

THE PAUL GOODMAN COLLECTION OF ARROWHEADS, SWORDS AND FITTINGS: PART I

Tuesday October 20, 2015
New York



Bonhams

NEW YORK

THE PAUL GOODMAN COLLECTION OF ARROWHEADS, SWORDS AND FITTINGS: PART I

Tuesday October 20, 2015 at 10am
New York

BONHAMS

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

PREVIEW

Friday October 16, 10am to 5pm
Saturday October 17, 12pm to 5pm
Sunday October 18, 12pm to 5pm
Monday October 19, 10am to 5pm

BIDS

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

To bid via the internet please visit
www.bonhams.com/22472

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: 22472

Lots 1 - 276

CATALOG: \$35

INQUIRIES

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ILLUSTRATIONS

Front cover: Lots 56, 61 and 15
Back cover: Lot 69

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;

(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 October 23 without penalty. After October 23 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**.



THE PAUL GOODMAN COLLECTION OF ARROWHEADS (YANONE), SWORDS AND FITTINGS

Bonhams is pleased to present the private collection of Paul Goodman, who passed away in January 2014 at the age of 70. Paul was an avid collector and student of Japanese swords, fittings, and *yanone*. Since childhood Paul was fascinated with history and art, and began collecting objects such as ancient coins at a young age. He became interested in all forms of Japanese art when his grandparents returned from a stay in Japan after World War II, bringing home many beautiful pieces. After their deaths, Paul inherited their collection, sparking an interest to begin collecting swords and fittings on his own. Over the years Paul assembled an impressive library and enjoyed studying sword and fittings signatures and their makers. He especially loved sword fittings for their intricate workmanship and the legends and stories that went with them. After thousands of hours of study Paul became an expert in swords and fittings and went on to make a career out of buying and selling them. However, he always reserved the highest-quality pieces for his personal collection and would often examine them for hours, enjoying the minute details of craftsmanship.

Paul also loved *yanone*, in part because he was interested in archery, but also due to their unique designs and the formidable challenge of finding examples for his collection. Fine *yanone* have been hard to find for generations. In an article published in the 1910 edition of the *Transactions and Proceedings of the Japan Society*, author Eliza R. Scidmore (of Washington DC's cherry blossom fame) laments their scarcity even then. The largest collections in this country were in the collections of Sir William Van Horne, and Howard Mansfield, now housed in the Metropolitan Museum. Paul's collection of *yanone* boasts not only extensive variety—he possessed virtually every form known—but also numerous examples of the highest quality by the greatest masters. In the collection one finds no fewer than 7 examples by Umetada Motoshige, several fine examples of damascened pieces (exceptionally rare in their own right), and what is arguably the largest *yanone* ever forged. These pieces are what we share with you now.



1



1

**1
A SOSHU YARI AND A SASAHO YARI**
The first by Masatsune, Edo period (late 17th/18th century)

The first, a *fukuro yari* in *sasaho* configuration, forged in flowing *itame hada* and finished with a *suguha* tempered edge, signed on the socket *Sagami (no) kami Masatsune nyudo*; the second of compressed *sasaho* configuration and forged in *ko-itame hada* with a narrow *suguha* tempered edge and carved on both sides with *bo-hi*, *o-suriage* tang with one hole

Each in *shirasaya*
4 1/4in (10.7) long, 7 1/2in (19cm) long overall (the largest)

\$1,000 - 1,500

Masatsune was better known as a maker of *naginata*.



2



2

**2
A KISHU YARI AND A TOSA YARI**
The first by Naomichi, the second by Kunimasa, Edo period (19th century)

The first, a *fukuro yari* designed with *shinogi* on both sides and forged in *itame hada* with a *suguha* tempered edge, the socket decorated with clouds highlighted in gold and silver overlays, signed on the socket *Kishu ju Naomichi*, 3 1/2in (8.8cm) long, (7 1/4in [18.4cm] long overall), in *shirasaya*; the second a *fukuro yari* with an extended blade designed with *shinogi* on both sides and a *yokote* and forged in *ko-itame* with a *suguha* tempered edge, signed on the socket *Kunimasa saku*, 5 3/4in (14.7cm) long, (10 5/8in [26.9cm] long overall)

In *shirasaya*

The first with kantei certificate no. 9085 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1987.4.5.
\$1,500 - 2,500



3



3

**3
TWO MUSASHI FUKURO YARI**
Both by Hisayuki, the first dated 1857, the second dated 1861

The first a *sasaho* type designed in the manner of a *yanone* with an indistinct forging pattern and tempered edge, signed and dated on the socket *Bakufu shi Hisayuki saku* and dated *Ansei san'nen tatsu hachigatsu (no) hi* (1857.8), 3 7/8in (9.8cm) long, (7 3/4in [19.6cm] long overall); the second of *sankaku* configuration forged in *ko-itame hada* with a *suguha* tempered edge and *bohi* on all sides, the socket lacquered red and signed *Hisayuki nanajuroku sai saku kore* and dated *Bunkyo gan'nen nanagatsu (no) hi* (1861.7), 3 1/2in (8.8cm) long, (8 5/8in [21.8cm] long overall)

Each in *shirasaya*

\$1,200 - 1,800

Hisayuki was best known for producing small *yari*. He was in the service of the Tokugawa Bakufu.



4

4

A KIKUCHI YARI

By Sukeyoshi, Edo period (18th century)

Designed in the manner of a *morohazukuri* blade with an additional section of *ha* on the *mune* side near the tip, forged in *ko-itame hada* with a *suguha* tempered edge ending in a *maru boshi*, signed on the socket *Yoshikawa Minamoto Sukeyoshi*, 8 3/8in. (21.2cm), (14in [35.6cm] long overall)
In *shirasaya*

With Hozon Token (Sword worthy of preserving) certificate no. 301283 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.7.19.

\$1,500 - 2,500

5

A MASSIVE YARI

Late Muromachi-Momoyama period (16th century)

The robust *sankaku yari* forged in *itame hada*, the tempered edge *suguha* with *nie* and *sunagashi*, the flat edge carved with a wide *bohi*, the shoulder hexagonal, the tang *ubu* with one hole, 9 1/2in (24.2cm) long, (27in [68.7cm] long overall)
In *shirasaya*

\$1,500 - 2,000



5



6

6

A LONG SETTSU YARI

By Kunishige, Edo period (17th century)

Hirasankaku configuration and forged in *ko-itame* mixed with *mokume* in *jinie* and tempered with a *suguha* edge ending in a *sugu boshi*, the *omote* side carved with *mukade bohi* lacquered red, the tang *ubu* with one hole and *sujikai* file marks, signed *Sesshu ju Fujiwara Kunishige*, 10 3/4in. (27.4cm) long, (28 1/8in [71.3cm] long overall)
In *shirasaya*

With kantei certificate no. 9084 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1987.4.5.

\$1,500 - 2,000

7

A MASSIVE AKI YARI

By Hirokuni, Edo period (late 17th/ 18th century)

The long blade of *ryo-shinogi* configuration forged in *itame hada* mixed with *mokume hada* and with a *gunome* tempered edge in *nie* and *nioi* with *tobiyaki*, the tang *ubu* with one hole, signed *Geishu ju Fujiwara Hirokuni*, 13 3/4in (34.8cm) long, (28in [71.1cm] long overall)
In *shirasaya*

With Tokubetsu Kicho (Especially precious sword) certificate no. 5701094 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.3.18.

\$2,000 - 3,000

The smith worked in Geishu, modern day Hiroshima.



8

8

**A GROUP OF 8 ASSORTED
ARROWHEADS (YANONE)**

Muromachi-Edo period (16th-19th century)

Comprising four *karimata* type, one illegibly signed; one *tatsushita* type; one *jumonji* type; one small *hokko* type, signed *Kiyotsugu saku*; and one *shikaku sasanoha* type

12 1/4in (31.2cm) long overall, the longest

\$1,000 - 1,500



9 (part lot)

9

A GROUP OF 9 ARROWHEADS (YANONE)

Muromachi-Edo period (16th-19th century)

Comprising a *yamagata* type, illegibly signed; a small *tsuki tsurugi* type; four *karimata* type, one with a twisted tang and signed *Takamichi* another pierced with an *inome*; one *sabao* type pierced with a stupa; one *hirane* pierced with a floret and a *kemari* ball

15in (38.2cm) long overall, the longest

\$1,000 - 1,500

10

**AN INLAID SUKASHI ARROWHEAD
(YANONE)**

Edo period (18th century)

Flat, broad *yanagiba* type and pierced with a Buddhist Wheel of Dharma decorated in gold and silver *nunomezogan*, inscribed on the shoulder *Shizu Kaneuji saku*

3 3/16in (8.1cm) long, 13 3/16 (33.5cm) long overall

\$1,000 - 1,500



10 (reverse)

10



11



11



12

11

TWO ARROWHEADS (YANONE)

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

The first a *watakushi* type with an extended point and additional hooks on the barbs; the second of *yanagiba* type, pierced with a triangular aperture. Both in *shirasaya*.

5 1/8in (13.1cm) long, 15 1/8in (38.3cm) long overall (the largest)

\$1,000 - 1,500

Provenance

Alfred Cohn

Published

Robert Benson and Elton Ericson, eds., *Bushido, An International Journal of Japanese Arms*, vol. 2, no. 1, July 1980, pg. 9 (the second).

12

A LARGE SUKASHI ARROWHEAD (YANONE)

Edo period (18th century)

Of extended willow-leaf shape and pierced with a pine bark design (*matsukawabishi*) within a floral roundel, wide *suguha* temper line still visible.

6in (15.2cm) long, 17 1/8in (43.5cm) long overall

\$1,000 - 1,500



13

13

A LARGE ARROWHEAD (YANONE)
Muromachi period (16th century)

Of *watakushi* type with an extended tip and barbs and pierced with a rhombus in the center of the body, the *suguha* tempered edge with *nie*

6 1/4in (15.7cm) long, 23 1/4in (59.1cm) long overall

\$1,000 - 1,500



14

14

14

TWO ARROWHEADS (YANONE)
The first by Kunishige, Edo period (18th/19th century)

The first *jumonji* type with an extended central prong, signed on the shaft *Yamashiro (no) kuni Kunishige*, in *shirasaya* and black-lacquer textured *saya* covering the head; the second a *karimata* type pierced with a triangular aperture above the collar

3 13/16 (9.7cm) long, 15 1/4in (38.8cm) long overall; 4 1/4in (10.4cm) long, 18 1/2in (47cm) long overall

\$1,200 - 1,800



15

15

A FINE SUKASHI PRESENTATION ARROWHEAD (YANONE)
By Sukemune, Edo period (17th century)

A *watakushi* type and pierced at the barbs with whorls, the outer edge with a *shinogi* and pierced with the characters *shimuja* (purity of mind), signed on the tang *Sukemune* In a *shirasaya*

4 3/8in (11.1cm) long; 16 3/8in (41.6cm) long overall

\$2,500 - 3,500



16 (reverse)



16

16

A FINE UMETADA SCHOOL FIGURAL PRESENTATION ARROWHEAD (YANONE)

By Umetada Motoshige, dated 1647

The *togariya* of lenticular section and pierce-carved in the round with a design of a Chinese sage standing and clutching his long flowing beard, a staff tucked under his right arm, signed *Joshu junin Motoshige saku* and dated *Shoho yonen hachigatsu (no) hi (1647.8)*, 5in (12.7cm) long, (20 1/2in [52.1cm] long overall) In *shirasaya*

Provenance

Alfred Cohn

Published

Robert Benson and Elton Ericson, eds., *Bushido, An International Journal of Japanese Arms*, vol. 2, no. 1, July 1980, pg. 7.

With Hozon Token (Sword worthy of preserving) certificate no. 300731 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.2.22.

\$8,000 - 12,000



17

17

**AN INTERESTING GROUP OF 5 AROWHEADS (YANONE)
Edo period (17th-19th century)**

Comprising two *karimata* types, one pierced with an *inome* aperture and signed *Kashu ju Fujiwara Moritsugu saku*; a *kaniitsune* (crab claw) type with barbs on the outer edges; a broad *tatsushita* (dragon's tongue) pierced with a triangular aperture; and an unusual combination of a *kama* (sickle) type with a crescent-moon shaped additional blade, with traces of gilding

11 1/2in (29.3cm) long overall, the longest

\$1,200 - 1,800



18

18

A GROUP OF 5 ASSORTED ARROWHEADS (YANONE)

One by Yoshihisa, Muromachi-Edo period (16th-19th century)

Comprising a group of *hirane* heads, one of *yanagiba* configuration pierced with a cherry floret and signed *Wakashu Yoshihisa saku*, three of *karimata* configuration, one "shrimp-tailed," and one of *watakushi* configuration pierced with a central *inome* aperture

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

\$1,000 - 1,500



19

19

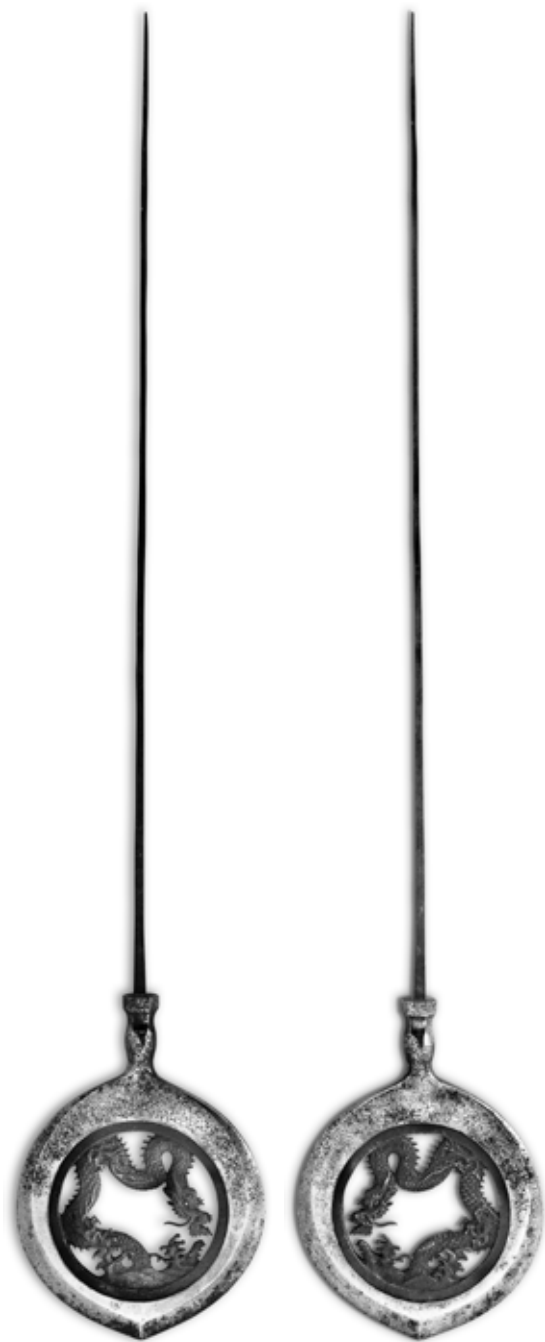
AN UNUSUAL SUKASHI ARROWHEAD (YANONE)

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

The flat head in gourd shape and pierced with the characters of the smith's name *Kanenaga*

7in (17.8cm) long, 20 1/8in (51.1cm) long overall

\$2,000 - 3,000



20 (reverse)

20

20

A FINE AND LARGE ECHIZEN PRESENTATION ARROWHEAD (YANONE)

By the Kinai group, Edo period (17th century)

The broad, rounded *togariya* pierced with a circular aperture enclosing a coiling serpentine dragon emerging from waves, all forged in iron and carved in the round, the dragon's eyes picked out in gold, signed *Echizen ju Kinai*

In shirasaya

7 1/2in (19cm) long, 5 3/8in (13.7cm) wide, 28 3/4in (73cm) long overall

\$5,000 - 7,000

Provenance

Previously sold Christie's, London, 17 June, 1996, sale #5612, lot 349.



21

21

A MASSIVE ARROWHEAD (YANONE)
Edo period (18th century)

The large arrowhead of *karimata* type and tempered with a *suguha* tempered edge 8 1/8in (20.7cm) long, 9 1/16in (23cm) across at tip, 15 3/4in (40cm) long overall

\$1,000 - 1,500

This is the largest *yanone* known to exist.

22

THREE ARROWHEADS (YANONE)
The second by Muneyoshi, Momoyama/
Edo period (16th/17th century)

The first a *sasanoha* type of diamond section forged in *itame* with a *suguha* tempered edge, the tang *suriage* and finished with small barbs; the second a *watakushi* type pierced with an *inome* and plum blossom floret, signed *Fujiwara Muneyoshi*; the third of *yanagiba* type and pierced with the characters *shochiku*

All in *shirasaya*

6 5/8in (16.8cm) long; 13 3/8in (34cm) long overall (the largest head)

\$2,500 - 3,500



22



22



22



23

23

A LARGE ARROWHEAD (YANONE) WITH IMPORTANT INSCRIPTION
By Kunisuke, Edo period (17th century)

The large, broad, leaf-shaped head pierced with a central *inome*, signed on the shoulder *Iwami* (no) *kami Fujiwara Kunisuke* and inscribed on the tang *Ganshu Wakahara Ju'e'mon* (no) *jo Taira* (no) *ason Yoshishige keihaku hoai Aiganzan shogun Jizo Daigongen bu'un chokyu nyo manzoku inoridokoro itsui no uchi* and dated *Toki Kan'ei juroku tsuchinoto u reki shogatsu nijuyonnichi* (1639.1.24)

In *shirasaya*

With *nintei* certificate no. 100149 issued by Toensha, dated 1977.8.1.

6 1/4in (16cm) long, (17in [43.1cm] long overall)

\$3,000 - 5,000

Provenance

Alfred J. Cohn

The lengthy inscription on the tang is a detailed description of the presentation of this (along with one other) arrowhead to the shrine of Jizo Daigongen for continued victory in war.

The donor, Wakayama Yoshishige presented this gift in the first month of 1639, soon after the Tokugawa shogunate consolidated power and unified the country. However, there was considerable unrest in the first few decades of the Tokugawa reign and this donation could indicate that some local Samurai were not satisfied with the new regime.

This lot offers clear evidence that the practice of arrowheads given as divine offerings was in use at least as early as the late Momoyama-early Edo period.



24 (reverse)

24

24

A FINE UMETADA SCHOOL PRESENTATION ARROWHEAD (YANONE)

By Umetada Motoshige, Edo period (17th century)

Of rounded *togari* shape and pierce-carved in the round with an intricate design of Moso (*Meng Tsung*) digging young bamboo shoots in a snowy grove, the shoulder embellished with the characters *fuku* (fortune) and *minoru* (fruitful) in gold *hirazogan* within a circular reserve, signed on the tang [Yamashiro kuni ju] *Umetada Motoshige saku* (partially effaced) and dated *Shoho yonen juichigatsu (no) hi* (1647.11) In *shirasaya*

4 1/4in (10.7cm) long, 13 5/8in (34.5cm) long overall

\$6,000 - 8,000

Provenance

Alfred Cohn

Published

Robert Benson and Elton Ericson, eds., *Bushido, An International Journal of Japanese Arms*, vol. 2, no. 1, July 1980, pg. 7.



25

25

A FINE UMETADA SCHOOL SUKASHI PRESENTATION ARROWHEAD (YANONE)

Attributed to Motoshige, Edo period (17th century)

Kaburaya type resembling a boar's eye (*inome*) and pierced with a design of a *shishi*, its tail curling over its back utilizing the interior space to create a fine balance of composition, the surface details finely carved

In *shirasaya* 3 5/8in (6.2cm) long, 17 1/4in (43.7cm) long overall

\$4,000 - 6,000

The tang appears to have been replaced on this lot and so no longer bears the signature of Motoshige. However, this is a work of refined carving and shows great skill in the execution and can be comfortably attributed to the hand of Motoshige.



26 (reverse)

26

27

28

26

A FINE SOSHU ARROWHEAD (YANONE)

By Soshu Fusamune, Muromachi period (15th century)

Of flat, leaf shape forged in flowing *itamehada* with a *gunome midare* tempered edge with *nie*, *sunagashi*, *tobiyaki* and *utsuri*, carved on the *omote* side with *so no kurikara* (stylized dragon coiled around a sword) and on the *ura* side with the characters *Hachiman Daibosatsu*, signed *Fusamune*

In *shirasaya* with attestation to Fusamune for the production of the arrowhead and the *horimono*

5 1/2in (14cm) long, 13 10/16in (35cm) long overall

\$3,000 - 5,000

27

A FINE AND LARGE PRESENTATION ARROWHEAD (YANONE)

By the Gassan group, Edo period (early 18th century)

Of flat section and broad *yanagiba* shape and pierced with a design of a bushy-tailed tortoise and crane within a circle, the details carved with fine lines, signed on the tang *Gassan*

In *shirasaya*

6in (15.2cm) long, 4 3/8in (11.1cm) wide; 27 1/8in (69cm) long overall

\$4,500 - 5,500

Provenance

Previously sold Christie's, London, 17 June, 1996, sale #5612, lot 349.

28

A MASSIVE ARROWHEAD (YANONE)

By Korekazu, Edo period (19th century)

Of lenticular section and *yanagiba* type with a *gunome midare hamon* with visible activity, pierced with two ovoid apertures on either side of the medial ridge and carved on the surface with a Buddhist *ken*, the tang *ubu* with one hole, signed *Fujiwara Korekazu saku*
In *shirasaya* with black lacquer cover and inscribed *Yanone yari Edo Tokugawa ke kyuzo* (Collection of the Tokugawa family)

With Tokubetsu Kicho (Especially precious sword) certificate no. 5700189 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.1.21.
6 1/2in (16.6cm) long; 26 3/8in (67cm) long overall

\$3,000 - 5,000

The smith is probably Korekazu VII, who worked in the Ansei era (1854-1859) and was known to be retained by the Tokugawa family. This may be a spear head for use in boar hunting.



29 (reverse)

29

29

A FINE UMETADA SCHOOL SUKASHI PRESENTATION ARROWHEAD (YANONE)

By Umetada Motoshige, Edo period (17th century)

Of *togari* shape and pierce carved with an intricately carved coiled dragon enclosed by the circular frame formed by the arrow's cutting edge, the collar with a circular reserve with the characters *mansai* in gold *hirazogan*, signed *Umetada Motoshige saku* In *shirasaya*

4 1/4in (10.8cm) long; 15 1/8in (38.3cm) long overall

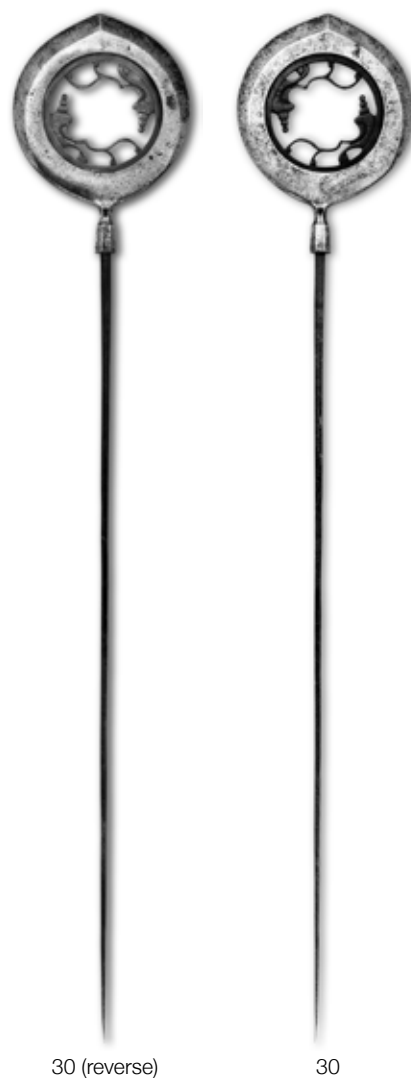
\$5,000 - 7,000

Provenance

Alfred Cohn

Published

Robert Benson and Elton Ericson, eds., *Bushido, An International Journal of Japanese Arms*, vol. 2, no. 1, July 1980, pg. 6.



30 (reverse)

30

30

A FINE AND LARGE PRESENTATION ARROWHEAD (YANONE)
By Nobukuni, Edo period (19th century)

The large *togariya* pierced with a circular opening and inset with a circular russet-iron design of conch shells and stylized waves arranged in mirror image, the details finely carved, signed on the tang *Nobukuni* In *shirasaya*

6 1/2in (16.5cm) long, 4 7/8in (12.3cm) wide, 27 3/4in (70.5cm) long overall

\$5,000 - 7,000

Provenance

Previously sold Christie's, London, 17 June, 1996, sale #5612, lot 349.



31



31



32



32



33

31

TWO SILVER AND GILT DECORATED ARROWHEADS (YANONE)

The first by Takamatsu, Edo period
(18th century)

The first flat, leaf-shaped and pierced with a feather within a circle and carved near the tip with clouds beneath a full or crescent moon, the details all enhanced with gold and silver *nunomezogan*, signed *Echizen Takamatsu*; the second, a small *karimata* type decorated overall with a tight keyfret design in fine silver *nunomezogan*

3in (7.6cm) long, 7 7/8in [20cm] long overall; 1 7/8in (4.8cm) long, 6 1/8in [15.6cm] long overall

\$2,000 - 3,000

Yanone decorated in soft-metal overlays or damascene are extremely rare.

32

TWO LARGE SUKASHI ARROWHEADS (YANONE)

The second by Masamitsu, Edo period
(18th century)

The first, a modified *yanagiba* shape with lobed sides and pierced with two large openings running along the central shaft, forged in *itamehada* with a *gunome* tempered edge with visible activity; the second a *karimata* type with *shinogi* and pierced at the collar with a large v-shaped aperture with traces of red lacquer on the inside edge, signed *Masamitsu* and illegible inscription 6 1/2in (16.5cm) long, 16 1/4in (41.2cm) long overall; 6 1/2in (16.5cm) long, 16 5/8in (42.2cm) long overall

\$2,000 - 3,000

33

A LARGE SUKASHI PRESENTATION ARROWHEAD (YANONE)

By Kiyoharu, Edo period (17th century)

The flat head of rounded *togariba* configuration and pierced with a delicate design of a lotus blossom, signed on the tang *Kiyoharu saku* In *shirasaya*

4in (10.2cm) long, 20 1/4in (51.3cm) long overall

\$1,500 - 2,500



34

34

**A LARGE AND RARE PRESENTATION
ARROWHEAD (YANONE)**

Edo period (17th century)

Of *karimata* type with a russet finish and pierced at the collar with an *inome* aperture, the surface inlaid with an elaborate design of dragons in swirling clouds in gold and silver *nunomezogan* the eyes in silver *takazogan* 5 1/8in (13cm) long, 22 1/4in (56.5cm) long overall

\$3,000 - 4,000



35

35

**THREE INLAID ARROWHEADS (YANONE)
Edo period (18th/19th century)**

Each of *karimata* type, and one pierced with a triangular aperture above the collar, all decorated with silver star pattern or keyfret pattern on the surface in *nunomezogan* the edges of the pierced aperture embellished in gold *nunomezogan* 2 3/4in (7cm) long, 9in (22.9cm) long overall, the largest

\$1,500 - 2,000



36

36

36

**TWO SUKASHI ARROWHEADS (YANONE)
Edo period (late 17th century)**

Each of flat section and of broad configuration, the first with an additional lobe above the collar and pierced with a three-leaf hollyhock crest, possibly that of the Tokugawa family; the second pierced with the tachibana crest of the li family 3 1/4in (8.2cm) long, 11 3/4in (29.8cm) long overall, the longest

\$1,000 - 1,500



37 (part lot)

37

**A GROUP OF 10 ASSORTED
ARROWHEADS (YANONE)**

Muromachi-Edo period (16th-19th century)

Comprising six of *karimata* type, one large example with a pierced design of a stupa, one of *hokko* configuration, and three of flat section and *yanagiba* configuration pierced with triangle or cherry-floret designs, several bearing signatures

11 3/4in (29.9cm) long overall, the longest

\$2,000 - 3,000

38

**AN UNUSUAL ARROWHEAD AND A
LONG SUKASHI ARROWHEAD (YANONE)**

**The second by Nagatsugu, Edo period
(18th/19th century)**

The first of flat section and of modified *karimata* configuration resembling a flower, the body pierced with an inverted triangle above a stylized plum blossom; the second of elongated *sasanoha* configuration with a slight medial ridge and pierced with *Ryuzetsu* (dragon's tongue) aperture, the *suguha* tempered edge with visible activity, signed on the tang *Nagatsugu*, the tang with barbs along the surface

4 1/4in (10.8cm) long, 18in (45.8cm) long overall;

5 1/2in (14cm) long, 13 1/2in (34.9cm) long overall

\$1,500 - 2,500

39

**TWO LARGE SUKASHI ARROWHEADS
(YANONE)**

Edo period (17th/18th century)

The first *watakushi* type with extended barbs and with a medial ridge and pierced with a rhombus; the second *yanagiba* type pierced with an *inome* near the collar extending up the point and terminating in an arrow shape, with a visible *suguha* tempered edge

5 3/8in (13.6cm) long, 17in (43.1cm) long overall, the longest

\$1,500 - 2,500

40

**A LARGE SUKASHI PRESENTATION
ARROWHEAD (YANONE)**

By Morikuni, Edo period (18th century)

The elongated *yanagiba* type pierced with a fine design of *Marishiten* the invocation of the deity *Marici*, signed on the tang *Ishido Morikuni saku*

In *shirasaya*

6in (15.2cm) long, 21 1/2in (54.6cm) long overall

\$2,500 - 3,500

41

**A LARGE SUKASHI PRESENTATION
ARROWHEAD (YANONE)**

By Kunihiro, Edo period (17th century)

Of flat section and *yanagiba* configuration with a fine pierced design of a cherry floret, signed on the shoulder *Horikawa ju Kunihiro*

In *shirasaya*

4 1/4in (10.7cm) long, 16 3/8in (41.5cm)

long overall

\$2,000 - 3,000

The smith is not the same as the swordsmith Kunihiro of Yamashiro.

42

**LARGE ECHIZEN SUKASHI
PRESENTATION ARROWHEAD (YANONE)**

By Takasue, Edo period (18th century)

Hirane and in *yanagiba* configuration and pierced with a poppy flower in silhouette, signed on the shoulder *Echizen Takasue*

In *shirasaya*

4 3/4in (12cm) long, 11in (28cm) long overall

\$2,000 - 3,000



40



38



38



41



39



39



42



43 (part lot)

43

AN INTERESTING GROUP OF 10 ASSORTED ARROWHEADS (YANONE)

Edo period (17th-19th century)

Comprising a broad *tsuki tsurugi* (crescent moon) type, signed *Kuroda*; two *sabao* (mackerel tail) types, one signed *Kokubun Muneyoshi*, one pierced with a *stupa*; two *karimata* types; one *hirane yanagiba* type pierced with a cherry blossom, signed *Sadashige*; three *watakushi* types, one pierced with an *inome*; one *omodaka* type

11 1/2in (29.2cm) long overall, the longest

\$2,000 - 3,000

44

A GROUP OF 25 ASSORTED ARROWHEADS (YANONE)

Muromachi-Edo period (16th-19th century)

Comprising a long *tatsushita* type; a barbed leaf-shaped point with vertical and horizontal ridges; eight small points of *shikaku* and *sankaku* section; eleven *sasanoha* types of varying lengths; one lance type; three slender points of round section, several bearing signatures

13 1/8in (33cm) long overall, the longest

\$2,500 - 3,500

45

A GROUP OF 25 ASSORTED ARROWHEADS (YANONE)

Muromachi-Edo period (16th-19th century)

Featuring various types of points including a number of large *sasanoha*, *shikaku* and *sankaku* types, many signed, including *Bizen Osafune ju Nagamune*, *Masakage*, *Motomichi* and others

14in (35.5cm) long overall, the longest

\$2,000 - 2,500

46

A GROUP OF 40 ASSORTED ARROWHEADS (YANONE)

Momoyama-Edo period (17th-19th century)

Comprising a variety of points of *sankaku* and *shikaku* section, a number of the group bearing signatures

11 1/2in (29.2cm) long overall, the longest

\$2,500 - 3,500

47

TWO SUKASHI ARROWHEADS (YANONE)

The first by Yasuyuki, the second by Takasue, Edo period (18th century)

The first *watakushi* type pierced with *inome* at the barbs and pierce-carved with the zen mantra *shimuja* (purity of mind), signed on the shoulder *Yasuyuki*; the second *yanagiba* type and pierced with a plum blossom, signed on the shoulder *Echizen Takasue*

The first in *shirasaya*

3 1/2in (8.9cm) long; 10 3/8in (26.3cm) long overall (the largest)

\$1,500 - 2,000

Provenance

Previously sold Sotheby's, London, 19 November, 1992, sale 3246, lot 200 (the first only).

48

THREE LARGE ARROWHEADS (YANONE)

Momoyama-Edo period (17th/18th century)

The first, a *karimata* type with a wide spread, the tips turned outward; the second, a *karigata jumonji* type with both side arms turned downward; the third a narrow *karimata* type

4 3/4in (12.1cm) long, 17 3/4in (45.1cm) long overall, the longest

\$1,000 - 1,500



44 (part lot)



45 (part lot)



46 (part lot)



47



48



49

49

AN INTERESTING GROUP OF 10 ASSORTED ARROWHEADS (YANONE)

Muromachi-Edo period (16th-19th century)

Comprising three of *karimata* type, one of rounded section; two *ryokai nari*; a *jumonji* type; a *yanagiba* type pierced with a cherry blossom; a *hirane tatsushita* pierced with a triangular aperture; and a highly unusual point designed as a signal banner (*umajirushi*), signed *Chikamasu saku*

14 1/8in (35.9cm) long overall, the longest

\$2,000 - 3,000



50 (part lot)

50

A GROUP OF 14 ASSORTED ARROWHEADS (YANONE)
Muromachi-Edo period (16th-19th century)

Comprising five *karimata* type, one *yanagiba* type pierced with a triangular aperture and eight points of *sankaku* or *shikaku* configuration, several bearing signatures

11 1/4 (28.6cm) long overall, the longest

\$1,000 - 1,500



51

51

**AN IMPORTANT UMETADA SCHOOL SUKASHI PRESENTATION
ARROWHEAD (YANONE)**

By Umetada Motoshige Edo period (17th century)

Forged in *ko-itamehada* in narrow *karimata* configuration and pierce carved with a three-clawed dragon chasing a sacred jewel among clouds, signed on the long tang *Yamashiro kuni* [] *Nishijin ju Umetada saku*
In black-lacquer fitted *saya* decorated with the 16-petal chrysanthemum crest of the Imperial Household and the paulownia crest of the Toyotomi family in two shades of gold *hiramakie*, the pole lacquered green
4in (10.1cm) long, 20 1/4in (51.5cm) long overall

\$8,000 - 12,000

Though this and the following lot do not bear the full signature of the smith, they are both, without question the work of Umetada Motoshige (d.ca. 1650-1675). He was known to have lived in Kyoto district of Nishijin, as signed here, and to have excelled at carving elaborate presentation arrowheads. The work here is of the highest quality and can only be attributed to Motoshige.

There are extant *oshigata* of nearly identical *sukashi watakushi yanone*. This and the following lot were probably conceived as a pair for presentation to a high-ranking individual or a shrine. The matching *saya* indicate they were considered as a set and were likely presented to the Imperial Household.



52

52

**AN IMPORTANT UMETADA SCHOOL SUKASHI PRESENTATION
ARROWHEAD (YANONE)**

By Umetada Motoshige, Edo period (17th century)

Of *watakushi* type with additional barbs forged in *ko-itame* and pierce carved with a three-clawed dragon coiling around itself in pursuit of a sacred jewel in clouds, the shoulder carved with the invocation *Hachiman Daibosatsu*, signed on the tang *Yamashiro kuni Nishijin ju Umetada saku*

In a black-lacquer *saya* decorated with the family crests of the Imperial Household and the Toyotomi family in two shades of gold *hiramakie*, the pole lacquered green

4 1/2in (11.3cm) long, 20 1/2in (52.1cm) long overall

\$8,000 - 12,000



53

53

TWO ARROWHEADS (YANONE) AND ONE SPEARHEAD (YARI)

Edo period (18th/19th century)

The first arrowhead of diamond configuration and with distinct *shinogi* and *yokote* and pierced with a cross and an *inome*, with a visible *suguha* tempered edge; the second arrowhead *yanagiba* configuration with a *shinogi* down the central axis, forged in *ko-itame* with a *suguha* tempered edge with *nie*, *sunagashi* and *tobiyaki*, a small *inome* pierced at the collar, *kiri* file marks; the straight *yari* of diamond section forged in *itamehada* and pierced with parallel slits, *ubu* tang with one hole

5 7/8in (15cm) long, 17 1/2in (44.5cm) long overall, the *yari*

\$1,500 - 2,000

It is interesting to conjecture whether the first *yanone* in this group bears a design of Christian iconography.



54

54

A LARGE ARROWHEAD (YANONE)

Edo period (17th century)

Of u-shaped *karimata* configuration and with a *shinogi* near the nadir of the curve
7in (17.8cm) long, 21in (53.3cm) long overall

\$1,000 - 1,500

55

A SUKASHI PRESENTATION ARROWHEAD (YANONE)

By Mizuguchi, Edo period (17th century)

Of flat section and *yanagiba* configuration, pierced with a Sanskrit invocation, signed on the shoulder *Mizuguchi*

In *shirasaya*

4 1/8in (10.4cm) long, 12 1/2in (31.8cm) long overall

\$1,800 - 2,500

56

A FINE PRESENTATION SUKASHI ARROWHEAD (YANONE)

By Takamichi, Edo period (17th century)

Of *watakushi* type, forged in *ko-itame* and pierce carved with the symbol of Hachiman Daibosatsu, the interior edges lacquered red, illegibly signed on the shoulder *[[[Takamichi*
In *shirasaya*

4 1/4in (10.8cm) long, 13 1/8in (34cm) long overall

\$4,000 - 6,000

57

A FINE UMETADA SCHOOL SUKASHI PRESENTATION ARROWHEAD (YANONE)

Attributed to Motoshige, Edo period (17th century)

The *kaburaya* arrowhead remsembling a boar's eye and decorated with a pierced design in russet-iron of a three-clawed dragon emerging from crashing waves, the eyes picked out in gold and the details carved with fine lines
In *shirasaya*

3 3/8in (9.5cm) long, 19in (48.1cm) long overall

\$4,500 - 5,500



55



56



57



58 (part lot)

58

**A GROUP OF 25 ASSORTED
ARROWHEADS (YANONE)**

Muromachi-Edo period (16th-19th century)

Comprising a *ryokai* type; a flat *tatsushita* type with a medial ridge; two "bullet" type conical points; a lance-type with flat section, with traces of red lacquer; twenty various *sasanoha* types of *sankaku* or *shikaku* section, one lacquered red, several bearing signatures

14 1/4in (36.1cm) long overall, the longest

\$2,500 - 3,500



59 (part lot)

59

**AN INTERESTING GROUP OF 25
ASSORTED ARROWHEADS (YANONE)**

Muromachi-Edo period (16th-19th century)

Comprising an *aoinari* type of flat section, signed *Masakuni*; a *tadenari* type signed *Fujiwara [f]*; a *shin hokko* type with a diamond piercing; eleven long *sasanoha* type, some of rounded section and two designed as lances, eleven points of various size of either *sankaku* or *shikaku* section, several with diamond-shaped tips, a number of the group bearing signatures

15 3/4in (40cm) long overall, the longest

\$2,500 - 3,500

Provenance

Alfred Cohn, the *tadenari* type only

Published

Robert Benson and Elton Ericson, eds., *Bushido, An International Journal of Japanese Arms*, vol. 2, no. 1, July 1980, pg. 9 (the *tadenari* type only).

60

A 62-PLATE SUJI KABUTO

Edo period (18th century)

Lacquered black and fitted with a five-stage gilt-copper and *shakudo tehen kanamono* carved with vines and finished with gilt-copper *fukurin* and *igaki*, the *mabizashi* with a *fukurin* and *fukigaeshi*

\$2,000 - 3,000



60



61

61

A MYOCHIN SUJI KABUTO

By Nobuyoshi, Edo period (18th century)

Constructed of 62 plates and lacquered russet brown with a four-stage gilt-copper *tehen kanamono*, the bowl fitted with a five-lame solid plate *shikoro* terminating in *fukigaeshi* decorated with stenciled doeskin, the interior of the bowl lacquered gold, signed *Nobuyoshi saku*

\$2,500 - 3,500

62

A NANBAN-STYLE KABUTO

Edo period (17th century)

Constructed of six vertical plates forming a conical bowl and joined around the base with a *koshimaki* with cut-aways on the *mabizashi*, the surface decorated with a writhing dragon and the character *chu* with traces of gold and silver *nunome zogan*, with illegible date and signature

\$3,000 - 4,000



62

63

A RUSSET-IRON SUJI KABUTO

By Nobuyoshi, Edo period (17th century)

Constructed of 62 plates with standing ridges and with a four-stage gilt-copper and *shakudo tehen kanamono*, the underside of the *mabizashi* lacquered red at a later date, signed on the interior *Nobuyoshi saku*

\$3,000 - 5,000

64

A HOSHI KABUTO

Edo period (18th century)

Constructed of 62 plates, each with 30 standing rivets diminishing in size as they approach the crown, fitted with a gilt-copper three-stage *tehen kanamono*, the bowl covered with a russet lacquer, the *mabizashi* lacquered black with a red lacquer interior

\$2,000 - 3,000

65

A SAOTOME SCHOOL SUJI KABUTO

By Ietoshi, Edo period (18th century)

Constructed of 62 russet-iron plates with standing ridges, the crown decorated with a five-stage *shakudo*, silver and copper *tehen kanamono*, the sides of the bowl with brackets for holding *wakidate*, the underside of the *mabizashi* lacquered red at a later date, signed *Saotome Ietoshi*

\$3,000 - 4,000

66

A SUJI KABUTO

By Yoshimasa, Edo period (18th century)

Russet-iron constructed of 62 plates and fitted with a four-stage copper *tehen kanamono*, the *mabizashi* covered in stenciled doeskin and trimmed with a gilt-copper *fukurin*, the bowl fitted with a five-lame *shikoro* laced in blue and trimmed in orange and white, ending in *fukigaeshi* with applied stenciled doeskin, signed on the interior *Yoshimasa*

\$2,500 - 3,500

67

A 62-PLATE SUJI KABUTO

By Saotome Iehisa, Edo period (17th century)

Russet-iron and constructed of 62 plates with standing ridges and fitted with a four-stage *tehen kanamono* in gilt-copper and *shakudo*, the *mabizashi* with a copper *fukurin*, underside lacquered red, interior of bowl with clear lacquer, signed *Saotome Iehisa*

\$2,500 - 3,500

68

A DOMARU

Edo period (18th century)

Constructed of *honkozane* lacquered gold and laced in orange with stenciled doeskin on the upper sections and fitted with seven sections of five-lame *kusazuri*, gilt-copper hardware

\$1,500 - 2,500



63



64



65



66



67



68



69

69

A BLACK LACQUER ARMOR

The helmet by Masayoshi, Edo period (17th century)

Lacquered black and laced in purple with orange and white trim, comprising a 42-plate *akodanari kabuto* swelling at the front and back in classical style, adorned with gilt-copper *shinodare*, *fukurin* and *igaki*, the bowl lacquered black and fitted with a three-stage gilt *tehen kanamono* carved with vines, signed on the interior // *Masayoshi*, the bowl fitted with a five-lame solid-plate *shikoro*; the *nerikawa menpo* designed with an exaggerated upper lip and bulbous nose and a protruding pointed chin, with a four-lame *yodarekake* attached with stenciled leather, the *ni-mai do* decorated with stenciled doeskin on the upper sections and fitted with seven sections of five-lame *kusazuri*; Etchu *gote* with gourd plates on the upper arms; *o-sode*; *kawara haidate* decorated with black lacquer discs on a gold-lacquer ground; *shino suneate*; no armor box, no stand

\$12,000 - 18,000

70

AN ECHIZEN TSUBA

Inscribed Nagatsune, Edo period
(18th century)

The oval *sentoku* tsuba decorated with illustrations from the 24 Paragons of Filial Piety all rendered in high relief and decorated in *iroe takazogan*, signed *Ichinomiya Echizen daijo Minamoto Nagatsune* and with a *kao*
2 7/8in (7.4cm) high

\$4,000 - 5,000



70



70 (reverse)

71

A KIKUOKA SCHOOL TSUBA

Inscribed Mitsuyuki, Edo period
(19th century)

The oval *shakudo nanako* plate decorated with horses in gold *takazogan*, inscribed *Kikuoka Mitsuyuki* and with a *kao*
3in (7.6cm) high

\$3,000 - 4,000



71



71 (reverse)

72

A YANAGAWA SCHOOL TSUBA

Inscribed Naomasa, Edo period
(19th century)

The heavy oval *shakudo nanako* plate decorated with a *shishi* and peony by a rock and stream, in *iroe takazogan* and *takabori*, inscribed *Yanagawa Naomasa* and with a *kao*
2 15/16in (7.5cm) high

\$3,500 - 4,500



72



72 (reverse)

73

A SHAKUDO TSUBA

By Toshisuke, Edo period (19th century)

The *nanako* oval plate decorated with a sunken roundel of a groom with a horse, the reverse with a rope bearing sacred paper ties, rendered in *iroe takazogan*, the rim with a gold band with "cat-scratch" design, signed *[] Toshisuke*
2 7/8in (7.4cm) high

\$3,000 - 4,000



73



73 (reverse)



74



74 (reverse)

74

AN UMETADA SCHOOL TSUBA

By Tadashige, Edo period (17th century)

The *shakudo migakiji* oval plate with a raised rim with the web slightly convex around the *seppa dai* and decorated with dragons and *shishi* in gold *hirazogan*, the *hitsu ana* lined with gold and the raised rim ribbed and with traces of gold inlay, signed *Yamashiro ju* *Tadashige saku* and with traces of inscription on verso *Tenno* []]

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401495 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.7.31.

2 3/4in (7cm) high

\$3,000 - 4,000



75



75 (reverse)

75

AN UMETADA SCHOOL TSUBA

By Umetada Kyumon, Edo period (18th century)

The slightly oval *shakudo migakiji* plate raised just inside the rim in an undulating shape and decorated on both sides with morning glories on a trellis in gold *hirazogan*, signed *Umetada Kyumon*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 1 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

2 7/8in (7.3cm) high

\$1,000 - 1,500



76



76 (reverse)

76

A BUSSHU TSUBA

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

Circular *shakudo migakiji* plate tsuba pierce-carved with the silhouette of a rabbit among grasses beneath the moon, the surface decorated with flowering autumn grasses in *iroe takazogan* and *kebori*, the moon with silver overlay, signed *Busshu Edo ju* *Yasuchika* and with a *kao*

3 1/4in (8cm) high

\$2,500 - 3,500



77



77 (reverse)

77

A SENTOKU TSUBA

Inscribed Nagatsune, Edo period (18th century)

The oval plate boldly carved with a design of crashing waves and swirling waters in *shishiaibori* and decorated with a variety of sea creatures in *iroe takazogan*, inscribed *Echizen daijo Nagatsune* and with a *kao* and dated *Rokuju issai* (at age 61)

2 3/4in (7cm) high

\$3,000 - 4,000

78

AN INTERESTING COPPER AND IRON INLAID TSUBA

By Masachika, Meiji period (late 19th century)

The *nimai awase* plate in *namako* form, the copper side finished with an *ishime* ground and designed with a leafy vine with a gourd and a slug in *iroe takazogan* and *takabori*, colored stones and shell, the iron side *tsuchimeji* and decorated with lotus leaves and blossoms in *sentoku takazogan*, colored stone and iridescent shell, highlights in silver *takazogan*, signed *Masachika*

3 3/8in (8.6cm) high

\$2,000 - 3,000



78



78 (reverse)

79

A SOTEN-STYLE TSUBA

Edo period (19th century)

The oval *shakudo sukashi* tsuba designed with Yoshitsune riding down the gorge at Ichi no Tani surprising another mounted warrior, decorated in *iroe takazogan*

2 3/4in (7cm) high

\$1,500 - 2,500



79



79 (reverse)

80

A LARGE SOTEN SCHOOL TSUBA

By the Soten group, Edo period (19th century)

Oval iron *sukashi* tsuba with a number of samurai about to do battle among pine trees in a rocky landscape, the details highlighted in gold and copper *hirazogan*, *takazogan* and *nunomezogan*, signed *Soheishi nyudo Soten sei*

3 1/4in (8.2cm) high

\$2,000 - 3,000



80



80 (reverse)

81

A SOTEN SCHOOL TSUBA

By Soten group, Edo period (19th century)

The oval *sukashi shakudo* tsuba decorated with samurai defending a castle from attack, rendered in gold and copper *takazogan* and *hirazogan*, signed *Soheishi Soten saku*

3 1/8in (7.8cm) high

\$2,500 - 3,000



81



81 (reverse)

82

AN IRON TSUBA

By Motosada, Edo period (19th century)

The oval *ishime* plate with a striking design of a foreign hunter, his rifle on his shoulder and a hound on a leash, all executed in *iroe takazogan* and *takabori*, signed Jo [] *josai Naga jo ken Motosada*

2 3/4in (7cm) high

\$1,000 - 1,500

83

A TANAKA SCHOOL TSUBA

By Toshihide, Edo period (19th century)

The rounded-square iron plate with a *tsuchime* surface and pierced with a moon obscured by clouds and two cherry buds and decorated with a single cherry blossom and a poem slip in *iroe takazogan*, the rounded rim banded by a line of gold *nunomezogan*, signed on the poem slip *Toshihide* and with a *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 484 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

2 3/4in (7cm) high

\$1,500 - 2,500

84

A SHAKUDO DAISHO

Edo period (18th century)

Each *shakudo nanakoji mokuogata* designed with Chinese archaistic dragons in relief highlighted with gold overlay, the reverse with two large stylized Chinese characters

3 1/8 (7.9cm); 2 7/8in (7.4cm) high

\$1,500 - 2,500

85

A TANAKA SCHOOL TSUBA

By Masayoshi, Edo period (19th century)

The *mokko* iron *tsuchime* plate with a stepped rim, decorated with birds in flight before a brush fence under a full moon obscured by clouds in *iroe takazogan*, the edges of the *seppa-dai* and the rim highlighted with gold *nunomezogan*, signed *Ichii yoken Masayoshi saku*

2 1/2in (6.2cm) high

\$1,000 - 1,500

86

A TACHIBANA SCHOOL TSUBA

By Mototoshi, Edo period (19th century)

The oval *shibuichi migakiji* plate decorated with traveling figures before a kneeling man and a discarded fishing basket, all in *iroe takazogan*, signed *Tachibana Mototoshi* and with a *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 488 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

2 5/8in (6.7cm) high

\$1,500 - 2,500

87

A CHOSHU TSUBA

By Yukimori, Edo period (19th century)

Circular iron *migakiji* plate carved on the surface with a phoenix in clouds in *takabori*, signed *Chohan Yukimori saku*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400261 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.2.3.

2 15/16in (7.4cm) high

\$1,000 - 1,500

88

TWO SHIBUICHI TSUBA

Edo period (19th century)

Each *mokko migakiji*, the first with dragons in waves encircling the rim in high relief carving with gold foam dots, illegibly signed *Hoso [] Masa[]* and with a *kao*; the second carved with *shishi* in *katakiribori* signed *So[]* and with a *kao*

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

\$1,500 - 2,500

89

A TANABE TSUBA

By Tomonao, Edo period (18th century)

Oval copper-plated tsuba with an *ishime* ground and carved with leafy plants and tendrils in *takabori* and *shishiaibori* and applied with a *shakudo* snail, the rim with a *shakudo fukurin*, signed *Tanabe Tomonao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 75 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.5.13.

3in (7.6cm) high

\$1,500 - 2,000



82



82 (reverse)



83



84



84



85



86



86 (reverse)



87



88



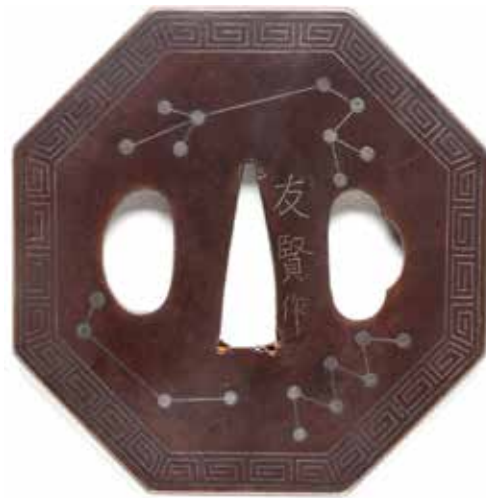
88



89



90



90 (reverse)

90

A MYOCHIN TSUBA

By Munehiro, Edo period (18th century)

The inlaid-iron octagonal plate finished in a *migaki* ground and decorated with a constellation and an astrolab in silver *hirazogan*, the rim decorated with key-fret patterns, signed [] []

Munehiro saku and *Tomokata saku* (for the silver inlay)

3in (7.6cm) high

\$2,000 - 3,000

91

THREE IRON TSUBA

The first by Kazunori, the second by Masatoshi, the third by Katsunobu, Edo period (19th century)

Comprising a *mokko* barbed plate with a finely carved design of an anchor in crashing and swirling waves, the rim finished with a rope pattern, signed *Kazunori* and with a *kao*; the second an oval Busshu tsuba finished with a *migaki* ground and carved with cherry blossoms floating on a stream in low relief, gold highlights, signed *Bushu ju Masatoshi*; the third an oval *migakiji* plate carved with a rooster and hen in bamboo in low relief, signed *Nanki Seishindo Katsunobu saku*

The first with a Nintei certificate number 100105 issued by Toensha, dated 1976.8.1.

3 3/8in (8.6cm) high, the largest

\$2,000 - 3,000

Provenance

Ex- Blaine Navroth collection.

92

THREE CHOSHU SUKASHI TSUBA

The first by Masatomo, the third by Masatomi, Edo period (19th century)

Each iron *migakiji*, the first pierced with wisteria leaves and vines, the lobed rim formed by clusters of flowers, signed *Choshu hagi ju Masatomo saku*; the second circular and carved with blossoming water plantains, signed *Choshu hagi ju Kaneko Jurobie [] [] naka*; the third oval and designed with overlapping cat-tails, signed *Choshu hagi ju Masatomi saku*

3in (7.7cm) high, the largest

\$1,500 - 2,500

93

THREE KYO-SUKASHI IRON TSUBA

Edo period (17th/18th century)

The first oval and carved with chrysanthemum petals, bamboo leaves and bracken fern forming the *hitsu-ana*; the second circular and designed with maple leaves and a flowing stream; the third with birds in flight, banners of state and a flowing stream

3 3/8in (8.6cm) high, the largest

\$1,500 - 2,500

94

TWO ONIN TSUBA AND ONE KAMAKURA TSUBA

Muromachi period (16th century)

Each of the Onin iron plates inlaid with brass highlights, the first circular pierced with young bamboo, the second diamond shape; the third *mokko* and carved on the surface with links and parallel bands encircling the *seppa dai*

3 5/8in (9.2cm) high, the largest

\$1,500 - 2,500



91



91



91



92



92



92



93



93



93



94



94



94



95



95

FOUR BRASS-INLAID IRON TSUBA
Late Muromachi-early Edo period
(16th-17th century)

Comprising a pair of rounded-square *sukashi daisho* tsuba decorated with four circular roundels containing cherry florets, the surface inlaid with brass vines and wires finished in "rope" designs; a circular *sukashi* tsuba pierced with curling tendrils and flush-inlaid with leafy tendrils in brass; a circular plate hammered on the surface and decorated with hollyhock leaves and scrolling vines in low-relief brass inlays
3 7/16in (8.7cm) high, the largest
\$1,500 - 2,000

96

FOUR IRON SUKASHI TSUBA
Edo period (17th/18th century)

Comprising a circular *Kyo-sukashi* carved with grasses and sickles; the second *Kyo-sukashi* with bamboo, snowflakes, birds in flight and a sedge hat, the rim with a *shakudo fukurin*; the third a circular *Owari sukashi* tsuba carved with the eight-plank bridge and an iris; the fourth a circular *Owari sukashi* tsuba with birds in flight, bamboo leaves and a trapezoidal frame around the *seppa*
3 3/8in (8.6cm) diameter, the largest
\$1,500 - 2,500

97

THREE ECHIZEN SUKASHI TSUBA
The first and second by the Kinai group,
Edo period (18th/19th century)

The first circular carved with a variety of seashells, the details rendered in fine *kebori*, signed *Echizen ju Kinai saku*; the second oval and carved with three Chinese lanterns signed *Echizen ju*; the third circular and carved with bamboo
3 1/4in (8.2cm) diameter, the largest
\$1,000 - 1,500



96



98

FOUR IRON SUKASHI TSUBA
Edo period (19th century)

Comprising a *Busshu sukashi* tsuba pierced with blossoming autumn flowers highlighted with dots of gold dew; a *Busshu sukashi* tsuba pierced carved with bamboo and highlighted in gold *nunomezogan*, signed *Efujū Naminao*; a *Busshu oval sukashi* tsuba with cherry blossoms floating on a stream with gold *nunomezogan* highlights, signed *Efusai Shuma*; a *Choshu circular sukashi* tsuba carved with a lily and a plum branch, signed *Choshu haji ju kawaji saku*
3 1/8in (7.9cm) high, the largest
\$1,500 - 2,500



97



98





99



99 (reverse)

99

A NOBUIE TSUBA

Edo period (17th century)

The *mokko* iron plate tsuba with a *tsuchime* ground and a hammered rim, pierce-carved with an ax blade and *udenuki-ana*, the surface decorated with flowering vines in *kebori*, signed *Nobuie*

With wood box inscribed with attestation by Sato Kanzan

3in (7.6cm) high

\$1,000 - 1,500

Kanzan attributes this tsuba to the Nobuie who worked in Kaga.



100



100 (reverse)

100

A NARA IRON TSUBA

Inscribed *Yasuchika*, Edo period (19th century)

The shaped oval iron *tsuchimeji* plate carved with a high-relief design of a caparisoned elephant decorated in silver and gold *nunomezogan*, the reverse with a description of the elephant's arrival to Japan on a "shikishi" and decorated with clouds in gold *nunomezogan*, inscribed *Yasuchika*

2 3/4in (7cm) high

\$1,000 - 1,500

101

AN IWAMA SCHOOL TSUBA

By Masayoshi, Edo period (19th century)

The oval iron plate with a slightly raised rim and finished in *ishime* and decorated with an archer beneath falling cherry blossoms, the reverse with a tree all in *iroe takazogan*, *takabori* and *shishiaibori*, signed *Masayoshi saku*

3 1/4in (8.2cm) high

\$1,500 - 2,000



101



101 (reverse)

102

A HAMANO SCHOOL TSUBA

By Haruyuki, Edo period (19th century)

The irregularly-shaped *shakudo ishimeji* plate decorated with a scholar seated on a rocky ledge overlooking a distant pavilion, the reverse with a zither and covered box, all in *iroe takazogan* and *shishiaibori*, signed *Myojuken* [] [] (cut) *Haruyuki* and with a *kao* 2 1/2in (6.4cm) high

\$1,000 - 1,500



102



102 (reverse)

103

A TSUCHIYA TSUBA

By Masachika, Meiji era (19th century)

The *shakudo ishime mokko* plate tsuba decorated with animals of the zodiac in *iroe takazogan* and *shishiaibori*, signed *Tsuchiya Masachika* [] *rokudaimi Yasuchika* 3 1/8in (7.9cm) high

\$1,500 - 2,500



103



103 (reverse)

104

AN ICHIJO SCHOOL TSUBA

By Norimoto, Edo period (19th century)

The rounded-rectangular *shibuichi* plate with slightly *mokko* shape, the surface finished to a slightly textured surface and decorated with a dragonfly and butterfly above blossoming flowers in gold and silver *takazogan*, *katakiribori* and gold and silver *hirazogan* clouds and mists, the rim slightly raised, signed *Norimoto* and with a *kao*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400585 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.6.10.

2 1/2in (6.4cm) high

\$1,000 - 1,500



104



104 (reverse)

105

A FINE GOTO SCHOOL KOZUKA

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

The heavy *shakudo nanakoji* plate decorated with two monks seated on Chinese-style chairs draped with tiger and leopard skins, all in high-relief *iroe takazogan*, the frame gilt and finished in a delicate “cat-scratch” pattern, signed *Mon Tokujo* and *Mitsutaka* and with *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 358 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3.

3.7/8in (9.7cm) long

\$2,000 - 3,000

Provenance

Ex David Swedlow collection

This kozuka bears an attestation to Goto Tokujo (1550-1631) by Goto Mitsutaka (Enjo) (1721-1784).

106

A GOTO SCHOOL KOZUKA

Edo period (19th century)

The *shakudo nanakoji* plate decorated with a scene from the Tale of Genji in *iroe takazogan* and *shishiaibori*, the frame gilt and finished in a “cat-scratch” pattern

3 7/8in (9.7cm) long

\$1,500 - 2,000

107

TWO GOTO SCHOOL KOZUKA

The first by Sujo, the second by Mitsuyoshi, Edo period (18th/19th century)

Each *shakudo nanakoji* with *shakudo* frames, the first decorated with horse trappings in *iroe takazogan*, signed *Goto Sujo saku*; the second decorated with a blossoming camelia in *iroe takazogan*, signed *Goto Mitsuyoshi* and *kao*

The second with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401487 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1984.7.31.

3 15/16in (10cm) long, the longest

\$1,200 - 1,800

108

A KIKUOKA SCHOOL KOZUKA AND A SHAKUDO KOZUKA

The first inscribed Mitsumasa, Edo period (19th century)

Each designed with a *shakudo nanako* plate, the first decorated with a coiling dragon rendered in *takabori*, the eyes highlighted in gilt, inscribed *Kikuoka Mitsumasa* and with *kao*; the second decorated with dragons and tigers in *iroe takazogan* and *takabori*, the plate and frame embellished with diagonal stripes in gold overlays

3 7/8in (9.7cm) long

\$1,500 - 2,000

109

A FINE GOTO SCHOOL KOZUKA

By Koko, Edo period (19th century)

Shakudo nanakoji with a monkey in a pine tree in *iroe takazogan*, gilt frame with fine “cat-scratch” pattern signed *Chumon Hogan Koyo* and with a *kao*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401139 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1984.3.30.

3 7/8in (9.7cm) long

\$1,500 - 2,000

110

TWO GOTO SCHOOL KOZUKA

The second by Mitsutoshi, Edo period (18th/19th century)

The first Waki-Goto and decorated in *shakudo nanakoji* decorated with three wide brimmed hats in two shades of gold and silver *takazogan*; the second a gold *kozuka* finished with a *nanako* ground and decorated with a brazier hook in *shakudo takazogan*, signed *Goto Mitsutoshi* and with a *kao*

3 7/8in (9.7cm) long

\$2,000 - 3,000

Provenance

The first previously sold Christie's, New York, 5 November, 1980, lot 156.

Ex Pasadena, CA collection formed in the 1940s, (the first only).

111

TWO GOTO SCHOOL KOZUKA

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

Each *shakudo nanakoji*, the first decorated with New Year's decorations and a shuttlecock in *iroe takazogan*, signed *Goto Mitsunaga* and with *kao*; the second decorated with a hat and articles from the Sanbasso dance in *iroe takazogan*

3 7/8in (9.7cm) long

\$1,000 - 1,500

112

TWO GOTO SCHOOL KOZUKA

The first inscribed Tojo, the second by Etsujo, Edo period (17th/18th century)

Each *shakudo nanakoji* plates set into *shakudo* frames, the first decorated with a scene from the Tales of Heike with a warrior at the gate of a villa rendered in *iroe takazogan*, inscribed *Goto Tojo* and *kao*; the second with a design of Nitta Yoshisada before Tennoji temple gate rendered in *iroe takazogan*, the reverse with a gilt plate, signed *Etsujo* and with a *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 354 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3.

3 7/8in (9.7cm) long

\$1,200 - 1,800

Provenance

Ex David Swedlow collection, the second

113

TWO GOTO SCHOOL KOZUKA

The second attributed to Masamitsu (Eijo), Edo period (17th/18th century)

Each *shakudo nanakoji*, the first decorated with a group of Chinese children engaged in a game in gold *takazogan*; the second decorated with a temple complex on an island with an approaching barge in *iroe takazogan*, the water silver with *kebori* waves, the reverse with a *shakudo* and gilt *katamawari* back plate, signed on the edge *Eijo saku* and *Mitsuaki* and with a *kao*

3 7/8in (9.7cm) long

\$2,000 - 3,000

The second kozuka bears an attestation to Eijo by Mitsuaki (Hojo).

114

A YOKOYA SCHOOL KOZUKA AND A MITO KOZUKA

The first inscribed Somin, the second by Nobumasa, Edo period (19th century)

Each decorated with a similar design of a high-relief carving of a Chinese lion rendered in *takabori*, *takazogan* and *hirazogan* against a *nanako* ground, the first with a variation on the design showing the animal with a peony in its mouth and the design continuing on the reverse in *katakiribori* against a *shibuichi migaki* ground, illegibly inscribed [] [] *Eishiki* [] *zu* and *Somin* and with a *kao*; the second signed *Mizuno Nobumasa* and with a *kao*

The second with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401777 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.11.30.

3 7/8in (9.7cm) long

\$2,500 - 3,500

Provenance

The second previously sold Robert E. Haynes, 27 May, 1984, sale # 9 lot 411.



105



106



107



108



109



110



111



112



113



114

115

A FINE MITO KOZUKA

By Motozane, Edo period (late 18th century)

Designed with a courtier's hat, fan and flute in two shades of gold and *shakudo takazogan* and *takabori* against a delicate ground of *nanako*, the gilt frame finished in "cat-scratch" pattern and signed *Goto Kenjo zu Sekijoken Taizan Motozane* and *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 352 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3.

3 7/8in (9.7cm) long

\$1,500 - 2,000

Provenance

Ex David Swedlow collection

The inscription on the reverse states the decoration is based on a design by Goto Kenjo (1586-1663).

116

A GOTO SCHOOL KOZUKA

By Goto Mitsukata (Hojo), Edo period (18th century)

Shakudo nanakoji decorated with three blind men harassed by a barking dog in *iroe takazogan*, signed *Goto Mitsutaka* and with a *kao*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 432526 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1996.8.9.

3 7/8in (9.7cm) long

\$2,000 - 3,000

Provenance

Ex Carlo Monzino Collection, sold Sotheby's, London, 18 June, 1996, sale # LN 6327, lot 226.

117

A FINE NOMURA SCHOOL KOZUKA

By Masamichi, Edo period (18th century)

Designed as a curtain raised to reveal bamboo blinds (*sudare* in *shakudo* with gold *hirazogan* Kaga-style inlays and gold *takazogan* details, signed *Nomura rokudaison Masamichi nanaju issai horu kore* (carved at 71 years of age by the sixth generation Masamichi) and with *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 424 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3.

3 7/8in (9.7cm) long

\$2,000 - 3,000

Provenance

Ex David Swedlow collection

118

TWO INLAID SHIBUICHI KOZUKA

The first by Masachika, the second by Yoshichika, Edo period (19th century)

The first decorated with three piebald rats feasting on red peppers in *iroe takazogan* and inlaid hardstone, signed *Masachika*; the second decorated with chrysanthemums in bloom in *iroe takazogan* and inlaid colored stone, signed *Yoshichika*

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 444 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

3 7/8in (9.7cm) long

\$2,000 - 3,000

119

TWO UNUSUAL MIXED-METAL KOZUKA Edo period (19th century)

The first *shakudo migakiji* decorated with a lone hare among grasses in colored enamels and a full moon in silver *hirazogan*, *kebori* details, the reverse with striations in *kebori*, with unidentified *kao*; the second an iron *tsuchimeji* plate set into a copper frame and decorated with an anchor on a long rope in *takabori* and two octopus in red and gold lacquer

3 7/8in (9.7cm) long

\$1,000 - 1,500

Provenance

Ex Carlo Monzino Collection, sold Sotheby's, London, 18 June, 1996, sale #LN6368, lot 356, (the second only).

120

A COPPER KOZUKA AND AN ENAMEL-INLAID COPPER KOZUKA

The first by Mitsutake, the second by Teruhiko, Edo period (19th century)

The first copper *nanakoji* with blossoming lotus in copper *takabori* and gold *takazogan*, signed *Moyo Shunshoken Mitsutake* and *kao* and *Kotobuki nanako Tsurujo* (for the *nanako* ground); the second *migakiji* and decorated with gourds on a vine in *katakiribori*, *takabori* and gold *takazogan* with several of the gourds worked in gold wire and colored enamels, signed *Murata Teruhiko* and with a *kao* and inscribed *Hogen Hoitsu hitsu* (after a design by Sakai Hoitsu)

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 147 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

3 7/8in (9.7cm) long

\$1,500 - 2,500

Provenance

Ex Carlo Monzino Collection, sold Sotheby's, London, 18 June 1996, sale #LN6327, lot 355 (the second only).

Tsurujo was a female artist who specialized in *nanako* grounds.

121

A KYOTO KOZUKA AND A MITO KOZUKA

The first by Kazutsura, the second by Motozane, Edo period (late 18th century)

The first *shibuichi migakiji* decorated with a goddess with flowing scarves executed in *katakiribori* and *iroe hirazogan*, signed *Kazutsura*; the second *shibuichi migakiji* with Ema-O, the King of Hell, seated at a table in *shishiaibori*, signed *Seki jo ken Motozane gyonin nanaju nissai*

The first with worksheet from *shinsa* and attested by John Yumoto, Shibata Mitsuo and Fukunaga Suiken, no. 598, dated 183.7.14-16.

The second with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400773 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.9.30

\$2,000 - 3,000

Provenance

Ex Dean Hartley collection, the first

Published

Wakayama Takeshi and Iida Kazuo, *Tsuba kodogu kantei nyumon*, (1994), pg. 228 (signature only), the first

122

TWO HAMANO SCHOOL KOZUKA

The first by Iwama Masayoshi, the second by Yasuyuki, Edo period (19th century)

The first iron *ishimeji* with a design of the King of Hell rendered in *takabori* and with *iroe takazogan* highlights, signed *Iwama Masayoshi*; the second *shibuichi migakiji* with a bold design of sumo wrestlers, one performing the "Kawazu" technique, rendered in high-relief *iroe takazogan*, the reverse with gold overlay and finished in a "cat-scratch" pattern, signed *Hamano Yasuyuki*

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 443 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.4.7

The second with Koshu Tokubetsu Kicho (Especially precious sword fitting) certificate no. 18833 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1979.4.27.

3 7/8in (9.8cm) long each

\$2,000 - 3,000

Sumo wrestler designs are rare in sword fittings.

123

A HIRATA SCHOOL KOZUKA

Edo period (18th century)

Shakudo ishimeji decorated with a rabbit below blossoming chrysanthemums in gold wire and polychrome enamels and *takabori*

3 7/8in (9.7cm) long

\$2,000 - 2,500



115



116



117



118



119



120



121



122



123



124



125

124

TWO MITO KOZUKA

The first by Hirotooshi, the second by Yoshihisa, Edo period (18th/19th century)

The first *shibuichi migakiji* with a dogfish suspended from a rope, rendered in *takabori* and *iroe takazogan*, signed *Ichijosai Hirotooshi* and a *kao*; the second *shibuichi migakiji* with fish swimming in a stream designed in *takabori* and *iroe takazogan*, signed *Tamagawa Yoshihisa koku*

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 467 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.4.7. The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 445 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.4.7. *3 7/8in (9.7cm) long*
Illustrated on p47.

\$1,500 - 2,500

125

A HAMANO SCHOOL KOZUKA

By Chikayuki, Edo period (19th century)

A *shakudo nanakoji* carved with a design of Kosekiko riding across a bridge carved in *takabori* and with *iroe takazogan* highlights, signed *Tamehosai Hamano Chikayuki* and with a *kao*
3 7/8in (9.7cm) long
Illustrated on p47.

\$1,200 - 1,800

126

TWO HAMANO SCHOOL KOZUKA

The first by Nobuchika, the second by Muneyoshi, Edo period (19th century)

Each *shibuichi migakiji*, the first decorated with Ema-O and Jizo fishing in the river of three roads in *iroe takazogan* and *takabori*, signed *Nobuchika* and with a *kao*; the second with a tiger in bamboo under the pouring rain in *takabori*, *kebori* and with gold *takazogan* highlights, signed *Egawa Muneyoshi* and with a *kao*

The second with Hozon Token (Sword worthy of preserving) certificate no. 400059 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.9.20. *3 7/8in (9.7cm) long*

\$1,500 - 2,000

127

A HAMANO SCHOOL KOZUKA AND A SILVER KOZUKA

The first inscribed Shozui, the second by Ryuo, Edo period (19th century)

The first copper *migakiji* designed with a powerful image of Daruma in his robes rendered in *iroe takazogan* and *takabori*, a Zen poem in *katakiribori*, inscribed on the base *Shozui*; the second silver *migakiji* with a high-relief design of a Shishimai dancer carved in *takabori* and with embellishments in *iroe takazogan*, signed *Ryuo* and with *kao*
3 7/8in (9.7cm) long

\$1,500 - 2,000

For the artist Ryuo, see Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, pt. II, pg. 1500.

128

TWO MITO KOZUKA

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

The first *shibuichi migakiji* with a design of a strong man subduing a tiger rendered in *takabori*, *shishiaibori* and *iroe takazogan*, signed *Ichijosai Hironaga* and a *kao*; the second *shibuichi migakiji* decorated with Jurojin and a deer beneath pine in *takabori*, *shishiaibori*, *katakiribori* and gold *takazogan*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400772 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.9.30. *3 7/8in (9.7cm) long*

\$1,500 - 2,500

129

A ROGIN KOZUKA AND A SHAKUDO KOZUKA

The first by Nobuyoshi, the second by Hisayori, Edo period (18th century)

The first *rogin migakiji* and decorated with a low-relief carving of leafing vines, the highlights in gold *takazogan*, signed *Suno Hogen Nobuyoshi* and with a *kao*; the second *shakudo nanakoji* and decorated with blossoming chrysanthemums in *iroe takazogan*, the reverse with additional flowers and paper slip, and a butterfly in *shishiaibori* and silver *hirazogan*, signed on the slip *Hisayori*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401492 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.7.31. *3 7/8in (9.8cm) long*

\$1,500 - 2,000

130

A MITO KOZUKA AND A HAMANO SCHOOL KOZUKA

Edo period, the second by Chikayuki (18th/19th century)

The first, *shibuichi migakiji* decorated with a painter astonished as a dragon comes to life from one of his paintings, all rendered in *iroe takazogan*, *takabori* and *shishiaibori*, with a copper backplate; the second *shakudo migakiji* decorated with a hunter standing above a deer he has just shot, the broken arrow lodged in the animal's neck, in *takabori* and *shishiaibori* with gold *takazogan* highlights, signed *Tamehosai Chikayuki*
The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400273 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.2.3. *3 7/8in (9.7cm) long*

\$1,200 - 1,800

131

AN ISHIGURO SCHOOL KOZUKA AND A HAMANO SCHOOL KOZUKA

The first by Masamori, the second by Toshiyuki, Edo period (19th century)

The first silver *nanakoji* decorated in *iroe takazogan* and *hirazogan* with Jurojin admiring a hanging scroll with the aide of a tortoise, signed *Ishiguro Masamori* and *kao*; the second *shakudo nanakoji* with two rats in silver *takazogan* the eyes highlighted in *shakudo*, signed *Toshiyuki*

The second with Koshu Tokubetsu Kicho (Especially precious sword fitting) certificate no. 19354 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1979.11.29. *3 7/8in (9.7cm) long*

\$1,500 - 2,500

132

TWO KAGA KOZUKA

Edo period (19th century)

Each *shakudo migakiji* with Kaga-style inlays of gold and silver *hirazogan*, the first decorated with alternating bands of geometric and floral patterns, the second with a dragonfly flying near a spider's web while the spider waits on the reverse, the edge decorated with a key-fret band
3 7/8in (9.7cm) long

\$1,500 - 2,500

133

TWO KAGA KOZUKA

Edo period (19th century)

Both with Kaga-style inlays, the first *shakudo migakiji*, lobed and decorated with a phoenix in paulownia in gold *hirazogan*, the details carved in *kebori*; the second *shibuichi migakiji* decorated with galloping horses in *iroe hirazogan*
3 7/8in (9.7cm) long

\$1,500 - 2,500

Provenance

Ex Carlo Monzino Collection, sold Sotheby's, London, 18 June, 1996, sale #LN6327, lot 50 (the second only).



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128



129



130



131



132



130



133



133

134

A KAGA SCHOOL KOZUKA

Edo period (18th century)

Shakudo migakiji and decorated with insects and fruiting grape vines in Kaga-style inlays of several shades of gold and silver, the ground carved with tendrils in *kebori* and the reverse carved with various plants

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 750 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1972.11.1.

3 7/8in (9.7cm) long

\$1,000 - 1,500

Provenance

Ex Stanley Kellert collection

135

TWO KAGA KOZUKA

Edo period (18th/19th century)

Each *shakudo migakiji* with Kaga-style inlays, the first decorated with a variety of insects in *iroe hirazogan*, the reverse with a spray of flowers in *kebori*, the second designed with a branch of blossoming peaches and a fan in *iroe hirazogan* and *kebori*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401780 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1984.11.30.

3/78in (9.7cm) long

\$1,000 - 1,500

136

AN OMORI SCHOOL KOZUKA AND A HAMANO SCHOOL KOZUKA

The first inscribed Teruhide, the second by Naochika, Edo period (18th century)

The first carved with a bold design of an octopus with shells, all in high-relief *takabori* and *iroe takazogan* highlights against a *shibuichi migaki* ground, inscribed *Omori Teruhide*; the second *shibuichi migakiji* decorated with an assortment of fish in *takabori* and *iroe takazogan*, signed *Hamano Naochika* and with *kao*

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 449 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

3 7/8in (9.7cm) long

\$2,000 - 3,000

137

A GOTO SCHOOL COPPER KOZUKA

By Goto Shinjo (Mitsuyoshi), Edo period (19th century)

Copper *nanakoji* and decorated with a fine design of Mt. Fuji above rolling clouds executed in silver and gold *takazogan*, the details carved in fine *kebori*, reverse with a gilt back plate carved with a “cat-scratch” design, signed *Goto Mitsuyoshi* and *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 141 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

3 7/8in (9.7cm) long

\$1,500 - 2,500

138

A KYO-KINKO KOZUKA AND A GOTO SCHOOL KOZUKA

Edo period (18th/19th century)

The first *shakudo nanakoji* with a crane in flight rendered in *takabori* and *iroe takazogan*; the second *shakudo nanakoji* with a landscape scene in *takabori*, *nikubori* and *iroe takazogan*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 436665 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1999.2.10.

3 7/8in (9.7cm) long

\$2,000 - 3,000

139

TWO KOZUKA

The first inscribed Katsuhira, the second by Seishin, Edo period (19th century)

The first copper and *shibuichi migakiji*, the plate designed in a *katamawari* pattern and decorated with Raijin and Fujin, the Gods of Wind and Thunder, riding on clouds in *katakiribori*, their eyes and the lightning bolts rendered in gold *hirazogan*, the reverse with three frogs at a drinking party interrupted by a sudden shower, inscribed *Seiryoken Katsuhira* and with a *kao*; the second *shibuichi miyakiji* decorated with two animal-headed demons, guardians of hell, in *takabori* and *iroe takazogan*, signed *Ryuodo Seishin*

3 7/8in (9.7cm) long

\$1,500 - 2,500

140

TWO SHIBUICHI KOZUKA

The first by Hidekuni, the second by Naritoshi, Edo period (19th century)

The first decorated with a stand of chrysanthemum rendered in gold and silver *hirazogan* and *katakiribori*, the reverse with a poem, signed *Kinryusai Hidekuni*; the second decorated with a branch of blossoming cherry in *takabori* and gold and silver *takazogan*, signed *Tokyo [ni] oite Furukawa hen Matsuzaki Naritoshi zo*

The second with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400054 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.9.20.

3 7/8in (9.7cm) long; 3 1/4in (8.2cm) long

\$1,500 - 2,500

141

A SHIBUICHI KOZUKA AND A SHAKUDO KOZUKA

The first by Tsunemitsu, the second by Hisakatsu, Edo period (18th/19th century)

The first *shibuichi migakiji* with a bold design of Ino Hayata slaying the fallen *nue*, the reverse with Minamoto no Yorimasa holding his bow and looking on, all rendered in *iroe takazogan*, *takabori* and *katakiribori*, signed *Kikuchi Tsunemitsu* and *kao*; the second *shakudo migakiji* with Immortals by a pine tree in *iroe takazogan* and *takabori*, the reverse with a “cracked ice” pattern in *kebori*, signed *Heianjo Takesai*

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 451 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980. 4.7.

3 7/8in (9.7cm) long

\$1,500 - 2,500

142

AN IRON KOZUKA AND A SHIBUICHI KOZUKA

The first by Naoyuki, the second by Mitsunobu, Edo period (18th/19th century)

The first iron *tsuchimeji* decorated with a sage admiring a scroll beneath a pine tree in *iroe takazogan*, *takabori* and *shishiaibori*, the reverse with an extensive poem and signed *Naoyuki* and with a *kao*; the second *shibuichi migakiji* with Hondaka Sennin holding aloft his alms bowl from which emerges his dragon familiar in *iroe takazogan*, *takabori* and *shishiaibori*, the reverse carved with clouds, signed on the edge *Toryuken Mitsunobu* and with a *kao*

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 154 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

3 7/8in (9.7cm) long

\$1,200 - 1,800



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143



143

AN ISHIGURO SCHOOL KOZUKA AND A GENCHIN SCHOOL KOZUKA

The first inscribed Masayoshi, the second by Jochin, Edo period (18th century)

The first, *shibuichi migakiji* decorated with a long-tailed bird in a blossoming cherry tree in *takabori* and gold and silver *takazogan*, inscribed *Ishiguro Masayoshi*; the second *shibuichi nanakoji* with a pair of geese by millet in *takabori* and gold *takazogan*, signed *Furukawa Jochin* and *kao*

The second with Koshu Tokubetsu Kicho (Especially precious sword fitting) certificate no. 19357 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1979.11.29.

3 7/8in (9.7cm) long

Illustrated on p51.

\$1,500 - 2,000

Jochin was a the son and student of Furukawa Genchin (d. ca. 1715) who worked in the style of Yokoya Somin.

144

A SHAKUDO KOZUKA AND A SHIBUICHI KOZUKA

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

The first *shakudo migakiji* decorated with two kites, one stuck in a willow tree rendered in *iroe takazogan*, *hirazogan* and *takabori*; the second *shibuichi migakiji* with Bukan Sennin and his tiger in *shishiaibori* and *iroe takazogan*, signed *Unryusai Hironori* and *kao*

3 7/8in (9.7cm) long

\$1,200 - 1,800

145

A YOKOYA SCHOOL KOZUKA AND A COPPER KOZUKA

The first inscribed Somin, Edo-Meiji period (19th-late 19th century)

The first, *shakudo migakiji* with an elephant in silver *takazogan*, inscribed *Rokujuissai Somin saku*; the second decorated with a silver figure of a reclining nude with *shakudo* and gold *takazogan* details

3 7/8in (9.7cm) long

\$1,500 - 2,500

Provenance

Ex Ruth Schneidman collection, sold Sotheby's, New York, 8 & 9 December, 1988, 382 (the first only).

146

A SATSUMA KOZUKA AND AN ICHIJO SCHOOL KOZUKA

The first by Teruyuki, the second by Kazunari, Edo period (19th century)

The first *sentoku* and designed as a cicada clinging to a tree trunk, with an archaic inscription, all in high relief, the reverse with "wood grain" incisions, signed *Ryuchiken Teruyuki* and sealed *Arai*; the second *shibuichi migakiji* with a firefly alighting on a blade of grass rendered in *iroe takazogan* and *katakiribori*, the reverse with falling rain, signed *Shima Kazunori chu*

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 152 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4. The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 148 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

3 7/8in (9.7cm) long

\$1,800 - 2,500

Kazunari was a student of Goto Ichijo who lived and worked in Kyoto.

147

A YOKUYA SCHOOL KOZUKA AND A GOTO SCHOOL KOZUKA

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

The first *shakudo nanakoji* decorated with blossoming autumn plants in gold *takazogan*, the reverse with *katamawari* back plate of *shakudo* and gilt, signed *Tachibana Mitsuyoshi* and a *kao*; the second a *shakudo nanakoji* plate set into a gilt frame and decorated with a cherry tree in bloom rendered in *iroe takazogan*

3 7/8in (9.7cm) long

\$1,500 - 2,500

148

TWO GOTO SCHOOL KOZUKA
The second by Etsujo, Edo period (17th/18th century)

The first *shakudo nanakoji* with a lithe dragon clutching a sacred jewel among swirling clouds in gold and *shakudo takazogan* and *takabori*; the second *shakudo nanakoji* carved with a bold design of Choryo lifted by a dragon as he returns a lost shoe to his master Kosekiko in gold *takazogan*, *takabori* and *kebori*, signed *Goto Etsujo*

3 7/8in (9.7cm) long

\$2,000 - 3,000

149

A SHAKUDO KOZUKA AND A SHIBUICHI KOZUKA

The first by Mitsunaga, the second by Hanayado, Edo period (19th century)

The first *shibuichi migakiji* with a high relief design of a peony with a paper slip in *iroe takazogan*, signed on the slip *Goto Mitsunaga*; the second *shakudo nanakoji* with a spray of chrysanthemums and paper slip in *iroe takazogan*, signed on the paper slip *Hanayado*

3 7/8in (9.7cm) long

\$1,500 - 2,000

150

TWO SHAKUDO KOZUKA

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

The first designed with a bold depiction of Mt Fuji above swirling clouds in high relief silver against a *migaki* ground, the reverse with pine trees in *iroe hirazogan*; the second *shakudo nanakoji* decorated with Mt Fuji in *takabori* and with silver *takazogan* snow cap, details rendered in *kebori*, signed *Kanasugi Tomotsune* and with a *kao*

3 7/8in (9.7cm) long

\$1,500 - 2,500

Provenance

Ex Carlo Monzino Collection (the second only)

Ex G.H. Naunton Collection, no. 1952, illus. pl. XXII (the second only)

The second *kozuka* is mentioned in Bob Hayne's *Index of Japanese Sword Fittings and Associated Artists* under the entry for Tomotsune.

151

TWO GOTO SCHOOL KOZUKA
The second by Hojo, Edo period (17th/18th century)

Each *shakudo nanakoji*, the first decorated with a pumpkin on a vine and a sickle in *iroe takazogan*; the second decorated with spools of thread and bobbins in *iroe takazogan*, signed *Goto Hojo* and with a *kao*

3 7/8in (9.7cm) long

\$1,200 - 1,500

152

TWO KO-GOTO SCHOOL KOZUKA
Edo period (17th century)

Each *shakudo nanakoji*, the first decorated with a variety of spinning tops all carved in high relief *takabori*; the second carved in high relief with gourds on vines suspended from a trellis in *takabori* with highlights of gold *takazogan*, set into a gilt frame

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 151 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4. The second with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401779 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1984.11.30.

3 3/4in (9.5cm) long

\$2,000 - 3,000



144



145



146



147



147



148



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153

A HAMANO SCHOOL KOZUKA AND AN ICHINOMIYA SCHOOL KOZUKA

The first by Haruchika, the second by Nagayoshi, Edo period (19th century)

The first decorated with Ashinaga struggling with an octopus under a crescent moon in *iroe takazogan*, *shishiaibori* and *katakiribori*, signed *Hamano Haruchika* and with a *kao*; the second with Kanzan and Jitoku reaching for the full moon in gold and silver *takazogan*, *shishiaibori*, *takabori* and *kebori*, signed *Bunryushi Nagayoshi* and with a *kao*
3 7/8in (9.7cm) long

\$1,200 - 1,800

154

TWO SHIBUICHI KOZUKA

The second by Setsuga Terutsugu, Edo period (19th century)

The first *shibuichi migakiji* with a fine design of Tekkai Sennin exhaling his spirit in *iroe takazogan*, illegibly signed *To[Jsai]*; the second *shibuichi migakiji* with a fisherman below a full moon in *iroe takazogan*, signed *Tokosai Terutsugu* (Setsuga)

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 460 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 461 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

3 7/8in (9.7cm) long

\$1,800 - 2,500

155

A GOTO SCHOOL KOZUKA AND A MITO KOZUKA

The first by Kanjo, the second by Masaharu, Edo period (19th century)

The first *shakudo nanakoji* decorated with a warrior with his sword drawn beneath a cherry tree, his hat at his feet in *iroe takazogan*, signed *Goto Kanjo* and with a *kao*; the second *shibuichi migakiji* decorated with a mounted warrior beneath a cherry tree in *iroe takazogan* and *takabori*, signed *Soiken Masaharu* and with a *kao*

3 7/8in (9.7cm) long

\$1,500 - 2,500

Provenance

Ex Carlo Monzino Collection, sold Sotheby's, London, 18 June, 1996, sale # LN6327, lot 214 (the first only).

156

A GOTO SCHOOL KOZUKA AND A SHIBUICHI KOZUKA

The first by Mitsukuni (Etsujo), the second by Sunryushi (Naotada), Edo period (17th-19th century)

The first *shakudo nanakoji* with two crows frolicking in waves rendered in *takabori* and gold *takazogan*, signed *Goto Mitsukuni* and with a *kao*; the second *shibuichi* and carved on the surface with a profusion of crashing waves and decorated with a single crane in gold *takazogan*, signed *Sunryushi* and with a *kao*

3 7/8in (9.7cm)

\$1,500 - 2,500

157

A GOTO SCHOOL KOZUKA AND A MITO KOZUKA

The first signed Kaijo, Edo period (18th century)

The first *shakudo nanakoji* with a design of two arrows bound together in *iro takazogan* and *takabori*, signed *Goto Kaijo* (Mitsukatsu); the second *shibuichi migakiji* formed as a quiver containing three arrows in *iroe takazogan*, the surface carved with floral decoration in *kebori*

3 7/8in (9.7cm) long

\$1,000 - 1,500

158

TWO GOTO SCHOOL KOZUKA Edo period (18th/19th century)

Each *shakudo nanakoji* set into gilt frames with "cat-scratch" patterns, the first with Hotei leaning against his treasure sack while Chinese boys play with a rooster in *iroe takazogan*; the second with a group of nine Chinese boys engaging in *shishimai* dance and accompanying music in *iroe takazogan*

3 7/8in (9.7cm) long

\$1,500 - 2,500

159

A KYOTO KOZUKA AND A MITO KOZUKA

The first by Toshihide, the second by Takateru, Edo period (19th century)

The first designed with a large salmon on a line rendered in *iroe takazogan* on a copper *ishime* ground, the reverse *shakudo* and copper arranged in a *katamawari* design, signed *Egawa Toshihide* and inscribed *Yasuchika zu* (designed by Yasuchika) and a *kao*; the second *rogin yasuriji* with an archaic design of birds and grasses in gold overlay and *kebori* details, signed *Ikeda Takateru* and a *kao*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401140 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.3.30.

The second With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400774 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.9.30.

3 7/8in (9.7cm) long

\$1,200 - 1,800

160

AN ISHIGURO SCHOOL KOZUKA AND A SILVER KOZUKA

The first inscribed Masatsune, the second by Yoshikuni, Edo period (18/19th century)

The first *shakudo nanakoji* carved with plovers over crashing waves in *takabori*, inscribed *Ishiguro Masatsune* and with a *kao*; the second silver and carved in high relief with crashing waves, some of the dots of foam inlaid in gold, signed *Kono Yoshikuni* and with a *kao*

3 7/8in (9.7cm) long

\$1,200 - 1,500

161

TWO GOTO SCHOOL KOZUKA

The second by Mitsuyasu (Benjo), Edo period (19th century)

The first a *shakudo nanako* plate set into a gilt frame and decorated with a stalk of rice in gold *takazogan* and *takabori*; the second *shakudo nanakoji* in a *shakudo* frame with autumn grasses in gold *takazogan*, signed *Goto Mitsuyasu* and with a *kao*

3 7/8in (9.7cm) long

\$1,000 - 1,500



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160



158



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162

A COPPER KOZUKA AND A SHAKUDO KOZUKA

By Akitada, the second by Joei, Edo period (19th century)

The first designed with a *nanako* ground and decorated with a dried salmon in *shibuichi takazogan*, signed *Akitada* and with a *kao*; the second *shakudo* with a “crepe” finish and decorated with a catfish in *shakudo takazogan* and *takabori*, the eyes gilt, signed *Joei*
3 7/8in (9.7cm) long (the largest)

\$1,200 - 1,500

163

AN OMORI SCHOOL KOZUKA

By Terumasa, Edo period (18th century)

Shakudo nanakoji decorated with a high-relief design of peonies among rocks in *iroe takazogan*, signed *Terumasa* and with a *kao*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 372 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3. 3 7/8in (9.7cm) long

\$1,500 - 2,500

Provenance

Ex David Swedlow collection.

164

TWO GOTO SCHOOL KOZUKA

The first inscribed Mitsushige (Sokujo), the second by Mitsuyasu (Benjo), Edo period (19th century)

Each *shakudo nanakoji*, the first decorated with galloping horses in *iroe takazogan*, the gilt backplate carved with oxen and horses in *kebori*, inscribed *Sokujo saku*, *Mitsushige* and *kao*; the second decorated with a horse by a stream in gold and silver *takazogan*, signed *Goto Mitsuyasu* and *kao*

3 7/8in (9.7cm) long

\$2,000 - 3,000

165

A SHAKUDO KOZUKA AND A HOSONO SCHOOL KOZUKA

The second by Masamori, Edo period (18th century)

The first *shakudo* plate intricately carved with myriad blossoming chrysanthemums in *takabori*, the veins of the leaves inlaid in gold *hirazogan*; the second *shibuichi migakiji* and decorated with a landscape featuring a castle, temple and barges on a lake in *katakiribori* and *iroe hirazogan*, signed *Hosono Sozaemon* (Masamori)

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 584 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1972.11.1. 3 7/8in (9.7cm) long

\$1,800 - 2,500

Provenance

Ex O.W. Wittmer collection (the second only).

166

A GOTO SCHOOL KOZUKA AND MENUKI SET (FUTATOKOROMONO)

Edo period (18th century)

The *kozuka* decorated with a lone stallion galloping through plantains, rendered in gold *takazogan* against a *shakudo nanako* ground, the plate set into a gilt frame with “cat-scratch” patterns; the *menuki* each gold and carved as a galloping horse

3 7/8in (9.7cm) long, the *kozuka*

\$1,200 - 1,500

167

A KYOTO KOZUKA AND A GOTO SCHOOL KOZUKA

The first by Yusai, the second by Mitsutoshi (Shuncho), Edo period (19th century)

Each silver, the first carved with a crane in *katakiribori* and copper and gold *hirazogan*, illegibly signed *Heian kyo Nishijin* [] [] *Yusai*, and dated *Genji* [] [] *kinoe ne* []; the second carved with irises in *katakiribori* and gold *hirazogan*, signed *Goto Mitsutoshi* and with a *kao*

3 7/8in (9.7cm) long

\$1,000 - 1,500

168

THREE SHIBUCHI KOZUKA

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

Comprising a *shibuichi migakiji kozuka* decorated with a Buddhist immortal rendered in *iroe takazogan* and *katakiribori*; a *shibuichi migakiji kozuka* decorated with a lotus blossom and bud in *iroe takazogan*, signed *Haruaki hogen* and with *kao* and dated *Tenpo kinoe tatsu aki hachigatsu* (1844.8); a *shibuichi migakiji kozuka* with a rounded end and decorated with *Hotei* seated by a waterfall shaving his head, a mirror at his feet, all in *iroe takazogan* and *katakiribori*
3 7/8in (9.7cm) long

\$1,000 - 1,500



162



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167



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169

A SET OF SHAKUDO SWORD FITTINGS
Edo period (18th/19th century)

Comprising a *kozuka* and *kogai* carved with sinuous dragons in high relief against a *nanako* ground; a *daisho* set of *fuchi-gashira* carved with coiling dragons among swirling clouds, all in *takabori* with gold highlights against a *nanako* ground; a *daisho* set of *menuki* formed as dragons in clouds, the eyes gold

8 1/8in (20.7cm) long, the *kogai*

\$1,800 - 2,500

170

A MIKAMI SCHOOL KOZUKA AND KOGAI SET

By Yoshihide, Edo period (19th century)

Fine *shakudo nanakoji* plates decorated with fighting cocks in gold, silver and *iroe takazogan*, the frames copper, signed *Mikami Yoshihide*

With Koshu Tokubetsu Kicho (Especially precious sword fitting) certificate no. 15473 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1978.6.13.

8 1/4in (21cm) long, the *kogai*

\$3,000 - 5,000

171

A LACQUERED KOZUKA AND KOGAI SET (FUTATOKOROMONO)

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

Each decorated with a raptor in a pine or plum tree in *iroe takamakie* on a russet lacquer *ishime* ground, the reverse *rogin nuri*, signed *Joka* and *kao*

8 1/4in (20.9cm) long, the *kogai*

\$1,000 - 1,500

172

A KOZUKA AND TWO SETS OF WARI-KOGAI
Edo period (19th century)

The set designed in *rogin* and decorated with alternating squares of silver and *shakudo* inlays and highlights with patches of *mokume*, all finished to a *migaki* surface

With kantei certificate no. 75 (for the *kozuka* only) issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1979.5.29.

7 1/8in (18.1cm) long, the *kogai*

\$1,000 - 1,500

173

A FINE KAGA KOGAI

By Mizuno Mitsumasu, Edo period (late 18th century)

The finely punched *shakudo nanako* plate decorated with three Tachibana crests in gold *takazogan*, the frame gilt and finished in a "cat-scratch" pattern, signed *Mizuno Mitsumasu* and with *kao*

8 3/8in (21.3cm) long

\$1,000 - 1,500



174

THREE KOGAI

The second by Naoyuki, the third attributed to Ichiga, Edo period (17th-19th century)

The first *shakudo nanako* decorated with a dragon entwined around a Buddhist *ken* in silver *takazogan* and *takabori*, the body *shakudo migakiji*, signed *Goto Ijio* and *kao*; the second *shibuichi* and carved with a scene of a farmer by a field strung with bird rattles, in *iroe takazogan* and *takabori*, the body *migakiji*, signed *Gaiundo* (Hamano Naoyuki) and with *kao*; the third decorated with a temple bannerman seated beneath and maple tree, rendered in *iroe takazogan* and *takabori* against a *nanako* ground, the body *shakudo migakiji*

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 113 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1972.4.23. The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 473 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7. 8 1/4in (20.9cm) long, the longest

\$1,200 - 1,500

175

TWO GOTO SCHOOL KOGAI AND A HAMANO SCHOOL KOGAI

The first by Mitsuyasu, the second attributed to Tsujo, the third by Yasuyuki, Edo period (18th/19th century)

The first *shibuichi migakiji* decorated with blossoming autumn plants in *iroe hirazogan* and *kebori*, signed *Goto Mitsuyasu* and *kao*; the second with a *shakudo nanakoji* plate decorated with the attributes of the Seven Lucky Gods in *iroe takazogan*, the frame *migakiji*; the third *shibuichi migakiji* decorated with galloping horses in *iroe takazogan*, signed *Hamano Yasuyuki*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401776 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.11.30.

The second With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 474 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7. The third With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400776 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.9.30.

8 3/8in (21.2cm) long, the longest

\$1,500 - 2,500

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**A GOTO SCHOOL KOZUKA AND KOGAI SET
(FUTATOKOROMONO)**

By Mitsuyasu (Benjo), Edo period (19th century)

Decorated with stands of blossoming chrysanthemums in *iroe takazogan* and *takabori* against a ground of *shakudo nanako*, the plates set into a *shakudo migakiji* frame and *kogai* body highlighted with gilt *katamawari* "cat-scratch" designs, signed *Goto Mitsuyasu* and *kao*

8 1/4in (20.9cm) long, the *kogai*

\$2,500 - 3,500

177

**A HAMANO SCHOOL KOZUKA AND KOGAI SET
(FUTATOKOROMONO)**

Kozuka by Masayuki, Edo period (19th century)

Each *shibuichi migakiji* and decorated with the Seven Sages of the Bamboo Grove in *shishiaibori* and *iroe hirazogan*, the *kozuka* signed *Masayuki Gyonen nanjuissai* (Masayuki at age 71), the *kogai* inscribed *Otoken Miboku nanajuissai* (Miboku at age 71)

With Tokubetsu Kicho Tosogu (Sword fitting worthy of preserving) certificate no. 477 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

8 3/8in (21.3cm) long, the *kogai*

\$1,000 - 1,500

178

**A FINE GOTO SCHOOL KOZUKA AND KOGAI SET
(FUTATOKOROMONO)**

By Ekijo (1601-1665)

Each decorated with the scene of the Battle at Uji Bridge from the Tales of the Heike, the warriors and bridge rendered in gold and *iroe takazogan*, the waves carved in *takabori* with silver dots of foam and the riverbanks finished in *nanako*, the *kogai* body and *kozuka* frame *shakudo migakiji* with a gilt "cat-scratched" *katamawari* section on the reverse, signed *Goto Ekijo* and with *kao*

8 1/4in (20.9cm) long, the *kogai*

\$3,000 - 4,000

179

**A SILVER KOZUKA AND WARI KOGAI SET
(FUTATOKOROMONO)**

By Yoshikuni, dated 1871

Each decorated with a variety of blossoming plants carved in *kebori* and *katakiribori*, signed *Yoshikunishi* and with *kao*, the *kogai* dated *Meiji kanoto mi Aki* (no) *hi* (1871.8)

7 5/8in (19.3cm) long, the *kogai*

\$1,000 - 1,500

180

**A FURUKAWA SCHOOL KOZUKA AND KOGAI SET
(FUTATOKOROMONO)**

By Genchin, Edo period (19th century)

Each decorated with blossoming flowers decorated in gold and *shakudo takazogan* and *takabori* against a *shakudo nanako* ground, the frame and *kogai* body *shakudo migakiji*, the plates edges in gilt, signed *Furukawa Genchin* and with *kao*

8 3/8in (21.3cm) long, the *kogai*

\$2,000 - 3,000

181

**A MITO KOZUKA AND KOGAI SET (FUTATOKOROMONO)
By Yoshihisa, Edo period (late 18th century)**

The *shakudo nanakoji* plates decorated with daikon radishes and leaves in *iroe takazogan*, the frames *shakudo migakiji*, signed *Mifu ju Tamagawa Yoshihisa*

With Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400586 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.6.10

8 3/16in (20.8cm) long, the *kogai*

\$2,500 - 3,500



176



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182

A GROUP OF 39 ASSORTED KOZUKA BLADES

Momoyama-Edo period (17th-19th century)

Most in good polish, several with interesting *horimono*, with representative examples from the Umetada school, Yamashiro Kunihiro, Tamba Yoshimichi, Bizen Yoshifusa, Bizen Sukesada and many others

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

\$4,000 - 6,000

183

THREE MIXED-METAL FUCHI-GASHIRA

The first by Yoshiteru, the second by Tsunenao (of Nara), the third by Naritaka, Edo period (19th century)

The first *shakudo nanakoji* decorated with geese under a full moon with *yugao* in *iroe takazogan*, *shishiaibori* and *takabori*, signed *Togintei Yoshiteru* and with a *kao*; the second *shibuichi migakiji* with chestnuts in *iroe takazogan* and *takabori*, signed *Tsunenao* and with a *kao*; the third *shakudo nanakoji* decorated with travellers taking refreshment at a pavilion in *iroe takazogan* and *takabori*, signed *Naritaka*

The first With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 163 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

1 9/16in (4cm) wide, the largest

\$1,200 - 1,500

Provenance

The first previously sold Christie's, New York, 5 November, 1980, sale # 5018, lot 239.

184

THREE IRON FUCHI-GASHIRA

The first by Mitsunaga, the second by Nansan, the third by Munenaga, Edo period (19th century)

The first *tsuchimeji* and carved with a boar and three piglets resting beneath a pine tree in *takabori* and *iroe takazogan*, signed *Katsura Mitsunaga*; the second *tsuchimeji* with a turtle and crab among sea plants in *iroe takazogan* and *takabori*, signed *Katsura Nansan* and *fuchi []*; the third *tsuchimeji* and carved with horses in *takabori* with gold and *shakudo* highlights, signed *Munenaga* and with a *kao*

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 106 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.5.13.

The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 516 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.5.13.

1 9/16in (4cm) wide, the largest

\$1,500 - 2,000

185

A MIZUNO SCHOOL FUCHI-GASHIRA, A YOSHIOKA SCHOOL FUCHI-GASHIRA AND A HAMANO SCHOOL FUCHI-GASHIRA

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

The first *shakudo nanakoji* with long-tailed swallows flying by a farmhouse in *iroe takazogan*, *takabori* and *shishiaibori*, signed *Mizuno Mitsumasa* and with a *kao*; the second *shakudo nanakoji* decorated with a bundle of sacred papers, a winnowing basket full of beans and a measuring box all in *iroe takazogan*; the third *shakudo ishimеji* with a scene of Tadanori apprehending the oil thief in *iroe takazogan*, *takabori* and *shishiaibori*

The second with Hozon Token (Sword worthy of preserving) certificate no. 401784 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1987.11.30.

The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 109 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.5.13.

1 9/16in (4cm) wide, the largest

\$1,200 - 1,500

186

THREE MIXED-METAL FUCHI-GASHIRA

The second by Norikiyo, the third by Masakuni, Edo period (19th century)

Comprising a *shakudo nanakoji* set carved with *kirin* in clouds in *takabori* with gold *takazogan* highlights; a *shibuichi migakiji* set with Chinese nobles admiring a scroll in *iroe takazogan* and *shishiaibori*, signed *Norikiyo*; a *shibuichi migakiji* set with a bold design of a hawk perched in a tree watching a monkey as he hides in a cave, all in *iroe takazogan*, *takabori* and *shishiaibori*, signed *Masakuni* and *kao*

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 202 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 164 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

1 9/16in (4cm) wide, the largest

\$1,500 - 2,000

187

THREE MIXED-METAL FUCHI-GASHIRA

The first by Hiroyoshi, the second by Sadatoshi, the third by Itsuo, Edo period (19th century)

The first *shibuichi migakiji* designed with a foreigner holding a bow and a hound scratching by a waterfall in *iroe takazogan*, *takabori* and *shishiaibori*, signed *Jogetsusai Hiroyoshi*; the second *shibuichi migakiji* with a design of Benten and a courtier examining a scroll with two horses in *iroe takazogan*, *takabori* and *katakiribori* signed *Sekijoken Sadatoshi* and with a *kao*; the third *shibuichi migakiji* designed with three of the Seven Gods of Good Fortune in *iroe takazogan*, *takabori* and *shishiaibori* signed *Mitosan Jikan Itsuo*

The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 160 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

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

\$1,500 - 2,000

188

TWO SHAKUDO FUCHI-GASHIRA AND A GILT-COPPER FUCHI-GASHIRA

Edo period (19th century)

Comprising a *shakudo* set pierce carved to resemble woven bamboo and revealing the gilt-copper base beneath; a gilt-copper set carved in *takabori* with chrysanthemum and paulownia vines, the outer edges finished in *nanakoji*; a *shakudo nanakoji* set decorated with a wasp's nest in *iroe takazogan*

The first With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 510 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

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

\$1,200 - 1,800



182



189

TWO GOTO SCHOOL FUCHI-GASHIRA AND A SHAKUDO FUCHI-GASHIRA

The first by Mitsuhisa, the second Mitsuyasu, Edo period (18th/19th century)

The first with slightly convex sides and finished in tight *shakudo nanakoji* and decorated a *kemari* ball tied to a leafy branch, all rendered in *iroe takazogan* and *takabori*, signed on the side *fuchi Goto Mitsuhisa* and *kao* and *kaigu horu kore* (carved completely by myself); the second *shakudo nanakoji* and decorated with a rooster, hen and chicks in grasses in gold *takazogan*, signed *Goto Mitsuyasu* and *kao*; the third *shakudo* and boldly carved with Marishiten riding on the back of a boar surrounded by clouds, the *fuchi* with a charging herd of boars, all in *takabori* and gold highlights

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401491 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.7.31.
1 5/8in (4.3cm) wide, the largest
\$2,000 - 3,000

190

THREE SHAKUDO NANAKOJI FUCHI-GASHIRA

The first by Nagamine, the second by Naoyuki, Edo period (18th/19th century)

The first decorated with the lovers Orihime and Hikoboshi among clouds by the Milky Way in *iroe takazogan* and *takabori*, signed *Nagamine*; the second with horses rendered in gold *takazogan*, signed *Hamano Naoyuki*; the third decorated with riding tack in *iroe takazogan*
1 1/2in (3.9cm) wide, the largest
\$1,500 - 2,000

The first set is probably by the Ayanokoji Nagamine II.

191

THREE MIXED-METAL FUCHI-GASHIRA
The first by Masatora, the second by Tsunemasa, the third by Masayoshi, Edo period (19th century)

The first *shakudo migakiji* with a bold design of Omori Hikoshichi carrying a demon on his back while his startled horse struggles to escape, all rendered in *iroe takazogan*, signed *Sekibundo Masatora* and *kao*; the second *shakudo ishimeji* carved with plovers over crashing waves, highlighted in gold *takazogan*, signed *Ki kuni Tsunemasa* and *kao*; the third *shibuichi migakiji* with Moso holding his snow-covered hat as he searches the winter landscape for food for his aging mother, all in *iroe takazogan* and *hirazogan* and *katakiribori*, signed *Masayoshi* and *kao*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 401136 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1984.3.30.
The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 526 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.
1 1/2in (3.9cm) wide, the largest
\$1,500 - 2,000

192

THREE MIXED-METAL FUCHI-GASHIRA
The second by Hosono Masamori, the third by Bokusen, Edo period (18th century)

The first, *shakudo migakiji* decorated with Bishamonten glaring at an oni who has stolen a pagoda, all in *katakiribori* and gold highlights, illegibly signed *Goto Kiyoo*; the second *shibuichi migakiji* with the 36 Immortal Poets in *kebori* and *iroe hirazogan*, illegibly signed *Hosono [illegible] Masamori* and *kao*; the third *shibuichi migakiji* decorated with Jurojin and a stag in a river boat and an attendant, all in *katakiribori*, signed *Karyudo Bokusen*

The third with Hozon Token (Sword worthy of preserving) certificate no. 400781 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983.9.30.
1 1/2in (3.9cm) wide, the largest
\$1,200 - 1,800

193

THREE KAGA FUCHI-GASHIRA
The first by Hidenao, the second by Yoshitaka, the third by Tomoyasu, Edo period (19th century)

The first *shakudo ishimeji* and decorated with plovers over waves in gold *takazogan* and *takabori*, signed *Hidenao*; the second *shakudo nanakoji* densely carved with maple leaves and decorated with deer in *iroe takazogan* and *takabori*, signed *Isshu [illegible] Yoshitaka* and with a *kao*; the third *shakudo* carved with flowing waves and decorated with various seashells in gold *takazogan* and *takabori*, signed *Ikkodo* and sealed *Tomoyasu*
1 1/2in (3.9cm) wide, the largest
\$1,500 - 2,500

194

A GOTO SCHOOL FUCHI-GASHIRA, A HAMANO SCHOOL FUCHI-GASHIRA AND A KIKUGAWA SCHOOL FUCHI-GASHIRA
The first by Kobun (Mitsufumi), the second by Tsunenao, the third by Konkan, Edo period (19th century)

The first iron *migakiji* and carved with turtles among rocks and bamboo in *takabori*, the eyes in gold, signed *Goto Kobun* and with a *kao*; the second *shibuichi migakiji* carved with two monkeys in *takabori*, *katakiribori*, and copper and gold *takazogan*, signed *Tsunenao*; the third *sentoku migakiji* decorated with a pavilion on a rocky out-cropping beneath the full moon and a scholar and attendant by a large tree in *iroe takazogan*, signed *Kikugawa Nanpo* and sealed *Kan*

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400049 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.9.12.
The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 162 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.
The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 157 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.
1 9/16in (4cm) wide, the largest
\$1,200 - 1,800

The third appears to be by Iwamoto Konkan (1744-1801).

195

THREE SHAKUDO FUCHI-GASHIRA
The first by Ichijo, Edo period (19th century)

The first *shakudo migakiji* with rats eating beans in *takabori* and gold *takazogan*, signed *Ichijo*; the second, a Kaga *shakudo* set deeply carved with a ground of waves and decorated with various shells in *takabori* and gold dots of foam; the third *shakudo nanakoji* with flower garland, a bamboo curtain and a curtain of state, all in *iroe takazogan*

The first with Kicho Kodogu (Precious sword fitting) certificate no. 513 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.
1 9/16in (4cm) wide, the largest
\$1,200 - 1,500

The artist who made the first *fuchi-gashira* in this lot is not Goto Ichijo. This appears to be a separate artist entirely.



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THREE SHAKUDO FUCHI-GASHIRA

Edo period (18th/19th century)

The first carved with chrysanthemums and paulownia flowers and vines in *takabori* against a background of *nanako*; the second decorated with Shoki riding a tiger in pursuit of a fleeing oni, all rendered in *iroe takazogan* and *takabori* on a *migaki* ground; the third *nanakoji* with stands of peonies and chrysanthemums in *iroe takazogan*

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

\$1,500 - 2,000

197

TWO KAGA FUCHI-GASHIRA AND TWO MIXED-METAL FUCHI-GASHIRA

Edo period (19th century)

The first *shakudo* with fine *yasuri* on the surface and inlaid with young pine in gold *hirazogan*; the second gilt-copper finished to a glossy surface resembling *kinji* and decorated with a painterly design of bamboo in *shakudo hirazogan* resembling *sumi-e* (ink painting); the third *shakudo* and decorated with scholars and attendants in *iroe takazogan*; the fourth copper and finished in a rough surface texture and decorated in gilt

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

\$1,200 - 1,500

198

A HAMANO SCHOOL FUCHI-GASHIRA, A NARA FUCHI-GASHIRA, A SHAKUDO FUCHI-GASHIRA AND A OTSUKI SCHOOL FUCHI-GASHIRA

The first by Masataka, the second by Toshinaga, the third by Munetoshi, the fourth by Masahide, Edo period (18th/19th century)

The first copper and designed with Fukurokuju holding a scroll and an ant on a bamboo node in *iroe takazogan* and *shishiaibori*, signed *Otoryuken Masataka*; the second *shibuichi migakiji* designed to resemble rotting wood and decorated with ants in *iroe takazogan*, signed *Nara Toshinaga saku*; the third *shakudo migakiji* decorated with Choryo and Kosekiko in *katakiribori*, signed *Munetoshi* and with a *kao*; the fourth *shibuichi ishimeji* with a scholar and attendant gazing in a mirror which reflects a nine-tailed fox all in *iroe takazogan*, signed *Shiryudo* (no) *deshi Masahide* and *kao*

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 512 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7. The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 529 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7. 1 9/16in (4cm) wide, the largest

\$1,000 - 1,500

199

A NARA FUCHI-GASHIRA, A HAMANO FUCHI-GASHIRA AND TWO SHAKUDO FUCHI-GASHIRA

The first by Yasuchika II, the third by Tsunenao, Edo period (18th/19th century)

The first *sentoku* and finished with a "crepe" surface and decorated with sprouting bracken ferns rendered in gold and *shakudo takazogan*, signed *Yasuchika*; the second *shakudo nanakoji* with a flock of plovers in gold *takazogan*; the third *shibuichi migakiji* with dancers and musicians in *iroe takazogan* and *takabori*, signed *Tsunenao* and with a *kao*; the fourth *shakudo nanakoji* with broken bamboo *sudare* (blinds)

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 334 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3. The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 111 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.5.13. 1 7/16in (3.9cm) wide, the largest

\$1,000 - 1,500

Provenance

Ex David Swedlow collection, the first.

200

A LARGE MIXED-METAL FUCHI-GASHIRA

Edo period (19th century)

Designed as a profusion of leaves on vines rendered in high relief *takabori* and *iroe takazogan*, the veins of some leaves inlaid in red copper *hirazogan* 1 1/2in (3.9cm) wide

\$1,000 - 1,500

201

A LARGE KAGA GOTO FUCHI-GASHIRA

Edo period (18th century)

Shakudo nanakoji and decorated with dragons in clouds in gold *takazogan* and *takabori*

With Tokubetsu Kicho (Especially precious sword fitting) certificate no. 337 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1974.6.3.

1 5/8in (4.2cm) wide

\$1,000 - 1,500

Provenance

Ex David Swedlow collection

Previously sold Christie's, New York, 5 November, 1980, sale #5018, lot 249.



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202

A YOKOYA SCHOOL FUCHI-GASHIRA, A KAGA FUCHI-GASHIRA AND A TACHIBANA SCHOOL FUCHI-GASHIRA
The third by Tekan, Edo period (19th century)

All *shakudo*, the first *migakiji* decorated with horses in *katakiribori*; the second *migakiji* decorated with clouds in *katakiribori* and lightning bolts in Kaga-style gold *hirazogan*; the third *shakudo ishimeji* and decorated with a playful design of squirrels on grapevines in *iroe takazogan* and *takabori*, signed *Chikuzen ken Tachibana Tekan* and with a *kao*

The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 533 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

1 9/16in (4cm) wide, the largest

\$1,000 - 1,500

203

A SHAKUDO FUCHI-GASHIRA AND AN OMORI SCHOOL FUCHI-GASHIRA
The first by Kuninaga, the second by Hidemitsu, Edo period (19th century)

The first *shakudo nanakoji* designed with sinuous dragons in clouds clutching sacred jewels in gold *takazogan* and *takabori*, signed *Naomura Kuninaga*; the second *shakudo nanakoji* decorated with fierce dragons in crashing waves, rendered in gold *takazogan* and *takabori*, gold inlaid dots of foam and the eyes in *shakudo*, signed *Omori Hidemitsu* and with a *kao*

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

\$1,200 - 1,800

204

THREE MIXED-METAL FUCHI-GASHIRA
The second by Shigetune, Edo period (18th/19th century)

The first a Kaga-style *shakudo nanakoji* set decorated with a variety of fish and sea plants in *iroe takazogan*; the second *shibuichi ishimeji* and decorated with a long-tailed bird swooping down to a pine branch under a full moon in *kebori*, *takabori* and silver and gold *hirazogan*, signed *Shoami Shigetune*; the third a Kaga-style set in *shakudo nanakoji* with a variety of seashells in *iroe takazogan*

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

\$1,000 - 1,500

205

THREE SHAKUDO FUCHI-GASHIRA
The second by Munetatsu, the third attributed to the Shibuya family, Edo period (19th century)

The first finished with a *nanako* ground and decorated with horses in *iroe takazogan*; the second carved with a design of bamboo in *katakiribori* on a *migaki* ground, signed *Munetatsu* and with *kao*; the third decorated in Kaga-style inlays of gold and copper *hirazogan* on a *migaki* ground with geometric patterns and coiling vines

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 525 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 511 attributing this set to the Shibuya group of Sendai, issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

1 9/16in (4cm) wide, the largest

\$1,000 - 1,500

206

A FINE GOTO SCHOOL FUCHI-GASHIRA, A KAGA FUCHI-GASHIRA AND A TAKASE SCHOOL FUCHI-GASHIRA

The first by Ryujo, the second by Ujiyoshi, the third by Chasui, Edo period (18th/19th century)

The first *shakudo nanako* with an impressive design of various armor parts and accoutrements rendered in *iroe takazogan* and *takabori*, signed *Goto Ryujo* and with a *kao*; the second *shakudo nanakoji* designed to resemble a beach strewn with shells and crabs, some partially hidden in the sand in *takabori* and gold and silver *takazogan*, signed *Kasshu ju Katsuki Ichijo Ujiyoshi*; the third *shakudo nanakoji* designed with carp among water weeds in gold *takazogan* and *takabori*, illegibly signed *Takase Chasui* and with a *kao*

1 9/16in (4cm) wide (the largest)

\$2,000 - 3,000

Provenance

Ex- Ruth Schneidman collection, sold Sotheby's, New York, 8 & 9 December, 1988, lot 441, (the second only).

207

AN OKUMURA SCHOOL FUCHI-GASHIRA, A HAMANO SCHOOL FUCHI-GASHIRA AND A SHAKUDO FUCHI-GASHIRA

The first by Terunobu, the second by Naochika, Edo period (19th century)

The first *shibuichi nanakoji* and decorated a variety of fish and sea plants in *iroe takazogan*, signed *Okamoto Terunobu*; the second *shibuichi migakiji* designed with various fish and squid in *iroe takazogan* and *hirazogan*, signed *Naochika* and with a *kao*; the third *shakudo nanakoji* and decorated with a bold design of two dragon-fish in gold *takazogan*

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

\$1,500 - 2,500

208

A GOTO SCHOOL FUCHI-GASHIRA, A TOKUOKI SCHOOL FUCHI-GASHIRA AND AN OMORI SCHOOL FUCHI-GASHIRA
The first by Mitsutoshi, the second by Tokuoki, Edo period (19th century)

The first copper *nanakoji* with dragonflies over a stream in gold *takazogan* and *takabori*, signed *Goto Mitsutoshi*; the second *shibuichi migakiji* decorated with a butterfly, wasp and spider in *iroe takazogan*, signed *Sensai Tokuoki* and *kao*; the third *shakudo nanakoji* with pheasants beneath blossoming flowers in *iroe takazogan*

1 9/16in (4cm) wide, the largest

\$2,000 - 3,000

209

THREE SETS OF SHAKUDO FUCHI-GASHIRA
Edo period (18th/19th century)

The first deeply carved with chrysanthemums and scrolling vines, the second finished with an *ishime* ground and decorated with chrysanthemum blossoms and leaves in gold *takazogan*; the third decorated with various heraldic crests in gold *takazogan* against a *nanako* ground

1 3/4in (3.9cm) wide, the largest

\$1,200 - 1,800





210

THREE MIXED-METAL FUCHI-GASHIRA
The first by Naoshige, the second by Haruchika, Edo period (19th century)

The first iron *tsuchimeji* decorated with two tigers crouching while a third carries a cub across a stream in gold and *shakudo takazogan*, signed *Tetsugendo Naoshige* and with *kao*; the second *shakudo migakiji* decorated with Shoki and a fleeing oni in swirling clouds in *iroe takazogan* and *takabori*, signed *Haruchika* and with *kao*; the third *shibuichi migakiji* with horses in *shakudo* and gold *takazogan*, illegibly signed 1 1/2in (3.9cm) wide, the largest \$1,500 - 2,500

211

TWO SHAKUDO AND ONE IRON FUCHI-GASHIRA
The third by Moritsune, Edo period (19th century)

The first *shakudo* with figures crossing a bridge, others in river boats, all rendered in gold *takazogan*, the waves in *takabori*; the second designed with a Noh mask of the character Kokushikijo and the box in which it is presented, all in *iroe takazogan* against a fine, even *nanako* ground; the third iron *migakiji* decorated with Kikujido, the Chrysanthemum Boy, seated by blossoming chrysanthemums in rocks, all in *iroe takazogan*, signed *Moritsune* 1 9/16in (4cm) wide, the largest \$1,200 - 1,500

Provenance

Ex-Ruth Schneidman collection, sold Sotheby's, New York, 8 & 9 December, 1988, lot 404, (the third only).

212

A GOTO SCHOOL AND TWO SHAKUDO FUCHI-GASHIRA
The first by Injo (Mitsutomi), Edo period (18th/19th century)

The first *shakudo nanakoji* decorated with scissor-tailed swallows in flight in *iroe takazogan*, signed *Goto Injo* and *kao*; the second *shakudo migakiji* with a bird in flight below the full moon in *iroe takazogan*, *hirazogan* and *shishiaibori*; the third *shakudo nanakoji* with chicks beneath autumn plants in *iroe takazogan* 1 1/2in (3.9cm) wide, the largest \$1,000 - 1,500

213

A GOTO SCHOOL FUCHI-GASHIRA, A YOKOYAMA SCHOOL FUCHI-GASHIRA AND AN OMORI SCHOOL FUCHI-GASHIRA

The first by Senjo, the second by Michinobu, the third inscribed Teruhide, Edo period (17th-19th century)

The first *shakudo nanakoji* decorated with sinuous dragons among clouds in gold *takazogan* and *takabori*, signed *Goto Senjo* and with cloud cipher; the second *shakudo nanakoji* and designed with dragon fish in waves in gold *takazogan* and *takabori*, signed *Michinobu saku*; the third *shakudo* carved with crashing waves and decorated with writhing dragons in gold *takazogan* and with gold dots of foam, inscribed *Omori Teruhide* and *kao* 1 9/16in (4cm) wide, the largest \$1,200 - 1,800

214

AN OMORI SCHOOL FUCHI-GASHIRA AND TWO HAMANO SCHOOL FUCHI-GASHIRA

The first by Terumasa, the second by Masayuki, the third by Sadayoshi, Edo period (18th/19th century)

The first *shibuichi migakiji* with two immortals in a grotto rendered in gold *takazogan*, *hirazogan*, *takabori* and *shishiaibori*, signed *Kanshikan Terumasa* and *kao*; the second *shakudo ishmeji* and decorated with the Seven Sages of the Bamboo Grove in *iroe takazogan*, signed *Akitosai Masayuki* and illegibly inscribed *Gyonen []*; the third *shibuichi migakiji* and designed with rats on a broom and a feather fan in *iroe takazogan*, signed *Sadayoshi* and *kao* 1 9/16in (4cm) wide, the largest \$1,500 - 2,500

Provenance

The first, ex Carlo Monzino collection, sold Sotheby's, London, 18 June, 1996 lot 302. Ex H.Seymour Trower collection, illustrated in catalog, pl. XXXII, no. 1703.

215

THREE SHAKUDO NANAKO FUCHI-GASHIRA

The third inscribed Shozui, Edo period (19th century)

The first decorated with a saddle, signal baton, war fan and riding crop in *iroe takazogan* against a fine, even ground of *nanako*; the second decorated with sparrows in bamboo in *iroe takazogan* and *takabori*; the third decorated with a temple drum and curtain of state in *iroe takazogan*, inscribed *Hamano Shozui* and *kao* 1 1/2in (3.9cm) wide, the largest \$1,200 - 1,800



216

THREE MIXED-METAL FUCHI-GASHIRA

The first by Mitsuteru, the second by Mitsunori, the third attributed to Noriyuki, Edo period (19th century)

Comprising a *shibuichi migakiji* set decorated with herons in reeds rendered in *iroe takazogan* and *kebori*, signed *Koya Mitsuteru* and *kao*; a *shakudo nanakoji* set decorated with horses in *iroe takazogan*, signed *Goto Mitsunori* and *kao*; the third *shakudo nanakoji* with a fishing village in *iroe takazogan*

The third with ninteisho certificate no. 100106, attributing this set to Hamano Noriyuki, issued by Toensha, dated 1976.8.1. Also included is a work sheet from the San Francisco Tokenkai of that year.

1 9/16in (4cm) wide, the largest

\$2,000 - 3,000

217

THREE SHAKUDO FUCHI-GASHIRA

The second inscribed Tokujo, Edo period (18th/19th century)

The first decorated with a pair of Chinese lions in bamboo by a waterfall in *iroe takazogan* and *takabori* on a *nanako* ground; the second decorated with bamboo in *iroe takazogan* on a *nanako* ground; the third designed with an *ishime* ground and decorated with articles for the New Year festival in *iroe takazogan*, inscribed *Goto Tokujo* and *kao*

1 1.2in (3.9cm) wide, the largest

\$1,200 - 1,500

218

THREE FUCHI-GASHIRA

The first by Mitsuteru, the second by Tsunenao, Edo period (19th century)

The first *shakudo nanakoji* with trailing wisteria vines and leaves in *iroe takazogan*, signed *Goto Mitsuteru* and *kao*; the second *shibuichi migakiji* with Gama sen'nin with his toad and Hondaka sen'nin with his dragon in *iroe takazogan*, *takabori* and *katakiribori*, signed *Tsunenao* and *kao*; the third *shakudo migakiji* with blossoming plants along a river bank in gold *hirazogan* and *takabori*

The second with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 436569 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1999.2.10.

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

\$1,000 - 1,500

219

THREE FUCHI-GASHIRA

The first by Nagasaka, the third by Naoharu, Edo period (19th century)

Comprising a *shakudo migakiji* set decorated with young pine trees and mists in gold *hirazogan*, signed *Nagasaka*; a *shakudo migakiji* set decorated with gourds on a vine in *iroe hirazogan*; a *shibuichi migakiji* set carved with a pair of Chinese lions in *katakiribori*, signed *Yanagawa Naoharu* and *kao*

1 9/16in (4cm) wide, the largest

\$1,200 - 1,500

220

THREE FUCHI-GASHIRA

The first by Akihosai, the second by Kiyokata, the third by Masayoshi, Edo period (19th century)

The first *sentoku* and decorated with two sages in caves in *iroe takazogan* and *shishiaibori*, signed *Akihosai*; the second *shakudo ishimeji* and decorated with a drum, sage hat, mask and sparrow in *iroe takazogan*, signed *Kiyokata*; the third copper *ishimeji* and decorated with a river boat moored among pilings and reeds beneath the full moon in *takabori* and silver *takazogan*, all covered in a gilt wash, signed *Kikuchi Masayoshi* and *kao*

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

\$1,000 - 1,500



216



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221

A HANDACHI KOSHIRAE WITH SHAKUDO FITTINGS

Edo period (19th century)

Comprising a black lacquer saya mounted with tachigane and kojiri finished in shakudo with gold dragons, the surface carved with swirling clouds, the tsuka fitted with shakudo fuchi-gashira carved with swirling clouds and decorated with sinuous dragons in gold takazogan, signed Tojryu Mitsuyuki; gilt-copper menuki carved as writhing dragons; shakudo ishimeji mokko tsuba with a dragon and a reclining ox in gold and shakudo takazogan, signed Oju Chikuzen ten Ogawa Tadayoshi and with a kao and inscribed Hagiya Yaichi Imashita ji

\$3,500 - 4,500



222

222

A WAKIZASHI KOSHIRAE MOUNTED WITH FINE SHAKUDO FITTINGS

Edo period (18th/19th century)

Comprising a black lacquer ishime saya fitted with a shakudo migaki koiguchi, kozukaguchi and kojiri decorated with plantains and young bamboo in gold hirazogan, takazogan and shishiaibori, the kurikata designed as a snarling tiger in a cave and signed Yoshiaki; the kozuka shakudo migakiji and decorated with a tiger and cubs forging a river in gold takazogan, the waves carved in takabori and with gold dots of foam, signed Shosuiken Yoshiaki and with a kao; the tsuka fitted with shakudo migakiji fuchi-gashira matching the other fittings and designed with a tiger in young bamboo in gold and shakudo takazogan and takabori, signed Shosuiken Yoshiaki and with a kao; the menuki formed as shakudo tigers climbing on bamboo trunks with gold hirazogan highlights; the oval shakudo migakiji plate tsuba decorated with a tiger in the rain in iroe takazogan, takabori and shishiaibori, signed Tamagawa Yoshihide

\$2,500 - 3,500

223

AN OSAKA TANTO IN MOUNTS

By Yoshimichi, Edo period (17th century)

Hirazukuri, iorimune forged in ko-itame hada and with a gunome choji midare tempered edge tending toward toranba in the middle of the blade with ashi, tobiyaki and yakidashi and a ko-maru boshi, carved with koshi-hi on the omote side and goma bashi on the ura, ubu tang with one hole and signed Tanba (no) kami Yoshimichi; 12in (30.4cm) long; gilt-copper habaki

The aikuchi koshirae comprising a black-lacquer ribbed saya mounted with shibuichi migakiji hardware decorated with flowers in gold hirazogan and kebori including kojiri, koiguchi, kozukaguchi and fuchi-gashira, signed Kusano []], the Ko-Goto school shakudo nanakoji kozuka decorated with flowering gourd vines in gold takazogan and takabori, the blade signed Tanba (no) kami Yoshimichi, iron monkey menuki (one missing)

\$2,000 - 3,000



223



224



225



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224

AN AIKUCHI TANTO KOSHIRAE
Edo period (19th century)

Comprising a red-lacquer saya finished to resemble cherry bark and mounted with *shibuichi koiguchi*, *kojiri* and *kurikata* all inlaid with silver "lightning" patterns in silver *hirazogan*, the *kozuka* and *warikogai* silver *ishimeji* and carved with crashing waves in *takabori* highlighted with gold dots of foam, the *tsuka* mounted with *fuchi-gashira* decorated to match the saya hardware and fitted with gold and *shakudo menuki* formed as seven-petal plum blossoms, the checked design surrounding a paulownia crest
\$1,500 - 2,000

225

A WAKIZASHI KOSHIRAE
Edo period (18th century)

Comprising a black-lacquer saya finished in a textured surface, the *tsuka* wrapped in brown silk and fitted with *shakudo migakiji fuchi-gashira* decorated with quail in autumn grasses in *iroe takazogan*, signed *Yoshihisa* and with a *kao*, the *shakudo menuki* carved as *shishi*; iron rhombidal iron *tsuchimeji* tsuba carved with a sinuous dragon in raised and sunken relief, illegibly signed
\$1,000 - 1,500

226

A TANTO IN AIKUCHI MOUNTS
Muromachi period (16th century)

The blade *hirazukuri*, *iorimune* forged in *itame hada* in *jinie* with a *suguha* tempered edge based in *nie* with *utsuri* and a *ko-maru boshi*, the tang slightly *machi okuri* and with one hole and *katte sagari* file marks; 9 1/4in (23.5cm) long; one-piece *shakudo habaki*

The 19th-century *aikuchi koshirae* with a black-lacquer saya decorated with family crests of a variety of designs in gold *hiramakie* and fitted with a fine *kozuka* lacquered black and decorated with paulownia crests in *yamimakie*, the blade signed *Kunitomo* and finished in a gilt wash, the *tsuka* mounted with lacquered *fuchi-gashira* and gilt and *shakudo menuki* formed as three crests containing *hanabishi*
\$1,500 - 2,500



227

227



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228

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227

A SURUGA TANTO IN MOUNTS

By Munesuke, late Muromachi period (16th century)

Hirazukuri, iorimune and forged in itame hada with a gunome midare tempered edge with jinie, tobiyaki, muneaki and a Jizo boshi, the tang ubu with one hole and signed Sukemune saku, gold-foil habaki; 9 3/8in (23.8cm) long

The koshirae comprising a brown-lacquer striped saya with a migakiji kojiri decorated with reeds in shakudo and gold takazogan signed Toshihara and with a kao in copper and gold hirazogan; the kozuka and kogai iron tsuchimeji with cherry bud and reflected moon in a stream in iroe takazogan, the back plated shibuichi migakiji signed Ichodo Mio and with a kao, the tsuka fitted with copper and shibuichi fuchi-gashira decorated with a river boat and geese in flight, inscribed Yasuchika, the shakudo and gold menuki formed as dragonflies; the oval iron and copper awase tsuba decorated with ducks on a stream in iroe takazogan, the reverse carved with a classical verse, signed Mio and with a kao and Masayuki

\$2,500 - 3,500

228

A WAKIZASHI IN MOUNTS

Edo period (17th century)

The blade honzukuri, iorimune, koshizori and forged in itame hada with a gunome midare tempered edge and an indistinct boshi, both sides carved with bo-hi, the tang o-suriage with two holes and later file marks; 12 1/4in (31.1cm) long; one-piece gilt-copper habaki

The 19th-century koshirae comprising a saya designed with same covered in black lacquer polished down to reveal the circular nodes, the tsuka wrapped in reddish-brown silk and fitted with shakudo ishimiji fuchi-gashira carved with an owl in a branch above a seated man in takabori and highlighted in iroe takazogan, signed Genshosai Masaharu and with a kao, the shakudo menuki carved as shishi with gold hirazogan highlights; the tsuba shibuichi migakiji tanto carved with a seated monkey by a cherry tree with highlights of iroe takazogan, signed Genshosai Masaharu and with a kao

\$1,800 - 2,500

229

A TANTO KOSHIRAE

Edo period (19th century)

Comprising a black-lacquer ribbed saya mounted with shakudo migakiji kojiri with Kaga-style inlays of geometric design in gold, the edge finished with key frets in gold hirazogan, the tsuka fitted with shakudo migakiji fuchi-gashira decorated to match the saya hardware; shakudo migakiji tanto tsuba carved with overlapping whorls and decorated with "lightning" patterns and vines in gold and copper hirazogan

\$1,200 - 1,800



230



231



232



233



234



235

230

A PAIR OF SOLID GOLD MENUKI
Attributed to Hagiya Katsuhira, Edo period
(19th century)

Carved in fine detail as the Buddhist deities Fudo Myo-o and Marici shown with their attributes

With Tokubetsu Kicho (Especially precious sword) certificate no. 126, attributing this lot to Hagiya Katsuhira, issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

1 1/2in (3.7cm) long
\$3,000 - 5,000

231

A PAIR OF GOLD MENUKI
Edo period (19th century)

Designed as Jo and Uba and a stand of pine, bamboo and plum

3/4in (2.3cm) wide
\$1,500 - 2,500

232

A PAIR OF GOLD MENUKI
Edo period (19th century)

Designed as Hotei carrying his treasure sack over his shoulder

1 3/8in (3.5cm) wide
\$2,000 - 3,000

233

A PAIR OF GOLD WAKI GOTO SCHOOL MENUKI

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

Carved as a pair of writhing dragons, one clutching a jewel and with a *ken* in its tail

With Tokubetsu Kicho (Especially precious sword) certificate no. 549 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

1 3/4in (4.4cm) long
\$1,800 - 2,500

234

A PAIR OF GOLD MENUKI
Edo period (19th century)

Formed as a pair farmers seated and holding baskets and sickles

1 1/4in (3.2cm) wide
\$1,500 - 2,500

235

A PAIR OF KIKUOKA SCHOOL GOLD MENUKI

By Mitsutoshi, Edo period (19th century)

Formed as a pair of frolicking *shishi* in peony, signed *Kikuoka Mitsutoshi*

1 3/8in (3.5cm) wide
\$1,500 - 1,800



236

A PAIR OF ISHIGURO SCHOOL GOLD MENUKI

By Koretsune, Edo period (19th century)

Designed as sprays of autumn flowers and insects in gold *takabori* and *iroe takazogan* signed *Ishiguro Koretsune*

1 5/8in (4.3cm) wide

\$2,000 - 3,000

237

A PAIR OF GOLD MENUKI

Edo period (19th century)

Formed as pair of sinuous dragons

1 1/2in (3.8cm) wide

\$1,500 - 2,500

238

A PAIR OF KIKUOKA SCHOOL GOLD MENUKI

By Mitsumasa, Edo period

(18th/19th century)

Formed as *saihai* (signal fans) in gold *takabori* and *shakudo takazogan* signed *Kikuoka Mitsumasa*

2in (5.1cm) wide

\$2,500 - 3,500

239

A PAIR OF GOLD MENUKI

Edo period (19th century)

Designed as two peonies and leaves

1 1/2in (3.8cm) wide

\$1,200 - 1,800

240

A PAIR OF GOLD MENUKI

Edo period (19th century)

Formed as a pair of dragons

1 1/4in (3.2cm) wide

\$1,000 - 1,500

241

THREE PAIRS OF MIXED-METAL MENUKI

The first by Mitsumori (Injo), Edo period (19th century)

The first pair formed as Choryo and Kosekiko in *shakudo* and *iroe takazogan*, signed *Goto Injo* and with a *kao*; the second pair formed as two mounted archers in *shakudo* and *iroe takazogan*; the third pair formed as galloping horse in regalia and sacred banners in *shakudo*, gold and silver *takazogan* and gold *hirazogan*

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

\$1,200 - 1,800

242

THREE PAIRS OF MIXED-METAL MENUKI

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

The first pair formed as Chinese-style pots with bonsai arrangements in *shakudo* and gold *takazogan* and *hirazogan* signed *Nakajima Haruhide* and with a *kao*; the second pair formed as New Year's bundles and fish in *shakudo* and gold and silver *takazogan*; the third pair formed as tea kettles, fans and flower arrangements in *shakudo*, gold and silver *takazogan*

1 7/8in (4.8cm) wide, the largest

\$1,000 - 1,500

243

FOUR PAIRS OF MIXED-METAL MENUKI

The third by Tsunenao, Edo period (19th century)

The first pair *shakudo* and formed as a fierce Bishamonten chasing an *oni* that has stolen his pagoda, the details in gold and silver *takazogan*; the second pair copper and formed as two demons carrying drums with *shakudo* and gold *takazogan* and *hirazogan* details; the third pair *shakudo* and formed as the badger tea kettle and his master with gold, copper and silver *takazogan* details, signed *Tsunenao* and with a *kao*; the fourth pair *shakudo* and designed as two Noh actors, details in gold, silver and copper *takazogan*

7/8in (2.3cm) wide, the largest

\$1,200 - 1,800



241



242



243



244

244

A PAIR OF LARGE MENUKI

Edo period (19th century)

One *shakudo* and one gilt copper and formed as a pair of carp, each with *shakudo* and silver eyes, illegibly signed on the underside
2 5/8in (6.3cm) wide

\$1,200 - 1,800

245

A PAIR OF GOTO MENUKI AND PAIR OF YANAGAWA MENUKI

The first by Goto Seijo, the second by Yanagawa Naoaki, Edo period (18th/19th century)

The first pair *shakudo* and gold designed as the omodaka and paulownia, and three-section oak leaf crests, signed and inscribed on the reverse *Onuma Shu oju Goto Seijo* (By request of the Lord of Onuma province, Goto Seijo); the second *shakudo* and gilt "bar" *menuki* decorated with wisteria family crests against a *nanako* ground, signed *Yanagawa Naoaki*

The first with *kantei* certificate no. 5076 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 2002.9.8.

1 3/16in (3.1cm); 2in (5.1cm) long

\$1,200 - 1,800

246

THREE PAIR OF HAMANO SCHOOL MENUKI

Edo period (18th/19th century)

Comprising a pair of *tengu* in regalia, one with a feathered fan and the other brandishing a halberd, rendered in *iroe takazogan*; a pair of Chinese figures on horseback with an infant, all rendered in *iroe takazogan*; a pair of warriors in Chinese-style dress, one with a sword and the other with a halberd, decorated in *iroe takazogan* on a silver ground

The first with Tokubetsu Kicho (Especially precious sword) certificate no. 93 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.5.13.

1 1/2in (3.5cm) high, the largest

\$1,000 - 1,500

247

THREE PAIRS OF MIXED-METAL MENUKI

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

The first pair *shakudo* and carved with blossoming chrysanthemums and leaves, signed on gold bars *Ishiguro Koreyoshi*; the second pair formed as a spray of chrysanthemums in *shakudo* and gold *takazogan*; the third pair formed as blossoming peonies in *shakudo* and silver and gold *takazogan*

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

\$1,000 - 1,500

248

FOUR PAIRS OF SHAKUDO MENUKI

The first by Yoshioka, the second and fourth by the Goto family, Edo period (18th/19th century)

Comprising: a pair of *shakudo* puppies with gilt eyes, signed *Yoshioka Inaba no suke*; a Wakigoto school pair of stirrups and tack in *shakudo* and gold *takazogan*; the third a pair of *shakudo* spiders in webs; the fourth a Ko-Goto school pair of *shakudo* eggplants on the vine with gold *takazogan* highlights

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 129 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4. The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 137 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

2 3/8in (6cm) wide, the largest

\$1,000 - 1,500

249

A PAIR OF ISHIGURO SCHOOL MENUKI AND THREE PAIRS OF GOTO SCHOOL MENUKI

Edo period (18th/19th century)

The first *shakudo* with gold *takazogan* and carved as birds of prey in pine branches; the second *shakudo* with gold *takazogan* and *hirazogan* details and carved as a spray of chrysanthemums and poem slips; the third *shakudo* and gold *takazogan* carved as a trellis and hut with hanging wisteria, illegibly signed *Jjo*; the fourth *shakudo* with *shibuichi* and gold and *shakudo hirazogan* details and carved as two pairs of geese

The first with Hozon Tosogu (Sword fitting worthy of preserving) certificate no. 400591 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1983. 6.10.

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 135 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4. The third with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 139 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4. The fourth with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 140 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

1 3/4in (4.6cm) long, the largest

\$1,200 - 1,800



245



246



247



248

249



250

A PAIR GOLD MENUKI
Edo period (19th century)

Formed as groups of three paulownia crests within circles

1 3/16in (3cm) wide

\$1,200 - 1,800

251

THREE PAIRS OF MIXED-METAL MENUKI
Edo period (19th century)

The first Kikuoka school pair formed as Hondaka Sennin and Bukan Sennin, each with their attributes rendered in gold, silver and *shakudo takazogan*; the second a pair of gilt bar-type *menuki* carved as coiling dragons among waves; the third pair Yoshioka school and formed as dragons coiled around temple bells in waves in *shakudo* and gold *takazogan*

1 1/2in (3.8cm) wide (the largest)

\$1,200 - 1,800

252

THREE PAIRS OF MIXED-METAL MENUKI
The first inscribed Yasuchika, the second inscribed Mitsumichi, Edo period (19th century)

The first pair *shakudo* with gold and silver *takazogan* highlights formed as an owl, raven and chick resting on branches, inscribed *Yasuchika*; the second *shakudo* and formed as wasps resting on bovine horns with *iroe takazogan* details, signed *Mitsumichi (Kikuoka)*; the third *shakudo* with gold and silver *takazogan* formed as sprays of chrysanthemums

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

\$1,000 - 1,500

253

FOUR PAIRS OF MIXED-METAL MENUKI
Edo period (19th century)

Comprising a *shakudo nanakoji daisho* of "button" form decorated with paulownia crests in gold *takazogan*; a *shakudo* set formed as pairs of moths with gold *takazogan* highlights; a *shakudo* set of hollyhock leaves on vines with gold *takazogan* highlights on a *nanako* ground

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

\$1,000 - 1,500

254

TWO SETS OF DAISHO MENUKI

The first by Yoshihide and Yoshihisa, Edo period (19th century)

The first set *shibuichi*, silver and copper, designed as sake cups floating on streams, signed *Sonobe Yoshihide, Yoshihisa*; the second set *shakudo* with gold *takazogan* highlights formed as poppy flowers

The first with *kantei* certificate no. 3447 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1989.10.15.

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

\$1,500 - 2,500

255

FIVE PAIRS OF MIXED-METAL MENUKI
Edo period (18th/19th century)

The first *shakudo* "bar" *menuki* decorated with two circular family crests of confronting sparrows in gold *takazogan* on a *shakudo nanako* ground; the second *ko-kinko shakudo* pair designed as chrysanthemums floating on a stream in gold *takazogan*; the third designed as brackets supporting hanging flower arrangements in gold, *shakudo* and *iroe takazogan*; the fourth a *ko-kinko shakudo* set of chrysanthemum flowers and buds with gold *takazogan* highlights; the fifth each designed as an arrangement of three bellflowers in *shakudo* and gold *takazogan*

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

\$1,200 - 1,800



252



253



254



255

256

FOUR PAIRS OF SHAKUDO AND GOLD MENUKI

The first by the Goto family, Edo (18th/ 19th century)

The first carved as a sake pourer and auspicious emblems and flowers decorated in *iroe takazogan* and *hirazogan*; the second pair carved as bean pods on vines, with highlights of gold; the third pair carved as stalks of millet with gold *takazogan* and *nunomezogan*; the fourth pair carved as pine trees and young bamboo, the details embellished with gold *takazogan*

The first with Hozon Tosugu (Sword fitting worthy of preserving) certificate no. 401489 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.7.31.

1 9/16in (4cm) wide, the largest

\$1,200 - 1,800

257

TWO PAIRS OF HAMANO SCHOOL MENUKI AND A PAIR OF IWAMOTO SCHOOL MENUKI

Edo period (18th/19th century)

The first pair *shakudo* and *shibuichi* with details in gold and silver *takazogan* formed as two foxes in the guise of priests, inscribed *Otsuryuken Shozui*; the second pair copper with gold *takazogan* details and formed as Daruma crossing a river on a reed and the historical Buddha surrounded by a halo, *Yasuyuki*; the third pair *shakudo* with gold *takazogan* highlights and designed as *inubariko* dolls, inscribed *Iwamoto Konkan*

1 1/4in (3.2cm) high, the largest

\$1,000 - 1,500

Provenance

Ex Raymond and Frances Bushell collection, sold Christie's, New York, 28 October, 1998, lot 582.

258

TWO PAIRS OF MENUKI

Edo period (19th century)

The first a Mito school copper set of sparrows in flight, with gold, silver and *shakudo hirazogan* highlights, the second carved as sprays of chrysanthemums and autumn plants in *iroe takazogan*

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 133 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

1 15/16in (4.9cm) wide, the largest

\$1,500 - 2,500

259

FOUR PAIRS OF GOTO SCHOOL MENUKI

Edo period (17th-19th century)

Comprising a pair of Ko-Goto *shakudo* sets of gamboling goats; a pair of *shakudo* prancing *kirin* with gold *takazogan* highlights; a pair of *shakudo* groups of seashells in waves with gold *takazogan* highlights; and a pair of finely carved young bamboo shoots rendered in *shakudo* and gold *takazogan*

The first with kantei certificate no. 1656 issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1979.5.27.

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 138 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.

1 7/8in (4.9cm) wide, the longest

\$1,200 - 1,800

260

THREE PAIRS OF GOTO SCHOOL MENUKI AND ONE PAIR OF MITO MENUKI

Edo period (18th/19th century)

The first *shakudo* and formed as a group of shells and seaweed, the details in gold *takazogan*; the second copper formed as a sea bream and a carp, the eyes of the sea bream inlaid in shell and the details in gold *takazogan*; the third *shakudo* and carved as shells; the fourth *shakudo* and designed and shells with seaweed in gold *takazogan*

1 5/8in (4.2cm) long, the largest

\$1,500 - 2,500



256



257



258



259



260



261



262



263



264

261

TWO PAIRS OF GOTO SCHOOL MENUKI
Edo period (17th/18th century)

The first pair silver and formed as elephants, the surface details carved in *kebori* and decorated with a gilt wash, now largely worn; the second pair *shakudo* and formed as a ripe stalk of millet with highlights in gold *takazogan*, signed *Goto Etsujo* and with a *kao*
1 5/8in (4.2cm) wide, the largest
\$1,000 - 1,500

262

TWO LARGE PAIRS OF MITO SCHOOL MENUKI
Edo period (18th/19th century)

The first pair iron and carved as Fujin (the God of Wind) carrying a sack of wind over his shoulder, the details rendered in gold *hirazogan*; the second pair copper and formed as treasure ships carrying the Seven Gods of Good Fortune and their accoutrements in silver and gold *takazogan*
2 1/2in (6.4cm) wide, the largest
\$1,000 - 1,500

263

A PAIR OF YANAGAWA SCHOOL MENUKI

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

Formed as a male and female tiger with cub forging through crashing waves rendered in silver with the waves deeply carved, and with details in *shakudo* and gold *hirazogan*, signed *Yanagawa Naotoki*

2in (5.1cm) wide

\$1,200 - 1,800



264

A PAIR OF GOTO SCHOOL MENUKI

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

The pair formed in *shakudo* and carved as two *kabuto* (helmets) and riding crops with details in gold and silver *takazogan*, signed *Goto Takujo*

1 3/4in (4.4cm) wide

\$1,200 - 1,800



265

THREE PAIRS OF MIXED-METAL MENUKI

The third by Tsunehide, Edo period (19th century)

The first pair *shakudo* and formed as two eggplants with leafy stems, details in silver; the second pair *shakudo* and designed as instruments with gold *takazogan* details; the third pair *shakudo* and formed as *shakujo* (Buddhist rattles) with gold highlights in *takazogan*, signed *Furokawa Tsunehide*

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

\$1,000 - 1,500

265

266

THREE PAIRS OF FIGURAL MENUKI

Edo period (19th century)

The first pair *shakudo* and carved as a pair of musicians with drums, decorated in *iroe takazogan*; the second pair *shakudo* and carved as Hotei inside his treasure sack, *iroe takazogan* highlights; the third pair *shibuichi* and carved as Hina dolls and a toy cat, with details in *iroe takazogan* and *hirazogan*

The first with Kodogu kantei (Sword fitting) certificate no. 579 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1980.4.7.

1 3/16in (3.1cm) high, the largest

\$1,200 - 1,800

266

267

FOUR PAIRS OF SHAKUDO MENUKI

Edo period (18th/19th century)

The first designed as two pairs of puppies chewing on stirrup leather, the details in gold *takazogan*; the second formed as a pair of oxen laden with flower baskets, decorated in *iroe takazogan*; the third designed as a pair of oxen straining at their leads, with details in gold *takazogan*; the fourth as two oxen, their leads draped over their backs, highlighted in gold *takazogan*

1 1/2in (3.7cm) wide, the largest

\$1,500 - 2,000



267



268

268

FIVE PAIRS OF MIXED-METAL MENUKI
The first by Kaitoan, the second by the
Tobari family, the fifth by Masatomi, Edo
period (19th century)

The first pair silver carved as two eels, their eyes in gold and *shakudo*, signed *Kaitoan* and *Shin* with a *kao*; the second *shakudo* and silver and formed as temple bells on crashing waves; the third *Ko-Goto* designed in *shakudo* and formed as two geese with details in gold *takazogan* and silver *hirazogan*; the fourth *shakudo* and designed as an assortment of seashells on swirling waves; the fifth *shakudo* designed as plovers flying over waves, the birds and dots of foam in gold *takazogan*, signed *Masatomi*

The second with kantei certificate no. 2101 attributing this lot to the Tobari family, issued by the Nihon Token Hozon Kai (Japan Sword Preservation Society), dated 1981.12.6.

2 1/8in (5.4cm) wide, the largest

\$1,500 - 2,500



269

269

FOUR PAIRS OF SHAKUDO MENUKI
Edo period (18th/19th century)

The first, a pair of crouching *shishi*, the details carved in fine lines and the eyes picked out in gold; the second formed as two pairs of oxen, the eyes picked out in gold; the third formed as a pair of oxen in harness, the details in gold *takazogan*; the fourth formed as a pair of dragon fish with gold *takazogan* details

1 1/2in (3.7cm) wide, the largest

\$1,200 - 1,800

270

FIVE PAIRS OF MIXED-METAL MENUKI
The fourth by Moritoshi, Edo period
(19th century)

Each formed as a pair of galloping horses, the first *shakudo* highlighted with gold eyes; the second *shakudo* with gold and silver *hirazogan* spots, the eyes gilt; the third *shakudo* with eyes highlighted in gilt; the fourth recumbent formed in copper and signed *Moritoshi* (Unno); the fifth *shakudo* with the manes and tails in silver and gold *takazogan*, the eyes in gilt
1 3/16 in (3.1cm) wide, the largest
\$1,500 - 2,500



270

271

FOUR PAIRS MIXED-METAL OF MENUKI
Edo period (17th/18th century)

The first carved as a pair of Chinese lions finished in *shakudo* and gold *takazogan*, the fur rendered in fine lines; the second and Kaga school *shakudo* pair formed as the treasure bags of Daitoku and Hotei, gold *hirazogan* and *takazogan* highlights; the third gold and silver, carved as sacred paper bundles; the fourth gold and carved as pairs of octopus in waves

The second with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 131 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1982.2.4.
1 5/8 in (4.2cm) wide, the largest
\$1,200 - 1,500



271



272

272

THREE PAIRS OF MIXED-METAL MENUKI

Edo period (19th century)

The first pair *shakudo* and formed as a Tachibana orange, flower blossom and folded fan, with gold and silver *takazogan* highlights; the second pair *shakudo* and designed as a branch of flowering chestnut, the details in gold *hirazogan*; the third pair *shakudo* and designed as moths alighting on blossoming flowers with gold highlights

2in (5.1cm) wide

\$1,000 - 1,500



273

273

FOUR PAIRS OF MIXED-METAL MENUKI

Edo period (19th century)

The first pair formed as the star-crossed lovers Orihime and Hikoboshi in *shakudo* and gold *takazogan*; the second pair of *menuki* formed as berries and tendrils in *shakudo* and gold *hirazogan*; the third pair formed as a cluster of nuts in the shell in *shakudo*, silver and gold *takazogan*; the fourth pair designed as figures with treasure sacks suspended from poles in *shakudo* and gold *takazogan* and *hirazogan*

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

\$1,200 - 1,500

274

A PAIR OF TAKASE SCHOOL MENUKI

By Eiju, Edo period (18th century)

Formed as one copper and one *shibuichi* *menuki* designed as a deity and his attendant with highlights in gold and silver *takazogan*, details of their robes and hair finely rendered in *kebori*, signed *Takase Eiju*

1 3/8in (3.6cm) high

\$1,000 - 1,500

275

TWO LARGE PAIR OF MENUKI

Edo period (18th/19th century)

The first pair *shakudo* and designed as a general holding an infant while his attendant looks on, with details in *iroe takazogan*; the second pair iron and carved as a monk seated before a large truncheon, and a warrior with a fan seated before a halberd, details in gold *nunomezogan*

2 1/2in (6.3cm) wide, the largest

\$1,000 - 1,500

276

THREE PAIRS OF GOTO-SCHOOL MENUKI

Momoyama-Edo period (16th-17th century)

All *shakudo*, the first pair *Ko-Goto* and carved as spiders on bamboo leaves, the surfaces carved in fine *kebori* and the eyes inlaid in gold *takazogan*; the second pair carved as spiders on bamboo leaves floating on water; the third pair carved as bobbins of silk

The first with Tokubetsu Kicho (Especially precious sword fitting) certificate no. 123 issued by the Nihon Bijutsu Token Hozon Kyokai (The Society for the Preservation of the Japan Art Sword), dated 1979.4.25.

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

\$1,200 - 1,800

Provenance

Ex Mike Quigley collection, the first



274

END OF SALE



275



276

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

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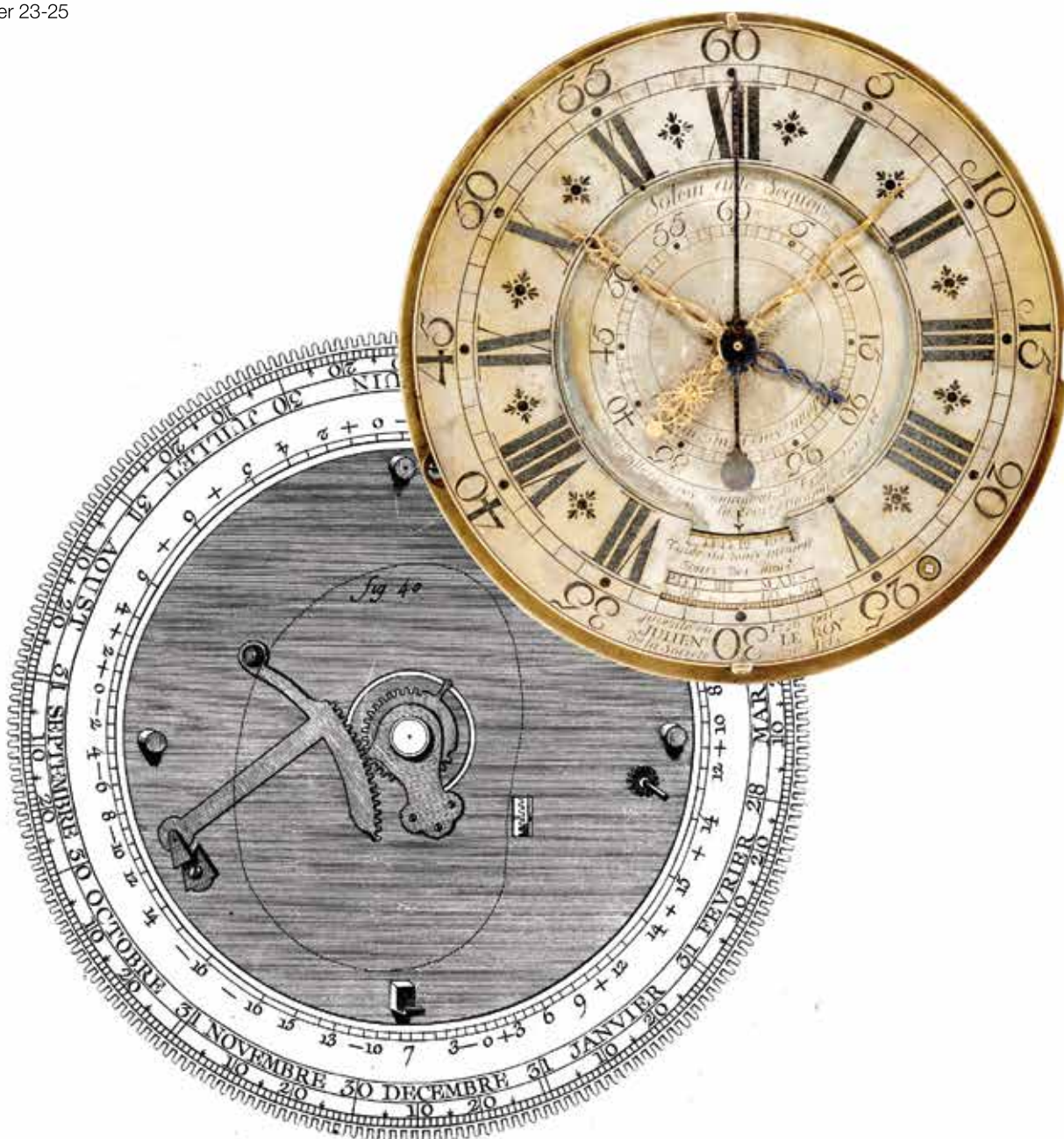
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