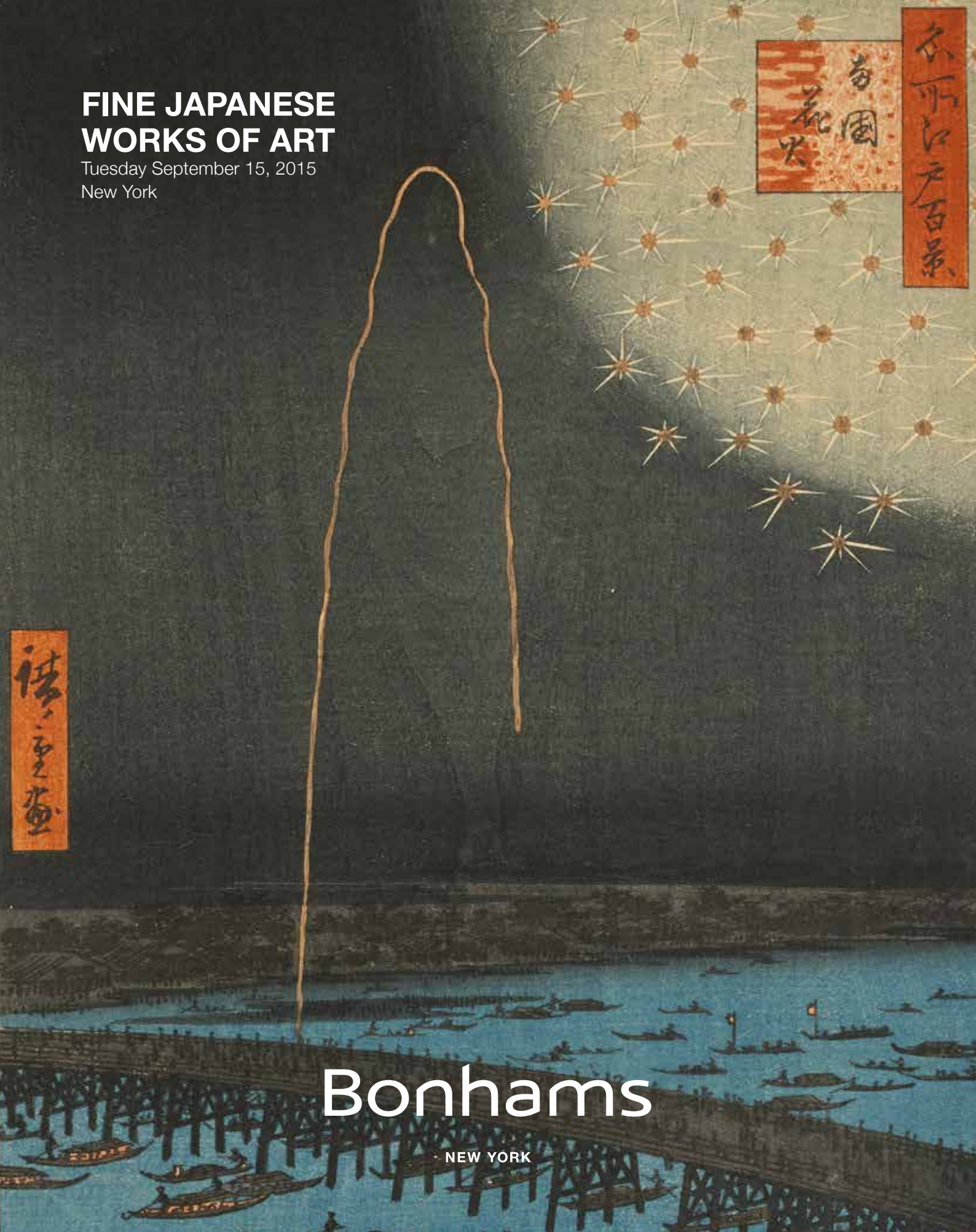


FINE JAPANESE WORKS OF ART

Tuesday September 15, 2015

New York



Bonhams

NEW YORK

FINE JAPANESE WORKS OF ART

Tuesday September 15, 2015 at 1pm
New York

BONHAMS

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

PREVIEW

Friday Sept 11, 10am to 5pm
Saturday Sept 12, 10am to 5pm
Sunday Sept 13, 10am to 5pm
Monday Sept 14, 10am to 5pm

BIDS

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

To bid via the internet please visit
www.bonhams.com/22462

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

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

SALE NUMBER: 22462

Lots 3001 - 3365

CATALOG: \$35

INQUIRIES

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

Caroline Gill
+1 (212) 461 6523
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Automated Results Service
+1 (800) 223 2854

ILLUSTRATIONS

Front cover: Lot 3007
First session page: Lot 3016
Second session page: Lot 3080
Third session page: Lot 3170
Fourth session page: Lot 3249
Fifth session page: Lot 3284
Sixth session page: Lot 3360
Back cover: Lot 3032

JAPANESE WORKS OF ART TEAM



Dessa Goddard

NEW YORK



Jeff Olson



Caroline Gill

LONDON



Suzannah Yip



Yoko Chino



Masami Yamada



Neil Davey
Senior Consultant



Joe Earle
Senior Consultant

JAPAN REPRESENTATIVE



Akiko Tsuchida
Tokyo

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

Auction House’s Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

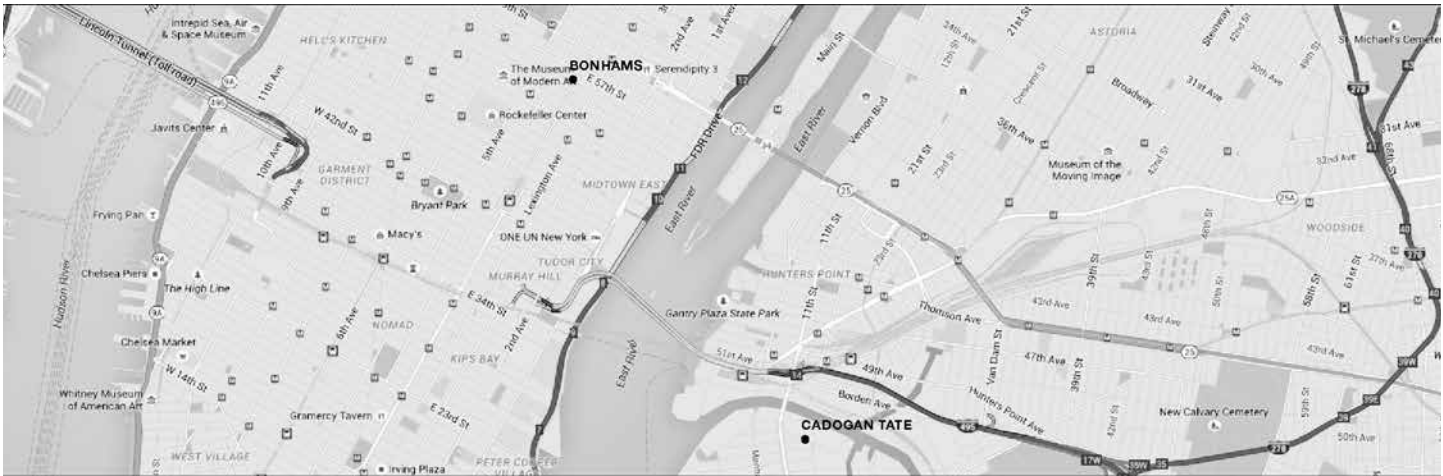
Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday September 18 without penalty. After September 18 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 FRIDAY, SEPTEMBER 18** 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 11AM ET MONDAY, SEPTEMBER 21.

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

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
+1 (917) 464 4346
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OVERSIZED LOTS

3050	3055	3361
3051	3056	3362
3052	3287	3363
3053	3288	3364
3054	3291	3365

CHRONOLOGY

JAPAN

Jomon period	ca. 10,000 B.C. — ca. 300 B.C.
Yayoi period	ca. 300 B.C. — ca. 300 A.D.
Kofun period	ca. 593 — 710
Nara period	710 — 794
Heian period	794 — 1185
Kamakura period	1185 — 1333
Muromachi period	1333 — 1573
Nanbokucho period	1336 — 1392
Momoyama period	1573 — 1615
Edo period	1615 — 1868
Meiji era	1868 — 1912
Taisho era	1912 — 1926
Showa era	1926 — 1989
Heisei era	1989 — present

KOREA

Three Kingdoms period	57 B.C. — 676 A.D.
Silla Kingdom	57 B.C. — 676 A.D.
Goguryeo Kingdom	37 B.C. — 668 A.D.
Baekje Kingdom	18 B.C. — 660 A.D.
Gaya Confederacy	42 A.D. — 562 A.D.
Unified Silla period	668 — 935
Balhae Kingdom	698 — 926
Later Baekje	892 — 936
Goryeo dynasty	918 — 1392
Joseon dynasty	1392 — 1897
Korean Empire	1897 — 1910
Japanese colonial rule	1910 — 1945
South Korea	1948 — present
North Korea	1948 — present

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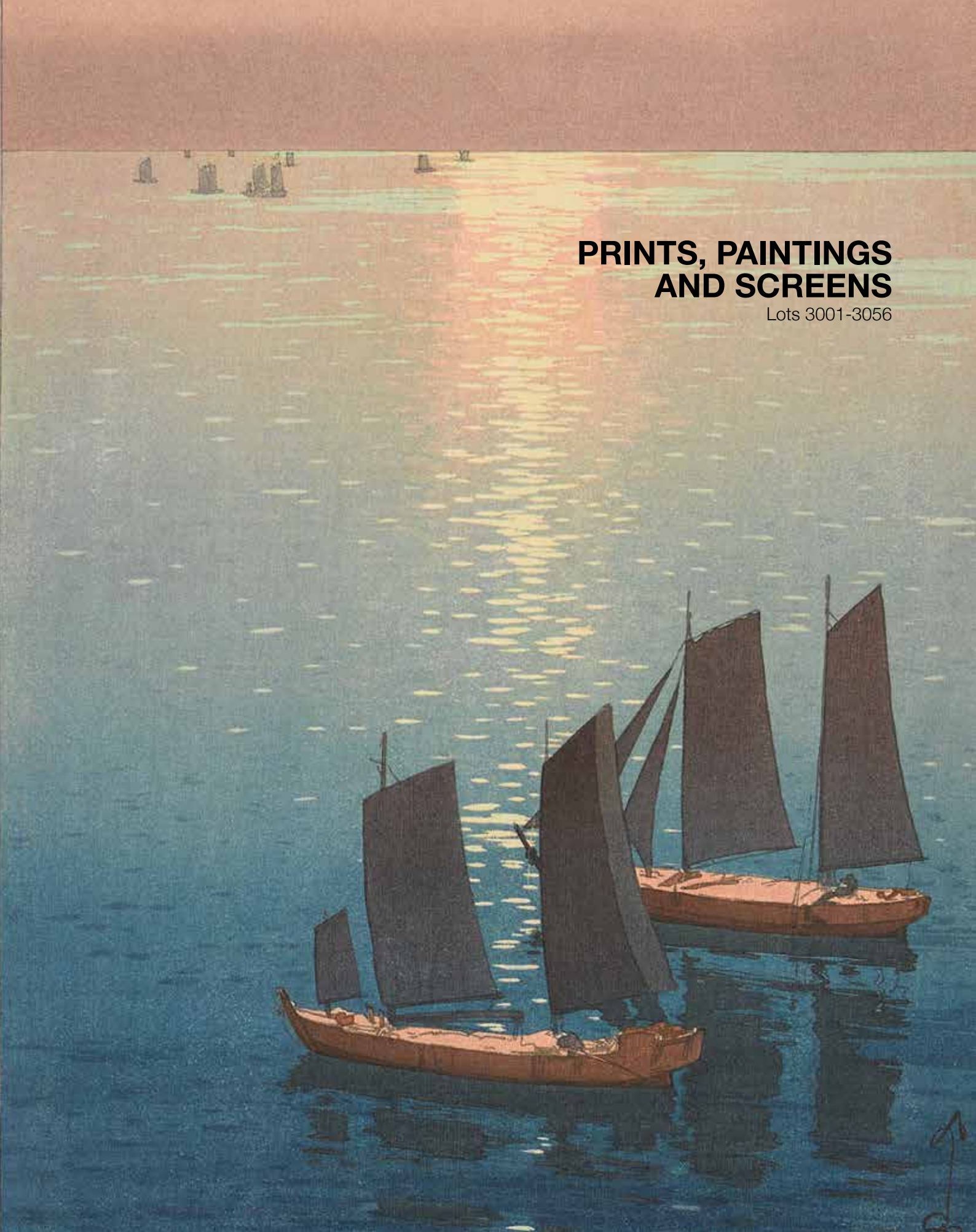
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PRINTS, PAINTINGS AND SCREENS

Lots 3001-3056



3001



3002



3003 (part lot)

3001

KITAGAWA UTAMARO (1753-1806)

Woodblock print triptych

Three *oban tate-e*; depicting courtesans as courtiers on the seashore below flying cranes tied with poem cards, 1790s, each sheet signed *Utamaro hitsu* and with publisher cartouche of Izumiya Ichibei - good impression, somewhat faded, trimmed, minor soiling, patched binding holes
14 1/2 x 9 7/8 in (36.7 x 25.2 cm)

\$10,000 - 15,000

3002

ATTRIBUTED TO KATSUKAWA SHUNSHO (C. 1726-1792)

Shunga

Small album, *surizuri-e*, now remounted and set within brocade fabric covers; consisting of twelve double-page illustrations of a variety of erotic situations accompanied by text - good impression, fair condition
7 3/8 x 5 1/4 in (18.7 x 13.6 cm) overall dimensions

\$800 - 1,200

Erotic works by the artist Katsukawa Shunsho are illustrated in Gian Carlo Calza, *Poem of the Pillow and other stories by Utamaro, Hokusai, Kuniyoshi and other artists of the Floating World*, New York, 2010, pp.193-210.

3003

UTAGAWA KUNISADA (1786-1864)

Two surimono

Two *shikishiban*; each from a series of prints celebrating actors who assumed the name of Ichikawa Danjuro, the first of Ichikawa Danjuro VII in front of an inset depiction of Narita-san Fudomyoo, the second with the actor below an inset portrait of Ichikawa Danjuro V, each circa 1819 and signed *Gototei Kunisada ga*, with artist's seal, the first with production seal of Shunman - very good impressions, good-fair color, soiled and rubbed
8 1/8 x 7 1/4 in (20.8 x 18.4 cm)
8 1/4 x 7 1/8 in (21.1 x 18.2 cm)

\$600 - 800

Another *surimono* from this series published in John Carpenter, *Reading Surimono*, Leiden, 2008, p. 303, fig. 185.



3004



3006 (part lot)

3004

KATSUSHIKA HOKUSAI (1760-1849)

One woodblock print

Oban yoko-e; from the series *Fugaku sanjurokei* (36 Views of Mount Fuji), entitled *Gohyaku Rakanji Sazaido* (Sazai Hall of the Temple of the Five Hundred Rakan), c. 1830-2, signed *zen Hokusai litsu hitsu*, bottom left with kiwame censor and publisher Eijudo seals - good impression, some fading, patch to left edge, vertical crease, traces of adhesive to the reverse upper corners

13 5/8 x 9 3/8 in (34.8 x 24cm)

\$2,000 - 3,000

3005

NO LOT

FORMERLY IN THE COLLECTION OF ERICH A. HEINRICHS, CHICAGO, IL

3006

UTAGAWA HIROSHIGE (1797-1856)

Three woodblock prints

Three *oban yoko-e*; each from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido) published 1833-34 by Takenouchi Magohachi (Hoeido) and signed *Hiroshige ga*, comprising *Sakanoshita Fudesute mine* (Sakanoshita, Fudesute Mountain), *Oiso Tora ga ame* (Oiso, Tora's rain), and *Fujieda jinba tsugitate* (Fujieda, changing porters and horses) - impressions and color varying from good to fair, slightly toned, first and second re-margined, the third center crease, repaired tear and trimmed on the left and right margins

9 1/2 x 14 3/8 in (24.2 x 36.6cm)

9 3/4 x 14 5/8 in (24.7 x 37.1cm)

9 1/4 x 13 7/8 in (23.6 x 35.4cm)

\$1,200 - 1,800

ANOTHER PROPERTY

3007

UTAGAWA HIROSHIGE (1797-1856)

One woodblock print

Oban tate-e; from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), entitled *Ryogoku hanabi* (Fireworks at Ryogoku), signed *Hiroshige ga*, left margin with date seal (1858.8), publisher cartouche of *Uoya Eikichi*, and red collector's seal reading *Iwafuji* - early impression, very good color, right and bottom margins partially trimmed
14 1/8 x 9 1/2in (35.8 x 24cm)

\$60,000 - 70,000

Another impression published in Henry Smith, *Hiroshige: One Hundred Famous Views of Edo*, New York, 1986, number 98. According to Dr. Smith, the distant shore should reveal a finely detailed depiction of trees and buildings as in this impression. The halo of light around the bursting fireworks also disappears in later editions of this print.





3008



3009

FORMERLY IN THE COLLECTION OF ERICH A. HEINRICH, CHICAGO, IL

3008

UTAGAWA HIROSHIGE (1797-1856)

One woodblock print

Oban tate-e; from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), entitled *Mimasaka Yamabushi-dani*, with partial date seal (1853.12), signed *Hiroshige ga*, published by Koshimuraya Heisuke (Koshihei) - good impression and color, backed, margins trimmed, rubbed on the right edge (middle)

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

\$1,000 - 1,500

3009

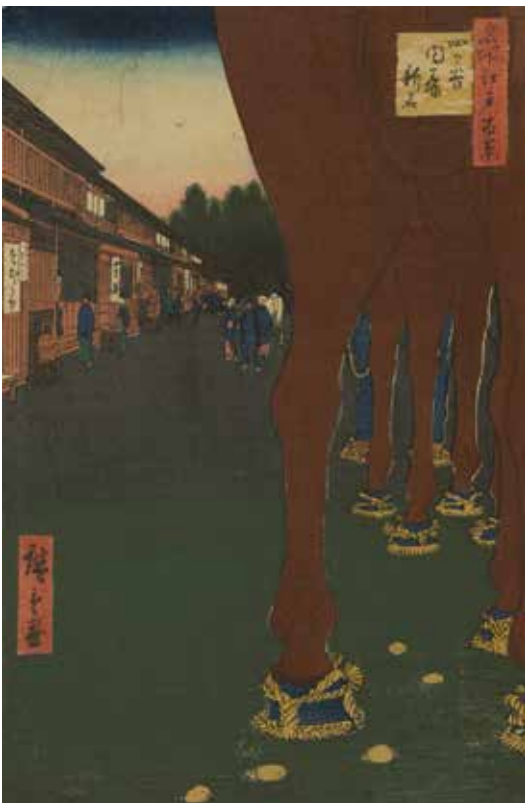
UTAGAWA HIROSHIGE (1797-1856)

One woodblock print

Oban tate-e; from the series *Rokujuyoshu meisho zue* (Famous Places in the 60-odd Provinces), entitled *Awa, Naruto no fuha* (Awa Naruto whirlpools), with partial date and censor seals (1855.9), signed *Hiroshige hitsu*, with publisher cartouche of Koshimuraya Heisuke (Koshihei) - middle impression, good color, slightly soiled, margins partially trimmed, worm hole

13 5/8 x 9 3/8 in (35.1 x 24cm)

\$2,000 - 3,000



3010



3011

ANOTHER PROPERTY

3010

UTAGAWA HIROSHIGE (1797-1856)

Six woodblock prints

Six *oban* *tate-e*; three from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), c. 1856-58, each signed *Hiroshige ga* and published by Uoya Eikichi, including *Nippori jiin no rinsen* (Temple Gardens, Nippori) [14], *Hiroo Furukawa* (Furukawa River, Hiroo) [22], *Yotsuya Naito Shinjuku* (Naito Shinjuku, Yotsuya) [86]; and three from the series *Gojusantsugi meisho zue* (Pictures of Famous Places of the 53 Stations), c. 1855, each signed *Hiroshige hitsu* and published by Tsutaya Kichizo, including *Kawasaki tsurumigawa namamugi no sato* (Namamugi Village at Tsurumi River, Kawasaki) [3], *Oiso shigitatsusawa Saigyoan* (Hut of Saigyō at Snipe Rising Marsh in Oiso) [9] and *Kyo Sanjo ohashi* (The great bridge at Sanjo in Kyoto) [55] - good-fair impressions and color, various condition issues
 13 1/4 x 8 3/4in to 14 x 9 1/4in (33.6 x 22.1cm to 35.4 x 23.3cm)

\$800 - 1,200



3012

FORMERLY IN THE COLLECTION OF ERICH A. HEINRICHS, CHICAGO, IL

3011

UTAGAWA HIROSHIGE (1797-1856)

One woodblock print

Oban *tate-e*; from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), entitled *Suruga Satta kaijo* (The Sea off Satta in Suruga), with date seal (1858.4), signed *Hiroshige ga*, with publisher mark of Tsutaya Kichizo (Koeido) - middle impression, minor fading, slightly toned, wrinkles, traces of adhesive to upper margin

14 3/4 x 10in (37.3 x 25.5cm)

\$1,200 - 1,800

3012

UTAGAWA HIROSHIGE II (1826-69)

One woodblock print

Oban *tate-e*; from the series *Shokoku meisho hyakkei* (100 Famous Views in the Various Provinces), entitled *Suo Iwakuni Kintai-bashi* (Kintai Bridge at Iwakuni in Suo), partial censor/date seal (1859.6) and publisher cartouche of Uoya Eikichi on the left margin, signed *Hiroshige ga* - good impression and color, slightly toned, minor soiling and slight wrinkles, traces of adhesive to reverse top margin

13 2/4 x 9 3/8in (35 x 23.9cm)

\$800 - 1,200



3013

OTHER PROPERTIES

3013

TSUKIOKA YOSHITOSHI (1839-1892) **Album of 104 woodblock prints**

Double sided album, *oban tate-e*, mounted with a brocade fabric cover; a complete set of the series *Tsuki hyakushi* (100 Aspects of the Moon), consisting of a frontispiece, preface, an index (two sheets) and one hundred illustrations published between 1885-1892 by Akiyama Buemon, each signed *Yoshitoshi* and variously sealed *Yoshitoshi*, *Yoshitoshi no in*, *Kai*, *Go Kaisai* and *Taiso*, some with engraver notation - generally good impressions, color and condition, slightly toned, some with staining and soiling

14 x 9 1/2 in (36.3 x 24.2 cm)

\$10,000 - 15,000

The catalogue raisonné of this series is John Stevenson, *Yoshitoshi's One Hundred Aspects of the Moon*, Redmond, WA., 2001.

3014

TSUKIOKA YOSHITOSHI (1839-1892) **Six woodblock prints**

Oban tate-e; four from *Tsuki hyakushi* (100 Aspects of the Moon), comprising: *Gosechi no myobu* (Lady Gosechi) [#51], 1887.6.23; *Dokusho no tsuki - Shiraku* (Reading by Moonlight - Shiraku) [#57], 1888.3 (second state); *Ashigarayama no tsuki - Yoshimitsu* (Mount Ashigara Moon - Yoshimitsu) [#70], 1889.10; and *Bonso tsukiyo ni keishi no uke* (Monk receives cassia seeds on a moonlit night) [#93], 1891.6; one from *Shinkei sanjurokkasen* (New forms of 36 ghosts), entitled *Tametomo no bui tokijin o shirizoku zu* (Tametomo's ferocity drives away the smallpox), 5 October 1890; and one from *Kokoku nijushiko* (24 Accomplishments in Imperial Japan), *Date-ke no chichinin Masaoka* (The wet nurse Masaoka of Date), 1881, each signed *Yoshitoshi* - varying impression, generally good color, some toning, four backed, two trimmed
13 3/4 x 9 7/8 in (35 x 25 cm) [4]
14 x 9 3/4 in (35.5 x 24.6 cm)
14 x 9 3/8 in (35.5 x 23.7 cm)
\$800 - 1,200

3015

YOSHIDA HIROSHI (1876-1950) **One large woodblock print**

Early large-format version of the print known as *Umagaeshi* (The Horse Turnback), dated to 1922, published by Watanabe, with artist's mark - very good impression and color, slightly toned, minor spots of restoration
18 3/4 x 13 3/4 in (47.6 x 35 cm)

\$2,000 - 3,000

Ogura, #8



3014 (part lot)



3015

3016

YOSHIDA HIROSHI (1876-1950)

Two woodblock prints

The first from the *Inland Sea* series, entitled *Glittering Sea and Hikaru umi*, dated Taisho 15 (1926); the second from the second *Inland Sea* series, entitled *Morning of Abuto* and *Abuto no asa (Abuto in the Morning)*, dated Showa 5 (1930); each signed in ink Yoshida and Hiroshi Yoshida in pencil, with Hiroshi and jizuri seals - very good impressions and color, slight toning, first with binding holes on the left margin, second with binding holes on the top margin, minor wrinkles and two small stains

15 3/4 x 10 3/4in (40 x 27.2cm)

10 3/4 x 15 7/8in (27.3 x 40.4cm)

\$1,000 - 1,500

Ogura, #38 and #142



3016 (part lot)



3017 (part lot)

3017

OHARA KOSON/SHOSON (1877-1945)

Five woodblock prints

An *oban tate-e* entitled *Cockatoo and Pomegranate* [S36.1], 1927, signed/sealed Shoson, published by Watanabe; and four *dai tanzakuban tate-e*, each sealed Koson, including *Wild Mallard* [K7.11], *Copper Pheasant on a Rock* [K21.16] and *Chicks and Worm*, [K38.9] all published by Daikokuya, the last *Crow Eating a Persimmon* [K5.13] published by Kokkeido, the last two prints signed Koson - very good impressions, good color, some toning 15 3/8 x 10 1/8in (39 x 25.9cm) dimensions of first

\$800 - 1,200

For other impressions of these prints see Amy R Newland, Jan Perrée and Robert Schaap, *Crows, Cranes and Camellias: The Natural World of Ohara Koson*, Leiden, 2001, pp. 171-2 [K5.13 and K7.11], p. 179 [K21.16], p. 188 [K38.9] and p. 200 [S36.1].

3018

KAWASE HASUI (1883-1957) AND OHARA SHOSON (1877-1945)

Two woodblock prints

The first an *oban tate-e* entitled *Snow at Yakumo Bridge* signed and sealed with circular Watanabe publisher seal- good impression, slight toning in the top left corner and along bottom margin, one tiny loss to the paper at the top right corner; the second an *oban tate-e* entitled *Willow and Snow Bridge*, signed and sealed Shoson, with circular Watanabe publisher seal-good impression and color, slight discoloration overall, paper toning along the bottom edge, tape residue stains along top edge and corners of verso 15 3/8 x 10 1/4in (39.1 x 26cm) (both)

\$1,500 - 2,500



3018

3019

OTA MASAMITSU (1892?-1975)

One woodblock print

An *dai oban tate-e*, from the series *Gendai butai geka* (Leading Figures of the Modern Stage in Their Most Famous Roles), entitled (10) *Miuranosuke, jushichidai-me Nakamura Kanzaburo jo* depicting Nakamura Kanzaburo XVII as Miuranosuke in the kabuki drama *Kamakura sandai-ki*, circa 1955, signed Masamitsu, with artist's seal, bottom margin with additional notation *Banchoro zohan* (publisher copyright) and *Miyake Koshodo shosatsu* (printer) - very good impression and color, with two pin holes on the left margin, otherwise very good condition; together with original folder (some foxing)

16 7/8 x 10 7/8in (42.5 x 27.6cm)

\$600 - 800

PROPERTY FROM THE COLLECTION OF FRANK AND GEORGIA JAMES

3020

KASAMATSU SHIRO (1898-1992) AND OHARA SHOSON (1877-1945)

Four woodblock prints

The first three *dai-oban tate-e*; each signed in ink Shiro Kasamatsu and with artist's seal, lower right margins also sealed Shiro Hanga, comprising *Shisendo*, 1960, edition 170/200, *Risshun* (Setting in of Spring), 1964, edition 36/200 and *Kasuga Shrine*, 1964, edition 4/200; the last an *oban tate-e* entitled *Willow and Snow Bridge*, signed and sealed Shoson, the lower left with a circular Watanabe publisher seal (6mm) - very good impressions and color, the last with slight crease and two pin holes on the margin

16 1/2 x 11 1/4in (42 x 28.7cm)

16 x 11 1/8in (40.5 x 28.3cm) [two]

15 1/4 x 10 3/8in (38.8 x 26.5cm)

\$600 - 800

After Shiro Kasamatsu left the commercial publishers Watanabe and Unsodo in the late 1950s, he began to carve and print his own designs in limited editions.



3018

ANOTHER PROPERTY

3021

MUNAKATA SHIKO (1903-1975)

Hara: A Line at the Foot of Mt. Fuji

A monochrome woodblock print mounted as a hanging scroll, ink on paper; from Munakata's Tokaido Road series, 1963-64, the upper right entitled *Hara* with the pencil inscription 14 and notation *Suso ichimonji* accompanied by three red seals, the bottom margin signed in pencil Shiko in katakana and Munakata in Roman letters followed by a written seal

With a wooden storage box

16 3/8 x 21 1/8in (41.8 x 53.8cm)

\$5,000 - 7,000

This series resulted from several sketching trips along the Tokaido Road that the artist embarked on between April 1963 and February 1964. This print is said to convey Munakata's emotional response to the majesty of Mount Fuji.

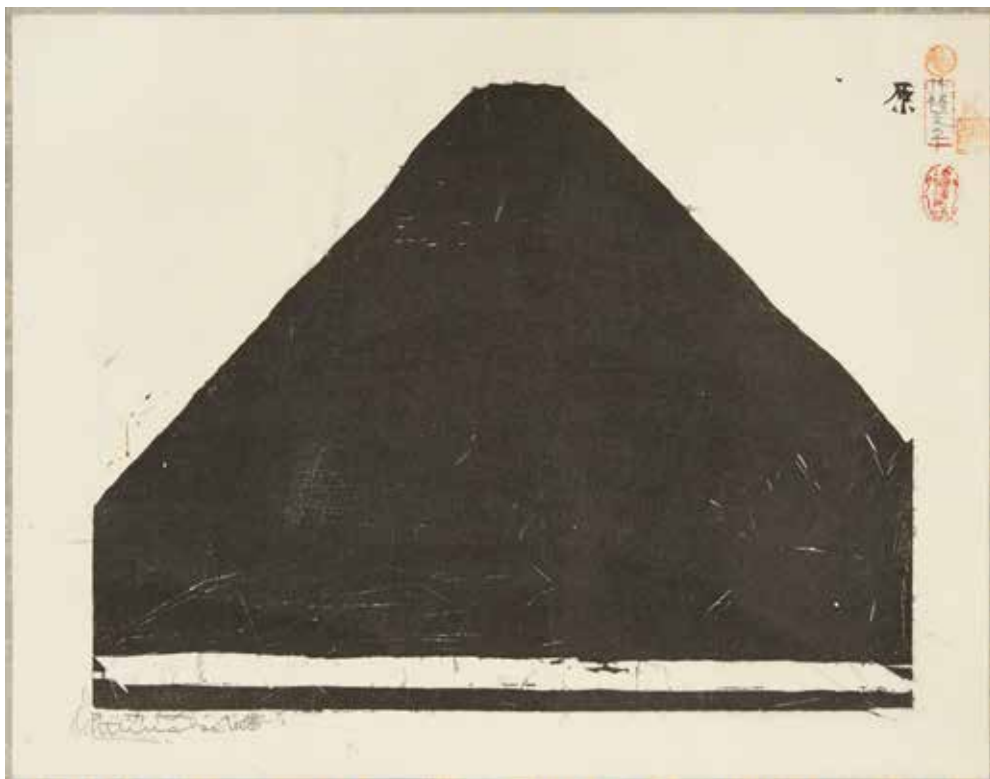
Another impression is in the collection of the Art Institute of Chicago (Japanese Print Purchase Fund, 1965.398)



3019 (part lot)



3020 (part lot)



3021



3022 (part lot)

**PROPERTY FROM A PACIFIC
NORTHWEST GENTLEMAN BY DESCENT**

3022

JUNICHIRO SEKINO (1914-1988)

**Two oversize woodblock prints
(sosaku hanga)**

The first entitled *Ningyo-shi no zo* (Doll Maker), 1956 (originally issued 1949), signed in white ink *Jun. Sekino*, numbered 21/50, sealed *Jun*; the second *Shiroi niwatori* (White Rooster), 1957, signed in white ink *Junichiro Sekino*, numbered 32/100, sealed, with impressed stamp *self-carved self-printed Jun'ichiro Sekino* - very good impressions and color, the first lightly toned, minor wrinkles along the edges, minor losses to the right edge and minor tape residue to the reverse, the second with minor wrinkles along the edges, pencil notation to reverse lower right corner

32 1/8 x 25 7/8in (81.5 x 65.8cm)

28 3/8 x 22in (72 x 56cm)

\$800 - 1,200

3023

JUNICHIRO SEKINO (1914-1988)

**Four oversize woodblock prints
(sosaku hanga)**

Three signed *Jun. Sekino* in white ink or pencil, comprising: *Hana to nyuu youku* (Flowers and New York), 1960, numbered 30/100; *Monmarutoru no ame* (Rain at Monmartre), 1959, numbered 3/100, impressed with *self-carved and self-printed seal*; *Monmaruto no kirisuto* (Christ at Monmartre), 1959, numbered 18/100; the last of a Bungaku performance, signed *Junichiro Sekino* in white ink, 1965, numbered 47/100 - very good impressions and color

24 7/8 x 36 1/2in (63.2 x 93cm)

28 1/4 x 21 3/4in (71.6 x 55.1cm)

27 x 24 3/4in (68.5 x 63cm)

22 5/8 x 28 1/2in (57.5 x 72.3cm)

\$800 - 1,200



3023 (part lot)

ANOTHER PROPERTY

3024

VARIOUS ARTISTS (20TH CENTURY)

Three woodblock prints

Kiyoshi Saito (1907-97)

Entitled *Kaki no Aizu (14)* (Persimmons in Aizu (14)), dated 1975, edition 86/100, signed *Kiyoshi Saito* in black ink - very good impression and color, very slightly toned, minor stain to top margin
 18 1/8 x 23 7/8in (46.4 x 60.5cm)

Jun'ichiro Sekino (1914-88)

Entitled *Early Spring in Hokkaido*, with pencil notation *Epreuve pour l'exposition*, signed in pencil *Junichiro Sekino*, sealed *Jun* - very good impression and color
 14 3/8 x 16 3/4in (36.5 x 42.5cm)

Farmhouses, edition 74/100, signed in pencil *J. Sekino*, sealed *Jun* - very good impression and color
 7 3/4 x 10 1/8in (19.8 x 25.8cm)

\$600 - 800

PROPERTY FROM THE COLLECTION OF FRANK AND GEORGIA JAMES

3025

KIYOSHI SAITO (1907-1997)

Eight woodblock prints

Five *oban yoko-e* and three *oban tate-e*; each sealed *Kiyoshi*, the first *Winter in Aizu*, signed in pencil, the remaining seven signed *Kiyoshi Saito* in black ink, including a winter scene, street scene with a figure, barn with horse and farm woman, dog, pagoda, and a seated geisha [2] - very good impressions and color, first with minor corner creases and some discoloration along the right margin, the dog with some foxing

11 1/4 x 16 5/8in (28.7 x 42.2cm) [first]

11 1/4 x 17 1/4in (29.3 x 43.7cm) [others]

\$800 - 1,200

OTHER PROPERTIES

3026

YOZO HAMAGUCHI (1909-2000)

Pluie d'or

Mezzotint, framed and glazed; with pencil title, signature, dated 98, edition 6/90
 8 3/4 x 10 1/2in (22.3 x 26.6cm) [sight]

\$800 - 1,200



3024 (part lot)



3025 (part lot)



3026



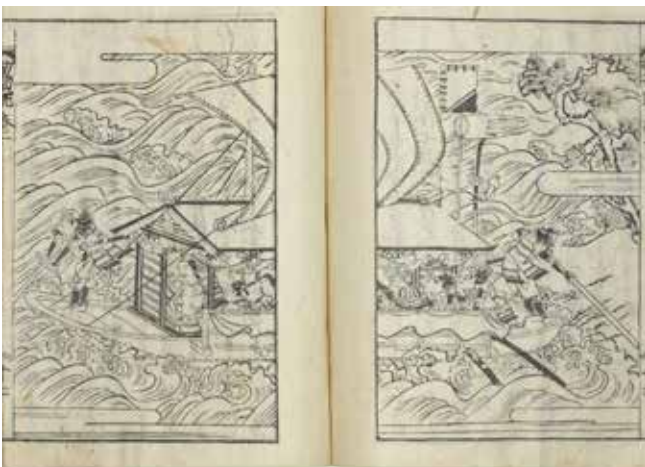
3027



3028



3030



3029

3027

A GROUP OF 29 PRINTED BOOKS

Edo period/Meiji era (19th century)

Of various editions, comprising: Katsushika Hokusai (1760-1849), *Fugaku hyakkei* (One Hundred Views of Mt. Fuji), 1834-35 [incomplete], and *Hokusai's Manga*, 1814-78, consisting of volumes 1, 2, 3, 9, 11, 13, 14, 15, and a later 3 volume selection [11]; Kitao Masayoshi (1764-1824), *Shinki Issa* (vol. 2), 1814; Yanagawa Shigenobu (1787-1832), *Yanagawa gajo*; Utagawa Hiroshige (1797-1858), *Ukiyo-e gafu* (vol.3) and a book of landscapes [lacking title], 1837; Keisai Eisen (1790-1848), *Ehon nishiki no fukuro*, 1828, and *Buyu sakigake zue*, c.1847; Katsushika Taito ii (f.1810-1853), *Eiyu zue*; School of Hokusai, *Eitaku manga*, 1885; various artists, *Gacho gafu*, 1815-20; *Kokin meika gaen*, 1862; Utagawa Yoshiiku (1833-1904), *Genji gojuyoncho*, 1870; Watanabe Shotai (1851-1918), *Shotai kacho gafu*, 1890-91; three unidentified woodblock printed volumes; and three mechanically printed Meiji-era works; together with four Chinese printed books [33]

\$3,000 - 5,000



3031

3028

KANKAI IBUN (ACCOUNT OF THE TOUR OF OCEANS)

Otsuki Gentaku (1757-1827), 1807
14 complete volumes of the 15-volume set, text and color illustrations detailing the account of Japanese sailors shipwrecked on the coast Siberia and held in Russia, dated 1807, with paper covers and title slips
\$4,000 - 5,000

3029

A COMPLETE SET OF EHON BUSHO KUNOKI

Complete set of 12 volumes on the life of Toyotomi Hideyoshi, published Kyoto, 1801, text and illustrations, blue paper covers with title slips
\$1,000 - 1,500

3030

A REFERENCE WORK ON THE WOODBLOCK PRINTS OF SHARAKU

Sharaku: A Complete Collection, vol. 1, Tokyo: Meiji Shobo, 1952, blue cloth portfolio enclosing a separately printed English volume with text by Yoshida Teruji, special article by Kondo Ichitaro, and edited by Adachi Toyohisa, 77 pages and in glassine wrapper; a large separately printed sheet to the front of the 40 full-size hand-printed woodblock reproductions, with notation of the supervisor, Adachi Toyohisa of the Adachi Institute of Woodcut Prints, various carvers and printers, as well as the listing of the accompanying prints; each of the 40 tipped-in prints with addition notation to the right corner (two with slight staining [No. 1 & 22])
19 1/4 x 14in (48.9 x 35.6cm) overall
\$800 - 1,000



3031

3031

AFTER KANO TANYU (1602-1674)

Immortals and scholars admiring a waterfall
A pair of hanging scrolls, ink and color on silk; with Gama Sennin and Chokaro Sennin along with scholars and an attendant resting by pine trees gazing on a cascading waterfall, inscribed *Tanyusai hitsu* and sealed *Morinobu*
45 3/8 x 19 1/2in (115.3 x 49.5cm)
\$4,000 - 5,000

IKE TAIGA (1723-1776) AND RAI KYOHEI (1756-1834)

Landscape Scroll and Scroll with Poems and Inscriptions, The landscape scroll, probably third quarter of the 18th century; the scroll with inscriptions, summer 1827

Pair of hanging scrolls: one ink and color on silk depicting mountains, trees and rice-paddies by a river, two figures in a building in the foreground, with a 20-character poem and a longer inscription in smaller characters; the other ink on paper, with two 28-character verses and a longer inscription in smaller characters; the landscape painting signed at top right *Kasho* 霞樵 with seal *Kasho* 霞樵; the poem signed *Minagawa Gen dai* 皆川愿題 (inscribed by Minagawa Gen [Minagawa Kien], see below) with seals *Ki* 淇 and *En* 園; the longer inscription signed *Minamoto Moho* 源孟彪 (Ko Fuyo, see below) with a seal; the calligraphy scroll signed after the poems *Hinoto-i natsu go kakan Kyohei Nago* 丁亥夏五下泮杏坪柔 (Kyohei Nago, the last ten days of the fifth month, summer, of the hinoto-i year [1827])

With fitted *tomobako* box inscribed outside *Taigado sansui Minagawa Kien san Ko Fuyo san Kyohei tenpuku* 大雅堂山水 皆川淇園贊 高芙蓉贊 杏坪添幅 (Landscape by Taigado; inscriptions by Minagawa Kien and Ko Fuyo; supplementary scroll by Kyohei); the inside with a long *kanbun* text (see illustration) by *Higashiyama Seiryō* 東山清亮 (1807/8-1869, see below) including a biography and encomium of Taiga, signed at the right by Rai Shiho 支峰 (second son of Rai San'yo, 1823-1889), and dated to winter of the *mizunoe-uma* year (1882); signed at the left and dated to spring of the *kinoe-saru* year (1884)

Each 68 7/8 x 16 7/8in (175 x 43cm) [check!!]

\$40,000 - 50,000

Published and Exhibited

Rai San'yo Kyuseki Hozonkai 山陽 跡保存会 (Society for the Preservation of Sites Associated with Rai San'yo), *Botsugo hyakugojunen Rai San'yo ten* 後百五十年 山陽展 (Rai San'yo Exhibition Held to Mark the 150th Anniversary of his Death), Tokyo, 1982, cat.83

Hiroshima Kenritsu Bijutsukan 広島県立美術館 (Hiroshima Prefectural Art Museum) *Bunga no majiwari: Rai San'yo o chushin to shita Nangaten* 文雅の交わり：山陽を中心とした南画展 (The Intersection of Literature and Elegance: Exhibition of Nanga Paintings Centered on Rai San'yo), Hiroshima, 1984, cat. 25

The artist's seal *Kasho* is listed in Felice Fischer with Kyoko Kinoshita, *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush*, Philadelphia, 2007, Appendix II, no.S76 (p.487) and appears on 39 paintings included in that catalog.

Among recently published landscapes by Taiga, this powerfully structured landscape hanging scroll invites comparison with a painting of Nachi Waterfall in Tokyo National Museum, believed to date from toward the end of the artist's career. Although the latter painting depicts a famous site in Japan and the present lot is an imaginary Chinese landscape, there are strong similarities in the restrained but effective use of color gradation, the pointillist brush technique and the overall composition, all of them indicating, as noted by Felice Fischer, a "complete transformation" of Taiga's earlier style (Fischer, *Ike Taiga and Tokuyama Gyokuran*, cat.197 and catalog note, pp.467-8).

The poem and inscription added to the painting are by well known friends of Taiga. The poem is by Minagawa Kien (1735-1807), a painter as well as a scholar of early Confucian and Daoist texts who is said to have had 3,000 students. The longer inscription is by Ko Fuyo (1722-1784), a renowned Confucian scholar, painter, and seal carver. The author of the long box inscription, Higashiyama Seiryō, also known as Taigado V, was the grandson of the priest Geppo Shinryō (Taigado

III), successor to Taiga's direct student Aoki Shukuya (Taigado II, see Melinda Takeuchi, *Taiga's True Views: The Language of Landscape Painting in Eighteenth-Century Japan*, Stanford, 1992, p.78).

The painting is accompanied by an informative scroll of calligraphy from the brush of the distinguished Confucian scholar Rai Kyohei (also known as Tadanago), a native of Aki Province (present-day Hiroshima Prefecture) perhaps best known today as the uncle and mentor of Rai San'yo (1781-1832), one of the most important intellectuals of the later Edo period and a key figure in the development of emperor-centered nationalism. Rai Kyohei's two Chinese verses celebrate the life of a scholar recluse and his guests, while his longer prose narrative gives a description of a stay in his famous nephew's residence, the *Suiseiso* ("Estate West of the River"), drawing a parallel between the scenery of eastern Kyoto and the idealized landscape depicted in Taiga's scroll. The 1982 exhibition catalog cited above adds the information that Kyohei was accompanied on his visit to Kyoto by his sister-in-law Shizuko, Rai San'yo's mother.

The verses read as follows:

樹垂楊覆草檐 東山隔水列圓尖 幽窓打着閒吟士 不害隣樓阿鵲塢
愛汝從容伴我閑 不墮入硯着毫端 來何任狂風意 直向青樓送幾團

*A grove of weeping willows covers the thatched eaves,
The rounded peaks of the Eastern Hills rise up beyond the river.
I knock on the window of your secluded dwelling as you sing at your ease,
Without interrupting the chanting of Aqueyan [an ancient Chinese melody] in a neighbor's hut.*

*I love the relaxed way you keep me company in these moments of leisure
And calmly go into your study to put brush to paper
When evening comes you pay no heed to the raging wind
Losing no time in sending a few dumplings to the pleasure houses.*

The long inscription is as follows:

余此 自三月上泮入京寄食家侄襄僑居壁間觀池大雅山水高皆兩翁題之
最為妙品襄家在鴨岸隔水望東山諸勝正面如意嶽而比觀亦不遠楊柳扶
疎數陰一株多絮花卉亦弗弗別置小亭切在水湄朝嵐夕翠間客來則捲簾
凭檻酒茶談論界 髣弗其畫趣矣今將辭 故 其所得小詩二首而副此幅也
時西歸前一日也 老耄惟柔重 于此 着下 毫字

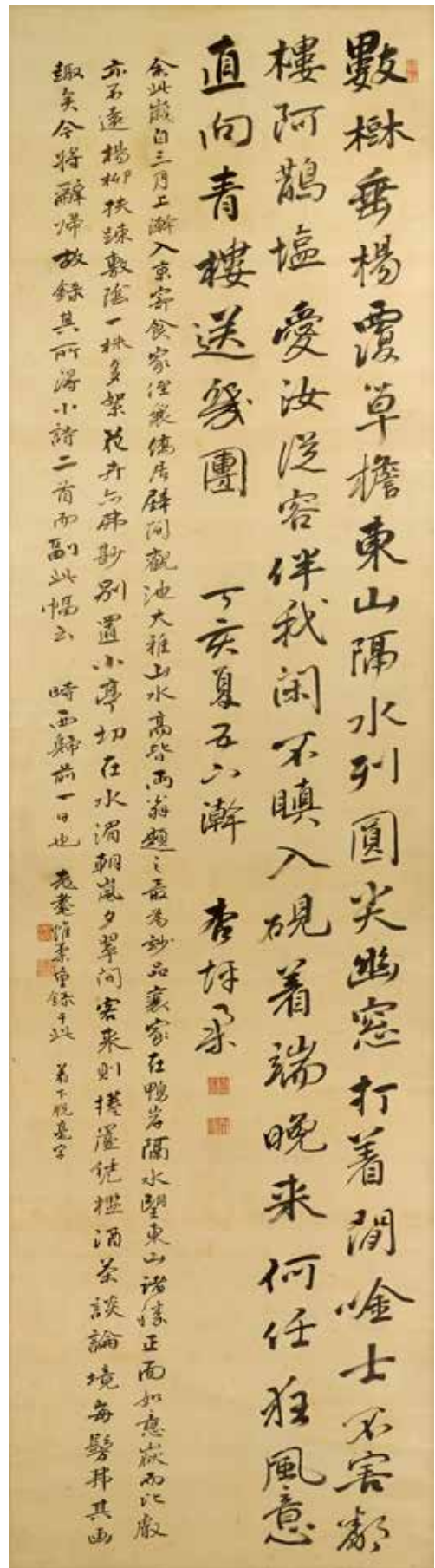
From the first part of the third month of this year I visited Kyoto and lodged with my nephew Noboru (Rai San'yo's everyday name). On the wall of his house I noticed a landscape by Ike Taiga. Both Master Ko and Master Mina[gawa] had written inscriptions on it, making it a most outstanding work. Noboru's house is on the banks of the Kamo River and across the river you can see all the sights of the Higashiyama District. Mount Nyoigatake is right opposite, while Mount Hiei is not far away. Densely growing willow trees, each of them with a mass of foliage, provide shade and there are many flowers. Noboru has built a little pavilion, separate from the house, at the very edge of the river, so that when guests arrive during the day one can immediately roll up the blinds and create a space for leaning against the railings to enjoy conversation, tea and wine, just like in Taiga's painting. As I am about to leave Kyoto I have inscribed two small poems and made them into a scroll to accompany the painting. Written the day before my return to the western provinces, old man Tadanago.



3032 (box cover)



3032



3032



3033

3033

IKE TAIGA (1723-1776)

Kochukenkon 中乾坤 (THE UNIVERSE IN A JAR), DATED 1755

Handscroll, ink on paper, painted with a continuous scene starting with a Chinese scholar climbing into the mouth of a huge jar, two other scholars and an attendant behind him, followed by a sparse river landscape with sailboats; a group of imposing buildings, one of them with two seated scholars; a tree-clad hill; riverside houses and crags; a riverside pavilion with a seated scholar; concluding with a large tree and a hillside; inscribed in large characters at the beginning of the scroll: *Kochukenkon* 中乾坤 (The Universe in a Jar) and at the end of the scroll: *靈谿潛可盤安事登雲梯* (for translation and discussion, see below); signed at the end of the scroll: *Sangaku Doja shai toki Horeki kinoto-i sangatsu futsuka* 三岳道者 意時宝 乙亥三月二日 (Sangaku Doja [one of Taiga's names] painted the essence of this subject on the second day, third month, kinoto-i year of Horeki [1755]); seals *Ike Mumei in* 池無名印 and *Gyokko Koanri* (玉皇香案吏)

With double fitted *tomobako* boxes; the inner box inscribed outside *Ike Taiga kochu kenkon emaki* 池大雅壺中乾坤畫 (Picture scroll of the Universe in a Jar, by Ike Taiga) with paper label sealed *Soken chin*(?) 雙軒珍?; the inside of the lid with a lengthy *kanbun* inscription (see illustration) including a date of 1810 (discussed below); the outer box inscribed outside *Taigado kochukenkon ichiga* 大雅堂壺中乾坤一畫 (A painting by Taigado of the Universe in a Jar); the inside with paper label *Soken seisho* 雙軒清賞

11 1/2 x 510in (29.1 x 1,296cm)

\$100,000 - 150,000

Provenance

Painted for the Yoshimitsu 儀 family, Hirata, Izumo Province, in 1755
 Lord Takamatsu 高松侯 (dates of ownership unknown)
 Hatta Hyojiro 八田兵次郎 (original name Sato 佐藤 Hyojiro), by 1914
 Matsumoto Shozo 松本 , by 1933

PUBLISHED OR CITED (for further details, please refer to the discussion below):

Hatta Hyojiro 八田兵次郎, *Saido seisho* 西洞清賞 (Treasures of the Saido Collection), Osaka, 1914, accessible online at <http://kindai.ndl.go.jp/info:ndljp/pid/1014487>, digital pp.44-45
Togari Soshin'an 外狩素心庵, *Zoku Soken'an bijutsu shusei zuroku* 双軒庵美術集成 録 (Catalog of the Soken'an Art Collection, Continued), *Kyushu Denki Kido Kabushiki Kaisha* 九州電氣軌道株式会社 (Kyushu Electric Railroad, Inc.), 1933 (catalog of an auction held at Tokyo Art Club, October 21, 1933), lot 200.
 Matsushita Hidemaro 松下英麿, *Ike Taiga* 池大雅, Tokyo, 1967, p.99
 Melinda Takeuchi, *Taiga's True Views: The Language of Landscape Painting in Eighteenth-Century Japan*, Stanford, 1992, p.175, note 43

The two seals at the end of the scroll, widely used in combination by Taiga, are listed in Felice Fischer with Kyoko Kinoshita, *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush*, Philadelphia, 2007, Appendix II, nos.S14 and S25 (pp.485-6).



3033

A lengthy Chinese inscription inside the outer storage box, signed with the pseudonym Oson Rosho ("The Old Woodcutter of Warbler Mountain," so far unidentified), mentions a visit by the writer, in fall of the *kanoe-uma* year "more than fifty years later" (i.e. 1810), to the grandson of the original owner, a member of the wealthy Yoshimitsu family of Hirata, Izumo Province. The inscription narrates that the scroll was one of numerous works painted by Taiga while he was staying at the Eitokuji, a Rinzaï Zen temple in Izumo whose abbot was Ashizu Keiryu (1720-1769), a leading pupil of Hakuin. The scroll is first illustrated in *Saidō seishō* (1914), the self-published catalog of the collection of Hatta Hyojiro (original name Satō Hyojiro), which included two other works by Taiga; the Hatta catalog records that the present lot had formerly been in the collection of "Lord Takamatsu." It next appears in the second sale catalog (1933) of the Soken'an collection of Matsumoto Shozo who made his fortune developing electric railroads in western Japan. Much of Shozo's collection, possibly including the present lot, was formed by reassembling works of art formerly owned by his father-in-law, the bankrupt former lumber and banking magnate Matsumoto Jūtarō (1844-1913), who originally assumed the name Soken. The scroll next comes to light in a 1967 study of Taiga by the Nanga scholar Matsushita Hidemaro whose discussion is reported by Melinda Takeuchi " . . . During the middle of the decade, he [Taiga] seems to have made a journey to the Izumo region. An inscription dated to 1810 on a box for a handscroll entitled Enchanted Land states that this was one of many works Taiga painted for the Yoshimitsu family while staying at Eitokuji. The painting bears a date of 1755, third month."

The scroll's title, *Kochukenkon* 中乾坤 (The Universe in a Jar), refers to a Chinese tradition that goes back ultimately to the fifth-century A.D. Chinese history *Houhanshu* 後漢書 (Chronicles of the Latter Han Dynasty), vol. 82, pt. 2 (accessible at <https://zh.wikisource.org/wiki/後漢書/卷82下#.E8.B4.B9.E9.95.BF.E6.88.BF>) which tells the story of Fei Changfang 費長房, a market official who noticed that an aged druggist disappeared down a jar after the close of business every evening. Intrigued, Fei accepted the old man's invitation to accompany him there the next day and once inside the jar he encountered a wonderful world of palaces, fine wine, and delicious food, offering temporary respite from everyday life.

The related phrase "paradise in a jar" 壺中天 is also found in the poetry of Li Bai 李白 (701-762), but this scroll concludes with an inscription from the poet Guo Pu 郭璞 (276-324), lines seven and eight of the first of his 14 *Youxianshi* 遊仙詩 (Jap. Yūsenshi, Poems of Wandering Immortals), with two characters (可 and 潛) transposed, in a particularly striking example of Taiga's eccentric calligraphy, boldly framed by the first and last characters: "sacred" and "ladder." (For a full text of the poem, with English translation, see Mary Anne Cartelli, *The Five-Colored Clouds of Mount Wutai: Poems from Dunhuang*, Leiden, 2013, pp. 16-17.)

靈谿可潛盤 安事登雲梯

*He can swim down to the bed of the sacred torrent
Why would he want to climb a ladder to the clouds?*



3033

Taiga would have taken Guo Pu's lines from *Wen Xuan*, the sixth-century literary anthology on which he primarily drew for pre-Tang Chinese texts as noted by Jonathan Chaves, "Taiga and Chinese Poetry (*Kanshi*)," in Fischer, *Ike Taiga and Tokuyama Gyokuran*, p. 109; see also Xiao Tong 蕭統, *Wen Xuan* 文選, *Guoxue jiben congshu* 國學基本叢書, Shanghai, 1936, vol.1, p.460.

The present scroll dates from a formative period of Taiga's career during which, as Felice Fischer tells us, the artist "was engaged in a dialectic with various modes of painting and calligraphy, modes of Zen, and modes of poetry." In 1751 he first met the great Rinzaï Zen master Hakuin Ekaku (1686-1768) who exposed Taiga to a different style of Zen than that practiced at Manpukuji Temple at Uji near Kyoto, where Taiga had spent much time earlier in his life. Shimatani Hiroyuki notes that "... Taiga's meeting with Hakuin played a major role in the formation of his character, and in the Zen-influenced nature of his paintings and calligraphies" (Shimatani Hiroyuki, "The Fascination of Taiga's Calligraphy," in Fischer, *Ike Taiga and Tokuyama Gyokuran*, p.99). It was probably in order to meet disciples of Hakuin that Taiga first made the arduous journey to Izumo Province (present-day Shimane Prefecture) in 1755. One of these was Taiga's host Ashizu Keiryu (mentioned above), the Abbot of Eitokuji Temple in Matsue; a work dedicated to Keiryu was included in the exhibition of painting and calligraphy by Taiga and his wife Tokuyama Gyokuran held at the Philadelphia Museum of Art in 2007 (Fischer, *Ike Taiga and Tokuyama Gyokuran*, cat.89). Taiga also stayed at nearby Tenrinji Temple, which

still owns several of his works; one of these, *Playing a Flute in a Boat*, bears a related signature to the present lot, *Sangaku gaishi shai* 三岳外史意, and features a large inscription whose marked similarities to the present lot include the combination of very large with smaller characters and the use of a splayed brush, resulting in thin lines that seem to frame the principal strokes (Felice Fischer, "Ike Taiga, A Life in Art," in Fischer, *Ike Taiga and Tokuyama Gyokuran*, pp.21-22; for the Tenrinji painting, see cat.82 and catalog note, p.413).

This was also a time when Taiga deepened his study of Chinese verse and painted a number of works on other classic Chinese literary themes such as The Three Laughters and the Eight Drinkers (Fischer, *Ike Taiga and Tokuyama Gyokuran*, cat. 32; and cat.31, based on "Eight Immortals of the Wine Cup," a famous poem by the Tang-dynasty poet Du Fu). A closer stylistic parallel to the present lot, however, is perhaps offered by the handscroll of *Wondrous Scenery of Mutsu*, an Important Cultural Property in Kyushu National Museum dating from 1749 (Fischer, *Ike Taiga and Tokuyama Gyokuran*, cat.24). Based on an actual place in northern Japan, the 1749 scroll takes a more literal, if still abbreviated, approach to the depiction of landscape but the overall composition and articulation follow a similar trajectory and particular details such as the sailing boats toward the end of the *Mutsu* scroll prefigure the same motifs in *Universe in a Jar*. Freed from the need to delineate a specific riverscape, Taiga here adopts a highly simplified, sometimes almost childlike approach to his subject, perfectly reflecting the playful, liberating fantasy of the old Chinese tale that inspired this scroll.



3033



3034



3035

PROPERTY FROM A CALIFORNIA COLLECTOR

3034

MIKI BUNRYU (1716-1799)

Group of Fish

Hanging scroll, ink and color on silk; of five different types of freshly caught fish, signed *Soansai* [*Jsen-ga*, with three seals, two reading

Miki Akira/Shin and Bunryu

16 3/4 x 28in (42.8 x 71.1cm)

\$800 - 1,200

Miki Bunryu (1716-1799) studied painting in Edo with So Shiseki (1715-1786), a proponent of the Nagasaki school. This realistic work is clearly in the lineage of Shen Nanpin, a Chinese artist active in Nagasaki during 1731-33.

PROPERTY FROM THE COLLECTION OF FRANK KORN, TOKYO

3035

KAWAI GYOKUDO (1873-1957)

Isle of the Immortals

Hanging scroll, ink and color on silk; depicting pines on cliffs above a seashore with a flock of seven cranes, signed *Gyokudo*, sealed *Gyokudo*

With two wood storage boxes, one self-inscribed with signature and seal

16 x 23in (40.5 x 58.5cm)

\$2,000 - 4,000

3036

URAGAMI GYOKUDO (1745-1820)

Landscape with Figure

Album leaf mounted as a hanging scroll, ink on paper; entitled *Kantei shokushin* (Base of a waterfall, gathering firewood), signed *Gyokudo*, with one seal *Gyokudo kinshi* (impressed upside down)

With two wood storage boxes, one with collector's inscription

10 x 6 7/8in (25.5 x 17.6cm)

\$40,000 - 60,000

Uragami Gyokudo (1745-1820) is one of the most fascinating artists of the Edo period. Though not a professional painter – he prided himself on his expertise with the *qin* (a Chinese zither-like instrument) – his paintings are surprisingly in tune with a 20th/21st century sensibility. Landscapes that turn and twist, mountain peaks that tilt, odd circular "rock"-like forms that both define and defy nature, brushwork not merely descriptive or simply abstract – Gyokudo's landscapes captivate the most jaded modern eye that disparages all but contemporary art. Seemingly simple, the execution is extremely sophisticated, recalling the best of Chinese literati painting. The brushwork, the interweaving and overlaying of wet and dry brushstrokes, the use of heavy and light ink, the sense of abandon though in total control of the medium, is accompanied by a sensibility that conveys an intensity and monumentality to the smallest of works. All in a state of continual flux, always intriguing – no rest but still a sense of stillness, the artistic image of this visionary still resonates without boundaries in today's world.

An excellent monograph on this extraordinary artist is presented in James Cahill, *Scholar Painters of Japan: The Nanga School*, New York, Asia Society, 1972, pp.71-86.



3036



3037



3038

OTHER PROPERTIES

3037

NAKABAYASHI CHIKUTO (1776-1853)

Late Spring at Pond's Edge

Hanging scroll, ink and light color on silk; of a frog and insects amid blossoming lotus, signed *Chutan*, with two seals *Nariaki no in* and *Azana Hakumei*

With a wood storage box

43 7/8 x 17 7/8in (111.3 x 45.3cm)

\$1,000 - 1,500

3038

NAKAHARA NANTENBO (1839-1925)

Calligraphy

Hanging scroll, ink on silk; two columns of a seven-character Chinese poetic couplet, signed *hachijuichi-o Nantenbo Toju*, sealed *Nantenbo, Haku]* *kutsu* and *Toju*

With a wood storage box with collector's inscription dated to 1923

49 5/8 x 16 1/8in (126 x 41.3cm)

\$1,200 - 1,800

The biography and examples of works by Nantenbo is provided in Audrey Yoshiko Seo and Stephen Addiss, *The Art of Twentieth-Century Zen: Painting and Calligraphy by Japanese Masters*, Boston and London, 2000, pp.17-34.

3039

OTAGAKI RENGETSU (1791-1875)

Landscape with Poem

Fan painting mounted as a hanging scroll, ink on paper; an abbreviated landscape with classical Japanese poem on autumn in cursive script, signed *Rengetsu*

With a wood storage box

18 1/4in (46.5cm) wide

\$800 - 1,200

Otagaki Rengetsu (1791-1875), a Buddhist nun, is regarded as one of the foremost Japanese poets of the 19th century, and is also celebrated for her calligraphy and painting.

3040

UKIYO-E SCHOOL (18TH CENTURY)

Courtesan and Misbehaving Lover

Hanging scroll, ink, color and gilt on paper; of courtesan pulling on the ear of a male client reading a love letter, a geisha, attendant and another courtesan by her side, with one seal '*Doshin*'

14 7/8 x 21 5/8in (37.8 x 54.8cm)

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF FRANK KORN, TOKYO

3041

SUZUKI HYAKUNEN (1825-1891)

Snowy Landscape

Hanging scroll, ink on silk; a misty view of distant mountains and a pair of birds in flight above snow-covered pine trees, signed

Hakunen, with one seal

With a wood storage box

13 5/8 x 21 3/4in (34.6 x 55.5cm)

\$1,000 - 1,500

Suzuki Hyakunen, though originally trained by a member of the Maruyama school, was known for his eclectic style incorporating elements from various Japanese painting ateliers. His literati lifestyle and devotion to Chinese classics are reflected in many of his sensitively rendered paintings. One of the principle instructors of the Kyoto Prefecture Painting School, he won many prizes in the major Meiji-era exhibitions.

Literature

Paul Berry and Michiyo Morioka, *Modern Masters of Kyoto*, Seattle, 1999, pp. 63-67.



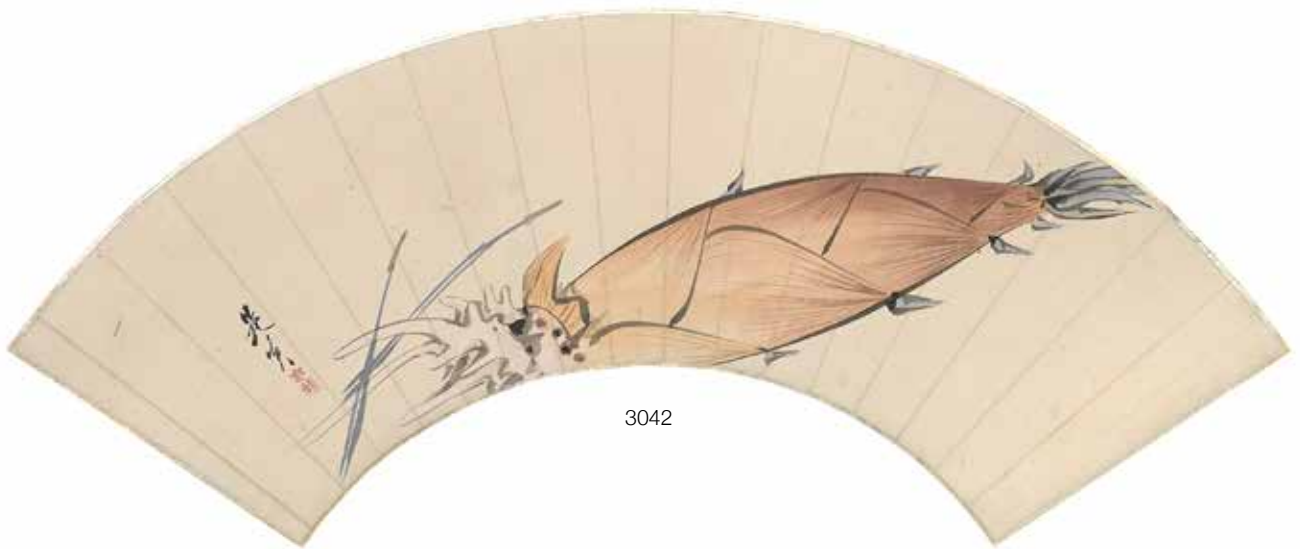
3039



3040



3041



3042



3043



3044



3045



3046

OTHER PROPERTIES

3042

SHIBATA ZESHIN (1807-1891)

Bamboo Shoot and Pine Needles

Fan painting, ink and color on paper, now mounted as a hanging scroll; signed *Zeshin*, with one seal *Reisai*

18 1/8in (46cm) long

\$2,000 - 3,000

3043

SHIBATA ZESHIN (1807-1891)

Eggplants

Miniature hanging scroll, *urushi-e* (colored lacquer on paper); signed *Zeshin*, with one seal

4 x 3 1/8in (10.5 x 8cm)

\$1,000 - 1,500

Shibata Zeshin, a genius in the development of various lacquer techniques, invented *urushi-e* - paintings painted with actual lacquer. He remains the only artist successful in this medium, which requires specially treated paper and specially formulated lacquer to withstand the hanging scroll format.

3044

UTAGAWA SCHOOL (MEIJI/TAISHO ERA)

Matsukaze and Murasame

Hanging scroll, ink and color on silk; signed/sealed *Utagawa Shunko/Harumitsu*

19 x 47 1/2in (48.3 x 120.7cm) (image)

\$800 - 1,200

PROPERTY FROM A CALIFORNIA COLLECTOR

3045

STYLE OF SHIBA KOKAN (1747-1818)

Portrait of a European

Hanging scroll, ink and color on paper; of a European gentleman seated on a veranda

16 x 10 1/4in (40.8 x 26.3cm)

\$2,000 - 3,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

3046

STYLE OF SHIBA KOKAN, 18TH/19TH CENTURY

View of a European City

Oil on silk, mounted on a board; a perspective view of a fortified harbor with figures on boats and walking along a promenade, the city and mountains in the distance

10 3/8 x 15 1/8in (26.3 x 38.3cm)

\$6,000 - 8,000



3047



3048



3048

3047

**ATTRIBUTED TO AODO DENZEN
(1748-1822)**

A European landscape

Ink on paper with applied color, laid down on paper; a view of a riverscape with figures tilling soil, a boat launch in the near distance. With two old labels inscribed *Nagata Zenkichi dohanga*[[[

9 1/4 x 15 5/8in (23.5 x 39.7cm)

\$3,000 - 5,000

OTHER PROPERTIES

3048

AOKI TOSHIO (1854-1912)

Two Portraits of Mythological Figures

Watercolor and gouache on paper, framed and glazed; the first of Shoki, the Demon-Queller, confronting an *oni* hidden in a tree, the second portraying a youthful attendant watching Daikoku laughing at his pet rat wiggling in his right hand, the other hand with a lucky mallet held above a treasure sack, all supported on a stack of rice bales, each inscribed and signed *T. Aoki*

13 3/8 x 10 1/2in (33.6 x 26.7cm) (image); 20 3/4 x 17 3/4in (52.7 x 45.1cm) (overall)

\$2,500 - 3,500



3049

3049

HIROSHI YOSHIDA (1876-1950)

Fuchu

Watercolor, mounted on board; signed *H. Yoshida* and titled *Fuchu* to the lower right

37 1/2 x 26 1/2 in (95.3 x 67.3 cm)

\$10,000 - 15,000

The "H. Yoshida" signature written in Roman script was used by Yoshida primarily throughout the 1890s.



3050 (detail)

3050

ANONYMOUS KANO SCHOOL (16TH/17TH CENTURY)

Horses in a Pasture

A pair of large six-panel folding screens, ink, color and metallic flakes on paper; featuring horses in a landscape watched by a group of figures, unsigned

66 3/4 x 133 3/8in (169.4 x 338.8cm)

\$70,000 - 120,000

This important pair of screens featuring pasturing horses is a fine example of genre painting (*fuzokuga*) which gained in popularity during the tumultuous sixteenth century. The panoramic landscape with rolling hills that visually link the two screens creates a jewel-like setting for the gamboling horses. The frenetic activity – running, jumping, rolling on the ground – is viewed with interest by a rather serene party of merrymakers and their waiting attendants beneath a large pine on the far left.

Horses were especially valued during the late Muromachi and Momoyama period due to the numerous military campaigns that required swift deployment of troops. The demand for depictions of prized steeds frolicking in a landscape, instigated by the newly powerful warrior class who sought to celebrate their way of life, is evident in the extant screens of horses by the various ateliers catering to high ranking military. Not limited to the better known works of the Unkoku and Hasegawa schools, mastery in the depiction of horses is illustrated by a number of extant examples by Kano artists, such as

Kano Motonobu (1476-1559; ema at the Komori Shrine in Tamba-cho, Kyoto) and Kano Hideyori (d.c.1576-7; ema at the Kamo Shrine in Hasumi, Shimane Prefecture).

The present screens of horses at pasture exemplify the Momoyama penchant for experimentation with subject matter and composition that combines disparate stylistic traditions. Kano training is evident in the faceted rocks defined in bold outline and sharp texture strokes on the right screen, as well as the softer configuration of landscape outcroppings on the left. The vivid malachite green, the rounded hills and the languid configuration of the pine tree sheltering the figural group are grounded in the Yamato-e tradition as revived by the Tosa school in the 15th century. The integrated pictorial space has a rather low vista, more characteristic of late-Muromachi-period works, and the mid-ground cluster of trees and barely visible roof tops is a common feature of 15th- and early-16th-century ink monochrome landscape painting. The screens also reflect the fascination with new leisure pursuits and accoutrements of the time – kindred to the figures in the anonymous Kano-school screen depicting samurai watching horses in the collection of the Taga Shrine in Shiga Prefecture and the party of merrymakers with a very similar picnic set in a Kano school pair of screens entitled Amusements at Higashiyama (Kozu Kobunka Kaikan, Kyoto), both dated to the early 1600s.



3050



3051

3051

UNKOKU TOEKI (1591-1644)

Mountain Landscape

Fusuma, re-mounted as a large two-panel folding screen, ink on paper, signed *Unkoku Toeki hitsu*, with one seal reading *Toeki*
 69 3/4 x 74 7/8in (176.5 x 190.2cm)

\$8,000 - 10,000

Unkoku Toeki, known as Sesshu IV, was the second son and pupil of Unkoku Togan (1547-1618). Upon the death of his father in 1618, he was designated the official painter to the Mori family, daimyos of Suo Province. His paintings, rather delicate and naturalistic, still exhibit characteristics associated with his father and the Unkoku school, while incorporating a decorative quality inspired by the Momoyama aesthetic.

3052

ATTRIBUTED TO UNKOKU TOEKI (1591-1644)

Ducks and Reeds

Early Edo period (17th century)

Fusuma, now mounted as a two-panel folding screen, ink, color and gold on paper; of two ducks in a reed-lined pond partially hidden in mist; unsigned

60 3/4 x 62 5/8in (154.7 x 159.2cm)

\$4,000 - 6,000



3052

Provenance

Purchased July 5, 1958 from Yamamoto, Tokyo

PROPERTY FROM A SAN FRANCISCO COLLECTION

3053

ANONYMOUS KANO SCHOOL (17TH CENTURY)

Tales of Genji: Utsusemi

Large six-panel folding screen, ink, color and metallic pigments on paper applied with gold leaf; unsigned

65 3/4 x 145 3/4in (167.1 x 370.2cm)

\$15,000 - 25,000

This screen illustrates an episode in the third chapter in *Genji monogatari*, (The Tale of Genji), the 11th-century novel concentrating on the life and loves of Prince Genji. Utsusemi (literally, "empty cicada"), the name of one of Genji's first love interests, was able to avoid his advances by fleeing, her sheer silk gown left behind; hence the comparison with a cast-off semi (cicada) shell.

In this first scene, Genji has been guided by Kogimi, the younger brother of Utsusemi, and has stolen his way into the house of the Governor of Kii in Nakagawa, where he is able to spy on Utsusemi and Nokiba no Ogi (sister of the Governor of Kii) playing *go*.

Kano-school illustrations of *Genji monogatari* and *Ise monogatari* (The Tales of Ise) rely on Tosa-school and other prototypes that were slowly codified in the Imperial *edokoro* (painting workshops) during the late Heian, Kamakura and Muromachi periods. Painters studying in the various Kano ateliers preserved the established basic composition but slightly modified the facial features and some of the natural elements, tending to be slightly more realistic in treatment when compared to classic Japanese court painting.



3053



3054

3054

ANONYMOUS (17TH CENTURY)

Tales of the Taira Family: Nasu no Yoichi and the Fan Target

Large six-panel folding screen, ink, color and metallic pigments on paper applied with gold leaf; unsigned

66 1/2 x 145 5/8in (169 x 370cm)

\$15,000 - 25,000

The pictorial theme *Ogi-no-mato* (Fan Target) illustrates a particular encounter between the Minamoto and Taira clans during the Battle of Yashima related in the *Heike monogatari* (Tales of the Taira Family) a war chronicle relating events in the late twelfth century.

On the evening of the eighteenth day of the second month of 1185, the Taira forces had a court lady place a red fan decorated with a gold sun mounted atop the mast of a small boat, taunting the enemy assembled on the beach. Minamoto Yoshitsune summoned the best archer, Nasu no Yoichi, to shoot the fan target. He boldly rode into the surf, and with both armies watching, shot down the fan despite the distance and the rocking motion of the small vessel.



3055

**PROPERTY FROM THE COLLECTION
OF MANABI HIRASAKI**

3055

ANONYMOUS (19TH CENTURY)

Tales of the Heike

A large six-panel folding screen, ink, color and gold on paper; featuring the battles associated with the Heike stronghold at Ichinotani, each scene accompanied by a small label of identification

69 1/8 x 147 3/8in (175.5 x 374.4cm)

\$10,000 - 15,000

Illustrating various episodes from book nine of *Heike monogatari*, including:

Kawara gassen (The Battle at the Riverbed) [9:3]

Higuchi no kirare (The Execution of Higuchi) [9:5]

Roba (The Old Horse) [9:9]

Ichinokake (First and Second Attackers) [9:10]

Saka otoshi (The Assault from the Cliff) [9:12]

ANOTHER PROPERTY

3056

ANONYMOUS (18TH/19TH CENTURY)

Taiheiki: The Battle of Minatogawa

Large two-panel folding screen, ink, color and metallic pigments on paper applied with gold leaf; unsigned

56 1/8 x 66 1/4in (142.6 x 168.2cm)

\$4,000 - 6,000



3056

At the decisive Battle of Minatogawa (*Minatogawa no tataka*) in early July 1336, Ashikaga Takauji (1305-1358) defeated the imperial forces championed by Nitta Yoshisada (1301-1338) and Kusunoki Masashige (1294-1336), allowing him to seize Kyoto against the wishes of Emperor Go-Daigo who sought to lessen the power of the warrior class and return to the social and political systems of the Heian period.

DEVOTIONAL OBJECTS, MASKS AND LACQUER WORKS OF ART

Lots 3057-3119





3057

PROPERTY FROM A CALIFORNIA COLLECTOR

3057

ANONYMOUS BUDDHIST
(LATE HEIAN PERIOD, 12TH CENTURY)
Illustrated Sutra (Jingoji)

Handscroll, gold and silver on indigo-dyed paper, with gilt-copper scroll ends; the frontispiece with the Buddha preaching to two monks and accompanied by two bodhisattvas, followed by long passages of scripture and with red seal of the Jingoji Temple
 10 x 164 1/4 in (25.5 x 417.2cm)

\$6,000 - 8,000

This lavishly decorated sutra is part of a famous set of 5000 scriptures that were said to have been commissioned by Emperor Toba (1103-1156), and completed by his son Emperor Go-Shirakawa in 1185. The frontispiece of the sutra depicts the Buddha preaching at Vulture Peak. At the beginning of the text, and below the title of the sutra, is the seal of the Jingoji Temple in red. The text is written in gold clerical script within lines ruled in silver. A very similar frontispiece illustration, together with the red seal of the temple, is in the collection of the Goto Art Museum (*Nihon no shakyo ten* [Exhibition of copied Buddhist scripture in Japan], Sano Art Museum, 1980, p. 58, fig. 39 and p. 77). Other scrolls from the set are in the collections of the Kyoto National Museum (www.kyohaku.go.jp/jp/dictio/shoseki/74jingoji.html) and the Art Institute of Chicago (2008.157; <http://www.artic.edu/aic/collections/artwork/193241>).

3058

ANONYMOUS BUDDHIST
Siddham Character 'A'

Hanging scroll, ink, color and gilt on paper; *ajikan* (letter A), the seed character of Mahavairocana, set on an eight-petaled lotus in the center of a round moon

21 1/2 x 16 1/4 in (54.3 x 41.3cm)

\$3,000 - 4,000

The particular configuration of this Siddham letter is attributed to Amoghavajra (705-774), a monk from north India who came to China in 720 with his teacher Vajrabodhi (d.741). Siddham mantras and seed syllables are used as aids for meditation.

3059

ANONYMOUS BUDDHIST
Bukan and Tiger

Hanging scroll, ink and color on silk; of Fenggan seated with a tiger in a landscape

With a wood storage box

9 3/4 x 11 1/8 in (25 x 28cm)

\$1,500 - 2,000

Fenggan (Japanese: Bukan) was a Tang dynasty monk noted for eccentric behavior, often depicted with his pet tiger and featured in paintings of the "Four Sleepers." He is reputed to have lived at the Guoqing Temple on Mount Tiantai and to have mentored Shide (Japanese: Jittoku).



3058



3059

3060

A HYAKUMANTO PAGODA AND ASSOCIATED INVOCATION
Nara period (ca. 764-770)

From the set of *Hyakumanto* (One Million Pagodas), a three-tier pagoda turned from *hinoki* (Japanese cypress) and *sakaki* (*Cleyera ochracea*), the detachable finial covering an interior cavity containing a block-printed *dharani* (charm) in scroll form

With a wood storage box

8 1/4in (21cm) high

\$2,000 - 3,000

Another example of one of the One Million Pagodas and invocation is in the collection of the Metropolitan Museum of Art, accession number 30.47a-c

In 764, the Empress Koken (later known as Empress Shotoku, 718-770) is reported to have commissioned one million small wooden votive pagodas, each with a hollow space to enshrine a one woodblock-printed scroll of a *dharani*, to be distributed to *kokubunji* (temples in each province of the country) in 770. The scrolls are believed to be among the oldest extant examples of printed material in the world.



3060



3061

3061

A LARGE GILT BRONZE KAKEBOTOKE
Kamakura period (14th century)

The circular metal plate supporting a high-relief image of Amida Buddha seated in meditation on a lotus pedestal, his separately cast hands held to the front in the *Amida mudra*, all framed by two low-relief nimbuses tacked to the backing secured by a raised outer border applied with two suspension loops, a split wood panel to the reverse

With a wood storage box
13 3/8in (34.2cm) diameter

\$6,000 - 8,000

3062

A GILT BRONZE BAS-RELIEF FIGURE OF KICHIJOTEN
Heian period (12th century)

The Goddess of Beauty and Prosperity standing on a lotus pedestal supported on a low plinth, her coiffure and garb based on aristocratic Tang-dynasty styles, her left hand holding up a "wish-granting" jewel, the other in *varada mudra* (the gesture of gift-giving); fitted with a wooden stand

7in (17.8cm) height of figure; 9 1/2in (24cm) height overall

\$3,000 - 4,000

ANOTHER PROPERTY

3063

A COPPER FIGURE OF EMBRACING ELEPHANTS

Edo period (19th century)

Coupling in each other's arms on a base of outspread lotus petals with their flaring *dhotis* lowered below their hips

4 7/8 in. (12.4cm) high

\$5,000 - 7,000

This lot compares favorably to another example from the Pal Family Collection sold at Christie's, New York, March 20, 2008, lot 432.

Provenance

Private New York Collection

Acquired in New England in 1990s

PROPERTY FROM A CALIFORNIA COLLECTOR

3064

A GILT BRONZE STANDING FIGURE OF A BODHISATTVA

Late Kamakura period (13th/14th century)

Depicting Seishi (Mahathamaprata) as indicated by the small *suibyo* (water vase) to the front of his tall six-lobed headdress, the slender figure partially clad in bodhisattva garments and standing with his hands held together to the front of his chest; fitted with a wooden stand

13 1/4in (33.6cm) height of figure

\$3,500 - 4,500

3065

A GILT-BRONZE MODEL OF A STUPA
Edo period (18th/19th century)

Constructed as a *hoto* (jewel stupa), the upper section composed of a cylindrical body with a rounded top and fronted by a pair of operable hinged doors below a four-sided tile roof with corner bells and tall finial surmounted by a *cintamani* (wish-granting jewel), the elaborate lower section cast as a lotus pedestal supported on the backs of eight *shishi* standing on a stepped base ringed by lotus petals

17 1/8in (43.4cm) high

\$1,500 - 2,000



3062



3063



3064



3065



3066

ANOTHER PROPERTY

3066

TWO WOOD FIGURAL MOUNTS FOR BUDDHIST DEITIES

Late Muromachi period (16th century)

Carved as an elephant with six tusks, associated with the bodhisattva Fugen (*Samantabhadra*), and a Chinese lion, associated with the bodhisattva Monju (*Manjushri*), each of the carved and assembled pieces standing four-square and caparisoned with lotus-form saddles, with traces of gilt, gesso and polychrome pigments
17 1/4 and 16 1/2in (43.8 and 41.9cm) long

\$4,000 - 6,000

Provenance

Purchased at Christie's New York, *Japanese and Korean Art*, Sale #1702, September 21, 2006, lot 229

PROPERTY FROM A CALIFORNIA COLLECTOR

3067

A PAIR OF WOOD KOMA-INU (GUARDIAN DOGS)

Muromachi period (14th/15th century)

Carved and assembled from multiple blocks of cypress in expressive poses, each seated on its rear haunches with its head slightly turned, one with its mouth open to expose its fangs and tongue, the mate with a single horn and mouth clamped tight, the natural wood grain now enhancing the coiling fur and with traces of pigment

9 3/4 and 10 1/2in (24.4 x 26.5cm) high

\$2,500 - 3,500



3067

3068

A PAIR OF SETO KOMA-INU (SHRINE GUARDIAN DOGS)

Muromachi period (14th/15th century)

Each seated on its rear haunches and freely modeled with bushy tails, long curving manes and rather grotesque facial features, one with its mouth open and tongue slightly extended, the other close-mouthed with a stern expression, with incised details and covered overall in a translucent yellowish-green glaze
With a wood storage box

6 7/8 and 7 1/8in (17.5 x 18cm) high

\$6,000 - 8,000

OTHER PROPERTIES

3069

A PAIR OF POLYCHROMED WOOD SHISHI Edo period/Meiji era (19th century)

Each carved and assembled from cypress wood, seated on its rear haunches and painted with a fur coat of stylized black swirls and red flame-like appendages accenting the legs, the slightly turned head with exaggerated features dominated by bulging eyes and a red-painted mouth, one with its mouth closed, the other open and with its tongue extended
11 7/8 and 12in (32.2 and 30.5cm)

\$2,000 - 3,000



3068



3068 (reverse)



3069



3070

3070

A SMALL LACQUER AND SANDALWOOD ZUSHI (PORTABLE SHRINE) WITH MATCHING LACQUER STAND

Edo period (19th century)

The double-door case with a *nashiji* ground and designed in gold and silver *hiramaki-e* with phoenix amid flowering tendrils and opening to a central figure of Kannon seated on a lotus pedestal and holding a lotus bud, the *varada mudra* (gift-granting gesture) displayed in the other hand, all below a canopy of clouds extending to either side featuring miniature figures of the guardians of the four directions, all finely carved in high relief with extensive gilt accents; the lacquer-decorated rectangular stand composed of three open bays in the shape of upright lotus petals, the top also designed with birds-and-flowers, gold and silver *hiramaki-e* lotus petals on a fine *nashiji* ground on the lower section

4 1/2in (11.5cm) height of shrine

2 3/4 x 7 7/8 x 2 5/8in (7 x 20 x 6.7cm) dimensions of stand

\$3,000 - 5,000



3071

PROPERTY FROM A CALIFORNIA COLLECTOR

3071

A GILT-WOOD FIGURE OF A BODHISATTVA

Edo period (18th century)

Dressed in elegant robes and seated in a pose of meditation with the left hand raised and the right held to the front (lacking attributes), the aristocratic visage with inlaid crystal eyes and framed by a coiffure with a tall chignon fronted by a pierced gilt metal diadem; all supported on an elaborate lotus pedestal resting on a plinth of jagged rocks

20 7/8in (53cm) high

\$2,500 - 3,500



3072

OTHER PROPERTIES

3072

A GILT WOOD SCULPTURAL AMIDA TRIAD Edo period (18th century)

As a *haya-raigo* (fast welcome) with Amida (Amitabha) standing in *kirigane* decorated monastic robes open at the chest and draping across both shoulders, the hands in *Amida mudra*, the serene face with crystal-inlaid downcast eyes and an *urna* framed by a coiffure of snail-shell curls, the figure fronting an almond-shaped nimbus rising to the back of a double-blossom lotus pedestal encircled by swirling clouds and raised on an elaborate stepped plinth; accompanied by two attendants, Seishi (Mahasthamaprapta) with his hands clasped in prayer to the left and Kannon (Avalokiteshvara) offering the small lotus throne in both hands to the right, each of the bodhisattva attendants standing in a slightly flexed posture on a single-blossom lotus pedestal raised on a tiered circular plinth, draped in elegant scarves and dhoti with fine *kirigane* patterns, the benign countenance featuring

crystal inlaid eyes and framed an ornate open-work gilt metal diadem encircling a tall chignon and backed by a circular nimbus
26, 16 3/4 and 17in (66, 42.5 and 43.2cm) high
\$15,000 - 25,000

A *raigo* (coming in welcome) is the appearance of Amida Buddha and his attendants descending to earth to welcome and escort the dying devotee back to the Western Paradise. In this representation of a *haya-raigo* (fast welcome), or *jin'un no Amida* ('swift cloud Amida'), Amida descends from the clouds, his attendants, the bodhisattvas Seishi and Kannon, in rapid descent with their bodies at an angle in order to convey a sense of inevitability and immediacy to Amida's promise of salvation.



3073

3073

A LARGE BUGAKU MASK OF SUIKO-O

Nara period (8th century)

Carved and assembled from two pieces of wood and decorated in polychrome pigments over gesso, the jawline pierced with a series of holes to accommodate an applied beard, now lost

16 3/4in (42.6cm) high

\$2,000 - 3,000

3074

A BUGAKU MASK OF A BODDHISATTVA

Momoyama period (17th century)

Carved in wood and decorated in gesso and color pigments, the interior with a sticker from the Osaka Bijutsu Club and an additional identification slip

With wood storage box inscribed *Bosatsu, Momoyama jidai no saku* and signed and sealed *Nagasawa Ujiharu* and with burned seal

11 3/8in (28.6cm) high

\$4,000 - 5,000

Provenance

Ex- collection Nagasawa Ujiharu



3074

PROPERTY FROM A CALIFORNIA COLLECTOR

3075

TWO OVERSIZE WOOD FOLK MASKS

Edo period (19th century)

Each of polychromed paulownia wood and carved as a comical male character with exaggerated features, possibly depicting the legendary character *Hyottoko* or a fisherman (Iwate Prefecture), the eyebrows applied strips of animal fur, large nostrils providing holes for the dancer's eyes

12 1/3 and 11 7/8in (31 x 30.1cm) high

\$2,000 - 3,000

OTHER PROPERTIES

3076

A LARGE TEMPLE GONG ON A LACQUER STAND

Dated 1688

Cast in bronze and hammered on the surface with a rounded bottom and dated *Genroku gannen jugatsu* and inscribed *Komeizan Sai'inji shu Butsu*; set on an elaborate red-lacquer stand with four cabriole legs and pierced apron flourishes, gold-lacquer highlights; with a red-lacquer and leather striker

39 3/8in (100.1cm) high (including stand)

\$2,000 - 3,000



3075



3076



3077

3077

A NOH MASK OF KAMINARI
By Nagasawa Ujiharu (1912-2003)

Carved in wood and decorated in gesso and color pigments, gilt metal eyes and teeth, burned seal *Nagasawa Ujiharu*
With *tomobako* signed and sealed by the artist and brocade storage bag
8 5/8in (21.9cm) high
\$3,500 - 4,500

Born in Kyoto, Ujiharu was the Go chosen by Nagasawa Kinshirou. From the age of fourteen he studied under Tachibana Seigo with whom he quickly mastered the art of mask making and soon became independent. However it was not until the age of forty that he was able to completely focus upon this craft and establish his reputation. He was designated a 'National Living Treasure' in 1979 and became the first mask maker to be accorded such an honor.

3078

A NOH MASK OF SHISHIGUCHI
By Nagasawa Ujiharu (1912-2003)

Carved in wood and decorated in gesso and color pigments, gilt metal eyes, burned seal *Nagasawa Ujiharu*
With *tomobako* signed and sealed by the artist and brocade storage bag
8 5/8in (21.9cm) high
\$3,500 - 4,500

3079

A NOH MASK OF SHOJO
By Nagasawa Ujiharu (1912-2003)

Carved in wood and decorated in gesso and color pigments, burned seal *Nagasawa Ujiharu*
With *tomobako* signed and sealed by the artist and brocade storage bag
8 1/16in (20.4cm) high
\$3,000 - 4,000

3080

A NOH MASK OF DOJI
By Nagasawa Ujiharu (1912-2003)

Carved in wood and decorated in gesso and color pigments, burned seal *Nagasawa Ujiharu*
With *tomobako* signed and sealed by the artist and brocade storage bag
8 1/8in (20.6cm) high
\$3,000 - 4,000

3081

A NOH MASK OF WAKA ONNA
By Nagasawa Ujiharu (1912-2003)

Carved in wood and decorated in gesso and color pigments, burned seal *Nagasawa Ujiharu*
With *tomobako* signed and sealed by the artist and brocade storage bag
8 3/8in (21.3cm) high
\$3,000 - 4,000



3078



3079



3080



3081



3082



3082A



3083

PROPERTY FROM A CALIFORNIA COLLECTOR

3082

A LACQUERED WOOD FIGURE OF AN ONI

Edo period (19th century)

Portrayed as *Oni-no-nenbutsu*, the dark-colored demon in the guise of an itinerant priest reciting *nenbutsu* (ritual recitation of the name of Amida Buddha) as he solicits funds for a temple, an *oi* (priest's traveling pack) strapped to his back and an account book suspended from his left hand, his horned head with a slightly humorous expression, with inlaid crystal eyes; attached to a base fashioned as a rocky outcropping scattered with lichen

With a wooden storage box

14 3/8in (36.5cm) height overall

\$3,500 - 4,500



3084



3084 (reverse)

3082A

A DRIED-LACQUER FIGURE OF HOTEI

By Ogawa Haritsu (Ritsuo, 1663-1747)

The laughing deity standing with his hands clasped to the front of his partially exposed torso, a large treasure sack resting to one side, covered overall in reddish-brown lacquer, with an inlaid ceramic cartouche reading *Kan*

With a stained wood storage box

7 5/8in (9.5cm) high

\$6,000 - 8,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

3083

A WOOD MODEL OF THE OLD BAMBOO CUTTER FROM KAGUYAHIME MONOGATARI

Early 20th century

Carved from a single block of wood as the aged bamboo cutter in the act of discovering Princess Kaguya inside a stem of bamboo (now missing), signed on the base *Tanaka* and with *kao*, with fitted lacquered wood stand

16 3/4in (42.6cm) high (including stand)

\$2,500 - 3,500

PROPERTY FROM A CALIFORNIA COLLECTOR

3084

A STANDING WOOD FIGURE OF A CHINESE GENERAL

Edo period (18th/19th century)

Carved and assembled and painted in polychrome pigments and gilt over gesso, the figure shown standing slightly *contraposto* and dressed in Chinese-style armor and robes elaborately decorated with dragons in swirling clouds, *karakusa* and a variety of fans, a tiger skin tied to his waist and draped over his hips, his wide brimmed hat decorated on the top with sacred jewels and formal lappets, a long bow in his left hand, a quiver of arrows slung over his right shoulder, each fletched with real feathers, the figure's face applied with animal hair mustache and beard and the eyes inlaid in glass, on later fitted wood base

26 1/4in (66.7cm) high

\$6,000 - 8,000



3085

3085

A NEGORO-STYLE CIRCULAR TRAY
Muromachi period (16th century)

Of carved and assembled wood, the interior of black lacquer and encircled by a red-lacquered lobed rim flaring to a raised rim band with traces of black lacquer and gilt, the exterior sides also lacquered red above a black-lacquer band encircling the foot rim, the underside lacquered black

With a wooden storage box
12 1/2in (31.8cm) diameter

\$3,000 - 4,000



3086

3086

A NEGORO-STYLE LACQUER TARAI
(WASH BASIN)

Momoyama/Edo period (17th century)

Of carved and assembled wood, the exterior with slightly everted sides and raised on three shaped bracket feet, the interior and supports lacquered red, the sides with a middle band of clear-lacquered keyaki wood set between bands of red lacquer and two raised circumferential rings picked out in black lacquer, the base also lacquered black and inscribed with two characters *dai* (large) and *ju* (ten)

4 7/8in (12.3cm) high; 12 1/2in (31.8cm) diameter

\$4,000 - 6,000

Similar Negoro-lacquer wash basins with legs and exposed keyaki (*Zelkova serrata*) wood are in the collections of The University Art Museum, Tokyo University of the Arts, the Miho Museum, and the Minneapolis Institute of Arts (donated by the Mary and Jackson Burke Foundation in 2015). The first two are illustrated in Miho Museum and Kyoto Shinbun, *Negoro: Efflorescence of Medieval Japanese Lacquerware*, Kyoto, 2013, p. 220, pls. 229 and 230.



3087

3087

A NEGORO HASSOKU-TYPE LACQUER
TABLE WITH SHELL INLAY

Muromachi period (16th century)

The rectangular top within raised borders and applied with red lacquer worn in places revealing the black lacquer undercoat, raised on two banks of four "dog-leg" supports attached at the base to straight stretchers, the side edges, top of the stretchers and each of the legs inlaid in mother-of-pearl with stylized blossoms reserved on a black-lacquer ground, with gilt-metal floral etched fittings

13 3/8 x 30 x 15 1/8in (34 x 76.3 x 38.6cm)

\$5,000 - 7,000

A similar table in the collection of the Kasuga Taisha, Nara, is illustrated in Miho Museum and Kyoto Shinbun, *Negoro: Efflorescence of Medieval Japanese Lacquerware*, Kyoto, 2013, pl. 058.

3088

A NEGORO-STYLE HEISHI (SAKE BOTTLE)

Edo period, dated 1672

Of turned and assembled wood with a short spout rising from a wide, slightly rounded shoulder and sharply tapering body raised on a splayed foot, decorated in red lacquer over a black-lacquer undercoat, the recessed underside lacquered black with a stylized mark below the character *kichi* (good fortune) and inscribed *Kanbun juni mizunoe-ne nen shogatsu kichijitsu/Fukui san no []*

With a wood storage box

12 3/8in (31.5cm) high

\$15,000 - 20,000



3088 (detail)



3088

3089

A NEGORO-LACQUER TAISHIZEN (LOW TABLE)

Edo period (late 17th century)

Of carved and assembled open-box construction with a shallow curved apron and raised on cusped supports joined at the base, the recessed top within a conforming raised rim and much worn revealing the black-lacquer undercoat

With a wood storage box

8 5/8 x 19 1/4 x 13in (22 x 48 x 33cm)

\$5,000 - 6,000



3089



3090



3091

PROPERTY FROM A SAN FRANCISCO COLLECTION

3090

A LACQUER KOBAKO (SMALL BOX)

Edo period/Meiji era (19th century)

The flush-fitting lid of the rounded rectangular box decorated with a basket overflowing with various types of fruit, some rendered in gold, silver and *iro-e takamaki-e*, others with *kirigane* and shell, the basket inlaid with silver wire in minute patterned bands, all on a *Gyobu nashiji* ground repeated on the sides, the interior with shell-inlaid chrysanthemum blossoms scattered over dense *nashiji* with sparse *okibirame* accents, with pewter rims

1 1/2 x 3 1/2 x 3in (3.9 x 9 x 7.6cm)

\$2,000 - 4,000

3091

A GOLD-LACQUER KOBAKO (SMALL BOX)

Meiji era (late 19th century)

Fashioned as a cluster of three overlapping clams, the upper shells variously decorated in gold *hiramaki-e*, *takamaki-e*, *kirigane*, gold and silver *togidashi maki-e* and *aogai makigai* on a *kinji* ground, one of cranes in flight over a misty seashore with pines, the center featuring an ox cart beneath cherry blossoms, the last with sprays of chrysanthemum, the interior with sparse *hirame* scattered over dense *nashiji*, the rims *fundame*

5 1/2in (14cm) wide

\$3,000 - 4,000

3092

A SMALL LACQUER KOGO (INCENSE CONTAINER)

Edo period (mid-19th century)

Constructed as an *inro* resting diagonally on a square box, decorated primarily in gold *hiramaki-e*, *takamaki-e*, *togidashi maki-e* and *kirigane* on the square lid with birds in flight over a pine beach beneath a silver moon, the surface of the *inro* portion of the lid depicting a seated courtier below a *sudare* (blind), the *ojime* picked out in *Gyobu nashiji* and the 'manju netsuke' of stippled brown-black lacquer, the sides of the container decorated in similar fashion with a *biwa* on a veranda overlooking a spring landscape or gold fans scattered on a *roiro-nuri* ground, the interior *nashiji*

With a wood storage box

2 1/8 x 5 1/8 x 3 1/2in (5.3 x 13 x 8.3cm)

\$2,500 - 4,000

Provenance

Previously sold Christie's New York, *Japanese Works of Art*, Sale #8602, March 19, 1997, lot 106

3093

A GOLD-LACQUER KOBAKO (SMALL BOX) WITH INTERIOR TRAY

Meiji era (late 19th century)

In the shape of a partially open folding screen with a view of Arashiyama and designed in gold and silver *hiramaki-e*, *takamaki-e* and *togidashi maki-e*, the sides with a continuous landscape of pine saplings, flowering plants, a water well and blossoming prunus overhanging a woven fence amid clouds with *kirigane* accents, the conforming interior tray similarly decorated with an unrolled hanging scroll of Mount Fuji resting on a willow branch and accompanied by incense-game utensils on a *kinji* ground within a *shippo-zunagi* (linked jewel) border, the interior, base and undersides of lid and tray *nashiji*

With a wood storage box

2 x 4 3/4 x 3 5/8in (5 x 12 x 9.2cm)

\$3,000 - 5,000

3094

A LACQUER KOBAKO (SMALL BOX)

Edo period (19th century)

Shaped in the form of a *takarabune* (treasure ship) and decorated on the flush-fitting lid in gold, silver and *iro-e takamaki-e*, gold and silver *hiramaki-e* and *nashiji* over a *kinji* ground with jewels and auspicious emblems accompanied by attributes of the Seven Gods of Good Fortune, the prow headed by an inlaid silver dragon and a gold jewel inlaid to the top of the mast, the sides and interior dense *nashiji*, with silver rims

1 1/8in (2.9cm) high; 3 7/8in (10cm) long

\$2,000 - 3,000

3095

A GOLD-LACQUER KOBAKO (SMALL BOX)

Meiji era (late 19th century)

The rounded rectangular box with a slightly domed lid and decorated on the exterior in gold *takamaki-e* and *hiramaki-e* with poem slips, oak leaves and spindles for kite strings scattered over a *mokume togidashi maki-e* ground, the interior and base rich *nashiji*, the rims edged in silver

2 3/4 x 5 1/4 x 4in (6.3 x 13.4 x 10.4cm)

\$2,000 - 4,000



3092



3093



3094



3095



3096

3096

A GOLD-LACQUER KOBAKO (SMALL BOX) WITH INTERIOR TRAY

Meiji era (late 19th century)

Designed in shades of gold *takamaki-e*, silver and gold *togidashi maki-e* and *kirigane* on a *kinji* ground with various types of blossoms, including peony, chrysanthemum, clematis, hibiscus, morning glory, wild pinks, *hagi* (bush clover) and *kikyo* (Chinese bellflower) on the lid and extending over the sides, the interior tray centered by three butterflies with additional *hirame* and *e-nashiji* accents, the base, interior and undersides of the lid and tray rich *nashiji*
2in (5.2cm) high; 4 1/8in (10.6cm) wide
\$4,000 - 5,000



3097

3097

A GOLD-LACQUER TIERED BOX WITH TRAY

Edo period (19th century)

The rectangular two-tier box with canted corners and removable tray hidden beneath a footed cover forming an openwork frame for the side panels, designed on the exterior in gold *takamaki-e*, *hiramaki-e*, *kirigane* and *nashiji*, the cover with a waterfall cascading from rocky cliffs into churning rapids repeated on the sides in a continuous scene with the stream bordered by pine saplings and woven fences, the removable tray decorated with a similar landscape viewed from an aristocratic dwelling sheltered by a fence, the interiors and base of the box, tray and cover dense *nashiji*, *fundame* rims, ring fittings silver
With a wood storage box
4 1/4 x 4 3/4 x 4 1/8in (10.8 x 12.2 x 10.9cm)
\$2,500 - 4,000

Provenance

Previously sold Christie's New York, *Japanese Works of Art*, Sale #8602, March 19, 1997, lot 123



3098

3098

A GOLD-LACQUER KORODAI (INCENSE BURNER STAND)

Edo period (18th century)

Of hexagonal shape with slightly curved low sides and set on three cabriole legs, decorated with *botan mon* (peony crests) over a lattice of flowering prunus branches in gold and silver *hiramaki-e*, *togidashi maki-e* and foil inlay on a rich *nashiji* ground, the underside of the stand and legs *nashiji*
With an inscribed wood storage box
8in (20cm) diameter; 2 1/2 in (6.5cm) high
\$2,500 - 4,000

Provenance

Previously sold Christie's New York, *Japanese Works of Art*, Sale #8602, March 19, 1997, lot 130

3099

**A GOLD AND BLACK LACQUER
KODANSU (SMALL CABINET)**

Meiji era (late 19th century)

Of rectangular form, the outer case bearing a *roiro-nuri* ground decorated in gold and silver *hiramaki-e*, gold *takamaki-e*, *e-nashji* and *haritsuke kanagai* with a landscape of birds amid pines along a waterway bordered by flowering cherry and continuing to the front of the lower drawer with a blossoming cherry; the pair of hinged doors with recessed panels featuring blossoming peony and ornamental rock in gold, silver and black *togidashi maki-e* on a *fundame* ground and opening to reveal two stacks of three small drawers and a single drawer decorated with scattered cherry blossoms, applied with silvered-metal mounts, some chased with scrolling foliage

With a wood storage box

7 3/4 x 8 3/4 x 5 1/2in (19.8 x 22.3 x 13.8cm)

\$4,000 - 6,000



3099



3099 (closed)

3100

**A LARGE LACQUER KODANSU
(SMALL CABINET)**

Meiji era (late 19th century)

Of rectangular form with a *roiro-nuri* ground decorated in gold and colored *takamaki-e* and inlay of pewter and mother-of-pearl with various types of insects amid flowering autumn foliage repeated to the interior of the hinged double-doors and the fronts of the eleven drawers of varying size arranged in five tiers, with gilt metal mounts and lock-plate

17 x 19 3/4 x 11 1/2in (43.8 x 50.2 x 29.3cm)

\$3,000 - 5,000



3100



3101

3101

**A GOLD-LACQUER SUZURIBAKO
(WRITING BOX)**

Edo period (18th/19th century)

Of rounded rectangular shape designed on the lid with two poem cards of gold and silver *togidashi maki-e* and *kirigane* with birds, insects and autumn foliage, an ink stone and brush in gold *takamaki-e*, sprays of cherry in gold, red and silver *togidashi maki-e*, all below a raised *sudare* (blind) with a red *takamaki-e* cord and gold and black *togidashi maki-e* bindings, the ground *roiro* and *nashiji* matching the lower interior and sides; decorated on interior in gold and silver *hiramaki-e*, *togidashi maki-e* and *kirigane* on a dense *nashiji* ground with a butterfly and peonies by a fence on the lid underside and plum and irises on the lower removable rectangular brush tray and ink-stone frame, ink stone with *fundame* rims below a metal *suiteki* (water-dropper) with gilded chrysanthemum sprays on a *nanako* ground. With a wood storage box.

1 3/4 x 8 3/8 x 9 1/8 in (4.5 x 21.3 x 23.4 cm)

\$2,500 - 4,000

Provenance

Previously sold Christie's New York, *Japanese Works of Art*, Sale #8602, March 19, 1997, lot 153



3101 (interior)



3102

3102

A LACQUER SUZURIBAKO (WRITING BOX)

Edo period (19th century)

The rectangular flush-fitting lid designed in gold, silver and *iro-e takamaki-e*, *hiramaki-e*, *togidashi maki-e* and *e-nashiji* on a *roiro* and *mura-nashiji* ground with a group of merry-makers celebrating the Tanabata festival, most carrying lanterns and one holding a leafy bamboo standard inscribed with the characters *jisei* (two stars), the underside of the lid with further festival-goers waving at a silver-inlaid moon from a temple balustrade and rendered in gold *hiramaki-e*, *togidashi maki-e* and *aogai*, the even *nashiji* ground continuing on the lower portion and the removable frame centered by an ink stone below a *shakudo* and copper *suiteki* (water dropper) in the shape of a folded letter. With a wood storage box.

1 5/8 x 6 x 6 5/8 in (3.6 x 15.3 x 16.7 cm)

\$2,000 - 3,000



3102 (interior)



3103

3103

A LACQUER SUZURIBAKO (WRITING BOX)
Edo period (18th/early 19th century)

The flush-fitting cover of the rectangular box exquisitely decorated in gold, silver and *iro-e takamaki-e*, *hiramaki-e* and *togidashi maki-e* on *mura-nashiji* ground with two *ehon* (picture books) open to reveal an illustration of Matsukaze and Murasame by Maruyama Okyo and an ink monochrome landscape signed with an honorary title, the underside of the lid with a handscroll entitled *Tamagawa no maki* (Scroll of Jewel Rivers) partially unrolled to a section with a spray of *hagi* (bush clover), the ground of fine *nashiji* continued on the lower portion and the removable armature fitted with a small ink stone and silver *suiteki* (water-dropper) shaped as a pair of peaches, with silver edge bands

1 1/8 x 6 x 6 5/8in (2.9 x 15.2 x 16.2cm)

\$2,000 - 4,000



3103 (interior)



3104

ANOTHER PROPERTY

3104

A LACQUER SUZURIBAKO (WRITING BOX) Edo period (19th century)

Rectangular with canted edges and decorated in gold, silver and black *togidashi maki-e* with a continuous design of a dragon and its young among swirling clouds, the principle elements of the design raised slightly in relief, the interior decorated with a scene of the *Yatsushashi* (Eight-Fold Bridge) in gold and silver *hiramaki-e* and *takamaki-e* against a dense gold *nashiji* ground, the removable trays fitted with a writing stone with a design of a gourd and a silver water dropper decorated with bamboo below a crescent moon in *katakiri-bori* and gold *hirazogan*; silver rims

With a wood storage box

10 x 9 1/8 x 2 1/8 in (25.3 x 23.2 x 5.3cm)

\$2,500 - 3,500



3104 (interior)



3105



3106



3107

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

3105

A GROUP OF THREE SMALL LACQUER KOBAKO (INCENSE BOXES)

Edo/Meiji era (19th century)

The first modeled as two gourds one resting atop the other and decorated in gold and silver *kinji* and *hirame*, the leaf lacquered in gold *hiramaki-e* with *hirame* embellishments, interior *nashiji*; the second designed as a peach and decorated in gold and silver *kinji* with highlights of red and black, interior and underside *nashiji*; the third designed as a recumbent stag in *kinji* and silver highlights, the eyes inlaid in shell and the horns carved bone, interior and underside *nashiji*
 5 3/4in (14.6cm) wide (the largest)

\$2,000 - 3,000

Provenance

Previously sold Christie's, New York
 Ex-E. Oleizes, Curiosities Ameubement, Paris (stag only)

OTHER PROPERTIES

3106

A LACQUER KOGO (INCENSE CONTAINER) AND COVER

Edo period (19th century)

Modeled as the face of a demon in red, gold, black and silver lacquer, the sides decorated with the attributes of the Seven Gods of Good Fortune in gold and silver *hiramaki-e* against a *rogin* and *kinji* ground, the interior and underside gold *nashiji*, with a fitted brocade storage bag
 2 5/8in (6.7cm) wide

\$800 - 1,200

3107

A BAMBOO AND SILVER KODANSU (CABINET)

Early 20th century

Rectangular and designed on the exterior with a woven bamboo veneer highlighted with inlaid fan-shaped panels in silver decorated with flowing autumn plants and birds in *kebori*, the door with a stand of blossoming roses raised in relief against an *ishime* ground, the interior drawers lacquered with birds, butterflies and flowers in gold *togidashi maki-e* and *iro-e hiramaki-e* on a black and *mura-nashiji* ground, underside lacquered *hirame*
 5 3/4 x 5 3/8 x 4 1/4in (14.6 x 13.7 x 10.8cm)

\$800 - 1,200



3108

PROPERTY FROM THE ESTATE OF
ITERU INA

3108

**A GOLD-LACQUER SUZURIBAKO
(WRITING BOX)**

Edo period/Meiji era (19th century)

The overlapping lid decorated with a random pattern of brocade balls in gold and silver *takamaki-e* and gold *e-nashiji* on a *roiro* ground, the inside of the cover lavishly decorated in gold and silver *takamaki-e* and *okibirame* on a *nashiji* ground with a design of a country landscape with a waterwheel activated by an ingenious stream of silver-hued liquid cascading down a rocky cliff, the interior of the box of *nashiji* and lacquered with flowering autumn plants visible through a detachable tray fitted with an ink stone and a copper *suiteki* (water-dropper) in the form of a leafy fruit

9 1/4 x 8 1/2 x 2 1/in (23.6 x 20.8 x 5.5cm)

\$2,500 - 4,000



3108 (interior)



3109



3110



3111



3112

3109

A GOLD-LACQUER NATSUME (TEA CONTAINER) WITH LID
Edo period/Meiji era (19th century)

The globular body with a waisted neck and raised on a short foot rim, decorated in gold and black *takamaki-e* and gold *hiramaki-e* and *kirigane* with paulownia blossoms amid scrolling leafy tendrils and scattered *kanji mon* of the character *mitsu* (three) within an octagon, repeated on the fitted lid, the interior lined with gilt metal

2 7/8in (7cm) high

\$1,000 - 1,500

3110

A LARGE GOLD-LACQUER SCROLL BOX
Edo period/Meiji era (19th century)

The dense gold *nashiji* ground decorated in gold and *iro-e takamaki-e* and gold *okibirame* with pine, bamboo and plum (the Three Friends of Winter) accompanied by cranes and *minogame* (bushy-tailed tortoises), portions of the design heightened with gold and silver *kirigane*, the interior of *mura-nashiji*, with floral-etched gilt-copper fittings

5 3/4 x 23 5/8 x 7 1/8in (14.7 x 60.8 x 18.1cm)

\$1,200 - 1,800

3111

A LACQUER BIWA-FORM KOGO (INCENSE CONTAINER)
Meiji era (late 19th century)

The body of the instrument gold *mokume togidashi maki-e* with gold *takamaki-e* strings, a silver *takamaki-e* tailpiece and a plectrum guard of stylized clouds in gold, silver and *iro-e hiramaki-e* and *e-nashiji*, the sound holes and four frets inlaid in shell, the sides and peg box with blossoms in gold and silver *takamaki-e*, the interior and underside gold *nashiji*, with silver pegs

9 1/2in (24cm) long

\$1,500 - 2,500

PROPERTY FROM A CALIFORNIA COLLECTOR

3112

A LACQUER SUZURIBAKO (WRITING BOX)
Edo period/Meiji era (19th century)

The rounded rectangular cover with a sparse *nashiji* and *roiro-nuri* ground designed in gold and silver *takamaki-e*, *togidashi maki-e* and various patterns of *kirigane* with a branch of flowering day lilies, the high-relief blossoms of carved shell, the interiors, removable trays, and base in dense *nashiji*

With a wood storage box

1 3/4 x 9 3/8 x 7 3/4in (4.4 x 23.9 x 19.8cm)

\$1,200 - 1,800



3113



3113

3113

**A LARGE OKINANWAN CARVED
LACQUER TRIPOD BASIN**

Edo period (19th century)

The red-lacquered exterior of the hemispherical body with an overall *chinkinbori* gilt-line design of leafy peony sprays, triple *tomo-e* (comma) roundels above each of the three curved lion-heads supports, a larger triple *tomo-e* medallion centering the base, the interior with a gilt-copper liner
11 5/8in (29.6cm) high; 18 1/2in (47cm) diameter

\$2,000 - 3,000



3114

3114

A LACQUER SAGE-JUBAKO (PICNIC SET)

Edo period (18th century)

The rectangular carrying case mounted with an inset bronze square hinged handle and faced with a sliding drop-front door opening to reveal a deep rectangular container surmounted by five shallow trays and a four-tier container with a lid above a removable low rectangular compartment with a tray-form lid; the *roiro-nuri* ground designed in gold, silver and red *hiramaki-e* with the Uji Bridge to the top, the sides and most of the interior surfaces decorated with leafy *nanten* (nandina) branches with crimson berries, the bottom interior compartment decorated with scattered maple leaves and tasseled folding fans, the exterior edges gold *fundame*

With a stained wood storage box

8 3/8 x 10 3/4 x 5 7/8in (21.3 x 27.5 x 15cm)

\$2,000 - 3,000



3115

3115

**A BLACK-LACQUER WRITING TABLE
WITH SHELL INLAY**

Edo period/Meiji era (19th century)

The rectangular top with upswept edges and a pair of two narrow drawers to the front, all above openwork spandrels bracketing hourglass-shaped plank supports to either side, decorated overall with iridescent mother-of-pearl inlay of flowering paulownia amid scrolling tendrils, the incised details heightened with dark stain

14 1/8 x 39 5/8 x 15 5/8in (36 x 100.6 x 39.8cm)

\$3,000 - 4,000



3116

3116

**A WOVEN LACQUER SUZURIBAKO
(WRITING BOX)**

Edo period/Meiji era (19th century)

The Rinpa-inspired cover of rounded rectangular shape and designed in gold *takamaki-e* with inlay of pewter and mother-of-pearl with stylized flowering chrysanthemum bushes and textured gray-hued ground silhouetted against a lacquered basketwork ground, the interiors covered in thick reddish-brown lacquer repeated on the removable wooden insert centered by a circular ink stone with gold *fundame* edges

With a wood storage box

2 1/4 x 10 x 7 5/8in (5 x 25.1 x 19.4cm)

\$1,500 - 2,000

OTHER PROPERTIES

3117

**A SMALL LACQUER SUZURIBAKO
(WRITING BOX)**

Edo period (early 19th century)

Designed as a bound album, the cover decorated with a stand of blossoming flowers and a cricket before a bamboo fence below clouds, the binding with stitching and geometric designs, all in gold, silver and black *takamaki-e* and *hiramaki-e* on a *nashiji* ground with gold leaf and *hirame* embellishments, the underside of the cover lacquered in similar techniques with a scene of courtiers on a veranda by a garden lake, removable inner trays *kinji* and fitted with a *shakudo* and gold *suiteki* (water-dropper) formed as a printed book, the ink stone with *fundame* edges

7 7/8 x 6 3/4 x 1 1/4in (20 x 17.1 x 3.3cm)

\$4,000 - 5,000



3117



3117 (interior)



3118

3118

A TWO-PANEL LACQUER SCREEN

By Banura Shogo (1901-1982), dated 1944

Decorated in colored lacquer and thin strips of shell against a mottled red-brown ground with a pumpkin on a vine and a large radish, the reverse with pumpkins and eggplants executed by scratching the design in the green-lacquer ground while still wet and revealing the white undercoat, sealed Shogo and signed in black lacquer on the reverse *Koki 2604 Dai Toasenka Shogo kinsaku* (Respectfully made by Shogo during the 2604th year of the Imperial reign in the Great East Asian war)

40 3/4 x 38 1/2in (103.5 x 97.7cm)

\$3,500 - 4,500

3119

A LARGE AND IMPRESSIVE LACQUERED AND CARVED TWO-PANEL WOOD SCREEN

Meiji era (late 19th century)

Each panel elaborately carved with deeply undercut and pierced high-relief designs of Momotaro wrestling an *oni* and his attendants subduing the monster's retainers, both scenes framed by elaborate iris and chrysanthemum borders at top and sides, with turtles in waves framing the lower registers, each lower register containing two carp swimming determinedly against the current, the panels both enhanced by red, black, yellow, gold, silver and brown lacquer details and inlaid colored stones, the monkey with a separately carved *tachi* slung at his waist, the reverse with clouds and waves, the panels now each set on a pair of wheels

77 1/2 x 32 1/2in (196.8 x 82.6cm) (each panel)

\$8,000 - 10,000



3119

NETSUKE AND SAGEMONO

Lots 3120-3196



PROPERTY FROM THE VIRGINIA ATCHLEY COLLECTION

LOTS 3120 - 3137

Born in Boston, Virginia Atchley purchased her first netsuke in 1963 and with that began a lifelong love of all things netsuke. She was arguably responsible for popularizing the fashion for collecting netsuke in the United States. Along with several other forward-thinking collectors in Southern California, Virginia organized regular meetings for enthusiasts to discuss and compare recent

acquisitions. Throughout her life Virginia was most generous with her knowledge and hospitality, always sharing her vast collection with everyone she welcomed into her home. She was an active member of the International Netsuke Society, holding various positions throughout her life such as president, editor of the Journal and sitting on the board of directors.

3120

A WOOD NETSUKE OF A SNAIL

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

The mollusk climbing over the top of a broken wooden bucket lying on its side, the nails along the tapering sides of inlaid horn and the dark wood with a fine patina, signed *Masanao* on the underside

1 1/8in (3cm) high

\$3,000 - 5,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 69, no. N74.

3121

A WOOD NETSUKE OF A CHESTNUT

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

Naturalistically modeled as a Japanese chestnut, its gently ribbed body rising from a textured base and carved with an oval cartouche signed *Masanao*

1 1/2in (3.8cm) wide

\$1,500 - 2,500

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 184, no. N263.

3122

A WOOD NETSUKE OF MUSHROOMS

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

Carved and pierced as a cluster of five mushrooms of various size, the underside of each cap with finely incised gills applied with dark stain, with a natural *himotoshi*

1 1/8in (2.8cm) high

\$2,500 - 4,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 178, no. N252.

3123

A BOXWOOD NETSUKE OF A LION DANCER

By Miwa, Edo period (late 18th century)

Standing in thick robes and wearing an oversize lion mask, his hands with padded sticks beating both faces of a large drum suspended to the front, the eyes of inlaid glass and traces of red pigment on the tongue, the reverse of the long cowl signed *Miwa* above a *kao*

2 1/4in (6cm) high

\$2,500 - 4,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 138, no. N184.

3124

A WOOD NETSUKE

Edo period (early 19th century)

Tanba carving of a cluster of three *hozuki* (winter cherries, also known as Chinese lanterns) issuing from a single branch, each of the pods with incised details picked out with dark stain, good patina

1 7/8in (4.7cm) wide

\$2,000 - 3,000

Provenance

Cecil Crookes collection

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 181, no. N256.

3125

A BOXWOOD NETSUKE OF A POMEGRANATE

Edo period/Meiji era (19th century)

The rough-skinned fruit split to one side to reveal a cluster of small seeds, the leafy branch forming a natural *himotoshi*

2 1/4in (6cm) high

\$800 - 1,200

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 181, no. N257.

3126

A WOOD NETSUKE OF AN AWABI (ABALONE)

By Tomonobu of Nagoya, Edo period (19th century)

The low striated shell with its respiratory pores terminating in a tight spiral near its outer edge and with two small clams clustered to one side, a fleshly foot visible to the underside, a rectangular cartouche signed *Tomonobu* near the *himotoshi*

1 7/8in (4.6cm) wide

\$1,500 - 2,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 81, no. N95.

3127

A BOXWOOD MANJU NETSUKE

Edo period (19th century)

Of flattened, oblong shape and carved in relief with a half-portrait of Bodhidharma, the Zen patriarch silhouetted against an *asa-no-ha* ground repeated on the narrow sides and reverse

1 1/2in (4cm) wide

\$2,000 - 3,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 94, no. N118.

3128

A WOOD NETSUKE OF CHILDREN

By Tadashige, Edo period (19th century)

Depicting three children playing at Todaiji in Nara, two youths wait on the outside of one of the great pillars while the third on a pivot-pin moves through the hole (said to be the size of the nostril of the Daibutsu housed in the temple), signed *Tadashige* on the underside

1 5/8in (3.5cm) high

\$2,000 - 3,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 151, no. N205.



3120



3121



3122



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3124



3125



3126



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3129

A WOOD NETSUKU OF MASKS

Edo period (mid-19th century)

Carved and pierced as a cluster of five masks comprised of Kijo, Magojoro, Fukai, Uzume and Kintaro with his axe

1 5/8in (4.3cm) wide

\$1,200 - 1,500

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 146, no. N199.

3130

A BOXWOOD NETSUKU OF A SNAIL

Edo period (early 19th century)

The dark wood with a good patina, carved as a *tanishi* (mud snail) crawling on a pea pod, the detail finely rendered

2 5/8in (6.8cm) wide

\$2,000 - 3,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 68, no. N72.

3131

A GURIBORI LACQUER NETSUKU

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

Of double-gourd form girded by a silvered metal band with a hinged loop *himotoshi* and threaded stopper

2 1/4in (5.6cm) high

\$1,000 - 1,500

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 173, no. N242.



3130

3132

A PAULOWNIA-WOOD AND GOLD MANJU NETSUKU

Edo period/Meiji era (19th century)

Decorated with two flowering peony sprays in gold *takazogan* accompanied by gold lacquer ribbon-tied flowerballs in *takamaki-e*, all reserved on a natural kiri-wood ground, the underside with an inlaid cartouche signed *Bunsai*

1 1/2in (3.8cm) diameter

\$2,000 - 3,000

Provenance

F.P. Schneider collection

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 171, no. N238.

Bernard Hurtig, *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, New York, 1973, no. 43.

3133

A SHIBUICHI MANJU NETSUKU IN THE FORM OF A HIDOGU (TINDER LIGHTER)

Edo period (19th century)

The exterior with gold and *shakudo* *hirazogan* decoration of butterflies and flowering grasses scattered with four small insects in gold and silver *takazogan*, a small push-button release on the hinged case opens to an iron flintlock mechanism and tinder box, the underside with inlaid signature *Shigetsu*

2in (5cm) diameter

\$1,500 - 2,500

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 163, no. N226.

3134

A WOOD AND SHAKUDO KAGAMIBUTA NETSUKU

Edo period (19th century)

The wooden bowl with an inset *shakudo* metal plate and inlaid in silver with a design of five seals of various artists, one with a *shishi* finial

1 3/4in (4.4cm) diameter

\$1,500 - 2,500

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 164, no. N227.



3131

3135

TWO HIRADO PORCELAIN MANJU NETSUKU

Edo period/Meiji era (19th century)

The first of rounded square form and decorated in shades of underglaze blue with a dragon clutching a jewel and wreathed in clouds; the second of similar shape and painted with linked flowering sprays of chrysanthemum reversed by apocryphal date and signature cartouches

1 5/8 and 1 5/8in (4.1 and 4.2cm) high

\$1,500 - 2,500

Provenance

F.P. Schneider collection [first]

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 39, no. N23 and p. 186, no. N266.

INCS, *Journal of the International Netsuke Collectors' Society*, vol. 3, no. 2, p. 19, fig. 17. [first]

3136

FOUR BRONZE AND MIXED METAL NETSUKU

Edo period (18th/19th century)

The first three 18th century, comprising a bronze figure of a bearded hermit and two *haizara* (ashtray) netsuke: a brass hexagonal bowl cast with a dragon suspended from a loop *himotoshi* and a bronze bell of Dodoji with the *himotoshi* formed by the dragon manifestation of Kiyohime; the last a 19th-century ashtray netsuke with a silver interior bowl, the interior woven in copper wire with a *manji* pattern

2 1/2in (6.2cm) height of first

\$1,000 - 1,500

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, pp. 37, 113, 139 and 187, nos. N20, N147, N186 and N268.



3132



3133



3134



3135



3136





3137



3138



3139

3137

A STAG ANTLER NETSUKE OF A DUTCHMAN
Edo period (18th century)

Standing with a rooster held tightly in his arms, the bearded foreigner wearing a wide-brimmed hat and standing in an exotic costume combining a short tunic and trousers with a skirt of four Chinese-style panels, the details heightened with stain

4in (10cm) high

\$1,500 - 2,000

Published

Virginia Atchley and Neil Davey, *The Virginia Atchley Collection of Japanese Miniature Arts*, Chicago, 2006, p. 155, no. N212.
 Bernard Hurtig, *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, New York, 1973, no. 21.

OTHER PROPERTIES

3138

THREE TALL WOOD NETSUKE
Edo period (19th century)

The first a *sashi* netsuke designed as the trunk of a pine tree and Chinese-style rocks, inscribed with a Chinese couplet; the second an *obi-hasami* netsuke designed as a stylized *shishi* with eyes inlaid in brass; the third a Negoro-style *sashi* netsuke designed as a desiccated salmon

6 3/8in (16.2cm) high (the largest)

\$1,200 - 1,800

3139

AN OBI HASAMI STAG-ANTLER NETSUKE
By Chikusai, Edo period (19th century)

Carved in the form of an elongated *nasubi* (eggplant), the calyx with stylized lobed sepals, the *himotoshi* pierced in the hook section of the *netsuke* in a manner suggesting the eyes of a comically faced *kappa*; signed in seal form within a reserve *Chikusai*

4 3/8in (11.1cm) high

\$2,500 - 3,500

Published

Meinertzhagen records this artist as the maker of a bamboo brush jar and notes that "He is mentioned in Murray's Handbook to Japan, 1884, among the bamboo workers in Tokyo known as 'take-zaiku' - Kiyu Chikusai of Minami Motomachi, Asakusa" (p. 26).

Published

Scholten Japanese Art, *Expressions of Style: Netsuke as Art*, New York, 2001, pl. 192

3140

THREE OBI-HASAMI STAG-ANTLER NETSUKE
Edo period (19th century)

Each decorated on the exterior with carved design imitating woven bamboo in different configurations

4 1/4in (10.7cm) high (the largest)

\$1,000 - 1,500



3140



3141

3141

FOUR STAG-ANTLER SASHI NETSUKE
Edo period (19th century)

The first designed in imitation of a hair ornament and decorated with a phoenix in clouds and geometric embellishments in *kebori*; the second tapered and decorated on the surface with the Tokugawa-family crest and illegibly signed *shikosai* all in black lacquer; the third carved as a gourd, the *himotoshi* formed by the space under the leaf and stem; the fourth tapered and with a sharpened edge and decorated with a paulownia crest in black lacquer

5 1/2 in (14cm) high (the largest)

\$1,000 - 1,500

3142

A STAG-ANTLER NETSUKE OF A REISHI GROUP
Edo period (19th century)

Carved as a stand of five *reishi* fungus heads of various sizes, the carved detail highlighted with stain

3 1/8 in (7.9cm) high

\$2,000 - 3,000



3142



3143

3143

A STAG-ANTLER NETSUKE OF KAN'U
Edo period (19th century)

The fierce Chinese general Kan'u (in Chinese Guan Yu) carved on horseback, a halberd in his hands, the finely carved detail highlighted in stain, the horse's eyes inlaid in dark horn

2 7/8 in (7.3cm) high

\$1,500 - 2,500

3144

A STAG-ANTLER AND MIXED METAL NETSUKE OF KINTARO

Edo period (19th century)

An oval disc section of stag-antler pierced and carved in the form of leaves among waves and inlaid in *iro-e takazogan* with a naked Kintaro mounting a large carp, fitted with a metal ring *himotoshi* on the underside

2 1/4 in (5.7cm) high

\$1,800 - 2,500

3145

A PORCELAIN NETSUKE OF A RAT
Edo period (19th century)

The rodent seated with its paws held at its mouth and its tail curling up its back with a cobalt glaze overall

1 1/4 in (3.2 cm) high

\$800 - 1,200



3144

3146

THREE WOOD NETSUKE

Edo period and later (18th-20th century)

The first, a standing figure dressed in flowing robes and a hood, holding a handscroll; the second carved as a lotus seed pod, the seeds free-moving; the third carved as a *shishi* seated on a plinth, his left paw resting on a ball carved with a free-moving gem inside

4 in (10.2cm); 1 1/2 in (4cm) high; 1 3/4 in (4.4cm) high

\$1,000 - 1,500

3147

A WOOD NETSUKE OF A GOAT

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

Finely rendered as a recumbent bearded goat, its head turned to the side, the eyes inlaid in dark horn, the natural *himotoshi* formed by the intersection of the goat's legs, the wood bearing a rich patina, signed in a reserve Yukisada

1 3/4 in (4.5cm) wide

\$5,000 - 7,000

3148

A WOOD NETSUKE OF A SHISHI

Edo period (18th/19th century)

Carved standing on an oval base with its head turned to the left, a front paw resting on a ball, the eyes inlaid with brass pupils

1 5/8 in (4.1cm) wide

\$800 - 1,200



3145

3149

A WOOD NETSUKE OF THREE RATS
By Masateru of Osaka, Edo period (19th century)

Formed as two small rats crawling on the back of a third larger rat in an attempt to get at the bean the large rodent has in its forepaws, the *himotoshi* formed by the larger rat's curled tail, the eyes inlaid in amber and horn, signed in a reserve Masateru

1 3/4 in (4.4cm) wide

\$5,000 - 7,000

3150

A GROUP OF FIVE WOOD MASK NETSUKE AND A PAINTED WOOD NETSUKE
The set of five by Deme, Edo period (19th century)

Comprising wood mask netsuke of the characters Yase-onna, Yase-otoko and others, all signed *Deme to*, and a miniature painted wood mask of Okina, applied eyebrows and beard and hinged jaw

2 3/8 in (6cm) high

\$800 - 1,200



3146



3146



3146



3147



3148



3149



3150



3151

A WOOD NETSUKE OF A TANUKI (RACCOON DOG)

By Tomonobu, Edo period (19th century)

The mischievous creature carved seated on a rush mat, its forepaws braced on its giant belly, its head slightly raised with its mouth open, the wood bearing a fine patina, signed on the underside *Tomonobu*
1 3/8in (3.6cm) high

\$1,000 - 1,500

3152

A WOOD NETSUKE OF OKAME

By Kyoryusai Ittan, Nagoya, Edo period (early 19th century)

The humorous netsuke carved to resemble a ceramic hand-warmer modeled as Okame dressed in Daruma's robes, signed *Ittan* with *kao* and inscribed *Toto hakkei no uchi Imado*

1 3/8in (3.5cm) high

\$5,000 - 7,000

Mitate (visual puns) were popular not only as humor, but also as subversive pokes at authority. Here the bawdy Okame is wrapped in Daruma's robes, her hands underneath the fabric pulled up to her chin in a pose typically associated with the Buddhist patriarch. The addition of the inscription referring to the popular woodblock print subject of Eight Views of Edo is an additional *mitate* since "Imado" refers not only to an eastern suburb of the capital, but also the pottery produced there as the hand-warmer form of the netsuke suggests.

Published

George Lazarnick (ed.), *The Meinertzhagen Card Index*, New York, 1986, p.251

Scholten Japanese Art, *Expressions of Style: Netsuke as Art*, New York, August 2001, pl. 51.

3153

A WOOD NETSUKE OF A TANUKI (RACCOON DOG)

By Masayuki, Edo period (19th century)

Carved seated, happily slapping its belly like a drum, the details finely carved and highlighted in dark stain, signed on the underside *Masayuki*
1 1/8in (3 cm) high

\$1,200 - 1,800

3154

A WOOD NETSUKE OF SHOKI

Edo period (19th century)

The wood bearing a fine patina and carved as the Demon-Queller with a subdued *oni* trapped beneath his large hat, the details highlighted in dark stain

1 1/4in (3.1)cm high

\$700 - 900

3155

A WOOD NETSUKE OF A RAKAN

Edo period (19th century)

Humorously carved as a Rakan seated on a lotus leaf scratching his back with a scepter, a satisfied look on his face, the wood bearing a fine patina
1 3/8in (3.5cm) wide

\$800 - 1,200

3156

A LACQUERED WOOD NETSUKE OF A DRAGON FISH

Edo period (18th century)

The dragon fish carved in a coil with its tail clasped in its mouth, the details in raised relief, with Negoro-style lacquer decoration

1 3/4in (4.5cm) wide

\$4,000 - 6,000

3157

AN EROTIC NETSUKE OF A FISH

Edo period (19th century)

The corozo nut carved with a suggestive fish entwined around a cracking egg with its phallus-shaped head near a suggestive opening formed by trailing seaweed

1 5/8in (4.1cm) wide

\$3,000 - 5,000

3158

AN EROTIC WOOD NETSUKE OF MUSHROOMS

Edo period (19th century)

Carved as a dense group of suggestive mushrooms, the antler stained dark, bearing a rich patina

1 1/4in (3.1cm) high

\$1,000 - 1,500

3159

AN EROTIC WOOD NETSUKE OF OKAME

By the Deme family, Edo period (18th century)

Carved as a delighted Okame, smiling blissfully as she pleasures herself with an arm-shaped phallus, her hair neatly dressed in a chignon and secured with a comb, her kimono pulled up over her thighs as she squats with her legs apart, the wood bears a fine patina, signed *Deme saku*

2 3/8in (6cm) high

\$10,000 - 15,000

The arm could be intended to represent that of the Rashomon demon.

The Deme family are best known as carvers of mask netsuke, Deme Uman being one of the artists listed in Soken Kisho, published in 1781. Figure netsuke by them are rare.

Provenance

Ex-Bletry Collection

Published

Scholten Japanese Art, *Expressions of Style: Netsuke as Art*, New York, August 2001, pl. 58



3151



3152



3153



3154



3155



3156



3157



3158



3159



3160

3160

A WOOD NETSUKE OF AN EAGLE AND MONKEY

Edo period (18th century)

Carved with the bird of prey perched on top of a craggy rock and stalking a wary monkey hiding in a small hollow, the wood bearing a rich patina
1 1/2in (3.7cm) high

\$1,800 - 2,500

3161

A WOOD NETSUKE OF KIYOHIME

Edo period (19th century)

Carved as the enraged Kiyohime coiled around the bell of Dojoji Temple, the detail finely wrought, the wood bearing a rich patina
2in (5.1cm) high

\$800 - 1,200

PROPERTY FROM A SAN FRANCISCO COLLECTION

3162

A WOOD AND GOLD LACQUER NETSUKE

Edo period (19th century)

Retaining the natural wood contours and surmounted by two small turtles, one crawling on the back of the larger, each rendered in gold *takamaki-e* and gold and black *hiramaki-e*, the irregular outcropping with scattered silver dewdrops and gold *hiramaki-e* clumps of foliage, signed *Togetsusai*
1 7/8in (4.8cm) long

\$1,500 - 2,000



3161

OTHER PROPERTIES

3163

A STAG-ANTLER KISERUZUTSU (PIPE CASE)

Edo period (19th century)

The freeform pipecase carved with a catfish and highlighted with stain, with associated silver pipe stamped *jun* and *Murata*
8 5/8in (22cm) high

\$600 - 800

3164

A STAG-ANTLER KISERUZUTSU (PIPE CASE)

Edo period (19th century)

Carved in high relief with three samurai warriors in front of a waterfall, one leaping through the air, sword held above his head about to strike a younger warrior who is pinning a general to the ground, the darker sections of the stag antler carved to convey shading on the rock outcroppings and pine branches throughout the design, with ink inscription *yama* in the interior
8 7/8in (22.5cm) long

\$1,200 - 1,800



3162

3165

A STAG-ANTLER KISERUZUTSU (PIPE CASE)

By Kyomin, Edo period (19th century)

Of *muso-zutsu* form carved in relief as Chokaro Sennin looking up at his horse familiar as it emerges from swirling clouds emanating from the double-gourd held in the sennin's hands, the horse inlaid in gold, the cord attachment carved as a brush pine; sealed on the reverse *Kyomin*
8 1/4in (21cm) high

\$600 - 800

3166

A WOVEN RATTAN KISERUZUTSU (PIPE CASE)

Edo period (19th century)

Of *muso-zutsu* form lacquered in gold and silver *takamaki-e* and *hiramaki-e* with a decorated vase containing grasses, two large radishes and a sparrow in flight, the mounting and cord attachment in gold
8 3/4in (22.2cm) high

\$800 - 1,200



3163



3164



3165



3166



3167



3168

3167

A BLACK-LACQUER KISERUZUTSU (PIPE CASE)

Edo period (19th century)

Of *muso-zutsu* form, inlaid in silver and gold *takazogan* with a female deity standing on the back of a giant toad, an unfurled banner raised in her hand, with two geese in flight above, the neckband and cord attachment wrought in silver

9 1/8in (23.2cm) high

\$800 - 1,200

PROPERTY FROM THE ESTATE OF JOHN MICHAEL KAUFFMANN

3168²

A LARGE SILVER AND BAMBOO PIPE

After Ichijo, Edo period (19th century)

Cast and carved with two dragons emerging from rain clouds in raised and sunken relief, finished in a densely stippled ground, inscribed

Goto Ichijo, bamboo shaft

10 3/8in (26.7cm) long

\$800 - 1,200

John Michael Kauffmann is considered one of this country's leading conservation pioneers. His twenty years of work for the National Park Service resulted in the protection of huge tracts of land in Maryland, Massachusetts, Ohio and Alaska – including both the Gates of the Arctic National Park and the Noatak National Preserve which, combined, form one of the world's largest areas of designated wilderness.

John was born in Champagne, Illinois but grew up in Washington, D.C. He summered in Stark, New Hampshire where again, he quietly protected thousands of acres of land, a portion of which is now known as the Kauffmann Forest. He was also instrumental in saving thousands of additional New Hampshire acres which were put under the protection of the New Hampshire Forest Society.

John authored numerous articles and several books most notably *Flow East: A Look at our North Atlantic Rivers*, 1973, and *Alaska's Brooks Range: The Ultimate Mountains*, 2005.

John's other great passion was collecting. He started at an early age, when he joined his mother in her travels across Europe and the United States. Later, as a Courier for the Diplomatic Service in the 1940's, his acquisitions varied yet complimented his diverse interests as well as his engagement with the environment.

John's legacy in conservation and the environment continues today, with all proceeds from the sale of his collection (lots 3221, 3234, 3235, 3261, 3280, 3341-3344) intended to benefit not-for-profit conservation organizations.

PROPERTY FROM A CALIFORNIA COLLECTOR

3169

AN OKINAWAN CARVED LACQUER CASE FOR GLASSES

Late Edo period (19th century)

The narrow lenticular case with a fitted lid and designed in red, black, brown and green lacquer with figures traversing a wooded landscape with country dwellings along a waterway, reversed by two large characters *ganko* (take pleasure in the old) in raised brown lacquer on a red cinnabar diaper ground within a frame formed by two sinuous green dragons; the interior with a pair of gold wire-rim glasses

5 5/8in (14.3cm) high

\$1,000 - 1,500



3169



3170

OTHER PROPERTIES

3170

A GROUP OF 15 ASSORTED METAL OJIME

Edo period/Meiji era (19th/20th century)

Comprising a *shibuichi* and gilt model of a vase, signed *Ichimin*; a silver, copper and gold model of Hotei with his treasure sack, illegibly signed; a gilt-copper model of a blind masseur; a small silver model of a *maneki nekkō*; a gilt-copper model of a kappa holding a cucumber, signed *Ichimin*; a large model of a *maneki nekkō*; a silver model of the badger teakettle; a *shibuichi*, gold and silver model of Daikoku's mallet; a gilt-copper model of *hechima* gourds; a silver model of a long-eared hare; a silver model of a clam; a silver and gilt model of mice on rice cakes; a gilt-copper model of a butterfly; a silvered and gilt model of a *kappa*, signed *Kazumasa*; a copper, silver and gold model of a flower basket

3/4in (1.9cm) high, the largest

\$3,500 - 4,500



3171

PROPERTY FROM A SAN FRANCISCO COLLECTION

3171

A FIVE-CASE LACQUER INRO

By the Kajikawa family, Edo period
(19th century)

The *kinji* ground decorated to either side in gold and silver *takamaki-e*, *hiramaki-e* and *kirigane* with a waterfall cascading over jagged cliffs bordered by clumps of leafy bamboo, flowering cherry and stylized pine trees, the interior gold *nashiji*, signed *Kajikawa saku* with red urn-form seal *Ei*; fitted with a coral bead *ojime*

3 5/8in (9.2cm) high

\$2,000 - 4,000

3172

A FOUR-CASE LACQUER INRO

By the Kajikawa family, Edo period
(19th century)

The *kinji* ground decorated in gold and silver *hiramaki-e*, gold *takamaki-e*, *kirigane*, *haritsuke kanagai* and inlay of gold, silver and mother-of-pearl with insects amid flowering autumn plants and grasses, the interiors *nashiji*, signed *Kajikawa saku* with a red urn-shaped seal *Ei*; fitted with a coral-colored bead *ojime*

2 7/8in (7.2cm) high

\$1,500 - 2,500



3172

3173

A THREE-CASE LACQUER INRO

By Jokasai, Edo period (19th century)

Of lenticular shape and designed in gold and silver *takamaki-e*, *hiramaki-e*, *togidashi maki-e* and *kirigane* with a bucolic scene of sailboats navigating a waterway spanned by a plank bridge and bordered by pavilions and fishing huts shaded by deciduous and pine trees below a silver moon, the interiors gold *nashiji* and with *fundame* rims, signed *Jokasai saku*; fitted with a coral-colored bead *ojime*

3in (7.5cm) high

\$2,500 - 4,000



3173

3174

A THREE-CASE LACQUER INRO

By Koma Kansai, Edo period (19th century)

The *roiro-nuri* ground decorated in gold and *iro-e takamaki-e*, *hiramaki-e*, *togidashi maki-e*, *e-nashiji*, *kirigane* and *mura-nashiji* with a night scene of a *shirabyoshi* dancer dressed as a courtier and seated in a boat gliding past reeds and a windswept willow tree lit by a misty crescent moon, the interiors gold *nashiji* and with *fundame* rims, signed *Kansai saku* above a red *kao*

3in (7.7cm) high

\$2,000 - 4,000



3174

This scene alludes to *Asazuma-bune*, or ladies-of-the-night associated with the port of Asazuma, the subject popularized by a *kouta* and numerous paintings by the artist Hanabusa Itcho (1652-1724).



3175

3175

A FIVE-CASE GOLD-LACQUER INRO

**By Shozan Kakosai, Edo period
(19th century)**

The narrow case designed in gold, slight silver and *iro-e hiramaki-e*, *takamaki-e*, gold *togidashi maki-e* and *kirigane* with a spring scene of a waterfall flowing into a waterway scattered with cascading petals from flowering cherry trees, reversed by an autumn landscape of the Tatsuta River bordered by maple trees and with bands of colored leaves floating on its fast flowing current, the interiors *Tsugaru-nuri* and with *fundame* edges, signed *Kakosai* above a red urn-shaped seal *Sho*; fitted with a coral-colored bead *ojime*

3 3/4in (9.6cm) high

\$2,000 - 4,000



3176

3176

A FIVE-CASE LACQUER INRO

**By Kakosai Shozan, Edo period
(19th century)**

Decorated in gold and silver *takamaki-e*, gold *hiramaki-e*, *togidashi maki-e* and *kirigane* with a waterfall and flowering cherry trees in a mountainous spring landscape, reversed by an autumn scene of Japanese maple trees bordering fast-flowing rapids, the interiors of *nashiji* with *fundame* edges, signed *Kakosai* above a red urn-shaped seal *Shozan*; fitted with a gilt metal bead *ojime* cast with *koi-nobori*

3 3/4in (9.6cm) high

\$2,000 - 4,000

3177

A TWO-CASE LACQUER INRO

By Hara Yoyusai (1772-1845), Edo period (19th century)

Decorated in gold, silver and *iro-e togidashi maki-e*, gold *e-nashiji* and *kirigane* on a *roiro-nuri* and *mura-nashiji* ground with a pair of grooms attempting to pull a horse onto a large ferryboat with a large group of waiting passengers encompassing various occupations and social classes, the interiors sparse *nashiji* with *fundame* edges, signed *Yoyusai saku*; fitted with a coral-colored bead *ojime*

2 5/8in (6.7cm) high

\$2,500 - 4,000



3177

3178

A FOUR-CASE LACQUER INRO

By Shokansai, Edo period (early 19th century)

The *roiro-nuri* and *nashiji* ground with a pair of cranes in gold and silver *takamaki-e* and *hiramaki-e* with red lacquer accents and silver foil overlay, the reverse with gold-foil blossoms below a rocky outcropping of brown *takamaki-e* applied with fine gold *hirame* and *aogai* inlay, the interiors of *nashiji* and red lacquer with *fundame* edges, the base inscribed *made with Iwami beeswax* and signed *Shokansai* above a red urn-shaped seal *Shin*

2 7/8in (7.5cm) high

\$800 - 1,200

This lacquer artisan worked for the daimyo of Tsuwano, Lord Kamei, in Iwami Province in the late Edo period.



3178

3179

3179

A FOUR-CASE LACQUER INRO

By the Kajikawa family, Edo period (19th century)

The gold lacquer ground decorated in shades of gold *takamaki-e* and *e-nashiji* with branches of *nanten* (nandina) bending under the weight of berries inlaid in malachite and colored stone, signed *Kajikawa saku* and inlaid with a mother-of-pearl plaque incised *Shibayama*; fitted with a coral-colored bead *ojime* and a boxwood mask netsuke of Hanjira with pigment accents and signed *Deme*

3 1/4in (8.2cm) high

\$1,200 - 1,500



3180



3180

A THREE-CASE LACQUER INRO

Meiji era (late 19th century)

Designed in gold and red *takamaki-e*, *togidashi maki-e*, gold *hirame*, gold and silver *kirigane* and inlay of *aogai* on a gold *nashiji* ground with Raijin the Thunder God, about to beat the drums encircling his tiger-skin clad figure emerging from billowing clouds, three lightning bolts and a second ring of drums to the reverse, the interiors rich *nashiji* with *fundame* rims, signed *Tosen saku*; fitted with a coral-colored bead *ojime* and a reticulated wood *manju* netsuke centered by a Chinese hermit amid cresting waves

3in (7.5cm) high

\$2,000 - 4,000



3181



3181

A THREE-CASE RED LACQUER INRO

By Okuda Shojusai, Meiji era (early 20th century)

Designed in gold and silver *takamaki-e*, gold *hiramaki-e* and *e-nashiji* with a woven basket overflowing with chrysanthemum sprays and branches of flowering prunus, the interiors *nashiji* with *fundame* edges, signed *Shojusai*; fitted with a turquoise-colored bead *ojime* and a wood *manju* netsuke lacquered with auspicious objects and toys in gold, silver and colored *takamaki-e*, the interiors sparse *nashiji* on a red lacquer ground

2 5/8in (6.7cm) high

\$1,500 - 2,000

3182

A SMALL FOUR-CASE LACQUER INRO
By the Somada school, Edo period
(19th century)

Bearing a *roiro-nuri* ground, inlaid in *aogai* with gold *hiramaki-e*, *e-nashiji*, *kirigane*, *haritsuke kanagai* (gold and silver foil) and decorated with Jurojin, god of longevity, accompanied by his crane, his attendant to the reverse, both standing beneath flowering prunus amid bands of mist, the runner channels with silver *hiramaki-e* scrolling tendrils over *aogai nashiji*, the base and interiors *nashiji*; fitted with a rectangular Somada *ojime* with a gold and *aogai* checker-pattern within silver *hiramaki-e* borders and a netsuke of rounded square shape lacquered in similar Somada style with *hagi* (bush clover) and *kikyo* (Chinese bell flower)

2 3/8in (6cm) high

\$1,500 - 2,500



3183

A FOUR-CASE LACQUER INRO
By Shokasai, Edo period (19th century)

Decorated in gold, silver and *iro-e hiramaki-e*, *takamaki-e*, *togidashi maki-e* and *e-nashiji* with two Japanese courtiers seated in a flowering landscape along the banks of the winding stream, the opposite side with an attendant floating cups of wine down the winding stream, the interiors *nashiji* with *fundame* edges, signed *Shokasai*

3 1/4in (8.3cm) high

\$2,000 - 4,000

The *kyokusuino utage* (meandering stream party) featured on this *inro* was inspired by a famous fourth-century gathering of Chinese scholar-poets at the *Rantei* (Orchid Pavilion). Arranged by the celebrated calligrapher Ogishi (in Chinese, Wang Xizhi) to celebrate the annual Spring Purification Festival, this poetry contest involved attendants floating cups of wine down a meandering rivulet as the guests sat along its banks; whenever a cup stopped, the person closest to the cup was required to drink from it and compose a poem.



3182

3183



3184

OTHER PROPERTIES

3184

A FOUR-CASE LACQUER INRO

By Kajikawa Bunryusai, Edo period (19th century)

The lobed *inro* decorated with snowflakes in two shades of gold *takamaki-e* on a ground of blossoms, geometric patterns and clouds in black and gold *togidashi maki-e* with embellishments of *hirame* and *kirigane*, interiors gold *nashiji*, signed *Bunryusai* and with red seal; fitted with a gold-lacquer bead *ojime* decorated with leafy vines in gold and silver *takamaki-e*

3 1/8in (7.9cm) high

\$2,000 - 3,000

3185

A SINGLE-CASE SHAKUDO INRO

By Kankosai, Edo period (19th century)

Of oval form, inlaid on one side with a goose standing by a stream beneath the full moon, and on the other with a goose wheeling in the sky above a stream with reeds and rocks beneath, in *shibuichi takazogan* with details of gold and silver, signed *Kankosai*; fitted with a *shibuichi ojime* of geometric design

2 3/4in (7cm) high

\$1,800 - 2,200

Provenance

Ex-Wrangham collection, no.1141

Purchased at Sotheby's, London, 1972

Published

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.112, Kankosai.



3185

3186

A SILVER THREE-CASE INRO WITH A SHAKUDO SAYA

By Unno Yoshimori II, (1864-1919), early 20th century

The silver three-case *inro* enclosed within a *shakudo saya*, inlaid with cock and hen pheasants by a fast-flowing stream, beneath overhanging cherry trees in shades of gold and copper *takazogan* and pierced with clouds, the cord runners of gilt metal, signed *Kiryuken Yoshimori*; with a gilt metal *ojime*, pierced with a grasshopper among autumn plants; and a metal-inlaid horn Ryusa-style *manju*, inlaid with two quails carved amid wind-blown millet heads and clouds, signed *Ko*

3in (7.6cm) high

\$16,000 - 18,000

Provenance

ex- Wrangham collection, no.708.

Purchased at Hotel Drouot, Paris, 1966.

Published

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.336, Yoshimori, Unno, left.

Exhibited

Ashmolean Museum, Oxford, 1972, no.107.

The maker is Unno Yoshimori II (1864-1919), the son of Unno Moritoshi who was adopted by Unno Yoshimori I. He was a student of Unno Shomin, and studied painting as well as the art of metalwork. For a discussion of Yoshimori I and II, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, nos.H11885 and H11886.

The design is taken from a woodblock-printed book, titled *Ehon shoshin hashiradate* (An Illustrated Primer for Beginners), published in 1715.



3186



3187

3187

THREE FOUR-CASE LACQUER INRO
The third by Koma Sozan, Edo period
(19th century)

The first black lacquer and carved with two panels of scholars in a landscape in sunken relief, the top and bottom cases with swirling clouds and crashing waves, fitted with a mixed-metal bead *ojime* with blossoming autumn plants and a stag-antler netsuke of a mouse and chestnuts; the second decorated with a crane and pine, bamboo and plum (the "Three Friends of Winter") in gold, silver and red *takamaki-e* on a black ground, black lacquer interiors, with a glass bead *ojime* and a pressed horn netsuke of a *nio* with prayer beads and a vajra clutched in his teeth; the third of rounded-rectangular form, decorated with writing implements and a fan next to a craggy rock and chrysanthemums afloat on a river winding through hills in bloom, the moon in the distance in gold and silver *takamaki-e*, *hiramaki-e* and *togidashi maki-e* on a *roiro* ground highlighted with *hirame* and *aogai* inlays, *nashiji* interiors, signed *Koma Sozan saku*, fitted with an agate bead *ojime* and a *manju* netsuke decorated with chrysanthemums in two shades of gold *takamaki-e* against a gold *nashiji* ground 3 1/4in (8.3cm) high (the largest)

\$1,500 - 2,000



3188



3188

A BLACK-LACQUER INRO AND A WOOD INRO

The first by Zonsei, Edo period
(18th/19th century)

The first with three cases and carved in relief with two panels of scholars by a bamboo grove and conversing in a Chinese-style pavilion, the top and bottom cases with stylized dragons in clouds, signed on the cord-runner *Zonsei saku*, fitted with an amber bead *ojime*; the second a dark wood slender three-case *inro* carved with an overall design of gibbons reaching for the reflection of the crescent moon, fitted with a wood *ojime* carved as a monkey, eyes inlaid in dark horn and a dark wood *manju*-style netsuke carved with a Chinese boy below a pine tree in sunken relief 2 7/8in (7.3cm) high (the first); 3 3/8in (8.5cm) high (the second)

\$2,000 - 3,000

**PROPERTY OF A PRIVATE
COLLECTION, VIRGINIA**

3189

A FOUR-CASE LACQUER INRO

By Koma Koryu, Edo period (19th century)

Decorated in *iroe takamaki-e* and *hiramaki-e* and *togidashi maki-e* and embellishments of iridescent shell and gold foil with two roundels containing three scholars in conference and a single scholar seated at his desk, the interiors *nashiji*, signed *Koma Koryu saku* and with *kao*; fitted with a bead *ojime* and a wood *netsuke* of a monkey with New Year's emblems

3in (7.6cm) high

\$2,000 - 3,000



3189

3190

A FIVE-CASE LACQUER INRO

Edo period (19th century)

Decorated in shades of gold *hiramaki-e*, *takamaki-e*, *mura-nashiji* and *kirigane* on a *roiro* ground with chrysanthemums, peonies and a plum branch on brushwood rafts floating on a stream, with misty clouds above, the interior cases in gold *nashiji*; fitted with a carved bone *ojime* decorated with the bust of an old man, the details highlighted in stain, and a rectangular horn *netsuke*, pierced with cherry blossoms and carved with a dozing attendant dreaming of butterflies

3 3/8in (8.5cm) high

\$800 - 1,200



3191

A THREE-CASE WOOD INRO

Meiji era (early 20th century)

Finely carved to resemble a large tied patchwork wrapping cloth with Daikoku seated on a rice bale in front, a large rat rolling a rice bale on the reverse, their eyes inlaid in dark horn, the interior cases with metal liners; fitted with a carved bone *ojime* in the form of a skull and a wood *netsuke* of a standing Daikoku holding a rice bale

3in (7.6cm) high

\$1,000 - 1,500



3190



3191



3192



OTHER PROPERTIES

3192

A LARGE THREE-CASE LACQUER INRO **Edo period (19th century)**

Decorated in *iroe takamaki-e* and *hiramaki-e* against a *kinji*, black lacquer and *mura-nashiji* ground with a scene of a mounted warrior with sword drawn, attacking a seated general before a campaign curtain while a retainer defends his master with a halberd, embellishments of *aogai* and *kirigane*, interiors *nashiji*

3 3/4in (9.5cm) high

\$1,500 - 2,000

3193

TWO GOLD-LACQUER INRO **Edo period (late 18th/19th century)**

The first a three-case rounded rectangular *inro* decorated with a monkey and crab inlaid in gold with a blossoming peach tree by a rushing stream in gold *takamaki-e*, *hiramaki-e* and *togidashi maki-e* with embellishments of colored hard stones, iridescent shell and *hirame* on a *kinji* ground, *nashiji* interiors; the second four-case, lacquered in gold and silver *takamaki-e* and *hiramaki-e*, *togidashi maki-e* and *hirame* with an overall design of the 53 Stations of the Tokaido, each station with a label, interiors *nashiji*

2 5/8in (6.7cm) high (the largest)

\$2,500 - 3,500



3193



3194

A FOUR-CASE LACQUER INRO

By Kanshosai, Edo period (19th century)

Designed in *iroe takamaki-e* and *hiramaki-e* against a dense gold *nashiji* ground and with pewter, *aogai* and *hirame* embellishments with sparrows splashing in a water basin and in flight by young bamboo, the interiors gold *nashiji*, signed *Kanshosai saku*; fitted with an agate *ojime*

3 1/8in (7.9cm) high

\$1,500 - 2,500



3194

3195

A THREE-CASE LACQUER INRO

By Chohei, Edo period (19th century)

The wide *inro* decorated with a deer calling in the rain, the reverse with scattered maple leaves and distant hills all rendered in gold, silver and red *takamaki-e* and gold *hiramaki-e* and *togidashi maki-e* on a black ground with scattered *hirame*, interiors *nashiji*, signed *Chohei*; fitted with a carnelian bead *ojime*

3in (7.6cm) high

\$1,500 - 2,500



3195



3196

3196

TWO LACQUER INRO

The second by the Kajikawa family, Edo period (19th century)

The first a five-case *inro* decorated with hydrangeas in gold and silver *hiramaki-e* and *aogai* on a *roironuri* ground, *nashiji* interiors; the second, a four-case *inro* decorated with blossoming autumn plants under a full moon in gold, silver and red *takamaki-e* and *hiramaki-e* on a *kinji* ground, the moon in silver *togidashi maki-e* and with *nashiji* highlights, interiors *nashiji*, signed *Kajikawa saku*, with a lacquered-wood netsuke of a peony in gold, red and black lacquer, the underside with the crest of Ichikawa Danjuro

3 1/2in (8.9cm) high (the largest)

\$1,000 - 1,500



CERAMICS

Lots 3197-3252



3197



3198

PROPERTY FROM A CALIFORNIA COLLECTOR

3197

A SMALL POTTERY CHUKO (SPOUTED VESSEL)

Final Jomon period (1100-400 BCE)

The black-burnished low-fire vessel of compressed ovoid form with high ornate projections on the cupped rim and center band framing the short spout and bracketed by carved and cord-pressed abstract decoration on the shoulder and underside

With a wood storage box

4in (10cm) high

\$3,000 - 4,000

Vessels of this type have been excavated in Hirosaki City in Aomori Prefecture.

For an example of nearly identical design, see Serizawa Chosuke, *Toji taikai (Complete Series of Ceramics)*, vol. 1, *Jomon*, Tokyo, 1990, no. 22.



3199

3198

A SUE-WARE STONEWARE FLASK

Nara/Heian period (7th/8th century)

Of flattened ovoid shape with a rounded base and incised to either side with concentric circles, one side with additional bands of cross-hatching, the tall neck carved with a "stiff-leaf" band below a wide flaring rim, a natural ash green glaze on the mouth, neck and shoulders of the gray clay body

9 1/8in (23.1cm) high

\$2,000 - 3,000



3200

3199

AN E-GARATSU CHAWAN (TEA BOWL)

Edo period (17th century)

Set on a short foot ring and designed with deliberately compressed, irregular curved sides and finished with an overhanging lip to one side of the everted rim with a slightly rolled edge, painted to one side with simple, stylized grasses in iron oxide covered with a finely crackled brownish-gray glaze of feldspar and ash, the rim with a small gold lacquer repair

With a brocade bag and wood storage box

5 3/8in (13.7cm) wide

\$1,500 - 2,000

3200

A KOREAN IRABO CHAWAN (TEA BOWL)

17th century

The coarse red clay body of conical shape with narrow ring bands incised on the exterior, the side walls thinning to a slightly flared rim and raised on a thick foot ring, applied with a clear glaze suffused with dark patches from the kiln firing, the cracks with lacquer repairs

With a brocade bag and two wooden storage boxes

6in (15.2cm) diameter

\$1,000 - 1,500



3201

3201

A KOREAN MISHIMA-STYLE CHAWAN (TEA BOWL)

16th/17th century

Of *tsutsu*, or cylindrical, type with a flared rim of irregular contour and tapering sharply to a short foot ring, covered in a fine crackle glaze of tan and greenish-ivory hue and decorated on the exterior with an incised abstract pattern filled with white slip, the unglazed base centered by an incised spiral, the rim with lacquer repairs

With a wood storage box

4in (10.2cm) diameter

\$1,000 - 1,500



3202

3202

AN ORIBE STONEWARE DISH

Edo period (17th century)

The buff clay body molded as an open blossom with short, lobed sides and set on three loop feet, the decoration divided into two contrasting sections, one side covered with copper-green glaze, the other painted to the interior in underglaze iron oxide and white slip with scattered blossoms and multiple lines defining the individual petals and which continue on the exterior

With a wood storage box

5 3/4in (14.9cm) wide

\$5,000 - 6,000



3203

3203

A KI-SETO STONEWARE TRIPOD CENSER

Edo period (17th century)

The low ovoid body with waisted neck, short everted rim and raised on three splayed supports, covered overall in a fine crackle pale-yellow glaze stopping short to reveal the grayish-red clay body, the sides and rim with bold splashes of copper-green glaze; fitted with a later rounded lid of copper pierced with a design of *hagi* (bush clover), the blossoms heightened with gold

With a wood storage box

9 3/4in (24.7cm) high

\$3,000 - 4,000

ANOTHER PROPERTY

3205

A PAIR OF SOFT-PASTE BLUE-AND-WHITE SAKE FLASKS

Edo period (late 17th/early 18th century)

Each of square section surmounted by a short waisted neck, decorated on the sides and shoulder in muted shades of underglaze blue on a cream cracked ground with a continuous landscape of pavilions and wooded cliffs along a waterway

8 1/4 and 8in (21 and 20.2cm) high

\$3,500 - 4,500

A very similar flask is illustrated in Soame Jenyns', *Japanese Pottery*, London, 1971, fig. 120c, and identified as possible Tangen ware.

3204

AN IRON-GLAZED KO-IMARI DISH

Edo period (late 17th century)

Molded in the shape of a leaf, the veins raised in relief and covered in a thick brown iron-oxide glaze, the rim painted in cobalt blue, the surface of the dish further decorated with a trailing vine of wisteria in black enamel and gold and silver

7 x 5 3/8in (17.7 x 13.8cm)

\$2,000 - 3,000

3205

A PAIR OF SOFT-PASTE BLUE-AND-WHITE SAKE FLASKS

Edo period (late 17th/early 18th century)

Each of square section surmounted by a short waisted neck, decorated on the sides and shoulder in muted shades of underglaze blue on a cream cracked ground with a continuous landscape of pavilions and wooded cliffs along a waterway

8 1/4 and 8in (21 and 20.2cm) high

\$3,500 - 4,500

The use of both gold and silver painted designs on iron-oxide grounds seems to have fallen out of fashion after around 1670. For related dishes with both gold and silver painted designs, see *Imari*, Nabeshima Gyarari shozohin zuroku (Imari, Nabeshima Gallery Collection Catalog, Imari City, 2003, pl. 128-129.



3204



3205



3205 (alternate view)



3206



3207



3209



3208

PROPERTY FROM A CALIFORNIA COLLECTOR

3207

A PAIR OF ARITA PORCELAIN MODELS OF LEAPING CARP

Edo period (late 17th century)

Molded as carp leaping from the water, each decorated in underglaze blue and polychrome enamels and gilt painted over a clear glaze

11 13/8in (28.8cm) high

\$2,000 - 3,000

3208

A LARGE ARITA BOTTLE VASE

Edo period (late 17th century)

Set on a ring foot with a bulbous body and elongated neck finishing in a rolled lip and painted in polychrome enamels over a clear glaze with a lone *shishi* frolicking among peonies and rocks, the reverse with a spray of peonies

With a wood storage box

15 1/4in (38.7cm) high

\$1,500 - 2,000

ANOTHER PROPERTY

3209

A PORCELAIN MODEL OF PUPPIES

Edo period (18th/19th century)

Modeled as a pair of playful pups engaged in a wrestling match, painted in black enamel and gilt over a clear glaze

5 1/2in (14cm) wide

\$1,200 - 1,800



3210

PROPERTY FROM A CALIFORNIA
COLLECTOR

3210

A KO-KUTANI DISH

Edo period (late 17th century)

The rectangular dish with rounded sides lobed at the corners and decorated in polychrome enamels with a dynamic design of a rain dragon among clouds clutching a sacred jewel and a snarling tiger, the surrounding areas painted with bamboo, pine and plum in rocks, the principle elements raised slightly in relief, the rim brown iron oxide, the underside with pine needles and a *fuku* mark

With a wood storage box

8 3/4 x 5 x 1 3/8in (22.4 x 12.5 x 3.4cm)

\$3,500 - 4,500



3211 (cover)

3211

**A KO-KUTANI INCENSE BURNER WITH A
PIERCED SILVER COVER**

Edo period (late 17th century)

The ovoid vessel set on tripod feet and painted in polychrome enamels on a clear glaze with two oval panels containing blossoming plants, the surrounding areas painted with continuous design of interlocking lozenges, the rim with a stiff leaf band, silver cover pierced with blossoming paulownia

With a wood storage box

3in (7.7cm) diameter; 3in (7.7cm) high

\$2,500 - 3,500



3211

For other Ko-Kutani incense burners, see Idemitsu Museum of Arts, *Ko-Kutani*, Tokyo, 2004, pls. 84-85.



3212

3212

A SMALL NABESHIMA POLYCHROME DISH
Edo period (18th century)

Decorated in green, yellow, iron-red enamels and underglaze blue with a spray of flowering cherry and a branch of fruiting peaches, one picked out with a geometric key-fret pattern in cobalt blue, all framed by a light celadon-glazed band on the everted rim, the underside painted in underglaze blue with three stylized lotus sprays and the ring foot with a comb band within narrow double lines

6 1/4in (15.8cm) diameter

\$2,500 - 3,500

3213

A LARGE NABESHIMA BLUE AND WHITE DISH
Edo period (late 18th/19th century)

Designed in the interior with a continuous band of flowering and fruiting peach branches in shades of cobalt blue, the underside painted in underglaze blue with three large peony sprays and the slightly tapering high circular foot with a linked cash band and *shippozunagi* (linked jewel) band

With a wood storage box

13 1/2in (34.5cm) diameter

\$7,000 - 10,000



3213



3214



3215

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

3214

A HIRADO PORCELAIN EWER

Edo period (18th/19th century)

Moulded as a *minogame* (bushy-tailed tortoise) on a base of rolling waves, the tail gathered and arched over its back to form the handle, the shell decorated with blue glaze and iron oxide, the cover with a *tama* (sacred jewel) finial, inscribed on the underside in ink *kaki*

6 3/4in (17.1cm) wide

\$1,500 - 2,500

3215

A HIRADO PORCELAIN KORO (INCENSE BURNER)

Edo period (19th century)

Modeled as a crane encircling a *minogame* (bushy-tailed tortoise) and set on a raised foot moulded with cloud patterns, painted in underglaze blue, the carapace of the *minogame* reticulated

4 3/8in (11.2cm) high

\$1,500 - 2,500



3217



3216

3216

A HIRADO PORCELAIN KORO (INCENSE BURNER)

Edo period (19th century)

Formed as a *minogame* (bushy-tailed tortoise), with its head raised, the reticulated carapace and the bushy tail painted in brown iron oxide

6in (15.2cm) wide

\$1,000 - 1,500

3217

A HIRADO PORCELAIN SUITEKI (WATER DROPPER)

Edo period (19th century)

Modeled as a *minogame* (bushy-tailed tortoise) and decorated in blue and brown enamels

4 5/8in (11.4cm) wide

\$800 - 1,200



3218



3218 (underside)



3219 (part lot)

PROPERTY FROM A CALIFORNIA COLLECTOR

3218

A YOSHIDAYA KUTANI FLORIFORM BOWL

Edo period (19th century)

Molded the form of a chrysanthemum with steep sides flaring to a scalloped-edge, painted in green, yellow, aubergine, blue and black enamel with a landscape roundel within a striped purple border and encircled by sixteen petals decorated with geometric pattern within blue enamel borders, the exterior with a flowering leafy vine above a striped green band encircling the foot rim, the yellow-enameled base marked *Fuku*

With a wood storage box

5 7/8in (15cm) diameter

\$1,200 - 1,800

3219

A SET OF FIVE YOSHIDAYA KUTANI DISHES

Edo period (19th century)

Each of butterfly shape and decorated in green, yellow, aubergine and black overglaze enamel with unripe green persimmons suspended from a leafy branch, the underside with leafy sprigs at the corners of the conforming foot rim painted in green enamel with black stripes, the rims decorated in black enamel, marked *Fuku* on the base

With a wood storage box

5in (12.9cm)

\$3,500 - 4,500



3220



3221



3222

OTHER PROPERTIES

3220

A GILT DECORATED PORCELAIN BALUSTER VASE

Edo period (19th century)

The ovoid body decorated with a continuous landscape populated by flocks of cranes finely painted in shades of gold over a black ground, portions of the design emulating various lacquer techniques, a pair of animal mask-and-loop handles applied to the shoulder below scattered fans of gilt and colored enamels surrounding the waisted neck, the unusual foot encircled by an undulating floral ribbon above a dished rim accented with a geometric-pattern band in red enamel, the base with a studio mark reading *Shu/Mune*

11 3/4in (30cm) high

\$1,000 - 1,500

PROPERTY FROM THE ESTATE OF JOHN MICHAEL KAUFFMANN

3221

A LARGE PORCELAIN CHARGER

By the Fukagawa workshop, Meiji era
(early 20th century)

Decorated in polychrome enamels and gilt with a late autumn scene of a crow perched on a gnarled branch and two sparrows in flight, a stand of chrysanthemums below, the rim decorated with a brocade floral and lozenge pattern, the underside with foliate scroll in underglaze blue, five spur marks, signed *Fukagawa sei* and with the Fukagawa workshop mark

18 1/2in (47cm) diameter

\$1,000 - 1,500

OTHER PROPERTIES

3222

A PAIR OF STUDIO WARE BOWLS WITH COVERS

By Seifu Yohei III (1851-1914)

The exterior of each bowl and lid decorated with a scattered pattern of underglaze blue landscape panels and roundels of figures, birds, pavilions and geometric design reserved on a bright yellow enamel ground set between cobalt blue string bands repeated on the foot rim, the rim edges applied with thin bands of iron oxide, the bases impressed *Seifu*

4 1/2in (11.4cm) diameter

\$1,500 - 2,500



3223

3223

A LARGE STUDIO PORCELAIN BOWL (HACHI)

By Tokuda Yasokichi III (1933-2009)

The interior with an underglaze basket-work pattern of diminishing scale visible below a suffusion of Kutani glazes of turquoise blue, yellow, emerald green and dark blue color, the exterior glazed a dark blue with a subtle sunburst pattern silhouetted against a wide turquoise glazed band at the rim, the base signed *Kutani Masahiko* With an inscribed wood storage box

18in (46cm) diameter

\$2,000 - 3,000

Tokuda Yasokichi III was designated a Living National Treasure in 1997 for his mastery of the innovative *saiyu* glaze technique, based on traditional Kutani colored glaze enamels as handed down from his grandfather and father, Tokuda Yasokichi I (1873–1956) and Tokuda Yasokichi II (1907–1997).

3224

A STONEWARE BRUSHPOT

By Kazuo Yagi (1918-1979)

The brown cylindrical vessel decorated overall with an impressed geometric dot pattern highlighted with Korean Buncheong-inspired white slip inlay, the free-form rim brushed with white slip, the potter's mark on the underside

5 1/8in (13cm) high

\$4,000 - 5,000

Provenance

Purchased at Yodo Gallery, Osaka and presented to the current owner's father on behalf of business interests in Japan, 1960s.

Yagi Kazuō (1918-1979) was the eldest son of Kyoto ceramist Yagi Issō (1894-1973). He graduated from the sculpture department of the Kyoto Municipal School of Arts and Crafts and went on to become a student at the Ceramic Research Institute in Kyoto. In 1948 he co-founded *Sōdeisha*, an avant-garde ceramic group that included Yamada Hikaru (1924-2001) and Suzuki Osamu (1926-2001) as its leaders, with the goal of producing novel work that did not emulate ceramics of the past. With an emphasis on the sculptural as opposed to the functional, many of the works produced were slab-built geometric structures and biomorphic forms.



3224



3225



3225 (reverse)

3225

AN UNUSUAL SATSUMA VASE

Meiji era (late 19th century)

Formed as an ovoid bottle set on three bracket feet and decorated in polychrome enamels and gilt on a clear crackled glaze with three rectangular panels painted with a monk and warriors, the interior of a Buddhist hall and travelers before a waterfall, the surrounding areas densely painted with a design of birds in flight over clusters of blossoms, brocade patterns and wave designs, the shoulder decorated with a band of chrysanthemums below brocade fan patterns and formal lappet bands, signed on the underside *Dai Nihon Imoto Kenzan* and signed on each of the panels *Honma Itada, Izo do* and *Mura ga*
10in (25.4cm) high

\$7,000 - 9,000

3226

AN UNUSUAL SATSUMA VASE

By Taizan, Taisho era (early 20th century)

The four-sided vessel tapering to the waist above a compressed ovoid body and set on a slightly splayed ring foot and decorated in polychrome enamels and gilt on a clear crackled ground, each side painted with a scene of birds, insects and flowers on a graduated tan ground, the ovoid section with a variety of butterflies against a graduated blue ground, framed by brocade borders, signed *Dai Nihon Taizan sei*

9 1/2in (24.1cm) high

\$1,500 - 2,500



3226



3227

3227

A PAIR OF SATSUMA VASES

Meiji era (late 19th century)

Both vessels of bulbous form with long tapered necks, decorated in polychrome enamels and gilt on a clear cracked ground with *tomo-e*-shaped panels of flowers and butterflies, the surrounding areas with lattice and brocade patterns, the rim and foot with a key-fret border
4 5/8in (11.8cm) high

\$1,000 - 1,500



3228

3228

A PAIR OF SATSUMA VASES

By Kinkoku, Meiji era (early 20th century)

Each pear-shaped body with a long neck and finely painted in polychrome enamels and gilt with mirror images of a landscape populated by women and children enjoying cherry blossoms, the minute petals rendered in *moriage*, the foot and rim with geometric patterned bands, signed *Dai Nihon Satsuma no kuni Kinkoku sei Tsunenobu ga*

6 3/4in (17.2cm) high

\$3,000 - 4,000



3229

3229

A PAIR OF SATSUMA VASES

By Rokuzan, Meiji era (late 19th century)

Each finely painted in polychrome enamels and gilt over a clear cracked glaze with a continuous scene of men, women and children frolicking in a spring landscape filled with flowering plants and blossoming wisteria vines partially obscured by a gilt floral-brocade band cascading over the shoulder, geometric patterned bands at the foot and short neck, signed *Rokuzan*

9 1/2in (24.3cm) high

\$2,000 - 3,000

3230

A LARGE SATSUMA VASE

By Shozan, Meiji era (late 19th century)

The tall hexagonal vessel set on a ring foot and painted in polychrome enamels and gilt on a clear cracked glaze on each side with scenes of a samurai and attendants, beauties and a gentleman viewing cherry blossoms, and a toy peddler, each punctuated with scenes of birds and flowers, the shoulders decorated with scrolling floral vines and intertwining leaves and flowers, topped by stylized wave and cloud bands, the underside with flowering tendrils and whorl patterns, signed *Shozan J ga* and with the Shimazu family crest

12 1/4in (31.1cm) high

\$5,000 - 7,000

3231

A SATSUMA VASE

By Rokuzan, Meiji era (late 19th century)

Decorated in polychrome enamels and gilt on a clear cracked glaze with a spring landscape populated by four Kanbun-era beauties dancing beneath trailing vines of purple and white wisteria, the high shoulder scattered with foliate and geometric-patterned fans resting on a swirling gilt brocade band, squared floral lappets encircling the foot, signed *Dai Nihon Rokuzan zo*

10in (25.3cm) high

\$2,000 - 3,000



3230



3230 (reverse)



3231



3232



3232



3233



3232

A SATSUMA TEA CUP AND SAUCER AND A KUTANI TEA CUP AND SAUCER

The first by Kinkozan, the second by Shokuda, Meiji era (late 19th/early 20th century)

The Satsuma cup moulded with a lobed foot and decorated in polychrome enamels and gilt over a clear crackled glaze with beauties and attendants in a garden and a lord receiving his retainers, the figures raised in slight relief, the surrounding areas painted with floral and geometric designs in gilt on a cobalt ground, the saucer similarly decorated; the Kutani cup with scenes of figures enjoying outdoor pursuits and a stand of flowers, bordered by flowering paulownia and chrysanthemum on scrolling vines and geometric brocade, the recessed foot painted with stylized waves, the interior with trailing flowers and floating maple leaves, the saucer decorated to match, signed *Dai Nihon Shokuda sei* [] [] ga

The first 2in (5.1cm) high (cup), 4 1/4in (10.9cm) diameter (saucer); the second 3 3/4in (9.5cm) diameter (cup), 5 1/2in (14cm) diameter (saucer)

\$1,500 - 2,500

3233

A PAIR OF SATSUMA TEA CUPS AND SAUCERS

By Kinkozan, Meiji era (late 19th century)

The cups moulded with a lobed foot and applied with a delicate handle and painted in polychrome enamels and gilt on a clear crackled glaze with panels of landscapes and birds in flowering branches, the saucers with scenes of landscapes and birds and flowers, the cobalt bodies highlighted with gilt brocade and floral designs, signed in gilt and impressed *Kinkozan zo*

2 1/4in (5.4cm) high (cups), 4 7/8in (12.3cm) diameter (saucer)

\$1,500 - 2,500



3234 (interior)



3234



3235



3236

**PROPERTY FROM THE ESTATE OF JOHN
MICHAEL KAUFFMANN**

3234

A DEEP SATSUMA BOWL

By Kinkozan, Meiji era (late 19th century)

Decorated in polychrome enamels and gilt on a clear, crackled glaze and painted on the interior with a detailed scene of abalone divers and boats by a rocky island in turbulent waves, the scene bordered by flocks of plovers, the exterior decorated with vertical panels of alternating scenes of landscapes and birds and flowers, the surrounding areas with formal brocade patterns, the rim with a band of Chinese children and the foot and interior rim painted with key fret and geometric bands, signed on the foot *Kinkozan* zo in a double square cartouche

5in (12.6cm) diameter; 2 7/8in (7.3cm) high

\$1,500 - 2,000

3235^o

A SATSUMA BOWL

By Kinkozan, Meiji era (late 19th century)

The rounded square bowl set on a square foot and decorated in polychrome enamels and gilt on a clear, crackled glaze with a multitude of butterflies on the interior and a narrow band of chrysanthemum heads on an undecorated exterior, the rim gilt, signature *Kinkozan sei* within an oval reserve

4 x 4in (10.2 x 10.2cm); 3in (7.6cm) high

\$800 - 1,200

OTHER PROPERTIES

3236

A SMALL SATSUMA FLORIFORM BOWL

By Juzan, Meiji era (late 19th century)

The interior decorated in polychrome enamels and gilt with a festive gathering of samurai, beauties and children below a wide band of butterflies silhouetted against gilt netting, the exterior with similar figures engaged in elegant pursuits and bracketed by geometric and floral bands, signed *Juzan sei*

3 1/4in (8.2cm) diameter

\$800 - 1,200



3237

3237

A LARGE SATSUMA VASE

Attributed to Kinkozan, Meiji era (late 19th century)

Of baluster form, the elegant vase decorated in polychrome enamels and gilt on a clear crackled glaze with two large panels painted with the entrance to an impressive temple, flanked by *koma-inu* statues and a classical beauty standing among blossoming chrysanthemums, each panel bordered by key-frets and separated by dense brocade, roundels of phoenix and birds in flight in gilt on a cobalt ground

12in (30.5cm) high

\$4,000 - 5,000

3238

A LARGE SATSUMA VASE

By Kinkozan, Meiji era (early 20th century)

Of baluster form with a rolled lip, decorated in polychrome enamels and gilt on a clear crackled glaze with a continuous scene of samurai before war drums and a battle encampment in the background, the collar and foot decorated with silver formal bands worked with scrolling leaves in low relief, the rim painted with flowering tendrils, signed *Kinkozan zo kore*

13in (33.1cm) high

\$4,000 - 5,000



3238

3239

A CYLINDRICAL SATSUMA VASE

By Kinkozan, Meiji era (late 19th century)

Decorated in polychrome enamels and gilt on a clear crackled glaze with a panel of a beauty and attendant with a cricket cage beneath a blossoming plum tree and a panel of a rooster, hen and chicks in bamboo and clover, the surrounding areas painted with flowering vines in gilt on a cobalt ground, signed in gilt and impressed seal *Kinkozan zo*

9 5/8in (24.4cm) high

\$3,000 - 5,000

3240

TWO SATSUMA VESSELS

Both by Kinkozan, Meiji era (late 19th century)

The first a brush pot moulded in the form of a bamboo node, the rim designed as three overlapping sparrows in flight and finished with a stepped foot, painted in polychrome enamels and gilt on a clear crackled glaze with a rooster and hen in a blossoming flower garden, the foot decorated with a dense brocade band, floral lozenges and rolling waves, signed *Kinkozan zo*; the second a globular vase decorated with two shaped panels containing beauties taking refreshment before a stall bearing a banner reading *Toyokuni sanbyaku nen hatsuyaki Kinkozan sei zo* [], the reverse decorated with figures strolling in a formal garden all painted in polychrome enamels and gilt on a clear crackled glaze, the body decorated with ferns in gilt on a cobalt ground, the foot and rim finished in gilt geometric bands, impressed signature *Kinkozan zo*

5 5/8in (14.3cm) high (brushpot); 4 3/4in (12.1cm) high (vase)

\$2,200 - 2,800



3239



3239 (reverse)



3240



3240



3241

3241

A COBALT GROUND SATSUMA VASE

By Kinkozan, Meiji era (late 19th century)

The ovoid vessel with a cobalt ground and three panels with raised gilt borders decorated in polychrome enamels and gilt on a clear crackled glaze with tea ceremony utensils, a courtier with his retinue and a group of figures being entertained by musicians, the surrounding areas with bands of brocade and geometric patterns, flowing vines and key-fret borders in gilt, signed and impressed *Kinkozan zo*

5 3/4in (14.6cm) high

\$1,500 - 2,500

3242

A COBALT GROUND SATSUMA VASE

By Kinkozan, Meiji era (late 19th century)

The cylindrical vase set on a splayed foot and the mouth with an everted rim, decorated with two panels of a courtier and his retinue and a scene of townspeople in polychrome enamels and gilt on a clear crackled glaze, the surrounding areas decorated with scrolling vines, brocade patterns and cherry blossoms in gilt, silver and green and red enamel, signed on the body *Kinkozan* and impressed on the foot *Kinkozan zo*

6in (15.2cm) high

\$1,500 - 2,500



3242

3243

A PAIR OF SMALL SATSUMA VASES AND A SMALL SATSUMA VASE

The pair by Seikozan, the single vase by Kozan, Meiji era (late 19th century)

The pair of conical vases decorated in polychrome enamels and gilt on a clear crackled ground with continuous scenes of beauties in seasonal flowers, bordered by a lappet collar and band of brocade designs and a key-fret band at the foot, signed *Seikozan zo*; the small ovoid vase with a squared neck and decorated in polychrome enamels and gilt on a clear crackled ground with a continuous panel of beauties and children at leisure surrounded by floral decoration and bands of scrolling vines, signed *Kozan*

4 3/4in (12cm) high (the pair); 3 1/2in (8.9cm) high

\$1,200 - 1,600

3244

A PAIR OF SATSUMA VASES AND A SMALL SATSUMA VASE

The pair painted in decorated in polychrome enamels and gilt on a cobalt ground with two panels of scenes of a festival procession and scenes of sericulture the surrounding areas with brocade bands and stylized pine trees and clouds in gilt, illegibly signed; the small vase set on four splayed feet and decorated in polychrome enamels and gilt on a brown ground with two fan-shaped panels of a beauty with children and a landscape, bordered by scrolling floral decoration in gilt and silver, a brocade lappet band at the neck

6in (15.2cm) high (the pair); 3 3/4in (9.5cm) high

\$1,500 - 2,500



3243 (part lot)



3244 (part lot)

3245[□]

A PAIR OF LARGE SATSUMA VASES

By Hododa, Meiji era (late 19th/early 20th century)

Of baluster form with two moulded handles in the shape of children clutching tasseled rings and painted with two large scenes of beauties and attendants beneath blossoming wisteria and the Buddha, his disciples and associated deities, all painted in polychrome enamels and gilt on a clear crackled glaze, the cobalt body decorated with floral and geometric designs, signed *Hododa* and with Shimazu family crest

12 1/2in (31.8cm) high

\$2,500 - 3,500



3245



3246



3246

A SATSUMA VASE AND JAR

By Kinkozan, Meiji era (late 19th century)

Each decorated in polychrome enamels and gilt on a dark cobalt blue ground, the tapering body of the first minutely painted with figures enjoying a summer excursion, reversed by birds in a flowering landscape, the body with gilt leafy tendrils, fern fronds and butterflies, signed and impressed *Kinkozan zo*; the second with a wide mouth and two heart-shaped panels of court figures or insects amid peony blossoms reserved on a ground of gilt *nadeshiko* (wild pinks), signed *Kinkozan zo*
 4 5/8in (10.8cm) height of first
 3 3/8in (8.5cm) diameter of second
\$1,000 - 1,500

3247

TWO SATSUMA VASES

The first by Meizan, Meiji era (late 19th century)

Each decorated in polychrome enamels and gilt over a clear crackled glaze, the first of cylindrical form and meticulously painted with a procession of numerous figures accompanied by floats of musicians winding past groups of festival-goers and bracketed by geometric and foliate-patterned bands, signed *Meizan* on the base and in the design; the second of double-gourd form and scattered with figural and floral reserves of various size and shape on a dense brocade-pattern ground, unsigned
 6 1/8 and 8in (15.5 and 20.5cm) high
\$1,500 - 2,500



3247



3248

A PAIR OF SATSUMA VASES

By Meizan, Meiji era (late 19th/early 20th century)

Of baluster form, each densely painted in polychrome enamels and gilt on a clear crackled glaze with two cartouches with stylized dragon borders containing scenes of birds and flowers and gatherings of immortals and their attendants, the surrounding areas decorated with *shikishi* panels with precious articles, brocade swathes, theater masks and decorative lozenges of floral brocade, among scattered blossoms and leaves and gilt stippling, the foot finished with formal lappets above a cracked ice pattern and the shoulders and neck with similar elements above brocade and honeycomb bands, the interior rim with a band of chrysanthemum heads and cracked ice, signed in gilt *Meizan*
 7 1/8in (18.1cm) high
\$5,000 - 7,000



3248



3248 (reverse)





3249

3249

A LARGE SATSUMA VASE

By Yabu Meizan, Taisho era (circa 1918)

The elongated ovoid vase tapering to the foot and delicately painted in polychrome enamels and gilt over a clear, crackled glaze with a variety of large chrysanthemum blossoms, each accurately rendered in fine detail with the stamens and some of the petals raised in relief, the foot painted with stylized beast masks contained within square reserves, the rim painted with a band of dots within circles punctuated by partial chrysanthemum heads, gilt signature *Yabu Meizan* within a double reserve on underside

9 3/4in (24.8cm) high

\$20,000 - 30,000

For an identical vase donated by the Meizan family and now in the collection of the Osaka City Museum, see Oliver Impey, *Meiji no Takara: Treasures of Imperial Japan*, vol. 5, *Ceramics Part II*, London, 1995, fig. 20, p.56.



3249



3249 (alternate view)



3250

3250

A MINIATURE SATSUMA VASE

By Yabu Meizan, Meiji era (late 19th century)

Of bulbous form with a squared shoulder, the mouth slightly flared and finely decorated in polychrome enamels and gilt on a clear crackled ground with a single richly-colored maple branch cascading from the rim, signed *Yabu Meizan*

2 3/8in (6cm) high

\$800 - 1,200



3251

3251

A MINIATURE SATSUMA VASE

By Yabu Meizan, Meiji era (late 19th century)

The bulbous body rising to a garlic bulb mouth and finely decorated in polychrome enamels and gilt on a clear crackled ground with a scene of women and children admiring painters at work, the neck with a profusion of chrysanthemum heads and a band of scrolling vines at the rim, signed *Yabu Meizan*

2 3/4in (7cm) high

\$6,000 - 8,000



3252

3252

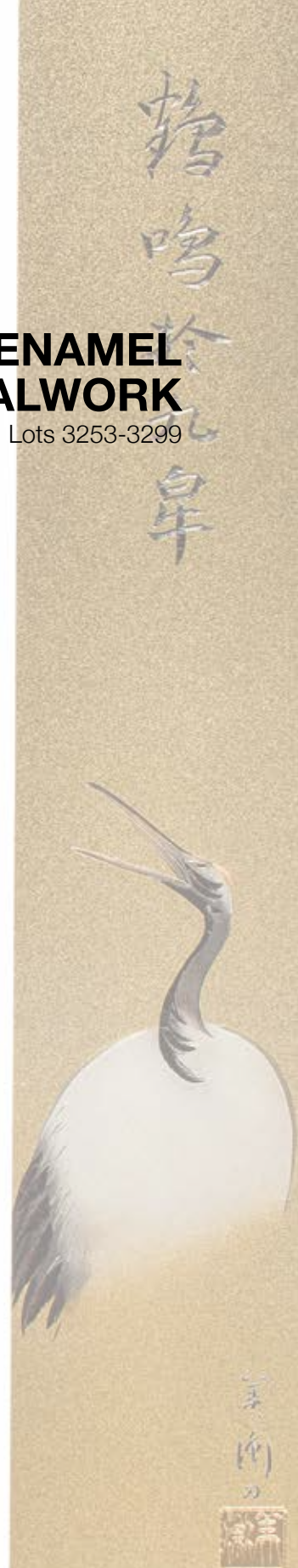
A MINIATURE SATSUMA VASE

By Yabu Meizan, Meiji era (late 19th century)

The baluster vase with a flared foot and everted rim, decorated in polychrome enamels and gilt on a clear crackled ground with a continuous scene of fishermen on a lake, the mountains in the distance, bordered by two brocade lappet bands, the foot and rim with additional bands of geometric patterns and scrolling vines, signed *Yabu Meizan*

3 1/2in (8.9cm) high

\$6,000 - 8,000



CLOISONNÉ ENAMEL AND METALWORK

Lots 3253-3299

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3253



3254



3255



3255



3253

A SMALL CLOISSONNÉ-ENAMEL VASE
Meiji era (late 19th century)

Of square-sided baluster form with a flared mouth, worked in silver wire and polychrome enamels with cartouches of a hawk and cranes separated by narrow panels featuring doves, all reserved on a floral brocade ground repeated on the slender neck, the shoulder with a band of wisteria and a tasseled foliate band suspended from the rim

6in (15.4cm) high

\$1,500 - 2,500

3254

A CLOISSONNÉ-ENAMEL VASE
By the Ota Hyozo workshop, Meiji era
(late 19th century)

The faceted vase with an elongated neck and worked in silver wire and polychrome enamel with six lobed panels containing flowers of the seasons, the rim, neck, collar and foot adorned with geometric, floral and lappet bands on a midnight blue ground, with the impressed mark *Ohyo* on the foot, silvered-copper mounts

6 1/8in (15.3cm) high

\$2,500 - 3,500

Provenance

Previously sold Bonhams, London, 16 May, 2013, lot 539.

3255

TWO PAIRS OF CLOISSONNÉ-ENAMEL VASES

Meiji era (late 19th century)

All worked in silver and gold wires and polychrome enamels on a midnight-blue or black ground; the first faceted ovoid, decorated with shaped panels of a variety of blossoming flowers on a sage green and tan ground separated by floral and coiling wire bands, a formal lappet collar with aventurine highlights below a band of stiff leaves at the rim, the foot with a geometric floral band, silvered-copper mounts; the second of baluster form decorated with three shaped panels of birds in flowers or on rocks and waves against a yellow, blue or pink ground, each panel connected by tasseled sections of flower heads, the neck with tasseled garland bands and formal lappet collars, the foot with stiff-leaf bands, gilt-copper mounts

5in (12.7cm) high (the first); 7 1/4in (18.3cm) high (the second)

\$1,500 - 2,500

3256

A CLOISSONNÉ-ENAMEL VASE

By the Goto workshop, Meiji era (late 19th/early 20th century)

The ovoid vessel with a slightly flared foot, worked in *musen* and standard cloisonné with silver wires and polychrome enamels with a tranquil scene of fish in a stream under a hanging branch of plum blossoms, with impressed signature Goto on the underside, gilt-metal mounts

6 1/4in (15.9cm) high

\$3,000 - 5,000



3256



3257

3257

A SMALL CLOISSONNÉ-ENAMEL VASE

Meiji era (late 19th century)

Worked in silver and gold wire and polychrome enamels with trailing wisteria around the shoulder, the neck with dense foliate scroll and the foot with a stiff-leaf band, all on a midnight blue ground, gilt-copper mounts

5 1/4in (13.1cm) high

\$2,000 - 3,000



3258

3258

TWO PAIRS OF CLOISSONNÉ-ENAMEL VASES

Meiji era (late 19th century)

The first pair elongated ovoid set on a splayed foot and an everted mouth, decorated in polychrome enamels and gold and silver wire with a continuous design of trailing wisteria on a midnight-blue ground, silvered-copper mounts; the second pair baluster form worked in silver and gold wire, decorated in polychrome enamels with birds of prey perched on plum branches above bamboo on a midnight blue ground, silvered-copper mounts

Both 7 3/8in (18.7cm) high

\$3,000 - 5,000



3258



3259

3259

A PAIR OF SQUARE-SIDED CLOISSONNÉ-ENAMEL VASES

Meiji era (late 19th century)

Worked in gold and silver wire with four shaped panels with a variety of birds and flowers against a blue or grey ground, surrounding areas with stylized butterflies and flowers among tightly scrolling vines all against a black ground, a broad band of seashells and stylized waves encircling the splayed foot, the neck with a band of floral lozenges bordered by a stiff-leaf collar and a key-fret rim, silvered-copper mounts

9 3/4in (24.8cm) high

\$2,500 - 3,500

3260

A PAIR OF CLOISSONNÉ-ENAMEL VASES

Meiji era (late 19th century)

Each of baluster form and worked in silver wire and polychrome enamels with a scene of small birds amid various types of flowering chrysanthemum on a dark blue ground, floral lappet bands at the foot and slightly flaring rim, silvered metal mounts

11 3/4in (30cm) high

\$2,000 - 3,000

PROPERTY FROM THE ESTATE OF JOHN MICHAEL KAUFFMANN



3260

3261

A PAIR OF CLOISSONNÉ-ENAMEL BOTTLE VASES

Meiji era (early 20th century)

Designed in polychrome enamels and copper wire on a pale pink ground with sparrows flying above a dense growth of chrysanthemums and bush clover by a stream, the foot with a stylized stiff-leaf band, the rim bordered with key-frets, gilt-copper mounts

11 1/2in (29.2cm) high

\$1,000 - 1,500

OTHER PROPERTIES

3262

A CLOISSONNÉ-ENAMEL VASE

By Miwa Tomisaburo, Meiji era (late 19th century)

Of ovoid form and worked in silver wire of varying widths with fan-form panels with designs of birds, butterflies and flowering plants in polychrome enamel, the ground decorated with a profusion of chrysanthemum heads and butterflies in rich blue *ginbari*, silvered bronze mounts, with the workshop mark on the foot

3 5/8in (9.2cm) high

\$1,500 - 2,500

3263

A FACETED CLOISSONNÉ-ENAMEL KORO (INCENSE BURNER)

Meiji era (early 20th century)

The six-sided vessel set on beast-mask feet and fitted with a domed cover pierced with chrysanthemum petals and surmounted with a chrysanthemum finial and decorated in silver wires and polychrome enamels with shaped panels containing scenes of various birds and flowers on a green, blue or purple background, the remaining surfaces designed with geometric or hollyhock vines, a collar of formal lappets on the shoulder, the cover with a continuation of the pattern, underside with a swirl of clouds in colored enamels on a black ground, silvered-copper liner

3 1/2in (8.9cm) high

\$2,000 - 3,000



3261

3264

A CLOISSONNÉ-ENAMEL KODANSU (CABINET)

By the Inaba workshop, 20th century

Rectangular, fitted with three drawers and worked in silver wire and polychrome enamels with lobed reserves of birds and flowers and a phoenix, the surrounding areas with leafy tendrils and chrysanthemums on an indigo blue ground, the gilt hardware carved with scrolling vines, the underside with the Inaba workshop mark

7 1/8 x 4 3/8 x 5 5/8in (18.1 x 11.1 x 14.3cm)

\$1,200 - 1,800



3262



3263



3264



3265



3266



3267

3265

A SMALL CLOISONNÉ-ENAMEL VASE

Meiji era (late 19th century)

The squat ovoid vessel with a stepped neck, worked in silver wire and polychrome enamels with a continuous design of a sinuous dragon in light green enamel on a black ground with an overall design of rolling waves in silver wire, silvered-metal mounts

3 1/8in (8cm) high

\$800 - 1,200

3266

A CLOISONNÉ-ENAMEL VASE

Meiji era (late 19th century)

The ovoid vase decorated in polychrome enamels and silver wire on a midnight blue ground with a scene of two Buddhist immortals and an attendant discussing a *sutra* scroll, silvered mounts

5 7/8in (14.9cm) high

\$800 - 1,200

3267

A CLOISONNÉ-ENAMEL BOX AND COVER

Attributed to the Ando workshop, Meiji era (late 19th century)

The rectangular box finely worked in gold and silver wire and polychrome enamels on a midnight-blue ground with a stand of blossoming chrysanthemums, a sparrow perched on one of the stems, another in flight above, the mounts in silver, silk brocade interior

2 x 5 1/4 x 4in (5.1 x 13 x 10.1cm)

\$4,000 - 6,000



3268



3269

3268

A PAIR OF CLOISONNÉ-ENAMEL VASES

Meiji era (late 19th century)

Of baluster form with squared shoulder, worked in gold and silver wire and polychrome enamels with swallows perched on wisteria vines above stands of blossoming flowers, the foot with a key-fret band, copper mounts

8 1/4in (20.9cm) high

\$800 - 1,200

3269

A PAIR OF CLOISONNÉ-ENAMEL VASES

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

Of square-shouldered baluster form and worked in silver wire and polychrome enamels with a stands of flowers before a plum or cherry tree and a pair of doves on a midnight blue ground, the foot and collar with geometric bands, silvered metal mounts

6in (15.1cm) high

\$1,200 - 1,800

3270

A CLOISONNÉ-ENAMEL VASE

Meiji era (late 19th century)

Of baluster form with a slightly splayed foot, worked in silver wire and polychrome enamels on a sky blue ground with a flock of birds fleeing from a kestrel hidden in the branches of maple tree above a cluster of flowering chrysanthemums, floral lappets encircling the rim and foot, silvered metal mounts

14 5/8in (37cm) high

\$1,000 - 1,500



3270



3271



3271



3273

3271

TWO PAIRS OF CLOISONNÉ-ENAMEL VASES

The first by the Ota workshop, Meiji era (late 19th century)

The first decorated with a simple design of trailing wisteria vines rendered in *musen* and standard cloisonne in silver wire and polychrome enamels, the leaves with areas of pale grey graduating to a rich green, the blossoms in varying shades of purple, all on a pale blue ground, silvered-copper mounts, Ota workshop mark; the second with silver wires, polychrome enamels and aventurine on a cobalt blue ground with large baskets of blossoming flowers, gilt-copper mounts

12in (30.5cm) high (the first); 8 5/8in (21.9cm) high (the second)

\$2,500 - 3,500

3272

NO LOT

3273

A CLOISONNÉ-ENAMEL BOTTLE VASE

Meiji era (late 19th century)

Worked in polychrome enamels, aventurine and silver wire with a sparrow perched on morning glory vines, stands of flowers and a butterfly on a grey ground, the neck decorated with a wrapped swathe of floral brocade secured with a "cord", set on an applied apron foot, similarly decorated, gilt-copper mounts

9 3/8in (23.7cm) high

\$3,500 - 4,500



3274

3274

A CLOISONNÉ-ENAMEL COVERED VESSEL AND COVER
Meiji era (late 19th century)

The lobed vessel with applied bracket handles worked in silver wire, polychrome enamels and aventurine and decorated with shaped panels containing scenes of cherry blossoms by a thatched hut, pines and cranes before Mount Fuji and stylized dragons and phoenix, all surrounded by cherry florets and maple leaves, the neck with archaic floral patterns below a key-fret band, dome cover decorated to match and with a chrysanthemum finial, gilt-copper mounts
 4 7/8in (12.3cm) high
\$3,000 - 4,000



3275

3275

A CLOISONNÉ-ENAMEL VASE
By Hayashi Kodenji, Meiji era (late 19th century)

The ovoid vase with a squared shoulder, worked in silver and gold wire, sculpted silver wire and polychrome enamels with a design of a sparrow perched on a stand of blossoming white hibiscus, a solitary butterfly floating above, the ground a dark cobalt blue, silver rims, with the Hayashi Kodenji workshop mark on the underside
 5 7/8in (15cm) high
\$4,000 - 6,000



3276

3276

A FINE CLOISONNÉ-ENAMEL VASE

Attributed to Hayashi Kodenji, Meiji era (late 19th century)

Of baluster form with a slightly stepped foot and decorated with sparrows in flight and perched in a maple tree above blossoming flowers, worked in silver and gold and sculpted silver wires and in polychrome enamels on a midnight blue ground, the neck with a lappet collar containing foliate scroll below floral chevrons and tight key-frets, the foot with a band of lozenges, silvered metal mounts

6 7/8in (17.7cm) high

\$3,500 - 4,500



3277

3277

A CLOISONNÉ-ENAMEL VASE

By Hayashi Kodenji, Meiji era (late 19th century)

Of tapered ovoid form, worked in sculpted silver wire and polychrome enamels on a black ground with a richly-colored autumn maple above a dense cluster of flowering chrysanthemums, lilies, irises and pinks, with a solitary butterfly, the neck decorated with a band of stylized butterflies below chrysanthemum lozenges, the foot similarly decorated, with the Hayashi Kodenji workshop mark

9 7/8in (25.1cm) high

\$4,000 - 6,000



3278

3278

A FINE SILVER JIZAI OKIMONO OF A CRAYFISH

**By Takase Torakichi (Kozan, 1869-1934), Meiji/Taisho era
(early 20th century)**

Cast, carved and assembled as a fully articulated spiny crayfish, the surface of the exoskeleton intricately worked, the movable eyes finished in *shakudo*, signed on the underside of the fan tail *Kozan saku*. With Tomobako inscribed *Nanryo Choraku* and signed *Heian Kozan saku* and sealed *Kozan no in*, the interior signed and sealed *Shobido* (Osaka Shobido).

8 1/4in (20.9cm) long (antennae retracted)

\$15,000 - 18,000



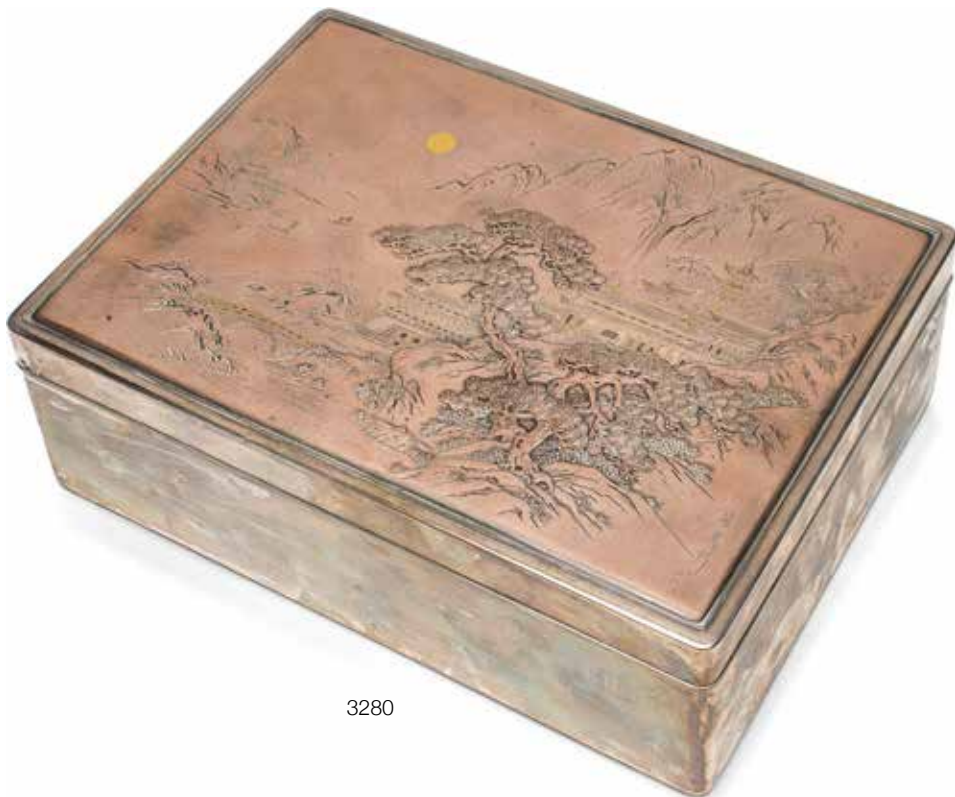
3278 (underside)



3279



3279 (reverse)



3280

3279

A RARE LACQUERED-SILVER GOBLET

Made for the Samurai Shokai company, Meiji era (late 19th century)

Set on a pedestal foot and applied with elaborate foliate loop handles and decorated in several shades of gold and red *hiramaki-e* and *takamaki-e*, *togidashi maki-e*, *hirame* and *nashiji* against a *roiro-nuri* ground with a pair of phoenixes by paulownia trees, chrysanthemums, Chinese-style rocks and a rushing stream, the rim with a floral lozenge pattern punctuated with silver bands, the foot with three registers of floral lappets, scrolling floral vines and confronted butterflies, interior and underside gold *nashiji* and signed *Samurai Shokai, Yokohama* and with the company mark, the rim stamped *Samurai Shokai Yokohama*
7 7/8in (20cm) high

\$10,000 - 15,000

PROPERTY FROM THE ESTATE OF JOHN MICHAEL KAUFFMANN

3280

A SILVER AND SHIBUICHI BOX AND COVER

By Katsuhide for the Mitsukoshi company, Meiji era (early 20th century)

Rectangular and decorated on the cover with a scene of a temple complex in a mountainous moonlit landscape with pine trees on a *shibuichi* ground, rendered in *takabori*, *kebori*, *katakiribori* and highlighted with gold and silver *hirazogan* and *takazogan*, interior compartments lacquered black, signed *Katsuhide koku* and *Mitsukoshi sei* and with *jun* mark

9 3/4 x 7 1/8 x 3 1/4in (24.7 x 18.1 x 8.2cm)

\$1,500 - 2,000

OTHER PROPERTIES

3281

A SET OF FIVE SILVER TANZAKU PLAQUES

By Nihashi Yoshihira (1896-1977), early 20th century

The rectangular plaques carved in *katakiribori* and finished in various colored patination, the surface with a matt finish decorated with naturalistic designs, including a dragonfly alighting on grasses by a pond, a rat with precious emblems, blossoming snapdragons, a crane calling, and a grasshopper on grasses, signed *Yoshihira to* and sealed in gold *Yoshihira*; with one display frame in wood, each with inscribed storage paper signed and sealed by the artist

14 3/8 x 2 3/8in (36.5 x 6cm)

\$2,500 - 3,500

3282

A SET OF FIVE SILVER TANZAKU PLAQUES

By Nihashi Yoshihira (1896-1977), early 20th century

The rectangular plaques carved in *katakiribori* and finished in various colored patination, the surface with a matt finish decorated with naturalistic designs, including a leaping frog, an insect perched on a strand of grass, a puppy and young bamboo, a crane calling, and a grasshopper on bush clover, signed *Yoshihira to* and sealed in gold *Yoshihira*; with one display frame in wood, each with inscribed storage paper signed and sealed by the artist

14 3/8 x 2 3/8in (36.5 x 6cm)

\$2,500 - 3,500



3281 (part lot)



3282



3283

3283

A SET OF THREE SILVER AND ONE COPPER TANZAKU PLAQUES
By Nishihashi Yoshihira (1896-1977), early 20th century

The rectangular plaques carved in *katakiribori* and finished in various colored patination, the surface with a matt finish decorated with naturalistic designs, including young bamboo, a frog kicking a *kemari* ball into the air, a rocky cliff and fishing boat, and a crab by grasses, signed *Yoshihira to* and three sealed in gold *Yoshihira*; with one display frame in wood, each with inscribed storage paper signed and sealed by the artist and a wood *tomobako* signed and sealed by the artist and dated 1932

14 3/8 x 2 3/8in (36.5 x 6cm)

\$2,000 - 3,000

3284

A SET OF FOUR SILVER TANZAKU PLAQUES

By Nishihashi Yoshihira (1896-1977), early 20th century

The rectangular plaques carved in *katakiribori* and finished in various colored patination, the surface with a matt finish decorated with naturalistic designs, including blossoming snapdragons, a badger in monk's robes with prayer beads looking at the moon behind clouds, three flying bats, and a crane calling, signed *Yoshihira to* and sealed in gold *Yoshihira*; with one display frame in wood, each with inscribed storage paper signed and sealed by the artist

14 3/8 x 2 3/8in (36.5 x 6cm)

\$2,000 - 3,000

PROPERTY FROM A CALIFORNIA COLLECTOR

3285

A SET OF THREE GILT-BRONZE FLOWER TRAYS

Muromachi period (16th century)

Each circular tray with a raised rolled edge and with six suspension loops fastened to the exterior, the interior incised and pierced to the center with a stylized lotus blossom encircled by a wide band incised with *cintamani* (wish-granting jewels) supported on cloud scrolls and lotus blossoms issuing from scrolling leafy tendrils on a *nanako* ground

10in (25.5cm) diameter

\$1,000 - 1,500

OTHER PROPERTIES

3286

A PATINATED BRONZE KORO (INCENSE BURNER)

By Hasegawa Yoshiharu, dated to 1910

Cast in multiple sections as an *eboshi* (court hat) with a pierced and etched pattern of scattered cherry blossoms on a fine cross-hatch ground continuing on the detachable *koji* (upper section) with simulated tied cords and fitted over a removable interior compartment, a pair of tall curved ribbons to the reverse decorated *en suite*, the base inscribed *oju Sasaki Kanko sensei, Yamagata-shi Hasegawa Yoshiharu kinsei, Meiji yonjusan-nen haru* (respectfully made by Hasegawa Yoshiharu of Yamagata City at the request of Sasaki Kanko-sensei, spring of Meiji 43), sealed *Shigemitsu-zo in*

12 3/4in (32.5cm) height overall

\$4,000 - 6,000

Provenance

Purchased at Christie's New York, *Japanese and Korean Art*, Sale #2725, September 18, 2013, lot #743



3284



3285



3286



3287

3287

A BRONZE MODEL OF A KESTREL
By Masatsune, Meiji era (late 19th century)

Cast in sections as a kestrel about to spread its wings and take flight from its perch of a gnarled plum tree, the surface patinated and incised to resemble the natural features of the bird and aged tree trunk, with traces of gilt on the feathers, the eyes gilt and *shakudo*, the beak *shakudo*, signed in a rectangular reserve *Masatsune chu*
20 3/4in (52.7cm) high
\$2,000 - 4,000

3288

A LARGE MIXED-METAL PLAQUE
Meiji era (late 19th century)

The rectangular iron plate featuring a high-relief patinated bronze design cast with a realistic depiction of a cockatoo grasping a perch balanced with a small decorated bird-feeder while gazing intently at a spray of flowering hibiscus and a tall ovoid vase decorated with medallions, with gilt accents, signed *Juichi/Toshikazu*, sealed *Sato chu*; fitted with a thick wood frame
39 1/2 x 27 3/4in (100.3 x 70.6cm) overall
\$2,500 - 3,500



3288

PROPERTY FROM A CALIFORNIA COLLECTOR

3289

A PATINATED BRONZE KORO (INCENSE BURNER)
Edo period (19th century)

Cast as a mythical *kirin* standing with its head turned back towards its bushy tail, the dragon-like head with a single curved horn and curly mane extending down a long neck modeled after a snake, all supported on a slender legs of a deer with curly tufts of hair on the hind limbs and flame-form appendages on the haunches, the back fitted with an incised *mokko*-shaped lid with a lotus bud finial
12in (30.8cm) high
\$2,000 - 3,000

OTHER PROPERTIES

3290

A BRONZE MODEL OF A PEKINGESE
Meiji era (late 19th century)

Cast and chiseled as a seated dog, its head tilted to the side and with a raised tail, a brocade kerchief around its neck, illegibly signed on the underside [*koku*]
11 1/2in (29.2cm) wide
\$1,200 - 1,800

3291

A LARGE PATINATED BRONZE ANIMAL GROUP
Meiji era (late 19th century)

Of a lion and tiger engaged in mortal combat, each finely rendered with great attention to anatomical details, the male lion with a fierce expression framed by a thick wavy mane and its forepaws pinning down the body of a tiger with an anguished demeanor, signed [partially illegible]
35 1/2in (90.1cm) long
\$2,000 - 3,000



3289



3290



3291



3292



3292 (reverse)



3293



3293 (alternate view)

3292

A PAIR OF LARGE BRONZE VASES

By Suzuki Chokichi (1848-1919), Meiji era (late 19th century)

Cast and finished with elaborate beaked beast handles with protruding tongues and set on multi-registered incorporated stands, the large panels decorated with birds of prey on pine and maple trees, the feathers and surface of the trees rendered in a naturalistic manner, the eyes in gold and *shakudo* and the reverse with swallows and a pheasant in flight, the remaining surface decorated with geometric lozenge patterns, key-frets and lappets, signed *Kakochu* on the underside

20 3/4in (52.7cm) high

\$8,000 - 12,000

3293

AN INLAID-IRON TETSUBIN (KETTLE)

Meiji era (late 19th century)

Cast and finished with an *ishime* ground and decorated with a scene of a temple complex among pines and maples and a plank bridge with willow and pine and geese in flight in inlaid silver and gold, fitted with a loop handle with applied flowering sprays in silver and gold, the bronze cover with a pierced floral finial, signed on the underside of the cover *Ryubundo zo*

7 1/2in (19.1cm) high (including handle)

\$15,000 - 25,000



3294

3294

A MIYAO-STYLE GILT-BRONZE WARRIOR

By Masatada, Meiji era (late 19th century)

Cast standing on guard with his halberd at the ready (now lost), a sword at his hip in tiger-skin mounts, his armor with fine detail, modeled in different shades of bronze with gilt highlights, with a bronze base, signed in a rectangular cartouche Masatada

13 1/2in (34.3cm) high

\$2,500 - 3,500



3295

3295

A LARGE MIYAO-STYLE GILT-BRONZE FIGURAL GROUP

By Miyao Koichi, Meiji era (late 19th century)

The dynamic composition cast in multiple sections and assembled as the fabled battle scene between Benkei and Ushiwakamaru on Gojo Bridge, the warrior monk surprised as he is struck by the young dandy's fan, the model finished in varying shades of bronze, gilt and black enamel, signed Koichi saku, set on a wood base

21 3/4 x 27 3/4 x 17in (55.2 x 70.4 x 43.2cm) including wood stand

\$7,000-9,000



3296



3296 (reverse)



3296 (open)

3296

A FINE KOMAI-STYLE KODANSU (CABINET)

By the Nogawa company of Kyoto, Meiji era (late 19th/early 20th century)

The slightly domed iron cabinet set on four bracket feet with hinged doors opening to reveal five drawers of varying size and decorated in gilt and silver damascene with scenes in and around Kyoto, including the Eight Views of Omi, Kinkakuji, Ginkakuji, Kiyomizudera and Chion-in, punctuated by stands of flowers with butterflies and birds, the borders worked with tightly scrolling ivy and *mokume* with chrysanthemums, the apron with a band of key-frets, the top decorated with three phoenixes among paulownia, the interior doors designed with further notable sites, the drawers with various decorations including the attributes of the Seven Gods of Good Fortune, birds, flowers and butterflies, the flower head pulls in silver, the exterior latch formed as a ribbon, the loop handle with scrolling ivy, the underside with the Nogawa company mark

4 1/4 x 4 x 3in (10.8 x 10.1 x 7.6cm)

\$8,000 - 12,000

3297^a

A FINE KOMAI MODEL OF A THREE-TIERED PAGODA

By the Komai workshop, Meiji era (late 19th century)

Constructed of russet iron in four sections, each register with a base modeled as a veranda with railing and with hinged doors opening to reveal drawers of various sizes and decorated overall in gold and silver inlays, each roof with herons in flowering landscapes, cranes among pines, or phoenixes and dragons, the exterior doors designed with pastoral scenes and the interiors with flowers and birds, chrysanthemum drawer pulls, the adjoining sections decorated with geometric designs above scrolling vines carved in *kebori*, the base with stairs with additional drawers on either side decorated with stylized dragons, the lower edge of the base carved with crashing waves, the sides with lozenge patterns, signed on the underside in a square reserve *Nihonkoku Kyoto no ju Komai sei* and with dragonfly mark

14in (35.6cm) high

\$30,000 - 40,000

For a similar example with two tiers see Oliver Impey, *Meiji no Takara: Treasures of Imperial Japan*, vol. 2, Metalwork Part I, London, 1995, fig. 33.



3297



3297 (alternate view)



3298



3299

3298

AN IRON JIZAI OKIMONO OF A CRAYFISH

By Myochin Munetsugu, Meiji era (late 19th century)

The russet-iron crustacean forged and assembled to be fully articulated, the surface hammered and worked to resemble the natural carapace, finished in a rich patina, signed *Myochin Munetsugu saku*
With a wood box inscribed *Tetsu sei issei ebi no okimono Myochin saku*
8 1/2in (21.6cm) long (antennae retracted)

\$3,000 - 4,000

3299

A SET OF TWELVE FORKS AND KNIVES WITH MIXED-METAL KOZUKA HANDLES

The silver by Jules Piault, late 19th/early 20th century

Comprising six silver forks and six silver knives each with a double-sided cast *kozuka* handle with gold highlights, the *kozuka* handles decorated with classical motifs, the silver with the hallmark of Jules Piault
With original hinged storage box

8in (20.2cm) long (knives); 7 1/8in (18.1cm) long (forks)

\$1,500 - 2,500



ARMS AND ARMOR

Lots 3300-3364

3300

A PAIR OF EBONY MENUKI

By Kaigyokusai Masatsugu (1813-1892)

The large *menuki* carved as a pair of temple guardians, their robes decorated with tortoise shell patterns, signed *Kaigyoku*

1 7/8in (4.8cm) high

\$1,000 - 1,500

3301

A PAIR OF SOLID GOLD MENUKI

Edo period (19th century)

Formed as quails in millet with bird rattles

1 5/8in (4.1cm) wide

\$2,000 - 3,000

3302

TWO PAIRS OF MENUKI

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

The first formed as tortoises in *shakudo* and copper, the eyes gold; the second as weaving materials including a spool of thread rendered in *shakudo*, gold, silver and copper, signed

Mitsuyuki with a *kao*

1 3/8in (3.4cm) wide (the largest)

\$1,800 - 2,500

3303

A PAIR OF SOLID GOLD MENUKI

Edo period (18th/19th century)

Designed as the Zen figures Kanzan and Jitoku, shown with a broom and handscroll

1 3/8in (3.5cm) wide

\$1,000 - 1,500

3304

TWO PAIRS OF SHAKUDO AND GOLD MENUKI

The second by the Nakagawa workshop, Edo period (18th/19th century)

The first pair designed as insects perched on grasses; the second pair formed as pavilions

surrounded by clouds, three tiny figures at the bottom of the stairs, signed *Nakagawa*

1 7/8in (4/8cm) wide (the largest)

\$1,400 - 1,600

3305

A PAIR OF GOTO-SCHOOL MENUKI

By Mitsunori, Edo period (18th century)

Each formed as three plovers in flight in silver, gold, and *shakudo*, signed *Mitsunori saku*

1 1/8in (2.8cm) wide

\$1,000 - 1,500

3306

TWO PAIRS OF MENUKI

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

Comprising a pair of *shakudo* and gold *menuki* formed as a trio of galloping horses; a pair of

shakudo and gold *menuki* of dragonflies, signed *Mitsuyoshi*

1 3/4in (4.4cm) wide (the largest)

\$1,800 - 2,500



3300



3301



3303



3302



3304



3305



3306



3307

3307

A GROUP OF FOUR MENUKI

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

The first a gold, silver and *shakudo* *menuki* formed as Kikujido (the Chrysanthemum Boy), signed Kagehisa; the second formed as a fleeing *oni* in gold, copper and *shakudo*; the third formed as Shoki and an *oni* in gold, copper and *shibuichi*; the fourth a gold gourd on a vine

1 5/8in (4.1cm) wide (the largest)

\$1,600 - 1,800

3308

THREE PAIRS OF MENUKI

Edo period (18th/19th century)

Comprising a pair of gold *shishi*; the second a pair of button-style *menuki* with gold dragons on a *shakudo nanako* ground; the third two pairs of gilt copper gamboling *shishi*

1 5/8in (4.2cm) wide (the largest)

\$1,400 - 1,800



3308

3309

A GROUP OF FOUR PAIRS OF MENUKI

Edo period (18th/19th century)

Comprising a pair of copper *menuki* formed as chrysanthemum heads on a stream; a pair of *yamagane menuki* of long-eared *oni* with traces of gilt; a pair of copper, gold and *shakudo menuki* formed as puppies with *awabi* shells; a pair of *menuki* formed as an Ashinaga and a Tenaga in copper with gilt highlights

2 3/8in (6cm) high (the largest)

\$1,200 - 1,800

3310

A GROUP OF SIX PAIRS AND A SINGLE MENUKI

Edo period (19th century)

Comprising a single gold *menuki* formed as a rooster; a pair of *shakudo* and gold *shishi*, one with a ball in its mouth, signed Hidetaka; a pair of gold, silver and copper *menuki* formed as New Year's emblems, signed Nakagawa Kazunao; a pair of *menuki* of a charcoal brazier and tongs in copper, silver, gold and *shakudo*; a pair of *shakudo* and gold *menuki* formed as swords and helmets; a pair of *menuki* formed as conch shells in *shibuichi*, *shakudo* and gold, inscribed Iwamoto Konkan; a pair of copper *menuki* formed as crayfish with *shakudo* eyes, signed Masataka with a kao

2 1/8 (5.3cm) wide (the largest)

\$1,000 - 1,500



3309



3310



3311

3311

A GROUP OF TEN ASSORTED FUCHI

Edo period (19th century)

Comprising the first *shakudo* and gold dragons in waves; the second a *shakudo migakiji* with gold phoenix in flush inlays; the third *shakudo nanako* and a gold galloping horse, inscribed *Chikafuji Noriyoshi* with a *kao*; the fourth *shakudo nanako* with rice stalks in gold and *shakudo takazogan*; the fifth *shibuichi* with a fly whisk, gold highlights; the sixth *shakudo nanako* with cherry blossoms and rafts in gold and silver *takazogan*; the seventh *shibuichi* with scenes from the *Heike monogatari* (The Tales of the Taira Clan) in *shakudo* and gold *takazogan*; the eighth *shibuichi migakiji* with Shoki and an *oni* in *iroe takazogan*, signed *Naomichi* with *kao*; the ninth copper with *arare* design; the tenth copper with an immortal and dragon in silver and gold highlights, signed *Furukawa Tsuneyoshi* with a *kao*

1 1/2in (3.8cm) wide

\$800 - 1,200



3312

3312

A PAIR OF FUCHI-GASHIRA AND EIGHT FUCHI

Edo period (19th century)

Comprising a *shakudo nanako fuchi-gashira* with courtiers and horsecarts in gold and *shakudo takazogan*; a *shakudo nanako fuchi* with a chrysanthemum, signed *Kenkosai Kazutomo* and *Nanako Kato Naotada* with a *kao*; a Mino-style *shakudo fuchi* carved with vines; a *shakudo nanako fuchi* with a tiger in snow-covered bamboo in *iro-e takazogan*; a *shakudo nanako fuchi* with birds above reeds in *iro-e takazogan*; a Mino-style *shakudo nanako fuchi* with chrysanthemum vines in *iro-e takazogan*; an iron *fuchi* with a tiger in *iro-e takazogan*; a brass *nanako fuchi* with chrysanthemum vines in *shakudo takazogan*; a *shakudo nanako fuchi* with a bird in a landscape in gold *takazogan*

1 1/2in (3.9cm) wide (the largest)

\$1,500 - 2,000



3313



3314



3315



3316

3313

A YANAGAWA IRON TSUBA

After Naomasa, Edo period (late 18th century)

Oval iron plate carved with a dragon in high relief chasing a flaming jewel inlaid in gold, the eyes highlighted in gold, inscribed *Yanagawa Naomasa* and with *kao*

3 1/8in (8cm) long

\$1,500 - 2,000

3314

AN IRON TSUBA

By Kyosai, Edo period (19th century)

The squared-mokko plate decorated with a stag beneath a crescent moon, a Shinto shrine gate, cedar trees and distant hills behind parting clouds all rendered in *iro-e takazogan* gold *nunome* and *takabori*, signed *Kyosai* with a *kao*

2 7/8in (7.4cm) high

\$2,000 - 3,000

3315

AN IRON AND MIXED-METAL TSUBA

Edo period (19th century)

The oval *tsuchime*-ground plate designed with a bat and crescent moon partially obscured by clouds in *iro-e takazogan* and gold *nunome*, the moon *sukashibori* and the clouds around the rim carved in low relief

3 5/16in (8.4cm) high

\$1,000 - 1,500

3316

A TANAKA SCHOOL TSUBA

By Yoshitoshi, Edo period (19th century)

The iron *mokko* plate with a raised rim and decorated with plovers above crashing waves and clouds in *iro-e takazogan*, silver *nunome* *zogan* and *takabori*, oversized *hitsu-ana*, signed *Yoshitoshi*

3 3/8in (8.6cm) high

\$1,500 - 2,500



3317



3317

A GROUP OF FOUR IRON SUKASHI TSUBA
Edo period (18th/19th century)

Comprising a circular Owari tsuba pierced with oars and leaves on a stream; an oval Akasaka tsuba pierced with pinks; an oval Akasaka tsuba pierced with an old plum tree; an oval Choshu tsuba carved with young bamboo

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

\$1,200 - 1,800

3318

FOUR IRON TSUBA

The second signed Sadamasa, Edo period (late 18th/early 19th century)

The first an oval Owari-sukashi tsuba pierced with a shrine gate, a fence and driving rain; the second a circular iron plate pierced with a radish and highlighted with silver overlays, signed *Tanshu no ju Sadamasa*; the third an Akasaka oval sukashi tsuba with ginkgo leaves; the fourth a circular sukashi tsuba pierced with a deer and teahouse, with gold highlights

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

\$1,200 - 1,800



3318

3319

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

Comprising an oval tsuba with plum blossoms, signed *Ichiryu Tomoyoshi* with a kao; an oval tsuba carved with cherry blossoms and gold highlights; a circular tsuba pierced with blossoming peonies, gold highlights, signed *Bushu no ju Masakata saku*; an oval tsuba pierced with a phoenix in an old pine tree with gold highlights, signed *Choshu Hagi ju Tomomasa*; an oval tsuba pierced with bell flowers and vines, gold highlights

3 1/4in (8.3cm) diameter (the largest)

\$1,800 - 2,500





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A GROUP OF FIVE IRON TSUBA

Edo period (18th/19th century)

Comprising an oval tsuba carved with chrysanthemums floating on waves, signed *Nara Toshimitsu saku*; an oval tsuba deeply carved with chrysanthemums, signed *Kikugawa Masanaga* with a *kao*; a *mokko sukashi* tsuba pierced with chrysanthemums and gold highlights, signed *Yoshizane*; an oval *sukashi* tsuba carved with hydrangeas, signed *Choshu Hagi no ju Nakahara Yukinori saku*; an oval *sukashi* tsuba carved with oak, ginkgo and pine with gold overlays, signed *Choshu Hagi no ju [] [] [] Tomohisa*

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

\$1,600 - 1,800



3321

TWO BUSHU TSUBA

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

The first an oval plate tsuba decorated with fan papers of blossoming plants in *takabori* and *sukashibori* with highlights of gold, signed *Bushu no ju Masachika saku*; the second an oval iron *sukashi* tsuba designed as a basket of flowers with an unidentified *kao*
2 7/8in (7.3cm) high (the largest)
\$1,400 - 1,800

3321



3322

TWO IRON TSUBA

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

The first a Choshu *sukashi* tsuba with mice on a radish in silver and gold signed *Choshu Tomozane*; the second a *mokko tsuchime*-plate tsuba with the design of a tethered dragonfly and coin in *iro-e takazogan* and *takabori*
3 3/8in (8.6cm) high (the largest)
\$1,800 - 2,500

3322

3323

A SHOAMI TSUBA AND A SHAKUDO TSUBA

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

The first an iron oval plate tsuba carved on the surface with shells picked out in gold highlights, the reverse with swirling waves and gold dots of foam, signed *Aizu Shoami Tadamichi* with a *kao*; the second a rectangular *shakudo migaki* plate tsuba decorated with horses in the rain in *iro-e hirazogan*, *shishiaibori* and *kebori*
2 7/8in (7.3cm) high (the largest)
\$1,800 - 2,500



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**AN IRON SUKASHI TSUBA AND A
SOTEN-SCHOOL TSUBA**

**The second by the Soten workshop, Edo
period (19th century)**

The first an oval tsuba pierced with bamboo
blinds and ivy, highlighted with gold inlays; the
second *shakudo* and pierced with scholars
in a bamboo grove with gold and copper
highlights, signed *Soheishi nyudo Soten sei*
3in (7.6cm) high (the largest)

\$1,200 - 1,800

3325

**A GROUP OF FOUR IRON AND MIXED-
METAL TSUBA**

**The first by Seiraku, the second by
Yasutsugu, Edo period (19th century)**

The first an oval iron plate decorated with
courtiers in an interior and on the reverse a
mounted samurai in a cedar forest in *iro-e*
takazogan and *takabori*, illegible signature []
[] *Seiraku*; the second a *mokko* plate well
hammered on the surface and carved with
swirling clouds and lightning bolts, with gold
overlays, signed *Hitokichi Myochin Yasutsugu*;
the third a Choshu *mokko* plate carved on the
surface with a profusion of flowers, the details
highlighted in gold overlays; the fourth an
oval plate tsuba decorated with *mitsu-tomo-e*
(commas) in *takabori*

3 1/4in (8.3cm) high (the largest)

\$1,500 - 2,500

3326

A HAMANO-SCHOOL TSUBA

**After Hamano Shozui, Edo period
(19th century)**

The iron *mokko* plate finished in a *tsuchime*
texture and decorated with deer beneath a
torii (Shinto shrine gate) and pine trees by
a stream in *iro-e takazogan* and *takabori*,
sealed *Shozui*

3 3/8in (8.6cm) high

\$2,000 - 3,000



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AN IRON TSUBA

By Masatoshi, Edo period (19th century)
The *mokko* plate finished in *migaki-ji* and designed with a lotus pod and fallen petals, a small frog resting on the insect-eaten leaf above the water's surface, all rendered in *takabori* and gold *nunomezogan*, signed *Masatoshi zo*

3 3/8in (8.6cm) high

\$2,000 - 3,000

3328

A SHINCHU TSUBA

By Masayuki, Edo period (19th century)
Cast and carved in the round as a coiling serpent, the eyes picked out in gilt, signed *Masayuki*

2 7/8in (7.4cm) high

\$800 - 1,200

3329

AN IRON TSUBA

By Shumin, Edo period (19th century)

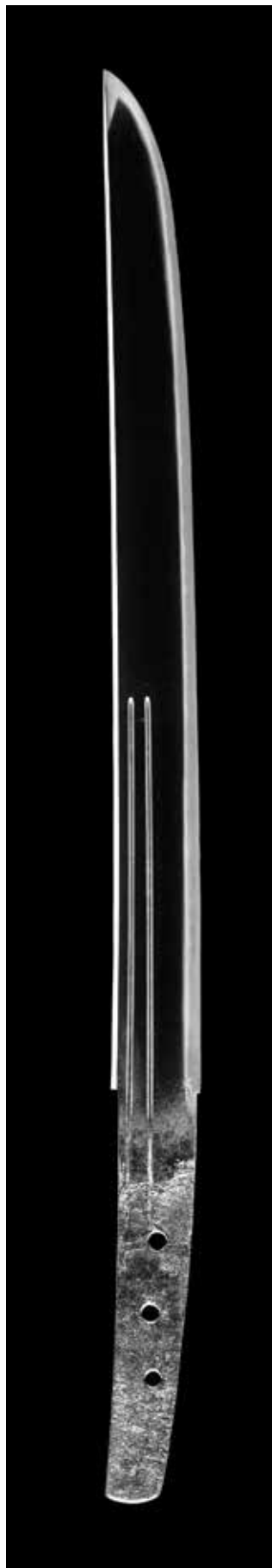
The plate tsuba hammered up at the rim and decorated on the surface with fine *yasurime* and a design of Daruma wrapped in robes, his flywhisk rendered in *katakiribori*, his eyes gold *hirazogan*, signed *Shumin* with a *kao*

3 1/8in (7.9cm) high

\$2,000 - 3,000



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A HIGO ENJU TANTO WITH MOUNTS

By Kunitoki II, Kamakura period (mid-14th century)

Sugata (configuration): *hirazukuri, iorimune*

Kitae (forging pattern): *ko-itame* in *jinie*

Hamon (tempering pattern): *suguha*

Boshi (tip): *ko-maru*

Horimono (carving): *suken* on the *omote*, *goma-bashi* on the *ura*
Nakago (tang): *suriage* with three holes and *katte sagari* file marks
 and signed *Kunitoki*

Habaki (collar): two-piece, gold

Nagasa (length from tip to beginning of tang): 11 3/8in (28.9cm)

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

The *koshira-e* comprising a black-lacquer *saya* decorated with small strips of paper under the surface and polished to reveal mottled patterns and fitted with *shakudo nanako kozuka* and *kojiri* decorated with equestrian accessories in gold and *shakudo takazogan*, the *tsuka* with doeskin wrap over black-lacquered *same* and mounted with gold and *shakudo menuki* and *fuchi-gashira*, the *shakudo nanako* rhomboid *tsuba* designed with chrysanthemums on crashing waves

\$20,000 - 30,000

Tanobe Michihiro attributed this sword to the second generation Kunitoki, who worked from around 1346 to 1354.



3331

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A SETSU WAKIZASHI

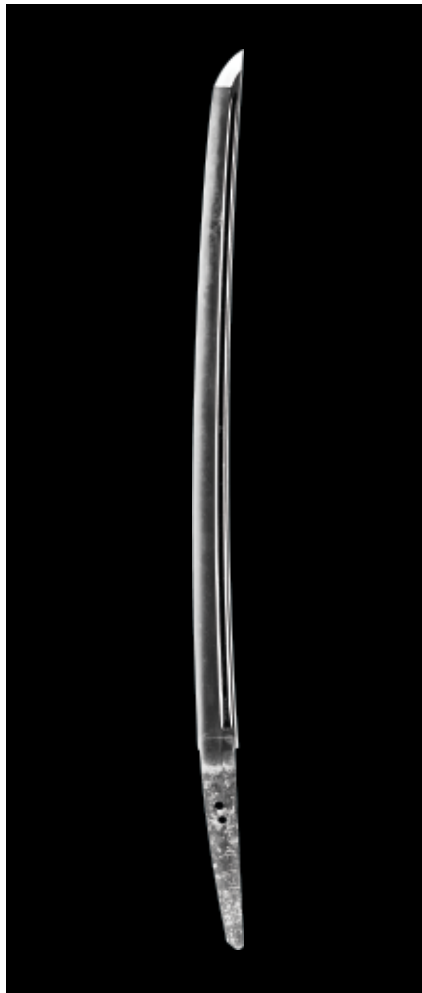
By Kunisuke I, Edo period (17th century)

The broad blade of *honzukuri*, *iorimuni*, *chugissaki* configuration with a *toriizori* curvature and forged in *ko-itame* in *ji-nie*, the tempered edge *gunome midare* mixed with *choji* with *saka-ashi*, *sunagashi*, *tobiyaki* and a vivid *nie-guchi*, *ko-maru boshi*, *bohi* on both sides, *ubu* tang with one hole and *sujikai* file marks and signed *Kawachi* (no) *kami Fujiwara Kunisuke*, 22 3/4in (57.8cm) long, the *motohaba* 1 1/4in (3.2cm) wide; one-piece copper *habaki* with gilt foil; in *shirasaya*
\$5,000 - 7,000

With Hozon Token (Sword Worthy of Preserving) certificate no. 3006392 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2014.7.9.

Provenance

Tamura family, by repute.



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A SETSU WAKIZASHI

By Kunisuke II, Edo period (17th century)

Honzukuri, *chugissaki*, *torii-zori*, *ko-itame* with a *gunome choji midare* tempered edge with *ashi*, *yo*, *saka-ashi*, *tobiyaki* and *yakidashi*, the *boshi ko-maru*, *bohi* on both sides, *ubu* tang with two holes and *sujikai* file marks and signed *Kawachi* (no) *kami Kunisuke*, 21 1/4in (53.7cm); wood *habaki*; in a *shirasaya*
\$4,000 - 5,000

With Hozon Token (Sword Worthy of Preserving) certificate no. 3006393 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2014.7.9.



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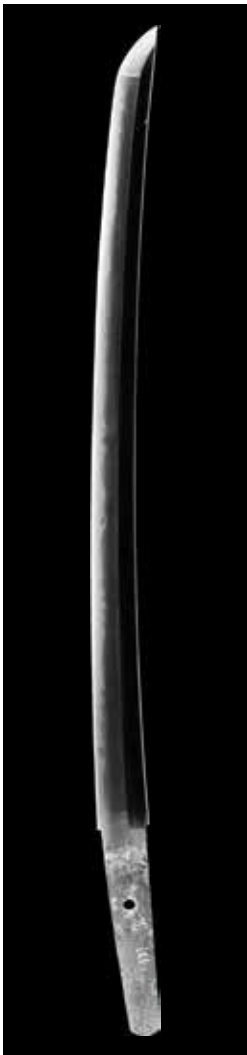
A SHINTO WAKIZASHI

By Yasumitsu, Edo period (17th century)

Honzukuri, *iorimune*, *chugissaki*, *toriizori*, *ko-itamehada* with a *gunome midare* tempered edge with *ko-ashi*, *yo*, *chike*, *inazuma*, *tobiyaki* and *yakiotoshi*, *hakikake boshi*, the tang *machiokuri* with one hole and *kattesagari* file marks, illegibly signed [] *kuni Yasumitsu*, one-piece silvered *habaki*, 21 1/16in (53.4cm) long

In 19th-century *koshira-e* comprising a black-lacquer "pine-needle" textured *saya*, a brass *ishime kojiri*, the *tsuka* wrapped in black silk with button-style *menuki* of paulownia crests in gold *takazogan*, a circular iron *sukashi* tsuba pierced with pine, bamboo and plum (the "Three Friends of Winter")

\$2,000 - 3,000



3334



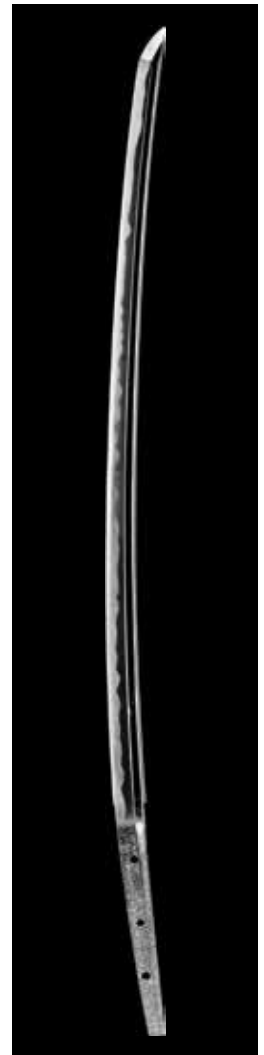
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A MINO WAKIZASHI WITH CANE SWORD MOUNTS

By Kaneyoshi, Edo period (17th century)

Honzukuri, iorimune, chugissaki, torizori with itamehada with a gunome tempered edge mixed with toranba with tobiyaki, sunagashi, nie and nioi, the boshi hakikake, ubu tang with o-sujikai file marks and one hole, signed Kaneyoshi, two-piece copper and gilt foil habaki, 18 1/16in (45.9cm) long, in a shirasaya

The black-lacquer cane sword mounts finished to resemble a walking stick, iron tip

\$2,500 - 3,500

3335

A BIZEN KATANA WITH MOUNTS

Attributed to Kanenaga, Nanbokuchō period (14th century)

Sugata (configuration): honzukuri, iorimune, chu-gissaki and torizori

Kitae (forging pattern): itame mixed with masame

Hamon (tempering pattern): choji gunome midare with ashi, yo, sunagashi, tobiyaki, chikei and utsuri

Boshi (tip): midare komi

Horimono (carving): bohi on both sides

Nakago (tang): suriage with three holes and kiri file marks

Habaki (collar): one-piece gold foil

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

Motohaba (width at start of tempered edge): 1 3/16in (3.1cm)

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

In shirasaya (wood storage scabbard) with extensive sayagaki detailing the provenance and dated 1919

The koshira-e comprising a black-lacquer saya decorated with gold chinkinbōri (incised and inlaid) wave decoration, the kojiri and koiguchi with a variation on the design, the tsuka wrapped in black silk and mounted with shakudo iro-e fuchi-gashira with scenes from the Heike monogatari (The Tales of the Taira Family), gold and shakudo menuki of warriors, an oval iron sukashi Kenjō tsuba with landscapes in silver and gold nunomezogan

\$15,000 - 20,000

Provenance

Omura family, Hizen province, by repute

With origami for the blade and koshira-e written by Living National Treasure (Ningen kokuho) Hon'ami Nisshu (1908-1995), dated 1956.4.



3336

PROPERTY FROM A JAPANESE COLLECTION

3336

**A TACHI IN "TIGER-SKIN" MOUNTS
Edo period (18th century)**

Honzukuri, iorimune, o-gissaki and koshizori with a wide *mihaba*, forged in flowing *itame* with a *suguha* tempered edge with *sunagashi* and *kinsuji* based in *nioi* and *nie*, the *boshi o-maru*, *o-suriage* tang with *kiri* file marks and three holes, one plugged, 30 5/8in (77.8cm) long, *motohaba*: 1 1/2in (3.9cm) wide, *sakihaba*: 1 1/16in (2.8cm), with a *shakudo* and gilt one-piece *habaki*, in "tiger-skin" *tachi* mounts, considerable losses to the fur, the hardware *shakudo ishime* with gilt highlights and large gilt-metal *menuki* formed as dragons

\$1,000 - 1,500



3337

OTHER PROPERTIES

3337

**A YAMASHIRO WAKIZASHI
WITH MOUNTS**

By Kinmichi, Edo period (19th century)

Honzukuri, iorimune, ko-gissaki shallow *torizori*, forged in *itamehada* and with a narrow *suguha* tempered edge and a *hakikake boshi*, *ubu* tang with *sujikai* file marks and two holes, signed *Nihon kaji sosho Iga (no) kami Fujiwara Kinmichi* and with chrysanthemum mark and inscribed *Raijo*, one-piece silvered copper *habaki*, 17 15/16in (45.6cm) long, in *shirasaya*

With a 19th-century *koshira-e* comprising a black-lacquer *ishime saya*, the *tsuka* wrapped in blue silk and fitted with Mino *shakudo nanako fuchi-gashira* with birds in plum trees and *shakudo* and gold *menuki* of hanging flower baskets, the *sukashi Choshu tsuba* pierced with a long-tailed bird in a pine tree with gold highlights signed *Choshu ju Tomokazu*
\$3,500 - 4,500

The smith is probably the 10th generation Kinmichi.



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A BROAD KASHU WAKIZASHI

By Kaifu Ujiyoshi, Edo period (19th century)

Katakiri ha zukuri, iorimune, torizori and *o-gissaki*, forged in *itame* mixed with *mokume* with visible *ji-nie* and with a broad *suguha* on the *omote* tapering to the *hamachi* and a narrow *suguha* on the *ura*, the *boshi o-maru*, signed above the *shinogi kashu Kaifu no ju Ujiyoshi saku* the tang *ubu* with *sujikai* file marks and one hole, 20 1/16in (50.9cm) long, *motohaba*: 1 7/16in (3.8cm) wide, *sakihaba*: 1 1/8in (2.8cm) wide; one-piece copper *habaki*; in a *shirasaya*

\$4,000 - 5,000



3339

3339

AN OSORAKU TANTO WITH MOUNTS
Edo period (19th century)

Shinogizukuri, *iorimune*, extended *kissaki*, *koshizori*, forged in flowing *itame* in *ji-nie* and with a *suguha* tempered edge with *sunagashi* on the *omote* side, the *ura* with *gunome midare*, the *boshi* with a short return, carved with *koshi-hi ni soe-hi* on both sides, *ubu* tang with one hole and *kiri* file marks, 7 3/4in (19.6cm) long; one-piece silver *habaki*; in *shirasaya*

The *koshira-e* comprising a ribbed red lacquer *saya* fitted with *sentoku* mounts finished in *ishime* and *arare* patterns, *kozuka* and *kogai* decorated with a crab on rocks in *iro-e takazogan* and scrolling vines in silver *hirazogan*, *tsuka* wrapped in black silk with gold and *shakudo shishi menuki*

\$3,000 - 4,000



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A LATER BIZEN TANTO WITH MOUNTS
By Yokoyama Sukekane, dated 1847

Hirazukuri, *iorimune* with a *sakizori* curvature and forged with a tight *ko-itamehada* and with a *choji gunome* tempered edge turning to *notare* at the tip and with *ashi*, *sunagashi*, *nie*, *utsuri* and *yakidashi*, the tip *ko-maru*, *ubu* tang with two holes and *katte sagari* file marks and signed *Bizen Usafune no ju Yokoyama Sukekane* and dated *Koka yonen hachigatsu (no) hi*; 11 1/4in (28.6cm) long; one-piece gold foil *habaki*; in *shirasaya*

The *koshira-e* comprising a black-lacquer *ishime saya* decorated with a mottled green and red lacquer and incised decoration and fitted with copper *nanako kozuka* and *kojiri* decorated with floral family crests in *shakudo takazogan*, the *tsuka* with black silk wrap over *same* and mounted with copper *fuchi-gashira* similarly decorated to match the *kozuka* and *kojiri* and gold and *shakudo menuki* of blossoming branches

\$3,000 - 4,000

With Hozon Token (Sword Worthy of Preserving) certificate no. 365728 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2003.12.19.



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PROPERTY FROM THE ESTATE OF JOHN MICHAEL KAUFFMANN

3341

A LATER BIZEN TANTO IN MOUNTS

By Sukesada, Edo period (18th century)

Hirazukuri, *iorimune*, slight *sakizori*, indistinct forging pattern and tempered edge, slight *machiokuri* tang with *sujikai* file marks, one hole and signed *Bizen kuni no ju Osafune Genzae jo Sukesada saku* and illegibly inscribed with the name of the patron who commissioned the sword, 12 3/8in (31.3cm) long; one-piece gold foil *habaki*

In 19th-century *koshira-e* comprising and red and black striped lacquer *saya* with gilt-metal hardware carved with dragons in clouds, the *kozuka-guchi* inscribed *Yasuchika*, fitted with a *kozuka* carved with flowering gourd vines in gilt metal and inscribed *Umetada Hirokazu* with a *kao*, the *tsuka* wrapped in brocade over lacquered *same* and fitted with *fuchi-gashira* matching the *saya* inscribed *Yasuchika* and with gilt-copper *menuki* formed as dragons, the *tanto mokko nanako* tsuba carved with flowering vines and decorated in gilt

\$1,500 - 2,500



3342

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A TANTO IN CLOISSONNÉ-ENAMEL MOUNTS

Mounts Meiji era (late 19th century)

The sword *hirazukuri*, *iorimune* with an indistinct forging pattern and a *suguha* tempered edge; the mounts worked in copper and silver wire and polychrome enamels with floral vines and entwined stylized dragons on a pale blue ground, the hardware gilt copper carved with floral scroll

13 3/8in (33.9cm) long (overall)

\$2,000 - 3,000



3343

3343
A TANTO IN CLOISSONNÉ-ENAMEL MOUNTS

Mounts Meiji era (late 19th century)

The mounts designed in polychrome enamels and silver wire and decorated with butterflies and scrolling vines and flowers on a striped ground of purple and black speckles, the *kojiri* and *fuchi gashira* designed in yellow enamel, the *tsuka* with a lobed reserve containing stylized dragons; containing a *tanto* blade

13 3/8in (33.9cm) long (overall)

\$2,000 - 3,000



3344

3344
AN UNUSUAL MATCHLOCK PISTOL IN TANTO MOUNTS

By Myochin Munetsugu, Edo period (19th century)

The cylindrical barrel forged in iron with no taper to the muzzle and decorated in gold and silver *nunomezogan* with a coiling rain dragon in clouds encircling the barrel, the sides of the muzzle stock with scrolling vines, the top of the barrel fitted with a threaded plunger and signed *Kashu no ju Myochin Munetsugu saku*; the *tanto koshira-e* comprising a gold *nashiji saya* decorated with roundels of stylized lions in gold *hiramaki-e*, the hardware silver and carved with scrolling vines and applied with gilt paulownia crests, the *tsuka* wrapped in blue silk and fitted with gilt *menuki* formed as paulownia crests

18 1/2in (47cm) long (overall)

\$3,000 - 4,000



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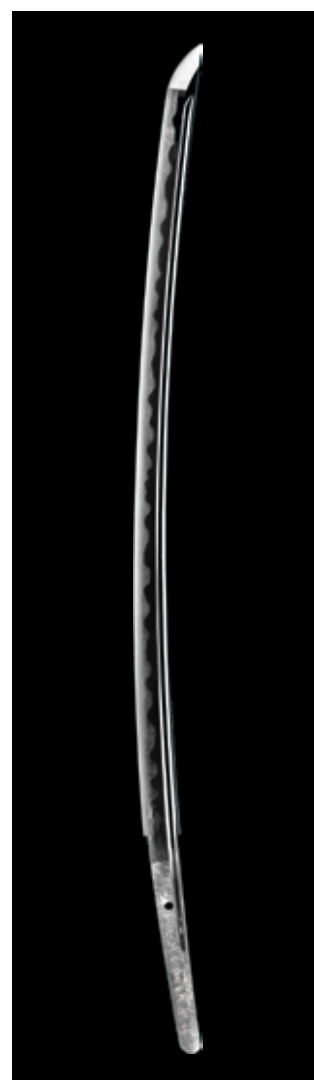
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OTHER PROPERTIES

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A MASASHIGE KATANA IN MOUNTS

By Terayama Masashige, dated 1803

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

Kitae (forging pattern): *ko-itame* with *ji-nie*

Hamon (tempering pattern): gentle *notare* swelling to a *chu-suguha* near the tip with *nioi* and *nie*

Boshi (tip): *ko-maru* with a long return

Nakago (tang): *ubu* with one hole and *kesho* file marks, signed (*katana mei*) *Tegarayama Kai no kami Masashige* and dated *Kyowa sannen hachigatsu (no) hi*

Habaki (collar): one-piece silver foil

Nagasa (length from tip to beginning of tang): 27 5/16in (69.4cm)

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

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

Koshira-e comprising black-lacquer *saya* and *tsuka* wrapped in black silk and fitted with *shakudo iro-e fuchi-gashira* with blossoming autumn plants and gold and *shakudo menuki* formed as chrysanthemums

\$20,000 - 30,000

With Tokubetsu Hozon Token (Sword Especially Worthy of Preserving) certificate no. 1000684 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 2013.1.29.

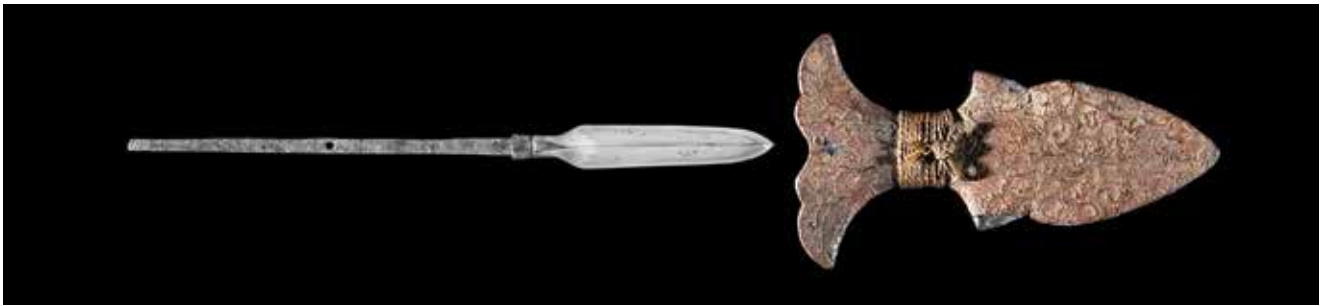
3346

A KATANA IN MOUNTS

By Munechika, 20th century

Honzukuri, *iorimune*, *chugissaki* and slight *koshi-zori*, forged in *ko-itame* and with a *gunome* tempered edge with *ashi* and a *midare komi boshi*, *ubu* tang with *sujikai* file marks and one hole, signed *Sanjo kokaji Munechika saku*, 26 3/8in (67cm) long; one-piece gold foil *habaki*; in modern *koshira-e*

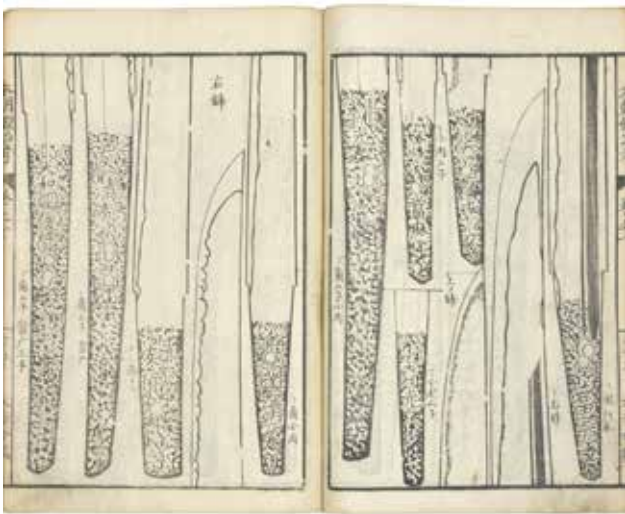
\$4,000 - 5,000



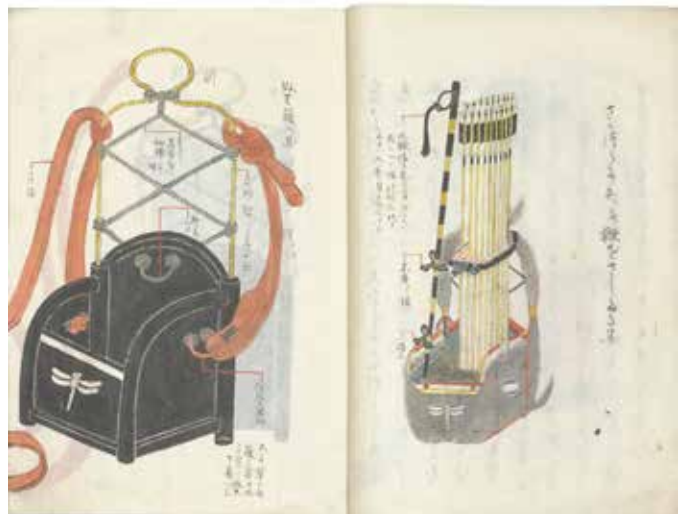
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A GENDAITO KATANA WITH MOUNTS

By Hishu Kunimasa, dated 1997

Sugata (configuration): *honzukuri*, broad *mihaba*, *iorimune*, *o-gissaki*, *toriizori*
Kitae (forging pattern): *itamehada* with prominent *ji-nie*

Hamon (tempering pattern): *choji-midare* tending towards *toranba* with *ashi*, *yo*, *sunagashi*, *nie* and *tobiyaki*

Boshi (tip): *midarekomi*

Horimono (carving): *bohi* on both sides

Nakago (tang): *ubu* with *sujikai* file marks and signed *Hishu junin Kunimasu saku kore* and with patrons name and dated *Heisei hinoto nen shogatsu kichijitsu* (1997.1)

Habaki (collar): two-piece gold foil

Nagasa (length from tip to beginning of tang): 29 1/2in (74.9cm)

Motohaba (width at start of tempered edge): 1 3/8in (3.6cm)

Sakihaba (width before tip): 1 1/8in (2.9cm)
In *shirasaya*

With modern *koshira-e*

\$10,000 - 15,000

3348

A BIZEN YARI HEAD

By Kunishige, Edo period (18th century)

Of triangular section and forged in *itamehada* with a *suguha* tempered edge in *nioi* and *nie*, the *ubu* tang with one hole and signed *Kunishige jo saku*, 6 1/4in (15.8cm) long (to the collar)

In a brown lacquer *saya* with textured whorl patterns designed as a cloth covering cinched with a lacquered cord

\$1,500 - 2,000

Kunishige was a female smith working in the Bizen area.

3349^a

A TANTO AIKUCHI KOSHIRA-E

Early 20th century

Lacquered in brown and with a textured finish
15 7/8in (42cm) long

\$800 - 1,200

3350

HONCHO KAJIKO

Dated 1795

Listing of famous swords in the collection of the Imperial family, 13 volumes, 7 with illustrations and text, 6 with text and swordsmith lineage; published by Kamada Suburodayu, Osaka, 1795, with blue paper covers and title slips

\$1,000 - 1,500

3351

FIVE JAPANESE MANUSCRIPTS ON WEAPONRY

Edo period (17th-19th century)

Comprising one volume of *Tokugawa shogun Antakumaru gofune no zu*, n.d., 8 pages illustrations and text on the Tokugawa shogun's personal ship and contents; *[[]] take [[]] no zu*, n.d., 34 pages illustrations and text on quivers and arrows; *Kyu mei[[]] no shidai*, 1665.10, 84 pages text and illustrations; *Kanjinteki no zu*, n.d., 36 pages text and illustration on archery technique; *Hata sashimono*, n.d., 48 pages illustrations and text on samurai banners and flags, cloth bound outer slipcase

\$1,800 - 2,500



3352



3353



3353 (profile)



3354



3355

3352

A FINE SILVER INLAID IWAI SCHOOL SOMEN

Edo period (18th century)

Forged in sections and hammered up with prominent wrinkles on the brow and exaggerated eyebrows ending in whorls, the side edges with a cut-away below the wearer's ears and decorated on the surface with silver *nunomezogan* on the eyebrows, mustache and the beard, interior lacquered red

\$10,000 - 15,000

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

3353

A FINE IRON SOMEN

Edo period (17th/18th century)

Forged in sections with a removable nose plate and designed with deeply embossed eyebrows and deep wrinkles on the cheeks terminating in stylized "ear-shaped" flourishes at the corners of the mouth, with *odayori kugi* (bent cord posts) on the cheeks and straight cord pegs on the chin on cherry-floret grommets, applied with a bushy mustache, the interior lacquered red, fitted with a single lame *yodarekake* affixed with doeskin

With double wood and black lacquer storage boxes

11 in (28cm) high (overall)

\$20,000 - 30,000

With *Katchu Tokubetsu Kitcho Shiryo* (Especially Precious Armor Material) certificate no. 695 issued by the Nihon Katchu Bugu Kenkyu Hozonkai (Society for the Study and Preservation of Japanese Arms and Armor), dated 1988.11.13.

OTHER PROPERTIES

3354

AN O-BOSHI KABUTO

Momoyama period (early 17th century)

The russet-iron bowl constructed of 16 plates, each applied with rows of six large rivets diminishing in size as they approach the crown

\$2,500 - 3,500

3355

AN O-BOSHI KABUTO

Edo period (18th century)

The russet-iron bowl constructed of 23 plates riveted together and each adorned with nine standing rivets, the crown fitted with a four-stage gilt-copper *tehen kanamono* pierced with chrysanthemum scrolls and with *shinodare* and designed in *kata-jiro* style pierced with chrysanthemum scrolls, the *mabizashi* applied with stenciled leather and *kuwagata-dai* pierced with foliate scrolls, the large *fukigaeshi* applied with stenciled leather, gilt-copper heraldic crests of the Ueno clan and trimmed with *fukurin*, the bowl fitted with a three-lame *o-manju jikoro* laced in blue with orange highlights, the interior bowl lacquered gold and with extensive red-lacquer inscription and dated *Kansei 11* (1799)

\$3,500 - 4,500



3356



3357

PROPERTY FROM A CALIFORNIA COLLECTOR

3356

A KAWARI KABUTO (ECCENTRICALLY SHAPED HELMET) Edo period (18th century)

The iron *zunari* bowl decorated with a black-lacquer superstructure designed as swirling waves, fitted with a four-lame *shikoro* ending in *fukigaeshi* applied with stenciled doeskin and gilt-copper floral family crests, the *maedate* a gold-lacquer dragon and the *wakidate* stag antlers decorated in gold lacquer; black-lacquer *menpo* with prominent standing flanges on the cheeks and fitted with a three lame *yodarekake*. With an exhibition label reading *Naruto namigashira* (Whirlpool wavecap) *kawari kabuto* and a wood storage box

\$5,000 - 7,000

OTHER PROPERTIES

3357

A FESTIVAL HELMET DESIGNED AS A MONKEY Edo period (late 18th century)

The simple iron bowl formed at the front as a monkey'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

\$10,000 - 15,000



3358



3358

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

3358

A KAWARI KABUTO (ECCENTRICALLY SHAPED HELMET) IN THE FORM OF A MAN'S HEAD (YAROTO KABUTO)

Edo period (18th century)

Designed as the shaved pate of a samurai built up in lacquer over a three-plate *zunari* helmet bowl, the surface finished with wrinkles, eyebrows and standing veins and rendered in a pinkish hue to resemble natural skin tone, the rear of the helmet applied with brown hair shot with grey pulled back and tied in the *yaroto* style; fitted with a five-lame *shikoro* lacquered red and laced in blue

With wood storage box

\$30,000 - 40,000

For other *yaroto kabuto*, see Sasama Yoshihiko, *Nihon no meito*, part I, Tokyo, 1972, pgs. 228-229 and 234-235.



3359



3359

3359

A SHELL-SHAPED KAWARI KABUTO (ECCENTRICALLY SHAPED HELMET)

By Mitsuhsa, Edo period (18th century)

The spectacular helmet hammered up from several sheets of iron and assembled into the shape of a large conch shell and finished to a rich purplish brown patina, the underside of the *mabizashi* lacquered red, signed on the interior *Kashu no ju Mitsuhsa*; fitted with a six-lame *Hineno jikoro* lacquered gold and laced in pale green, the top lame ending in gold-*nashiji fukigaeshi* trimmed in gilt-copper *fukurin* and decorated with the heraldic crest of the Kikkawa family in gold *hiramaki-e*. With a lacquered wood storage box decorated in gold lacquer with the Kikkawa family crest.

\$20,000 - 30,000

For other russet iron shell-shaped helmets, see Sasama Yoshihiko, *Nihon no meito*, Tokyo, 1972, pgs. 172-175.

The Kikkawa family ruled over a domain in Aki Province in present-day Shikoku. They came to prominence during the late 15th and 16th centuries alongside the Mori family and they played a pivotal role during the Battle of Sekigahara (1600).



3360



3360 (reverse)

3360

A KISENAGA JINBAORI (CAMPAIGN COAT) OF LAMELLAE

Edo period (17th century)

Constructed of individual scales lacquered black and laced in orange *hishinui* style, the shoulder seams and the lower section separated by a row of stenciled doeskin for ease of movement, the interior and lapels applied with silk brocade of vertical stripes in purple, green, white, olive and scarlet and decorated with flowering vines

With wood storage box

31 1/2in (80cm) long

\$20,000 - 30,000



3361

PROPERTY FROM A JAPANESE COLLECTION

3361

A BLACK- AND GOLD-LACQUER ARMOR

Edo period (19th century)

Laced in blue and comprising an 18-plate *suji kabuto* lacquered red and gold with a five-stage gilt, copper and *shakudo tehen kanemono* and a four-lame *shikoro* lacquered gold and finishing in *fukigaeshi* applied with stenciled doeskin and gilt-copper plum blossom crests, silvered metal and silver lacquer bow *maedate*, the red lacquer *menpo* with applied boar-bristle mustache and silvered teeth and with a four-lame gold lacquer *yodarekake* laced in white, the *nuinobe do* finishing in *kiritsuke kozane* in the top section and applied with gilt floral crests on the *munaite*, seven sections of five-lame *kusazuri*, the lowest lame pierced with *inome* at the corners, *odagote*, *shino suneate*; one wood storage box, no stand, no *sode*, no *haidate*

\$4,000 - 6,000



3362

3362

A TATAMI GUSOKU ARMOR

Edo period (19th century)

The components lacquered black and laced in blue and comprising a 20-plate russet-iron *hoshi-kabuto* with a three-stage gilt copper *tehen kanemono* and *shinodare* and mounted with a *mabizashi* applied with doeskin, the bowl fitted with a three-lame lacquered leather *shikoro* and with a silver crescent moon *maedate*, the *menpo* lacquered russet brown and applied with a stiff-bristled mustache and a four-lame *yodarekake*, the *tatami do* with raised copper bosses and a gilt-copper family crest with six-lame *kusazuri*, *shinogote* and *shinosuneate*; no *haedate*, additional *suneate* and two *maedate*; one wood storage box, no armor stand

\$4,000 - 6,000



3363

ANOTHER PROPERTY

3363

A FINE ARMOR WITH A NANBAN-STYLE MENPO

Edo period (18th century)

The armor components lacquered gold and laced in purple, comprising a fine 32 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 *mabizashi* decorated to match, 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*; *chu-sode*; 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

\$40,000 - 500,000



3363 (detail)



3364 (detail)



3364 (detail)

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

3364

AN IMPORTANT ARMOR WITH DAIMYO PROVENANCE

Edo period (19th century)

Constructed of *honkozane* lacquered black and laced in green with orange and white trim and mounted with elaborate gold hardware adorned with the crest of the Yamaguchi family and comprising a 32-plate *akodanari nijishiho suji kabuto* lacquered black with three-stage gilt and copper *shinodare*, *fukurin* and *igaki*, three-stage *tehen kanamono* carved with chrysanthemum scroll and with gilt and *shakudo* flourishes, the bowl mounted with a five-lame *shikoro* ending in long *fukigaeshi* decorated with stenciled doeskin, *fusegumi* and gilt copper family crests on pierce-carved chrysanthemums and trimmed in *fukurin*, the *mabizashi* similarly decorated and mounted with gold and black lacquer *kuwagata-dai* applied with gilt chrysanthemum scroll and family crest and supporting gold-lacquer *kuwagata* and circular *maedate*; a russet-iron *hanbo* fitted with a three-lame *yodarekake*; the *do maru* decorated with stenciled doeskin on the *watagami* and *munaita* and mounted with family crests on pierce-carved chrysanthemum scroll, eight sections of five-lame *kusazuri*, *o-sode*, *shinogote*, Etchu *haideate*, gold-lacquer *tsutsugote*, boar bristle *kegutsu* with gilt-leather uppers and gilt metal mounts carved with chrysanthemums, the soles with two layers of gilt leather; with paper *saihai* and large *yoroi-bitsu*, the front panel formed as a *biwa*

With a letter of attestation by Yamagami Hachiro (1902-1980), dated 1958.1.31.

\$80,000 - 120,000

Provenance

Major-General Takimoto Hidemaro (1892-1962), Akita Prefecture Viscount Yamaguchi Izumi no Kami Hirokuni (1808-1869), ninth head of the Yamaguchi clan and lord of Ushiku Castle, Hitachi Province

Yamaguchi Hirokuni was granted leadership of the Yamaguchi clan and stewardship of Ushiku castle from 1829 until 1839 and was bestowed with the titles Izumi no kami and Tajima no kami. He inherited a fief in financial difficulty exacerbated by the Great Famine of 1833 (Tenpo Daikikin) forcing him to apply strict measures of austerity. After retiring from office, Hirokuni took the tonsure and lived as a monk until his death.

Takimoto Hidemaro was a Major-General in the Japanese Imperial Army.

Yamagami Hachiro was a scholar of Japanese history and best known for his extensive knowledge of Japanese armor. He wrote *Japan's Ancient Armor* in 1940.



3364 (armor box)



3364 (reverse)



3364



3365



Lauren Bacall © Kobal Collection

**PROPERTY FROM THE ESTATE OF
LAUREN BACALL**

3365

**A KOREAN BLACK-LACQUERED
WOOD CABINET**

Joseon Dynasty, late 19th century

Decorated with shell inlay, the doors designed with blossoming vines and squirrels, the side panels decorated with an auspicious character emblem centered by four bats, the interiors with painted paper lining

Height overall 54 1/4in (137.7cm); width of base 30 1/4in (77cm); depth of base 14 3/4in (37.5cm)

\$4,000 - 6,000

Provenance

Ex-Lauren Bacall collection

Rose Tarlow Ltd. Antiques, Los Angeles, 1983

END OF SALE

GLOSSARY OF SELECTED JAPANESE TERMS

chinkinbori

lacquer decoration using gold foil pressed into grooves cut into the surface

e-nashiji

nashiji used to highlight defined areas of a decorative or pictorial design

fuchi-gashira

fittings at either end of a sword-hilt

fukurin

applied metal rim

fundame

very fine metal powder sprinkled repeatedly on wet lacquer to give a smooth, matte appearance

Gyobu-nashiji

nashiji using particularly thick flakes of gold

hiramaki-e

standard type of *maki-e*, in which metal powders are sprinkled onto wet lacquer and then covered with a further layer of transparent lacquer

hirame

small flattish flakes of gold used in lacquer decoration

hirazogan

flat metal inlay

inro

small container, usually lacquered, worn hanging from the waist

iro-e

decoration in a colorful combination of metals

iro-e takamaki-e

takamaki-e decoration using lacquer of several different colors

ishime

matte surface texture

kanagai

individually placed squares of gold foil

kao

artist's cursive monogram

kebori

thin chiseled lines

kinji

highly polished gold-lacquer ground

kirigane

small squares of gold or silver foil

kozuka

handle of a small knife carried in the scabbard of a sword

maki-e

lacquer decoration using particles of metal sprinkled onto damp lacquer

manju

flattish, disc-shaped netsuke

menuki

small metal ornaments, usually in pairs, fitted under the wrapping of the sword hilt

moriage

relief decoration (usually refers to enamels)

mura-nashiji

in lacquer decoration, *nashiji* with contrasting areas of densely and thinly packed gold flakes

nanako

pattern of small, individually punched granulations

nashiji

irregularly-shaped flakes of gold suspended in clear or yellowish lacquer

netsuke

toggle used to suspend objects from the *obi* (sash)

nunome (zogan)

a technique in which gold, silver, or other metals are hammered onto a key previously scratched into a harder base metal

oban tate-e

vertical woodblock print measuring approximately 15 x 10 in.

oban yoko-e

horizontal woodblock print measuring approximately 10 x 15 in.

ojime

bead for tightening the cord of an *inro* or other item worn hanging from the waist by a silk cord

roiro

clear lacquer blackened by adding a small quantity of iron and highly polished

ryusa netsuke

manju netsuke with openwork decoration

sentoku

yellowish alloy of copper, lead and zinc

shakudo

alloy primarily of copper with a small percentage of gold, patinated to a dark blue-black color

shibuichi

"one part in four," alloy primarily of copper and silver, usually patinated to a dull grey-green color

shikishiban

squarish woodblock print measuring approximately 7 x 7 1/2 in.

shishi

lion-like mythical creature of Chinese origin

shishiai-bori

sunk relief carving

sukashi-bori

pierced decoration

surimono

high-quality, small-format privately commissioned woodblock print

takabori

high-relief carving

takamaki-e

standard type of *maki-e* in which lacquer is built up in high relief either by applying many layers or by mixing the lacquer with powdered charcoal or clay

takazogan

high-relief metal inlay

togidashi maki-e

standard type of *maki-e* in which a completed *hiramaki-e* design is covered with several further layers of lacquer; when these layers are polished away the design reappears, flush with the new ground

tsuba

handguard fitted to a sword between the handle and the blade

ukiyo-e

general term for woodblock prints produced during the Edo period (1615-1868) and Meiji era (1868-1912), and for paintings in the same style

usu-nashiji

nashiji using smaller, more widely spaced gold flakes

Auction Registration Form

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COLLECTION OF
ARROWHEADS, SWORDS
AND FITTINGS: PART I**

Tuesday October 20, 10am
New York

**A FINE FIGURAL
PRESENTATION
ARROWHEAD (YANONE)**

By Umetada Motoshige
Edo period (17th century)

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LEFT:

SHIBATA ZESHIN (1807-1891)

Urushi-e (lacquer painting)
of mushroom hunting in autumnal fields
Dated Meiji 17 (1884)
Overall 176cm x 42cm
Image 81cm x 27cm

Estimate: £50,000 - 80,000 (\$78,000 - 120,000)

Exhibited and published

Nezu Museum, *Shibata Zeshin no shikko, urushi-e, kaiga* (Shibata Zeshin: From Lacquer Arts to Painting), Tokyo, 2012, no.125.

RIGHT:

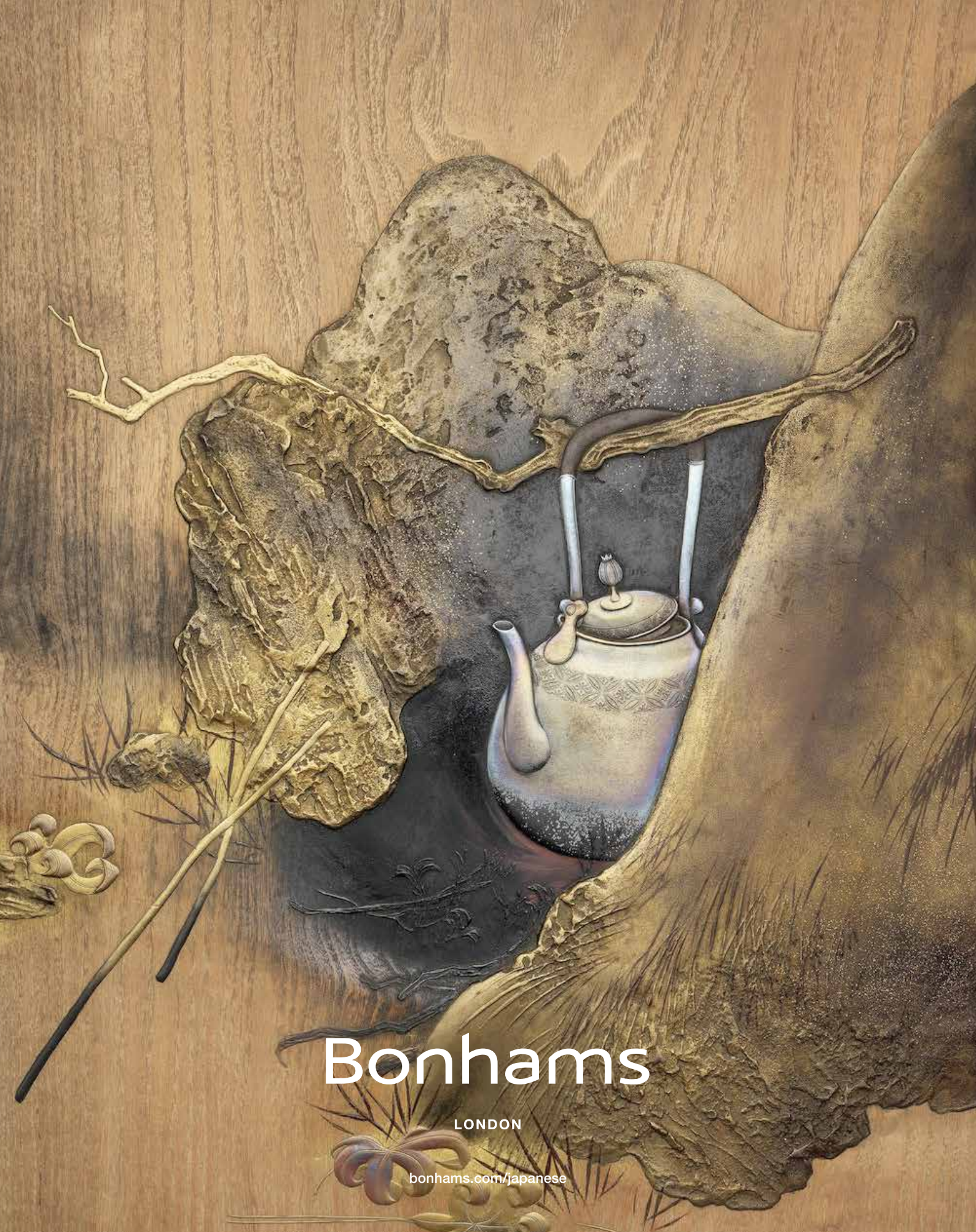
SHIBATA ZESHIN (1807-1891)

Lacquered *itado* (sliding wood door) with design
of a suspended silver kettle among autumnal foliage
Meiji era (1868-1912), late 19th century
59.2cm x 39.1cm

Estimate: £100,000 - 150,000 (\$160,000 - 230,000)

Exhibited and published

Nezu Museum, *Shibata Zeshin no shikko, urushi-e, kaiga* (Shibata Zeshin: From Lacquer Arts to Painting), Tokyo, 2012, no.47.



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