

The background of the entire page is a traditional Japanese painting. It depicts a woman in a patterned kimono sitting on a wooden veranda, looking down. She is surrounded by large, white cherry blossoms. To the left, a dark, gnarled pine tree stands on a rocky outcrop. The painting is divided into three vertical panels by thin lines.

Bonhams

Fine Japanese Works of Art

Wednesday March 19, 2014
New York

Fine Japanese Works of Art

Wednesday March 19, 2014 at 1pm
New York

Bonhams

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

Preview

Friday March 14, 10am to 7pm
Saturday March 15, 12pm to 5pm
Sunday March 16, 12pm to 5pm
Monday March 17, 10am to 7pm
Tuesday March 18, 10am to 5pm

Bids

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

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

Sale Number: 21616
Lots 3001 - 3361

Catalog: \$35

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Automated Results Service
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Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21616

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

Illustrations

Front cover: Lot 3095
First session page: Lot 3037
Second session page: Lot 3136
Third session page: Lot 3233
Back cover: Lot 3095

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. 33550.

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 April 2 without penalty. After April 2 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

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.

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Jomon period ca. 10,000BC - ca. 300BC

Yayoi period ca. 300 BC - 300AD

Kofun period ca. 593 - 710

Nara period 710 - 794

Heian period 794 - 1185

Kamakura period 1185 - 1333

Muromachi period 1333 - 1573

Nanbokucho period 1336 - 1392

Momoyama period 1573 - 1615

Bunroku era 1592 - 1596

Keicho era 1596 - 1615

Edo period 1615 - 1868

Kan'ei era 1624 - 1644

Kanbun era 1661 - 1673

Genroku era 1688 - 1704

An'ei era 1772 - 1781

Tenmei era 1781 - 1789

Kansei era 1789 - 1801

Kyowa era 1801 - 1804

Bunka era 1804 - 1818

Bunsei era 1818 - 1830

Meiji period 1868 - 1912

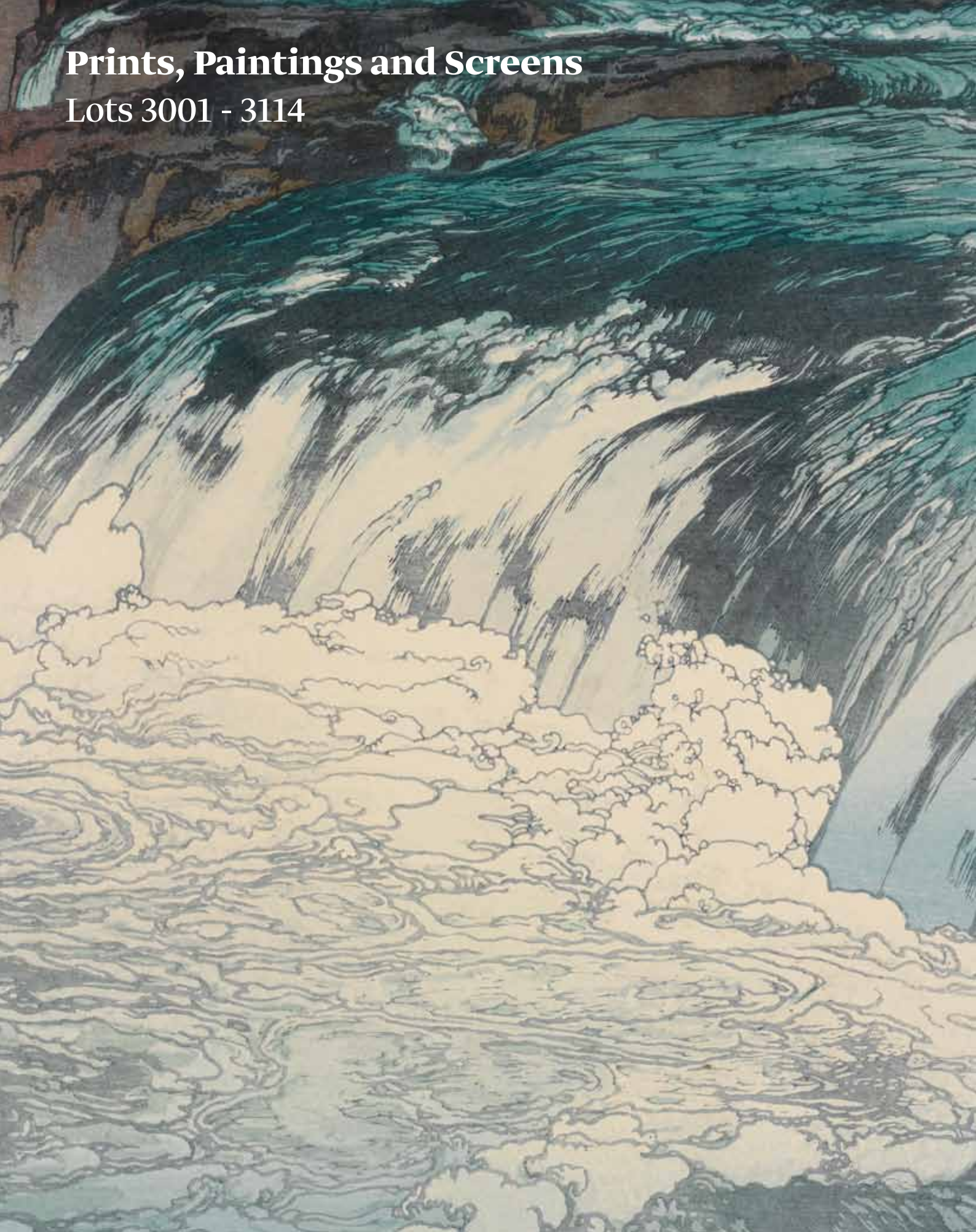
Taisho period 1912 - 1926

Showa period 1926 - 1989

Heisei period 1989 - present

Prints, Paintings and Screens

Lots 3001 - 3114





3001



3002

Property from the Collections of Herbert Evans and Miriam Simpson

3001

Torii Kiyonaga (1752-1815)

One woodblock print

One *oban tate-e*; the left sheet from a triptych entitled *Shinagawa seiro yuen* (A banquet at the Shinagawa pleasure quarters), circa 1790, signed *Kiyonaga ga*, with publisher mark of Tsutaya Juzaburo - good impression, faded, somewhat soiled, patched

15 1/4 x 10in (38.6 x 25.7cm)

\$800 - 1,200

Another impression of this print in the collection of the Boston Museum of Fine Arts, 21.5593.5.

3002

Torii Kiyonaga (1752-1815)

One woodblock print

One *chuban tate-e*, from the series *Ukiyo jushuho* (The floating world: Ten kinds of precious things), an interior scene with two courtesans, circa 1780, signed *Kiyonaga ga* on the screen in the background, with circular publisher mark of Kozuya Isuke - good impression, very good color, slightly rubbed on the corners, glassine hinges to the top reverse

8 3/4 x 6 1/4in (22 x 16cm)

\$1,000 - 2,000

3003

Kitagawa Utamaro (1754-1806)

One woodblock print

One *oban tate-e*; the right sheet from a triptych entitled *Mitate gosho guruma* (Parody of imperial carriage scene), of a child and two stately beauties, circa 1798, signed *Utamaro ga*, publisher mark of Tsuruya Kiemon - good impression, very good color, very lightly soiled, glassine hinges to top reverse edge

15 1/2 x 9 7/8in (39.4 x 25.1cm)

\$1,000 - 1,500

Another impression of this print in the collection of the Boston Museum of Fine Arts, 21.7401-3.

3004

Utagawa Toyokuni (1769-1825)

One woodblock print

One *aiban tate-e*; untitled, a domestic scene of weaving, a child playing with puppies in the foreground, 1790s, signed *Toyokuni ga*, with kiwame censor seal and publisher mark of Wakasaya - good impression, very good color, slight soiling and rubbing, very minor wrinkles to the top, top reverse with glassine hinges

12 3/4 x 8 3/4in (32.4 x 22.2cm)

\$800 - 1,000

3005

Utagawa Toyokuni (1769-1825)

One woodblock print

One *oban tate-e*; entitled *Toraya Toramaru* (Toramaru of the Toraya), from *Furyu geisha miburi sugata-e* (Portraits of Fashionable Geisha Imitating Actors), circa 1798, signed *Toyokuni ga*, with kiwame censor seal and publisher mark of Tsutaya Juzaburo - very good impression and color, trimmed, edges with traces of previous mounting in an album, reverse corners with glassine hinges

14 3/8 x 9 1/2in (36.4 x 24.1cm)

\$800 - 1,200

Another impression of this rare print is published in Laura W. Allen and Melissa M. Rinne's *The Printer's Eye: Ukiyo-e from the Grabhorn Collection* (Asian Art Museum of San Francisco, 2013), p. 137, pl. 117.

According to Dr. Laura Allen, the geisha is impersonating Arashi Ryuzo II (1761-1798) through her portrayal of his signature gesture of roughly pushing up one of his sleeves. Her face also mimics the characteristic features of this actor, and a variant of his crest appears on her hairpin and comb.



3003



3004



3005



3006



3007 (part lot)



3008 (part lot)

Another property

3006

Katsushika Hokusai (1760-1849)
Ehon kyoka yama mata yama (Picture book with kyoka, Mountains upon mountains), circa 1803

Comprising the complete set of three volumes, thirty-two leaves depicting views of the Yamanote district of Edo with accompanying *kyoka* poems, published by Tsutaya Juzaburo; separated and laid down in an accordion album; no cover

\$2,500 - 3,500

Property from the Collections of Herbert Evans and Miriam Simpson

3007

A group of four surimono-style prints

Four *oban yoko-e*; two works by Katsukawa Shunsen (1762-c. 1830) of figures in a summer or winter landscape, each signed *Kashosai Shunsen ga*; one print by Utagawa Kunisada (1786-1864), of a couple with an attendant chasing away a pair of dogs, signed *Gototei Kunisada ga*; and one unsigned work depicting pearl divers, with a kiwame censor seal - good impressions and color, two with center crease, some soiling, third stained

10 1/2 x 15 1/2in (26.7 x 39.3cm)

10 1/8 x 15in (25.9 x 38.2cm)

10 1/4 x 15 3/8in (26 x 39cm)

10 x 14in (25.5 x 35.8cm)

\$800 - 1,200

3008

Utagawa Toyoshige (1777-1835)

Two woodblock prints

One *oban yoko-e*, entitled *Miho rakugan* (Geese Alighting at Miho) *Suruga Kiyomidera Yoshiwara-shuku enkei* (Distant View of Yoshiwara Station and Kiyomi Temple in Suruga Province), from the series *Meisho hakkei* (Eight Views of Famous Places), circa 1830, signed *Toyokuni hitsu*, with kiwame censor seal and publisher mark of Iseya Rihei - good impression and color, some soiling, backed; and one *chuban*, entitled *Hiratsuka* from a Tokaido series, signed *Toyohiro ga*, publisher cartouche of Izumiya Ichibei - fair impression and color, some soiling.

9 5/8 x 14 5/8in (24.5 x 37.1cm)

7 x 9 1/8in (17.5 x 23.2cm)

\$1,000 - 1,500

3009

Utagawa Hiroshige (1797-1858)

Four woodblock prints

Four *oban yoko-e*; from the series *Tokaido gojusantsugi no uchi* (Fifty-three stations of the Tokaido Road), 1833-34, signed *Hiroshige ga*, including *Hodogaya shinmachibashi* (Shinmachi Bridge at Hodogaya) [#5], publisher Senkakudo, Hoeido, *Arai watashibune no zu* (Ferry boats at Arai) [#32], publisher Takemago, *Ishiyakushi ishiyakushiji* (The Stone Yakushi Temple at Ishiyakushi) [#45], publisher Hoeido, *Sakanoshita fudasute mine* (The peak of Fudasute Mountain from Sakanoshita) [#49], publisher Hoeido - good-fair impressions, generally good color, some soiling, glassine hinges to reverse, first with center crease and backed, second with vertical crease to the left, third with center crease, fourth with some losses/holes

10 x 14 5/8in (25.2 x 37.1cm)

9 1/2 x 14 7/8in (24 x 37.7cm)

9 3/4 x 14 3/4in (24.7 x 37.6cm)

10 x 15 1/8in (25.1 x 38.4cm)

\$2,000 - 3,000



3009 (part lot)

3010

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban yoko-e*; from the series *Tokaido gojusantsugi no uchi* (Fifty-three stations of the Tokaido Road), 1833-34, signed *Hiroshige ga*, including *Shinagawa hi no de* (Sunrise at Shinagawa) [#2], *Kawasaki rokugo watashi* (The Rokugo Ferry at Kawasaki) [#3], each with publisher Senkakudo, Hoeido seals, and *Kuwana shichiri watashiguchi* (The landing entry of the seven 'ri' ferry at Kuwana) [#43], publisher Hoeido - generally good impressions and very good color, slight soiling, glassine hinges, first with wormage, trimmed and backed, second with center crease and minor wrinkling, third with mica-coated backing and partially trimmed

8 7/8 x 13 7/8in (22.5 x 35.4cm)

10 x 15in (25.5 x 38cm)

9 1/4 x 13 7/8in (23.5 x 35.2cm)

\$1,500 - 2,500



3010 (part lot)

3011

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban yoko-e*; from the series *Tokaido gojusantsugi no uchi* (Fifty-three stations of the Tokaido Road), 1833-34, signed *Hiroshige ga*, including *Oiso tora ga ame* (Tora's rain at Oiso) [#9], publisher Takenouchi-han, *Yokkaichi miegawa* ([Breeze on] the Mie River at Yokkaichi) [#44], publisher Hoeido, and *Tsuchiyama haru no ame* (Spring rain at Tsuchiyama) [#50], publisher Hoeido - middle to late impressions, good color, glassine hinges, first two backed and with center crease, first with paper-tape to reverse, third partially trimmed

10 x 14 1/2in (25.2 x 37cm)

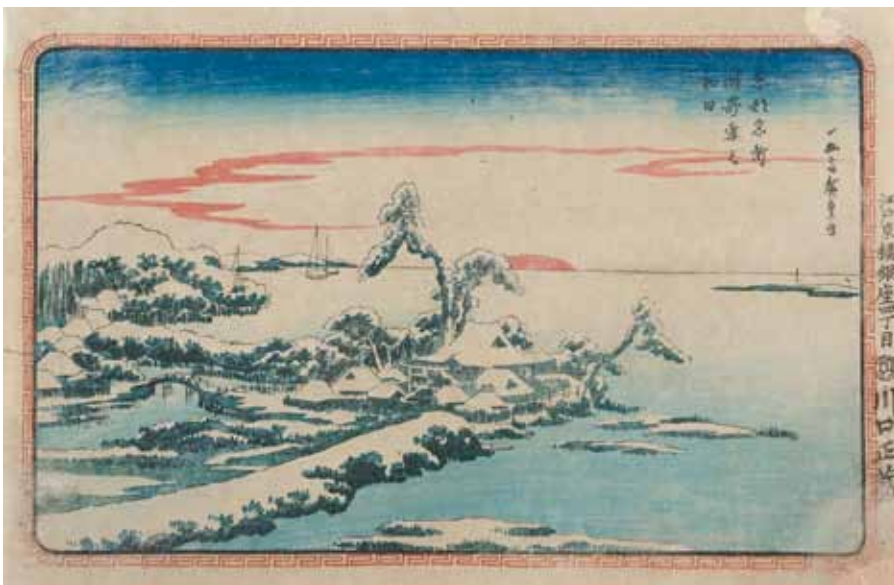
10 x 14 1/2in (25.2 x 37cm)

9 1/4 x 14 1/4in (23.6 x 36.3cm)

\$2,000 - 3,000



3011 (part lot)



3012 (part lot)

3012

Utagawa Hiroshige (1797-1858)

Two woodblock prints

Two *oban yoko-e*; each signed *Hiroshige ga*, the first *Susaki yuki no hatsuhi* (Snow on New Year's Day at Susaki), from a *Toto meisho* (Famous Places in the Eastern Capital) series, circa 1831-32, publisher Kawaguchi Shozo; the second *Shohei-zaka Ochanomizu* (Shohei hill at Ochanomizu), from the series *Toto meisho saka-zukushi no uchi* (Famous Hills in the Eastern Capital), circa 1840-42, publishers mark of Yamadaya Shojiro – good impressions and color, glassine hinges, some soiling, first with right corner restored, second rubbed on the right margin

9 3/4 x 15in (24.7 x 38.1cm)

9 1/2 x 14 1/2in (24 x 36.7cm)

\$1,000 - 1,500

3013

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban yoko-e*; from the series *Tokaido gojusantsugi no uchi* (Fifty-three stations of the Tokaido Road), 1833-34, signed *Hiroshige ga*, including *Nihonbashi asa no kei* (Morning view of Nihon Bridge) [#1, first version], publisher Takemago, Tsuruki, collector seal of Hayashi, *Yoshida toyokawa no hashi* (The bridge on the Toyo River at Yoshida) [#35], publisher Hoeido, and *Otsu hashirii chamise* (The Running Well Teahouse at Otsu) [#54], publisher Hoeido - good impressions and color, vertical center folds, margins partially trimmed, some soiling, glassine hinges, first with patched wormage, second with paper tape along the center crease, third with some staining

9 1/8 x 14in (23 x 35.4cm)

9 1/2 x 14 1/4in (24 x 36.2cm)

9 3/4 x 14 1/4in (24.6 x 36.2cm)

\$1,200 - 1,800



3013 (part lot)

3014

Utagawa Hiroshige (1797-1858)

One woodblock print

Oban yoko-e, entitled *Arashiyama manka* (Cherry trees in full blossom at Arashiyama), from the series *Kyoto meisho no uchi* (Famous Views of Kyoto), circa 1834, published by Kawaguchi Shozo (Eisendo), signed *Hiroshige ga* - good impression and color, margins trimmed, lightly soiled, very minor wrinkles, traces of backing to the reverse corners

8 1/2 x 13 3/4in (21.2 x 34.8cm)

\$2,000 - 3,000



3014



3015 (part lot)

3015

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban tate-e*; from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), each signed *Hiroshige ga*, with aratame censor and date seals, published by Uoya Eikichi, comprising *Massaki-hen yori Suijin no mori Uchigawa Sekiya no sato o miru zu* (View from Massaki of Suijin Shrine, Uchigawa Inlet, and Sekiya) [#36], 1857.8, *Tsuki no Misaki* (Moon-Viewing Point) [#82], 1857.8, and *Konodai Tonegawa fukei* (View of Konodai and the Tone River) [#95], 1856.5 - good impressions, very good color, slightly toned, glassine hinges to reverse, first with slight wormage, second with horizontal center crease and traces of adhesive to reverse corner, third with vertical crease on left margin and center fold

14 1/4 x 9 15/8in (36.3 x 24cm)

14 1/4 x 9 1/2in (36.1 x 24.1cm)

14 3/4 x 10 1/8in (37.5 x 25.8cm)

\$2,000 - 3,000



3016

3016

Utagawa Hiroshige (1797-1858)

One woodblock print

One *oban tate-e*; from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), entitled *Oji Shozoku enoki Omisoka no kitsunebi* (New Year's Eve Foxfires at the Changing Tree, Oji) [#118], 1857.9, published by Uoya Ekichi, signed *Hiroshige ga* - good impression and color, slightly toned, glassine hinges to reverse

14 1/4 x 9 1/2in (36.4 x 24.2cm)

\$2,000 - 3,000



3017 (part lot)



3018 (part lot)



3019 (part lot)



3020 (part lot)



3021 (part lot)



3022 (part lot)

3017

Utagawa Hiroshige (1797-1858)

Five woodblock prints

Five *oban tate-e*; from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), each signed *Hiroshige ga*, three with aratame censor and date seals, published by Uoya Eikichi, comprising *Sunamura Motohachiman* (Moto-Hachiman Shrine, Sunamura) [#29], 1856.4, *Yanagishima* (Yanagishima) [#32], 1857.4, *Tsunohazu Kumano Junisha zokusho juniso* (Kumano Junisha Shrine, Tsunohazu) [#50], 1856.7, *Horie Nekozone* (Horie and Nekozone) [#96], 1856.2, and *Senju no Ohashi* (Senju Great Bridge) [#102], 1856.2 - good impression, generally very good color, glassine hinges to reverse, first two trimmed third remargined, fifth somewhat faded 14 1/4 x 9 5/8in (36.3 x 24.5cm) [third print]
\$1,500 - 2,500

3018

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban tate-e*; each from the series *Meisho Edo hyakkei* (100 Famous Views of Edo) published by Uoya Eikichi and signed *Hiroshige ga*, comprising *Kawaguchi no watashi Zenkoji* (The Kawaguchi Ferry and Zenkoji Temple) [#20], 1857.2, *Sumidagawa Suijin no mori Massaki* (Suijin Shrine and Massaki on the Sumida River) [#35], 1856.8, and *Sakasai no watashi* (Sakasai Ferry) [#67], 1857.2 - good impressions, very good color, margins trimmed, first slightly soiled, very minor wrinkles and remargined on the right side, second with horizontal center crease, third with traces of backing to the top reverse corners 14 x 9 1/2in (35.4 x 24.2cm)
13 3/4 x 9 1/4in (35 x 23.5cm)
13 7/8 x 9 1/4in (35.2 x 23.5cm)
\$2,000 - 3,000

3019

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban tate-e*; from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), each signed *Hiroshige ga*, with partial aratame censor and date seals, published by Uoya Eikichi, comprising *Mitsumata Wakarenofuji* (Mitsumata Wakarenofuji) [#57], 1857.2, *Minami-Shinagawa Samezu kaigan* (Minami-Shinagawa and Samesu Coast) [#109], 1857.2, and *Bikunibashi setchu* (Bikuni Bridge in Snow) [#114], 1858.10 - good impression, very good color, margins partially trimmed, traces of adhesive to reverse corners, third with minor wrinkles 14 1/4 x 9 5/8in (36.2 x 24.4cm)
13 3/4 x 9 1/4in (35.1 x 23.7cm)
13 1/2 x 9 1/8in (34.3 x 23.1cm)
\$1,500 - 2,500

3020

Utagawa Hiroshige I (1797-1858) and Hiroshige II (1826-1869)

Five woodblock prints

Five *oban tate-e*; from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), each signed *Hiroshige ga*, with aratame censor and four with date seals, published by Uoya Eikichi, comprising *Ueno Yamashita* (Ueno Yamashita) [#12], 1858.10, *Konodai Toneyama fukei* (View of Konodai and the Tone River) [#95], 1856.5, *Minowa Kanasugi Mikawashima* (Minowa, Kanasugi, Mikawashima) [#102], 1857.5, *Takata Sugataminohashi Omokagenohashi jariba* (Sugatami Bridge, Omokage Bridge, & Jariba at Takata) [#116], 1857.1 and *Akasaka Kiribatski uchu yukei* (Akasaka-Kiribataki in Rain) [#48, replacement by Hiroshige II] - generally good impressions, very good color, glassine hinges or traces of adhesive to reverse top corners, third with binding holes and trimmed right margin, fourth backed and partially trimmed 14 1/4 x 9 3/8in (36.1 x 24.7cm) [third print]
\$2,000 - 3,000

3021

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban yoko-e*; each from a landscape series and signed *Hiroshige ga*, including *Mutsu Noda no Tamagawa* (Noda Jewel River in Mutsu) from *Shokoku Mu-Tamagawa* (Six Jewel Rivers), circa 1835-39; *Yasui Tenjin-yama hana-mi* (Flower viewing at Mt Tenjin, Yasui) from *Naniwa meisho zue* (Pictures of Famous Views of Naniwa), circa 1835; and *Koizumi yau* (Evening Rain) from *Kanazawa Hakkei* (Eight Views of Kanazawa), circa 1835-36, publisher Koshimuraya Heisuke - good impressions, very good color, minor soiling, first trimmed on the left margin, second backed and with center crease, third with small tear to top margin 9 5/8 x 14 3/8in (4.5 x 36.7cm)
9 1/2 x 14 1/2in (24 x 37cm)
10 1/4 x 15in (26 x 38.1cm)
\$1,200 - 1,800

Another impression of the second in the collection of the British Museum (1949,112,0.7)

3022

Utagawa Hiroshige (1797-1858)

Three woodblock prints

Three *oban yoko-e*, each from the series *Omi hakkei no uchi* (Eight Views in Omi Province), circa 1834-5, published by Yamamoto Heikichi (Eikyudo), signed *Hiroshige ga*, including *Mii no bansho* (Evening Bell at Miidera Temple), *Katada no rakugan* (Descending Geese at Katada) and *Hira no bosetsu* (Lingering Snow on Mount Hira) - good impressions and color, slight soiling, glassine hinges to the reverse, last with center crease and trimmed 9 3/4 x 14 1/2in (24.5 x 36.7cm)
9 5/8 x 14 3/4in (24.3 x 37.6cm)
9 1/8 x 13 1/2in (23 x 34.2cm)
\$2,000 - 4,000

For full descriptions and translation of the *kyōka* poems in each of the three prints, please consult Matthi Forrer's *Hiroshige, Prints and Drawings* (Munich/New York, 1997), pls. 68, 72 and 73.



3023 (part lot)

3023

Utagawa Hiroshige (1797-1858)

Seven woodblock prints

Seven *oban tate-e*, each from the series *Toto meisho* (Famous Views in the Eastern Capital) published by Sanoya Kihei (Kikakudo), circa 1834-5, signed *Hiroshige ga*, including *Kameido Tenmangu keidai no yuki* (Tenmangu Shrine at Kameido in the Snow); *Yoshiwara Nakanochō yozakura* (Evening Cherry at Nakanochō in the Yoshiwara); *Kasumigaseki*; *Takanawa no yukei* (Twilight at Takanawa); *Nagata baba sannō gu* (Shrine at the Horseground of Nagata); *Tsukudajima irifune no zu* (Entering boat at Tsukuda Island); and *Suruga-cho no zu* (View of Suruga District) – good impressions, some fading and soiling, some with wormage, stains and backed, second trimmed

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

\$1,000 - 1,500

3024

Utagawa Hiroshige (1797-1858)

Six woodblock prints

Six *oban yoko-e*; each from the series *Kisokaido rokujukyu tsugi no uchi* (The Sixty-Nine Stations of the Kisokaido), comprising *Shimachi* (#12), *Shionada* (#24), *Agematsu* (#39), *Mieji* (#56), *Echikawa* (#66) and *Musa* (#67), each signed *Hiroshige ga*, most with kiwame censor seals and publisher marks - early to middle impressions, very good color, some soiling, some trimmed, last rubbed and soiled.

9-9 7/8 x 14-14 5/8 in (22.8-25.1 x 35.4-37.1cm)

\$1,500 - 2,500



3024 (part lot)

3025

Utagawa Kuniyoshi (1797-1861)

One woodblock print

One *oban yoko-e*, entitled *Tokaido gojusan eki san shuku meisho* (Three Places at Three of the Fifty-three Stations along the Tokaido) of Hara, Yoshiwara and Kambara Stations [#4], circa 1834-5, signed *Ichiyūsai Kuniyoshi shuku ga* (partial) and published by Tsuruya Kihei and Tsutaya Kichizo - very good impression and color, margins partially trimmed, slight soiling, center crease, glassine hinges to reverse

9 1/2 x 14 1/4 in (24 x 36.2cm)

\$800 - 1,200



3025

3026

Kesai Eisen (1790-1848)

Six woodblock prints

Six *oban yoko-e*; two from the series *Kisokaido rokujukyu tsugi no uchi* (Sixty-Nine Stations of the Kisokaido), entitled *Shiojiritoge Suwa no kosui chobo* (Shiojiri Pass, View of Lake Suwa) [#31] and *Goto Nagaegawa ukaibune* (Goto, Cormorant fishing boat on the Nagae River) [#55]; two from *Edo hakkei*, including *Shibaura no kihan* (Boats returning to Shibaura) and *Shinobugaoka no bosetsu* (Evening snowfall at Shinobugaoka), c. 1842-7, published by Yamamotoya; *Koto Sumidagawa yuki no eneki* (Distant view, Snow on Sumidagawa in the Eastern Capital), published by Kawaguchi-ya; and another print from a *Koto* (Eastern Capital) series - generally good impressions and color, slight soiling, first and third trimmed, last toned 9 3/4 x 14 1/2 (24.5 x 36.8cm) [average]
\$1,000 - 1,500

Other properties

3027[□]

Utagawa Hiroshige (1797-1858)

Two woodblock prints

One *oban yoko-e* and one *oban tate-e*; the first *Yoshiwara Nakanochō yozakura* (Cherry blossoms at night in Nakanochō), from a *Toto meisho* series, circa 1834-36; the second entitled *Oji Otonashigawa entai, sezoku Otaki to tonau* (Dam on the Otonashi River at Oji) [#19], from the series *Meisho Edo hyakkei*, 1857.2, publisher Uoya Eikichi - good impressions, the first somewhat faded, re-margined and patched, the second faded, trimmed, corner losses to reverse top, minor ink stains
9 7/8 x 14 5/8in (25 x 37.2cm)
13 5/8 x 9 1/8in (34.7 x 23.3cm)
\$800 - 1,200

3028

Utagawa School

Five woodblock prints

One *oban yoko-e* and four *oban tate-e*; the first by Utagawa Kuniyoshi (1797-1861), *Sashu ryukei Kakuda nami o me* (On the waves at Kakuda on the way to Sado), from the series *Koso go-ichidai ryaku-zu*, 1835-6, with kiwame and publisher mark of Iseya; three by Utagawa Hiroshige (1797-1858), *Chikugo: Yanase* [#60] (1855.9) from *Rokujuyoshu meisho zue* and two from *Meisho Edo hyakkei*, *Kyôbashi Takegashi* [#76] (1857.12) and *Saruwaka-machi yoru no kei* [#90] (1856.6), each with aratame and date seals; the last by Hiroshige II (1826-69), a single sheet from a triptych of a beauty being ferried across a river - generally good impressions, fair color and good-fair condition, last three framed 9 5/8 x 14 1/2in (24.6 x 37cm) [first print]
\$2,000 - 3,000



3026 (part lot)



3027 (part lot)



3028 (part lot)



3030



3031



3029

3029

Utagawa Hiroshige (1797-1858)

Woodblock print triptych

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

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

\$2,500 - 3,500

3030

Kitagawa Utamaro (1753-1806)

One woodblock print

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

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

\$1,200 - 1,800

3031

Two woodblock prints

One *oban tate-e* and one *oban yoko-e*, framed and glazed; the first by Utagawa Toyokuni (1769-1825), of a geisha framed by bush clover, with kiwame and date seal (1809.1), signed *Toyokuni ga*; the second an *abuna-e* of a couple seated at a *kotatsu*, unsigned but attributed to Ikeda Eisen (1790-1848), with metallic pigments - first fair impression, faded, staining; second good impression and color, some soiling, minor wormage

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

9 3/4 x 14 1/8in (24.7 x 36cm) [sight]

\$800 - 1,200



3032



3033

3032[□]

Tsuchiya Koitsu (1870-1949)

One woodblock print

Oban Tate-e; entitled *Yuki no Katata Ukimido* (Snow at Katata Ukimido), dated Showa 9, haru (1934, spring), signed and sealed Koitsu, with circular Watanabe publisher seal (6mm) - good impression and color, some toning, minor soiling along top margin, pin holes at the corners
15 1/8 x 10 3/8 in (38.6 x 26.2 cm)

\$400 - 600

3033

Kawase Hasui (1883-1957)

One woodblock print

One *aiban Tate-e*; from the series *Nihon fukei senshu* (Selection of scenes of Japan), entitled *Higo Tochinoki onsen* (Tochinoki spa, Higo) [Brown #83], dated Taisho 11 (1922), sealed Kawase to the lower right corner, Watanabe Shozaburo publisher seal (6mm) to the lower left, reverse with edition notation 61/300 in Japanese - very good impression and color, some toning, reverse with tape residue to the top corners, paper label and stamped *printed in Japan*

12 1/8 x 9 inches (30.9 x 22.8 cm)

\$1,200 - 1,800

3034

Kawase Hasui (1883-1957)

One woodblock print

Aiban Tate-e; entitled *Kiso no nezame* (Nezame in Kiso [Region]), [Hotei #114], dated Taisho 14 (1925), from the series *Nihon fukei zenshu* (Selection of Scenes of Japan), published by Watanabe Shozaburo (but issued without a seal) - very good impression and color, slightly soiled, paper hinges to top margin, traces of adhesive to top reverse top margin
12 x 8 7/8 in (30.7 x 22.7 cm)

\$1,500 - 2,500



3034



3035 (part lot)



3036

3035

Helen Hyde (1868-1919)

Three color woodcuts

Including *The Chase*, copyright 1903 [no. 5], ink signed; *Baby Talk*, copyright 1908, [no. 41], pencil signed; and *Three Friends of Winter*, copyright 1913 and pencil signed - very good impressions, the first slightly soiled along the margins, some wrinkles on the right margin, left of center with vertical crease, the second toned and laid down, the last with pencil notation along the bottom and tape to the top corners

8 3/4 x 22 7/8in (22.2 x 58cm)

14 1/2 x 21in (36.5 x 53.5cm)

10 3/8 x 7 1/4in (26.5 x 18.5cm)

\$1,500 - 2,000

3036

Hashiguchi Goyo (1880-1929)

One woodblock print

Dai oban tate-e with a dark silver mica ground; entitled *Bon moteru onna* (Woman holding a tray), reputed to be a portrait of Onao, a maid at the Matsuyoshi Inn of Kyoto, dated and signed center right *Taisho kyunen ichigatsu* (1920.1)

Goyo ga, sealed *Goyo*, reverse with notation *dai yon go* and seal [illegible] - very good impression and color, slight mica losses, two creases to the top left, slightly toned, piece of paper tape to the center top reverse

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

\$600 - 800

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



3037

3037

Hiroshi Yoshida (1876-1950)

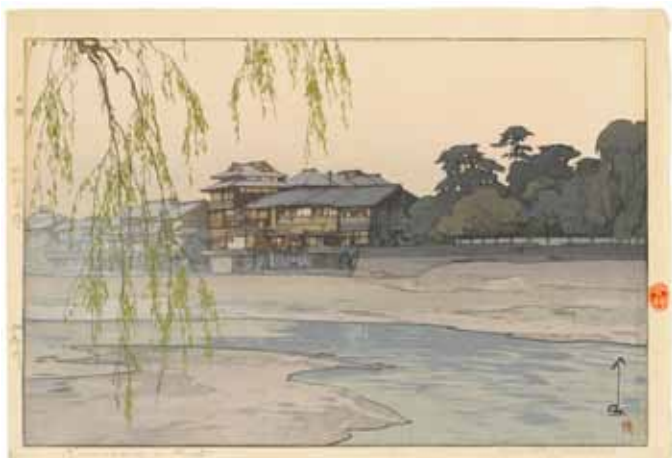
One large woodblock print

Entitled *Keiryu (Rapids)* [Ogura 104], dated *Showa 3* (1928), carved by Maeda Yujiro, signed in ink and sealed *Hiroshi*, the left margin with a *jizuri* seal – very good impression and color, slightly toned, irregular top and bottom margins

36 1/8 x 24 1/8in (91.8 x 64cm)

\$20,000 - 30,000

This work is the second largest print executed by Hiroshi Yoshida.



3038 (part lot)

3038
Hiroshi Yoshida (1876-1950)
Three woodblock prints

Consisting of: *Kamogawa* (The Kamo River)/*Kamogawa in Kyoto* [Ogura 186], from the *Kansai District* series dated Showa 8 (1933), with *jizuri* and pencil signature; the remaining two with impressed signature, *Gion-sha* (Gion Shrine)/*Gion Shrine Gate* [Ogura 204], dated Showa 10 (1935) and *Chikurin* (Bamboo Grove)/*Bamboo Wood*, dated Showa 14 (1939) - very good-good impressions and color, the first slightly toned, the other two framed and glazed

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

\$1,000 - 1,500

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

3039
Hiroshi Yoshida (1876-1950)
One woodblock print

From the *United States* series, entitled *Honoruru suizokukan* (*The Honolulu Aquarium*)/*Fishes of Honolulu* [Ogura 9], dated Taisho 14 (1925), signed in ink *Yoshida*, sealed *Hiroshi*, with red *jizuri* seal - very good impression and color, very slightly toned

11 1/8 x 16in (28.1 x 40.7cm)

\$1,000 - 1,500

3040
Hiroshi Yoshida (1876-1950)
One woodblock print

From the *Europe* series, entitled *Buenisu no unga* (A Canal in Venice) [in Japanese] (Ogura 21), dated Taisho 14 (1925), unsigned with *jizuri* seal - very good impression and color, very slightly toned, small tears to the right margin, minor loss to the lower right corner

16 1/4 x 11 1/2in (41.2 x 29.2cm)

\$1,000 - 1,500



3039

3041
Hiroshi Yoshida (1876-1950)
Five woodblock prints

From the *India and Southeast Asia* series, including *Jyaipuru no ajumerumon/Ajmer Gate, Jaipur* [Ogura 159], *Sharumar Gaaden/The Shalimar Gardens, Lahore* [Ogura 168], *Sanchi no mon/A Gate to the Stupa of Sanchi* [Ogura 169], *Udaipuru no shima goten/Island palaces in Udaipur* [Ogura 170], *Hebitsukai/Snake Charmers* [Ogura 171], and *Erora daisango kutsuin/No. 3 Cave Temple in Ellora* [Ogura 178]), the first dated Showa 6 (1931), the others Showa 7 (1932), signed in ink and sealed *Hiroshi*, each pencil signed *Hiroshi Yoshida* and with *jizuri* seal; very good impressions and color, slightly toned, fourth with irregular right margin, fifth with pin holes to the top.

15 3/4 x 11 3/4in (40 x 27.4cm) [average (1,2,3)]

11 1/8 x 15 7/8in (28.3 x 40-40.3cm) [average (4,5)]

\$1,200 - 2,000

3042
Hiroshi Yoshida (1876-1950)
Two large woodblock prints

Each from the series *India and Southeast Asia*, the first entitled *Taji maharu no asagiri daigo/Morning Mist in Taji Mahal No 5* [Ogura 173], the second *Taji maharu no yoru dairoku/Night in Taji Mahal No. 6* [Ogura 174], each dated Showa 7 (1932), with *jizuri* seal and signed in ink *Yoshida* above the seal *Hiroshi*, each pencil signed *Hiroshi Yoshida* - very good impressions and color, slightly toned, second with slight foxing to one side

15 3/4 x 21 7/8in (40 x 55.4cm)

15 3/4 x 21 1/2in (40 x 54.6cm)

\$3,000 - 5,000

3043
Hiroshi Yoshida (1876-1950)
One large woodblock print

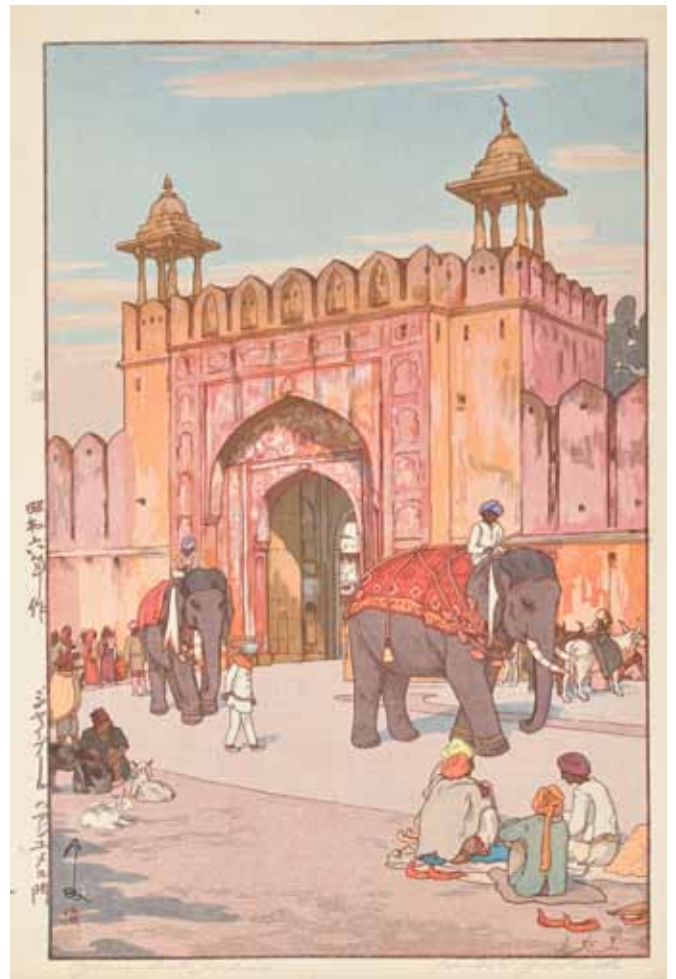
Entitled *Kinmon/Gold Gate* [Ogura 248], dated Showa 16 (1941) and signed in ink *Yoshida* with seal *Hiroshi*, left margin with *jizuri* seal and bottom margin pencil signed *Hiroshi Yoshida* - very good impression and color, slightly toned

15 3/4 x 21 3/8in (40 x 54.3cm)

\$1,000 - 1,500



3040



3041 (part lot)



3042 (part lot)



3043



3044 (part lot)



3045 (part lot)

Other properties

3044

Hiroshi Yoshida (1876-1950)

Eleven woodblock prints

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

10 3/4 x 15 3/4in (40 x 27cm) [average]

15 3/4 x 10 3/4in (40 x 27cm) [average]

\$2,500 - 3,500

3045

Hiratsuka Un'ichi (1895-1997)

Three monochrome woodblock prints

Each pencil signed *Un-ichi Hiratsuka* and impressed *Hiratsuka-ga* on the right margin; the first two of landscapes within original folders, entitled *Seki no Gohon, Matsu (Izumo)*, edition number 1/100 and *Ise Yugawara onsen* (Hot Springs at Yugawara), edition number 6/50; the third of a nude and with the notation *Genroku-sugata* (Style of the Genroku [era]) - very good impressions, slight wrinkles, the third with minor soiling; the third print published in an accompanying illustrated book *Hiratsuka Unichi sosaku hanga*, published by Nihon geijutsu hangasha, Tokyo, Showa 26 (1951), with text in English and Japanese and ink signature of the artist [4]

12 1/4 x 10in (31 x 25.4cm)

12 x 10 5/8in (30.5 x 27cm)

11 3/4 x 15 1/8in (29.7 x 38.5cm)

\$1,500 - 2,000

3046

Shiko Munakata (1903-1975)

One woodblock print

One ink monochrome woodblock print, framed and glazed; entitled *Sakana hana to Butsujo* (Fish, Flower and Female Buddha), dated 1957, signed in pencil *Shiko* [in Japanese] *Munakata* [in romaji], with one seal - very good impression, very minor wrinkles

14 7/8 x 10 5/8in (37.5 x 27cm) [sight]

\$2,500 - 4,500

3047

Munakata Shiko (1903-1975)

One lithograph

One ink monochrome lithograph, framed and glazed; of a running nude figure, signed in pencil *Shiko* [in Japanese] *Munakata* [in romaji], sealed *Muna* above gaufage *IH* seal, edition 12/50

12 1/2 x 10 1/4in (32 x 26cm) [sight]

\$3,000 - 5,000



3046



3047



3048



3049



3048

Munakata Shiko (1903-1975)

One woodblock print

One ink monochrome woodblock print, framed and glazed; entitled *Gautama Buddha and Bodhisattvas*, dated 1958.8.15, signed in pencil *Shiko* [in Japanese] *Munakata* [in romaji], sealed *Muna* - very good impression, very minor wrinkles

11 1/2 x 15in (29.2 x 38.2cm) [sight]

\$3,000 - 5,000

3049

Attributed to Munakata Shiko (1903-1975)

Two color prints

Two *urazaishiki* woodblock prints, framed and glazed (mounted together); each a three-quarter profile of a beauty, unsigned - very good impression and color, some natural wrinkles

8 5/8 x 8in (22.1 x 20.1cm)

8 3/4 x 8 1/2in (22 x 21cm)

\$1,500 - 2,500



3050

3050

Munakata Shiko (1903-1975)

One woodblock print

One *urazaishiki* print with hand-applied color, framed and glazed; entitled *Festive Whorl Pattern*, from the series *In Praise of Shokei, the Kiln of Kawai Kanjiro*, dated 1957.6.2, originally conceived in 1945, signed in pencil *Shiko* [in Japanese] *Munakata* [in romaji] and with cipher, sealed *Muna* - very good impression, very minor wrinkles

18 1/4 x 13 1/2 in (43.2 x 34.3 cm)

\$5,000 - 7,000

Exhibited:

Minneapolis Museum of Art

For another impression of this print and discussion of the series, see *Munakata Shiko*, exh. cat., (Philadelphia Museum of Art, 2002).



3051



3052



3053

3051

Masami Teraoka (born 1936)

French Vanilla IV

One color screenprint, framed with plexiglass; from the series *31 Flavors Invading Japan*, 1979, stamped, numbered 9/58 - very good condition
 11 x 54 3/4in (27.2 x 139.5cm) [sheet]

13 3/8 x 57 1/2in (34.3 x 146.3cm) [frame]

\$3,000 - 5,000

3052

Masami Teraoka (born 1936)

Today's Special

Color woodblock print with additional hand-coloring, framed with plexiglass; from the series *31 Flavors Invading Japan*, 1980-82, edition of 500, right margin with notation of carver, printer and publisher, reverse pencil signed - very good condition, top corners tacked to backing, otherwise very good condition

11in x 16 1/2in (28 x 42cm) [sheet]

15 1/2 x 21in (39.1 x 53.1cm) [frame]

\$1,500 - 2,500

3053

Masami Teraoka (born 1936)

Burger and Bamboo Broom

One colored screenprint, framed with plexiglass; from the series *McDonalds Burgers Invading Japan*, 1979, lower left numbered 27/72, stamped impression in signature cartouche, reverse pencil titled, signed and dated 1979 - very good impression and color, some discoloration to reverse and fabric tape to top corners

22 x 14 5/8in (55.9 x 37.3cm) [sheet]

26 3/4 x 19 1/2in (68 x 49.4cm) [frame]

\$1,200 - 1,800

3054

Masami Teraoka (born 1936)

Wave Series/Makapuu Beach III

Ink and watercolor on paper, black lacquered frame with glass; 1984, reverse pencil signed, titled and dated

19 7/8 x 28 7/8in (55 x 73.4cm) [sheet]

23 x 32in (58.5 x 81.4cm) [frame]

\$3,000 - 5,000

Provenance:

purchased at Space Gallery, Los Angeles, CA



3055

3055
Masami Teraoka (born 1936)
Wave Series/Tattooed Woman At Kailua
 Ink and watercolor on paper, black lacquered
 frame with glass; 1985, reverse pencil signed,
 titled and dated
 12 1/4 x 9 1/8in (30.9 x 23cm) [sheet]
 \$6,000 - 8,000

Provenance:
 purchased from Space Gallery, Los Angeles, CA



3056

3056
Masami Teraoka (born 1936)
Study of Tattooed Woman
 Watercolor on paper, framed with plexiglass,
 1984, reverse pencil signed, titled and dated
 11 x 7 3/8in (27.9 x 18.8cm) [sheet]
 18 1/8 x 14 1/4in (46 x 36.4cm) [frame]
 \$3,000 - 5,000

Provenance:
 purchased from Space Galley, Los Angeles, CA



3054



3057



3058

3057

Anonymous (17th century)

Kanbun Beauty

Hanging scroll, ink, color and gilt pigment on paper of a courtesan walking; *unsigned*
32 1/2 x 14 1/2 in (82.8 x 36.8cm)

\$4,000 - 6,000

3058

Teisai Hokuba (1771-1844)

A Geisha Flower Viewing

Hanging scroll, ink and color on silk; signed
Teisai, sealed *Hokuba ga in*
43 x 17 1/4 in (109.3 x 44cm)

\$6,000 - 8,000

3059

Onoryu (18th century)

Beauty and Calligraphy

Hanging scroll, ink and color on silk of a reclining beauty and attendant accompanied by a poetic inscription in *gyosho* calligraphy; signed
Onoryu Suzuki-shi

12 3/8 x 15 1/8 in (31.5 x 38.6cm)

\$1,000 - 1,500

3060

Attributed to Kiyomasu II (fl. 1720s-1760s)

Courtesan Reading

Hanging scroll, ink and color on paper; with two seals, one reading *Kiyomasu*

14 1/2 x 19 7/8 in (37 x 50.7cm)

\$2,000 - 3,000

Provenance:

ex collection Charles H. Chandler, Evanston, IL

Charles Chandler was a prominent business man who made his fortune in the stationery business. During the Great Depression, Chandler's business collapsed and he was forced to sell his Japanese collection to Clarence Buckingham. The Chandler collection formed the core of Buckingham's large and impressive collection which was later gifted to the Art Institute of Chicago.



3059



3061 (part lot)

3061

Two paintings

Courtesan Reading a Letter, ink and color on silk, framed and glazed; the colophon with a signed pair of Chinese seven-character poetic couplets with the cyclical date *tsuchinoto-ushi* (1829/1889), signed and sealed *Gyokusen*
51 1/2 x 11 1/8 in (39.8 x 28.6cm) [sight]

Bee and Chicks with Morning Glory, Meiji period, ink and color on silk, framed and glazed; signed *Shoho*, sealed

11 x 13 1/2 in (28 x 34.5cm) [sight]

\$1,000 - 1,500



3060



3062 (part lot)



3063

3062

Two Maruyama-Shijo School paintings
Maruyama Oshin (1790-1838)

Bride and Attendant

Hanging scroll, ink and color on paper; signed
Oshin, with two seals, one reading *Oshin*
40 3/4 x 14 7/8 in (103.4 x 37.9cm)

Nishiyama Kan'ei (1833-1897)

Interior with a Courtesan

Album leaf now mounted as a hanging scroll,
ink and color on silk; signed and sealed *Kan'ei*
10 7/8 x 8 3/8 in (27.5 x 21cm)

\$2,000 - 3,000

3063

Shibata Zeshin (1807-1891)

Setsubun with Otafuku

Hanging scroll, ink and color on silk; signed *Zeshin*, with one seal reading *Tairyukuo*
42 x 15 7/8 in (106.5 x 40.3cm)

\$3,000 - 4,000

Setsubun, celebrated the day before the beginning of the lunar New Year in Japan, is characterized by a special ritual known as *manemaki* (literally 'bean throwing') performed to cleanse away any evil from the former year and drive away evil spirits that might bring misfortune and bad health during the year to come. Roasted soybeans (*fuku mame*) are thrown either out the door or at a family member wearing an *oni* (demon) mask, while the people say *Oni wa soto! Fuku wa uchi* (Demons out! Luck in!).

Provenance:

purchased at Sotheby's New York, *Asian Decorative Works of Art* (Sale #7281), 26 March, 1999, lot #373



3064

3064
After Hakuin (Nagasawa Ekaku, 1685-1768)
Yakkodako (Kite of a Footman)

Hanging scroll, ink on paper; cursive inscription with three seals, the lower two reading *Hakuin* and *Ekaku*

35 5/8 x 10 3/4in (90.6 x 27.4cm)

\$3,500 - 4,500



3065

3065
Attributed Tanomura Chikuden (1777-1835)
Crane and Rocks

Hanging scroll, ink and slight color on paper; the top right with a long colophon of a pair of Chinese seven-character poetic couplets and cyclical date *kanoe-tatsu* (1820), signed *Chikuden* and with two seals *Ken[]* and *Chikuden*

With an inscribed box with multiple attestations
 42 x 12in (106.7 x 30.4cm)

\$3,000 - 5,000



3066

3066
Yumyosai (Jikiso Soshitsu; 1852-1917) & Tantansai (Sekiso Soshitsu; 1893-1964)
Calligraphy with Figure

Hanging scroll, ink on paper; signed *Gen* with a *kao* and inscribed with the characters *go koku jo ju* ('enough of the five grains') by Yumyosai/Jikiso Soshitsu above a *haiga* figure of Shinto priest by Tantansai/Sekiso Soshitsu

With a box self-inscribed by Tantansai/Sekiso Soshitsu
 39 x 10 3/4in (99 x 27.2cm)

\$2,000 - 3,000

Provenance:
 purchased Mizutani Shoichiro, 1998

The inscription to the interior of the box was written by Sekiso Soshitsu (Tantansei), the fourteenth head of the Urasenke school of tea ceremony. It states that he painted the figure to accompany the four characters on the scroll written by Jikiso Soshitsu (Yumyosai), the twelfth head of this school of tea.

The five grains mentioned in the inscription are: *mame* (beans), *awa* (millet), *hie* (deccan grass), *kome* (rice), and *mugi* (wheat, barley, oats or rye). The Shinto priest is praying for a good harvest (enough of the five grains).



3067



3067



3067



3068

3067

Atelier of Sakai Hoitsu (19th century)

Sun and Spring Flowers

Jurojin

Moon and Autumn Plants

Hanging scroll triptych, each ink and color on silk of Jurojin with a deer, flanked by panels of spring and autumn foliage; the center bearing the signature *Hoitsu Kishin hitsu* and two seals *Keikyo dojin* and *Bunsen*, the left and right bearing the signature *Hoitsu hitsu*, each with one seal *Keikyo dojin*

38 1/2 x 12 3/8in (98 x 31.6cm) [each]

\$4,000 - 5,000

3068

Attributed to Suzuki Kiitsu (1796-1858)

Coxcomb and Eggplant

Hanging scroll, ink and color on silk; signed *Seisei Kiitsu*, with two seals *Motonaga* and *Suzuki ga* []

46 x 18 1/2cm (117 x 47cm)

\$3,000 - 5,000



3069

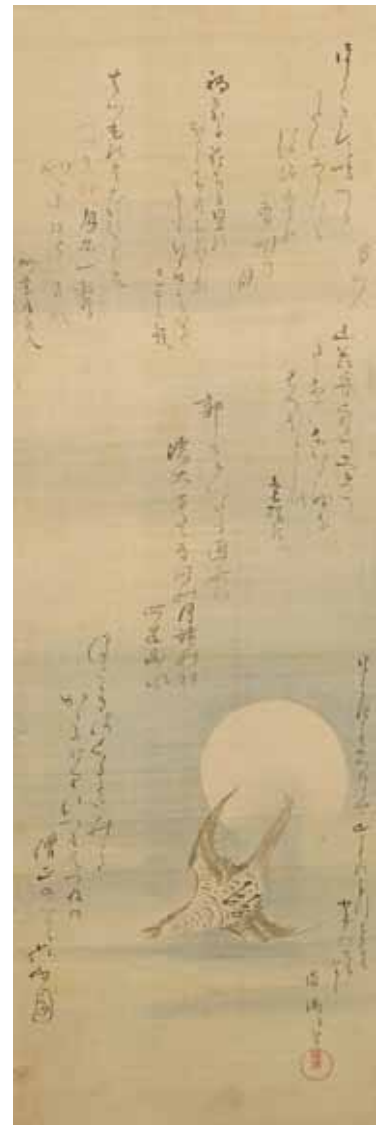
3069
Soga Shokaku (1730-1781)
Fukurokuju Riding a Minogame Through Waves
 Hanging scroll, ink line and wash on silk; signed *Soga Shohaku*, with two seals reading *Kiichi* and *Jasokuken Shohaku*
 With a wood box inscribed by the artist-scholar Ueda Koho, signed and with two seals
 35 3/8 x 16 3/8in (90 x 41.7cm)
 \$4,000 - 6,000



3070

3070
Hirashima Jakuyu (1754-1817)
Tiger
 Hanging scroll, ink and color on silk; signed *Jakuyu sha*, with two seals one reading *Hokosai* [other illegible].
 48 1/2 x 20in (123.2 x 50.8cm)
 \$3,000 - 4,000

Provenance:
 previously sold Christie's New York, *Japanese and Korean Art* (Sale #9392), 23 March 2000, lot 166



3071

3071
Kubo Shunman (1757-1820)
Hotoguisu and Moon, accompanied by Verses
 Hanging scroll, ink and light color on silk; with seven *kyōka* poems by *Shokusanjin*, *Magao*, *Asakusa-an*, *Norisugi-an*, *Ryusui*, *Rokujuen*, and *Shunman*, signed and sealed *Shunman*; with an inscribed box
 36 x 11 3/4in (91.5 x 30cm)
 \$800 - 1,200

Provenance:
 with multiple seals associated with the ex-Kashiwa Collection



3072

3072

After Kano Tsunenobu

Landscapes

19th century

Pair of large handscrolls, ink on paper; each featuring famous scenic views of China, such as the West Lake and one of the scenes labeled *Wutaishan*, each bearing the signature *Tsunenobu* accompanied by two seals *Yoboku* and *Tsunenobu no in*

15 1/4 x 176in (39.5 x 447.5cm)

15 1/4 x 186 1/4in (39.5 x 473.8cm)

\$1,000 - 1,200

The two scrolls are works of the Kobikicho branch of the Kano school, based in Tokyo.

3073

Kawanabe Kyosai (1831-1889)

Oni no Nembutsu

Hanging scroll, ink and color on paper; signed

Shoshosai, sealed *Kyosai*

42 x 11 3/4in (106.5 x 29.8cm)

\$2,000 - 3,000

A devil in the guise of mendicant priest soliciting donations was a popular subject in *Otsu-e*, souvenir paintings associated with Otsu, the next stop on the Tokaido road before Kyoto.



3073



3074

3074
After Yanagisawa Kien (1706-1758)
Scholar's Objects and Bird
 Hanging scroll, ink and color on silk; bearing signature *Kien shujin*, bearing two seals *Gyokkei* and *Kobi*
 39 7/8 x 14 1/8in (101.3 x 36cm)
 \$3,000 - 5,000



3075

3075
Nishiyama Kan'ei (1833-1897)
Parrots and a Cockatoo
 Hanging scroll, ink and color on silk; signed *Kan'ei* and dated *tsuchinoe-ne shunjitsu* (1888, spring day), with one seal *Kan'ei [Jso in*
 19 5/8 x 35in (49.7 x 89cm)
 \$2,000 - 3,000



3076

3076
Matsubashi Keigetsu (1876-1963)
Mount Fuji
 Hanging scroll, ink and slight color on silk; signed *Keigetsu sanjin utsusu*, sealed *Atsushi [no] in*
 With self-inscribed paulownia wood box
 16 7/8 x 19 7/8in (42.8 x 50.3cm)
 \$1,000 - 1,500



3077

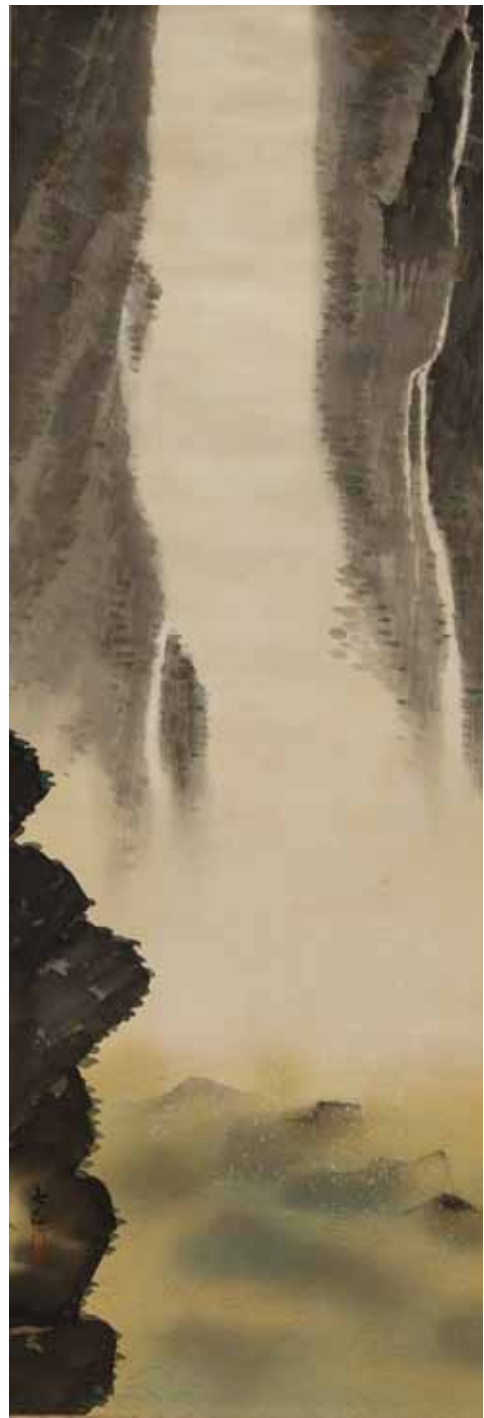
3077

Nakajima Raisho (1796-1871)
Seashore with Cranes at Sunset

Hanging scroll, ink and color on silk of a pair of cranes in a landscape;
 signed *Raisho*, with two seals, one reading *To/Shima Raisho [no]* in

With a wood box inscribed with title, date of *Meiji tsuchinoe-inu shujitsu*
 (1898, autumn date) and signed *Shima Yusho*, with three seals
 55 x 27 1/4in (140 x 69.4cm)
 \$10,000 - 15,000

Provenance:
 purchased Shibunkaku, Kyoto, 2001



3078

3078

Yokoyama Taikan (1868-1958)
Waterfall

Hanging scroll, ink and color on silk; signed *Taikan*, with one seal
 41 5/8 x 14 1/4in (105.8 x 36.2cm)
 \$15,000 - 25,000



3079 (part lot)



3079 (part lot)



3080



3081 (part lot)



3082



3083

3079

Anonymous (Late Meiji period)
Modern Beauties

A set of ten painted postcards, ink and color on paper; portraits of contemporary Japanese women engaged in various activities, ca. 1905; the reverse with printed postcard notation in Japanese and French

5 5/8 x 3 5/8in (14.3 x 9.2cm)

\$800 - 1,200

3080

Kitano Tsunetomi (1880-1947)

Falling Cherry Blossoms and Beauty

Hanging scroll, ink and color on paper; signed *Tsunetomi*, with one seal [unread]

54 3/4 x 13 3/4in (129 x 35.1cm)

\$1,200 - 1,800

3081

Three Nihonga School paintings

Ito Takashi (1894-1982)

Suiran (Verdant Mountains)

Hanging scroll, ink and color on silk; signed and sealed *Takeshi*

With self-inscribed and sealed box

49 1/2 x 14 1/4in (126 x 36.2cm)

Ito Takashi (1894-1982)

Landscape with a Crescent Moon

Hanging scroll, ink and color on silk; signed and sealed *Takeshi*

49 1/4 x 14 1/2in (125.3 x 36.8cm)

Oda Kazuma (1882-1956)

Flowering Plants and Insects

Hanging scroll, ink and color on silk; signed *Kazuma*, with one seal

40 1/2 x 15 3/4in (103 x 40cm)

\$2,000 - 3,000

3082

Nihonga School (20th century)

Modern Beauty

Hanging scroll, ink and color on silk of a Japanese woman in Western dress seated on a chair; *unsigned*

28 x 12 1/2in (71 x 31.9cm)

\$1,500 - 2,000

3083

Nihonga School (20th century)

Autumn Colors (Shushoku)

Hanging scroll, ink, color and metallic pigments on silk of a medieval beauty reading a book by candlelight, signed and sealed *Shiko*

With a box self-inscribed and sealed by the artist

45 x 16 3/8in (114 x 41.6cm)

\$1,200 - 1,800



Property from the Estate of Clarence Day

Clarence Day (1927-2009) was a devoted philanthropist and a tireless supporter of programs devoted to assisting those in need. He founded the Day Foundation in 1960 and under his direction, the foundation awarded (and still does to this day) significant grants to initiate social service, arts and leadership and youth programs in Memphis and the mid-South. Mr. Day and the Day Foundation also made significant contributions to Rhodes College, The Mayo Clinic Foundation, the Memphis Brooks Museum of Art and many other worthy organizations.

He was also a passionate collector developing, in the 1970s a highly important collection of Antiquities. He also put together a small but carefully selected group of Japanese paintings and screens. His association with several key dealers throughout the years and his own refined sense of taste led him to classical early to mid Edo-period subjects. He was drawn to motifs that have always been popular among Japanese collectors: blossoming cherry trees (lot 3090), pine trees in winter (Circle of Okyo, lot 3091) and beautifully-clad women (Standing beauty, lot 3087).

Proceeds will benefit the Day Foundation

Property from the Estate of Clarence Day

3084

Attributed to Tawaraya Sotatsu
(early 17th century)

Crow

Hanging scroll, ink on paper of a crow; signed
Sotatsu hokkyo and sealed *Taiseiken*

With double wood storage box, with attestation
on underside of box lid of inner box by Yasuda
Yukihiko (1884-1978)

37 1/4 x 17 1/4 in (94.6 x 43.8 cm)

\$15,000 - 25,000

Provenance:

purchased Mathias Komoor, 1981

Ex collection Ogiwara Yasunosuke, Tokyo

Exhibited:

Kochukyo galleries, 1955

Published:

Yamane Yuzo, *Sotatsu*, Nihon keizai shinbun
publishers, 1962, plate 112



3084



3085



3086



3087

3085

Anonymous (17th century)
Beauty Reading a Letter

Hanging scroll, ink, color, gold and silver on paper; *unsigned*

With a wood box with Showa era attestation

23 3/4 x 12 1/8in (60.4 x 30.8cm)

\$5,000 - 7,000

Provenance:

purchased in Kyoto, 1998

3086

Chobunsai Eishi (1756-1829)
Courtesan at Leisure

Hanging scroll, ink and color on silk; signed *Jibukyo Eishi Fujiwara Tokitomi hitsu*, sealed *Eishi*

37 3/4 x 13 1/2in (96 x 34.4cm)

\$8,000 - 10,000

Provenance:

purchased in Kyoto in 1998

3087

Hishikawa Rosho (19th century)
Standing beauty

Hanging scroll, ink and color on paper of a standing beauty in powder blue robe; signed *Hishikawa Rosho ga* and with two seals [illegible]

51 x 16 3/8in (129.6 x 41.8cm)

\$2,000 - 3,000



3088



3089

3088

Gion Seitoku (1781-1829?)
Portrait of a Geisha

Hanging scroll, ink and color on paper; signed *Heian Seitoku utsutsu*, sealed *Seitoku no in* and *azana [iwaku] Hyakuryu*

33 1/2 x 16 1/8in (85 x 41.1cm)

\$2,000 - 3,000

Provenance:

purchased in London in 1992

3089

Late Ukiyo-e School (19th century)
Three Beauties

A mid-size two panel screen, ink and color on paper, depicting two geisha approaching another holding a letter; with three seals, one reading *Chiko no in/Tomomitsu*

54 3/4 x 49 3/8in (139.1 x 125.8cm)

\$6,000 - 8,000

Provenance:

purchased in London in 1991



3090

3090
Hasegawa School (early-mid 17th century)
Blossoming Cherry Trees

A large six panel screen, ink, color and gold on paper, of *nagare-zakura* along a stream, the blossoms defined in *moriage*; *unsigned*
 65 x 148 1/2 in (165.2 x 377.4 cm)
\$15,000 - 20,000

Provenance:
 purchased Yabumoto Shoichi, 1977

3091
Circle of Maruyama Okyo (1733-95)
Winter Landscape with Pine Trees

A set of four *fusuma-e* re-mounted as a pair of two-panel screens of snow and pines; dated *Temmei mizunoto-u shoshun* (1783, early spring), signed *Okyo*, with two seals *Okyo no in* and *Chusen*
 65 7/8 x 36 3/8 in (167.2 x 90.2 cm) [each panel]
\$20,000 - 30,000

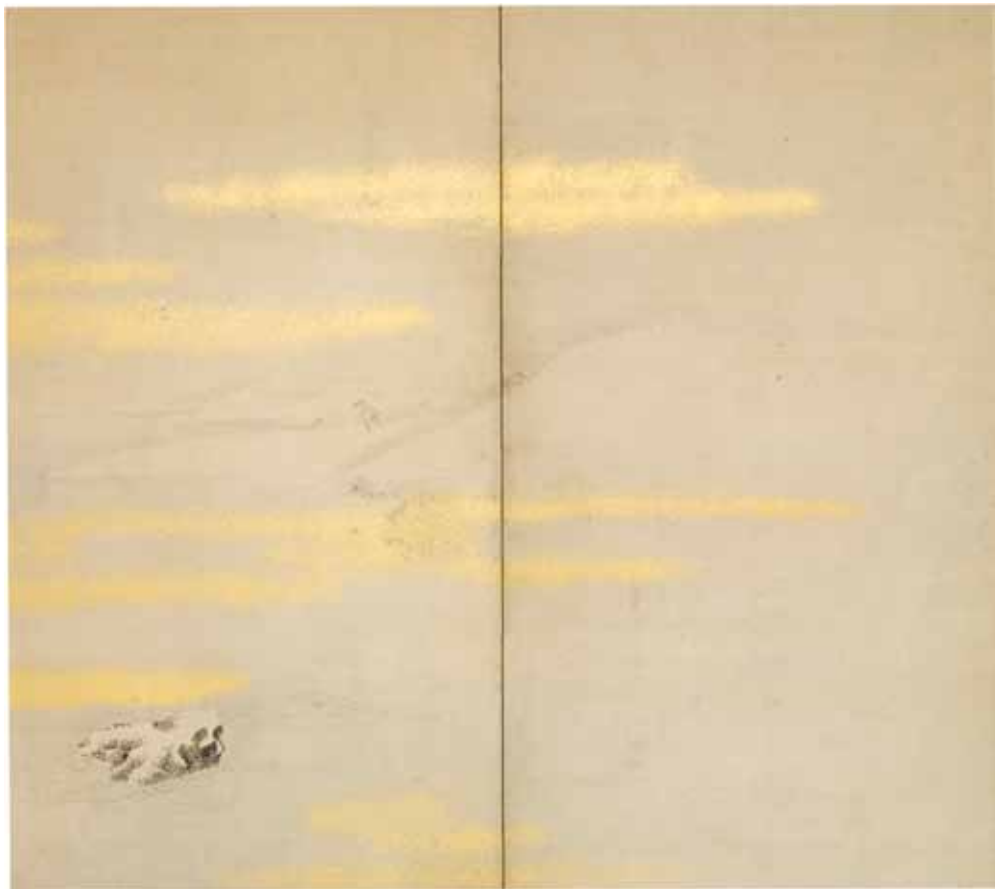
Provenance:
 ex collection Baron Masuda Takashi
 Purchased Mathias Komor, 1979

Exhibited:
 Tokyo National Museum

Okyo was born to a farming family in 1733 and was apprenticed to a toy and novelty merchant. It was there that he first received instruction in the fundamentals of painting. In the years following he rapidly gained a reputation as a painter of talent developing a personal style combining orthodox painting techniques with elements of life drawing.

Okyo produced several paintings of pine trees in winter, the most famous of which, a pair of six-panel screens, is a National Treasure in the Mitsui Memorial Museum, Tokyo.

These screens, originally a set of sliding doors were once owned by Baron Masuda Takashi (1848-1938), director of the Mitsui Trading Company from its founding in 1876, and of its parent, the Mitsui Company, from 1901 to 1912. Masuda's Japanese art collection was legendary during his lifetime, but was sold by his son after Masuda's death in 1938.





3092

3092
Yokoyama Kazan (1794-1837)
Agricultural Scenes
 A pair of large six panel folding screens, ink on paper of villagers planting and harvesting rice paddies, each signed *Kazan*, with one seal *Issho*
 66 1/2 x 147 7/8in (168.8 x 373.6cm)
\$8,000 - 12,000

3093
Anonymous (19th century)
Yatsunashi and Kakitsubata
 A pair of mid-size six panel screens, ink, color and gold foil on paper, of blossoming irises along a plank bridge, *unsigned*
 With a wood storage box
 38 1/8 x 111 3/4in (97.6 x 283.8cm)
\$6,000 - 8,000

Provenance:
 purchased in Kyoto in 2000

3094
Hineno Taizan (1813-1869)
Red Bamboo
 A large six panel screen, ink, red pigment and gold on paper, of a stand of red bamboo accompanied by a Chinese seven-character poetic couplet, dated *kanoto-toru no fuyu* (1861, winter) and signed *Taizan*, with two seals
 67 x 146 1/4in (170.3 x 371.5cm)
\$3,000 - 4,000

Provenance:
 purchased in London in 1990



3093



3093



3094



3095

Other properties

3095

Circle of Iwasa Matabei (early-to-mid 17th century)

Composing Poetry in a Spring Landscape

A large six-panel screen, ink, color, silver and gold pigment on paper applied with silver and gold foil, gilt metal disk; depicting elegant youths and beauties watching their companion hang a *tanzaku* poem card on a flowering cherry tree, the blossoms rendered in *moriage* and a large gilt metal sun to the far right; *unsigned*
67 7/8 x 144 1/2 in (167.4 x 367 cm)

\$100,000 - 150,000

Iwasa Matabei (1578-1650) has been credited with taking genre painting in a new direction - concentrating on larger figures engaged in pursuits of pleasure and leisure, largely devoid of geographical context.

This spectacular screen shows fashionable young men and their beautiful female companions enjoying a cherry tree in full bloom in a garden. A stylishly-dressed young man reclining on a veranda, holds a long pipe as he gazes upon a gorgeously-clad woman hanging a freshly written poem card from a branch of the tree. Her attendant holds the lacquer tray with the writing brush and ink. Another attractive couple at the right lean on an armrest, and contemplate what to write, the writing set laid out before them.

The emphasis here seems to be on the figures and the activity rather than on the surroundings. The artist has paid specific attention to the contemporary styles, (taking great care to show the unique patterns of each character's



robe), and the current fashion trends (the inclusion of the impossibly long pipe suggests the rage for tobacco, recently introduced by the Portuguese around 1601). The figures are large in comparison to the composition.

The painting here is typical of what came to be known as the Matabei style. The figures' faces are somewhat pear-shaped with wide jaws and narrow foreheads and the bodies are supple and long yet corpulent. The cherry blossoms rendered in bold relief (*moriage*) with subtle gold highlights create a sense of depth and three dimensionality. The lavish gold clouds are also enhanced with geometric shapes raised in *moriage* technique. Extensive use of gold and silver flecks further add to the luxurious atmosphere.

The origins of *tanzaku* poem cards may be in divination papers used in ancient times or perhaps related to the small rectangular papers that were used in poetry gatherings in the Heian period. The custom of hanging *tanzaku* from cherry trees became a popular motif in ukiyo-e prints and paintings.

Similar examples are published in *Ukiyo-e painting masterpieces in the collection of the Azabu Museum of Art (Azabu Bijitsukan shozo nikuhitsu ukiyoe meihinten*, Tokyo: Azabu Bijutsukan, [1988]), pl. 2, and *Iwasa Matabe* by Tsuji Nobuo, vol. 13 in the series *Nihon bijutsu kaiga zenshu* (Tokyo: Shueisha, Showa 55 [1980]), pl. 68. The later work also contains an illustrated article addressing the influence of Matabei on genre painting.



3096

3096

Anonymous (17th/18th century)
Sekiya (Barrier Gate)

Large two-panel folding screen, ink and color on paper; illustrating an episode in the *Genji monogatari* (chapter 16) with an unhitched ox-cart attended by a seated youth and four men in court dress

65 x 74 1/2 in (165 x 189.3 cm)

\$2,500 - 3,500

At the Osaka barrier in autumn, Prince Genji, on pilgrimage to Ishiyama-dera, meets the party of the Hitachi governor and his wife, Utsusemi, on their way back to the capital. The party of Utsusemi yields the road to Genji's entourage. They wait and watch with their carriages pulled up under the cedar trees.

3097

Late Rimpa school (19th century)
Warming Sake with Maple Leaves

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

40 x 65 in (101.2 x 165 cm)

\$2,000 - 3,000

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



3097



3098

3098

Anonymous (17th/18th century)

Inuoumono (Dog Chase Competition)

A large six panel screen, ink, color and gold flecks on paper; of an official judging the sporting contest in progress, flanked by the two teams along the enclosure

67 1/2 x 146in (171.5 x 370.8cm)

\$20,000 - 30,000

This screen is the left half of a pair of screens depicting the dog-chasing competition. The sport originated as equestrian and martial arts training in the medieval period but gradually fell out of use by the 16th century. It was revived in the Edo period and soon became a popular subject of painting.

In the competition, mounted archers drive the dog down the enclosed lane toward the score keeper seated in the roofed structure at the left. As they proceed, they try to hit the fleeing dog with an arrow and are judged according to a set of codified rules.

3099

Kyoto Kano School

Landscape with Peacock and Peahen

A pair of large six panel screens, ink, color, gold pigment and foil on paper; the right with a peacock with flowering peony, the left of a peahen and chick below a flowering prunus tree, each with cloud bands heightened with *moriage*; *unsigned*, each with a later seal

67 3/4 x 146in (172.2 x 370.8cm)

\$50,000 - 70,000

This bold depiction of peacock, hen and chicks in peony and blossoming plum tree is likely from a Kano-school workshop in Kyoto. The style shows affiliations with the work of Sanraku and Sansetsu but is more simplified, indicating a later work in the tradition. The treatment of the birds, the male in particular, is a *tour de force* of color and texture with upwards of one-hundred and fifty brilliantly executed feathers in hues of blue, green, silver and gold.



3099





3100



3100



3101

3100

Kano School (18th/19th century)
Winter Landscapes in the manner of Kano
Sansetsu

A pair of large six panel screens, ink, color
and gold flecks on paper; the right depicting a
country villa overlooking a large lake extending
to the left screen populated with travelers and a
second villa, each bearing the signature *Sansetsu*
hitsu, with one seal reading *Jasokuen*

66.75 x 145.5in (169.5 x 369.6cm)

\$2,500 - 3,500

3101

Tosa School Style (19th century)

Tale of Genji

Mid-sized six panel folding screen, ink color and gold on paper, of various episodes in the *Genji*
monogatari; *unsigned*

41 3/4 x 113in (106 x 287cm)

\$3,000 - 4,000

The episodes illustrated in this screen are Chapter 1, scene 3: The visiting physiognomist from Korea views the appearance of the young Genji who is presented as the son of the Right Grand Controller; Chapter 2, scene 1: On a rainy night To no Chujo visits Genji in his chambers and viewing some of Genji's letters, they discuss various types of women (known as 'Amayo no shina-sadame'); Chapter 3, scene 3: Utsusemi silently slips away from Genji, wearing only a gossamer silk shift; Chapter 5, scene 2: During the spring twilight Genji secretly views the beautiful young Murasaki chasing a fleeing sparrow which has escaped from its cage; and Chapter 7, scene 1: On the day of His Majesty's progress to the Suzaku Palace, Captain Genji and Secretary Captain To no Chujo dance 'Blue Sea Waves' in the flutter of bright falling leaves.



3102

3102

Miyake Hohaku (1893-1957)

Actors on the stage at Imoseyama

Mid-sized six panel screen, ink, color and gold on paper depicting four actors; signed *Hohaku*, with two seals, the lower reading *Hohaku*

54 1/4 x 106in (137.8 x 269.3cm)

\$1,500 - 2,500

3103

Yamakawa Shuho (1898-1944)

Spring Fields, 1920s

Two-panel folding screen; ink, color, gold and gold leaf on silk

64 1/2 x 67 3/4in (163.8 x 172.1cm)

\$5,000 - 7,000

Spring Fields is a classic example of the artist's early work. A young woman with *katsugi* pulled over her head walks among fern shoots and early spring flowers. The artist shows off his talent for painstakingly precise and subtle detail in the sumptuous kimono patterns and the complex designs on the obi.

Shuho was master of Nihonga (Japanese-style painting). He worked with traditional media in traditional format, but is known for his commitment to modernism. He liked to build his paintings in layers. Here, he laid down a gold-leaf ground, then covered the gold leaf with loosely woven silk that serves as the base for the painting. The effect is luxurious.

Screen paintings by Shuho in American collections include *Relaxing in the Shade* (1933) in the Art Institute of Chicago, published in Janice Katz, *Beyond Golden Clouds* (2009), pl. 28; and *Three Sisters* (1936) in the Honolulu Museum of Art.



3103



3104

3104

Ioki Bunsai (1863-1906)

Boy's Day Festival

Large watercolor on paper of a street scene with a parade; signed *Bunsai Ioki, Nikko* to the bottom left

30 7/8 x 46 1/2 in (78.2 x 118.2cm)

\$20,000 - 30,000

3105

Yoshida Hiroshi (1876-1950)

Lakeshore below Mount Fuji

Watercolor on paper; signed *H. Yoshida* in ink

13 5/8 x 20 1/4 in (34.5 x 51.5cm)

\$3,000 - 4,000

3106

Yoshida Hiroshi (1876-1950)

Mount Fuji at Dawn seen from Suzukawa, circa 1903

Large watercolor on paper, framed and glazed; signed *H. Yoshida*
25 1/8 x 38 3/8 in (64 x 97.5cm) [sight]

\$12,000 - 18,000

This painting apparently was one of eleven versions of Mt. Fuji painted by the artist at the request of Charles Langdon Freer.

According to the diary kept by Yoshida during this period, he and his wife made the trip to Suzukawa in December, 1903. There he painted the various versions of the subject including this one which was supposed to be a view from Suzuki-ya. In February of the following year Freer visited Yoshida and purchased five of the paintings. He later purchased more.



3105



3106



3107

3107

Yoshida Hiroshi (1876-1950)

Tyringham, 1904

Oil on board, framed, of a night scene with a figure; signed *H Yoshida* above the title and date, reverse of frame with notation of artist's name and address

11 3/4 x 17 3/4in (30 x 45.3cm) [sight]

\$3,500 - 4,500

3108

Shirataki Ikunosuke (1873-1960)

Mount Fuji

Oil on board, framed; signed *I. Shirataki*, the reverse inscribed in ink *Fuji-san* and signed *Shirataki Ikunosuke hitsu*

13 1/8 x 17 7/8in (33.3 x 45.4cm)

\$2,500 - 3,500

Another example of this artist's work sold at Bonhams New York, *Fine Japanese Works of Art* (Sale #16717), March 19, 2009, lot #311, and accompanied by the biographical information: Born in Hyogo Prefecture, Shirataki studied plein-air painting with Yamamoto Hosui and Kuroda Seiki at their private school in Tokyo, the Tenshin Dojo, and at the Tokyo School of Fine Arts, graduating in 1898. He exhibited with the art society Hakubakai for several years, then traveled to Europe and America from 1904 to 1910. For the remainder of his career, he promoted Western-style oil painting in Japan, garnering several important prizes before his death in 1960.



3108

3109

Shirataki Ikunosuke (1873-1960)

Parisian Street

Oil on canvas, framed, of a figure walking down a street; signed *I. Shirataki*, the reverse inscribed *French Scene* and *Shirataki*

13 1/4 x 18in (33.5 x 45.8cm)

\$3,000 - 4,000



3109



3110



3110



3110



3111

3110

Maruyama Banka (1867-1942)

Pine and Bamboo

Waterfall in the Valley in Summer

Plum

Triptych of three hanging scrolls, ink and color on silk; entitled *Shochiku-zu*, *Kakei bakufu-zu*, *Ume-zu*, one scroll signed and dated *kanoe inu* (1910) *Banka sei* and sealed *Maruyama Banka*, the other two scrolls signed *Banka sei* and sealed *Banka*

With wood box signed and sealed by the artist [3]

43 1/2 x 16 1/8in (110.5 x 41cm)

43 1/2 x 6in (110.5 x 15.2cm)

\$2,000 - 3,000

Provenance:

previously sold at Christie's New York, 16 September, 2003, lot 200

3111

Maruyama Banka (1867-1942)

Azaleas

Watercolor on paper, framed and glazed, of two girls picking flowers; signed *Banka Maruyama*

18 3/4 x 12 3/8in (47.8 x 31.5cm) [sight]

\$2,000 - 3,000



3112

3112

Nakagawa Hachiro (1877-1922)

Street in a Fishing Village

Watercolor on paper, framed and glazed, of a winding street leading to seaside; signed *H. Nakagawa*

14 1/2 x 10 1/4in (36.8 x 26.2cm) [sight]

\$3,000 - 4,000

3113

Mitsutani Kunishiro (1874-1936)

Lake below Mount Fuji

Oil on canvas, framed, of a misty landscape with small boats; signed *K. Mitsutani*

13 1/4 x 18in (33.7 x 45.7cm)

\$4,000 - 5,000

3114

Ishikawa Shigeo (n.d.)

Mountain Village in Early Spring

Oil on canvas, framed, of a traditional farm house; signed *S. Ishikawa*, reverse with notation *Yamagata-ken Nishiokitama-gun 'Soshun Sanson' Ishikawa Shigeo*

12 1/2 x 16 1/8in (31.7 x 41cm)

\$3,000 - 4,000



3113



3114

Netsuke and Sagemono

Lots 3115 - 3150



3115

Two wood netsuke

Edo period (19th century)

The first carved as a tangerine draped with a branch of walnuts, the surface finished to resemble the natural texture of the fruits; the second carved as a *mokugyo* with a handle of confronted *shishi*, a free-moving ball in their mouths, illegibly signed *Gen* []

1 3/4in (4.5cm) wide; 1 5/8in (4.2cm) high

\$1,500 - 2,000

Provenance:

previously sold Sotheby's, London, 17 December, 1968, lot 290, the first

3116

A wood netsuke

By Kikutei Tomoyuki, late Edo period (19th century)

Carved as a woman pounding a mortar while her young son looks on, signed *Kikutei*

1 7/8in (4.7cm) high

\$1,500 - 2,000

Provenance:

previously sold Sotheby's, London, 17 December, 1968

3117

A wood netsuke

By Masanao of Ise, Edo period (19th century)

Of a monkey and four young, the adult seated biting into a peach while the juveniles playfully climb on her back and hang from her arms, the eyes inlaid in dark horn and the teeth in bone, signed *Masanao*

1 3/4in (4.4cm) high

\$2,000 - 3,000

3118

Two wood netsuke

Edo period (19th century), the first by Miwa

The first carved as a boy seated and making the "bekkako" gesture, a Hannya mask held behind his back, eyes inlaid in glass, signed *Miwa* and with *kao*; the second carved as a man kneeling and smoking a pipe while he sharpens a sickle

1 1/4in (3.2cm); 1 1/2in (3.7cm) high

\$1,500 - 2,000

Provenance:

previously sold Sotheby's, London, 15 October, 1968, the first

3119

A boxwood figural netsuke

Edo period (19th century)

Finely carved as two *karako*, one standing partially hidden under a *shishimai* (lion-mask), the other seated to one side and playing a drum, the details heightened with dark pigment and eyes inlaid with horn, the base signed *Nagamitsu*

1 5/8in (4cm) high

\$900 - 1,200

3120

A wood netsuke of a samurai

By Hokan, Edo period (19th century)

The figure shown crouching about to draw his sword in defense from a night attack, a lantern overturned and catching fire beneath his outstretched leg, signed *Hokan*

2 1/4in (5.7cm) wide

\$1,500 - 2,500

3121

A lacquered wood netsuke

Edo period (19th century)

The humorous netsuke carved as Daruma in red robes imitating a bat, the eyes inlaid in translucent and dark horn

1 1/2in (3.7cm) high

\$1,000 - 1,500

3122

Three wood netsuke

The second by Tomokazu, all Edo period (19th century)

Comprising a boxwood model of a man seated cross-legged cradling a Daruma doll in his hands; a seated *shishi* cradling a brocade ball between his front paws, snarling as he looks to the right, signed *Tomokazu*; a townsman in good spirits as he clutches his cap and dances

1 1/2in (3.8cm); 1 3/8in (3.5cm); 1 15/16 (5cm) high

\$1,500 - 2,500



3115



3116



3117



3118



3119



3120



3121



3122



3122



3122

3123

A wood netsuke of Ashinaga

Edo period (19th century)

The long-legged figure dressed in the garb of a *sen'nin* and looking up with his head cocked to the right, a gourd slung over his shoulder

4 3/16in (10.7cm) high

\$2,500 - 3,500

3124

Two wood netsuke

Edo period (19th century)

The first of Ashinaga and Tenaga in a cooperative effort to catch a fish, the *himotoshi* formed by Ashinaga's elbow; the second, a *sashi* netsuke carved as an octopus with a kerchief tied around his head, the eyes inlaid in dark horn

3 1/2in (8.9cm); 4in (10.2cm) high

\$1,500 - 2,000

3125

Two wood netsuke

The second by Goun, Edo period (19th century)

The first carved as a skeleton kneeling at a large wooden temple bell, the striker held in his left hand; the second carved as a large demon mask grimacing as a *setsubun* bean hits it on the brow, the underside with a smaller smiling Okame mask, details highlighted with dark stain, signed *Goun to*

1 1/2in (3.7cm) wide; 2 in (5.1cm) high

\$1,500 - 2,000

3126

A wood netsuke of Hotei

Meiji period (late 19th century)

The god shown seated on a Chinese-style chair with one leg tucked under and one pendant and a fan held in his left hand, details lightly stained

1 5/8in (4.2cm) high

\$1,200 - 1,800

3127

A miniature matchlock pistol and flint netsuke

Edo period (19th century)

The pistol designed with a working hammer and powder pan, the removeable iron barrel fitted with sights and decorated on the surface with scrolling vines in gold *nunome zogan* and set into a wood stock secured by a pin, hammer decorated with a cherry floret at the hinge; the flint of typical form designed with a hinged egg-shaped iron housing opening to reveal a brass pan and iron hammer, the underside decorated with chrysanthemums in silver *zogan* and the top fitted with a chrysanthemum brass ring

2 5/8in (6.7cm) long (the gun)

\$1,500 - 2,500

3128

A wood netsuke and a Negoro lacquer netsuke

Edo period (19th century)

The first carved as a female macaque seated and playfully wrestling her young, the hair rendered in fine incised lines, the eyes and teeth inlaid in bone and dark horn; the second carved as a *sarumawashi* reclining and dozing off as his charge reaches in a basket at his master's waist, the robes decorated in Negoro-style red and black lacquer and the trainer's hood gold lacquer

1 1/2in (3.8cm) high; 1 5/8in (4.2cm) wide

\$1,500 - 2,000



3123



3124



3124



3125



3125



3126



3127



3127



3128



3128

3129

A wood netsuke of a rising boar

By Shinzan Masanao, early 20th century

The sow shown rising and looking up as her two young huddle close by, eyes and tusks in laid in dark and translucent horn, signed *Masanao Shinzan*

1 7/8in (4.8cm) long

\$1,500 - 2,500

3130

A wood netsuke of a Daruma ningyo

By Sukeyuki, Edo period (19th century)

Carved in the *ittobori* style with the section of lighter hued wood featured to the front to accentuate the humorous facial expression, with inlaid eyes, signed *Sukeyuki*

1 3/4in (4.3cm) high

\$1,000 - 1,500

3131

A wood netsuke of a chidori

By Sukenao, Edo period (19th century)

The abstract *ittobori* rendering incorporating the two-tone coloration of the piece of boxwood, with inlaid eyes, signed *Sukenao*

1 7/8in (4.7cm) long

\$800 - 1,200

Other examples of this artist's work illustrated in George Lazarnick, *Netsuke & Inro Artists* (Honolulu, 1981), pp. 1047-8.

3132

A stained wood netsuke of a South Sea islander

By Tomochika, Edo period (19th century)

With the characteristic long, curly tresses and standing partially clothed in a loose skirt-like garment revealing very hirsute legs, a basket slung over his left shoulder and holding an item up to his left eye for inspection, signed *Tomochika*

2 1/2in (6.2cm) high

\$800 - 1,200

3133

A stained wood netsuke of an oshidori

By Kokusai, Edo period (19th century)

The stylized rendering of the swimming bird with incised wings and mother-of-pearl inlaid eyes, the single-character *Koku* in seal script on the underside *2 1/8in (5.5cm) long*

\$1,000 - 1,500

A long discussion of the artist and his work published in George Lazarnick, *Netsuke & Inro Artists* (Honolulu, 1981), pp. 649-652.

3134

A lacquered wood netsuke of Daikoku's mallet

Meiji period (late 19th century)

Known as *uchide no kozuchi* and designed with a gold *hiramakie* band on a silver *mokume nuri* ground, either end painted with a 'wish-fulfilling jewel' (*cintamani*) in *iro-e hiramakie* on a *kinji* ground

1 7/8in (4.6cm) high

\$1,000 - 1,500

3135

A horn and wood netsuke of a snail

By Gyokkei, Edo period (late 18th century)

The small mollusk of translucent horn and carved crawling over a section of rotten wood inlaid with small patches of moss in green-stained bone, signed *Gyokkei* on a mother-of-pearl inlaid cartouche

1 3/4in (4.5cm) wide

\$800 - 1,200

Similar examples of this artist's work illustrated in George Lazarnick, *Netsuke & Inro Artists* (Honolulu, 1981), p. 418.

3136

A wood netsuke of a snail

By Shigemasa, Edo period (early 19th century)

The lively mollusk realistically rendered climbing over the edge of an upturned wood bucket, the design incorporating the varying hues of the wood, with stained accents, signed *Shigemasa*

1 7/8in (4.7cm) high

\$1,000 - 1,500

A very similar example of this artist's work illustrated in George Lazarnick, *Netsuke & Inro Artists* (Honolulu, 1981), p. 946.



3129



3130



3131



3132



3133



3134



3135



3136



3137



3138



3139

3137

A three-case lacquer inro

By Toyosai, Edo period (late 18th century)

Decorated with a quail within an elaborate cage executed in gold, red and black *hiramakie*, *takamakie* and *mura nashiji* silhouetted against a chestnut-brown lacquer ground, the cage bars formed by inlaid strips of *aogai*, the small bird-feeder of pewter, the base signed *Toyo* above a *kao*, *fundame* and black lacquer interior; fitted with a coral-colored bead *ojime*

3in (7.7cm) high

\$1,200 - 1,500

3138

A four-case lacquer inro

Edo period (19th century)

Decorated on the front with a badger gazing at the full moon, the glazed *rakuyaki* animal and his wide-brimmed hat reserved on a *roiro* ground scattered with autumn grasses in gold, silver and *iro-e hiramakie* and *takamakie*, the moon rendered in silver *haritsuke kanagai*, the interior *nashiji*

2 7/8in (7.2cm) high

\$2,000 - 3,000



3140

3139

A five-case lacquer inro

Edo period (19th century)

Designed in gold and silver *hiramakie*, *takamakie* and *haritsuke kanagai* on a *roiro nuri* ground with a *biwa* and plectrum (*bachin*) below a willow, reversed by a large silver mirror on a Chinese-style footed stand; fitted with a stag antler bead *ojime* with color-accented geometric patterns defined by wire inlay

4in (10cm) high

\$2,000 - 3,000

3140

A four-case lacquer inro

Edo period (19th century)

Designed in shades of gold and red *togidashi* with scattered *momiji* leaves reserved on a *nashiji* ground, some executed in *harigaki*, the interior dense *nashiji*; fitted with an oval *tsuishu* bead *ojime* carved with auspicious characters

3 1/4in (8.2cm) high

\$2,500 - 4,000



3141



3142



3143

3141

A four-case lacquer inro
Edo period (19th century)

Decorated in gold, silver and *iro-e hiramakie* and *takamakie* on a *kinji* ground with a *karashishi* walking past a large pine with branches extending to the reverse, with inlaid eyes and gold *haritsuke kanagai* accent on the tree, the interior *nashiji*; fitted with a floral-patterned cloisonné enamel bead *ojime*

3 1/4in (8.4cm) high

\$1,500 - 2,500

3142

A seven-case lacquer inro
Edo period (19th century)

Designed in gold and silver *hiramakie*, *takamakie*, *togidashi* and *kirikane* with a miniature landscape with temples, villas and country dwellings along a river, the wooded hills and waterway populated by monks, travelers, farmers and fishermen, a small silver moon in *haritsuke kanagai* to the top, the interior *nashiji*; fitted with a coral-colored bead *ojime*

3 5/8in (9.2cm) high

\$2,000 - 3,000

3143

A four-case lacquer inro
Edo period (19th century)

Designed in gold, silver and black *takamakie*, *togidashi*, *kirikane* with gold *hiramakie* accents and inlay of *aogai*, coral and mother-of-pearl on a *roiro* and tea-dust *togidashi* ground with Raijin and Fujin amid swirling clouds accented with *aogai kusumi*, the base *nashiji*; fitted with a gilt bronze bead *ojime* cast and incised with blossoms

3 1/2in (8.9cm) high

\$2,500 - 4,000



3144



3145



3146

3144

A four-case lacquer inro

Somada school, Edo period (19th century)

Bearing a *roiro* ground, inlaid in *aogai* with gold *hiramakie*, *kirigane*, gold and silver foil (*haritsuke kanagai*) and decorated with three rabbits seated near flowering bush clover (*hagi*), the top, bottom and runner channels embellished in *usu suzu nashiji*; fitted with an amber bead *ojime* and tubular netsuke lacquered in similar Somada style with a clump of flowering iris

3 1/4in (8.2cm) high

\$2,000 - 3,000

3145

A one-case lacquer inro and a wood netsuke

Meiji period (late 19th century)

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

3 5/8in (9.2cm) high

\$1,000 - 1,500

3146

A three-case tsuishu lacquer inro

Edo period (19th century)

Of flattened ovoid form with red and black layers of lacquer carved and incised with seven celestial maidens, each playing a different musical instrument for a pair of cranes standing beneath a pine tree, all reserved on a *asanoha*-patterned diaper ground, black lacquer interior; fitted with a *tsuishu* oval bead *ojime* decorated with auspicious Chinese characters

3 1/4in (8.3cm) high

\$1,500 - 2,500

3147

A mixed-metal plaque and five mixed-metal masks

Meiji period (late 19th century)

The plaque designed as a general dressed in full armor holding a signal fan and attended by two vassals, all in copper, gold and *shakudo takazogan* and *takabori*; mounted on a felt-covered panel fitted with a suspension ring; the set of masks cast in bronze and copper and finished in various shades with gilt highlights, featuring characters from Noh and Kyogen plays

plaque: 3 3/8 x 3 3/4in (8.5 x 9.5cm) (metalwork only); masks: 2 5/8in (6.5cm) high (the largest)

\$1,500 - 2,000

3148

A tobacco pouch and pipe case

By Kikugawa, Edo period (19th century)

The pouch and case worked in leather and fitted with a large and elaborate clasp designed as Gyokushi (*Taichen Wang Furen*) riding on her dragon vehicle and playing a *koto*, boldly carved in silver and with gold highlights, the back plate carved with crashing waves and signed *Kikugawa* and *kao*; the pipe case and pouch suspended by a chain of linked panels decorated with landscapes and figures carved in silver and highlighted in gold, the pipe case containing a silver and bamboo pipe decorated with floral roundels in mixed metals

3 3/4 x 6 1/4in (9.2 x 15.8cm) (tobacco pouch)

\$1,500 - 2,500



3147



3147

3149

A bamboo hanging vase

By Toryusai, Meiji period (late 19th century)

In the form of a cicada with movable wings and wrapped wire legs, the stained bamboo plaited in plain, herring-bone, and other weave patterns, signed *Toryusai*; with a stained bamboo tube insert

9 1/2 x 4 3/4 x 3 1/4 in (24 x 12 x 8.5cm)

\$6,000 - 8,000



3148



3149

3150

A woven bamboo hat

20th century

The bowler-style hat woven in a tight pattern in bamboo and stained caramel-brown, the reverse fitted with a ring; with a wood storage box

12 in (30.3cm) long

\$2,500 - 3,500

For a similar hat in the Cotsen Collection, see *Japanese Bamboo Baskets, Masterworks of Form & Texture* (Cotsen Occasional Press, 1999), pl. 70.



3150



Detail of lot 3182

Property from the Collection of Dr A. M. Kanter

A collector since early childhood, Dr Kanter began with stamps and coins then transitioned to antiques. He grew up in Virginia, was schooled at the University of Virginia, trained in Boston and New York, and, after two years in the U.S. Army as an orthopaedic surgeon, has been in the practice of orthopaedic surgery in the Chicago area since 1966. During his surgical training in Boston he started collecting 18th century English salt-glazed and lead-glazed earthenware and stoneware. From there he developed his collector's philosophy that he is simply a caretaker and

custodian of objects that he has collected and enjoyed for a short period in their life cycle. He strongly believes that the objects collected are to be enjoyed, lovingly cared for, and then eventually recycled back into circulation for others to collect and enjoy. Dr Kanter eventually transitioned to collecting Meiji period art works, following in the footsteps of his parents who collected small Meiji ivories. With a love for the quality of workmanship and the tactile experience of his Meiji collection, Dr Kanter also appreciates the humor, both obvious and subtle, of many of the pieces.



3151

3151

An inlaid hardwood and lacquer panel
Meiji period (late 19th century)

The rectangular panel inlaid with a design of a butterfly attracted to a large stand of peonies set in a bronze vessel, and a model of a *shishi* on a Chinese-style lacquer stand rendered in inlaid mother-of pearl, bone, colored bone and lacquer, the vessel and the *shishi* inlaid in dark hardwood, with inlaid seal

41 1/2 x 23 1/2 in (105.2 x 59.7cm) (including frame)

\$6,000 - 8,000

3152

A wood netsuke of three turtles

By Chuichi

Carved as woven basket bearing three turtles, the two large turtles crawling across the top as a little one escapes through a small hole in the side of the basket, the wood bearing a fine patina, signed in a rectangular reserve *Chuichi*

1 7/8 in (4.8cm) wide

\$2,000 - 3,000

For a similar example by the artist from the J.R. Hawker collection see Neil Davey, *Netsuke*, pg 55, no 135



3152



3153



3153



3154

3153

A small wood okimono and a wood netsuke

The first by Shosen, the second by Masanao, Edo/Meiji period (19th century)

Comprising a small carving of a caparisoned elephant with various *karako* attendants climbing over its back, the elephant's eyes inlaid in horn, its tusks inlaid in bone, the wood with a dark brown patina, signed on the underside *Shosen*; the second a boxwood *netsuke* of a toad perched on an overturned *waraji* (straw sandal), bearing a fine patina, the eyes inlaid in horn, signed in a rectangular reserve *Masanao*

2 3/4 in (7cm) wide; 1 3/4 in (4.5cm) wide

\$1,800 - 2,200

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.97, the second

3154

A stained wood tonkotsu (tobacco case)

By Mitsukuni, Meiji period (19th century)

Of dome shape and finely carved as a troop of monkeys climbing over one another, the cord holes issuing from the hands of two of writhing figures, one simian to the side holding a large peach, the eyes of inlaid horn, the base signed *Mitsukuni*

3 in (7.7cm) high

\$1,000 - 1,500

Another example of a wood *tonkotsu* by this artist sold at Christie's London, *Japanese Art and Design*, 12 May, 2010, lot 154.



3155



3155

A pair of cloisonné enamel vases

By the workshop of Hayashi Chuzo, Meiji period (late 19th century)

Designed in silver wire and colored enamels on a black ground with birds in flowering prunus above chrysanthemums, the foot and neck with a band of scrolling vines, underside with the mark of the Hayashi Chuzo workshop

9 ³/₄in (24.7cm) high

\$1,500 - 2,000

3156

A pair of small cloisonné enamel vases

Meiji period (late 19th century)

Worked in silver wire and colored enamels on a black ground with various birds among blossoming prunus and other flowers, the foot decorated with a stiff leaf band and the neck with a band of hanging jeweled garlands, silvered mounts

6 ¹/₄in (15.8cm) high

\$1,000 - 1,500



3156



3157

A cloisonné enamel vase

By the workshop of Hayashi Chuzo, Meiji period (late 19th century)

The elongated ovoid vase tapering to the foot and decorated in silver wires and black, white and red enamels on a grey ground with a flock of cranes in flight, the neck decorated with cherry florets on scrolling vines and the foot with a coiling wave band, silvered metal hardware, with the mark of Hayashi Chuzo workshop on the underside

7in (17.8cm) high

\$800 - 1,200

3158

A pair of cloisonné enamel vases

By the workshop of Ogasawara Shuzo, Meiji period (late 19th century)

Compressed ovoid with steeply sloping shoulders and worked in colored enamels and silver wire against a black ground with a variety of butterflies, the foot and neck decorated with bands of butterflies among tightly scrolling floral vines, signed on the underside *Shuzo*

6 ¹/₂in (16.5cm) high

\$10,000 - 15,000



3157

3159

A square-sided cloisonné enamel vase

By the workshop of Hayashi Kodenji II (1859-1922), Meiji period (late 19th century)

Set on a splayed foot and with an elongated neck flaring out at the mouth, worked in colored enamels and silver wire with birds and flowers on the banks of a small stream against a midnight-blue ground, the neck and foot decorated with floral garlands, silver mounts, with mark of Hayashi Kodenji on the base

12in (30.5cm) high

\$6,000 - 8,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.281



3158



3159



3160

3160

A moriage cloisonné enamel box and cover
By the Ando workshop, Taisho period (early 20th century)

The rectangular box set on low bracket feet and decorated on the cover in colored enamels in *moriage* and standard cloisonné techniques with a central roundel of a stylized phoenix and vines and paulownia flowers at the four corners, the interior lined with grey brocade, mounts silver, with the mark of the Ando workshop on the underside
7 3/4 x 3 1/2 x 1 7/8 in (19.6 x 8.9 x 4.8 cm)
\$1,800 - 2,500

3161

An enamel and mixed metal iron box
Meiji period (late 19th century)

The rectangular box with rounded corners and decorated on the lid with a solitary carp defined in colored enamels worked with silver wire, further enamel accents on the water weeds picked out in gold, silver and *shakudo*, signed *Mitsu[naga]* above a gold seal, silver-lined interior
1 1/2 x 4 3/4 x 3 1/4 in (4 x 12.1 x 8.2 cm)
\$2,500 - 3,500



3161



3162

3162

A small cloisonné enamel bottle vase
By the Kin'unken workshop, Meiji period
(late 19th century)

Worked in gold wire and coloured enamels
on a blue aventurine ground with long-tailed
birds and butterflies among chrysanthemums,
the neck with chrysanthemums and scrolling
vines, copper mounts, signed on a silver tablet

Kin'unken zo

6in (15.2cm) high

\$1,500 - 2,500

Provenance:

ex Avo Krikorkian collection, sold Christie's,
Zurich, *The Avo Krikorian Collection: Innovation
and Inspiration of Meiji Period Design*, 19
February, 2007, lot 225.



3163

An enamel inlaid silver bowl
By Shinsai, Meiji period (late 19th century)

Of double-wall construction and lobed plum
blossom shape, the sides decorated with a
repoussé design in gilt and polychrome enamels
of carp swimming in a pond with flowering iris
and water weeds, the base signed *Shinsai*

5in (12.2cm) diameter

\$1,500 - 2,000



3164

A silver model of a minogame
By Nogami Ryuki, Meiji period
(early 20th century)

The mythical turtle with a long, feathery tail, its
head turned slightly to the left, the details finely
cast, signed on the underside with chiseled
characters *Ryuki*

4 1/2in (11.4cm) wide

\$3,000 - 5,000

Nogami Ryuki (1865-1932) studied at the
Tokyo School of Fine Art under one of the
most notable metal craftsmen of the Meiji
era, Oshima Joun (1858-1940). His work was
exhibited widely including the Paris Great
Exhibition in 1900.

Published:

Laura Bordignon, *The Golden Age of Japanese
Okimono*, Suffolk, 2010, p.243

3165

A silver articulated model of a cicada
By Muneyoshi, Meiji period (late 19th century)

The insect naturalistically rendered with fully
articulated legs and wings, the details finely
incised, signed under the right wing *Muneyoshi*

2 1/2 in (6.4cm) long

\$3,000 - 4,000



Published:

Laura Bordignon, *The Golden Age of Japanese
Okimono*, Suffolk, 2010, p.243



3166

3166

A silver okimono of a cockatoo

By Mitani, Meiji period (late 19th century)

The bird modeled perched atop a curved maple branch, its right claw raised to its beak, the feathers finely rendered with gilt highlights, the eyes, beak and claws in *shakudo*, signed in a rectangular reserve *Mitani-sei*

9in (22.9cm) high with stand

\$5,000 - 7,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.245



3167

3167

A silver okimono of an owl

By Hideyoshi, Meiji period (late 19th century)

The bird naturalistically rendered perched on a bronze gnarled tree stump, its feathers finely picked out, the alert eyes inlaid in glass, the feet in gilt and *shakudo*, signed on the underside *Hideyoshi* in a rectangular reserve

9in (22.9cm) high with stand

\$5,000 - 7,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.245

3168

A pair of silver and shakudo crane-form koro
Meiji/Taisho period (20th century)

One with its head raised, the other preening its feathers, each with a red-enamel crest and glass eyes, the body composed of finely incised silver feathers with a concealed opening to the back, the tail feathers and neck in *shakudo*, signed *Issei koku*, now attached to a black lacquered oval stand

13 1/4 and 7 3/4in (33.2 x 19.4cm)

\$12,000 - 18,000



3168



3169

3169

A silver model of a kestrel

By Gyoko, Meiji period (late 19th century)

Naturalistically cast and carved as a bird of prey looking up and to the left perched on a separately cast bronze base formed as a gnarled trunk of plum tree, the beak, eyes and feet finished in gold and *shakudo*, signed on a gilt reserve, Gyoko

18in (45.7cm) high (with stand)

\$10,000 - 15,000



3170

3170

A black patinated model of a crow

Early 20th century

Cast with its head straining forward and beak slightly open, the feathered body with folded wings and perched on a bronze stand fashioned as a gnarled branch entwined by an ivy vine, the underside of the bird signed *Mitani*

15 1/2in (39.3cm) high overall

\$8,000 - 10,000

3171

A bronze okimono of a raccoon dog (tanuki)

By Masayuki, Meiji period (early 20th century)

Cast as a recumbent *tanuki* disguised as a Buddhist priest, wrapped in a cloak with its long tail curled at its side, the mischievous creature leaning on a *mokugyo*, prayer beads inlaid in silver clutched in its paws, signed on the underside *Masayuki saku*

7in (17.8cm) wide

\$4,000 - 5,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.249

3172

A pair of bronze rats

By Hoju, Meiji period (late 19th century)

Realistically cast as two rats seated on their haunches, each clutching a long bean, the fur and tails finely detailed, the eyes highlighted in *shakudo*, the interior of the ears and the beans patinated a reddish brown, both signed on the underside in a rectangular reserve *Hoju chu*

4 1/4in (11.4cm) high

\$3,000 - 4,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.255

3173

A bronze okimono of a group of rats

By the Maruki Company, Meiji period (late 19th century)

Realistically rendered as a playful group of eight rats, clamoring over a ripe pomegranate, the hair and scaly tails finished to resemble the natural texture and the eyes finished in *shakudo*, signed in seal form *Nihon koku Maruki sei*

6 3/4in (17.2cm) wide

\$4,000 - 5,000

3174

A bronze model of a tiger

By Atsuyoshi for the Maruki Company, Meiji period (late 19th century)

Finely cast as a stalking tiger, its mouth open in a roar, the stripes highlighted in a subtly different patina, signed *Atsuyoshi saku* above a seal-form cartouche *Maruki shachu seizo*

17in (43.2cm) long

\$7,000 - 9,000



3171



3172



3173



3174



3175



3176



3177

3175

A pair of inlaid bronze vases

By Jomi Eisuke II, Meiji period (late 19th century)

Each of ovoid form with long tapered necks and flared mouths, set on a splayed foot, decorated with birds among flowering stems of morning glory inlaid in silver, gold, copper and *shakudo*, the rim with a key fret pattern inlaid in silver, signed on the base *Jomi sei*

7in (17.8cm) high

\$10,000 - 15,000

Jomi Eisuke (1839-1899) was a master craftsman from Kyoto who exhibited extensively at the Domestic Industrial Expositions in 1881, 1890 and 1895 and also won many prizes abroad at the international expositions in Philadelphia (1876), Paris (1878, 1889 and 1900), Chicago (1893), St Louis (1904) and the Great Britain-Japan Expo in London (1910).

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.285

3176

A shibuichi metal box with mixed-metal accents

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

Rectangular raised on silver bracket supports and decorated in gold, silver and *shakudo* *hirazogan* and *takazogan* with pine trees along a seashore leading to a distant village at the foot of Mount Fuji on the lid, the front with a single drawer with a flower-shaped pull and *takazogan* scattered cherry blossoms repeated on the sides, signed *Kyoto Kuroda-saku* and *Ipposai Arikuni-koku*, gilt interior

2 x 3 1/2 x 4 7/8in (5 x 9 x 12.3cm)

\$2,500 - 3,500

3177

A rectangular bronze tray

By Jomi Eisuke II, Meiji period (late 19th century)

Designed in two shades of bronze and set on four bracket feet and decorated with a shrine entrance set among craggy pines, with a mountain range in the distance, all rendered in *shakudo*, copper, gold and bronze *takazogan*, *hirazogan* and *kebori*, the mists and snow of the mountains highlighted in a gold and silver wash, the lobed rim with floral scroll in gold and silver *hirazogan*, sealed *Jomi* and signed on the underside *Jomi Ei*

7 x 9 1/4in (17.7 x 23.5cm)

\$2,500 - 3,500

3178

A patinated bronze figure

Tokyo school, Meiji period (late 19th century)

Depicting an elderly farmer seated in informal garb with leggings and covered by a loose vest, his left hand grasping a smoking pouch and portable *haizara*, the other holding a *kiseru* (pipe) near his smiling face, signed *Hidemitsu kansei*, all supported on a natural root wood base

11 3/4in (30cm) high (figure); 15 3/4in (40cm) (overall)

\$3,000 - 5,000

3179

An inlaid patinated bronze baluster vase

Meiji period (late 19th century)

The ovoid body decorated with a kingfisher amid blossoming *omodaka*, reversed by a song bird perched on a flowering branch, portions cast in relief and inlaid in gold, silver, copper and *shakudo*, the cylindrical neck bracketed by a pair of zoomorphic handles centering mixed-metal *hirazogan* floral scrolls, further foliate-patterned inlay on the shoulder and the splayed foot

18in (45.7cm) high

\$12,000 - 18,000



3178



3179



3180

3180

A Miyao bronze figure

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

Bearing a rich brown patina and modeled as a lantern hanger, dressed in a robe with a hat on his head, a hooked pole in his right hand, a lantern in his left, the details highlighted in gilt, signed in a rectangular reserve *Miyao-saku* on the lantern front; with fitted wood stand

6 1/4in (15.5cm) high (figure, excluding pole)

\$7,000 - 9,000



3181

3181

A Miyao bronze figure of a traveler

By Miyao Eisuke, Meiji period (late 19th century)

The figure finely cast with a rich brown patina, dressed in a robe with a hat clutched in his left hand, carrying a box on his right shoulder, his robe decorated with scrolling vines and floral medallions, the details highlighted in gilt, signed in a rectangular gilt plaque *Miyao Ei*; with fitted wood stand

7in (17.8cm) high

\$7,000 - 9,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.265



3182

3182

A Miyao bronze figure of an oni

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

The repentant demon finely cast in priest's robes, chanting a Buddhist prayer and carrying a donations ledger, bearing a rich brown patina and with the details highlighted in gilt, signed in a gilt plaque *Miyao zo*

19in (48.3cm) high

\$20,000 - 30,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.263



3183

3183

A pair of Miyao bronze figures

By Miyao Eisuke, Meiji period (late 19th century)

The two warriors with their weapons at the ready finely cast in bronze with gilt details, the first advancing with his *naginata* dressed in an elaborate robe and helmet, the second figure posed with an arrow nocked on his bow, a quiver slung around his back, both signed in a rectangular gilt plaque *Miyao Ei*; each with fitted wood stand

8in (20.3cm) high; 9in (22.9cm) high

\$10,000 - 15,000

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.259



3184



3184

An impressive pair of Miyao bronze candelabra

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

Finely cast as a pair of samurai bearing a rich brown patina, wearing ornate robes over armor, decorated with phoenix and scrolling paulownia vines and dragons among swirling clouds, each warrior clutching a *naginata* in one hand and a candelabra aloft in the other, the candelabra branches worked with dragon-head spouts, stylized dragons and scrolling foliage, the details highlighted in gilt, both signed *Miyao* in a rectangular gilt plaque; each with a fitted wood stand

24in (61cm) high

\$35,000 - 45,000

Published:

Laura Bordinon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.261



3185



3186



3187



3188

3185

A small mixed-metal bronze box

Meiji period (late 19th century)

The hinged lid decorated in gold, silver and copper *takazogan* with cranes and flowering plants below a snow-capped Mount Fuji wreathed in clouds, the sides centered by gilt floral sprays on a *shakudo* ground, with silver lined interior

1 3/8 x 2 1/2 x 1 5/8in (3.5 x 6.3 x 4.1cm)

\$1,200 - 1,800

3186

A miniature gold damascened koro

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

The octagonal faceted body raised on a stepped pedestal base and decorated in gold *nunomezogan* with two landscape panels of famous temples and side panels of a dragon and phoenix, each with accents in silver and reserved on a dense foliate and geometric-patterned ground repeated on the up-turned handles, waisted neck and rim, the fitted lid with a bud finial and further panels of phoenix, the base with the company mark

4 5/8in (12cm) high

\$4,000 - 5,000

3187

A gold and silver damascened iron box

By the Komai Workshop, Meiji period (late 19th century)

Of slightly rounded rectangular shape set on four bracket feet and decorated in gold and silver *nunomezogan* with a scene of Nikko within a raised silver border on the slightly rounded top, the sides scattered with roundels of landscapes, *takarabune*, birds, flowers and mice reserved on a silver diaper-pattern ground, the base marked *Dai Nihon Kyoto-ju Komai-sei* in a gold cartouche

2 x 3 3/8 x 4 1/2in (5 x 8.5 x 11.5cm)

\$4,000 - 5,000

3188

A gold lacquer six-piece incense set

Meiji period (late 19th century)

The rectangular box decorated in gold and silver *hiramakie*, *takamakie*, *mura nashiji* and *okibirame* on a *kinji* ground with a spring landscape featuring a bridge over a waterway; the interior tray designed *en suite* and embellished with a view of Kinkakuji and resting to the top of four small boxes, each with gilt lacquer floral sprays reserved on a sparse *nashiji* ground; the box interiors and tray base with dense *nashiji*

1 3/8 x 4 5/8 x 3 3/8in (3.3 x 11.7 x 8.7cm)

\$1,000 - 1,500



3189 (detail of writing box interior)



3189 (interior of document box cover)



3189

3189

A lacquer writing box (suzuribako) and document box (bunko)

By Zohiko, Meiji period (early 20th century)

The writing set worked with gold, silver and brown *takamake* and *togidashi* with *kirikane* and *uchikomi* and decorated on the cover with a scene of cherry and pine trees at Mount Yoshino with a group of thatched cottages beside a waterfall, the underside of the cover with chrysanthemums among rockwork and clouds on a ground of *nashiji* and *roiro*, the removable inner trays with a continuation of the chrysanthemum design and fitted with an inkstone lacquered on the sides in *nashiji* and *fundame*, the silver water dropper cast as a spray of chrysanthemums highlighted with gold set into a fitted section of silver, gilt-silver and *shakudo*, the interior *nashiji*; fitted with two brushes, a knife, an inkstick holder and a paper pricker; the rims silver; the document box decorated in similar techniques with a design on the top of cottages on the shore with Mount Yoshino in the distance and cherry trees in blossom, the foreground with swirling water and rockwork with a plank bridge, the underside of the cover with chrysanthemums and clouds, the

interiors *nashiji*, rims in silver; the document box with *tomobako* inscribed *Yoshino yama makie onryoshibunko mikaeshi kiku* and with signature *Heiankyo Zohiko zo kore* and sealed *Zohiko*

10 5/8 x 9 5/8 x 2 1/8in (26.9 x 24.4 x 5.4cm) writing box; 173/4 x 14 3/16 x 61/2in (45 x 36 x 16.5cm) document box

\$15,000 - 25,000

Provenance:

previously sold Christie's, New York, 24 March, 2003, lot 169.

Footnote:

Published:

Laura Bordignon, *The Golden Age of Japanese Okimono*, Suffolk, 2010, p.279



3190



3191



3192



3193

Other properties

3190

**A lacquer fan-shaped box
Meiji period (late 19th century)**

With a silhouette of three overlapping folding fans, the sides with further scattered fans floating on a meandering stream or set against a checked ground and featuring subject matter based on famous narratives, mythical animals, birds and landscapes, all finely executed in gold and silver *hiramakie*, *takamakie*, *kirikane* and *mura nashiji* on alternating *kinji* and *nashiji* grounds, the interior lid decorated with a bird flying towards a *suhama* arrangement similarly rendered on a dense *nashiji* ground
4 1/2 x 6 1/4 x 4in (11.5 x 15.8 x 10.cm)
\$2,000 - 3,000

3191

**A two-tiered stacking lacquer box and cover
Edo period (19th century)**

The lobed box decorated with a continuous design of a landscape with thatched-roof cottages by running streams and bridges rendered in gold, silver and brown *hiramakie*, *togidashi* and *kirikane* against a *kinji* ground, the interiors *nashiji*, silver rims
6 3/4 x 8 7/8 x 5 5/8in (17.1 x 22.6 x 14.2cm)
\$3,000 - 4,000

3192

**A gold lacquer natsume (tea caddy)
Meiji period (late 19th century)**

The slightly convex top and tapering body with a *kinji* ground decorated in gold *hiramakie*, *takamakie*, *kirikane*, silver *togidashi* and *aogai* inlay with flowering chrysanthemum bushes partially hidden by a wooden fence, the interior and base in *nashiji*
2 1/2in (6.3cm) high; 3 5/8in (9.3cm) diameter
\$1,200 - 1,800

3193

**A black lacquer koro (incense burner)
Edo period (late 18th century)**

Of rectangular form with a *roiro* ground decorated with temples in a landscape in gold *takamakie*, *togidashi*, and *kirikane* in gold and silver, the interior of gilt metal
3 3/4in (9.5cm) high
\$500 - 700

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



3194

3194

A matching writing box (suzuribako), stationery box (bunko) and writing table (bundai)

Edo period (19th century)

Each designed with motifs from the Hatsune ("The First Warbler") chapter of the 10th-century novel the *Tale of Genji* and with the heraldic crests of the Tokugawa family; the writing box decorated on the cover with a scene of the garden and the veranda of the Rokujo mansion, with the warbler beside sweet baskets on the veranda, the stationery box with an expanded view of the mansion grounds and the writing table with a panoramic view of the mansion and environs with the warbler perched in a craggy pine, all decorated in several shades of gold and black *hiramakie* and gold *takamakie*, *togidashi*, *kinji* and with embellishments of *hirame*, *kirikane*, *nashiji*, *uchikomi* and inlaid colored lacquer, the undersides of the covers of the boxes decorated with slight variations on the motif, the interior of the writing box fitted with a silver rectangular water dropper carved with scrolling vines and a rectangular ink stone with *fundame* edges, the removable interior tray and writing implements *nashiji*, the interior of the stationery box *nashiji*, the table hardware silvered-metal and the exterior of the legs and underside *nashiji*

writing box 9 3/4 x 8 5/8 x 1 3/4in (24.2 x 21.6 x 4cm); stationery box 16 1/2 x 12 7/8 x 5 1/2in (41.7 x 32.7 x 13.8cm); table 12 3/8 x 23 7/8 x 5 3/8in (31.3 x 60.6 x 13.6cm)

\$12,000 - 18,000



3194



3195



3196



3197



3198



3199

3195

A set of ten lacquer decorated footed trays
Meiji/Taisho period (20th century)

Each of square form with chamfered edges and finely worked in shades of gold *hiramakie*, *takamakie*, *togidashi*, and *kirikane* on a *roiro nuri* ground with *mura nashiji* with four different bird-and-flower designs, including a kingfisher above flowering iris, sparrows amid autumn grasses, a songbird with blossoming magnolia, and a *hotogisu* perched on a branch of flowering prunus

1 5/8 x 10 x 10in (4.3 x 25.6 x 25.6cm)

\$2,500 - 3,500

3196

A set of six lacquer trays
Meiji period (late 19th century)

Each of square section and interior decorated in gold, *iroe hiramakie* and silver *ishime* on a *roiro nuri* ground with archaic Chinese objects inscribed with the temple names *Ninnaji*, *Todaiji Daibutsuden* and *Sugawaraji* in gilt, all within a border of *gui*-style dragons on the slightly curved flaring sides

1 12 1/4 x 14 7/8 x 14 3/4in (3.5 x 38 x 37.5cm)

\$2,000 - 3,000

3197

A pair of gold lacquer trays
Meiji/Taisho period (20th century)

Each of square section with short flaring sides and designed in gold *hiramakie* with inlay of mother-of-pearl and pewter on a *nashiji* ground with small boats, some laden with bushels of grain, floating on stylized waves

1 x 10 3/4 x 10 3/4in (2.8 x 27.9 x 27.9cm)

\$2,000 - 3,000

3198

An inlaid lacquer box and cover
Meiji period (late 19th century)

Rectangular with the top edges of the cover canted and decorated in an archaic style with a large elaborate central lotus blossom surrounded by foliate sprays, vines and birds in flight, the sides of the box with phoenixes among floral scroll and clouds, all rendered in several shades of gold *hiramakie*, *hirame*, *kirikane* and inlaid iridescent shell, the interior and underside *nashiji*, silver rims

9 1/2 x 12 3/8 x 5 1/4in (24 x 31.5 x 13.2cm)

\$3,500 - 4,500

3199

A single lacquer hasami bako (traveling chest)
Edo period (19th century)

Designed in gold, silver and *iro-e hiramakie*, *takamakie*, *togidashi*, *okibirame*, and various types of *nashiji* with a continuous pattern of folding fans decorated with butterflies, blossoms, birds-and-flowers, landscapes and other classical motifs on a *kinji*, *roiro* or *mura-nashiji* ground, all floating on a meandering stream reserved on a dense *nashiji* ground, with elaborate gilt copper floral-etched fittings, the interior with a patterned brocade silk lining

14 1/4 x 23 3/8 x 16 1/4in (36.2 x 59 x 41.3cm)

\$2,000 - 4,000



3200 (open)



3200

3200

A small gold lacquer kobako

Late Edo/early Meiji period (19th century)

Designed in gold, silver and *iroe hiramakie*, *takamakie*, *togidashi*, *e-nashiji*, *hirame* and *okibirame* on a *gyobu* ground with decoration alluding to *Hatsune* (The First Warbler), the twenty-third chapter in the *Tale of Genji*, with buildings and the gardens of the Rokujo mansion featured on the top and sides, an ox-cart to the interior of one of the hinged doors and a waterway featured on the stack of three drawers with *nashiji* interiors, with floral-etched silver fittings

5 1/4 x 6 1/4 x 4 5/8in (13.3 x 15.7 x 11.8cm)

\$8,000 - 12,000



3201

3201

An inlaid lacquer table

Edo period (19th century)

Designed with four cabriole supports and set on a stepped base with a spreading lobed apron and pieced with cloud-shaped apertures on the sides, decorated overall in inlaid mother-of-pearl with an elaborate Chinese-style pavilion in a landscape with scholars and attendants, the apron and sides decorated with phoenix and paulownia cartouches framed by geometric patterns and foliate scroll, table top edges banded by key frets, the underside of the table and base with a lengthy red lacquer

donor inscription, list of patrons and dated 1921.2

18 1/4 x 28 x 22 1/4in (46.2 x 71.1 x 56.5cm)

\$3,500 - 4,500



3202

3202

A lacquer standing screen of a hare with amber eyes

By Yokoyama Hakutei (1900-1972), circa 1955

Designed with a hare in waves, rendered in inlaid crushed eggshell and colored lacquer against a glossy *roiro* ground, the frame fabric and black lacquer, set on four legs, sealed

Hakutei saku

35 7/8 x 41 3/4 x 11 3/8in (91.1 x 106 x 28.9cm)

\$3,000 - 5,000

Provenance:

previously sold these Rooms, 25 March, 2010, lot 2214

3203

A lacquer two-panel screen

By Kamo Tatsuzo (d. 1981), dated 1957

Decorated with a night scene of two stylized black cats with inlaid gold eyes, rendered in *iro wake choshitsu* with the red and yellow layers revealed through a built-up *roiro* top layer, the reverse with a mottled green lacquer surface and signed *Tatsuzo* in seal-form cartouche

With *tomobako* titled *Yako* (Night Light), and *Rensaku urushi ko-byobu*, (Joint work, small lacquer screen), the underside inscribed *Dai jusan-kai Nihon Bijutsu Ten shuppin saku* (Made for exhibition at the 13th Japan Art Exhibition), and signed *Kamo Tatsuzo*, with one seal
41 3/4 x 36in (106 x 91.6cm)

\$3,000 - 5,000

Provenance:

previously sold these Rooms, 22 March, 2011, lot 3327.

3204

A wood figure of Fudo Myoo

Edo period (18th century)

The figure, shown seated cross-legged, his right hand in position to hold a sword, now lost, and his left hand holding the remains of a lasso, his face held in a fierce scowl with one eyebrow raised slightly higher than the other and one fang pointing upwards while another points downward in typical iconography of the deity, eyes inlaid in glass, set on a rockwork base
6 1/4in (15.8cm) high (figure only), 8 3/4in (22.2cm) high over all

\$3,000 - 4,000



3203



3204



3205



3206

3205

A wood figure of Hotei

By Kano Tessai (1845-1925), Meiji period (late 19th century)

The laughing god carved seated, leaning back on his large sack, an *uchiwa* clutched in his hand, his loose robes parted to reveal his round belly, highlights in gold lacquer, signed on the underside *Tessai* with *kao*. With tomobako signed and sealed by the artist

6 1/4in (15.9cm) high

\$3,500 - 4,500

3206

A polychromed wood plaque of Kannon

Meiji period (late 19th century)

The deity standing in long flowing white robes with a lotus bud held to one side, her serene visage framed by a gilt nimbus above swirling clouds, the painted features rendered in high relief against a natural wood ground, a thick silk cord with a large knot to the top threaded through the top and bottom, signed

57 x 24 1/2in (145 x 62.7cm)

\$3,000 - 4,000



3207



3208



3209

3207
Facsimile of the Illustrated Sutra of the Miracles of Kannon
 A reproduction in handscroll format of the thirteenth-century *Kannon-kyo*, Chapter 25 of the Lotus Sutra, in The Metropolitan Museum of Art Collection (accession no. 53.7.3) and dated 1275, published by Kadokawa Shoten, Tokyo, 1984
 With accompanying wood box
 9 5/8 x 368in (24.6 x 934.9cm)
 \$600 - 800

3208
A bronze prayer bell
Edo period (19th century)
 Cast in typical form and hammered up on the inside with hailstone patterns on the lower half, with the apocryphal date *Shohei hachi jugatsu kichinichi* (1353, 10th month, auspicious day) and inscribed *Daitsuji Kenbutsu*, with a red lacquer striker
 14 1/4in (36.2cm) high; 17 1/8in (43.3cm) diameter
 \$2,000 - 3,000

3209
A Buddhist brocade panel
Edo period (18th century)
 A length of woven silk brocade depicting thirty-three Buddhas in varying colors seated in the same attitude on lotus thrones, mounted as a hanging scroll
 56 x 28in (142.2 x 71.1cm)
 \$5,000 - 7,000



3210

3210

**A fine wood figure of Amida Buddha
Nanbokuchō period (14th century)**

The torso and head carved from a single block of wood (*ichiboku zukuri*) as standing Amida, the robes open at the front loosely and falling in folds across the belly and thighs, the hands held in a gesture expounding Buddhist doctrine; traces of pigment; modern wood stand
22 3/4 in (57.8 cm) high (figure only)

\$20,000 - 30,000

Provenance:

previously sold Sotheby Parke Bernet, Inc., New York, 14 June, 1977 lot 132



3211

3211
A wood figure of a Shinto deity
Muromachi period and later

The male figure seated in formal court robes with his hands held to the front and hidden within the wide sleeves, the head with a short beard and surmounted by a tall *eboshi*, with traces of the original pigment
 18in (45.8cm)

\$3,000 - 5,000

3212
A noh mask of Ko-Omote
Edo period (18th/19th century)

Polychrome pigments and gesso over wood, inscribed in red lacquer on the interior *Dosui cho* and *Ryusaemon* []; with brocade storage bag and wood storage box inscribed *Ko-Omote* and *Yukimitsu saku*

8 3/8in (21.2cm) long

\$8,000 - 12,000

3213
A Noh mask of Ko-Omote
Edo period (19th century)

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

With a printed libretto from a *noh* play dated 1889 and a wood storage box
 8 7/8in (22.6cm) long

\$1,000 - 1,500

3214
Two Noh masks of Okina
Meiji-Taisho period (early 20th century)

The first of lacquered wood, the mottled russet brown face with straw-tufted eyebrows white horse-hair beard, ink label *Nomen Okina* to the reverse; the second of cypress wood applied with white pigment and a light brown horse-hair mustache and beard

7 3/4 and 7 1/2in (19.5 and 19cm) high

\$1,500 - 2,500



3212



3213



3214





3215

3215

A set of five Nabeshima food dishes (mukozuke)

Edo period (late 17th century)

Each set on high foot and painted on the interior walls with stylized vines and flowers in several shades of underglaze blue, the foot painted with a stiff leaf band above a narrow band

3 1/4 x 3 1/4 x 1 1/8 in (7.7 x 7.7 x 2.8cm) each

\$18,000 - 25,000



3216 (side view)



3216

3216

A rare and massive Kakiemon bowl

Edo period (17th century)

Set on a high ring foot, the deep body flaring out to a wide bulbous rim and incised with designs of large sprays of peonies on the exterior and crashing waves on the interior of the rim, decorated in underglaze cobalt and polychrome enamels over a clear glaze, the interior painted with a large design of confronted phoenixes among clouds and the interior of the rim with cherry blossoms and leaves, the exterior decorated with flowering prunus and clouds, the rim painted in brown iron-oxide, the foot glazed and with three spur marks

13 1/2in (34.3cm) diameter; 6 1/4in (15.8cm) high

\$18,000 - 25,000



3217



3218

3217

A stoneware dish

Utsutsugawa ware, Nagasaki, Edo period (first half 18th century)

Set on a ring foot and designed with cut sides, painted with a coiling dragon in underglaze blue enamel, covered with white slip and a transparent glaze

6 5/8 x 5 1/2 in (17 x 14 cm)

\$2,000 - 3,000

Exhibited:

The Parrish Art Museum, Southampton, NY, "Japanese Ceramics: From Prehistoric Times to the Present", 1978

Published:

Andrew Pekarik, *Japanese Ceramics: From Prehistoric Times to the Present* (Southampton, NY: The Parrish Art Museum, 1978), no. 54

3218

A two-section glazed ceramic box

Style of Ogawa Haritsu, Meiji period (late 19th century)

Modeled as a cluster of shells formed by an upturned abalone (*awabi*) and horned turban (*sazae*) resting against a closed clam encrusted with barnacles, each with a separately fashioned lid decorated with different varieties of shellfish resting on a bed of seaweed, the details heightened in multicolor and metallic luster glazes, *unsigned*

With a fitted wooden box

12 7/8 in (32.7 cm) long

\$12,000 - 18,000

3219

**A Kutani ware porcelain bowl
Edo period (19th century)**

The deep bowl set on a ring foot and painted in polychrome enamels running thickly in the interior, decorated with a central design of a tiger in bamboo, the interior rim painted with stiff leaf band alternating with *takokarakusa*, the exterior decorated with stylized coiling vines in black iron-oxide and covered with a green glaze, the foot with floral flourishes and covered in yellow glaze, *fuku* mark in a rectangular reserve

8 7/8in (22.2cm) diameter; 3 1/2in (8.9cm) high
\$800 - 1,200



3219

3220

**A ceramic okimono of rats
Meiji/Taisho period (20th century)**

Realistically modeled as three rats of varying size, the two smaller rodents clambering on the back of the larger, each with black-glazed eyes and finely incised fur coat, underside with *signature cartouche* [illegible]

4 5/8in (12cm) high
\$700 - 900



3220

3221²

**An Imari koro (incense burner)
Arita ware, Imari type, Meiji period (late 19th century)**

Painted in underglaze blue, polychrome enamels and gilt, the incense burner supported on three feet modeled as Chinese children, the spherical cover decorated with brocade swatches of floral and geometric patterns alternating with peonies, clouds and waves molded in relief and pierced with lozenges, surmounted with a dynamic *shishi* finial, base with spurious Chinese reign mark

11in (27.9cm) high
\$500 - 800



3221

3222

**A Kyoto ware model of a crane
Early 20th century**

Designed as a nesting crane and painted in polychrome enamels and covered in a clear glaze

8 3/4in (22.2cm) long
\$1,000 - 1,500



3222



3223

3223

A large stoneware vase

By Kitaoji Rosanjin (1883-1959)

Shigaraki-style with a tall neck rising from square shoulders, decorated with incised "comb" designs and covered with a natural green ash glaze, signed on the body *Ro*

With *tomobako* inscribed and signed by the artist

With accompanying letter written by the artist to the owner describing the piece and featuring a sketch of the design, signed *Rosanjin*

24in (60.9cm) high

\$8,000 - 10,000



3224



3224

A studio ware porcelain vase

By Sueharu Fukami (b. 1947)

Olive shape subtly divided into five quadrants and covered in a blue-gray celadon glaze, the base with incised mark Sue

With wood box titled *Seihakujii hanabin* and signed *Sueharu saku*, with two seals

8 1/4in (21.1cm) high

\$2,000 - 3,000

3225

A celdon glazed sculpture

By Kawase Shinobu (b. 1950)

An abstract rendering of a crane with a slender neck and up-titled head surmounted by a small crest, covered in a gray-blue glaze thinning slightly at the raised beak

With a fitted box entitled *Kakutei*, the underside of the lid signed and sealed *Shinogu*

16 3/4in (42.8cm) high

\$5,000 - 7,000

Provenance:

purchased at Kandori gallery, 1992



3225





3226

3226

A Satsuma vase and cover

Meiji period (late 19th century)

The slightly compressed ovoid vase set on tripod cabriole legs and decorated in polychrome enamels and gilt on a clear, crackled glaze with panels of throngs of visitors to a temple complex enjoying cherry blossoms and a Samurai procession, the surrounding areas painted with a variety of geometric floral patterns and the area around the base and feet designed with garland tassels, phoenix roundels and hollyhock leaves, the cover with further floral patterns and a chrysanthemum finial

10 1/4in (25.9cm) high

\$4,000 - 6,000

3227

A Satsuma plate

By Genzan, Taisho period (early 20th century)

Painted in polychrome enamels and gilt over a clear, crackled glaze with a large variety of birds including cranes, peacocks, kestrels, swallows, sparrows, kingfishers and thrushes, signed on the underside *Genzan*

9 3/8in (24cm) diameter

\$1,200 - 1,800

3228

A fine set of twelve Satsuma plates

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

Painted in polychrome enamels and gilt over a clear crackled ground and each plate decorated with a different scene of beauties and children the figures shown enjoying activities associated with each of the twelve months, including *karuta* at New Years, cherry blossom viewing in March, Boys Day festival in May, and moon viewing in August, the wide border composed of a profusion of flowers and a smaller gilt band of geometric motifs, each plate with a cartouche identifying the month and signed *Ikko ga* and with impressed on the underside *Kinkozan zo*

10 1/4in (26cm) diameter each

\$40,000 - 50,000

Provenance:

previously sold Christie's East, 5 October, 1988, lot 205

Christie's East, 18 September, 2000, lot 457



3227



3228



3229

3229

A spherical Satsuma vase and cover
By Okamoto Ryozan, Meiji period (late
19th century)

The earthenware vase decorated in polychrome enamels and gilt over a clear crackled glaze with large panels of beauties and attendants enjoying autumn flowers and a pheasant and hen and sparrows by wisteria vines and grasses, the surrounding areas with geometric floral bands, chrysanthemum and key frets and lozenges around the mouth, the cover with similar designs and surmounted with a chrysanthemum finial, signed on the foot *Dai Nihon Ryozan kore* (o) *tsukuru* and *Kyoto Tojiki Goshigaisha* and the Yasuda Company mark

7in (17.7cm) high

\$5,000 - 7,000

3230

A large Satsuma vase

By Okamoto Ryozan, Meiji period (late
19th century)

Earthenware, decorated in polychrome enamels and gilt over a clear, crackled glaze with a profusion of delicately painted flowers including chrysanthemums, irises, lilies and snap dragons, the rim and foot painted with a simple gilt band, signed on the foot *Dai Nihon Kyoto Tojiki Goshigaisha Ryozan zo* and the Yasuda Company mark

15 1/4in (38.7cm) high

\$15,000 - 20,000



3230

Property of a Private North
American Collector
Lots 3231 - 3269





3231

3231
A studio ware earthenware vase
By Ito Tozan (1846-1920), Meiji period (late 19th century)
Of slender double-gourd shape and painted in polychrome enamels and gilt on a clear crackled glaze with leafy stalks of flowering *mukuge*, the tapering neck with a petal-edge band of scattered chrysanthemum blossoms on a floral brocade ground, signed and sealed *Tozan*
10 3/4in (27.4cm) high
\$1,200 - 1,500



3232

3232
A studio ware vase
By Ito Tozan (1846-1920), Meiji period (late 19th century)
Of ovoid shape with a rolled rim and decorated in brown, green, blue and black enamels on a clear crackled glaze with a multitude of butterflies in flight over wind-swept willow branches, some of the butterflies molded in low relief, the short neck with a band of demi flowerheads, signed *Tozan-sei*
12in (30.5cm) high
\$3,000 - 5,000

Provenance:
purchased at Christie's, South Kensington, 25 June, 1996, lot 120



3233

3233

A Satsuma large ovoid jar

By Ito Tozan (1846-1920), Meiji period (late 19th/early 20th century)

The high-shouldered body decorated in polychrome enamels and gilt on a clear crackled glaze with multiple stalks of leafy bamboo extending up the flaring neck, a floral lappet band suspended from the rim, signed *Dai Nihon Tozan-saku* and stamped *Tozan*

18 1/4in (46.5cm) high

\$5,000 - 7,000

Ito Tozan (1846-1920) was a member of the art committee of the Imperial household and a leading figure in the ceramic world during the Meiji period.

Exhibited:

Art Gallery of Greater Victoria, 1995

Vancouver Museum, 1996



3234

3234

A Satsuma vase

By Kinkozan, Meiji period (early 20th century)

The sharply tapering ovoid body painted in polychrome enamels and gilt on a clear crackled glaze ground with minutely detailed butterflies hovering above clumps of flowering iris and wild pinks above a stylized wave and lappet band on the flared foot, the shoulder encircled by a border formed by rolled *sudare* (bamboo blinds) below a floral and further lappets on the neck, signed *Nihon Kyoto Kinkozan-saku*

18 1/4in (46.3cm) high

\$7,000 - 10,000



3235



3235 (another view)



3236



3237



3238

3235

A Satsuma bowl

By Kinkozan, Meiji period (late 19th century)

The interior finely painted in polychrome enamels and gilt over a clear crackled glaze with a landscape of beauty accompanied by courtiers on an excursion and set within multiple bands of floral brocade and millefleur design below a gilt lappet band at the rim, the exterior with a panel of figures engaged in various pursuits above bands of auspicious items and flowering plants, impressed *Kinkozan-sei*

5in (12.7cm) diameter

\$4,000 - 6,000

3236

A Satsuma reticulated table screen

By Kinkozan, Meiji period (late 19th century)

Decorated in polychrome and gilt on a clear crackled glaze with two central scallop-edge medallions, one featuring a Kinkakuji in a winter, the other of a spring excursion to the Kiyomizu-dera temple compound, each reserved on a pierced lattice work ground within cusped frame painted to the top and sides with bird-and-flower panels on a gilt brocade ground repeated on the bottom support raised on two scrolled legs, signed *Kinkozan-saku*

12 1/8 x 11 1/2 x 4 1/2in (31 x 29.2 x 11.3cm)

\$8,000 - 12,000

3237

A large Satsuma vase

Meiji period (late 19th century)

Thick walled and decorated in colored enamels and gilt with *shishiki* of the 'Six Immortal Poets' (*rokkasen*), the molded figures accompanied by their poetry and reserved on a ground of flying cranes, paulownia and Genji *mon* bracketed by wide foliate bands, an incised key fret band encircling the foot, fitted with a pierced silvered metal cover with foliate knob finial and cast with *takaramono* and *aoi-mon*

16 3/8in (41.5cm) high [excluding cover]

\$5,000 - 7,000

Provenance:

purchased at Sotheby's London, *Japanese Works of Art* ('Karako'), 10 March, 1988, lot 457

Exhibited:

Art Gallery of Greater Victoria, 1995
Vancouver Museum, 1996

3238

A large Satsuma vase

Early Meiji period, 1870s

The globular body decorated in polychrome enamels and gilt on a clear crackle glaze with narrative scenes, one of Minamoto no Yoritomo and courtiers releasing cranes at Akanumagahara, the other a mythological scene of Susano-o no Mikoto defending Kushinada-hime from a dragon, all reserved on a dense brocade-patterned ground extending over the waisted neck with further dragons flanking a Shimazu family crest, signed *Dai Nihon Ishu-in Satsuma-yaki Seiseien Gekko* together with two inscribed fan-shaped reserves below a Shimazu *mon*

21 7/8in (55.5cm) high

\$10,000 - 20,000

Provenance:

reputed to be purchased at Sotheby's Belgravia, *Oriental Ivories, Chess Sets, Works of Art and Furniture*, 15 April, 1982, lot #186

Exhibited:

Art Gallery of Greater Victoria, 1995
Vancouver Art Museum, 1996



3239



3240



3241

3239

A pair of Satsuma jars

By Hozan, Meiji/Taisho period (early 20th century)

Each of globular shape painted in polychrome enamels and gilt on a clear crackled glaze with mirror images of a peacock perched on a flowering cherry tree silhouetted against a spring landscape with distant pagoda, geometric-patterned bands at the waisted neck and foot, signed *Hozan* below a Shimazu family crest

3 7/8in (9.7cm) high

\$1,200 - 1,500

3240

A Satsuma koro (incense burner)

Meiji period (late 19th century)

Of hexagonal section set on six scroll feet and decorated in polychrome enamels and gilt over a clear, crackled glaze with butterflies and blossoms seen through a cage of golden bamboo, fitted with a pierced silver cover chased with a panel of chrysanthemum blossoms, the base with a Shimazu *mon* and inscribed *Dai Nihon Satsuma Ishuin Hozan*

6 3/4in (17.2cm) high

\$2,500 - 4,000



3242

3241

**A Satsuma large scallop-edged vase
By Kizan, Meiji period (late 19th century)**

The slightly fluted body with a flaring rim and painted in polychrome enamels and gilt with a pair of cranes standing behind a brushwood fence amid leafy bamboo and lush chrysanthemum bushes repeated on the reverse behind a woven fence and sprays of bush clover, all bracketed by jeweled lappet bands, the interior rim accented with a jeweled garland, with a Shimazu *mon* and signed

Satsuma-yaki, Kizan
13 7/8in (35.4cm) high

\$4,000 - 6,000

Provenance:

purchased at Sotheby's London, *Japanese Works of Art* ("Sosuke"), 13 March, 1987, lot #434

Exhibited:

Art Gallery of Greater Victoria, 1995
Vancouver Museum, 1996

3242

**A Satsuma large ovoid jar
Meiji period (late 19th century)**

Painted in polychrome enamels and gilt on a clear crackled glaze with various types of flowering chrysanthemums issuing from a woven fence with an undulating contour, the waisted neck with a trompe-l'oeil fabric square falling stylized folds and scattered with Shimazu and Tokugawa family crests, signed 'Ryozan' with seals

14in (35.5cm) high

\$4,000 - 6,000

The reading of the signature is based on the publication by Louis Lawrence, *Satsuma, The Romance of Japan* (Meiji Satsuma Publications, 2011), p. 243, fig. 148.



3243

3243

**A Satsuma large vase and cover
Late Edo/early Meiji period (19th century)**

Of tapering ribbed ovoid form with a short neck and painted in polychrome enamels and gilt on a clear crackled glaze with scattered roundels of flowers, auspicious objects, and Chinese characters suspended against a gilt bamboo lattice, the tall dome-shaped lid with a large bud-form finial and decorated *en suite*, the base with a large Shimazu family crest bracketed by an inscription bearing the date *Genroku jusan-sai haru yaki* (fired Genroku 13 (1700), spring) and signed *Satsuma-kuni Momo/Toto Shuko-ga*

20 1/4in (51.5cm) high

\$4,000 - 6,000

Exceptional pieces of Satsuma ware have been known to be inscribed with apocryphal era dates, such as Bunka and Genroku, recalling the practice of inscribing Chinese reign dates on Japanese Imari.

Provenance:

purchased Sotheby's London, *Japanese Works of Art* (Sale 'Hyotan'), 24 October, 1984, lot #343.

Exhibited:

Art Gallery of Greater Victoria, 1995
Vancouver Museum, 1996



3244

3244

A large Satsuma baluster vase

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

Decorated in polychrome enamels and gilt on a clear crackled glaze with a lush flowering bushes of chrysanthemum, clematis, peony and hibiscus set behind brushwood and woven fences and bracketed by bands of jeweled lappets, the neck with a crisply carved band of phoenix amid dense scrolling tendrils, with a large Shimazu *mon* above an apocryphal date *Bunka nensei* and signed *Seiho-ga*

24 1/4in (61.6cm) high

\$6,000 - 9,000

Provenance:

purchased Sotheby's London, *Japanese Works of Art* (Sale 'Hyotan'), 24 October, 1984, lot #344.

Exhibited:

Art Gallery of Greater Victoria, 1995

Vancouver Museum, 1996

3245

A large Satsuma vase

Late Edo period, circa 1850s

Of baluster form, painted in polychrome enamels and gilt over a clear crackled glaze with butterflies and bushes of flowering chrysanthemum, hyacinth, peony, bush clover and Chinese bellflowers partially screened by a decorated fence, a floral lappet band at the flaring base, the high shoulder with a floral-patterned cloud collar encircling the waisted neck with further lappets and demi-lune *shippo-tsunagi* band below the rolled rim, signed *Satsuma-yaki Kyokozaan-ga* below the Shimazu family crest

20in (50.8cm) high

\$5,000 - 7,000

Provenance:

reputed to have been purchased at Sotheby's Belgravia, *Oriental Ivories, Chess Sets, Works of Art and Furniture*, 9/10 June, 1982



3245



3246



3247

3246

A polychrome enameled porcelain presentation plate

By the Fukagawa Studio, dated 1878

The sloping interior painted in shades of underglaze blue with a peony spray set against a *shikishi* panel of stylized blossoms in bright overglaze enamels, all silhouetted against a russet-brown ground and with a short inscription in gold with the cyclical date *tsuchinoe-tori* and signed/sealed *Tojima*, the underside with the *Koransha* cipher and signed *Fukagwa-sei*

16 3/8in (41.9cm) diameter

\$3,000 - 5,000

3247

A pair of iron and mixed-metal moon flasks

Meiji period (late 19th century)

Each flattened body applied with a circular silvered-metal or copper plate, the front featuring a writhing dragon rendered in *shishiaibori*, with *shakudo* whiskers and gold eyes, reversed by a goose and fanciful flowering sprays executed in *iro-e takazogan* and *shishiaibori*, further carving of cloud scrolls and inlaid *shippo-tsungai* to the curved sides

7 1/2in (19cm) high

\$4,000 - 6,000

3248

A mixed metal bronze tripod koro and cover

By Yonezawa Seizaemon (1849-1922), Meiji period (late 19th century)

The globular body worked in *iroe-takazogan* with three sunken roundels centered by a dragon, phoenix or *minogame* in gold, silver, copper and *shakudo* within a gold *honzogan reishi*-head frame and separated by scrolling tendrils in silver *honzogan*, all raised on three stylized phoenix supports with mixed-metal accents, six further phoenix heads at the waisted neck with *nunomezogan* lappet-band below a rim band of pierced *reishi*-heads partially shielding the domed lid cast with constellations amid scrolling clouds below a stylized bud finial embellished with a dragon in low relief, the base incised *Dai Nihon teikoku Ishikawa-*

ken Kanezawa Yonezawa Seizaemon

11 7/8in (30cm) high

\$8,000 - 12,000



3248



3249



3250



3251

3249

A mixed metal vase with figural decoration

By the Hattori Company, Meiji period (circa 1900)

The ovoid bronze body with brick-red hued neck, rolled rim and pedestal base bracketing a slightly textured black ground silhouetting a pair of youths engaged in kendo practice, each in *takazogan* of gold, silver, *shakudo*, copper and bronze, the base cast with the *company mark*

10 3/4in (27.3cm) high

\$3,000 - 5,000

3250

A mixed metal bamboo-form vase

By the Hattori Company, Meiji period (late 19th century)

The cylindrical body of lightly speckled bronze shading to darker brown at the slightly projecting nodes and inlaid in *shakudo*, *shubuiichi*, and silver with a cluster of bamboo in *takazogan*, the base with the *company mark*

9 1/2in (24.3cm) high

\$2,000 - 3,000

3251

A pair of iron vases with mixed-metal decoration

By the Hamada studio, Meiji period (late 19th century)

Each of spindle form encircled by a band of two dragons executed in *shishiaibori* with copper *takazogan* accents on a granulated light-colored metal ground above a gold chevron band suspending gold and silver *numomezogan* lappets scattered with animal and foliate roundels on a ground of various geometric patterns, the upper section with further *shishiaibori* and *iro-e takazogan* bird-and-flower design below a rim band of inlaid grape vines, the base signed *Hamada-sei*

9in (23cm) high

\$4,000 - 6,000



3252

3252

A pair of patinated bronze vases with mixed-metal design
By Nobuyoshi, Meiji period (late 19th century)

Each with a tapering ovoid body surmounted by a tall slender neck and raised on a ring foot, designed in *iro-e takazogan* with complementary decoration of silver herons amid flowering autumn grasses picked out in gold, silver, *shakudo* and copper, with cast and carved details, signed *Nobuyoshi kore [o] koku*
15 1/8in (38.3cm) high
\$4,000 - 6,000



3253

3253

A pair of inlaid shibuichi vases
By Mitsunobu, Meiji period (late 19th century)

Each of square section elegantly tapering to an everted rim and with *honzogon* decoration in gold, silver and *shakudo* of paired images of leafy bamboo reversed by stalks of flowering lily, the upper neck accented with a linked chain border in silver inlay, signed *Mitsunobu-koku* on one face, the recessed square foot inscribed *Kyoto Kurota-sei*
8 1/8in (20.6cm) high
\$1,200 - 1,500



3254

3254

A fine silver presentation vase with mixed metal decoration
By the Kobayashi Company, Meiji period (late 19th century)

The tapering ovoid body decorated with a cast and repousse design featuring a pair of phoenix flying over flowering paulownia towards the sun wreathed in clouds, the details picked out in gold, silver and *shakudo*, a raised sixteen-petal chrysanthemum medallion applied to the waisted neck, with a gold-inlaid seal reading *Yumin/Aritami*, the base stamped *Kobayashi-kinsei and jungin*
15 1/4in (39cm) high
\$10,000 - 15,000



3255



3256



3257

3255

A silver and enamel footed bowl

Meiji period, 1890s

Of double wall construction with a scalloped rim and the exterior worked in silver and polychrome enamels with pair of birds near a fish pond accented with clusters of flowering plants and vines on a granulated ground, the three shaped supports centered by carved floral scrolls, the base with a gold plaque signed *Komei/Mitsuaki-koku*

9 1/2in (24cm) diameter

\$4,000 - 6,000

3256

An export silver box

Meiji period, 1890s

The hinged rectangular lid designed with a repoussé figure of a writhing three-claw dragon with separately applied wire whiskers and reserved on a hammered ground continuing on the sides girded by a undulating repoussé band of cresting waves, the interior lined in kiriwood, the base stamped *Arthur & Bond, Yokohama and sterling*

2 1/8 x 7 x 2 3/4in (5.5 x 18 x 6.9cm)

\$1,000 - 2,000

3257

Two enameled silver vases

Meiji period (late 19th century)

Each worked in silver and translucent polychrome enamels, the first of ovoid form raised on a pedestal foot and with flowering wisteria shading a pair of herons feeding in a pond, a formal floral band on the scalloped-edged foot, signed *Mikuwa-saku*, the base with the *company mark* (tortoise within a triangle); the second a hexagonal faceted stick-neck vase with blossoming wisteria and slender neck entwined by a silver snake stopping short of a flaring rim suspending carved floral sprays, signed *Tomoyuki* and stamped *gin 1000*

8 1/2 and 7 1/2in (20.8 and 19.1cm) high

\$2,500 - 4,000



3258

3258

An enamel decorated metal writing box

By the workshop of Ando Jubei, Meiji/Taisho period (20th century)

The overlapping lid of slightly convex shape and worked in colored enamels with a *moriage* design of flowering iris, the outlines accented with gilt lacquer pigment on a textured ground of russet-brown color repeated on the lower section, the interior *roiro nuri*, the base with *studio mark of Ando Jubei*

1 7/8 x 7 x 10 1/8 in (4.8 x 17.9 x 25.7 cm)

\$1,200 - 1,500



3259

3259

A silver cloisonné enamel box and cover

By the workshop of Ando Jubei, Meiji period (late 19th century)

The purple enameled rectangular body with a flush fitting lid worked in white and shades of purple enamel with a *musen* design with Mt Fuji paritally shrouded in wispy clouds, the interior lined with patterned silk brocade, silver body and rims, the base with *company mark of Ando Jubei*

2 1/8 x 5 3/8 x 4 1/8 in (5.4 x 13.7 x 10.5 cm)

\$1,000 - 1,500

3260

A cloisonné enamel vase

By the workshop of Ando Jubei, Meiji period (late 19th century)

The slender ovoid body with a short waisted neck and worked in silver and gold wire and colored enamels against a sky blue ground with three butterflies in flight, the base with the *Ando company mark*, silvered mounts

8 1/2 in (21.5 cm) high

\$1,500 - 2,000



3260



3261

3261

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

Worked in polychrome enamels and gilt wire on a black enamel ground with a central medallion featuring a butterfly hovering above a cluster of mushrooms and spotted bamboo shoots on a mustard-yellow ground and linked to eight smaller roundels featuring various types of insects, all within thin borders fashioned as stalks of bamboo, the underside of black enamel with an overall spiral pattern

11 1/8in (28.4cm) diameter

\$2,500 - 4,000



3262

3262

**A large cloisonné enamel charger
Attributed to Hayashi Kodenji, late Meiji period (early 20th century)**

The interior well worked in colored enamels and silver wire on a midnight blue ground with a pair of birds perched on flowering prunus near leafy bamboo and flowering chrysanthemum, all within a wide border of alternating bands of dense foliate and geometric design, the turquoise enamel underside with a pattern of linked flowering tendrils, gilt metal mounts

17 7/8in (45.5cm) diameter

\$1,200 - 1,500

3263

**A pair of cloisonné enamel vases
By Hayashi Kodenji, Meiji period (late 19th century)**

Each compressed ovoid body worked in silver wire and polychrome enamels with a band of alternating phoenix and dragons framed by aventurin-flecked lappets silhouetted against a speckled dark-brown ground, the canted shoulder with scallop edged reserves of *karashishi* and phoenix below a wide neck band of butterflies and foliate reserves on a dense floral ground, a row of small mustard-yellow lappets suspended from the inverted rim, the vase with the Hayashi Kodenji studio mark

7in (17.7cm) high

\$4,000 - 6,000



3263

3264

A pair of cloisonné enamel vases
By Ota Tameshiro, Meiji period
(late 19th century)

Each of elongated pear shape and designed in polychrome enamels worked in silver wire with mirror-image shaped reserves of birds in a flowering landscape linked by wide floral-brocade patterned swags, all below a brocade cloud-collar at the slightly angular shoulder and stylized floral and garland bands on the neck, the pedestal base accented with floral lappets, the base with *stamped company mark*, gilt metal mounts, each with separate padded wooden box
9 1/2in (24.1cm) high
\$4,000 - 6,000



3264

3265

A cloisonné enamel beaker vase
Attributed to Kawade Shibataro, Meiji
period (late 19th century)

Worked in silver wire and polychrome enamels with flowering lilies reserved on a tan ground thinning towards the flaring rim, the naturalistic blossoms picked out with raised *moriage*, silver-washed metal mounts
11 3/4in (29.8cm) high
\$1,200 - 2,000



3265

3266

A pair of cloisonné enamel vases
By Hayashi Kodenji, Meiji period
(late 19th century)

Each of rounded square section and designed in polychrome enamels worked in silver wire with four large rectangular panels of paired figures of Chinese warriors or Benkei and Yoshitsune at Gojo bridge, alternating with panels featuring cranes or flowering autumn grasses, all on a pale blue ground shading to yellow-tan, further panels of phoenix and dragons on the squared neck and the surrounding ground and pedestal base with a dense pattern of auspicious objects, floral and bird roundels amid scrolling ribbons on an aventurine flecked ground, gilt bronze mounts
18 3/8in (47cm) high
\$7,000 - 10,000



3266

Provenance:

purchased at Sotheby's, New York (#5163) *Fine Japanese Works of Art*, 31 March, 1984, lot #214

For grasses and crane design see *Hayashi Shippo no Moyo* (Designs of Cloisonne), pp. 109-112. For a similar design of Guan Yu (Kanyu), see p. 108.





3267



3268

3267

A small cloisonné enamel vase

By Ogasawara Shuzo, Meiji period (late 19th century)

Of the *tsuki-jippo* type, the silver body with carved details visible through a translucent polychrome enamel design of one brown and one red carp swimming amid waterweeds on a granulated ground covered with translucent blue enamel shading to light pink, the base with stamped mark of Ogasawara Shuzo, gilt metal mounts

4 3/8 in (12.1 cm) high

\$2,000 - 3,000

3268

A cloisonné enamel ovoid vase

Attributed to Namikawa Yasuyuki, Meiji period (late 19th century)

Worked in silver wire and polychrome enamels against a gray ground with a kestrel tethered to a lacquer-decorated purple wood stand, the waisted neck and shoulder designed with band of dense floral arabesques below a rim band of flower-heads on a dense scroll ground, further densely patterned bands accenting the pedestal foot, gilt metal mounts, with a padded wooden box

7 in (18 cm) high

\$2,500 - 4,000



3269

3269

A silver cloisonné enamel cigarette case

By Namikawa Sosuke, Meiji period (late 19th century)

One side worked in polychrome enamels with a wireless design (*muzen*) of a crane silhouetted against a tan ground, the opposite side of plain silver and engraved with an abbreviated landscape, signed Kazunori [] and sealed Sosuke, further Sosuke seals centering the silver bands to the interior with one side covered with translucent purple enamel

7/8 x 4 3/8 x 2 7/8 in (2.3 x 11.2 x 7.5 cm)

\$4,000 - 6,000

Other properties

3270[□]

A cloisonné enamel scent bottle

By the workshop of Namikawa Yasuyuki (1845-1927), Meiji period

The rectangular body worked in gold wire and colored enamels with butterflies and flowering sprays against a black ground, the reverse with a single butterfly hovering above chrysanthemums on a dark blue ground, multicolor floret lozenges on either side, the base signed *Kyoto Namikawa*

3 1/4in (8.2cm) high

\$2,000 - 3,000

3271

A cloisonné enamel vase

By the Ando workshop, early 20th century

Of elongated ovoid form with a waisted neck and rolled rim edged with a silver band, the front worked with silver wire and polychrome enamels with multiple clusters of flowering white chrysanthemums reserved on a pale celadon green ground, the base with the mark of the Ando company, the silver foot rim stamped *jungin*

9 3/4in (24.7cm) high

\$1,500 - 2,500

3272

A cloisonné enamel tray

By Namikawa Sosuke (1847-1910), circa 1890

Of oval form, worked in silver wire *yusen* and *musen* enamels with a scene of a solitary songbird perched on a flowering cherry branch silhouetted against a pale grey ground within a silver wire key fret border, signed *Seitei* (Watanabe Shotei, 1851-1918) and sealed *Sosuke*, the rim of gilt bronze, decorated on the underside in gilt wire with scrolling foliage scattered with purple-brown enamel blossoms on a green-grey ground

11 5/8in (29.5cm) wide

\$6,000 - 9,000

Provenance:

previously sold at Sotheby's New York (#7279), 24 March, 1999, lot 335.

A similar work by the artist Namikawa Sosuke (1847-1910), with the silver wire seal *Sosuke* is illustrated in Christie's New York (#7810), December 16, 1993, lot #180. The association of Namikawa Sosuke and Watanabe Shotei, the painter responsible for many of these designs, is discussed in Jack Hillier's *The Khalili Collection: Treasures of Imperial Japan*, vol. III, *Enamel*, pp. 50-59. For similar works, please consult numbers 86 and 87 in the same volume.



3270



3271



3272



3273

3273

An enameled repoussé silver box

Meiji/Taisho period (early 20th century)

Rectangular with rounded corners and double wall construction, the hinged lid and sides decorated in brightly colored enamels with flowering iris in high relief and reserved on a hammered ground, the base stamped *jungin*
 2 x 3 1/2 x 5in (5 x 8.8 x 12.9cm)

\$5,000 - 7,000



3274

3274

A silver figure of a mouse

Meiji period (late 19th century)

Realistically cast seated on its rear haunches and with its head bend slightly down to nibble a small nut held in its forepaws, with incised fur details and *shakudo* eyes, signed [illegible]

3in (7.5cm) high

\$3,000 - 5,000

3275

A silver box and cover

Taisho period (early 20th century)

The rectangular box set on four low bracket feet and decorated on the cover with a *shibuichi* and silver panel with a design of snow covered bamboo in raised and sunken relief, highlights in gold, illegibly signed [] koko and with kao and on the underside of the box lid Mitsukoshi sei and []
 4 x 5 3/8 x 1 1/2in (10.1 x 13.6 x 3.7cm)

\$1,500 - 2,000

3276

A silver trumpet-mouth vase

By the Konoike Company, early 20th century

The fluted rim and tapering body with a repoussé design of various types of fish on a reticulated ground of cresting waves, the lower portion entwined in the scaly body of a large three-claw dragon forming the pedestal support and raised on a splayed base with further fish and waves, the base incised *Konoike-saku* and stamped *jungin*

12 3/8in (31.4cm) high

\$2,000 - 4,000



3275

3277

A silver and mixed metal model of a scholar
Taisho/Showa period (early 20th century)

Cast and carved as wizened old man with a flowing beard, dressed in Chinese court robes and leaning on a root wood staff to which is tied a handscroll, the design on the back and hem of his robes and inner garments decorated with geometric and floral patterns in *shakudo*, copper and gold *hirazogan*, his hat finished in a 'textile' pattern and covered in a gold wash; with a wood storage box

12 3/4in (32.4cm) high, the figure only

\$3,000 - 5,000



3276



3277



3278

3278

A large silver bowl

By Yumin, Meiji period (late 19th century)

The large double-walled bowl set on a splayed foot and hammered up and worked on the outside in a continuous design of blossoming irises in flowing water rendered in bold relief, the spaces between the flowers finished in a fine *nanako* pattern, signed on the foot *Yumin*

16in (40.7cm) diameter; 8 1/2in (21.5cm) high

\$15,000 - 20,000



3279

3279

A massive silver tea kettle and service

By the Konoike Company, Meiji period (late 19th century)

Comprising a large kettle and stand and an integral burner, a creamer, sugar bowl and waste water cup, all decorated *en suite*, hammered up in a bold design of blossoming irises stand in rippling water, the handles, spouts and finials all designed as irises and the kettle supports cast as large stands of irises bound together with cord, the burner's snuffer with an iris blossom and stem handle, all vessels marked *Konoike zo* and *jungin*

kettle: 16 1/2in (42cm) high (on stand), 11 1/2 (29.1cm) high (kettle only), 10 5/8in (27cm) wide
\$15,000 - 20,000



3280

3280

A silver footed bowl

By Teruo for the Omura Company, Meiji period (late 19th century)

The shallow bowl with a wide mouth and set on short tripod feet and decorated on the exterior with cranes flying over crashing waves carved in sunken relief and finished with details of gold, *shibuichi* and *shakudo*, signed on the side *Teruo koku* and stamped on the underside *Omura* and *jungin*

10in (25.3cm) diameter; 1220 grams

\$6,000 - 8,000

3281

A large footed silver flower vase

By the Miyamoto Company, Showa period (early 20th century)

Double walled and set on a tall splayed foot with a compressed ovoid basin spreading out to an everted rim, the exterior decorated with large sprays of chrysanthemums hammered up and carved on the surface and highlighted with gold overlays, stamped on the underside *Miyamoto sei* and *jungin*

8 1/2in (21.5cm) high; 10 1/2in (26.7cm)

diameter; 1980 grams

\$8,000 - 12,000



3281



Baron Komura Jutaro, second from right, with President Roosevelt at the signing of the Treaty of Portsmouth. Photo courtesy of the Portsmouth Athenaeum



3282

3282

A large and impressive Imperial presentation silver bowl

By Hirata Shigemitsu VII, circa 1906

The large bowl of double-walled construction, set on a splayed foot and finished with a barbed rim finished in a rolled lip, the exterior wall hammered up with bold designs of large paulownia leaves around the body below vines and blossoms around the neck and punctuated by three sixteen-petal chrysanthemums, the crest of the Imperial Household, the foot decorated with chrysanthemum leaves, signed on the underside *Shigemitsu* with the artist's *kao* and stamped *jungin*

With an accompanying letter from the Imperial Household written to the Komura family

11 7/8in (30cm) high; 15 3/4in (40cm) diameter

\$30,000 - 40,000

Provenance:

Baron Komura Jutaro (1855-1911), and thence by descent

This impressive silver presentation bowl was commission by the Imperial Household of the Taisho Emperor and created by Hirata Shigemitsu VII (1855-1926), son of Shigeyuki and an Imperial craftsman. It was presented in appreciation for Komura's part in the negotiations and ratification of the Treaty of Portsmouth in 1905, effectively ending the Russo-Japanese War.

Komura Jutaro was from a Samurai family and was educated at what later would become Tokyo Imperial University. He was also one of the students selected and sponsored by the Meiji government to study abroad, where he eventually graduated from Harvard Law School. A lifetime spent as a statesman lead to his appointment in the Privy Council (advisory council to the Emperor) and to his receiving the Order of the Paulownia Flowers in 1906.



3283

3283[□]

A shallow silver bowl

By Minju for the Mitsukoshi Company, Meiji period (late 19th century)

Set on short tripod feet and carved on the basin with simple designs of chrysanthemums, bamboo, cherry blossoms and orchids with gold highlights, signed on the underside *Minju koku* and *Mitsukoshi sei jungin*

9in (22.7cm) diameter

\$1,500 - 2,000

3284

A pair of silver vases

By Yoshiteru for the Shobido Company, Meiji period (late 19th century)

Each cast in silver and carved on the surface with a design of long-tailed thrushes alighting on water plants in *kebori*, *katakiribori* and gilt highlights, signed *Yoshiteru koku* on the body and sealed *Shobido* on the foot; fitted wood stands

With a wood box signed on the underside of the lid *Shobido zo* and sealed *Shobido no in*
10 1/2in (26.5cm) high

\$8,000 - 12,000



3284



3285

A silver and mixed metal vase

By Kazuteru for the Mitsukoshi Company, Taisho/Showa period (early 20th century)

Of elongated ovoid form, faceted at the corners, with an elongated rectangular neck and exaggerated splayed foot, the silver body worked to a matte finish and decorated in flush inlaid gold with snowflakes and paulownia on the body, key fret band at the neck and punctuated with floral chain at the shoulder and waist, the apron of the foot with a stylized wave and cloud pattern, applied with two scroll handles patinated *shakudo*, signed on the base *Kazuteru koku* and with Mitsukoshi company mark and stamped *jungin*

9 3/4in (24.8cm) high

\$2,000 - 3,000

3286

An Asprey silver page turner

The silver by the Asprey Company, the handle Meiji period (late 19th century)

The handle carved marine ivory with a group of hares clambering around a rocky nook, the hair rendered in fine lines and the eyes inlaid, the page turner pierced with an owl on a branch and carved on the surface with a pine tree, with marks of the Asprey Company

17 1/2in (44.3cm) long

\$2,500 - 3,500

3287

A glass and silver filigree liqueur bottle

By the Samurai Shokai Company, circa 1900

The clear glass bottle applied with a pierced silver cover designed as blossoming irises and clouds, the hinged stopper with a monogram on the top, stamped on the bottom *Samurai Shokai* and marked *sterling*

6 1/4in (16cm) high

\$1,500 - 2,500



3285



3287



3286



3288



3288



3289



3290

3288

Small circular bronze box and cover and a silver incense box (kogo)
The first by the Nogawa Company, the second by Seishodo, Meiji period (late 19th century)

The covered box circular in imitation of a drum, the top surface decorated with flowering plants and butterflies in *iro hirazogan*, the rims and "bosses" *shakudo* and silver, the side decorated with a key fret band in silver *hirazogan*, the underside with the mark of the Nogawa company; the small silver incense box with a hinged cover and carved on the surface with continuous design of scrolling vines

The incense box with a *tomobako* signed on the underside of the cover
Heian Seishodo zo and sealed by the artist

2 1/4in (5.6cm) diameter; 1 7/8in (4.6cm) wide

\$1,500 - 2,500

3289

A small rectangular shibuichi tray

By Rakunori, circa 1900

The shallow, concave tray set on four bracket feet, finished in *shibuichi migaki* and decorated with a fan featuring smiling Okame in gold, silver, copper and *shakudo hirazogan*, the underside lacquered black, signed *Rakunori no ga* and sealed *Rakunori*

4 x 5 3/4in (10.4 x 14.7cm)

\$2,000 - 3,000

3290

An inlaid shibuichi vase

Taisho/early Showa period (20th century)

With an elegant elongated neck surmounted by a garlic mouth and pear-form body decorated in *hirazogan* of gold, silver, copper and *shakudo* with a flowering peony sprig above a branch of *reishi* fungus in *katakiribori*

With a fitted box self-inscribed and sealed *Toshimitsu/Kozo*

10 3/4in (27.2cm) high

\$2,000 - 3,000



3291



3292

3291

A group of four cigarette cases of various materials

All circa 1900, the second signed Kazuyoshi

Comprising a *shibuichi migakiji* case with a design of a silhouetted crow on a snowy plum branch inspired by the original by Watanabe Settei in *shakudo* and silver *hirazogan* and *katakiribori*, the interior with a repetition of the design; the second *shibuichi* with an incised design of an ivy covered pine trunk before a moon, silver and gold highlights, signed *Kazuyoshi*; the third enamel and gilt with rectangular panels containing temples and dragons on crashing waves, the surrounding areas with lozenge patterns and peonies; the fourth russet iron with splashes of red lacquer and a diamond cartouche of an eagle with a branch in its beak rendered in *uchidashi*, the interior with black and gold mottled lacquer design

3 1/8 x 5 1/8 in (7.8 x 12.9cm), the largest

\$1,000 - 1,500

3292

A small inlaid bronze tray

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

The rectangular tray set on four 'bamboo' feet with low sides and decorated with a variety of birds in flight and alighting on water in copper, gold and silver *takazogan*, gold *hirazogan* and *katakiribori*, signed on the underside *Dai Nihon Miyabe Atsuyoshi* and with *kao*; with wood storage box

5 x 7 3/8 in (12.8 x 18.8cm)

\$3,000 - 4,000

3293

A hardwood box and cover with inlaid bronze panel

Meiji period, circa 1900

Rectangular and decorated on the cover with an inlaid panel with a pheasant next to a cherry tree rendered in *takabori*, *kebori* and copper and *shibuichi takazogan*

4 1/8 x 5 1/2 x 2 1/8 in (10.5 x 14 x 5.5cm)

\$1,500 - 2,500



3293



3294 (part lot)



3295

3294

Three decorative copper plaques

By Sekiguchi Shinya, Sekiguchi Ichiya and Mitsuharu, Meiji period (late 19th century)

All worked in *shishiaibori*, *kebori* and *katakiribori* and inlaid with *shakudo*, gold and silver *hirazogan*, the first *shikishi* sized and decorated with a supernatural figure riding an ox and attended by several figures, signed *Shinya koku*, the second *shikishi* sized and decorated with auspicious items for the new year celebration and a poem, signed *Nanajugosai Jitokusai Ichiya koku* and with seal, the third *tanzaku* sized and decorated with an animated broom and signed *Mitsuharu* and sealed

8 3/8 x 7 1/8 in (21.3 x 18.1 cm), 14 1/2 x 2 3/8 in (36.6 x 6.1 cm)

\$2,500 - 3,500

3295

A small copper articulated okimono

By Hiroyoshi, Meiji period (late 19th century)

In the form of a crayfish with fully articulated movement to all of the limbs and incised with naturalistic details, signed to the underside *Hiroyoshi*

8 1/4 in (21 cm) long

\$1,500 - 2,000

3296

An articulated iron model of a crustacean

By the Myochin Family, 19th century

The realistically rendered body, feelers and limbs of riveted construction with engraved and repoussé detail, signed on the underside *Myochin* With an accompanying wood box

12 3/4 in (32.5 cm) long

\$3,500 - 4,500

3297

A bronze articulated okimono

Meiji period (late 19th century)

In the form of a *kuruma ebi* (Japanese tiger prawn), the articulated appendages cast in sections and completely articulated in a realistic manner, the underside incised *Kita[maro] Gyokuzan-sei*

15 7/8 in (40.4 cm) long [including antennae]

\$12,000 - 18,000



3296



3297



3298

3298

A patinated bronze model of turtle

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

Cast in mid-step with its head turned slightly
to the right, the twisting head, carapace and
skin rendered with great attention to its natural
appearance, the underside signed *Ryuchi*

3 3/4in (9.4cm) long

\$2,000 - 3,000

3299

A large bronze model of a pair of Minogame
By Ryubi, Meiji period (late 19th century)

The bushy-tailed tortoises each cast and
patinated to a rich, dark brown patina
and naturalistically finished on the surface
to resemble the shells and pebbly skin of
the animals, the separately-cast rock base
highlighted with brass lichens, the large tortoise
signed on the underside *Ryubi saku*

16 1/2 x 9 3/4 x 8 1/8in (42 x 24.7 x 20.5cm)

\$4,500 - 5,500



3299

3300

A patinated bronze censor

Meiji period (late 19th century)

Cast as an animated *karashishi* with its head
turned to one side and mouth open in mid-
roar, its forepaws resting on the sides of a large
brocade ball with a removable lid surmounted
by a peony-shaped finial pierced to the center

13 3/4in (35cm) high

\$3,000 - 5,000



3300

3301

A bronze lion and water buffalo

By the Maruki Company, Meiji period (late
19th century)

Cast as a male lion jumping upwards to bite
the neck of an enraged water buffalo about to
collapse, signed *Atsuyoshi-saku* above a seal-
form cartouche *Maruki kaisha seizo*

34in (86.5cm) long

\$2,000 - 3,000

3302

A bronze model of rooster and hen

By Kazuo, Meiji period (late 19th century)

Cast and assembled in bronze with a rich, brown finish as a rooster and hen, the feathers and other features finely carved and the eyes highlighted in gilt and *shakudo*, set on a wood base, signed Kazuo

11 1/8in (28.2cm) high (including base)

\$2,000 - 3,000

3303

A large and impressive bronze figure of a woman

By Imadagawa for the Arthur and Bond Company, Meiji period (late 19th century)

Cast and assembled in bronze and finished with a rich brown patina, of a young girl dressed in kimono, her hair adorned with a flower, a large woven basket slung over her shoulder and a sickle in her left hand, signed on the base in a rectangular reserve *Nihon Tokyo Imadagawa sei* and Arthur and Bond, Yokohama and *Asabondo shokai sei*; fitted wood stand

33 3/4in (85.8cm) high

\$3,000 - 5,000



3301



3302



3303



3304

3304

A pair of mixed metal vases

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

The slender baluster vases cast in bronze and finished to a red-brown patina and a darker bronze band around the body and decorated with waterfowl and sparrows and blossoming cherry trees in *iroe takazogan*, *takabori* and *kebori*, signed on the base *Ikkodo Miyabe Atsuyoshi* and *kao*

11 3/4in (29.8cm) high

\$10,000 - 15,000

3305

A pair of inlaid bronze vases

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

The elongated ovoid vases each set on a ring foot and with a flaring mouth decorated on the body with tufted owls in cherry trees before a full moon and a raptor with prey clutched in its talons in a budding cherry tree, the shoulder decorated with flying cranes, all rendered in *iroe takazogan*, *hirazogan* and *shishiaibori*, signed on the underside *Kyoto Atsuyoshi* and *kao*

9 3/8in (23.8cm) high

\$10,000 - 15,000



3305

3306

An inlaid bronze hanging vase

Circa 1890

Cylindrical with a suspension ring to the reverse and decorated in gold, silver, *shibuichi* and *shakudo hirazogan* and *takazogan* with wild geese flying past a full moon partially hidden in clouds reserved on a *kinsha* ground, signed *Kame[]*

With a fitted wood box signed and sealed by the artist

9in (23cm) high

\$3,500 - 4,500

3307

An inlaid hexagonal bronze vase

By Koji for the Kuroda Company, Meiji period (late 19th century)

Hexagonal and finished in a red-brown patina decorated with hanging wisteria, autumn maples and blossoming cherry in gold, silver, copper and *shakudo takazogan*, signed on the side *Koji* and *kao* and on the underside *Kyoto Kuroda zo*

11 3/8in (28.7cm) high

\$2,000 - 3,000



3306



3307



3308



3309



3310



3311



3312

3308

A pair of small bronze vases

By Seijundo, Meiji period (late 19th century)

The slender vases each cast as section of bamboo and finished in *migaki* and decorated with designs of leafy bamboo stalks in silver and copper *hirazogan*, signed *Seijundo*

5 15/16in (15.1cm) high

\$2,000 - 3,000

3309[□]

An inlaid bronze koro (incense burner)

Meiji period (late 19th century)

The globular body raised on three short, flared supports and cast with a design of a flock of doves descending on a pond, some of the birds rendered in gold, silver and *shakudo takazogan*, the pierced lid decorated with small flowering plants and a large dove-form finial, the underside signed *Hiroshi* in silver wire

5 7/8in (14.8cm) high

\$800 - 1,200

3310

A bronze model of buckets

Early 20th century

Cast and assembled as two water buckets resting on a coil of rope, the "wood grain" rendered in silver *hirazogan* and the surface polished to a fine finish

11 3/4in (29.8cm) high

\$2,000 - 3,000

3311

An inlaid patinated bronze vase

By Choosai, circa 1890

Cast with a slender neck and high-shouldered body tapering to a ring foot and decorated with butterflies hovering above horse-tail ferns in gold, silver, copper and *shakudo hirazogan* and *takazogan*, signed *Choosai*

With a fitted wood box self-inscribed by the artist, with one seal

8 1/2in (21.4cm) high

\$4,500 - 5,500

3312

A large bronze vase

Meiji period (late 19th century)

Cast and boldly carved on the surface with a scene of dragons on crashing waves around the body below a band of clouds and formal lappets, the neck decorated with phoenixes on swirling clouds and the rim banded by key frets, signed in seal form on the underside *Dai Nihon* [] [] [] *sei*

10 3/4in (27.2cm) high

\$3,500 - 4,500



3313

3313

A small damascened iron box and cover

Meiji period (late 19th century)

The lobed box decorated on the cover with a cherry-blossom reserve with raised silver borders containing a scene of a temple complex in gold *hirazogan*, the surrounding areas with grape clusters in silver, the sides designed with key fret bands and alternating geometric panels in gold *hirazogan*, the underside with scrolling vines and leaves in silver *hirazogan*, illegibly signed in a reserve

3in (7.5cm) diameter

\$2,500 - 3,500

3314

A small Komai charger

By the Komai Company, Meiji period (late 19th century)

The circular russet-iron dish set on three bracket feet and decorated with Kajiwara Genta Kagesue in full armor facing a barrage of arrows in gold and silver *hirazogan*, the underside signed *Nihon koku Kyoto ju Komai sei* and with dragonfly mark

7 1/4in (18.3cm) diameter

\$6,000 - 8,000



3314

3315

A small gold damascened lobed dish

By the Komai Company, Meiji period (late 19th century)

The lobed dish set on a ring foot and decorated with a central roundel of autumn foliage and butterflies, banded by smaller roundels of birds, flowers, insects and famous places on tightly scrolling paulownia vines, all in gold and silver *nunomezogan* against an iron ground

4 3/4in (12.3cm) diameter

\$2,500 - 3,500

3316

A pair of gilt damascened iron vases

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

Each of cylindrical shape and designed in gold and silver *hirazogan* and *takazogan* with complementary narrative scenes of a samurai standing with a large bow and removing his *jingasa* in greeting to a kneeling maiden holding up a tray of flowers, each figure rendered in relief with occasional accents in copper and set against a landscape with a brushwood fence, each signed *Kyoto Inoue sei* in an inlaid cartouche

6 3/8in (16.3cm) high

\$10,000 - 15,000



3315

3317

A pair of small damascened iron vases

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

Each of ovoid form supported on three scrolled supports and decorated in gold and silver *nunomezogan* and *takazogan* with two shaped panels, one of a landscape with rustic dwellings, reversed by a pheasant amid blossoms, all on a silver diaper-patterned ground below a cloud-collar of fruiting grape vines on the shoulder, further geometric-patterned bands on the neck, rim and foot, signed *Moriguchi* in gilt inlay

5 3/4in (14.5cm) high

\$8,000 - 10,000



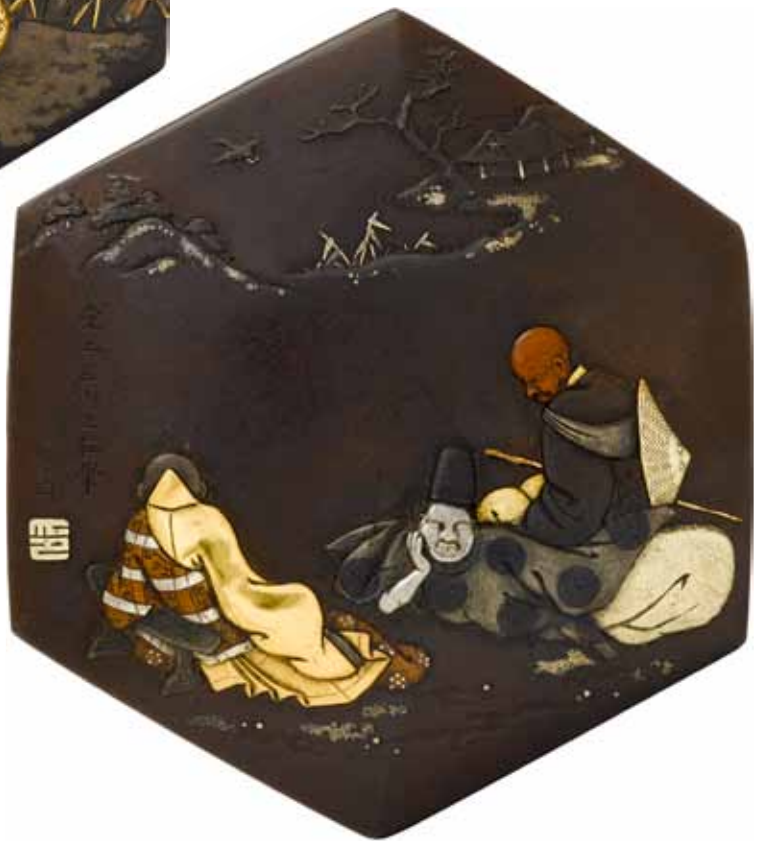
3316



3317



3318



3318

Two hexagonal iron covered boxes with mixed-metal decoration

The first by Seiju, the second by Harutoshi, both Meiji period (late 19th century)

Both boxes iron finished with a *tsuchime* ground and worked on the surface in low and sunken-relief carving, the first box decorated with Jakuren, Saigyo and Fujiwara Teika, all relaxing in an autumn landscape, the figures rendered in gold, silver, copper and *shakudo takazogan* and *takabori*, one of the sides inlaid with a silver "butterfly joint" to indicate the correct orientation of the cover on the box, signed Dojo Ishiyama san-mi hitsu Seiju and sealed In; the second decorated with two geese gazing at an autumn moon on a reedy bank in gold, silver, copper and *shibuichi takazogan*, *hirazogan*, *takabori* and *shishiaibori*, the side of the box with a "butterfly joint" in gold *zogan*, sealed Harutoshi (no) in and another seal

4 1/2in (11.5cm); 4 7/8in (12.3cm) diameter

\$8,000 - 10,000



3319



3320



3321

3319

A lobed iron box and hinged cover
By the Fujii workshop, early 20th century
The iron box set on three low feet decorated with scenes of a temple and shrine complex by the shore and a sailing vessel before Mt. Fuji, the sides decorated with irises and birds all in gold and silver *zogan*, interior gilt copper and carved with a deer and flowers and insects, the company mark on the underside
3in (7.2cm) diameter
\$1,000 - 1,500

3320

A small inlaid iron box and cover
Meiji period (late 19th century)
Rectangular and set on four bracket feet and decorated in gold *nunomezogan* with a scene of Miyajima on the top of the hinged cover, the sides with floral, dragon and crane roundels on a leaf-shaped geometric ground, the interior carved with a scene of Mt. Fuji and an fishing village, signed in seal form *Yamanaka*
2 1/2 x 3 3/8 x 1 1/2in (6.35 x 8.6 x 3.8cm)
\$2,000 - 3,000

3321

An inlaid iron box and cover
Meiji period (late 19th century)
The rectangular box finished with a russet-brown ground and decorated with a variety of archaic coins in silver and gold inlays, the interior silver liner carved with a single cherry floret on the underside of the cover, sealed *Bi*
3 7/8 x 5 3/8 x 2 1/2in (9.8 x 13.6 x 6.3cm)
\$5,000 - 7,000

3322

**A Kamakura-style aka iro otoshi haramaki
Edo period (18th/19th century)**

Constructed of large, thick *o-zane* scales
lacquered black and laced in crimson, and
white with purple highlights, seven sections of
five-lame *kusazuri*, the lowest lame trimmed
in leather lacing, gilt copper hardware; one
storage box, no stand

\$7,000 - 9,000

This rare example of *haramaki* was produced
sometime in the Edo period. The do was
constructed in the manner typical of armors
of the Kamakura period. The thick multi-hue
crimson silk lacing was dyed with "akane" dye
which was consistent with armors produced in
the pre-modern period. Though this example
suffers some frayed lacing in places, the
perfect preservation of the color is testimony
to the quality of the dyes employed in the
construction-techniques rarely employed on
armors in the Edo period.



3322

3323

A black lacquer armor

Edo period (18th century)

Laced in blue with orange trim and comprising a fifty-two plate *suji kabuto* lacquered black and fitted with a six-lame *shikoro* with pointed *fukigaeshi* decorated with heraldic crests in gold lacquer, the *maedate* a gold lacquer long-eared hare; the *menpo* with a removable nose plate and fitted with a four-lame *yodarekake*; the cuirass a *nimai tatehagi okegawa do* with a medial ridge fitted with gilt-copper hardware carved with scrolling vines and fitted with seven sections of five-lame *kusazuri*; *chusode*; *tsutsugote*; chain-mail and ring plate *haidate*; *shino suneate*; one wood storage box, no armor stand
\$15,000 - 20,000



3323



3324

3324

A red lacquer armor

Edo period (18th century)

Laced in white and comprising a thirty-two plate *suji kabuto* with a three-stage copper *tehen kanamono*, the *mabizashi* decorated with stenciled doe skin and the helmet fitted with five-lame *shikoro*, the helmet bowl has been re-lacquered at a later date, a modern red lacquer *shishi maedate*, the Nara *menpo* fitted with a stiff bristle mustache and chin tuft and a four-lame *yodarekake*, the *nimai yokohagi okegawa do* decorated with black lacquer interlocking circle heraldic crests against a red-lacquer fabric texture ground, the *munaita wakiita* lacquered black and decorated with a smaller version of the same design in gold lacquer, the *do* fitted with six sections of five-lame *kusazuri*; *chusode*; *Echu gote*; *Echu haidate*; *shino suneate*, the armor mounted with a *sashimono* standard of gilt leather interlocking ring heraldic crest; no storage box; no armor stand

\$30,000 - 35,000

3325

A red lacquer armor

Helmet by Sautome Ienori, Edo period
(18th century)

Laced in blue and trimmed in stenciled doe-skin and comprising a russet-iron sixty-two plate *suji kabuto* fitted with a five-stage gilt-copper, copper and *shakudo tehen kanamono* the *mabizashi* and the *fukigaeshi* with gilt-copper *fukurin* carved with floral scroll, the five lame *shikoro* terminating in *fukigaeshi* mounted with gilt-copper heraldic crests, the helmet bowl signed *Joshu ju Sautome Ienori*, the impressive lacquered wood *maedate* designed as a horseshoe crab tail, *menpo* with standing flanges on the cheeks and gilt-metal teeth, the black lacquer mustache and chin tuft a later edition, fitted with a four-lame *yodarekake*, the cuirass a *nimai yokohagi okegawa do* in *dangae*-style, close laced on the top and bottom plates and fitted with two gilt-metal rings, seven sections of five-lame *kusazuri*; *chusode*; *odagote* with gilt-metal heraldic crests on the *tekko*; *kawahaidate*; *shinogote* and *waraji* sandals; one wooden storage box with leather cover decorated with matching heraldic crests, no armor stand

\$30,000 - 40,000



3325



3326

A Saotome armor

By Saotome letada, Edo period, circa 1690-1720

The *do*, helmet and *menpo* in russet iron, accentuated with matching-russet lacquer components laced in blue *kiritsuke* lacing, and comprising a sixty-two plate *suji kabuto* fitted with a five-stage *tehen kanamono* and a six-lame *shikoro*, the *fukigaeshi* with silvered family crests of the Maeda clan, the bowl signed [] *shu ju Saotome letada*, silvered dragon *maedate*; the *menpo* with a bristle mustache and gilt-iron teeth; the cuirass a *ni-mai yokohagi okegawa do* hinged at the top section and fitted with seven sections of five-lame *kusazuri*; *o-sode*; *oda gote*; *kawara haidate*; *shino suneate*; one storage box, no stand

\$20,000 - 30,000

Many works produced by Saotome letada are decorative *daimyo* armors with components outsourced to different craftsman; this armor is unique in that it was likely produced completely by letada himself or in the same Saotome workshop. The armor is simple in appearance and was likely made for actual use in battle rather than decoration. Some aspects of the armor that are unique to Saotome include the hinged upper front plate of the *do*, and extra moving components in places, and *menpo* in typical Saotome school form, with unusual gilt iron teeth rather than gilt copper. Oversized *shikoro* with extra lames, oversized throat guard, and large *sode*, are special order components that denote this armor as unique. The *tehen kanamono* is typical of helmets made by Saotome letada during from the late 17th-early 18th century. Fabric for the elements is matching and in original unrestored condition.

3326

3327

A bronze fumi-e

Edo period (early 18th century)

The rectangular panel with shallow, cutaway sides edged with a rosary and cross border containing scene depicting the Adoration of the Magi, the hills of Golgotha at the base of the composition; casting chaplets still evident along the top edge

7 1/4 x 5 1/4in (18.5 x 13.3cm)

\$5,000 - 7,000



3327

3328

A large kosatsu

(signboard prohibiting Christianity)

Edo period, (18th century)

The weathered signboard fitted with a shallow-pitched roof and written with a proclamation detailing the rewards offered for the apprehension of Christians of various stature, the ink now faded leaving the inscription raised in relief

19 1/2 x 35 3/8in (49.5 x 89.8cm)

\$2,500 - 3,500



3328

3329

A small kosatsu

(signboard prohibiting Christianity)

Dated 1850.3

The wood board written in black ink with a 1683 proclamation detailing the rewards offered for the apprehension of Christians of various stature and signed by the magistrate, the reverse dated *kaei ninen sangatsu* and signed

14 3/8 x 26in (36.6 x 66cm)

\$2,000 - 3,000



3329



3330



3331

3330

An iron sukashi Kenjo tsuba
Edo period (17th century)

The circular iron plate pierced with interlocking lozenge patterns and decorated on the surface with floral scroll and phoenixes in gold *nunomezogan*

3 1/4in (8.1cm) diameter

\$1,000 - 1,500

3331

A fine presentation Higo tsuba
Attributed to Nakane Heihachiro, late Edo period (19th century)

The oval iron plate decorated on the raised rim with double "u" designs in alternating groups of three, the web with hollyhock leaves floating on waves, all in gold *nunomezogan*

3 1/4in (8.1cm) high

\$1,200 - 1,800



3332



3333 (part lot)

3332

A Shoami school tsuba

By Shoami Nobushige, Edo period
(17th century)

The rounded rectangular iron plate decorated with a Zen-style rock garden rendered in thick overlays of silver, signed *Toro kaiyo Shoami Nobushige*

3in (7.5cm) high

\$1,200 - 1,800

Nobushige worked in Aizu province and later moved to Kyoto and finally Matsuyama. *Toro kaiyo* in the artist's signature is a poetic reference to Aizu province.

3333

A tsuba and two fuchi
Edo period (19th century)

The Kaga school oval plate of *shakudo* designed in gold *hirazogan* with decorated fans scattered to either side, *unsigned*; a Goto school *fuchi* with a mixed-metal *takazogan* design of a warrior band reserved on a *shakudo nanako* ground; and an iron *fuchi* with gold, silver and copper *takazogan* portrayal of demon porters reversed by an *oni* fishing in a pond

3 1/8in (7.9cm) high (tsuba)

\$1,800 - 2,500



3334 (reverse)



3334

3334

A Yogoro school shakudo tsuba
Edo period (17th century)

The *mokko shakudo* plate designed with a rounded, raised rim and boldly carved on the web with crashing waves and decorated with silver serpentine dragons covered in gold overlays, the male of the pair holding a Buddhist *ken* in its tail

2 5/8in (6.6cm) high

\$1,200 - 1,800

The carving of the waves on this *tsuba* are very much in the style of the Gunji Yogoro group of *tsuba* makers of Mito province. The early members of this school were followers of Goto Sekijo (1609-1660) and the Goto influence is evident here.



3335 (reverse)



3335

3335^{ci}

An iron and mixed metal tsuba
By Iwama Masayoshi, late Edo period
(19th century)

The oval *tsumime* plate with a rounded-square rim and decorated with a scene of an old woman startled by the emergence of Momotaro from the large peach she has just split open on a cutting board, the reverse with a basin and bundle of brushwood; all rendered in *iroe takazogan* and *takabori*, signed *Gyonen nanajusai Masayoshi*

3 1/2in (8.9cm) high

\$1,500 - 2,000



3336 (reverse)



3336

3336

A shakudo and mixed metal tsuba
Late Edo period (19th century)

Oval *shakudo migakuji* plate decorated with a demon seated smoking as he uses an abacus to count money while the Buddha descends on a cloud holding a writing brush and a ledger, the reverse with a lotus blossom, all rendered in *iroe takazogan* and *shishiaibori*

2 9/16in (6.5cm) high

\$2,500 - 3,500



3337 (reverse)



3337

3337

A shibuichi tsuba
By the studio of Kano Natsuo, Meiji period
(late 19th century)

The rounded square, slightly *mokko* plate with a raised rim hammered around the edges and decorated with a carp leaping to catch an insect in copper *takazogan*, the water rendered in *shishiaibori*, the reverse with a continuation of the design, inscribed *Natsuo* and with *kao* and an additional archaic Chinese character in gold *hirazogan*, and with date corresponding to 1863; with wood storage box with attestation, signed and sealed by Sato Kanzan

3 5/8in (9.3cm) high

\$4,500 - 5,500



3337 (reverse)



3337



3338 (reverse)



3338



3338

3338

A mixed metal tsuba and kozuka (futatokoromono)

By the studio of Kano Natsuo, circa 1900

The rounded rectangular *migaki* tsuba with a raised shaped rim finished in a hatched design resembling textile and patinated on the obverse in *shakudo* and the reverse in gold, both sides decorated with a moored riverboat and geese in a rainy landscape rendered in *katabiribori* and silver, copper and gold *hirazogan* and *takazogan*, inscribed *Natsuo* with *kao* and dated; the *shakudo migakiji* kozuka decorated with an abbreviated version of the design in similar techniques, inscribed *Natsuo* and with *kao*; with wood storage box with attestation, signed and sealed by Sato Kanzan

3 1/8in (8cm) high (tsuba), 3 15/16in (10cm) long (kozuka)

\$6,000 - 8,000

3339

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.

\$7,000 - 9,000

Provenance:

ex- Colonel Dean S. Hartley collection

Published:

NBTHK Journal, no. 303, pg. 39

3340

A Musashi katana with a body cutting test

By Omura Kaboku, Edo period, 17th century

Hon-zukuri, *iori-mune*, *chu-gissaki*, *torii-zori*

with a *ko-itame hada*, the tempered edge *choji-midare* in *nioi*, *nie* and with *ashi* and a *ko-maru boshi*, the tang possibly slightly shortened with *katte sagari* file marks, two holes and signed

Shin jugomai kobuse Omura Kaboku i saku kore (Folded fifteen times by Omura Kaboku) and

with gold-inlaid cutting test inscription *tameshi giri, saidan futatsu dou mitsu dou tabitabi* (cut through two and then three bodies) and signed

Tomita Yaichizaemon Shigetsuna and *kao*, one-piece gilt-copper *habaki*

\$6,000 - 8,000



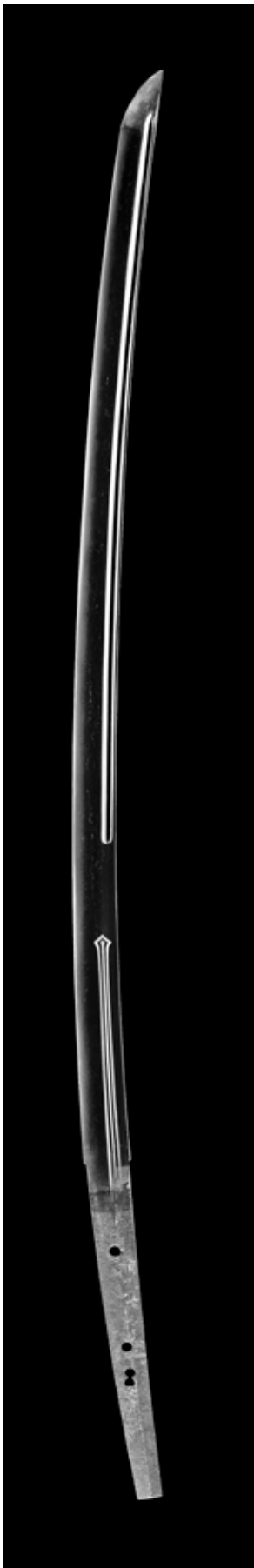
3339



3339



3340



3341



3342



3343

Property of a West Coast Collector

3341

A Bizen katana in mounts

Muromachi period (15th-16th century)

The katana honzukurī, iorimune configuration with a chugissaki and a shallow toriizori, the forging pattern itame and the tempered edge komidare mixed with kochoji midare, the boshi hakikake, the omote carved with ken and bohi, the ura with futasubi and bohi, tang suriage with four holes and kiri file marks, inscribed Bishu Osafune Norimitsu; one-piece copper habaki; 27 5/8in (70.2cm) long; handachi-goshirae with a black-lacquer saya finished in a wood-grain pattern and mounted with iron fittings with gold highlights, including kojiri, semegane, kurikata and fuchi-gashira, the tsuka fitted with shibuichi and gold menuki of stylized lions; iron mokko tsuba decorated with "lightning" patterns in gold nunome
\$8,000 - 12,000

3342

A Bizen tachi

Muromachi period (16th century) and later

The first honzukurī, iorimune, kogissaki with a slightly koshi zori curvature forged in koitame hada with a komidare and gunome tempered edge with nie, tobiyaki, utsuri, sunagashi, ashi and yo and a midarekomi boshi, the tang ubu with two holes and kesho file marks inscribed Bisshu Osafune Suketaka and dated Eiroku junen nigatsu (no) hi, one piece gilt copper habaki, 27 1/8in (68.9cm) long; the 19th-century tachi koshirae comprising a black lacquer saya with russet-iron tachi hardware decorated with hollyhock crests and scrolling vines in gold takamakie, the tsuka wrapped in green silk over same lacquered gold and mounted with copper 'tweezer' menuki carved with hollyhock crests, iron mokko tsuba carved with rain dragons in katakiribori with gilt highlights
\$7,000 - 9,000

3343

A Bushu wakizashi

By Korekazu, Muromachi period, (16th century)

Honzukurī, iorimune, toriizori, chugissaki, forged in koitame hada with a sanbonsugi tempered edge with yo and tobiyaki and a midarekomi boshi, the tang ubu with one hole and katte sagari file marks, signed Bushu ju Korekazu, one-piece copper habaki; 18in (45.9cm) long; the 19th-century koshirae comprising a black-lacquer ribbed saya fitted with a copper kozuka carved with Daruma in raised relief, copper fuchi-gashira decorated with Daruma and his accoutrements in raised relief and gold overlays and copper and gold menuki carved as flowering plants; silver tsuba pierce carved with Daruma, the reverse with a fly whisk in raised relief, gilt highlights, signed Seiki and with kao
\$4,000 - 5,000

3344

A Boshu katana

Attributed to Kiyotsuna, Muromachi period (15th century)

Honzukuri, iorimune, koshizori, chugissaki with an *itame hada* and the tempered edge *suguha*, *komidare* with *ashi*, *sunagashi* and *tobi-yaki*, the *boshi midarekomi*, carved with *bohi* on both sides, the tang *osuriage* with one hole and later file marks, one-piece, gold-foil *habaki*, 27 9/16in (70.5cm) long; in *shirasaya* with *sayagaki* by Hon'ami Yasaburo
\$15,000 - 20,000

3345

A Yamato katana

By the Senjuin group, late Kamakura period (14th century)

Hon-zukuri, iori-mune, torii-zori, chu-gissaki and forged in a flowing *itame hada* mixed with *masame*, the tempered edge *ko-midare* with *ko-choji* and *utsuri*, the *boshi ko-maru*, *o-suriage nakago* with three holes and *orikaeshi-mei* signature *Senjuin*; one-piece gold-foil *habaki*; 26 1/2in (67.2cm) long

18th-19th-century *koshirae* comprising a black-lacquer *saya* fitted with gold and *shakudo nanako-ji kozuka* and *kogai* decorated with the accouterments of the Seven Lucky Gods in *iroe taka-zogan*, signed *Goto Mitsutaka* and with *kao*; the *tsuka* mounted with copper *mokume-ji fuchigashira* decorated with insects, ivy and spider webs in *iroe taka-zogan* and *taka-bori* and with gold and *shakudo menuki* carved as birds over waves; the oval *shibuichi migaki-ji* plate *tsuba* decorated with Ariwara no Narihira before Mt. Fuji in *katakiri-bori* and silver *hira-zogan*, signed *Shumin*

With Shoshin (genuine sword) certificate no. 57 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1957.3.10.

\$8,000 - 12,000

3346

A shin-shinto Yamato katana in mounts

Attributed to Ujishige, Edo period (17th century)

Sugata (configuration): *honzukuri, ioromune, chugissaki*, with almost no curvature

Kitae (forging pattern): flowing *itame*

Hamon (tempering pattern): *notare* with a wet *nioiguchi* and *ashi, yo* and *kinsuji*

Boshi (tip): *komaru* with a short return

Nakago (tang): *o-suriage* with four holes and indistinct file marks and inscribed *Kami*

Habaki (collar): one-piece, copper

Nagasa (length from tip to beginning of tang): 25 1/4in (64.1cm)

In a modern *koshirae* with a red-lacquer *saya*, the *tsuka* wrapped in white silk and fitted with a Mino-style *fuchi* with autumn plants in gold and *shakudo takazogan* and a modern *kashira*, the Waki Goto *menuki* designed as plums in *iroe takazogan*, iron *tsuba* decorated with a boar in autumn grasses in *iroe takazogan*

With kantei certificate no. 12373 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1993.5.9 attributing this sword to Yamato no Daijo Ujishige.

With Tokubetsu kicho tosogu (Especially precious sword fitting) certificate no. 115 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1978.9.27.

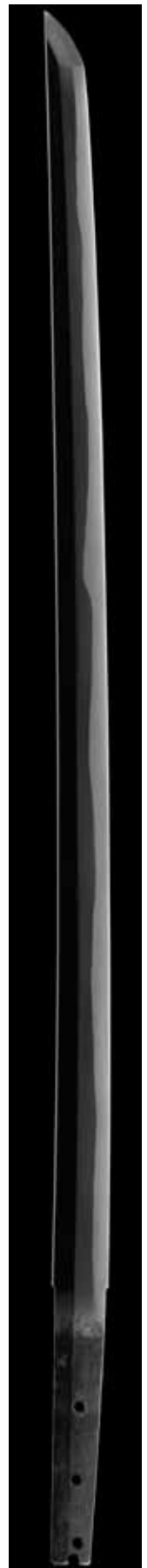
\$10,000 - 15,000



3344



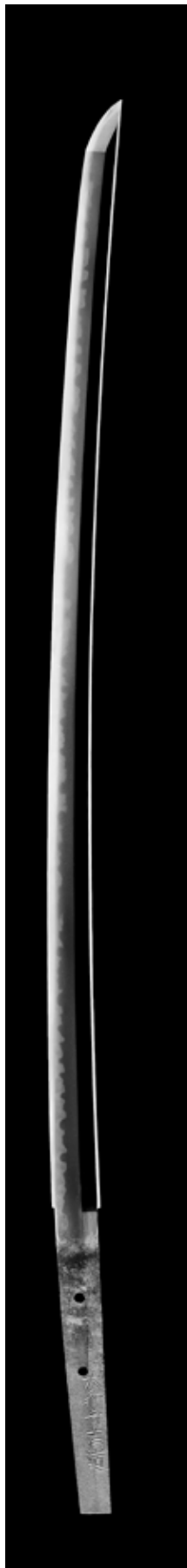
3345



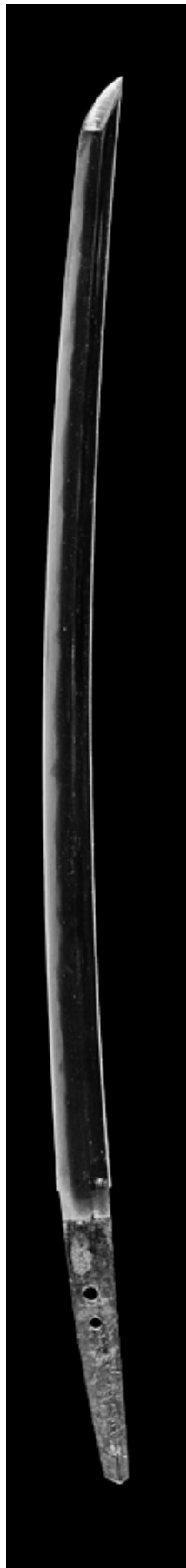
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3347



3347



3348

3347

A Yamashiro shinto daisho

By Yoshimichi, Edo period (17th century)

Katana

Sugata (configuration): *hon-zukuri, iori-mune, shallow torii-zori, chu-gissaki*

Kitae (forging pattern): *ko-itame*

Hamon (tempering pattern): *juka-choji-midare* with *nie, ashi* and *tobi-yaki*

Boshi (tip): *sugu-ba, ko-maru*

Nakago (tang): *o-suriage* with *suji-kai* file marks, two holes and signed

Yamato (no) *kami Yoshimichi*

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

Nagasa (length from tip to beginning of tang): 28 3/8in (72cm)

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)

Wakizashi

Sugata (configuration): *hon-zukuri, iori-mune, torii-zori, chu-gissaki*

Kitae (forging pattern): flowing *itame*

Hamon (tempering pattern): *choji-midare* with *saka-choji, saka-ashi, tobi-yaki* and *yaki-dashi*

Boshi (tip): *haki-kake*

Nakago (tang): *ubu, iri-yamagata* with two holes, *suji-kai* file marks and signed *Yamato* (no) *kami Yoshimichi*

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

Nagasa (length from tip to beginning of tang): 16 3/4in (42.7cm)

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)

\$8,000 - 12,000

3348

An Echizen katana in mounts

By Echizen Kanenori, Edo period (17th century)

Sugata (configuration): *hon-zukuri, iori-mune, torii-zori, chu-gissaki*

Kitae (forging pattern): *itame*

Hamon (tempering pattern): *ko-midare* mixed with *choji-gunome* and with Mt. Fuji formations

Boshi (tip): *midare-komi*

Nakago (tang): *ubu, iri-yamagata* with two holes and *kiri* file marks,

Echizen ju Chikugo (no) *kami Kanenori*

Habaki (collar): two-piece, copper

Nagasa (length from tip to beginning of tang): 23 3/4in (60.3cm)

Koshirae comprising a *saya* cover with brocade and fitted with a *shakudo kojiri* carved with rain dragons; *tsuka* mounted with *shakudo fuchi-gashira* carved to match the *kojiri* and gilt *menuki* of sprays of flowers; an iron *mokko tsuba* carved with a dragon in rain clouds in high and sunken relief and decorated with silver and gold overlays, rim in gold *nunome*

With Tokubetsu Kicho (Sword especially worthy of preserving) certificate no. 298133 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1972.6.3.

\$4,000 - 5,000

3349

A Shimada school wakizashi

Muromachi period, 16th century

Configuration *honzukuri*, *iorimune*, *chugissaki*, *toriizori* forged in *itamehada* and a *gunome* tempered edge in *nie* with *tobiyaki* and *komaru boshi*, the *ubu* tang with *kessho* file marks and three holes, one piece gilt-metal *habaki*; 18 7/10in (47.5cm) long

19th-century *koshirae* comprising a shagreen and black lacquer *saya* fitted with a *shakudo nanako kozuka* with *shishi* and peonies in gold and silver *takazogan*, the *tsuka* wrapped in gold silk and fitted with *shakudo* and gold *fuchi-gashira* with *shishi* and rocks, signed *Hisanori* and with *kao*, gilt-metal *menuki* of *shishi*, Mino *tsuba* with *shishi* and peonies in *shakudo* and gold and silver *takazogan*

With kantei certificate no. 12322 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1993.5.9
\$3,000 - 5,000

3350

A Mino wakizashi

Muromachi period (16th century)

Honzukuri, *iorimune*, *chugissaki*, *toriizori* forged in a flowing *itamehada* of *jinie* and with a *gunome midare* tempered edge with *nie*, *nioi* and *tobiyaki* and a *midarekomi boshi*, the *omote* carved with *bohi* and the *ura* with *bohi ni tsurehi* and *gomabashi*, *osuriage* tang with one hole and later file marks, two-piece gilt-copper *habaki*; the 19th-century *koshirae* comprising a black-lacquer *ishime saya*, the *tsuka* wrapped in brown silk with a *shakudo nanako fuchi* with oxen and grasses in *iroe takazogan*, modern *kashira* and gilt and *shakudo menuki* of blossoming flowers; Kyo-sukashi *tsuba* of geese in flight; 21 1/8in (53.6cm) long
\$2,000 - 3,000

3351

A Mino o-tanto in mounts

Muromachi period (15th-16th century)

The *o-tanto* in *unokubizukuri* configuration and forged in *itame hada* with the tempered edge *gunome chojimidare* and a *midarekomi boshi* with *hakikake*, carved with *naginatahi* and *bonji*, the *suriage* tang with three holes and *takanoha* file marks, inscribed *Kanemachi*, with a one-piece silvered copper *habaki*; 14 1/8in (35.8cm) long; in a *shirasaya*
\$2,500 - 3,500



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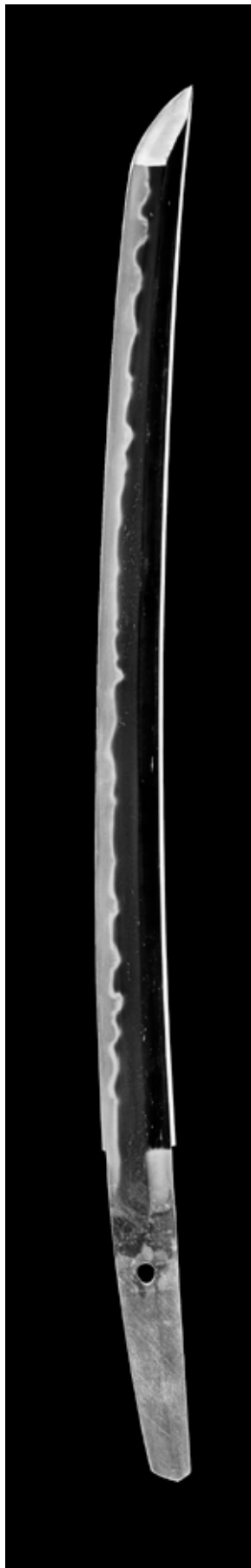
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3352

A Mino daisho

The katana by Kanesada, Muromachi period
(16th century)

Katana

Hon-zukuri, iori-mune, chu-gissaki, torii-zori, forged in *itame hada*, the tempered edge *gunome-choji-midare* with *sunagashi, yo* and *tobi-yaki* and with a *midare-komi, haki-kake boshi*, carved with a dragon on the *omote* side and a blossoming plum tree and a flaming jewel on the *ura* side; the tang *ubu, machi-okuri* with three holes and *kiri* file marks, signed *Kanesada*; 28 3/4in (73cm) long; in *shirasaya*

Wakizashi

Hon-zukuri, iori-mune, chu-gissaki, torii-zori, forged in a flowing *itame-hada*, the tempered edge *choji-midare* with *tobi-yaki* and a *haki-kake boshi*, carved with dragons on both sides; the tang *ubu, kuri-jiri* with one hole and *kiri* file marks, one-piece gilt-copper *habaki*; 19 11/16in (50cm) long; in *shirasaya*

\$4,000 - 5,000

3353

A Mino wakizashi

Edo period (17th century)

Honzukuri, iorimune, chugissaki, toriizori, forged in a flowing *itame hada*, the tempered edge *gunome midare* with a *hakikake boshi*, the tang *ubu, kurijiri* with one hole and *sujikai* file marks, one-piece silver *habaki*; 16 5/8in (42.3cm) long; 19th-century *koshirae* comprising and red-brown lacquer *saya* with cloud patterns in black fitted with a *kozuka*

\$2,500 - 3,500

3354

A Kashu katana

By Kiyomitsu, Momoyama period
(late 16th century)

Honzukuri, iorimune, chugissaki, toriizori
with an *itamemokume* forging pattern and a
gunome-midare tempered edge finished with
a *komaru boshi* the tang *ubu*, *iriyamagata* with
two holes and *kattesagari* file marks, signed
Kiyomitsu; two-piece copper *habaki*; 27 3/8in
(69.7cm) long; in a *shirasaya*

With kantei certificate no. 7271 issued by
the Nihon Token Hozon Kai (Japan Sword
Preservation Society), dated 1982.5.12.

\$3,000 - 5,000

3355

A wakizashi

Attributed to Takeda group, Muromachi
period, (16th century)

Hon-zukuri, iori-mune, chu-gissaki, torii-zori,
forged in *ko-iame* pattern with a *gunome* in
notare-midare tempered edge and a *sugu-ba*
boshi with *haki-kake*, the tang *ubu*, *kuri-jiri* with
one hole and *kiri* file marks; one-piece silver-foil
habaki; 20 3/4in (52.8cm) long; in a black-
lacquer *shirasaya*

With kantei certificate no. 4175 issued by
the Nihon Token Hozon Kai (Japan Sword
Preservation Society), dated 1977.2.6.

\$1,500 - 2,500

3356

A Kanabo school tachi

Muromachi period (16th century)

Honzukuri, iorimune, chugissaki, toriizori,
forged in *itamehada* and the tempered edge
gunome midare with *nie, ashi, yo, sunagashi*
and *tobiyaki*, the *boshi midarekomi*, the *omote*
carved with a *shin no kurikara* and flaming
jewel, the *ura* with *gomabashi* and *bonji*, the
osuriage tang with three holes and later file
marks, one piece gilt copper *habaki*, 27 3/4in
(70.5cm) long; in 19th-century *tachi goshirae*
with a *nashiji saya* lacquered with family crests
and scrolling vines in gold *hiramakie*, the *tachi*
hardware *shinchu* carved with scrolling vines on
a *nanako* ground

\$4,000 - 5,000



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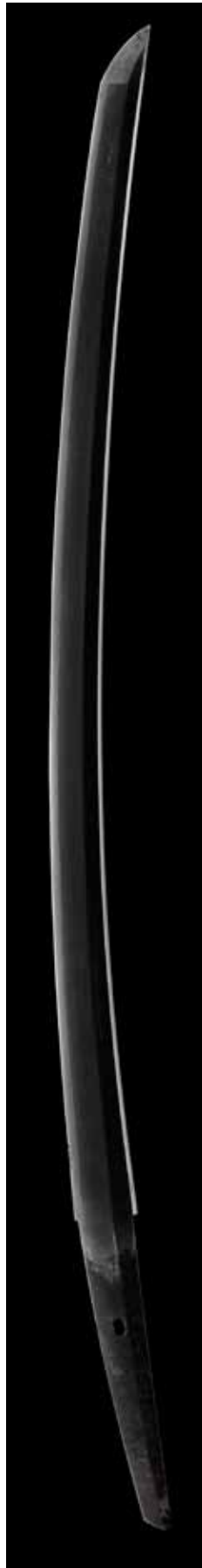
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A Bunto Takada katana in mounts

Late Muromachi period, 16th century

Honzukuri, iorimune, chugissaki, toriizori forged in *itamehada* and with a narrow *suguha* tempered edge in *nioi* and a *komaru boshi*, the *ubu* tang with two holes and *katte sagari* file marks, two-piece gilt and silvered metal *habaki*; 22 1/4in (56.5cm) long; the 19th-century *koshirae* comprising a black-lacquer *saya* with peonies in silver foil and a gilt-copper "bracken fern" *kojiri* and a russet-lacquer *kurikata*, the *tsuka* wrapped in brown silk and fitted with *shakudo ishimeji fuchi-gashira* with pine boughs in *iroe takazogan* and gilt and *shakudo menuki* of floral spray, the iron *mokko tsuba* with flowers in a basket in *iroe takazogan*
\$3,000 - 5,000

3358

An Iga wakizashi

By Sadatsugu, Muromachi period

(16th century)

Honzukuri, iorimune, chugissaki, toriizori forged in *itamehada* and with a *gunome midare* tempered edge and a *midarekomi boshi*, the tang *ubu* with one hole and *sujikai* file marks, signed *Iga (no) kami Sadatsugu*, a two-piece gilt-copper *habaki*, 15in (38.1cm) long; the modern *koshirae* comprising a leather wrapped black-lacquer *saya*, the *tsuka* wrapped in brown silk and fitted with iron *tsuchimeji fuchi-gashira* with warriors in *iroe takazogan* and *takabori* and copper dragon *menuki*, simple oval iron *tsuba*
\$7,000 - 9,000

3359

A shinshinto tanto in mounts

Momoyama period (17th century)

Hirazukuri, iorimune forged in *koitame* and tempered with a *gunome hamon* and a *komaru boshi*, tang *ubu* with one hole and *kessho* file marks; one-piece gold-foil *habaki*; 9 3/4in (24.7cm) long

In a *koshirae* comprising a lacquer "cherry bark" *saya* with a *shakudo kojiri* decorated with plants in *iroe hirazogan*, an oni *kurikata* in *shakudo* and gold, a *shakudo migakiji kozuka* with birds and a thatched roof in *iroe takazogan* and *hirazogan*, and an iron *kogai* with scrolling vines in gold *zogan*; the *tsuka* with gilt dragonfly *menuki* and iron *fuchi-gashira* decorated with gold and silver *hirame*; the *tanto tsuba* decorated with scrolling vines in Kaga-style inlays
\$3,500 - 4,500

3360

A shinto wakizashi

Edo period (17th century)

Honzukuri, *iorimune* with an extended *kissaki* and shallow *toriizori* curvature forged in *itamehada* of *jinie* and with an *omidare* tempered edge with *ashi*, *nie* and *sunagashi* and a *komaru boshi*, the *ubu* tang with one hole and *kiri* file marks, two-piece copper *habaki*, 19 1/2in (49.5cm) long; the modern *koshirae* comprising a black-lacquer *saya* and a *tsuka* wrapped in leather and mounted with russet-iron *fuchi-gashira* and an iron plate *tsuba* carved with paulownia leaves in sunken relief
\$2,500 - 3,500

3361

A shinto katana

After Suishinshi Masahide, dated 1806

Sugata (configuration): *hon-zukuri*, *iori-mune*, *torii-zori*, *chu-gissaki*

Kitae (forging pattern): very fine *ko-itame* in *ji-nie*
Hamon (tempering pattern): *choji-midare* with *nie* and *yaki-dashi*

Boshi (tip): *ko-maru*

Horimono (carving): *omote*: *tama ni ryu*; *ura*: *bonji*
Nakago (tang): *ubu*, *iri-yamagata*, with one hole and *kessho* file marks, inscribed Suishinshi Masahide and *kao* and dated *Bunka san-nen*

hachi-gatsu bi (A day in the eighth month of 1806)

Habaki (collar): one-piece, copper

Nagasa (length from tip to beginning of tang): 27 1/8in (68.8cm)

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

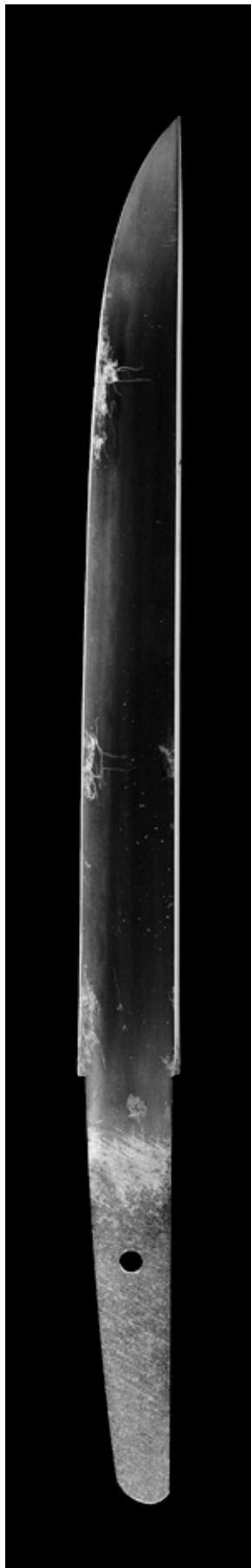
Sakihaba (width before tip): 7/8in (2.3cm)

Koshirae comprising a black-lacquer *ishime-ji* *saya* with hollyhock crests in gold lacquer; a *tsuka* mounted with gold and *shakudo menuki* of flowering vines and gold and *shakudo fuchi-gashira* carved with scenes from Tales of the Heike; iron *sukashi* *tsuba* carved with a radish
\$7,000 - 9,000

Provenance:

previously sold Christie's, New York, 17 December, 1992, lot 114.

End of Sale



3359



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3361

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European Paintings	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
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Fine Books & Manuscripts	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
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Zhang Daqian
The Return of My Sight (detail)
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