

**ARTS OF THE
SAMURAI**

Monday October 27, 2014
New York

Bonhams

NEW YORK

ARTS OF THE SAMURAI

Monday October 27, 2014 at 1pm

New York

BONHAMS

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

PREVIEW

Friday October 24, 10am to 5pm
Saturday October 25, 12pm to 5pm
Sunday October 26, 12pm to 5pm

BIDS

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

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

SALE NUMBER: 22248

Lots 1000 - 1258

CATALOG: \$35

INQUIRIES

Jeff Olson, Director
+1 (212) 461 6516
jeff.olson@bonhams.com

Caroline Gill, Junior Specialist
+1 (212) 461 6523
caroline.gill@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available for
this auction. For further information
please visit:

www.bonhams.com/22248

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

ILLUSTRATIONS

Front cover: Lot 1018
First session page: Lot 1018
Second session page: Lot 1123
Third session page: Lot 1258
Back cover: Lot 1062

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. 23550.

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 **▣** 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 **▲** 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 **◊** 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 Monday November 3 without penalty. After November 3 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.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON MONDAY, NOVEMBER 3** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9.30AM ET ON WEDNESDAY, NOVEMBER 5.

Address
 Cadogan Tate Fine Art Storage Limited
 41-20 39th Street
 Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 (t) +1 (718) 247 2070
 (f) +1 (347) 468 9916 or
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
 (t) +1 (718) 247 2064 or
 m.driver@cadogantate.com

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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CHRONOLOGY

JOMON PERIOD	CA. 10,000BC - CA. 300BC	EDO PERIOD	1615 - 1868
YAYOI PERIOD	CA. 300 BC - 300AD	Kan'ei era	1624 - 1644
KOFUN PERIOD	CA. 593 - 710	Kanbun era	1661 - 1673
NARA PERIOD	710 - 794	Genroku era	1688 - 1704
HEIAN PERIOD	794 - 1185	An'ei era	1772 - 1781
KAMAKURA PERIOD	1185 - 1333	Tenmei era	1781 - 1789
MUROMACHI PERIOD	1333 - 1573	Kansei era	1789 - 1801
Nanbokucho period	1336 - 1392	Kyowa era	1801 - 1804
MOMOYAMA PERIOD	1573 - 1615	Bunka era	1804 - 1818
Bunroku era	1592 - 1596	Bunsei era	1818 - 1830
Keicho era	1596 - 1615	MEIJI PERIOD	1868 - 1912
		Taisho period	1912 - 1926
		Showa period	1926 - 1989
		Heisei period	1989 - present

ARMOR AND ACCESSORIES

Lots 1000-1071





1000

**A RED LACQUER ARMOR WITH A
NUINOBU DO**

Edo period (late 17th century)

Laced in dark blue with a *zunari kabuto* mounted with a five-lame Hineno-style *shikoro* a later gold lacquer *kuwagata maedate*; red lacquer *hanbo* fitted with a three-lame *shikoro*; the *nunobu do* reconfigured into a *ni-mai okegawa* style with a hinge on the left side and embellished with black lacquer on the *munaita* and fitted with four sections of five-lame *kusazuri*; *chusode*; Etchu *gote*; Etchu *haidate*; *shino suneate*; one storage box, no stand

\$12,000 - 18,000

Provenance

Ex-li family collection, by repute

1000

1001

A RED LACQUER ARMOR

Edo period (17th century)

Laced in blue and comprising a russet-lacquer twenty-plate *suji kabuto* decorated with a five-lame copper and gilt-copper *tehen kanamono* with four red lacquer *shinodare* framed in gilt-copper and mounted with a five-lame *hineno* style *shikoro* scalloped on the top edges and finished in red lacquer *fukigaeshi* decorated with Buddhist emblems within circles in gold lacquer, the bowl signed *Saotome Iehisa saku* and the *maedate* an Edo period two-piece gold lacquer *kuwagata maedate*; red lacquer *Reisei menpo* with gilt teeth and boar bristle mustache and fitted with a four-lame *yodare kake*, the cuirass a *dangae do*, a hybrid of a *go-mai tatehagi do* with *kiritsuke kozan* at the top and *nuinobu* style at the bottom, and seven sections of five-lame *kusazuri* with scalloped top edges and trimmed with horse hair on the bottom lame, *gyoyo*; *chusode* with scalloped edges; *odagote* with hinged compartments on the forearm with gold lacquer interiors, Buddhist emblems *tekkotsu*; Etchu *haidate*; *shino suneate*; one storage box; no armor stand

\$18,000 - 25,000

Provenance

Ex-Hachisuka family collection, by repute



1001



1002

**A RED LACQUER ARMOR
WITH A FINE MENPO**

Edo period (18th century)

Laced in blue with white and orange highlights, with a sixty-two plate russet iron *suji kabuto* with a three stage gilt-copper *tehen kanamono*, fitted with a five-lame *shikoro* with large *fukigaeshi* decorated with gold Tachibana family crests, the bowl mounted with a gold lacquer two-piece *kuwagata* style *maedate*; a russet iron *menpo* forged in two pieces with a hinged nose plate, the edges scalloped and secured by means of *hineri dome* clasp and applied with standing flanges on the cheeks finished with serrated edges, fitted with a four-lame *yodare kake*; *nodawa* with stenciled leather and one additional lame; the cuirass a *go-mai tatehagi okegawa do* fitted with seven sections of five-lame *kusazuri*; *gyoyo* with gold lacquer Tachibana family crests; *chusode*; russet iron *shino gote*; *kawara haidate*; russet iron *shino suneate*; two armor boxes covered with gilded leather decorated with Tachibana family crests; no stand

\$25,000 - 30,000

Provenance

Ex-li family collection, by repute

1002



1003

1003

A GOLD LACQUER ARMOR WITH A NANBAN STYLE KAWARI KABUTO

Early Edo period (17th century)

Comprising an Italian cabasset helmet bowl fitted with Japanese mountings including a Kaga style peak and lacquered gold, fitted with a russet iron, five-lame *hineno*-style *shikoro* laced in black, the *fukigaeshi* applied with printed leather and gilt-copper Tokugawa family crests, the *maedate* a large circular Tokugawa family crest lacquered gold, the *ushirodate* a stiff wisp of yak hair; black lacquer Nara *menpo* with traces of stiff bristle mustache and chin tuft and fitted with a three lame *yodarekake*; the cuirass a five plate *tatehage do* with an exaggerated medial ridge in imitation of European armors and decorated with three gilt-bronze Tokugawa family crests, the shoulder straps black leather, fitted with seven sections of five lame russet iron *kusazuri* laced in black; *chusode*; *shino gote*; *kawara haidate*; *shino suneate*; horse hair boots; one *oi* style armor box; no stand
\$15,000 - 25,000

Provenance

Ex- Tokugawa Mitsusada collection, by repute



1004

1004

A RED LACQUER ARMOR Edo period (18th century)

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
\$20,000 - 30,000

1005

**AN EXTREMELY RARE KAWAZUSUMI DO
Muromachi period (late 14th/early
15th century)**

The *ni-mai do* constructed of iron scales applied with a leather covering and fitted with six sections of large five-lame *kusazuri* lacquered black and laced in blue leather strips
\$80,000 - 100,000

This two section cuirass was originally from a *domaru* constructed of small, iron *iyozane* (lobed scales) covered in leather. As all of the scales are of iron, it is heavy relative to the size of the piece. The cuirass was altered in the 16th century when it was by cut into two sections, adding a hinge to the side, and replacing the original shoulder straps with ones that would have been modern for the time. Also the *muna ita* or front upper solid iron plate has had the lobed sections cut straight, which was typical in style for those armors worn by the Maeda family. Such alterations were not uncommon when warriors updated heirloom armors for use in modern warfare. Though this cuirass has been altered, it is largely unchanged and still includes most of its original components including, the leather cover, the decorative metal fittings, side plates, and *fukurin*. Armors like this can be seen in paintings dating from the late Nambokucho period through the first half of the Muromachi period. For an armor with nearly identical *kanamono* please see the white laced leather-wrapped *o-yoroi* in the Tokyo National Museum.



1005

**PROPERTY OF A WEST
COAST COLLECTOR**

1006

**A SUIT OF ARMOR WITH A GO-MAI
OKEGAWA DO**

Edo period (18th century)

Laced in blue with the components lacquered russet brown and comprising a thirty-plate *suji kabuto* mounted with a four-stage gilt-metal and *shakudo tehen kanamono*, the *mabizashi* and gold lacquer *fukigaeshi* trimmed with gilt-copper "rope" *fukirin*, the bowl fitted with a five-lame Hineno *shikoro* terminating in *fukigaeshi* applied with gilt-copper heraldic crests, the gilt-copper *maedate* formed as a chrysanthemum flower and leaves; the *menpo* forged with detachable nose plate and lacquered in silver with a mustache and chin tuft, the teeth gilt, fitted with a four-lame *yodarekake*; the cuirass a *go-mai okegawa do* designed as a *dangae do* with the lower section laced in *kebiki* style, fitted with seven sections of five-lame *kusazuri*, the lowest lame trimmed in bovine hair, the edges of the *do* applied with gilt-copper "rope" *fukurin*; *chu-sode* trimmed to match the *do*; *shino-gote*; *Etchu haidate*; *shino suneate*; no armor storage box; no armor stand

\$16,000 - 22,000



1006



PROPERTY OF VARIOUS OWNERS

1007

A BLACK LACQUER ARMOR

Edo period (late 18th century)

Laced in white, blue and green with orange highlights and comprising a sixty-four plate russet-iron *suji kabuto* adorned with a five-stage gilt-copper *tehen kanamono*, the *mabizashi* and *fukigaeshi* edged with gilt-copper *fukurin* carved with scrolling vines, the bowl fitted with a five-lame *shikoro* with stenciled leather and silvered bamboo heraldic crests applied to the *fukugaeshi*, the *maedate* a circular gilt-copper bamboo-leaf heraldic crest set on *shakudo* and gilt clouds above a crescent moon and framed by gilt-copper *kuwagata*; the russet-iron *menpo* forged in two sections with a removable nose plate and applied with a stiff-bristle mustache and fitted with a four-lame *yodarekake*; a *ni-mai okegawa do* embellished with stenciled leather on the *muna ita* and *oshitsuke no ita* trimmed in *fukurin* and applied with gilt heraldic crests matching that of the helmet, the cuirass fitted with seven sections of five-lame *kusazuri* and a pair of matching *gyoyo*; *chu-sode*; russet-iron *tsutsu gote*; *kawara haidate*; *shino suneate*; a silvered paper *saihai*; one wood storage box; no armor stand
\$20,000 - 30,000

1007

1008

A GOLD LACQUER ARMOR

Edo period (18th century)

The armor laced in orange, white and blue with the component parts all lacquered gold and comprising a russet-lacquer *zunari kabuto* mounted with a five-lame *shikoro* and fitted with a gold lacquer *kuwagata* style *maedate*, topped with an early gold lacquer *maedate* formed as a squirrel with a bushy tail of applied horse hair; russet lacquer *menpo* with silvered teeth and red lacquer lips and applied with a stiff-bristle mustache, with a four-lame *yodarekake*; *ni-mai okegawa do* of iron scales fitted with seven sections of five-lame *kusazuri* the lowest lame trimmed in horse hair; *chusode*; *shinogote*; *Etchu haidate*; *shino suneate*; lacquered wood *gunsen*; one armor box; no stand

\$28,000 - 35,000



1008



1009

1009

A RUSSET IRON ARMOR WITH IMPRESSIVE HELMET

Edo period (18th century), the helmet later Component parts laced in doe skin and comprising a later black-lacquer *momonari kabuto* with old three lame *hineno*-style *shikoro*, gold lacquer disk *maedate* and large gold-lacquer water-buffalo horns *wakidate*; the *reisei menpo* lacquered russet brown and applied with a stiff bristle mustache and chin tuft, fitted with a five-lame *yodarekake* lacquered brown and laced in white silk; the russet iron *ni mai okegawa yokohagi do* with *munaita* lacquered black and semi-circular plates on the shoulder straps, with seven sections of five-lame *kusazuri*; leaf-shaped iron *gyoyo*; hinged *chusode*; *tsutsugote* with crashing waves on the fore-arms in *uchidashi*; *haidate* constructed of small scales; *tsutsu suneate*; one armor box, no stand **\$25,000 - 30,000**

Provenance

Ex-collection Kuroda Naritaka, by repute

The helmet with this armor is a modern reproduction of the famous helmet once owned by Kuroda Nagamasa (1568-1623), now in the collection of the Fukuoka City Museum.



1010

A DAIMYO ARMOR WITH A RUSSET IRON CUIRASS

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

Laced in dark blue with white and orange highlights and mounted with hardware decorated with *katabami* clover crests, the components lacquered black with the lowest lame finished in gilt on black lacquer designed to imitate gilt leather, and comprising a sixty-two plate russet-iron *suji kabuto* with a five-stage *shakudo* copper and gilt-copper *tehen kanamono*, the *mabizashi* trimmed with gilt-copper *fukurin* carved with scrolling vines, the three-lame *shikoro* slightly scalloped on the bottom edge and finished on the *fukigaeshi* in two patterns of stenciled leather, *fusegumi* and edged in *fukurin* the large and bold *maedate* designed as the character *ue* within a circle, the bowl signed in the interior on the front plate *Yoshihisa saku*; the russet-iron *menpo* with fine wrinkles on the cheeks and applied with a stiff-bristle mustache and chin tuft, with a two-lame *yodarekake*; cuirass a *go-mai okegawa tatehagi do* flaring out at the top and lacquered at the bottom and fitted with seven sections of five-lame *kusazuri*; *tustsu gote*; *kawara haidate*; *tsutsu suneate*; two armor storage boxes; no stand
\$25,000 - 30,000



1010



1011

**AN ARMOR WITH A SILVER
DRAGON DESIGN**

**Helmet and cuirass by Shigekatsu, Edo
period (19th century)**

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

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

\$8,000 - 10,000

1011

1012

**A RUSSET IRON ARMOR WITH DARK
BLUE LACING**

Edo period (18th century)

Comprising a twenty-four plate russet-iron *suji kabuto* with a three-stage gilt-copper *tehen kanamono* pierced with *inoshishi mei* and mounted with *shinodare* and *ji ita* on front and back, the *mabizashi* applied with stenciled leather and the bowl mounted with a five-lame *shikoro* terminating in *fukigaeshi* decorated with stenciled leather and circular family crests, the *maedate* a Buddhist *ken* through a ring; the russet *menpo* with a detachable nose plate and applied with a bushy mustache and fitted with a three-lame hinged *yodarekake*; the cuirass a *okegawa do* laced at the top in *sugake* style, the *munaita* applied with stenciled leather and trimmed in *fukurin* and mounted with seven sections of five-lame *kusazuri*; *chusode*; *tsutsugote*; Etchu *haidate* and *tsutsu suneate*; one armor box, no stand

\$12,000 - 18,000



1012



1013

**A MYOCHIN SCHOOL RUSSET
IRON ARMOR**

Edo period (19th century), the helmet
by Myochin Munefusa, the sode by
Myochin Munetae

Comprising a forty-two plate russet iron *suji kabuto* with a four stage russet iron *tehen kanamono*, the bowl signed on the interior *Myochin Munefusa* and fitted with a three lame *shikoro* terminating in large *fukigaeshi* decorated with two designs of stenciled leather, *fusegumi*, and gilt metal plum blossom crests, and a *shakudo kuwagata dai* pierce carved with chrysanthemum scroll and fitted with gilt metal *kuwagata* and circular *maedate* with a plum blossom crest in relief; russet iron *menpo* with a hinged nose plate and applied with a bushy mustache and cord rings and mounted with a three lame *yodarekake*; cuirass a *go-mai tatehagi okegawa do* with vertical standing flanges and fitted with seven sections of five lame *kusazuri*; *osode* constructed of vertical panels riveted together with standing flanges and decorated with the Sanskrit characters for Fudo Myo-o hammered up in *uchidashi*, the bottom section with three lames of *kozane*, mounted with *shakudo* hardware and signed *Nihon yuiitsu katchu ryoko Zoden Myochin Daigu (no) kami ki Munetae* and dated *Kyowa ninen mizunoe inu nigatsu (no) hi (1802)*; *Etchu gote*; *Etchu haidate*; *shino suneate*; one armor box; no stand

\$18,000 - 25,000

1013

1014

A SUIT OF ARMOR WITH A RUSSET-IRON MOGAMI DO

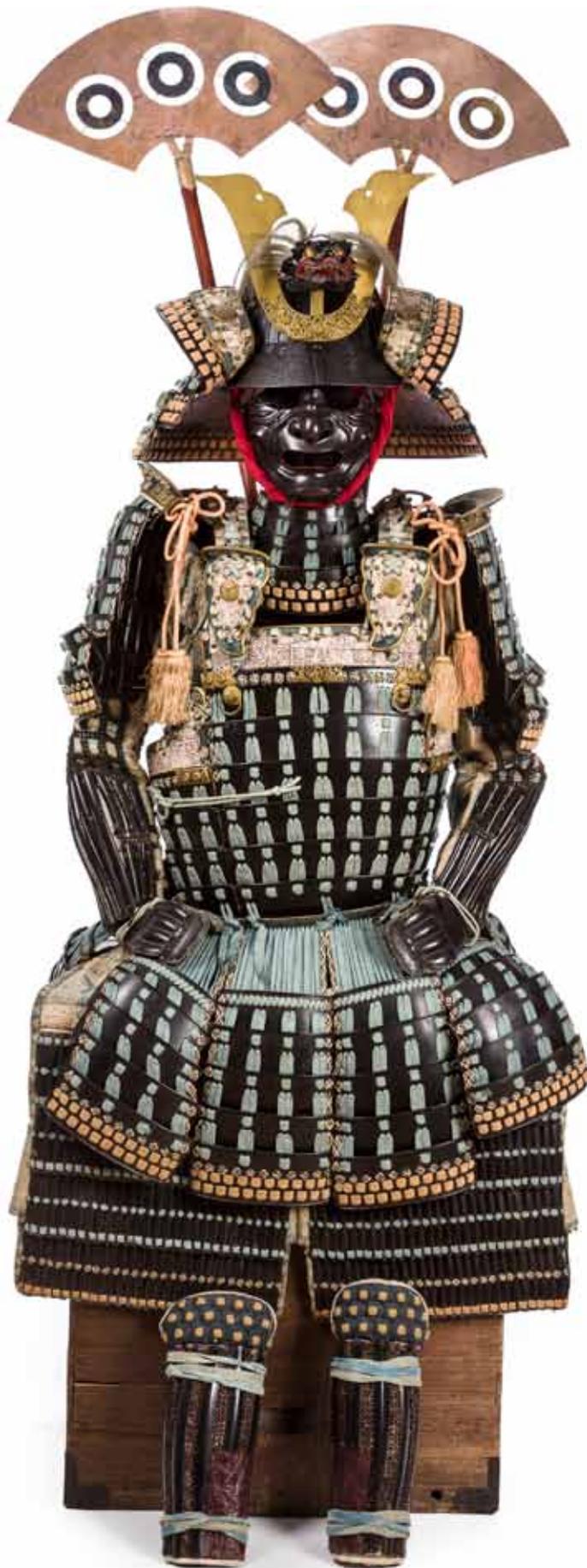
Edo period (18th century)

Laced in white and black with blue and orange highlights and comprising an eighteen-plate russet-iron *sujii kabuto* surmounted with three-stage *tehen kanamono* and fitted with a five-lame close-fitting *shikoro* ending in *fukigaeshi* trimmed in gilt-copper *fukurin* and applied with circular gilt-copper heraldic crests on a black-leather ground, the *maedate* a large gold-lacquer crescent moon; the russet-iron mask forged with deep wrinkles and a detachable bulbous nose plate and applied with a boar's bristle mustache and chin tuft, red-lacquer lips, fitted with a three-lame *yodarekake*; the cuirass a russet-iron *go-mai okegawa mogami do* fitted with six sections of five-lame *kusazuri*, the lowest lame decorated with flower heads floating on streams in *yamimakie*; *chu-sode*; *shino gote*; *iyo haidate*; *shino suneate*; no armor box, no armor stand

\$20,000 - 30,000



1014



1015

A BLACK LACQUER DAIMYO ARMOR WITH A MOGAMI DO

The helmet by Myochin Munehisa, late Muromachi period (16th century), the armor Edo period (18th century)

Comprising a forty-eight plate russet-iron *suji kabuto* with a four-stage gilt-copper *tehen kanamono* and fitted with a three-lame *shikoro* ending in large *fukigaeshi* decorated with stenciled leather, tri-colored *fusegumi* and gilt-copper family crests of three fans, the front of the bowl mounted with gilt-copper *kuwagata dai* pierce carved with chrysanthemum scroll and fitted with gilt-copper *kuwagata* and a black-lacquer demon *maedate* applied with a mane of horse hair; the *menpo* with wrinkles in bold relief and applied with a three-lame *yodarekake*; the cuirass a *mogami do* decorated with stenciled leather and trimmed with gilt-copper *fukurin* and applied with *kanamono* matching that of the helmet, the seven sections of five-lame *kusazuri* highlighted with orange lacing; *gyoyo* applied with two colors of stenciled leather, *fuse gumi*, family crests and trimmed in *fukurin*; *o-sode*; *shino gote*; *kawara haidate shino suneate*; mounted on the rear of the cuirass with a very rare *sashimono* battle standard of silvered tin, designed as two fans pierced with three archery targets; one armor box; no stand

With Juyo bunka shiryō (Important cultural material) certificate no. 181 issued by the Nihon Katchu Bugu Kenkyū Hozon Kai (Society for the Preservation of Japanese Armor), dated 1952.8.7.

\$25,000 - 35,000

1015

1016

AN ARMOR WITH A HOTOKE DO

Edo period (19th century)

The helmet constructed of eight plates, conical in form and lacquered smooth with nine rows of domed rivet heads over plum-blossom washers, on the front a horizontal peak above which is a half-moon *maedate* in gilt leather, the *shikoro* of six-lame Hineno-style terminating in small *fukigaeshi* with small gilt crests of birds within bamboo, inside the bowl a brocade pocket with a brocade *mamori* and a prayer paper, russet iron *ressei*-style *menpo*; *kosode*; *ikada gote* with gilt crests on the *tekko*; the *hotoke do* partly laced but with the main front and back plates boldly embossed to resemble a naked torso, mounted with seven sections of five-lame leather *kusazuri* trimmed with boar's fur; *kawara haidate*; *shino suneate*, lacquered overall with russet lacquer and laced in white in *kebiki* style with *sugake odoshi* on the *shikoro*; with two armor boxes, with stand

\$25,000 - 35,000



1016



1017

A BLACK LACQUER ARMOR WITH AN IMPRESSIVE STANDARD
Edo period (18th century)

Laced in blue with white and orange trim and comprising a russet-iron sixty-two plate *suji kabuto* with a single iron *shinodare* running down the front plate and with a five-lame gilt-copper and *shakudo tehen kanamono*, the *mabizashi* fitted with a *shakudo fukurin*, the bowl fitted with a five-lame *shikoro* ending in *fukigaeshi* applied with stenciled leather, *fusegumi* and trimmed with gilt-copper *fukurin*, the later *maedate* an impressive gold lacquered wood dragon; the *ni-mai okegawa do* with seven sections of five-lame *kusazuri*; *chusode* with *shakudo* hardware; russet iron *tsutsugote*; russet iron Etchu *haidate*; russet iron *tsutsu suneate*; the *sashimono* formed as a gold lacquer hand drum from the Noh theater applied with yak hair; two leather covered storage boxes; one armor stand
\$15,000 - 25,000

1017



1018

**A FINE "DUTCH LEATHER" HONKOZANE
BLUE LACED ARMOR FOR A DAIMYO**
Edo period (early 18th century), the helmet
by Myochin Nagamichi

All components constructed of *honkozane* meticulously covered in gilt leather worked to resemble brocade and laced in pale blue and mounted with fine *shakudo* hardware pierce-carved with scrolling vines, paulownia crests, and crests of circular cranes and Buddhist symbols, comprising a fine russet iron sixty-two plate *koboshi kabuto*, the rivets gradually decreasing in size toward the top of the bowl, decorated with a five stage gilt and *shakudo tehen kanamono*, the *mabizashi* mounted with three *shakudo* paulownia crests and *shakudo fukurin* carved with scrolling vines, the front of the bowl adorned with *shakudo kuwagata dai* pierce carved with scrolling vines, two paulownia crests and a gilt sixteen petal chrysanthemum crest, the bowl signed *Nagamichi*, mounted with a five lame *shikoro* terminating in *fukigaeshi* trimmed in *shakudo fukurin* carved with vines and applied with tooled leather and *shakudo* paulownia crests, gold lacquered leather *kuwagata* and a fine black lacquer *maedate*, contemporary with the armor, formed as a dynamic dragon with sacred jewel and *ken* with details in red and gold lacquer and signed in red lacquer [] *Kaneko shi*; russet iron *Nara menpo* with a removable nose plate, silvered teeth, red lacquer lips and painted with a mustache in gold lacquer, mounted with a five lame *yodare kake*; two lame *nodawa*, the bottom lame flared at the corners; the cuirass a *ni-mai okegawa do* of iron *honkozane*, the edges trimmed in *shakudo fukurin* carved with scrolling vines, the front of the *do* with a medial ridge, and fitted with seven sections of five lame *kusazuri*, the lowest lame turned up at the bottom edge and pierced at the corners with *shakudo* lined *ishi no mei*; a pair of *gyoyo* applied with two patterns of stenciled leather punctuated by tri-color *fusegumi*; *chusode*; black lacquer *oda gote*; *kawara haidate*; russet iron *tsutsu gote*; chain mail boots; one large black lacquer armor box, no stand

\$55,000 - 65,000



1018

1019

**A DAIMYO CLASS BLACK LACQUER
NERIKAWA ARMOR**

Edo period (18th century)

The suit constructed entirely of leather components and covered in numerous layers of glossy black lacquer, comprising a *kabuto* constructed to resemble a sixteen plate *suji bachi*, the ridges rendered in raised lacquer, mounted with a five-stage gilt and *shakudo tehen kanamono* with seven gilt-copper and *shakudo shinodare* emanating from the crown, the *mabizashi* applied with two designs of stenciled leather punctuated with tri-colored *fuseigumi* and the leading edge fitted with gilt-copper *fukurin* carved with scrolling vines, fitted with a five lame *shikoro* laced in *sugake* style, the top lame terminating in two-layer *fukigaeshi* decorated to match the *mabizashi* and applied with gilt-copper plum floret crests, the bowl mounted with a gold lacquer *maedate* formed as a cross within a diamond, and the lowest sections of all components applied with a gilt-metal version of this crest, the interior of the bowl signed in black lacquer *Myochin Munehisa saku*; a two-piece *menpo* with detachable nose-plate and applied with a stiff-bristle mustache and fitted with a five-lame *yodare kake*; the cuirass a *go-mai tatehage do* with a medial ridge on the front plate and decorated with stenciled leather and *fusegumi* on the upper sections and applied with a large bronze dragon roundel on the front, the cuirass finished with gilt-copper *fukurin* and hardware pierce-carved with scrolling vines and circular plum blossom crests and fitted with seven sections of five-lame *kusazuri*; *chusode*; *tsutsugote* with chain mail on blue brocade; *kawara haidate*; *tsutsu suneate*; large storage box lacquered in *negoro* style and decorated with central circular bronze panels pierce-carved with lotus, the corners with hardware carved with floral scroll; one armor stand

\$30,000 - 40,000

This armor is a fine example of high quality leather armors, commonly thought to be made for lower ranking warriors. This example has been manufactured to the highest standards using the finest materials worthy of a Daimyo patron.



1019



1020

A FINE DAIMYO ARMOR WITH A NANBAN STYLE MENPO

Edo period (18th century)

The armor components lacquered gold and laced in purple, comprising a fine thirty-two plate *suji kabuto* lacquered black and fitted with a four-stage *shakudo tehen kanamono* and *shakudo fukurin* covering the *suji* and the *koshimaki* all carved with scrolling vines, the bowl fitted with a six-lame *shikoro* ending in *fukigaeshi* trimmed in *fukurin* and applied with stenciled leather and gilt-copper family crests, the front adorned with a circular gilt crest above a gold-lacquer crescent-moon *maedate* and gold lacquered leather *kuwagata* set into *shakudo kuwagata-dai* pierce carved with foliate scroll; the russet-iron *menpo* forged in one section with deep wrinkles on the cheeks and with an exaggerated bulbous hook nose and protruding chin, the mouth formed in a grimace with the upper lip coming down in a point and lacquered red with gilt-teeth, the edges of the mask formed with a deep flange in place of an ear plate, the surface of the mask well worked and applied with a silver-lacquer mustache and chin tuft, two sets of cord pegs on the cheeks and chin, the four-lame *yodarekake* finished in simulated stone surface in gold lacquer and with a scalloped edge on the lowest lame; the cuirass a *ni-mai okegawa do* of iron *honkozane* mounted with *shakudo* hardware and fitted with nine sections of five-lame *kusazuri*; *chusode*; russet-iron *shino gote* with additional horizontal plates at the shoulders, all splashed with *sahari*; *kawara haidate*; russet-iron *shino suneate* splashed with *sahari*; iron *gunsen*; two armor boxes; no armor stand
\$55,000 - 65,000



1020



**PROPERTY OF A WEST
COAST COLLECTOR**

1021

**A BLACK LACQUER ARMOR WITH A
KAWARI KABUTO**

The helmet Momoyama period (16th/17th century), the armor Edo period (18th century)

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

\$16,000 - 22,000

1021

PROPERTY OF VARIOUS OWNERS

1022

A BLACK LACQUER ARMOR

Edo period (early 19th century)

The component parts lacquered black and laced in blue with white and orange highlights, the lames covered in leather lacquered black, comprising a sixty-two plate *koboshi kabuto* mounted with a five stage gilt-copper, copper and *shakudo tehen kanamono*, the *mabizashi* mounted with stenciled leather and gilt-copper *fukurin*, the four lame *shikoro* ending in extended *fukigaeshi* applied with stenciled leather, the bowl fitted with a gold and black lacquered leather *maedate* formed as four diamonds arranged in an 'X' formation; black lacquer Nara *menpo* applied with bushy mustache and chin tuft and fitted with a three-lame *yodarekake*; the *ni-mai okegawa do* designed *dangae* style with *nuinobu* type scales on the upper half and *kozane* on the lower half, fitted with seven sections of five lame *kusazuri*; *gyoyo* with stenciled leather and *fusegumi*; *chusode*; *oda gote*; *kawara haidate*; *tsutsu suneate*; one armor box; no armor stand

\$12,000 - 18,000



1022



1023

**A FINE DAIMYO ARMOR WITH
OBOSHI KABUTO**

Edo period (19th century)

The *honkozane* armor lacquered black and laced in blue with white and orange trim and lavishly decorated with gilt-copper *kanamono* carved with scrolling vines and comprising a very heavy twenty-four plate iron *oboshi kabuto* lacquered black and mounted in the *shiho jiro* style, with gilt-metal plates on the front and rear of the bowl carved with swirling clouds and applied with *shinodare* emanating from a large five-stage *tehen kanamono*, the *mabizashi* applied with printed leather, *fuse gumi* and trimmed in gilt-copper *fukuro* below gilt-copper *kuwagata dai* carved with floral scroll, *kuwagata* and a Buddhist-*ken maedate*, the four-lame *shikoro* ending in classical-style *fukigaeshi* with printed leather and applied with *fuse gumi* and gilt-copper *tachibana* crests of the li family; the *menpo* fitted with a three-lame *yodarekake*; two-lame *nodawa*; the cuirass lacquered-leather *hon kozane* constructed in archaic *domaru* style fitted with seven sections of four-lame *kusazuri*; tapered *tsubo o-sode*; *shino gote*; *tsutsu suneate*; one armor box: no stand
\$25,000 - 35,000

This armor was recently discovered in the estate of Captain George P. and Agnes Whittington. It was brought back to United States in the 1880s after Whittington's great aunts visited Japan on a grand tour of the world. Captain Whittington was a decorated veteran of the invasion of Normandy where he earned distinction for his part in the invasion at Omaha Beach. Leading his company in the first wave of assault, he and his men scaled a 100-foot cliff to take out a German machine gun bunker which had been devastating the Allied landing. The actual events foreshadowed- some say inspired- the opening scenes of the movie "Saving Private Ryan."

This armor was sent to Japan last year to undergo conservative restoration. As the helmet had remained displayed on the Whittington mantle for the past century or so, some of the lacing (mainly the orange lacing) had to be replaced. And it has had some minor *urushi* touchups. The *menpo* was given a more thorough restoration. The armor is a very high quality, original, daimyo armor dating to the early 1800s.

1023

PROPERTY OF AN INDIANA FAMILY

1024

**A BLACK LACQUER DAIMYO ARMOR
WITH A MOGAMI CUIRASS**

Edo period (18th century)

Laced in dark blue with orange and white highlights and comprising a finely mounted twenty-plate *o-boshi kabuto* lacquered black and finished in *niho jiro* style with an elaborate six-stage gilt-copper and *shakudo tehen kanamono* pierced with *inoshishime* and scroll, the top-most stage carved as hollyhock leaves, the front and rear *ji ita* plates piece carved with chrysanthemum and the *kuwagata-dai* designed to match, the *mabizashi* applied with stenciled leather and *fusegume* and trimmed with *fukurin* carved with vines, the helmet mounted with a five-lame *shikoro* with gilt hardware on the rivets and the *fukigaeshi*, with two patterns of stenciled leather, *fusegumi*, *fukurin* and circular crane crests; the *haruta*-style *menpo* mounted with a four-lame *yodarekake*; the cuirass a *ni mai mogami do* mounted with gilt hardware decorated ensuite and with seven sections of five-lame *kusazuri*; *gyoyo* matching the *fukigaeshi*; *subo sode* finished in black lacquered leather; *shinogote* with crane crests on the *tekko*; *haidate* constructed of small *kozane*; *shino suneate*; solid plate foot guards; one *oi*-style armor box, no stand
\$25,000 - 35,000



1024



1025



1026

PROPERTY OF VARIOUS OWNERS

1025

A FINE KABUTO FOR THE BOY'S DAY FESTIVAL
Taisho period (early 20th century)

The forty-two plate *suji kabuto* lacquered black and mounted with gilt-copper *tehen kanamono* and *shinodare*, the base of each plate with *igaki*, the bowl mounted with a *monju*-style four-lame *shikoro* laced in leather, with orange and white silk highlights, with large *fukigaeshi* in the classical style, decorated with printed leather, *fusegumi* and gilt-copper hardware pierce-carved with chrysanthemums, the *mabizashi* decorated to match and fitted with a gilt-copper *kuwagata* pierced with chrysanthemum scroll and holding gilt *kuwagata* and a gold lacquered wood dragon *maedate*, the *kuwagata* with inscription explaining that this helmet is a copy of a national treasure housed in Kasuga shrine, and signed *Tomonao* and with *kao*
\$5,000 - 7,000

1026

A MINIATURE ARMOR
20th century

Designed in russet-lacquer and the helmet gold lacquer, laced in blue and orange in the style of a *tosei gusoku*, with a wood storage box and stand
 27in (68.7cm) high (including stand)
\$800 - 1,200



1027

1027
AN ITALIAN CABASSET MOUNTED IN JAPANESE STYLE WITH MENPO

The helmet bowl late 16th century, the mounts Edo period (19th century)

The bowl hammered up from a single sheet of iron and decorated with brass florets running around the base, holding the inner *mabizashi* to the structure, the helmet fitted with a five-lame Hineno-style *shikoro* lacquered gold and laced in purple, white and orange, the top lame terminating in small *fukigaeshi*; the red-lacquer Ressei *menpo* finished with gilt teeth and applied with a stiff mustache and chin tuft, the mask fitted with a five-lame *yodarekake* lacquered gold and laced to match the helmet mounts

\$8,000 - 12,000



1028

PROPERTY FROM THE ESTATE OF WALTER SIMMONS

1028
A NOBUIE SUJI KABUTO

By Myochin Nobuie, dated 1536

The sixty-two plate russet-iron *kabuto* fitted with a large *mabizashi* lacquered gold on the underside, and a rectangular *haraidate*, inscribed in the interior with the invocation *Hachiman Daibosatsu*, dated *Tenbun gonen juichigatsu kichijitsu* and signed *Myochin Nobuie* and with *kao*

\$2,500 - 3,500



1029



PROPERTY OF VARIOUS OWNERS

1029

AN IMPRESSIVE INLAID IRON HELMET (O-BOSHI KABUTO)

By Yoshimichi, Muromachi period (16th century)

The tall iron helmet constructed of twelve vertical plates riveted together, each plate with seven exposed large standing rivets gradually decreasing in size toward the crown of the bowl, the entire surface decorated with scrolling vines and leaves and the *mabizashi* with confronted dragons holding flaming jewels, all in silver and gold *hirazogan* and *nunomezogan*, fitted with a three-stage copper *tehen kanamono* slightly tilted toward the back and a four-lame *shikoro* lacquered black and laced in blue terminating in *fukigaeshi* applied with stenciled leather and gilt-copper plum blossom crests, signed on the underside of the *mabizashi* *Yoshimichi*

\$18,000 - 25,000

Provenance

Ex- collection Kozu Kobunka Kaikan Museum, Kyoto



1030



1030

A VERY RARE ONE-HUNDRED-FOUR PLATE SUJI KABUTO

By Munemitsu, Edo period (late 17th century)

The fine russet-iron bowl constructed of one hundred-four undulating plates riveted together, the bowl fitted with a four-stage gilt-copper *tehen kanamono*, signed on the interior of the bowl *Munemitsu*; the five-lame *shikoro* laced in green, purple, white and blue and terminating in *fukigaeshi* mounted with printed leather and *katabami* family crests and trimmed in *fukurin*, the gold-lacquer *maedate* formed as a long-horned demon

\$20,000 - 25,000

From the inside of this helmet only 52 plates are visible, so it is likely that each of the 52 sections are composed of two plates riveted together to form one, making a total of 104 on the outside. The feat of matching size and proportion with helmets of regular straight plates is exceptionally difficult. To accomplish this task however, using plates with an undulating profile would have required the absolute mastery of armor smithy.

Most helmets of over 100 plates are either not signed, and are from a much later period than this piece. This helmet is boldly signed by Munemitsu on the central back plate on the inside, illustrating the smith's pride in his work. This helmet retains its original *shikoro*, making it even more rare.



1031

1031

A MYOCHIN SCHOOL SUJI KABUTO

By Muneshige, Edo period (late 17th century)

The russet bowl constructed of sixteen heavy plates mounted with an elaborate *tehen kanamono* pierced with birds in foliage and scrolling vines in silver and gilt copper, mounted with a three-lame *shikoro* laced in dark blue and trimmed in orange, the rivets on the *koshimaki* covered with decorative plates applied with confronted sparrows in silver on a *nanako* and bamboo gilt-copper ground, the large lacquer *fukigaeshi* decorated with coiling dragons in gold lacquer, the *koshimaki* above the *mabizashi* lacquered black, with a copper *maedate* of a swallow, the details finely rendered, the interior of the bowl with clear lacquer and signed *Doshu ju Myochin [no] Muneshige*
\$15,000 - 20,000

This helmet appears to have been made for a member of the Date family in the province of Tosa, indicated through the use of the sparrow and dragon motif.



1032

1032

A MYOCHIN SCHOOL SUJI KABUTO

By Nobuie, Edo period (18th century)

The sixteen-plate *kabuto* lacquered black and fitted with gilt-brass mounts including a four-stage *tehen kanamono*, *kuwagata-dai* carved with chrysanthemums, the *mabizashi* applied with stenciled leather and "rope" *fukurin*, the six-lame *shikoro* laced in orange finishing in *fukigaeshi* applied with stenciled leather and Omodaka family crests, gold lacquer disk *maedate* and gilt-copper *kuwagata*, the bowl signed *Nobuie*
\$6,000 - 8,000

There were several generations of smiths who used the name of Nobuie, this appears to be by a later one.



1033



1033

A MYOCHIN SUJI KABUTO

By Myochin Katsuie, Edo period (18th century)

The sixty-two plate bowl riveted together and lacquered in russet brown in *koseizan* form, the surface decorated with gold and red lacquer on the front and rear three plates simulating *ji ita*, the sides with crosses and the extended *mabizashi* with the scalloped edge and eyebrows similarly lacquered in gold and red, the crown mounted with a three-stage *tehen kanamono*, the bowl mounted with a five-lame Hineno-style *shikoro* laced in blue *sugake* lacing, signed on the interior *Myochin Katsuie*

\$6,000 - 8,000



1034

1034

A MYOCHIN KABUTO WITH AN IMPRESSIVE FORECREST

By Myochin Yoshinori, Edo period (19th century)

The helmet a russet iron sixty-two plate *suji kabuto* finished with a five-stage gilt-copper chrysanthemum *tehen kanamono*, the *mabizashi* trimmed with gilt-copper *fukurin*, the bowl fitted with a five-lame *shikoro* lacquered black and laced in blue, ending in *fukugaeshi* applied with stenciled leather, *fukurin* and blue and white lacing, the lacquered wood *maedate* formed as a *karasu tengu* (mythical bird) with applied horse-hair whiskers and locks, a small gilt-copper priest's hat on its head, the eyes gilt-copper with black-pigment pupils, the bowl signed *Mifu ju ki Yoshinori* with illegible date

\$18,000 - 25,000



1035

1035

A KAWARI KABUTO

Edo period (19th century)

Forged in iron and finished in a rich russet brown patina, constructed of five vertical plates forming the back and one broad plate across the front and brow into which a bold face of a Tengu is hammered up, the eyes finished in gold and black lacquer, the *mabizashi* forming the beak and a circular *fuse ita* formed as a monk's cap riveted to the crown, the sides and rear further decorated with large cherry blossom grommets surrounding large and small rivets, pointy ears riveted to the sides, the underside of the *mabizashi* lacquered red, the bowl mounted with a three-lame solid-plate *shikoro* lacquered black and laced in green, ending in large *fukigaeshi* lacquered gold to simulate textured leather and applied with gilt-copper crests carved with ginger; the russet-iron *hanbo* applied with standing flanges on the cheeks and finished with serrated edges and fitted with a four-lame hinges *yodarekake* lacquered gold and laced in blue. With Tokubetsu kicho shiryo (Especially precious material) certificate no. 1039 issued by the Nihon Katchu Bugu Kenkyu Hozon Kai (Society for the Preservation of Japanese Armor), dated 2007.11.16.

\$35,000 - 45,000

For a similar helmet and matching armor, see Kyoto Arashiyama Bijutsukan [Kyoto Arashiyama Museum], *Tetsu to urushi no geijutsu: Kyoto Arashiyama Bijutsukan zohinshu* [The arts of iron and lacquer: the collection of the Kyoto Arashima Museum], *Buke bijutsu shiryoten* [Exhibition of samurai art] (Kyoto, 1986), p. 18 and 19.



1036

1036
A SIXTY-TWO PLATE HOSHI KABUTO AND MENPO
 Edo period (late 18th century)

Each plate adorned with thirty rivets, the bowl lacquered black and fitted with a simple four-stage gilt-copper *tehen kanamono*, the *mabizashi* and *fukigaeshi* applied with a “rope” *fukurin*, the gold-lacquer *maedate* formed as a stylized constellation, the bowl fitted with a five-lame *shikoro* laced in dark blue; the *menpo* lacquered black and laced to match the helmet and applied with a white horse-hair mustache and chin tuft, fitted with three-lame solid-plate *yodarekake*
\$3,000 - 5,000



1037

1037
A SUJI KABUTO AND MENPO
 Edo period (late 18th century)

The thirty-two plate *akoda nari kabuto* lacquered black and decorated with a four-stage gilt-copper and *shakudo tehen kanamono* with silver *shinodare* radiating out from the *tehen*, the *mabizashi* adorned with a gilt-copper “rope” *fukurin* and mounted with a simple gilt-metal crescent moon *maedate*, the bowl fitted with a Hineno-style six-lame *shikoro* lacquered gold and trimmed on the bottom lame with gilt-copper “rope” *fukurin*; the *reisei menpo* lacquered russet brown and applied with a boar-bristle mustache and chin tuft and fitted with a five-lame *shikoro* lacquered and laced to match the helmet
\$3,000 - 5,000



1038

1038
A SUJI KABUTO WITH AN IMPRESSIVE FORECREST
 Edo period (18th century)

The fifty-two plate iron bowl finished with a five-stage *shakudo tehen kanamono* pierced with scrolling vines, the bowl mounted with a three-lame *shikoro* lacquered black and laced in blue *sugake* lacing with orange highlights and *fukigaeshi* applied with stenciled leather gilt *mitsudomoe* crests and *shakudo fukurin*, the *mabizashi* with a *haraidate-dai* lacquered red holding a large gilt Dharma wheel *maedate*
\$4,000 - 5,000



1039

1039
A RUSSET IRON HARUTA SCHOOL HELMET
 By Tokisada, Edo period (17th century)

A thirty-six plate *suji kabuto*, the *koshimaki* with standing rivets with chrysanthemum grommets, mounted with a four-stage gilt-copper and silver *tehen kanamono* with five *shinodare*, applied with a *mabizashi* finished in gold and black lacquer textured surface and trimmed with a gilt brass *fukurin* carved with vines, the bowl fitted with a five-lame *hineno*-style *shikoro* laced in blue with orange and white trim and pierced on the lowest lame with *inoshishimei* and terminating in large *fukigaeshi* decorated to match the *mabizashi* and applied with brass confronted ginger root crests, signed on the interior of the bowl *Tokisada saku*, a gilt-copper and wood phoenix *maedate*
\$6,000 - 8,000



1040



1040

A FINE RUSSET-IRON HELMET (SAIKA BACHI)

Late Muromachi period (16th century)

Russet iron and constructed from seven vertical plates, enhanced with large standing rivets with floral grommets, the crown of the helmet designed with an exaggerated four-stage *tehen kanamono* with scalloped edges, the lowest carved with lines delineating the chrysanthemum petals, the *mabizashi* formed by a horizontal plate riveted to the *koshimaki* with scalloped flourishes on the sides, and hammered up with eyebrows and wrinkles, the lower edge scalloped and pierced with holes to receive lacing for the lining, the helmet fitted with a gilt-copper *maedate* of the Shimazu family crest and a three-branch cluster of gold-lacquer thistle leaves, the helmet further enhanced by gold-lacquer *wakidate* formed as bovine horns; with a five-lame black-lacquer Hineno-style *shikoro* laced in blue and terminating in *fukigaeshi* pierced with plum blossoms; with russet-iron *menpo* with four-lame *yodarekake* laced in blue
\$22,000 - 28,000

Provenance

Ex Jiromaru Kazumi collection

Exhibited

Wakayama City Museum, Wakayama City, "Saika no kabuto o saguru: Saikabachi no keifu", October, 2003

Published

Sasama Yoshihiko, *Nihon no meito, volume II* (Tokyo: Yuzankaku, 1972), pg. 85, no. 1.
 Wakayama City Museum, ed., *Saika no kabuto o saguru: Sakiabachi no keifu; '03 shuki tokubetsuten* (ex. cat.)(Wakayama city: Wakayama kyoiku iinkai, 2003), pl. II-8, pg. 25.



1041



1041

A NANBAN STYLE SAIKA KABUTO

Early Edo period (17th century)

Constructed of five vertical plates, the front plate with a medial ridge and each riveted together and applied with fleur-de-lis plates riveted with floral bosses, the top of the helmet with a large hexagonal *fuseita* and surmounted by a large chrysanthemum floret *tehen kanamono*, the *koshimaki* with floret bosses joining the peaked *mabizashi* hammered up with eyebrows and wrinkles, the bowl fitted with five-lame Hineno-style *shikoro* laced in blue and lacquered black terminating in small *fukigaeshi*, the interior lacquered gold, *maedate* a black lacquer long-eared *oni* applied with horse hair eyebrows

\$12,000 - 18,000



1042

1042

A SAOTOME SCHOOL OBOSHI KABUTO

Attributed to *letada*, early Edo period (17th century)

The sixteen-plate russet-iron helmet finished with large standing rivets decreasing in size towards the top and mounted with a four-stage gilt-copper and *shakudo tehen kanamono*, *shinodare*, *ji-ita* and *fukurin* on the flanges and the *koshimaki*, the *mabizashi* applied with stenciled leather and gilt-copper *kuwagatadai* carved with a *shishi* amid scrolling peonies, the four-lame *shikoro* ending in *fukigaeshi* applied with stenciled leather and laced in dark blue with orange trim

\$7,000 - 9,000



1043

1043

A SAOTOME SUJI KABUTO

By *letada*, early Edo period (17th century)

The forty-two plate russet iron *suji kabuto* with iron *shinodare* and *igaki*-style flourishes on the front and rear plates, the top of the bowl with a four-stage gilt and *shakudo tehen kanamono*, the *mabizashi* with eyebrows and gilt-copper *fukurin* carved with scrolling vines, mounted with a three-lame *manju*-style *shikoro* lacquered black and laced in orange, green and white, the *fukigaeshi* decorated in stenciled leather, *fusegumi* and gilt chrysanthemum crests, the bowl signed *Noshuju Saotome letada*

\$7,000 - 9,000



1044

1044

A LACQUERED IRON KAWARI KABUTO
Edo period (18th century)

The iron bowl a simple three-plate *zunari kabuto* lacquered black and applied with a lacquer element designed as a Chinese lion (*karashishi*), the crown covered with whorls and front finished to resemble the animal's face, lacquered black with gold and red highlights, the *mabizashi* applied with stenciled leather and *fusegumi*, the five-lame *shikoro* lacquered black and laced in dark blue, trimmed in scarlet and finished in large *fukigaeshi*, the lower half in *kozane* and the upper half decorated to match the *mabizashi*, applied with gilt-copper Dharma-wheel family crests

\$25,000 - 35,000



1045



1045

AN IRON KAWARI KABUTO

Edo period (18th century)

The bowl hammered up from a single sheet of iron and finished on the exterior to resemble a turbo shell and patinated a dark russet brown, the *mabizashi* applied and the seam covered with a “rope” *koshimaki* and hammered up with eyebrows, the *tehen* applied with a cherry floret *kanamono*, with later inscription on the interior *Myochin Nobuie saku*, fitted with a six-lame *shikoro* laced in blue and with small *fukigaeshi* with *fukurin* carved with scrolling vines
\$40,000 - 50,000

Armor smiths were often inspired by subjects from the natural world resulting in playful creations such as this helmet. The helmet was created from one sheet of iron hammered on a wooden hump and finished over repeated hammerings. This smith has exhibited great skill in handling this subject, capturing the shell’s realistic form while maintaining the functionality of a helmet.



1046



1046

AN IMPRESSIVE IRON KAWARI KABUTO

Edo period (18th century)

Forged in sections and finished in a russet-iron patina and skillfully hammered up to resemble a dragon fish (*shachihoko*), the front plate designed with fierce grimace, prominent eyebrows and sharp teeth and feathered wings highlighted in gold eyes finished in *shakudo*, mounted with a five-lame *shikoro* lacquered black and laced in blue and ending in long *fukigaeshi*

16 1/16in (41cm) high

\$40,000 - 50,000

In the middle Edo period, the styles of *kawari kabuto* became more dynamic as the military elite placed greater emphasis on ornamentation. Armor smiths now competed for the attention of wealthy patrons by producing bolder, more decorative designs such as this. The winged dragon with a carp body, *shachihoko*, was believed to protect houses from fire as the animal could cause the rain to fall.



1047



1048

1047

A FESTIVAL HELMET DESIGNED AS A MONKEY

Edo period (late 18th century)

The simple iron bowl formed at the front as the simian's face lacquered red and black, the top covered in horse hair, mounted with a three-lame *shikoro* with small *fukigaeshi*, lacquered red and laced in blue

\$15,000 - 20,000

1048

A GOLD LACQUER JINGASA

Edo period (18th century)

Ichimonji-type and designed in textured lacquer and surmounted by a gilt-brass bellflower *kanamono*, the rim and underside *kinji* lacquer, with cushion and fastening cords

14 7/8in (37.8cm) diameter

\$1,000 - 1,500



1049

1049
AN RUSSET-IRON MENPO WITH YASURIME
 Edo period (18th century)

Forged in two pieces, the bulbous nose with flaring nostrils and the mouth in a broad grimace decorated with red-lacquer lips and gilt teeth, the surface further decorated with *yasurime* and painted with a long mustache and chin tuft in gold lacquer, the interior lacquered red, fitted with a two-lame solid-plate *yodarekake* lacquered russet brown and laced in green, blue and crimson with white highlights, affixed with stenciled doe skin
\$2,500 - 3,500



1050

1050
A FINE RUSSET-IRON UCHIDASHI MENPO
 Edo period (18th century)

Forged in two sections with a removable nose plate and hammered up with the characters *Ten'un* (Destiny), the character on the right cheek, a mirror image of that on the left, the chin applied with two cord pegs and the mask fitted with a black-lacquer five-lame *yodarekake* laced in blue
\$10,000 - 15,000

1051

A RED-LACQUER HARUTA SCHOOL MENPO

Edo period (18th century)

The *ressei men* forged in two sections and lacquered in red *negoro* style, the nose piece attached by two pins and the mask applied with a stiff boar-bristle mustache and chin tuft, the interior lacquered red, fitted with a five-lame solid-plate *yodarekake* lacquered black and laced in dark blue

\$1,000 - 1,500

1052

A BLACK-LACQUER MENPO

Edo period (19th century)

Designed with a small mouth and straight nose with *inoshishi me* nostrils and curved standing flanges on the cheeks, interior red lacquer, fitted with a four-lame *yodarekake* lacquered gold and laced in blue with orange and white highlights

\$800 - 1,200

1053

TWO MENPO

Edo period (18th/19th century)

The first russet iron forged with prominent wrinkles on the cheeks and applied with a short, black stiff bristle mustache, the interior red lacquer, fitted with a four-lame *yodarekake* laced in green; the second a *reisei* mask lacquered russet brown, the lips red lacquer and the teeth gilt, applied with a stiff boar-bristle mustache, interior lacquered red, fitted with a five-lame black-lacquer *yodarekake* laced in purple

\$1,500 - 2,000

1054

AN IRON MENPO

Edo period (19th century)

Forged in sections with a removable nose plate, applied with a stiff bristle mustache, fitted with a three-lame *yodarekake*, the interior lacquered red

\$1,000 - 1,500

1055

A BLACK LACQUER MENPO

Edo period (19th century)

Forged in two sections and lacquered a silver black with gilt teeth and red lips and mounted with a two-lame *yodarekake* lacquered red, laced in blue, white and orange with a stenciled leather fastener

\$1,200 - 1,800

1056

A HORAI SCHOOL MENPO

Edo period (18th century)

Forged in sections with a hinged nose plate and designed with a triangular jawline and a puckered mouth, the cord pegs with *matsukawa bishi* bosses, the interior lacquered red, fitted with a three-lame *yodarekake* laced in blue and orange

\$1,500 - 2,000



1051



1052



1053 (part lot)



1054



1055



1056



1057



1057



1058



1058

1057

A FINE RUSSET-IRON HOATE
Edo period (18th century)

Forged with deep wrinkles on the cheeks and corners of the mouth and with an exaggerated protruding chin reminiscent of the Noh mask Shishiguchi, the cord pegs decorated with floret bosses, interior red lacquer, fitted with a four-lame hinged russet-iron *yodarekake*, all trimmed in *fukurin* and the lowest lame applied with scrolling hollyhock vines and the hinges in the form of butterflies
\$2,000 - 3,000

1058

A HAMBO AND A MYOCHIN RYUBU MEN
Edo period (18th/19th century)

Forged in one piece and applied with standing flanges on the cheeks and a protruding chin, lacquered in red and black "sand" textured surface, the edges glossy black lacquer, fitted with a russet-brown three lame *yodarekake*; the second russet iron with a hinged nose plate and standing flanges on the cheeks, the cord pegs applied at right angles, fitted with a five-lame *yodarekake*, illegibly signed on the chin *Myochin (no) ki le[]*
\$2,000 - 3,000



1059

1059
A RED-LACQUER TENGU SOMEN
Edo period (18th century)

Forged in sections and riveted together in the form of a *tengu*, hammered up with deep wrinkles and eyebrows, the mouth in a wide grimace, fitted with a two-lame *yodarekake* attached with stenciled leather, the interior lacquered red
\$12,000 - 18,000



1060



1061

**PROPERTY FROM THE ESTATE OF
WALTER SIMMONS**

1060

A RUSSET-IRON TENGU MENPO

Edo period (18th century)

Forged in sections and designed as a *tengu*, the large beak secured with two hinges and the nostrils punctuated by a pierced philtrum, the chin applied with a plum blossom, the interior lacquered red

\$2,000 - 3,000

1061

A RUSSET-IRON MENPO

Attributed to Myochin Munemitsu, Edo period (18th century)

Forged in sections including a double-hinged nose plate, the surface with remnants of black lacquer, formed with the lips puckered and the chin pronounced, the cheeks applied with standing flanges, the ear-covers pierce-carved with solitary cherry blossoms, with hinged sections applied at the sides, the interior lacquered red, with an attestation in red lacquer on the right cheek attributing the mask to Munemitsu

\$1,000 - 1,500



PROPERTY OF VARIOUS OWNERS

1062

AN IRON BAMEN (CHAMFRON)

Edo period (19th century)

Forged in separate sections and riveted together to form the face of a dragon, the nose hammered up with expressive wrinkles and prominent teeth and fangs below flaring nostrils, the cheek plates and fore plates hinged, rivets set off with floret grommets, exterior finished to a dark russet-brown patina, interior lacquered red

20 7/8in (53cm) long

\$5,000 - 7,000



1062



1063

1063

A PAIR OF IRON ABUMI

Late Muromachi period (16th century)

The heavy russet-iron stirrups designed with a toe cup with a low medial ridge and a short tread platform extending back to hold the ball of the foot, the interior lacquered red, iron chain-link suspension
With wood storage box

6 11/16in (17cm) long

\$6,000 - 8,000

Hanshita abumi were developed soon after horses and equestrian technology were introduced to Japan from the Asian continent. Initially, stirrups were open-toed and suspended from chains, but by the ninth century, a toe cap was added and the tread extended back. By the mid-Heian period, however, the stirrup was further enhanced by extending the tread even further and the removal of the sides of the toe caps, resulting in the style of *abumi* that was used up until the close of the Edo period (late 19th century).

These *hanshita abumi* were produced in the Muromachi period to special order.



1064

1064

A PAIR OF IRON ABUMI

By Tomoshige, Edo period (18th century)

Forged in iron and decorated on the toe with peony blossoms and scrolling vines in silver *hirazogan*, the uprights pierced with gourd shaped apertures, the interiors lacquered red, signed *Tomoshige saku*

11 1/4in (28.6cm) long

\$1,500 - 2,000

1065

A PAIR OF BLACK LACQUER ABUMI

Edo period (18th/19th century)

The iron body lacquered black with *fundame* edges and decorated on the toecap with blossoming paulownia in gold *hiramakie* and *takamakie*, the uprights pierced with an umbrella and lacquered with a *matsubishi* flourish in gold *takamakie*, the interiors red lacquer

11 3/4in (29.8cm) long

\$1,800 - 2,500

1066

A LACQUER SADDLE AND ABUMI SET

Edo period (19th century)

The set decorated in bright *nashiji* lacquer, the saddle lacquered with a family crest designed as a constellation in *kinji* lacquer on the pommel and cantle, some of the trappings still present and with an elaborate *kakihan* and leaf cipher carved on the underside, the metal stirrups decorated to match with the crests on the toecaps, the uprights pierced with lozenge patterns and decorated with a *matsukawa bishi* mark in *kinji* lacquer, the interiors red lacquer

The saddle: 15in (38.1cm) long; the stirrups: 11 3/4in (29.8cm) long

\$2,500 - 3,500



1065

1067

A UTSUBO (QUIVER) SET

Edo period (19th century)

Comprising an *utsubo* quiver and carrying rack, all decorated in gold *hiramakie* with *mitsudomoe* heraldic crests and scrolling vines on a *roiro nuri* ground, leather basket on the carrying rack

57in (144.9cm) (overall length)

\$1,000 - 1,500



1066



1067



1068

1068

AN ARCHERY SET

Edo period (early 19th century)

Comprising a lacquered wooden bow with a wool-felt grip and a red and gold lacquered leather arrow stand with thirty-eight fletched arrows; with wood storage box
 30 1/2in (77.7cm) long (the bow)

\$1,500 - 2,000



1069

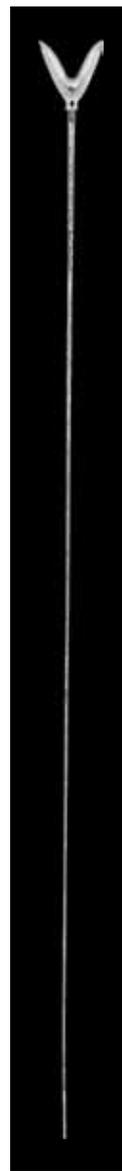
1069

A BOW, QUIVER AND ARROW SET

Edo period (19th century)

Comprising two laminate wood bows wrapped in lacquered rattan and twenty fletched arrows all fitted into a carrying rack and gilt leather and wood quiver lacquered with floral crests in black and red; with display stand
 51 3/8in (130.4cm) high (including stand)

\$3,500 - 4,500



1070

1070

A MINO ARROWHEAD

By Masatsune, Edo period (18th century)

Of "rope cutter" configuration, forged in *itame* with a *suguha* tempered edge, the long tang *ubu* with *katte sagari* file marks and signed *Mino [no] kami Fujiwara Masatsune*, 35 3/4in (91.2cm) long (including tang), in a *shirasaya* with a wood cover incorporating two sliding panels locking the arrowhead in place

\$2,500 - 3,000



1071

1071

A YAMASHIRO ARROW HEAD

Edo period (19th century)

Karimatazukuri (rope cutter) with an indistinct forging pattern and a *suguha* tempered edge, the *ubu nakago* with *katte sagari* file marks; 2 1/8in (5.5cm) long; in *shirasaya*

With Koshu Tokubetsu Kicho Token (Especially precious sword) certificate no. 0012462 issued by the Nihon Bijutsu Hozon Token Kyokai (Society for the preservation of the Japan art sword), dated 1981.5.10.

\$1,000 - 1,500

SWORDS AND FITTINGS

Lots 1072-1239





1072

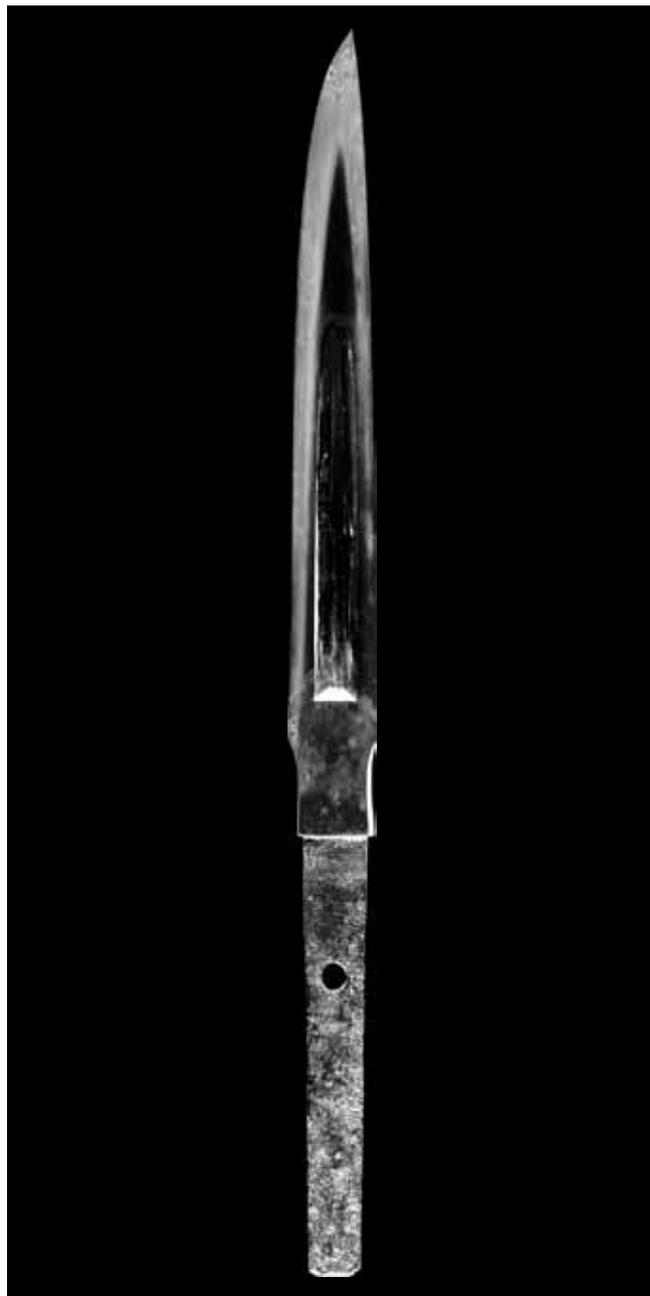
PROPERTY OF VARIOUS OWNERS

1072

**A YARI BLADE MOUNTED AS A SMOKING SET
By Kanekado, Edo period (18th century)**

Of triangular section and with two wide *bohi* and one narrow *bohi* on the *mune* and forged in *itame hada* with a *suguha* tempered edge, the tang *suriage* with *kiri* file marks, one hole and *orikaeshimeji Kanekado*, 5 3/8in (13.7cm) long; with a one-piece gilt-copper *habaki*; in *shirasaya*

The bamboo mounts designed to resemble a pipe case, lacquered with a design of a snail on leafing bamboo in two shades of gold *hiramakie*, the rim and end pieces stag antler, signed *Shuntai saku*, fitted with a hardstone bead *ojime* and a cotton and leather tobacco pouch with a clasp carved as blossoming peonies in silver, copper and *shakudo*; with a silver pipe, brocade bags and wood storage box
\$10,000 - 15,000



1072

1073

**A MURAMASA YARI
By Muramasa, Edo period (early 17th century)**

Of triangular section and forged in a flowing *ko-itame hada* with hints of *mokume*, the *hamon gunome midare* with *nioi* and *nie* and some *utsuri*, the flat side carved with a *yari hi*, tang *o-suriage* with two holes (one truncated) with *kiri* file marks and signed *Muramasa*, 14 1/4in (35.8cm) long; in *shirasaya*

The pole plain wood topped with an *aogai* sleeve banded with cord covered in gold lacquer with a textured black lacquer *saya* meant to simulate leather

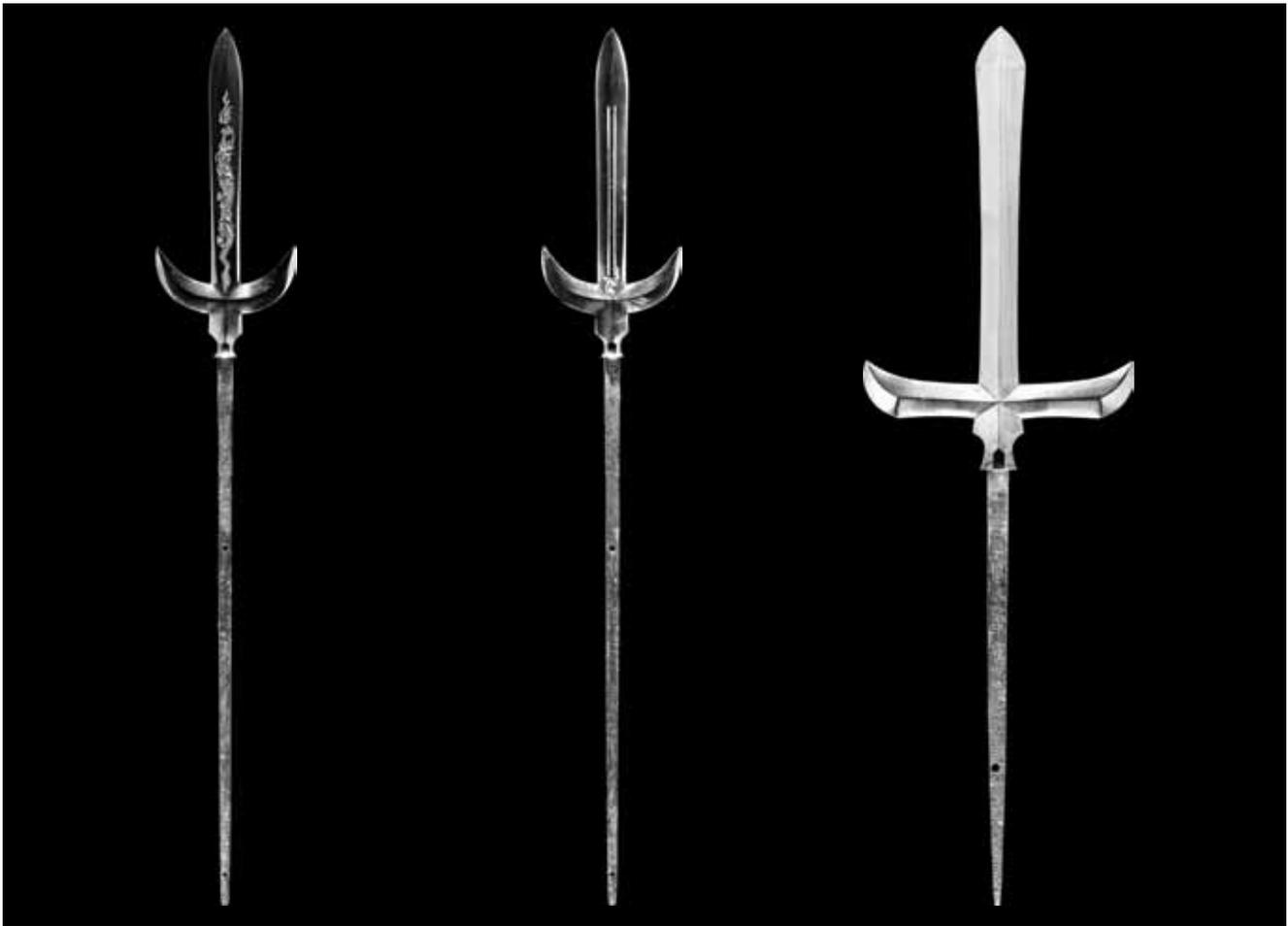
With Tokubetsu kicho token (An especially precious sword) certificate no. 343428 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1977.5.28.
\$18,000 - 25,000



1073



1074



1075

1075

1076

1074

A FINE AND LARGE HIGO JUMONJI YARI

By Enju Nobukatsu, dated 1863

Sugata (configuration): broad *jumonjizukuri*

Kitae (forging pattern): tight *koitame* in *jinie*

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

Nakago (tang): *ubu*, with two holes, *katte sagari* file marks and signed *Tohi Kumamoto ju Takenaga Kizaemon jo Enju Nobukatsu rokujunansai tsukuru kore* and dated *Bunkyu sannen mizunoto-i nigatsu kichijitsu Tominaga Masahide hokoku kore o motte doshin Nagasa* (length from tip to beginning of tang): 22 1/16in (57.6cm) *Sakihaba* (width before tip): 2in (5.1cm)

In *shirasaya* and with a brocade storage bag

With Tokubetsu Hozon Token (Sword especially worthy of preserving) certificate no. 100790 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 1985.5.29

\$15,000 - 20,000

This robust blade seems to have been made to order for an individual named Masanaga Kichizaemon, who according to the inscription held some senior rank, possibly judge, as indicated by the inclusion of the character “jo” after his name.

PROPERTY OF A CHICAGO FAMILY

1075

AN UMETADA JUMONJI YARI IN MOUNTS

After Myoju, Edo period (17th century)

Jumonjizukuri forged in an indistinct pattern and tempered edge, carved with *tama oi ryu* and *tsume ni gomabashi*, the *ubu* tang with two hole and indistinct file marks, inscribed *Umetada Myoju horimono dosaku*; 9 15/16in (25.2cm) long

The modern mounts comprising a black-lacquer *saya* and a red-lacquer pole, shortened

\$1,000 - 1,500

1076

A LATER MINO JUMONJI YARI IN MOUNTS

By Kaneuji, Edo period (18th century)

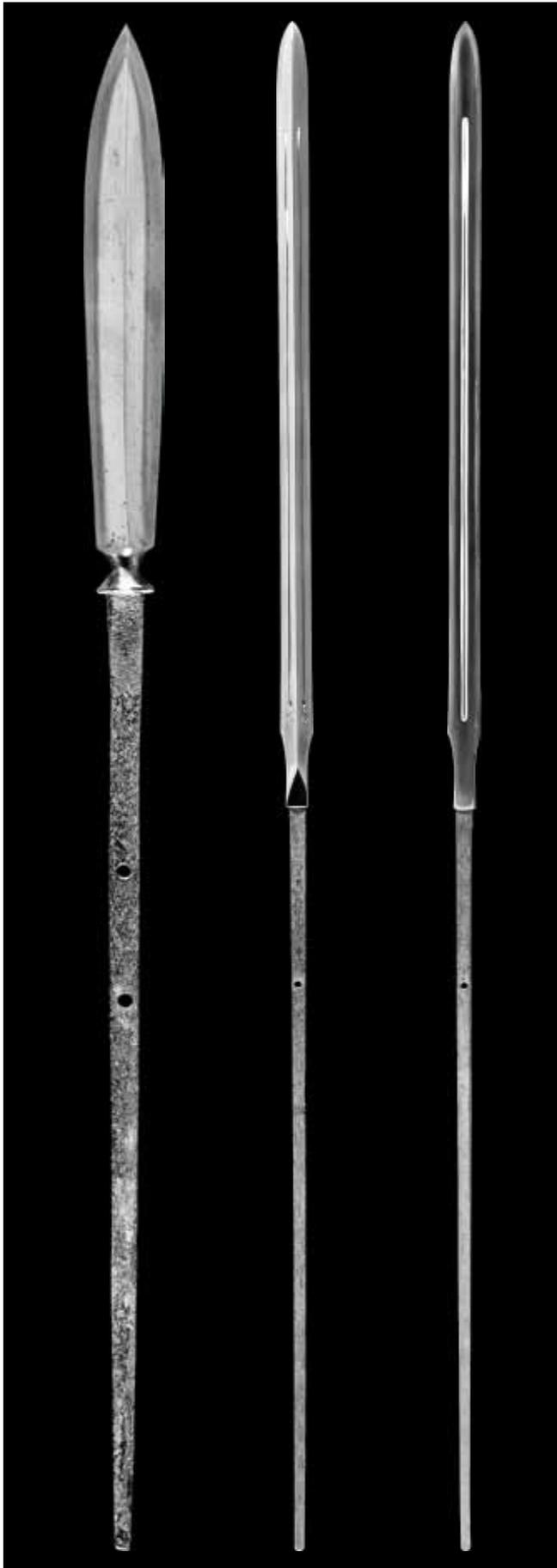
Jumonjizukuri forged in an *itame* pattern with a narrow *suguha* tempered edge in *nie* with *ashi* and a *komaru boshi*, the *ubu* tang with one hole and *kiri* file marks, inscribed *Noshu ju Shizu Saburo Kaneuji* and with date *Shochu san'nen nigatsu (no) hi* (1326.2), circular brass *habaki* carved with scrolling vines; 6in (15.3cm) long

19th-century *koshirae* comprising a black-lacquer *saya* finished with a textured surface and mounted with brass fittings carved with scrolling vines and decorated with paulownia and flying-crane heraldic crests in gold *takazogan*, the pole inlaid with crushed *aogai* in black lacquer near the collar and lacquered gold *nashiji* over the lower section and decorated with paulownia heraldic crests in gold *hiramakie* fitted with hardware decorated to match that on the *saya*, pole 81in (205.7cm) long

\$3,000 - 4,000



1077



1078

1079

1077

A YARI IN ATTRACTIVE MOUNTS

Edo period (18th century)

Ryo-shinogizukuri with no *yokote*, forged in *koitame* ending in a *togari boshi* with a *suguha* tempered edge, the tang *ubu* with two holes and indistinct file marks; 5 10/16in (14.8cm) long

The 19th-century *nashiji koshirae* comprising a *saya* decorated with *hyotan* gourds in gold *takamakie* and surmounted with a cap trimmed in white horse hair, the edges lacquered *fundame*, the pole decorated at the top with gold-lacquered rattan ribs ending at a fixed, circular plate *tsuba*, the lower section of the pole decorated with a dynamic writhing dragon among swirling clouds in *iroe takamakie*, pole 84 3/4in (215.2cm) long
\$2,500 - 3,500

1078

A NAGAMICHI YARI HEAD

Attributed to Miyoshi Nagamichi, Edo period (17th century)

Of *ken* configuration and forged in flowing *itame hada* mixed with *masame hada* and a *suguha* tempered edge, both sides carved with *bohi* lacquered red, the *ubu* tang with two holes and *katte sagari* file marks; 5 13/16in (14.7cm) long; in *shirasaya*

With Koshu Tokubetsu Kicho Token (Especially precious sword) certificate no. 013642 attributing this blade to Oshu Aizu ju Mutsu Daijo Miyoshi Nagamichi (first generation), issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the preservation of the Japan art sword), dated 1982.6.19.

With Kanteisho certificate no. 110495 attributing this blade to the Echizen Shimosaka group, issued by the Nihon Token Hozon Kai (Society for the preservation of the Japanese sword), dated 2011.10.9.

\$1,500 - 2,500

1079

A LONG YARI

Edo period (18th century)

Hira-sankakuzukuri forged in *koitame hada* in *jinie* with a *suguha* tempered edge on the two shallow sides of the blade and a *notare/gunome midare* tempered edge on the broad flat side with *nie* and *ashi* and a *maru boshi*, *bohi* carved on all three sides with *tsume* carved on the two shallow sides, the tang *ubu* with one hole and *kiri* file marks; 27 3/4in (71.3cm) long

The 19th-century *koshirae* comprising a black-lacquer *saya* and pole highlighted with lacquered cord wrapping, the hardware copper, pole 72in (183cm) long

\$3,000 - 4,000

1080

A BIZEN KATANA IN MILITARY MOUNTS
Muromachi period (15th century)

Honzukuri, iorimune, chugissaki with slight *koshizori* and forged in *itame hada* with an *ko-gunome* tempered edge and a *midarekomi boshi*, the *nakago suriage* with four holes and later *katte sagari* file marks and inscribed *Bishu Osafune Morimitsu* and dated *O'ei ju ichi nen* (1404), gilt-copper one-piece *habaki*; 26 3/8in (67cm) long

In army mounts with a silvered *saya* and a sabre guard

\$2,500 - 3,500

1081

A BIZEN WAKIZASHI

Muromachi period (15th century)

Morohazukuri with slight *sakizori* and forged in a running *itame hada* with a *gunome midare* tempered edge in *nie* with *saka ashi* and *muneyaki*, the *ko-maru boshi* with a very long return, the tang *o-suriage* with *katte sagari* file marks and one hole, one-piece silver *habaki*; 20 5/8in (52.4cm) long; in *shirasaya* with *sayagaki* attributing this sword to Bizen Morikage

\$1,800 - 2,500

1082

A WAKIZASHI WITH A CUTTING TEST
Muromachi period (16th century)

Honzukuri, iorimune, chugisskai, torizori forged in *itame hada* with a *gunome* tempered edge, the tang *ubu* with *sujikai* file marks and one hole and with gold-inlaid cutting test *Fujimi hitotsudo otoshi*, one-piece copper *habaki*; 19 3/4in (50.4cm) long; in *shirasaya*

The 19th-century *koshirae* comprising a black-lacquer *saya*, the *tsuka* wrapped with blue silk and fitted with *shakudo nanako fuchi-gashira* with crickets and autumn plants, and a boy with a basket in *iroe takazogan* and gold and *shakudo menuki* of Chinese lions, the *yamagane* circular plate *tsuba* carved with phoenix and paulownia in relief with gilt highlights

With Koshu tokubetsu kicho token (Especially precious sword) certificate no. 013241 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the preservation of the Japan art sword), dated 1982.1.23.

With Kanteisho certificate no.7201 attributing this sword to Kashi Katsuei issued by the Nihon Token Hozon Kai (Society for the preservation of the Japanese sword), dated 1982.5.20.

\$2,500 - 3,500



1080

1081

1082



1083

1084

1083

A LATER BIZEN KATANA
Edo period (19th century)

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

Kitae (forging pattern): *komokume* mixed with *koitame* in *jinie*

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

Boshi (tip): *togari*

Nakago (tang): *ubu* with *sujikai* file marks, one hole and inscribed *Yokoyama Kaganosuke*

Fujiwara Sukenaga Bizen Osafune (no) *shi*

Habaki (collar): one-piece, silver

Nagasa (length from tip to beginning of tang): 24 1/2in (62.2cm)

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

Sakihaba (width before tip): 3/4in (2cm)

In *shirasaya*

With Koshu Tokubetsu Kicho (Sword especially worthy of preserving) certificate no. 013658 attributing this sword to the third generation Yokoyama Sukenaga issued by the Nihon Bijutsu Token Hozon Koyokai (Society for the preservation of the Japan art sword), dated 1981.6.19.

\$4,000 - 6,000

1084

A SETSU KATANA WITH CUTTING TEST IN MOUNTS

Setsu Nagayuki, Edo period (17th century)

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

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

Hamon (tempering pattern): wide *choji midare* with *ashi, tobiyaki* and *yakiotoshi*

Boshi (tip): *yakizume*

Nakago (tang): *suriage* with three holes and *katte sagari* file marks, signed *Nagayuki Setsu*

(no) *kuni* (ni) *oite kore* (o) *saku* and with silver-inlaid cutting test inscription *Otokobana no tsuyu Busei junen jugatsu mika*

Habaki (collar): one-piece, gilt-foil

Nagasa (length from tip to beginning of tang): 27 1/2in (69.8cm)

Motohaba (width at start of tempered edge): 1 3/16in (3cm)

Sakihaba (width before tip): 3/4in (2cm)

In *shirasaya*

19th-century *koshirae* comprising a black-leather covered *saya* with a silver *kojiri* decorated with chrysanthemums in *iroe takazogan*, the *tsuka* wrapped in brown silk and fitted with *shakudo nanako fuchigashira* decorated with chrysanthemums in gold and *shakudo takazogan* and gilt-copper *menuki* of chrysanthemums on a stream; *shakudo mokko* tsuba pierced with chrysanthemums and highlighted with gilt-copper dew drops, gilt-copper *fukurin*

With Kicho token (Precious sword) certificate no. 8952 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the preservation of the Japan art sword), dated 1953.11.23.

\$8,000 - 12,000

1085

A LATER BUNGO TAKADA WAKIZASHI IN MOUNTS

Late Muromachi period (16th century)

Shinogzukuri, *iorimune* with a slightly extended *kissaki* and *koshizori* and forged in *itame* mixed with *mokume* tending toward *masame* along the edge and the *suguha hamon* with *ashi*, *sunagashi* and *yo* in *nie*, the *boshi togari* with a slight return, *o-suriage*, tang with two holes and *katte sagari* file marks, gilt two-piece *habaki* 25 13/16in (65.5cm) long

The 19th-century *tachi* mounts comprising a brown-lacquer *saya* with bronze fittings carved with flowering vines, the *tsuka* wrapped in blue silk and fitted with gilt and *shakudo menuki* of fans and *tachi* tsuba decorated with floral vines in gold *nunome*

\$7,000 - 9,000

With kantei certificate no. 242 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 2001.9.8.

1086

AN ECHIZEN KATANA IN MOUNTS

By Echizen Kunitsuna, dated 1676.8

Honzukuri, *iorimune*, *chugissaki*, *toriizori* forged in *ko-mokume hada* with a *gunome midare* forging pattern approaching *choji midare*, the *boshi ko-maru*, *suriage nakago* with two holes and *sujikai* file marks and signed *Sagami* (no) *kami Fujiwara Kunitsuna*, *Echizen ju Enpo sannen hachigatsu* (no) *hi*, two-piece *shakudo* and silver foil *habaki*; 26 7/8in (68.3cm) long

The 19th-century *handachi goshirae* comprising a red *ishimeji saya* with iron *kojiri* and *semigane* decorated with vines and peonies in gold *nunomezogan*, the *tsuka* wrapped with leather and fitted with *fuchi-gashira* matching the *saya* hardware and *shakudo menuki* carved as squirrels on melons, *sukashi* iron square tsuba pierced with net design and with a "rope" rim and decorated with traces of gold *nunomezogam*

With Kantei certificate no. 239 issued by the Nihon Token Hozon Kai (Society for the preservation of the Japanese sword), dated 2001..9.8.
\$5,000 - 7,000

1087

A TANBA WAKIZASHI

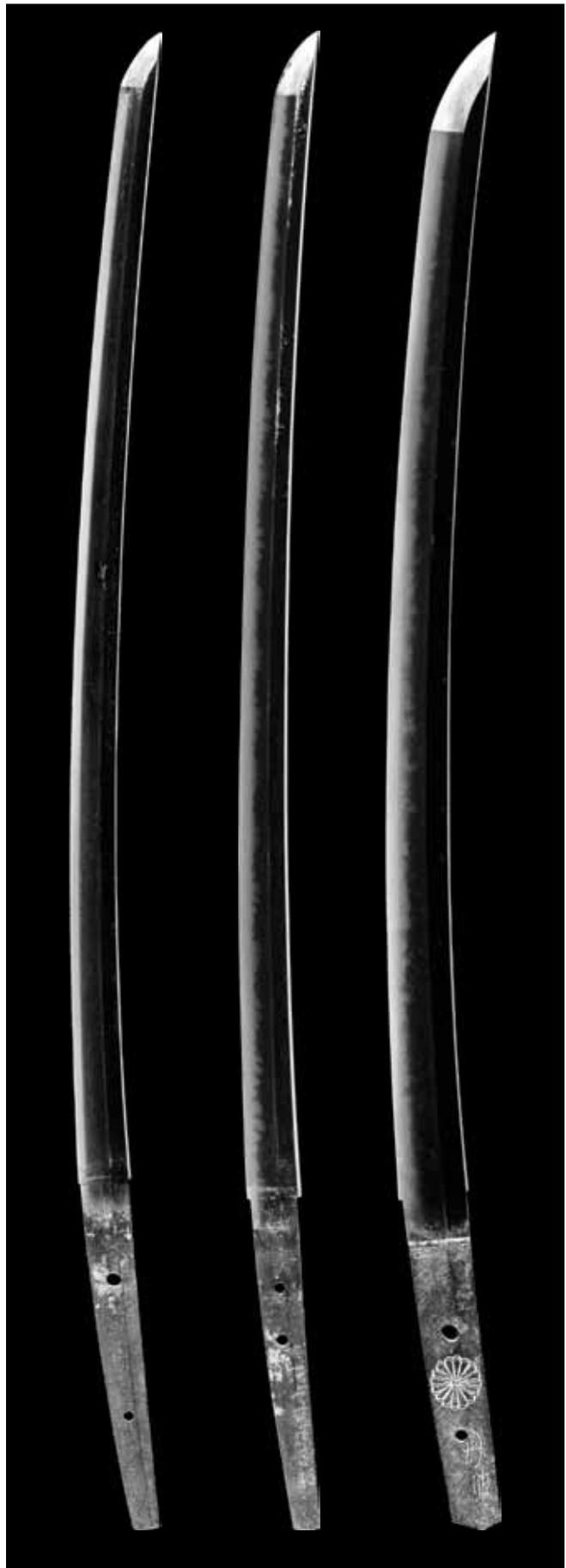
Attributed to Yoshimichi V, Edo period (18th century)

Honzukuri, *iorimune*, *chugissakai*, *toriizori* forged in *itame hada* mixed with *mokume* and with a *nioi*-based *choji midare hamon* with *sunagashi* and *tobiyaki*, the *boshi midarekomi*, the tang *suirage* with two holes, *takanoha* and *kessho* file marks and truncated signature *Tanba* (no) *kami* (Yoshimichi) and with chrysanthemum mark, one-piece copper *habaki*, 19 1/8in (48.6cm) long

19th-century *koshirae* with black-lacquer *saya*, the *tsuka* wrapped in blue silk and fitted with Soten-style *menuki* and *fuchi-gashira* and with an iron lobed *sukashi tsuba* decorated with tendrils in gold inlays

\$2,000 - 3,000

With Tokubesu kicho token (Sword especially worthy of preserving) certificate no. 012712 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1981.8.8 attributing this blade to the 5th generation Yoshimichi.



1085

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1088

A DAISHO IN MOUNTS

The katana attributed to Hizen Ichita, the wakizashi attributed to Mihara Masaoki, Muromachi-Edo period (16th-17th century)

The katana honzukuri, iorimune with extended kissaki and torizori forged in a mokume hada changing to itame-masame above the shinogi, the hamon suguha based in nioi and the boshi ko-maru, tang suriage with kiri file marks and three holes and with truncated signature Hizen kuni ju Ichita], 25 3/16in (63.9cm) long

The wakizashi honzukuri, iorimune, chugissaki, koshizori forged in mokume turning to itame/ masamehada in jinie above the shinogi and with a suguha tempered edge based in nie with inazuma and a ko-maru boshi, o-suriage tang with kiri file marks and two holes (one plugged), 20 3/4in (52.8cm) long

19th-century dai-sho koshirae comprising black-lacquer saya, the tsuka wrapped in gold silk and fitted with shakudo fuchi decorated with fences in gold and with horn kashira and brass menuki formed as horses and oxen and iron sukashi tsuba decorated with rice sheaves in gold nunomezogan, signed Choshu ju Masasada and Goshu ju Masahiro

With kantei certificate nos. 110497 and 110498 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 2011.10.9 attributing the katana to Hizen Ichita and the wakizashi to Mihara Masaoki.

\$10,000 - 15,000

1089

A MUSASHI SHINSHINTO KATANA
Edo period (19th century)

Sugata (configuration): honzukuri, iorimune, ogissaki, koshizori

Kitae (forging pattern): tight ko-itame in jinie
Hamon (tempering pattern): ko-gunome midare with nie and sunagashi

Boshi (tip): komaru, hakikae in nie

Nakago (tang): ubu with one hole and sujikai file marks, red-lacquer attribution on omote
Taikei Naotane, with traces of signature and kao in ura

Habaki (collar): one-piece, silver-foil

Nagasa (length from tip to beginning of tang): 27 3/4in (70.7cm)

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

Sakihaba (width before tip): 1 3/16in (3cm)

In shirasaya

\$8,000 - 12,000

1090

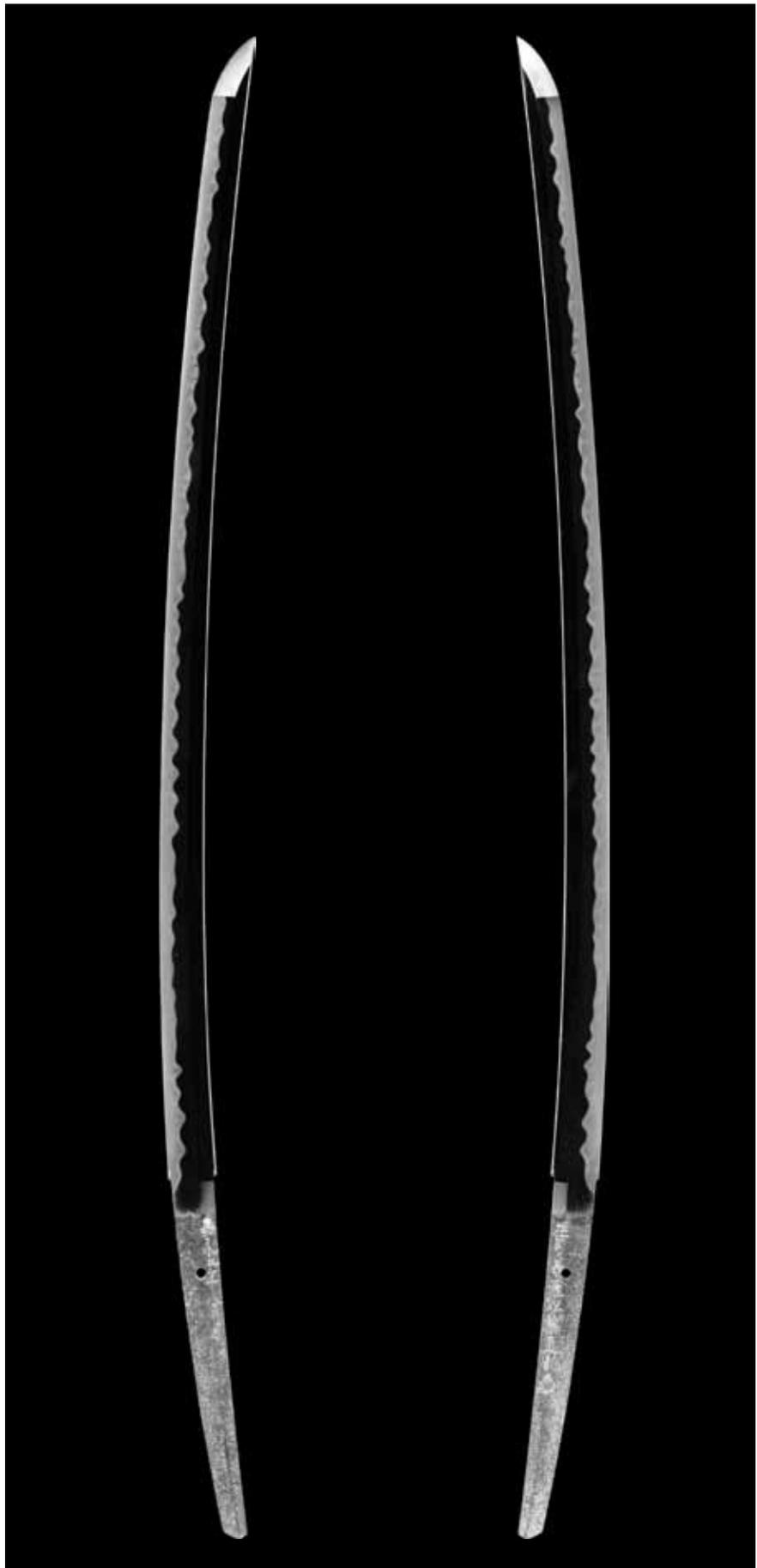
A NAOTANE KATANA

By Fuji Naotane, dated 1852

Sugata (configuration): *Honzukuri*, *iorimune*, slight elongated *chugissaki*, *torizori*
Kitae (forging pattern): *itame hada* mixed with *mokume hada* in *jinie*
Hamon (tempering pattern): *gunome choji midare* in *nie* with *togariba*, *ashi* and *saka ashi*
Boshi (tip): *midarekomi* with a long return
Nakago (tang): *ubu* with *kessho* file marks, one hole and signed *Shoji Mino (no) suke Fuji Naotane* and with *kakihan* and dated *Ka'ei gonen hachigatsu (no) hi (1852.8)*
Habaki (collar): one-piece, silver
Nagasa (length from tip to beginning of tang): 27 15/16in (70.8cm)
Motohaba (width at start of tempered edge): 1 1/8 (2.9cm)
Sakihaba (width before tip): 7/8in (2.2cm)
In *shirasaya* with attestation by Sato Kanzan dated 1975

With Koshu Tokubetsu Kicho (Sword especially worthy of preserving) certificate no. 225400 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the preservation of the Japan art sword), dated 1971.10.30.

\$30,000 - 40,000



1090



1091

1092

1091

A SHIN-SHINTO KATANA IN MOUNTS

By the Dewa Ikeda group, Edo period (late 19th century)

Honzukuri, iorimune, kogissaki, torizori, forged in a *komokume* and *itame* pattern, the tempered edge *suguha* ending in a *komaru boshi*, the tang *ubu* with one hole and *osujikai* file marks, one-piece silver ribbed *habaki*; 25 3/4in (65.8cm) long

Koshirae comprising an *aogai saya*, the *tsuka* wrapped with blue silk over *same* and fitted with iron *fuchi-gashira* decorated with a bat in *shinchi takazogan* and with *shakudo menuki* carved as floral sprays, the iron Mito school *mokko tsuba* carved with goose over a stream

With Kantei certificate no. 240 issued by the Nihon Token Hozon Kai) Society for the preservation of the Japanese sword), dated 2001.9.8.
\$2,000 - 3,000

1092

A SHINSHINTO TANTO

Attributed to the Jumyo group, Edo period (19th century)

Modified *unokobi* construction with a triangular cross section in the top half of the blade and a *mitsumune* in the bottom half, forged in a tight *koitame* pattern with a *midare* tempered edge in *nie* turning to a *notare* pattern near the tip on the *omote* side and with *tobiyaki*, the *komaru boshi* with a very long return, the *omote* side carved with a flaming jewel and the *ura* side carved with *bonji*, the *ubu nakago* with one hole and *sujikai* and *kessho* file marks; 8 3/8in (21.2cm) long; in *shirasaya* with integrated wood *habaki*

With Hozon Token (Sword worthy of preserving) certificate no. 307237 attributing this sword to the shinshinto Jumyo group issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the preservation of the Japan art sword), dated 1986.1.21.

\$2,000 - 3,000

1093

THREE GUNTO IN MOUNTS AND ANOTHER WAKIZASHI

The first by Kaneuji, the second by Kanetaka, the third by Hidetoshi, the last by Kanetsune, 20th century

The first a Mino *katana*, *honzukuri*, *iorimune chu-gissaki*, *toriizori* with indistinct forging pattern, *gunome midare hamon* and *maru boshi*, *ubu* tang with *takanoha* file marks and one hole signed *Yoshida Kaneuji*, with Seki stamp and dated 1942, 24 7/8in (63.2cm) long, in a black-lacquer *saya* with brass army fittings; the second *katana honzukuri*, *iorimune chu-gissaki*, *toriizori* with indistinct forging pattern, *hamon* and *boshi*, *ubu* tang and one hole, signed *Kanetaka* and with inscription and dated 1942, in *shirasaya*, 26 3/8in (66.9cm) long; the third *katana honzukuri*, *iorimune chu-gissaki*, *toriizori* with indistinct forging pattern and *togari gunome midare hamon* with *muneyaki* and *maru boshi*, *ubu* tang with *o-sujikai* file marks and one hole, signed *Hidetoshi* and with *sakura* stamp, 27 7/8in (70.8cm) long, in modern *koshirae* with black-lacquer *saya*, the *tsuka* wrapped in black silk and fitted with brass *fuchi-gashira*, *shakudo menuki* formed as bamboo leaves and an iron *tsuba* hot stamped with blossoms; a *wakizashi* with *honzukuri*, *iorimune*, *chu-gissaki*, *sakizori* configuration and forged in running *itame hada* with a *notare hamon* in *nie* and a *midare komi boshi*, *o-suriage*, *kiri* file marks, three holes and silver-inlaid signature *Kanetsune*, 15in (38.1cm) long, no mounts

\$2,500 - 3,000

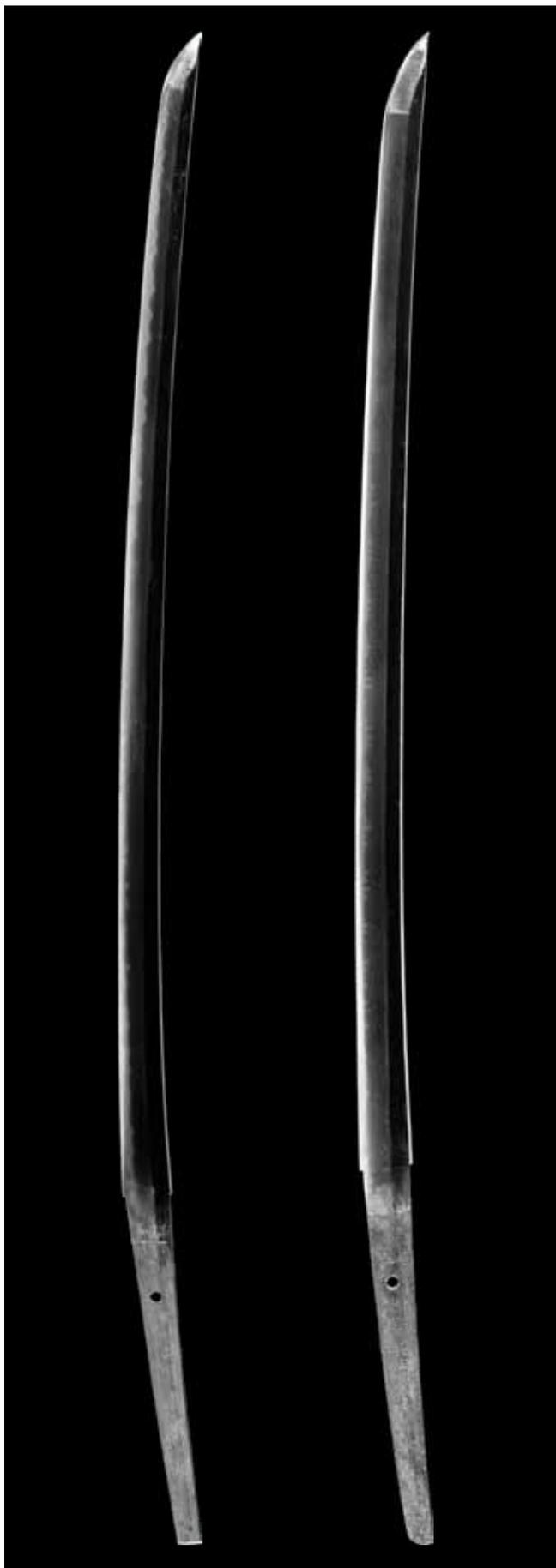
1094

THREE GUNTO IN MILITARY MOUNTS

The first by Yoshikawa Munetsugu, all 20th century

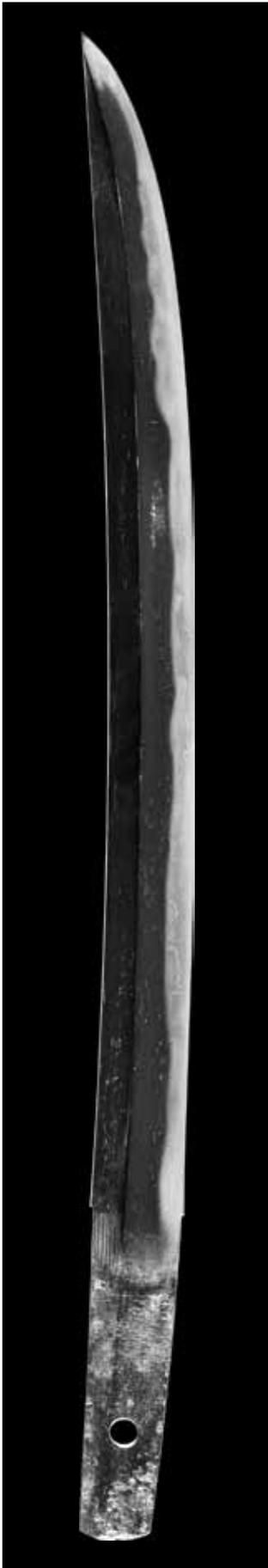
The first *honzukuri*, *iorimune*, *chu-gissaki*, *toriizori* with indistinct *hada* and *gunome midare hamon* with *togari* in *nioi* and a *maru boshi*, *ubu* tang with *takanoha* file marks, one hole and signed *Yoshikawa Munetsugu*, 24 7/8in (63.1cm) long, in army mounts; the second *honzukuri*, *iorimune*, *o-gissaki*, *sakizori* forged in *itame hada* and with *kobushigata gunome hamon* in *nioi*, the tang *ubu* with *kiri* file marks and one hole, 27 1/8in (68.8cm) long, in army mounts; the third *honzukuri*, *iorimune*, *ko-gissaki*, *toriizori* with indistinct *hada* and *hamon*, the tang *ubu* with *sujikai* file marks and one hole and marked with acceptance stamp of Tokyo, 25 5/8in (65cm) long, in black-lacquer *saya*

\$1,800 - 2,500



1093 (part lot)

1094 (part lot)



1095



1095



1096

PROPERTY OF VARIOUS OWNERS

1095

A LATER SA SCHOOL TANTO
Muromachi period (15th century)

Sugata (configuration): *shobuzukuri*
Kitae (forging pattern): running *itame* mixed with *mokume*
Hamon (tempering pattern): *gunome midare* with *sunagashi* and *muneyaki*
Boshi (tip): *ko-maru*
Nakago (tang): *o-suriage*, *machiokuri* with *kiri* file marks and one hole
Habaki (collar): two-piece gold
Nagasa (length from tip to beginning of tang): 10 1/2in (26.7cm)
 In *shirasaya* (wood storage scabbard)

Aikuchi goshirae comprising black lacquer *saya* decorated on the *kaeshizuno*, *kurikata*, *kozukaguchi* and *koiguchi*, decorated with scrolling vines in gold *hiramakie*, the Goto school *shakudo nanako kozuka* decorated with Nanden berries covered in snow in *iroetakazogan*, the *tsuka* wrapped in fine *same* and mounted with *shakudo*, silver and gold *menuki* formed to match the *kozuka*, lacquer *fuchi-gashira* decorated to match the *saya* hardware and with a family crest in gold lacquer

With Hozon token (Sword worthy of preserving) certificate no. 3005148 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2014.3.20.

\$12,000 - 18,000

1096

A MINO SEKI TANTO IN MOUNTS
By Kanemoto, Muromachi period
(16th century)

Modified *unokubi zukuri* forged in *itamehada* with a *kataochi gunome* tempered edge, carved with *tama oi ryu* on the *omote* side and *gomabashi* on the *ura* side; *ubu* tang with one hole and *kiri* file marks, signed *Kanemoto*; one-piece brass *habaki* carved with a brush fence; 7 7/16in (18.9cm) long

The 19th-century *koshirae* designed in brass with panels of textured black lacquer on the sides of the *saya* and fitted with a brass *kogai*, the *tsuka* wrapped in black rattan and fitted with brass *fuchi-gashira* carved with pine trees

\$1,200 - 1,800

1097

A BIZEN TANTO IN MOUNTS

By Sukeharu, Muromachi period (16th century)

Hirazukuri, iorimune forged in *ko-itame* with a *gunome choji midare* tempered edge with *nie, nioi, ashi, yakidashi* and a *kairi fukai boshi, ubu* tang with *katte sagari* file marks, one hole and signed *Yokoyama Sukeharu saku*, 7 1/16in (17.9cm) long; one-piece gold foil *habaki*

Aikuchi goshirae comprising black lacquer *saya* decorated with flowering autumn grasses in gold and silver *hiramakie* and gold foil, the *kurikata* and *koiguchi fundame* lacquer, the *tsuka* wrapped in *same* and mounted with *shakudo* and gold *menuki* of puppies, the *fur* carved with fine lines, *fuchi-gashira fundame* lacquer

With Tokubetsu kicho token (Especially precious sword) certificate no. 170114 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1969.9.14, for the blade.

With Kicho kodogu (Precious sword fitting) certificate no. 144 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1969.9.14 for the mounts.

\$4,000 - 5,000

1098

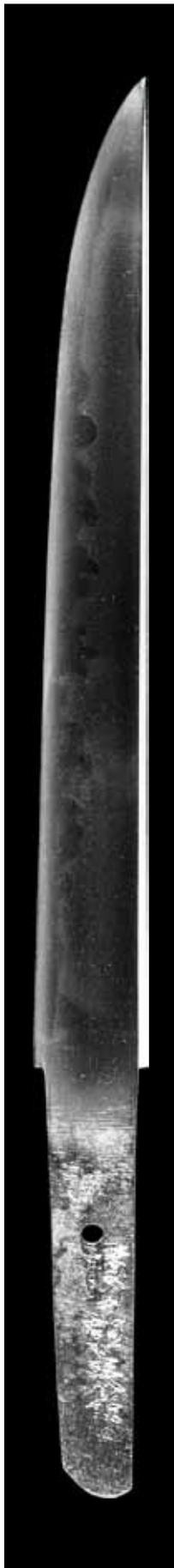
A MINO TANTO IN MOUNTS

By Jumyo, Edo period (17th century)

Hirazukuri, iorimune forged in a *itamehada* pattern with a *toramba* tempered edge with *ashi* and *nie* and a *ko-maru boshi; ubu machi okuri* tang with *kessho* file marks, one hole and signed *Jumyo*; 11 9/16in (29.4cm) long; one-piece gilt-copper *habaki*;

The 19th-century *koshirae* comprising a red and black "cracked ice" *saya* mounted with iron fittings carved with ribs and splashed with *sahari* and including *kojiri, kozukaguchi* and *fuchi-gashira*, the *kurikata* a later lacquer replacement, the *tsuka* wrapped in leather and fitted with *shakudo* and gold *menuki* of an incense burner and a fan, the fan decorated with gold and silver *hirazogan* geometric patterns, copper *tanto tsuba* decorated with foreign figures struggling to carry a bell from a river beneath a bridge in *takabori* and gold *takazogan* against a *nanako* ground

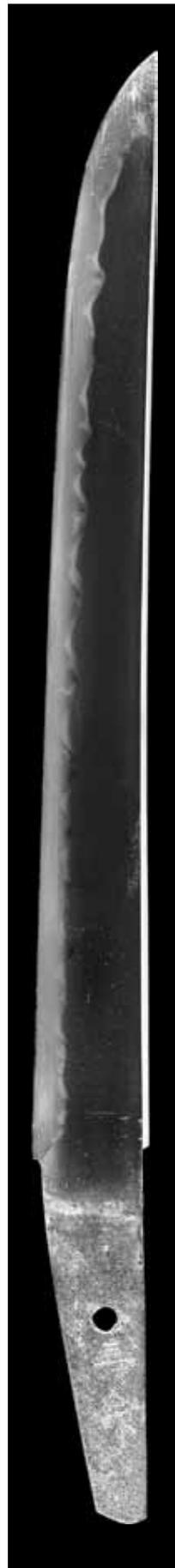
\$1,500 - 2,000



1097



1097



1098



1098



1099

1100

1101

1099

A BIZEN TANTO

**By Norimune, Muromachi period
(16th century)**

Hirazukuri, iorimune, forged in *itamehada*, a *gunome midare* tempered edge with *nie*, *aranie* and *sunagashi*, *hakikake boshi*, the tang *ubu* with *kessho* file marks, one hole and signed *Norimune*; 8 1/2in (21.6cm) long; one-piece copper *habaki*; in *shirasaya*

With kanteisho no. 11528 issued by Shibata Mitsuo, dated 1982.12.20

\$1,200 - 1,800

1100

A TANTO IN MOUNTS

**By Tsuneyuki, Muromachi period
(16th century)**

Hirazukuri forged in *itame hada*, the tempered edge a wide *gunome midare* with *tobiyaki*, *sunagashi* and some *yo*, with a *jizo boshi*, the *omote* side carved with *kohi ni soehi* and the *ura* with *gomabashi*, *suriage machi okuri* tang with later file marks and four holes and with *orikaeshimei Fujiwara Tsuneyuki*; one-piece silvered copper *habaki*; 11 3/4in (28.8cm) long

19th-century *koshirae* comprising a black-lacquer *saya* with the top section ribbed and fitted with a silver *kojiri* carved with crashing waves and gold dots of foam and a silver *kozuka*, the lacquer ribbed *tsuka* fitted with silver mounts including *fuchi-gashira* decorated to make the *kojiri* and a silver band carved with clouds and a circular family crest, *silver tanto tsuba* carved with autumn grasses with gold highlights and signed *Kazunori* [] so and dated *Keio san (nen) hinoto-u aki* (Autumn 1876)

\$3,000 - 4,000

1101

A HIGO KEN

**By Enju Kunitoshi, Edo period
(19th century)**

Kenzukuri forged in *ko-itamehada* with a *suguha* tempered edge, the *ubu* tang with *kessho* file marks, one hole and signed *Enju Kunitoshi*; wood *habaki*; 8 1/4in (20.9cm) long; in *shirasaya*

\$1,000 - 1,500

1102

AN OSAKA WAKIZASHI

By Kunisuke, Edo period (circa 1600)

Sugata (configuration): *hirazukuri*, *iorimune* with a slight *toriizori* curvature

Kitae (forging pattern): tight *ko-itame* with *mokume* near the tip

Hamon (tempering pattern): *gunome midare* with copious *sunagashi*, *inazuma*, *nie* and *nioi*

Boshi (tip): *hakikake*

Horimono (carving): *bohi* carved on both sides ending in *maru dome*

Nakago (tang): *ubu* with *katte sagari* file marks and one hole, signed *Kawachi [no] kami*

Fujiwara Kunisuke

Habaki (collar): one-piece silver foil

Nagasa (length from tip to beginning of tang): 15 9/16in (39.5cm)

In *shirasaya* (wood storage scabbard)

\$8,000 - 12,000

1103

AN OSAKA IKKANSHI WAKIZASHI

Edo period (late 17th century)

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

Kitae (forging pattern): tightly packed *itame* in *jinie*

Hamon (tempering pattern): *chojimidare* with *ashi*, *nie*, *tobiyaki* and *yakidashi* with some *sunagashi* and *yo* on the *ura* side

Boshi (tip): *maru* with a slight return

Nakago (tang): *ubu*, with *sujikai* file marks, one hole and signed *Awataguchi Omi [no] kami*

Tadatsuna

Habaki (collar): one-piece, silver

Nagasa (length from tip to beginning of tang): 21 3/8in (53.7cm)

In *shirasaya* (wood storage scabbard)

With *Hozon* token (Sword worthy of preserving) certificate no. 321618 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1989.8.3

\$7,000 - 9,000



1102

1103



1104

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1106

PROPERTY OF A CANADIAN COLLECTOR

1104

A MINO WAKIZASHI

By Kanemune, Edo period (18th century)

Honzukuri, iorimune, chu-gissaki, torizori, forged in *itame* mixed with *masame* and with a *gunome midare* tempered edge in *nie* with *sunagashi* and *yakidashi* and a *ko-maru boshi*, the tang *ubu* with indistinct file marks and one hole, signed *sekioka ju Kanemune*; silver one-piece *habaki*, in *shirasaya*; 21 1/4in (54cm) long
\$2,000 - 3,000

1105

A HIZEN WAKIZASHI IN MOUNTS

Edo period (17th century)

Honzukuri, iorimune, chugissaki, torizori and forged in *itame hada* with a *suguha* tempered edge and *ko-maru boshi*, *ha-agari kurijiri ubu* tang with *o-sujikai* file marks, one hole and inscribed *Hizen kuni ju Tadayoshi*, 20 7/8in (53cm) long; one-piece gilt-copper *habaki* carved with chrysanthemum petals

The 19th-century *koshirae* comprising a mottled red lacquer *saya* decorated in *hirame* and ferns in silver *hiramakie*, fitted with a silver *kojiri* and *sentoku kozuka* carved with vines, the *tsuka* wrapped in blue silk and mounted with *sentoku fuchi-gashira* carved with cherry blossoms and rafts on crashing waves with silver dots of foam, *shakudo* and gold plum blossom *menuki*, and an oval copper plate *tsuba* decorated with reeds in gold and *shakudo takazogan*
\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

1106

A WAKIZASHI IN MOUNTS

By Kunihiro, Momoyama period (circa 1700)

Honzukuri, iorimune, o-gissaki, torizori, forged in *itame hada* with a *suguha* tempered edge and a *ko-maru boshi* carved with *koshihi*, *nisoehi*, *gomabashi* on the *omote* side and a Buddhist *ken* within a *bohi* and *soehi* on the *ura* side, *ubu* tang with *kiri* file marks, two holes and signed *Kunihiro*, 16 15/16in (43.1cm) long; two-piece copper and silver *habaki*

19th-century *koshirae* comprising a black lacquer *saya* decorated with blossoms and with a wisteria family crest in red and black lacquer, a *shibuichi migakiji kozuka* decorated with autumn plants beneath a crescent moon in *katakiribori* and *hirazogan*, inscribed *Eishu* and *kao*, the *tsuka* wrapped in black lacquer mounted with *shibuichi migakiji fuchi-gashira* carved with horse in *katakiribori*, signed *Somin* and *kao*, *shakudo menuki* of wolves with gilt eyes, a *mokko shakudo* plate *tsuba* with leaf designs in relief against a *nanako* ground
\$3,500 - 4,500

1107

AN ECHIZEN WAKIZASHI

By Echizen Shimosaka, Edo period
(17th century)

Sugata (configuration): *katakirihha zukuri*,
iorimune

Kitae (forging pattern): *itamehada* mixed with
mokume in jinie

Hamon (tempering pattern): *omote* with
gunome midare with some *tobiyaki*, the *ura*
side with *toranba* with *nie*

Boshi (tip): both sides with a *kaeri fukai boshi*

Horimono (carving): the *omote* carved with
the Buddhist invocation *Namu jo ho den so*
and *rendai*, the *ura* with the Shinto invocation
san ju ban jin

Nakago (tang): *ubu* with *katte sagari* file marks,
two holes and signed *Echizen kuni ju Shimosaka*

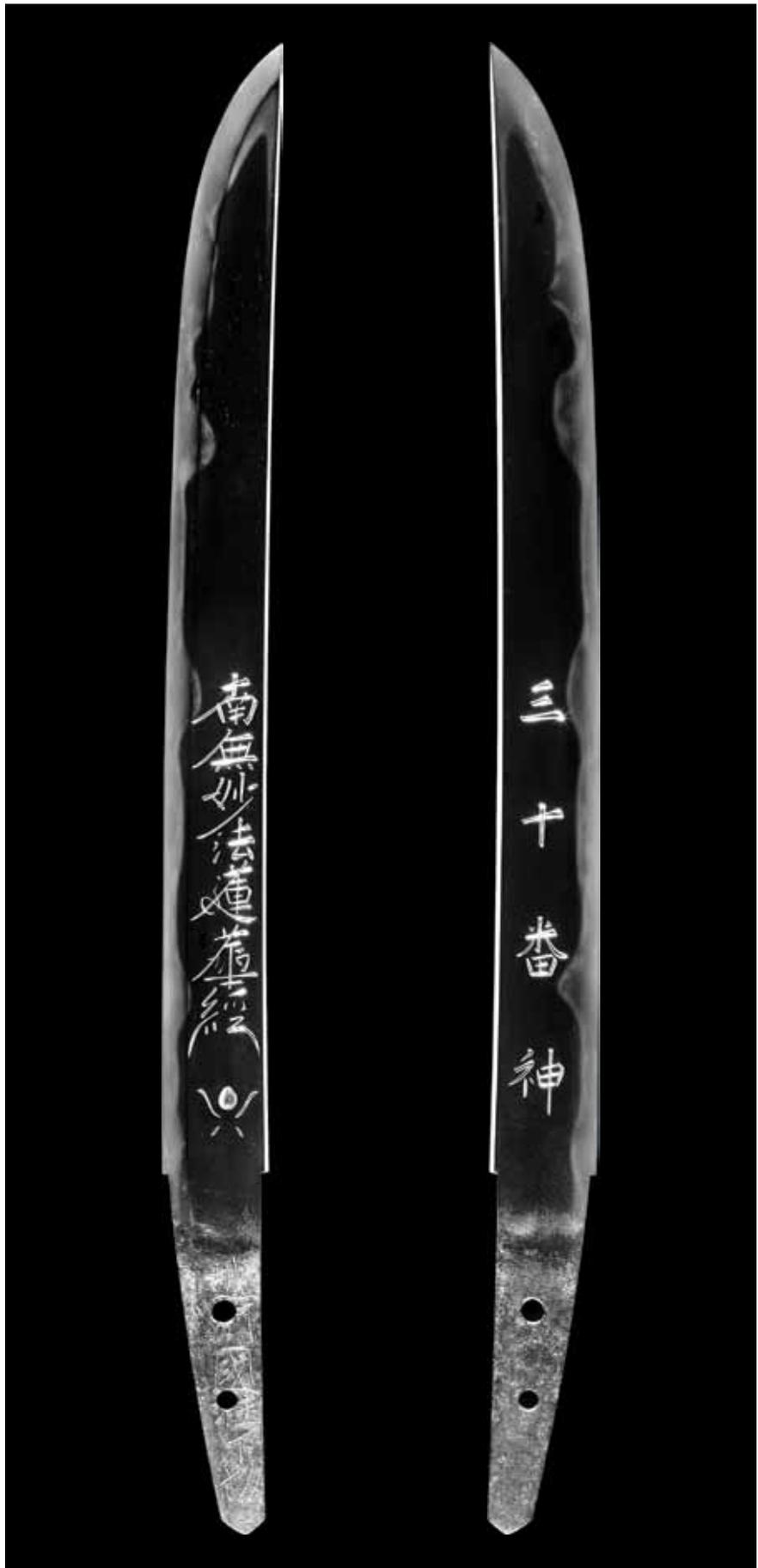
Habaki (collar): one-piece gold leaf copper,
designed with tortoise shell pattern

Nagasa (length from tip to beginning of tang):
12 7/8in (32.7cm)

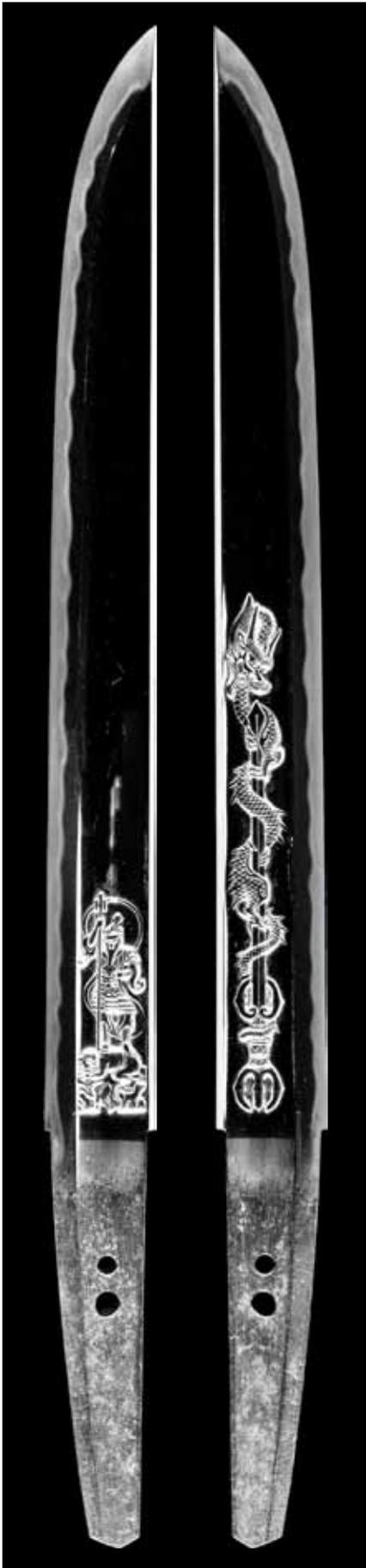
In *shirasaya* (wood storage scabbard)

With Tokubetsu hozon token (Sword especially
worthy of preserving) certificate no. 1000094
issued by the Nihon Bijutsu Token Hozon
Kyokai (The Society for the Preservation of the
Japan Art Sword), dated 2012.6.21.

\$10,000 - 15,000



1107



1108



1108

1108

AN ECHIZEN WAKIZASHI WITH ATTRACTIVE MOUNTS

Attributed to Yasutsuna, Edo period (17th century)

Sugata (configuration): *Hirazukuri, iorimune* with the sides of the *ji* carved out in wide hollow grooves

Kitae (forging pattern): *itame* in *ji nie*

Hamon (tempering pattern): *ko-notare* with *ashi, yo* and *nie*

Boshi (tip): *ko-maru*

Horimono (carving): the *omote* carved with Bishamonten standing on a subdued demon and rockwork base, the *ura* carved with *so no kurikara*

Nakago (tang): *ubu* with *kattesagari* file marks and two holes

Habaki (collar): one-piece gold foil

Nagasa (length from tip to beginning of tang): 12 15/16in (32.9cm)

In *shirasaya* (wood storage scabbard)

19th-century *koshirae* comprising a lacquer *saya* designed to simulate bamboo on one side and dark hard wood on the other, mounted with iron *kojiri* decorated with *oni nenbutsu* and dancing *oni* in *iroe takazogan*, signed *Ryuso* and sealed and an iron *kurikata* carved with lotus leaves, and fitted with a *shakudo nanako kozuka* decorated with a dragon holding a jewel in gold *takazogan*, signed *Goto* and *kao*; the *tsuka* wrapped in green silk and fitted with *shakudo nanako fuchi-gashira* decorated with dragons in gold *takazogan*, signed *Tsuji katachizukuri koku kore Someya Masanobu* and *kao*, with gold *menuki* formed as dragons; the *sentoku tanto tsuba* designed with an alms bowl and fly whisk in *takabori* and gold *takazogan*, inscribed *Hankeishi Miboku gyonen rokuju kyu*
\$15,000 - 20,000

1109

AN ECHIZEN KATANA MOUNTED AS A CANE SWORD

Attributed to Taikei Nobuyoshi, Edo period (19th century)

Honzukuri, iorimune, slight *torizori* with *chugissaki* and forged in an *itame* pattern of densely packed *jinie*, the *hamon* a gentle *notare* of *nie* and the *boshi* small and rounded with a long return, the slender tang unaltered with one hole; silver one-piece *habaki*; 26 7/8in (68.3cm) long; in *shirasaya*

The 19th-century *koshirae* brown lacquer designed to resemble a walking stick, the surface naturalistically rendered to resemble the bark of a branch, with a russet iron tip

With Tokubetsu kicho token (Sword especially worthy of preserving) certificate no. 360111 issued by the Nihon Bijutsu Token Hozon Kyokai (The society for the preservation of the Japan art sword), dated 1978.8.26.

\$2,500 - 3,500

1110

A FINE MUTSU WAKIZASHI IN IMPRESSIVE MOUNTS

By Kaneyasu, Edo period (17th century)

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

Kitae (forging pattern): running *itame*

Hamon (tempering pattern): *choji midare* mixed with *gunome* with visible clusters of *nie* all along the *monouchi* and some *ashi*, *yo* and *tobiyaki*

Boshi (tip): *yakizume*

Nakago (tang): *ubu*, *kurijiri*, *kiri* file marks and one hole, signed in reversed characters *Mutsu [no] kami Kaneyasu*

Habaki (collar): two-piece copper with traces of gilding

Nagasa (length from tip to beginning of tang): 13 15/16in (35.4cm)

In *shirasaya* (wood storage scabbard) with *sayagaki* by Sato Kanzan

18th-century *koshirae* comprising a black lacquer *saya* decorated with swirling clouds in *yamimakie* and lightening bolts inlaid in gold foil, the *shibuichi kojiri* boldly carved with dragons in swirling clouds above crashing waves, clutching a sacred jewel and Buddhist *ken*, the details in gold *takazogan*, signed *Otsuki Mitsuhiro saku*; the *kurikata* and *kozuka guchi* gold carved with a dragon in clouds and crashing waves; fitted with a Goto school *shakudo nanako kozuka* with a dragon in gold *takazogan*, the *tsuka* wrapped in gilded *same* and dark green silk and mounted with a gold *fuchi* carved with a dragon against a *nanako* ground and a *kashira* carved as a crouching tiger finished in *shakudo*, the stripes in gold *hirazogan* and the fur rendered with fine lines, gold *menuki* formed as coiling dragons, the small *shakudo mokko tsuba* carved on the web with turbulent waves in *shishiaibori* highlighted with dots of gold foam

With Tokubetsu hozon token (Sword especially worthy of preserving) certificate no. 1002042 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2014.3.12.

\$15,000 - 20,000

Kaneyasu was noted for the peculiar style in which he signed his work - the characters of his name can only be read properly in reflection.



1109

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A JUYO BIZEN KATANA

Attributed to Osafune Norimitsu, late Kamakura period (13th/14th century)

Sugata (configuration): *honzukuri*, *iorimune*, *chu-gissaki*, *koshizori* with a shallow *sori* and a slight taper from *motohaba* to *sakihaba*
Kitae (forging pattern): *ko-itame* mixed with *mokume* in tight *jinie* with *chikei* and some *midare utsuri*

Hamon (tempering pattern): *gunome choji midare* with round *kashira* and some *togariba*, *ashi* and *yo*, *kinsuji*, *sunagashi*, *ko-nie* and *nioi*
Boshi (tip): *midare komi* with a slight hook forming a *ko-maru* and fine *hakikake*

Nakago (tang): *o-suriage*, *kurijiri* with *kiri* and *sujikai* file marks on the *omote* side and *katte sagari* on the *ura* side, with *kinzogan mei Norimitsu* on the *omote* and *kiwame mei Hon* (Hon'ami) and *kao* on the *ura*

Habaki (collar): two-piece, gold and silver
Nagasa (length from tip to beginning of tang): 26 3/8in (67cm)

Motohaba (width at start of tempered edge): 1 3/16in (3cm)

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

In *shirasaya* (wood storage scabbard)

With certificate designating this sword as the 49th Juyo token (Precious sword) no. 2684 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2003.10.9.

\$30,000 - 40,000

Osafune Norimitsu is thought by many to have worked in Bizen during the Eikyo period (1429-1441). The Nihonto Meikan, however makes reference to a certain Norimitsu who was the student of Nagamitsu and worked in the late Kamakura period and designates him the first generation Norimitsu. Of the extant works of Shodai Norimitsu there is a *tanto* bearing a date inscription of the third year of the Kagen era (1305). That blade has a *kataochi hamon*, often seen in the work of Kagemitsu.

This *o-suriage katana* was appraised by, Hon'ami Kokan (d. 1927) as an authentic work by Norimitsu of the late Kamakura period. The well-grained *ko-itame hada* with hints of *mokume* and with fine *chikei*, *togariba*, *ashi* and *yo* forming the *midare* are all characteristics of the main-line Bizen smiths of the Kamakura period, particularly Nagamitsu.

1112

A BIZEN KATANA IN FINE HIGO MOUNTS

By Sukemitsu, Muromachi period

(15th century)

Sugata (configuration): *honzukuri*, *iorimune*, *ko-gissaki*, *torizori*

Kitae (forging pattern): flowing *itame* in *jinie* with some *chikei*

Hamon (tempering pattern): narrow *suguha* with *nie* and some *ko-ashi*

Boshi (tip): *ko-maru*

Horimono (carving): both sides carved with *bohi ni tsurehi* ending in *marudome*

Nakago (tang): *ubu*, *kurijiri* with *katte sagari* file marks, two holes and signed *Bishu Osafune Sukemitsu* and dated *Kosho ninen hachi gatsu (no) hi* (1456.8)

Habaki (collar): one-piece, gold foil

Nagasa (length from tip to beginning of tang): 23 5/8in (60cm)

Motohaba (width at start of tempered edge): 1 1/16in (2.8cm)

Sakihaba (width before tip): 11/16in (1.9cm)

In *shirasaya* (wood storage scabbard)

The fine Higo *koshirae* comprising a black-lacquer *saya* wrapped with bands of textured leather lacquered black and fitted with and iron *kojiri*, the *kozuka* and *kogai* decorated with Matsudaira family crests in *shakudo takabori* against a *shakudo nanako* ground; the *tsuka* designed with lacquered *same* wrapped in black silk and mounted with a *fuchi* covered in textured leather lacquered black and a *shibuichi kashira* carved with swirling waves, the *shakudo menuki* formed as Matsudaira family crests; Higo iron *mokko tsuba* With Tokubetsu hozon token (Sword especially worthy of preserving) certificate no. 154231 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2009.8.12.

With Tokubetsu hozon toso (Sword fitting especially worthy of preserving) certificate no. 2001121 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.6.27.

\$18,000 - 25,000

Provenance

Matsudaira Sadanobu (1759-1829), by repute

Matsudaira Sadanobu was born into a branch family of the Tokugawa clan—his father was a son of Tokugawa Yoshimune, the 8th Tokugawa Shogun. He was later adopted into the Matsudaira family, the wards of Shirakawa in the domain of Mutsu. He became well known for his policies of financial reform both in his home domain and at the national level when he was appointed chief senior councilor to the 11th Tokugawa Shogun.



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A JUYO KATANA

**By Kanemitsu, Kamakura period
(14th century)**

Sugata (configuration): *honzukuri*, *iorimune*, wide *mihaba* and a medium *sori* and even width from *moto* to *saki*

Kitae (forging pattern): *itamehada* mixed with *mokume* and flowing in spots with pronounced *utsuri* and small *chikei*

Hamon (tempering pattern): primarily *kataochi gunome* and *gunome* mixed with *togari*, *saka-ashi*, *ko-nie*, *kinsuji* and *sunagashi* throughout

Boshi (tip): *midare komi* with a squared top on the *omote* side and *tsukiage* on the *ura* side

Horimono (carving): *bohi* on both sides running down through the tang

Nakago (tang): *o-suriage*, *kurijiri*, *ha-agari* with two holes with gold attestation to Kanemitsu by Hon'ami Koson and with *kao*

Habaki (collar): two-piece, gold

Nagasa (length from tip to beginning of tang): 27 3/4in (70.5cm)

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

Sakihaba (width before tip): 15/16in (2.1cm)

In *shirasaya* (wood storage scabbard and with additional *shirasaya* with inscription and attestation by Sato Kanzan.)

With certificate designating this sword as the 47th Juyo Token (Precious sword) no. 2084 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2002.10.11.

\$35,000 - 45,000

According to extant records, Kanemitsu produced swords for a period of approximately 45 years from the end of the Kamakura period to start of the Nanbokuchō period. Among his swords produced in the early Nanbokuchō period (around 1342) both long swords and daggers exhibit a straight-forward shape and tempered in a *gunome* or *kataochi gunome* pattern. After 1345, he began making larger swords and he specialized in a more gentle *notare* tempered edge.

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A BIZEN KATANA

Attributed to Yasumitsu, Muromachi period
(15th century)

Honzukuri, iorimune, chu-gissaki, slightly *koshizori* forged in *ko-itame hada* and with a *gunome choji midare* tempered edge in *nioi* and *nie*, the *boshi midare komi*; both sides carved with *bohi ni soehi* running down into the tang; *o-suriage* tang with three holes and indistinct file marks, traces of red-lacquer inscription remaining; 28 3/8in (72.1cm) long; one-piece copper *habaki*; in old *shirasaya* with inscription attributing this sword to Bizen Yasumitsu

\$5,000 - 7,000

1115

A BIZEN KATANA WITH MOUNTS

By Kanenori, Muromachi period
(16th century)

Sugata (configuration): *honzukuri, iorimune, o-gissaki*
Kitae (forging pattern): *ko-itamehada*
Hamon (tempering pattern): *gunome choji midare* with *ashi, saka ashi* and clusters of *ko-nie* in the valleys
Boshi (tip): *midare komi*
Horimono (carving): *gomabashi* on both sides
Nakago (tang): *o-suriage machiokuri* with *kiri* file marks and two holes, signed *Kanenori*
Habaki (collar): one-piece gold foil
Nagasa (length from tip to beginning of tang): 27 3/8in (69.6cm)
Motohaba (width at start of tempered edge): 1 3/16in (3cm)
Sakihaba (width before tip): 13/16in (2.1cm)
In *shirasaya* (wood storage scabbard)

With *handachi goshirae* comprising a black lacquer *ishime saya* mounted with *shakudo nanako* and gold *sayajiri, semegane* and *kurigata*, decorated with an oxen in gold *takazogan*, the *tsuka* wrapped in black silk and fitted with *fuchi-gashira* matching the *saya* hardware and *shakudo* and gold *menuki* of wild boars in bamboo, a *mokko* iron *tsuba* pierced with rice fields and inlaid with brass dots

With Hozon token (Sword worthy of preserving) certificate no. 388072 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2011.4.12.

\$28,000 - 32,000



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A BIZEN WAKIZASHI IN MOUNTS
Muromachi period (16th century)

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

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

Hamon (tempering pattern): *suguha*

Boshi (tip): *hakikake*

Horimono (carving): the *omote* with *koshihi ni soehi*, the *ura* with *gomabashi*

Nakago (tang): *suriage kengyo machiokuri* with *kiri* file marks, two holes and signed *Bisshu Osafune ie* []

Habaki (collar): two-piece silvered copper

Nagasa (length from tip to beginning of tang): 20 15/16in (53.3cm) long

The 19th-century *koshirae* comprising a black lacquer *saya* sprinkled with *aogai* and impressed with chrysanthemum designs and mounted with gilt fittings decorated with chrysanthemum sprays in *takabori* against an *ishime* ground, including a *kojiri* in *katamawari* design, *kurikata*, *kozukaguchi*, *koiguchi* and fitted with *kozuka* and *kogai*, the *tsuka* wrapped with white silk over silk brocade and mounted with *fuchi-gashira* matching the *saya*, the *kashira* with the character *kotobuki*, *menuki* formed as a scroll, feather fan and oak leaf, an oval plate *tsuba* decorated ensuite to the other fittings and with *kotobuki* character

With Tokubetsu hozon tosoгу (Sword fitting especially worthy of preserving) certificate no. 2001387 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2014.1.17, for the fittings.

\$8,000 - 12,000

1117

A JUYO ICHIMONJI KATANA

**Attributed to Yoshioka Ichimonji,
Kamakura period (early 14th century)**

Sugata (configuration): *honzukuri*, *iorimune*
extended *chu-gissaki*, shallow *koshizori*
Kitae (forging pattern): densely packed *itame*
hada with *midare utsuri*

Hamon (tempering pattern): *choji midare* mixed
with *ko-choji* and *ko-gunome* with copious *ashi*
and *yo* and a bright, tight *nioiguchi*

Boshi (tip): *midare komi* with *ko-maru* and a
return on the *omote* side

Horimono (carving): both sides carved with
bohi running *kakitoshi* through the tang

Nakago (tang): *o-suriage*, *kurijiri* with *kiri* file
marks and three holes (two plugged)

Habaki (collar): two-piece, gold

Nagasa (length from tip to beginning of tang):
28 1/8in (74.1cm)

Motohaba (width at start of tempered edge):
1 1/8in (2.8cm)

Sakihaba (width before tip): 11/16in (1.8cm)
In *shirasaya* (wood storage scabbard)

With certificate designating this sword as the
17th Juyo Token (Precious sword) no. 2616
issued by the Nihon Bijutsu Token Hozon
Kyokai (The Society for the Preservation of the
Japan Art Sword), dated 1968.7.4.

\$35,000 - 45,000

Provenance

Ex-collection Taguchi Hideya, Okayama





1118

1118

A JUYO RAI KATANA

Attributed to Rai Kunimitsu, Nanbokucho period (14th century)

Sugata (configuration): *honzukuri*, *iorimune*, *chugissaki* with a shallow *koshizori*
Kitae (forging pattern): tight *itame* mixed with *masame* near the *ha* in *jinie*

Hamon (tempering pattern): *suguha* comprised of small *ashi* with some irregularities on the *omote* side and copious *ko-nie*

Boshi (tip): *ko-maru*, *sugu*

Horimono (carving): *bohi* on both sides ending in *marudome* style

Nakago (tang): *o-suriage*, *kiri* with *kiri* file marks and two holes

Habaki (collar): two-piece, gold

Nagasa (length from tip to beginning of tang): 27 13/16in (70.7cm)

Motohaba (width at start of tempered edge): 15/16in (2.9cm)

Sakihaba (width before tip): 13/16in (2cm)

In *shirasaya* (wood scabbard) with attestation and description by Tanobe Michihiro, dated 2013.9

With certificate designating this sword as the 24th Juyo Token (Precious sword) no. 5362 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1976.7.10.

\$35,000 - 45,000

Rai Kunimitsu is believed to have been either the son or the student of Rai Kunitoshi (active 1288). Kunimitsu worked between 1326 and 1352 and his work shows versatility and mastery of several styles, such as *suguha* with small *ashi* seen in this blade, or more flamboyant *hamon* of large *midare* patterns.

1119

A LARGE MINO SEKI KATANA

By Kanemoto, Muromachi period (16th century)

Honzukuri, *iorimune*, *chugissaki*, deep *toriizori*, forged in flowing *itame* in *jinie* with a *sanbonsugi* tempered edge and a *midarekomi boshi* carved on both sides with *bohi ni tsure hi*, the tang *suriage* with *higaki* file marks and one hole, signed *Kanemoto*; 32in (81.2cm) long; one-piece gilt-copper *habaki* pierced with a circular opening; in *shirasaya*

With Koshu kicho token (Precious sword) certificate no. 272221 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated 1973.3.3

\$5,000 - 7,000

1120

A DOTANUKI KATANA WITH MOUNTS

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

Sugata (configuration): a broad *mihaba*, *honzukuri*, *iorimune*, *o-gissaki*, *toriizori*
Kitae (forging pattern): tightly packed *ko-itame*
Hamon (tempering pattern): *notare* mixed with *ko-midare* with *nie*, *sunagashi* and some *otsuri*

Boshi (tip): *midare komi*

Nakago (tang): *o-suriage machiokuri* with *kiri* file marks and two holes

Habaki (collar): one-piece gold

Nagasa (length from tip to beginning of tang): 27 9/16in (70.2cm)

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

Sakihaba (width before tip): 1 3/16in (3cm)

In *shirasaya* (wood storage scabbard)

19th-century *koshirae* comprising a black lacquer *saya* with a silver *kojiri* carved with crashing waves, *tsuka* wrapped in black silk and mounted with *fuchi-gashira* matching the *kojiri* and *shakudo* and gold *menuki* of flowers, the iron Owari *sukashi tsuba* carved with gnarled pine trees

With Hozon token (Sword worthy of preserving) certificate no. 360729 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2001.12.14. With a certificate rating this sword as a Oowazamono (First-rate sword), issued by the Tokushu Kangukogaku Kenkyujo. **\$25,000 - 35,000**

Dotnanuki swords have long been admired for their ability to hold a keen edge. Kato Kiyomasa was known to prefer Dotanuki swords because of their efficacy in cutting. The Dotanuki smiths cared not so much for the aesthetic beauty in their swords but for the hardness of the steel. The myth surrounding these swords is carried on in contemporary Samurai movies and dramas, most notably the "Lone Wolf and Cub" series. Today, scientific testing has corroborated the belief showing these swords possess superior strength and hardness. This sword was awarded a certificate declaring its strength and cutting prowess.



1119

1120



1121

1122

**PROPERTY FROM THE ESTATE OF
WALTER SIMMONS**

1121

**A LONG CHIKUZEN KATANA WITH
ADDITIONAL SAYA**

Muromachi period (16th century)

Hirazukuri, iorimune toriizori with no *yokote* and forged in a bold *mokume* pattern and with a *suguha* tempered edge ending in a *kaeri fukai boshi*, the *machi okuri tang ubu ha-agari-kuri-jiri* with indistinct file marks and two holes and inscribed *Sa*; 28 1/2in (72.3cm) long; in *shirasaya* and with old *shirasaya* with inscription attributing this sword to Chikuzen Namatada

\$2,500 - 3,500

PROPERTY OF VARIOUS OWNERS

1122

**A SUISHINSHI KATANA WITH MOUNTS
By Masatsugu, dated 1839**

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

Kitae (forging pattern): *itame hada*

Hamon (tempering pattern): *gunome choji midare* with *nie, nioi, sunagashi, tobiyaki* and *yakidashi*

Boshi (tip): *hakikake*

Horimono (carving): *boshi* on both sides ending in *maru dome*

Nakago (tang): *ubu* with *kessho* file marks, one hole and signed *Suishinshi Masatsugu* and *kao* and dated *Tenpyo junen chu shu*

Habaki (collar): two-piece gold foil

Nagasa (length from tip to beginning of tang): 29 3/8in (74.1cm)

In *shirasaya* (wood storage scabbard)

Koshirae comprising a modern black lacquer *saya*, the *tsuka* wrapped in light brown silk and fitted with iron *fuchi-gashira* decorated with blossoms and geometric patterns in silver and gold *hirazogan* and gilt *menuki* of pairs of goats, an iron Higo *tsuba* pierced with large fan-shaped apertures and inlaid with silver key-frets and bands

With kanteisho certificate no. 6963 issued by Fujishiro Matsuo, dated 2001.9.15.

\$6,000 - 8,000

1123

AN EXCEPTIONALLY LONG GASSAN SCHOOL PRESENTATION TACHI

Attributed to Sadakazu, Edo period (19th century)

Sugata (configuration): *honzukuri iorimune chugissaki* and *koshizori*, the wide *kasane* 1/4in (1.1cm) at the *munemachi*

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

Hamon (tempering pattern): *gunome midare* in *nie* with *ashi, yo, sunagashi* and some *utsuri Boshi* (tip): *hakikake*

Horimono (carving): *bonji* on the *omote* side and a coiling snake on the *ura*

Nakago (tang): the extended tang *ubu* with *osujikai* file marks and two holes

Habaki (collar): one-piece gold foil

Nagasa (length from tip to beginning of tang): 40 3/4in (103.5cm)

Motohaba (width at start of tempered edge): 1 1/2in (3.8cm)

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

In *shirasaya* (wood storage scabbard)

With a Kanteisho certificate no. 4319 issued by Fujishiro Matsuo, dated 1995.10.5.

\$10,000 - 15,000

PROPERTY OF A WEST COAST COLLECTOR

1124

AN ECHIGO NAGINATA

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

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

\$8,000 - 10,000



1123

1124



PROPERTY OF VARIOUS OWNERS

1125

AN OSAKA NAGINATA WITH MOUNTS

Edo period (17th century)

Naginata zukuri forged in *ko-itame* and with a *gunome midare* tempered edge with a *kairi fukai boshi*, both sides carved with *naginata hi* running into the tang, slightly *machi okuri* the tang *ubu kengyo* with two holes and signed *Tamba [no] kami Yoshimichi* and with chrysanthemum crest, 16 3/4in (42.6cm) long, one-piece copper *habaki*, in a *shirasaya*

The 19th-century *koshirae* with a textured black lacquer *saya* simulating leather and a black lacquer pole inlaid with *aogai*

\$2,500 - 3,500

PROPERTY OF A GENTLEMAN

1126

A YAMATO NAGINATA

By Kanabo Masatsugu, Muromachi period (16th century)

Naginatazukuri forged in *itame hada* with a *notare-gunome* tempered edge, carved with *naginata hi*, *bonji* and a Shinto inscription, all highlighted in red lacquer, the tang *ubu* with two holes and *kiri* file marks, signed *Hyoenojo Masatsugu*, 18 3/4in (47.6cm); in a black lacquer *saya*

\$15,000 - 25,000

1125

1126

1126A

A YOSHIMICHI DAISHO

By Osaka Yoshimichi, Edo period
(17th century)

Katana:

Sugata (configuration): *honzukuri*, *iorimune*,
toriizori, *chu-kissaki*

Kitae (forging pattern): *itame* in *jinie* and *chikei*

Hamon (tempering pattern): *suguha* with
flamboyant *sudareba* with *nie*, *ashi*, *tobiyaki*
and *yakidashi*

Boshi (tip): *ko-maru* and *midarekomi*

Nakago (tang): *ubu*, *kengyo* with one hole and
o-sujikai file marks, signed *Tamba* (no) *kami*
Yoshimichi

Habaki (collar): two-piece, copper

Nagasa (length from tip to beginning of tang):
27 7/8in (70.7cm)

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

Sakihaba (width before tip): 7/8in (2.3cm)

In *shirasaya* (wood storage scabbard)

Wakizashi:

Sugata (configuration): *honzukuri*, *iorimune*,
toriizori, *chu-kissaki*

Kitae (forging pattern): *itame*

Hamon (tempering pattern): *suguha* with
flamboyant *sudareba* with long lines of *nie*
and *yakidashi*

Boshi (tip): *midarekomi*

Nakago (tang): *ubu*, *kengyo*, with one hole
and *o-sujikai* file marks, signed *Tamba* (no)
kami Yoshimichi

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

Nagasa (length from tip to beginning of tang):
20 5/8in (52.6cm)

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

Sakihaba (width before tip): 7/8in (2.3cm)

In *shirasaya* (wood storage scabbard)

With Hozon token (Sword worthy of
preserving) certificates no. 300173 and
353414 issued by the Nihon Bijutsu
Token Hozon Kyokai (The Society for the
Preservation of the Japan Art Sword), dated
1982.9.30 and 1999.6.4.

\$25,000-30,000



1126A

1127

A HIGHLY IMPORTANT YAMATO NAGAMAKI IN MOUNTS

By Kanabo Masatsugu, Muromachi period (16th century)

Sugata (configuration): *nagamakizukuri*, *iorimune* with a very broad *shinogi* and a very long *kissaki*
Kitae (forging pattern): flowing *itame hada* with some areas of *mokume hada* on the *ura* toward the top, *jinie* and *chikei* throughout

Hamon (tempering pattern): *notare-komidare* with some areas more actively *gunome* toward the top half of the blade, more pronounced on the *omote*, with *ashi*, *yo*, *sunagashi*, *ara nie*, *hotsure* and *utsuri*

Boshi (tip): *hakikake*

Nakago (tang): *ubu* with two holes and *katte sagari* file marks, signed *Nanto ju Kanabo Hyobejo Masatsugu*

Habaki (collar): one-piece, silvered-copper

Nagasa (length from tip to beginning of tang): 38 5/8in (98.1cm), *kissaki* 6 3/8in (16.2cm)

Motohaba (width at start of tempered edge): 1 1/2in (3.8cm)

Sakihaba (width before tip): 1 1/2in (3.8cm)

In *shirasaya* (wood storage scabbard)

16th century *koshirae* comprising a red-lacquer *saya* mounted with fittings of *yamagane migakiji*, the extended *tsuka* with a ribbed surface

With Tokubetsu kicho token (Sword especially worthy of preserving) certificate no. 5504896 issued by the Nihon Bijutsu Token Hozon Kyokai (The society for the preservation of the Japan art sword), dated 1980.4.7, and Hozon Token certificate no. 300519, dated 1982.11.19

\$100,000 - 150,000

Provenance

Tokugawa Ieyasu, by repute

This massive *nagamaki* is thought to have left Japan after the Meiji restoration when noble families were forced to divest themselves of holdings and many treasures came to public sale. It is interesting to note that both the fittings and the tang on this *nagamaki* are marked with the inventory number 33, written in the same hand as many important swords in the collection of the Tokugawa family housed at Nikko Tosogu shrine.

The extreme length of this sword would have required an assistant to draw it from the scabbard. It may have been used by mounted warriors, perhaps fixed to the horse's saddle, allowing the rider to draw the sword with both hands over the hip. Conversely, when on foot, the sword would have been used in a broad sweeping motion much like a scythe, cutting down everything in its path.

During the Sengoku period (mid-15th century to early-17th century), Japan was in a state of constant turmoil, with numerous clans battling for control of the country. The swordsmiths in Nara and Kyoto lost their patronage when the Buddhist temples lost control of the country. As a result, swordsmiths formerly connected with the temples, such as the Teigai school, looked to powerful military leaders for patronage. In this environment was born the Kanabo school. The Kanabo school's works were highly prized for their strength and cutting ability: they were made for battle. There were at least three generations of swordsmiths who used the name Masatsugu; they worked from the Tenbun to the Keicho eras (1532-1615). This *nagamaki* appears to be the work of the first generation.

The *koshirae* for this *nagamaki* is contemporary with the sword. It is simple in design and subtle in decoration. It was designed to be used on military campaigns.





1128

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A YAMATO WAKIZASHI

By Kanabo Masatsugu, Muromachi period (16th century)

Honzukuri, iorimune, chugissaki, torizori, itame hada in jinie with chikei, the tempering pattern gunome with hints of hako midare and ashi, yo, tobiyaki and sunagashi carved with bohi ni tsure hi on the ura, bonji on the omote, tang ubu with katte sagari file marks and one hole, signed Kanabo Hyoeinojo Masatsugu; 17 3/4in (45.1cm) long; 1 1/8in (2.9cm) wide at the start of the tempered edge; 7/8in (2.2cm) wide at the tip; in shirasaya

\$5,000 - 7,000

1129

A MURAMASA KATANA

Attributed to Muramasa, Muromachi period (14th/15th century)

Honzukuri, iorimune, slightly extended kissaki with torizori curvature; tight koitame forging pattern and a notare tempered edge tending toward midare with clusters of nie in the valleys and a komaru tip; tang ubu with kiri file marks and one hole, with gold-inlaid attestation Muramasa; wood habaki; in shirasaya; 27 3/4in (70.5cm)

\$8,000 - 12,000

1130

A LONG MINO KATANA

By Kanenaga, Muromachi period (16th century)

Sugata (configuration): honzukurii, iorimune, koshizori, chukissaki

Kitae (forging pattern): fine itame

Hamon (tempering pattern): flamboyant gunome-choji with togariba of nie, with ashi and tobiyaki

Boshi (tip): indistinct

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

Habaki (collar): one-piece, copper

In shirasaya (wood storage scabbard)

Nagasa (length from tip to beginning of tang): 30 1/2in (77.3cm)

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

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

With Tokubetsu kicho token (Especially precious sword) certificate no. 5504890 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the preservation of the Japanese art sword), dated 1980.4.7

\$8,000 - 12,000

1131

AN EXCEPTIONALLY LONG MINO PRESENTATION TACHI

Attributed to Kanetsune, Muromachi period (16th century)

Sugata (configuration): *honzukuri*, *iorimune*, extended *kissaki*, *torizori* with a wide *kasane*

Kitae (forging pattern): *itame hada*

Hamon (tempering pattern): *gunome midare* changing to *suguha* near the *hamachi*

Boshi (tip): *hakikake*

Nakago (tang): *ubu kurijiri* with *sujikai* file marks and two holes

Habaki (collar): two-piece silvered-copper

Nagasa (length from tip to beginning of tang): 46 3/4in (118.7cm)

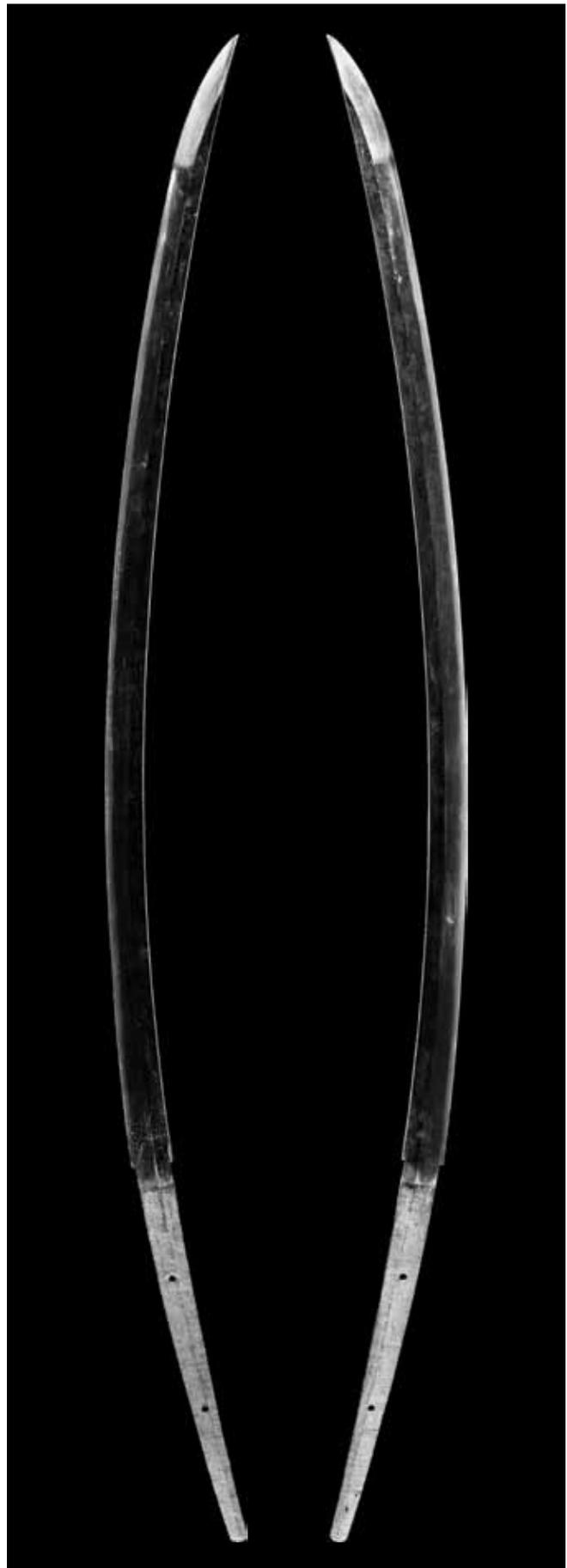
Motohaba (width at start of tempered edge): 1 7/8in (4.7cm)

Sakihaba (width before tip): 1 1/2in (3.9cm)

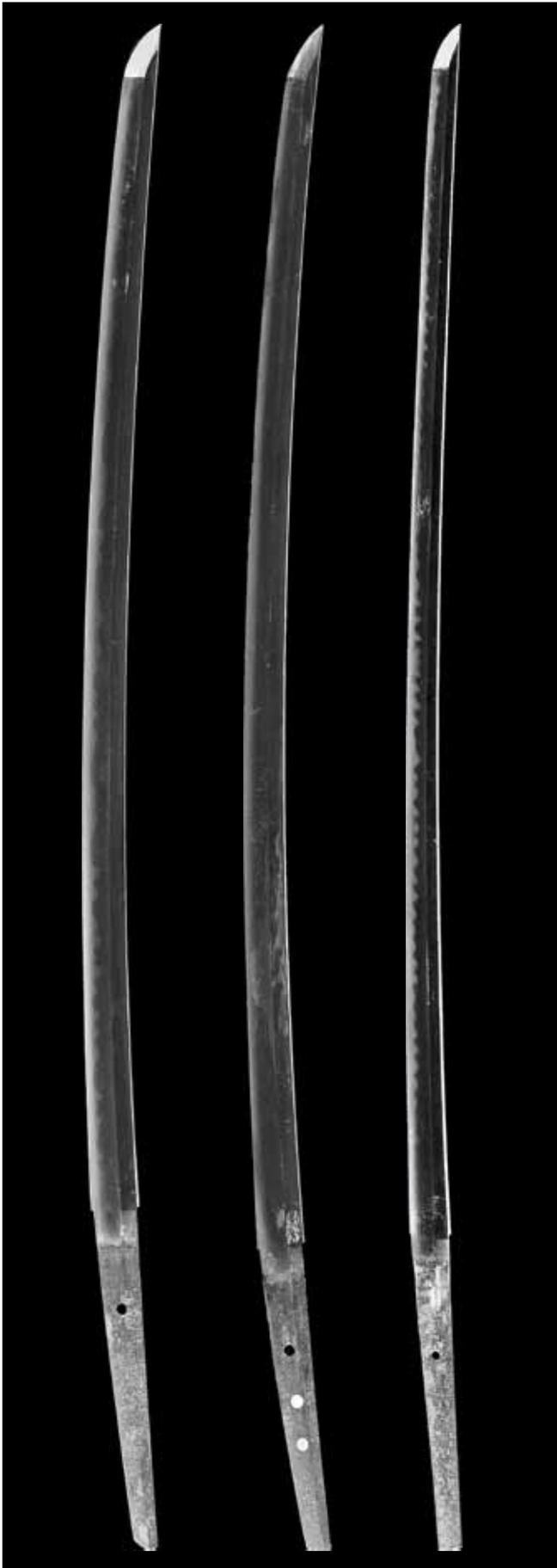
In a black lacquer *saya* with bamboo wraps

With Tokubetsu kitcho token (Especially precious sword) certificate no. 5504897 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

\$55,000 - 65,000



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A LONG MINO KATANA IN MOUNTS

By Kanesada, Muromachi period (16th century)

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

Kitae (forging pattern): *koitame nagare in jinie*

Hamon (tempering pattern): *gunome midare*

Boshi (tip): *midare komi*

Nakago (tang): *suriage* with one hole, signed *Kanenaga* and with later inscription *Izumi no kami*

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

Nagasa (length from tip to beginning of tang): 34 1/2in (87.6cm)

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

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

19th century *koshirae* comprising a black-lacquer *ishime saya*; *tsuka* mounted with modern *fuchi-gashira* and copper mushroom and millet *menuki*; iron Onin-style lobed circular *tsuba* with large *hitsuana* and inlaid with brass vines and flowers and pierced with six small holes

With certificate no. 14363 issued by the Nihon Token Hozon kai (Society for the preservation of the Japanese sword), dated 1997.10.12

\$20,000 - 30,000

1133

AN UNSHU KATANA

By Tadasada, Muromachi period (16th century)

Honzukuri, *iorimune*, *torizori*, *chugissaki* and forged in *itame hada* with a *gunome midare* tempered edge in *nie*; the tip *midare-komi*; the tang *ubu* with three holes, two plugged, *sujikai* file marks, signed *Tadasada*; two-piece *shakudo habaki*; in *shirasaya*; 27in (68.2cm) long; 1 1/4in (3.1cm) before start of tempered edge; 3/4in (2cm) wide before tip

With certificate no. 7370 issued by the Nihon Token Hozon Kai (Society for the Preservation of Japanese Swords), dated 1984.5.26

\$8,000 - 12,000

1134

AN ECHIZEN KATANA IN MOUNTS

By Kanenori, Edo period (17th century)

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

Kitae (forging pattern): *itame in jinie*

Hamon (tempering pattern): *choji gunome* mixed with *toranba* of dense *nie* with *ashi* and *yo*

Boshi (tip): *komaru*

Nakago (tang): *ubu* with *sujikai* file marks and one hole, signed *Echizen kuni ju Kanenori*

Habaki (collar): one-piece silver

Nagasa (length from tip to beginning of tang): 28 3/8in (72.1cm)

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

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

19th century *koshirae* comprising a brown-lacquer *saya*, *tsuka* with *shakudo* and gilt *fuchi-gashira* with insects in autumn plants and dragon around *ken menuki*; iron *mokko tsuba* with blossoming autumn flowers and grasses in gold and silver

\$7,000 - 9,000

1135

A YAMASHIRO WAKIZASHI FOR A BOY

By Kinmichi II, Edo period (17th century)

Honzukuri, iorimune, kogissaki, torizori, itame hada mixed with *mokume* in *jinie* with *chike*, the tempered edge *gunome midare* with *choji, ashi, kinsuji*, the temper becoming a quiet *notare* near the *hamachi, boshi komaru*, tang *ubu* with *kate sagari* file marks, two holes, chrysanthemum crest, and signed *Izu no kami Fujiwara Kinmichi*; 17 3/4in (45.1cm); in *shirasaya*; *habaki* silver

\$4,000 - 5,000

1136

A YAMASHIRO WAKIZASHI

By Kinmichi IV, dated 1780

Honzukuri, iorimune, chukissaki, torizori, with *tamehada* of *jinie* and a *gunome midare* forging pattern in *nie* with *ashi yo* and *kinsuji, boshi komaru*, tang *ubu*, with *kiri* file marks, one hole, and a chrysanthemum crest, signed *Nihon kaji soshu Iga no kami Fujiwara Kinmichi*, and dated *An'ei hachinen nigatsu (1780.2)*; one-piece copper *habaki*; 19 3/4in (50.2cm); in *shirasaya*

\$5,000 - 7,000

1137

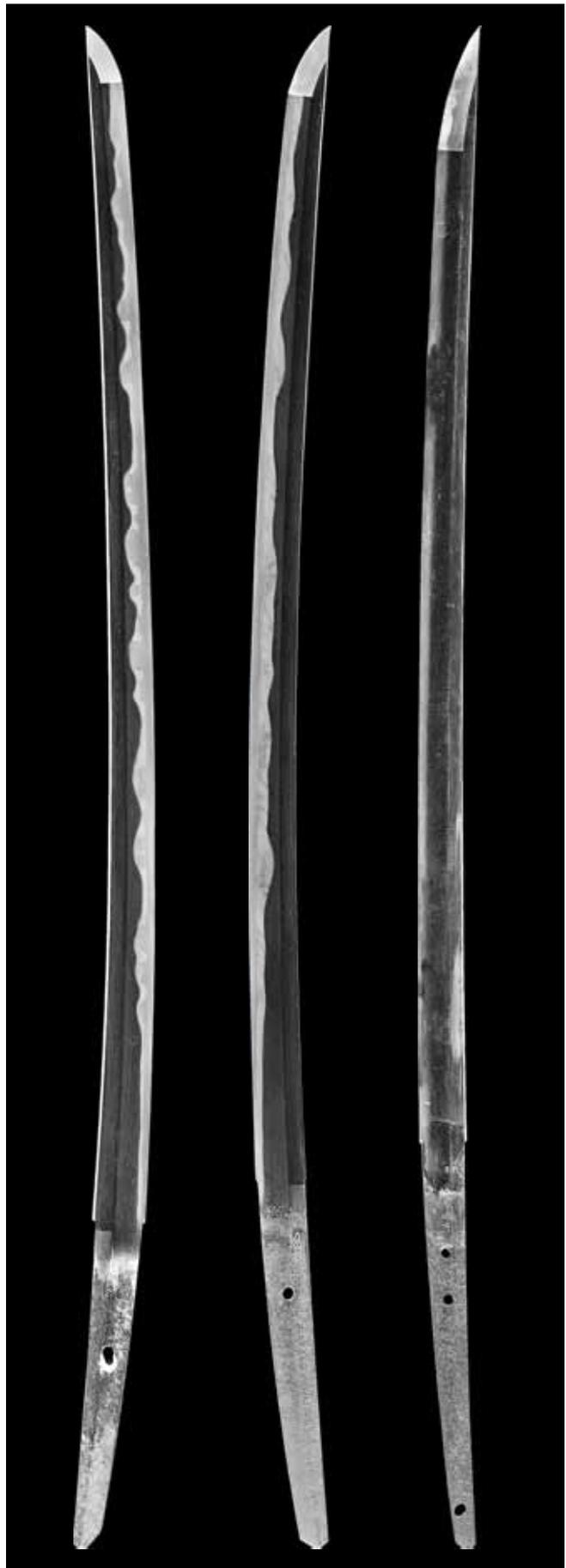
A LONG SHIN SHINTO KATANA IN MOUNTS

By Naniwa ju koike, Edo period (19th century)

Honzukuri, iorimune, okissaki, torizori, with an *itame mokume* forging pattern, the tempered edge *komidare* with a *midare komi* tip, tang *ubu* with *sujikai* file marks and three holes, gilt-copper *habaki*; 27in (68.6cm) long

Red and black-lacquer *saya* with a copper *kojiri* carved with scrolling foliage; brass rounded-square *tsuba* carved with foliate scroll

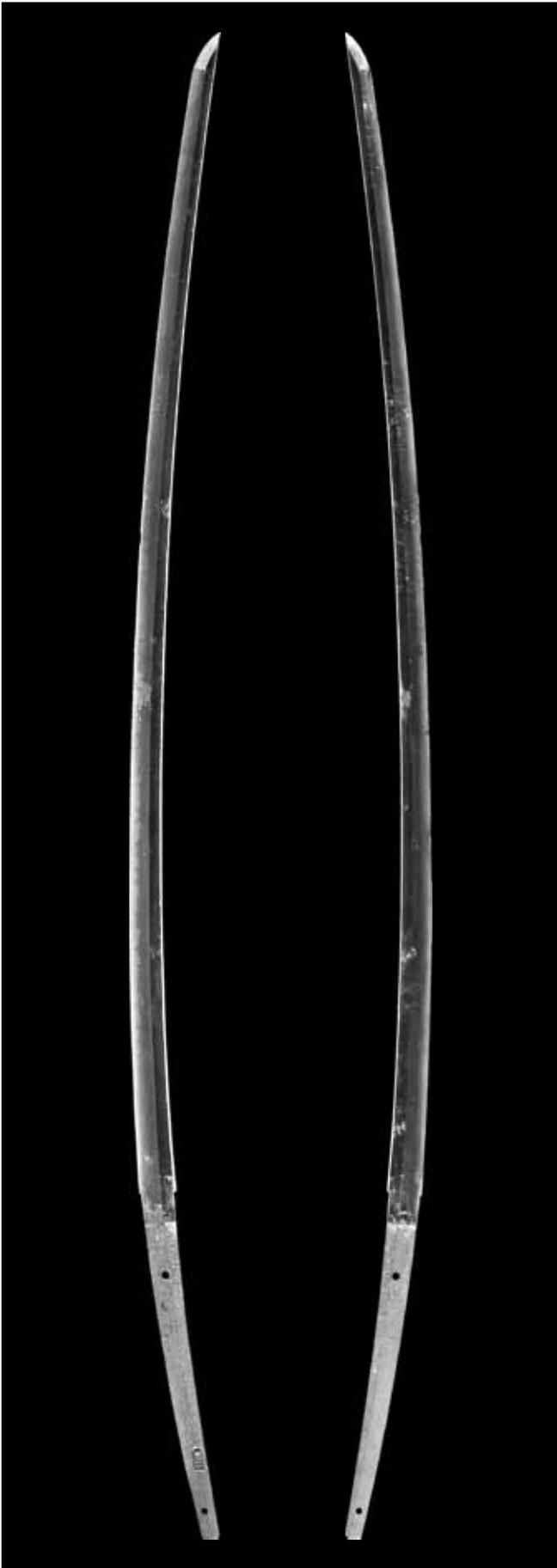
\$3,000 - 4,000



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AN UNUSUALLY LONG TACHI IN MOUNTS

By Masataka, Edo period, 1842

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

Kitae (forging pattern): densely packed *koitame* mixed with *mokume* of fine *jinie*

Hamon (tempering pattern): *jukachoji midare* with *sakachoji* in *nie* with *koashi, saka ashi, yo, tobiyaki, yakidashi*

Boshi (tip): *komaru*

Nakago (tang): very long *ubu* with *osujikai* file marks and two holes, signed *Ozaki Nagato no kami Tenryushi Fujiwara Masataka*, with carved seal and dated *Tenpo juninen nigatsu hi* (1842.2)

Habaki (collar): one piece, gold leaf over copper

Nagasa (length from tip to beginning of tang): 38 1/8in (96.7cm)

Motohaba (width at start of tempered edge): 1 3/8in (3.3cm)

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

Koshirae comprising a black lacquer *saya* finished with a pebbled surface; *tsuka* mounted with *shakudo nanako fuchi-gashira* and large *shakudo* and gold *menuki* of a swordsmith's tools, doe skin wrapping under silk cords; circular iron plate *Tenbo*-style *tsuba*

With a certificate issued by the Nihon token hozon Kai (Society for the preservation of Japanese swords) no. 7375, dated 1984.5.26

\$35,000 - 45,000

Published

Token to rekishi 541 (1984): 3.

This is an example of the extremely long swords that appeared at the close of the Edo period, in reaction to a public outcry against the feudal system. In the years before the Meiji restoration there were several factions who called for a restructuring of the government and tried to usurp the power of the samurai class. Swords such as this Masataka tachi underscored the power struggles between the warrior elite and the burgeoning democratic masses. This tachi has an elegant shape calling to mind early swords by masters like O-Kanemitsu. It is a masterful work showing incredible strength and refined beauty.

1138

1139

A YAMASHIRO KATANA

By Jusan, dated 1867

Sugata (configuration): broad *honzukuri*, *iorimune*, extended *kissaki*, *toriizori*, broad *kasane*

Kitae (forging pattern): tight *koitame*

Hamon (tempering pattern): *jukachoji midare* with *ashi* and clusters of *nie* in the valleys, *yakidashi*

Boshi (tip): *midare komi*

Horimono (carving): on the *omote*, a deeply carved dragon chasing a flaming pearl, the *ura*, *sanko*, *tsuta ken*

Nakago (tang): *ubu*, with two holes and finely filed *kesho yasuri*, signed *Teitoju Tengoku Yamashiro daijo Jusan ni oite Naniwa kitaeru kore* and with chrysanthemum crest, and dated *Keio san hinoto u no toshi nigatsu hi* (1867.2)

Habaki (collar): one piece, silver

Nagasa (length from tip to beginning of tang): 28 3/4in (73cm)

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

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

With a certificate issued by the Nihon Token Hozon Kai (Society for the preservation of Japanese swords) no. 7373, dated 1984.5.26

\$50,000 - 60,000



1139



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**PROPERTY OF A
CONNECTICUT COLLECTOR**

1140

A TANTO IN MOUNTS

Muromachi period (16th century)

Unokubi zukuri, *iorimune* forged in *ko-itame* and with a *gunome midare* mixed with *toranba* tempered edge and a *ko-maru boshi*, the tang *suriage machiokuri* with *kiri* file marks and three holes, 11 3/4in (29.8cm long); one-piece silver foil *habaki*

The 19th-century-*koshirae* comprising a red *ishime* lacquer *saya* with an iron and silver *kojiri*, the *kozuka guchi* designed with black lacquer waves, the *tsuka* wrapped in white silk and mounted with *shakudo fuchi-gashira* formed as a dragon and waves and rocks with gilt highlights, *menuki* iron formed as horses with gilt highlights

\$1,000 - 1,500

1141

A TANTO IN MOUNTS

Attributed to Fujishima Tomoshige, Edo period (17th century)

Moroha zukuri, *iorimune* forged in *itame hada* with a *gunome chojimidare* tempered edge and a *ko-maru boshi*, the tang *ubu* with *kiri* file marks and one hole, 15 5/8in (39.7cm) long; two-piece copper *habaki*

19th-century *koshirae* comprising black lacquer *ishime saya* with a gilt-copper *koiguchi*, the *tsuka* wrapped in light brown silk over black lacquered *same* and fitted with *sentoku fuchi-gashira* carved with millet, *shakudo*, silver and gold *menuki* formed as lotus blossoms, the *Sentoku tanto tsuba* with a fence and stream

With kantei certificate no. 1289 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1997.10.12.

\$2,000 - 3,000

1142

A TANTO IN MOUNTS

Edo period (18th/19th century)

Unokubizukuri, *iorimune*, forged in *itame* with a *gunome midare* tempered edge mixed with *choji* and with *nie*, *tobiyaki*, *aranie* and some *ko-ashi*, the *boshi maru* on the *omote* and *hakikake* on the *ura*, the tang *ubu* with *kessho* file marks, one hole and an illegible *kinzogan* signature; 10 1/2in (26.7cm) long; one-piece copper *habaki*

19th-century *aikuchi goshirae*, comprising a black lacquer *ishime saya* with copper *migakiji mounts* the *tsuka* wrapped in green cotton

\$1,200 - 1,800

1143

A MITO TANTO

Attributed to Sukemitsu, Edo period (19th century)

Hirazukuri, iorimune, forged in *itame* with a *suguha* tempered edge and *kaeri fukai boshi*, the *ubu* tang with *kiri* file marks and one hole; 8 7/8in (22.6cm) long; one-piece silver *habaki*; in *shirasaya*

With Hozon token (Sword worthy of preserving) certificate no. 352392 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1999.2.2.

\$1,500 - 2,000

1144

A WAKIZASHI IN TACHI MOUNTS FOR A BOY

Attributed to Chikushi Ryokai, Muromachi period (15th century)

Shobu zukuri and forged in *Itamehada* with a *suguha* mixed with *ko-midare* tempered edge, and a *ko-maru boshi, koshihi* carved on both sides, the tang *ubu* with *kiri* file marks and one hole, 16 5/8in (42.2cm) long; one-piece gilt-copper *habaki*

In *tachi goshirae* including a black lacquer *saya* with sparse *aogai* and simulated baleen finish, mounted with gilt-copper *tachi* hardware finished in an *ishime* surface and decorated with family crests and scrolling vines, the *tsuka* wrapped in *same* and fitted with gilt *menuki* of dragons

With kantei certificate no. 783 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1988.10.15.

\$2,000 - 3,000

1145

A TANGO WAKIZASHI

By Naomichi, Edo period (17th century)

Honzukuri, iorimune, chugissaki, toriizori, forged in *itamehada* with a narrow *suguha* tempered edge with *ashi* and *ko-nie*, with a *jizo boshi*, the *ubu* tang with *oshujikai* file marks, one hole and signed *Tango [no] kami Fujiwara Naomichi*; 23 5/8in (59.4cm) long; one-piece silver *habaki*; in *shirasaya*

\$3,000 - 4,000

1146

A SHINTO WAKIZASHI

Edo period (17th century)

Honzukuri, iorimune, chugissaki, toriizori, forged in *ko-itame* mixed with *mokume* and with a *gunome midare* tempered edge with *nie, tobiyaki* and *yakidashi*, with a *hakikake boshi*, the *ubu* tang with *sujikai* file marks and one hole, 21 1/16in (53.4cm) long; two-piece silver *habaki*; in *shirasaya*

\$2,000 - 3,000



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A GASSAN SCHOOL KATANA

Muromachi period (16th century)

Honzukuri, iorimune, chugissaki, torizori, forged in *ayasugihada* and a *gunome midare* tempered edge with *nioi* and *sunagashi*, a *ko-maru boshi*, both sides carved with *bohi* running into the tang, the *osuriage machiokuri* tang with *kiri* file marks and three holes, 26 7/16in (67.1cm) long; one-piece copper *habaki*; in *shirasaya*

\$3,000 - 4,000

1148

A DAISHO IN MOUNTS

Edo period (17th century)

The *wakizashi*

honzukuri, iorimune, chugissaki, torizori forged in *itame* and with a *suguha* mixed with *midare komi* tempered edge with *nioi*, *nie* and *tobiyaki* and a *ko-maru boshi*, *suriage kirijuri* tang with *kiri* file marks and one hole, 18 1/4in (46.3cm) long; two-piece gilt-copper *habaki*

The *katana*

honzukuri, iorimune, chugissaki (possibly re-shaped), *torizori* forged in *itame hada* with a *suguha* tempered edge turning slightly *midare* near the tip, with *nioi* and *nie* and a *hakikake boshi*, *suriage machi okuri* tang with *kiri* file marks and two holes, 26 13/16in (68.1cm) long; one-piece gilt-copper *habaki*

In *daisho* mounts comprising black lacquer *saya* inlaid with metallic flecks and *aogai*, the *tsuka* both wrapped in purple silk and mounted with a *shakudo fuchi* inlaid with copper wire and black lacquer *kashira* and a gilt dragon *menuki*, Mito *mokko* iron *tsuchimeji tsuba* decorated with *shishi* and waterfall in *takabori* and silver and gold *takazogan*

\$3,000 - 5,000

1149

A BINGO KATANA

Attributed to Kai Mihara, Muromachi period (16th century)

Honzukuri, iorimune, broad mihaba with extended kissaki and torizori, forged in itamehada and with a suguha tempered edge with nie and a ko-maru boshi, both sides carved with bohi running down into the tang, the osuriage tang with kiri file marks and three holes, 27in (68.6cm) long; with a two-piece silver and gilt habaki; in shirasaya

With kantei certificate no. 7351 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1984.5.26.

\$4,000 - 5,000

1150

A YAMATO KATANA IN MILITARY MOUNTS

Edo period (17th century)

Honzukuri, iorimune, chugissaki, torizori forged in itame mixed with mokume, the tempered edge ko-midare mixed with ko-choji with ashi and a ko-maru boshi, ubu tang with kate sagari file marks and one hole, 27 5/8in (70.2cm) long; one-piece copper habaki

In military mounts

\$1,500 - 2,000

1151

AN AIZU KATANA

Attributed to Kanesada, Edo period (19th century)

Honzukuri, iorimune, chugissaki, torizori, with ko-itame forging pattern in jinie and a gunome midare tempered edge and ko-maru boshi, the tang ubu with sujikai file marks and one hole; 27 1/8in (68.8cm long); one-piece copper habaki, in shirasaya

With kantei certificate no. 7353 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1984.5.26.

\$4,000 - 5,000



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A LARGE TACHI IN MOUNTS

Attributed to Shimizu Hisayoshi, Edo period (19th century)

The broad blade *honzukuri*, *iorimune*, *o-gissaki*, *toriizori* forged in *ko-itame hada* with a *gunome choji midare* tempered edge and a *ko-maru boshi* with a long return, *ubu* tang with *sujikai* file marks and three holes, 32 1/16in (81.4cm) long; two-piece gilt copper *habaki*

The *tachi goshirae* comprising and *nashiji* lacquer *saya* mounted with gilt-copper *tachi* hardware carved with scrolling vines, the *tsuka* wrapped in black silk and mounted to match the *saya* and with gilt dragon *menuki*, gilt-copper *mokko tsuba* carved with scrolling vines and Tokugawa family crests

With kantei certificate no. 14205 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1997.10.12.

\$5,000 - 7,000

1153

A KATANA IN MILITARY MOUNTS

20th century

Honzukuri, *iorimune*, *ko-itame* with a *gunome choji midare* tempered edge and indistinct *boshi*, tang *ubu* with *sujikai* file marks and one hole, 27 1/4in (69.2cm); one-piece copper *habaki*

In military mounts

\$1,500 - 2,000

1154

A JITE

Edo period (19th century)

Forged in iron of typical form, the handle wrapped in blue silk and with chrysanthemum *kashira* applied with a ring handle, doeskin ties with gilt-copper hardware

16 1/2in (41.9cm) long

\$800 - 1,200

1155

A HACHIWARI IN MOUNTS

Edo period (19th century)

Forged in iron and of typical shape, illegibly inscribed; the mounts lacquered wood carved with stylized dragons and geometric patterns
Blade: 10 1/4in (26cm); overall: 20 1/4in (51.4cm) long

\$1,000 - 1,500

PROPERTY OF OTHER OWNERS

1156

AN IRON HACHIWARI IN MOUNTS

Edo period (19th century)

Forged in iron and fitted with a *shakudo* handle carved with autumn plants in *katakiribori*, illegibly signed and with *kakihan*, the black lacquer saya with textured surface and mounted with *shakudo* hardware
21in (53.3cm) overall

\$3,500 - 4,500

PROPERTY OF AN EAST COAST GENTLEMAN

1157

A NAVAL DIRK AND PARADE TACHI

20th century

The dirk *hirazukuri*, *iorimune*, *muhada* with a *suguha* tempered edge ending in *ko-maru boshi*, in black leather-covered *saya* with gilt-copper fittings carved with cherry florets on a *nanako* ground, same covered *tsuka*; 16 1/2in (41.9cm) (over all including mounts); the *tachi* of typical configuration with *muhada* pattern and no temper line, in black leather-covered *saya* with gilt copper mounts carved with cherry florets and floret bosses, the hand guard decorated to match, with black tassel with red and white silk end; 31 1/2in (30cm) long over all (including mounts)

\$1,500 - 2,500



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A MINO WAKIZASHI WITH MOUNTS

By Kanemune, Momoyama period (late 16th century)

Honzukuri, chugissaki, torizori, forged in flowing *itame* pattern and with a *suguha* tempered edge, with a misty *nioi guchi*, and a *ko-maru boshi*, the tang *ubu* with indistinct file marks, two holes, and signed *Kanemune*; 23 1/2in (59.7cm) long; one-piece silver *habaki*; in *shirasaya*

The 19th-century *koshirae* comprising a black lacquer *saya*, the *tsuka* wrapped in black silk and mounted with a *shakudo fuchi* carved with the clam's dream with gold highlights and a horn *kashira*, *shakudo* and gold *menuki* formed as dragons; an iron Owari *sukashi tsuba* pierce carved with constellations

With kantei certificate no. 15215 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 2002.9.8. (for the blade)

With kantei certificate no. 5110 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 2002.9.8. (for the *koshirae*)

\$4,000 - 6,000

1159

A BIZEN KATANA

By Sukesada, dated 1515

Honzukuri, iorimune, chu-gissaki, slight *koshizori* forged in *itamehada* with a *gunome choji midare* tempered edge with *ashi, yo, tobiyaki* and *nioi* and a *midare komi boshi*; both sides carved with *bohi* ending in *kakudome*; the *ubu* tang slightly *machiokuri* and with *kiri* file marks, two holes and signed *Bizen kuni ju Osafune Sukesada* and dated *Eisho juninen hachi gatsu (no) hi* (1515.8); 28 11/16in (72.9cm) long; two-piece silver and copper *habaki*; in *shirasaya*

\$2,000 - 3,000

1160

**A MINO CUTTING TEST
KATANA WITH MOUNTS**

**Attributed to the Daido group, Edo period
(17th century)**

Sugata (configuration): *honzukuri, iorimune, chu-gissaki, torizori*
Kitae (forging pattern): *itame in jinie*
Hamon (tempering pattern): *gunome midare* with *nie, aranie* and *sunagashi*
Boshi (tip): *ko-maru*
Nakago (tang): *o-suriage, machi okuri*, with *kiri* file marks and four holes (one plugged) and with cutting test inscription *Futasu do kiri otoshi dotan [Hirachi Niho Magurosuke Oite Osaka] kore*
Habaki (collar): one-piece, silver
Nagasa (length from tip to beginning of tang): 26in (66cm)
Motohaba (width at start of tempered edge): 1 3/8in (3.1cm)
Sakihaba (width before tip): 3/4in (2cm)
In *shirasaya* (wood storage scabbard)
Koshirae comprising a black-lacquer *ishimeji saya* fitted with *sentoku kojiri* and *kurikata* decorated with snowflakes and *ehon* in *iroe takazogan*; the *tsuka* wrapped in light brown silk and fitted with Mino *shakudo fuchi-gashira* decorated with floral vines in *takabori* and *iroe takazogan* and gold and *shakudo menuki* of dragons; Shingen *tsuba*
With kantei certificate no. 15707 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 2004.9.19 (for the blade).
With kantei certificate no. 5112 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 2002.9.8 (for the *koshirae*).

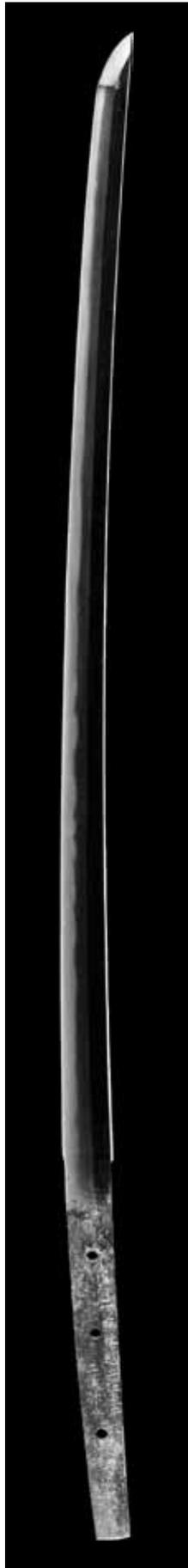
\$7,000 - 9,000

1161

**A KATANA WITH EFUDACHI MOUNTS
By Musashi Yasuhide, Edo period
(19th century)**

Honzukuri, iorimune, chu-gissaki, torizori forged in *itamehada* with a *choji midare* tempered edge with *ashi* and *nie* and a *ko-maru boshi*, the *omote* side carved with *tama oi ryu* and the *ura* side carved with *boriji ni suken*, the *ubu* tang *o-sujikai* file marks, one hole and signed *Sotai chakushi Yasuhide* and *Bokuyu gyonen nanajugosai chutan sei kore o tsukuru*; 27in (68.5cm) long; two-piece gold *habaki*; in *shirasaya*
Efu-dachi goshirae comprising a gold and black mottled lacquer *saya* mounted with gold and *shakudo kojiri, semegane, koiguchi* and *ashi kanamono* all carved with scrolling vines, the hangers light brown silk and stenciled leather; the *tsuka* wrapped in light brown silk over blue and gold brocade with gold and copper Buddhist *ken menuki* and *tachi fuchi-gashira* decorated to match the *saya* mounts; *sanmai awase tachi mokko tsuba* in gilt and *shakudo*

\$6,000 - 8,000



1160



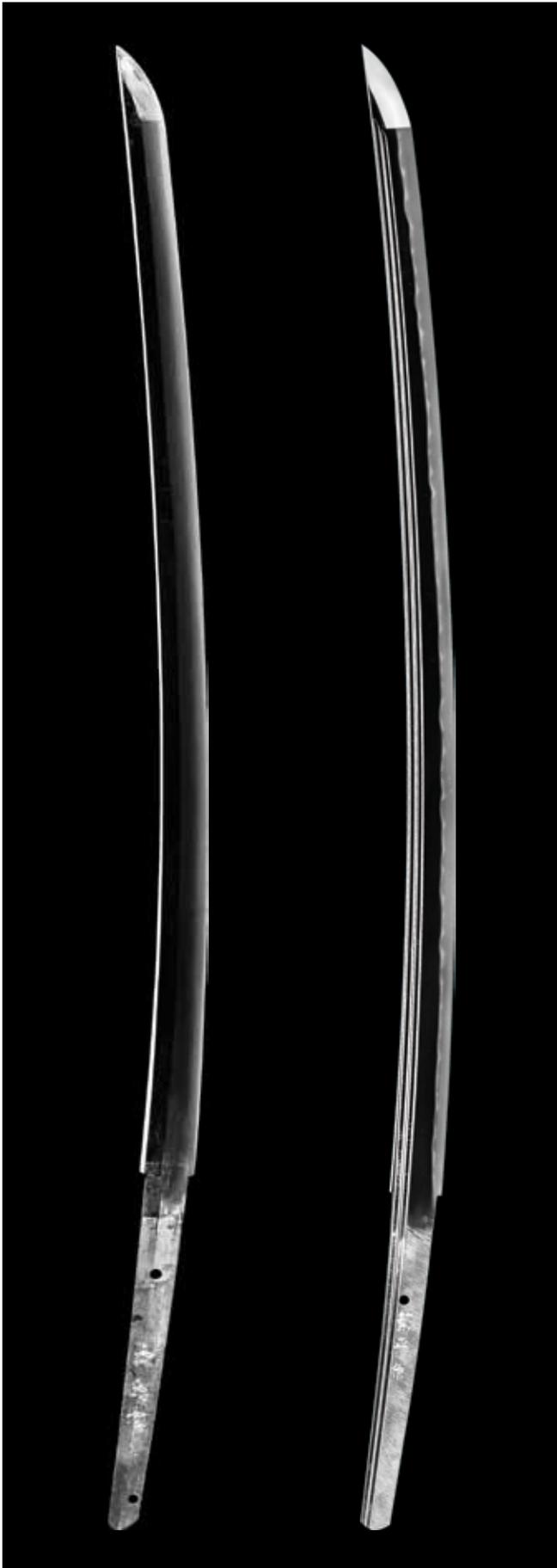
1160



1161



1161



1162

1163



1163

1162

A GENDAITO IN MOUNTS

By Nagamitsu, Showa period (20th century)

Honzukuri, iorimune, o-gissaki, slight koshizori with a wide kassane, with an indistinct forging pattern and a toramba tempered edge and a midarekomi boshi, the tang ubu with kiri file marks, two holes and signed Nagamitsu saku and with a serial number stamped on mune; 26 3/8in (66.6cm); one-piece silvered copper habaki

Naval landing mounts

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

1163

A GENDAI KATANA

By Shigehira, dated 1976

Honzukuri, iorimune, o-gissaki, torizori, forged in fine itame and with a suguha mixed with a choji midare tempered edge with nie, nioi and ashi, midare komi boshi, carved with futatsubi on both sides running down to the tip of the tang, ubu tang with katte sagari file marks, one hole and signed Shigehira saku dated Showa go ju ichinen haru; 29 1/8in (73.9cm) long; two-piece silver habaki; in shirasaya

Koshirae comprising a modern nashiji lacquer saya, the tsuka wrapped in light brown silk with copper fuchi-gashira carved with dragons and gilt menuki formed as dragons, the mokko tsuba finished with an ishime ground and decorated with bamboo

\$10,000 - 15,000

1164

A CONTEMPORARY HIGO KATANA IN MOUNTS

By Kanehiro, dated 2012

Sugata (configuration): *honzukuri*, *iorimune*, *o-gissaki*, *torizori*

Kitae (forging pattern): fine *ko-itame*

Hamon (tempering pattern): *choji midare* with *ashi*, *yo*, *nioi* and *nie*

Boshi (tip): *midare komi*

Horimono (carving): *bohi* on both sides

Nakago (tang): *ubu kurijiri* with *katte sagari* file marks, one hole and signed *Bushido Higo kuni hachidaieju Akamatsu taro Kanehiro saku*

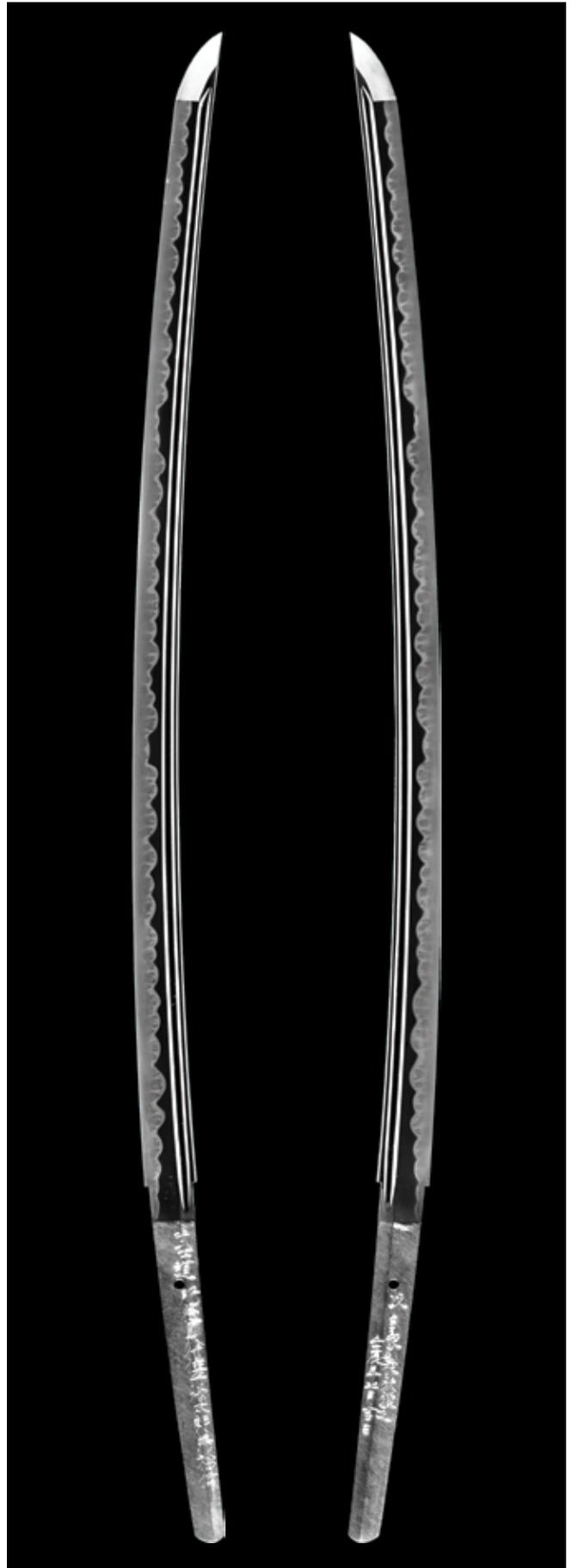
and inscribed *oite jikase tetsu kore* and dated *mizunoe tatsu toshi shigatsu kichijitsu* (2012.4)

Habaki (collar): one-piece silver

Nagasa (length from tip to beginning of tang): 29 1/2in (75cm) long

In modern mounts with an iron *sukashi Higo tsuba* carved with bamboo and plum

\$18,000 - 25,000



1164



1166

1165



1165

1165

A HOSHI KABUTO AND KOSHIRAE FOR A BOY
Muromachi period (16th century)

The iron *ko-boshi kabuto* fitted with a five-lame *shikoro* with small *fukigaeshi* applied with crane crests; the *koshirae* with a *tsuka* of black-lacquered ray skin under the wrap of what appears to be composed of *to* vines, the iron *sukashi tsuba* of the period, and the black-lacquered wood *saya* wrapped with lacquered thin leather and applied with *kaeritsuno*

\$10,000 - 15,000

This helmet is of a type made in the Joshu region, in the style of those used by the Uesugi family and their retainers. The diminutive size suggests it was made for a child – likely under the age of ten, but was made for battle use rather than for show. The helmet bowl is constructed in a multi-plate design with small rivets. The *shikoro* bears the crest of a crane, usually associated with relatives of the Imperial Family.

The *kaeritsuno* (literally turn back horn) on the accompanying scabbard was designed for use in battle and is applied is on the out-facing side of the scabbard to prevent its removal when the sword is drawn with one hand.

Many samurai forbid their children from participating in the battle. Some however, required their heirs to partake in battle from a young age to gain experience and garner the loyalty and respect of their retainers. This set would have belonged to such a child.

Military items for children are rare. Such items made for use in battle from the Muromachi-Momoyama period are exceptionally rare.

1166

A LACQUERED SHAGREEN KOSHIRAE
Muromachi period (16th century)

The *saya* wrapped in *same* and lacquered black and polished to reveal the material beneath, fitted with a black-lacquer *kojiri*, *kurikata* and *koiguchi* and a horn *kaeritsuno*, the *tsuka* wrapped in *same* lacquered black and wrapped in lacquered leather with gilt-brass *menuki* of fruiting branches and *yamagane fuchi-gashira* and an oval *yamagane* plate *tsuba*

\$5,000 - 7,000

1167

A FINE ITOMAKI TACHI GOSHIRAE

Edo period (18th century)

Comprising a black lacquer *saya* decorated with fourteen butterfly family crests in gold *hiramakie*, the upper section wrapped in brocade and brown silk with the hangers silk brocade and multicolored lacing, *shakudo* and gold *tachi* hardware all carved with scrolling vines including *sayajiri*, *semegane*, *ashikanamono* and *ko-iguchi*, the *obitori* applied with gold and *shakudo* crests matching the *saya*, the *tsuka* wrapped in brown silk over brocade and fitted with *fuchi-gashira* matching the *saya* hardware and gold *menuki* of butterfly and diamond crests within circles; *shakudo mokko tachi tsuba* carved with scrolling vines and finished with a gilt rim

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2001251 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.11.1.

39in (99cm) long

\$18,000 - 25,000



1167



1168



1168

1168

**A FINE PAIR OF MOUNTS FOR A DAISHO WITH KINAI FITTINGS
Edo period (19th century)**

The *saya* black lacquer inlaid with metallic flecks and the *wakizashi* fitted with a *kozuka*, the *katana* fitted with a *kogai* each Goto school with dragons in gold *takazogan* against a *shakudo nanako* ground, *tsuka* wrapped in black silk and fitted with iron *fuchi-gashira* carved in bold relief with dragons in swirling clouds accented with gold dots of foam, the *katana* with a jewel and Buddhist *ken* in gold overlays, gold *menuki* of dragons, *tsuba* pierce-carved in the round with dragons in clouds

The *katana*: 40 1/8in (101.8cm) long; the *wakizashi*: 25in (63.5cm) long
\$8,000 - 12,000



1170

1169

A FINE PAIR OF MOUNTS FOR A DAISHO

Fittings attributed to Yukakusai Sekibun, Edo period (19th century)

Comprising ribbed black lacquer saya, the wakizashi fitted with a shakudo nanako kurikata with scrolling vines in iroetakazogan and a shakudo kozuka and kogai decorated with lilies in gold, silver and shakudo takazogan against a nanako ground, the tsuka wrapped with dark brown silk over fine white same and mounted with fuchi-gashira decorated with lilies in iroetakazogan on a shakudo nanako ground, the menuki gold and shakudo chrysanthemums; oval Kinai sukashi tsuba pierced with bracken ferns, the rim silver decorated with a "cat-scratch" pattern

With Tokubetsu hozon tosoгу (Sword fitting especially worthy of preserving) certificate no. 227504 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2005.12.23, for the kozuka, kogai and fuchi-gashira.

The katana: 39 3/4in (101.4cm) long; the wakizashi: 25 5/8in (65.6cm) long

\$7,000 - 9,000

1170

A FINE KOSHIRAE FOR A KATANA

Edo period (18th century)

The saya lacquered in mura nashiji and mounted ensuite with shibuichi fittings including a kojiri boldly carved as a lobster, the kurikata with a squid in crashing waves and the koiguchi with a leaping fish, the tsuka with a fuchi carved in bold relief with an octopus in waves and a kashira carved with a leaping spiny fish, both with eyes in shakudo, the fuchi signed Hagiya Katsuhira and with kao, the menuki formed as a variety of fish, finished in shibuichi, gold, silver and shakudo, all beneath a black silk wrap, the circular iron tsuba carved in the round as a pair of carp, the eyes silver and shakudo, signed Naomitsu and sealed Haru

40in (101.6cm) long

\$15,000 - 20,000



1170

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1171

**A FINE JUYO SET OF KO-KINKO SWORD FITTINGS
(FUTATOKOROMO)**

Muromachi period (15th/16th century)

Each *yamagane*, the *kozuka* decorated with a matchlock, powder horn, fuse, and shot in *takabori* against a *nanako* ground, the *menuki* each carved as matchlock pistols with powder horns, gourds for shot and cords

With certificate designating this set as the 16th Juyo kodogu (Precious sword-fitting) no. 2476 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1967.8.10.

9 1/4in (23.5cm) long (*kogai*)

\$10,000 - 15,000

Provenance

Ex-collection Fuse Katsuhide, Fukuoka

The matchlock gun (*teppo*) came to Japan with Portuguese traders when they were shipwrecked on Tanegashima island in 1543.

The efficacy of the weapon was not lost on the Japanese military leaders, and before long, local smiths had reverse-engineered and redesigned the guns to suit the needs specific to Japanese methods of battle. It is interesting, though strangely fitting, that guns came to be used as decorative motifs in sword furniture. This fine, early set of fittings offers a fascinating look into the use of guns during the period of prolonged civil strife in Japan (*sengoku jidai*). The design includes not only the weapons themselves, but also the paraphernalia associated with gunnery.

1172

A PAIR OF MENUKI AND A KOZUKA
Edo period (18th/19th century)

The *menuki yamagane* and carved as matchlock guns, the fuse wrapped around the stock and barrel; the *shibuichi migakiji kozuka* decorated with a warrior in *jinbaori* and slung *tachi* kneeling as he fires a matchlock gun, rendered in *keibori*, *katakiribori* and gold, silver and copper *hirazogan*

3 13/16in (9.6cm) long (*the kozuka*)

\$1,500 - 2,000

1173

A PAIR OF KAGA KINKO MENUKI
Edo period (18th century)

Designed as *tachi* in mounts in gold, *shakudo*, silver and brass

With Hozon tosogu (Sword fitting worthy of preserving) certificate no. 458997 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2009.10.30.

2 1/16in (5.2cm) wide

\$2,000 - 3,000

1174

TWO PAIRS OF KINKO MENUKI
Edo period (19th century)

Each designed in *shakudo*, gold and silver, the first a pair of phoenix, the second of birds frightened by bird rattles on coils of rope

1 7/8in (4.7cm) wide (*the largest*)

\$800 - 1,200

1175

A PAIR OF SILVER FUCHI-GASHIRA
By Yurakusai Sekibun, Edo period (19th century)

Designed with carp swimming among water weeds in *takabori* and gold *takazogan*, the eyes in gold and *shakudo* against a *nanako* ground, signed *Yurakusai Sekibun*

1 1/2in (3.7cm) wide

\$1,200 - 1,800

1176

NO LOT

1177

TWO SETS OF SWORD FITTINGS
The first by Inabanosuke, Edo period (19th century)

Comprising a Yoshioka school *shakudo nanakoji kozuka* and *kogai* set decorated with ripe stalks of rice, rendered in *takabori* and gold *takazogan*, each signed *Yoshioka Inabanosuke*; a *shakudo nanakoji fuchi-gashira* decorated with *kirin* prancing among swirling clouds in *iroe takazogan*

8 1/4in (20.9m) long (*the largest*)

\$1,500 - 2,000



1171



1172



1173



1174



1174



1175



1177



1178



1179



1180



1181



1182



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1183



1183

1178

A WARI KOGAI

Edo period (19th century)

Shakudo with a gold frame and decorated with a blossoming plum tree above thatched roofs in gold *takazogan* against a *shakudo nanako* ground

7 7/8in (19.9cm) long

\$800 - 1,200

1179

A GOTO KOGAI

Edo period (18th century)

Shakudo nanako decorated with paulownia in *shakudo* and gold *takazogan*

8 5/8in (21.9cm) long

\$1,500 - 2,000

1180

A GOTO SCHOOL KOZUKA

By Mitsuoki, Edo period (18th century)

The *shakudo kozuka* decorated with barges in gold *takazogan* on crashing waves rendered in *shishiaibori*, signed *Goto Mitsuoki*

3 3/4in (9.6cm) long

\$1,000 - 1,500

1181

A GOTO SCHOOL KOZUKA

By Mitsutaka, Edo period (18th century)

The *shakudo nanako kozuka* decorated with gamboling *shishi* among peony blossoms in gold *takazogan*, signed *Goto Mitsutaka*

3 3/4in (9.6cm) long

\$1,000 - 1,500

1182

A SHIBUICHI KOZUKA

By Mitsuo, Edo period (19th century)

Shibuichi migaki decorated with a goose in flight and a Shinto paper, rendered in *shakudo hirazogan* and silver *takazogan*, signed *Tsuki Mitsuo*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 4004560 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2014.2.26.

\$1,500 - 2,500



1184



1185 (reverse)



1185

1183

A SENTOKU FUTATOKOROMONO AND A PAIR OF FUCHI-GASHIRA

Edo period (19th century)

Comprising a Mito school *sentoku kozuka* and *fuchi-gashira* decorated with kingfishers with prey in their beaks, perched on reeds in *iroetakazogan*; and a *shakudo fuchi-gashira* decorated with maple leaves in *iroetakazogan*, signed *Hirasawa Buntaro nori* [] *jugo sai* 3 7/8in (9.8cm) long (the *kozuka*)

\$1,500 - 2,000

1184

A YASUCHIKA KOZUKA

By Yasuchika IV (Nagahide, d. 1800)

Shibuichi migakuji, carved in *katakiribori* with the seven scholars of the bamboo grove, signed *Seiunsai Yasuchika*

\$5,000 - 7,000

Published

Wakayama Homatsu. "Yondai Yasuchika to Shomin Yasuchika no meiji." *Token Bijutsu* 319 (1983): 22.

1185

A FINE ISHIGURO KOZUKA

By Ishiguro Masatsune, Edo period (19th century)

Designed with a *rogin ishime* ground and decorated with a stag standing alert and rendered in copper, gold and *shakudo*, the fur carved in fine lines, reverse gold, signed *Togakushi Ishiguro Masatsune* and *kao*

With Tokubetsu hozon tosoyu (Sword fitting especially worthy of preserving) certificate no. 223964 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1998.12.15.

3 3/4in (9.6cm) long

\$12,000 - 18,000

Published

Iida Kazuo and Hiruta Michiko, *Tsuba, tosoyu hyakushu, kantei to kankaku no tekiki/ 100 Tsuba and Sword Accessories, A Guide to Evaluation and Appreciation* (Tokyo, 2013), pl. 65.

This *kozuka* may have been produced by the second head of the Ishiguro family; designs of Kasuga deer are relatively rare by Ishiguro smiths.

1186

A FINE AND LARGE KATCHUSHI TSUBA

Momoyama period (early 17th century)

Circular, thin iron plate decorated with bamboo, water plantain and mallow leaves in *sukashibori*

With wood storage box with attestation by Sato Kanzan

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2001029 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.6.27

3 3/4in (9.5cm) diameter

\$4,000 - 5,000

1187

AN IRON NANBAN TSUBA

Edo period (17th century)

The iron oval plate pierced with a broken lattice window and decorated with tea utensils and a crucifix in gold and copper *hirazogan* and *iroe takazogan* and *takabori*, the *hitsuana* an elongated oval, inscribed with illegible signature

2 15/16in (6.8cm) high

\$1,200 - 1,800

1188

A FINE KYO-SUKASHI TSUBA

Edo period (17th century)

The delicate circular iron *tsuba* carved in *ji-sukashi* with a design of blossoming saplings covered in dew drops

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2000926 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.4.24

2 3/4in (7cm) diameter

\$4,000 - 5,000

1189

A KO-AKASAKA TSUBA

Edo period (17th century)

The circular iron *tsuba* bearing a fine patina and showing copious *tekkotsu* and carved in *sukashibori* with a design of weights, the *hitsuana* bracken ferns and pine bark designs

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2000922 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.4.24

3 1/8in (8cm) diameter

\$4,000 - 5,000

1190

AN AKASAKA TSUBA

By Tadashige, Edo period (late 18th century)

Slightly oval with a rounded rim and decorated in open *sukashibori* with a design of pine needles the details rendered in fine *kebori*, signed *Tadashige saku*

2 15/16in (7.5cm) high

\$1,800 - 2,500

1191

A SHOAMI TSUBA

By Denbei, Edo period (18th century)

Circular and with a rounded rim and carved in *sukashibori* with bamboo spokes, signed *Dewa Akita ju Shoami Denbei saku*

With wood storage box with attestation by Sato Kanzan

3 3/8in (8.5cm) diameter

\$3,500 - 4,500



1186



1187



1188



1189



1190



1191



1192 (reverse)



1192

1192

A NOBUIE TSUBA

By Nobuie, early Edo period (17th century)

The rounded rectangular plate slightly wider at the base and forged in iron bearing a dark purplish brown patina, the wide raised rim slightly rounded and carved on the web with turbulent waves in *shishiaibori* and pierced with the spokes of a wheel, the *hitsuana* plugged with gold, signed in large bold characters *Nobuie*

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2001476 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2014.2.26.

3 1/8in (8cm) high

\$15,000 - 20,000

1193

A NOBUIE TSUBA

By Nobuie, Momoyama period (early 17th century)

The *mokko* plate bearing a rich purplish brown patina and well hammered on the surface of the web, the rim slightly raised, signed in large characters to the left side of the *nakago ana Nobuie*

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2000038 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2012.5.1

3 1/8in (8cm) high

\$15,000 - 20,000

1194

A NOBUIE TSUBA

After Nobuie, Edo period (18th century)

The thick rounded *mokkogata* iron *tsuchimeji* plate dished to the rim and carved on the web with a centipede and a foot bridge over swirling waves, the enlarged *hitsuana* plugged in *shakudo*, inscribed *Nobuie*

2 15/16in (7.4cm) high

\$500 - 700

1195

A KANEIE TSUBA

After Kaneie, Edo period (18th century)

A rounded rectangular iron *tsuchime* plate decorated in *takabori* and gold *takazogan* and *hirazogan* with a scene of Yojo (Ch:Yu Jang) shredding the garment of Chu Bujutsu (*Chao Wu-su*) with his sword, the reverse with a landscape, inscribed *Yamashiro kuni Fushimi ju Kaneie*

2 3/4in (7cm) high

\$2,500 - 3,000

1196

A KANEIE TSUBA

After Kaneie, Edo period (18th century)

The iron *mokkogata tsuchime* iron plate carved in *takabori* and embellished in silver and gold *takazogan* and *hirazogan* with scholars on horseback in a mountainous landscape, inscribed *Yamashiro kuni Fushimi ju Kaneie*

In a lacquered wood storage box

2 3/4in (7cm) high

\$2,500 - 3,000

1197

A HIGO JINGO TSUBA

Edo period (early 18th century)

The rounded rectangular iron plate well hammered on the surface and decorated with a craggy pine tree in *takabori* embellished with silver and gold *nunomezogan*, large *hitsuana* typical of the style

2 3/4in (7cm) high

\$1,200 - 1,800



1193 (reverse)



1193



1194



1195



1196



1197



1198 (reverse)



1198

1198

A FINE HIGO TSUBA

Attributed to Hayashi Tohachi, Edo period (18th century)

The ten-lobed iron plate designed as a cherry blossom and decorated with floral family crests carved in *sukashibori*, the surface finished in a rich patina of deep purplish brown

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no.2000699 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.1.9

2 3/4in (7cm) high

\$10,000 - 15,000

1199

AN IRON HIRADO SCHOOL TSUBA

Edo period (18th century)

The heavy iron plate *mokko tsuba* with a raised rim, decorated on the surface with Raijin surrounded by his drums in clouds over waves, the reverse with a dragon in crashing waves, all rendered in silver, gold and copper *hirazogan* (height)

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 457276 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2009.2.24.

3 7/8in (9.9cm) high

\$3,000 - 4,000

1200

AN IRON TETSUGENDO SCHOOL TSUBA

Edo period (18th century)

The circular iron *tsuchime tsuba* pierce-carved with a bold design of two fierce Nio guardians in kidney shaped apertures, the web carved with swirling clouds in *shishiaibori*, one *hitsuana* plugged with *shakudo*

With Hozon tosogu (Sword fitting worthy of preserving) certificate no. 4000307 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2012.5.1.

3 3/16in (8.1cm) high

\$4,000 - 5,000

1201

A TETSUGENDO TSUBA

By Naofusa, Edo period (19th century)

The iron plate designed as Daruma wrapped in his robes and holding a fly whisk, a stern expression on his face, the details carved in *takabori* and the eyes highlighted in gilt and *shakudo*, signed on the reverse *Tetsugendo Naofusa* and sealed

3 3/4in (9.6cm) high

\$4,000 - 5,000

1202

AN IRON NANBAN TSUBA

Edo period (18th century)

The oval *tsuba* pierce carved scrolling vines and two figures in mantels and Chinese-style hats playing a long horn and walking a dog, with embellishments of gold, the rounded rim with a serrated edge, one *hitsuana* plugged in *shakudo*

With Hozon tosogu (Sword fitting worthy of preserving) certificate no. 461426 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2010.11.10

3 3/4in (7cm) high

\$2,500 - 3,000



1199 (reverse)



1199



1200 (reverse)



1200



1201



1202



1203

1203

A GROUP OF FIVE TSUBA
Edo period (18th/19th century)

Comprising an oval copper *tanto tsuba* with a rabbit in waves beneath a crescent moon in *katakiribori* and brass and silver *takazogan*; an iron Soten school *tsuba* with a scholar by a pine tree in *sukashibori* and gold and silver *zogan*, signed *Eishu Hikone ju Soheishi Nyudo Soten sei*; an Eichizen Kinai iron *sukashi tsuba* with stirrups and reeds with gold *zogan* embellishments; an Owari iron *sukashi tsuba* pierced with plovers in flight; a Choshu oval iron plate carved with a farmer and oxen in a landscape in *shishiaibori* and gold *zogan* signed *Choshu Hagi ju Tomokiyo saku*
3 3/8in (8.6cm) high (the largest)

\$1,800 - 2,500

1204

A GROUP OF SIXTEEN TSUBA
Edo period (18th/19th century)

Comprising a circular iron plate carved with leaves in *takabori*, signed *Noriyoshi saku*; a Bushu oval iron *sukashi tsuba* carved with bamboo and highlighted with gold *nunomezogan* signed *Bushu ju Masakata*; a Kyo- *sukashi* iron *tsuba* carved with floral vines; a Kinai circular *sukashi tsuba* carved with writing brushes and ink cakes with gold *zogan* highlights; a Higo iron plate *tsuba* decorated with maple leaves in gold *nunomezogan*; a Mino *mokko shakudo nanako tsuba* with birds and flowering plants in *iroe takazogan*; a Mino *mokko shakudo nanako tsuba* with dragons in waves around the rim in gold and *shakudo takazogan*; a Choshu oval *sukashi tsuba* carved with a flower cart with gold *zogan* highlights; a circular iron plate *tsuba* pierced with Koto bridges, signed *Banen Tsunemasa and kao*; a Goto oval *shakudo nanako tsuba* with dragon in clouds in *iroe takazogan*, signed *Goto Tomokage and kao*; a small Mino *mokko shakudo nanako tsuba* with chrysanthemums in *iroe takazogan*; a circular Shoami *tsuba* with snow covered pine trees with gold *nunomezogan* highlights, signed *Kan tenka ichi e Shoami*; a Somin school *shibuichi* oval *tsuba* carved with Shoki and a pine tree in *katakiribori*, inscribed *Yokoya saku*; an iron Awa Shoami oval *tsuba* decorated with mallow vines and fans in gold, silver and copper inlays, gold *nunomezogan* rim; a small *shakudo mokko tsuba* decorated with horses in gold *zogan*; an oval iron *sukashi tsuba* carved with chrysanthemums and a brush fence with gold and brass highlights, signed *Yasutada*; all in stacking trays within a fitted wood box
3 3/16 (8.1cm) high (the largest)

\$7,000 - 9,000



1204 (part lot)

1205

A YOGORO TSUBA

By Gunji Yogoro, Edo period (17th century)

The circular iron *tsuchimeji* plate carved in bold relief with a hawk over swirling waves in *takabori* and *shishiaibori*, signed *Mito ju Yogoro saku*
3 1/8in (8cm) diameter

\$3,500 - 4,500

Published

Kuwabara Yoji, *Nihon Soken kinkoshi* (Tokyo: 1982)

1206

A YOGORO SCHOOL SHAKUDO TSUBA

Edo period (17th century)

The thin *shakudo* oval plate carved on the web with crashing waves in *takabori*

With wood storage box with attestation by Sato Kanzan

3 15/16in (7.5cm) long

\$1,000 - 1,500

1207

A KO-KINKO TSUBA

Edo period (18th century)

The oval *shakudo sukashi tsuba* designed with a castle wall, bridge, waterwheel and a farmer leading an ox, all symbols of Yodo river, with gold *zogan* embellishments, gold rim with a "cat-scratch" design

3 3/16in (8.1cm) high

\$1,800 - 2,500

1208

A YOGORO TSUBA

Edo period (18th century)

The circular copper *migakiji* plate dished to the center and decorated with fine lines radiating out from the *nakagoana* rendered in *kebori* the surface further embellished with geometric fret designs in silver and *shakudo hirazogan*

With wood storage box with attestation by Sato Kanzan

3 3/8in (8.5cm) diameter

\$1,200 - 1,800

Provenance

The Mito Tokugawa clan, by repute

1209

A LARGE UMETADA SCHOOL TSUBA

Edo period (18th century)

The oval copper plate slightly concave and decorated with flowers and grasses rendered in *shakudo hirazogan* and *kebori*

With Hozon tosogu (Sword fitting worthy of preserving) certificate no. 4001021 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2012.11.6.
3 3/8in (8.6cm) high

\$3,000 - 4,000

1210

A COPPER TSUBA

Edo period (18th century)

The rectangular plate designed as a *go* board, the game pieces rendered in *shakudo takazogan* and gold *hirazogan*, fitted with a *shakudo* rim

2 7/8in (7.3cm) high

\$1,000 - 1,500



1205



1206



1207



1208



1209



1210



1211 (reverse)



1211

1211

A YASUCHIKA TSUBA

By Tsuchiya Yasuchika, Edo period (late 17th century)

The oval *sentoku ishimeji* plate decorated with bridge, blossoming plum tree and irises by a rocky stream, the reverse with a willow tree and stands of chrysanthemums under a crescent moon in *iroe takazogan* symbolic of an Eternal Spring, the rim banded with a gilt-copper *fukurin* with a "cat-scratch" design, signed Yasuchika

3 1/8in (8cm) high

\$5,000 - 7,000

Published

Nagaoka Tsuneki, *Shonai Kinko no kenkyu: Shonai tsuba shishu* (Tokyo: 1933), pl. 62.

1212

A SHONAI TSUBA

After Yasuchika, Edo period (18th century)

Oval *shibuichi ishimeji* plate decorated with an elephant and sparrows in *takabori*, *shishiaibori* and copper and gold *takazogan* the elephant and artist's seal overlaid with gold and worked to appear worn with antiquity, bearing seal Yasuchika

2 15/16in (7.5cm) high

\$1,800 - 2,500

1213

A SENTOKU TSUBA

After Nagaharu, Edo period (18th century)

The *mokkogata sentoku migakiji* plate carved with Roshi (Ch:Lao tze) on an ox holding a scroll and pointing to the crescent moon, all rendered in *takabori*, *shishiaibori*, *katakiribori*, *kebori* and gold and *shakudo takazogan*, signed Nagaharu

2 3/4in (7cm) high

\$1,500 - 2,000

1214

A SEKIBUN TSUBA

By Yurakusai Sekibun, Edo period (19th century)

The oval, concave, copper plate decorated with a dragon in bamboo in *shishiaibori* and *katakiribori*, with silver, gold and *shakudo* embellishments, signed Yurakusai Sekibun

3 1/4in (8.2cm) high

\$3,500 - 4,500

1215

A HAMANO SCHOOL TSUBA

By Masanobu, Edo period (19th century)

The oval copper plate decorated with a tiger taking shelter from the rain in a bamboo grove, the reverse with a stream and rock, all in *iroe takazogan*, *hirazogan*, *kebori* and *shishiaibori*, fitted with a *shakudo* rim, signed Nanjusan Otsuryuken Masanobu (Otsuryuken Masanobu, old man of 73)

3 1/4in (8.3cm) high

\$2,500 - 3,000

1216

A COPPER TSUBA

By Inoue Motohira, Edo period (19th century)

The circular *tsuba* boldly carved in the round with the gods of thunder and wind, Raijin and Fujin, in swirling clouds and craggy rocks, with gilt, silver and *shakudo* embellishments, signed in flush-inlaid *shakudo* Inoue Motohira saku

3 1/8in (8cm) diameter

\$3,500 - 4,500



1212 (reverse)



1212



1213



1214



1215



1216



1217

1217

A COPPER GOTO TSUBA

By Mitsutsugu, Edo period (17th/18th century)

Designed as two confronted oxen, the surface details carved in *kebori* against a *migaki* finish, signed *Goto Mitsutsugu*

2 15/16in (7.5cm) high

\$3,500 - 4,500

1218

A GOTO SCHOOL SHAKUDO TSUBA

Edo period (19th century)

The oval *shakudo nanako* plate with a slightly raised rim and decorated on the web with dragons amid clouds in *takabori* and gold *takazogan*, *hitsuana* lined in gold

3 1/8in (7.9cm) high

\$4,000 - 5,000

1219

A GOTO SCHOOL DAISHO PAIR OF TSUBA

Edo period (19th century)

The *mokkogata shakudo nanakoji tsuba* with slightly raised rims and designed with an oxherd playing flute while seated on a reclining ox below a craggy pine, and an ox tethered to a *torii* gate by a brush fence and craggy pine, all rendered in *takabori* and *iroe takazogan*

3in (7.6cm) high (the largest)

\$5,000 - 7,000



1218

1220

A GOTO DAISHO PAIR OF TSUBA

By Senjo, Edo period (19th century)

Each *shakudo nanako* with a scene of figures leading a pack-laden ox by a farm house and a fisherman in a river rendered in *takabori*, *shishiaibori* and *iroe takazogan*, the rims gilt, each signed *Goto Senjo* and with *kao*

3in (7.7cm) high; 2 7/8in (7.4cm) high

\$7,000 - 9,000

1221

A SHAKUDO TSUBA

By Nomura Kanenori, Edo period (18th century)

The fine *shakudo sukashi tsuba* designed with scholars and an attendant leading an ox by a rocky waterfall and blossoming trees, all in copper, gold and silver *takazogan*, signed *Eshu Hikone ju Kan'eishi Nomura Kanenori*

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 2001102 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.6.27.

2 1/3/16in (7.1cm) high

\$3,000 - 4,000

1222

A SOTEN SCHOOL TSUBA

Edo period (19th century)

The oval *shakudo* plate designed with a scene from Tales of the Heike in *takabori*, *shishiaibori* and *sukashibori* and with gold, silver and copper *takazogan* embellishments, signed *Eishu Hikone ju Soheishi nudo Soten sei*

3 1/16in (7.8cm) high

\$2,500 - 3,500

1223

NO LOT



1219



1220



1221



1222

1224

TWO KINKO TSUBA

Edo period (19th century)

Comprising a rounded rectangular copper *migakiji tsuba* with cranes, pine trees, Mt. Fuji and rising sun in *iroe takazogan*; a rounded rectangular *sentoku ishimeji tsuba* decorated with birds on a willow stump by a stream beneath the full moon in *iroe takazogan* and *hirazogan* and *shishiai bori*, inscribed *Yasuchika*

3 3/8in (8.5cm) high (the largest)

\$2,000-3,000

1225

NO LOT

1226

A MITO DAISHO PAIR OF TSUBA

By Toshimine, Edo period (19th century)

The heavy oval iron plates boldly carved with crashing waves and inlaid with rain dragons in gold and *shakudo takazogan*, signed *Mito ju Ogawa Takamine saku*

3in (7.6cm) high (the largest)

\$5,000 - 7,000

1227

A MITO SCHOOL SENTOKU TSUBA

By Taizan Mototeru, Edo period (19th century)

The rounded rectangular *migaki* plate designed with Kinko sen'in on a carp in mists and crashing waves in *takabori*, *sukashibori* and *kebori* with gold, silver and *shakudo* embellishments, the surface well hammered and dished slightly to the rim, signed *Seki joken Taizan Mototeru*

3 5/16in (8.4cm) high

\$2,500 - 3,000



1224



1226



1227 (reverse)



1227

1228

AN IKKIN TSUBA

After Ikkin Yoshinaga, dated 1844

The oval iron plate dished to the rim and decorated with Kinko sen'nin on a carp in *iroe takazogan* the surrounding waves carved in *takabori* and embellished with gold *nunomezogan*, inscribed *Funada Ikkin Yoshinaga* and *kao* and dated *Tenpo jugo nen*

3 9/16in (8.5cm) high

\$1,500 - 2,500

1229

AN INLAID IRON TSUBA

By Seiryuken Eiju, Edo period (19th century)

The oval iron *tsuchime* plate decorated on the surface with a young cicada and blossoming ivy in copper, gold, silver and *shakudo takazogan*, signed *Seiryuken Eiju In* and sealed

2 9/16in (6.4cm) high

\$1,200 - 1,800

1230

AN ICHINOMIYA TSUBA

After Nagatsune, Edo period (19th century)

The rounded rectangular iron plate finished with a *tsuchime* ground carved with streaks of raindrops and decorated with a courtier holding a lantern and umbrella watching a swallow beneath a partially obscured full moon, all in *iroe takazogan*, *takabori*, *kebori* and *shishiaibori* the moon and clouds in *sukashibori*, inscribed *Ichinomiya Echizen Daijo Fujiwara Nagatsune* and *kao*

3 1/4in (8cm) high

\$1,500 - 2,500

1231

A COPPER AND MIXED-METAL TSUBA

By Iwama Naoyoshi, Edo period (19th century)

The *mokkogata* copper plate designed with a Shinto priest beneath a *torii* gate feeding pigeons, the reverse with a cedar tree, all rendered in silver, gold, copper and *shakudo takazogan* and *takabori*, *shishiaibori* and *katakiribori*, signed *Chifudo Iwama Naoyoshi*

3 9/16in (9cm) high

\$1,500 - 2,500



1228 (reverse)



1228



1229 (reverse)



1229



1230



1231



1232



1233 (reverse)



1233

1232

A SHAKUDO DAISHO PAIR OF TSUBA

By Aoyanagi Nagamitsu, Edo period (19th century)

The *shakudo migakiji* plates decorated with phoenixes perched in a paulownia tree and in flight, rendered in *katakiribori* and *kebori*, the *hitsuana* plugged with gilt copper, signed *Aoyanagi Nagamitsu* and *kao* 3in (7.6cm) high (the largest)

\$4,000 - 5,000

1233

A SHAKUDO TSUBA

By Kazunori, Edo period (19th century)

Shakudo migakiji plate decorated with Hondaka sen'nin with his dragon emerging from his alms bowl, seated on a rock by a waterfall and pine tree, rendered in *takabori*, *shishiaibori*, *katakiribori* and *iroetakazogan*, gilt rim, signed *Unsa Kazunori* and *kao* (height)

With Tokubetsu hozon tosogu (Sword fitting especially worthy of preserving) certificate no. 220777 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1990.7.25.

2 7/8in (7.4cm) high

\$3,500 - 4,500



1234



1235



1236 (reverse)



1236

1234
AN OMORI SCHOOL SHAKUDO TSUBA
 After Terumasa, Edo period (late
 18th century)

The oval *shakudo nanako* plate decorated with a butterfly in blossoming peonies and rocks by a stream in *iroe takazogan* and *shishaibori*, inscribed *Terumasa* and with *kao*
 3 3/4in (7cm) high
 \$2,000 - 3,000

1235
A KINKO TSUBA
 Edo period (19th century)

The oval *shibuichi migaki* plate decorated with herons and reeds by a stream in silver and gold *takazogan*, inscribed *Tsu Jinpo*
 2 3/4in (7cm) high
 \$500 - 700

1236
A NATSUO SCHOOL COPPER TSUBA
 After Kano Natsuo, Meiji period (dated 1888)

The oval copper *migaki* plate dished to the rim and decorated with frogs engaged in Sumo wrestling in *kebori* and gold and silver *hirazogan*, dated *Meiji tsuchinoe ne banju zo kore* (1888) and inscribed *Natsuo* and *kao*
 With wood storage box and brocade cover
 3 3/8in (8.5cm) high
 \$3,500 - 4,500



1237



1238



1239

1237

AN ISHIGURO PAIR OF DAISHO TSUBA
By Teruaki (Kato Teruaki, d. 1858)

Of rounded-square form and designed with a *shakudo nanakoji* plate banded by a thick, rounded gold rim worked on the surface with a pattern of sparse rectangular punch marks, each *tsuba* decorated with flowering vines and dew drops in bold *takabori* and gold and silver *takazogan*, the *dai* signed *Tokao Teru* (height)

\$10,000 - 15,000

1238

AN ISHIGURO SCHOOL TSUBA
Edo period (19th century)

The rounded rectangular *shibuichi migaki* plate decorated with a pair of pheasants in rocks by flowing peonies and a stream, rendered in *iroe takazogan* and *kebori* 2 5/8in (6.7cm) high

\$3,500 - 4,500

1239

A SHIBUICHI TSUBA
By Kawarabayashi Hidekuni, late Edo period (19th century)

The rounded rectangular, slightly *mokko* plate patinated to a *shibuichi migaki* finish and decorated with a long-tailed bird perched on a blossoming camellia tree, the reverse with bamboo, all in *iroe takazogan*, signed *Kawa Hidekuni*

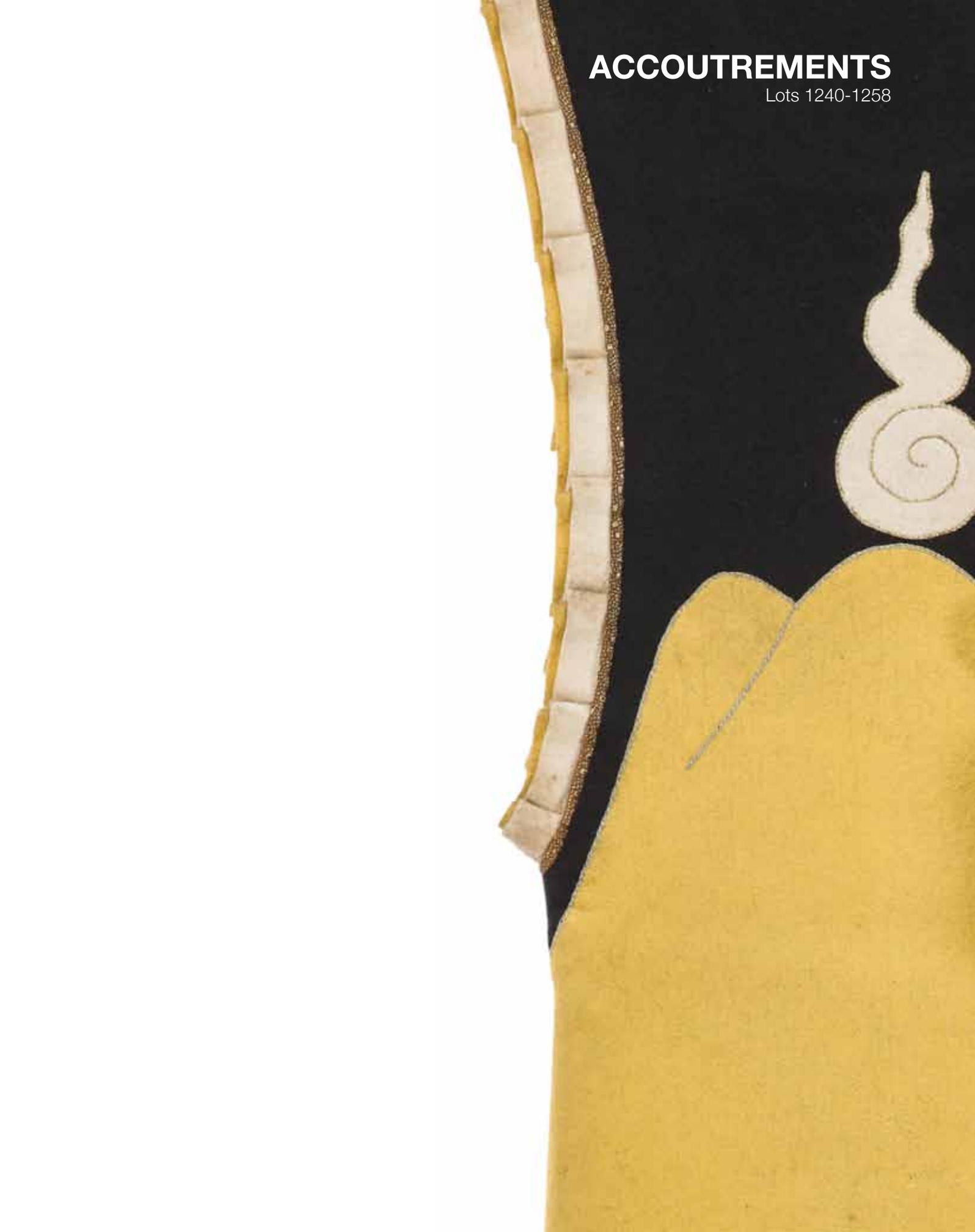
With Tokubetsu kicho (Especially precious sword) certificate issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1953.2.22

3 1/8in (8cm) high

\$800 - 1,200

ACCOUTREMENTS

Lots 1240-1258





1240



1241

PROPERTY OF A CONNECTICUT COLLECTOR

1240

A MATCHLOCK GUN

By Bizen Sukeyuki, Edo period (early 19th century)

The 17mm caliber, cylindrical iron barrel terminating in a bulbous muzzle, decorated with dragons in clouds and the Tokugawa family crest in *kebori* and silver *hirazogan*, with flattened peep line and a 'V'-shaped bar sight, the barrel signed *Tetsu niju maki haru Bizen Yokoyama Sukeyuki saku*; set into a wood stock lacquered black and decorated with Tokugawa family crests in gold *hiramakie*

42 1/2in (107.9cm) long

\$8,000 - 12,000

1241

A MATCHLOCK GUN

By Tanaka Yasubei Kazurei, Edo period (19th century)

The 17mm caliber iron cylindrical barrel with fixed peep and bar sights, ending in an octagonal muzzle and decorated with a dragon and an immortal in *kebori* and gold and silver *nunomezogan*, the barrel signed *Tetsudo niju maki haru Sessenju Tanaka Yasubei Kazurei saku*; set into a hardwood stock

45 1/4in (104.9cm) long

\$7,000 - 9,000

PROPERTY OF VARIOUS OWNERS

1242

A RED-LACQUER KATANA KAKE (SWORD STAND)

Edo period (19th century)

Set on bracket feet and designed as twin coiling dragons, their feet and bodies modeled to hold a pair of swords, the cross piece carved with archaic scroll and keyfrets, lacquered red to simulate cinnabar

17 3/4 x 19 3/8in (45.1 x 49.3cm)

\$1,800 - 2,500

1243

A CARVED WOOD KATANA KAKE (SWORD STAND)

By Naotoku, Meiji period (late 19th century)

Carved and assembled from dark hardwood, the uprights carved in bold relief with hares leaping in crashing waves, the eyes inlaid in dark horn, and the cross piece carved with a sun rising above swirling waves and clouds, signed on the underside *Inoue Kyosaemon Fujiwara Naotoku saku*

15 x 15 3/8in (38.1 x 39cm)

\$1,200 - 1,800

1244

A KATANA KAKE (SWORD STAND)

Edo period (19th century)

Decorated in *iroe takamakie*, *hiramakie* and *fundame* on a *hirame* ground with gold foil embellishments with cranes flying over crashing waves, the uprights and feet decorated with floral lozenges, hardware carved with scrolling vines

15 1/4 x 13 1/8in (38.6 x 33.3cm)

\$1,200 - 1,800



1242



1243



1244



1245

1245
**A PAIR OF BRONZE MODELS
 OF SAMURAI**

Meiji period (late 19th century)
 Cast and carved as a pair of warriors
 in armor and *jinbaori*, both brandishing
naginata, each set on a wood stand with
 cabriolet feet and pierce-carved with
 flowering vines on the apron

14 3/4in (37.5cm) high

\$3,000 - 5,000



1246

1246
A BRONZE MODEL OF SWORDSMITHS
 By Yoshihiro, 20th century

Cast as a master swordsmith and his two
 assistants hammering out an ingot, set on a
 wood base designed from a cross-section
 of a tree trunk

14 1/2in (36.9cm) wide

\$2,000 - 3,000

1247
A BLACK LACQUER GUNSEN (FAN)
 Edo period (19th century)

The struts lacquered black and the fan
 surface decorated with a large red sun
 against a black ground

With wood storage box
 12 1/2in (31.8cm) long

\$500 - 700



1247



1248



1249

1248

A HORAGAI (CONCH-SHELL TRUMPET)

Edo period (19th century)

Constructed from a large conch shell and applied with an iron mouthpiece lacquered black with traces of gold, the trumpet contained within a mesh bag

14 9/16in (37cm) long

\$500 - 800

1249

A FOLDING CAMPAIGN CHAIR

Edo period (19th century)

Based on a Chinese horseshoe-back chair prototype (*jiaoyi*) and with the wooden framework encased by gilt-metal sheets etched with dense foliate patterns accented with further floral applique, the thick crestrail ending in scrolled handrests and suspending a pierced back splat centered by a raised phoenix medallion, the leather seat secured by a floral-etched apron and raised on hinged crossed supports with a wide foot rest 41in

(104.2cm) high

\$1,500 - 2,500



1250

1250

AN ARMOR BOX AND COVER

Edo period (19th century)

Rectangular, set on six legs and decorated overall with deeply carved peonies and leaves painted in red, green and yellow with gilt highlights, the edges black and *fundame* lacquer, the hardware gilt-copper carved with scrolling peonies on a *nanako* ground, the interior black lacquer

22 5/8 x 32 1/4 x 22 1/2in (57.5 x 81.9 x 57.2cm)

\$15,000 - 20,000



1251

A LARGE BUDDHIST TEMPLE BANNER
Edo period (18th century)

Constructed in brocade with gold foil covered paper strips woven in *ginran* technique with a design of coiling dragons amid swirling clouds, applied with six blue and white family crests of butterflies and Buddhist Sanskrit characters; lined in linen and with green silk hanging loops

37 x 250in (95 x 734cm)

\$10,000-15,000

Provenance

Shrubland Park, Suffolk, England



Banners of this size, along with other large-scale Buddhist furnishing textiles invariably had inscriptions written in ink on their linings which mention names of donors, temples and dates of donation. The missing section from this lining must have carried such an inscription, and was possibly removed when the banner was sold in order to protect the identity of the temple and the donors.

For a temple banner with a dragon woven in silver-foil covered paper strips see Helen Gunsaulus, *Japanese Textiles* (Japan Society: New York, 1941), plate XVI (bottom), p. 88; and Dilys Blum, *The Fine Art of Textiles* (Philadelphia Museum of Art: Philadelphia, 1997), no. 357, p. 190.



1252

A SASHIMONO (BATTLE STANDARD)
Edo period (19th century)

Silk and designed with the characters *Tenjin* (Spirit of the Gods) in purple resist dye

38 3/16 x 34 13/16in (97 x 88.5cm)

\$500 - 700

1251



1252



1253

1253

A CHUSODE WITH CHIDORI DESIGN

Meiji period (late 19th century)

The cotton kimono dyed purple and hand-decorated at the hem and bottom of the sleeves with a scene of plovers over waves, with a padded hem

\$2,000 - 3,000



1254

1254

A NUIHAKU NOH COSTUME

Edo period, circa 1800, the embroidery Meiji period (late 19th century)

Silk and gold leaf applied by means of a stencil and adhesive and later embroidered designs, with large chrysanthemums on the upper portion of the robe and a flower cart filled with peonies, carnations, wisteria and weeping cherry blossoms on the lower portion

\$1,000 - 1,500



1255

1255

A BLUE DOFUKU

Edo period (19th century)

Cotton, designed with short sleeves and decorated with crest on the rear (*monzuki*)

\$1,000 - 1,500

1256

A JINBAORI (SURCOAT)

Late Edo period (19th century)

Red wool felt with large sleeve opening and divided on the reverse with a vertical opening with semi-circular hem, and decorated on the front and either side of the divide with crossed axes and chrysanthemum heads in gold thread and a single *tsuki to hoshi* family crest between the shoulders, brocade interior with various crests in gold thread

35 3/8 x 20 1/2in (90 x 52cm)

\$1,200 - 1,800

1257

A JINBAORI (SURCOAT)

Late Edo period (19th century)

Wool felt with large sleeve openings and flaring slightly at the hem and decorated with a bold design of Mt. Fuji with rising smoke and stylized rain drops in yellow, white and black, the interior and lapel lined with brocade and applied with a family crest on the interior

38 1/4 x 23 1/4in (97 x 59cm)

\$1,200 - 1,800

This surcoat is a near exact copy of the example in the collection of the Osaka Castle Museum.

END OF SALE



1256



1256 (reverse)



1257



1257 (reverse)

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This exhibition was organized by The Ann & Gabriel Barbier-Mueller Museum, Dallas.

Armor with the features of a tengu (*tengu tōsei gusoku*) (detail), late Edo period, 1854, iron, lacquer, vegetable fiber, bear fur, leather, feathers, fabric, photograph by Brad Flowers, © The Ann & Gabriel Barbier-Mueller Museum, Dallas

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