

# JAPANESE AND KOREAN ART

Including prints from the Jeffrey M. Kaplan Collection

Wednesday March 15, 2017

New York



# Bonhams

NEW YORK



# JAPANESE AND KOREAN ART

Including Prints from the Jeffrey M. Kaplan Collection

Wednesday March 15, 2017 at 1pm

New York

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## JAPANESE AND KOREAN WORKS OF ART TEAM

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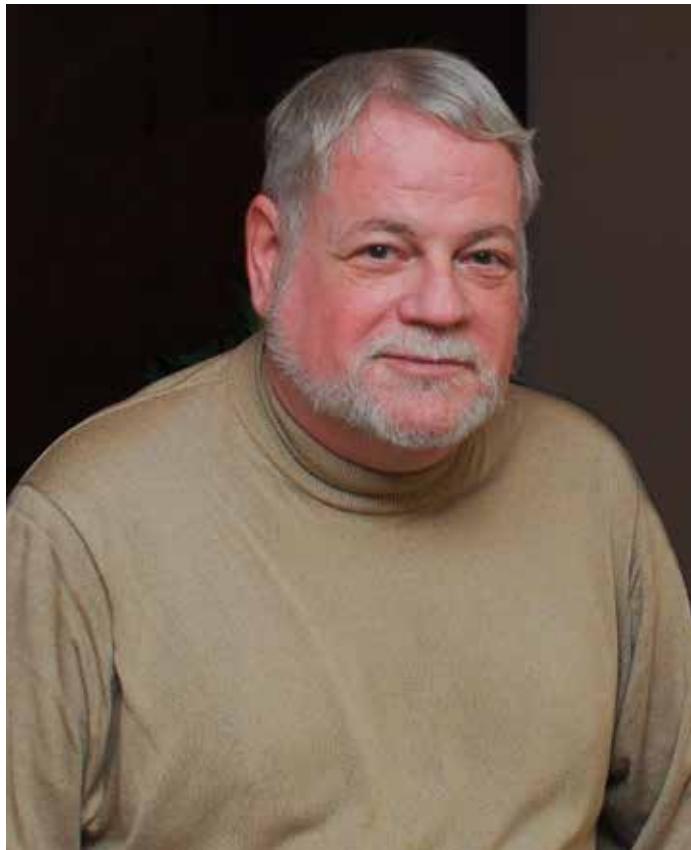


諸國瀧巡り

木曾路真  
阿蘇九瀧

第一集

# JAPANESE PRINTS FROM THE COLLECTION OF JEFFREY M. KAPLAN



Jeffrey M. Kaplan is a man of remarkable taste. His wide range of interests are fuelled by his insatiable curiosity of all things cultural. Collecting categories include not only Asian art and Japanese woodblock prints in particular, but reach into such disparate areas as 20<sup>th</sup> century design, European furniture & decorative arts and Art Glass of the 19th-21st centuries. Over a relatively short period of time Mr. Kaplan has managed to assemble an astonishing array of objects spanning various media, and a period of some 1000 years.

Mr. Kaplan was raised in an artistic and cultured family. He is a graduate of the University of Michigan; double major in Art History and English Literature, and received his juris doctorate from Yale School of Law. He began collecting in earnest in his thirties, and came relatively late to Japanese prints, but soon developed a keen eye and acquired

many iconic (and often rare) works by the masters such as Hokusai's fan print of a hawk in flight (lot 6023), and the oversized vertical *Minamoto no toru* (lot 6018), or Hiroshige's vertical diptych of Fuji River (lot 6051). Perhaps most importantly, Mr. Kaplan has taken great pleasure in living with his entire collection as a single entity, acting not only as steward, but also as curator; regularly rotating works in and out of circulation, hanging and re hanging. He eventually had to acquire neighboring residences and expand his wall space, in order to live with his expansive collection.

Bonhams is proud to offer Japanese prints from the collection of Jeffrey M. Kaplan, one of the largest and most comprehensive private collections to come to sale in recent years.



6001



6002

6001

**ISODA KORYUSAI (1735-1790)**

**Edo period (1615-1868), circa 1776**

An oban tate-e print of Kaoru and the kamuro Eguchi of Shin-Kanaya, from the series *Hinagata wakana no hatsu moyo* (Models for Fashion: New Year Designs as Fresh as Young Leaves), publisher *Nishimuraya Yohachi* (*Koshodo/Eijudo*); signed *Koryusai ga*  
15 1/4 x 10 3/8in (38.8 x 26.3cm)

**US\$1,500 - 2,500**

**Reference:**

Allen Hockley, *The Prints of Isoda Koryusai*, Seattle/London, 2003, p. 227, #I-C-15.

6002

**ISODA KORYUSAI (1735-1790)**

**Edo period (1615-1868), circa 1776**

An oban tate-e of Somenosuke of the Matsubaya from the series *Hinagata wakana no hatsu moyo* (Models for Fashion: New Year Designs as Fresh as Young Leaves), lacking *Koshodo* and *Eijudo* publisher seals; signed *Koryusai ga*  
14 3/4 x 9 7/8in (37.5 x 25.2cm)

**US\$1,000 - 2,000**

**Reference:**

Allen Hockley, *The Prints of Isoda Koryusai*, Seattle, University of Washington Press, 2003, p. 226, #I-A-7.

6003

**ISODA KORYUSAI (1735-1790)**

**Edo period (1615-1868), circa 1771**

A hashira-e portraying a courtesan adjusting her hairpin as she waits for her lover while seated at a kotatsu near a veranda overlooking a figure walking under an umbrella in the rain, the upper section with a poem, no publisher mark; signed *Koryusai ga*  
25 7/8 x 4 7/8in (67.8 x 12.4cm)

**US\$500 - 800**

**Reference:**

Allen Hockley, *The Prints of Isoda Koryusai*, Seattle, University of Washington Press, 2003, p. 243, Appendix 3, B-36.  
Another impression is in the collection of the Honolulu Museum of Art, inv. no. #13890.



6003



6004



6005



6006

6004

**KITAGAWA UTAMARO (1753-1806)**  
**Edo period (1615-1868), circa 1788-90**

An *oban tate-e* print, depicting a young man lingering in bed while observing his companion courtesan wiping her face and attended by a kamuro and hairdresser, from an untitled series of genre scenes with *kyōka* poems, publisher *Tsutaya Juzaburo (Koshodo)*; signed *Utamaro ga*

12 1/2 x 8 5/8in (31.7 x 21.8cm)

US\$5,000 - 7,000

**Reference:**

Gina Collia-Suzuki, *The Complete Woodblock Prints of Kitagawa Utamaro*, Weeston-Super-Mare, Nezu Press, 2003, p. 304, no. 5

6005

**KITAGAWA UTAMARO (1753-1806)**  
**Edo period (1615-1868), circa 1806**

An *oban tate-e* print of Nabiki of Wakamatsuya leaning on a railing, inscribed with the names of her kamuro, Momiji and Tatta, publisher Ibaya Kyubei; signed *Utamaro hitsu*

14 1/2 x 9 3/8in (36.7 x 23.9cm)

US\$1,800 - 2,500

6006

**KITAGAWA UTAMARO (1753-1806)**  
**Edo period (1615-1868), circa 1805**

An *oban tate-e* print with a full length portrait of Karauta of Chojiya, from the series *Yukun gosekku*, (Five Festivals of the Courtesans), publisher Muruya Jinpachi; signed *Utamaro hitsu*

15 1/2 x 10 1/2in (39.5 x 26.6cm)

US\$1,800 - 2,500



6008



6009



6007

6007

**KITAGAWA UTAMARO (1753-1806)**

**Edo period (1615-1868), circa 1800**

A *hashira-e* print of a pair of ill-fated lovers, Choemon and Ohan, the youth wearing a white headscarf and carrying his lover upon his back, published by Murataya Jirobei; signed *Utamaro-ga*  
24 x 4 3/8in (61.1 x 11cm)

US\$1,500 - 2,500

**Reference:**

Gina Collia-Suzuki, *The Complete Woodblock Prints of Kitagawa Utamaro*, Weeston-Super-Mare, Nezu Press, 2003, p. 321, no. 10.

6008

**ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)**

**Funpon** (preparatory sketch)

Edo period (1615-1868), circa 1830-1840s

An ink sketch of a Buddhist sage seated near a burning stick of incense placed in a Chinese-style brazier, the pensive figure backed by a circular full-moon nimbus, unsigned  
9 3/8 x 10 3/8in (23.8 x 26.3cm)

US\$800 - 1,200

6009

**ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)**

**Funpon** (preparatory sketch)

Edo period (1615-1868), circa 1830s-1840s

A sketch in ink and color, of two different views of a traveler seated with a large straw hat and holding bamboo staff; unsigned  
11 x 12in (27.5 x 31cm)

US\$1,500 - 2,500



6010

6010

**ATTRIBUTED TO KATSUSHIKA HOKUSAI (1760-1849)****Funpon** (preparatory sketch)

Edo period (1615-1868), circa 1830s-1840s

A sketch in ink and light color of figures in various costumes and poses, one with a superimposed grid to assist in the transfer of the image to a larger format; unsigned

15 1/2 x 10 3/4in (39.4 x 27.4cm)

US\$2,000 - 3,000



6011

6011

**KATSUSHIKA HOKUSAI (1760-1849)****Edo period (1615-1868), circa 1830-33**An oban yoko-e print of Sunshū Ejiri (Ejiri in Suruga Province), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), of travelers fighting against gusts of wind, published by Nishimuraya Yohachi (Eijudo); signed Saki no Hokusai *itsu hitsu*

10 x 14 3/4in (25.3 x 37.5cm)

US\$1,500 - 2,500



6012

6012

**KATSUSHIKA HOKUSAI (1760-1849)****Edo period (1615-1868), circa 1830-33**An oban yoko-e print of Tokaidō Yoshida (Yoshida on the Tokaido), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), of travelers in the foyer of the Fuji-view Teahouse, published by Nishimuraya Yohachi (Eijudo); signed zen Hokusai *itsu hitsu*

9 3/4 x 14in (24.7 x 35.8cm)

US\$4,000 - 6,000

6013

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1830-33**

An oban yoko-e print of *Sumidagawa sekiya no sato* (Sekiya Village on the Sumida River), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), of three express riders departing Edo at dawn, published by Nishimuraya Yohachi; signed *zen Hokusai litsu hitsu*  
9 3/4 x 14in (24.7 x 35.8cm)

US\$3,000 - 5,000



6013

6014

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1830-33**

An oban yoko-e print of *Tokaido hodogaya* (Hodogaya on the Tokaido), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), of travelers seen before a row of pines, published by Nishimuraya Yohachi (*Eijudo*); signed *Saki no Hokusai litsu hitsu*  
10 1/4 x 15 1/4in (26 x 38.7cm)

US\$2,500 - 3,500



6014

6015

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1830-31**

An oban yoko-e print of *Soshu Shichiri-ga-hama* (Seven-Mile Beach in Sagami Province), from the series *Fugaku sanjurokkei* (36 Views of Mount Fuji), of a small seaside village, published by Nishimuraya Yohachi (*Eijudo*); signed *Saki no Hokusai litsu hitsu*  
10 x 14 7/8in (25.3 x 37.8cm)

US\$2,000 - 4,000



6015



6016

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1832**

An oban *tate-e* print of *Kisoji no oku, Amidagataki* (Amida Waterfall on the Kisokaido), from the series *Shokoku taki meguri* (a Tour of Waterfalls in the Provinces), published by Nishimuraya Yohachi (Eijudo); signed *Saki no Hokusai litsu hitsu*  
14 3/4 x 9 3/4in (37.4 x 24.9cm)

US\$7,000 - 9,000



6017

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1832**

An oban tate-e print of *Mino no kuni Yoronotaki* (Yoro Waterfall in Mino Province) from the series *Shokoku taki meguri* (A Tour of Waterfalls in the Provinces), published by *Nishimuraya Yohachi* (*Eijudo*); signed *Saki no Hokusai litsu hitsu*

14 5/8 x 9 7/8in (37 x 25.2cm)

US\$6,000 - 8,000



6018

**KATSUSHIKA HOKUSAI (1760-1849)**  
**Edo period (1615-1868), circa 1833-34**

A vertical *naga-oban* print titled *Toru no daijin (Minamoto no Toru)*, from the series *Shiika shashin-kyo* (A True Mirror of Chinese and Japanese Verse), of three courtiers at a lakeside, publisher *Moriya Jihei (Kinshindo)*; signed *Saki no Hokusai itsu hitsu*  
19 5/8 x 9in (49.7 x 22.8cm)

US\$8,000 - 12,000

6019

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1833-34**

A vertical naga-oban print titled *Ariwara no Narihira*, from the series *Shiika shashin-kyo* (A True Mirror of Chinese and Japanese Verse), depicting a couple pounding cloth by moonlight, publisher Moriya Jihei (*Kinshindo*); signed *zen Hokusai iitsu hitsu*  
20 5/8 x 8 7/8in (52.3 x 22.5cm)

US\$6,000 - 8,000





6020

6020

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1835-36**

An oban yoko-e print titled *Kakinomoto no Hitomaro*, from the series *Hyakunin issyu uba-ga etoki* (The 100 Poems [by the 100 Poets] Explained by the Nurse), of fisherman pulling a net near a smoky fire, published by *Nishimuraya Ejudo* and *Iseya Ejudo*  
9 5/8 x 14 3/8in (24.5 x 36.6cm)

US\$3,000 - 5,000



6021

6021

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1835-36**

An oban yoko-e print titled *Abe no Nakamaro*, from the series *Hyakunin issyu uba-ga etoki* (The 100 Poems [by the 100 Poets] Explained by the Nurse), depicting the poet watching the moon from a hill, publisher seal of *Nishimuraya Ejudo* and *Iseya Ejudo*  
10 x 13 7/9in (25.3 x 36.7cm)

US\$5,000 - 7,000



6022

6022

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1835-36**

An oban yoko-e print titled *Fujiwara no Yoshitaka*, from the series *Hyakunin issyu uba-ga etoki* (The 100 Poems [by the 100 Poets] Explained by the Nurse), depicting patrons at a bathhouse, published by *Nishimuraya Ejudo* and *Iseya Ejudo*; signed *Saki no Hokusai [manji]*  
9 5/8 x 14 3/4in (24.7 x 37.3cm)

US\$3,000 - 5,000



6023

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1840**

An uncut uchiwa-e (fan) print of a hawk in flight; signed Sobo

Ryokyaku zen Hokusai aratame Gakyo-rojin [manji]

8 3/4 x 10 7/8in (22.1 x 27.6cm)

**US\$12,000 - 18,000**

**Literature:**

Listed in Richard Lane, *Hokusai: Life and Work*, New York, 1989,  
p.296, no. 164, fig. 156.

For another impression, see the Edo-Tokyo Museum, inv. no.  
91200306 (<http://digitalmuseum.rekibun.or.jp/app/collection/detail?ss=01&b1=1000200&b2=2000220&id=0191200306>)



6024



6025



6026

6024

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), 1830s**

Comprising eight single, 15 double-page *sumizuri-e* double-page illustration bookplates and six printed pages: two from one of the *Hokusai manga*, a double page of an elephant and two single pages of birds on a drum or "water buffalo"; the remainder from *Fugaku hyakkei* (100 Views of Mount Fuji), circa 1834-35, publishers *Eirakuya Toshiro*, *Nishimura Yuzo* and *Nishimuraya Yohachi*; together with six single pages printed with text [29]

9 x 6in (23 x 15cm) average (each page)

**US\$600 - 800**

6025

**KATSUSHIKA HOKUSAI (1760-1849)**

**Edo period (1615-1868), circa 1820s**

Two *shikishiban surimono* prints, the first of the warrior Hatakeyama Shigetada carrying his horse, with poems by Tetsunoya Ume[ ] and Yomo Magao, circa 1820-22, signed *Fusenkyo itsu hitsu*; the second of Ki no Natora and Otomo no Yoshio wrestling, circa 1829, signed *Saki no Hokusai itsu hitsu* [2]

8 1/8 x 7 1/8in (20.8 x 18.3cm)

8 1/4 x 7 1/8in (21 x 18.2cm)

**US\$2,000 - 3,000**

Another impression of the second is in the collection of the Museum of Fine Arts, Boston (inv. no. 00.1949); see <http://www.mfa.org/collections/object/ki-no-natora-and-otomo-no-yoshio-wrestling-178843>

6026

**YASHIMA GAKUTEI (CA. 1786-1855)**

**Edo period (1615-1868), circa 1820s**

Two *shikishiban surimono* prints, the first of the warrior Miuranosuke and a nine-tailed fox in the guise of Tamamo no Mae, a favorite concubine of the Toba emperor, for the poetry group led by Bensusha Masago, with poems by Bentandai Giboshi, Benbensai Kazumasa and Bensusha Masado which, circa 1827, signed Gakutei, production seal of *Shugyokudo*; the second of *Takemikazuchi Daijin*, from the series *Katsushika njushisho* (24 Generals for the Katsushika [Circle]), with a poem by Bunpukukyo Chagamaru, circa 1821, signed Gakutei, studio seal of Teiko [2]

8 1/8 x 7 1/8in (20.8 x 18.2cm)

8 1/8 x 7 1/4in (20.2 x 18.4cm)

**US\$1,400 - 2,200**

Another impression of the first with additional information published in Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, 2013, p. 239, no. 443 and in John T Carpenter, ed., *Reading Surimono: the Interplay of Text and Image in Japanese Prints*, Leiden and Zurich: Hotei Publishing in association with Museum Rietberg Zürich, 2008, pp. 186-187, no. 61.

Another impression of the second and discussion of this series is published in John T. Carpenter, ed., *Reading Surimono: The Interplay of Text and Image in Japanese Prints*, Leiden and Zurich: Hotei Publishing in association with Museum Rietberg Zürich, 2008, pp. 118-119, Appendix II.

6027

### AOIGAOKA KEISEI AND TOTOYA HOKKEI (1780-1850)

**Edo period (1615-1868), 1820s-1830s**

Three *shikishiban surimono* prints: a top sheet of an upright diptych depicting the goddess Benzaiten appearing to Hojo Tokimasa at Enoshima, with a poem by Rogetsuan Umekage, circa 1832-33, signed *Keisei*; *Kori* (the Chinese general Li Guangli) releasing fresh water from a rock, from the series *Mogyu* (*Meng giu* [A Child Asked], a 9th-century Chinese encyclopedia), with a poem by Tsunenoya Atsumaru, circa 1821, signed and sealed *Hokkei*, and with poetry group mark of Hanazonoren; and *Uyauyashi* (Reverence) from the series *Kogentei juhachiban-tsuzuki* (18 illustrations for a Ladder to the Ancient Language), two shrine servants receiving New Year's offerings from farmers and fishermen, with three poems, circa 1831, signed *Hokkei* [3]

8 5/8 x 7 1/8in (21.8 x 18.2cm)

8 1/4 x 7 1/4in (20.8 x 18.4cm)

8 x 6 3/4in (20.3 x 17.1cm)

**US\$1,200 - 1,800**

For another impression of the first, see Museum of Fine Arts, Boston, inv. no. 11.20644 [bottom sheet: <http://www.mfa.org/collections/object/the-goddess-benzaiten-appears-to-h%C3%B4j%C3%A1%C3%BC-k%C3%A1tokimasa-at-enoshima-212693>].

Another impression of the second and discussion of this series is published in John T. Carpenter, ed., *Reading Surimono: The Interplay of Text and Image in Japanese Prints*, Leiden and Zurich: Hotei Publishing in association with Museum Rietberg Zürich, 2008, p. 211, no. 82

6028

### TOTOYA HOKKEI (1780-1850) AND YANAGAWA SHIGENOBU (1787-1833)

**Edo period (1615-1868), circa 1820s**

Two *shikishiban surimono* prints: the first entitled *Kisohajimeyoshi* (It Is Good to Wear New Clothes) from the series *Hanazono bantsuzuki* (A Series for the Hanazono Circle), with poems by Ryusuitei Sodezumi and Senryutei, circa 1822-24, signed *Hokkei*; the second print of Sayohime thwarting an attacker, from the series *Sanyafo* (Three Strong Women), with poems by Hana[ Jtei Chocho and another, signed *Yanagawa Shigenobu*

8 1/8 x 7 1/8in (20.7 x 18.2cm)

8 1/2 x 7 1/8in (21.5 x 18.3cm)

**US\$900 - 1,200**

For another impression of the first with additional information, see Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, Hotei Publishing, 2013, p. 161, no.296 and

Roger Keyes, *The Art of Surimono, Privately Published Japanese Woodblock Prints and Books in the Chester Beatty Library, Dublin*, London, Sotheby, 1985, p.153, no. 120.

Another impression of the second is in the collection of the Harvard University Art Museums, inv. no. 1933.4.1446.

6029

### TOTOYA HOKKEI (1780-1850)

**Edo period (1615-1868), circa 1830s**

A *shikishiban surimono* print of Benzaiten, Goddess of Fortune and Music, appearing to Taira no Kiyomori, with poems by Raikyutei Kazutaka, Hinanoya Shunshi/Haruko and Yayoiyan Hinamaru; signed *Hokkei*

8 3/8 x 7 1/8in (21.2 x 18.1cm)

**US\$1,500 - 2,500**

Another impression is in the collection of the Harvard University Art Museums, inv. no. 1933.4.1917



6027



6028



6029



6030



6031



6032



6033

6030

**JOREN HOKUTEI (EARLY 19TH CENTURY)  
Edo period (1615-1868), circa 1823**

A shikishiban surimono print of a mother biting off pieces of a long letter, which her child folds into origami cranes, the right with a kimono draped over a rack, with a poem by Komari-an Inamaro; signed Hokutei Joren

7 7/8 x 7 3/8in (20 x 18.7cm)

**US\$800 - 1,200**

Another impression is illustrated in Matthi Forrer, *Surimono in the Rijksmuseum Amsterdam*, Leiden, 2013, p. 221, no. 387.

6031

**KATSUKAWA SHUNWA, HISHIKAWA SORI III, UTAGAWA KUNISADA (1786-1864), AND SHIBATA ZESHIN (1807-1891)  
Edo period (1615-1868) and Meiji era (1868-1912), 19th century**

Comprising four surimono prints, each with poetic verses: Katsukawa Shunwa, a kokonotsugiriban egoyomi of a boy and puppies playing near a kadomatsu (notation of the long months incorporated into the body of the white puppy), circa 1826, signed Katsu Shunwa, 5 3/4 x 7 3/4in (14.5 x 19.6cm); Hisikawa Sori III, a yatsugiriban entitled Mensetsu (Surreptitious), of a mask carver seated near a woman with an Otafuku mask, from the series *Shokunin sanjurokkasen*(36 Artisans), signed Sori ga, 5 3/8 x 7 3/8in (13.6 x 18.7cm); Utagawa Kunisada, a koban egoyomi depicting various New-Year toys, circa 1830-1842, signed Oju Kunisada ga, 4 3/8 x 5 7/8in (11.1 x 15cm); Shibata Zeshin, a New Year's print with seven poems issued for the year of the ox, signed Zeshin, sealed *Tairyukyo*, 7 1/4 x 9 7/8in (18.5 x 25.1cm) [4]

**US\$800 - 1,200**



6032

**KEISAI EISEN (1790-1848)****Edo period (1615-1868), 1820s**

One vertical oban kakemono-e (print diptych) of a standing beauty looking at a mirror, publisher Maruya Sejiro; and one oban tate-e print entitled Okazaki: Aimachi of Sugata-Ebiya, from the series *Keisei dochu sugoroku/mitate Yoshiwara gojusan tsui* (A Tokaido Board Game of Courtesans: 53 Pairings in the Yoshiwara), circa 1821-23, publisher Tsutaya Kichizo (Koeido); each signed *Keisei Eisen ga* [2]  
28 3/4 x 10in (73 x 25.2cm) and 15 5/8 x 10 1/4in (39.6 x 26cm)

US\$700 - 900

6033

**KIKUGAWA EIZAN (1787-1867)****Edo period (1615-1868), 1820s**

Two oban tate-e joined as a kakemono-e (print diptych) of a beauty walking in the rain under an umbrella in the rain; signed *Kikugawa Eizan hitsu*  
29 5/8 x 9 7/8in (75.3 x 25cm)

US\$1,200 - 2,000

6034

**KEISAI EISEN (1790-1848)****Edo period (1615-1868), circa 1835-38**

An oban yoko-e woodblock print, titled *Nojiri Inagawa-hashi enkei/enbo* (Nojiri: Distant View of the Inagawa bridge), no. 41 from the series *Kisoji no eki* (Stations of the Kiso Road [alternate name: The 69 Stations of the Kisokaido Road]), published by Takeuchi Magohachi (Hoeido); signed *Keisai ga*  
9 x 13 3/4in (23.1 x 35.2cm)

US\$1,200 - 1,800

6035

**KEISAI EISEN (1790-1848)****Edo period (1615-1868), circa 1843-47**

An oban yoko-e print of *Kirifuri no taki, santaki no sono ikkei* (The Kirifuri Falls, One of the Three Waterfalls), from the series *Nikkosan meisho* (Famous Scenic Spots in the Mountains of Nikko), censor seal *Watari*, published by Yamamotoya Heikichi (Eikyudo); signed *Keisai Eisen sha*  
14 1/8 x 9 1/4in (35.9 x 23.6cm)

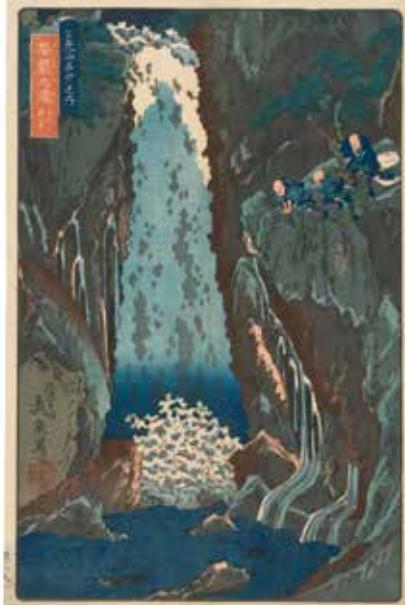
US\$2,000 - 4,000



6035



6036



6037



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6036

**KEISAI EISEN (1790-1848)****Edo period (1615-1868), circa 1843-47**

An oban yoko-e print of Somen no taki (Somen [Noodle] Falls), from the series *Nikkosan meisho* (Famous Scenic Spots in the Mountains of Nikko), censor seal *Watari*, published by *Yamamotoya Heikichi (Eikyudo)*; signed *Keisai Eisen sha* and sealed *Eisen*  
14 x 9 1/4in (35.6 x 23.4cm)

**US\$2,000 - 4,000**

6037

**KEISAI EISEN (1790-1848)****Edo period (1615-1868), circa 1843-47**

An oban yoko-e print of Kegon no taki, santaki no sono ikkei (Kegon Falls, One of the Three Waterfalls), from the series *Nikkosan meisho* (Famous Scenic Spots in the Mountains of Nikko), censor seal *Watari*, published by *Yamamotoya Heikichi (Eikyudo)*; signed *Keisai Eisen sha*  
14 x 9 1/4in (35.8 x 23.5cm)

**US\$2,000 - 4,000**

6038

**KEISAI EISEN (1790-1848)****Edo period (1615-1868), circa 1843-47**

An oban yoko-e print of Jakko Nunobiki no taki (Jakko [temple] Nunobiki Waterfall), from the series *Nikkosan meisho* (Famous Scenic Spots in the Mountains of Nikko), censor seal *Watari*, published by *Yamamotoya Heikichi (Eikyudo)*; signed *Keisai Eisen sha*  
14 x 9 1/4in (35.7 x 23.6cm)

**US\$1,400 - 2,000**

6039

**UTAGAWA KUNIYOSHI (1797-1861)****Edo period (1615-1868), circa 1827-30**

Four oban tate-e prints, from the series *Tsuzoku Suikoden goketsu hyakuhanjin no hitori* (The 108 Heroes of the Popular *Suikoden*), depicting *Dakoshu Richu (Li Zhong)*, *Gyoja Busho (Wu Song)*, *Kinhyoshi Yorin (Yang Lin)*, and *Seibokukan Kakushibun (Hao Siwen)*; all published by *Kagaya Kichiemon (Kichibe)*; all signed *Ichiyusai Kuniyoshi-ga*  
14 7/8 x 10 (37.8 x 25.6cm) each approximately

**US\$1,500 - 2,000**

6040

**UTAGAWA KUNIYOSHI (1797-1861)****Edo period (1615-1868), circa 1830s-40s**

Comprising three *oban tate-e* prints: Kamada Matahachi killing a monstrous cat in the mountains of Ise Province, circa 1830s, published by *Tsutaya Kichizo*; Kitashirakawa Iwabuchi Tankai and Ushiwakamaru, from the series *Honcho Suikoden goyu happyakunin no hitori* (800 Heroes of the Japanese Water Margin), circa 1830, publisher *Kagaya Kichiemon* (*Kichibe*); and Miyamoto Musashi and the sword master Tsukahara Bokuden, from the series *Choko meiyo kijin den* (Biographies of Exceptional Persons of Loyalty and Honor), circa 1845-46, publisher *Iseyaya Ichibe*; all signed *Ichiyusai Kuniyoshi ga*

14 1/8 x 9 1/2in (36.2 x 24.3)

14 3/3 x 10 1/4in (37.4 x 26.2cm)

14 1/2 x 10in (37 x 25.3cm)



6040

**US\$1,500 - 2,500**

6041

**UTAGAWA KUNIYOSHI (1797-1861)****Edo period (1615-1868), circa 1843-47**

Comprising: a *chuban* print of Keyamura Rokusuke under Hikosan Gongen Falls, from *Honcho nijurokko* (24 Japanese Paragons of Filial Piety), circa 1842-43, publisher *Muratetsu*; an *o-tanzakuban* print entitled *Susumushi* (Bell Cricket) depicting Satsuma no kami Tadanori, from the series *Buyu nazorae Genji* (Heroic Comparisons for the Chapters of Genji), circa 1843, publisher *Ibayaya Senzaburo*; two *oban tate-e* prints from the series *Dai Nihon rokujuyoshu* (The 60-odd Provinces of Great Japan), *Shima* depicting Okon, and *Bungo* depicting Ogata no Senzo Hananomoto, circa 1845, each inset signed *Monjin Ichigiyokusai Yoshitorio ga*, publisher *Fujiokaya Hikotaro* (*Shogendo*); and one *oban* print triptych, enjoying the evening cool under a bridge, circa 1843-45, publisher *Waka*; all signed *Ichiyusai Kuniyoshi ga* [7]

10 x 7 1/8in (25.6 x 8.2cm) first print



6041

**US\$1,000 - 1,500**

6042

**UTAGAWA KUNISADA (1786-1864)****Edo period (1615-1868), circa 1830s-50s**

Comprising nineteen *oban* prints, including five triptych sets: *Sumida-zutsumi sakuragari no zu* (Looking for cherry blossoms on the Banks of the Sumida [River]), circa 1830s, publisher *Ezakiya Kichibe*, signed *Kochoro Kunisada ga*; *Viewing Cherry Blossoms at Night*, circa 1847-52, publisher *Fujiokaya*, signed *Kochoro Toyokuni ga*; *Setchu sanko zu* (Three Views in the Snow), circa 1847-52, publisher *Ebiya*, signed *Oju Ichiyosai/Kochoro Toyokuni ga*; *Kabuki revenge scene of Rokusuke*, circa 1847-52, publisher *Moriya*, signed *Toyokuni ga*; *Hana Genji yoru no omokage* (Flowering Genji: Vestiges of Night), circa 1861, publisher *Omiya*; one diptych [joined] depicting a scene based on the novel *Hakkenden* (The Chronicle of Eight Dogs), circa 1847-52, publisher *Ebisuya*, signed *Oju Toyokuni ga*; a single print from *Tosei mitate sanjurokkasen* (Contemporary Kabuki Actors Likened to 36 Flowers), circa 1862, publisher *Hiranoya Shinzo*, signed *Toyokuni ga*; and a single print entitled *Yushima: Toto sanjurokkei* (Yushima, from 36 Views of the Eastern Capital), circa 1863, publisher *Omiya*, signed *nanjukyusai Toyokuni hitsu*

14 1/2 x 9 3/4in (37.1 x 24.8cm) each approximately



6042

**US\$1,400 - 1,800**



6043



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6043

**UTAGAWA YOSHITSUYA (1822-1866), UTAGAWA YOSHITORA, TOYOHARA KUNICHIKA (1835-1900), AND YAMADA KUNITERU (1829-1874)**

**Edo period (1615-1868) and Meiji era (1868-1912), mid-late 19th century**

Comprising nine oban tate-e prints: a triptych of *Kijutsu o yabutte Yorimitsu Hakamadare o karamen to su* (Yorimitsu Tries to Capture Hakamadare by Destroying His Magic), circa 1858, publisher Tsutaya Kichizo, signed *Ichieisai Yoshitsuya*; a triptych of *Moko zokusen taiji no zu* (The Defeat of the Mongol Invasion Fleet), circa 1863, publisher Iseya Kanekichi, signed *Yoshitora ga*; two actor prints, one of Nakamura Fukusuke as Akatsuki Hoshi Goro, circa 1864, publisher Izutsuya, the other the actor Ichikawa Danjuro IX from the series *Ichikawa Danjuro engeki hyakuban* (100 Scenes of Ichikawa Danjuro in Performance), circa 1889, publisher Fukuda Hatsujiro, each signed *Kunichika ga*/*Toyohara Kunichika hitsu*; and one print of a swimming manta ray from the series *Senihayu*, circa 1871, signed *Oju Ichiyusai Kuniteru ga*

14 x 9 1/2in (35.7 x 24.4cm) average (each sheet)

**US\$1,500 - 2,500**

6044

**UTAGAWA KUNIYOSHI (1797-1861)**

**Edo period (1615-1868), 1850s**

Comprising three oban tate-e print triptych sets: *Tametomo wa rodo amata meshitsure...* (Tametomo Watching Oniyasha Shouldering a Stranded Boat off a Rock), circa 1849, publisher Yamaguchiya Tobei (Kinkodo); *Koestu Kawanakajima ogassen* (Great Battle between Kai and Echigo Provinces at Kawanakajima), circa 1852, publisher Yamaguchiya Tobei (Kinkodo) [sheets joined]; and *Hokkoku ogassen* (Great battle of the North Country [Kurikaradani]), circa 1853, publisher Izumi-ya Ichibe; all signed *Ichiyusai Kuniyoshi ga* [7]  
14 1/2 x 10in (36.8 x 25.3cm) average (each sheet)

**US\$1,500 - 2,500**

6045

**UTAGAWA HIROSHIGE (1797-1858)**

**Edo period (1615-1868), early 1830s**

An oban yoko-e print of *Hakone kosui zu* (The Lake at Hakone), no. 11, from the series *Tokaido gojusantsugi* (53 Stations of the Tokaido), published by *Takenochi Magohachi (Hoeido)* and *Tsuruya Kiemon (Senkakudo)*; signed *Hiroshige ga*  
10 x 15in (25.3 x 38.1cm)

US\$4,000 - 6,000



6045

6046

**UTAGAWA HIROSHIGE (1797-1858)**

**Edo period (1615-1868), early 1830s**

An oban yoko-e print of *Yokkaichi Miegawa* (Mie River at Yokkaichi), from the series *Tokaido gojusantsugi* (53 Stations of the Tokaido), published by *Takenochi Magohachi (Hoeido)* and *Tsuruya Kiemon (Senkakudo)*; signed *Hiroshige ga*  
9 1/2 x 14 5/8in (24.2 x 37.1cm)

US\$1,000 - 1,500



6046

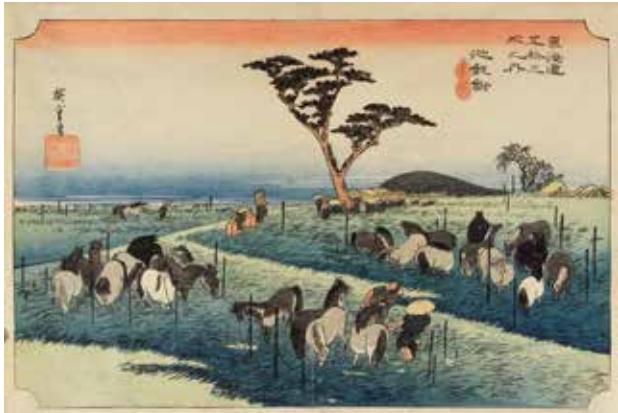
6047

**UTAGAWA HIROSHIGE (1797-1858)**

**Edo period (1615-1868), early 1830s**

An oban yoko-e print of *Chiryu shuka umaichi* (The Horse Market in the Fourth Month at Chiryu), no. 40, from the series *Tokaido gojusantsugi* (53 Stations of the Tokaido), published by *Takenochi Magohachi (Hoeido)* and *Tsuruya Kiemon (Senkakudo)*; signed *Hiroshige ga*  
9 5/8 x 14 1/4in (24.4 x 36.4cm)

US\$4,000 - 6,000



6047

6048

**UTAGAWA HIROSHIGE (1797-1858)**

**Edo period (1615-1868), early 1830s**

An oban yoko-e print of *Kameyama yukibare* (Clear Weather after Snow at Kameyama), no. 47, from the series *Tokaido gojusantsugi* (53 Stations of the Tokaido), published by *Takenochi Magohachi (Hoeido)* and *Tsuruya Kiemon (Senkakudo)*; signed *Hiroshige ga*  
10 x 15in (25.5 x 38.3cm)

US\$6,000 - 8,000



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**UTAGAWA HIROSHIGE (1797-1858)**

**Edo period (1615-1868), circa 1832-35**

A o-tanzaku print of *Yumihiarizuki* (Crescent Moon), from the series *Tsuki nijuhakkei* (28 Views of the Moon), with a seven-character Chinese poetic couplet above a bow-shaped moon over a waterfall between two cliffs with a waterfall, published by Sanoya Kihei (*Sanoki han*); signed *Hiroshige hitsu*  
15 x 6 3/4in (38.2 x 17.3cm)

US\$6,000 - 8,000



6050

6050

**UTAGAWA HIROSHIGE (1797-1858)**

**Edo period (1615-1868), circa 1830s**

Comprising: one o-tanzaku print with a kyoka poem above flowering peonies and a peacock, one short o-tanzaku print of a Java sparrow on a branch, two tanzaku-e prints with poetic verses, one of a flowering morning glory vines, the other with a butterfly amid *nadeshiko* (wild pinks), two quarter-block prints (*harimaze* fragments), the larger of a parrot perched on blossoming hydrangea, the other of a mandarin duck in the snow; and an oban yoko-e print of an *Ise ebi* (crayfish) and *ama ebi* (prawns), based on the series *Uo-zukushi* (All the Fishes); each signed *Hiroshige ga/hitsu* [7]  
13 1/8 x 4 5/8in (33.5 x 10.8cm) first print

US\$1,200 - 2,000

6051

**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1842-44**

An oban tate-e diptych (kakemono-e), *Fujigawa no setchu* (The Fuji River in Snow), depicting a mountain gorge in winter with boatmen on a winding river and a lone farmer crossing a bridge towards a small hamlet, published by Sanoya Kihei (Kikakudo); signed *Hiroshige hitsu*, sealed *Ichiryusai*

14 3/8 x 9 3/4in (36.5 x 24.9cm) [upper]; 14 3/4 x 9 3/4in (37.5 x 24.9cm)

US\$8,000 - 12,000





6052



6052



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**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1845-48**

An oban tate-e print and matching preparatory ink drawing of Lady Kenreimon'in, the daughter of the Chancellor Taira no Kiyomori and empress-consort of Emperor Takakura, with a poem by Chunagon (Fujiwara no) Atsutada, from the series *Ogura nazorae hyakunin isshu* (*Ogura Imitation of 100 Poems by 100 Poets*), published by Ibaya Senzaburo (*Dansendo*), blockcutter seal of Yokokawa Takejirō (*Hori Take*); signed Hiroshige ga  
14 3/8 x 9 3/4in (36.7 x 24.8cm) print  
13 3/8 x 9 1/2in (33.9 x 24.2cm) drawing

US\$800 - 1,200

The poem reads: *Aimite no / nochī no kokoro ni / kurabureba / mukashi wa mono o / omowazarikeri* (Compared with the way / my heart longs for you now / after we have met / those yearnings I had before / seem like nothing at all.)

6053

**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1853**

An oban tate-e print of Mino, *Yoro no taki* (Mino [Province]: *Yoro Waterfall*), from the series *Rokujuyoshū meishō zue* (*Pictures of Famous Places in the 60-odd Provinces*), published by Koshimuraya Heisuke, blockcutter Yokokawa Takejirō (*Hori Take*); signed Hiroshige ga  
14 x 9 1/2in (35.8 x 24.2cm)

US\$1,000 - 2,000

6054

**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1853**

An oban tate-e print of Minasaka Yamabushidani (Mimasaka [Province]: *Yamabushi Valley*), from the series *Rokujuyoshū meishō zue* (*Pictures of Famous Places in the 60-odd Provinces*), published by Koshimuraya Heisuke; signed Hiroshige ga  
14 1/4 x 9 5/8in (36.1 x 24.6cm)

US\$800 - 1,200



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**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), 1853**

An oban tate-e print of Kozuke, Harunasan setchu (Kozuke [Province], Mount Haruna under Snow), from the series Rokujuyoshu meisho zue (Pictures of Famous Places in the 60-odd Provinces), published by Koshimuraya Heisuke, blockcutter Yokogawa Takejiro (hori Take); signed Hiroshige ga

14 1/2 x 10in (36.7 x 25.3cm)

US\$3,000 - 5,000

6056

**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1857**

An oban tate-e print of Horikiri no hanashofu (Horikiri Iris Garden), from the series Meisho Edo hyakkei (100 Famous Views of Edo), featuring a field of flowering irises, published by Uoya Eikichi; signed Hiroshige ga

14 1/8 x 9in (36 x 22.9cm)

US\$1,000 - 1,500

6057

**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1857**

An oban tate-e print of Mama no momiji Tekona no yashiro Tsugihashi (Maple Trees at Mama, Tekona Shrine and Linked Bridge), from the series Meisho Edo hyakkei (100 Famous Views of Edo), of autumn maples framing a distant landscape with a shrine and pavilions, published by Uoya Eikichi; signed Hiroshige ga

13 7/8 x 9 1/4in (35.1 x 23.7cm)

US\$1,500 - 2,500



6057



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6058  
**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1858**  
An oban tate-e print of Ryogoku hanabi (Fireworks at Ryogoku [Bridge]), no. 98 from the series Meisho Edo hyakkei (100 Famous Views of Edo), depicting pleasure boats viewing fireworks, published by Uoya Eikichi; signed Hiroshige ga  
13 3/4 x 9 1/8in (35 x 23.2cm)

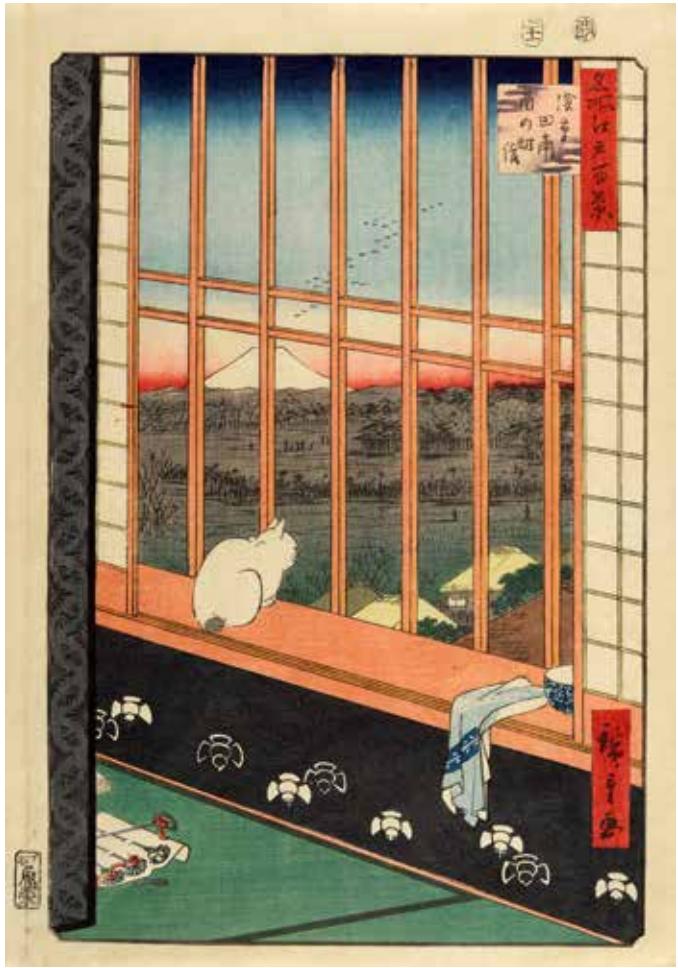
US\$800 - 1,200

6059  
**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1856**  
An oban tate-e print of Fukagawa Kiba (Fukagawa Lumberyards), from the series Meisho Edo hyakkei (100 Famous Views of Edo), depicting a large lumberyard during a snowy night, published by Uoya Eikichi; signed Hiroshige ga  
13 7/8 x 9 1/8in (35.3 x 23.3cm)

US\$1,000 - 1,500

6060  
**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1857**  
An oban tate-e print of Fukagawa Susaki Jumantsubo (Fukagawa Susaki and Jumantsubo), from the series Meisho Edo hyakkei (100 Famous Views of Edo), depicting an eagle diving for prey above wintery marshes, published by Uoya Eikichi; signed Hiroshige ga  
13 3/4 x 9 1/4in (35 x 23.4cm)

US\$1,500 - 2,500



6061



6062

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**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1857**

An oban tate-e print of Asakusa tanbo Torinomachi mode (Asakusa Rice Fields and Torinomachi Festival), from the series Meisho Edo hyakkei (100 Famous Views of Edo), depicting a cat seated in a window overlooking a distant procession of figures, published by Uoya Eikichi; signed Hiroshige ga  
14 1/2 x 10in (36.6 x 25.4cm)

US\$2,500 - 4,000

6062

**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1857**

An oban tate-e print of Oji shozoku enoki omisoka no kitsunebi (New Year's Eve Foxfires at the Changing Tree, Oji), from the series Meisho Edo hyakkei (100 Famous Views of Edo), a night view of foxes/foxfire at the base of a hackberry tree, published by Uoya Eikichi; signed Hiroshige ga  
13 7/8 x 9 1/4in (35.1 x 23.6cm)

US\$5,000 - 7,000



6063

6063

**TSUKIOKA YOSHITOSHI (1839-1892)****Edo period (1615-1868), circa 1866**

An *oban tate-e* triptych print set, entitled *Taiheiki Masakiyo nansen no zu* (Masakiyo's Difficult Battle from the *Taiheiki* Chronicles), published 1866.10, of Sato Masakiyo on horseback pulling back from a massive explosion, publisher *Yamajin*; signed *Ikkaishai Yoshitoshi hitsu* 14 1/8 x 9 1/4in (36 x 23.7cm) each sheet



6064

US\$1,000 - 2,000

6064

**TSUKIOKA YOSHITOSHI (1839-1892)****Edo period (1615-1868), circa 1867-68**

Comprising four *oban tate-e* print triptychs: two from the series *Buyu setsugekka* (Heroes for the Snow, Moon and Flowers), circa 1867, one titled *Gojo no tsuki* (Moon over Gojo [Bridge]) with tengu watching Benkei and Yoshitsune fight, the other *Ikuta mori Ebira no ume* (Plum Blossoms in the Forest of Ikuta) of Kajikawa Kagesue defending against Taira warriors, publisher *Kiya Sojiro*; the third titled *Genpei sakaro no ron* (The Reversing Oars Argument during the Genpei [War]), circa 1868, publisher *Tsujiokaya Bunsuke*; and *Zen Taiheiki Soma dairi no zu* (The Palace at Soma in the Earlier *Taiheiki*), circa 1868, publisher *Iseya Kanekichi* [sheets joined]; all signed *Ikkaishai Yoshitoshi hitsu* [10] 14 3/8 x 9 1/2in (36.5 x 24.3cm) average



6065

US\$1,200 - 1,800

6065

**TSUKIOKA YOSHITOSHI (1839-1892)****Edo period (1615-1868) Meiji era (1868-1912), circa 1867-8, 1878, 1883**

Comprising five *oban tate-e* prints, including two from the series *Azuma no nishiki ukiyo koden* (Tales of the Floating World on Eastern Brocade), depicting Ito Yosota and the spectral cat, (circa 1867) and Asabe Bungonosuke Sadaaki riding his horse through water (circa 1868), all publisher *Masudaya Ginjiro* and signed *Ikkaishai Yoshitoshi hitsu*; two from the series *Dai Nihon meisho kagami* (Mirror of Famous Commanders of Great Japan), depicting Oda no Nobunaga and Uesugi Kenshin, each circa 1878, publisher *Funatsu Chujiro*, signed *Oju Yoshitoshi*; and one from *Yoshitoshi musha burui* (Yoshitoshi's Courageous Warriors), featuring Yamanaka Shikanosuke Yukimori, circa 1883, signed *Taiso Yoshitoshi ga* [8] 14 1/4 x 9 1/2in (36.2 x 24.2cm) first print

US\$800 - 1,000

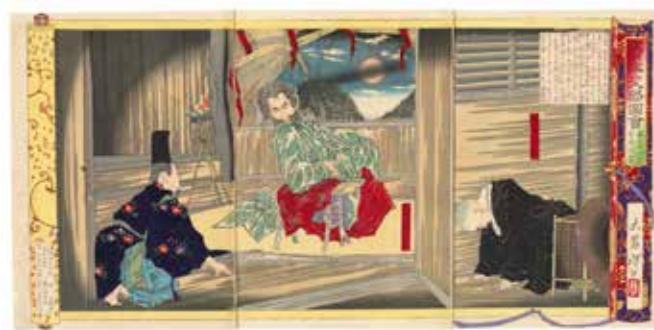
6066

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1879-83**

Comprising three *oban tate-e* print triptychs: two from the series *Dai Nihon shiraku zue* (Illustrated History of Greater Japan), entitled *Dai nanajurokudai Sutoku Tenno* (The 76th Emperor, Sutoku), depicted refusing to receive the priest Rennyo, dated Meiji 13 (1880), and *Amaterasu-omikami*, the Sun-Goddess being lured from her cave, dated Meiji 12 (1879), published by *Tsurashima Kamekichi*, signed *Taiso Yoshitoshi*; and one from the series *Sangokushi zue* (Illustrated Romance of the Three Kingdoms), titled *Gentoku fusetsu ni Komei o tazunu* (Gentoku Visiting Komei in the Snow), dated Meiji 16 (1883), publisher *Komiyama Shohei*, signed *Oju Yoshitoshi ga* and sealed *Taiso* [9]

14 1/4 x 9 1/2-10in (36 x 24-25.5cm) each approximately

**US\$800 - 1,000**



6066



6067



6068

6068

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1872-74**

Comprising four *oban tate-e* prints, three from the series *Ikkai zuihitsu* (Essays by Yoshitoshi), including *Seito no Oniwakamaru*, the boy hero grappling with a giant carp, *Enhito Chohi*, Chang Fei on horseback, each circa 1872, and *Inuzuka Shinano Inukai Kenpachi*, of two warriors struggling in midair, circa 1873, publisher *Masadaya Heikichi*, all signed *Ikkaisai Yoshitoshi hitsu*; and one from the series *Keisei suikoden* (Biographies of Valiant Drunken Tigers), of Amako Hashiro, circa 1874; publisher *Dobashi Masadaya ban*; signed *Taiso Yoshitoshi* [5]

14 1/2 x 9 7/8in (37 x 25.2cm) first print

**US\$800 - 1,000**



6069

6069

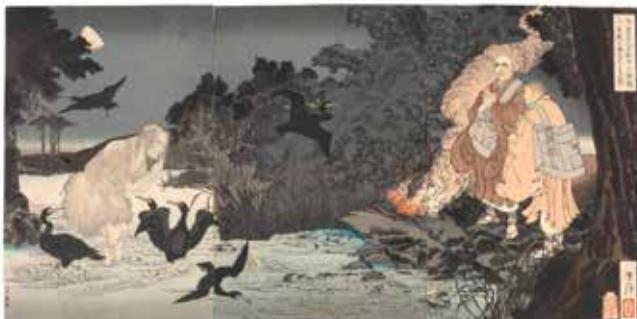
**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1883**

An oban tate-e print triptych titled "Meiji jugo mizuno-uma kishu Kaiga Kyoshinkai shuppinga Fujiwara Yasumasa Plays the Flute by Moonlight," exhibited at the National Painting Exhibition in the autumn of 1882, dated Meiji 16.2 (1883 February), publisher Akiyama Buemon, signed Taiso Yoshitoshi sha; together with a posthumous oban tate-e print triptych of the same subject from the series "Bidan musha eiyu" (Fine tales of warrior heroes), dated Meiji 27 (1894), April, publisher Katada Chojiro, signature Yoshitoshi and seal Taiso [6]

14 1/8 x 9 3/8in (35.7 x 24.1cm/35.8 x 23.9cm/35.7 x 23.7cm)

14 3/8 x 9 5/8in (36.5 x 24.4cm) each sheet

US\$4,000 - 6,000



6070

6070

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1885**

Two oban tate-e print triptychs: the first titled "Nichiren Shonin Isawagawa nite ukai no meikon o saido shitamau no zu" (Saint Nichiren Praying for the Restless Spirit of the Cormorant Fisherman at the Isawa River), dated Meiji 18.5 (1885 May, publisher Akiyama Buemon, signed Yoshitoshi and sealed Taiso; the second from the series "Osaka gunki no zu" ('The Siege of Osaka'), of Okuko Hikozaemon protecting the Tokugawa shogun from the spear of Goro Matabei Mototsugu, circa 1884, publisher Akiyama Buemon [sheets joined], signed Oju Taiso Yoshitoshi [4]

13 7/8 x 9 3/8in (35.4 x 23.6cm)

13 7/8 x 9 1/8in (35.4 x 23.3cm) each sheet

US\$1,000 - 1,500



6071

6071

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1882 and 1885**

Two oban tate-e print triptychs: the first titled "Soga Tokimune hadakauma ni norite Oiso ni kakeru" (Soga Goro Gallops Bareback to Oiso), dated Meiji 18.12 (1885 December), published by Fukuda Yasushi, signed Oju Yoshitoshi ga; the second of a comic entertainment of the Seven Gods of Good Fortune, dated Meiji 15 (1882), publisher Tsukioka Beijiro, signed Oju Yoshitoshi giga [6]

14 1/8 x 9 1/4/9 5/8/9 1/4in (36 x 23.5/24.5/23.5cm) each sheet

14 5/8 x 9 7/8in (37.3 x 25.1cm) each sheet

US\$1,300 - 1,800

6072

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1885-89**

Comprising three oban print diptychs [one joined]: two from the series *Shinsen azuma nishiki-e* (New Selection of Eastern Brocade Prints), titled *Kishin Omatsu Shiro saburo o korosu zu* (The Demon Omatsu Killing Shiro saburo), dated Meiji 19.3 (1886 March), and *Kusu[noki] Masashige Sakurai eki ni isshi Masatsura ni ikun shite ketsubetsu suru no zu* (Kusunoki Masashige Conveying Dying Instructions to His Child Masayuki, separates), dated Meiji 22 (1889), publisher *Tsunashima Kamekichi*, signed *Yoshitoshi/oju Yoshitoshi ga*; the last from the series *Yoshitoshi manga* (Sketches of Yoshitoshi), of Watanabe no Tsuna releasing the arm of the Ibaraki demon disguised as an old woman, dated Meiji 18 (1885), publisher *Kobayashi Tetsujiro*, signed *Yoshitoshi ga* [5]

14 1/2 x 9 5/8in (36.8 x 25cm) each sheet

14 5/8 x 9 3/4in (37 x 24.9cm) each sheet

14 1/8 x 19 1/8in (35.8 x 48.4cm) sheets joined

**US\$800 - 1,000**

6073

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1882 and 1886**

Two oban tate-e print triptychs: the first from the series *Nise Murasaki Inaka Genji* (A False Murasaki [and] Rustic Genji), of Mitsuuiji and his lover Tasogare confronted by a jealous spirit in the guise of Hannya while in a secluded temple, circa 1882, publisher *Akiyama Buemon* [sheets joined], signed *Yoshitoshi ga*; the second from the series *Gokoku onna taiheiki* (The Taiheiki of Women Protecting the Country), of the shogun Tsunayoshi dreaming of his favorite concubine while his wife prepares to stab him in order to protect the country, dated Meiji 19 (1886), publisher *Akiyama Buemon*, signed *Oju Yoshitoshi ga* [4]

14 x 28 1/4in (35.7 x 71.9cm) sheets joined

15 x 9 7/8in (38 x 25cm) each sheet

**US\$1,000 - 1,500**

6074

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1890**

An oban tate-e print triptych set, from the series *Setsu-gekka* (Snow-Moon-Flowers), entitled *Yuki: Iwakura no Sogen: Onoe Baiko* (Snow: Onoe Baiko V as Iwakura Sogen), dated 1890 August, publisher *Akiyama Buemon*; signed and sealed *Yoshitoshi* [3]

14 1/8 x 9 1/4-9 5/8in (35.9 x 23.6/24.6/24.7cm)

**US\$1,000 - 1,500**

6072



6073



6074



6075

6075

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1886**

A kakemono-e (vertical oban print diptych), depicting Hyoshito Rinchu (Panther Head Lin Chong) killing officer Riku (Lu) by the Temple of the Mountain Spirit, circa 1886, publisher Matsui Eikichi; signed Oju Yoshitoshi ga, sealed Yoshitoshi no in

14 x 9 3/8in (35.8 x 24cm) upper sheet

14 1/4 x 9 1/2in (36.3 x 24.3cm) lower sheet

US\$800 - 1,200



6076

6076

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1887**

A vertical oban print diptych, entitled *Mongaku shonin arago no zu* (Picture of the Penance of Saint Mongaku), circa 1887, of Seitaka Doji, one of the attendants of Fudo Myo-o, saving Mongaku atoning for his sins at Nachi Waterfall, publisher Hasegawa Tsunejirō; signed Oju Yoshitoshi ga, sealed Taiso

14 3/4 x 10in (37.4 x 25.7cm) each sheet

US\$800 - 1,000



6077

6077

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1886**

A vertical oban print diptych, entitled *Shunkan sozu Kikaigashima ni oite tamatama Yasuyori no shamen senbo kito no zu* (Shunkan Watching Enviously from Kikai Island as Yasuyori Returns to the Capital after Being Unexpectedly Pardoned), dated 1886.5, publisher Hasegawa Tsunejirō; signed Yoshitoshi, sealed Taiso

14 3/4 x 10in (37.1 x 25.3cm) upper sheet

14 3/4 x 10 1/4in (37.6 x 26.1cm) lower sheet

US\$800 - 1,000



6078

6078

**TSUKIOKA YOSHITOSHI (1839-1892)**  
**Meiji era (1868-1912), dated 1887**  
A vertical oban print diptych titled *Taira Koremochi Togakushiyama kijo taiji no zu* (*Taira no Koremochi Vanquishes a Female Demon at Togakushi Mountain*), published by Matsui Eikichi, seal of blockcutter *Egishi Chokuzan*; signed *Yoshitoshi*, sealed *Yoshitoshi no in* 28 3/8 x 9 3/4in (72 (36 & 36) x 24.8cm) overall



6079

6079

**TSUKIOKA YOSHITOSHI (1839-1892)**  
**Meiji era (1868-1912), circa 1888**  
A vertical oban diptych titled *Shochikubai Yushima no Kakegaku* [name of a Kabuki drama], of Yaoya Oshichi climbing the fire watchtower to look at her burning house, published by Hasegawa; signed *Oju Yoshitoshi ga*, sealed *Taiso*  
14 3/4 x 10in (37.4 x 25.6cm) upper sheet  
14 5/8 x 10in (37.2 x 25.5cm) lower sheet

US\$600 - 800



6080

6080

**TSUKIOKA YOSHITOSHI (1839-1892)**  
**Meiji era (1868-1912), circa 1888**  
A vertical oban print diptych of the warrior Watanabe no Tsuna cutting off the arm of the Ibaraki demon clutching a pillar at the Rashomon Gate in Kyoto, published by Hasegawa; signed *Oju Yoshitoshi ga*, sealed *Taiso*  
14 x 9 3/8in (35.6 x 23.7cm) upper sheet  
14 1/8 x 9 3/8in (35.9 x 23.9cm) lower sheet

US\$600 - 800



6081

6081

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1885-86**

Nine oban tate-e prints from the *Tsuki hyakushi* (100 Aspects of the Moon) series:  
*Ugo no sangetsu - Tokimune* (Mountain Moon after Rain - Tokimune), no. 9; *Daimotsu kaijō no tsuki - Benkei* (Moon above the Sea at Daimotsu Bay - Benkei), no. 12; *Yoshinoyama yowa no tsuki - Iga no Tsubone* (Mount Yoshino Midnight-Moon - Iga no Tsubone), no. 15; *Yamashiro Ogurusu no tsuki* (The Moon of Ogurusu in Yamashiro), no. 19; *Suzakumon no tsuki - Hakuga Sanmi* (Suzaku Gate Moon - Hakuga Sanmi), no. 20; *Yamaki yakata no tsuki - Kagekado* (The Moon of Yamaki Mansion), no. 27; *Shinkan no tsuki - Taira no Tomoume* (The Moon's Inner Vision - Taira no Tomoume), no. 34; *Inamuragasaki no akebono no tsuki* (Inamura Promontory Moon at Daybreak), no. 39; *Zokuso no tsuki - O-usu-no-miko* (Moon of the Enemy's Lair - Little Prince Usu), no. 42; published by Akiyama Buemon, all signed Yoshitoshi, sealed Yoshitoshi no in/Taiso [9]  
14 1/8 x 9 5/8in (35.8 x 24.5cm) each approximately



6082

6082

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1888-91**

Nine oban tate-e prints from the *Tsuki hyakushi* (100 Aspects of the Moon) series:  
*Shizugatake no tsuki - Hideyoshi* (Shizu Peak Moon - Hideyoshi), no. 66; *Joganden no tsuki - Minamoto no Tsunemoto* (Joganden Moon - Minamoto no Tsunemoto), no. 67; *Gyokuto - Songoku* (Jade Rabbit - Sun Wukong), no. 73; "Hidetsugu in exile," no. 75; *Shinobugaoka no tsuki - Gyokuensai* (Shinobugaoka Moon - Gyokuensai), no. 76; "Kenshin Watching the Geese in the Moonlight," no. 82; "Moon on the Sumida River," no. 94; *Horinji no tsuki - Yokobue* (Horin Temple Moon - Yokobue), no. 89; *Sagano no tsuki* (Saga Moor Moon), no. 99; published by Akiyama Buemon, all signed Yoshitoshi, sealed Yoshitoshi no in/Taiso [9]  
14 1/8 x 9 5/8in (36 x 24.5cm) each approximately

**US\$1,500 - 2,500**

6083

6083

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1886-8**

Nine oban tate-e prints from the *Tsuki hyakushi* (100 Aspects of the Moon) series:  
*Genji Yugao no maki* (The Yugao Chapter from *The Tale of Genji*), no. 29; *Kitayama no tsuki - Toyohara Sumiaki* (Kitayama Moon - Toyohara Sumiaki), no. 32; *Inamuragasaki no akebono no tsuki* (Inamura Promontory Moon at Daybreak), no. 39; Moon over the Mio pine forest (Takeda Shingen), no. 41; *Oboroyo no tsuki - Kumasaka* (Hazy-night moon - Kumasaka), no. 45; "Streetwalker by moonlight," no. 49; *Daro no tsuki - Taira no Kiyotsune* (The Moon and the Helm of a Boat - Taira no Kiyotsune), no. 50; *Gosechi no nyoubi* (Lady Gosechi), no. 51; *Harano no tsuki - Yasumasa* (The Moon of the Moor - Yasumasa), no. 63; published by Akiyama Buemon, all signed Yoshitoshi, sealed Yoshitoshi no in/Taiso [9]  
14 x 9 5/8in (35.5 x 24.5cm) each approximately

**US\$1,300 - 2,000****US\$1,200 - 2,200**

6084

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1886**

Comprising three *oban tate-e* print diptychs: each from the series *Shinsen azuma nishiki-e* (New Selection of Eastern Brocade Prints), titled *Sano Jirozaemon no setsu* (The Story of Sano Jirozaemon), depicted murdering the courtesan Yatsuhashi, *Osame yujo no gaku no zu* (Osame Learning to be a Courtesan) [sheets joined], and *Koshida goten shuen no zu* (Banquet at the Koshida Palace), all dated Meiji 19 (1886), publisher Tsunashima Kamekichi; all signed Yoshitoshi and sealed *Taisho* [5]

13 3/4 x 19 1/8in (39 x 48.7cm) sheets joined

14 5/8 x 9 5/8-9 7/8in (37.2 x 24.5-25.3cm)

each sheet

14 1/8 x 9 3/8-9 7/8in (35.8 x 23.8-25.3cm)

each sheet



6084

**US\$600 - 800**

6085

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), dated April 1889**

An *oban tate-e* woodblock print triptych of koi swimming beneath wisteria blossoms and branches, published by Akiyama Buemon; signed *Yoshitoshi ga*, sealed *Yoshitoshi*

14 3/4 x 10-10 1/8in (37.5 x

25.8/25.5cm)



6085

**US\$400 - 600**

See Eric van den Ing, *Beauty and Violence, Japanese Prints by Yoshitoshi, 1839-1892*, Bergeyk, Netherlands, Society for Japanese Arts, 1992, no. 66, p. 144 for another impression plus the original drawing by Yoshitoshi in the collection of the British Museum.

6086

**TSUKIOKA YOSHITOSHI (1839-1892)****Meiji era (1868-1912), circa 1889-91**

Three *oban tate-e* prints from the series *Shinkei sanjurokkaisen* (New Forms of 36 Strange Things): *Sagi musume* (Heron Maiden) [#2], published 1889.4.10; *Shoki muchu ni oni o toraeru no zu* (Shoki Captures a Demon in a Dream) [#13], published 1890.4.12; and *Daimotsu no ura ni rei Taira no Tomomori kaijō ni shutsugen no zu* (The Ghost of Taira no Tomomori Appears at Daimotsu Bay) [#28], published 1891; publisher Sasaki Toyokichi; all signed Yoshitoshi, sealed *Taiso*

14 x 9 1/2in (35.4 x 24.1cm)

14 1/4 x 9 3/4in (36 x 24.8cm)

14 5/8 x 9 7/8in (37.1 x 25.3cm)

**US\$800 - 1,000**

6086



6087



6088



6089



6090

6087

**TSUKIOKA YOSHITOSHI (1839-1892)  
Meiji era (1868-1912), circa 1889**

Four oban tate-e prints from the series *Shinkei sanjurokkaisen* (New Forms of 36 Strange Things): *Roba kiwan o mochisaru zu* (The Old Woman Retrieves Her Arm) [#6], 1889.4.12; *Takeda Katsuchiyo tsukiyo ni rori o utsu no zu* (Takeda Katsuchiyo Kills an Old Badger in the Moonlight) [#3], 1889.4.10; *Oniwakamaru chiku ni rigyo o ukagau zu* (Oniwaka Observes the Giant Carp in the Pool) [#7], 1889.10.20; and *Tametomo no bui tokijin o shirizoku zu* (Tametomo's Ferocity Drives Away the Smallpox Demons) [#9], 1889.10.5; all publisher Sasaki Toyokichi; all signed Yoshitoshi, sealed Taiso [first] or Yoshitoshi 14 1/8 x 9 1/4in (35.8 x 23.4cm) first print

US\$800 - 1,000

6088

**TSUKIOKA YOSHITOSHI (1839-1892)  
Meiji era (1868-1912), circa 1889-92**

Three oban tate-e prints from the series *Shinkei sanjurokkaisen* (New Forms of 36 Strange Things): *Komachi zakura no sei* (The Spirit of the Komachi Cherry Tree) [#8], published 1889.10.7; *Kobayakawa Takakage Hikosan no tengu mondo no zu* (Kobayakawa Takakage Debating with the Tengu of Mount Hiko) [#29], published 1892; *Seppu no rei taki ni kakaru zu* (The Good Woman's Spirit Prays in the Waterfall) [#33], published 1892; publisher Sasaki Toyokichi; all signed Yoshitoshi, sealed Taiso (2) or Yoshitoshi 14 1/2 x 9 7/8in (36.9 x 25cm)  
14 x 9 1/4in (35.4 x 23.6cm)  
14 x 9 1/2in (35.6 x 24.2cm)

US\$800 - 1,000

6089

**TSUKIOKA YOSHITOSHI (1839-1892)  
Meiji era (1868-1912), circa 1889-90**

Two oban tate-e prints from the series *Shinkei sanjurokkaisen* (New Forms of 36 Strange Things): the first *Taira no Koremochi Togakushiyama ni akki o taijisu zu* (Taira no Koremochi Vanquishes the Evil Demon of Mount Togakushi) [#16], published 1890.4, the demon's visage reflected in a large sake cup; the second *Omori Hikoshichi michi ni kai au zu* (Omori Hikoshichi Encounters a Demon on the Road) [#4], published 1889.5.10, the demon's true visage reflected in the water; publisher Sasaki Toyokichi and signed Yoshitoshi, sealed Taiso or Yoshitoshi [2]  
14 x 9 3/4in (35.5 x 24.8cm)  
14 1/2x 10in (37 x 25.2cm)

US\$800 - 1,200

6090

**TSUKIOKA YOSHITOSHI (1839-1892)  
Meiji era (1868-1912), circa 1890**

Two oban tate-e prints and one keyblock impression from the series *Shinkei sanjurokkaisen* (New Forms of 36 Strange Things): the first of *Kuzunoha-gitsune doji ni wakaruru no zu* (The Fox-Woman Kuzunoha Leaves Her Child) [#20], published 1890; second a print and keyblock of *Shoki muchu ni oni o toraeru no zu* (Shoki Captures a Demon in a Dream) [#13], published 1890.4.12; publisher Sasaki Toyokichi and signed Yoshitoshi, sealed Yoshitoshi or Taiso [3]

14 x 9 1/2 in (35.5 x 24cm)  
14 3/8 x 9 1/2in (36.4 x 24.4cm)  
14 3/4 x 9 3/8in (37.1 x 24cm)

US\$800 - 1,000



6091

6091

**KOBAYASHI KIYOSHIKA (1847-1915), MIZUNE TOSHIKATA (1866-1908), MIGITA TOSHIHIDE (1863-1925)**

**Meiji era (1868-1912), circa late 19th century**

Comprising three oban tate-e print triptych sets: *Sogo watashiba no zu* (Sogo at the Ferry Landing), from the series *Choga kyoshikai* (Authentic View), dated February 1884, publisher *Matsuki Heikichi (Daikokuya)*, signed *Kobayashi Kiyochika ga; Tsuki* (Moon) [joined sheets] from the series *Genpei Setsugekka* (Minamoto-Taira: Snow-Moon-Flowers), of Yoshitsune receiving military secrets from the tengu king, circa 1885-7, signed/sealed *Toshibata ga; Tokimune Kamakuradono no kariya o sawagasu* (Tokimune (Soga Goro) Sneaking into Yoritomo's Residence), circa 1891, signed/sealed *Toshihide* [5]

14 1/8 x 9 7/8in (35.8 x 25cm) each sheet

13 7/8 x 28 3/8in (35.3 x 72.3cm) overall

14 1/2 x 9 7/8in (36.8 x 25.2cm) each sheet

US\$700 - 900



6092

6092

**ATTRIBUTED TO SHIBATA ZESHIN (1807-91), KAWANABE KYOSAI (1831-1889), AND TEISAI HOKUBA (1771-1844)**

**Funpon** (Preparatory drawings)

Edo period (1615-1868) and Meiji era (1868-1912), 19th century  
Comprising a small watercolor attributed to Shibata Zeshin, ink and color on paper, depicting a frog next to a stone water vessel, reputed to be a study for a work in the series *Hana kurabe*, circa 1875-80, unsigned; an ink drawing attributed to Kawanabe Kyosai of a elderly Chinese sage, unsigned; and two ink drawings attributed to Teisai Hokuba, one of a seated samurai, the other of a foreigner blowing a horn, each with a poetic inscription, unsigned  
7 1/8 x 10 1/4in (18 x 26.2cm) dimensions of first

US\$400 - 600

6092

6093

**OHARA KOSON (1877-1945) AND KOMORI SOSEKI**

**Meiji (1868-1912) or Showa (1926-1989) era, 1910, circa 1930**

Comprising four o-tanzaku-e prints: three by Ohara Koson, including two mallard ducks in flight above the water, 1910, signed *Koson*, a roaring tiger near rocks, publisher *Daikokuya*, each signed *Koson*, a carrion crow on a snow-covered willow branch at dawn, publisher *Watanabe*, signed *Shoson*; and one print by Komori Soseki of a pair of herons in the rain, circa 1920-30, publisher *Kawaguchi*, signed *Soseki* [4]

14 1/2 x 7 5/8in (36.8 x 19.3cm) smallest

15 1/4 x 8 1/2in (38.8 x 21.5cm) largest

US\$700 - 900

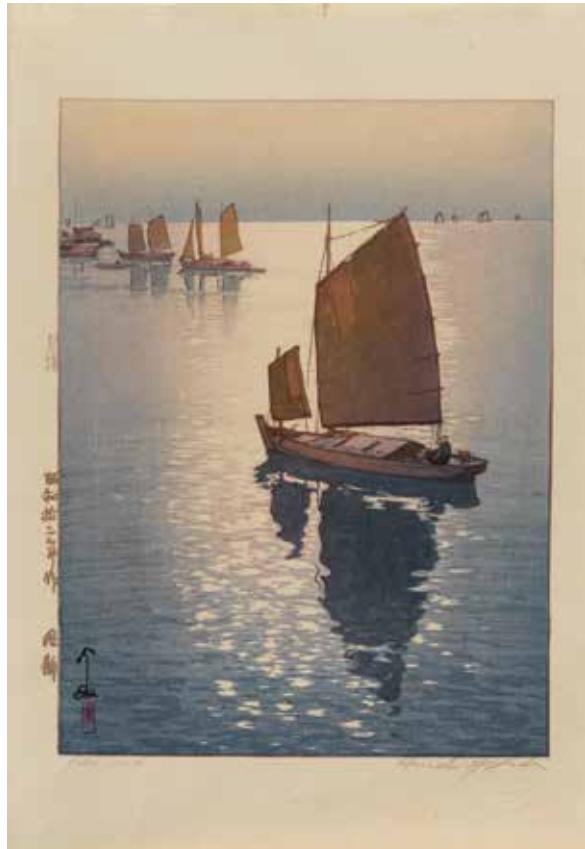
6093



6093



6094



6095



6096

6094  
**YOSHIDA HIROSHI (1876-1950)**  
**Showa era (1926-1989), dated 1928**

A small print entitled *Nyu Yoroku* [impression] and *New York* in pencil, dated Showa 3 (1928), publisher Watanabe; signed Yoshida in ink and H. Yoshida in pencil  
10 1/8 x 7 1/8in (25.8 x 18.1cm)

US\$1,000 - 1,500

6095  
**YOSHIDA HIROSHI (1876-1950)**  
**Showa era (1926-1989), dated 1928 and 1937**

Comprising an oban yoko-e print of *Okitsu/Fuji* from *Okitsu*, from the series *Ten Views of Fuji*, jizuri seal, dated Showa 10 (1935), and an oban tate-e print of *Fujo/Calm Wind*, jizuri seal, dated Showa 12 (1937), publisher Watanabe Shozaburo; each signed Yoshida in ink and Hiroshi Yoshida in pencil [2]  
10 3/4 x 15 7/8in (27.3 x 40.4cm)  
15 3/4 x 10 3/4in (40 x 27.2cm)

US\$1,100 - 1,600

6096  
**HASHIGUCHI GOYO (1880-1920)**  
**Taisho era (1912-1926), dated July 1920**

A large woodblock print entitled *Onsen yado* (Hot Spring Inn), of a woman at a hot-spring hotel, dated lower right *Taisho kyunen shichigatsu* (July 1920); signed and sealed Goyo ga  
17 5/8 x 10 1/2in (44.6 x 26.7cm)

US\$1,000 - 1,500



6097

6097

**KAWASE HASUI (1883-1957) AND YOSHIDA HIROSHI  
(1876-1950)**

**Showa era (1926-1989) dated 1929 and 1935**

Comprising an oban yoko-e print by Kawase Hasui, entitled *Shiba Benten-ike* (Benten Pond, Shiba), dated 1929 August, edition notation 177/350, publisher Sakai-Kawaguchi, signed Hasui; and an oban tate-e print by Yoshida Hiroshi, entitled *Hirosaki-jo/Hirosaki Castle*, from the series *Sakura hakkei* (Eight Views of Cherry Blossoms), jizuri seal, published by Watanabe Shozaburo, signed Yoshida in ink and Hiroshi Yoshida in pencil

10 3/4 x 15 5/8in (28.4 x 39.9cm)

16 x 10 1/2in (40.4 x 26.8cm)

US\$700 - 900

6098

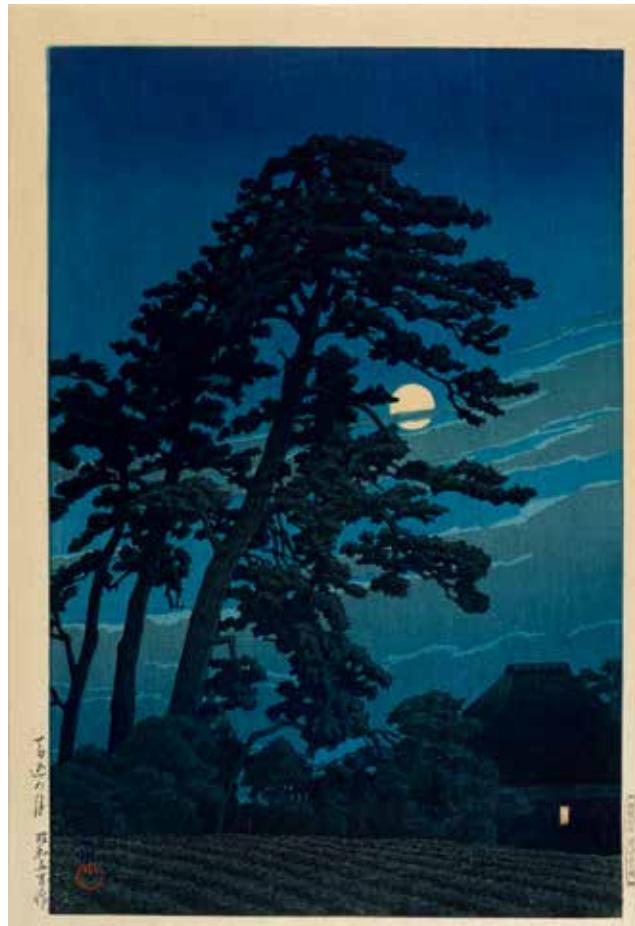
**KAWASE HASUI (1883-1957)**

**Showa era (1926-1989), dated 1930**

An oban tate-e print of *Umagome no tsuki* (Moon at Umagome), from the series *Tokyo niju-kei* (20 Views of Tokyo), dated 1930, with publisher cartouche of Watanabe Shozaburo; signed Hasui

15 1/2 x 10 3/8in (39.2 x 26.4cm)

US\$1,500 - 2,500



6098



6099

**PROPERTY OF VARIOUS OWNERS**



6100

6099

**HISHIKAWA MORONOBU (CIRCA 1618-1694)**

**Wakoku hyakujo** (100 Women of Japan), circa 1695

A *sumizuri ehon*, volume 3 from the series, comprising 34 printed double-page illustrations of figures below passages of text, with a frontispiece of text and accompanied by two double pages of new book listings at the end, one of the illustrations of women preparing the fibers from hemp plants; with recent folding cloth case  
10 1/4 x 7 1/4in (26 x 18.5cm)

**US\$2,000 - 3,000**

6100<sup>a</sup>

**OSAKA SCHOOL**

**Album of 36 woodblock prints**

*Chuban tate-e* mounted in an accordion-fold album; most depicting kabuki actors in role, 1850s, comprising three single prints, three diptych sets, three triptych sets and two sets of four sheets (total 26) by Konishi Hirosada; two diptych sets by Uehara Yoshitoyo; one single print and one diptych set by Utatagawa Sadayoshi; two single prints by Hasegawa Munehiro; and one other print - generally very good-good impressions, very good color, some with slight toning, covers worn and soiled  
10 x 7 1/4in (25.5 x 18.7cm) (average)

**US\$800 - 1,200**



6101

**Property from the Monterey Museum of Art, sold to benefit the Museum Funds**

6101

**UTAGAWA HIROSHIGE (1797-1858)**

**Edo period (1615-1868), circa 1833-34**

An *oban yoko-e* print titled *Shono haku-u* (Shono: Driving Rain), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido), of travelers in a rainstorm, by publisher Takenouchi Magohachi (*Hoeido*); signed *Hiroshige ga*  
8 1/8 x 12 5/8in (20.5 x 32.7cm) (sight)

**US\$2,000 - 3,000**



6104

#### PROPERTY OF VARIOUS OWNERS

6102

#### UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1829

A *shikishiban surimono* print, framed, depicting a scroll of the *rakan* Handaka Sonja holding a bowl from which a dragon emerges out from the painting, with a poem by Chotei Kusumi; signed Hiroshige hitsu

8 1/4 x 6 3/8in (21 x 16.4cm) print

16 3/4 x 14 1/4in (42.3 x 36.2cm) overall

US\$2,000 - 3,000

#### Provenance

Henri Vever (1854-1943) (Lugt 1381 b)

6103

#### ATTRIBUTED TO UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868)

A small narrow *surimono* print, framed; depicting a ghostly apparition of a samurai warrior issuing from an unwrapped flute resting near a partial suit of armor; unsigned

7 x 1 3/4in (17.8 x 4.6cm) print

14 3/8 x 9in (36.4 x 22.8cm) overall

US\$1,500 - 2,500

6104

#### SUZUKI HARUNOBU (1794-1770)

Edo period (1615-1868), circa 1765-70

An erotic *chuban* print, framed, of an interior scene depicting a beauty leaning back from a *kotatsu* and engaged in pleasurable pursuits while thinking of her lover's amorous embrace; unsigned

7 1/2 x 9 7/8in (18.3 x 25cm) print

14 3/4 x 17in (37.1 x 43cm) overall

US\$3,000 - 5,000



6102



6103



6104A

6104A

**YANAGAWA SHIGENOBU II****Edo period (1615-1868), circa 1835**

A shikishiban surimono print, framed; titled *Yamabito* (Mountain Dweller), from the series *Takimono awase* (An Incense Contest), circa 1835, a series based on the names of types of incense made for the Shakuyakutei circle, with poems by Gantosha Nanafusa, Chikujuen Shigeyasu and Kagenro; signed Nisei Yanagawa Shigenobu

8 1/8 x 6 7/8in (20.5 x 17.6cm) print

15 1/2 x 14in (39.2 x 35.3cm) overall

**US\$800 - 1,200****Provenance**

Henri Vever (Lugt 1381b)

The poems are translated in John T. Carpenter, ed., *Reading Surimono: The Interplay of Text and Image in Japanese Prints*, Leiden and Zurich: Hotei Publishing in association with Museum Rietberg Zürich, 2008, p. 367



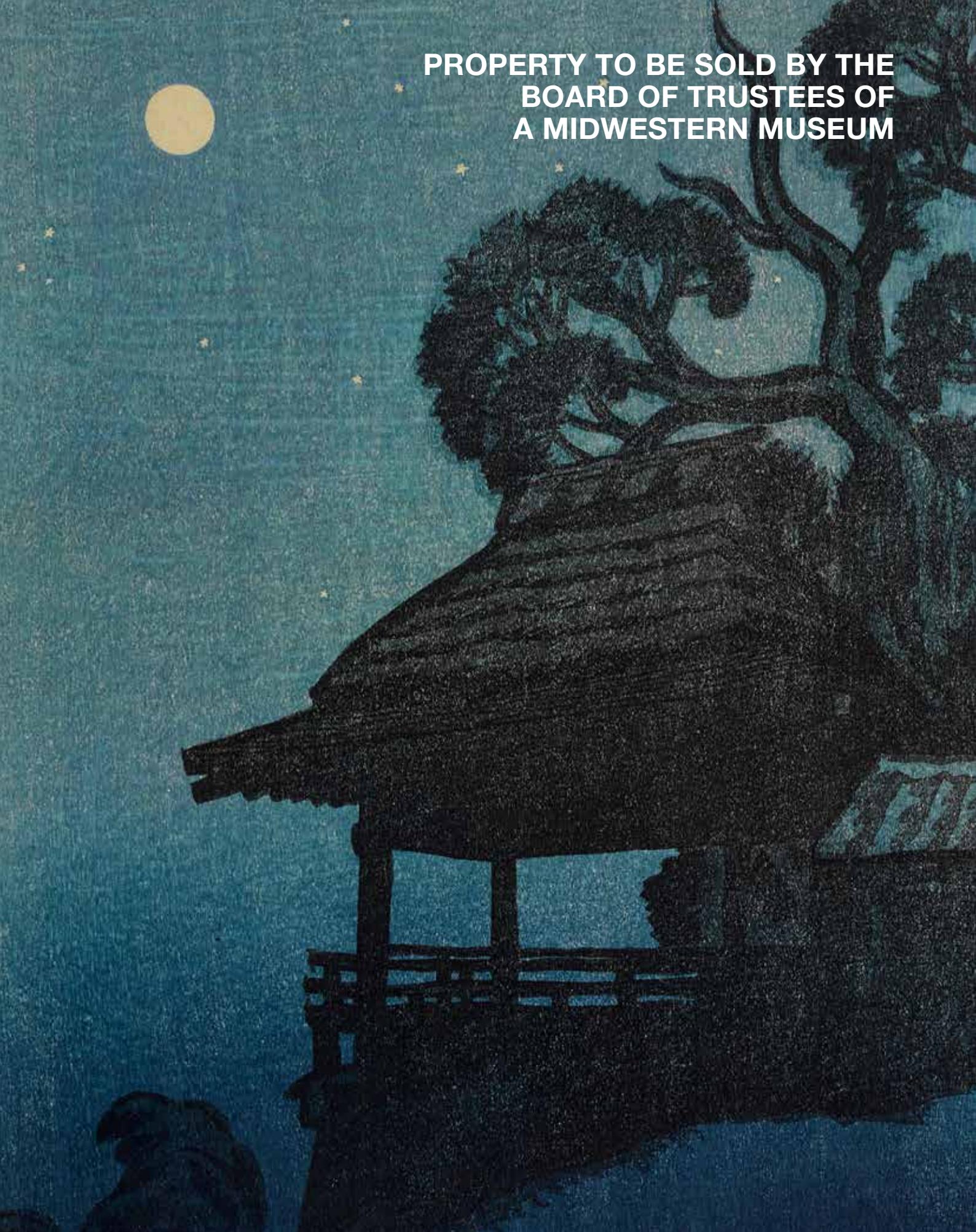
6105

6105<sup>D</sup>**ISHIKAWA TORAJI (1875-1964)****Showa era (1926-1989), circa 1934-35**

A dai oban tate-e print of *Yokushitsu nite* (In the Bathroom), from the series *Rajo jushu no uchi* (Ten Types of Female Nudes), no. 5, of a seated nude at her bath, self-published, carver cartouche *Yamagishi Kazue to*; signed in ink *Ishikawa*, sealed *Tora* 19 x 14 5/8in (48.3 x 37.3cm)

**US\$800 - 1,200**

PROPERTY TO BE SOLD BY THE  
BOARD OF TRUSTEES OF  
A MIDWESTERN MUSEUM





6106

6106

**KATSUSHIKA HOKUSAI (1760-1849)  
Edo period (1615-1868), circa 1834**

An oban yoko-e print titled *Kameido Tenjin Taikobashi* (The Drum Bridge at Kameido Tenjin Shrine), from the series *Shokoku meikyo kiran* (Remarkable Views of Bridges in Various Provinces), publisher seal of Nishimuraya Yohachi (*Eijudo*); signed *Saki no Hokusai itsu hitsu* 9 3/4 x 14 3/4in (24.6 x 37.5cm)

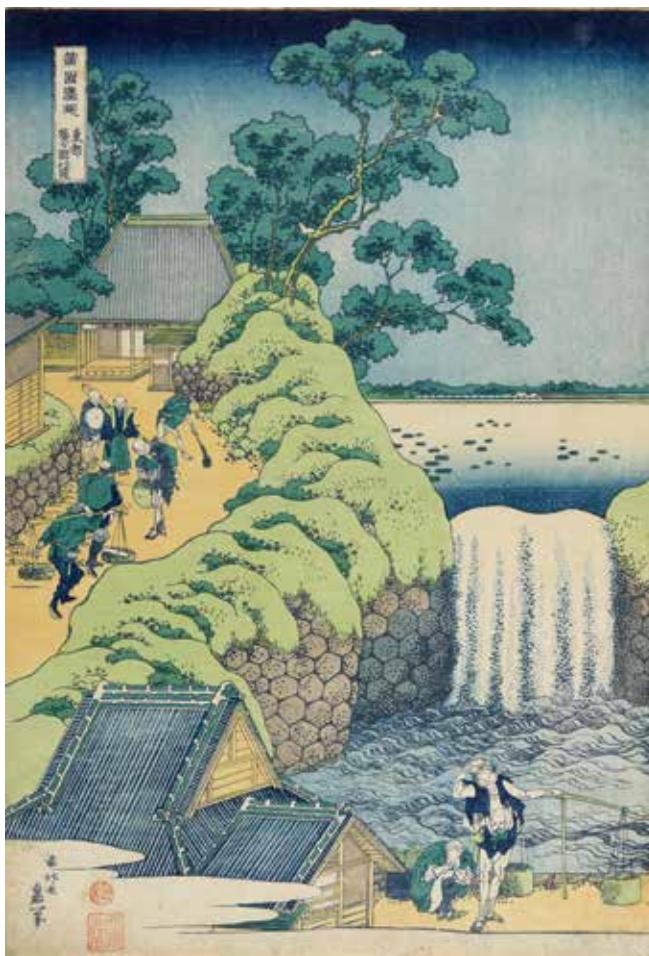
US\$2,000 - 4,000

6107

**KATSUSHIKA HOKUSAI (1760-1849)  
Edo period (1615-1868), circa 1832**

An oban tate-e print titled *Toto Aoigaoka no taki* (The Falls at Aoigaoka in the Eastern Capital), from the series *Shokoku taki meguri* (A Tour of Waterfalls in the Provinces), publisher seal of Nishimuraya Yohachi (*Eijudo*); signed *Saki no Hokusai itsu hitsu* 15 x 10 1/4in (38.3 x 26.2cm)

US\$6,000 - 8,000



6107



6108

6108

**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1832-33**

Two oban yoko-e prints from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido), the first titled *Mitsuke*, *Tenryugawa zu* (*Mitsuke*: Tenryu River View), the second titled *Kameyama yukibare* (*Kameyama*: Clear Weather after Snow); each by publisher Takenouchi Magohachi (*Hoeido*); signed *Hiroshige ga* [2]

9 5/8 x 14 3/4in (24.5 x 37.4cm)

9 3/8 x 13 3/8in (23.7 x 34cm)

US\$800 - 1,200

6109

**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1832-33**

Two oban yoko-e prints from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido), the first titled *Kameyama yukibare* (*Kameyama*: Clear Weather after Snow), the second titled *Mitsuke*, *Tenryugawa zu* (*Mitsuke*: Tenryu River View), each by publisher Takenouchi Magohachi (*Hoeido*); signed *Hiroshige ga* [2]

8 7/8 x 13 3/4in (22.5 x 34.9cm)

8 7/8 x 14in (22.8 x 35.4cm)

US\$1,200 - 1,800

6110

**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1832-33**

An oban yoko-e print titled *Shono haku-u* (*Shono*: Driving Rain), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido), of travelers in a rainstorm, by publisher Takenouchi Magohachi (*Hoeido*); signed *Hiroshige ga* [2]

9 3/4 x 14 3/4in (24.6 x 37.6cm)

US\$1,500 - 2,500



6109



6110



6111

6111  
**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1832-33**

An oban yoko-e print titled *Shono hakuu* (Shono: Driving Rain), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido), of travelers in a rainstorm, by publisher *Takenouchi Magohachi* (*Hoeido*); signed *Hiroshige ga*  
8 3/4 x 13 3/4in (22.5 x 34.7cm)

US\$1,200 - 2,000



6112

6112  
**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1832-33**

An oban yoko-e print titled *Shono haku-u* (Shono: Driving Rain), from the series *Tokaido gojusan tsugi* (53 Stations of the Tokaido), of travelers in a rainstorm, by publisher *Takenouchi Magohachi* (*Hoeido*); signed *Hiroshige ga*  
10 x 13 5/8in (25.4 x 34.6cm)

US\$1,500 - 2,500



6113

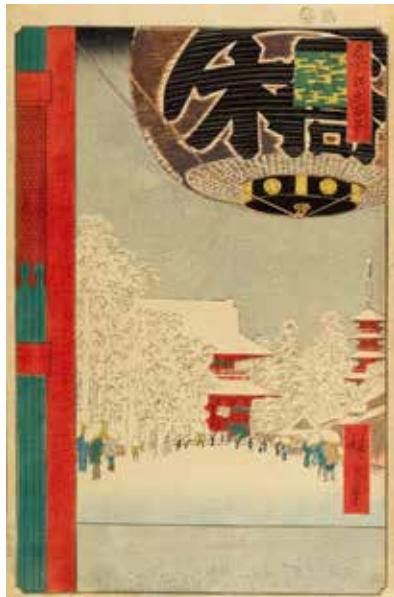
6113  
**UTAGAWA HIROSHIGE (1797-1858)**  
**Edo period (1615-1868), circa 1830s, 1856**

Three oban prints, comprising: *Gion-sha setchu* (The Gion Shrine in Snow), from the series *Kyoto meisho* (Famous Views of Kyoto), circa 1834, publisher *Kawaguchiya Shozo* (*Shoedo, Eisendo*); *Yanagi-bashi yakei, Manpachi* (Night View of Yanagi Bridge: the Manpachi [Restaurant]), from the series *Edo komei kaitai zukushi* (Famous Restaurants of Edo), circa 1838-40, publisher *Fujioka Hikotaro* (*Shogendo*); *Fukagawa kiba* (Fukagawa Lumberyards), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1856, 8th month, publisher *Uoya Eikichi*; all signed *Hiroshige ga*  
8 1/12 x 13 3/4in (21.5 x 35cm)  
9 3/8 x 14 1/4in (23.8 x 36.2cm)  
14 1/8 x 9 1/4in (35.8 x 23.5cm)

US\$800 - 1,200



6114



6115



6116

6114

**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1856**

An oban tate-e print titled *Suruga-cho*, from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), date seal of 1856, 9th month, publisher *Uoya Eikichi*; signed *Hiroshige ga*  
14 1/4 x 9 7/8in (36.3 x 25.1cm)

US\$800 - 1,200

6115

**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1856**

An oban tate-e print titled *Asakusa Kinryuzan* (Kinryuzan Temple, Asakusa), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), with date seal of 1856, 7th month, publisher *Uoya Eikichi*; signed *Hiroshige ga*  
14 1/8 x 9 1/4in (35.8 x 23.5cm)

US\$1,000 - 1,500

6116

**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1856**

An oban tate-e print titled *Fukagawa Kiba* (Fukagawa Lumberyards), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), date seal of 1856, 8th month, publisher *Uoya Eikichi*; signed *Hiroshige ga*

13 3/4 x 9 1/4in (34.9 x 23.5cm)

US\$800 - 1,200

6117

**UTAGAWA HIROSHIGE (1797-1858)  
Edo period (1615-1868), circa 1857**

An oban tate-e print titled *Meguro Taikobashi Yuhinooka* (Meguro Drum Bridge and Sunset Hill), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), date seal of 1857, 4th month, publisher *Uoya Eikichi*; signed *Hiroshige ga*  
14 x 9 1/2in (35.7 x 24.2cm)

US\$1,000 - 1,500



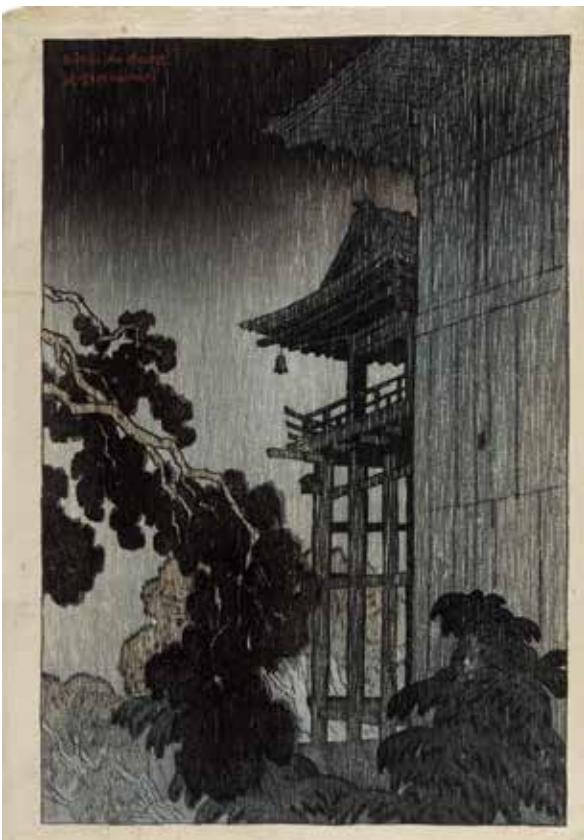
6117



6118



6119



6120

6118

**UTAGAWA HIROSHIGE II (1829-1869) AND OTHERS  
Edo period (1615-1868)/Meiji era (1868-1912)**

Comprising: an oban tate-e print titled *Fukagawa kiba* (Evening View of Rain in Paulownia Field at Akasaka), from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), circa 1859, publisher Uoya Eikichi, signed *Nisei Hiroshige ga*; three oban prints by Utagawa Kunisada (1786-1865), the center sheet from a triptych, circa 1844, and two sheets from a Genji series of women cleaning, circa 1851, each signed *Toyokuni ga*; a double hand-colored bookplate by Hasegawa Mitsunobu (active circa 1724-1754) from *Ehon fuji no yukari* vol.1, illustrating *Tale of Genji* chapters; a color-printed double bookplate by Utagawa Hiroshige (1797-1858) from *Tokaido meisho* (Famous Views of the Tokaido), depicting the passage between cliffs in Asahina, mid-19th century; a later reproduction after Utagawa Hiroshige of five swimming ayu (fresh water trout), from an untitled series known as *Sakana tsukushi* or "Large Fish"; and a later reproduction after Katsushika Hokusai (1760-1849) of *Soshu Roben no taki* (The Roben Falls [at Oyama] in Sagami Province), from the series *Shokoku taki meguri* (A Tour of Waterfalls in the Provinces) [7]

14 1/4 x 9 3/4in (36.4 x 24.9cm) first print

US\$500 - 700

6119

**TORII KOTONDO (1900-1976)  
Showa era (1926-1989), circa 1929**

A dai oban print titled *Nagajuban* (Long Undergarment) embossed on the lower margin, dated *Showa yonen shichigatsu* (Showa 4 [1929], 7th month), signed *Kotondo ga*, sealed *Torii*, lower left with embossed publisher seal *Sakai-Kawaguchi go ban* (Sakai Kawaguchi, joint publication), reverse with hand-numbered limited edition paper label *Gaioku-yuki ni-hyaku-mai kagiri zeppan, dai yonjuni-go, Torii Kotondo* (for foreign export, limited edition of 200 printed, number 42, by Torii Kotondo)

18 1/2 x 11 7/8in (46.9 x 30.1cm)

US\$800 - 1,500

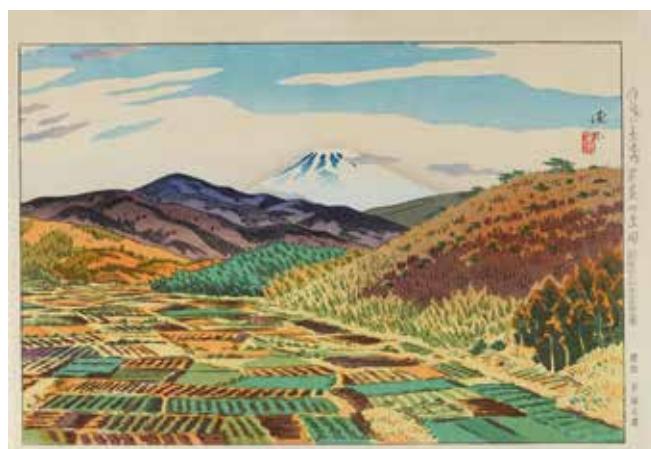
6120

**ITO SHINSUI (1898-1972)****Taisho era (1912-1926), circa 1917**

An aiban tate-e print of *Miidera* (Mii Temple), from the series *Omi hakkei* (Eight Views of Omi), titled, dated and signed *Omi hakkei no uchi Miidera Taisho rokunen shichigatsu Shinsui* (Eight Views of Omi, Miidera, Taisho 6 [1917], July, Shinsui), with limited edition publisher Watanabe Shozaburo seal hand-numbered on verso, *Ito Shinsui ga, Omi hakkei, no uchi Miidera, surizuri nihyaku mai kagiri no uchi dai gojuyon-ban* (picture by Ito Shinsui, Eight Views of Omi, Miidera, limited edition of 200, number 54)

12 1/2 x 8 5/8in (31.8 x 22.5cm)

US\$1,800 - 2,800



6121

6121

**ITO SHINSUI (1898-1972)****Showa era (1926-1989), circa 1938**

An oban yoko-e print of *Soshun no Yoshida* (Early Spring in Yoshida), from the series *Izu hakkei no uchi* (Eight Views of Izu), of fields with Mount Fuji in the distance, publisher Watanabe Shozaburo seal (G: 1942-45), printer Ono Gintaro; signed and sealed Shinsui

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

US\$600 - 800



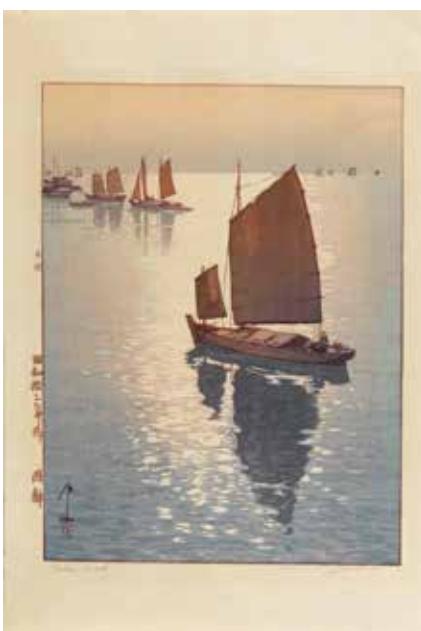
6122

6122

**ITO SHINSUI (1898-1972)****Taisho era (1912-1926), circa 1917**

An aiban tate-e print of *Ishiyamadera* (Ishiyama Temple), from the series *Omi hakkei* (Eight Views of Omi), titled, dated and signed *Omi hakkei no uchi Ishiyamadera Taisho rokunen junigatsu Shinsui* (Eight Views of Omi, Ishiyama Temple, Taisho 6 [1917], December, Shinsui), with limited edition publisher Watanabe Shozaburo seal hand-numbered on verso, *Ito Shinsui ga, Omi hakkei, Ishiyama, surizuri nihyaku mai kagiri no uchi dai rokujunana-ban* (Picture by Ito Shinsui, Eight Views of Omi, Miidera, limited edition of 200, number 69) 12 5/8 x 8 5/8in (32 x 22cm)

US\$2,000 - 3,000



6123

6123

**YOSHIDA HIROSHI (1876-1950)****Showa era (1926-1989), circa 1937 and 1939**

One oban and six koban prints, the larger titled *Kaze shizuka* (Calm Wind)/*Calm Wind* [#215], dated Showa 12 (1937); signed in ink with seal *Hiroshi*, pencil signed *Hiroshi Yoshida, jizuri* seal; the remaining five forming a set titled *Printing of 'A Junk' Process Set*, circa 1939, its fourth and fifth sheets signed in ink and with the impressed signature *H. Yoshida [6]*

15 7/8 x 10 5/8in (40.3 x 27.2cm)

11 1/4 x 7 3/4in (28.7 x 19.9cm) each (5)

US\$800 - 1,200



6124

6124

**YOSHIDA HIROSHI (1876-1950)****Showa era (1926-1989), circa 1927 and 1930s**

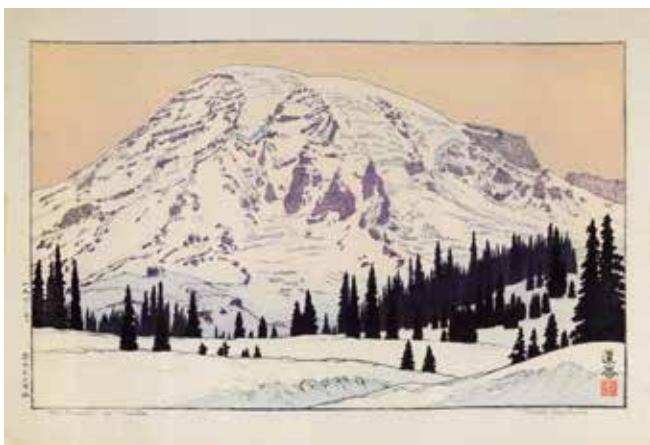
Three oban prints, comprising: *Haru no asa (Spring Morning)/A Garden in Okayama* [#134], from the series *Four Garden Scenes*, dated Showa 8 (1933); *Kyoto sanjo ohashi (The Great Bridge of Sanjo in Kyoto)/Sanjo Bridge in Kyoto* [#98], dated Showa 2 (1927); *Hokuryo* [#210], from the series *Korea and Manchuria*, dated Showa 12 (1937); all signed in ink with seal *Hiroshi*, the first with impressed signature and blind printed *baren* and *kao* (cursive monograms), the others with *jizuri* seal and signed *Hiroshi Yoshida* in pencil [3]

10 5/8 x 15 3/4in (27 x 40cm)

16 x 11 1/8in (40.7 x 28.5cm)

10 5/8 x 16in (27.1 x 40.5cm)

US\$800 - 1,200



6125

6125

**YOSHIDA TOSHI (1911-1995) AND YOSHIDA KISO (1919-2005)****Showa era (1926-1989)**

Comprising six prints of various sizes: four works by Yoshida Toshi: *Hawai no sakana B/Hawaiian Fish B*, dated 1955, No.5, dated 1952, *Michi no /Unknown*, 86/150, dated 1968, *Mount Rainier in Winter*, dated 1972, all pencil signed *Toshi Yoshida*; and two works by Yoshida Kiso: *Pink Plum Tree*, dated 1970, and *Wave and Moon*, dated 1987, all pencil signed *Kiso Yoshida* [6]

10 3/4 x 16in (27.3 x 40.5cm) first print

US\$600 - 800



6126

6126

**YOSHIDA HIROSHI (1876-1950)****Taisho era (1912-1926), 1926**

Two oban prints from the series *At the Zoological Garden*, the first titled *Kibatan omu (Sulphur-crested Cockatoo)/ Kibatan Parrot* [#71], the second titled *Tora (Tiger)* [printed] and *Sketch of Tiger* in pencil [#74]; each dated *Taisho 15* (1926) and with a *jizuri* seal; each pencil signed *Hiroshi Yoshida*, sealed *Hiroshi*

15 7/8 x 10 1/2in (40.4 x 27.5cm)

10 5/8 x 16 1/8in (26.8 x 40.8cm)

US\$800 - 1,200



6127

**YOSHIDA HIROSHI (1876-1950)**

**Taisho era (1912-1926), 1926**

A *dai oban yoko-e* print titled *Komoi sakura* (*Kumo Cherry Trees*)/  
*Kumoi Cherry Trees* [#76], dated *Taisho* 15 (1926); signed in ink with  
seal *Hiroshi*, pencil signed *Hiroshi Yoshida*, *jizuri* seal  
23 x 29 1/4in (58.8 x 74.4cm)

US\$2,000 - 4,000



6128

6128

**YOSHIDA HIROSHI (1876-1950)  
Showa era (1926-1989), circa 1927-28**

Three oban prints, comprising: *Taguchi no fuyu* (*Winter in Taguchi*)/*Winter in Taguchi* [#91], dated Showa 2 (1927); *Goraiko* (*Sunrise Rite*)/*Sun Rise of Fuji* [#51], from the series *Fuji jukkei* (*Ten Views of Fuji*), dated Showa 3 (1928); *Ainodake Notoridake* (*Ainodake and Notoridake*)/*Manotake and Notoridake* [#132], from the series *The Southern Japan Alps*, dated Showa 3 (1928); all with a *jizuri* seal and signed in ink with seal *Hiroshi*; the first two pencil signed *Hiroshi Yoshida* [3]

10 1/2 x 16 1/4in (26.8 x 41.1cm)

10 1/4 x 15 5/8in (26.2 x 39.7cm)

10 5/8 x 16 1/8in (27.7 x 41.1cm)

US\$1,000 - 1,500



6129

6129

**YOSHIDA HIROSHI (1876-1950)  
Showa era (1926-1989), circa 1941**

A dai oban yoko-e print titled *Kinmon* (*Gold Gate*)/*Gold Gate* [#248], dated Showa 16 (1941); signed in ink with seal *Hiroshi*, pencil signed *Hiroshi Yoshida*, *jizuri* seal

15 3/4 x 21 3/8in (40 x 54.4cm)

US\$800 - 1,200

PINTINGS AND SCREENS





6130



6131



6132

**PROPERTY OF VARIOUS OWNERS**6130<sup>D</sup>**YOSHIDA HIROSHI (1876-1950)**  
**Garden and Haystacks**  
**1902**

Watercolor on paper; featuring a bucolic landscape with a small garden with flowering bushes and a pair of tall haystacks near a grove of trees; signed *H. Yoshida*  
13 1/8 x 19 1/2in (33.5 x 49.8cm)

**US\$1,000 - 1,500**

6131

**YOSHIDA FUJIO (1887-1987)**  
**River scene**

Watercolor on paper; of a pine grove and a fishing village along a shore line bordered by clumps of reeds; signed *F. Yoshida*  
13 1/8 x 19 5/8in (33.3 x 50cm)

**US\$1,000 - 1,500**

6133

6132<sup>D</sup>**NAKABAYASHI SEN (1878-1937)**  
**Hakone**  
**Meiji era (1868-1912)**

Watercolor, ink and color pigments on paper; a rural landscape with a traveler walking towards a torii gate flanked by stone lanterns; artist's mark NS  
9 1/2 x 13 7/8in (24.4 x 35.4cm) image  
11 x 15 5/8in (27.7 x 39.6cm)

**US\$800 - 1,200**

6133

**HOSEDA GOSEI II**  
**Temple in Mountains**  
**Meiji era (1868-1912)**

Watercolor on paper; depicting a solitary traveler ascending a wooden stairway to a mountain shrine at the base of massive cliff; signed *G Hoseda*  
13 7/8 x 2 1/4in (35.2 x 51.6cm)

**US\$1,200 - 1,800**



6134

6134  
**ANONYMOUS KANO SCHOOL**

**Still Life**

**Edo period (1615-1868)**

A small hanging scroll, ink line and wash on paper; depicting an eggplant, melon and small branch of lychee nuts, all set within a circle, bearing the seal of Kano Motonobu; unsigned

20 5/8 x 13 1/4in (52.4 x 33.7cm) painting

57 1/4 x 18in (145.5 x 46cm) overall

US\$1,200 - 1,800

6135  
**AFTER KANO TSUNENOBU (1636-1713)**

**Bird on a Rock**

**Edo period (1615-1868)**

A hanging scroll, ink on paper; of a solitary wagtail perched near withered branches on a large rock above a waterway, bearing an owl-shaped seal (illegible)

38 x 10 1/4in (1780.496.7 x 26.1cm) painting

71 x 15in (180.4 x 38.2cm) overall

US\$1,500 - 2,500

6136<sup>a</sup>  
**TEISAI HOKUBA (1771-1844)**

**Preparing food for nightingales**

**Late Edo period (1615-1868)**

Hanging scroll, ink and color on paper; of a courtier preparing food for nightingales with a mortar and pestle, a waka poem in cursive script to the top; signed *Hokuba*, sealed *Teisai*

With a wood *tomobako* (storage box) inscribed with an authentication dated Showa 54 (1979)

35 5/8 x 9 5/8in (90.6 x 24.7cm) image

68 3/8 x 14 3/8in (173.8 x 36.5cm) overall

US\$800 - 1,200



6135



6136



6137

6137  
**ITO JAKUCHU (1716-1800)**  
Cranes

**Edo period (1615-1868), 18th century**

A hanging scroll, ink on paper; an abbreviated portrayal of two standing cranes; signed *Tomaio*, sealed *Jakuchu-koji*  
With a wood *tomobako* (storage box)  
47 1/8 x 18 1/8in (119.8 x 46.1cm) painting  
84 3/4 x 23 5/8in (215.5 x 60.2cm) overall

US\$2,000 - 3,000



6138

6138  
**AFTER SOGA SHOHAKU (1730-1781)**  
Man Riding a Horse; Monkey Reaching for the Moon

**Edo period (1615-1868), 19th century**

A pair of hanging scrolls, ink on paper; the right depicting the back view of a Chinese sage riding a horse, the left of a gibbon on a cliff, reaching down towards a reflection of a full moon; each bearing the signature *Shohaku ga*, seal *Jasoku ga Shohaku*  
With a wood *tomobako* (storage box)  
49 5/8 x 19 7/8in (126.1 x 50.7cm) each painting  
84 1/2 x 25in (214.8 x 63.5cm) each overall

US\$3,000 - 5,000



6138



6139



6140



6141

6139

**UKIYO-E SCHOOL**  
**Beauty Composing a Poem**

**Meiji era (1868-1912), circa 1870-1880**

A roundel in ink, color and gold pigment, framed; a half-portrait of a lady-in-waiting writing on a poem card; set within a thick black-lacquered wood frame with two metal suspension loops of repoussé chrysanthemum design

39 7/8in (101.5cm) diameter

**US\$1,000 - 2,000**

6140

**NIHONGA SCHOOL (20TH CENTURY)**  
**Court lady playing the koto**

**Taisho (1912-1926) or Showa (1926-1989), 1910s-1930s**

Hanging scroll, ink and color on silk; depicting an interior with a Heian-era beauty in three-quarter view, seated as she plucks the strings of a koto in the soft light of an oil lamp; signed and sealed Gogan

49 1/2 x 21 3/4in (125.7 x 55.5cm) image

76 x 26 3/8in (160 x 67.2cm) overall

**US\$1,500 - 2,000**

6141<sup>o</sup>

**SAITO UNKEI**

**Mount Fuji**

**Taisho (1912-1926) or Showa era (1926-1989)**

A hanging scroll, ink and light color on silk; a hazy view of Mount Fuji towering above wooded cliffs and two fishing boats; signed and sealed *Unkei*

With a wood *tomobako* (storage box) inscribed by the artist

40 1/4 x 15 3/4in (102.3 x 40) painting

73 1/8 x 20 5/8in (186 x 52.5cm) overall

**US\$700 - 900**

6142

No lot



6143

6143

**ANONYMOUS**

**Stable with Horses**

**Edo period (1615-1868) or Meiji era (1868-1912), mid-late 19th century**

A two-panel folding screen, ink, color and metallic foil on paper; depicting an *umaya* (stable) with two stallions tethered in their stalls, the veranda with two groups of courtiers, one engaged in a game of *sugoroku*, the other admiring a goshawk and waited upon by two attendants; unsigned

60 1/4 x 53 1/4in (153 x 135.8cm)

US\$1,000 - 1,500

**PROPERTY FROM THE COLLECTION OF H. LEE TURNER,  
KANSAS**

6144

**ANONYMOUS**

**Poppies**

**Edo period (1615-1868), mid-late 17th century**

Fragments of a six-panel screen, now mounted as a pair of *fusuma* doors; ink, color and gold on gold leaf with stands of poppies in bloom among clouds

60 x 24in (152 x 61cm) each panel

US\$20,000 - 30,000

This pair of *fusuma* is a companion to the following lot.



6144



6145

**ANONYMOUS**

**Poppies**

**Edo period (1615-1868), mid-late 17th century**

Six-panel screen; ink, color and gold on gold leaf showing stands of poppies in bloom among clouds

56 x 21in (142 x 53cm) each panel, possibly reduced in size

**US\$40,000 - 60,000**

For other seventeenth-century screens of this subject, a favorite of Tawaraya Sotatsu (active circa 1600-1640) and his followers using the *Inen* seal, compare Museum of Fine Arts, Boston, inv. no. 11.1273 and 11.1274, <http://www.mfa.org/collections/object/poppies-24483> and Kyoto National Museum, <http://bunka.nii.ac.jp/heritages/detail/91400>.



6145 (detail)



6146

**PROPERTY OF VARIOUS OWNERS**



6147

6146

**UKIYO-E SCHOOL  
Beautiful Women**

**Edo period (1615-1868), 19th century**

A mid-size four-panel folding screen; the individual panels with paintings by various artists, comprising: a fashionable townswoman, signed *Tochoro Sadamichi ga*; a courtesan, signed *Utagawa Toyokuni*; a geisha with a fan, signed *Toyo-utsusu*, and a samurai youth with a high ranking courtesan, signed *Hiromaro*  
48 3/4 x 62 7/8in (124 x 159.8cm) overall

US\$5,000 - 7,000

6147

**ANONYMOUS**

**24 paragons of Filial Piety**

**Edo period (1615-1868), 19th century**

A small six-panel screen; ink color and gold flecks on paper, illustrating 12 of 24 examples of filial plenty  
48 1/8 x 106in (106.9 x 296.2cm)

US\$3,000 - 4,000

6147A

**TSUKIOKA SESSAI (DIED 1839)**

**The Seven Sages of the Bamboo Grove**

**Edo period (1615-1868), early 19th century**

A large six-panel folding screen, ink, color and gold on paper; depicting the Seven Sages of the Bamboo Grove accompanied by two youthful attendants in a bamboo grove, most of the group engaged in examining a long handscroll written in archaic script; signed *Hogen Tsukioka Sessai zu*  
69 1/8 x 146in (175.8 x 370.8cm)

US\$2,500 - 3,500



6147A

SHINTO AND  
BUDDHIST ART





#### SCULPTURE FROM THE GITTER-YELEN COLLECTION

6148

**A PAIR OF WOOD ZUISHIN (ATTENDANT FIGURES)**  
**Kamakura (1185-1333) or Muromachi (1333-1573) period,**  
**13th-14th century**

Each carved from a single block of wood and originally seated on a dais or similar support in a formal pose, one with his hands together and the other with his hands resting symmetrically on his knees, they wear voluminous formal robes and lacquered hats, the facial features well preserved, both with extensive traces of black pigment especially on the reverse, the figure with hands together with linear patterns suggesting the decoration of his robes, the timber with numerous wormholes but otherwise largely intact; each with a modern steel stand

29 1/8 and 29 1/2in (74 and 75cm) high

US\$40,000 - 60,000

Although previously described generically as *gyoji* (Shinto priests), these lively, assertive figures seem more likely to belong to a group of awe-inspiring pairs of figures called *zuishin* that were placed at the entrances to shrines during the medieval period; this identification is supported by the fact that the mouth of one is very slightly open, uttering the syllable *a*, while that of the other is closed, uttering the syllable *un*, features copied from the more familiar pairs of Buddhist *Nio* (Guardian Kings). The earliest pair of *zuishin*, registered as Important Cultural Properties and datable to 1162 from inscriptions on scraps of paper found inside the figures, is in the Takano Shrine, Tsuyama, Okayama Prefecture. As noted in a commentary to another pair of *zuishin* dating from circa 1219 (also Important Cultural Properties) in the Kamitami Shrine, Kagawa, "the wrath of Shinto guardians is generally more contained and their pose less animated than that of their Buddhist counterparts, the *Nio*."<sup>1</sup>

<sup>1</sup> Haruki Kageyama and Christine Guth Kanda, *Shinto Arts: Nature, Gods, and Man in Japan*, New York, Japan Society, 1976, cat. no. 6.



6149 (detail)



6149

**A STANDING WOOD FIGURE OF A SHINTO DEITY**

**Heian period (794–1185), late 10th century**

Carved from a single block of wood, he stands in an imposing, pensive pose, wearing the characteristic formal garb of a Chinese or Japanese courtier of the Tang dynasty or Heian period, his hands held together in front concealed by voluminous sleeves and wearing a court cap which bears extensive traces of black pigment, some traces also visible on his triangular beard, his face with its serene expression largely intact, most of the rest of the surface with extensive worm damage which is especially pronounced on his right side; mounted on a modern wood stand

33 7/8in (86cm) high

US\$35,000 - 45,000

**Published:**

Stephen Addiss, Michael G. Cunningham and others, *A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection*, New Orleans Museum of Art 1983, cat. no. 108, which records that a radiocarbon test on this lot indicated a date in the third quarter of the tenth century.

In contrast to the preceding lot, which gives Buddhist form to a *kami* (Shinto deity), this figure portrays a *kami* in the guise of a court official. Starting in the late seventh century, Japan's rulers introduced a bureaucratic system and code of laws modeled upon those of China's Tang dynasty. The highest positions below the Emperor himself were taken by members of the leading clans, who made claims to divine descent in order to legitimize their formal political authority; not long afterwards, figures of *kami* personified as courtiers, often wearing formal headgear, started to be produced. These divine bureaucrats are nearly always shown in a seated or kneeling position, making the present lot an exceptional rarity.

The earliest figures portraying *kami* in courtly attire are probably a pair in Kyoto's Matsuno-o Shrine, dated to the ninth century, but the facial

expression and pointed beard of the present lot invite comparison with a seated *kami* Daishogun (Great General) in the Daishogun Hachi Jinja Shrine, Kyoto, probably from slightly later in the Heian period.<sup>1</sup> The present figure has been tentatively identified as the work of a fine provincial sculptor from the Tohoku region, on the basis of similar images in the Matsuyama Kannondo and Manzoki, Iwate Prefecture.<sup>2</sup> The marks of prolonged exposure to wind, weather, and insect pests enhance rather than detract from its calm authority and appealing personality.

1. Haruki Kageyama and Christine Guth Kanda, *Shinto Arts: Nature, Gods, and Man in Japan*, New York, Japan Society, 1976, cat. no. 5; Victor Harris ed., *Shinto: The Sacred Art of Ancient Japan*, London, The British Museum Press, 2001, cat. no. 63.
2. Stephen Addiss, Michael G. Cunningham and others, *A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection*, New Orleans Museum of Art 1983, p. 297.

## A LARGE STANDING FIGURE OF A SHINTO DEITY

**Heian period (794–1185), late 10th century**

Carved from a single tree trunk, the stern facial expression characterized by a downturned mouth, arched eyebrows, and a prominent nose, below a flame-like coiffure, the naked torso simply carved with a slightly protruding belly, the suggestion of a cloak-like garment around the shoulders, the skirt indicated by three folds in relief and augmented by a few simple lines extending to just above the knees, the back almost smooth except for lines below the collar and above the skirt, the feet with traces of dark pigment indicating shoes, other traces of pigment particularly on the hair and the upper garment, both arms and parts of both feet missing and with extensive old worm damage; mounted on an antique wood stand

39 3/4in (101cm) high without stand; 45 1/8in (114.7cm) high with stand

**US\$60,000 - 80,000**

### Provenance

Howard Hollis collection

### Published

Hugo Munsterberg, *Sculpture of the Orient*, New York, Dover Publications, 1972, p. 136

Carolyn H. Wood, *Art of China and Japan*, Huntsville AL, Huntsville Museum of Art, 1977, cat. no. 283

Stephen Addiss, Michael G. Cunningham and others, *A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection*, New Orleans Museum of Art 1983, cat. no. 109, which records that a radiocarbon test on this lot indicated a date in the third quarter of the tenth century.

This numinous figure is one of a group of unusually large Shinto deities that appear to have reached the United States in the 1950s through the Mayuyama Company and are thought to be associated with religious cults active in the region southwest of present-day Tokyo, centered on the Izu Peninsula. Other members of the group are in a wide range of North American institutions and have been extensively published, although not in the recent past. For illustrations and discussions, see especially a series of articles by Shimizu Zenzo entitled "Amerika, Kana da ni aru Nihon chokoku (Japanese Sculpture in America and Canada)": *Bukkyo geijutsu* 126 (Sept. 1979), p. 84, fig. 68 (Art Institute of Chicago); *Bukkyo Geijutsu* 127 (Nov. 1979), pp. 110-111, figs. 163-165 (Honolulu Academy of Fine Arts); *Bukkyo Geijutsu* 127 (Nov. 1979), p. 107, fig. 150 (Brooklyn Museum, on loan from Cynthia H. Moore); *Bukkyo Geijutsu* 128 (Jan. 1980), p. 100, fig. 194 (Philadelphia Museum of Art); and *Bukkyo Geijutsu* 128 (Jan. 1980), p. 113, fig. 247 (Royal Ontario Museum).

Most of the figures are reproduced in Junkichi Mayuyama, *Japanese Art in the West*, Tokyo: Mayuyama and Co. Ltd., 1966: nos. 24 (Honolulu Academy of Arts), 25 (Royal Ontario Museum), 26 (Honolulu Academy of Fine Arts), 27 (Art Institute of Chicago), 28 (Cleveland Museum of Art), 29 (Philadelphia Museum of Art), and 30 (Honolulu Academy of Arts); see also *Mayuyama, Seventy Years*, 1976, vol. 2, p. 165, figs. 334-335. Newer images can be found on some of the respective museum websites, as well as in older museum publications:

Philadelphia Museum of Art, *Treasures of the Philadelphia Museum of Art*, 1973, p. 16; Sherman E. Lee, "A Hand and an Image of Wood," *Bulletin of the Cleveland Museum of Art*, 44 (Jan. 1957); Jack Sewell, "Four Newly Acquired Examples of Japanese Art," *The Art Institute of Chicago Quarterly*, 52, no. 1 (Feb. 1958); and Henry Trubner, *Royal Ontario Museum: The Far Eastern Collection*, 1968, cat. 102. See also Donald Jenkins, *Masterworks in Wood: China and Japan*, Portland Art Museum, 1976, cat. 57 (Honolulu Academy of Arts) and Hugo Munsterberg, *Sculpture of the Orient*, 1972, p. 135 (Brooklyn Museum). Another example in Denver Art Museum (inv. no. 1980.95) appears to have reached the United States separately from the group. It comprises the upper half only of a figure that must originally have been close to six feet in height and carved from a single tree trunk.

The first sculptural images of *kami* (Shinto deities), in contrast to Buddhas, bodhisattvas, guardian kings, and other Buddhist deities, were likely carved during the Nara period (710–794), when it is recorded that a statue was constructed of the *kami* Tado, who had expressed a wish (communicated through a Buddhist monk) to follow the Buddhist way of the *Sanbo* (Three Jewels).<sup>1</sup> Like this lot, many early statues of Shintō deities were fashioned from a single block of wood, typically harvested close to the locality where the *kami* was believed to reside and thus already imbued with its spirit power. In the absence of a tradition of Shinto image-making, Buddhist deities served as sources of imitation for these representations of Japan's native deities and, as in the present case, the terrifying gods of esoteric Buddhism were sometimes used as models. Here, the flaming hair recalls that of ninth-century Buddhist deities such as Gosanze Kongo, a fierce protector of the Buddhist law;<sup>2</sup> the same hair is seen in the figure in the Honolulu Academy of Arts (inv. no. 2788.1) and would become especially associated with the syncretic Shinto-Buddhist deity Zao Gongen.<sup>3</sup>

Due to understandable reluctance to give Shinto deities human form, figures such as the present lot, especially those more than three feet in height, are exceptionally rare; its early date makes it an even more remarkable survival. It was likely preserved for centuries in the inner sanctuary of a Shinto shrine, where it would have been little seen even by the priests, except at an annual festival when the shrine deity would have been invoked to breathe new life into the timber. We can imagine the structure housing the figure falling slowly into disrepair, exposing it to the elements and imbuing it with a natural, weathered appearance that seems entirely in character with Japan's native religion.

1. Victor Harris ed., *Shinto: The Sacred Art of Ancient Japan*, London, The British Museum Press, 2001, cat. no. 60; see also Christine Guth Kanda, *Shinzo: Hachiman Imagery and Its Development*, Cambridge, MA, Harvard University Press, 1985, pp. 12-13.

2. For an early pictorial example, see Elizabeth Ten Grotenhuis, *Japanese Mandalas: Representations of Sacred Geography*, Honolulu, University of Hawai'i Press, 1999, p. 83.

3. For a 13th-century iron example in the John C. Weber collection, see Asia Society, "Pilgrimage and Buddhist Art," <http://pilgrimage.asiasociety.org/artifacts/zao-gongen>; see also Haruki Kageyama and Christine Guth Kanda, *Shinto Arts: Nature, Gods, and Man in Japan*, New York, Japan Society, 1976, cat. no. 32.





6151

6151

**A LACQUERED WOOD FIGURE OF A SEATED BUDDHIST MONK****Muromachi (1333-1573), Momoyama (1573-1615), or Edo (1615-1868) period, 16th-17th century**

Carved and assembled from multiple pieces of wood, seated in formal pose, the right hand raised, the left hand missing, with many areas of pigment remaining

*18 1/2in (47cm) high***US\$5,000 - 6,000**

6152

6152

**A SEATED WOOD FIGURE OF ONE OF THE JUO (TEN HELL MAGISTRATES)****Muromachi period (1333-1573), 16th century**

Carved and assembled from wood, seated formally and looking sternly downward, wearing a large Chinese judge's cap, the eyes inlaid in crystal, the robes flowingly carved, few traces of pigment remaining, the hands and the front section of the robes missing; with a wooden dais probably of the same date

*15in (38cm) high without dais; 17 3/8in (44cm) high with dais***US\$5,000 - 7,000**

6153

6153

**A WOOD FIGURE OF A NIO (GUARDIAN DEITY)****Muromachi period (1333-1573), 16th century**

Standing in the characteristic pose of a Buddhist guardian, the mouth slightly open uttering the syllable *a*, the face beneath a dramatic coiffure, the deeply slanted eyebrows looking downward creating a ferocious expression, the right hand raised with fingers bent and the left hand lowered with fingers held horizontal, part of the left foot missing, the simple, vigorous carving originally covered in pigment of which very few traces remain, a few characters in ink partly visible on the reverse; with a modern wood stand

*22 1/4in (56.6cm) high***US\$10,000 - 15,000**

6154

**A STANDING WOOD FIGURE OF THE BODHISATTVA JIZO  
Heian (794–1185) or Kamakura (1185–1333) period, 12th century**

Mostly carved from a single block of wood, the bald-headed compassionate bodhisattva, patron of children, women, and travelers, represented as a young monk with a shaven head, standing in his typical pose, the right hand holding a *shakujo* (priest's staff, a later replacement), the left hand extended and originally holding a *hoju* (wish-granting jewel), traces of red and black pigment remaining especially on the front of the robes along with a suggestion of gold designs over lacquer that are now essentially lost; with modern black-painted stand

19 7/8in (50.4cm) high

**US\$25,000 - 35,000**

**Published**

Stephen Addiss, Michael G. Cunningham and others, *A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection*, New Orleans Museum of Art 1983, cat. no. 106  
The mostly single-block construction of this delicately executed figure with traces of lavish decoration suggest that it was likely carved in the twelfth century, probably in present-day Shiga or Mie Prefecture. Its diminutive size suggest that it may once have graced a private aristocratic chapel rather than a temple sanctuary.





6155

PROPERTY OF VARIOUS OWNERS

6155

**A BRONZE FIGURE OF KANNON**

Nara period (646-794), 8th century

Standing on a double-lotus pedestal and wearing the characteristic bodhisattva raiment, his head with a youthful face and elaborate coiffure encircled by a diadem fronted by a small seated figure of Amida Buddha

12 1/4in (31.3cm) high

US\$15,000 - 20,000

The dating of this lot is consistent with the results of a materials technical examination dated December 20, 2011.



6156

6156

**AN IRON KAKEBOTOKE (VOTIVE PLAQUE)**

**Kamakura-Nanbokucho period (1185-1392), 14th century**

Cast and carved in relief as *Yakushi Nyorai*, the Buddha of Healing shown standing on a lotus with his right hand raised in a *mudra* and his left holding a vase

7 3/8in (18.7cm) high

US\$2,000 - 3,000

6157

**A POLYCHROME WOOD FIGURE OF KISHIMOJIN**

**Muromachi period (1333-1573), 16th century**

Also known as *Kariteimo*, a Buddhist protector of children and the Lotus Sutra, standing in brocade-patterned Chinese robes and cradling an infant in her left arm, her right hand holding a spray of fruiting pomegranates (now missing), the dimpled face with an partially open mouth and inlaid crystal eyes framed by an elaborate coiffure, the reverse with an effaced inscription [] *Kishimonjin Jurassetu nyō Onjo (ji)* (Miidera) and with artists cipher  
22 1/2in (57cm) height exclusive of stand

US\$6,000 - 8,000

Kariteimo (*Hariti*) was originally a fierce spirit who kidnapped children and fed them to her own offspring. After realizing the pain and suffering she has caused countless parents she converts to Buddhism and adopts the role of protector of all children.

For a Kamakura-period seated example of Kishimonjin in the collection of Miidera, see Shiga Kenritsu Biwako Bunkakan, ed., *Tenjokai no hotoketachi, Tenbu no shoson* (The Buddhas of Heaven, Various Buddhas Deva), (Otsu, 1998), fig. 37.



6157 (detail)



6157

6158

**A GILT AND POLYCHROMED WOOD FIGURE OF AIZEN MYO-O**

**Muromachi period (1333-1573) 15th century**

The red-colored wrathful deity wearing a brocade-patterned garment and metal jewelry with glass beads while seated on an elaborate ribbon-tied lotus pedestal, his primary hands holding a five-prong vajra and ritual bell, the other four displaying a mudra or holding attributes of an arrow and bow (now missing), the face with a ferocious expression heightened by inlaid crystal eyes and crowned by a headdress with the head of a snarling *shishi*, also with inlaid crystal eyes, all backed by a circular nimbus painted with flames  
27 1/4in (69.3cm) height overall

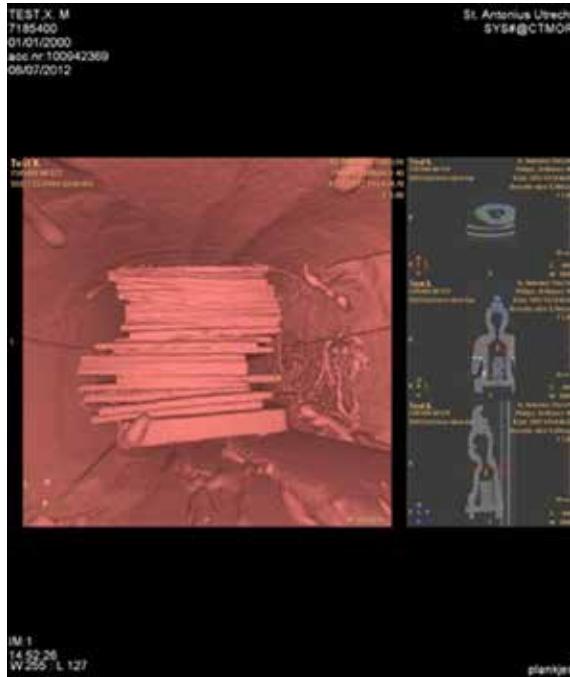
US\$10,000 - 15,000



6158



(detail)



(x-ray showing placards)



(x-ray of the interior)

6159

### A SEATED FIGURE OF DAINICHI NYORAI (VAIROCANA) Muromachi period (1333-1573) 15th century

Carved and assembled in *yose-zukuri* (joined-block) construction with inlaid crystal eyes and finished in gold lacquer, the figure shown seated cross-legged with both hands in the lap in the *hokkai jouin* mudra (concentration seal of the Dharma realm), the hair swept up in a high topknot and fastened with an ornament and crown of royalty, applied with a necklace of jeweled garlands, armbands and wristlets, the interior of the body with numerous wood dedicatory placards

US\$50,000 - 70,000

This fine figure represents a somewhat uncommon form of Dainichi known as the Taizokai (Womb World) Dainichi, identifiable by the *hokkai join* mudra, where the hands are held in the lap, palms facing upward and thumbs touching. The more recognizable representation of the deity is the Kongokai (Diamond World) Dainichi, as described in the Kongokai Mandala, with the hands held in the *chiken-in* (so-called "knowledge fist") mudra, with the clenched right hand held above the extended index finger of the left hand. An inscription on the lotus dais (now effaced) indicated that this sculpture was the principle image in a temple of the Shingon sect.

The survival of dedicatory placards inside the body cavity, still present some 500 years after the sculpture was made, is remarkable. The placards are probably inscribed with the names of donors, the date of dedication and possibly the name of the sculptor.

The results of carbon-14 test (no. IHME 2077 05270313) are consistent with the dating of this lot.





6160

**KOSHO (1534-1621)****A large wood figure of the Bodhisatva Jizo****Momoyama (1573-1615) or Edo (1615-1868) period, circa 1600**

Of yosezukuri (joined-block) construction, the figure shown seated half pendant on an elaborate rock base, the left hand holding a sacred jewel and the right with a staff and finished in pigments and gold lacquer, the eyes inlaid in crystal, the interior signed *Kosho Daibusshi*, and inscribed with the address of the sculptor's workshop and the name of the donor who commissioned the work

**US\$20,000 - 30,000**

A native of Kyoto and chief sculptor to the Toji Temple, Kosho seems to have been active primarily as a restorer of Buddhist statuary; new works from his hand are rare.

6161

**A LATER KEI SCHOOL ZUSHI WITH THREE DEITIES****By Koun, Edo period (1615-1868), dated 1746**

The black-lacquer cabinet with hinged doors opening to reveal figures of Fudo Myo-o flanked by Nyorai Koujin (Vajrasatta), and Aizen Myo-o, all carved and assembled in wood and painted in pigments and gilt, with applied jewelry and accoutrements and set on a multi-tiered dais, inscribed on the underside of the cabinet

不動明王，如來荒神，愛染明王 三尊

落陽七條大仏筋運慶嫡博十八世  
京西六條天使製作者大仏師康雲  
延享二年作（一七四六年）

*Fudo Myo-o, Aizen Myo-o, Nyorai Kojin sanzon*  
*Rakuyou shichi-jou daibutsu suji Unkei chakuden juuhachi-sei*  
*Kyousai rokujou tenshi seisakusha daibusshi Kouun*  
*Enkyou ninen saku (1746)*

(Fudo, Aizen Nyorai Koji triad, 18th-generation descendant of the great Buddhist line of Unkei, of eastern Kyoto's 7th Avenue, Buddhist sculptor Kouun, of western Kyoto's 6th Avenue  
*Fudo: 16 1/2in (41.9cm); Aizen: 13 1/8in (33.3cm); Nyorai Koujin: 12 1/2in (31.8cm) high; Cabinet: 22 x 21 3/4 x 10 1/4in (55.8 x 55.2 x 26cm)*

**US\$25,000 - 35,000**

The inscription on the underside of the case indicates that all three figures were carved by a Kyoto sculptor named Koun, purportedly the 18th descendant in the lineage of Unkei.



6161



6161

(detail of underside)



6162

6162

**A STANDING FIGURE OF AMIDA BUDDHA  
Momoyama (1573-1615) or Edo Period (1615-1868),  
17th-18th century**

The figure shown standing with his hands in a *mudra* representing one of the 9 levels of re-birth (*kubon* 九品), the robes loosely draped across the torso and hanging at the sleeves, eyes, and *urna* inlaid in crystal or colored stone, with a later wood stand  
38 1/4in (97.ccm) high (figure only)

US\$35,000 - 45,000



6163

6163

**AN ILLUSTRATED SUTRA, JINGOJI ISSAIKYO  
Heian period (794-1185), early-mid 12th century**

Handscroll, gold and silver on indigo-dyed paper, with gilt-copper floral-etched scroll ends; the frontispiece depicting Shaka Buddha preaching at Vulture Peak, flanked by two monks and two bodhisattvas; the accompanying long passage of scripture entitled *Bussetsu daiai dohatsu deionkyo* 佛說大愛道般泥洹經  
With an inscribed wooden storage box  
10 1/8 x 150 7/8in (25.7 x 383.4cm)  
11 1/2in (29.2cm) height with rollers

US\$6,000 - 8,000

Another scroll from this set was sold in these rooms, September 15, 2015, lot #2057

This gold-and-silver decorated sutra is part of the *Issaikyo* (Buddhist corpus), commonly known as *Jingoji-kyo* due to its association with the Jingo-ji temple complex in Takao, Kyoto. One of over 5,400 volumes in total, it was originally donated to by Emperor Go-Shirakawa (1127-1192) at the request of retired Emperor Toba (1103-1156). The Jingo-ji itself still retains 2,317 scrolls, all of which have been collectively designated Important Cultural Properties. Other illustrated scrolls from this set are in the collection of the Goto Art Museum (*Nihon no shakyo ten* [Exhibition of Copied Buddhist scripture in Japan], Sano Art Museum, 1980, p. 58, fig. 39 and p. 77); the Mary and Jackson Burke Collection (Miyeko Murase, *Japanese Art: Selection from the Mary and Jackson Burke Collection*, New York, 1975, pp. 42-43, pl. 11); the Art Institute of Chicago (2008.157; <http://www.artic.edu/aic/collections/artwork/193241>); and Kyoto National Museum ([www.kyohaku.go.jp/jp/dictio/shoseki/74jingoji.html](http://www.kyohaku.go.jp/jp/dictio/shoseki/74jingoji.html)).

LACQUER



善郎作

6164

**GYOKKO**

**A wood netsuke of Sato Tadanobu**

**Edo period (1615-1868), 19th century**

The warrior shown holding aloft a go board with which he defends himself from his attackers, signed Gyokko  
2 1/4in (5.7cm) high

**US\$1,200 - 1,800**

Sato Tadanobu (1161-1186) was a retainer of Minamoto no Yoshitsune (1159-1189). He is commonly known and Goban (Go board) Tadanobu after the story surrounding his death. Attacked while engaged in a game of Go, he picked up the heavy game board to defend himself, repelling his would-be assassins. He later committed suicide.

6165

**TOMAN**

**A wood netsuke of Kan'u**

**Edo period (1615-1868), 19th century**

The Chinese God of War shown leaning on his halberd dressed in armor and flowing robes, signed Toman  
2 3/8in (6cm) high

**US\$3,000 - 5,000**

**Provenance**

Mary Louise O'Brien collection

6166

**KOKUZAN**

**A wood netsuke of Ashinaga and Tenaga**

**Edo period (1615-1868), 19th century**

The two figures shown working in tandem to play a large drum, signed Kokuzan  
1 1/2in (2.8cm) high

**US\$800 - 1,200**

6167

**SUGUNOYA SHOKO**

**A wood netsuke of Benkei and Yoshitune**

**Edo period (1615-1868), 19th century**

Carved as Benkei bending down to retrieve Yoshitsune's geta (wooden clog) after his defeat by the youth at Gojo Bridge, the eyes inlaid in dark horn, signed Shoko  
1 5/8in (4.2cm) wide

**US\$3,000 - 5,000**

**Published**

Bernard Hurtig, *Masterpieces of Netsuke Art*, New York, Weatherhill, 1973, no. 369, pg. 100.

**Provenance**

Elaine Hazu collection

6168

**MASANAO OF YAMADA**

**A wood netsuke of a coiled rat**

**Edo period (1615-1868), 19th century**

The rodent shown in the typical pose for the subject with one paw at the ear and one on the snout, the tail wrapped tightly around the body, eyes inlaid in dark horn, signed Masanao in a polished reserve  
1 1/2in (3.7cm) wide

**US\$1,500 - 2,500**

6169

**MASANAO**

**A wood netsuke of a toad**

**Edo period (1615-1868), or Meiji era (1868-1912), mid-late 19th century**

Carved as a crouching toad, the surface finished and stained to resemble the bumpy skin of the amphibian, signed in a polished reserve *Masanao*  
2in (5.1cm) long

**US\$1,200 - 1,800**

6170

**ANONYMOUS, YAMADA SCHOOL**

**A wood netsuke of a toad**

**Edo period (1615-1868), 19th century**

Perched on a discarded straw sandal, the eyes inlaid in dark horn  
1 5/8in (4.2cm) wide

**US\$1,000 - 1,500**

6171

**ANONYMOUS**

**A wood mask netsuke**

**Edo period (1615-1868) or Meiji era (1868-1912), 19th century**

Carved as a mask of the demon-woman *Hannya*  
1 11/16in (4.2cm) high

**US\$500 - 700**

6172

**AFTER NAITO TOYOMASA**

**A wood netsuke of an emaciated dog**

**Edo period (1615-1868), 19th century**

The animal shown seated with its left front paw raised and its mouth agape, the ribs prominently shown, the eyes inlaid in bone and dark horn, inscribed *Toyomasa* in a rectangular polished reserve on the underside of the tail  
1 1/2in (3.8cm) wide

**US\$1,500 - 2,500**

6173

**ANONYMOUS**

**A wood netsuke of Shoki**

**Edo period (1615-1868), 19th century**

The demon hunter shown looking over the edge of a stump, sword in hand, looking for an oni who peers out from a cavernous hideout  
1 1/2in (3.8cm) wide

**US\$1,000 - 1,500**

6174

**SANMAI**

**A wood netsuke of a shishi (Chinese lion)**

**20th century**

The compact figure seated with feet close together and boldly carved with open mouth and flowing mane, signed on the underside *Sanmai*  
1 5/8in (4.2cm) wide

**US\$800 - 1,200**

6175

**KAWARA AKIHIDE (BORN 1934)**

**A boxwood netsuke of a snail and a longhorn beetle**

**20th century**

The insect confronting the snail as it emerges from its shell, the beetle's wings inlaid in dark horn, signed *Akihide*  
1 5/8in (4.2cm) wide

**US\$1,500 - 2,500**

**Provenance**

With Bernard Hurtig, June 29, 1979



6164



6165



6166



6167



6168



6169



6170



6171



6172



6173



6174



6175



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6177



6178



6179



6180

6176

**KAIGYOKUSAI MASATSUGU (1813-1892)****A wood Netsuke of a mokugyo (temple bell)****Edo period (1615-1868) or Meiji era (1868-1912), 19th century**

Carved in typical form with confronted dragon heads forming the handle, their open mouths holding a free-moving ball, the removable striker inserted into a receptacle at the bottom, signed on the underside Kaigyokusai

1 1/2in (3.7cm) high

**US\$3,000 - 5,000**

Provance

Rino Ferrari collection

With Bernard Hurtig, May 19, 1978

6177

**ANONYMOUS****A wood netsuke of Fukurokuju****Edo period (1615-1868), 19th century**

Carved to resemble a tortoise when seen from the top, the features of Fukurokuju visible on the underside, the details finely carved and stained for effect

1 1/2in (3.8cm) long

**US\$1,200 - 1,800**

6178

**STYLE OF ITSUMIN****A wood netsuke of an owl****Edo period (1615-1868), 19th century**

The bird is shown perched on a pine branch looking slightly to the left, the feathers rendered with fine incised lines and the eyes inlaid in amber and dark horn

1 1/2in (3.7cm) high

**US\$1,000 - 1,500**

6179

**RAKU OF OSAKA****A wood netsuke of a Chinese boy****Edo period (1615-1868), 19th century**

Carved as a round faced boy holding a fan, his head thrown back and mouth open in a laugh, signed Raku

1 3/4in (4.4cm) high

**US\$1,500 - 2,500**

6180

**A WOOD NETSUKE OF TURTLES****By Gekko, Edo period (1615-1868), 19th century**

Carved as a group of turtles clambering on top of one another, the himotoshi lined in dark horn, signed on the underside Gekko

2 1/4in (5.7cm) high

**US\$2,000 - 3,000**



6181

6181

**SEKIJOKEN TAIZAN MOTOZANE (1741-1830)**  
A fine three-case silver and shakudo sheath inro  
Edo period (1615-1868), dated 1825

The exterior case of shakudo and decorated in gold and shibuichi takazogan with a pair of cranes in a landscape with a fruiting peach extending to the opposite side with reishi fungus and rock and partially silhouetted against openwork clouds, the silver interior case etched with flowering bush clover along a stream, the base of the outer case incised Bunsei shichi, kineo-saru, shichigatsu gyonen hachijugo Mito no ju Sekijoken Taizan Motozane kincho (respectfully made by Sekijoken Taizan Motozane of Mito at the age of 85, in the seventh month of 1824); fitted with a coral-colored bead  
2 5/8in (6.6cm) long

US\$3,000 - 4,000



6182

6182<sup>a</sup>

**KOMAI STUDIO**  
A gilt-decorated iron one-case inro  
Meiji era (1868-1912), late 19th century

Of oval section and decorated in gold nunomezogan with rectangular panels of a rooster and hen beneath peonies and a temple complex, the surrounding areas decorated with geometric patterns, the top and bottoms imitating Gyobu nashiji, signed Dai Nihon Kyoto no ju Komai sei; fitted with an iron manju-style netsuke decorated with blossoming flowers and a recumbent fox in gold nunomezogan  
3 5/8in (9.2cm) high

US\$1,500 - 2,000



6183

**THREE LACQUER INRO****Edo period (1615-1868), 18th/19th century**

Comprising a four-case inro decorated with kimono hanging on racks in *iro-e hiramaki-e* and inlaid shell on a dense *nashiji* ground, the interior risers lacquered with scrolling vines in *hiramaki-e* on a *roiro-nuri* ground, the interior of the top case inscribed *Marukawa Yoshitsugu* and with a *kao* (cursive monogram), fitted with a hardstone bead *ojime*; a four-case inro with a boy resting by a bundle of rice straw and a sickle in gold and black *hiramaki-e* against a dark *kinji* ground, the interiors *nashiji* and inscribed with names of medicines on the interior cases in red lacquer, fitted with a hardstone bead *ojime*; a four-case inro with a sudden rain shower falling on pine and cherry trees by a meandering stream in several shades of gold and black *takamaki-e*, *hiramaki-e*, *togidashi* and *hirame*, the interiors *nashiji*  
2 7/8in (7.4cm) high (the largest)

**US\$1,500 - 2,500**

6184

**TATSUKE KOKOSAI****A four-case gold lacquer inro****Edo period (1615-1868), 19th century**

Of lenticular section, the *kinji* ground decorated in gold, silver, black and *iro-e takamaki-e*, gold *hiramaki-e*, *e-nashiji*, *togidashi maki-e* and *kirikane* with two women pounding cloth beneath a spring willow, reversed by a rustic dwelling in an autumn landscape, the interiors *nashiji* and *fundame*, signed *Tatsuке Kokosai* *saku* and with a *kao* (cursive monogram); fitted with a gilt lacquer bead *ojime*  
3 1/2in (9cm) high

**US\$2,000 - 3,000**

6185

**HASEGAWA SHIGEYOSHI****A four-case gold lacquer inro****Edo period (1615-1868), 19th century**

Of lenticular shape and decorated with butterflies hovering about a sleeping figure of Zhuangzi or Rosei dreaming, his face visible through a horn-inlaid fan, the reverse with a dream-like vision of a phoenix cart accompanied by courtiers issuing from billowing clouds, rendered in gold, silver, black and *iro-e takamaki-e*, *togidashi maki-e* and gold *e-nashiji* and *kirikane*, the interiors *nashiji* and *fundame*, signed *Hasegawa Shigeyoshi* *saku* with a red urn-form seal; fitted with a gold lacquer bead *ojime*  
3 1/8in (8.1cm) high

**US\$2,500 - 4,000**

6186

**EISAI (SHOTATSU NARIAKI)****A four-case gold lacquer inro****Edo period (1615-1868), late 18th century**

Of compressed ovoid shape and with a sparse *nashiji* ground decorated in gold and silver *takamaki-e*, *togidashi maki-e*, *e-nashiji*, and gold *kirikane* with a large pine shading a salt-maker's hut and piles of salt along a seashore with cresting waves visited by a flock of plovers, the top and base *kinji*, the interiors *nashiji* and *fundame*, signed *Eisai Shotatsu Nariaki* and with a *kao* (cursive monogram); fitted with gold lacquer oval bead *ojime*  
3 1/4in (8.5cm) high

**US\$1,500 - 2,500**

6187

**TAIHEI****A two-case lacquer inro****Edo period (1615-1868), 18th century**

Of lenticular section, designed with a brown ground and lacquered in gold and silver *takamaki-e* with a waterfall cascading from jagged cliffs to either side, with accents of *e-nashiji* and *kirikane*, the interior of *nashiji*, signed *Taihei* and with a *kao* (cursive monogram)  
3 3/8in (8.5cm) long

**US\$2,000 - 4,000****Provenance:**

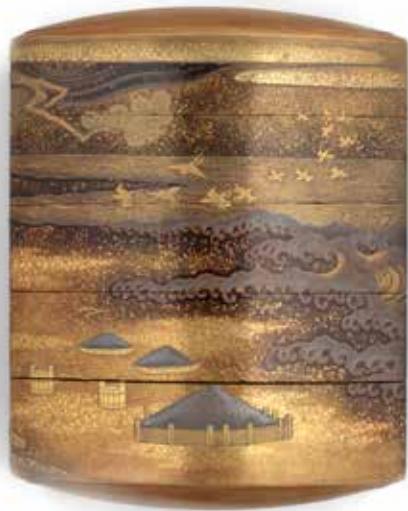
Previously sold Bonhams, London, *The Edward Wrangham Collection of Japanese Art, Part I*, 9 November 2010, lot 329.



6184



6185



6186



6187



6188

6188

**KAJIKAWA WORKSHOP AND ANOTHER****Two four-case lacquer inro****Edo period (1615-1868), 19th century**

The first lacquered in gold and silver *takamaki-e*, *hiramaki-e* and *togidashi maki-e* with embellishments of *hirame* and gold foil against a black ground with flowering autumn plants by a rushing stream, the interior cases *nashiji*, signed *Kajikawa saku* and with a jar seal, fitted with an enamel bead *ojime* and an ebony wood netsuke of two monkeys; the second lacquered in gold and black *hiramaki-e* and *togidashi maki-e* with a bridge over a stream by flowering cherry trees, the interior cases *nashiji*

3 3/8in (8.5cm); 3 1/4in (9.5cm) high

**US\$1,200 - 1,800**

6189

6189

**A SMALL GOLD LACQUER BOX****Meiji era (1868-1912), late 19th century**

Designed in the shape of swinging kimono sleeves and decorated in gold *takamaki-e* with gold *kirikane*, silver inlay and *iro-e takamaki-e* accents with geometric patterns or scattered flowering branches and ornaments on a *kinji* ground, the sides with cresting waves in gold *hiramaki-e*, the interior and base *nashiji*

4 3/4in (12cm) long

**US\$800 - 1,200**

6190

**A SMALL LACQUER BOX AND COVER****Meiji era (1868-1912), late 19th century**

The circular red-lacquer box carved in relief with a serpentine dragon surrounded by clouds on the cover and four characters surrounding a stylized flower head among clouds on the box, the interior gold *nashiji*  
1 5/8in (4.2cm) diameter

**US\$2,000 - 3,000****Provenance**

Michael Tomkinson collection, no. 542



6190

6191

**A GOLD LACQUER SUZURIBAKO IN THE SHAPE OF A HAGOITA (BATTLEDORE)**

**Edo period (1615-1868) or Meiji era (1868-1912), circa 1850-1875**

The upper section of the tapering lid decorated in gold *hiramaki-e*, *takamaki-e*, *e-nashiji* and *kirikane* on a *kinji* ground with an illustration featuring *Hatsune*, Chapter 23 of *Genji monogatari* (The Tale of Genji), known as *Hatsune*, depicting an *uguisu* (warbler) in gold singing in the garden of an aristocratic dwelling, the handle with an overall key-fret pattern; the interior dense *nashiji* and fitted with two removable supports for a small rectangular ink stone edged with *fundame* and a circular paulownia-etched silver water dropper with gilt accents; with silver rim bands

With two nested wood *tomobako* (storage boxes), the outer with a gilt lacquer inscription

10 1/2in (26.6cm) long

US\$4,000 - 6,000

6192

**A LACQUER DOCUMENT BOX**

**Edo period (1615-1868), 19th century**

Rectangular with a removable inner tray and decorated overall in gold *hiramaki-e*, *takamak-e* and *nashiji* on a *hirame* ground with willows, chrysanthemums, water plants in bloom and clouds of mist and chrysanthemum family crests, dew drops of inlaid silver, the interior with a continuation of the design, *fundame* edges  
14 5/8 x 11 3/4 x 5 1/8in (37.1 x 29.8 x 13cm)

US\$2,000 - 3,000

6193

**A SET OF TWO MIRRORS IN LACQUER CASES**

**Edo period (1615-1868), 19th century**

Each of typical form with a polished reflecting surface and decorated on the reverse with family crests in relief against a stippled ground and finished with a gilt wash, the handles wrapped in bamboo. signed *murata Yamashiro (no) kami Fujiwara Yoshihiro*, in fitted black-lacquer cases decorated with family crests on the covers in gold *hiramaki-e*, the edges *fundame*  
13 5/8in (34.6cm) long (the largest)

US\$1,500 - 2,500



6191



6192



6193



6194

6194

**A NEGORO LACQUER KOBAN (FOOTED TRAY)****Edo period (1615-1868), 17th century and later**

Circular and set on three feet, the top surface undecorated highlighting the natural grain of the wood and the rest of the tray decorated in typical Negoro style with some areas of black-lacquer undercoat showing through, the underside surface undecorated and inscribed with characters indicating the location in the temple in which the tray was used

15 3/4in (40cm) diameter; 5 1/4in (13.3cm) high

**US\$1,800 - 2,500**

6195

6195

**A LACQUER OSUMIAKABAKO (COSMETIC BOX)****Edo period (1615-1868), 18th century**

The deep box with red-lacquered cloth over wood, the top and side panels with a black-lacquer ground decorated with a flowering cherry tree and gasses in gold *hiramaki-e*, *togidashi* and *hirame*, the inner tray black lacquer, *fundame* edges, the cord-fittings gilt metal carved with paulownia

15 x 11 3/4 x 10in (38.1 x 29.8 x 25.3cm)

**US\$1,000 - 1,500**

6196

**BISON (YOSHIMURA)****A three-tier stacking lacquer box****Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

Rectangular with a fitted cover and lacquered in *iro-e takamaki-e*, *hiramaki-e* and *togidashi maki-e* with *kirikane* embellishments with three hares on a woven straw mat beneath blossoming plum trees, the sides of the box with a continuation of the design, all against a glossy black ground, the edges *fundame* and the interiors beige lacquer, applied silver rims, signed on the cover Bison (Yoshimura) saku  
12 x 9 x 8 1/4in (30.5 x 22.9 x 21cm)

**US\$3,000 - 5,000**

6196

6197

**A GOLD LACQUER KODANSU (CABINET)**

**Edo period (1615-1868), early 19th century**

Rectangular and decorated with a continuous design of the garden and veranda of the Rokujo Mansion, lacquered in silver and gold *takamaki-e* with embellishments of *mura-nashiji* and *kirigane*, the top, front, left and back sides of the cabinet inlaid in solid gold with seven characters taken from a poem from "Hatsune" (The First Warbler), chapter 23 of *Genji Monogatari* (The Tale of Genji), the hinged doors opening to reveal three drawers decorated with autumnal plants and flowers, applied with silvered-metal mounts carved with scrolling foliage

With a wood storage box

4 1/4in x 6in x 4 3/8in (10.8cm x 15.2cm x 11.1cm)

**US\$8,000 - 10,000**



6197

6198

**A LACQUER KODANSU (CABINET)**

**Meiji era (1868-1912), late 19th century**

Rectangular with a drop front opening to reveal four drawers, decorated with a shaped central front panel of a mill and waterwheel by a stream in gold and silver *hiramaki-e*, *takamaki-e*, *togidashi maki-e* and *kirigane*, silver lacquer border, the exterior of the box lacquered in silver and gold *togidashi maki-e* and *hirame* in a *mokume* design, edges in *fundame*; the interiors with scattered cherry blossoms and *hirame* on a *roiro* ground; silver hardware carved with scrolling vines 8 x 12 x 9 1/2in (20.3 x 30.5 x 24.1cm)

**US\$4,000 - 6,000**



6198



6199

6199

**ATTRIBUTED TO MURATA TOKUJIRO (1899-1973)**

**A carved keyaki-wood tiger**

**Showa era (1926-1989), mid-20th century**

Seated on its back haunches with the tail curling upwards, the head turned slightly and with a menacing expression, sculpted in the round in the *ittobori* ("one-stroke carving") manner

With a wood storage box

10 1/2in (26.7cm) high

US\$1,200 - 1,800



6200

6200

**MASK FOR THE NOH DRAMA: HANNYA**

**Meiji era (1868-1912), late 19th century**

Carved with the characteristic horns, large eyes and open mouth exposing pointed fangs, the hinoki wood lacking the original gesso coating and polychrome pigments

With a contemporary black iron stand

8 3/4in (22.4cm) long; 13 1/4in (33.7cm) length inclusive of stand

US\$800 - 1,200



6201

6201

**AN OTSUZUMI (LARGE DRUM FOR THE NOH THEATER)**

**Momoyama (1573-1615) or Edo (1615-1868) period, early 17th century**

Of turned wood, decorated in gold-and-black Kodaiji-style lacquer with melons on vines and insect-eaten leaves, the central band decorated with geometric patterns

11 1/8in (28.2cm) high

US\$1,500 - 2,000

CERAMICS





6202



6203



6204

6202  
**A HANIWA TERRACOTTA HEAD AND UPPER TORSO**

**Kofun period (circa 593-710), 6th century**

Of hand-built and paddled low-fired reddish earthenware, perhaps modeled as a shaman wearing a wide-brimmed sedge hat (now mostly lost), the face represented by three openings for the eyes and mouth, the nose and forehead simply modeled, wearing a bead necklace  
10 3/4 x 7 7/8in (26.5 x 20cm)

**US\$2,000 - 3,000**

A similar model was sold in these rooms, September 14 2016, lot 101.

**PROPERTY FROM THE ESTATE OF FAITH DOMERGUE**

6203

**A HANIWA TERRACOTTA HEAD OF A MAN**

**Kofun period (c. 590-710), 6th/7th century**

Of low-fired reddish clay with flecks of mica, the figure wearing a headpiece with ear-like flourishes, the surface finished with fine incised lines; with a wood stand and fitted wood storage box  
8in (20.3cm) high (head only); 11 3/4in (29.8cm) overall

**US\$1,200 - 1,800**

**Provenance**

Mayuyama & Co., Tokyo, 1957

6204

**A LARGE HANIWA TERRACOTTA FIGURE OF A SHAMANESS**  
**Kofun period (c. 590-710), 6th/7th century**

The columnar figure of low-fired reddish earthenware with traces of mica modeled as a female wearing a headdress, a necklace with traces of an amulet, and earings, the surface incised with combed lines; set on a wood stand and with a fitted wood box  
28 7/8in (73.2cm) high (figure only); 32 1/4in (81.9cm) high overall

**US\$4,000 - 6,000**

**Provenance**

Mayuyama & Co., Tokyo, 1957



6205



6206

6205

**A HANIWA TERRACOTTA FIGURE****Kofun period (c. 593-710), 6th/7th century**

The truncated figure with knob-like ears adorned with large hoop earrings and a broad chin, the surface scraped and paddled smooth, with traces of mica, with a wood stand and fitted wood storage box  
12in (30.5cm) high (figure only); 14 1/4in (36.1cm) high overall

**US\$2,000 - 3,000****Provenance**

Mayuyama &amp; Co., Tokyo, 1957

6206

**A HANIWA TERRACOTTA FIGURE OF A SHAMANESS****Kofun period (c. 590-710), 6th/7th century**

The bust of low-fired reddish clay with traces of mica, the figure shown with her hands on her hips and wearing a cap, with traces of earrings and a necklace, the surface with lightly incised lines; with a wood stand and a fitted wood storage box  
16 7/8in (42.8cm) high (figure only); 23 1/8in (58.8cm) high overall

**US\$3,500 - 4,500****Provenance**

Mayuyama &amp; Co., Tokyo, 1957

6207

**A KO-SETO HEISHI (FLASK)****Kamakura (1185-1333) or Muromachi (1333-1573) period,  
14th-15th century**

The stoneware body decorated with impressed designs of five-petal flowers below a shoulder band of incised double-lines and floating lotus petals, all covered in a caramel-brown glaze of ash and iron-oxide rich slip stopping short of the flat base  
9in (22.8cm) high

**US\$10,000 - 15,000**

6207



6208

**PROPERTY FROM THE ESTATE OF FAITH DOMERGUE**

6208

**AN ORMOLU-MOUNTED IMARI PORCELAIN COFFEE POT  
Edo period (1615-1868), circa 1690**

Decorated in underglaze blue and touches of overglaze green enamel and black iron oxide, with a long-tailed bird on rocks in blossoming plants and another bird in flight above rocks and fruiting pomegranate trees, the conical vessel set on a flat base and applied with a curved handle painted with scrolling vines, the domed cover finished with a bead finial and mounted with a gilt-metal fitting with a seashell lever, a gilt-metal tap fitted into an opening above the base  
*12in (30.5cm) high*

**US\$1,200 - 1,800****Provenance**

Bulgari collection, Rome

For a nearly identical coffee pot, see Christian J. A. Jörg, Fine and Curious, Japanese Export Porcelain in Dutch Collections, Amsterdam, Hotei Publishing, 2003, pl. 261, p. 204.



6209

**PROPERTY OF VARIOUS OWNERS**

6209

**AN IMARI URN WITH COVER  
Edo period (1615-1868), early 18th century**

Decorated in red and black overglaze enamel, underglaze blue and gilt with two large panels, one of phoenix amid flowering paulownia, the other of a *shishi* with blossoming peonies, all below a shoulder band with reserves of butterflies or kestrels on a *karakusa* ground bordered by a thin ribbon tied in bows, the high dome-shaped lid with a *shishi* finial, decorated *en suite*  
*19 1/8in (48.6cm) high*

**US\$2,500 - 3,500**

6210

**STYLE OF OGATA KENZAN****Edo period (1615-1868), 18th century**

Stoneware, with flat bottom and straight sides formed as overlapping poem cards and decorated in iron-oxide covered in a clear, crackled glaze with a camellia and a poem, the sides with freely painted scroll motifs, inscribed *Kenzan* and illegibly sealed  
*7in (17.8cm) wide*

**US\$3,000 - 5,000**



6211

**A SET OF FIVE KI-SETO-STYLE FOOD DISHES (MUKOZUKE)****Edo period (1615-1868), 18th-19th century**

Molded and carved on the surface to resemble overlapping maples leaves set on three applied feet and covered with a transparent yellow glaze with green flashes where it pools

With a wood storage box inscribed with a collector's name and dated *Bunsei gannen* (1818)

6 1/4in (16cm) wide

US\$2,000 - 3,000



6212

**A HIZEN PORCELAIN SUITEKI (WATER DROPPER)****Edo period (1615-1868), 18th century**

Ingeniously molded as a double face portraying the head of an angry demon with the downwards spout forming its tongue, and when reversed, depicting a bearded creature with a surprised appearance, the circular water hole forming the mouth, the features picked out in polychrome enamel and underglaze blue, the base with a *fuku* mark in red enamel

3 1/2in (9cm) wide

US\$1,500 - 2,500



6213

6213<sup>a</sup>**A SMALL KOGO (INCENSE BOX)****Edo period (1615-1868), 18th-19th century**

Moulded in relief in the form of an incense burner decorated with lotus petals floating on a stream and covered in a transparent yellow glaze with patches of green

With a wood storage box

2 3/4in (7.7cm) wide

US\$800 - 1,200



6214

6214

**A RAKU TEA BOWL****Edo period (1615-1868), 18th-19th century**

The shallow bowl set on a high ring foot with a coiled build up of clay in the recession, the sides hand finished and shaved on the underside, three spur marks

With a wood storage box

4 1/2in (11.6cm) diameter

US\$1,200 - 1,800



6215



6216



6217

6215

**A LARGE KOREAN IDO TEABOWL NAMED HATSUSHIMO  
(FIRST FROST)**

**Joseon Dynasty (1392-1897), 16th/17th century**

The deep bowl set on a tall ring foot and applied with a clear, slightly grayish ash glaze over a peach-hued body, the glaze pooling in the interior, portions of the interior side-walls exhibiting a dramatic crackle pattern, the interior with four kiln marks from stacking during firing  
With wood storage box and purple silk wrapping and attestation  
*3 3/4in (9.4cm) high; 6 7/8in (17.6cm) diameter*

**US\$2,000 - 3,000**

6216

**A KOREAN IDO TEABOWL**

**Joseon Dynasty (1392-1897)**

Of *Ido* type, the steep sides applied with a clear glaze of fine crackle and with an iron-induced pink hue, the glossy surface occasionally mottled with lighter inclusions and stopping short of the high splayed foot

With inscribed wood *tomobako* (storage box)  
*3 1/4in (8.4cm) high; 5in (12.7cm) diameter*

**US\$4,000 - 5,000**

6217

**AN AGANO WARE CHAWAN (TEABOWL)**

**Edo period (1615-1868) 18th-19th century**

With slightly tapering sides and regular ring foot, decorated with a splash of white glaze over a lustrous brown slip, a transition-type mottling of white, blue and purple along the edges and extending to the interior

With a wood *tomobako* (storage box) with title and attestation  
*3in (7.7cm) high; 4 7/8in (11.9cm) diameter*

**US\$3,000 - 4,000**



6218



6219

6218

**A KISETO CHAWAN (TEABOWL)****Edo period (1615-1868), 18th century**

Of modified *dotei-gata* type with a horizontal ridge to the center, applied with a thin glossy yellowish-green glaze with overall craquelure and pooling along the ridge, in the recessed lines of two incised flowers on the exterior and the recessed outline of a large leafy blossom in the interior well, the base with three rectangular spur-marks

With wood storage box

2 2/3in (7cm) high; 4 1/4in (10.9cm) diameter

US\$2,500 - 3,500

6219

**A BLACK ORIBE CHAWAN (TEABOWL)****Edo period (1615-1868), 17th century**

*Kutsugata* (clog-shaped), with three patches of white slip painted in brown iron-oxide with foliate or geometric motifs reserved on a black iron ground and applied with a transparent glaze with occasional runs and fine crackle pattern

With lacquered wood *tomobako* (storage box) inscribed with the name *Ochina* (Old Man)

3 1/4in (8.4cm) high; 6in (15.2cm) wide

US\$3,500 - 4,500

6220

**A PAIR OF CHRYSANTHEMUM-SHAPED KYO-YAKI DISHES****Meiji era (1868-1912), late 19th century**

Molded in the shape of chrysanthemum flowers and leaves, set on a tall foot and decorated in colored enamels and gilt on a clear, crackled ground and painted with smaller chrysanthemum florets  
6in (15.2cm) wide

US\$1,500 - 2,500

6221

**A PORCELAIN BOTTLE****Hirado ware, Meiji era (1615-1868), late 19th century**

The body molded in the form of a leafy melon and painted in underglaze cobalt with leaves and vines  
11 1/2in (29.2cm) high

US\$1,200 - 1,800



6220



6221



6222



6224



6223

6222

**MAKUZU KOZAN (1842-1916)****A porcelain vase****Taisho era (1912-1926), early 20th century**

With a flat shoulder and short flared mouth, the body gradually tapering at the waist and flaring out toward the foot, and decorated with cranes and their young moulded in relief and painted in underglaze copper and iron oxide, the pink ground fading to white at the foot, signed on the underside in underglaze cobalt *Makuzu gama Kozan sei*

7 1/2in (19cm) high

**US\$1,200 - 1,800**

6223

**MAKUZU KOZAN (1842-1916)****A large porcelain vase****Meiji era (1868-1912), late 19th century**

The baluster vase with an elongated neck and flared rim set on a slightly flared foot and decorated in shades of underglaze cobalt with leafy bamboo, signed on the underside within double incised rings *Makuzu Kozan kore o sei*

24 1/2in (62.2cm) high

**US\$6,000 - 8,000**

6224

**ITO TOZAN (1846-1920)****A porcelain vase****Taisho era (1912-1926)**

The elongated ovoid vase with a design of gourds on a flowering vine in green, white and brown enamels on a cream glazed ground, the intricate vine details pierce-carved around the shoulder of the vessel, the underside with impressed seal *Tozan*

14in (35.6cm) high

**US\$3,000 - 5,000**



6225

6225

#### **RYOUN**

**A set of six Hirado porcelain dishes**

**Taisho era (1912-1926), early 20th century**

Each rectangular and formed as a river barge and decorated in underglaze cobalt with the attributes of the *Shichifukujin* (Seven Gods of Good Fortune), sealed *Ryoun*; with a fitted wood *tomobako* (storage box)

11 1/4in (28.6cm) long

**US\$1,500 - 2,500**



6226

6226

#### **KORANSHA WORKSHOP**

**A pair of porcelain vases**

**Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

The elongated ovoid vases decorated with a painterly design of rain dragons in clouds in black and red underglaze enamels, the necks painted with a formal band of lappets in underglaze blue and gilt, signed with the mark of the Koransha workshop

15in (38cm); 14 3/4in (37.3cm) high

**US\$3,000 - 5,000**

6227

#### **A LARGE SATSUMA VASE**

**Meiji era (1868-1912), late 19th century**

Decorated in blue enamel and gilt on a clear, crackled ground and painted with a continuous design of irises in bloom, a Shimazu family crest on the underside

14in (35.5cm) high

**US\$2,500 - 3,500**



6227



6228

**PROPERTY FROM A NORTH AMERICAN ESTATE**

6228

**A LARGE SATSUMA VASE****Meiji era (1868-1912), late 19th century**

Painted in colored enamels and gilt on a clear crackled glaze with various types of flowering chrysanthemums issuing from a woven fence with an undulating contour, the waisted neck with a trompe-l'oeil fabric square with stylized folds and scattered with Shimazu and Tokugawa family crests, signed *Ryozan* with two seals  
14in (35.5cm) high

**US\$1,000 - 1,500**

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



6229

6229

**A LARGE STUDIO CERAMIC JAR****Meiji era (1868-1912), late 19th century**

Decorated in colored enamels and gilt over a clear glaze with poem cards framing one of the *Rokkasen* (Six Immortal Poets), each of the figures raised in relief and superimposed over another card inscribed with a poem, all reserved on a ground of Genji symbols accompanied by cranes amid flowering paulownia and set within two wide bands of linked blossoms on a dark blue ground, the thick everted rim with a foliate band penciled in gilt over red enamel, the pedestal base with another gilt-accented band above a wide red enamel band incised with a key-fret pattern, the wide mouth fitted with a silver-washed metal cover formed by a reticulated multi-petaled blossom encircled by a repoussé band of the Tokugawa family crest amid auspicious objects and chrysanthemum blossoms, unsigned  
16in (40.7cm) high [excluding the cover]

**US\$1,500 - 2,500**

6230

**PROPERTY OF VARIOUS OWNERS**

6230

**KINKOZAN WORKSHOP****A cobalt-ground Satsuma vase****Meiji era (1868-1912), late 19th century**

Of baluster form and decorated in colored enamels and gilt on a clear, crackled glaze with two large panels of beauties watching young men joust and courtiers confronted by warriors on a palatial veranda, the surrounding areas decorated with tightly scrolling vines and flowers and stylized lozenges in low relief, all on a cobalt ground, effaced signature *Kinkozan tsukuri*  
15in (38cm) high

**US\$4,000 - 6,000**

6231

6231

**KENSAI****A large Satsuma vase****Meiji (1868-1912) or Taisho era (1912-1926), early 20th century**

The large baluster vase decorated in colored enamels and gilt on a clear, densely crackled ground with a bold design of bamboo, plum, pine and thistles, the shoulder with a band of clouds, signed on the underside *Satsuma Kensai* and with Shimazu mark  
18 5/8in (47.3cm) high

**US\$5,000 - 7,000**

6232

**BAIKA**

**A large Satsuma jar and cover**

**Meiji era (1868-1912), late 19th century**

Painted in colored enamels and gilt over a clear, crackled glaze with stands of chrysanthemums behind fences, the shoulder decorated with a brocade collar, the domed cover painted with a continuation of the brocade pattern and finished with a band of lozenges around the edge and floral hollyhock-reserves on the finial, signed on the underside on the cover and on the foot *Dai Nihon Satsuma yaki Baika ga* and with spurious date *Bunka ni nen* (1805) with a Shimazu mark  
22 1/2in (57.1cm) high

US\$12,000 - 18,000



6233

**KINKOZAN WORKSHOP**

**A large Satsuma vase**

**Meiji era (1868-1912), late 19th century**

The baluster vase decorated in colored enamels and gilt over a clear, crackled ground with two large panels of beauties and children on a veranda by a blossoming garden and warriors witnessing the descent of the bodhisattva Kannon and attendants, some of the details raised in relief, the surrounding areas painted with phoenixes, brocade bands and floral flourishes in gilt on a cobalt ground, signed in gilt and with impressed seal *Kinkozan tsukuri*  
23 3/4in (63cm) high

US\$8,000 - 12,000

6232



6234

**KYOZAN**

**An usual Satsuma silver-ground morigae vase**

**Meiji era (1868-1912) late 19th century**

The compressed baluster vase set on a splayed foot and painted in colored enamels and gilt on a silver ground with a continuous frieze of *hit'en* (Buddhist angels) in flight with instruments and large lotus blossoms, their flowing robes painted in floral and geometric brocade, all in slight relief against a ground of clouds, the register below decorated with crashing waves in low relief below a band of lozenges and scattered flowers, the shoulder and foot painted with tasseled feather fans and sutra scrolls on a lozenge ground, signed in a hollyhock-shaped reserve *Kyozan* and two illegible characters  
13 1/8in (33.3cm) high

US\$6,000 - 8,000

6233



6234



6235

6235

**A FOLIATE SATSUMA BOWL****By Kozan, Meiji era (1868-1912), late 19th century**

Painted in colored enamels and gilt on a clear, crackled ground with a scene of travelers receiving refreshments beneath an autumn maple tree and panels of irises and wisteria alternating with cherry blossoms and vines on the interior, the exterior with lobed panels containing beauties receiving callers, nobles taking tea and children at play, all against a background of flower motifs continuing from the interior, the foot decorated with stylized plovers over waves, signed on the underside *Dai Nihon Kozan zo* and with the mark of the Shimazu family  
10in (25.3cm) diameter

US\$5,000 - 6,000

**PROPERTY FROM THE ESTATE OF ALEXANDER J. DUBE**

6236

6236

**KIZAN, FOR THE YASUDA COMPANY****A massive Satsuma bowl****Meiji era (1868-1912), late 19th century**

The deep bowl decorated in colored enamels and gilt over a clear, crackled glaze, painted on the interior with a scene of *rakan*, with *Handaka Sonja* and his dragon in the foreground and a temple complex in the distance, a large Shimazu family crest at the rim, the exterior with *rakan* and their attendants with dragons, signed on the underside *Dai Nihon Satsuma-yaki Kizan tsukuru* and with the Yasuda company mark and the crest of the Shimazu clan; with a fitted wood stand  
16 3/4in (42.5cm)

US\$7,000 - 9,000

**PROPERTY OF VARIOUS OWNERS**

6237

6237

**SAIKO****A large Satsuma charger****Taisho era (1912-1926), early 20th century**

The earthenware charger painted in colored enamels and gilt over a crackled glaze with a dynamic scene of warriors in combat before a campaign curtain, the rim decorated with alternating geometric and floral patterns, signed on the reverse *Dai Nihon Toto Saiko tsukuru*  
22 3/4in (57.7cm) diameter

US\$3,000 - 5,000

6238

**A SATSUMA BOWL**

**Meiji era (1868-1912), late 19th century**

The deep bowl decorated in colored enamels and gilt on a clear, crackled ground painted on the interior with beauties and attendants enjoying an outing beneath blossoming cherry trees, the exterior decorated with additional cherry trees and flowers in bloom, the rim with floral lozenges

7 1/2in (19cm) diameter

US\$1,500 - 2,500

6238



6239

**KINKOZAN WORKSHOP**

**A large and impressive Satsuma bowl**

**Meiji era (1868-1912), late 19th century**

Set on a high, slightly splayed foot and decorated in polychrome enamels and gilt and painted on the interior with a large central floral-shaped reserve of a multitude of chrysanthemum heads surrounded by a ground of floral lozenges punctuated by phoenixes, the exterior decorated with kidney-shaped reserves containing blossoming plants of the four seasons surrounded by myriad chrysanthemum heads, the foot banded by a continuous frieze of irises above scrolling vines, the rim painted with a band of keyfrets, signed on the underside *Dai Nihon Kyoto Awata Kinkozan tsukuri* and with impressed seal *Kinkozan tsukuri*

11 1/8 (28.5cm) diameter

US\$3,000 - 4,000

6238



6240

**OKAMOTO RYOZAN FOR THE YASUDA COMPANY**

**A fine Satsuma vase**

**Meiji era (1868-1912), late 19th century**

Decorated in colored enamels and gilt with a wide panel containing a panoramic scene of groups of people enjoying an outdoor excursion under pine trees by a lake and a smaller panel of quail by rocks and blossoming plants, each panel bordered by mille fleur, the shoulder with a floral collar, signed on the underside *Ryozan* with the marks of the Yasuda Company and the Shimazu family

8 3/8in (21.2cm) high

US\$8,000 - 10,000

6239



6240 (another view)

6240



6241



6241 (another view)

6241

**YABU MEIZAN (1853-1934)****A fine miniature Satsuma vase****Meiji era (1868-1912), late 19th century**

The elongated ovoid vase with a flaring neck and slightly splayed foot decorated in colored enamels and gilt over a clear, crackled glaze with a humorous scene of a parade of monkeys in a daimyo procession, the leader riding a deer while his retainers accompany him on foot carrying panniers, standards bearing blossoming flowers and fruit, and the leader's boots on a tray, each of the monkeys dressed in *jinbaori* (military jackets), the shoulder painted with a collar of chrysanthemum heads beneath a profusion of butterflies, the foot with floral lappets, signed on the underside Yabu Meizan

4 3/8in (11.2cm) high

US\$6,000 - 8,000



6242

**PROPERTY FROM AN ARIZONA COLLECTION**

6242

**YABU MEIZAN (1853-1934)****A fine miniature Satsuma jar and cover****Meiji era (1868-1912), late 19th century**

Of square section with slightly tapering sides meticulously painted in colored enamels and gilt on a clear crackled glaze with four panels variously depicting a daimyo procession, mandarin ducks in a snowy landscape, a distant view of a fishing village along a waterway or sparrows perched on a bamboo trellis supporting flowering peonies, all within patterned border bands and below alternating panels of cherry or millefleur on the low rounded shoulder, the short cylindrical neck ringed by a geometric band repeated on the fitted cover with a knob finial and decorated *en suite*, signed on the underside Yabu Meizan in a gilt cartouche 4 1/4in (10.8cm) high

US\$15,000 - 25,000

SATSUMA FROM  
THE COLLECTION OF  
ALEX AND BARBARA KASTEN





6243



6243 (detail)

6243

**NAKAMURA FOR THE KINKOZAN WORKSHOP**

**An unusual brown-ground Satsuma vase**

**Meiji era (1868-1912), late 19th century**

The lobed vase with a square, sloping shoulder and a quadrilobe mouth and decorated in colored enamels and gilt with two large shaped panels containing women preparing tea leaves and a group of people enjoying displays of chrysanthemums and two smaller panels painted with articles used in the tea ceremony, the surrounding area painted with tightly scrolling vines and flowers and swathes of silk brocade, the underside signed *Kinkozan tsukuru* and *Nakamura* and with impressed signature *Kinkozan tsukuru*  
9 5/8in (24.3cm) high

**US\$10,000 - 15,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6244

6244

**SHOZAN**

**A large Satsuma vase**

**Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

Decorated in colored enamels and gilt with a dynamic design of a gathering of noble warriors watching a sumo match between retainers, the makeshift ring beneath a blossoming cherry tree with mountains in the distance, the rim decorated with a band of stylized confronted sparrows, signed on the underside *Shozan seizo*  
13in (33cm) high

**US\$12,000 - 18,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6245

**YABU MEIZAN (1853-1934)**

**A large and fine Satsuma vase**

**Meiji era (1868-1912), late 19th century**

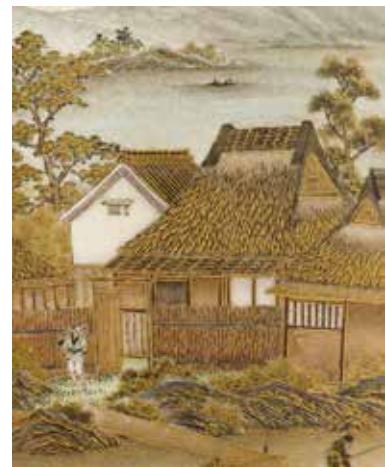
The large baluster vase painted in colored enamels and gilt with a detailed scene of villagers working through the various stages of the rice harvest, boats and barges on the lake in the distance before a mountain range, the foot painted with small roundels of alternating designs of peonies, chrysanthemums, and cherry and plum blossoms above a band of floral lozenges and flowering vines, the shoulder decorated with a collar of millefleur topped with a geometric band and floral scroll, signed in gilt on the underside *Yabu Meizan* and with impressed signature *Meizan*

9 3/4in (24.7cm) high

**US\$15,000 - 25,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6245 (detail)



6246

6246

**IKKO FOR THE KINKOZAN WORKSHOP**

**A Satsuma beaker vase**

**Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

Conical with a slightly flared rim, and decorated with a painterly design of a beauty and attendant startled as a gust of wind blows away her hat, the foot painted with a key-fret pattern and the rim with a simple band, all in colored enamels and gilt, signed in red enamel *Ikko ga* and on the underside *Kinkozan tsukuru*

7 3/4in (19.7cm) high

US\$2,000 - 3,000



6247

6247

**OKAMOTO RYOZAN FOR THE YASUDA COMPANY**

**A Satsuma bottle vase**

**Meiji era (1868-1912), late 19th century**

The double-gourd bottle painted in polychrome enamels and gilt with scenes of revelers in a blossoming garden and a long-tailed bird in a branch of autumn maple separated with swaths of textile decorated in various floral designs, the neck decorated with a scene of children in procession below a collar of trailing flowers and formal lappets, all separated by geometric bands, signed on the foot *Dai Nihon Kyoto Ryozan* and with the mark of the Yasuda Company

8 5/8in (21.8cm) high

US\$5,000 - 7,000



6248

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

6248

**SEIKOZAN**

**An unusual Satsuma vase**

**Meiji era (1868-1912), late 19th century**

The ovoid vase applied with loop handles and painted in colored enamels and gilt on a clear, crackled glaze with beauties and attendants in procession, and beauties and children beneath a gnarled plum tree, the shoulder painted with a brocade collar decorated with geometric patterns and the foot with lappets below a band of fan-shaped reserves containing flower blossoms, the handle decorated with flowering vines in gilt on a brown-enamel ground, signed on the underside *Seikozan*

9 3/4in (24.7cm) high

US\$5,000 - 7,000

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

6249

**SHIZAN**

**A rectangular Satsuma tray**

**Meiji era (1868-1912), late 19th century**

Heavily potted and painted in colored enamels and gilt with a mountainous landscape and cottages, the borders painted with a floral brocade design, signed on the underside *Shizan*  
8 3/8 x 9 5/8in (21.2 x 24.5cm)

**US\$10,000 - 15,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

**Published:**

Alistair Seton, *Collecting Japanese Antiques*, (Tuttle: Hong Kong, 2004), fig. 237, pg. 132



6249

6250

**SEIKOZAN**

**A large Satsuma charger**

**Meiji era (1868-1912), late 19th century**

Decorated with a detailed design of groups of people visiting a temple and its precincts on New Year's day, the area before the temple and shrine gates with vendor's stalls selling emblems of good fortune and the trees on the grounds decorated with more of the same, the line of visitors stretching off into the distance, the rim finished with a key-fret band and the underside decorated with stylized foliate scroll, all painted in colored enamels and gilt over a clear, crackled glaze, signed on the underside *Seikozan*  
14 3/8in (36.5cm) diameter

**14 3/8in (36.5cm) diameter**

**US\$10,000 - 15,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6250 (detail)



6250



6251



6252

6251

**KINKOZAN WORKSHOP**

**A large cobalt-ground Satsuma vase**

**Meiji era (1868-1912), late 19th century**

Set on a slightly splayed foot and painted in colored enamels and gilt over a clear, crackled ground with rectangular and fan-shaped panels containing scenes of birds and flowers or beauties and deities, all against a cobalt ground painted in gilt with scrolling floral vines and fan-shaped panels of birds and flowers and articles associated with elegant pursuits, signed on the underside among flowering vines  
Kinkozan tsukuru and with impressed signature Kinkozan tsukuru  
12 5/8in (32cm) high

**US\$6,000 - 8,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

6252

**OKAMOTO RYOZAN FOR THE YASUDA COMPANY**

**A cylindrical Satsuma vase**

**Meiji era (1868-1912), late 19th century**

Painted in colored enamels and gilt over a clear, crackled glaze with a continuous scene of groups of people enjoying cherry blossoms in the precincts of a shrine by a rocky riverside, the borders decorated with geometric designs, signed on the underside Kyoto Ryozan and with the mark of the Yasuda Company and the Shimazu family crest  
14 1/2in (36.7cm) high

**US\$12,000 - 18,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6253

**YABU MEIZAN (1853-1934)**

A fine Satsuma vase

Meiji era(1868-1912), late 19th century

With a bulbous body tapering down to a slightly flared foot and with a wide mouth, and painted in colored enamels and gilt on a clear crackled ground with a procession of festival floats and groups of people enjoying seasonal festivities, above stands of chrysanthemums and peony lappets, the mouth painted with hollyhock-leaf chrysanthemum flourishes, signed in gilt Yabu Meizan, the foot with impressed signature Meizan  
7 1/4in (18.3cm) high

US\$45,000 - 55,000

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6253 (detail)



6254



6255

6254

**RYOZAN, FOR THE YASUDA COMPANY**

**A Satsuma vase and cover**

**Meiji era(1868-1912), late 19th century**

The compressed ovoid vase decorated in colored enamels and gilt with people enjoying outdoor excursions before Mount Fuji and distant mountains, the scene punctuated with a dragon roundel and a floral band, the shoulder and foot with brocade swathes and floral lozenges, the *manju*-shaped cover painted with entertainers banded with floral and geometric patterns, signed underside *Dai Nihon Kyoto Tojiki Goshi gaisha Ryozan* with the Yasuda Company mark  
8 7/8in (22.5cm) high

**US\$10,000 - 15,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

6255

**KINKOZAN WORKSHOP**

**A globular Satsuma vase**

**Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

Finely painted in colored enamels and gilt with a continuous frieze of fighting roosters and hens beneath blossoming cherry trees and peonies, and other smaller birds by a stream and stands of plants and flowers, the shoulder and foot painted with shaped reserves of geometric designs and stylized phoenix on a ground of gilt clouds and flower heads raised slightly in relief, signed on the underside *Kyoto Awata Kinkozan tsukuru* among wisteria and with impressed signature *Kinkozan tsukuru*  
9 1/4in (23.4cm) high

**US\$12,000 - 18,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

**Published:**

Ghisela Jahn, *Meiji Ceramics, The art of Japanese Export Porcelain and Satsuma Ware 1868-1912*, (Stuttgart: Arnoldsche, 2004), pl. 95, pg. 168.



6256



6257

6256

**KINKOZAN WORKSHOP**

**A fine Satsuma vase and cover**

**Taisho era (1912-1926), early 20th century**

The compressed ovoid vase decorated with a detailed scene of the Imperial Palace and its environs, Mount Fuji visible in the distance, all in colored enamels and gilt, the rim painted with a shaped collar of scrolling vines and flowers continuing onto the cover and finished with a profusion of blossoming flowers and a chrysanthemum finial, signed on the body and on the underside *Kinkozan tsukuru* and with impressed signature *Kinkozan tsukuru*  
9in (22.9cm) high

US\$15,000 - 25,000

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

6257

**YABU MEIZAN (1853-1934)**

**A fine Satsuma vase**

**Meiji era (1868-1912), late 19th century**

The exaggerated ovoid body finished with a square mouth and painted with four shaped panels of children at play, a landscape and a bird in a flowering cherry tree, the surrounding area with a profusion of chrysanthemum heads, the foot decorated with stands of iris above floral lozenges, signed on the underside *Yabu Meizan*  
6 1/8in (15.6cm) diameter

US\$10,000 - 15,000



6257 (detail)

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

For very similar vases by Yabu Meizan see Oliver Impey et. al., *The Nasser D. Khalili Collection; Ceramics, Part II*, London, The Kibo Foundation, 1995, cat. nos. 67 and 68.



6258



6259

6258

**SOZAN FOR THE KINKOZAN WORKSHOP****An unusual brown-ground Satsuma vase****Meiji era (1868-1912), late 19th century**

The slender ovoid vase decorated in colored enamels, silver and gilt on a clear, crackled glaze with two large panels of a beauty and attendant admiring deer in a rocky landscape and a group of people gathering shells at low tide, a beauty startled by a young boy holding a blowfish, each scene signed in red enamel Sozan, the surrounding areas painted with ferns in silver and gilt on a brown enamel ground, signed on the underside in a gourd-shaped reserve with leafy tendrils *Kinkozan seizo* and *Sozan* and with impressed signature *Kinkozan tsukuru*  
8in (20.3cm) high

**US\$12,000 - 18,000****Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

**Published:**

Nancy Schijfer, *Japanese Porcelain 1800-1950*, (New York, 1997), pg.

...

6259

**KINKOZAN WORKSHOP****A large cobalt-ground Satsuma vase****Meiji era (1868-1912), late 19th century**

The small, elongated ovoid vase decorated with two shaped panels containing a Chinese beauty in flowing robes attended by musicians while an elegant court lady looks on, and a group of people enjoying games in the garden of a well-appointed mansion, all in colored enamels and gilt on a clear, crackled ground, the surrounding areas painted in gilt and red and green enamels on a cobalt ground with tightly scrolling floral vines, the underside with impressed signature *Kinkozan tsukuru*  
7 3/8in (18.7cm) high

**US\$3,000 - 5,000****Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6260



6260 (another view)

6260

**KINKOZAN WORKSHOP**

**A large Satsuma model of a beauty**

**Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

The young woman shown leaning slightly forward in mid-stride with her hand to her mouth as if calling out, her long sleeved garment decorated in flowering clematis and flower heads, and a single hollyhock crest below the collar, her elaborate *obi* painted with a large dragon roundel and floral lozenges, her hair done up with a comb and a single flower, impressed signature on the underside *Kinkozan tsukuru*  
24in (60.9cm) high

**US\$10,000 - 15,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten",  
3 January- 18 May, 2014



6261

6261

**OKAMOTO RYOZAN FOR THE YASUDA COMPANY****A square-sided vase****Meiji era (1868-1912), late 19th century**

Set on four bracket feet and painted in colored enamels and gilt with four scenes of groups of people enjoying seasonal outings, and birds and flowers, the edges decorated in scrolling vines or key fret in gilt, signed on the underside Kyoto Tojiki Goshigaisha Ryozan kore o tsukuru and with the Yasuda Company mark and the Shimazu family crest

7 1/8in (18.1cm) high

**US\$7,000 - 9,000****Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6262

6262

**OKAMOTO RYOZAN FOR THE YASUDA COMPANY****A large and fine Satsuma vase****Meiji era (1868-1912), late 19th century**

Of square section, tapering at the neck and foot and painted on each side with lobed panels of beauties playing cards, spectators observing a horse race under blossoming cherry trees, a beauty and attendants receiving a bouquet of flowers under a blossoming plum tree, and a crowd of people attending a market at the entrance to a shrine, the surrounding areas decorated with phoenix roundels and floral brocade, all in colored enamels and gilt, the top surface of the rim gilt and finished with plum blossoms raised slightly in relief, the interior sides moulded with stylized blossoms, signed on the underside Kyoto Ryozan with the Yasuda Company mark and the Shimazu family crest  
14 3/4in (37.4cm) high

**US\$18,000 - 25,000****Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6263

**SOZAN FOR THE KINKOZAN STUDIO**

A massive Satsuma trumpet vase

meiji era (1868-1912), late 19th century

Cylindrical with a flared mouth and finely painted in colored enamels and gilt with rectangular panels containing a winter landscape with geese in flight and standing by a lake shore, and a scene of the final meeting between Kusunoki Masashige and his son Masatsura before campaign curtains bearing the family crest, the borders painted with key frets and the rim and foot with a band of formal lozenges with abbreviated versions of the Kusunoki family crest, the interior of the rim with a cloud band containing flowering vines, the surrounding areas painted with maple leaves, chrysanthemums and cherry blossoms in two shades of gilt and red and green enamels on a cobalt ground, signed at the bottom left of each panel *Sozan* in red enamel in an oval reserve and on the underside in an elaborate rectangular key-fret reserve *Kinkozan sei* and with impressed signature *Kinkozan tsukuru*  
15 3/8in (39cm) high

US\$35,000 - 45,000

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6264

6264

**OKAMOTO RYOZAN FOR THE YASUDA COMPANY****A heavy circular Satsuma dish****Meiji era (1868-1912), late 19th century**

The steep-sided dish painted with a central design of groups of people on an outing to enjoy blossoming cherry trees in a lakeside park, the interior sides decorated with overlapping fans of various design and the exterior with stylized peony and chrysanthemum blossoms, all painted in polychrome enamels and gilt on a clear, crackled ground, signed on the underside *Dai Nihon Kyoto Tojiki Goshigaisha Ryozan no so*, the mark of the Yasuda Company and the Shimazu family crest 13 1/4in (33.7cm) diameter

**US\$15,000 - 25,000****Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6265

6265

**KINKOZAN WORKSHOP****A large Satsuma vase****Meiji era (1868-1912), late 19th century**

The slender baluster vase decorated in colored enamels and gilt with a continuous scene of an entertainer accompanied by musicians performing for a noble and his retinue before a folding screen painted with Mount Fuji, a luxurious garden in bloom visible through the open sliding doors, the foot and shoulder painted with Tokugawa family crests on tightly scrolling vines, signed on the underside *Kinkozan tsukuru* 10in (25.3cm) high

**US\$7,000 - 9,000****Provenance**

Walter and Edith Haas collection, no. 246

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6266

6266

**SHUZAN, FOR THE KINKOZAN STUDIO**

**A large plate with beauties engaged in elegant pastimes**

**Meiji era(1868-1912), late 19th century**

Decorated in polychrome enamels and gilt with an elaborate scene of beauties engaged in the elegant pastimes all within a leaf-shaped reserve, the border moulded in low relief and painted with tight foliate scroll on a cobalt ground, signed on the image *Shuzan* and on a folding screen in the design *Shuzan ga* and sealed, and signed on the underside *Kinkozan zo* in a cherry blossom-strewn rectangular reserve  
14 1/2in (36.7cm) diameter

**US\$18,000 - 25,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

6267

**YABU MEIZAN (1853-1934)**

**A fine Satsuma vase**

**Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

Conical and tapering to the foot with a square, steeply sloping shoulder decorated in colored enamels and gilt on a clear, crackled ground with a continuous scene of a daimyo procession framed on the top and bottom by trailing wisteria and blossoming peonies, the shoulder and neck painted with chrysanthemum heads, signed in gilt on the underside *Yabu Meizan*  
6 5/8in (16.8cm) high

**US\$7,000 - 9,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6267



6268



6269

6268

**YABU MEIZAN (1853-1934)**

**A small and fine Satsuma dish**

**Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

Decorated in colored enamels and gilt on a clear, crackled ground with a painterly design of three court attendants warming sake over maple leaves, the rim sparsely painted with flowering vines, signed on the underside Yabu Meizan  
6 1/4in (16cm) diameter

**US\$3,000 - 4,000**

6269

**YABU MEIZAN (1853-1934)**

**A fine Satsuma vase**

**Meiji era (1868-1912), late 19th century**

The elongated ovoid vase with a tapered foot and a short neck painted in colored enamels and gilt on a clear, crackled ground with a continuous scene of figures enjoying an outing near a food stand by a meandering stream lined with irises, the shoulder painted with a collar of lobed panels of trailing wisteria on a background of millefleur, the neck and foot finished with geometric bands

**US\$12,000 - 18,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014



6269 (detail)



6270

**KINKOZAN WORKSHOP**

**A Satsuma dish**

**Meiji era (1868-1912), dated 1897**

Painted in colored enamels and gilt on a clear, crackled ground with a detailed scene of festival attendees in Kyoto's Maruyama Park, a large cherry tree in full bloom in the center, the reverse with three groups of insects, signed in a fan-shaped reserve *Dai Nihon Kyoto // Kinkozan tsukuru hanbai Kimura Mitsushige ga Meiji sanju nen*(1897), and with a Kinkozan Workshop sticker  
8 3/4in (22.5cm) diameter

**US\$25,000 - 35,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

**Published:**

Alistair Seton, *Collecting Japanese Antiques*, (Tuttle: Hong Kong, 2004), fig. 234, pg. 131.



6271

**SOZAN FOR THE KINKOZAN WORKSHOP**

A fine Satsuma dish

Meiji era (1868-1912), late 19th century

Decorated in colored enamels and gilt with three rectangular "hanging scroll" reserves, the central reserve painted with a high-ranking courtesan and her attendants on promenade beneath blossoming cherry trees, flanked by paintings of a rooster, hen and birds among peonies and autumn maples, and a mountainous landscape shrouded in mist, the borders decorated with geometric patterns imitating brocade, the remaining areas painted with ferns in two shades of gilt against a cobalt ground, signed on the reverse in a formal reserve among a spray of flowers *Dai Nihon Kyoto Awata Tojiki Kinkozan sei*  
*Sozan ga* and sealed So  
9 5/8in (24.4cm) diameter

**US\$20,000 - 30,000**

**Exhibited:**

Columbia, Columbia Museum of Art, "Meiji Magic, Imperial Porcelain from Japan from the Collection of Alex and Barbara Kasten", 3 January- 18 May, 2014

# MEIJI ERA WORKS OF ART





6272

**ANOTHER PROPERTY**6272<sup>a</sup>**TWO PAIRS OF CLOISONNÉ-ENAMEL VASES****Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

The first pair of small ovoid form and worked in colored enamels and silver wire with chrysanthemum heads and butterflies against a reddish-brown ground, the shoulders with cloud-shaped reserves containing butterflies, mounted with silver collars and stoppers carved as butterflies, the spout designed as a chrysanthemum head, gilt-metal butterfly finials, silvered metal bases; the second pair of baluster form and worked in colored enamels and aventurine with shaped panels of birds and flowering plants, the surrounding areas floral patterns and lappets, with the impressed mark of the Ota workshop  
4in (11cm); 7 1/2in (19cm) high

**US\$800 - 1,200****PROPERTY FROM A FLORIDA PRIVATE COLLECTION**

6273

6273

**A CLOISONNÉ-ENAMEL VASE****Taisho era (1912-1926)**

The tapered vase decorated in colored enamels and silver wire with four scenes of birds in blossoming flowers bordered by bands of floral reserves, all against a light blue ground, mounted with gilt-bronze fittings designed to resemble bamboo  
12 1/2in (31.8cm) high

**US\$1,500 - 2,000****ANOTHER PROPERTY**

6274

**ATTRIBUTED TO THE ANDO STUDIO*****A moriage* cloisonné-enamel box and cover****Meiji era (1869-1912), late 19th century**

Rectangular with rounded corners and worked in colored enamels in standard, moriage and wireless cloisonné with two carp creating ripples as they rise to the surface of water, rims silver and interior lined in brocade  
5 5/16in (13.5cm) wide

**US\$2,500 - 3,500****PROPERTY FROM A FLORIDA PRIVATE COLLECTION**

6274



6275

6275

**ATTRIBUTED TO NAMIKAWA YASUYUKI****A cloisonné-enamel vase****Meiji era (1868-1912), late 19th century**

The elongated ovoid vase worked in colored enamels and gold and silver wire with three large panels containing birds or butterflies among blossoming flowers on a yellow, mustard-yellow or green speckled ground, the remaining areas worked with stylized blossoming peonies and florets against a black ground, the shoulder with shaped reserves of confronted phoenix and flowering leafy vines on a red-brown ground above a floral lozenge band, the foot with floral lappets above cherry florets and scrolling tendrils  
7 1/8in (18.1cm) high

**US\$4,000 - 6,000**



6276



6277

**PROPERTY OF ANOTHER OWNER**

6276

**NAMIKAWA YASUYUKI (1845-1927)****A fine cloisonné-enamel vase****Meiji era (1868-1912), late 19th century**

The elongated ovoid vase with a tapered foot and a tall neck flaring out to the mouth decorated in silver wire and colored enamels with a swallow on a wisteria vine, the breast of the bird and some of the wisteria blossoms rendered in *musen* ("wireless") enamels, the mouth decorated with an elaborate band of geometric patterns, all on a plum-colored ground, signed in a silver tablet *Kyoto Namikawa*, with silver mounts  
*7 3/8in (18.7cm) high*

**US\$15,000 - 20,000****PROPERTY FROM A FLORIDA PRIVATE COLLECTION**

6277

**ATTRIBUTED TO HAYASHI KODENJI****A large cloisonné-enamel vase****Meiji era, (1868-1912), circa. 1900**

The baluster vase decorated in standard and *musen* ("wireless") cloisonné techniques with a bold design of an eagle with wings outspread on a rock near a rushing stream beneath a pine tree with smaller birds, all in colored enamels and silver wire and sculpted silver wire against a black ground, the foot and neck with a geometric floral band, silver rims

*11in (27cm) high***US\$4,000 - 5,000**



6278

**PROPERTY OF VARIOUS OWNERS**6278<sup>a</sup>**GONDA HIROSUKE (1865-1937)****A partial plique-a-jour cloisonné enamel bowl****Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century**

Decorated in standard and *musen* ("wireless") cloisonné enamels, with a band of blossoming lotus flowers, the petals rendered in transparent enamels outlined in opaque white, the leaves in wireless cloisonné in shades of green with splashes of orange and reddish-brown, all on a ground of seafoam green gradually changing to pale green near the rim, signed with the mark of Gonda Hirosuke on the foot; silver rims  
7 1/4in (18.5cm) diameter

**US\$3,000 - 4,000**

6279

6279

**OGASAWARA SHUZO****A *ginbari* cloisonné-enamel vase****Meiji era (1868-1912), late 19th century**

The bulbous body with a slightly flaring neck decorated in translucent enamels over silver foil with a design of swimming carp, the water weeds and bubbles carved in the silver foil substrate, signed on the underside Shuzo  
7 1/2in (19cm) high

**US\$1,200 - 1,800****PROPERTY FROM A FLORIDA PRIVATE COLLECTION**

6280

**HAYASHI KODENJI (1831-1915)****A fine and large incense burner and cover****Meiji era (1868-1912), late 19th century**

The compressed, slightly flattened ovoid basin worked in colored enamels and silver and gold wires with shaped panels containing sparrows and thushes in flowering plum and cherry trees and autumn plants and maple trees against a teal or light olive-green ground, the borders composed of stylized confronted dragons, the surrounding areas decorated with blossoming bush clover on a black ground, the foot and neck finished with a tight geometric or floral band, the domed cover decorated with a continuation of the bush clover on a black ground and topped with a large finial of similar decoration, the collar silver, carved as a branch of budding peony and leaves, the silver backplate carved as a peony and with the mark of Hayashi Kodenji; silver mounts  
8 3/4in (22cm) wide; 8 1/4in (22cm) high

**US\$10,000 - 15,000**

6280



#### **ANOTHER PROPERTY**

6281

#### **ATTRIBUTED TO THE WORKSHOPS OF NAMIKAWA YASUYUKI AND OTHERS**

An extremely rare 36-piece set of silver

flatware with cloisonné enamel handles  
**Meiji era (1868-1912), late 19th century**

Comprising a set of 12 knives, forks and spoons, all set into rectangular handles worked on the front and back in colored enamels, aventurine and gold and silver wires with geometric and floral patterns and scenes of flowers and butterflies in reserves of zigzag and *matsukawabishi* (pine-bark crest) shapes, the sides of the handles all carved with chrysanthemum heads and scrolling vines and the necks of the spoons and forks, and both sides of the knife blades carved with a stylized dragon on a bamboo trellis in *katakiribori*

Knives: 7 7/8in (20cm); Forks: 7in ((17.7cm); Spoons: 7 1/8in (18.1cm)  
long

**US\$40,000 - 60,000**

For a nearly identical set of 12 Tiffany knives only, see William P. Hood, Jr., *Tiffany Silver Flatware, 1845-1905, When Dining Was an Art*, Woodbridge, Antique Collectors' Club, 1999, fig. 417a, and rear image of dust jacket.





6282



6283



6284

**PROPERTY FROM A FLORIDA PRIVATE COLLECTION**

6282

**ATTRIBUTED TO THE OTA WORKSHOP****A pair of cloisonné-enamel bottle vases****Meiji era (1868-1912), late 19th century**

Each of ovoid form with an elongated neck, worked in colored enamels and silver wire with shaped panels containing scenes of gardens in bloom and birds and dragonflies, the panels framed by stylized beast masks and separated with tasseled garlands on a black ground, the neck decorated with a jeweled floral collar and the foot with a band of floral lozenges

10in (25.3cm) high

US\$3,000 - 5,000

**PROPERTY OF VARIOUS OWNERS**

6283

**ANDO CLOISONNÉ COMPANY****An enamelled copper vase****Meiji era (1868-1912), late 19th century**

The copper body hammered on the surface and finished with an everted rim and decorated in colored enamels with blossoming plum trees, signed on the underside Ando *tsukuru* and with the mark of the Ando Company

6 1/2in (16.5cm) high

US\$800 - 1,200

6284

**ANDO CLOISONNÉ COMPANY****Showa era (1926-1989), circa 1960****A cloisonné enamel vase and cover**

Of compressed ovoid form set on a splayed foot and with a domed cover and worked in colored enamels and silver wire with a sparrow in flight by trailing wisteria, the design continuing onto the cover raised slightly in relief, all against a brown ground with a slight iridescence, signed on the underside with the inlaid mark of the Ando Company in silver wire

With a wood *tomobako* (storage box) inscribed on the exterior *Shippo rokuyu reki okimono*, signed *Ando shippoten kinsel* and inscribed on the underside of the lid with details of presentation from the Toyota Corporation in 1967 6 3/4in (17.2cm) high

US\$2,500 - 3,500



6285

**A PAIR OF MONUMENTAL CLOISONNÉ ENAMEL VASES**

**Meiji era (1868-1912), late 19th century**

Each pear-shaped vase with flaring necks and splayed foot worked in polychrome enamels, aventurine and silver wire with a bold design of a coiling dragon, the neck with lappet panels containing confronted phoenix and dragons separated by a wide band of chrysanthemum, vines and paulownia blossoms, the foot decorated with flowering vines  
35 1/4in (89.7cm) high

**US\$18,000 - 25,000**



6286

6286

**A PAIR OF CLOISONNÉ-ENAMEL VASES****Meiji era (1868-1912), late 19th century**

Of compressed baluster form and worked in colored enamels and gold and silver wire against a black ground with sparrows in blossoming cherry trees and stands of flowers, silvered mounts

7 1/4in (18.5cm) high

**US\$2,000 - 3,000**

6287

6287

**ANDO CLOISONNÉ COMPANY****A pair of cloisonné enamel vases****Showa era (1926-1989), circa 1940**

Each globular and tapering slightly to the squared shoulder with a wide mouth and worked in standard and *musen* ("wireless") cloisonné enamels with ships under sail and seagulls in flight, signed on the underside with the mark of the Ando company in silver wire, foot with *jungin* ("Pure Silver") stamp; with fitted wood stands

With wood storage box

6 1/2in (16.5cm) high

**US\$6,000 - 8,000**

6288

6288

**A CLOISONNÉ-ENAMEL VASE****Meiji era (1868-1912), late 19th century**

The baluster vase worked in colored enamels and silver wire on a dark blue ground with birds in flight and perched in a cherry tree in full bloom, the trunk with areas of *musen* ("wireless") cloisonné, a maple tree below, mounts stamped *silver*

9 3/4in (24.7cm) high

**US\$1,500 - 2,500**



6289



6290

6289

**AN INLAID-IRON KOGO (INCENSE BOX)****Meiji era (1868-1912), late 19th century**

Worked throughout in silver and gold *nunomezogan* with a moon partially hidden by wind-blown branches of flowering *hagi* (bush clover), the design continuing on the lower section, with a gold-lined interior, the base signed *Mifun* saku

2 3/4in (7cm) diameter

**US\$1,200 - 1,800**

6290

**A SMALL INLAID-IRON TABLE SCREEN****Meiji (1868-1912) or Taisho era (1912-1926), early 20th century**

Decorated with a temple complex before Mount Fuji, a figure caught in a thunderstorm, leafing bamboo, and a long-tailed rooster in silver and gold *hirazogan*, the lower panels with leafy vines, the reverse gilt and decorated with swallows and a cherry tree carved in *katakiribori*

5 x 9 1/2in (12.7 x 24.1cm) (open)

**US\$800 - 1,200**

6291

**TAKASAKI KOICHI****A mixed-metal and enamel bottle vase with a rooster and chick****Meiji era (1869-1912), c. 1900**

The slender, pear-shaped vase with an extended neck flaring slightly to the rim, the body finished in *shibuichi* and the neck silver, the two surfaces divided by a narrow section of silver of brighter patination in the shape of a cherry blossom, the body decorated with a bantam rooster, hen and chick, rendered in raised, transparent enamels of various colors and grasses and plants in colored relief inlay and engraving, the ground finished in two shades of *shibuichi* in imitation of mist, signed on the underside *Takasaki seizo*

9 1/2in (24.9cm) high

**US\$6,000 - 8,000**

The enameler Takasaki Koichi exhibited a pair of silver vases at the Paris Exposition Universelle of 1900, see *Bijutsu Gaho, Daini rinji zokan Bijutsu Gaho Pari Hakurankai Shuppin Kumiai seisakuhin* (Extra Issue No. 2 of Fine Arts Magazine Containing Illustrations and Descriptions of Products of the Paris World Exposition Exhibitor's Union). Tokyo, 1900, unpaginated. He often collaborated with enamel artists.



6291



6292

6292

**A SMALL BRONZE INK WELL****Meiji (1868-1912) or Taisho era(1912-1926), first quarter of the 20th century**

Cast and finished in two shades of bronze as an oni struggling to carry a large temple bell on his back, the hanger of the bell hinged, opening to reveal a recessed glass ink well

3in (7.6cm) high

US\$1,200 - 1,800



6293

6293

**MIYAO COMPANY****A gilt-bronze incense burner****Meiji era (1868-1912), late 19th century**

Of compressed ovoid form on tripod feet in the form of a cloth-covered tea jar, the body carved with flowering vines in kebori and gold hirazogan and the cloth cover carved with folds, finished on the surface with a stippled pattern resembling fabric and decorated with chrysanthemums, paulownia and vines in gold hirazogan and takazogan, edges finished in a knotted cord finished in gilt, the cover surmounted with Handaka Sonja crouched beside his dragon companion and holding aloft an alms bowl, signed on the body in a rectangular reserve Miyao

9 1/2in (24.9cm) high

US\$3,000 - 5,000



6294

6294

**A MIYAO-STYLE BRONZE MODEL OF A SAMURAI****Meiji era (1868-1912), late 19th century**

The figure shown standing with his hand resting on the hilt of his sword and holding an open signal fan, his armor and garments decorated with floral motifs highlighted in gilt; on a fitted wood stand

10 1/4in (26.2cm) high (figure only); 13 3/4in (34.9cm) high overall

US\$1,800 - 2,500



**PROPERTY FROM A SOUTHERN CALIFORNIA TRUST**

6295

**AKASOFU GYOKKO**

**A gilt-bronze figural group**

**Meiji era (1868-1912), circa 1890**

Cast as a nobleman apprehending a blind masseur by the collar and finished in two shades of bronze, the figures, robes decorated in floral or butterfly heraldic crests finished in gold overlays, signed in a rectangular reserve Gyokko; on a fitted wood stand  
12in (30.5cm) high; 14in (35.5cm) wide

**US\$15,000 - 25,000**



6296

**MIYAO COMPANY**

**A pair of gilt-bronze figural groups of entertainers**

**Meiji era (1868-1912), circa 1900**

Cast as a pair of acrobatic boys hanging from a circular apparatus balanced on poles supported by male performers, two swallows perched atop the poles, all finished in two shades of bronze, the figures' robes decorated with patterns of crane roundels, scrolling vines and crashing waves, signed Miyao and sealed; each set upon an original wood stand decorated in floral vines and stylized dragons in gold *hiramaki-e*

17in (43.2cm) high

US\$15,000 - 25,000

**PROPERTY OF VARIOUS OWNERS**

6297

**KIBUNDO (HATANO SHOHEI) III**

**A set of four patinated bronze byochin (screen weights)**

**Meiji era (1868-1912), late 19th/early 20th century**

Each cast with a design of a small snail climbing up a length of bamboo, the reverse with a squared suspension hook and incised signature *Kibun tsukuru*

With a wood *tomobako* (storage box) signed *Kibundo Shohei tsukuru* and sealed *Kibun no in*

12 5/8in (32.1cm) long



6297

**US\$800 - 1,200**

6298

**A SILVER KOMAI-STYLE BOX AND COVER**

**Meiji era (1868-1912), late 19th century**

The slightly domed cover with cut sides and decorated on the top with a lobed panel with courtiers and fighting cocks before a pavilion, all in high-relief gold and silver inlay against an iron ground, the surrounding areas decorated with floral lozenges in flush silver inlay, the lacquer interior decorated in *nashiji*

4 1/2 x 5 1/2 x 3 3/4in (11.4 x 13.9 x 9.5cm)



6298

**US\$3,000 - 5,000**

6299

**A BRONZE BOX AND COVER**

**By Shuei**

**Meiji (1868-1912) or Taisho era (1912-1926), early 20th century**

The body rectangular and decorated on the cover with Mt. Fuji skirted by clouds, all carved in relief, the snow-covered peak highlighted in silver and gilt overlays, the ground finished in a dark patina, the sides of the box bearing a yellow-brown patina and decorated with pine trees and grasses in *katakiribori*, singed on the side *Shuei saku*

11 x 9 3/4 x 2 5/8in (27.9 x 24.7 x 6.2cm)



6299

**US\$1,000 - 1,500**



6300

6300

**AN INLAID-IRON TESTUBIN (TEA KETTLE) WITH BUTTERFLIES**  
**Meiji era (1868-1912), late 19th century**

Cast in iron and of slightly tapered cylindrical form with a short spout and decorated in silver and gold *nunomezogan* with butterflies and blossoming flowers and grasses, the handle with nanden berries in gold and silver *takazogan* and *hirazogan*, the bronze cover finished with a flower-bud finial and signed on the underside *Ryubundo zo* 6 3/4in (17.2cm) wide

US\$5,000 - 6,000



6301

6301

**AN INLAID-IRON TETSUBIN (TEA KETTEL) WITH DRAGON-FLY**  
**Meiji era (1868-1912), late 19th century**

Ovoid and with a slightly elongated spout emanating from a dragon's mouth, the body worked on the surface and decorated with shaped panels raised in relief with a dragonfly in lotus and autumn grasses and leaves in silver and gold *hirazogan*, the handle decorated with archaic Chinese geometric designs in gold and silver *nunomezogan* and joined to the body with a loop formed as a beast mask, the bronze cover finished with a cherry blossom finial and signed on the underside *Ryubundo zo* 7 1/4in (18.5cm) wide

US\$5,000 - 6,000



6302

**UNNO MORITOSHI (1834-1896)**

**A fine iron panel**

**Meiji era (1868-1912), late 19th century**

The russet-iron panel carved in relief with a playful scene of a large rat struggling with an egg as two smaller rats pull on its tail, the eyes finished in shakudo and the egg in silver overlays, signed Ryounsei and sealed in gold Mori, mounted on a wood panel

11 3/4 x 14 1/2in (29.9 x 36.8cm) (overall); 6 x 8 3/8in (15.1 x 21.3cm)  
(panel only)

**US\$20,000 - 25,000**

**Provenance**

Thomas B. Marston

Thomas E. Marston, and thence by descent

According to family records, this panel was purchased in 1898 or 1899 by Thomas B. Marston on a trip to Japan. Marston was reportedly there as a guest of the Meiji government to advise on selections of art to represent Japan at the upcoming Exposition Universelle to be held in Paris in 1900.



6303

**MURASAKIBARA TOSHIYOSHI (1829-?)**

A fine inlaid-bronze tray

**Edo period (1615-1868) or Meiji era (1868-1912), after 1890**

Rectangular with lobed corners and decorated with a bold design of Watanabe no Tsuna crouching beside a storage box with his sword drawn about to strike the demon Ibaraki who is represented by a swirling cloud of smoke, carved on the surface in relief, the warrior rendered in shibuichi, shakudo, gold, silver and copper high-relief takazogan, signed and sealed Toshiyoshi

8 x 10 1/4in (20.2 x 26cm)

**US\$35,000 - 45,000**

The design sketch for this tray is published in *Hida Toyojiro, Meiji no yushutsu kogei zuan: Kiryu Kosho Kaisha no rekishi [Meiji Period Design Sketches for Export Crafts: The History of the Kirotsu Kosho Kaisha]* (Nihon moyo zushu [Collection of Japanese designs] series, Kyoto, Kyoto Shoin, 1998), no. 640.

# KOREAN ART





**PROPERTY FROM THE COLLECTION OF  
JOHN AND CELESTE FLEMING**

6304

**A SET OF 16 HANGING SCROLLS OF RAKAN**

**Japanese, Kamakura (1185-1333) or Muromachi (1333-1573)  
period, or Korean, Goryeo (918-1392) or Joseon (1392-1897)  
dynasty, 14th-15th century**

16 hanging scrolls, ink, colors, and gold on silk, in Japanese silk mounts

Each 28 1/4 x 16in (72 x 40.6cm)

**US\$30,000 - 50,000**

**Provenance**

Chester Dale Carter collection

Sold at Sotheby Parke Bernet, December 18, 1980, lot 100  
Fleming Family collection

**Published**

Robert Moes, A Flower for Every Season: Japanese Paintings from the C. D. Carter Collection, Brooklyn: Brooklyn Museum, 1975

The present striking and well preserved set of 16 Rakan paintings was in Japan for much of its history; inscriptions within the mounts record Japanese remountings in 1396, 1684, 1796, and 1966. For more than four decades, however, there have been differing views concerning their date and country of origin. Originally purchased by Mr. C. D. Carter as Japanese, Kamakura period, reputedly on the basis of an authentication by the legendary scholar Tanaka Ichimatsu 田中一松, the paintings were published and exhibited, again as Japanese, by the Brooklyn Museum in 1975, but until recently it has widely been considered that they are of Korean origin, based on a number of factors.

The compositional tradition embodied in the paintings points to a hypothetical Chinese model, for which no actual example appears to survive, that is represented by a number of sets in Japan. The earliest and best known is a National Treasure in Tokyo National Museum, originally in the Shojuraigoji Temple 聖衆來迎寺 in Shiga Prefecture and datable to before 1125 (reproduced in black-and-white and discussed in Tanaka Kisaku 田中喜作, "Yamato-e juroku rakan-zo ni tsuite 大和絵十六羅漢像に就いて [On 16 Japanese paintings of Rakan]," Bijutsu kenkyu 美術研究, 58 [1936], pp.1-10; images accessible at [http://www.emuseum.jp/detail/100157/000/000?mode=detail&d\\_lang=j-a&s\\_lang=ja&class=&title=&c\\_&ion=&era=&cury=&cpctype=&owner=&pos=9&num=7](http://www.emuseum.jp/detail/100157/000/000?mode=detail&d_lang=j-a&s_lang=ja&class=&title=&c_&ion=&era=&cury=&cpctype=&owner=&pos=9&num=7)). It appears to be based upon a Chinese prototype and all the figures depicted are Chinese, rather than South Asian, monks, but the paintings are universally agreed to be Japanese. Four other Japanese sets, also discussed in the Bijutsu kenkyu article cited above, follow the same

tradition, all except one of them on silk and all of them following a common style in terms of figure and animal types, pointing to a uniform pictorial tradition.

The present scrolls, while sharing many features with the five sets, also differ from them in certain respects that have led earlier scholars to suggest a Korean, rather than Japanese, origin. One of these is the abstracted, folkish character of the animal depiction, as seen most clearly in the two tigers at the foot of one of the scrolls, with a slug-shaped pattern on their fur that is often seen in Korean folk art of the Joseon dynasty. Another possibly Korean feature of the paintings is the depiction of some donors' facial features, with very high cheekbones and fish-like eyes. These characteristics are not often seen in Japanese paintings but are a prominent feature of donor and attendant figures in early Korean paintings such as the Yoryu Kannon 楊柳觀音 (Willow Kannon) in Daitokuji 大德寺 Temple (reproduced in Kikutake Jun'ichi 菊竹淳一 and Yoshida Hiroshi 吉田宏志 eds., Korai butsuga 高麗仏画 (Koryo Buddhist Painting), Tokyo, Mainchi Shinbunsha 朝日新聞社, 1981, pl. 32, detail 3). Finally, earlier commentators have pointed to the calligraphy of the inscriptions, which shares characteristics with a Korean Nahan painting of the Goryeo dynasty in the Cleveland Museum (inv. no. 1979.71, reproduced in Kikutake and Yoshida, op. cit., pl. 62).

Notwithstanding the well-argued hypothesis briefly summarized above, even during the 1980s there were dissenting voices and more recent scholarship tends to take a broader view of the varied international influences that may be at work in a single Buddhist painting or group of paintings at this period.<sup>1</sup> Some younger specialists are so struck by the similarities between the present set and the Tokyo National Museum exemplar that they feel compelled to conclude that these paintings must have been executed in Japan, possibly not in Kyoto but at a regional location where iconographic conventions were less strictly followed and influences from Korean painting might have been absorbed. We tend toward the view that these magnificent paintings, whose ancient silk shows evidence of painstaking efforts at conservation over the centuries, are not Korean but Japanese. Whatever their origin, we consider them to be works of great rarity and significance that belong in a major collection of East Asian Buddhist art.

1. For a refreshing overview of mutual pictorial influences at the period of these scrolls, see Hae Yeun Kim, "East Asian Cultural Exchange in Tiger and Dragon Paintings," October 1916, [http://www.metmuseum.org/toah/hd/tidra/hd\\_tidra.htm](http://www.metmuseum.org/toah/hd/tidra/hd_tidra.htm).





6305

**PROPERTY OF VARIOUS OWNERS**

6305

**A SMALL BRONZE FIGURE OF A BODHISATTVA****Korean, Joseon dynasty (1392-1897), 15th/16th century**

Cast standing square and dressed in flowing robes with long sleeves, the hair swept up into a top knot with plaits looping around the pendant earlobes, and framed with an elaborate crown, the hands held in a mudra, the reverse with an opening

7 1/4in (18.5cm) high

US\$1,000 - 1,500



6306

6306

**ANONYMOUS****A painting of Amita Buddha and attendants****Korean, Joseon dynasty (1392-1897), 18th century**

Ink, color and gold on silk of Amita (아미타 Amida) seated cross-legged on a throne flanked by attendants Kannon (Gwanyeum관음) and Seishi (Daeseji 세지), inscribed with the name of the monastery to which this painting was donated Myohyangsan Pyungfung am 묘향산병풍암 妙香山屏風庵, dated (乾隆二年 건륭이년) (1737) and with a long list of monks and donors

38 3/4 x 26 1/4in (98.2 x 66.7cm)

US\$12,000 - 18,000



6306 (inscription detail)

# PROPERTY FROM THE BLACK FAMILY COLLECTION

## KAY E. BLACK

Kay E. Black is a scholar of 19th and early 20th century Korean decorative painting. She has been a research consultant to the Asian Art Department of the Denver Art Museum and has published many essays on Korean art in Korean Culture, Oriental Art, Orientations, Journal of Historical Studies at Magnitogorsk University, Journal of Art History, and Archives of Asian Art. She pursued undergraduate studies at Bennington College, and completed a Master's Degree in Art History from the University of Denver, with further studies at the Ewha Womens' University International Summer School, and University of Oregon.



6307

**PROPERTY FROM THE KAY BLACK FAMILY  
COLLECTION OF KOREAN PAINTINGS**

6307

**A SET OF SIX MUNCHADO PAINTINGS**

**Korea, Joseon dynasty (1392-1897), 19th century**

Ink and slight colors on paper, mounted on panels, the ideographs boldly painted and superimposed with designs of animals, insects flowers and auspicious emblems, and with related poems

31 1/2 x 11 1/4in (80 x 28cm)

**US\$3,000 - 5,000**

Munchado are pictorial characters that are intertwined with decorative designs. The characters however, are still recognizable and express the Eight Cardinal Principles of Confucian Morality. Each virtue is represented by a single character. This set of six paintings feature the following characters: 孝 (hyo), 恃 (che), 信 (shin), 廉 (yom), 禮 (yae) and 義 (ui). Two paintings from the set, 忠 (ch'ung) and 耻 (chia), are now lost.

**Provenance**

Emille Museum, 1976

On loan to the Denver Art Museum 2001-2016

6308

**ANONYMOUS**

**Birds, animals and flowers**

**Korea, Late Joseon dynasty, early 20th century**

Ink and color of silk, mounted as a 10-panel screen skilfully painted with various exotic birds, phoenix and deer set off by rocky outcroppings and blossoming plants

*Each Painting: 52 x 16in (132.7 x 40.6cm); Overall height 81 x 172 (206 x 438cm)*

**US\$5,000 - 8,000**

6309

**ANONYMOUS**

**Landscapes and Poems**

**Korea, Late 19th/Early 20th century**

Ten-panel folding screen, ink and slight color on paper, delicately painted with landscapes and poems.

*Painting: 39 3/4 x 13in (101 x 33cm); with mounting: 67 x 17 1/2 each panel (170.2 x 44.5cm)*

**US\$8,000 - 12,000**

The colophons on the landscape paintings are the 九曲棹歌 the Jiuqu Zhaoge ('The Oar song of the Nine Bends') by the Song Neo-Confucian Zhu Xi 朱熹 each describing a different bend of 'The Nine Bend River' of Wuyi mountain.

武夷山上有仙靈，山下寒流曲曲清。

欲識個中奇絕處，棹歌閑聽兩三聲。

一曲溪邊上釣船，幔亭峰影蘸晴川。  
虹橋一斷無消息，萬壑千岩鎖翠煙。  
二曲亭亭玉女峰，插花臨水爲誰容。  
道人不作陽臺夢，興入前山翠幾重。  
三曲君看駕壑船，不知停棹幾何年。  
桑田海水兮如許，泡沫風燈敢自憐。  
四曲東西兩石岩，岩花垂露碧駱蕤。  
金雞叫罷無人見，月滿空山水滿潭。  
五曲山高雲氣深，長時煙雨暗平林。  
林間有客無人識，矣乃聲中萬古心。  
六曲蒼屏繞碧灣，茆茨終日掩柴關。  
客來倚棹岩花落，猿鳥不驚春意閑。  
七曲移舟上碧灘，隱屏仙掌更回看。  
卻憐昨夜峰頭雨，添得飛泉幾道寒。  
八曲風煙勢欲開，鼓樓岩下水繁回。  
莫言此地無佳景，自是遊人不上來。  
九曲將窮眼豁然，桑麻雨露見平川。  
漁郎更覓桃源路，除是人間別有天。

For a screen of a related subject, see Yang-mo Chöng *Arts of Korea: the Metropolitan Museum of Art*. The Metropolitan Museum of Art, 1998, p. 338



6308



6309

**ATTRIBUTED TO SIN HAGGWEON** 신학권 申學權

(DOAM도암 陶菴, 1785-1866)

**Geumgang naesan chongdo** 金剛內剛摺圖 (A General View of Inner Diamond Mountain)

Korea, Jeoson dynasty (1392-1897), circa 1850

Folding screen mounted on a panel, ink and slight colors on paper,  
with four seals Doam 陶菴

With two inscriptions as follows:

金剛內山總圖

華人詩曰：願生高麗國，一見金剛山。餘以東人居，六七百年，至四五十，尚未得見。蓋以將老，不能（閱）月遠離故也。既未得足躡其境，常欲想見。彷彿於畫中，而諸帖各異，未知其同不同。大赤坡詩所云：橫看成嶺側成峰。到處看山各異容者耶。（雄？）言魚齋鄭元伯所寫，為諸家，（攷）散在人家，其運筆於雲嵐扶巾，而釣得佳境，遠近向背瞭然在目。餘愛而不能捨。始知其我東，妙手獨步於眾中者也，惜其年久漫漶，終歸於澌盡，故乃以新紙摹之。揮灑已畢，釋軀環視，其真真奇奇，鬼矢，人奪目，恍惚有若變幻於俄頃之間。畫亦然矣，況其真乎，無乃化翁之有意用力於融結之初，而現出琉璃，千萬諸佛於滄渤之東，而飛仙之所窟宅，靈物之所藏晦者歟。然則其天慳地秘，神剝鬼（削/刻）之妙，雖巧於摸寫者，豈得形容於萬一也哉！

A Chinese poem once read: [I] wish I could have been born in Korea so that I could see Mt. Kumgang. I live in the east [of China], (six hundred or seven hundred years), I am in my 50s, but I have still not seen Mt. Kumgang. As I continue to get older, I am no longer able to travel far. Because I've never been able to set foot there, I have always wanted to see it. As for the paintings [of the subject], each one is different; I don't know if they are faithful or not. Su Dongpo's poem says 'Look horizontally, they're mountain ranges; vertically, they appear to be precipitous peaks'. Mountains viewed from different locations show different contours. There is a painting of Mt. Kumgang by Jeong Seon. It has been at my home for a while. The brushwork is superb. I like it very much and cannot put it down. By viewing Jeong Seon's painting, I learned that he is exceptional among many painters [in Korea]. However, the painting is old and in poor condition; eventually it will be gone. Therefore, I copied the painting onto new paper. After finishing it and putting down my drink, [I] looked around [and started to see] forms that were at once real and fantastical: spirits and men flashed before my eyes, as if everything had suddenly changed. The painting also transformed, .... Was this not God's intention when he created the world? Bringing auspicious things into existence - thousands of Buddhas appearing on the east of the ocean, immortals living in those caves? However, heaven is secluded and the earth is secret. The wonder the gods and ghosts have created, even though one might be good at depicting it, one cannot come close to describing one one-thousandth of what nature is.

And:

又茲山，或名楓岳。前人所詠，五夜虛明長，欲曙四時，寥落（稀少）易為秋是也。然此帖攬取時景，乃在春夏之交。蒼翠如滴者何也？（凡）遊間之，土陟遐冥。搜者多在日長少年之時也。觀是帖者常作此（看）。

This so-called mountain, also called Mt. Maple, [about which] earlier poets wrote: .... 'night is quiet and long, approaching the early morning, [few leaves left], turning into autumn now'. However, this painting depicts a view of the moment of the transition from Spring to Summer. Why does it seem so green? When [I] travel in the mountains, the climb seems dark.

18 1/2 x 92in (47 x 233.7cm)

**US\$150,000 - 250,000**

For a similar painting attributed to the same artist, compare an eight-panel screen of Mount Geumgang in the Jordan Schnitzer Museum of Art, University of Oregon, reproduced in Ilmin Museum of Art 일민 미술관, 夢游 金剛 : 그림으로 보는 금강산 300년 (Art of Kumgang: From 18th Century to 20th Century in Korean Art), Seoul, 1999, cat. no. 20. Since early times Geumgangsan (Kumgangsan, Diamond or Thunderbolt Mountain), a 5,374-foot peak just north of the demilitarized zone on the peninsula's east coast, has been regarded as a national symbol, admired for its spectacular scenery of more than 12,000 stone formations of weathered granite and diorite. The mountain's name varies with the seasons, Geumgang being its spring name; in summer it is known as Pongraesan 봉래산蓬萊山, in reference to Penglai, the imaginary island of Chinese mythology, a place where spirits dwell. Geumgangsan has been celebrated in poetry throughout Korean history and became a favorite subject for painting during the eighteenth century thanks in large part to Jeong Seon 정선 鄭敎 (Chong Son, 1676-1759), (see lot00), whose most famous version of Geumgangsan (1734) is registered as Korean National Treasure # 217 and preserved in the Ho-Am Museum. Like the painting here, Jeong's painting shows Naegeumgang (Inner Diamond Mountain), usually considered the most picturesque part of the entire region, and is celebrated as an example of the artist's distinctive style, liberated from undue Chinese influence, based on plein-air observation, and characterized by strong contrasts of light and shade.

Jeong is said to have executed some hundred versions of the view, (one of which seems to be referenced in the inscription on the present lot), and even though he seems to have had no formal pupils, both his choice of subject—one of the key images of Korean nationalism—and his style influenced generations of Korean artists, including Sin Haggweon who here follows his predecessor's semi-topographical approach (including labels for some of the more celebrated peaks) and extensive use of dots to depict vegetation, a distant echo of the Chinese master Mi Fei (1052-1107). These large-scale compositions were intended almost as a substitute for a real visit: as Jeong Seon put it in an inscription on his 1734 masterwork, "Even if you visit the mountain yourself and tread its every nook and cranny, how can your joy be compared with what you feel upon viewing this picture at your bedside?"

As a distinguished later depiction of the country's most iconic painting subject, from the hand of a documented artist, this view of Geumgangsan would be a significant addition to any serious collection of Korean painting.

6311

**ANONYMOUS**

**Geumgangdo** 금강도 金剛圖 (Diamond Mountain)

Korea, Joseon dynasty (1392–1897), dated 1847

Handscroll mounted on a panel

ink and slight colors on paper, inscribed 金剛圖 (Geumgando 금강도)

and dated 丁未仲春寫 (Jeonmi jung chunsa 정미 정천사)

(Spring of 1847) and with one seal

18 1/4 x 92in (46.3 x 233.7cm)

**US\$60,000 - 80,000**

This anonymous depiction of the Diamond Mountains (see also lot 6310) is of particular interest in that, in addition to familiar natural aspects of the landscape, in particular the countless formations of weathered granite and diorite, it also includes one of the most celebrated man-made sights in the locality: the famous triad of relief-carved images at the Sambulsa 삼불사 三佛寺 (Temple of the Three Buddhas), carved during the Goryeo period. In addition, the complex of buildings shown in a mountain clearing is likely either of two celebrated temples, the Pyohunsa 표훈사 表訓寺 or the Jeongyangsa 정양사 正陽寺.

Published (in part)

Dr. Zo Zoyong. *Diamond Mountain*. Vol. 2. Seoul: Emille Museum, 1975, p. 53

On loan to the Denver Art Museum, 2001-2016



6310



6311





6312



6312



6313



6314

6312

**TWO CH'AEKKORI PAINTINGS**

**Joseon dynasty (1392-1897), 19th century**  
Ink and color on paper, mounted on a panel, depicting a collection of scholar's volumes, objects and auspicious symbols of long life.  
21 x 11 3/4in (53.3 x 29.8cm) image; overall  
70 1/2 x 23 1/2in (179 x 59.7cm)

**US\$2,500 - 4,000**

On loan to the Denver Art Museum, 2001-2016

6313

**ANONYMOUS****Lion rock and flowers****Korea, 20th century**

Ink and color on paper, mounted on panel; butterflies hovering near a cluster of flowers growing from a faceted rock emulating a striding lion.

47 1/2 x 23in (120.2 x 58.4cm)

**US\$2,000 - 3,000**

The inscription on the painting can be read as follows:

李書友人碧趙 Li writes his friend Cho Pyek  
獅子石 Lion rock  
善世令流, 王相國傾城顏色, 李友人不云百  
花皆報此陛下. In this enlightened age ever  
passing, the attractiveness of a kingly visage  
causes cities to fall. Friend Li: don't say these  
hundred flowers herald this majesty.

**Provenance**

Emile Museum, 1970's

On loan to the Denver Art Museum, 2001-2016

6314

**ATTRIBUTED TO CHONG HAK-GYO 丁學教 (정학교)(1832-1914)** **Rocks and orchids****Korea, Joseon dynasty (1392-1897), 19th century**

Ink on paper, mounted on a panel, sealed  
*Lyo'i cha'o 聊以自娛 豆이자오*  
56 1/4 x 17 7/8in (143 x 48cm)

**US\$1,500 - 2,500**

The poem is inscribed as;

**擬硯壽堂墨蘭**

溪畔無載數十叢  
業 (業) 徑葉 (餽) 壽風  
年來霜艾過三及  
白首相看以夢中

Drafting ink orchids of Ink-stone Longevity Hall

Besides the stream I have planted several bushels

And as my time has passed and leaves wither  
Three years of frost piles on the mugwort  
And I can but look back with white hair as in  
a dream.

Per 金京熙, 韓國書畫家印譜, Seoul, 知識產業社, 1978; p 104.

**Provenance**

Emile Museum, 1975

On loan to the Denver Art Museum, 2001-2016.



6315

**6315  
CHRYSANTHEMUM AND ROCK**  
**Korea, Joseon dynasty (1392-1897), 19th century**

Double album leaf, ink and mineral pigments on paper;  
depicting chrysanthemums issuing from a large rocky outcropping, signed "scribbled by Kyomjae", the pen name of Jeong Seon 정선  
鄭敎 (Chong Son, 1676-1759).  
19 1/2 x 27in (49.6 x 58.6cm)

**US\$1,000 - 1,500**

**Literature:**

Dr. Zo Zayong, *Diamond Mountain*. Vol 2.  
Seoul: Emille Museum, 1975, p. 54

On loan to the Denver Art Museum, 2001-2016

6316

**CHONG HAK-SU 丁鶴洙 정학수 (1832-1914)  
Rock and grasses and poem**

**Korean, Joseon dynasty (1392-1897) or later , late 19th- early 20th century**  
Ink on paper, mounted on a panel, sealed 人月雙清 or 인월쌍청 (in hwel ssang cheng) 'man and moon alike in purity'  
55 3/4 x 18in (141.6 x 45.8cm)

**US\$15,000 - 25,000**

The poem can be read as follows:

[抱]笏堪稱戈  
摩挲是遇兄  
莫云身無用  
將有補天功

Wielding the power of civil office can be like a sword  
And so with a deft touch I met you, brother;  
Don't say that you're useless  
Fate has an important plan for you.

**Provenance**

Emille Museum, 1975

**6317  
ABBOT OF THE SONGGWANGSA MONASTERY, (ACTIVE LATE 20TH CENTURY)**

**Buddha**  
**Circa 1976**  
Hanging scroll, ink on paper, inscribed to Kay E. Black with two seals of the artist  
48 1/4 x 12 3/4in (122.5 x 32.4cm)

**US\$1,000 - 1,500**

In the summer of 1976, Kay E. Black was invited to visit Songgwangsa, one of Korea's largest and most famous monasteries, along with Julia Lee, former wife of Prince Yi Kyu, and Jon Carter Covell, a well-known art historian of Japanese paintings. This scroll, which has a calligraphic depiction of the Chinese character for Buddha, was inscribed by the Abbot of the Monastery and presented to Kay E. Black during the visit.



6316



6317



#### ANOTHER PROPERTY

6318<sup>W</sup>

#### AN INLAID LACQUER TABLE

**Korea, Joseon dynasty (1392-1897), 19th century**

Rectangular and set on cabriole legs and decorated inlaid mother-of-pearl with a map of the Korean peninsula, the sides and legs decorated with chrysanthemum and scrolling vines

58 x 40 x 14in (147.3 x 101.6 x 35.5cm)

**US\$8,000 - 12,000**

#### Provenance

Purportedly presented to Mitsuhiro, Emperor Meiji in 1898 from Yi Ha-Eung (Daewongun)

木戸 幸一 Kido Koichi (1889-1977), Lord Keeper of the Privy Seal of Japan from 1940 to 1945, by repute

According to related documents written in 1954, this table was made to commemorate the 300th anniversary of Toyotomi Hideyoshi's Korean campaigns (1592-1598). Yi Ha-eung (1820-1898) reportedly presented the table to the Meiji Emperor in 1898. This fact is hard to prove however, given the degree of anti-Japanese sentiment in Korea during this period and the fact that according to historian Bruce Cumings, Ha-eung himself adapted a foreign policy of "no treaties, no trade, no Catholics, no West and no Japan".

Yi was forced into retirement in 1874 when the rightful heir to the throne came of age. However Yi was once again called into service in 1894 by the Japanese during their occupation of Korea. The occupying government needed a suitable leader who would be amenable to their policies. This tributary gift could have been given during this brief period before Yi's death in 1898.

## CONTACTS

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\* Indicates saleroom

† Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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## Paddle number (for office use only)

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

### If successful

I will collect the purchases myself   
Please contact me with a shipping quote (if applicable)   
I will arrange a third party to collect my purchase(s)

### Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
<b>General Bid Increments:</b>	
\$10 - 200 .....by 10s	\$10,000 - 20,000 .....by 1,000s
\$200 - 500 .....by 20 / 50 / 80s	\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
\$500 - 1,000 .....by 50s	\$50,000 - 100,000 .....by 5,000s
\$1,000 - 2,000 .....by 100s	\$100,000 - 200,000 .....by 10,000s
\$2,000 - 5,000 .....by 200 / 500 / 800s	above \$200,000 .....at the auctioneer's discretion
\$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

## **NOTICES TO ALL BUYERS**

### **REGULATED SPECIES MATERIALS AND CITES PERMITS**

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as ivory, rhinoceros horn, tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses, which may require independent expert verification of the species and/or age of the regulated material; such reports must be obtained by the purchaser at his or her own expense. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials, including without limitation purchases of items containing elephant ivory or rhino horn. For example, we are advised that New York buyers of any lot containing elephant or mammoth ivory or rhino horn will be responsible for obtaining a New York State permit before taking possession of the lot within New York State, and that the State of New Jersey has banned the import of items containing elephant or marine mammal ivory or rhino horn into that state.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

### **PHYSICAL CONDITION OF LOTS IN THIS AUCTION**

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

## 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](http://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 \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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.

### SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

### 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

## CONDITIONS OF SALE - CONTINUED

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](http://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](http://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](http://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](http://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](http://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](http://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  $\diamond$  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 property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### 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](http://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](http://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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation 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 in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday March 29, 2017 without penalty. After March 29 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](http://www.bonhams.com/us).



## IMPORTANT NOTICE TO BUYERS

### COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY, MARCH 29, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

### LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 10AM ET ON MONDAY, APRIL 3

#### Address

Cadogan Tate  
301 Norman Ave  
Brooklyn, NY 11222

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

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

### HANDLING & STORAGE CHARGES

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

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

#### FURNITURE/LARGE OBJECTS

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

#### SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at  
+1 (917) 464 4346  
+1 (347) 468 9916 (fax)  
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at  
+1 (917) 464 4346 or  
c.more@cadogantatefineart.com

### PAYMENT

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

#### TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

#### PAYMENT AT TIME OF COLLECTION

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

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

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

#### PLEASE NOTE

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

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

## OVERSIZED LOTS

# ARTS OF THE SAMURAI

September 13, New York

Consignments now invited

## INQUIRIES

+1 (212) 461 6516

jeff.olson@bonhams.com

### A FINE KASHU KAGEMITSU

### WITH TACHI MOUNTS

Muromachi period (1336-1573),  
15th century

### Provenance

Ogasawara daimyo family,  
Shinano (present day Nagano)  
Benito Mussolini (1883-1945)  
Steven H. Janovick, late of  
Company K, 85th infantry, 10th  
Colorado Mountain

\$50,000 - 60,000



# Bonhams

NEW YORK

[bonhams.com/japanese](http://bonhams.com/japanese)



SB | 1793

**Bonhams**

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