo migakiji mokko* plate carved on the surface with scrolling vines, the rim applied with a copper and *shakudo* rope *fukurin*, the *kozuka ana* over-sized and the *kogai ana* possibly a later addition, *nakago ana* slightly off the meridian

3 5/16in (8.4cm) high

\$3,000 - 4,000

1062

A yamagane tsuba

Momoyama period (late 16th century)

In the form of the crest of the Akechi family and worked on the surface with radiating punch marks and silver bead overlay, elongated *hitsu ana*

2 3/4in (7cm) high

\$1,000 - 1,500

For a lacquer box used for presentation of severed heads decorated with the heraldic crest of the Akechi family, see lot 1058.

1063

Two iron *sukashi* tsuba

Momoyama period (late 16th century) and later

The first a Yamashiro Shoami tsuba carved with wavy line spokes, one *hitsu ana* plugged with pewter; the second an Akasaka tsuba carved with swallows and stylized clouds, both *hitsu ana* plugged with *shakudo*

3 1/8in (7.9cm) diameter, the largest

\$800 - 1,200

1064

A ko-Shoami iron tsuba

Edo period (17th century)

The circular *sukashi tsuba* carved with waves, details carved on the surface in *kebori*, *tekkotsu* visible on the rim

3 1/4in (8.2cm) diameter

\$800 - 1,200

1065

A ko-Kinai iron tsuba

Edo period (17th century)

A circular iron plate with a rounded rim and carved with a chrysanthemum in raised relief, the rim carved with waves in sunken relief, signed *Eichizen ju Kinai*

3 3/8in (8.6cm) high

\$600 - 800

Published:

Ko-Kinai meikan, pg 121

1066

A Kyo Shoami tsuba

Early Edo period (17th century)

A circular iron plate with a raised squared rim and worked on the surface with Amida *yasurime*, pierced with stylized plovers in flight and decorated with wisteria crests in gold *nunomezogan*

3 1/4in (8.2cm) diameter

\$2,000 - 3,000



1061



1062



1063 (part lot)



1064



1065



1066

Property of a New York collector

1067

**An unusual and large ko-Katchushi tsuba
Muromachi period (15th/16th century)**

The rounded plate forged in a rich purplish-brown hue and worked on the surface, *tekkotsu* along the extended *kaku mimi* and pierce-carved with a design of two Buddhist tiered pagodas, the surface with traces of clear lacquer

With fitted box with attestation and inscription by Homma Junji (Kunzan), dated 1967

3 13/16in (9.5cm) diameter, 3/8in (1cm) high, the rim

\$5,000 - 7,000

1068

**A rare Haguro school tsuba
Edo period (17th century)**

Forged in a rich purplish brown hue and carved in the round with a design of coiled prayer beads

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 438192 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1999.12.22.

2 7/8in (7.3cm) high

\$3,000 - 4,000

Haguro school tsuba were thought to have been commissioned by Yamabushi, warrior monks who resided on Mt. Haguro in Yamagata Prefecture. These tsuba are rare and held in high regard for their exceptional quality and aesthetic design.

1069

**A Higo sukashi tsuba
Attributed to the Hayashi group, Edo period (late 17th century)**

Formed as a double *namako* in the design made famous by Miyamoto Musashi, finely worked on the surface and inlaid with scrolling vines in delicate gold *hirazogan*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 4000877 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), attributing this piece to a Hayashi master, dated 2012.6.26.

2 7/8in (7.3cm) high

\$2,500 - 3,500

This tsuba was probably made by the third generation Hayashi master, Tohachi.

1070

**A Nishigaki tsuba
Attributed to Kanshiro (1613-1693), Edo period (early 17th century)**

The *sukashi* tsuba slightly oval and finely carved with a classic Higo design of a chrysanthemum, the details finely engraved on the surface in delicate *kebori*, fine *tekkotsu* on the rim, *shakudo* sizer in on *hitsuana*; fitted storage box

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 456101 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), attributing this piece specifically to Nishigaki Kanshiro, dated 2008.10.27.

3 1/16in (7.7cm) high

\$4,000 - 5,000

For a nearly identical tsuba by Nishigaki Kanshiro, see Ito Mitsuharu, *Works of Kanshiro Nishigaki*, (Tokyo, 2005)

1071

**A Nishigaki tsuba
By Nishigaki Kanpei, Edo period (17th century)**

The circular iron *sukashi* tsuba carved with a design of cherry blossoms floating on the Yoshino river, the details carved in *kebori*, signed *Nishigaki Kanpei saku*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 4000876 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2012.6.28. *3 3/16in (7.9cm) high*

\$2,500 - 3,500

Kanpei was the younger brother of the second generation master of the Nishigaki school.

1072

**A Yagyu tsuba
Edo period (18th century)**

The *sukashi* tsuba carved in a classic Yagyu design of crashing waves *2 7/8in (7.3cm) high*

\$2,500 - 3,500



1067



1068



1069



1070



1071



1072



1073

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum

1073

A group of five iron tsuba

Edo period (17th century) and later

Comprising a *mokko katchushi tsuba* pierced with pine trees; the second a circular *katchushi tsuba* pierced with *namako* and flowers; the third an iron plate *tsuba* with a raised rim and carved on the web with a lily in relief, inscribed *Nobuie*; the fourth a Higo *mokko tsuba* pierced with large *namako hitsu ana*, the edges highlighted with swirling clouds in gold *nunome zogan*; the fifth a circular *sukashi Higo tsuba* with a trapezoidal web

3 1/4in (8.2cm) high, the largest

\$1,500 - 2,500

Property of an Indiana collector

1074

A group of six tsuba

Edo period (17th century) and later

Comprising a small Shoami iron *sukashi tsuba* of a plum blossom; an Umetada *tsuba* carved with chrysanthemums and decorated with gold *nunome* hatching, signed *Yamashiro kuni ju Umetada Shigeyoshi*; a *Katchushi tsuba* pierced with snowflakes and rain drops; a plate *tsuba* carved with waves and clouds and decorated with brass vines and dewdrops; a circular *monzukashi tsuba*; a circular Heian *tsuba* decorated with scrolling vines in brass inlays

3 3/8in (7.5cm) high, the largest

\$1,200 - 1,800

1075

A group of seven iron tsuba

Edo period (17th century) and later

Comprising a small *sukashi tsuba* carved with a lobed rim and stylized bird in flight; an Owari *sukashi tsuba* with a rounded rim, crashing waves, a boat, a goose in flight and a maple leaf; a Kyoto *sukashi tsuba* with birds in flight and ginger-root *hitsu ana*; an Akasaka *sukashi tsuba* with swallows and stylized clouds; a small Shoami plate *tsuba* carved with shells on waves with silver *nunome* highlights, signed *Shoami*; a circular Bushu *tsuba* carved with waves and highlighted in gold *nunome*, signed *Bushu ju Masanaga*; A Shoami plate *tsuba* carved with Daruma seated in a cave, vines in silver and gold

3 1/8in (7.7cm) high, the largest

\$2,000 - 3,000

1076

A group of nine tsuba

Edo period (18th century) and later

Comprising a *shakudo* plate decorated with an *arare* pattern; an iron *mokko* plate carved with clouds, inscribed *Kanehira*; a large iron Nara-style plate with a goose in flight in mixed metals; a Nara-style *mokko* plate carved with rabbits under pine trees; an oval iron plate decorated with a basket of flowers in *iroe takazogan*; a large rounded square Canton-style *tsuba* with dragons and gold highlights; a small rounded rectangular Canton-style *tsuba* with a *shishi* mask and stylized dragons highlighted in gold *nunome*; a rounded rectangular iron plate carved with *Shojo* and a sake vat in *iroe takazogan*, sealed; an oval iron plate dished to the rim

3 5/8in (9.3cm) high, the largest

\$1,200 - 1,800



1074 (part lot)



1074 (part lot)



1075 (part lot)



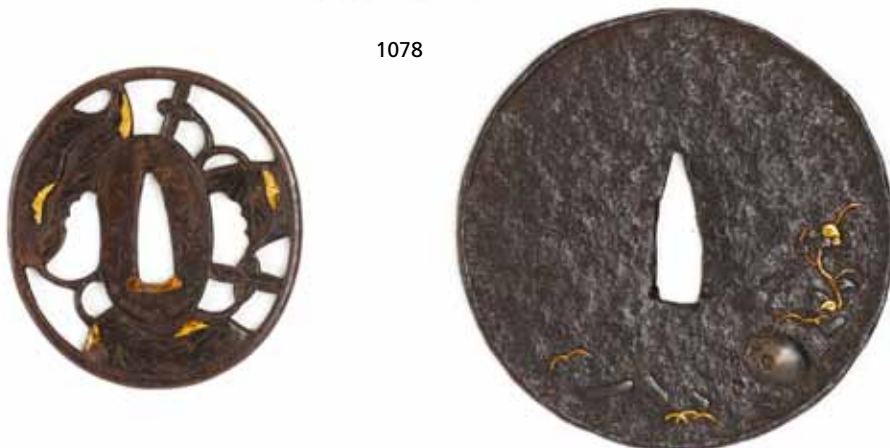
1075 (part lot)



1076 (part lot)



1076 (part lot)





1079

Property of a Florida collector

1077

Three tanto tsuba and a Nanban tsuba
Edo period (19th century)

The first silver carved with a dragon holding a *ken*; the second iron *sukashi tsuba* carved with saddles and a riding crop; the third an iron oval *mokko* plate with a raised rounded rim inlaid with scattered cherry blossoms in silver; the fourth a stylized cross shaped iron *tsuba* inlaid in gold and silver *hirazogan* with stylized dragons and emblems among waves and key fret borders, the rim silvered
3in (7.4cm) high, the largest
\$2,000 - 3,000

Property of a lady

1078

Eight Tsuba and a Hirata-school fuchi
Edo period (18th century) and later

Comprising an iron *mokko monzukashi* tsuba; an iron Canton-style tsuba; a large iron plate with a decorated with a skull and gold *nunome* highlights; a small iron plate decorated with a pagoda; a circular iron plate decorated with a Chinese lion; a small circular iron plate decorated with a stylized mask; an iron Kyo-*sukashi* tsuba with geese and clouds; an iron Echizen *sukashi* tsuba carved with broad leaves and highlighted in gold *nunome*, a Hirata-school *fuchi* decorated with enamel inlays of kidney-shaped panels of landscapes and precious emblems
3 3/8in (8.6cm) high, the largest
\$1,000 - 1,500

Property of various owners

1079

Three shakudo tsuba, an iron tsuba and a yamagane tsuba

Edo period (17th century) and later

The first a trapezoidal *tanto tsuba* finished in a *shakudo migakiji* surface; the second a trapezoidal *nanban* style *tsuba* with silver inlays and a *shakudo* rim; the third an iron lobed *tanto tsuba* carved on the surface with crashing waves and highlighted with gold dots of foam; the fourth a *shakudo nanako tanto tsuba* with phoenix and paulownia in gold *takazogan*; the fifth a circular *sukashi kagamishi* tsuba carved with swallows and bamboo with traces of gold highlights
2 7/8in (7.3cm) high, the largest
\$1,200 - 1,500



1080



1081

1080

**A ko-kinko-style tsuba and two Mito school tsuba
Edo period (18th century and later)**

The first oval *shakudo nanako* plate with a rounded rim and decorated with blossoming evening glories and tattered fans in *takabori* and gold *takazogan*; the second a *shinchu* plate boldly carved with peonies and rocks and a large *shishi* with gold highlights and a later *shakudo* rim; the third oval iron *tsuchime* plate carved in raised and sunken relief with gamboling *shishi* in *iroetakazogan* and *hirazogan*, gilt-silver rim

The third with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 205181 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2005.9.20

3 1/8in (7.9cm) high, the largest

\$3,000 - 5,000

1081

**A Tanaka school tsuba, a kinko tsuba and a Kinai tsuba
Edo period (18th century) and later**

The first rounded rectangular iron plate carved with a tiger by a pine tree and crashing waves, the reverse with mountains and crashing waves, the details in gold and silver, signed, dated and with *kao*; the second a circular iron plate decorated with shells in a stream in *iroetakazogan*; the third an iron *sukashi* tsuba carved with flower heads, signed *Echizen ju Kinai*

3 1/2in (8.9cm) diameter, the largest

\$3,000 - 5,000

Property of a New York collector

1082

A large Umetada tsuba

By the Umetada group, Edo period (early 17th century)

The unusually large copper *mokko* plate polished to a *migaki* finish and decorated with scrolling vines and leaves in gold, silver and *shakudo hirazogan*, slightly dished to the rounded rim, long six-sided *hitsuana*, one plugged in *shakudo*

With Tokubetsu Hozon Tosogu (Sword especially fitting worthy of preserving) certificate no. 229212 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2010.6.29.

3 3/4in (9.2cm) high

\$5,000 - 7,000

1083

**Two copper tsuba and two shinchu tsuba
Edo period (18th century)**

The first rounded-square *shinchu* plate finished in *ishime* and decorated with birds flying over fishing nets with gilt and *shakudo* highlights, inscribed *Yasuchika*; the second an oval copper plate decorated with a drunken courtier leaning on a willow tree with *shakudo* and gold highlights, inscribed *Joi* and sealed; the third a *mokko shinchu* plate carved with leaves in relief, applied with a silver rim; the fourth a *mokko* copper plate decorated with autumn grasses in *katakiribori* and gold and silver highlights, signed *Mitsuujji*

4in (10.2cm) high, the largest

\$2,500 - 3,500



1082



1082 (reverse)



1083





1084

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum

1084

A ko-Umetada tsuba

Momoyama period (late 16th/early 17th century)

The rounded rectangular copper plate impressed with hot-stamped Chinese characters and foliate designs

3 1/16in (7.7cm) high

\$2,000 - 3,000

Property of a New York collector

1085

A Kunitomo tsuba

By Teiei Kunitomo, Edo period (18th century)

The slightly oval iron plate with an inlaid design of evergreen holly behind a woven fence and an auspicious character in *sahari*, *hitsu ana* plugged in gold, signed *Teiei saku*

With Tokubetsu Hozon Tosogu (Sword fitting especially worthy of preserving) certificate no. 221919 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1993.7.28

With fitted box with attestation and inscription by Kanichi Sato (Kanzan) 3 1/4in (8.2cm) high

\$5,000 - 7,000

1086

A fine Yasuchika tsuba

By Nara Yasuchika II, Edo period (18th century)

A rounded rectangular iron plate finished in a *tsuchime* ground, slightly concave before the rim and carved in relief with a flock of *chidori* and crashing waves, signed *Yasuchika*

In double fitted box

2 7/8in (7.3cm) high

\$6,000 - 8,000

Published:

Yoneo Yasuichi, *Nara Sansaku*, Tokyo, 1986, no.99, pg. 247.



1085

1087

A Mito school tsuba

By Ichiryu Tomoyoshi II, Edo period (18th century)

The slightly oval *shakudo nanako* plate designed with a horse and guardian monkeys in *iroetakazogan*, one *hitsu ana* plugged in gold, signed *Ichiryu Tomoyoshi* and *kao*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 451071 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2006.10.26. 3in (7.4cm) high

\$3,500 - 4,500

Property of a New York gentleman

1088

An Omori school tsuba

By Omori Eishu, Edo period (18th century)

Of oval form with a *shakudo nanako* ground, decorated with a *shishi* frolicking under a large peony spray inlaid in gold, silver and copper; the reverse with a branch of peony, signed *Omori Eishu* and *kao*

With fitted wood box with attestation and inscription by Kanichi Sato (Kanzan)

With Tokubetsu Kicho Tosogu (Especially precious sword fitting) certificate no. 238 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1971.4.15.

2 7/8in (7.3cm) high

\$6,000 - 8,000

Provenance:

ex Dr. Walter A. Compton collection, sold Christie's, New York, *Japanese Swords and Sword Fittings from the Collection of Dr. Walter A. Compton (Part 1)*, 31 March 1992, lot 194

Published:

Mino Utaka and James Robinson, *A Collector's Choices: Asian Art from the Collection of Dr. Walter A. Compton*, Indianapolis, 1983, no. 15a and 15b, pg. 20

Sebastian Izzard, ed., *One Hundred Masterpieces from the Collection of Dr. Walter A. Compton*, London, 1992, no 90.



1086



1086 (reverse)



1087



1087 (reverse)



1088



1088 (reverse)



1089

Property of various owners

1089

A Bakumatsu shakudo tsuba

By Seishu, Meiji period (19th century)

Of circular form with slight tapering towards the outer edge, carved in relief and inlaid in gilt, copper and silver with a dynamic design of Shoki with his sword arm raised, threatening a fleeing oni, signed Seishu with kao; with wood storage box

3 1/4in (8.3cm) high

\$2,500 - 3,500

1090

An Ichijosai tsuba

By Ichijosai Hortoshi, Edo period (19th century)

Oval, shakudo migaki-ji plate boldly carved in sunken and raised relief with a design of Xuanzhang seated by a waterfall drinking tea decorated in iroe takazogan, signed Ichijosai Hirotooshi and with kao

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 451072 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2006.10.26.

2 7/8in (7.3cm) high

\$4,000 - 6,000

Xuanzhang (602-664) was a Buddhist monk who made a seventeen-year pilgrimage to India in search of Buddhist learning and texts. His journey was immortalized in the popular Ming Dynasty- novel Journey to the West.

1091

A group of one kogai and two kozuka

Momoyama period (early 17th century)

The yamagane kogai decorated with floral sprays in takabori and gold takazogan against a nanako ground, the blade slightly off-center in typical early style; both the kozuka shakudo nanako decorated with seashells and a flying crane in relief

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

\$700 - 900



1090

1092

Two kozuka

The first by Nagatsune, both Edo period (18th century)

The first shakudo nanako with two warriors struggling over a standard in iroetakazogan, signed Ichizen Daijo Nagatsune and kao; the second a waki Goto shakudo nanako kozuka with Benkei and Yoshitsune on Gojo bridge in gold and shakudo takazogan

3 3/4in (9.2cm) high, the kozuka

\$900 - 1,200

1093

A ko-kinko kozuka-kogai naoshi

Late Muromachi period (16th century)

The kozuka fashioned from a ko-Goto kogai and decorated with grapes on a leafy vine in iroetakazogan against a nanako ground

With fitted wood box with attestation and inscription by Kanichi Sato (Kanzan)

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 453441 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2007.12.25.

3 11/16in (9.4cm) high

\$1,500 - 2,500

1094

A kogai and three pairs of menuki

Edo period (19th century)

The Yanagawa school kogai decorated with three paulownia crests in gold takazogan on a shakudo nanako ground; the first menuki two pair of frolicking shishi in gold; the second carved as a rooster and hen in gold; the third gilt-copper carved as two pairs of rooster and hen

8 1/8in (20.6cm) long, the kogai

\$1,000 - 1,500



1091



1092



1093



1094



1095



1096





1097



1098

1095

Four pairs and a daisho set of menuki
Edo period (18th century) and later

The first *shakudo* and gold carved as loom shuttles; the second a *daisho* set of copper long-eared hares with gilt highlights; the third *shakudo* and gold carved as bound rice sheaths; the fourth *shakudo* and gilt carved as swans on water; the fifth *shakudo* and gilt pairs of wasps 1 7/8in (4.8cm) long, the longest

\$1,000 - 1,500

Property of an Indiana collector

1096

Five pairs of fuchi-gashira and four pairs of menuki
Edo period (18th/ 19th century)

Comprising a Mito *shakudo migaki fuchi-gashira* with sages and their attendants in bamboo in *iroe takazogan*, signed *Yasunori*; a Mino *shakudo fuchi-gashira* and gold pierce carved with insects in flowers, signed *Noshu ju Mitsunaka*; two pairs of Mito copper and silver *fuchi-gashira* with Daruma and his attributes with gold *takazogan* highlights, an additional *kashira* of the same design; a pair of gold, silver and *shakudo menuki* designed as Mt. Fuji and a boatman; a pair of gold, silver and *shakudo menuki* designed as gamboling horses; a pair of gold and *shakudo menuki* carved as cranes in flight; a pair of gold, copper and *shakudo menuki* formed as Hotei seated on his treasure sack 1 7/8in (4.7cm) long, the largest

\$2,500 - 3,000

Property from an Arkansas collection

1097

A group of 11 arrow heads

Edo period (19th century) and later

Comprising a group of *soya* arrowheads of varying length, with various signatures including *Noritoshi* and *Ohara Toshitsugu*, 8 1/2in (21.6cm) long, the longest

\$700 - 900

1098

A group of 18 arrow heads

Edo period (19th century) and later

Comprising a group of *soya* arrowheads of various length, three lacquered bronze, the rest iron, one signed *Motomichi*, 14in (35.6cm) long, the longest

\$800 - 1,200



1099



1100 (part lot)



1101



1102

1099

An arrow head in a wood cover

Dated 1810

A flat barbed type with a medial ridge and with a *suguha* tempered edge, the tang *ubu* with *sujikai* file marks and signed *Fujiusuke* [] and illegible inscription on the reverse, with a wood cover inscribed *Bunka Rokunen* (1810), 13 3/4in (34.9cm) long

\$800 - 1,200

1100

A group of 21 arrow heads

Edo period (19th century) and later

Of various type including *soya*, *hirane* and *kuburaya*, with various signatures and inscriptions including *Oseki Toshitsugu* and *Sukemichi*, 6 1/4in (15.9cm) long, the longest

\$1,000 - 1,500

1101

A group of 3 arrow heads

Edo period (18th century) and later

Comprising a *hirane* style arrowhead pierced with a cherry floret and inscribed *Michi*, a *sasanoha* style arrowhead inscribed [] *kuni* and a *karimata* style pierced with a constellation and inscribed *Iemitsu*, 10 1/4in (26cm) long, the longest

\$700 - 900

1102

An arrow head in aogai mounts

Edo period (19th century)

A broadheaded flat type, pierced with a heraldic crest with an *ubu* tang and fitted into a presentation shaft decorated in inlaid iridescent shell and punctuated on the shaft by a spiral band of silver, the cover lacquered black, 10 3/8in (26.4cm) long (the arrow, tip to tang), 19 1/4in (48.9cm) long (mounts)

\$800 - 1,200

Other properties

1103

A presentation arrow

By Sukemune, Edo period (18th/19th century)

The barbed, broad, flat arrowhead pierce-carved with verse in classical script and signed *Sukemune*, set into a fletched bamboo shaft with a wood cover inscribed *Yanone Sukemune saku* 39in (99.1cm) long

\$5,000 - 6,000

Arrows of these type are rare and were often used as votive offerings to shrines.

1104

An ebira with four arrows

Edo period (19th century)

Comprising an embossed leather quiver decorated with paulownia vines in gold lacquer in a black-lacquered wood frame, the mounts in silver, the interior in red lacquer, the upright frame *nashiji*, fitted with tasseled silk cord and woven rattan ring, the four fletched arrows with bamboo shafts and iron arrowheads 37 1/2in (95.3cm) high, including arrows

\$8,000 - 12,000



1103



1103 (detail)



1104



1105

Property of a California collector

1105

An Echigo naginata

By Echigo Kanesada, Edo period (late 17th century)

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

\$7,000 - 9,000

Property from an Arkansas collection

1106

A katakama yari head

Edo period (17th century)

Indistinct forging pattern and tempered edge, *ubu* tang with one hole and indistinct file marks, 21 1/4in (54cm) long, in a black lacquer, textured *saya*

\$800 - 1,200



1106



1107

1107

Two sugu yari heads

The second by Sekido Masatoshi, Edo period (17th century) and later

Both of triangular section and forged in *itame hada* with *suguha* tempered edge, carved with *hi* on the flat surface, the first *osuriage* tang with two holes and *osujikai* file marks, 10 1/8in (25.7cm) long, 19 1/2in (49.5cm) long in mounts, the second *ubu* tang with *katte sagari* file marks, one hole and signed *Heianjo Sekido Masatoshi*, 14 5/8in (37.2cm) long, the first in wood cover

\$700 - 900

1108

A yari head in a wood case

Edo period (17th century)

Of flattened diamond shaped section and forged in *koitame hada* with a *suguha* tempered edge, the tang *suriage* with *sujikai* file marks and inscribed *Kunitoki*, 12 1/8in (30.8cm) long, in wooden mount and cover, 22 1/2in (57.2cm) long

\$700 - 900

1109 - 1123

No lots

Swords & Accessories

Lots 1109 - 1199





1124



1124

Property of another owner

1124

A Juyo Bizen daisho in mounts

Attributed to Nagamitsu, Kamakura period (13th century)

The *katana*:

Sugata (configuration): *honzukuri*, *iorimune*, *chugissaki* with pronounced *koshizori* curvature

Kitae (forging pattern): *itamehada* in *jinie* with *midare utsuri*

Hamon (tempering pattern): *choji midare* mixed with *gunome* near the tang and copious *ashi*, *yo* and *sunagashi* in a *nioguchi* mixed with *nie*

Boshi (tip): *midare komi*, *komaru*

Horimono (carving): *bohi* on both sides

Nakago (tang): *osuriage*, *kurijiri* with *kiri* file marks and two holes

Habaki (collar): two-piece gold-leaf

Nagasa (length from tip to beginning of tang): 32 7/8in (83.5cm)

Motohaba (width at start of tempered edge): 1 1/4in (3.175cm)

Sakihaba (width before tip): 13/16in (2.1cm)

In *shirasaya* (wood storage scabbard) with inscription and attestation by Homma Junji (Kunzan)

The *wakizashi*:

Sugata (configuration): *honzukuri*, *iorimune*, *chigissaki*, *torrizori*

Kitae (forging pattern): *koitame hada* with *midare utsuri*

Hamon (tempering pattern): *choji midare* mixed with *gunome* with *ashi*, *yo*, *nie*, *nio* and *kinsuji*

Boshi (tip): *komaru* and *hakikake*

Horimono (carving): *bohi* on both sides

Nakago (tang): *osuriage*, *sakikiri* with *kiri* file marks and one hole

Habaki (collar): two-piece, gold foil

Nagasa (length from tip to beginning of tang): 20 3/16in (51.3cm)

Motohaba (width at start of tempered edge): 1in (2.5cm)

Sakihaba (width before tip): 3/4in (1.9cm)

In *shirasaya* (wood storage scabbard)

Matching *daisho* 19th-century *koshirae*

comprising black lacquer *saya* decorated with floral family crests in gold *hiramakie*, mounted with silver *kojiri* on the *katana* and matching *fuchi-gashira* deeply carved with crashing waves, signed *Hirosei Toshichika*, and gold *menuki* of three floral family crests, the *tsuka* wrapped in bright *same* and gold brown silk, the *daisho tsuba* oval, fine *shakudo nanako* plates decorated with Noh and Kyogen masks, hats and boxes in *iroetakazogan*, each signed *Ishiguro Masatsune* and *kao*

With certificate designating the *katana* as the 17th Juyo Token (Precious sword) no. 2630 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1939.7.4.

With certificate designating the *wakizashi* as the 25th Juyo Token (Precious sword) no. 6070 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1977.11.1.

\$150,000 - 200,000



1124



1124



1124

1124



Property from an Arkansas collection

1125

A Ko-Bizen tachi in shirasaya, by Masazane
By Masazane, Heian period (11th century)

Sugata (configuration): *honzukuri*, *iorimune*,
kogissaki deep *koshizori*

Kitae (forging pattern): *koitame* in even, densely
packed *jinie*

Hamon (tempering pattern): *choji gunome*
mixed with *omidare* in *nie*, *nioi* and with *ashi*,
saka-ashi, *yo*, *sunagashi* and *utsuri*

Boshi (tip): indistinct

Nakago (tang): *ubu* with *osujikai* file marks and
two holes, close together and signed Masazane

Habaki (collar): two-piece, gilt-copper

Nagasa (length from tip to beginning of tang):
31 3/16in (78.9cm)

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

Sakihaba (width before tip): 5/8in (1.6cm)

In *shirasaya* (wood storage scabbard) with
inscription and attestation to Masazane by
Homma Junji (Kanzan), written 1965.10.7

\$30,000 - 40,000

Provenance:

ex Col. Dean S. Hartley, Jr. collection

Published:

Nihonto Bizen-den Taikan, pg. 78

The *sayagaki* was written by Homma Junji while
he was in the United States, visiting the Boston
Museum of Fine Arts. Col. Hartley assisted Dr.
Homma with his examination of the museum's
collection of over five hundred swords.

The sword was awarded a Tokubetsu Kicho
Token certificate no. 95039, issued by the Nihon
Bijutsu Token Hozon Kyokai on 5 March, 1965,
with Dr Homma chairing the *shinsa* team. It
was later designated as a Juyo Token (Precious
sword) no. 4117 issued by the Nihon Bijutsu
Token Hozon Kyokai in February, 1973. Both sets
of papers have now been lost.

1125

1126

A Satsuma Ko-Naminohira tachi

Kamakura period (13th century)

Sugata (configuration): *honzukuri*, *iorimune*, *kogissaki*, *koshizori*

Kitae (forging pattern): *itame hada*

Hamon (tempering pattern): narrow *suguha* with *nie*, *utsuri* and *sunagashi*

Boshi (tip): *komaru*

Nakago (tang): *ubu* with indistinct file marks and one hole

Habaki (collar): one-piece, silvered copper

Nagasa (length from tip to beginning of tang): 29 3/4in (75.6cm)

Motohaba (width at start of tempered edge): 1 1/4in (3.2cm)

Sakihaba (width before tip): 3/4in (1.9cm)

In *shirasaya* (wood storage scabbard) with inscription and attestation by Tanobe Michihiro (Kunzan)

With Tokubetsu Hozon (Sword especially worthy of preserving) certificate no. 144721 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1999.8.9.

\$15,000 - 25,000

1127

A Satsuma Naminohira katana

Early Muromachi period (14th century)

Sugata (configuration): *honzukuri*, *iorimune*, *kogissaki* and slight *koshizori*

Kitae (forging pattern): *itame hada*

Hamon (tempering pattern): narrow *suguha* with *utsuri*

Boshi (tip): *komaru*

Nakago (tang): *ubu* with *kiri* file marks and one hole

Habaki (collar): two-piece, copper

Nagasa (length from tip to beginning of tang): 25 7/8in (65.7cm)

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

Sakihaba (width before tip): 3/4in (1.9cm)

In *shirasaya* (wood storage scabbard) with inscription and attestation by Honma Junji (Kanzan)

With Tokubetsu Kicho Token (Especially precious sword) certificate no. 186854 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1970.5.1.

\$10,000 - 15,000

Provenance:

ex- Colonel Dean S. Hartley collection

ex- R. B. Caldwell collection



1126

1127



1128



1129



1129

1128

A Naoe Shizu katana

Nanbokuchō period (14th century)

Sugata (configuration): *honzukuri*, *iorimune*, *chugissaki*, slight *koshizori*

Kitae (forging pattern): flowing *itame hada* with visible *jinie*

Hamon (tempering pattern): *komidare* mixed with *choji gunome*, with *aranie*, *utsuri* and *sunagashi*

Boshi (tip): *komarue*

Nakago (tang): *osuriage* with *kiri* file marks and two holes

Habaki (collar): two-piece gold-foil

Nagasa (length from tip to beginning of tang): 24 1/16in (61.1cm)

Motohaba (width at start of tempered edge): 1 1/16in (2.69cm)

Sakihaba (width before tip): 3/4in (1.9cm)

In *shirasaya* (wood storage scabbard) with attestation by Tanobe Michihiro

With Tokubetsu Hozon Token (Sword especially worthy of preserving) certificate no. 140364 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1995.4.14.

And with additional recommendation for submission to Juyo Kantei.

\$8,000 - 10,000

Provenance:

ex Col. Dean S. Hartley collection

1129

A Bosshu katana with tachi mounts

By Nio Kiyosada, Muromachi period

(16th century)

Honzukuri, *iorimune*, *chogissaki*, *toriizori* forged in a *koitame hada* with a *notare*

tempered edge and a *hakikake boshi*, the tang *ubu*, with *kiri* file marks and two holes, signed

Nio Kiyosada, one-piece, silvered copper *habaki*, 24 1/2in (62.2cm), in a *shirasaya*

With 19th-century *tachi* mounts comprising black-lacquer *saya* decorated with scattered cherry blossoms in gold lacquer, the hardware silver and *shibuichi* carved with paulownia crests, the *shakudo* and gold *menuki* formed as phoenix

With kantei certificate no. 2471 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1971.10.3.

\$2,500 - 3,500



1130

1130

A later Soshu-style tanto in mounts
Muromachi period (16th century)

Hirazukuri, mitsumune, forged in *itame hada* and with a *notare* tempered edge, with *nie*, *sunagashi* and some *utsuri*, a *komaru boshi*, *bohi* carved on both sides, *ubu tanagobara* tang with three holes (two plugged) and indistinct file marks, a two-piece, gold foil *habaki*, 10 7/8in (27.6cm) long

In a 19th-century *koshirae* with a red lacquer *saya* mounted with a copper *kozuka* carved with plum boughs, a *shibuichi kojiri* decorated with dragonflies in gold and *shakudo* and a *shibuichi kurikata* carved with a dragonfly, the *tsuka* wrapped in *same*, fitted with silver *fuchi-gashira* and *shakudo menuki* of horses

\$2,000 - 3,000

1131

A tanto

By Kanieye, Muromachi period (late 15th century)

Hirazukuri, iorimune forged in *itame hada* with a *gunome* tempered edge with *nie*, *komaru boshi*, with an *ubu* tang with indistinct file marks, two holes and signed *Kanieye Ue Minamoto* [], silver one-piece *habaki*, 10 3/4in (27.3cm) long; in *shirasaya*

With Tokubetsu Kicho Token (An especially precious sword) certificate no. 5504713 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

\$1,500 - 2,500



1131



1132

1132

A Kaifu school tanto

Edo period (17th century)

The broad sword *hirazukuri, iorimune* with no curvature and forged in *itame hada* mixed with *mokume hada*, with a *notare* mixed with a *midare* tempered edge, with *sunagashi*, *kinsuji*, *tobiyaki* and an *omaru boshi* with a long return, *machiokuri* tang with one hole and later file marks, one-piece copper *habaki*, 14in (35.6cm) long; in *shirasaya*

\$1,500 - 2,000

1133

A small Bizen tanto in mounts

Edo period (17th century)

Hirazukuri, iorimune configuration forged in *itame hada* with a *suguha* tempered edge with a *Jizo boshi*, *ubu* tang with *osujikai* file marks and one hole, inscribed *Bizen kuni Osafune ju Sukesada* and with spurious date *Bunpo gannen nigatsu* (1317.2), one-piece, silver *habaki*, 5 3/4in (14.6cm) long; in an *aikuchi goshirae* wrapped in shagreen and lacquered black, and polished to reveal the nodules

\$1,000 - 1,500



1133



1134



1135 (part lot)

1134

A Horikawa school tanto
and a shinto wakizashi

Edo period (17th century)

The first an unusually broad blade of *honzukuri*, *iorimune* configuration with no *yokote* and a thick *kasane*, forged in a *koitame hada* of tightly packed *jinie* with a *chojimidare/gunome* tempered edge with *ashi*, *yo*, *sunagashi*, *tobiyaki*, *muneyaki*, *yakiodoshi* and a *midarekomi boshi*, the *ubu funagata* tang with *katte sagari* file marks and one hole, one-piece, copper *habaki*, 11 5/16in (28.7cm) long; in *shirasaya*

The second of *honzukuri*, *iorimune* with no *yokote* and a pronounced curvature, forged in *itame hada* and with a *gunome midare* tempered edge, *ubu* tang with one hole and *kiri* file marks, two-piece, silver foil *habaki*, 20 1/8in (51.1cm) long; in *shirasaya*

\$2,500 - 3,500

1135

A Seki katana and a shinshinto wakizashi
in mounts

The first by Miyoshi Masayuki, 20th century,
the second Edo period (18th century)

The first *honzukuri*, *iorimune*, *chugissaki*, *toriizori* configuration, forged in *itame hada* with a *gunome midare* tempered edge and carved on the *omote* with a dragon chasing a flaming jewel, the *ubu* tang with *takanoha* file marks, one hole and signed *Seki ju Miyoshi Masayuki saku* and with military acceptance stamp, two-piece, silver and gold leaf *habaki*, 26 3/16in (58.9cm) long; in a modern black lacquer *saya* the *tsuka* mounted with *shakudo migakiji fuchi-gashira* with plovers and *shakudo* rice sheath *menuki*

The wakizashi *honzukuri*, *iorimune*, *chugissaki*, *toriizori* configuration with an indistinct forging pattern and a *choji midare* tempered edge, indistinct *boshi*, *ubu* tang with *kiri* file marks and one hole, one-piece, silver leaf *habaki*, 19 7/16in (49.4cm) long; in a 19th-century *koshirae* comprising a black lacquer *saya* ribbed at the top and decorated with *same* lacquered black, fitted with *shakudo nanako kozuka* carved with cranes, the *tsuka* mounted with *shakudo nanako fuchi-gashira* decorated with rice sheaths and plum blossoms in *iroetakazogan*, silvered copper *menuki* of peonies

\$2,000 - 3,000

1136

A group of five gunto katana
in military mounts

20th century

All *honzukuri*, *iorimune*, extended *gissaki* and *toriizori* configuration, with indistinct forging pattern and with *suguha* tempered edge, all *ubu* tang and one hole, the first signed *Toshihara Ichiryushi Tomomitsu saku*, the second signed *Noshuju Kaneshige* and dated *Showa jurokunen junigatsu* (1941), all with gilt-copper *habaki*, 26 1/2in (67.3cm) long, the longest
Not illustrated.

\$1,500 - 2,500

1137

An Uda wakizashi

By Uda Kunifusa, Murmachi period
(15th/16th century)

Honzukuri, *iorimune*, *chugissaki*, *toriizori* configuration, forged in *itame hada* with a *komidare* tempered edge with *ashi*, *sunagashi* and *komaru boshi*, *machiokuri* tang with *kiri* file marks, one hole and signed *Uda Kunifusa*, 17 3/8in (44.1cm) long, two-piece copper *habaki*; in *shirasaya*

\$2,500 - 3,500

1138

A shinshinto katana in mounts and a ko-dachi
The first by Masahiro, dated 1944, the second Momoyama period (17th century)

The first *honzukuri*, *iorimune*, *chugissaki*, *toriizori* forged in *koitame* with a broad *suguha* tempered edge, *komaru boshi*, carved with a dragon chasing a flaming jewel on the *omote*, *ubu* tang with one hole, *takanoha* file marks, signed *Masahiro* and dated *Showa jukyunen* and inscribed inventory number, one-piece, gilt-copper *habaki*, 25 5/8in (65.1cm) long; in a modern red-lacquer *saya*, the *tsuka* fitted with *shinchu fuchi-gashira* carved with paulownia leaves and *menuki* of rice sheaths, iron *mokko tsuba* carved with irises

The second a *honzukuri*, *iorimune*, *kogissaki*, *koshizori*, forged in *koitame* with a *suguha* tempered edge and an indistinct *boshi*, *bohi ni tsure hi* on both sides, *suriage machiokuri* tang with three holes, inscribed *Nagamitsu* and [] [] *Hideyoshi*, *Hideyori* [] [] *kore*, 26in (66cm) long; in *shirasaya*

\$2,500 - 3,500



1137

1138 (part lot)



1138 (part lot)



1139



1139

1139

A Mino katana in mounts

Muromachi period (16th century)

Honzukuri, iorimune, chugissaki, toriizori, forged in *itame hada* with a *gunome* tempered edge with *nie*, *koashi* and *yakiodoshi*, and an indistinct *boshi*, *suriage* tang with *katte sagari* file marks, one hole and inscribed *Kanekuni*, two-piece, silver and copper *habaki*; 27 1/8in (68.9cm) long

In a red lacquer *saya*, the *tsuka* mounted with *shakudo nigakiji fuchi-gashira* decorated with *Shoki* and an *oni* in *iroetakazogan* and gilt copper *menuki* of dragons, the iron *mokko tsuba* decorated with a bat and swirling clouds in gold *takazogan*

\$1,200 - 1,800

Property of a Texas gentleman

1140

A modern katana

By Fujiyasu Shohei, dated 1985

Sugata (configuration): *hon-zukuri*, *iori-mune*, extended *kissakai*, *saki-zori*

Kitae (forging pattern): *chirimen* mixed with *ko-mokume*

Hamon (tempering pattern): *gunome midare* in *nioi*

Boshi (tip): *midare-komi*

Nakago (tang): *ubu* with *sujikai* file marks and one hole, illegibly signed [*]* *Shohei tsukuru*

Habaki (collar): one-piece, gold foil

Nagasa (length from tip to beginning of tang): 28 1/8in (71.5cm)

Motohaba (width at start of tempered edge): 1 1/4in (3.3cm)

Sakihaba (width before tip): 1in (2.5cm)

In *shirasaya* (wood storage scabbard) with inscription by smith

\$2,500 - 3,500

Property of a Florida estate

1141

A fine tanto in aikuchi mounts

The blade by Sadashige, Edo period (17th century), the mounts by Hagiya Katsuhira, Meiji period (late 19th century)

The sword of *hira-zukuri*, *iori-mune* configuration, forged *initame-hada* with a *suguha* tempered edge and a *ko-maru boshi* and elaborately carved on the *omote* side with *Fudo Myo-o* and *bonji* and on the *ura* with *bo-hi*; the tang *ubu* with two holes and *kiri* file marks, signed *Izumo (no) kami Sadashige* and inscribed *Fujiwara (no) Asomi*; one-piece gilt-copper *habaki*; 10 1/2in (26.6cm) long

The *aikuchi-goshirae* comprising a *saya* lacquered with swirling clouds rendered in gold and black *togidashi* and mounted with a boldly carved rain dragon in silver, gold and copper encircling the body of the *saya*, the silver *koiguchi* carved with a snarling tiger and the *saya* fitted with a *kozuka* carved as two slinking tigers with gold eyes and *shakudo* stripes, signed *Hagiya Katsuhira* and *kao*, the *kozuka-guchi* silver swirling clouds; the *tsuka* wrapped with baleen and mounted with *menuki* carved as dragon roundels and a silver *kashira* carved as wrestling tigers with *shakudo* and gold highlights, signed on the *fuchi* *Hagiya Katsuhira*

US\$8,000-10,000

Provenance: ex-Mavis Collection, Stuttgart
Sold Sotheby's, London, 28 October, 1980.

Illustrated: Sotheby's, *Art at Auction*, 1980-81, pg. 293.



1140



1141



1141



1142

Another property

1142

A Shinkai daisho with mounts

By Inoe Shinkai, dated 1669.2 and 1669.8

Katana:

Sugata (configuration): *honzukuri*, *iorimune*, *ogissaki*, *torizori*

Kitae (forging pattern): *koitame hada* with *jinie* and *chikei*

Hamon (tempering pattern): *gunome midare* with *nie*, *ashi*, *konie*, *sunagashi*, *tobiyaiki*, *utsuri* and *yakiodoshi*

Boshi (tip): *omaru* with a long return

Nakago (tang): *ubu* with *katte sagari* file marks, two holes and signed *Inoue Izumi* (no) *kami Kunisada* and dated *Kanbun Kyunen Nigatsu no hi* and with chrysanthemum crest

Habaki (collar): two-piece, gold foil

Nagasa (length from tip to beginning of tang): 28 11/16in (72.9cm)

Motohaba (width at start of tempered edge): 1 5/16in (3.3cm)

Sakihaba (width before tip): 13/16in (2.1cm)

In *shirasaya* (wood storage scabbard) with attestation and inscription by Tanobe Michihiro (Kunzan)

Wakizashi:

Sugata (configuration): *honzukuri*, *iorimune*, *ogissaki*, *toriizori*

Kitae (forging pattern): *koitame hada* with *jinie*

Hamon (tempering pattern): *notare* based in

nioi with *aranie*, *konie*, *sunagashi*, *tobiyaiki* and *utsuri*

Boshi (tip): *komaru hakikake*

Nakago (tang): *ubu* with *kessho* file marks, one hole and signed *Inoue Izumi* (no) *kami Kunisada* and dated *Kanbun Kyunen Hachigatsu no hi* and with chrysanthemum crest

Habaki (collar): two-piece, *shakudo* carved with leaves

Nagasa (length from tip to beginning of tang): 18 1/2in (47cm)

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

Sakihaba (width before tip): 1 1/16in (2.7cm)

In *shirasaya* (wood storage scabbard) with attestation and inscription by Tanobe Michihiro (Kunzan)

With 19th-century *daisho* mounts comprising black lacquer *saya* decorated in alternating stripes of *ishime* and glossy finish, the *wakizashi* fitted with Yanagawa school *shakudo nanako kozuka* and *kogai* decorated with serpentine dragons in gold *takazogan*, both *tsuka* wrapped in brown silk and fitted with *shakudo nanako fuchi-gashira* with dragons in clouds in gold and *shakudo takazogan* and Mino *menuki* of coiled dragons

on bars, the Goto school *mokko shakudo nanako tsuba* decorated with dragons in waves boldly carved and inlaid in gold *takazogan*, gold *nanako* rim, signed Goto Kojo and with *kao*

The *katana* with Tokubetsu Hozon (Especially precious sword) certificate no. 146812 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2001.12.25.

The *wakizashi* with Tokubetsu Hozon (Especially precious sword) certificate no. 102120 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1988.12.5.

The *kozuka kogai* with Bunka Shiryō Tosogu certificate no. 33044 issued by the Museum of Japanese Sword Fittings, dated 1999.7.31.

The *menuki* with Tokubetsu Hozon Tosogu (Especially precious sword fitting) certificate no. 176 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1976.11.20.

\$80,000 - 100,000



1142



1142



1142



1142



1143



1143



1144



1144

Property of a Canadian collector

1143

A shinto tanto in mounts

By Tadamitsu, Edo period (17th century)

Hirazukuri, iorimune with an indistinct forging pattern and a *gunome midare* tempered edge, the tang *ubu* with one hole and *kiri* file marks, signed *Seishunokami Fujiwara Tadamitsu*, one-piece gilt-copper *habaki*, 8 3/4in (22.2cm) long

In a black lacquer *aikuchi goshirae* mounted with copper fittings carved with crashing waves and fitted with a *shinchi kogai* and gilt-copper *menuki* of stylized dragons

\$800 - 1,200

1144

A Bizen wakizashi in mounts

Muromachi period (16th century)

The broad blade of *honzukuri, yorimune, chugissaki, toriizori* configuration with a thick *kasane* and forged in tight *koitame* of *jinie*, the temper pattern *gunome midare*, with *nie, ashi, sunagashi* formed as clusters of *nie* in horizontal bands across the valleys and *yakidashi*, a *midarekomi boshi*, the tang *ubu kurijiri* with *kattesagari* file marks, one hole and inscribed *Bisshu Osafune ju Tsuketada*, a two-piece silver foil *habaki*, 21 1/8in (53.7cm) long

19th-century *koshirae* comprising a lacquer *saya* finished to resemble gilded 'Dutch' leather, the tip applied with a russet-iron wrap decorated with scrolling vines in silver lacquer, *shibuichi* hardware, the *tsuka* mounted with Mino style *shakudo nanako fuchi-gashira* and *menuki* decorated with blossoming peonies in gold and *shakudo takazogan, shakudo ishime tsuba* with chrysanthemums and a brush fence in *sukidashibori* and gold *zogan, shakudo* rim

\$3,000 - 5,000

Property of another owner

1145

A Yoshioka Ichimonji wakizashi with mounts

Nanbokucho period (14th century)

Sugata (configuration): *honzukuri*, *iorimune*, *chugissaki*, *toriizori*

Kitae (forging pattern): *itame hada* mixed with *mokume hada*

Hamon (tempering pattern): flamboyant *choji midare* with *nie*, *ashi*, *saka-ashi*, *yo* and *tobiyaki*

Boshi (tip): *midare komi*

Horimono (carving): *bohi ni tsurehi* on both sides

Nakago (tang): *osuriage* with *kiri* file marks and two holes, one on the end

Habaki (collar): two-piece gold-foil

Nagasa (length from tip to beginning of tang): 21 7/16in (54.5cm)

Motohaba (width at start of tempered edge): 1 1/8in (2.9cm)

Sakihaba (width before tip): 7/8in (2.2cm)

In *shirasaya* (wood storage scabbard)

With 18th-century *Higo*-style *handachi koshirae* comprising an *aogai saya* with russet-iron *handachi* mounts decorated with dragons in clouds and scrolling vines in gold *hirazogan*, the russet-iron *tsuka* banded with silver and decorated on the sides with dragons in silver *zogan*, the iron *sukashi tsuba* pierce carved with bracken ferns and with a gold leaf, two-piece *habaki* carved with a floral family crest

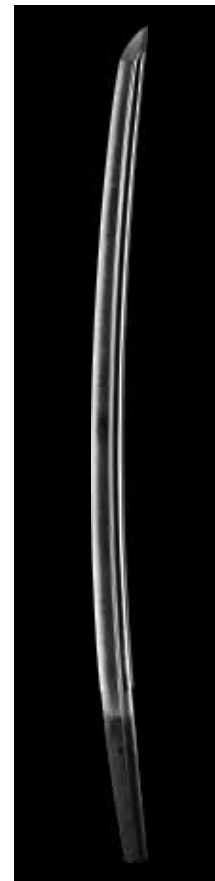
With Tokubetsu Kicho Token (Especially precious sword) certificate no. 354016 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1978.7.1.

For the mounts with Tokubetsu Kicho Tosogu (Especially precious sword fitting) certificate no. 130 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3.

\$18,000 - 25,000

Provenance:

ex Col. Dean S. Hartley collection



1145



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1146

A Tenta tanto with mounts

Muromachi period (15th/16th century)

Sugata (configuration): *hirazukuri*, *iorimune*

Kitae (forging pattern): *itame hada* mixed with *mokume hada* with *jinie*

Hamon (tempering pattern): *chusuguha*, *hotsure* with *nioi*, *nie*, *kinsuji* and *sunagashi*

Boshi (tip): *komaru*

Horimono (carving): *bohi* on both sides

Nakago (tang): *ubu*, *kurijiri* with *sujikai* file marks and one hole, signed *Tanta saku*

Habaki (collar): two-piece, gold foil *habaki*

Nagasa (length from tip to beginning of tang): 9 5/8in (24.5cm)

In *shirasaya* (wood storage scabbard) with attestation and inscription by Homma Junji (Kunzan) dated 1978.8

With 19th-century *aiguchi goshirae* fitted with a ko-Goto *shakudo nanako kozuka* decorated with blossoming plums in *iroetakazogan*, the *tsuka* wrapped in *same* and mounted with gold and *shakudo menuki* of grape vines attributed to Toko Tokujo

With Tokubetsu Kicho (Especially precious sword) certificate no. 361219 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1978.9.25.

For the *menuki* with Tokubetsu Kicho Tosogu (Especially precious sword fitting) certificate no. 100066 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1976.8.1.

Also with a copy of a type-written note from Homma Junji to Colonel Hartley including comments on this sword.

\$15,000 - 20,000

Provenance:

ex- Colonel Dean S. Hartley collection

Published:

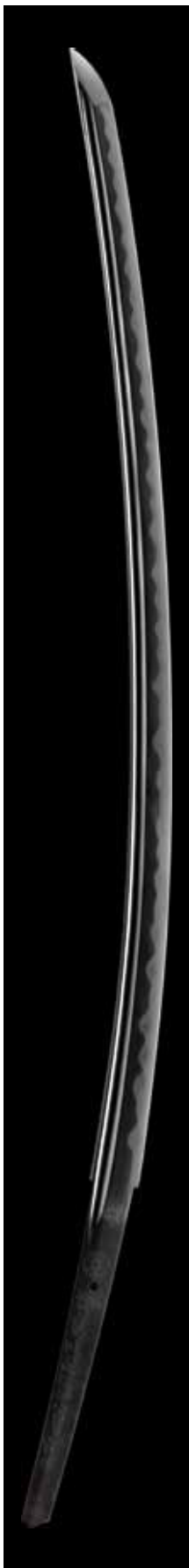
NBTHK Journal, no. 303, pg. 39



1146



1146



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1148



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1147

An Iga katana in mounts

By Fujiwara Kanemichi, dated 1800

Sugata (configuration): *honzukuri, iorimune, okissaki, koshizori*

Kitae (forging pattern): *koitame hada*

Hamon (tempering pattern): *gunome midare* in *nioi*

Boshi (tip): *komaru*,

Horimono (carving): with *bohi* on both sides

Nakago (tang): *ubu* with *sujikai* file marks, one hole and signed *Nihon* [] [] *Mune* [] *Iga* (no) *kami Fujiwara Kanemichi* and dated *Kansei ninen hachigatsu kichijitsu* and with chrysanthemum crest

Habaki (collar): two-piece, gold

Nagasa (length from tip to beginning of tang): 31 1/4in (79.4cm)

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

Sakihaba (width before tip): 1in (2.5cm)

In 19th-century *koshirae* comprising a ribbed, black lacquer *saya*, the *tsuka* wrapped in black silk and fitted with copper *ishime fuchi gashira* carved with Daruma and his attributes, gilt copper dragon *menuki*, a copper *tsuba* with Daruma in a landscape

\$10,000 - 15,000

Property of a New York gentleman

1148

An Iga katana with mounts

By Iga Kanamitsu, dated 1863

Sugata (configuration): *Honzukuri, iorimune, chugissaki, torizori*

Kitae (forging pattern): flowing *itame hada*

Hamon (tempering pattern): *gunome midare* with *nie, ashi* and *yakiodoshi*

Boshi (tip): *komaru*

Nakago (tang): *ubu* with *kessho* file marks, two holes and signed *Ki Ikoku Daikokusai Minamoto Kanemitsu* and dated *Bunkyo sannen juichigatsu no hi*

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

Nagasa (length from tip to beginning of tang): 27 1/2in (69.9cm)

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

Sakihaba (width before tip): 7/8in (2.2cm)

In *shirasaya* (wood storage scabbard)

The *koshirae* comprising an *ishime* black lacquer *saya*, the *tsuka* wrapped in black silk and fitted with copper *fuchi-gashira* carved with water plantains and gilt-copper arrow *menuki*, an iron *tsuba* pierced with a paulownia leaf and carved with horses beneath willows and two *udenuki ana*

With Hozon Token (Sword worthy of preserving) certificate no. 33751 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1994.3.16.

\$15,000 - 20,000

1149

A Choshu katana with mounts

Fujimoto Morihide, dated 1864.11

Sugata (configuration): *honzukuri*, *iorimune*,
extended *chugissaki*, *toriizori*

Kitae (forging pattern): tight *koitame*

Hamon (tempering pattern): *omidare* with *nie*
and *ashi*

Boshi (tip): *midare komi*

Nakago (tang): *ubu* with *kessho* file marks, two
holes and signed *Oite Yamaguchi Choshu Hagi*
ju Fujimoto Morihide saku and dated *Ganji*
Gannen Juichi Gatsu no hi

Habaki (collar): two-piece, gold foil

Nagasa (length from tip to beginning of tang):
29 1/8in (74cm)

Motohaba (width at start of tempered edge):
1 1/4in (3.2cm)

Sakihaba (width before tip): 7/8in (2.2cm)

In *shirasaya* (wood storage scabbard)

With a *aogai saya* with longitudinal pinstripes
in black lacquer, the *kojiri* black lacquered
same with bands of *kinji* lacquer, the *koiguchi*
and *kurikata* russet iron with a stone surface,
the *tsuka* wrapped in blue silk and fitted with
shakudo migakiji fuchi-gashira with skulls in
grasses in *iroe takazogan* and *sukidashibori*, the
shakudo menuki of mice on chestnuts and a
Kaga school *shakudo nigakiji tsuba* with a full
moon over autumn grasses in Kaga inlays

With Tokubetsu Hozon Token (Sword especially
worthy of preserving) certificate no. 154615
issued by the Nihon Bijutsu Token Hozon Kyokai
(The Society for the Preservation of the Japan
Art Sword), dated 2010.5.7.

\$20,000 - 30,000



1149



1149



1150



1150



1150

1150

An Iga wakizashi in mounts

By Morihira, dated 1800

Honzukuri, iorimune, kogissaki torizori with a thick *kasane* configuration forged in *koitame hada* with a *suguha* tempered edge and an indistinct *boshi*, *ubu* tang with *kessho* file marks with one hole, signed *Kaga ju Morihira* and dated *Bunsei ninen nigatsu kichijitsu* (1800.2), one-piece, gold leaf *habaki*, 20 1/4in (51.4cm) long

In 19th-century *koshirae* comprising a black lacquer *saya* with highlights of *muranashiji* and fitted with an elaborate silvered *kojiri* boldly carved with archaic Chinese dragons among swirling clouds, the eyes picked out in gold, a *shakudo* and gold *kozuka* carved with a dragon in waves and signed *Ryuyoken Tomomasa* with *kao*, the *kozukaguchi* applied with a coiling dragon in gilt copper, the *kurikata* formed as a frog on a water plantain leaf in copper, the *tsuka* mounted with silvered *nanako fuchigashira* decorated with dragons in wave in *iroetakazogan* and large dragon *menuki* in gold and *shakudo*, a *shakudo nanako tsuba* decorated with a dragon in raised and sunken relief with gold highlights, illegibly signed
\$8,000 - 12,000

Provenance:

previously sold Sotheby's, London, March 1985, lot 451.

1151

A Kaga Fujishima tachi

By Fujishima Tomokiyo, Muromachi period
(15th century)

Sugata (configuration): *honzukuri*, *iorimune*,
kogissaki and deep *koshizori*

Kitae (forging pattern): *koitame in jinie*

Hamon (tempering pattern): *togari gonome*
midare with *konie*, *ashi* and *sunagashi*

Boshi (tip): *komaru*

Nakago (tang): *ubu* with *katte sagari* file marks,
one hole and signed *Fujishima Tomokiyo saku*

Habaki (collar): two-piece, gold foil

Nagasa (length from tip to beginning of tang):
27 3/5in (70.1cm)

Motohaba (width at start of tempered edge):
1 1/8in (2.9cm)

Sakihaba (width before tip): 3/4in (1.9cm)

In *shirasaya* (wood storage scabbard) with an
attestation and inscription by Homma Junji
(Kanzan) dated 1978.8

\$25,000 - 35,000

Provenance:

ex Dr Walter A. Compton collection
previously sold Christie's, New York, *Japanese
Swords and Sword Fittings from the Collection
of Dr. Walter A. Compton (part 1)*, 31 March
1992, lot 297

Published:

Dr Walter A. Compton et al, *Nippon to: Art
Swords of Japan, the Walter A. Compton
collection exh.cat.*, New York, 1976, no. 33.

Sebastian Izzard, ed., *100 Masterpieces from
the Collection of Dr. Walter A. Compton*, New
York, 1992, no. 38.

Property of a Florida couple

1152

A Kotetsu wakizashi in military mounts

By Kotetsu, dated 1667

Sugata (configuration): *honzukuri*, *iorimune*,
okissaki, *toriizori* and thick *kasane*

Kitae (forging pattern): tight *koitame*

Hamon (tempering pattern): *suguha komidare*
tending towards *kochoji* at the *yokote* with
koashi, *sunagashi* and some *tobiyaki*

Boshi (tip): *komaru*

Horimono (carving): *bohi* on both sides, the
omote carved with a *sankosuka ken* within
the *bohi*

Nakago (tang): *ubu kurijiri* with *katesagari* file
marks and one hole, signed *Nagasone Okisato*
Nyudo Kotetsu and dated *Kanbun rokunen*
hachigatsu kichijitsu (1667.8)

Habaki (collar): One-piece, copper

Nagasa (length from tip to beginning of tang):
21 1/8in (53.7cm) long

Motohaba (width at start of tempered edge): 1
5/16in (3.3cm) wide

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

In leather-wrapped military mounts

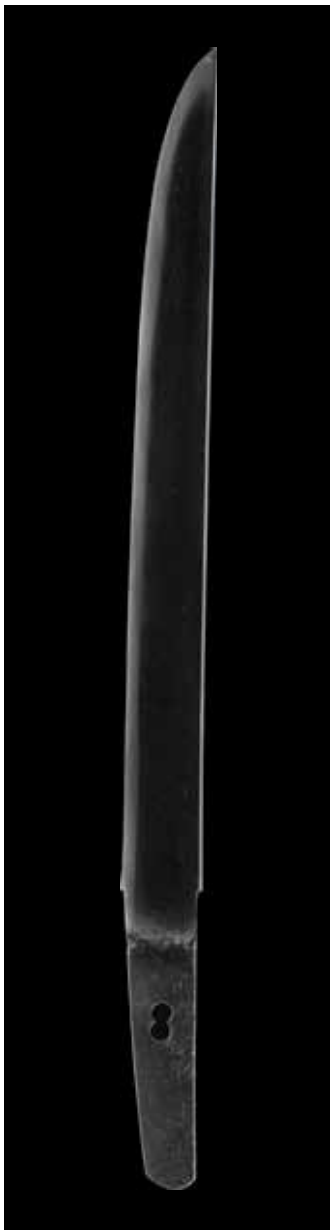
\$15,000 - 25,000



1151



1152



1153

1153
A Bizen tanto in mounts
By Bizen Morishige, dated 1469.8
Hirazukuri, iorimune configuration forged in *itame hada* with a *suguha* tempered edge and a *hakikake boshi*, *machiokuri* tang with two holes, *sujikai* file marks and signed *Bisshu Osafune Morishige* and dated *Bunmei Gannen Hachigatsu Kichijitsu*, two-piece, gilt-silver *habaki*, 11 1/8in (28.3cm) long, in a 19th-century *aogai saya* fitted with a Goto school *shakudo nanako kozuka* with lucky gods in *iroetakazogan*, the *tsuka* mounted with Mino *shakudo* and gold *fuchi-gashira* with blossoming flowers and copper, gold *menuki* of horses, the iron *tsuba* with birds and flowers in *iroetakazogan*
\$2,000 - 3,000



1154

Property of a Florida collector

1154
A Bizen tanto
Muromachi period (15th/16th century)
Hirazukuri, iorimune configuration and forged in a flowing *itamehada*, the tempered edge *notare* with *nie* and *sunagashi* and a *hakikake boshi*, the *omote* carved with *suken*, the *ura* with *bonji*, *machiokuri ubu* tang with two holes and *sujikai* file marks, inscribed *Bisshu Osafune Katsumitsu* and with date *entoku ninen hatchigatsu (no) hi*, 6 3/4in (17.2cm) long, with wood *habaki*, in *shirasaya*
\$1,500 - 2,000



1155

1155
A Bizen tanto in mounts
Muromachi period (16th century)
Morohazukuri configuration, forged in *itamehada* with a *gunome midare* tempered edge, *ubu* tang and *tsujikai* file marks, inscribed *Bishu Osafune Katsubitsu*, 7 1/8in (18.1cm) long, one-piece silver *habaki*
 In a 19th-century black lacquer ribbed *aikuchi goshirae* with silver mounts carved with crashing waves and dots of silver and gold foam and fitted with a *shakudo ishime kozuka* with a landscape in *iroetakazogan*
\$1,500 - 2,500



1155



1156

1156

A Bizen tanto in mounts

By Harumitsu

Hirazukuri, *iorimune* configuration forged in running *itamehada* with visible *jinie*, the tempered edge *gunome midare* mixed with *chojimidare*, with *nie*, *ashi* and *yo* and a *Jizo boshi*, both sides carved with *bohi ni surehi*, *ubu* tang with *katte sagari* file marks and two holes, signed *Bisshu Osafune shurisuke Harumitsu saku* and illegibly dated *[] [] nigatsu kichijitsu*, 8 7/8in (22.5cm) long, one-piece, gold foil *habaki*

In 19th-century *koshirae* with a ribbed black lacquer *saya* fitted with a *shakudo wari kogai* decorated with trailing vines above a curtain in gold *hirazogan* and *takazogan* with a copper *kojiri* decorated with flowering plum blossoms in relief and gold *takazogan*, the *tsuka same* wrapped in dark blue silk with *shakudo fuchi-gashira* decorated with salt makers in gold, silver and *shakudo iroe takazogan*, gold and *shakudo menuki* in the form of coiling dragons, *shakudo tanto tsuba*

\$1,500 - 2,500



1156



1157

1157

A later Bizen tanto in mounts

By Sukenaga, late Edo period (19th century)

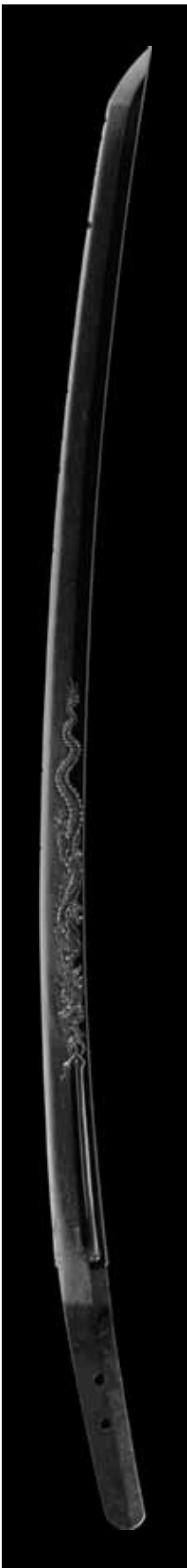
Hirazukuri, *yorimune* configuration formed in a running *itamehada* and with a *suguha* tempered edge, the tang *ubu* with two holes and *kiri* file marks, signed *Sukenaga*, 6 5/16in (16cm) long, one-piece, solid silver *habaki*

In a green lacquer *aikuchi goshirae* with silver mounts, fitted with a silver *kozuka* and *kogai*, the *tsuka* ribbed black lacquer; in a fitted wood storage box

\$5,000 - 7,000



1157



1158



1158



1159 (part lot)



1159 (part lot)

1158

A Bizen tachi in mounts with additional bird's head tachi mounts

By Yukimitsu, dated 1526

Honzukuri, iorimune, chugissaki and slight *koshizori* configuration, forged in *itamehaha*, *komidare* tempered edge and an indistinct *boshi*, the *omote* carved with a dragon above a *suken*, the *ura* with *gomabashi* and *bonji*, *ubu* tang with two holes and *sujikai* file marks, signed *Bisshu Osafune Yukimitsu* and dated *Taiei gonen nigatsu (no) hi* (1526.2), 26 3/8in (67cm) long, two-piece, *shakudo habaki* carved with hollyhock crests

In a modern *saya* fitted with a *shakudo nanako kozuka* with a fisherman in *iroetakazogan*, the *tsuka* fitted with a *shakudo nanako fuchi* with a writing dragon in *iroetakazogan* and a lacquer *kashira*, *shakudo* and gold *menuki* of tigers and dragons, *shakudo nanako mokko tsuba* with dragons chasing jewels in gold and *shakudo takazogan*

The bird's head *tachi* mounts *nashiji* decorated with hollyhock crest in gold *hiramakie*, the hardware *shinchu* carved with scrolling vines and hollyhock crests, inscribed *Captain B. H. Henry from General H. Dorey*, the *tsuka* mounted with *shakudo* and gold *menuki* of European hounds

\$2,000 - 3,000

1159

A Bizen katana in mounts and a Mino katana The first by Sukesada, dated 1569

Honzukuri, iorimune, chugissaki, toriizori configuration forged in *itamehada* with a *notare* tempered edge with *sunagashi* and some *otsuri*, the *boshi akikake*, *machiokuri ubu* tang with two holes and *kiri* file marks, signed *Bisshu Osafune Sukesada* and dated *Genroku juninen hachigatsu (no) hi*, 26 5/8in (67.6cm) long, one-piece, silver foil *habaki*; in a 19th-century *koshirae* comprising a black lacquer *ishime saya* with a *shinchu kojiri* and a *shakudo nanako* and gold *kurikata* with a dragon roundel in relief, the *tsuka* with iron *tsuchime fuchi-gashira* with ferns and berries in *iroe takazogan*, copper and gold *menuki* of centipedes on Buddhist *ken*, an iron *Kyo-sukashi tsuba* pierced with paulownia and *matsukawa bishi* crests

The second, *honzukuri, iorimune, chugissaki, toriizori* forged in *itamehada* with a *choji gunome* with *ashi, yo* and *sunagashi* and a *hakikake boshi*, the *suriage* tang with *kiri* file marks, two holes and inscribed *Kaneshige*, one-piece gold-foil *habaki*; 27in (68.6cm) long; in *shirasaya*

\$4,500 - 5,500

1160

A Bizen katana in mounts

Muromachi period (16th century)

Honzukuri, iorimune, chugissaki, toriizori forged in *itame hada* with a *choji gunome midare* tempered edge with clusters of *nie* collecting in the valleys, the *boshi komaru*, the *machi okuri ubu* tang with one hole and indistinct file marks, illegibly signed *Bitchu* []haru; 29 1/2in long (75cm) long; one-piece copper *habaki* decorated with a feather within a circle

19th-century *koshirae* comprising a red-lacquer *saya* with a copper *ishime kozuka* decorated with a *takanoha* crest in *shakudo*, the *koiguchi* applied with a gold feather, *tsuka* mounted with a *shakudo nanako fuchi* decorated with peonies in *shakudo* and gold *takazogan* and a lacquer *kashira*, silvered copper *menuki* of Noh masks, an iron *kinko tsuba* pierced with 'boars-eyes' and decorated with the attributes of the seven lucky gods in gold and silver *zogan*

\$4,000 - 5,000

1161

A Bizen katana in mounts and a Mino katana

The first by Tadamitsu, Muromachi period (16th century)

The first *honzukuri, iorimune, chugissaki, toriizori* forged in *itame hada* and with a *notare, komidare* tempered edge and a *komaru boshi*, the *suriage* tang with three holes and *kiri* file marks, signed *Bizen kuni Osafune ju Tadamitsu*, one-piece copper *habaki*; 20 1/2in (52cm) long; in a modern red-lacquer *saya* with *shakudo* hardware and fitted with a *shakudo nanako kozuka* decorated with armor and a *tachi* in *iroe takazogan*, the *tsuka* wrapped in blue silk and fitted with *shakudo* hardware and dragon *menuki*, the *shakudo migakiji* *tsuba* decorated with Hotei and attributes in *iroe takazogan*, inscribed *Ikkinjo Joi*

The second *honzukuri, iorimune, chugissaki, toriizori* forged in *itame hada* and with a *choji gunome midare* tempered edge and a *midare komi boshi*, the *suriage* tang with two holes and *katte sagari* file marks, one-piece gold *habaki*; 24 3/4in (62.9cm) long; in *shirasaya*

\$6,500 - 8,500



1160



1160



1161 (part lot)



1161 (part lot)



1162



1162



1163



1163

1162

A Bizen wakizashi in mounts
Muromachi period (16th century)

Honzukuri, iorimune, chugissaki, toriizori, forged in *itame hada* with a *choji gunome midare* tempered edge with *saka choji* and *tobiyaki*, the *boshi komaru*, tang *ubu* with one hole and indistinct file marks, inscribed *Bizen kuni ju Tadamitsu*, one-piece silver foil *habaki*; 21 1/4in (54cm) long

In 19th-century *aogai saya* finished in a marbled pattern and fitted with copper hardware and a horn *kurikata* and *kozukaguchi*, *shakudo nanako kozuka* and *kogai* decorated with matchlock and riding accoutrement in *iroetakazogan*, the *tsuka* with *shakudo fuchi-gashira* decorated with fan-shaped panels of flowers in sunken relief and *iroetakazogan* and *shakudo* and gold *menuki* of flower carts, iron *kenjo sukashi tsuba* with a saddle, stirrups and cherry blossoms decorated with gold *nunomezogan*
\$3,500 - 4,500

1163

A Bizen wakizashi in mounts
Edo period (17th century)

Honzukuri, yorimune, chugissaki, toriizori configuration forged in *itamehada* with a *komidare* tempered edge, with distinct pointed lines and *hakikake boshi*, the *ubu* tang with *kiri* file marks and one hole, inscribed *Bisshu Osafune Katsumitsu*, 21 1/8in (53.7cm) long, two-piece, copper and silver foil *habaki*

In a modern green lacquer *saya*, fitted with a *shakudo nanako kogai* with a rain dragon in gold and *shakudo takazogan*, the *tsuka* mounted with *shakudo nanako fuchi-gashira* with warriors in *iroetakazogan*, and gold, silver and *shakudo menuki* of warriors, iron *sukashi tsuba* pierced with a pine tree and a spider with gold highlights
\$3,500 - 4,500

1164

A Shimada katana with mounts
Nanbokuchō/Muromachi period
(14th/15th century)

Sugata (configuration): *honzukuri*, *yorimune*, extend *kissaki*, slight *koshizori*, thick *kasane*
Kitae (forging pattern): *itame* in *jinie* with some *chikei*

Hamon (tempering pattern): *omidare* with *sunagashi* and *kinsuji*, *ashi* and *choji*

Boshi (tip): *yakizume*

Nakago (tang): *osuriage* with three holes and indistinct file marks

Habaki (collar): one-piece, gold foil

Nagasa (length from tip to beginning of tang):

25 1/4 (64.1cm) long

Motohaba (width at start of tempered edge):

1 5/16in (3.3cm) wide

Sakihaba (width before tip): 1in (2.5cm) wide

In *shirasaya* (wood storage scabbard)

19th-century *koshirae* comprising a black lacquer *saya* finished in *ishime* and stylized cloud design and decorated with archaic Chinese dragon and phoenix in *iroiro*, the top designed with ribs in black lacquer and fitted with a *shibuichi kojiri* carved with waves and highlighted with gold and silver dots of foam, the *tsuka* wrapped in leather and mounted with *shakudo ishimeji fuchi-gashira* with plum blossoms and pine needles in *iroetakazogan* and *shakudo* and gold *menuki* carved as books, the iron *mokko tsuba* carved on the surface with swirling clouds and dragons highlighted in gold and silver *nunomezogan*, the *hitsuana* plugged with *shakudo* and decorated with tigers in bamboo and plum blossoms in gold lacquer

With Hozon Token (Sword worthy of preserving) certificate no. 358079 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2000.12.21.

\$7,000 - 9,000

1165

A Yamato katana in mounts
Edo period (17th century)

Honzukuri, *iorimune*, *chugissaki*, *toriizori* configuration, forged in *itamehada*, with a *komidare* tempered edge and a *komaru boshi*, *osuriage* tang with *kiri* file marks and one hole, 25 1/2in (64.8cm) long, two-piece, *shakudo* and gold foil *habaki*

In black lacquer baleen *saya*, the *tsuka* with *shakudo fuchi-gashira* with peonies in *iroetakazogan* and mandarin orange *menuki* in *shakudo* and gold, iron Nara-style *tsuba* with plovers, pine and boats in *iroetakazogan*

\$4,000 - 5,000



1164



1164



1165



1165



1166



1166



1167



1167

1166

An Oshu wakizashi in mounts

By Nagamichi II, Edo period (17th century)

Honzukuri, iorimune, chugissaki, toriizori configuration, forged in itamehada with a gunome midare tempered edge and komaru boshi, machiokuri ubu tang with one hole and kiri file marks, signed Mutsu daijo Miyoshi Nagamichi, 21 1/8in (53.7cm) long, one-piece copper habaki

In 19th-century koshirae comprising a red lacquer saya fitted with a copper kozuka decorated with an oak leaf crest, the tsuka with shakudo nanako fuchi-gashira decorated with paulownia leaves in gold takazogan, gold and shakudo menuki of galloping horse, the shakudo nanako mokko tsuba with paulownia leaves in gold takazogan

\$4,000 - 5,000

1167

A shinshinto tanto in striped mounts

By Moritada, dated 1870

The heavy blade of hirazukuri, yorimune configuration with a thick kasane forged in masamehada with a gentle notare tempered edge based in nie and a jizo boshi, the tang ubu with one hole and kessho file marks and illegibly signed [Sai Moritada dated Meiji ninen hatchigatsu (no) hi (1870.6), 9 1/8in (23.2cm) long, a one-piece, silver foil habaki

In 19th-century koshirae with an aogai and black lacquer striped saya with a shakudo migaki kojiri and a shakudo nanako kozuka with plum blossoms in relief, the tsuka fitted with shakudo ichimeiji fuchi-gashira with birds and willow trees in iroetakazogan and shakudo and gold menuki of feather fans, shakudo tanto tsuba with water plantains in iroetakazogan

\$1,500 - 2,500



1168



1169 (part lot)



1170



1170

1168

An Echizen katana

By Echizen Shigetaka, Edo period (17th century)

Sugata (configuration): *honzukuri*, *iorimune*, *chugissaki*, slight *toriizori*

Kitae (forging pattern): *itamehada* in *jinie*

Hamon (tempering pattern): *chojimidare* turning to *notare* towards the *hamachi* with *nie*, *ashi*, *sakaashi*, *yo* and *muneyaki*

Boshi (tip): *komaru* with a return

Nakago (tang): *ubu* with one hole and *osujikai* file marks, signed *Echizen ju Harima daijo Fujiwara Shigetaka*

Habaki (collar): two-piece, silver foil

Nagasa (length from tip to beginning of tang): 27 3/8in (69.5cm) long

Motohaba (width at start of tempered edge): 1 1/4in (3.3cm) wide

Sakihaba (width before tip): 3/4in (1.9cm) wide
In *shirasaya* (wood storage scabbard)

With Hozon Token (Sword worthy of preserving) certificate no. 333122 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1993.7.13.

\$5,000 - 7,000

1169

An Echizen Takaii katana and a Mino katana
The first by Nobuyoshi, Edo period (17th century), the second late Muromachi period (16th century)

The first *honzukuri*, *iorimune*, *chugissaki* very slight *toriizori* forged in *koitame hada* and with a *gunome midare* tempered edge approaching *choji midare* toward the *yokote* with *nie*, *chikei*, *sunagashi*, *tobiaki* and *yakiodoshi*, the *boshi komaru* with a long return, the tang *ubu* with *kessho* file marks and one hole, signed *Echizen (no) kami Minamoto Nobuyoshi* and chrysanthemum crest, one-piece silver *habaki*; 27 7/8in (70.8cm) long; in *shirasaya*

The second *honzukuri*, *iorimune*, *chugissaki*, *toriizori* forged in *koitame hada* and with a *gunome midare* tempered edge, the *boshi hakikake*, *osuriage* tang with two holes and later file marks, wood *habaki*; 26 3/4in (68cm) long; in *shirasaya*

The first with Hozon Token (Sword worthy of preserving) certificate no. 331724 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1993.2.25.

\$5,500 - 8,500

1170

An Echizen katana with mounts

By Nobuyoshi, Edo period (17th century)

Honzukuri, *iorimune*, *chugissaki*, slight *toriizori*, forged in a *koitame hada* with a *choji gunome jukachoji* tempered edge, with *nie*, *ashi*, *yo* and *yakiodoshi* and a *komaru boshi*, *ubu* tang with two holes and *kiri* file marks, signed *Echizen (no) kami Minamoto Nobuyoshi*, 27 7/8in (70.8cm) long, one-piece, silver foil *habaki*, in *shirasaya*

With *koshirae* comprising a black lacquer *saya*, the *tsuka* mounted with *shakudo nanako fuchi-gashira* with paulownia scroll in *iroetakazogan* and 'button' *menuki* in *shakudo* and gold of paulownia leaves, a Kaga-style *tsuba* pierced with floral crests and decorated with vines in inlaid brass

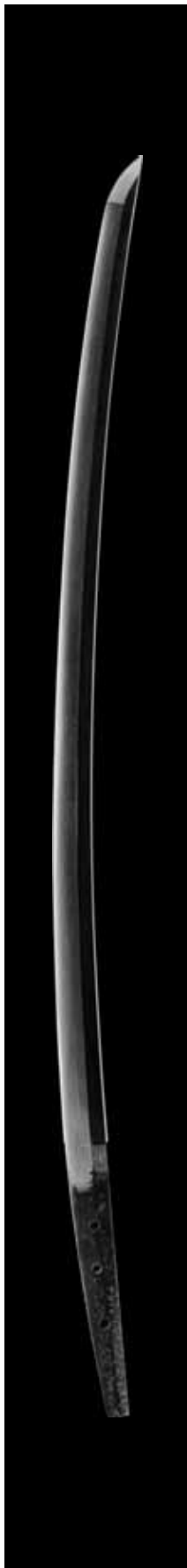
\$2,500 - 3,500



1171



1171



1172 (part lot)



1172 (part lot)

1171

A koto katana in mounts

Muromachi period (16th century)

Honzukuri, marumune, chugissaki, koshizori configuration, forged in *itamehada* with *gunome midare* tempered edge with *nie, ashi* and *yo* and some *tobi-yaki*, a *hakikake boshi*, the tang *ubu* with *sujikai* file marks and two holes, 26 1/2in (67.3cm) long, two-piece, silver foil *habaki*

In 19th-century *koshirae* comprising a black-lacquer *saya*, the *tsuka* wrapped in *same* and lacquered gold, polished to reveal the nodules, wrapped in black silk, fitted with *shakudo fuchi-gashira* boldly carved with dragons and waves, gilt dragon *menuki*, the iron *bushu tsuba* pierced carved with plovers over waves, signed *bushu ju Masasato*
\$4,000 - 5,000

1172

Two katana in mounts

Muromachi period (16th century) and later

The first *honzukuri, iorimune, chugissaki, toriizori* forged in *itame hada* and with a *suguha* tempered edge, *komaru boshi*, *osuriage* tang with three holes and *kiri* file marks, one piece silvered copper *habaki*; 26 3/8in (67cm) long; in a modern green-lacquer *saya* fitted with *shakudo nanakoji kozuka* and *kogai* decorated with tea utensils and a running boar in *iroe takazogan*, the *tsuka* wrapped in purple silk and fitted with Gotoschool *shakudo ishimeji fuchi-gashira* with rain dragons and gilt-copper dragon *menuki*, iron Heianjo *tsuba* pierced with lattice work and decorated with inlaid brass wires

The second *honzukuri, iorimune, chugissaki* slight *toriizori* forged in *koitame hada* and with an *omidare/choji midare* tempered edge and a *midare komi boshi*, the *osuriage* tang with three holes, *kiri* file marks and inscribed *Moriyuki*, one-piece copper *habaki*; 27 3/8in (69.5cm) long; in 19th-century *koshirae* comprising a black-lacquer *ishimeji saya*, the *tsuka* with *same* lacquered black and polished to reveal the nodes in a *katamawari* pattern and wrapped in green silk and mounted with iron *fuchi-gashira* decorated with flowers and leaves in *iroe takazogan* and with *shakudo*, silver and gold camelia *menuki*, the circular iron Kaga style *tsuba* decorated with leaves in gold *takazogan*
\$4,500 - 6,500

1173

A boy's katana in mounts

Edo period (17th century)

Honzukuri, iorimune, kogissaki, toriizori configuration with an *itame hada* and *chojimidare* tempered edge, the *ubu* tang with two holes and *sujikai* file marks, 14 3/4in (37.5cm) long, with a one-piece silvered copper *habaki*

19th-century *koshirae* comprising a red lacquer *saya* fitted with an iron *kozuka* with dragonflies over a stream in gold *nunomezogan*, the *tsuka* wrapped in purple silk and fitted with a *shakudo migakiji fuchi* decorated with family crests in gold *hirazogan* and a red lacquer *kashira*, *shakudo* and gold *menuki* of prancing *kirin*, and *awakenjo tsuba* with chrysanthemums and geometric patterns in gold *zogan*

\$1,000 - 1,500

1174

A Kawachi katana

Edo period (17th century)

Honzukuri, iorimune extend kissaki, toriizori configuration with thick *kasane*, forged in *koitame* with tightly packed *konie*, the tempered edge *kochoji midare* with *choji ashi, yo, tobiaki* and *yakiodoshi*, the *boshi midarekomi*, the tang *ubu* with *osujikai* file marks and one hole, inscribed *Kawachi (no) kami Kunitoyo*, 28 1/8in (71.4cm) long, with a two-piece, solid silver *habaki*; in a *shirasaya*

\$3,000 - 4,000

1175

A shinshinto katana in mounts

Edo period (17th century)

Honzukuri, iorimune, chugissaki and slight *toriizori* configuration forged in *koitame hada* and the tempered edge *notare* mixed with sections of *chojimidare* with *nie* and *aranie*, a *komaru boshi*, *osuriage* tang with *takanoha* file marks and four holes, 27in (68.6cm) long, one-piece, copper *habaki*

In a 19th-century black-lacquer *saya*, the *tsuka* fitted with *shakudo nanako fuchi-gashira* with rain dragons in gilt and gilt metal dragon *menuki*, a Choshu iron *sukashi tsuba* pierced with a dragon with gilt eyes

\$2,000 - 3,000



1173



1173



1174



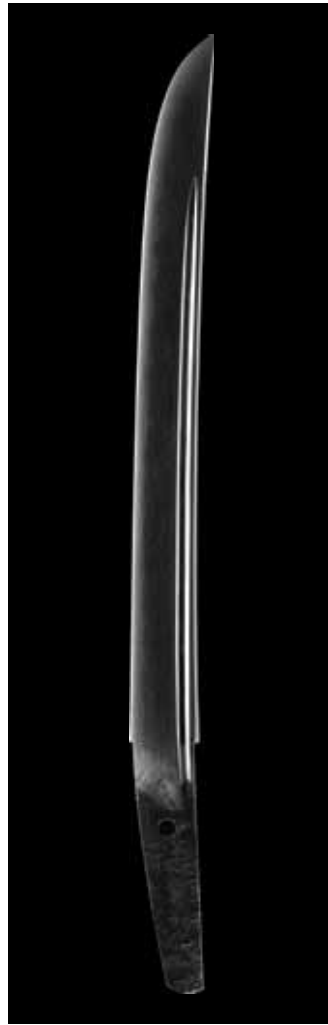
1175



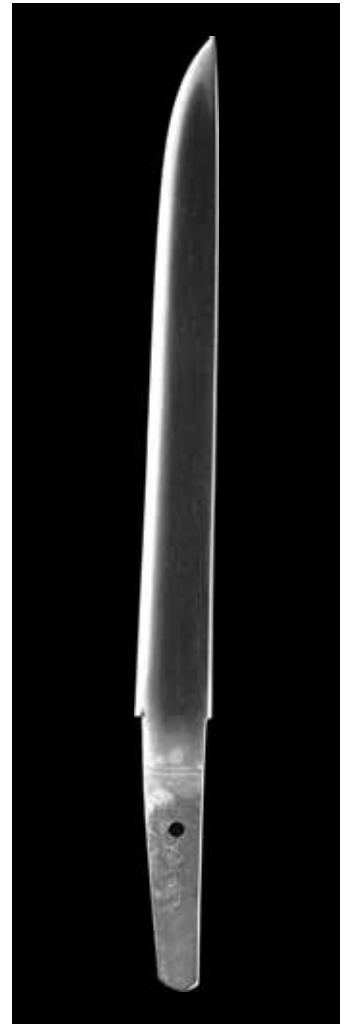
1176 (part lot)



1176 (part lot)



1177



1178

1176
Two Mino tanto and a Tosa tanto, all in mounts
Muromachi period (15th/16th century)

The first, *kanmuri-otoshizukuri* configuration forged in flowing *itame hada* with a *notare/ gunome midare* tempered edge, the tang *machi okuri* with two holes and indistinct file marks, inscribed *Kanenori*, one-piece copper *habaki*; 11 1/8in (28.25cm) long; in a 19th-century black-lacquer *saya* fitted with a copper and gold *kozuka* with animals of the Zodiac in copper and gold *takazogan*, the *tsuka* wrapped in *same* and fitted with gold and *shakudo menuki* of tigers

The second *hirazukuri*, *iorimune* forged in *itame hada* and with a *choji midare* tempered edge, the tang *machi okuri* with two holes and *kiri* file marks, one-piece silver-foil *habaki*; 11 1/4in (28.6cm) long; in a 19th-century black-lacquer "textile *koshirae* mounted with copper *ishimeji* hardware and fitted with a copper *migakiji kozuka* decorated with rice sheaths in *iroe takazogan*, the *same tsuka* lacquered black and mounted with copper floral washers around the *mekugi*

The third *hirazukuri*, *iorimune* forged in *itame hada* with a *komidare* tempered edge, the *machi okuri* tang with two holes, indistinct file marks and inscribed *Yoshimitsu*, one-piece *shinchu chrysanthemum habaki*; 10 5/8in (26.9cm) long; modern black-lacquer *saya* fitted with a *shinchu ishimeji kozuka* with gourd vines in *iroe takazogan*, the *tsuka* mounted with *shakudo* copper and gold crane *menuki*, *fuchi-gashira* and *tsuba* finished to match the *kozuka*
\$4,000 - 6,000

1177
A Mino tanto in mounts
Muromachi period (16th century)

Hirazukuri, *iorimune* configuration forged in *itame hada* mixed with *mokume hada* and with a *gunome* tempered edge, *komaru boshi*, carved with *bohi* on both sides, *ubu* tang with *osujikai* file marks, one hole and illegibly signed *Kane []*, one-piece, gilt-copper *habaki* with an additional spacer, 10 1/2in (26.7cm) long, in a 19th-century *koshirae* comprising a lacquer *saya* finished to resemble wood grain, mounted with a *shinchu ishime kojiri* and *koiguchi* and a *shakudo* band *kozukaguchi*, fitted with a copper *kozuka* decorated with a South sea islander leading a dog with gold highlights, the *tsuka* wrapped in leather and fitted with copper *ishimeiji fuchi-gashira* decorated with camellia sprays in *iroetakazogan*, inscribed *Bushu ju Yashuchika saku* and gold, silver, copper, and *shakudo menuki* with scenes from the battle of Uji bridge, oval iron *tanto tsuba* a dragon in waves, illegibly inscribed
\$2,500 - 3,500

Another property

1178
A later Mino tanto
By Kanehide, Edo period (18th century)

Hirazukuri, *iorimune* forged in *itame* with a *suguha* tempered edge, the *ubu* tang with one hole and *kessho* file marks, signed *Kanehide*, 8 1/2in (21.6cm) long, in a *shirasaya*
\$1,500 - 2,500

Property of a Florida collector

1179

A Mino katana with mounts

Attributed to Kaneharu, Muromachi period (16th century)

Sugata (configuration): *honzukuri, yorimune, chugissaki, toriizori*

Kitae (forging pattern): *koitame*

Hamon (tempering pattern): *gunome midare* with *ashi* and *yo*

Boshi (tip): *komaru*

Horimono (carving): *bohi* on both sides

Nakago (tang): *osuriage* with later file marks and two holes

Habaki (collar): one-piece, copper

Nagasa (length from tip to beginning of tang): 25 1/2in (64.8cm) long

In *shirasaya* (wood storage scabbard)

With 19th-century *koshirae* comprising a black lacquer *saya*, the *tsuka* wrapped in brown silk and fitted with *shakudo migaki fuchi-gashira* with geese in a landscape highlighted in gold and *shakudo* and gold *menuki* carved as blackbirds, the *tsuba shakudo nanako* plate with figures towing river boats and sea birds in gold and *shakudo takazogan, shinchu* rim

With Hozon Token (Sword worthy of preserving) certificate no. 359735 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), attributing this blade to Mino Kaneharu, dated 2001.7.30.

\$4,000 - 5,000

1180

Two Mino katana in mounts

Muromachi period (16th century)

The first *honzukuri, iorimune, chugissaki* and deep *toriizori* forged in *itame hada* with a *suguha, komidare* tempered edge and an indistinct *boshi, suriage* tang with two holes and indistinct file marks, illegibly signed, one-piece silver-foil *habaki*; 25 7/8in (65.7cm) long; 19th-century *koshirae* with *shakudo* and gold *handachi* fittings and comprising a black-lacquer *mokume saya* with a *shakudo ishimaji kurikata*, the *tsuka* black-lacquered *same* wrapped in lacquered leather and fitted with gilt-copper dragon *menuki*, the iron *sukashi* Kinai *tsuba* pieced with dragons in clouds, signed *Echizen ju Kinai saku*

The second *honzukuri, iorimune, chugissaki, toriizori* forged in *itame hada* and with a *suguha* tempered edge and indistinct *boshi, machi okuri* tang with one hole and *taka no ha* file marks, inscribed *Kaneue*, one-piece silver-foil *habaki*; 27 1/4in (69.2cm) long; modern black-lacquer *saya*, *tsuka* fitted with iron *fuchi-gashira* carved with dragons in clouds and gilt-copper bow-and-arrow *menuki*, iron *sukashi* Choshu *tsuba* pierced with dragons in clouds

\$5,500 - 7,500



1179



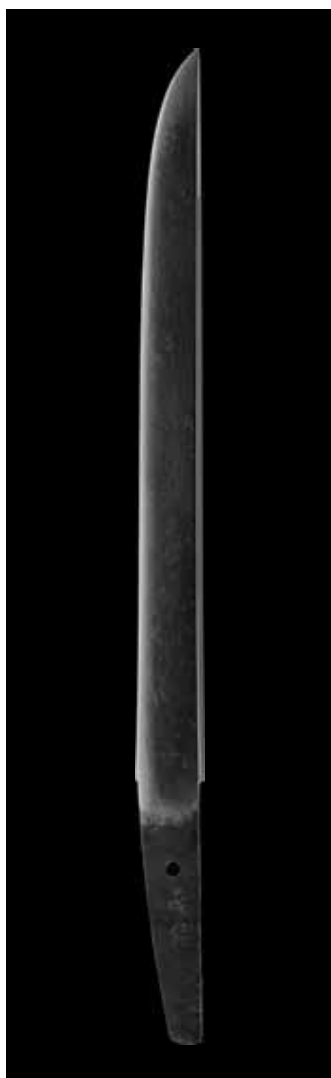
1179



1180 (part lot)



1180 (part lot)



1181

1181

A tanto in mounts

By Ujinobu, Muromachi period (16th century)

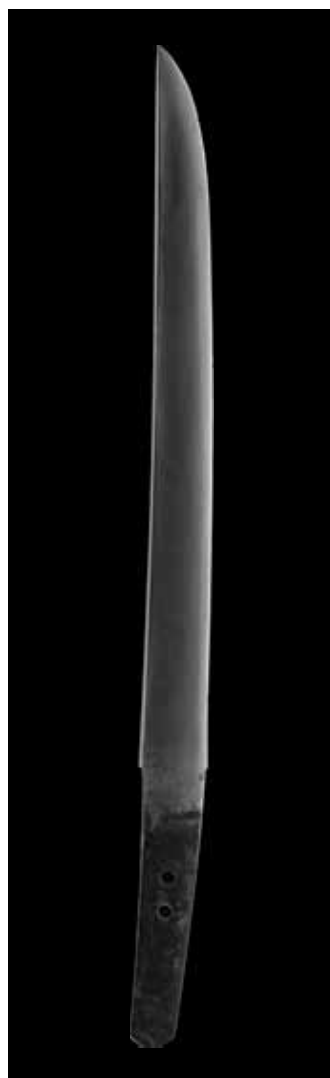
Hirazukuri, *iorimune* configuration, forged in an *itame hada* mixed with *mokume*, the tempered edge *komidare*, *ubu* tang with one hole *osujikai* file marks, signed *Ujinobu*, 11in (27.9cm) long, a two-piece *shakudo* and silver *habaki*

In a 19th-century black lacquer *aikuchi goshirae* with silver mounts and gold, silver and *shakudo menuki* of immortals and their attributes

\$1,500 - 2,000



1181



1182 (part lot)

1182

A shinto tanto and a shinto wakizashi in mounts

Edo period (18th/19th century)

The first *hirazukuri*, *iorimune*, *itame hada* with a *suguha* tempered edge, *ubu* tang with two holes and *kiri* file marks, one-piece copper *habaki*; 11 1/8in (28.3cm) long; 19th-century *koshirae* comprising a red and black-lacquer *saya* fitted with an iron bamboo form *kozuka* decorated with a branch of peony in a flower vessel, the *tsuka* fitted with *shakudo ishime fuchi-gashira* decorated with blossoming peonies in *iroe takazogan* and gold and *shakudo menuki* of plum sprays, the iron *mokko tanto* tsuba with camellias in relief

The second *honzukuri*, *iroimune*, *chugissaki*, *toriizori* forged in *itame hada* and with a *chji midare* tempered edge and a *hakikake boshi*, the tang *suriage* with one hole and later file marks, one-piece silver foil *habaki*; 13 1/4in (33.7cm) long; in a black-lacquer *ishime* and glossy *saya* fitted with a *shakudo nanako kozuka* with a dragon on a *ken* in *iroe takazogan*, the *tsuka* fitted with *shakudo nanako fuchi-gashira* with Gojo bridge and shrine in *iroe takazogan* and *shakudo* and gold *menuki* of bees on flowers, the iron *mokko tsuba* decorated with flower arranging utensils in *iroe takazogan*

\$3,500 - 5,500



1182 (part lot)



1183 (part lot)



1183 (part lot)



1184 (part lot)



1185

1183

Two shinshinto tanto in mounts

Edo period (18th/19th century) and later

The first, a late Bizen blade in *hirazukuri*, *iorimune* configuration forged in *koitame hada* with a *gunome* tempered edge in *nie* with *ashi* and a long return, the *ubu* tang with one hole and *kessho* file marks, inscribed *Sukemitsu*, one-piece copper; 7 3/4in (19.7cm) long; *habaki*; in a lacquer "cherry bark" *saya* fitted with a *shakudo nanako kozuka* decorated with a crayfish in gold *takazogan*, the *tsuka* with *shakudo nanako fuchi-gashira* with *shishi* in peonies in *iroe takazogan* and copper and *shakudo menuki* of horses, the copper *nanako* tsuba decorated with floral roundels in *iroe takazogan*

The second *unokubizukuri* forged in *itame hada* with an *omidare* tempered edge, the tang *ubu* with one hole, *kessho* file marks and signed *Nanki ju Tomoasa Yoshitsugu saku*, one-piece copper *habaki*; 10 3/4in (27.3cm) long; in a 19th-century *aikuchi goshirae* decorated with chrysanthemum heads in relief in gold and silver lacquer and covered with black lacquer polished to reveal the design beneath, the copper *kozuka* decorated with plovers over crashing waves in relief, the *tsuka* black lacquer finished in ribs

\$4,500 - 6,500

Property from an Arkansas collection

1184

A group of seven tantos of various size

By Isshin and others, Edo period (18th century) and later

Of various configurations, forging patterns and styles, all in *shirasaya*, 8 1/2in (21.6cm) long, the longest

\$2,500 - 3,500

Property of a Florida collector

1185

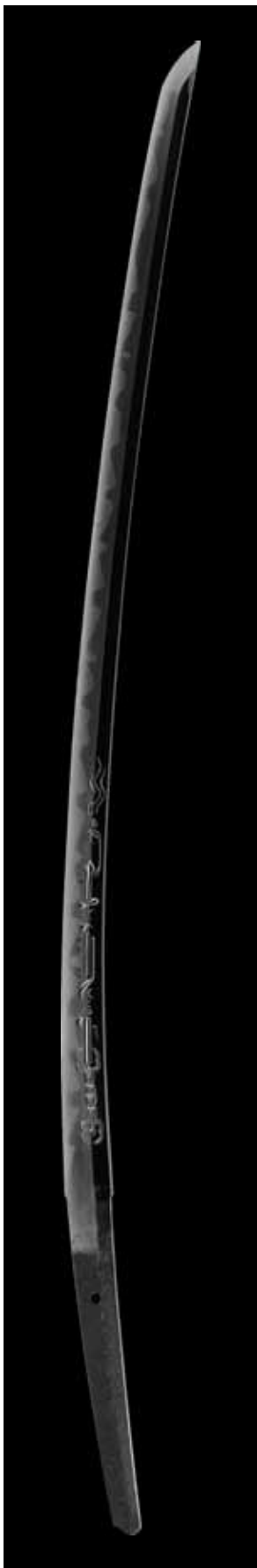
A shinto wakizashi in mounts

Edo period (18th century)

Hirazukuri, *iorimune* with a slight *toriizori* forged in running *itame* with a *gunome* tempered edge with *nie* and *aranie* and a *jizo boshi* with a long return, carved with *bohi ni surehi* on the *omote* and *gomabashi* on the *ura*, *ubu* tang *kessho* file marks and one hole, one-piece, gilt-copper *habaki*, 14 7/8in (37.8 cm) long

In a red lacquer *saya* fitted with a *shakudo nanako kozuka* with a dragon in gold *takazogan*, the *tsuka* with a *shakudo nanako fuchi* with phoenix in *iroe takazogan* and a horn *kashira*, copper dragon *menuki*, an iron *sukashi* Choshu *tsuba* pierced with leaves and flowers

\$2,500 - 3,500



1186



1186



1187

1186

A katana in mounts

By Ushu Tsunanobu, dated 1841

Honzukuri, iorimune, chugissaki and toriizori configuration, forged in *koitamehada* and with a flamboyant *toramba* tempered edge with visible *nie* and *ashi*, the *boshi komaru* with a long return, the *omote* carved with *shin no kurikara* and the *ura* with *koshihi ni soehi* and *bonji*, *ubu* tang with *osujikai* file marks and one hole, signed *Ushu Nagasawa ju Akamon Tsunanobu* and dated *tempo juichinen juichigatsu kichijitsu* (1841.11), 27 1/2in (69.9cm) long, one-piece, copper *habaki*

In a black lacquer *saya*, the *tsuka* wrapped in *same* and lacquered silver and banded with silver borders carved with scrolling vines and *shakudo fuchi-gashira* with dragons and sea creatures in *iroetakazogan* and 'tweezer' *menuki* with the Shimazu family crest, iron Kaga-style *tsuba* pierced with radiating sun and inlaid with brass vines

\$2,500 - 3,500

1187

A Chikuzen katana

By Norisada, 20th century

Honzukuri, iorimune, chugissaki, toriizori forged in *itame hada* mixed with *mokume hada* and with a complex *choji midare* tempered edge with hints of *saka choji*, *juka choji*, *ashi*, *saka ashi* and *yo*, the *boshi midare komi*, *ubu* tang with *katte sagari* file marks and one hole, signed *Chikuzen Fukuoka Moritsugu Norisada kore (o)* *tsukuru* and inscribed *Kantan Daitoa jinja hono to dosaku*, two-piece silver *habaki*; 27 1/2in (69.9cm) long; in *shirasaya*

\$3,000 - 4,000

Published:

John Scott Slough, *An Oshigata Book of Modern Japanese Swordsmiths: 1868-1945* (Rivanna River, 2001), pg 137



1188



1189



1190



1191

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum

1188

A handachi koshirae

Momoyama period (early 17th century)

The early mounts fitted with iron hardware, all decorated with *rozuke* solder droplets, the *saya* lacquered black *ishime* and decorated with red and black-lacquer leaves, the *tsuka* wrapped in green leather with silk core and fitted with *ko-kinko shakudomenuki* formed and oxen on water plantain leaves, the simple iron *sukashi tachi* tsuba applied with brass highlights
39in (99cm) long

\$2,500 - 3,500

The *rozuke* droplets are of brass which was a difficult technique usually done in silver, an easier metal to work with.

Published:

Kokusai Tosogu Kai, ed., *Kokusai Tosogu Kai, 7th International Convention & Exhibition*, exh. cat., (Tokyo: 2011), no. 7-J24, pg. 29.

1189

A handachi koshirae

Momoyama/ Edo period (17th century)

The black-lacquer *ishime saya* fitted with *suaka* hardware carved with chrysanthemum heads, the hourglass-shaped *tsuka* wrapped in black leather and fitted with *fuchi-gashira* decorated en suite to the *saya* and gold and *shakudo menuki* of arrow heads, Ko-Shoami iron tsuba
35 1/3in (89.5cm) long

\$600 - 800

Published:

Kokusai Tosogu Kai, ed., *Kokusai Tosogu Kai, 7th International Convention & Exhibition*, exh. cat., (Tokyo: 2011), no. 7-J25, pg. 30.

1190

A wakizashi goshirae

Edo period (17th/18th century)

The black-lacquer *saya* decorated with narrow horizontal bands in *yamimakie* and mounted with a Mino-style *shakudo nanako* and gold *zogan kurikata* with flowering vines, the *tusuka* wrapped in brown silk and fitted with Mino-style *fuchi-gashira* with bellflowers and deer in gold and *shakudo takazogan*, gold and *shakudo menuki* of warriors, the iron Canton tsuba carved with tightly scrolling vines and flowers highlighted in gold

23 3/4in (cm) long

\$1,500 - 2,500

1191

An Owari wakizashi handachi goshirae

Edo period (17th century)

The brown-lacquer *mokume saya* fitted with iron fittings and an iron banded *kozuka* with traces of gold *nunomezogan*, the *kurikata* wrapped in leather, the *tsuka* wrapped in leather worked to resemble *same* and lacquered brown and bound in brown-lacquered leather cord and fitted with iron *fuchi-gashira* decorated with geometric patterns in silver *nunomezogan* and gold and *shakudo menuki* of courtier's hats, rounded square iron *sukashi* Owari tsuba carved with birds in flight

25 3/4in (65.4cm) long

\$2,000 - 3,000

Published:

Kokusai Tosogu Kai, ed., *Kokusai Tosogu Kai, 7th International Convention & Exhibition*, exh. cat., (Tokyo: 2011), no. 7-J27, pg. 32.



1192

1192
A Satsuma katana goshirae
Edo period (19th century)

The red-lacquer *saya* fitted with an iron *kojiri* decorated with dragons in clouds highlighted in silver and gold *nunomezogan*, the *tsuka* with iron *fuchi-gashira* decorated with dragons and plovers over waves in *takabori* and gold *takazogan* and applied on the *kashira* with gilt-copper bird and rabbit roundels carved in sunken relief, rhomboid iron *sukashi* tsuba carved with dragons with gold eyes

With Tokubetsu Kicho Tosogu (Especially precious sword fitting) certificate no. 287 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1962.9.8. 41in (104.1cm) long
\$1,500 - 2,500

Property of a Canadian collector

1193
A wood bokuto (doctor's sword)
Late Edo period (19th century)

Carved in raised relief with elaborate and exotic seed pods on sinuous tendrils, the wood with a rich patina, pierced at the top with a cord runner 23 3/4in (60.3cm) long
\$1,000 - 1,500



1193



1194

Property of a private collector, a portion of the proceeds of sale to benefit the development of the Japanese Arms and Armor wing of the Frazier History Museum

1194
A sword stand with inlaid decoration
Edo period (19th century)

The lacquered wood stand decorated across the central band with three branches of hollyhock inlaid in *aogai* and red and silver lacquer 15 1/4in (38.8cm) high
\$500 - 700

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



1195

1195
A sword stand for three swords
Meiji period (late 19th century)

Carved and assembled with elaborate uprights designed to hold three swords and decorated with pierce-carved cranes in flight and lacquered with clouds in gold *hiramakie* and with red and gold lacquered uprights 15 1/2in (39.4cm) high
\$1,000 - 1,500



1196



1197

1196

A four-panel screen
Edo period (19th century)

A mid-sized four-panel screen, executed in ink and color on paper depicting a diagram and history of the Battle of Osaka (1614-1615), written in fine calligraphy
73 1/2in (186.7cm) long
\$2,000 - 3,000

This is a depiction of Osaka castle and its environs, the important battle locations, the history leading up to the conflict, the names of all important Samurai involved, and their victories and locations during the battle. This screen was most probably produced for a didactic purpose.

1197

A pair of small six-panel screens
Edo period (18th century)

Pair of small six-panel screens, decorated in gold leaf, ink and color on paper depicting the twenty-year Korean envoy exchange
72in (183cm) long
\$5,000 - 7,000

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. 46

The pair of screens shows a retinue of Korean dignitaries on a diplomatic visit to Japan during the *Sakkoku* "closed door policy" of the Tokugawa period. One screen details a Japanese contingent with dignitary and military escort, while the other describes the visiting Korean dignitary with Japanese religious escorts and military contingent. This is an unusual example in that it shows the variety of different members that participated in these exchanges and is particularly illustrative because it shows the exceptional tolerance toward military escorts during a seemingly restrictive period in Japan's history.



1198



1199

1198

A votive painting

Meiji period (late 19th century)

The *ema* painted in polychrome pigments and ink on a wood board with a large design of an American "black" ship, the Stars and Stripes flying off the stern

25 1/2in (64.7cm) high

\$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. 65

Another property

1199

A library of books in Japanese on Japanese swords and sword furniture

For details on this lot please visit Bonhams website at

www.bonhams.com/21404

\$30,000 - 50,000

End of Sale

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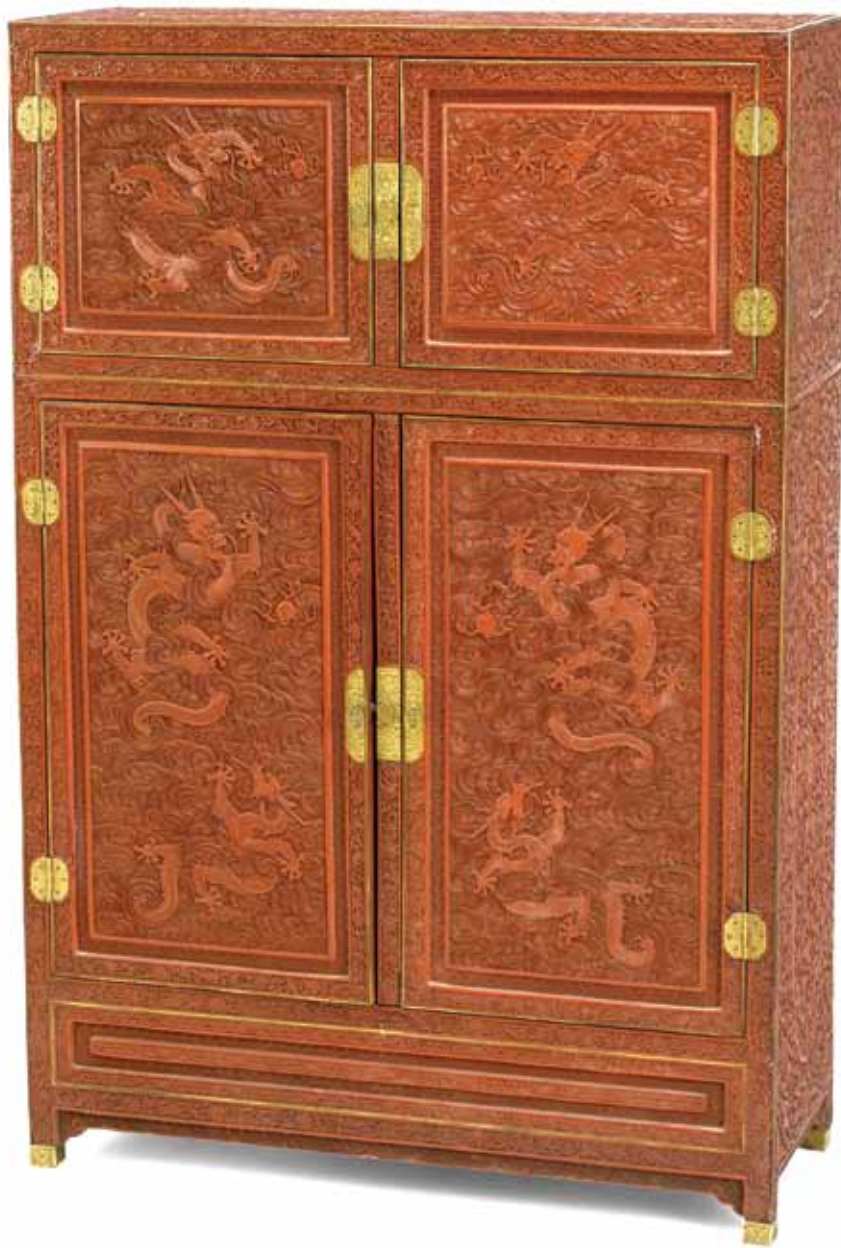
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