



# Fine Japanese Art

AUCTION

Friday, 14 June 2024

ZACKE

SINCE 1968











# Fine Japanese Art

## AUCTION

Friday, 14 June 2024, 10 am CET

### SESSION I

Lots 1-367 Print Catalog

### SESSION II

Lots 368-524 Online Catalog

CATALOG JPN0624

## EXHIBITION



5 - 13 June  
Monday - Friday  
10 am - 6 pm  
as well as by  
appointment

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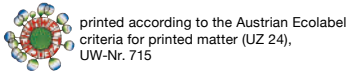
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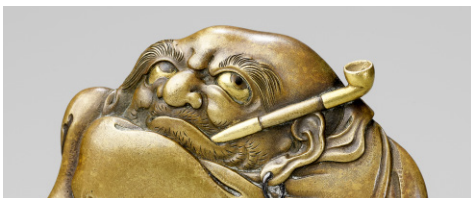
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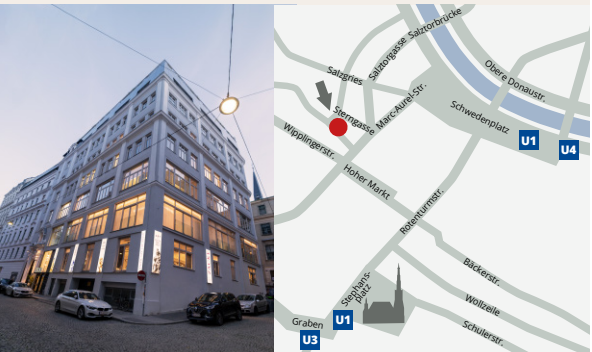
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# Buddhist Art

Lots 1 to 20







1  
**A VERY LARGE AND MASSIVE BRONZE  
TEMPLE WATER FOUNTAIN WITH DRAGON SPOUT**

Japan, Edo period (1615-1868)

Superbly modeled, the ovoid body supported on a tall, elaborately tiered base cast in openwork with minogame amid crashing waves and decorated with bands of rinzu, key-fret, and stiff leaves, flanked by scrolling handles issuing from beast heads, above the spout in the form of a ferocious two-horned dragon with the mouth wide open revealing tongue and fangs, its scaly body writhing along the vessel pursuing a flaming tama, the reverse with a fierce flying eagle, the shoulder encircled by lobed panels enclosing foliate scroll against a key-fret ground alternating with pendent tassels below a band of paulownia leaves and clouds, all below the stepped cover surmounted by a shishi mother and its cub exquisitely modeled in animated poses with snarling expressions.

HEIGHT 175 cm  
WEIGHT 170 kg



Compare to a Dragon Fountain with a very similar spout, Edo period, located in Nikko National Park, Tochigi prefecture, photograph taken by Lukas Zacke

Condition: Very good condition with minor wear, traces of use, casting flaws. Minor signs of weathering and few small areas of corrosion. Remnants of pigment. Naturally grown patina with fine verdigris.

**Provenance:** Collection of Elizabeth Augusta Grosvenor Guest (1879-1960), thence by descent in the same family. Augusta Guest was the only issue from the union of two pre-eminent British families: the Guests and the Grosvenors. She was the grand-daughter of Richard Grosvenor, 2nd Marquess of Westminster (1795-1869), and grand-daughter of Lady Charlotte Guest (later Schreiber, 1812-1895). She was a keen sportswoman, a dog breeder and amateur artist. Her home was Inwood House, Yenston Road, Henstridge, Templecombe, Somerset which was built by her parents in 1881 on the site of an earlier house. She illustrated several books.



Elizabeth Augusta Grosvenor Guest (1879-1960)

After the fall of the Tokugawa shogunate and the dissolution of Buddhist temples at the beginning of the Meiji period, many of the large bronze temple lanterns and fountains like the present lot were largely sold, melted down, or destroyed during earthquakes and wars. Expatriates living in Japan and tourists purchased them to decorate their gardens at home, while others received them as gifts well into the 20th century.

**AUCTION COMPARISON**

Compare a related larger bronze lantern with similar patina and also decorated with dragon and shishi, ca. 295 cm high, at Lempertz, 11 June 2022, Cologne, lot 293 (sold for EUR 47,880).



**Estimate EUR 20,000**  
Starting price EUR 10,000







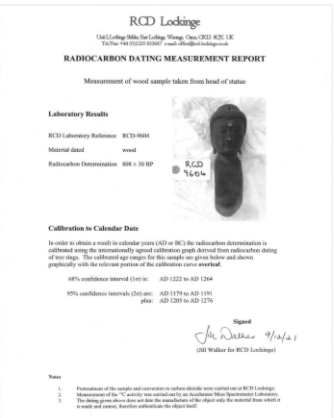
2

## A CARVED WOOD SCULPTURE OF AMIDA NYORAI (AMITABHA), KAMAKURA

Japan, late 12th-13th century, Kamakura period (1185-1333)

### SCIENTIFIC ANALYSIS REPORT

The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in September 2021 of the present sculpture's head, is consistent with the dating of this lot. A copy of the signed report, dated 9 December 2021, accompanies this lot.



Carved and assembled from cypress wood in yosegi-zukuri technique and modeled as the Amitabha Buddha standing, his right arm raised and the left slightly lowered, wearing a monastic robe opening at the chest and cascading in voluminous folds, decorated in gilt with brocade patterns, much of the original decoration to the robes still preserved in various places. His face with serene expression, downcast eyes, rock crystal byakugo (urna), the hair arranged in small spiral curls (rahotsu) rising into the ushnisha with a further rock crystal inlay.

HEIGHT 36.5 cm

Condition: Good condition, commensurate with age. Extensive wear to gilt decoration, expected minor age cracks, chips, losses, flaking, an old touchup to the chin.

With an associated fitted wood stand.

The present sculpture represents Amitabha, known in Japanese as Amida Nyorai, Buddha of Infinite Light. The Pure Land (Jodo) tradition in Japan emphasizes the salvific powers of Amida; incantation of the Buddha's name can invite divine intercession and devotion in life can insure rebirth in Amida's Western Paradise. By the early eleventh century, it was increasingly believed that only the compassion of Amida could override the cycle of rise, decline and fall – the concept of mappo, meaning the end of the Law that would devolve into ten millennia of moral degradation and strife. By Japanese calculation, this would coincide with the year 1052. Devotees among the upper classes commissioned sculptures and paintings showing the arrival of Amida and attendants to welcome the spirits of the dying. Given its scale, it is likely that the figure here graced a private altar.

The figure exudes an elegant serenity characteristic of the sculptural treatments of the 12th-13th century. Amida's divinity is emphasized by gentle idealization. The figure is slender and delicate with robes carved in rhythmic folds.

### AUCTION COMPARISON

Compare a related wood sculpture of Amida, dated to the Kamakura period, 13th century, 34 cm high, at Christie's, Japanese and Korean Art, 21 March 2023, New York, lot 5 (**sold for 30,240 USD**).



**Estimate EUR 15,000**

Starting price EUR 7,500







3  
**A GILT BRONZE KATSUMA  
WITH MATCHING LOTUS TRAY, KAMAKURA**

Japan, 13th century, Kamakura period (1185-1333)

Of typical form, with finely carved and engraved lotus decorations and skillfully gilded. Supported on a similarly crafted tray in the form of a lotus blossom with a foliate rim and raised central section.

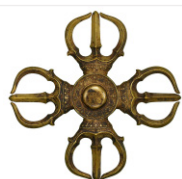
DIAMETER 14.9 cm (the tray), WIDTH 15.3 cm (the katsuma)  
WEIGHT (total) 1,104 g

Condition: Very good condition with some wear, minimal casting flaws, rubbing to gilt, occasional light scratches, few minuscule nicks.

The form of the katsuma, sometimes referred to as a cross-shaped vajra, is thought to have originated from a projectile weapon used in ancient India. This katsuma would have been placed at the four corners of a mandala during Buddhistic ceremony.

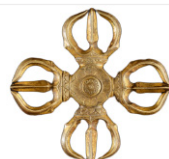
**MUSEUM COMPARISON**

Compare a closely related gilt bronze katsuma, dated 13th century, in the Tokyo National Museum, object number E-15504.



**AUCTION COMPARISON**

Compare a closely related gilt-bronze katsuma with lotus tray, together with a second ritual object and tray, at Zackle, Fine Japanese Art, 1 December 2023, Vienna, lot 32 (**sold for EUR 14,300**). Compare a closely related katsuma, dated 14th-15th century, at Sotheby's, The Edith & Stuart Cray Welch Collection, 25 October 2023, London, lot 54 (**estimate GBP 8,000-10,000**).



**Estimate EUR 4,000**  
Starting price EUR 2,000

4  
**A PAIR OF GOLD LACQUERED  
BUDDHIST ALTAR FLOWERS**

Japan, 20th century, Taisho (1912-1926) to Showa period (1926-1989)

The large lotus flowers set within gilt metal vases with shishi lion handles, the long shoots bearing lotus pads, some still unfurled, large blossoms, and buds.

HEIGHT 103.5 cm

Condition: Good condition with minor wear, touchups and small cracks to the lacquer, the shishi handles slightly loose.

Altar flowers like the present lot are often set within Buddhist temples on either side of the central figure.

Note the altar lotus flowers surrounding the central triad in Kyoto, Kenninji Temple. Photograph taken by Lukas Zackle.



**Estimate EUR 3,000**  
Starting price EUR 1,500







5  
**A GILT AND LACQUERED WOOD ZUSHI  
 (PORTABLE SHRINE) CONTAINING A LACQUERED  
 WOOD FIGURE OF BISHAMONTEN, EDO**

Japan, 18th century, Edo period (1615-1878)

The exterior covered in black lacquer and fitted with metal mounts and hinges chased with elaborate foliate designs against a ring-punched ground, the hinged lock in the form of a tama with foliate scrolls. The doors open to a carved and lacquered wood figure of Bishamonte, flanked by a nimbus clad in heavy armor standing atop two crouching demons on a very finely carved flaming cloud altar, covered in gold lacquer above a tiered pedestal with rinzu and foliate designs. The interior of the shrine covered in gold lacquer, with the upper part fitted with a stylized nyoï trim.

HEIGHT 57.7 cm

Condition: Good condition with some wear, minor age cracks, small flaking and losses to the lacquer, minor repairs and touchups, the figure relacquered, the hands and eyes lost.

**Provenance:** From a private collection in England.

**Bishamonten** is the Guardian King of the North, who is usually included in a group of Four Guardian Kings (Shitenno), protectors of the four directions. He is always depicted dressed in full armor, carrying a spear and a miniature pagoda. He is the protector of the righteous and is the Buddhist patron of warriors.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



6  
**A LARGE LACQUER WOOD ZUSHI  
 (PORTABLE SHRINE) CONTAINING  
 FUDO MYO-O, LATE EDO**

Japan, late Edo period (1615-1868)

The exterior of the shrine lacquered black with gilt-metal fittings. The hinged doors are gold-lacquered on the interior and open to reveal a figure of Fudo Myo-o (Acala), the fierce protector of the Buddhist Law, enveloped in a fire kohai (aureole). The figure stands atop a stepped plinth decorated with lotus blossoms and two wheels of dharma. He is holding his sword in one hand and a noose (pasa) in the other hand, wearing a three-strand necklace with a stern expression on his face. The figure is flanked by two slender columns supporting a shaped canopy decorated with a sinuous dragon and an openwork ho-o bird.

HEIGHT (total) 60 cm

Condition: Good condition with wear, expected age cracks, typical losses to the lacquering, minor losses, and old repairs. The attributes of Fudo have likely been replaced. Presenting very well.

**Estimate EUR 2,000**  
 Starting price EUR 1,000







7  
**A RARE STANDING WOOD  
FIGURE OF JUICHIMEN KANNON,  
LATE MUROMACHI TO EARLY EDO**

Japan, 16th-17th century, late Muromachi (1336-1573) to early Edo period (1615-1868)

The eleven-headed Kannon (Ekadashamukha Avalokiteshvara) carved standing in samabhanga on a separate double lotus base with a beaded rim, dressed in flowing robes open at the chest and draping across both shoulders, one hand clasped around a long neck vase, holding the nectar of Kannon's compassion, the other outstretched, the face with a serene expression and painted eyes, the rock crystal urna below a diadem framing the coiffure, the topknot fronted by the face of Amida Nyorai, and further heads bearing a range of expressions.

HEIGHT 55.5 cm (the figure) and 67.5 cm (total)

Condition: Good condition with wear, age cracks, losses, repairs and touchups. Overall presenting very well.

**Provenance:** From a New England private collection.

**Juichimen Kannon** (lit. 'eleven-headed Kannon'), is an important bodhisattva in the esoteric schools of Buddhism. Atop the deity's own head are eleven additional heads. Ten of these take the form of bodhisattvas and represent the ten stages toward enlightenment. The topmost head is that of Amida (Sanskrit: Amitabha), the Buddha from whom Kannon emanates.

**AUCTION  
COMPARISON**

Compare a related, yet significantly larger figure of Seishi Bosatsu, bearing similar features, also dated 16th-17th century, at Zacks, Fine Japanese Art, 2 December 2022, Vienna, lot 34 (**sold for EUR 52,000**). Also compare to a related figure of Kannon Bosatsu, dated to the 17th-18th century, at Zacks, Fine Japanese Art, 16 June 2023, Vienna, lot 60 (**sold for EUR 10,400**).



**Estimate EUR 3,000**  
Starting price EUR 1,500

8  
**A GILT WOOD FIGURE OF SEISHI  
BOSATSU, EARLY EDO PERIOD**

Japan, 17th-18th century, Edo period (1615-1868)

Seishi Bosatsu (Mahasthamaprapta), also known as the bodhisattva of strength and wisdom, is standing in a pose of reverence, slightly kneeling and leaning forwards, the hands together in gassho-in. The serene face with downcast eyes, painted with black pupils ringed in red, crystal-inlaid byakugo (urna), full lips, pierced pendulous earlobes, the hair piled up into a topknot secured by a narrow band. Set on an elaborately carved tiered octagonal vase finely decorated with lotus and floral designs. The kohai with a central openworked lotus blossom surrounded by thick swirling clouds.

HEIGHT (the figure) 57.5 cm and (total) 101 cm

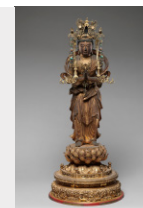
Condition: Good condition with wear, repairs to the base, kohai, scarves, and one foot, some touchups to lacquer, natural age cracks, flaking and rubbing to lacquer, small chips and minor losses to the base. Overall presenting very well. The kohai possibly added later.

**Provenance:** From an old French private collection.

Seishi Bosatsu (Mahasthamaprapta), also known as the bodhisattva of strength and wisdom, is recognized in Japan as one of the Thirteen Buddhas and associated with the Nio temple guardians. He is one of the oldest bodhisattvas and is regarded as powerful, especially in the Pure Land school, where he takes an important role in the Longer Sukhavativyuha Sutra. He is often depicted in a trinity with Amitabha (Amida) and Avalokiteshvara (Kannon), especially in Pure Land Buddhism. Seishi Bosatsu is rarely represented in Japanese sculpture outside of the Amida triad, where he is often depicted holding a lotus flower.

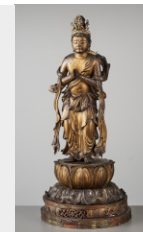
**MUSEUM COMPARISON**

Compare a related gilt wood figure of Seishi Bosatsu, 81.3 cm high, dated 17th-18th century, in the Metropolitan Museum of Art, accession number 2006.438a-e.



**AUCTION COMPARISON**

Compare a related gilt-lacquered wood figure of Seishi Bosatsu, dated 15th-16th century, 88 cm high, at Zacks, Fine Japanese Art, 28 October 2020, Vienna, lot 149 (**sold for EUR 10,112**).



**Estimate EUR 8,000**  
Starting price EUR 4,000







9

**A LARGE AND IMPRESSIVE  
GILT-LACQUER FIGURE OF  
AMIDA NYORAI, DATED 1693**

Japan, dated 1693

Of yosegi (jointed) construction, standing on a separately carved lotus dais fitted to an elaborately carved hexagonal-stepped base. Buddha's hands are held in raigou-in mudra, welcoming the dead into his Pure Land. His serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by a glass or rock crystal byakugo (urna), a broad nose, full lips, and a thin-painted mustache, flanked by long pendulous pierced earlobes. His robes fall in elegant folds and are finely decorated with geometric patterns and floral blossoms. The plinth he stands on incorporates writhing dragons, ho-o birds, elaborate floral and geometric designs, with the base being supported by painted Nio guardians and shishi. The hollow interior of the base is inscribed Genroku roku mizunoto-tori nen, nigatsu juhachi nichi, Baihodai [On the 18th day of the second month of the Genroku 6th year (corresponding to 1693), in the year of mizunoto-tori, representing Baiho].

HEIGHT 49 cm (the figure), 94.3 cm (total)

Condition: Wear, minor age cracks, small losses, and old repairs. Overall presenting very well.

**The Byakugo**, a white swirl of fine hair on the forehead of the Buddha, is represented here by a neatly inlaid rock crystal. It is also sometimes called the third eye and allows Amida to see past the mundane and into the divine world. The ushnisha above is embedded in finely sculpted, curly hair and another neatly inlaid in rock crystal.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

**AUCTION COMPARISON**

Compare with a closely related statue of Amida of similar size at Christie's, Japanese Art and Design, 16 November 2000, London, lot 191 (**sold for 35,200 GBP**).



**Estimate EUR 10,000**

Starting price EUR 5,000







10  
**A RARE AND LARGE GILT-LACQUERED WOOD FIGURE  
OF AMIDA NYORAI, MUROMACHI TO EARLY EDO**

Japan, 16th-17th century, Muromachi period (1336-1573) to early Edo period (1615-1868)

Of yosegi (jointed) construction, sensitively carved and finely lacquered in black and gold, the Buddha Amitabha standing in samabhanga atop a separately carved lotus dais raised on an elaborate tiered hexagonal base decorated with dragons, kirin, shishi, and lotus, openworked panels with tiger in bamboo, shishi and peony, prunus, and minogame, as well as dharmachakra, swirling clouds, and brocade patterns. His hands are held in the welcoming mudra of raigo-in assumed by Amida Buddha when descending to welcome the souls of the dying. He is dressed in a loose-fitting monastic robe opening at the chest and cascading in voluminous folds. His serene face with downcast eyes, painted with black pupils ringed in red, and full bow-shaped lips, the byakugo and nikkishei inlaid with crystal, flanked by pierced pendulous earlobes, the hair arranged in tight curls.

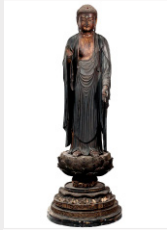
HEIGHT (the figure) 55 cm and (total) 92 cm

Condition: Good condition with wear, few expected fine age cracks, rubbing, flaking, and losses to gold lacquer, one finger with a minute chip, minor chips and losses to exposed areas of the base, possibly few very minor repairs and touchups. The figure firmly attached to the base. Presenting beautifully.

**Provenance:** The Jameson J. Wood Collection, acquired 2010 in the London trade.

**AUCTION COMPARISON**

Compare a closely related figure of Amida Buddha, dated Edo period, 17th-18th century, the figure 39.2 cm and overall 97.8 cm high, at Christie's London, 16 November 2000, lot 191 (sold for GBP 35,250).



**Estimate EUR 10,000**  
Starting price EUR 5,000







11  
**A LARGE GILT-LACQUER WOOD  
 FIGURE OF AMIDA NYORAI,  
 MUROMACHI TO EARLY EDO**

Japan, 16th-17th century, Muromachi period  
 (1336-1573) to early Edo period (1615-1868)

Of yosegi (jointed) construction, Amida standing on an elaborate stepped lotus pedestal carved with floral decorations in openwork with gilt-metal fittings. His head is framed by a notched circular halo, holding his hands in raigou-in mudra as he welcomes the dead into his Pure Land. Wearing a loose-fitting robe cascading in voluminous folds covered in gilt lacquer and opening at the chest. His expression is serene, set with bow-shaped lips, elongated lobes, and downcast eyes, his forehead inlaid with a glass byakugo (urna) and his curly hair encompasses his ushnisha with a carnelian glass inlay.

HEIGHT 47 cm (the figure), 62.5 cm (total)

Condition: Good condition with wear, minor cracks and flaking to the gilt lacquer, small losses, and old repairs. Overall presenting very well.

**AUCTION COMPARISON**

Compare a closely related wood figure of Amida Buddha, dated Muromachi period by C14 test, 49.5 cm high, at Nagel auction, Asian Art, 7 December 2023, Stuttgart, lot 685 (**hammered down at EUR 8,000**).



**Estimate EUR 5,000**  
 Starting price EUR 2,400



12  
**A LACQUERED WOOD FIGURE  
 OF AMIDA NYORAI, EDO PERIOD**

Japan, 18th-19th century, Edo period (1615-1868)

Of yosegi (jointed) construction, well carved seated in dhyanasana atop a separately carved elaborate tiered octagonal lotus base, his hands lowered in mida jo-in, wearing a loose-fitting robe opening at the chest and cascading in voluminous folds, his serene face with heavy-lidded downcast eyes and crystal-inlaid byakugo (urna), the hair arranged in neatly incised snail-shell curls over the domed ushnisha centered by a crystal-inlaid nikkeishu.

HEIGHT (the figure) 26.8 cm, 64 cm (total)

Condition: Overall good condition with some wear, natural age cracks, small chips and old repairs to the base, touchups to lacquer, the arms with minor losses and an old repair. Overall presenting very well.

**Provenance:** Collection of Irving L. (1879-1964) and Elsa Lyons (1887-1963), New Orleans, Louisiana, thence by descent in the same family.

**Estimate EUR 5,000**  
 Starting price EUR 2,400





13  
**A GILT-LACQUERED WOOD FIGURE OF  
 THOUSAND-ARMED KANNON, EDO PERIOD**

Japan, 18th-19th century, Edo period (1615-1868)

Finely carved as the Thousand-Armed Kannon seated in dhyanasana on a separately carved lotus throne raised on an elaborate tiered octagonal base, holding various attributes including lotus flowers and jewels in numerous radiating hands. The serene face with painted details and downcast eyes, the hair arranged in a high topknot, encircled and topped by smaller heads, secured by a narrow band centered by a small image of Amida Nyorai. The separately carved kohai inset to the back of the lotus throne and carved with a central lotus blossom above a bi-lobed aperture surrounded by thick swirling clouds.

HEIGHT 43.5 (excl. hexagonal base) and (total) 55 cm

Condition: Good condition with some wear, natural age cracks, minor flaking to lacquer, old repairs to the head, right shoulder, and base, minor touchups, some of the small heads lost, small chips. Overall presenting very well.  
**Provenance:** Collection Jean-Charles Tazuin (1889-1957), Bordeaux, France, thence by descent in the same family.

The figure and base are raised on an associated yet similarly carved hexagonal plinth dating from the same period.

**Estimate EUR 3,000**  
 Starting price EUR 1,500

14  
**A FINE GILT-LACQUERED  
 WOOD FIGURE OF AMIDA  
 NYORAI, EDO TO MEIJI PERIOD**

Japan, second half of the 19th century,  
 late Edo (1615-1868) to Meiji period  
 (1868-1912)

Finely carved standing in samabhanga on a separately carved lotus dais supported by a recumbent shishi atop an elaborate tiered hexagonal base decorated with cloud, wave, lotus, floral, and geometric designs. His hands are held in the welcoming mudra of raigo-in assumed by Amida Buddha when descending to welcome the souls of the dying. He is dressed in a loose-fitting monastic robe finely painted in gold lacquer with various brocade patterns and cascading in voluminous folds. His serene face with heavy-lidded eyes, a crystal-inlaid byakugo (urna), and full red lips, with thinly painted brows and mustache. His hair is arranged in tight curls over the high ushnisha with a crystal-inlaid nikkeishu (jewel of wisdom). The back of the lotus dais inset with the separately carved kohai with a central lotus blossom and radiating spokes representing light emanating from Amida's head, supported on a pole encircled by reeds and lotus leaves.

HEIGHT (total) 37 cm

Condition: Good condition with wear to lacquer and gilding, the base with minor flaking and small age cracks, the front half of each foot replaced and a small section of the hem reattached.

With a wood tomobako storage box.

**Estimate EUR 3,000**  
 Starting price EUR 1,500







15  
**A GILT-LACQUERED WOOD FIGURE  
 OF AMIDA NYORAI, EDO PERIOD**

Japan, late 18th to early 19th century, Edo period (1615-1868)

Of yosegi (jointed) construction, seated in dhyanasana atop a separately carved circular double-lotus base, his hands lowered in mida jo-in, wearing loose-fitting robes opening at the chest and cascading in voluminous folds. His serene face with a meditative expression, downcast eyes, a crystal-inlaid byakugo (urna), and bow-shaped lips, flanked by long pendulous earlobes. His hair is arranged in tight curls over the high ushnisha with a crystal-inlaid nikkeishu. The separately carved kohai inset at the back of the base and finely carved with a central openworked lotus flower above a circular aperture surrounded by swirling clouds.

HEIGHT (the figure) 21.5 cm and (total) 45.5 cm

Condition: Good condition with old wear, particularly to gold lacquer, minor flaking to lacquer here and there, small nicks, light scratches, natural age cracks and minor losses with associated old repairs and minor touchups. Overall presenting very well.

The sculpture represents Amitabha, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

**Estimate EUR 2,500**  
 Starting price EUR 1,200



16  
**A GILT-LACQUERED WOOD FIGURE  
 OF AMIDA NYORAI, EDO PERIOD**

Japan, 18th-19th century, Edo period (1615-1868)

Of yosegi (jointed) construction, finely carved seated in dhyanasana atop a separately carved double-lotus throne supported on a balustraded hexagonal base carved with swirling clouds, his hands lowered in mida jo-in, wearing a loose-fitting robe opening at the chest and cascading in voluminous folds, his serene face with downcast eyes and crystal-inlaid byakugo, the hair arranged in tight curls over the high ushnisha.

HEIGHT (the figure) 28.5 cm and (total) 63 cm

Condition: Good condition with typical wear, cracks with associated old repairs, little flaking, small losses, and minor touchups to lacquer, the head and hands loose, small chips and minor losses to exposed areas. Overall presenting very well. The separately carved kohai inset at the back of the base and finely carved with a central openworked lotus flower above a circular aperture surrounded by swirling clouds.

**Estimate EUR 5,000**  
 Starting price EUR 2,400





17

**A VERY RARE AND LARGE GILT  
BRONZE FIGURE OF AMIDA NYORAI, EDO**

Japan, 18th to 19th century, Edo period (1615-1868)

Finely cast in multiple sections, Amida standing on a lotus dais supported by a round pedestal with hands raised in raigo-in (vitarka mudra). He is wearing heavy monastic robes falling in elegant, voluminous folds and opening at the chest. His face bearing a serene expression with heavy-lidded eyes, sinuous brows and a raised byakugo (urna), his hair arranged in tight curls over the domed ushnisha, flanked by beautiful kohai (nimbus) exuding rays.

HEIGHT 35.4 cm (figure), 65.6 cm (incl. stand)  
WEIGHT 7,848 g

Condition: Good condition with minor wear, light nicks, small scratches, some rubbing, and repairs to the neck and hands. The bronze is covered in a rich, dark patina.  
**Provenance:** Ex-collection of Anton Exner, Vienna, Austria. Each section painted in red 'EX5.' Anton Exner (1882-1952) was the most important dealer, collector, and assessor of East Asian art in Vienna during the interwar period. His collection included all branches of Asian art, from all epochs, and particularly Chinese and Japanese works. During a long sojourn through Canada and the USA from 1908 to 1910, he made first contacts with Chinese dealers and subsequently acquired numerous antiques at various Asian ports, which formed the basis for his future business activities. From then on, he went almost every year on buying trips to the Far East. The Austrian auction house Dorotheum appointed him as a sworn assessor of Asian art, a position he held for c. 25 years. From the early 1920s onwards, he lent objects to most major exhibitions of Asian art held in Austria, and eventually gifted a large part of his personal collection, numbering several thousand objects, to the Museum of Applied Arts in Vienna, where it is on permanent exhibition to this day.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

Japanese gilt bronzes depicting Amida are to be considered extremely rare.

**MUSEUM COMPARISON**

Compare a related earlier gilt bronze figure of Amida, dated 14th-15th century, in The Metropolitan Museum of Art (The MET), accession no. 1975.268.168a, b.



**Estimate EUR 5,000**  
Starting price EUR 2,400



18

**A RARE GILT BRONZE FIGURE  
OF AMIDA NYORAI, EDO PERIOD**

Japan, 18th-19th century, Edo period (1615-1868)

Well cast seated in dhyanasana with the hands lowered in midra jo-in, wearing a loose-fitting robe opening at the chest and cascading in voluminous folds, his serene face with heavy-lidded downcast eyes below gently arched brows centered by a raised circular byakugo, the hair arranged in tight curls over the high ushnisha with nikkeishu.

HEIGHT 26.8 cm  
WEIGHT 4,311 g

Condition: Good condition with wear and casting flaws, rubbing and dents to the hair, small nicks, encrustations, remnants of gilt and varnish.

**AUCTION COMPARISON**

Compare with a related later bronze model of Amida Buddha, 29 cm high, dated Meiji-Taisho period, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2186 (**sold for 8,750 USD**).



**Estimate EUR 1,500**  
Starting price EUR 800





19  
**TAKAMURA KOUN: A FINE  
GILT BRONZE FIGURE OF KANNON**

By Takamura Koun (1852-1934), signed Takamura Koun to Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

The Bodhisattva of mercy and compassion elegantly sculpted, standing on a circular base atop lotus petals, her left hand holding a lotus bud stalk, the hair tied into a high chignon and adorned with the floral crown centered by Amida, the upper body wrapped in a johaku (decorative scarf), the folds of the garment softly rendered, the reverse of the figure signed in chiseled characters TAKAMURA KOUN to [carved by Takamura Koun].

HEIGHT 32.2 cm  
WEIGHT 1,793 g

Condition: Very good condition with minor wear, few small nicks, light surface scratches, and minor casting irregularities.

The lot is accompanied by a presentation card written in Japanese, with the biography of the artist and a photo of the present lot.

**A key figure in the development of Japanese sculpture** in the later Meiji, Taisho and early Showa eras, Takamura Koun started his career as a specialist carver of Buddhist images and came to international attention in 1877 when he showed a sandalwood figure of the White-Robed Kannon at the first Naikoku Kangyo Hakurankai (Domestic Industrial Exhibition). The figure was purchased by a Yokohama merchant for a high price and from that time on Koun increasingly produced work in a style designed to suit changing tastes in Japan and overseas, participating in foreign expositions and receiving many important official commissions. His most famous works are public statues of Kusunoki Masashige, outside the Imperial Palace, and of Saigo Takamori, at the entrance to Ueno Park. In October 1890 he became one of the first two sculptors to be appointed Teishitsu Gigeiin (Artist to the Imperial Household). It was during the 1880s that Koun first carved wooden models to be cast in bronze; this is a later example of such a collaboration, admirably combining deep familiarity with Buddhist iconography and a fluent, Western-inflected glyptic style. For a more detailed assessment of Koun's well-documented career, see Christine M. E. Guth, 'Takamura Koun and Takamura Kotaro: On Being a Sculptor', in Melinda Takeuchi ed., The Artist as Professional in Japan, Stanford, 2004, pp.152-179.



**Takamura Koun**

The lot is accompanied by a presentation card written in Japanese, with the biography of the artist and a photo of the present lot



**AUCTION COMPARISON**

Compare a closely related bronze figure of Kannon by Takamura Koun and Takamura Toyochika, dated Taisho to Showa period, at Bonhams, Fine Japanese Art, 15 May 2014, London, lot 542 (**sold for GBP 3,500**).



**Estimate EUR 2,000**  
Starting price EUR 1,000

20  
**TAKAMURA KOUN: A FINE  
BRONZE FIGURE OF PRINCE SHOTOKU**

By Takamura Koun (1852-1934), sealed Takamura Koun Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

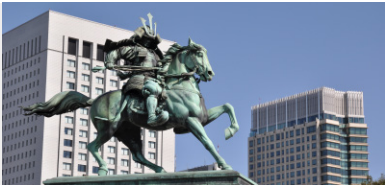
Finely cast as Prince Shotoku dressed in monastic robes, holding a handled censer decorated with two shishi, the hair parted down the middle and tied on both sides with a bow, the reverse with the artist's seal TAKAMURA KOUN.

HEIGHT 21.2 cm  
WEIGHT 1,182 g

Condition: Very good condition with minor wear, few small nicks, light surface scratches, and minor casting irregularities.

**Prince Shotoku (574–622)**, nephew of Empress Suiko (554–628), served as her regent and adviser on matters of civil administration. Reputed to be a great Buddhist scholar and influential statesman, he sent an official diplomatic delegation to China and, in 592, compiled the Seventeen Article Constitution, Japan's earliest code of conduct for the ruling class. Sources indicate that the Imperial family initiated the veneration of Shotoku. At first deified as a Shinto kami, by the medieval period the prince came to be seen as a manifestation of a Buddhist deity. Here, he is portrayed as a paragon of filial piety, holding a handled censer and praying for the recovery of his father, Emperor Yomei, from illness.

Statue of Kusunoki Masashige in front of the Imperial Palace in Tokyo, by Takamura Koun



**AUCTION COMPARISON**

Compare a related bronze figure of Laozi by the same artist, dated early 20th century, at Christie's, Japanese and Korean Art, 18 March 2014, New York, lot 545 (**sold for USD 3,250**).



**Estimate EUR 1,500**  
Starting price EUR 800





Okimono, Lacquer & Sagemono  
Lots 21 to 73







21  
**A MASSIVE AND SUPERB WOOD  
OKIMONO OF JUROJIN AND MINOGAME**

Japan, Meiji period (1868-1912)

Boldly carved as the Lucky God Jurojin wearing an elaborately carved, loose-fitted robe with a cowl draped over his elongated head, the hands holding a partially opened scroll which gently supports a minogame scrambling to clamber over the deity's legs. Jurojin is depicted laughing at the antics of the thousand-year-turtle, his long finely carved beard flowing down to his chest.

HEIGHT 55 cm  
WEIGHT 12.3 kg

Condition: Excellent condition with minor wear and natural age-related cracks. Beautiful, naturally grown patina.

**Provenance:** From the collection of Hisazo Nagatani, and thence by descent within the family. Hisazo Nagatani (1905-1994) was a Japanese-American collector, scholar, and noted dealer of Asian art. Growing up near his birthplace Osaka, he developed a passion for Asian art early on and joined Yamanaka & Co. in 1922, at the age of only 17. He soon moved to Beijing, traveling throughout China, and handling bronzes, porcelains, jades, and other works of art, before relocating to the United States. He eventually became the manager of the Yamanaka gallery on the Magnificent Mile in Chicago until the firm had to cease operations in the United States. In 1944, he opened his own gallery, Nagatani & Co., which flourished for many decades, selling to important collectors such as Robert Mayer, Stephen Junkunc, Avery Brundage, and the Alsdorfs. Nagatani later donated many of his works of art and his important library to various museums.



**Hisazo Nagatani (1905-1994) and his sister in front of Nagatani, Inc., in Chicago, 1972**

**AUCTION COMPARISON**

Compare a closely related wood okimono of Hotei, at Galerie Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 163 (sold for EUR 7,584).



**Estimate EUR 6,000**  
Starting price EUR 3,000







22  
A FINE WOOD AND IVORY OKIMONO OF A HUNTER  
CARRYING A TANEGASHIMA TEPPU AND MONKEY

Japan, Meiji period (1615-1868)

Naturalistically carved from various types of wood, the face, hands, and pouch of ivory, depicting a hunter balancing himself as he traverses a naturalistically carved log, holding his tanegashima teppo rifle over his shoulder from which a monkey is strung from twisted rope of metal. Wearing typical hunting attire with tall boots and heavy trousers, his face bearing a cheerful expression.

LENGTH 34.2 cm

Condition: Good condition with wear, natural age cracks, the feet with some repairs.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 219.

AUCTION COMPARISON

Compare a related ivory okimono of a hunter carrying a tanegashima teppo and monkey, at Christie's, Japanese Art & Design, 19 June 2002, London, lot 176 (sold for GBP 8,365).



**Estimate EUR 4,000**  
Starting price EUR 2,000

23  
SASAKI SETTEI:  
A SUPERB WOOD OKIMONO  
OF A SARUMAWASHI

By Sasaki Settei, signed Settei  
Japan, Echigo, c. 1870

Finely carved as a monkey trainer standing on an associated circular stand, wearing a tenugui (towel) tied around his head and waraji (straw sandals) on his feet, holding a tsuzumi (hand drum) in his lowered right hand, looking over his shoulder with a bemused expression as his pet monkey clammers over the furoshiki-wrapped box strapped on his back, no doubt trying to reach for the persimmon held in the trainer's left hand, the sarumawashi and monkey both with pupils inlaid in dark horn. Signed to the underside of the furoshiki SETTEI. A pupil of Sessai, Settei's few known works are highly expressive and possess the same character and charm as those from his master Sessai.

HEIGHT 20 cm

Condition: Very good condition, minor wear, and few expected fine age cracks.

**Estimate EUR 4,000**  
Starting price EUR 2,000







24  
**MUNEYUKI AND IPPOSAT: AN INLAID HARDWOOD  
 AND ANTLER OKIMONO OF A TAKARABUNE**

By Okawa Muneyuki and Ipposai, signed Muneyuki and Ipposai  
 Japan, Meiji period (1868-1912)

Finely carved as the legendary takarabune, inlaid in bone and antler, containing Daikoku's treasure bag detailed with scrolling vines and surmounted by a rat, two scrolls, ingots, tama, a mallet of fortune (uchide no kozuchi), and other auspicious elements, all above a removeable cover fitted into the boat. The lucky ship is decorated with a single-horned dragon prow, double gourd posts, and stylized waves to the walls. The stern with a rectangular plaque signed MUNEYUKI. The underside of the cover signed IPPOSAT.

LENGTH 20.5 cm  
 WEIGHT 449 g

Condition: Good condition with minor wear, natural age cracks, light scratches, few nicks, small repairs to the rat, the borders of the boat, and the horn of the beast column, some details lost, including the double gourd finials of the posts, part of the fence, and some parts of the treasures on the boat. The mallet with minor touchups. Overall presenting well.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



25  
**GYOKUSAI: AN IVORY TUSK BOX  
 AND COVER WITH DARUMA AND RATS**

By Gyokusai, signed Gyokusai with a seal  
 Japan, Meiji period (1868-1912)

Carved from a single tusk of oval shape, the cover with leafy vines and a finial in the form of a rat with a leaf on its back. The sides of the box carved with leafy vines and several rats of different sizes, all with finely incised fur, two crawling over each other and one moving through a 'crack in the wall'. One side shows Daruma, the patriarch of Zen Buddhism, in a typically satirical depiction, in front of what appears to be a brothel window. His hands and face form an amusing variation of the akanbe gesture, with one hand pulling down both eyelids and the other pushing two fingers up his nose, and one of the rats on the rim of the box is trying to steal his hossu (fly whisk) without him noticing.

Japanese artists often parodied revered figures, particularly Daruma, as a means of exposing the hypocrisy of society. During the Edo period, the word Daruma became a slang expression for a courtesan, and darumaya meant a brothel.

HEIGHT 11 cm

Condition: Excellent condition with minor traces of wear and some natural age cracks.

**Provenance:** Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 226 (**sold for EUR 1,390**). German private collection, acquired from the above.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



26

**MIURA KENYA: A SUPERB CERAMIC BOX  
(TOBAKO) AND LACQUERED WOOD COVER**

By Miura Kenya (1821-1889), signed Rokusei Kenzan  
Japan, 19th century, Edo period (1615-1868)

The rectangular ceramic box with a reddish-brown glaze along the sides and a milky-white glaze to the interior and base, painted with three seals on the interior. The lacquered wood lid worked in gold and kawari-nuri takamaki-e and further embellished with ceramic inlays, depicting scholar's objects including a seal stamp, two paintbrushes, the tip of one inlaid in mother-of-pearl, and a suzuri (ink stone). The interior of the cover signed ROKUSEI KENZAN.

SIZE 14.5 x 11.7 x 3.9 cm

Condition: Very good condition with only very minor wear.

**Miura Kenya** (1825-1889), known as Kenya I, led a versatile life: first as a maker of clay dolls, then travelling to Nagasaki in 1854 to work on the first Japanese steamboat, in 1869 producing the first Japanese bricks, and from 1875 producing pottery at the Chomeiji in Tokyo. In an inscription on one of his intro he calls himself the last pupil of Ritsuo, and he was also strongly influenced by the style of Kenzan. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 125.

**Estimate EUR 4,000**  
Starting price EUR 2,000







27  
**KAN: A MASTERFUL RITSUO STYLE  
INLAID LACQUER BUNKO AND COVER  
REFERENCING SUGAWARA NO MICHIZANE**

By a follower of Ogawa Haritsu (Ritsuo, 1663-1747), most likely by Mochizuki Hanzan (1743-1790), sealed Kan Japan, second half of 18th century, Edo period (1615-1868)

**Published & Exhibited:** Cornell University, Herbert F. Johnson Museum of Art, Scattered Gold and Midnight Gloss: Japanese Lacquer from the Anbinder Collection, 31 March – 8 July 2007, p. 11.

Of rectangular form with lobed edges, the top and sides each with a shaped sunken panel bearing a beautiful gold kinji ground, the cover finely decorated with inlays of aogai, mitsuda, eggshell, coral, and glazed ceramic as well as gold, black, and red takamaki-e to depict three cranes in front of an entrance to the Dazaifu shrine with a blossoming plum tree in the courtyard, the gate tower with subtly inlaid glass windows, the gate and wall roughly textured imitating plaster, the edges and base finished in ishime, the sides gold-lacquered in low relief with Chinese poems (kanshi) by Sugawara no Michizane. The interior of roiro with gold fundame edges, the interior of the cover with gold, red, and black hiramaki-e and takamaki-e with kirigane and mura-nashiji as well as inlays of aogai and mitsuda (pewter) to depict an ox bucking before a meandering river, the lower right corner with an inlaid ceramic seal KAN.

SIZE 10.6 x 37.6 x 28.8 cm

Condition: Very good condition with minor wear, few tiny nicks, occasional light scratches, minor flaking to ceramic inlays, little rubbing to lacquer and mitsuda inlay.

**Provenance:** Heian Art, Kyoto, Japan. The Paul and Helen Anbinder Collection, acquired from the above.

The style of the present bunko is clearly that of Ogawa Haritsu (Ritsuo, 1663-1747), but it is more likely to be by Mochizuki Hanzan (Haritsu II, 1743-1790) or a close follower.

A blossoming plum in front of the Dazaifu shrine. Today over 6,000 plum trees are planted on the grounds of the Dazaifu shrine



**The design on the cover**, depicting the Dazaifu shrine, a blossoming plum tree, and cranes, allegorizes the legends surrounding Sugawara no Michizane, who at the age of ten composed a Chinese poem praising the beauty of plum blossoms under the full moon. The inscriptions on the sides of the box and cover are Chinese poems by Michizane written during his exile. The inside of the cover also refers to Michizane, as after his death his body was carried in a cart by an ox, which suddenly stopped in front of a stream as if it could not be induced to go farther. Michizane's attendants interpreted this as a sign of where their master wanted to be buried and dug his grave at the exact spot the ox stopped. Later, the Shinto shrine of Dazaifu Tenmangu, visible to the front of this masterful lacquer box, was erected there in his honor.

With a wood storage box.

**AUCTION COMPARISON**

Compare a related woven rattan suzuribako by Mochizuki Hanzan, with a similar shaped panel to the top of the cover, dated to the 18th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 361 (**sold for 19,200 GBP**). Also compare to a related suzuribako by Mochizuki Hanzan, sealed Hanzan, worked with similar bright inlays, at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 165 (**sold for EUR 50,560**).



**Estimate EUR 8,000**  
Starting price EUR 4,000







28  
**RITSUO: A RINPA-STYLE SUZURIBAKO (WRITING BOX) DEPICTING THE POET SUGAWARA NO MICHIZANE ON AN OX**

School of Ogawa Haritsu Ogawa Haritsu (Ritsuo, 1663-1747), signed Uchukanshi Ritsuo saku with seal Kan  
 Japan, 18th-19th century, Edo period (1615-1868)

Of rounded rectangular form with a flat overhanging cover, the suzuribako bearing a fine kinji ground. The exterior is decorated in iro-e takazogan and hirazogan, as well as inlays of aogai, mitsuda, tortoiseshell, and glazed ceramic, to depict Sugawara no Michizane riding his ox through a meadow of flowers. The interior of the cover decorated with a gnarled plum tree, referencing Sugawara no Michizane's legendary poem composed at the age of ten, bearing several flowers and buds, growing from a rocky landscape which is lightly sprinkled with gold, the silhouette of an imposing full moon to the background. Housed within the interior are the original implements with their sleeves: a ceramic waterdropper (suiteki) in the form of a moon rabbit, two brushes (fude) decorated to the body with plum blossoms, the paper-cutting knife (kogatana) similarly decorated with blossoms to the body, a fitted rectangular inkstone (suzuri), and a cushion with a silk case. Signed to the interior UCHUKANSHI RITSUO saku with seal Kan.

SIZE 3.5 x 24 x 21 cm

Condition: Very good condition with expected wear and scratches. Minor flaking and cracks to the lacquer and tiny losses to the inlays. Overall presenting excellently.

**Provenance:** From an old Austrian private collection.

Ogawa Haritsu (Ritsuo, 1663-1747) specialized in the combination of unusual materials such as pottery, bone, lacquer, shell and wood. His sophisticated taste and modern approach appealed to literati circles in the eighteenth century, and he served as both artist and artistic adviser to the Daimyo Tsugaru Nobuhisa. He had many followers and pupils, and his original style has been adapted throughout the centuries. The combination of Ritsuo school features along with Rinpa school features, particularly evident in the mitsuda plum décor is very unusual.



Rinpa is a modern term that refers to a distinctive style of Japanese pictorial and applied arts that arose in the early seventeenth century and has continued through modern times. Literally meaning 'school of Korin,' Rinpa derives its name from Ogata Korin (1658-1716), a celebrated painter from Kyoto. It embraces art marked by a bold, graphic abbreviation of natural motifs, frequent reference to traditional court literature and poetry, the lavish use of expensive mineral and metallic pigments, incorporation of calligraphy into painting compositions, and innovative experimentation with new brush techniques. Transmitted by means of pattern books and manuals, the work of the Ogata Korin inspired numerous other craftsmen.

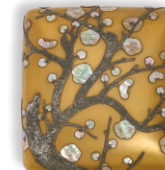
**LITERATURE COMPARISON**

A related black lacquer four-case inro depicting a typical Rimpa-style motif of Toba on his mule, attributed to a follower of Ritsuo, dated to the 18th century, is illustrated in Moss, Sydney L. (1982) *Eccentrics in Netsuke*, pp. 32-33, no. 21.



**AUCTION COMPARISON**

Compare a closely related Rimpa style lacquer writing box (suzuribako) with a gnarled plum tree bearing flowers, at Christie's, *Crafted Landscapes: The Ankarcrona Collection of Japanese Lacquer and Asian Works of Art*, 1 October 2020, New York, lot 9 (**sold for USD 23,750**).



**Estimate EUR 6,000**  
 Starting price EUR 3,000





29  
**A SUPERB RITSUO-STYLE LACQUERED WOOD SUZURIBAKO DEPICTING A BOAT WITH A HARVEST OF SEASHELLS**

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

The rectangular box with a fine grain decorated with superb gold and mitsuda (pewter) takamaki-e, further embellished with aogai and masterful ceramic inlays for the seashells. The fishing boat with a single upright oar laden with shells of various kinds, finely glazed and textured, the bow of the boat with slats in gold hiramaki-e, floating down a river with a meandering current. The cover's interior decorated with seashells and seaweed, and the box with a bell-shaped suzuri (ink stone) and rectangular waterdropper.



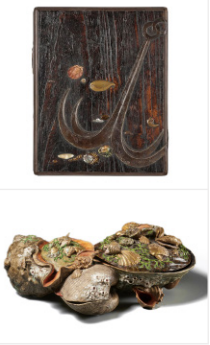
SIZE 24.3 x 20.5 x 6 cm

Condition: Excellent condition with only very minor wear.  
**Provenance:** Grace Tsumugi, London. Collection of James and Christine Heusinger, acquired from the above, the interior with an old collector's note. James and Christine Heusinger started collecting Japanese art in the late 1970s. Their collection began with a modest piece by Seifu Yohei III and expanded to over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, which now houses the most important collection of ceramics by the Seifu Yohei studio. While their collection was mostly focused on modern Japanese ceramics, they also had a fondness for lacquer, purchasing select pieces from noted dealers such as Grace Tsumugi and Sharen Chappel.

With a fitted tomobako box inscribed with label in Japanese.

**AUCTION COMPARISON**

Compare a related Ritsuo-style wood bunko (document box) decorated with a similar motif with ceramic-inlaid shells and an anchor, at Bonhams, Fine Japanese and Korean Art, 17 March 2021, New York, lot 594 (**sold for USD 27,812**). Compare a related polychrome glaze ceramic iremono (box) and cover in the form of seashells, attributed to Ogawa Haritsu (Ritsuo), at Zucke, Fine Japanese Art, 4 June 2021, Vienna, lot 94 (**sold for EUR 13,904**).



**Estimate EUR 8,000**  
 Starting price EUR 4,000







30  
**A FINE RINPA-STYLE LACQUER SUZURIBAKO  
 DEPICTING A YANEBUNE FISHING BOAT**

Japan, 19th century

Of rectangular form, the writing box with an overhanging cover and chamfered edge, decorated in gold, silver, and black hiramaki-e, takamaki-e, nashiji and inlaid in patinated mitsuda (pewter) and pearlescent aogai, with a yanebune fishing boat beneath reeds, the details finely embellished, the interior of the cover with chrysanthemums entwined amongst a bamboo fence, the inner tray supporting a slate ink stone decorated in gold fundame, the design of the interior of the cover continuing on the base with further chrysanthemums among bamboo, all on a sparse nashiji ground, the silver water dropper (suiteki) finely carved and chased with petals and gold details signed ICHIYA saku (made by Ichiya).

SIZE 25.1 x 23.5 x 5 cm

Condition: Very good condition with only very minor wear and some manufacturing-inherent flaws to the base. One tiny old touchup to the rim of the cover and another tiny fill to one side of the box.

With a fitted wood tomobako storage box.

The present lot exemplifies the Rinpa school style, and particularly that of Hon'ami Koetsu (1558-1637).

**The Rinpa School** was a key part of the Edo period revival of indigenous artistic interests in Japan described by the term yamato-e. Paintings, textiles, ceramics, and lacquerwares were decorated by Rinpa artists with vibrant colors applied in a highly decorative and patterned manner. Favored themes, which often contained evocative references to nature and the seasons, were drawn from Japanese literature, notably The Tale of Genji, The Tales of Ise, and Heian-period poems composed by courtiers. The present lot may be a rusu moyo (absent motif) for chapter 51 of The Tales of Genji. This chapter tells the story of the maiden Ukifune, literally "boat cast adrift".

**Estimate EUR 5,000**  
 Starting price EUR 2,400







31  
**A FINE RINPA STYLE LACQUER BUNGO WITH A COCKEREL ON A WAR DRUM, AFTER OGATA KORIN**

After Ogata Korin, signed Korin and sealed Hoshuku Japan, late 19th century, Meiji period (1868-1912)

Of rectangular form with rounded corners, worked in gold, red-lacquer, and mitsuda (pewter) takamaki-e and hiramaki-e with large mother-of-pearl inlays, all against a fine roiro ground. The cover depicting a large rooster (tori) resting on a war drum with large ivy vines growing around it. The interior of the cover decorated with a biwa (lute) and shakuhachi (flute), and the box with kiku (chrysanthemum) blossoms and bamboo. Signed to underside of the cover KORIN and sealed Hoshuku.

SIZE 49.5 x 32.7 x 14.5 cm

Condition: Good condition with minor wear, small losses to the mother-of-pearl inlays, and wear to the edges of the cover and box.



Rinpa is a modern term that refers to a distinctive style of Japanese pictorial and applied arts that arose in the early seventeenth century and has continued through modern times. Literally meaning 'school of Korin,' Rinpa derives its name from Ogata Korin (1658–1716), a celebrated painter from Kyoto. It embraces art marked by a bold, graphic abbreviation of natural motifs, frequent reference to traditional court literature and poetry, the lavish use of expensive mineral and metallic pigments, incorporation of calligraphy into painting compositions, and innovative experimentation with new brush techniques. Transmitted by means of pattern books and manuals, the work of the Ogata Korin inspired numerous other craftsmen.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



32  
**A LACQUER SUZURIBAKO DEPICTING SCENES FROM THE TALES OF GENJI**

Japan, 19th century

Of rounded rectangular form, with a slightly domed overhanging cover. The exterior with a reddish-brown and kinji ground decorated in gold takamaki-e and hiramaki-e, as well as kirigane flakes, to depict shells from the game of Kai-awase (shell-matching game) decorated to the interior with scenes from the Tale of Genji, a classic work of Japanese literature from the beginning of the eleventh century written by Murasaki Shikibu. The interior of the cover similarly decorated with the pavilion of Genji. Housed within the integrated baseboard interior is a metal butterfly water dropper (suiteki) and a rectangular inkstone (suzuri).

SIZE 3.9 x 21.7 x 18.3 cm

Condition: Excellent condition with minor wear. The metal water dropper with signs of wear.

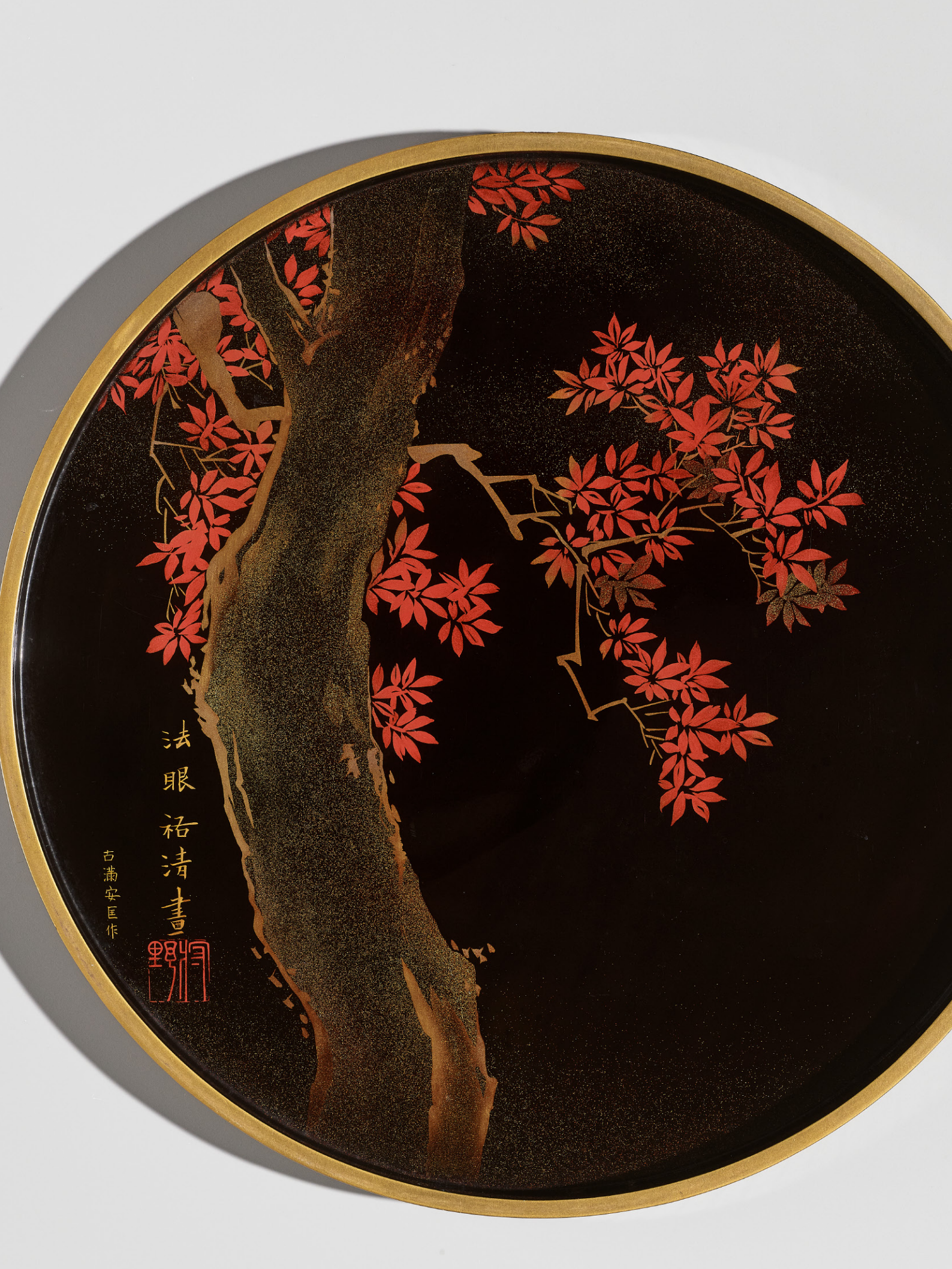
With a wooden tomobako storage box.

Kai-awase, the game of 'matching shells', is included among a number of aristocratic pastimes that were popular in the eleventh and twelfth-century Japanese court. From the start, shell matching was most popular among women and girls. The shells used were clams, ideally from Ise Bay in central Japan, of a size to fit nicely in a girl's hand. They were cleaned and polished, the interiors then covered in paper and gold leaf and decorated with scenes from nature, or often from The Tale of Genji. The same picture was painted on both halves of the shell on the inside. The outsides of the shells were polished but undecorated.

**Estimate EUR 3,000**  
 Starting price EUR 1,500







33  
**KOMA YASUTADA: A SUPERB  
 BLACK-LACQUER TOGIDASHI SUZURIBAKO  
 AFTER A PAINTING BY KANO EISHIN**

By Koma Yasutada (Koma Kyuzo IV, died 1756), signed Koma Yasutada saku, Hogen Yusei ga, and sealed Kano Japan, 18th century, Edo period (1615-1868)

Of circular full-moon form, the flush-fitting lid lacquered with a fine and sparse nashiji on a roiro-nuri ground, worked in red togidashi-e depicting falling maple leaves, and the interior decorated with a maple tree with bright red leaves. The rim of the box and cover in gold fundame, the box's interior with a moon-shaped water dropper, removable ita (baseboard), and a suzuri (inkstone). The lid signed KOMA YASUTADA saku [made by Koma Yasutada], Hogen Yusei ga, and sealed Kano, indicating that this motif is after a painting by the Kano school painter, Kano Eishin (1717-1763).

DIAMETER 23.3 cm

Condition: Very good condition with associated minor wear and traces of use and a few surface scratches. A tiny nick to the lacquer on the interior rim of the cover.

The Koma family of lacquer artists is one of the most famous dynasties of lacquer artists from the Edo period. The family was founded by Koma Kyui I (1600-1663). Members of the family were lacquerers of the court and shogunate well into the 19th century. The family specialized in lacquered inro, suzuribako, and other lacquer objects. The founder of the family is credited to have made inro for the shogun leimitsu. The artist of the present lot specialized in togidashi-e lacquer.

**Estimate EUR 4,000**  
 Starting price EUR 2,000







34  
**A SUPERB LACQUER SUZURIBAKO  
 DEPICTING A CORMORANT**

Japan, 19th century

Of rectangular form with rounded corners, bearing a lustrous nashiji ground finely decorated on the cover with iro-e hiramaki-e, togidashi-e, and some kirigane flakes to depict a cormorant standing on a rock next to a wavy ocean. The interior of the cover similarly worked depicting a waterfowl in a lotus pond. The box covered in sparse nashiji, the interior decorated with a lotus pond and fitted with a removable ita (baseboard), suzuri (inkstone) and a cushion.

SIZE 25.9 x 22.4 x 4.6 cm

Condition: Excellent condition with only very minor wear and a very slight area of warping to the cormorant on the cover.  
**Provenance:** The Kura, Kyoto. Collection of James and Christine Heusinger, acquired from the above, the interior with an old collector's note. A copy of the old invoice from the Kura accompanies this lot.

With a fitted tomobako storage box applied with a Japanese label reading "cormorant suzuribako".

**Estimate EUR 8,000**  
 Starting price EUR 4,000



A copy of the old invoice from the Kura addressed to James Heusinger, dated 7 April 2007 with the purchase price of USD 5,000, accompanies this lot







35  
A FINE LACQUERED WOOD BUNKO (DOCUMENT BOX)  
DEPICTING A FALCON AND MOUNT FUJI

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

Of rectangular form, the interior with a fitted tray, the edges and corners covered in gold fundame. The cover lacquered in gold and silver takamaki-e and gold hiramaki-e, depicting a falcon, its eyes inlaid behind crystal or glass, its legs tied with ahikawa (jesses) perched on a daiboko (indoor screen) with a motoosi (swivel) tied with a leash, the sides lacquered with falconry accoutrements including an ooo (leash), egoushi (feed box), a flask, okinawa (creance), and buchi (brushing staff).

The interior of the cover finely decorated on a sparse nashiji ground in gold takazogan, kirigane flakes, as well as gold and silver foil depicting a plum tree bearing large blossoms with mount Fuji towering in the background.

SIZE 39.5 x 31.8 x 15.8 cm

Condition: Good condition with wear, traces of use, small chips and cracks to the lacquer, some with associated old repairs, surface scratches, and small losses to the gold foil. The eye of the falcon repaired.

**The earliest reference to falconry in Japan** appears in the Nihon Shoki, ca. 350 AD, and refers to a Korean emissary who brought a restrained hawk to Japan. During the Nara period (710-794) falconer became an official military station. With the Kamakura period (1185-1333) and the rise of the warrior classes, falconry became a popular samurai pastime and falconry schools such as the Suwa-ryu and Yoshida-ryu were founded. The practice was highly respected in samurai circles alongside archery, swordsmanship, and kemari.

**Estimate EUR 4,000**  
Starting price EUR 2,000







36  
**A FINE MINIATURE LACQUER  
 KODANSU (SMALL CABINET)  
 DEPICTING BIRDS AND FLOWERS**

Japan, 18th-19th century, Edo period (1615-1868)

Of rectangular form, the small incense cabinet with a single door with chased metal hinges and a functional lock mechanism opening to three drawers with silver-applied pinecone knobs. The exterior finely worked in gold fundame, takamaki-e, and hiramaki-e with kirigane flakes all on a fine roiro ground. Each panel depicting various birds and flowers including red-crowned cranes by a river beneath a plum tree, two owls roosting on a wisteria tree beneath a full moon, geese and autumnal grasses, and various birds on leafy bamboo stalks. The interior similarly decorated with more birds, the interior of the drawers and base of the cabinet worked in dense nashiji.

SIZE 13.6 x 6.5 x 8.3 cm

Condition: Very good condition with expected wear, some rubbing to the gold fundame from opening and closing, a few minor touchups to the lacquer along the edges.

**Provenance:** Collection of the Glasgow Art Galleries & Museums, reg. no. 62-'05, with an old label to the bottom. Exhibited in 1905 at the People's Palace Museum, Glasgow, according to an old label with the registration number, 'AA515.' A second museum label identifies the cabinet, '515. Cabinet, black lacquer, gold decorations. 18th century.'



**The people's palace  
 Museum, Glasgow,  
 where the present lot  
 was exhibited in 1905**



**MUSEUM COMPARISON**

Compare a related gold incense cabinet with various birds, dated to the Edo period, in the Metropolitan Museum of Art (The MET), accession number 81.1.277a-d.



**Estimate EUR 5,000**  
 Starting price EUR 2,400





37  
**A SUPERB GOLD-INLAID LACQUER TEBAKO  
 AND TRAY WITH A RIVER LANDSCAPE**

Japan, 19th century

The fine rectangular accessories box with lobed corners, a flush fitting cover with silver rims, and a footed tray inside. The box and cover lavishly lacquered in rich gold with various techniques such as takamaki-e, hiramaki-e kirigane flakes, nashiji, with gold and mixed-metal inlays, depicting a river meandering through low hills spotted with trees. The interior and the tray are covered in a rich nashiji ground, and the cover's interior depicts a straw ayaigasa hat next to a bow and arrow referring to kasagake (hat shooting).

SIZE 15.4 x 11.6 x 7.3 cm

Condition: good condition with minor wear to the lacquer, losses to the metal inlays, and a minuscule nick to the base. A tiny nick to one corner of the box with an associated tiny nick to the interior tray.

**Kasagake** (hat shooting) is a type of mounted archery, and was one of the three martial arts of mounted archer during the Kamakura period. It was widely practiced by Samurai and involves the archer shooting while moving on horseback. The name derives from the straw hats first used as targets that were hung on posts. This martial art is still practiced today.

Kasagake is depicted on this 13th century handscroll illustrating the story of Obusuma Saburo. Here, the archer aims at a hat tied to three posts. This handscroll is in the Tokyo National Museum, accession number A-11889.



**AUCTION COMPARISON**  
 Compare a closely related lacquer tebakō depicting a river landscape, signed Shumin, at Sotheby's, Fine Japanese Art, 3 November 2020, London, lot 29 (sold for GBP 8,820).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



38  
**A SMALL LACQUER KOGO  
(INCENSE BOX) IN THE  
FORM OF A KOTO**

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

The rectangular box in the shape of an arched thirteen-string koto, finely worked in gold hiramaki-e with a nashiji ground along the sides, base, and interior of both the box and cover. The interior of the cover decorated with gold hiramaki-e bamboo sprouts. With silver rims.

SIZE 9.2 x 3 x 1.8 cm

Condition: Very good condition with minor typical wear and rubbing along the edges, traces of use, a few tiny dents to the cover.

**Estimate EUR 1,000**  
Starting price EUR 500



39  
**A FINE GOLD LACQUER KOGO  
(INCENSE BOX) IN THE FORM OF A BOAT  
WITH FIREFLIES**

Japan, 19th century

Finely crafted in the form of a small boat with a removable thatched roof forming the cover, bearing a lustrous gold kinji ground and decorated in gold takamaki-e and hiramaki-e, with fine aogai inlays to the thatch roof. The side of the boat bears mother-of-pearl reeds and two hotaru (fireflies). The interior of nashiji.

SIZE 13.6 x 5.2 x 5.4 cm

Condition: Very good condition with only minor typical wear, particularly along the edges.

**AUCTION COMPARISON**

Compare a related gold-lacquer kobako (small box) and cover in the form of a cormorant on a boat, 11.5 cm long, at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 171 **(sold for GBP 1,750)**.



**Estimate EUR 1,000**  
Starting price EUR 500



40  
**A HUMOROUS LACQUER BOX  
AND COVER DEPICTING A LADY  
HOLDING A HANAKAGO (FLOWER BASKET)**

Japan, 19th century

Of rectangular form, bearing a rinzu pattern on a sparse nashiji ground, worked in iro-e takamaki-e depicting a lady holding a cloth over her nose, her eyes droopy from an allergic reaction, delicately holding a hanakago (flower basket) filled with blue kiku (chrysanthemum) blossoms. The robes of the figure are finely worked with tsuru (crane) roundels and scrolling vines, and her long black hair extends down to her knees. The base and interior bearing a fine nashiji ground.

SIZE 12.4 x 9.5 x 5.5 cm

Condition: Very good condition with minor wear and small nicks to the corners of the cover. Two old touchups to the lacquer of two lower corners. Overall presenting beautifully.

**Estimate EUR 1,000**  
Starting price EUR 500







41  
A FINE GOLD LACQUER BOX AND COVER  
IN THE FORM OF A BOAT

Japan, Meiji period (1868-1912)

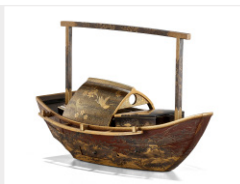
The unusual lacquer box likely used for the storage of incense, formed as a large boat with two winged attachments and a mast on both ends forming the cover handle of the largest compartment, all lacquered in rich gold. Constructed of separate removable sections on the bow and stern, the deck with a mokume (woodgrain) ground, the sides of the boat with stylized waves, the roof with roundels of crane, ho-o bird, dragon and minogame, the interior and underside of rich nashiji.

SIZE 35 x 19.2 x 21 cm

Condition: Good condition with typical wear, small nicks to edges. One small crack to the lacquer along the base. The roof of the boat is loose.

AUCTION COMPARISON

Compare a related lacquer smoking set in the form of a boat, at Zucke, Fine Japanese Art, 16 June 2023, Vienna, lot 14 (sold for EUR 3,120).



Estimate EUR 2,000  
Starting price EUR 1,000

42  
A FINE LACQUER TABAKO-BON  
(SMOKING SET)

Japan, Meiji period (1868-1912)

The portable box of rectangular form with a large silver handle and three cabinet drawers. The rim of the open top has two sloping indentations to hold the kiseru (pipes) and is fitted with a miniature brazier and square ash container each with silver covers with gilt trims. The exterior is covered in dark brown lacquer with nashiji, gold, silver and red lacquer, embellished with gold foil inlay, depicting a marshy swap, speckled with shobu (irises) and oshidori (mandarin ducks). The open top bearing a rich nashiji ground and gold fundame.

SIZE 23 x 16 x 14.5 cm

Condition: Very good condition with minor wear, traces of use, and minuscule nicks to edges and corners.

Estimate EUR 2,000  
Starting price EUR 1,000







43  
**A SUPERB AND LARGE LACQUER CABINET  
 DEPICTING KUJAKU (PEACOCKS) AND SAKURA  
 (CHERRY) BLOSSOMS**

Japan, 18th-19th century, Edo period (1615-1868)

The rectangular cabinet with two doors opening to a compartment with two shelves, the edges with chased metal fittings. The exterior and interior worked in thick gold takamaki-e and hiramaki-e, the details embellished with mother-of-pearl, depicting on the front a resplendent peacock with a peahen beneath a blossoming sakura (cherry) tree on a cavernous rock surrounded by wildflowers and a stream of water. The interior decorated with birds of paradise among flowers, the interior doors decorated in gold lacquer with idyllic scenes of fishing boats.

SIZE 78.3 x 49.8 x 25.6 cm

Condition: Very good, age-related condition. Wear, age cracks, repairs to the back board, small losses to lacquer, and a single metal fitting lost. Overall presenting very well.

**AUCTION  
 COMPARISON**

Compare a related large lacquer cabinet, 53.5 cm high, c. 1750-1850, at Zucke, Fine Japanese Art, 28 October 2020, Vienna, lot 143 (**sold for EUR 6,952**). Compare a related lacquer cabinet and stand decorated with birds, 76 cm wide, dated Meiji period, at Christie's, A South American Private Collection, 5 December 2019, London, lot 221 (**sold for GBP 20,000**).



**Estimate EUR 6,000**  
 Starting price EUR 3,000







44  
**A FINE LACQUERED WOOD CABINET REFERENCING  
VARIOUS POPULAR LEGENDS**

Japan, Meiji period (1868-1912)



Supported on bracket feet, the open cabinet with three drawers bearing a fine nashiji interior, the design executed in gold and colored takamaki-e, as well as some hiramaki-e and kirigane flakes. The top shows a pine tree hanging over a rake and broom (referencing Jo and Uba), along the front a prunus blossoms, the back with kiku (chrysanthemum) blossoms and an inkstone (suzuri), referencing the Chrysanthemum Boy (Kikujido). The sides decorated with harvested wheat sheaves as well as a sake jar and sake saucer enclosing the character Ju (long life), referencing the drunken sprites known as shojo.

SIZE 25.7 x 21.4 x 16.4 cm

Condition: Good condition with wear, small nicks to edges, a few cracks, some with associated repairs, and a few losses to lacquer foil inlay and other lacquered details.

The present cabinet was likely either used as a cosmetic cabinet (hanagamidai) or as a cabinet for the incense matching game (kodogu bako).

**MUSEUM COMPARISON**

Compare a related lacquer cabinet with three drawers, belonging to the Asaka family, in the Tokyo Metropolitan Teien Art Museum, accession number 2011-0021.



**Estimate EUR 2,000**  
Starting price EUR 1,000



45  
**A RARE RYUKYUAN MOTHER-OF-PEARL-INLAID  
LACQUER BUNDAI (WRITING TABLE)**

Japan, 18th-19th century, Edo period (1615-1868)

The low table supported on four short legs with gilt-metal fittings chased with floral designs. The tabletop with two fudegaeshi (raised sections to left and right) decorated entirely in mother-of-pearl inlays depicting Mount Fuji looming amid clouds in the distance, a drum bridge spanning a pine and willow-clad shore in the foreground, all on a black-lacquer ground sprinkled with mother-of-pearl flakes; the narrow sides and outer sides of the legs embellished in dense shell inlay with foliate motifs and repeated hanabishi mon (flowery diamond crests).

SIZE 58 x 34.8 x 10.8 cm

Condition: Very good condition with typical wear and few losses to the mother-of-pearl inlays. Some manufacturing-inherent flaws such as light cracking and warping. In a remarkable state of preservation for this type.

**AUCTION COMPARISON**

Compare a related Ryukyuan shell-inlaid katana kake (sword stand), described as probably 18th century, at Bonhams, Samurai Swagger, 16 December 2022, London, lot 67 (**sold for GBP 7,650**).



**Estimate EUR 3,000**  
Starting price EUR 1,500







46  
**A 15-PIECE LACQUER SET  
OF FOOD DISHES**

Japan, Meiji period (1868-1912) to Taisho period (1912-1926)

Comprising a tray decorated in hiramaki-e with scrolling leafy vines and aoi mon, a jikiro (ceremonial foot container) with cover, an open food container, a kettle, two bowls with covers, two teacups, and five sake cups. The pieces decorated with gold and silver leafy vines and aoi mon on a nashiji ground, the interior of the bowls and cups lacquered red and with gold fundame edges.

SIZE 90 x 40 x 28 cm (the largest) DIAMETER 4.8 cm (the smallest)

Condition: Good condition with little wear, small nicks, light scratches, minor chips, and few areas of warping to the lacquer. The larger open container with few cracks, chips, loose metal rims, small repairs, and touchups. Overall presenting very well.

**AUCTION COMPARISON**

Compare a related lacquer set of food dishes, dated Meiji period, at Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 25 (**sold for USD 2,750**).



**Estimate EUR 3,000**  
Starting price EUR 1,500

47  
**A LARGE LACQUER TRAY WITH TANZAKU  
(POEM CARDS)**

Japan, Meiji period (1868-1912) to Taisho period (1912-1926)

Of rectangular form with rounded edges, executed in gold and silver hiramaki-e and takamaki-e on a roiro ground, accentuated with kirigane and nashiji, and with mother-of-pearl inlay, depicting overlapping tanzaku (poem cards) of scenes with bridges, a carriage, bamboo, and flowers. The underside decorated in nashiji.

SIZE 60.9 x 42.6 cm

Condition: Good condition with minor wear, occasional light surface scratches, few minuscule nicks, small chips along the edges, few fine age cracks. Some light rubbing to lacquer.

**Estimate EUR 1,500**  
Starting price EUR 800







48  
**A FINE ZESHIN-STYLE  
LACQUER PAINTING OF A CROW  
WITH FALLING MAPLE LEAVES**

Japan, late 19th to early 20th century, Meiji period (1868-1912)

Finely worked in layers of black and red lacquer, carved with minute detailing to depicting a descending crow, its red leaves falling in the autumnal night scenery, holding in its beak a twig bearing two berries made of inlaid mother-of-pearl. The plumage of the majestic bird is neatly incised, the leaves are executed with remarkable naturalism.

SIZE 45.5 x 33.5 cm

Condition: Good condition with minor wear, uneven sections of lacquer on the panel, and chips to the edges with some associated touchups.

**Provenance:** From the collection of the Mulhouse Museum of Fine Arts, Mulhouse, France, old inventory number to the back 974.315.1 AD. The museum is a part of the Société Industrielle de Mulhouse, an industrial society for the promotion of manufacturing and entrepreneurship founded in 1826. The museum was founded by the society in 1864 with the donation of local members. Much of the museum's collection was confiscated during World War II, and due to losses and damages sustained during the war, the museum did not reopen until 1958.



**The Mulhouse Museum of Fine Arts is housed today at the Steinbach villa in Mulhouse, France**

**AUCTION  
COMPARISON**  
Compare a related lacquer painting depicting a crow in the night, by Shibata Zeshin, at Bonhams, Polish and Poise, Japanese Art across the Centuries, 12 May 2022, London, lot 77 (sold for **GBP 138,900**).



**Estimate EUR 8,000**  
Starting price EUR 4,000





49

**SHIBATA ZESHIN: A MASTERFUL LACQUER PAINTING OF A CARP ASCENDING A WATERFALL**

By Shibata Zeshin (1807-1891), signed Shibata Zeshin and seal Shin Japan, 19th century

The bright-red ground painted in thick, flawless strokes of silverish lacquer depicting a carp, its fins outspread, ascending the waterfall next to a craggy rock cliff. The artist masterfully used the negative space to form the waterfall, its stream running over and splashing out to the sides of the fish's head. The lacquer is embellished with small specks of mother-of-pearl throughout the composition. Signed to the lower right ZESHIN with seal Shin, a seal frequently used by this master.

SIZE 30.4 x 28.8 cm (image), 34.9 x 32.3 cm (incl. frame)

Condition: Excellent condition. One small nick to the frame and minor expected wear to the back of the panel.

**Shibata Zeshin** (1807-1891) was a Japanese painter, lacquer artist, and printmaker of the late Edo period to early Meiji era. He has been called 'Japan's greatest lacquerer.' His work, unlike the oils being used by so many of his contemporaries, never need re-touching and never faded. He was a master of emulating oil or ink painting with lacquer and combined groundbreaking techniques with traditional subjects. His studio was situated on the bank of a river, providing him with ample opportunity to observe nature, and the creatures that inhabited the natural world. Like many painters of the 19th century, he was eclectic in his sources and would have been exposed to traditional styles. However, Zeshin's skill level was such that he could fluidly mix techniques, ideas, and stylistic options, thus painting part of a composition in one manner and including elements of another to add variety and dynamics unheard of at the time.

The carp is associated with strength and resilience. In Chinese mythology, the Longmen (lit. Dragon Gate) is located at the top of a waterfall cascading from a legendary mountain. The legend states that while many carps swim upstream against the river's strong current, few are capable or brave enough for the final leap over the waterfall. If a carp successfully makes the jump, it is transformed into a powerful dragon.

**MUSEUM COMPARISON**

Compare a related painting by the same artist, signed Zeshin, in the Metropolitan Museum of Art, New York, accession no. 2019.193.78.



**AUCTION COMPARISON**

Compare a related set of three sake cups bearing a similar ground and similarly lacquered, by Shibata Zeshin, at Bonhams, The Misumi Collection of Important Works of Lacquer Art and Paintings, 8 November 2017, London, lot 12 (**sold for GBP 37,500**), today on display in the Metropolitan Museum of Art, accession number 2019.193.43a-c.



**Estimate EUR 15,000**  
Starting price EUR 7,500







50  
**A FINE LACQUER KOGO  
 (INCENSE BOX) AND COVER  
 IN THE FORM OF HOTEI**

Japan, late 19th century, Meiji period  
 (1868-1912)

The Lucky God seated and leaning against his huge sack, wearing a loose-fitting roiro robe decorated in gold hiramaki-e with cloud designs, opening to reveal his chest and rotund belly, his skin lacquered gold, his face with a typically cheerful expression with the mouth wide open in a hearty laugh, further with narrowed eyes below thick brows and a broad nose, flanked by huge pendulous earlobes. The interior of nashiji with gold fundame edges.

WIDTH 10.5 cm

Condition: Very good condition with minor wear, the interior cover with tiny chips.

**Estimate EUR 800**  
 Starting price EUR 400

52  
**GOTO DOHO: A LACQUER  
 NATSUME (TEA CADDY)  
 WITH IVY LEAVES**

By Goto Doho (Goto Jotaro, born 1942), signed to the box Tsutamaki-e O-natsume Doho and sealed Do Japan, Showa period (1926-1989)

Of typical form with a flush-fitting cover, the exterior bearing a vibrant black roiro ground, decorated in gold hiramaki-e and tsutamaki-e, depicting large ivy leaves borne on slender vines. The interior lacquered in silver.

HEIGHT 7 cm

Condition: Excellent condition.

With a fitted tomobako box inscribed Tsutamaki-e, O-natsume, Doho [A large natsume, with the design of ivy, made by Doho] and sealed Do.

Goto Doho (born 1942) regularly exhibited his work and won prizes at the Ishikawa Prefecture Traditional Lacquer Art Exhibitions and was recognized as a traditional craftsman by the Ministry of Trade and Industry.

**Estimate EUR 600**  
 Starting price EUR 300



51  
**TAKASAKI SHUHO I: A KODAJI  
 LACQUER NATSUME (TEA CADDY)**

By Takasaki Shuho I (born 1923), signed Shuho Japan, Showa period (1926-1989)

Of typical form with a flush-fitting cover, lacquered in vibrant green, gold, and red maki-e, decorated with various kamon. Signed to the base SHUHO.

HEIGHT 7.3 cm

Condition: Excellent condition with only very minor wear.

With a fitted tomobako box inscribed in Japanese Kodaiji, natsume, Shuho saku, with the seal Shuho [A tea caddy, decorated in the Kodaiji makie style, by Shuho, with the seal Shuho] and a matching tomonuno cloth embroidered with the seal Shuho.

Takasaki Shuho I (born Taisho 15, 1923), was a Wajima lacquerware artist from the Ishikawa Prefecture. His original name was Takasaki Kazui, and he was the son of Senba who also produced Wajima lacquerware. Takasaki Shuho I's son succeeded as Takasaki Shuho II (born Showa 22, 1947).

**Estimate EUR 800**  
 Starting price EUR 400

53  
**TANAKA HYOAMI: A FINE  
 LACQUER NATSUME (TEA CADDY)**

By Tanaka Hyoami (1881-1972), signed with the artist's kakehan Japan, dated 1966

Of typical form with a flush-fitting cover, the exterior bearing fine glossy-brown ground and worked in gold and red lacquer hiramaki-e and embellished with kirigane flakes, depicting a flowing stream beside rocks with maple leaves and cherry blossoms. The interior bearing a rich nashiji ground, signed to the interior of the cover with the artist's kakehan (cursive monogram).

DIAMETER 8.1 cm

Condition: Excellent condition.

With a fitted tomobako box inscribed on the cover with a hakogaki and on the interior Kumo-nishiki, hira-natsume; Nurishi Hyoami hachijuroku-o" [Titled "The cloud-like multi-floral-brocade design, a flat-shaped natsume, made by Hyoami, at the age of 86 (corresponding to 1966), the lacquer artist] and with the seal Hyoami.

**Estimate EUR 600**  
 Starting price EUR 300







54  
**A FINE BLACK AND GOLD LACQUER  
FOUR-CASE INRO DEPICTING ISE-EBI AND AWABI**

Japan, 18th-19th century, Edo period (1615-1868)

Of upright rectangular form and lenticular section, bearing a lustrous roiro ground and lacquered in silver, gold, and deep red takamaki-e depicting to the front a large ise-ebi (spiny lobster) and to the back a single large awabi (abalone), inlaid with gold foil, surrounded by smaller clams and seaweed. The imagery is evocative of the New Year's celebrations.

HEIGHT 6.3 cm, LENGTH 5.5 cm

Condition: Good condition with minuscule nibbling to lacquer to the edges, some tiny nicks here and there, a few small dents from contact with an ojime to the top case. Minor rubbing to gold foil.

**AUCTION COMPARISON**

Compare a related inro with a similar design, by Toyosai, at Zacke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 19 (**sold for EUR 6,500**).



**Estimate EUR 3,000**  
Starting price EUR 1,500



55  
**A FINE KOAMI-SCHOOL LACQUERED  
SINGLE-CASE INRO WITH DRAGONFLIES**

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

The wide-bodied, single-case inro of horizontal rectangular form and oval section, bearing a superbly polished, lustrous roiro ground, finely lacquered in thick red and gold takamaki-e with five dragonflies, the thick lacquer pooling attractively and spilling over the edges. The eyes inlaid with iridescent mother-of-pearl, the wings and legs detailed with gold hiramaki-e. The interior cases of red lacquer with gold fundame rims.

HEIGHT 5.1 cm, LENGTH 9.3 cm

Condition: Very good condition with minor wear to lacquer along the edges and some minor rubbing to the high points. Tiny chip to the edge of one of the cord holes.

**Provenance:** Glendining and Co., 15 December 1947. A noted private collection, assembled by the previous owner's great-grandfather and thence by descent. With an old collection label to the interior of the top case.

The Koami family is one of the most famous dynasty of lacquerers, founded according to tradition by Docho. The family worked extensively for the court and the shogunate until well into the 19th century and had a considerable influence on the development of lacquer art through its leadership of the teams of craftsmen that worked on important shrines and palaces and other national projects. The family is also credited with having created the technique and style known as kodaijimaki-e. The shapes, subjects, and techniques of Koami inro are so varied that no family style can be identified.



**MUSEUM COMPARISON**

A closely related lacquered inro with dragonflies by Koami Nagataka is in the Metropolitan Museum of Art (The MET), New York, accession no. 13.67.23.



**Estimate EUR 3,000**  
Starting price EUR 1,500







56  
**KAJIKAWA: A SUPERB  
FIVE-CASE GOLD LACQUER INRO  
WITH MINOGAME DESIGN**

By a member of the Kajikawa family, signed  
Kajikawa saku  
Japan, 19th century, Edo period (1615-1868)

Of upright shape and oval section, bearing a  
beautifully lustrous kinji ground, lacquered  
in gold takamaki-e and hiramaki-e with a  
design of four minogame and one young not  
having fully developed its seaweed tail yet,  
their carapaces realistically rendered and  
eyes inlaid. Signed underneath KAJIKAWA  
saku [made by Kajikawa]. The interior cases of  
nashiji with gold fundame rims.

HEIGHT 9.3 cm, LENGTH 4.8 cm

Condition: The inro with some minor losses  
along the edges of the cases. The netsuke with  
a fine crack to the upper area and with some  
typical losses to the kirigane flakes. Both inro  
and the netsuke generally presenting well.  
**Provenance:** A noted private collection,  
assembled by the previous owner's great-  
grandfather and thence by descent. With  
old collection labels to the interior of the top  
case.

**Estimate EUR 3,000**  
Starting price EUR 1,500



57  
**KAJIKAWA: A FIVE-CASE LACQUER INRO  
WITH ARIWARA NO NARIHIRA PASSING  
MOUNT FUJI ON HIS JOURNEY TO THE EAST**

By a member of the Kajikawa family, signed Kajikawa saku and  
sealed Ei  
Japan, 19th century, Edo period (1615-1868)

Of lenticular form and oval section, bearing a lustrous kinji ground,  
finely worked in iro-e takamaki-e and hiramaki-e, as well as kirigane,  
to depict a continuous scene of Ariwara no Narihira on horseback,  
accompanied by attendants, passing by Mount Fuji, on his way to  
exile; Mount Fuji cloaked in newly fallen snow. The landscape with  
rolling hills and lush pine trees. The interior compartments of black  
lacquer and gold fundame rims. Signed to the underside in gold  
KAJIKAWA saku [made by Kajikawa] and with the characteristic red  
'tsubo' (pot) seal Ei.

With a coral ojime. The en suite netsuke in the form of a simple  
horse.

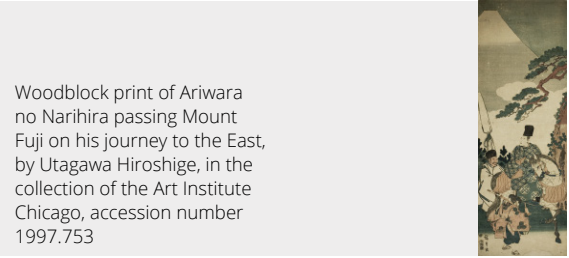
HEIGHT 8.5 cm, LENGTH 5 cm

Condition: Very good condition with minor wear and expected  
losses to kirigane. Some wear to cord-holes and dents to the lower  
case. The coral ojime with minor age cracks.  
**Provenance:** From an Italian private collection, acquired from  
Pierre-Eric Becker, Cannes, on 23 October 1999.

The inro depicts Ariwara Narihira (825-80), the famously handsome  
ninth-century poet who, it is said, was banished from court for  
having an affair with an imperial consort. While traveling to his exile  
in the deep north, Narihira passed beneath Mount Fuji, cloaked  
in newly fallen snow. Noting the strangeness of snow so close to  
summer, Narihira composed the following poem:

Fuji is a mountain  
that has no sense of time.  
What season does it take this for  
That it should be dappled with newly fallen snow

When one travels on foot along a course near a big mountain,  
one has the feeling that progress is slowed by the overwhelming  
immobility of the mountain that seems to be eternally watching.  
This sensation is lyrically expressed in this lacquered inro. Fuji's  
immobility is emphasized in contrast to the gentle rhythm of  
the row of pine trees to the verso and the crawling pace of the  
travelers.



**Estimate EUR 1,500**  
Starting price EUR 800





58  
**A FOUR-CASE GOLD LACQUER  
 INRO WITH PINE AND  
 NANDINA SAPLINGS**

Japan, 19th century

Of upright rectangular form and oval section, the elegant nashiji ground finely decorated in iro-e hiramaki-e and takamaki-e, to depict bundles of pine and nandina saplings tied together by twisted ropes. The interior cases of nashiji with gold fundame rims. With a reticulated metal ojime.

HEIGHT 8.4 cm, LENGTH 5.4 cm

Condition: Very good condition with only very minor wear to the lacquer.  
**Provenance:** From the estate of Phillip Allen (1938-2022), who was a widely respected collector and expert of Chinese ceramics and works of art as well as a director of the Oriental Ceramic Society for many years. He co-authored and edited several exhibition catalogues for the OCS and was best known as the cataloguer of the Sir Victor Sassoon collection of Chinese ivories in the British Museum.

**Estimate EUR 1,500**  
 Starting price EUR 800



59  
**A FINE LACQUER FOUR-CASE  
 INRO WITH FANS**

Japan, 18th–19th century, Edo period (1615-1868)

Of upright rectangular form and oval section, bearing a roiro ground with foliate motifs worked in gold hiramaki-e, further decorated in iro-e takamaki-e and hiramaki-e, as well as kirigane and inlays of aogai, to depict several varieties of Japanese fans including sensu and gunbai. The interior compartments of nashiji and gold fundame. Inscription to the base of the first case. With an openwork metal ojime.

HEIGHT 6.3 cm, LENGTH 4.5 cm

Condition: Repairs to cord-runners. Otherwise good condition with typical wear and expected losses to kirigane. Some remnants of medicine inside the top case. The inro cord torn.  
**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 11 July 2000.

**Estimate EUR 1,500**  
 Starting price EUR 800



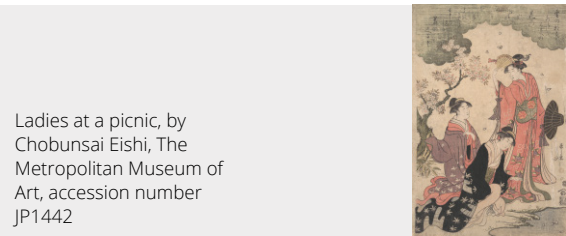
60  
**A FINE LACQUER FOUR-CASE INRO DEPICTING  
 A PARK SCENE AND CHERRY BLOSSOMS**

Japan, 18th-19th century, Edo period (1615-1868)

Of upright rectangular form and oval section, bearing a roiro ground lightly sprinkled with nashiji, decorated in iro-e takamaki-e and hiramaki-e, depicting two samurai and three women standing under a blossoming cherry tree, likely a scene during cherry blossom viewing (hanami). The back of the scene set with kimonos strung on a clothesline. During the Edo era, clothing was used as a curtain or backdrop for picnics. The interior compartments of nashiji with gold fundame rims. With a glazed ceramic ojime.

HEIGHT 7.6 cm, LENGTH 6.9 cm

Condition: Good condition with wear. Tiny losses to the edges of the case. A few touchups to the lacquer, particularly along the edges.  
**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 9 April 2002.



**Estimate EUR 1,500**  
 Starting price EUR 800





61  
**OZAKI KOKUSAI:  
A SUPERB ANTLER NYOI SCEPTER**

By Ozaki Kokusai (1835-1892), sealed Kokusai  
Japan, Shiba, Tokyo, mid to late 19th century

Finely carved as a nyoï scepter with reishi fungus on the stem, the head detailed with a baku-snouted water dragon, its single eye inlaid in black buffalo horn. The dragon wraps around the fungus head, encircling a pointy double-gourd with a Buddhist swastika character and the yin-yang symbol above a hatched ground. The head is pierced with a small aperture near the edge. The upper end of the scepter with a key-fret border. The base is pierced and carved with the inome motif also known as the boar's eye badge of courage. Signed to the stem within an oval reserve in sunken relief KOKUSAI.

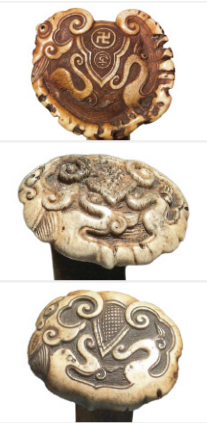
LENGTH 39.3 cm

Condition: Excellent condition with typical 'flaws' to the material.

With an associated modern metal base.

**The Buddhist swastika character**, known as 'ban' or 'manji', in Chinese as 'wan', can be literally translated as 'ten thousand'. It expresses a wish for a near-immortal long life.

**LITERATURE COMPARISON**  
A closely related antler nyoï scepter, also with a water dragon reishi head, is illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 434-435, no. 319. Another related antler nyoï scepter, also with a water dragon reishi head, is illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 430-431, no. 317. Another related antler nyoï scepter, also with a water dragon reishi head, is illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 428-429, no. 316.



**Estimate EUR 15,000**  
Starting price EUR 7,500







62  
**A FINE WOOD BOKUTO  
 (DOCTOR'S SWORD) OF A WATER DRAGON**

Japan, 19th century

Boldly carved, the slender, baku-snouted water dragon tucking its feet into its scaly underbelly, its long snout curling upwards, and flames issuing from its sides. A single aperture through its front legs for suspension. The wood has a dark, naturally grown patina.

LENGTH 37.2 cm

Condition: Very good condition with minor wear and traces of use.

**MUSEUM COMPARISON**

Compare a related wood bokuto in the form of a baku, signed Naito Toyomasa, in the British Museum, accession number 1985,1107.1.



**Estimate EUR 2,000**  
 Starting price EUR 1,000

63  
**A RARE ROOTWOOD NYOI SCEPTRE**

Japan, Edo period (1615-1868)

Finely carved with the upper end as a stylized sarumawashi and his monkey, the face of the man with pursed lips resembling an Usofuki mask. A green cord tied around the middle section and suspending two tassels.

LENGTH 34.5 cm

Condition: Very good condition with minor wear, few natural age cracks, and few tiny worm holes.

**Estimate EUR 1,500**  
 Starting price EUR 800







64  
**ASAHI GYOKUZAN: A RARE  
BAMBOO, WOOD AND ANTLER  
WALKING STICK, DATED 1919**

By Asahi Gyokuzan (1843-1923), signed to the original tomobako hakogaki Nanajunana-o Asahi Gyokuzan kinsei and sealed Gyokuzan Japan, dated 1919

Finely carved from a long section of bamboo, superbly polished, surmounted by a section of antler coronet on which a long-tailed pheasant is perched, the bird carved from a natural section of burl wood. The tip of the staff is inlaid in antler.

With the original wood box inscribed to the hakogaki: Nanajunana-o ASAH! GYOKUZAN kinsei [reverently made by the the 77-year-old old man Asahi Gyokuzan] and seal GYOKUZAN.

LENGTH 122 cm

Condition: Excellent condition with minor typical wear and 'natural flaws' to the material.

Born in Asakusa, Asahi Gyokuzan together with Ishikawa Komei (1852-1913) were designated Teishitsu gigeiin (Imperial Court Artists) and were two of the most famous and influential carvers in Japan during the Meiji Period (1868-1912). Gyokuzan first trained as a Buddhist priest in the late Edo Period, but as a young man Gyokuzan took to a more secular life as a carver. After becoming a professor at the Tokyo Art School, he later moved to Kyoto. There Gyokuzan re-established his Buddhist ties, while also mastering techniques of inlay. The artist was highly proficient in all types of materials, including wood, antler, and bamboo. The present piece is a rare object from Gyokuzan's oeuvre, carved with reverence, the deceptively simple carving showing the brilliance of this master carver.

**Estimate EUR 4,000**  
Starting price EUR 2,000







65  
**A FINE WOVEN BAMBOO  
 KISERUZUTSU WITH BIRDS  
 AND PERSIMMON**

Japan, Meiji period (1868-1912)

The muso-zutsu type pipe case finely woven with parallel vertical bamboo strips, depicting two birds perched on a fruiting persimmon tree, the two birds inlaid in tortoiseshell and stained bone, the design carved in katakiri-bori and kebori with some subtle use of color. With a gold rim and cord attachment.

HEIGHT 21 cm

Condition: Very good condition with only minor wear.

**Estimate EUR 1,500**  
 Starting price EUR 800

66  
**A FINE WOVEN  
 BAMBOO KISERUZUTSU  
 DEPICTING TAKARAMONO  
 (LUCKY OBJECTS)**

Japan, Meiji period (1868-1912)

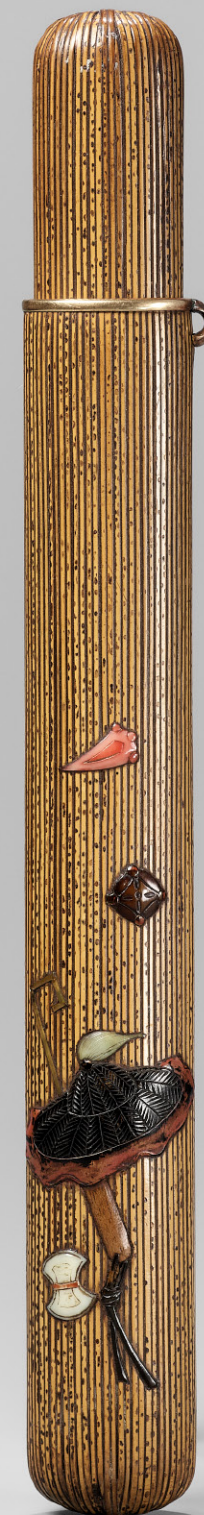
The muso-zutsu type pipe case finely woven with parallel vertical spotted bamboo strips, inlaid in tortoiseshell, coral, mother-of-pearl, buffalo horn, and stained bone, depicting takaramono (lucky objects) including the hat of invisibility (kakure kasa). With a gold rim and cord attachment.

HEIGHT 20 cm

Condition: Very good condition with only minor wear.

**Provenance:** Grace Tsumugi, London. Collection of James and Christine Heusinger, acquired from the above, the interior with an old collector's note.

**Estimate EUR 1,500**  
 Starting price EUR 800







67  
**A RARE GOURD TONKOTSU  
(TOBACCO POUCH) WITH A MANJU  
NETSUKU OF HOTEI**

Japan, 19th century

The elongated, hexagonal tonkotsu (tobacco pouch) formed from a dried and cured gourd, with a fitted wood cover decorated with a bone-inlaid floral medallion. The cord with fluted bone inlays, attached to a wood ojime with raised nodules. The cord links to a wood kagamibuta-style manju netsuke, the central plate carved in high relief with Hotei holding his fan.

HEIGHT 7.9 cm (tonkotsu), DIAMETER 0.8 cm (ojime), DIAMETER 4 cm (manju netsuke)

Condition: Very good condition with minor wear and natural flaws. The gourd formed from two sections with some glue residue to the seam.

**Estimate EUR 1,000**  
Starting price EUR 500



68  
**A FINE INLAID WOOD YATATE  
(PORTABLE WRITING SET)**

Japan, Meiji period (1868-1912)

Finely crafted to resemble a closed folding fan, the yatate sliding open horizontally to reveal the bronze sumitsubo (inkwell), fudezutsu (brush holder), and writing brush. The wood decorated to the top with takamaki-e, as well as various inlays of wood and mother-of-pearl, to depict accoutrements of horseback-riding samurai including abumi, jingasa and a tsuba.

LENGTH 20.9 cm

Condition: Very good condition. The bristles of the brush lost.  
**Provenance:** Collection of James and Christine Heusinger. Old label to the back, 'The Jade Dragon, Ann Arbor, Michigan, 14603'.

**Estimate EUR 2,000**  
Starting price EUR 1,000



69  
**HARUMITSU: A FINE SILVER  
YATATE (PORTABLE WRITING SET)  
DEPICTING QUAILS AND  
AUTUMN GRASSES**

By Harumitsu, signed Harumitsu  
Japan, Meiji period (1868-1912)

Comprised of a fudezutsu (brush holder) and sumitsubo (inkwell), both decorated with gold, silver, and suaka (refined copper) takazogan depicting quails amid autumnal grasses. Signed on a gilt tablet to the underside HARUMITSU.

LENGTH 17.2 cm  
WEIGHT 68 g

Condition: Good condition with minor wear, traces of use, and the cover of the fudezutsu lost.  
**Provenance:** Collection of James and Christine Heusinger.

**AUCTION  
COMPARISON**  
Compare a related silver yatate set sold at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 143 (sold for 3,750 GBP).



**Estimate EUR 1,500**  
Starting price EUR 800

70  
**A RARE SHIBUICHI YATATE  
(PORTABLE WRITING SET)**

Japan, 19th century

Of oval form, the shibuiichi yatate finely decorated on its hinged cover in gold, copper and silver hirazogan with fine katakiribori and kebori engravings, depicting tall autumn grasses with some blossoms beneath a crescent moon partly obscured by the cloudy sky. The yatate contains five compartments on the interior, one for the storage of ink (sumi) and the longest housing four writing tools: a paper cutter, scissors, a telescope brush (damaged), and a ruler. With a loop stem-form himotoshi linked to a gourd-shaped finial.

LENGTH 6 cm  
WEIGHT 71.1 g

Condition: Very good condition with minor wear and traces of use. The telescope brush damaged.  
**Provenance:** From a German diplomatic collection, acquired between 1998 and 1999. Nagel Auction, 12 May 2007, Stuttgart, lot 2815.

**Estimate EUR 1,000**  
Starting price EUR 500







71  
**SHORYUKEN MASATERU: A FINE  
AND LARGE SILVER AND BAMBOO KISERU (PIPE)  
DEPICTING THE BATTLE OF UJI**

By Shoryuken Masateru, signed Shoryuken Masateru  
Japan, Meiji period (1868-1912)

The silver fittings decorated with finely worked samurai wearing heavy armor and riding caparisoned horses. The upper section depicting a warrior riding the turbulent Uji river, its waves lapping up at him, wearing his sword and quiver of arrows, while the lower section depicts a horseback samurai holding a fan. The mouthpiece and kiseru bowl are subtly gilded. An additional bamboo attachment accompanies this lot, and the lower section is signed SHORYUKEN MASATERU and with a silver hallmark.



LENGTH 23.9 cm  
WEIGHT 166 g

Condition: Very good condition with minor wear.

With a fitted tomobako storage box.

**Estimate EUR 2,500**  
Starting price EUR 1,200



72  
**A RARE ANTLER AND LACQUER NETSUKE  
OF A MINIATURE GUN POWDER FLASK**

Japan, 19th century

Carved from a branch section of antler in the form of a gun powder flask, the underside with two plugs to the corners, the cover and side eyelets of antler, the sides decorated in takamaki-e with a long, stippled cucumber tinted in green, and two brown chestnuts.

LENGTH 5.8 cm  
WEIGHT 25.8 g

Condition: Very good condition with minor wear, natural imperfections, and few light surface scratches. The lid has been fixed to the container.

**Provenance:** Ex-collection of J. Bellhouse Gaskell (1848-1925). The underside with an inventory number 'G 355' and another old label '16.6.26'.

**AUCTION COMPARISON**  
Compare a related wood and antler netsuke of a miniature gun powder flask at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 297 (**sold for EUR 1,643**).

**Estimate EUR 1,500**  
Starting price EUR 800

73  
**A RARE LACQUER KAYAKU-IRE  
(GUNPOWDER FLASK)  
IN THE FORM OF A TANTO**

Japan, 19th century

The black lacquer kayaku-ire (gunpowder flask) disguised as a tanto, the handle, forming the cover of the flask, applied with a rayskin tsuka with black silk tsuka-ito holding gilt shibuichi menuki in the form of a horse. Beneath the handle, the narrow metal pipe of the flask extends from the main body. The black lacquer saya decorated with a single bamboo in gold lacquer with iridescent aogai inlays.

LENGTH 36 cm

Condition: Very good condition with minor wear.

**Estimate EUR 1,500**  
Starting price EUR 800





# Flower Baskets

Lots 74 to 82







74  
**MINOURA CHIKUHO: A HANAKAGO  
WITH CLOUD-FIGURED BAMBOO**

By Minoura Chikuho (1934-2010), signed Chikuho zo  
Japan, 20th century

Of ovoid form, tapering towards the foot, the sides finely woven with a 'cloud-figured' madake (bamboo) and rattan, with a gozame yoroizashi technique, set with a handle, and the interior with the original water container in lacquered bamboo. The base signed CHIKUHO zo [made by Chikuho].

HEIGHT 27.5 cm

The wood storage box with hakogaki at the top reading 'Natsume gata, hanakago' [A bamboo basket in the shape of a tea-caddy (natsume)] and signed 'Chikuho zo' [made by Chikuho] with seal 'Minoura'.

Condition: Excellent condition with minor wear.  
**Provenance:** TAI Gallery, Santa Fe, New Mexico, USA. The Estate of Eleanor Koffler, acquired from the above in 2005. A copy of the original purchase receipt and invoice from TAI Gallery, dated 16 June 2005 and stating a purchase price of **USD 8,100**, accompanies this lot. TAI Gallery was founded by Robert T. Coffland, a leading expert in Japanese bamboo arts in the West, who began sourcing works from contemporary masters in Japan. In 2014, the gallery was purchased by Margo Thoma, merged with her own gallery Eight Modern, and rebranded as TAI Modern. Together with Koichiro Okada, a renowned bamboo expert, they support bamboo

art in the West by serving as an advisor to Western collectors and institutions, facilitating public demonstrations, and curating bamboo art exhibitions. Works by TAI Modern artists have been placed in some of the country's most prestigious institutions, including the Art Institute of Chicago, the Metropolitan Museum of Art, the Denver Art Museum, the Los Angeles County Museum of Art, the Asian Art Museum, and many more. Eleanor Koffler was the co-author of the book 'Freeing the Angel from the Stone: A Guide to Piccirilli Sculpture in New York City' and an avid collector of Western, Native American, and Asian art.

**Minoura Chikuho (1934-2010)**, was born into a family of weavers and was a student of Sakaguchi Sounsai, one of the most famous artists in the Kansai-area tea environment.

The **'cloud-figure' bamboo** is a rarity and highly valued among Japanese and Chinese tea connoisseurs. Chikuho's father was certain that such valuable material would attract customers and new business.

**AUCTION COMPARISON**  
Compare a related basket by Minoura Chikuho, 39.6 cm tall, dated to the 20th century, at Christie's, The Collection of Victoria, Lady de Rothschild, 9 December 2021, London, lot (**sold for 15,000 GBP**).

**Estimate EUR 5,000**  
Starting price EUR 2,400







75  
**KAJIWARA AYA: A HANAGAKO  
(FLOWER BASKET) WITH SPIRAL PATTERN**

By Kajiwar Aya (born 1941), signed Aya saku  
Japan, 2004

Of compressed globular form, beautifully crafted in openwork with a spiral pattern around the walls, woven with madake (bamboo) and rattan in the maru-ami and kushime-rasenami techniques, and supported on a short foot. The underside incised with the artist signature AYA saku [made by Aya].

HEIGHT 21.3 cm

Condition: Excellent condition with minor wear.  
**Provenance:** TAI Gallery, Santa Fe, New Mexico, USA. The Estate of Eleanor Koffler, acquired from the above in 2004. A copy of the original purchase receipt and invoice from TAI Gallery, dated 18 and 19 (respectively) August 2004, accompanies this lot. TAI Gallery was founded by Robert T. Coffland, a leading expert in Japanese bamboo arts in the West, who began sourcing works from contemporary masters in Japan. In 2014, the gallery was purchased by Margo Thoma, merged with her own gallery Eight Modern, and rebranded as TAI Modern. Together with Koichiro Okada, a renowned bamboo expert, they support bamboo art in the West by serving as an advisor to Western collectors and institutions, facilitating public demonstrations, and curating bamboo art exhibitions. Works by TAI Modern artists have been placed in some of the country's most prestigious institutions, including the Art Institute of Chicago, the Metropolitan Museum of Art, the Denver Art Museum, the Los Angeles County Museum of Art, the Asian Art Museum, and many more. Eleanor Koffler was the co-author of the book 'Freeing the Angel from the Stone: A Guide to Piccirilli Sculpture in New York City' and an avid collector of Western, Native American, and Asian art.

The wood storage box with hakogaki at the top reading 'Rasen (spiral) patterned Hanakago' to the exterior and signed Aya saku [made by Aya] with a red seal to the interior.

With a Japanese description of the artist's biography.

**Kajiwar Aya** (born 1941) became the first woman to become a full member of the Japan Traditional Craft Arts Association in 2000 and started winning major awards. Her work is exhibited in the collection of The Metropolitan Museum of Art, New York.

**LITERATURE COMPARISON**

Compare a related bamboo hanakago by Kajiwar Aya, 17.8 cm tall, dated 1990, in the Asian Art Museum, object number 2006.3.481.



**AUCTION COMPARISON**

Compare a related woven bamboo and rattan basket by Kajiwar Aya, 33 cm tall, dated to 1995, at Christie's, The Collection of Victoria, Lady de Rothschild, 9 December 2021, London, lot 146 (**sold for GBP 12,500**). Note the closely related signature and design of the base.



**Estimate EUR 8,000**  
Starting price EUR 4,000



76  
**MORIGAMI JIN: A BAMBOO HANAGAKO  
(FLOWER BASKET) FROM THE QUIET OCEAN SERIES**

By Morigami Jin (born 1955), signed Jin  
Japan, circa 1999

Of ovoid form tapering towards the foot, with openwork twining and twill plating, decorated with a wave-like pattern around the walls, signed to the underside in incised characters JIN.



HEIGHT 35.5 cm

Condition: Excellent condition with minor wear.  
**Provenance:** TAI Gallery, Santa Fe, New Mexico, USA. Private collection, acquired from the above in 2004. A copy of the original purchase receipt and invoice from TAI Gallery, dated 29 June 2004, accompanies this lot. TAI Gallery was founded by Robert T. Coffland, a leading expert in Japanese bamboo arts in the West, who began sourcing works from contemporary masters in Japan. In 2014, the gallery was purchased by Margo Thoma, merged with her own gallery Eight Modern, and rebranded as TAI Modern. Together with Koichiro Okada, a renowned bamboo expert, they support bamboo art in the West by serving as an advisor to Western collectors and institutions, facilitating public demonstrations, and curating bamboo art exhibitions. Works by TAI Modern artists have been placed in some of the country's most prestigious institutions, including the Art Institute of Chicago, the Metropolitan Museum of Art, the Denver Art Museum, the Los Angeles County Museum of Art, the Asian Art Museum, and many more.

**Morigami Jin (born 1955)**, was born into a family of weavers and became one of the most talented creators among the young generation of bamboo artists. After completing his training, he created his studio and even employed several young assistants to help him fill the many orders he received for his delicate works, thus introducing a new style of bamboo sculpture to Oita. As a young artist, he submitted his work to the Nitten, the Japan Fine Arts Association, and was accepted without being required to pass through the intermediate stages. In 2004, he was a finalist in the prestigious Cotsen Bamboo Prize competition. Since then, the artist has enjoyed success, especially recently at the Musée du Quai Branly - Jacques Chirac in Paris, where he was acclaimed for his pieces in the Fendre l'Air, Art of Bamboo in Japan exhibition.

**AUCTION COMPARISON**

Compare a closely related bamboo hangako by Morigami Jin, 31.5 cm tall, dated c. 1999, at Christie's, The Collection of Victoria, Lady de Rothschild, 9 December 2021, London, lot 166 (**sold for GBP 8,125**). Note the closely related signature and design of the base.



**Estimate EUR 8,000**  
Starting price EUR 4,000







77  
**HONDA SYORYU: A LARGE WOVEN BAMBOO BASKETRY SCULPTURE, UNDULATION**

By Honda Syoryu (Shoryu, born 1951), signed Syoryu Japan, 21st century

Of abstract form, finely crafted from madake (bamboo) finely woven with a horizontal herringbone pattern. Signed to a bamboo tablet SYORYU.

HEIGHT 67 cm

Condition: Good condition with little wear, light surface scratches, few tiny splits, small areas of darkening and distortion, and few minuscule losses.

**Honda Syoryu** himself remarks about his work: "I create sculptures about space and time, about the magnificence and mystery of the universe. Six years ago, I moved to the city of Matsumoto, where the sky and mountains spread out before my eyes. I am becoming more and more inspired by the beauty of this area. Working with bamboo, it is almost impossible to have total control over the form that you intend to make. When I make my art, I am in constant dialogue with the bamboo. This material's unique pliability allows me to draw beautiful, naturally curving lines in space. The textures I create cannot be achieved with any other medium. I feel great satisfaction when working together with the bamboo leads me to create a sculpture beyond my imagination."

Syoryu has virtually abandoned traditional ideas about the function of basketry acquired during his early training, choosing instead to create dramatic curvilinear sculptures from fine stained bamboo strips woven in nawame (twining) technique. Once a few rows of twining have been completed, he leaves the verticals exposed for several inches at both ends, uses hot water to soften the entire piece, and then kneads it into shape, pulling up some of the rows to form the gaps seen in the finished work. The free ends of the verticals are then plaited and secured with a binding of rattan.

Syoryu works are held in various museum collections such as The Metropolitan Museum of Art, New York, The Museum of Fine Arts, Boston, MA, and The Asian Art Museum, San Francisco. He has received many prizes for his bamboo sculptures.

**AUCTION COMPARISON**  
Compare a related bamboo sculpture by the same artist, titled Galaxy (Seiun) 2001, at Christie's, The Collection of Victoria, Lady de Rothschild, 9 December 2021, London, lot 161 (**sold for GBP 18,750**). Also compare a related bamboo sculpture by the same artist at Zucke, Fine Japanese Art, 16 June 2023, Vienna, lot 168 (**sold for EUR 11,700**).



**Estimate EUR 10,000**  
Starting price EUR 5,000





78  
**ICHIHARA KAUNSAI: A BAMBOO  
 HANAKAGO (FLOWER BASKET) WITH  
 HERRINGBONE PATTERN**

By Ichihara Kaunsai, signed Kaunsai (1916-1995)  
 Japan, 20th century

Meticulously woven in a herringbone pattern at the walls, supported on a square foot rising to a circular mouth and set with a tall, rounded double-handle. The underside incised with the artist signature KAUNSAI tsukuru kore [this is made by Kaunsai].

HEIGHT 41.5 cm

Condition: Excellent condition with minor wear, and light surface scratches to the base.

**Ichihara Kaunsai (1916-1995)** was born in Beppu, Oita prefecture. His reputation among bamboo artists in Kyushu—one of the centers of bamboo art in Japan—is exemplary. Less well-known internationally than many artists of subsequent generations, he was the teacher of Shiotsuki Juran (1948-2016), another artist whose hand skills were considered remarkable even among this group of preternaturally talented craftspeople. Kaunsai made baskets of startling originality and structural integrity.

**Estimate EUR 1,500**  
 Starting price EUR 800



79  
**A GOOD BAMBOO HANAKAGO (FLOWER BASKET)**

Japan, 20th century

Finely woven with a hatched pattern, utilizing madake (bamboo) and rattan, the hexagonal base supported on six feet issuing thin bamboo pillars that rise towards the neck, the rounded body surmounted by an everted mouth rim set with a double handle.

HEIGHT 41.5 cm

Condition: Excellent condition with minor wear, some of the bamboo strips slightly loosened at the feet.

**Estimate EUR 1,500**  
 Starting price EUR 800





80  
**HIGASHI TAKESONOSAI: A WOVEN BAMBOO HANGING HANAKAGO (FLOWER BASKET)**

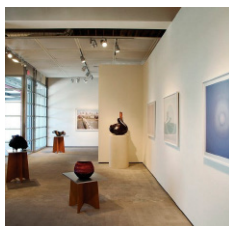
By Higashi Takesonosai (1915-200), signed Takesonosai Japan, Showa period (1926-1989)

Finely woven in ara-ami to form a rounded basket with a short-woven rattan handle to one side for suspension, the basket made from shichiku (purple) and kuroshiku (black) bamboo strips. Signed to the underside TAKESONOSAI.

HEIGHT 15.5 cm

Condition: Very good condition with minor wear, the upper back interior with a break to a bamboo strip.

**Provenance:** TAI Gallery, Santa Fe, New Mexico, USA. From a private collection, acquired from the above in 2010. A copy of the invoice from TAI Gallery, dated 4 January 2010 and stating a purchase price of **USD 2,550**, accompanies this lot.



The TAI Modern Gallery exhibition rooms



**Higashi Takesonosai (1915-2003)**, Kyoto, was a prolific, widely honored master, best known for his unique structural compositions made with parallel construction. Higashi Takesonosai is considered one of the leading bamboo artists of the later twentieth century. He received an early training from the Kyoto based basket makers Kaneka Chikkasai (dates unknown) and Wada Rinshi (dates unknown) and began to develop his own creative style as early as the 1930s. His first solo exhibition as an independent artist was in 1937. His first participation in the prestigious National Exhibition (Nitten) was in 1952. Since then, he gradually began to move from Chinese-style objects (karamono) to a range of expressive new techniques.

**LITERATURE COMPARISON**

Compare a related bamboo and rattan basket by Higashi Takesonosai, 1971, in The Metropolitan Museum of Art, accession number 2019.424.10.



**Estimate EUR 1,500**

Starting price EUR 800

81  
**A BAMBOO HANAKAGO (FLOWER BASKET)**

Japan, 20th century

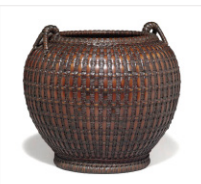
Finely woven in bamboo, the baluster body supported on a splayed foot and surmounted by a waisted neck with everted rim set with a rounded handle in a twisted rope design. The sides with intersecting rows of bamboo strips separated by crosses and vertical lines.

HEIGHT 46.5 cm

Condition: Excellent condition with minor wear, and the base with few light surface scratches.

**AUCTION COMPARISON**

Compare a related basket by Chikubosai, 24 cm tall, dated to the 20th century, at Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 40 (**sold for USD 4,000**). Note the closely related pattern at the sides.



**Estimate EUR 1,500**

Starting price EUR 800



82  
**BIJOSAI: A BAMBOO HANAKAGO (FLOWER BASKET) IN THE FORM OF DAIKOKU'S BAG**

By Bijosai, signed Bijosai Japan, 20th century

Finely woven with madake (bamboo) in the form of Daikoku's bag, the round body rising to a waisted neck adorned with a woven cord tied with a large bow and suspending tasseled ends, the upper rim lined, and the body woven in an openwork pattern. The underside incised with the artist signature BIJOSAI.

HEIGHT 26 cm

The wood storage box with hakogaki at the top reading 'Hanakago' and signed 'Bijosai zo' [made by Bijosai]

Condition: Very good condition with minor wear, few small natural age splits to the bamboo strips, few minuscule losses, and little flaking to the lacquer of the water container.

**Provenance:** Collection of James and Christine Heusinger. With a label 'The Heusinger Collection 114'. James and Christine Heusinger started collecting Japanese art in the late 1970s. Their collection began with a modest piece by Seifu Yohei III and expanded into over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, which now houses the most important collection of ceramics by the Seifu Yohei studio.

**Estimate EUR 1,500**

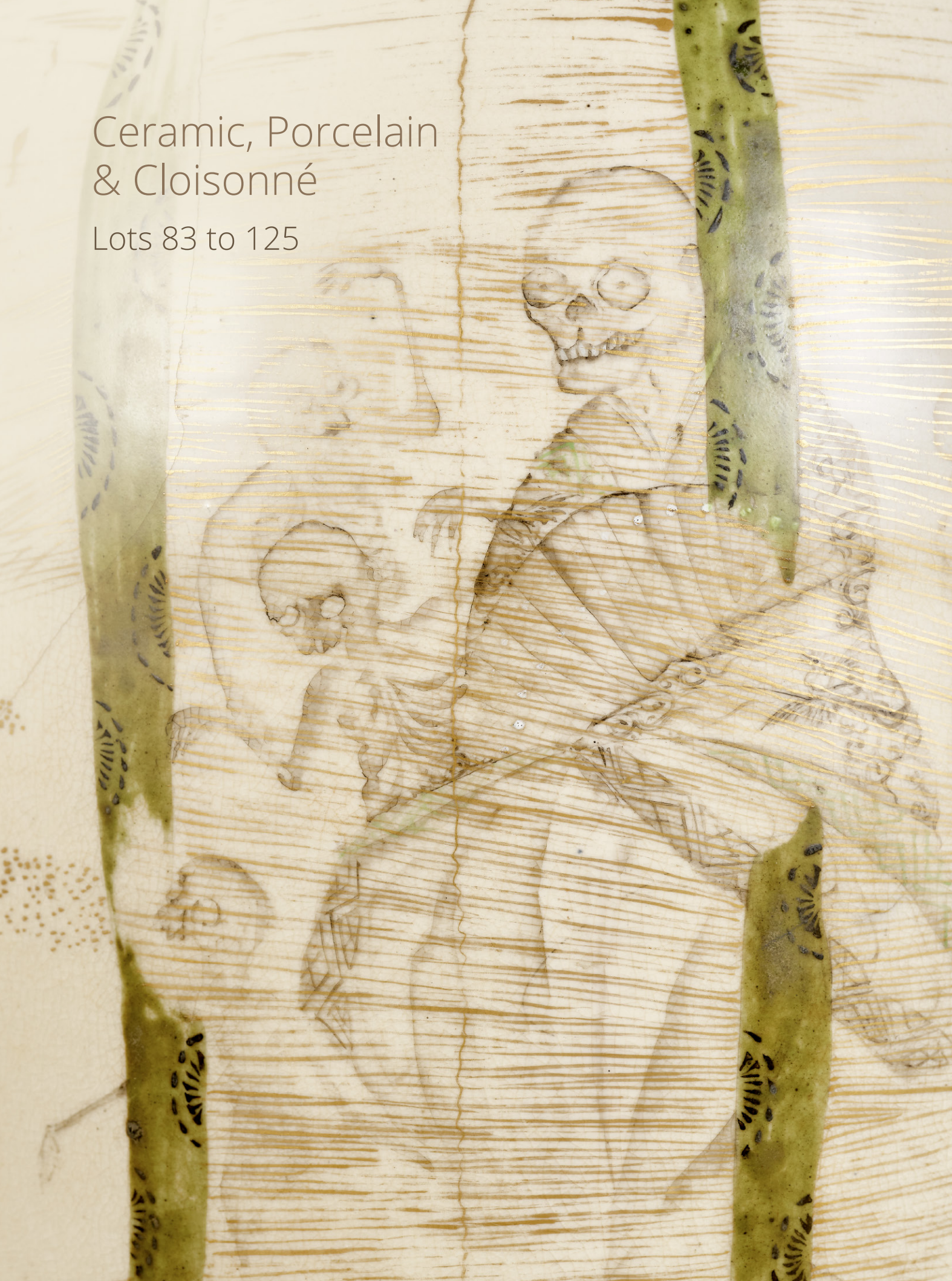
Starting price EUR 800





Ceramic, Porcelain  
& Cloisonné

Lots 83 to 125





CERAMICS FROM THE SOCIÉTÉ INDUSTRIELLE DE MULHOUSE COLLECTION (LOTS 83-86)

Founded in 1826, the Société Industrielle de Mulhouse (SIM) is based in Alsace, France, established under Charles X by Protestant industrialists, including Émile Dollfus and Joseph Koechlin-Schlumberger. Throughout the 19th century, the SIM was a laboratory of ideas, where the 'Mulhouse model' was developed, a unique convergence of industry, research, and education. A collection was established with the aim to bring together knowledge in a central location, whether in natural sciences,

fine arts, or history. Today, thousands of works remain from these collections, some of them highly prestigious in their fields. Over the decades, much of the collection was given to local museums and cultural institutions.



The Société Industrielle de Mulhouse (SIM), Place de la Bourse



83  
A BROWN, TURQUOISE, AND CREAM-GLAZED CHAWAN (TEA BOWL)

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

The bowl in form of a shell with ribs following the curvature of the body, covered in a dark greenish-brown glaze transitioning to a cream color at the well, upper rim, and foot, and with turquoise accents, the cream glaze suffused with crackles. The foot pierced to one side and partially left unglazed to reveal the dark brown ware.

LENGTH 11.2 cm  
WEIGHT 211 g

Condition: Very good condition with minor wear and manufacturing flaws including glaze flaking.

**Provenance:** The private collection of the Société Industrielle de Mulhouse, preserved in the society for over 100 years. The base with a collector's number 'AD.974.280.1'. An old label '14109 727 916 332' to the base and a label '727' to the interior.

**Estimate EUR 1,500**  
Starting price EUR 800



84  
A TURQUOISE-GLAZED TOKKURI (SAKE FLASK)

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

Of conical form, tapering towards the short straight foot, and surmounted by an elongated neck with everted rim, the upper third covered in a pale-turquoise glaze suffused with a dense network of crackles, the lower third of the vessel covered in a dark-brown glaze above a ribbed body.

HEIGHT 22.7 cm  
WEIGHT 1,301 g

Condition: Very good condition with minor wear, small losses to the upper and lower rim with small glaze flakes, and manufacturing flaws including firing cracks to the underside and uneven glazing.

**Provenance:** The private collection of the Société Industrielle de Mulhouse, preserved in the society for over 100 years. The base with a collector's number 'AD 974.293.1', 'SIM 2008.0.0472', and '9/294'. An old label '9574 744 9' to the base, a label '44' to the neck, and another label 'Japon 1900 9/6 523' inside the vase.

**Estimate EUR 2,000**  
Starting price EUR 1,000





85  
**A GOURD-SHAPED TOKKURI (SAKE FLASK)**

Japan, Edo period (1615-1868)

The flask shaped like a gourd with a stem-formed neck and mouth, the body covered overall in a cream glaze suffused with crackles and with dark-green and light-blue splashes, the underside left unglazed to reveal the brownish-gray ware.

HEIGHT 14.5 cm  
 WEIGHT 530 g

Condition: Very good condition with minor wear, the upper rim with small kintsugi repairs, and manufacturing flaws including chips to one side.

**Provenance:** The private collection of the Société Industrielle de Mulhouse, preserved in the society for over 100 years. The base with a collector's number 'AD.974.294.1'. With a further old label to the base.

**Estimate EUR 1,500**  
 Starting price EUR 800



86  
**A TURQUOISE-GLAZED RAKU WARE MIZUSASHI (WATER JAR)**

Japan, Edo period (1615-1868)

Of conical form, the body with horizontal ribs and slightly waisted neck, the exterior and interior covered in an opaque turquoise glaze with creamy-beige and blue accents pooling irregularly along the lower body and forming drops, the lower part unglazed revealing the brown ware. The lower edge of the vessel imprinted with a seal mark 'RAKU' in a circular reserve.

HEIGHT 13.2 cm  
 WEIGHT 750 g

Condition: Very good condition with minor wear and manufacturing flaws including chips to the glaze around the foot.

**Provenance:** The private collection of the Société Industrielle de Mulhouse, preserved in the society for over 100 years. The base with a collector's number 'AD 974.247.1', '20629', and '66 2/6'.

**Estimate EUR 1,500**  
 Starting price EUR 800





87  
**A FINE NABESHIMA PORCELAIN DISH WITH FUKURA SUZUME (PUFFED-UP SPARROWS)**

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

Finely formed, supported on a short foot with gently rounding sides. The interior is painted in underglaze blue with seven fukura suzume (puffed-up sparrows), their bodies finely detailed with cross-hatched feather patterns, and the exterior painted with scrolling vines.

DIAMETER 10.5 cm

Condition: Excellent condition.  
**Provenance:** Collection of James and Christine Heusinger. James and Christine Heusinger started collecting Japanese art in the late 1970s. James and Christine worked for a travel agency until James became a prominent carpenter, whose company renovated the office of US Vice President Dick Cheney's office. His collection began with a modest piece by Seifu Yohei III, and expanded to over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, University Hospitals of Cleveland, and Oishei Children's Hospital in Buffalo.

**Estimate EUR 800**  
Starting price EUR 400



88  
**A FINE HIRADO PORCELAIN MIZUSASHI (FRESH WATER POT) IN THE FORM OF A BUCKET**

Japan, 19th century

Finely formed and thickly potted in the form of a traditional bamboo bucket, with two upright supports connecting to an arched bamboo-shaped handle. The exterior covered in a dark-blue glaze and modeled with fukura suzume (puffed-up sparrows). The interior decorated in underglaze blue with Mount Fuji.

HEIGHT 18.5 cm

Condition: Very good condition with minor wear and minor firing flaws including minuscule glaze recesses and minor pitting.  
**Provenance:** Collection of James and Christine Heusinger, with an old collection label '139.'

**Literature comparison:** Compare a related dark-blue hirado pot in the form of a traditional bucket, dated 19th century, illustrated in Ayers, John (1982) The Baur Collection: Japanese Ceramics, no. E 73.

**Estimate EUR 1,000**  
Starting price EUR 500

89  
**KATO KICHIBEI: A SETO-WARE PORCELAIN VASE DEPICTING THE FOUR WORTHIES (SHIKUNSHI)**

By Kato Kichibei, signed Kato Kichibei sei  
Japan, Meiji period (1868-1912)

The oval vase supported on a slightly flaring foot with rounded sides rising to an everted rim. The body decorated with swirling vines and blossoms with four panels depicting the shikunshi (four worthies): orchids, bamboo, kiku (chrysanthemum), and plum blossoms. The upper shoulder of the vase molded with four plump moon rabbits. The base is signed KATO KICHIBEI sei.

HEIGHT 24.9 cm

Condition: Excellent condition.  
**Provenance:** Collection of James and Christine Heusinger. James and Christine Heusinger started collecting Japanese art in the late 1970s. James and Christine worked for a travel agency until James became a prominent carpenter, whose company renovated the office of US Vice President Dick Cheney's office. His collection began with a modest piece by Seifu Yohei III, and expanded to over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, University Hospitals of Cleveland, and Oishei Children's Hospital in Buffalo.

**The Shikunshi**, literally 'the four worthies' or 'the four gentlemen,' are a motif of four plants which represent the four seasons as well as four characteristics adherent to men of virtue. The motif has been popular since the Ming dynasty, and became popular with naga artists in the 18th and 19th centuries in Japan. The orchid is associated with spring as well as purity, loyalty, incorruptibility, and modesty. Bamboo represents summer and the quality of strength and tenacity. Chrysanthemum symbolize autumn as well as regality and stoic honor. And lastly, the plum blossom represents winter, symbolizing vitality and resilience.

**Estimate EUR 1,500**  
Starting price EUR 800







90  
**A FINE HIRADO PORCELAIN VASE  
DEPICTING DRAGONS**

Japan, 19th century

Of baluster form and thickly potted, the shoulder incised with a lappet band, the short neck flaring to a square rim. Decorated in underglaze blue with dragons coiling into roundels, their scales, fangs, and hair finely detailed, amid wispy clouds.

HEIGHT 34.4 cm

Condition: Very good condition with minor wear and minimal firing irregularities.  
**Provenance:** Collection of James and Christine Heusinger.

**Estimate EUR 1,500**  
Starting price EUR 800



92  
**A FINE HIRADO PORCELAIN CUP  
WITH KIKU (CHRYSANthemum) BLOSSOMS**

Japan, 19th century

Finely potted, supported on a round foot rising to rounded sides, two of which are folded inward and decorated with finely modeled kiku blossoms borne on leafy stems. The interior decorated with stylized kiku blossoms in underglaze blue.

LENGTH 10.6 cm

Condition: Good condition with minor wear, minor firing flaws consisting of a crack to each rim inherent to manufacturing, and a few small chips to the pointed petals of the kiku blossoms.  
**Provenance:** Ichiban Japanese Antiques, Marion, Connecticut. Collection of James and Christine Heusinger, acquired from the above.

**Estimate EUR 800**  
Starting price EUR 400



91  
**SAIKANZAN: AN IZUSHI-WARE PORCELAIN VASE  
DEPICTING A SMALL VILLAGE**


By Saikanzan, signed Saikanzan sei  
Japan, Izushi, Hyogo prefecture, 19th century

The rectangular vase with a baluster shape supported on a flat base, two flange handles, and a flat rim. The main sides finely modeled, one side with a walled village and the other with a small hut beneath tall trees. The narrower sides decorated with butterflies and peaches on a spiral ground. The rim of the base with a mark in underglaze blue SAIKANZAN sei [made by Saikanzan].

HEIGHT 19 cm

Condition: Good condition with minor wear, few firing flaws including minor pitting, small chips to edges, and the base restored.  
**Provenance:** Collection of Florine Langweil. Collection of the Mulhouse Museum of Fine Arts, Mulhouse, France, acquired from the above. An old shop label to the interior of the vase, 'Mon. F. Langweil, No. 24, Prix., Collections Anciennes Dela Chine & Du Japan, 26 Place St. Georges. Paris.' Two other collection numbers appear on the vase: '328' and AD. 974.325.1.'

**Estimate EUR 1,000**  
Starting price EUR 500



**The Mulhouse Museum  
of Fine Arts is housed  
today at the Steinbach  
villa in Mulhouse, France**



93  
**A FINE HIRADO PORCELAIN  
'SCROLL WITH KIKU (CHRYSANthemum) BLOSSOMS'  
SUITEKI (WATER DROPPER)**

Japan, 19th century

Finely molded as a stack of three scrolls bound together by a ribbon with three kiku blossoms, one still emerging from its bud, borne on leafy stems. A single aperture beneath the largest blossoms.

LENGTH 6.9 cm

Condition: Good condition with minor wear and small chips to the leaves and pointed petals of the kiku blossoms.  
**Provenance:** From the estate of Phillip Allen, with two old collector's labels to the base 'C3,' and '26.'

The subject likely alludes to Kikujido (The Chrysanthemum Boy).

**Estimate EUR 600**  
Starting price EUR 300







94  
**A HIRADO PORCELAIN OKIMONO  
OF SHISHI NO SAKA OTOSHI**

Japan, Meiji period (1868-1912)

Finely modeled as a rocky cliff with an adult shishi standing atop looking down on its young. The subject illustrated is known as shishi no saka otoshi, where adult shishi tested the vigor of their young by throwing the young ones from the top of a cliff. Longevity was assured if the animal survived. The two young shishi on this okimono have survived the test, one even boldly re-ascending the cliff towards its parent while the other crouches playfully.

HEIGHT 21.2 cm

Condition: Excellent condition.  
**Provenance:** Collection of James and Christine Heusinger.

**Estimate EUR 1,500**  
Starting price EUR 800



95  
**A HIRADO PORCELAIN OKIMONO  
OF A DRAGON**

Japan, 19th century

Finely modeled, the dragon's sinuous body coiling in and out of the waves which crash around it, gripping in one of its three-clawed talons a tama. The horns, scales, and teeth are finely detailed, the waves which lap around the mythical creature and rush over its body glazed in a vivid blue.

LENGTH 23.5 cm

Condition: Excellent condition.  
**Provenance:** Collection of James and Christine Heusinger.

**Estimate EUR 1,500**  
Starting price EUR 800







96  
**A SUPERB AND LARGE  
 HIRADO KORO (INCENSE BURNER)  
 IN THE FORM OF A TEMPLE LANTERN**

Japan, 19th century

Superbly modeled, the temple lantern (toro) standing on a three-tiered base with twin dragons coiling around the thick pole, their scales, whiskers, and faces finely detailed. The separately molded koro dish fits within the lantern, opened by a closed-lattice door, and is enclosed by three openwork lattice screens. The roof of the toro is topped by a bulbed finial which is pierced through the top for further ventilation. The body is painted in remarkable underglaze blue depicting cranes and a temple garden. Signed to the hollow interior of the base Dai Nihon Hirado san [Great Japan, product of Hirado].

HEIGHT 41.2 cm

Condition: Traces of use, repair to one corner of the roof, typical losses to the dragons' scales with associated repairs. Minor repair to the lattice and hinge of the door, overall presenting extremely well.

#### MUSEUM COMPARISON

Compare two closely related Hirado koro in the form of lanterns, dated first half of the 19th century, in the Los Angeles County Museum of Art, accession number AC1998.115.32.1-2.



**Estimate EUR 8,000**  
 Starting price EUR 4,000







97  
**KINKOZAN: A SUPERB SATSUMA CERAMIC VASE**

By the Kinkozan company, sealed Kinkozan zo  
Japan, Kyoto, Meiji period (1868-1912)

The tall ovoid body decorated with two rectangular panels enclosing luxuriant gardens, one side with small birds pecking underneath a wisteria by a meandering stream. The second panel with further flowers, garden trellises, and bamboo, each enclosed within a deep cobalt-blue ground embellished with gilt floral designs and scrolling tendrils, the base signed KINKOZAN zo [made by Kinkozan].

HEIGHT 25 cm

Condition: Very good condition with minor wear and typical rubbing to gilt.

**Provenance:** From the estate of Phillip Allen, with two old collector's labels to the base 'C4,' and '32.' Phillip Allen (1938-2022) was a widely respected collector and expert of Chinese and Japanese ceramics as well as a director of the Oriental Ceramic Society for many years. He co-authored and edited several exhibition catalogues for the OCS and was best known as the cataloguer of the Sir Victor Sassoon collection of Chinese ivories in the British Museum.



Phillip Allen

**AUCTION COMPARISON**

Compare a related cobalt-blue Satsuma vase by the Kinkozan studio, 25.2 cm high, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2213 (**sold for USDS 6,000**).



**Estimate EUR 4,000**  
Starting price EUR 2,000







98  
**FUDOSAN: A FINE LOBED SATSUMA CERAMIC BOWL DEPICTING A TEMPLE SCENE**

By Fujisan, signed Fujisan  
 Japan, Meiji period (1868-1912)

Supported on a round foot, the lobed sides elegantly rounded to a floral rim, painted entirely in superb polychrome enamels and rich gilt. The central frame depicting a temple scene with courtly ladies and samurai in a pavilion bedecked with a bonsai, painted screen, censers, scroll paintings, lacquer sets, and a large koto leaning against the back wall. The surrounded lobed panels on the interior and exterior are each painted with alternating court scenes, floral blossoms, karako boys, landscape scenes, and immortals. The base signed FUJISAN.

DIAMETER 18 cm

Condition: Excellent condition with only very minor typical rubbing to gilt.

**MUSEUM COMPARISON**

Compare a related lobed satsuma bowl similarly decorated with alternating panels, signed Shuzan, in the British Museum, accession number 1982,0525.1.



**Estimate EUR 2,000**  
 Starting price EUR 1,000

99  
**YABU MEIZAN: A FINE MINIATURE SATSUMA CERAMIC JAR AND COVER**

By Yabu Meizan (1853-1934), signed Yabu Meizan  
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

The small circular jar supported on a gently recessed base, the finely crackled beige body painted in fine enamels and gilding, decorated with a riverside scene filled with birds and flowers. The lid painted with floral blossoms and a gold pearl finial. Signed to the base within a gilt reserve YABU MEIZAN.

DIAMETER 6 cm

Condition: Excellent condition with only very minor wear and rubbing to gilt.

**Yabu Meizan** (1853-1934) was a Japanese artist and workshop owner known for painting on porcelain. His studio produced high-end Satsuma ware and he was one of the artists who continued the tradition of high artistic quality while also successfully exporting. Meizan actively marketed his work internationally as well as domestically, taking an active role in organizing the presentation of Japanese wares at world fairs.

**Estimate EUR 3,000**  
 Starting price EUR 1,500







100  
**YABU MEIZAN: A SUPERB SATSUMA  
CERAMIC VASE WITH A ROYAL PROCESSION**

By Yabu Meizan (1853-1934), signed Yabu Meizan  
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Of baluster shape, the small vase rising to rounded shoulders with a narrow neck and a gently flared rim. The finely crackled beige body decorated in superb enamels and gilt with a royal procession, at its center a lady is being carried by four men inside a palanquin. The lady's entourage comprising of samurai, banner carriers, a multitude of female and male attendees. The rim of the face is decorated with five panels enclosing millefleur designs. Signed to the base within a gilt reserve YABU MEIZAN.

HEIGHT 12 cm (the vase only), HEIGHT 13.3 cm (with the wood base)

Condition: Excellent condition.

With a fitted wood base.

**Yabu Meizan** (1853-1934) was a Japanese artist and workshop owner known for painting on porcelain. His studio produced high-end Satsuma ware and he was one of the artists who continued the tradition of high artistic quality while also successfully exporting. Meizan actively marketed his work internationally as well as domestically, taking an active role in organizing the presentation of Japanese wares at world fairs.

**AUCTION COMPARISON**

Compare a closely related satsuma vase by the same artist similarly depicting a royal procession, signed Yabu Meizan, 16 cm high, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2271 (sold for USD 20,000).



**Estimate EUR 8,000**  
Starting price EUR 4,000







101  
**YABU MEIZAN: A RARE SATSUMA  
 CERAMIC BOWL DEPICTING MONKEYS**

By Yabu Meizan (1853-1934), signed Yabu Meizan  
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

Finely formed, supported on a square foot, the sides gradually rounding, finely painted in polychrome enamels and gilt. The interior depicting a band of monkeys, some playing with one another, other pillaging a large basket laden with fruit, and others engaging in scholarly pursuits, all enclosed within wisteria branches suspending their blossoms. The exterior painted with fine floral blossoms. Signed to the base within a gilt reserve YABU MEIZAN.

DIAMETER 13.2 cm

Condition: Excellent condition with only very minor wear and rubbing to gilt.

**AUCTION COMPARISON**  
 Compare a related satsuma bowl by the same artist depicting a banquet scene, signed Yabu Meizan, 15.6 cm in diameter, at Christie's, Japanese Art Including Property of the Metropolitan Museum of Art, 28 March 2006, New York, lot 414 (**sold for USD 12,600**).



**Estimate EUR 8,000**  
 Starting price EUR 4,000



102  
**YABU MEIZAN: A RARE SATSUMA  
 CERAMIC DISH DEPICTING MONKEYS**

By Yabu Meizan (1853-1934), signed Yabu Meizan  
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

The dish finely potted with squared corners, supported on a round base with flaring sides rising to straight rim. The interior decorated in fine enamels and gilding depicting a group of monkeys, several dressed in robes eating peaches and gourds, with a single monkey dressed as a priest, all enclosed in a border of blossoming flowers with fine gilt detailing. The sides are decorated with kiku (chrysanthemum) blossoms. Signed to the base within a gilt reserve YABU MEIZAN.

DIMENSIONS 16.4 x 16.3 x 3 cm

Condition: Very good condition with only very minor wear and rubbing to gilt. A few small glaze hairlines to the rim.

**AUCTION COMPARISON**  
 The present motif by Yabu Meizan is rare. For another example of a miniature vase by the same maker see Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6241 (**sold for USD 12,500**).



**Estimate EUR 8,000**  
 Starting price EUR 4,000







103  
**A FINE SATSUMA CERAMIC MIZUSASHI  
 (FRESH WATER POT) WITH BIRDS AND FLOWERS**

Japan, Meiji period (1868-1912)

Thinly potted, standing on a raised base, the rounded sides tapering to a circular rim. The body is elaborately decorated in bright multi-colored enamels and gilt against a crackled beige ground, depicting two central ho-o birds, one spreading its long wings, standing beneath large peony blossoms and flanked by large pine and prunus trees, their branches hanging over a small lotus pond filled with various species of birds. The rim is decorated with auspicious treasures, and the base with crashing waves. The original concave lid is decorated with two dragons above turbulent waves.

HEIGHT 28.3 cm

Condition: Very good condition with minor typical firing flaws.

**LITERATURE COMPARISON**

Compare a related satsuma mizusashi, signed Dai Nihon Satsuma yaki, illustrated in Lawrence, Louis (1991) Satsuma: Masterpieces from the World's Important Collections, p. 32, no. 15.



**Estimate EUR 2,000**  
 Starting price EUR 1,000

104  
**A FINE SATSUMA CERAMIC KOGO  
 (INCENSE BOX) IN THE FORM OF DAIKOKU'S  
 TREASURE BAG WITH THREE RATS AND  
 THE AKI MATSURI (AUTUMN FESTIVAL)**

Japan, Meiji period (1868-1912)

Finely formed in the shape of Daikoku's heavy treasure bag with a red, grey and albino rat sitting on their haunches, their ears perked up attentively. The body of the Daikoku's bag decorated in detailed enamel and gilding depicting the Aki Matsuri (Autumn festival), the trees losing their leaves, with priests wearing their black caps intermingling in the crowd of men and women outside the temple gardens. Unsigned, however likely by the Seikozan workshops.

LENGTH 16.5 cm

Condition: Minor typical wear to enamels and gilding, one rat re-attached, a few restorations to the feet and ears. The cover is lost and now replaced with a wood cover. Overall presenting well.

**Estimate EUR 1,500**  
 Starting price EUR 800





105  
**SANYA: A LARGE BALUSTER SATSUMA CERAMIC  
VASE DEPICTING DAOIST IMMORTALS**

By Sanya, signed Tokyo Shiba Sanya sei  
Japan, Shiba district, Tokyo, late 19th to early 20th century,  
Meiji period (1868-1912)

**IMPORTANT NOTICE: The proceeds from this vase (including the buyer's premium) will be donated to the Humanitarian Aid Fund of the Ukrainian Ministry of Social Policy. The vase has been donated in the memory of Josef Bylo (died 9 October 1995).**

**This lot is offered without reserve.**

Heavily potted, the large baluster vase elaborately decorated in polychrome pigments and extensive gilding, some elements in high relief, depicting Daoist immortals surrounded by karako (Chinese boys) in a garden filled with auspicious objects; central among the immortals is Kinko Sennin riding his enormous carp. The mountainous background is finely detailed, and the central frame is enclosed above and below by finely detailed borders, some outlined in gilt rinzu frames, with geometric patterns, peony blossoms, scrolling vines, coral-pattern roundels, and archaic characters. Near the large vessel bearing the image of Amida stands a black rectangular column signed Tokyo Shiba SANYA sei [Made by Sanya, Shiba district, Tokyo].

HEIGHT 46.5 cm

Condition: Very good condition with minor wear, slight rubbing to gilding and pigments, firing irregularities including minor kiln grit to the foot and a single firing crack to the recessed base.

**AUCTION COMPARISON**

Compare a related large Satsuma vase, signed Kanzan, 45.5 cm high, dated late 19th century, at Bonhams, Fine Japanese Works of Art, 13 September 2011, New York, lot 2173 (sold for USD 17,500).



**Estimate EUR 3,000**  
Starting price EUR 1,500







106  
**MAKUZU KOZAN: A RARE AND LARGE  
 BALUSTER VASE DEPICTING THE HYAKKI YAGYO  
 (PROCESSION OF HUNDRED DEMONS)**

By Makuzu Kozan (1842-1916), sealed Makuzu zo  
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

The baluster vase rising to rounded shoulders with a slender neck rising to a flared rim. The finely crackled beige body decorated with various yokai with some of the creatures taking on the form of personified tools (tsukumogami). The procession moves towards a textile doorway where skeletal demons stand in a haze. Two human figures have fallen before the doorway, one with a handscroll rolled out before him. The rim decorated with dragons emerging from swirling clouds. Signed to the base within a double gourd reserve MAKUZU zo [made by Makuzu (Kozan)].

HEIGHT 41.6 cm

Condition: Good condition with wear, firing flaws, glaze cracks, and drilled to the base, likely modified for a lamp.

Hyakki Yagyo is an idiom in Japanese folklore. Sometimes an orderly procession, other times a riot, it refers to a parade of thousands of supernatural creatures known as oni and yokai that march through the streets of Japan at night. The Hyakki Yagyo is a popular theme in traditional storytelling and art, and a great deal of folklore has developed around the concept.

**Makuzu Kozan** (1842-1916), also known as Miyagawa Kozan, was a potter who moved his ceramics studio from his hometown of Kyoto to the port city of Yokohama in 1870. His early works copying styles and forms derived from earlier Japanese and Chinese ceramics soon found favor with Western buyers and his business quickly expanded. Kozan's work was also much admired within Japan and achieved special notoriety after the Meiji Emperor touched one of his vases at the First National Industrial Exhibition in 1877.



**Makuzu Kozan  
 (1842-1916)**

**Estimate EUR 5,000**  
 Starting price EUR 2,400







107  
**MAKUZU KOZAN: A PAIR OF LARGE  
 CERAMIC VESSELS WITH COVERS**

By Makuzu Kozan (1842-1916), sealed Makuzu zo  
 Japan, late 19th century, Meiji period (1868-1912)

Thickly potted, the round vessels supported on a concave base, finely modeled and painted in vibrant colors on a crackled beige ground with pinecones molded in unglazed relief to the rim of the vessel, and the covers modeled with a stem and leaf. The body brightly glazed and decorated in polychrome enamels with various fruits, fish, and flowers. Signed to the underside of the lid of each vessel within a gourd-shaped reserve MAKUZU zo [made by Makuzu (Kozan)].

HEIGHT 19.2 cm, DIAMETER 29.7 cm

Condition: Losses to the finials of the covers. Otherwise Good condition with typical wear, firing flaws, firing cracks to the base.

**LITERATURE COMPARISON**

Compare a closely related smaller single ceramic vessel by the same artist, illustrated in Pollard, Clare (2002) Master Potter of Meiji Japan - Makuzu Kozan (1842-1916) and his workshop, p. 22, fig. 8.



**Estimate EUR 4,000**  
 Starting price EUR 2,000



108  
**A RARE VASE DEPICTING MARINE LIFE WITH FLORAL  
 BLOSSOMS, ATTRIBUTED TO MAKUZU KOZAN**

Attributed to Makuzu Kozan (1842-1916), unsigned  
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

Thickly potted and finely modeled, supported on a rounded foot, the bulbous base rising to slightly everted sides and a flared rim. The crackled beige body decorated with a raised fishnet pattern enclosing various species of fish, ebi (lobster), and mollusks in fine enamels with bamboo shoots, plum blossoms, and aster. The rim glazed blue and red with gilt depicting a ho-o bird and a dragon holding a tama.

HEIGHT 33.9 cm

Condition: Very good condition with few firing irregularities and manufacturing-inherent flaws, some with old fills.

**Estimate EUR 3,000**  
 Starting price EUR 1,500







109  
**A FINE MAKUZU KOZAN STUDIO BLUE AND WHITE PORCELAIN 'SEAGULL' ASH CONTAINER (HAIKI)**

Studio of Makuzu Kozan (1842-1916), sealed Makuzu Japan, 20th century

**Published:** Kathleen Emerson-Dell, Bridging East and West. Japanese Ceramics from the Kozan Studio. Selections from the Perry Foundation (Baltimore: Walters Art Gallery, 1994).

**Exhibited:** Walters Art Gallery, Baltimore, December 3, 1994 - April 9, 1995 and Ashmolean Museum, Oxford, May 3 - July 2, 1995

The oval ash container finely modeled in the form of a seagull, its outstretched wings forming the sides of the vessel, neatly engraved and glazed transparent light blue, its eyes painted black and its beak subtly glazed pale red. The underside stamped with the studio seal MAKUZU.

LENGTH 16 cm

Condition: Excellent condition.  
**Provenance:** Perry Foundation. Collection of James and Christine Heusinger, acquired from the above. With an old label, 'Makuzu Kozan I, Seiji, Ash container. 0082.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



110  
**A FINE MAKUZU KOZAN STUDIO WHITE PORCELAIN OKIMONO OF TOBA ON HIS MULE**

Studio of Makuzu Kozan (1842-1916), sealed Makuzu Japan, 20th century

Finely modeled with a Hirado-white glaze, the immortal sitting atop his mule, his hands folded and enveloped in his robe as he looks off to the right. The mule walking surefooted, its head bowed and ears pricked. Sealed to the base with the artist's seal MAKUZU.

LENGTH 18.3 cm

Condition: Excellent condition.  
**Provenance:** The Kura, Kyoto, Japan. Collection of James and Christine Heusinger, acquired from the above.

With an inscribed wood tomobako storage box.

**Estimate EUR 1,500**  
 Starting price EUR 800



111  
**SUWA SOZAN I: A FINE CELADON-GLAZED STUDIO PORCELAIN OKIMONO OF KANNON**

By Suwa Sozan I (1851-1922), sealed Sozan Japan, early 20th century, Meiji period (1868-1912)

Finely modeled and sensitively engraved, depicting the Goddess of Mercy Kannon (Guanyin) seated with one leg folded underneath, her hands resting on her raised knee holding a scroll. The robes and hair ornaments covered in a thick celadon glaze; her skin left unglazed exposing the fine white bisque. Stamped to one side with the artist's seal SOZAN.

HEIGHT 15.5 cm

Condition: Very good condition with minor wear and minimal firing irregularities with a single firing crack to the back of the neck.  
**Provenance:** Collection of James and Christine Heusinger.

With a fitted tomobako box inscribed to the hakogaki by the artist: 青磁、観音、置物。蘇山Seal 蘇山 "Seiji, kannon, okimono, Sozan with the seal Sozan" [Okimono of Kannon Bosatsu, in blue celadon, by Sozan with the seal Sozan]

**AUCTION COMPARISON**  
 Compare a related white porcelain okimono of Kannon by Makuzu Kozan at Christie's, Japanese and Korean Art, 19 September 2000, New York, lot 127 (**sold for USD 2,820**).

**Estimate EUR 1,500**  
 Starting price EUR 800







112  
**A MAKUZU KOZAN STUDIO CELADON-GLAZED PORCELAIN OKIMONO OF A SHISHI**

Studio of Makuzu Kozan (1842-1916), sealed Makuzu Japan, 20th century

Boldly modeled, the single-horned mythical beast standing four-square, looking upwards and baring fangs. The fierce expression with bushy brows, separately molded eyes, and large ears flanking its long horn. Its body is decorated with raised bumps, its spine boldly articulated, and its tail bifurcated. The base with the studio seal MAKUZU.

LENGTH 21.5 cm

Condition: Excellent condition.  
**Provenance:** The Kura, Kyoto, Japan. Collection of James and Christine Heusinger, acquired from the above.

With a wooden tomobako box inscribed Okimono 置物 and to the back of the lid: 青磁釉、獅子、真葛香山作, with the seal 真葛香山 "Seijiyu, shishi, Makuzu Kozan saku, with the seal Makuzu Kozan" [Blue celadon glaze, shishi lion, made by Makuzu Kozan, with the seal Makuzu Kozan].

**Estimate EUR 2,000**  
Starting price EUR 1,000



113  
**A FINE MAKUZU KOZAN STUDIO CELADON-GLAZED PORCELAIN 'HO-O' FLOWER VASE**

Studio of Makuzu Kozan (1842-1916), sealed Makuzu Japan, 20th century

Thickly potted, the vessel in the form of a Chinese archaic ho-o bird, with its head rising from one end, its wings forming the sides, and its tail curling over the end. Covered in a rich celadon glaze, pooling elegantly in the recesses, and thinning along the edges. The base with the studio seal MAKUZU.

LENGTH 21.4 cm

Condition: Excellent condition.  
**Provenance:** Collection of James and Christine Heusinger.

With a wooden tomobako storage box inscribed in Japanese, 'Celadon flower vase by Kozan.'

**Estimate EUR 2,000**  
Starting price EUR 1,000

114  
**A PAIR OF MAKUZU KOZAN STUDIO CELADON-GLAZED LOTUS DISHES**

Studio of Makuzu Kozan (1842-1916), sealed Makuzu Japan, 20th century

Each thickly potted and covered in a rich celadon glaze, the dishes formed by cupped lotus pads borne on coiling stems with lotus buds. The buds glazed brown and pale green, the larger of which modeled as if in the process of opening. The base of each stamped with the seal MAKUZU.

LENGTH each 15.1 cm

Condition: Excellent condition with only minor wear and small dark spots inherent to the firing process.  
**Provenance:** The Kura Kyoto. Collection of James and Christine Heusinger, acquired from the above.

**Estimate EUR 1,500**  
Starting price EUR 800







115  
**MAKUZU KOZAN: A FINE FLAMBÉ-GLAZED  
PORCELAIN MINIATURE VASE**

By Makuzu Kozan (1842-1916), sealed Makuzu  
Japan, early 20th century, Meiji period (1868-1912)

Finely formed, the miniature meiping-shape covered in a rich  
flambé glaze with strawberry, lavender, and celadon streaking  
over the pale gray body. Sealed in underglaze blue within a square  
reserve MAKUZU.

HEIGHT 7.7 cm

Condition: Excellent condition.  
**Provenance:** From the estate of Phillip Allen, with an old collector's  
labels to the base '33.'

**AUCTION COMPARISON**

Compare a related flambé-glazed vase  
by Makuzu Kozan, at Bonhams, Fine  
Japanese Art, 16 May 2019, London, lot  
152 (**sold for GBP 1,275**).



**Estimate EUR 1,000**  
Starting price EUR 500



116  
**TOKUDA YASOKICHI III: A FINE  
KUTANI GLAZED PORCELAIN BOTTLE VASE**

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko  
Japan, 20th century

The globular body supported on a circular foot and rising to a long  
straight neck, covered overall in a rich, lustrous, and finely crackled,  
blue-green streaked glaze. The foot left unglazed and signed  
KUTANI MASAHIKO below an impressed foliate design. With the  
original inscribed tomobako storage box.

HEIGHT 20.7 cm

Condition: Excellent condition.

**AUCTION COMPARISON**

Compare a closely related vase by the  
same artist at Christie's, Japanese and  
Korean Art, 22 March 2002, New York,  
lot 175 (**sold for USD 6,463**).



**Estimate EUR 1,500**  
Starting price EUR 800



117  
**TOKUDA YASOKICHI III:  
A FINE KUTANI GLAZED PORCELAIN VASE**

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko  
Japan, 20th century

The ovoid body supported on a short, tapered foot and rising to a  
short waisted neck with a lipped rim, the exterior covered in a rich,  
lustrous blue-green streaked glaze transforming to deep purple  
along the rim and lower body, attractively pooling to the interior  
below the mouth, the base left unglazed and signed KUTANI  
MASAHIKO.

HEIGHT 29.5 cm

Condition: Excellent condition.

**Tokuda Yasokichi III** was designated a  
Bearer of Important Intangible Cultural  
Assets (a "Living National Treasure") in 1997  
for his mastery of the innovative saiyu glaze  
technique, based on traditional Kutani  
colored glaze enamels as handed down from  
his grandfather and father, Tokuda Yasokichi  
I (1873-1956) and Tokuda Yasokichi II  
(1907-1997). Before he succeeded his father  
in 1988 as Tokuda Yasokichi III, the artist was  
known as Tokuda Masahiko.



**Tokuda Yasokichi  
III (1933-2009)**

**AUCTION COMPARISON**

Compare a closely related vase by the  
same artist, 29.5 cm high, at Zacke,  
Fine Japanese Art, 27 May 2022,  
Vienna, lot 75 (**sold for EUR 5,688**).



**Estimate EUR 3,000**  
Starting price EUR 1,500





118  
**A MIDNIGHT-BLUE  
CLOISSONNÉ ENAMEL VASE  
DEPICTING CRANES**

Japan, Meiji period (1868-1912)

The baluster body supported on a flat base and rising to a slender waisted neck with a flared rim. The midnight-blue ground decorated with three cranes. Two cranes swoop down to meet the third, which stands in bright foliage with tall leafy stalks of pink and green.

HEIGHT 24.7 cm  
WEIGHT 675 g

Condition: Very good condition with minor wear, minimal losses to enamel, and some tiny scratches.  
**Provenance:** Austrian private collection.

**Estimate EUR 1,000**  
Starting price EUR 500



119  
**A FINE PAIR OF MIDNIGHT-BLUE  
CLOISSONNÉ VASES  
WITH SPARROWS AND  
SAKURA BLOSSOMS**

Japan, Meiji period (1868-1912)

Each of baluster form, applied with silver rims, supported on a slightly spreading base, the rounded shoulder rising to short necks with flared rims, the body decorated in fine polychrome enamels depicting suzume (sparrows) flying among blossoming sakura (cherry) trees above a meadow floor sprouting kiku (chrysanthemum) and shobu (iris).

HEIGHT each 15.3 cm  
WEIGHT each 128 g

Condition: Very good condition with minor wear, typical minuscule losses to enamels, and a single dent (c. 5 mm) near the base to the verso of one vase.

**Provenance:** From an old Austrian private collection.

**Estimate EUR 1,500**  
Starting price EUR 800

120  
**KAWANO YOSHITARO:  
A SUPERB HEXAGONAL  
MIDNIGHT-BLUE CLOISSONNÉ  
VASE WITH WISTERIA AND  
WILDFLOWERS**

By Kawano Yoshitaro, signed Kawano sei  
Japan, Meiji period (1868-1912)

Of hexagonal shape, applied with silver rims, standing on a ringed foot with rounded sides rising to an arched shoulder surmounted by a gently flaring neck. The body is decorated in polychrome enamels with tall wisteria vines, their elegant blue flowers suspending from the curling branches, above a small stream worked in ginbari, surrounded by wildflowers among which are lilies, irises, bell flowers, kiku (chrysanthemum), and peony flowers. Signed to the base KAWANO sei [made by Kawano].

HEIGHT 15.5 cm  
WEIGHT 230 g

Condition: Repair to a section by the shoulder with some associated spraying. Otherwise good condition with minor typical wear.

**Provenance:** From an old Austrian private collection.

**Kawano Yoshitaro** (born 1853) was an established cloisonné artist who founded his own workshop in Yokohama in 1875. Yoshitaro's work and that of his company have been candidates for over 40 years at the World Exhibition, and were exhibited in the 1893 World's Columbian Exposition in Chicago. In 1900 he was awarded the Gold Medal at The Exposition Universelle of 1900 in Paris, France. In 1904 he exhibited flower vases and bowls at Louisiana Purchase Exposition in Saint Louis, USA. A year later he was awarded the Gold Medal at the Liège International in Liège, Belgium. Another Gold Medal was awarded to him in 1910, at the Japan-British Exhibition in London, Great Britain. The company was handed over to his son ca. 1918, and under his leadership the company grew. However, the company ceased production at the beginning of WWII, and never recovered.

**AUCTION COMPARISON**

Compare a related hexagonal cloisonné vase decorated with a scenic pond, signed Murase zo, at Christie's, The Avo Krikorian Collection, 19 February 2007, Geneva, lot 191 (**sold for CHF 31,200**).



**Estimate EUR 2,000**  
Starting price EUR 1,000







121  
**KUMENO TEITARO: A FINE  
CLOISONNÉ VASE WITH SHOBU (IRIS)**

By the Kumeno Teitaro Workshop, sealed Kume  
Japan, late Meiji (1868-1912) to Taisho period (1912-1926)

Supported on a ringed base rising to rounded shoulders and a straight neck. The white body is decorated in musen-shippo (wireless) with vibrant blue, green and yellow enamels depicting a large, bright blue iris blossom borne on a leafy stem. The cream-white body fades to a delicate green to the base. Sealed to the base KUME and applied with silver rims.

HEIGHT 12.8 cm  
WEIGHT 205 g

Condition: Excellent condition.  
**Provenance:** From an old Austrian private collection.

**Kumeno Teitaro** (1861-1939) gained widespread recognition for his exquisite ginbari enamels. In 1882, he established his own studio and showcased his works at numerous national and international exhibitions. Notably, he participated in exhibitions such as Nuremberg in 1885, Paris in 1889 (earning a silver medal), and Chicago in 1893. His exceptional craftsmanship quality was acknowledged with a 'grand prize' at St. Louis in 1904 and a gold medal at Liège in 1905.

**AUCTION COMPARISON**

Compare a related moriage cloisonné vase by Kumeno Teitaro, at Bonhams, Fine Japanese and Korean Works of Art, New York, 18 March 2015, lot 3165 (**sold for USD 15,000**).



**Estimate EUR 1,000**  
Starting price EUR 500



122  
**A BLACK-GROUND CLOISONNÉ VASE  
WITH SHOBU (IRISES)**

Japan, Meiji period (1868-1912)

Of baluster form, supported on a short, spreading foot, with rounded sides rising to gently curved shoulders, a narrow mouth and a flared rim. The body decorated in fine polychrome enamels depicting two patches of iris flowers, bearing large purple, blue, and white blossoms.

HEIGHT 15.3 cm  
WEIGHT 135.5 g

Condition: Very good condition with minor wear, expected minuscule losses to enamels, and light tarnishing to the metal rim and foot.  
**Provenance:** From the estate of Phillip Allen.

**Estimate EUR 800**  
Starting price EUR 400



123  
**A FINE PLIQUE-À-JOUR CLOISONNÉ VASE**

Japan, c. 1900, Meiji period (1868-1912)

Of baluster shape, applied with silver rims, delicately worked in silver wire and translucent bright enamels against a bubble-suffused ground, depicting large blossoming kiku (chrysanthemum) flowers and their leaves. The silver rim to the underside stamped jungin (pure silver).

HEIGHT 9.1 cm  
WEIGHT 108 g

Condition: Very good condition, minor wear and typical manufacturing-inherent flaws.  
**Provenance:** From the estate of Phillip Allen.

Plique-à-jour, known as shotai-shippo in Japan, came to Japan via France around 1900.

**AUCTION COMPARISON**

Compare a related plique-à-jour bowl with a similar design at Zackle, Fine Japanese Art, 2 December 2022, Vienna, lot 115 (**sold for EUR 4,420**).



**Estimate EUR 2,000**  
Starting price EUR 1,000







124  
**INABA NANAHŌ: A FINE MIDNIGHT BLUE  
CLOISSONNÉ DISH WITH SPARROWS  
ON A CHERRY TREE**

By the Inaba Nanaho workshop, sealed with the Inaba Nanaho studio mark  
Japan, Meiji period (1868-1912)

Of oval form, the bowl supported on a short foot and rising to rounded sides and a silver rim. The interior and exterior covered with a superb midnight-blue ground, decorated on the elongated sides of the exterior with sparrows perched in a young sakura (cherry) tree bearing white blossoms, the branches of the tree still pale green on its tips. The rim of the foot decorated with a band of floral blossoms. The base sealed with the studio mark INABA and the silver rimmed foot is stamped with the jungin mark (pure silver).

LENGTH 14 cm  
WEIGHT 274.2 g

Condition: Excellent condition.

**Inaba Nanaho** was a cloisonné artist who owned the Kin'unken company of Kyoto, which he bought in 1889 after having worked for the company at its founding in 1871. His works won prizes at international exhibitions in Vienna 1873, Paris 1878, Amsterdam 1883, and Nuremberg 1885. Inaba initially began working for the Kin'unken company as a former low-ranking samurai in order to supplement his meagre stipend. His art name, Nanaho, uses the same characters as those for shippo, the Japanese term for enamels, which can also be read Nanaho.

**AUCTION COMPARISON**  
Compare a related midnight blue cloisonné vase depicting an eagle on a maple tree, by the same artist and signed with the studio seal, at Christie's, The Avo Krikorian Collection, 19 February 2007, Geneva, lot 200 (**sold for CHF 10,200**).



**Estimate EUR 3,000**  
Starting price EUR 1,500



125  
**A RARE ENAMEL ADVERTISING SIGN  
FOR THÉ DE CHINE, AFTER A WOODCUT  
BY OHARA KOSON**

France, c. 1912

Enamel on sheet iron. Depicting a cockatoo perched on a fruiting pomegranate branch, enameled in shades of white, pink, blue, green and brown on a black ground. Central suspension hole to the top. Facsimile signature and seal for Ohara Koson. Bottom-right corner with the mark 'Vitracier Japy'.

SIZE 36.9 x 25.1 cm  
WEIGHT 921 g

Condition: Overall good condition with wear. Scratches and losses to enamel as visible in the images provided.  
**Provenance:** Sotheby's, 20th Century Decorative Arts and Design, 2006, lot 185.

**AUCTION COMPARISON**  
Compare a closely related enamel advertising sign, executed by Vitracier Japy, for Thé De Chine, depicting Ohara Koson's woodcut Cockatoo and Pomegranate, at Micky Waue Auktions GmbH, 39th Advertising Auction Part 2, 12 December 2020, Friedrichsdorf, lot 673 (**sold for EUR 14,000**). Compare a closely related enamel advertising sign, executed by Vitracier Japy, for Thé De Chine, depicting Ohara Koson's woodcut Cockatoo and Pomegranate, at Dorotheum, 10 May 1994, Vienna, (**sold for ÖS 1,000,000 or approx. EUR 143,000** converted and adjusted for inflation at the time of writing), described as the only example known thus far and dated circa 1912.



**Estimate EUR 3,000**  
Starting price EUR 1,500



# Metalware

Lots 126 to 158







126  
**YOSHIAKI: A FINE BRONZE OKIMONO  
OF AN ONAGADORI (ROOSTER)**

By Ishida Yoshiaki, signed Yoshiaki zo  
Japan, Meiji period (1868-1912)

Finely cast as a long-tailed rooster standing with its head lowered, the eyes inlaid in glass, the plumage naturalistically modeled and embellished with gilt, the separately cast shakudo tail feathers finely rendered, the comb naturalistically textured and patinated red. The underside signed YOSHIAKI zo [made by Yoshiaki] within a gilt rectangular reserve.

HEIGHT 22 cm (excl. base), 31.5 cm (incl. base)  
WEIGHT 1,651 g (excl. base)

With a gnarled wood base.

Condition: Very good condition with minor wear, light surface scratches, minuscule nicks. The root wood base with typical wear and natural age cracks. The pegs used to secure the bird to the base are possibly later replacements.

**Ishida Yoshiaki** exhibited at the 1900 (Meiji 33) Paris Exposition.

**AUCTION COMPARISON**  
Compare a related patinated bronze rooster and hen group by Yoshitani, dated Meiji period, at Bonhams, Fine Asian Works of Art, 21 June 2006, San Francisco, lot 3006 (**sold for USD 7,170**).



**Estimate EUR 4,000**  
Starting price EUR 2,000

127  
**A MASSIVE BRONZE OKIMONO  
OF A HERON EATING A FISH**

Japan, early 20th century, Meiji period (1868-1912)  
to Taisho period (1912-1926)

Naturalistically cast, the heron standing with one foot in front of the other on a wet riverbank with lotus pads, lifting its head as it prepares to swallow its catch. The feathers of the bird are neatly detailed, the crest extending down the back of its neck.

HEIGHT 60.6 cm  
WEIGHT 6.6 kg

Condition: Excellent condition with minor wear and casting irregularities.

**Estimate EUR 3,000**  
Starting price EUR 1,500





128  
**AKASOFU GYOKKO: A FINE BRONZE  
OKIMONO OF A PHEASANT AND FROG**

By Akasofu Gyokko, signed Gyokko saku  
Japan, Meiji period (1868-1912)

Standing with its head lowered with a frog in its beak, resting on a large wood stand, the plumage finely worked, the wattle neatly textured and stained red, with ring-punched feet, and signed on the underside in a gilt rectangular reserve GYOKKO SAKU [made by Gyokko].

HEIGHT 18.5 cm (excl. base), 27.5 cm (incl. base)  
WEIGHT 1,224 g (excl. base)

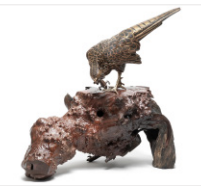
Mounted on a wood base.

Condition: Very good condition with minor wear, light surface scratches, and few tiny nicks here and there. The long peg used to secure the bird to the base is a later replacement.

**Akasofu Gyokko** (dates unknown) lived in Tokyo, his factory producing cast metalwork for export. His given name was Sotojiro and he is recorded as a member of the Tokyo Chukinkai (Tokyo Cast Metalworkers' Association) in the second half of the Meiji era.

**AUCTION COMPARISON**

Compare a closely related gilt-bronze okimono of a pheasant by Akasofu Gyokko, dated Meiji period, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 549 **(at an estimate of GBP 3,500-4,000).**



**Estimate EUR 4,000**  
Starting price EUR 2,000



129  
**AKASOFU GYOKKO: A SILVERED  
OKIMONO OF A FAR EASTERN CURLEW**

By Akasofu Gyokko, signed Gyokko saku  
Japan, Meiji period (1868-1912)

The shorebird naturalistically cast with finely incised plumage, ring-punched claws with darker patination, and an elegantly curved and elongated beak. Perched on two gnarled tree stubs jutting out of shallow water, the curlew is busy inspecting its surroundings. Signed within a silvered rectangular reserve to the water GYOKKO saku [made by Gyokko].

HEIGHT 24.5 cm, LENGTH 31 cm  
WEIGHT 1,925 g

Condition: Good condition with minor wear. Flaking to the silver. Few losses to the claws. Repairs to the legs.

Akasofu Gyokko (dates unknown) lived in Tokyo, his factory producing cast metalwork for export. His given name was Sotojiro and he is recorded as a member of the Tokyo Chukinkai (Tokyo Cast Metalworkers' Association) in the second half of the Meiji era.

**AUCTION COMPARISON**

Compare a related silvered-metal okimono of a kestrel, 34.5 cm high, by the same maker and signed Gyokko, at Zacke, Fine Japanese Art, 11 November 2010, London, lot 287 **(sold for GBP 6,600).**



**Estimate EUR 4,000**  
Starting price EUR 2,000

The Far Eastern Curlew is a common passage migrant in Japan







130  
**SEIZAN: A SUPERB BRONZE OKIMONO OF  
 A MONKEY COLLECTOR ADMIRING A NETSUKÉ**

By Seizan, signed Seizan  
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

Heavily cast as a seated monkey with the right hand raised to hold a silver magnifying glass for examining a Hannya mask netsuke which is attached to an inro. The bronze is naturalistically cast and chiseled with remarkable detail, particularly to the fur. The lower back with a rectangular reserve bearing the artist's signature SEIZAN.

HEIGHT 14.5 cm  
 WEIGHT 2,413 g

Condition: Excellent condition with minor wear and casting flaws. The silver magnifying glass is a later addition.

**AUCTION COMPARISON**

Compare a related bronze okimono of a monkey as collector, by Mitani, dated late 19th century, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2162 (**sold for USD 8,750**).



**Estimate EUR 6,000**  
 Starting price EUR 3,000







131  
**SHOSAI: A RARE BRONZE OKIMONO OF  
A DORMOUSE HOLDING A FINGER CITRON**

By Shosai, signed Shosai chu  
Japan, Meiji period (1868-1912)

Finely cast as a dormouse grasping a finger citron (Buddha hand fruit) in its left paw, the head raised and mouth ajar, with bulging eyes and pointy nose, the bushy tail swept to one side, and the fur meticulously incised. The underside signed SHOSAI chu [cast by Shosai] in a rectangular reserve.

LENGTH 17.2 cm  
WEIGHT 1,742 g

Condition: Very good condition with minor wear, light surface scratches, few small nicks, and casting irregularities.

**AUCTION COMPARISON**  
Compare a related bronze okimono of monkeys by the same maker, 18.5 cm high, dated to the Meiji period, at Bonhams, Fine Japanese Art, 2 November 2023, London, lot 226 **(sold for GBP 2,816)**.



**Estimate EUR 1,500**  
Starting price EUR 800

132  
**A RARE BRONZE OKIMONO OF  
A RAT HOLDING A LOTUS ROOT**

Japan, Meiji period (1868-1912)

Cast in two parts, modeled as a rat perched on its hindlegs, grasping a lotus root in its hands, the head raised and finely incised with large eyes and pointy nose, the tail curled upwards along the body, and the surface chiseled with fine hair lines. The underside with a maker's mark below a daisy flower in a rectangular reserve.

HEIGHT 18.2 cm  
WEIGHT 1,477 g

Condition: Very good condition with minor wear, light surface scratches, few small nicks, and casting irregularities.

**AUCTION COMPARISON**  
Compare a related bronze figure of a rat, 16.5 cm long, dated to the Meiji to Taisho period, at Bonhams, Fine Japanese and Korean Works of Art, 22 March 2023, New York, lot 913 **(sold for USD 2,805)**.



**Estimate EUR 1,500**  
Starting price EUR 800







133  
**ISSEI: A SUPERB INLAID BRONZE AND  
 SHIBUICHI OKIMONO OF DAIKOKU AND RAT**

Attributed to Hasegawa Issei, signed Issei saku  
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

Finely modeled as Daikoku leaning over his oversized treasure bag tied with a cord, dressed in flowing robes and a cap, the magic mallet suspended from his belt, the hems and details inlaid in gold and shakudo hirazogan, the base with a mark reading ISSEI saku [made by Issei] in gilt in an oval reserve. The figure accompanied by a small rat perched on its hind legs and raising its head and front paws.

HEIGHT 11.3 cm  
 WEIGHT 702 g (excl. stand)

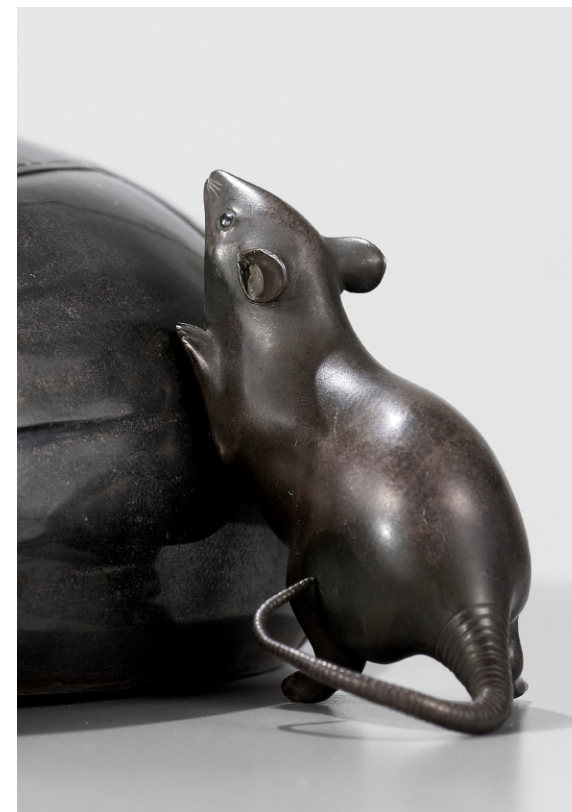
Condition: Very good condition with minor wear, light surface scratches, and minuscule nicks. One of the tassels lost.

With a lacquered presentation stand.

The wood storage box inscribed to the interior of the cover 'Osaka Shobido Hoshokuten sei' [made by the Shobido Jewelry Shop] and with a seal. With a small, lacquered storage box for the rat.

**Hasegawa Issei** worked in Tokyo during the Meiji and Taisho eras and was known for his silver okimono. He is also recorded in the 1900 Paris Exposition exhibiting silver vases, incense-burners, and groups of birds.

**Estimate EUR 4,000**  
 Starting price EUR 2,000







134  
**YASUNOSUKE: A BRONZE  
JIZAI OKIMONO OF A GRASSHOPPER**

By a member of the Ryubundo Yasunosuke family, signed  
Yasunosuke  
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Cast and hammered in bronze in the likeness of a grasshopper with  
fully articulated legs and wings, and well-detailed head, thorax and  
abdomen, the bronze of a warm copper-brown tone. Signed to the  
underside within a rectangular reserve YASUNOSUKE.

LENGTH 7.9 cm  
WEIGHT 68 g

Condition: Very good condition with minor wear.

**AUCTION COMPARISON**  
Compare a closely related bronze  
okimono, dated late 19th century, at  
Christie's Masterful Exuberance, Artistic  
Craftsmanship of Imperial Japan: The  
Property of a Lady, 18 May 2012,  
London, lot 84 **(sold for GBP 4,750)**.

**Estimate EUR 2,000**  
Starting price EUR 1,000



135  
**YASUNOSUKE: A BRONZE  
JIZAI OKIMONO OF A CRICKET**

By a member of the Ryubundo Yasunosuke family, signed  
Yasunosuke  
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Cast and hammered in bronze in the likeness of a cricket with  
fully articulated legs, and well-detailed wings, head, thorax and  
abdomen, the bronze of a warm copper-brown tone. Signed to the  
underside within a rectangular reserve YASUNOSUKE.

LENGTH 8 cm  
WEIGHT 60 g

Condition: Very good condition with minor wear, one leg slightly  
loose.

**Estimate EUR 2,000**  
Starting price EUR 1,000



136  
**YASUNOSUKE: A RARE BRONZE  
JIZAI OKIMONO OF A HERMIT CRAB**

By a member of the Ryubundo Yasunosuke family, signed  
Yasunosuke  
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Cast and hammered in bronze in the likeness of a hermit crab  
without its shell, with an articulated abdomen, and well-detailed  
legs, head, thorax and antennae, the bronze of a warm copper-  
brown tone. Signed to the abdomen within a rectangular reserve  
YASUNOSUKE.

LENGTH 9.6 cm  
WEIGHT 110 g

Condition: Very good condition with minor wear, few casting  
irregularities. Minor losses to patination of the antennae.

**Estimate EUR 2,000**  
Starting price EUR 1,000

137  
**RYUKI: A FINE BRONZE OKIMONO OF A TURTLE**

By Ryuki (Nogami Tatsuoki) (1865-1932), signed Ryuki  
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Naturalistically modeled, crawling with its head emerging from its  
carapace and turned to the left, the pupils inlaid in shakudo, and  
signed on its belly Ryuki within a recessed oval reserve.

LENGTH 10.4 cm  
WEIGHT 233 g

Condition: Very good condition with minor wear, few tiny nicks, light  
surface scratches, casting irregularities, and a small loss to the edge  
of the tail and to one claw.

**Nogami Ryuki** (1865-1932) studied at the Tokyo School of Fine  
Art under one of the most notable metal craftsmen of the Meiji era,  
Oshima Joun (1858-1940). His work was exhibited widely including  
the Paris Great Exhibition in 1900. Ryuki was best known for his  
bronze figures of tortoises. He worked for the Imperial Household  
Agency and was mentioned in a 1910 article on metalwork entitled  
Japanese Art and Artists of Today.

**AUCTION COMPARISON**  
Compare a related bronze okimono  
of two turtles by Nogami Tatsuoki,  
dated 1900-1920, at Bonhams,  
Fine Japanese Works of Art, 16  
September 2014, New York, lot  
2161 **(sold for USD 3,125)**.

**Estimate EUR 1,500**  
Starting price EUR 800





138  
**A PAIR OF MASSIVE  
BRONZE WALL HANGINGS  
WITH A LION AND LIONESS**

Japan, Meiji period (1868-1912)

Naturalistically cast, one medallion depicting a male lion's head, the other with a lionesses' head, each with great attention to details, the fur finely accentuated with stripes. The reverse with four loops at the edges and a chain for suspension.

HEIGHT 35.5 cm and 35.9 cm  
WEIGHT 3,590 g and 3,624 g

Condition: Very good condition with minor wear, few nicks, dents, light surface scratches, and casting irregularities.  
**Provenance:** British private collection, received as a wedding gift in 1917 and thence by descent in the family.

**AUCTION COMPARISON**  
Compare a bronze model of a tiger by Genryusai Seiya, 54.6 cm long, dated to the late Meiji period, at Bonhams, Fine Asian Works of Art, 18 December 2007, San Francisco, lot 4040 **(sold for USD 6,600)**.



**Estimate EUR 4,000**  
Starting price EUR 2,000



139  
**MASAAKI: A MASSIVE TOKYO SCHOOL  
BRONZE OKIMONO OF A BOY CHASING GEESE**

By Masaaki, sealed Masaaki saku  
Japan, Meiji period (1868-1912)

Heavily cast, the small boy hunches forward with his arms outspread, closing in on two geese who waddle forward, one with its head lowered and the other raised, its mouth open in a cry of alarm. The naturalistically rendered composition cast with an uneven ground, the boy wearing voluminous robes, his hair cut short, and his face bearing a gleeful expression. Sealed MASAAKI saku [made by Masaaki].

LENGTH 53.5 cm  
WEIGHT 10.6 kg

Condition: Excellent condition, few minor casting irregularities as are to be expected.

**AUCTION COMPARISON**  
Compare a related bronze okimono of a young girl by the same artist, signed Masaaki, at Bonhams, Fine Japanese Art, 6 November 2014, lot 393 **(sold for GBP 2,000)**.



**Estimate EUR 3,000**  
Starting price EUR 1,500







140  
**OSHIMA JOUN: A SUPERB BRONZE OF BISHAMONTEN SUBDUING AN ONI**

By Oshima Joun (1858-1940), signed Ichijoken Joun with kakihan Japan, c. 1900, Meiji period (1868-1912)

Heavily cast in three segments, with Bishamonten (Vaisravana) standing atop a subdued demon above a rocky base, his body in a dynamic pose bending over the demon, a long trident in his hands, dressed in an elaborate armor incised with scrolling clouds, birds, and diaper patterns, and with a sash framing his body. The scene supported on a tiered rectangular base with floral scrolls and key-fret bands, standing on four beast-mask feet.

HEIGHT 38.5 cm  
WEIGHT 10.28 kg

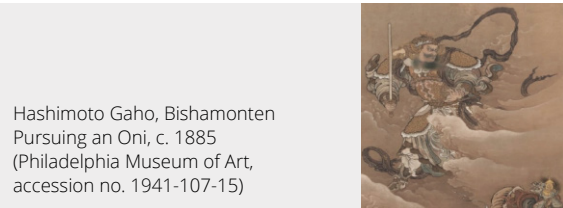
Condition: Very good condition with minor wear, few small nicks, light surface scratches, minor warping to the trident, minor surface encrustations, a segment of the element in the oni's hand lost.

**Provenance:** Estate of Nadean McArthur (1936-2022), Clyde, North Carolina.



**Nadean McArthur (1936-2022)**

**Oshima Joun (1858-1940)** was a professor at Tokyo School of Art from 1887 until 1932 and is regarded as one of the most celebrated bronze-casters of the late nineteenth and early twentieth centuries. He exhibited at several of the great international expositions of the era, including Paris (1900), St. Louis (1904) and London (1910).



**AUCTION COMPARISON**  
Compare a related bronze censer by Oshima Joun, signed Ichijoken Joun and with kakihan, dated c. 1900, 55.8 cm high, at Christie's, Japanese & Korean Art, 24 March 2010, New York, lot 540 (**sold for 35,000 USD**).



**Estimate EUR 3,000**  
Starting price EUR 1,500



141  
**SUWA YOSHINOBU: A VERY LARGE AND IMPRESSIVE BRONZE FIGURE OF EMPEROR JIMMU, THE FIRST LEADER OF JAPAN**

By Suwa Yoshinobu, sealed Suwa Yoshinobu Japan, Meiji period (1868-1912)

Heavily cast, the powerful figure stands holding his bow, a full quiver strung over his back, looking downward as if from a tall mountain as a bird alights on his bow. The robes of the large figure billow in the wind, his sword suspended from his sash belt. His expression is finely detailed with a full beard, piercing eyes, and thick hair, parted in the middle and tied to the sides. Cast with the artist's seal to the side of his robe SUWA YOSHINOBU.

HEIGHT 93 cm  
WEIGHT 27 kg

Condition: Very good condition, minor casting irregularities and typical wear. The string of the bow is replaced. The bird on top of the bow slightly loose.

Emperor Jimmu is almost certainly a fictional, mythical figure, with some aspects of his life based on actual events such as the conquest of Osaka and Nara. The Nihol Scoki and Kojii chronicles record an expedition eastward from Hyuga along the inland seas of Japan with Jimmu subduing tribes along the way as he travelled East. The journey ended in Yamato where he established the center of his Empire. He is frequently depicted in Japanese art dressed as a general or carrying a longbow and he is identified by his long beard, proud nose, and benevolent expression.

**Estimate EUR 3,000**  
Starting price EUR 1,500







142  
**KANO SEIUN I: A BRONZE VASE  
DEPICTING A SWIMMING CARP**

By Kano Seiun I (born 1871), with a mark Seiun  
Japan, early 20th century, Meiji period (1868-1912) to Taisho period  
(1912-1926)

Heavily cast, supported on a short, flared foot, the ovoid body rising  
to a waisted neck with an everted rim. The body cast with a carp  
in high relief emerging from the water, the neck decorated with a  
blossoming branch. The base marked SEIUN in an oval reserve.

HEIGHT 30.3 cm  
WEIGHT 3,410 g

Condition: Very good condition with minor wear, few light surface  
scratches, small nicks, dents, and casting irregularities.

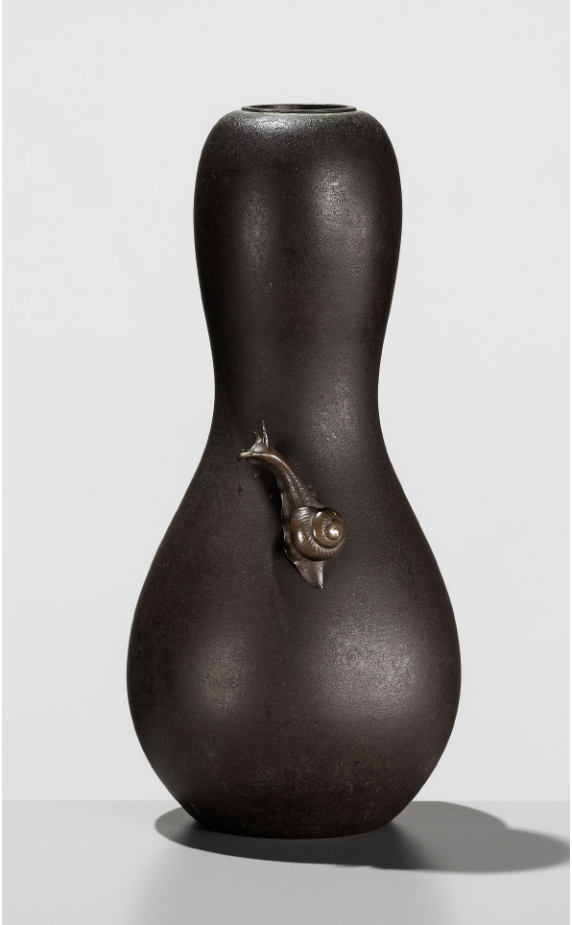
**Kano Seiun I**, also known as Kano Ginzaburo, born in 1871,  
studied metalworking under the famous artist Oshima Joun  
(1858-1940). He exhibited a bronze figure of sparrows at the Paris  
Exposition in 1900 and also at the 1914 Exhibition in Tokyo.

**AUCTION COMPARISON**

Compare a related bronze vase by  
Gyokuho at Zacke, Fine Japanese Art,  
28 October 2020, Vienna, lot 7 (**sold  
for EUR 3,539**).



**Estimate EUR 2,000**  
Starting price EUR 1,000



143  
**YOSHIMITSU: A FINE GOURD-SHAPED  
BRONZE VASE WITH SNAIL**

By Yoshimitsu, signed Yoshimitsu  
Japan, Meiji period (1868-1912)

The gourd-shaped body of a dark  
brown color, applied in high relief with  
a small snail crawling up the lower  
lobe, the surface finished to an ishime  
texture, signed to the reverse with two  
chiseled characters YOSHIMITSU.

HEIGHT 17.9 cm  
WEIGHT 631 g

Condition: Very good condition with  
minor wear, light surface scratches  
and a small dent to the lower lobe.



**AUCTION COMPARISON**

Compare a closely related double gourd  
bronze vase by Yoshimitsu, dated Meiji to  
Taisho period, at Bonhams, Fine Japanese  
Art, 6 November 2007, London, lot 404  
(**sold for GBP 4,200**).



**Estimate EUR 1,500**  
Starting price EUR 800

144  
**SAEGUSA SOTARO: A PATINATED  
IRON VASE IN THE FORM OF A DRAGON**

By Saegusa Sotaro (1911-2006), signed and sealed by the artist  
Japan, mid to late 20th century, Showa period (1926-1989)

Finely cast in the form of a dragon with upturned face and open  
mouth, the vase of a deep green color with turquoise accents and  
the edges with circular indents in green, forming the spine of the  
dragon. Signed and with the artist's seal.

HEIGHT 30.8 cm  
WEIGHT 1,687 g

Condition: Excellent condition with minor wear.

**Saegusa Sotaro (1911-2006)** was born in Aji-cho, Kida-gun,  
Kagawa Prefecture and was a graduate of the Metallic Engineering  
Department of Kagawa Prefectural Technical School in 1930 and  
the Sculpture School of Tokyo School of Fine Arts. Later, he worked  
as a professor at the Nagoya University of Arts until he retired  
in 1986. Saegusa is a member of the Japan Artists' Association,  
Japan Sculptors' Association and Shin Kozo Exhibition Paintings  
Division. His bronze works display a variety of themes and postures,  
reflecting traditional Japanese culture with injection of abstract  
elements. His works are highly revered for their artistic beauty.

An exhibition featuring  
works by Sotaro Saegusa  
and his students at  
Ichiishi Folklore Museum,  
Mure-cho, Takamatsu  
City, Kagawa Prefecture



**Estimate EUR 1,500**  
Starting price EUR 800





145  
**HOZAN: A PARCEL GILT  
BRONZE FIGURE OF A SAMURAI**

By Hozan, signed Hozan  
Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

Finely modeled and cast in separate segments, standing with feet apart on a flat base, wearing an eboshi and full armor with attached spaulders (sode), the cuirass (do) is decorated at the center with a kiku emblem, a tanto tucked into his belt, his left holding a tachi, his right hand raised and pointing with his index finger, and with a separately cast arrow, the details finely picked out in parcel-gilt and copper. The reverse signed HOZAN within a gilt rectangular reserve.

HEIGHT 33.5 cm  
WEIGHT 3.572 g

Condition: Very good condition with minor wear, small nicks, few light scratches, minor casting irregularities, and one spaulder loosened.

**AUCTION COMPARISON**

Compare a related gilt bronze figure of a samurai, by the Miyao workshop, dated late 19th century, at Bonhams, Fine Japanese and Korean Art, 14 September 2016, New York, lot 204 (sold for USD 7,500).



**Estimate EUR 3,000**  
Starting price EUR 1,500







146  
**MIYAO: A SUPERB PAIR OF PARCEL-GILT  
BRONZE FIGURES OF SAMURAI**

By the Miyao company of Yokohama, signed Miyao with seal Ei Japan, late 19th century, Meiji period (1868-1912)

Each figure finely cast and supported on a wood stand raised on four curved feet and decorated with gilt lacquer ho-o birds and karakusa. The first figure posed looking upward with his left arm raised before him, a katana in his right hand swept down to the side. His armor is decorated in gilt with an inyo-aoi mon, a tanto tucked inside his belt, and a ho-o to the back of his billowing robe. The second figure standing in heavy armor, his helmet slung from his shoulders, a tanto in his belt, a mitsuba-aoi mon on his chest, his robe decorated with superbly gilt dragons. Both warriors with neatly detailed facial features and armor. Viewed as a pair, it is easy to imagine these samurai about to engage in a fierce duel. The back of both with a rectangular reserve incised with the signature MIYAO with seal Ei (for Eisuke).



HEIGHT each (the figures only) 20.2 cm, HEIGHT each (including the base) 24 cm  
WEIGHT (total including bases) 3,205 g

Condition: Very good condition with minor wear, the weapons in the hand of the second samurai lost.

Compare with other superb examples from the Miyao oeuvre illustrated in The Nasser D. Khalili Collection of Important Japanese Art from the Meiji period, Metalwork, Part II, nos.109 and 110. Richly-cast figures recalling the days when Japan was dominated by Shoguns, Daimyo and their samurai were a favorite theme for the Miyao workshop and were certainly one of the most successful sellers to a Western clientele hungry for objects which reflected Japan's illustrious past.

**AUCTION COMPARISON**

Compare to a closely related single gilt-bronze figure of a warrior by Miyao, measuring 27.5 cm, sold at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 507 (**sold for 16,250 GBP**).

**Estimate EUR 8,000**  
Starting price EUR 4,000







147  
**MIYAO EISUKE: A SUPERB  
PAIR OF PARCEL GILT MIXED-METAL  
CANDLESTICKS DEPICTING ACROBATS**

By Miyao Eisuke of Yokohama, each signed Miyao sei Japan, late 19th century, Meiji period (1868-1912)

Each finely cast in three parts, depicting young acrobats balancing a taiko drum and with shishimai (lion dance) masks atop their heads, the details finely chiseled and inlaid in gilt takazogan and hirazogan, the faces and hands in copper, the drums incised with chrysanthemums, peonies, and with karakusa details, each signed MIYAO sei [made by Miyao] in a typical rectangular reserve, one further signed MIYAO sei to the gold fan.

HEIGHT each 43 cm  
WEIGHT 3,330 g and 3,837 g

Condition: Very good condition with little wear, small nicks, light surface scratches, few minor dents, rubbing to the gilding. Each presenting beautifully.



**Founded by Miyao Eisuke**, the Miyao Company of Yokohama (later based in Nihonbashi-ku, Tokyo, after ca. 1890) specialized in the manufacture of bronze sculptures, embellished with gold and silver as well as patinated copper alloys, that represent generic samurai warriors as well as more precisely identifiable characters from Japanese myth and legend. In addition, the company also made a smaller number of pieces in other formats such as incense burners, vases, and chargers.

**AUCTION COMPARISON**

Compare a near-identical pair of bronze candlesticks, also by Miyao and 43.5 cm high, dated to the Meiji period, at Christie's, The Ann & Gordon Getty Collection: Volume 3, English and European Furniture, Porcelain and Silver, Day Sale, 22 October 2022, New York, lot 306 (**sold for USD 37,800**).

**Estimate EUR 20,000**  
Starting price EUR 10,000







148  
**KUMAGAYA: A BRONZE INCENSE KOGO (INCENSE BOX) AND COVER DEPICTING RICE FARMERS**

By Kumagaya of Kyoto, signed Kyoto Kumagaya sei  
Japan, late 19th century, Meiji period (1868-1912)

The box of circular form, the cover finely decorated in high relief, katabori, and kebori, with gilt takazogan and hirazogan, depicting two farmers threshing rice in a late autumn landscape, framed by a wavy gilt border. The underside incised KYOTO KUMAGAYA sei [made by Kumagaya, Kyoto].

DIAMETER 13.6 cm  
WEIGHT 405 g

Condition: Very good condition with minor wear, light surface scratches, small nicks, few dents, casting irregularities, malachite and cuprite encrustation to the interior.

**AUCTION COMPARISON**  
Compare two closely related dishes, 27.1 cm diameter, each signed Kumagaya and dated to the Meiji period, at Sotheby's, Asian Arts, 20 April 2022, Paris, lot 270 (**sold for EUR 2,520**).

**Estimate EUR 1,000**  
Starting price EUR 500



150  
**KANKODO MUNEYOSHI: A PAIR OF BRONZE VASES DEPICTING KINTARO WITH THE MOUNTAIN WITCH AND SAIGYO HOSHI AND MOUNT FUJI**

By Kankodo Muneyoshi, signed [Kan]kudo Muneyoshi  
Japan, late 19th century, Meiji period (1868-1912)

Each with a pear-shaped body and a garlic-shaped mouth worked in takabori with gold, silver, and superb iro-e takazogan. The first vase depicting Kintaro seated on the back of a black bear next to the mountain-witch Yama-uba, the golden boy's companions in the form of a rabbit and a monkey carrying a branch of cherry blossoms, all framed by towering pines and gushing waterfalls.

The second vase depicting Saigyō Hoshi riding his horse with an attendant, looking up at mount Fuji as a second samurai blocks his path at the mouth of a rushing waterfall. The neck of both vases inlaid with silver wire in the shape of scrolling clouds, the mouth with floral medallions, and the foot with a silver-wire rinzu band. Each signed to the base [KAN]KUDO MUNEYOSHI in silver wire.

HEIGHT each 15.5 cm  
WEIGHT 711 & 694 g

Condition: Very good condition with minor wear and a few tiny nicks here and there.



**AUCTION COMPARISON**  
Compare a single bronze vase by the same artist with a near identical form, signed [Kan]kodo Muneyoshi, at Bonhams, Fine Japanese Works of Art, 20 March 2012, New York, lot 2242 (**sold for USD 1,875**).

**Estimate EUR 3,000**  
Starting price EUR 1,500

149  
**INOUE: A VERY FINE SMALL BRONZE VASE**

By Yukiharu for the Inoue company of Kyoto, signed Yukiharu and sealed Inoue  
Japan, late 19th century, Meiji period (1868-1912)

The vase of baluster form, supported on a short foot and surmounted by a short waisted neck with everted rim. The sides decorated in shibuichi and suaka (refined copper) takazogan with an egret flying above a lotus flower issuing large leaves, buds, and flowers, and signed to the lower right YUKIHARU. The base sealed INOUE in a square reserve.

HEIGHT 9.5 cm  
WEIGHT 227 g

Condition: Very good condition with minor wear, light surface scratches, few small nicks, casting irregularities, and minuscule malachite encrustations to the base.

**AUCTION COMPARISON**  
Compare a related bronze vase, 29.5 cm high, dated to the late 19th century, at Christie's, Masterful exuberance, artistic craftsmanship of imperial Japan: the property of a lady, 18 May 2012, London, lot 58 (**sold for GBP 2,500**).

**Estimate EUR 1,000**  
Starting price EUR 500







151  
**A LARGE BRONZE AND GILT VASE  
WITH AN EAGLE ON A PINE**

Japan, Meiji period (1868-1912)

The baluster body supported on a splayed foot, the waisted neck set with two kirin-mask handles, the body decorated to one side with an eagle perched on a pine tree below misty clouds, the details in shibuichi, copper, and gilt hirazogan and takazogan, the reverse with a fruity branch, the neck with ho-o birds encircled by stylized rain dragons, and the foot with a floral spray.

HEIGHT 37.5 cm  
WEIGHT 4,683 g

Condition: Very good condition with minor wear, light surface scratches, few tiny nicks, and minor casting irregularities.

**Provenance:** From the collection of Teddy Hahn, Darmstadt, acquired from the above. Theodor "Teddy" Hahn (1933-2012) was a well-known and respected collector of netsuke and other Asian works of art. After spending time in museums to study the early cultures of the world, finding particular interest in their sculptures, he began collecting. He remarked once, "I somehow knew it would have a profound influence on my life. How right I was. And how happy I have been."

The present bronze was likely cast in Takaoka; the type of alloy used, beast mask handles, and alternating hirazogan and takazogan techniques being idiosyncratic of this style. The history of casting copper alloys in Takaoka, the provincial capital of Etchu (present day Toyama Prefecture), is reputed to date to the early Edo period, the industry encouraged by the local feudal government as a source of income. Around 1830, new sales venues were developed, extending from Edo city to the northernmost part of the Japanese archipelago, eventually expanding to overseas export markets during the Bakumatsu era.

**AUCTION  
COMPARISON**  
Compare a related large Takaoka bronze vase with a design of sparrows at Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 4 (sold for EUR 5,688).



**Estimate EUR 2,000**  
Starting price EUR 1,000



152  
**NOGAWA: A BRONZE BRUSHPOT  
DEPICTING A HAWK HUNTING A MONKEY**

By the Nogawa company, sealed with the Nogawa company mark Japan, late 19th century, Meiji period (1868-1912)

The cylindrical brushpot finely decorated in kebori, katakiribori, and with gilt, silver, shibuichi, and suaka (copper) takazogan, depicting a hawk perched on a branch of a gnarled pine tree and a monkey hiding in an alcove. The base with the Nogawa company mark.

HEIGHT 24.4 cm  
WEIGHT 1,611 g

Condition: Very good condition with minor wear, few light surface scratches, small nicks, and casting irregularities.

**AUCTION COMPARISON**  
Compare a related bronze vase, 30.5 cm high, dated to the Meiji period, at Christie's, Japanese and Korean Art, 11 September 2012, New York, lot 119 (sold for USD 5,250).



**Estimate EUR 2,000**  
Starting price EUR 1,000





153  
**OTA HARUKAGE: A SUPERB AND RARE  
BRONZE AND SUAKA-DO VASE DEPICTING  
THE MONKEY KING SONGOKU**

By Ota Harukage (Shunkei), signed Harukage koku  
Japan, first half of the 20th century, Taisho period (1912-1926) to  
Showa period (1926-1989)

The pear-shaped body supported on a short foot with lipped rim,  
rising to a waisted neck with everted rim, with katakiri, kebori,  
and gilt and suaka (copper) hirazogan, depicting the Monkey King  
Songoku dressed in flowing robes with floral hems and tassels,  
his left holding a staff and the right hand raised evoking smaller  
versions of himself, each holding a staff. The side signed HARUKAGE  
koku [carved by Harukage].



HEIGHT 30.4 cm  
WEIGHT 1,555 g

With a tomobako storage box inscribed ‘Suaka kabin, Songoku no  
zu’ [Copper vase depicting Son Goku].

Condition: Very good condition with minor wear, small nicks, few  
light surface scratches.

**Provenance:** A. Takeda, Japan. Collection of James and Christine  
Heusinger, acquired from the above. The storage box with a label  
‘The Heusinger Collection 23’. James and Christine Heusinger  
started collecting Japanese art in the late 1970s. Their collection  
began with a modest piece by Seifu Yohei III and expanded into  
over 100 pieces. They donated the majority of their pieces to the  
Cleveland Museum of Art, which now houses the most important  
collection of ceramics by the Seifu Yohei studio.

**Ota Harukage** (also known as Ota Shunkei) 太田春景, Tokyo,  
1889-1945, is listed in the Haynes Index of Japanese Sword Fittings  
and Associated Artists on p. 204 (H 00800.0). Ota Harukage, a pupil  
of Funakoshi Shunmin (1868–1940) was recorded as being active  
during the Taisho and Showa eras in Tokyo. For further information  
on this artist, see Wakayama Takeshi, Kinko Jiten (A Dictionary of  
Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p. 620.

**The Monkey King Songoku** is derived from the 16th century  
Chinese classic Journey to the West, where he is known as Sun  
Wukong. He became a popular character in Japan when the novel  
was translated and published during the Edo period. Songoku was  
one of three servants of the holy monk Sanzo Hoshi (Xuanzang),  
the others being a boar and a demon. His patron having to prove  
his saintliness by performing 108 different acts, Songoku helped  
him by plucking 107 of his hairs and blowing on them to create the  
same number of doubles of his master, leaving each to carry out  
one saintly act. The band around his head is what bound him to  
obey his monastic master. The cloud he is usually seen standing on  
can instantly transport him over great distances.

<b>MUSEUM COMPARISON</b>	
Compare a related mixed-metal Vase by Ota Shunkei, 34 cm high, dated 1947, in the Museum of Contemporary Art in Tokyo, accession number 1975-00-5018-000.	
<b>AUCTION COMPARISON</b>	
Compare a related iron vase by Ota Harukage, 22 cm high, dated to the early to mid-20th century, at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 214 (at an estimate of GBP 8,000-10,000).	

**Estimate EUR 4,000**  
Starting price EUR 2,000







美作  
作



154  
**BIHO: A KOMAI STYLE DAMASCENED IRON BOX  
DEPICTING A TEMPLE AND MOUNT FUJI**

By Fujii Yoshitoyo (Biho, born 1868) of Kyoto, signed Biho saku and with the Fuji company mark  
Japan, early 20th century, Meiji period (1868-1912)

Of rectangular form with a hinged cover supported on four bracket feet, worked in gold damascene depicting on the cover and sides a coastal settlement with a large temple structure and a tall pagoda in the background with geese flying over. The interior engraved in katakiribori with a fishing boat sailing along the coast with mount Fuji towering in the background. Signed to the side BIHO saku [made by Biho] and the base with Fuji mark.

SIZE 10.5 x 7.5 x 3.7 cm  
WEIGHT 390 g

Condition: Very good condition with minor typical wear, traces of use, and some light surface scratches, particularly to the interior.

**AUCTION COMPARISON**

Compare a related sentoku cabinet by the same artist at Bonhams, Tradition, Travel, Transition, Japanese Art across the Centuries, 4 November 2021, London, lot 132 (**sold for GBP 3,825**).



**Estimate EUR 1,500**  
Starting price EUR 800



155  
**YOSHIZANE: A SUPERB MIXED METAL  
AND WOOD BOX AND COVER DEPICTING  
A FALCON HUNTING SPARROWS**

By Nakagawa Yoshizane, signed Yoshizane sei  
Japan, late 19th century, Meiji period (1868-1912)

Of rectangular form, the cover with a metal plate framed by wooden walls, finely decorated in takazogan with a falcon chasing two sparrows, the birds picked out in shakudo, shibuichi, gilt, and suaka (copper), backed by a snowy pine and signed to the lower right with YOSHIZANE sei [made by Yoshizane]. The interior lined in silver.

SIZE 15.6 x 11.8 cm  
WEIGHT 683 g

Condition: Very good condition with minor wear and traces of use. The wood with a few natural age cracks, light warping, and two of the wooden side plates reattached.

**Provenance:** Grace Tsumugi Fine Art, London. Collection of James and Christine Heusinger, acquired from the above.

**Nakagawa Yoshizane (1859-1915)** was the second son of Katsuyoshi and later adopted by Nakagawa Katsumi (1829-1876). Yoshizane became skilled in the traditional metalwork techniques studying under his father and later under the famous metal artist Kano Natsuo (1828-1898) at the Tokyo School of Fine Arts. Emperor Meiji purchased a box with a related design in 1906. It was gifted to the Meiji Shrine in Tokyo in 2002 in honor of its 80th anniversary.

**AUCTION COMPARISON**

Compare a related inlaid iron box and cover, 8.3 x 11.1 x 4.1 cm, dated to the late 19th century, at Christie's, Japanese and Korean Art, 11 September 2012, New York, lot 127 (**sold for USD 2,000**).



**Estimate EUR 3,000**  
Starting price EUR 1,500







156  
**KOBAYASHI BIKYO FOR  
 THE HATTORI COMPANY:  
 A SUPERB PAIR OF SILVER  
 PRESENTATION VASES**

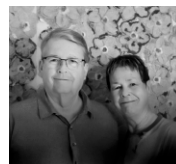
By Kobayashi Bikyo for the Hattori company, sealed Hattori sei and signed Bikyo koku with two seals  
 Japan, Taisho period (1912-1926)

Each finely cast, of baluster form tapering towards the foot and rising to a rounded shoulder surmounted by a short, waisted neck with a flared and rounded mouth. The silver body worked in superb katakiribori and kebori and inlaid in gold hirazogan. One vase depicting a suzume (sparrow) perched on bamboo, framed by a pine branch and clouds, the second vase with another suzume on a blossoming cherry tree. The reverse of each vase inscribed 'Awobasan-maru shunsei kinen, Sato Yasuji (Sato Yasuharu) shirusu' [To commemorate the completion of the Ship Aobayama-maru, Sato Yasuji (Sato Yasuharu)] and signed BIKYO koku [engraved by Bikyo] and with the seal Ko and Bi. The base embossed with a sterling silver punch and a mark reading HATTORI sei [made by Hattori] within a rectangular reserve.

HEIGHT 24.3 cm and 24.3 cm  
 WEIGHT 772 g and 785 g

Condition: Very good condition with minor wear, few light surface scratches, small nicks, and casting irregularities.

**Provenance:** Collection of James and Christine Heusinger. James and Christine Heusinger started collecting Japanese art in the late 1970s. Their collection began with a modest piece by Seifu Yohei III and expanded to over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, which now houses the most important collection of ceramics by the Seifu Yohei studio.



Jim and Christine Heusinger, 2014

**AUCTION COMPARISON**

Compare a closely related pair of silver vases by Katsura Mitsuharu and Kobayashi Bikyo for the Hattori company, each 33.2 cm high, dated to the Taisho period, at Bonhams, Polish and Poise Japanese Art across the centuries, 12 May 2020, London, lot 287 (at an estimate of GBP 15,000-20,000). Compare a related silver vase by Kobayashi Bikyo, 44.1 cm high, dated to the Taisho to Showa period, at Christie's, Japanese and Korean Art, 21 March 2023, New York, lot 73 (sold for USD 30,240).



**Estimate EUR 6,000**  
 Starting price EUR 3,000







157  
**ITSUKOSHI: A RARE  
STERLING SILVER KONPEITO BONBONNIÈRE  
BEARING THE IMPERIAL KIKUMON**

By Mitsukoshi, signed Mitsukoshi sei jungin  
Japan, late Meiji (1868-1912) to Taisho period (1912-1926)

Finely chased, the cover with the Imperial gold kikumon with sixteen petals and etched with scrolling vines issuing from the central signet. The box with two small kiku blossom handles with rings, signed to the base MITSUKOSHI sei jungin (made by Mitsukoshi, pure silver).

LENGTH 5,4 cm  
WEIGHT 76 g

Condition: Very good condition with minor wear, traces of use, and small surface scratches to the base.

**Bonbonnières** (bonbon boxes) first started being given as gifts by the Imperial household during the Meiji period. They were gifted on special occasions such as coronations, weddings, births, and special ceremonies. During the Taisho period, the emperor began gifting bonbonnières as gestures of diplomatic favor, and examples of bonbonnières baring the US and UK flags alongside the Rising Sun flag were gifted during diplomatic meetings during the 1910s.

**LITERATURE COMPARISON**

Compare a related silver bonbonnière gifted to the crown prince of Japan, the future Showa emperor, as well as a bonbonnière bearing the US and Japanese flag, dated 1921 and 1919, illustrated in Susan Tosk and David Cole (2022) Japanese Imperial Silver Bonbonnières: Elegance in the Palm of Your Hand, the Nancy and Robin Markbreiter Collection, Arts of Asia, Spring, p. 33.



**AUCTION COMPARISON**

Compare a related silver box missing its cover by the same artist, signed Mitsukoshi jungin sei, at Sotheby's, Freddie Mercury: A World of His Own, 11 September 2023, London, lot 1071 (sold for GBP 4,826).



**Estimate EUR 1,500**  
Starting price EUR 800



158  
**YOSHITSUGU: A FINE SILVER FILIGREE SHIBAYAMA  
INLAID AND ENAMELED KORO (CENSER)**

By Yoshitsugu, signed Yoshitsugu  
Japan, Meiji period (1868-1912)

The globular body raised on bracket feet with enamel work, the body worked in filigree with a dense pattern of swirls, applied with a pair of dragon handles, with two inset ivory panels inlaid in mother-of-pearl with a flowering landscape, sparrows and a kingfisher catching fish. The domed cover applied with cloisonné enamels above a dense circular patterned ground and surmounted by two egrets standing in water amid tree stumps and lotus leaves. The underside with a gilt rectangular reserve signed YOSHITSUGU.

HEIGHT 15 cm  
WEIGHT 268 g

Condition: Overall good condition with some wear, small nicks, light surface scratches, few losses to the inlays, minor touchups, one ivory plaque slightly loosened, the handles and filigree with small repairs.

**AUCTION COMPARISON**

Compare a related silver and Shibayama koro, note the similar finial on the lid, at Zucke, Fine Japanese Art, 28 October 2020, Vienna, lot 250 (sold for EUR 6,320).



**Estimate EUR 4,000**  
Starting price EUR 2,000



# Arts of the Samurai

Lots 159 to 290





159

**AN O-YOROI ('GREAT ARMOR') WITH  
ODA FAMILY CRESTS, WITH A KOBOSHI KABUTO  
BY MYOCHIN NOBUIE**

The kabuto by Myochin Nobuie (1486-1564), signed Nobuie saku, dated 1557  
Japan, 16th century, Koji period (1555-1558)

Constructed of honkozane lacquered gold and predominantly laced in orange and red, white omodaka odoshi style, the o-yoroi adorned with the Oda family's 5-3 paulownia (Go-san no Kiri) mon crest worked in gilt-bronze against a nanako ground. Comprising a russet-iron thirty-two plate koboshi kabuto with a six-tiered chrysanthemum-form tehen kanamono, the mabizashi lacquered gold and fitted with a stylized gilt wood uma-jirushi (battle standard) maedate which is framed by a partially reticulated kuwagata incised with foliage and fitted to the center with the Oda family's mon, the fukigaeshi similarly applied with mons raised on kiku medallions on a printed leather ground, decorated to the corners with en-suite embosses, all above the five-lame shikoro with three mons to the bottom lame; a black-lacquered iron menpo with facial hair, laced with a two-lame yodarekake fitted with a matching crest-appliqué; a two-lame nodowa; the cuirass is o-yoroi style, the do open at the right side and with a waidate plate, with seven sections of five-lame kusazuri, the front with two and the back with one large age'maki (decorative tassel) strung from en-suite cord-rings; a pair of o-type seven-lame sode fitted with crest-appliqué to the bottom corners and adorned with orange silk cords with decorative tassels; a pair of haidate; a pair of reticulated and incised metal yoshitsune-type kote and tekko fitted with paulownia crests; a pair of iron suneate with protruding wing-like metal Tateage, connected by butterfly-shaped hinges, and fitted with paulownia crests and shishi; and a pair of kegutsu.

**Inscriptions:** Signed to the interior of the kabuto, 'Koji sannen, Nobuie saku' [Made by Nobuie, in the 3rd year of the Koji era (corresponding to 1557)] 弘治三年、信家作.

Condition: Very good condition with wear commensurate with age, the lacquer with expected cracks and flaking. Some fraying to fabric, soiling, and tiny losses. Minor touchups. Overall presenting very well.


With a wood storage box.

The paulownia mon has over 140 variations, one of the most common being the 5-3 paulownia (Go-san no Kiri), adopted as the 'everyman' crest. Today, it is found in the emblems of the Ministry of Justice, the Imperial Guard Headquarters, and the University of Tsukuba. Previously used alongside the Kiku-mon as the mon of the Imperial Family, it was later granted by Emperor Go-Daigo to Ashikaga Takauji after he captured Kyoto during the failed Kenmu Restoration. Generally, it was worn by anyone who can govern Japan as a nation, or in the context of the Sengoku era, who can capture the then-Imperial Capital of Kyoto. Because of this, when Oda Nobunaga drove the Miyoshi clan out of the Imperial Capital, the Kirimon was given to him by Shogun Ashikaga Yoshiteru.

The Oda were effectively eclipsed by Toyotomi Hideyoshi following Nobunaga's death, it is not often known that the Oda continued to be a presence in Japanese politics. One branch of the family became hatamoto retainers to the Tokugawa shogun, while other branches became minor daimyo lords.


**MUSEUM COMPARISON**

A closely related sujiachi kabuto with similar partially reticulated kuwagata, by Myochin Nobuie, is in the collection of the Royal Collection Trust, accession number RCIN 61765.



**AUCTION COMPARISON**

Compare a related o-yoroi armor, with the kabuto by Myochin Munemasa and the o-sode attributed to Myochin Nobuie, at Bonhams, Fine Japanese and Korean Art, 14 September 2016, New York, lot 279 (**sold for USD 37,500**).



**Estimate EUR 20,000**  
Starting price EUR 10,000







160

**A TOSEI GUSOKU  
WITH FUDO MYO-O DO  
AND A SUJIBACHI KABUTO  
BY MYOCHIN NOBUIE, WITH  
NKBKHK TOKUBETSU KICHO  
SHIRYO CERTIFICATE**

The helmet by Myochin Nobuie, signed Myochin Nobuie  
Japan, the helmet 16th century, late Muromachi period (1333-1573), the armor late Edo period (1615-1868)

The components fitted with gilt-metal hardware and laced predominantly in blue and white. The armor comprising suji-bachi kabuto with a sixty-two plate hachi signed MYOCHIN NOBUIE and topped by a five-tiered chrysanthemum-form tehen kanamono, the mabizashi with a gilt-copper fukurin, applied with stenciled leather depicting a tiger and dragon, and mounted with a gilt-bronze maedate with foliate decorations below the rare Ito Inazuma mon in the form of an angular spiral representing lightning, repeated on the gold and black-lacquered fukigaeshi, all above a four-lame shikoro; the iron menpo with a striking nose protector in the form of a tengu beak and three-lame yodarekake; the tatehagi okegawa do lacquered to the central plate in gold, silver, and red with Fudo Myo-o, fitted with seven sections of five-lame kusazuri; a pair of six-lame sode; and pairs of kote, haidate, and suneate with iron kusari and plates over brocade cloth. The back of the do mounted with a bamboo sashimono with a horsehair fringe.

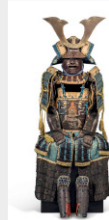
With a Tokubetsu Kicho Shiryo (Especially Important Object) certificate from the Association for the Research and Preservation of Japanese Helmets and Armor (Nihon Katchu Bugu Kenkyu Hozon Kai – NKBKHK), no. 1677, dated 12 November Heisei 29 (2017), confirming the dating above.

Condition: Good condition with expected wear, losses and tears to cloth, minor age cracks and flaking to lacquer.

With a wood storage box.

**AUCTION COMPARISON**

Compare a related suit of armor with a do decorated in flat inlay to depict Fudo Myo-o, dated to the 18th century, at Christie's, 11 December 2018, London, lot 4 (**sold for 75,000 GBP**).



**Estimate EUR 20,000**  
Starting price EUR 10,000







161  
**A NIMAI-DO GUSOKU (TWO-PIECE CUIRASS ARMOR)  
WITH A KOBOSHI KABUTO AND ONI MAEDATE,  
TOKUBETSU KICHO SHIRYO**

Japan, mid-Edo period (1615-1868)

The components predominantly laced in blue and fitted with copper hardware. The armor comprising a sixty-two-plate koboshi kabuto with a four-tiered chrysanthemum-form tehen kanamono, the mabizashi flanked by fukigaeshi decorated with the Watanabe clan mon, the maedate in the form of a lacquered wood long-horned oni with sparse hair, topped by a large circular roundel, all above the five-lame shikoro; an iron menpo with facial hair, red-lacquered lips and gold-lacquered teeth, fitted with a kusari (chain mail) yodarekake; a hon-kozane nimai-do fitted at the back with an uke-zutsu (sashimono pole holder) and with seven sections of five-lame kusazuri with animal hair to the bottom lame; a pair of six-lame kiritsuke-kozane sode; a pair of haidate; and a pair of kote and suneate with iron kusari and plates.

Condition: Very good condition with expected wear, the lacquer with cracks and minor losses.

With a wood storage box.

Accompanied by a certificate of authenticity from the Association for the Research and Preservation of Japanese Helmets and Armor (The Nihon Katchu Bugu Kenkyu Hozon Kai—NKBKHK) dated 10 October 2020, which certifies the present lot in the Tokubetsu Kicho Shiryo class [Especially Important Armor Objects].

**AUCTION COMPARISON**

Compare a related Hanaito odoshi nimai-do gusoku, at Christie's, An Inquiring Mind: American Collecting of Japanese And Korean Art, 15 April 2016, New York, lot 64 (sold for USD 17,500).



**Estimate EUR 12,000**  
Starting price EUR 6,000







162  
**A TOSEI GUSOKU  
 WITH A DRAGON DO**

Japan, Edo period (1615-1868)

The components laced predominantly in blue and fitted with brass hardware. The armor comprising a sixty-two plate koboshi kabuto with a five-tiered chrysanthemum-form tehen kanamono, the mabizashi lacquered black, the fukigaeshi with gold-lacquered floral crests, centered by a black-lacquered maedate in the form of a horned oni with gold-lacquered eyes and fangs, flanked by the wakidate in the form of deer antlers finished with a rough texture, all above the five-lame shikoro; a lacquered iron menpo with removable nose protector, natural hair mustache and chin beard, and three-lame yodarekake; an iron yokohagi okegawa do finely lacquered in gold, red, and black against a dark-brown ground to depict a ferocious three-clawed dragon clutching a tama, fitted with eight sections of five-lame kusazuri; a pair of seven-lame sode; pairs of kote and haidate with iron kusari and plates; and a pair of suneate.

Condition: Very good condition with minor surface wear, light scratches, the lacquer with very minor flaking and few minor age cracks.

With a wood storage box.

**Estimate EUR 12,000**  
 Starting price EUR 6,000







163  
**A KAGA SUIT OF ARMOR  
 WITH A SUJIBACHI KABUTO  
 AND HOSOKAWA CLAN  
 MON MAEDATE**

Japan, early Edo period (1615-1868)

The components laced predominantly in blue, gold, and green. The armor comprising a forty-six plate sujibachi kabuto with a three-tiered chrysanthemum-form tehen kanamono, the mabizashi lacquered with a stippled surface and the fukigaeshi decorated with Hosokawa clan mons, centered by the same clan mon maedate, all above the six-lame shikoro; a lacquered iron menpo with long scrolling facial hair, lacquered red to the interior and lips, laced with a five-lame yodarekake; the lacquered do, fitted with seven sections of five-lame kusazuri; a pair of seven-lame sode; a pair of haidate; and a pair of kote and suneate with iron kusari and plates.

Condition: Very good condition with surface wear, few small losses, the lacquer with expected minor cracks and flaking. The maedate with repairs to the verso.

With a wood storage box with metal fittings.

**Estimate EUR 10,000**  
 Starting price EUR 5,000



164  
**A SUIT OF ARMOR (YOROI)  
 WITH A SUJIBACHI KABUTO  
 WITH A HISHIMON MAEDATE**

Japan, Edo period (1615-1868)

The components laced predominantly in dark blue with lacquered-iron fittings. The armor comprising twelve-plate sujibachi kabuto with a four-tiered chrysanthemum-form gilt-metal tehen kanamono, the mabizashi and fukigaeshi with printed leather, the mabizashi further applied with kiku embosses and fitted with a hishimon maedate, all above the five-lame shikoro; a roiro lacquered iron menpo with a painted moustache, laced with a four-lame yodarekake; the hon kozane fitted with seven sections of five-lame kusazuri; a pair of six-lame sode; a pair of karuta gane haidate; pairs of kote and suneate with iron kusari and plates; and a pair of kegutsu.

Condition: Very good condition with expected wear, the lacquer with expected cracks and flaking.

With a wood storage box.

**Estimate EUR 15,000**  
 Starting price EUR 7,500





165  
**AN O-YOROI  
 ('GREAT ARMOR')  
 WITH SATOMI  
 FAMILY CRESTS**

Japan, Edo period (1615-1868)

Constructed of honkozane lacquered gold and predominantly laced in blood orange and fitted with gilt-metal hardware. The armor comprising a fifty-plate, black urushi, so-fukurin sujibachi kabuto with a five-tiered chrysanthemum-form tehen kanamono, the mabizashi and fukigaeshi with printed leather, the fukigaeshi further fitted with Satomi clan's maru ni futatsubiki (double bar within a circle) mon, all centered by a hollowed gilt roundel maedate incised with foliage and flanked by kuwagata pierced with inome (boar's eyes), all above the three-lame shikoro; a lacquered iron menpo with facial hair and gold teeth, a two-lame nodowa; the hon kozane fitted with seven sections of five-lame kusazuri; a pair of seven-lame sode; a pair of haidate; pairs of kote and suneate with iron kusari and plates.

Condition: Good condition with surface wear, the lacquer with expected minor cracks and flaking, some losses throughout. Overall presenting very well.

With a wood storage box.

The Satomi clan was a Japanese samurai clan of the Sengoku period (1467-1573) and early Edo period (1603-1868). The clan ruled Awa Province as a Sengoku daimyo and was a major military power in the Kanto region during the wars of the Nanbokucho period.

**Estimate EUR 10,000**  
 Starting price EUR 5,000



166  
**AN O-YOROI  
 ('GREAT ARMOR') WITH  
 A SUJIBACHI KABUTO BY  
 MYOCHIN MUNETOMO**

The kabuto by Myochin Munetomo, signed Myochin Munetomo saku Japan, 18th-19th century, Edo period (1615-1868)

The components laced predominantly in green and orange and fitted with lacquered iron hardware. The armor comprising thirty-eight plate sujibachi kabuto with a three-tiered chrysanthemum-form tehen kanamono rising from a pierced inome (boar's eye) roundel, the mabizashi lacquered red to the underside and the fukigaeshi with printed leather and fitted with roundels incised with the Kamei clan's mon against a nanako ground, centered by a maedate in the form of Kannon on a lotus throne, all above the three-lame shikoro; a lacquered iron menpo with lips lacquered in gold, laced with a three-lame yodarekake; the hon kozane fitted with eight sections of five-lame kusazuri; a pair of seven-lame sode; a pair of haidate; pairs of kote and suneate with iron kusari and plates; and a pair of kegutsu.

**Inscriptions:** Signed to the interior of the kabuto, Myochin Munetomo saku [Made by Myochin Munetomo].

Condition: Very good condition with surface wear, few small losses, the lacquer with expected minor cracks and flaking. The maedate, repurposed from a zushi, with losses and touchups the verso.

With a lacquered wood storage box.

**Estimate EUR 10,000**  
 Starting price EUR 5,000



167  
**AN IRON SUJIBACHI KABUTO  
WITH SUKEN MAEDATE**

Japan, 17th-18th century, Edo period (1615-1868)

The components laced predominantly blue and fitted with copper hardware to the brim in the form of two chrysanthemum medallions. The 62-plate hachi topped by a three-tier chrysanthemum-form tehen kanamono, the mabizashi with printed leather and fitted with an iron maedate in the form of a suken (dagger), flanked by the pair of lacquered fukigaeshi, all above a four-lame shikoro.

HEIGHT 31 cm (incl. dagger), WIDTH 36 cm  
WEIGHT 2,634 g

Condition: Very good condition with minor surface wear. Tiny nicks and chips to the edges of the lacquer fukigaeshi. One tiny dent to the kanamono. The maedate with wear and rust commensurate to age.

**AUCTION COMPARISON**

Compare a closely related sixty-two plate sujibachi kabuto, by Myochin Yoshihisa, at Christie's, Japanese and Korean Art, 21 March 2023, New York, lot 79 (**sold for USD 8,190**).



**Estimate EUR 5,000**  
Starting price EUR 2,400



168  
**A GOLD-LACQUERED ETCHU ZUNARI KABUTO  
WITH NKBKHK CERTIFICATE**

Japan, 18th century (the helmet excluding gold leaf, waki-date, and centipede), mid-Edo period (1615-1868)

The gold-lacquered bowl of zunari (head-shape) form, the center plate overlapping the mabizashi and applied with a similarly lacquered iron centipede, flanked by a pair of high silver-lacquered waki-date (side crests) in the form of curved horns, the helmet mounted with a four-lame shikoro covered in black leather laced in blue.

HEIGHT 55 cm  
WEIGHT 2,781 g

Condition: Good condition with minor wear as well as little flaking and minor age cracks to lacquer.

With a certificate from the Association for the Research and Preservation of Japanese Helmets and Armor (Nihon Katchu Bugu Kenkyu Hozon Kai – NKBKHK), certificate number KI#1313, dated 27 August 2023, sealed by the Association's chairman Nagata Hitoshi, certifying the present helmet as a Precious Artifact, dating the helmet to the mid-Edo period, while stating the gold leaf, waki-date, and centipede are modern additions.

**Estimate EUR 4,000**  
Starting price EUR 2,000







169  
**AN IMPRESSIVE MYOCHIN STYLE  
IRON KAWARI KABUTO IN THE  
FORM OF A TENGU WITH TOKIN CAP,  
ATTRIBUTED TO FUKUTAKE ICHIRO**

Attributed to Fukutake Ichiro (1928-2002), unsigned  
Japan, c. 1950-1980, Showa period (1926-1989)

Forged in iron and finished in a rich russet brown patina, constructed of seven vertical plates forming the back and one broad plate across the front into which a bold face of a Tengu is hammered up, the eyes finished in gold and black lacquer, the mabizashi forming the beak and a circular fuse ita formed as a monk's cap riveted to the crown, flanked by pointy ears riveted to the sides, the underside of the mabizashi lacquered red, the bowl mounted with a four-lame solid-plate shikoro lacquered dark brown and laced in blue, ending in similarly lacquered fukigaeshi.

HEIGHT 32.5 cm (without stand), 47.5 cm (with stand)  
WEIGHT 2,240 g (without stand)

Condition: Very good condition with minor wear as well as some rubbing, light flaking, and small age cracks to lacquer.

With an associated wood stand.

**Fukutake Ichiro (1928-2002)** was a Japanese swordsmith who today is recognized as the most talented of Gendai smiths in the art of uchidashi (repoussé). He is considered one of the last true traditional armor makers in Japan and his work was greatly inspired by the Myochin school. He lived and worked in the Kurashiki area of Okayama prefecture in the 1950s-1970s.



**Fukutake Ichiro  
(1928-2002)**

Kawari kabuto (lit. "transformed helmet") refers to strange or eccentric helmets. During the Momoyama period of intense civil warfare, kabuto were made to a simpler design lacking many of the ornamental features of earlier helmets. To offset the plain, utilitarian form of the new helmet, and to provide visibility and presence on the battlefield, armorers began to build fantastic shapes on top of the simple helmets in harikake (papier-mâché mixed with lacquer over a wooden armature), though some were constructed entirely of iron. These shapes mimicked forms from Japanese culture and mythology, including fish, cow horns, the head of the god of longevity, bolts of silk, head scarves, Ichi-no-Tani canyon, and axe heads, among many others. Some forms were realistically rendered, while others took on a very futuristic, modernist feel.

For related pieces, see S. Yoshihiko, Shin Katchushi Meikan, 2000. For a similar helmet and matching armor, see Kyoto Arashiyama Bijutsukan [Kyoto Arashiyama Museum] (1986) Tetsu to urushi no geijutsu: Kyoto Arashiyama Bijutsukan zohinshu [The arts of iron and lacquer: the collection of the Kyoto Arashima Museum], Buke bijutsu shiryoten [Exhibition of samurai art], p. 18-19.

**LITERATURE COMPARISON**

Compare a closely related tengu hachi signed Myochin Munenori and dated 1835 by inscription at Christie's, 9 June 2004, London, lot 33.



**AUCTION  
COMPARISON**

Compare a closely related kawari kabuto in the form of a tengu with tokin cap, dated "Edo period (19th century)" but probably also by Fukutake Ichiro, at Bonhams, Arts of the Samurai, 27 October 2014, New York, lot 1035 (**sold for USD 31,250**). Compare a related kawari kabuto in the form of a shachi, also attributed to Fukutake Ichiro and dated circa 1970, at Christie's, Peter Petrou: Tales of the Unexpected, 30 January 2019, London, lot 7 (**sold for GBP 20,000**).



**Estimate EUR 15,000**  
Starting price EUR 7,500







170

**A RARE LACQUERED METAL ‘ONI’ MAEDATE**

Japan, Edo period (1615-1868)

Finely cast as a fierce demon with details inlaid in gilt-metal including the eyes incised with spiraling pupils, the long sharp fangs, and the twisted wire whiskers, the beast further detailed with serrated brows, long ears, and elegantly curved horns.

LENGTH 17.8 cm  
WEIGHT 172 g

Condition: Very good condition with minor wear and manufacturing irregularities, light rubbing to black lacquer, minor flaking to red lacquer on one ear, some whiskers slightly bent. The fitting in the back is re-attached or a later addition.

LITERATURE COMPARISON

Compare a related lacquered wood maedate on a hoshi bachi kabuto dated to the 17th century at Sotheby's, Fine Japanese Art, 14 May 2019, London, lot 58.

**Estimate EUR 3,000**  
Starting price EUR 1,500



171

**A RARE AND IMPRESSIVE GOLD-LACQUERED WOOD MAEDATE WITH DEMON AND HORNS**

Japan, Edo period (1615-1868)

Boldly carved as the head of a fierce two-horned demon with the mouth wide open in a ferocious roar revealing gray-painted teeth, the lips painted red, the large bulging eyes with blue glass-inlaid pupils, the hair neatly incised. The demon is flanked by two separately carved, long curved horns.

HEIGHT 50 cm

Condition: Very good condition with minor wear, few fine age cracks, little rubbing to lacquer, light surface scratches.

AUCTION COMPARISON

Compare a related smaller gold-lacquered wood maedate in the form of a dragon, 23.5 cm high, at Zucke, Fine Japanese Art, 27 May 2022, Vienna, lot 44 (**sold for EUR 5,056**).



**Estimate EUR 4,000**  
Starting price EUR 2,000







172  
**A MYOCHIN SCHOOL IRON SOMEN  
(FULL FACE MASK)**

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

Forged in sections and designed with deeply embossed eyebrows and deep wrinkles on the cheeks (shiwa) which are simulated in the metal to create a fierce expression, above a scrolling moustache and beard, the mask cast with flared nostrils and an open mouth, the chin applied with ase-nagashi, the cheeks with L-shaped hooks (ori kugi) to help fasten the helmet cord, all above the five-lame yodarekake lacquered bronze and laced green.

HEIGHT 36.3 cm  
WEIGHT 680 g

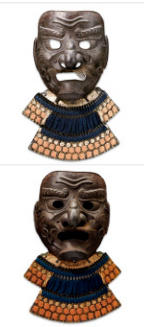
Condition: Good condition with typical surface wear. The iron with a dark patina. Touchups to the moustache. The ears lost.

With a black lacquer tomobako, finely lacquered to the top with the Abe kaju-no ha mon crest, the long sides decorated with two crests, one from the Takenaka clan and the second, a variation of the Maruni Musubi Karigane (wild goose crest), and further applied with looped gilt fittings incised with Abe kaju-no ha mon crests.

**The existence of somen (full masks)** goes back to the Muromachi Period but quickly declined in popularity as the full coverage of the face was found to be uncomfortable and impractical since it did not provide any functional advantage. They continued to be made as showpieces for high-ranking lords as opposed to practical armor accoutrements.

**AUCTION COMPARISON**

Compare a closely related Myochin school iron Somen at Christie's, Bushell Collection of Japanese Sword Fittings & Works of Art, 28 October 1998, New York, lot 707 **(sold for 21,850 USD)**. Compare a closely related Myochin school iron Somen at Bonhams, Fine Japanese and Korean Art including property from the Collection of Drs Edmund and Julie Lewis, 22 July 2020, New York, lot 1111 **(sold for USD 17,575)**.



**Estimate EUR 5,000**  
Starting price EUR 2,400



173  
**A BLACK-LACQUERED MENPO (HALF MASK)**

Japan, Edo period (1615-1868)

The black-lacquered mask with a detachable nose protector and mustache, the chin applied with ase-nagashi and two straight cord pegs, the cheeks with bent anchoring posts, the mask laced with a four-lame yodarekake.

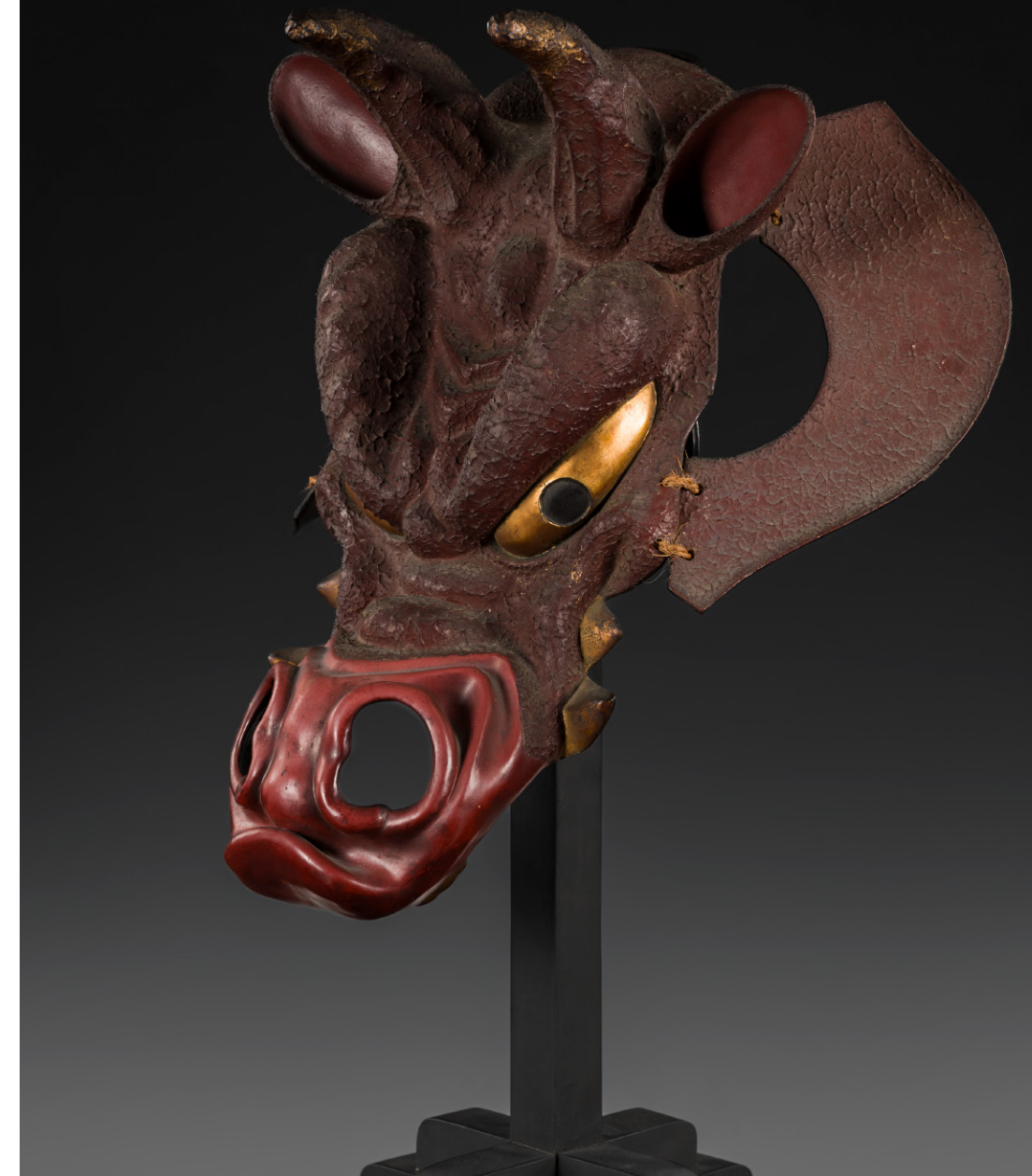
HEIGHT 27 cm  
WEIGHT 415 g

Condition: Very good condition with minor wear, fine age cracks to lacquer mostly to interior, small losses to lacquer mostly to edges of the nose protector.

Masks have long played an important role in Japanese culture: in religious ceremonies, dance, Noh theater, and military costume. For samurai, masks served as a principal face defense and helped secure the helmet to the head more firmly. The majority of masks were half-length (mempo), covering the nose and the face below the eyes. Their iron surfaces are either lacquered or a dark russet finish; the interiors are usually lacquered red.

**Estimate EUR 1,500**  
Starting price EUR 800





174

#### A LACQUER BAMEN (HORSE MASK)

Japan, late 18th to early 19th century, Edo period (1615-1868)

The striking mask designed as the face of a fierce dragon, constructed of papier mâché molded on a form and decorated on the exterior in roughly textured russet-iron as well as gold, black, and red lacquer, with separate cheek pieces suspended by straps.

LENGTH 49 cm

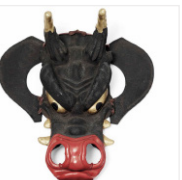
Condition: Good condition with minor wear, little flaking and small losses to lacquer, tears and losses to back.

With an associated wood stand.

Horse armor first appeared in Japan in the sixteenth century and served not so much as to protect the horse, but rather to convey the prestige and power of its owner during ceremonies and military parades. When not in use, a piece like this would have been showcased for guests to see in the reception room of a daimyo's home during New Year celebrations.

#### AUCTION COMPARISON

Compare a closely related bamen of identical design, from a private collection of armor from a Japanese museum and sold at Christie's, 11 November 2015, London, lot 120 (**sold for GBP 16,250**).



**Estimate EUR 10,000**

Starting price EUR 5,000





175  
**A SET OF THREE STEEL YANONE (ARROWHEADS)**

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

Comprising two arrowheads of watakushi type with extended barbs, the larger pierced with a dense design of stylized characters above two plum blossoms, the other with a central inome (boar's eye) and with a visible suguha tempered edge; the third of yanagiba type and pierced with a dharma wheel decorated in gold nunome-zogan.

LENGTH 29.7 cm  
WEIGHT (total) 151 g

Condition: Very good condition with minor wear, manufacturing irregularities, and minimal tarnish.

**Provenance:** From the personal collection of Michael Quigley. Michael J. Quigley is a renowned collector of Japanese swords and sword fittings. He owns and runs Michael Quigley Oriental Art in San Antonio, Texas. A lifelong Japanese art enthusiast and collector, he was instrumental in organizing the San Antonio Sword Show.



With a wood storage box.

Although today Japanese warriors are renowned most for their swordsmanship, archery, especially from horseback, has been an essential part of samurai warfare and culture for centuries. Arrows were fitted with heads of varying shape according to their intended use in war, the hunt, or target practice. Arrowheads made for use on the battlefield incorporated different designs intended for specialized purposes such as the piercing of armor or to cause maximum damage to horses and unarmored personnel.

Large arrowheads, pierced and elaborately chiseled with landscapes, birds, flowers, dragons, and Buddhist divinities, were created to be admired for the beauty of their metalwork and design rather than for use in archery. Such highly elaborate examples may have been made for presentation or as a votive offering to a shrine.

<b>LITERATURE COMPARISON</b> Compare two closely related arrowheads dated 18th century in the Metropolitan Museum of Art, accession numbers 32.75.319 and 32.75.662.		
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<b>AUCTION COMPARISON</b> Compare a closely related single arrowhead dated 18th century at Bonhams, The Paul Goodman Collection of Japanese Arrowheads, Swords and Fittings Part I, 20 October 2015, New York, lot 10 ( <b>sold for USD 2,500</b> ).	
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**Estimate EUR 2,000**  
Starting price EUR 1,000



176  
**KITAMURA: A PAIR OF LACQUERED IRON STIRRUPS (ABUMI)**

By Kitamura, signed Kitamura saku  
Japan, 16th-17th century, Momoyama (1573-1615) to early Edo period (1615-1868)

The pair of iron abumi of typical swan-like form (wa-abumi), inlaid to the exterior with a sakura (cherry-blossom) mon in brass takazogan. The buckles to each terminus with movable tangs. The interior of red lacquer. Each stirrup signed on the uprights KITAMURA saku [made by Kitamura].

SIZE ca. 26 x 31 cm (each)  
WEIGHT 5,048 g (together)

Condition: Very good condition commensurate with age. The lacquer with expected age cracks and some losses. Minuscule nicks and light scratches. Few minor losses to inlays.

Abumi, Japanese stirrups, were used in Japan as early as the 5th century, and were a necessary component along with the Japanese saddle (kura) for the use of horses in warfare. Abumi became the type of stirrup used by the samurai class of feudal Japan.

The military version of this open-sided stirrup, called the shitanaga abumi, was in use by the middle Heian period. It was thinner, had a deeper toe pocket and an even longer and flatter foot shelf. It is not known why the Japanese developed this unique style of stirrup, but this stirrup stayed in use until European style-stirrups were introduced in the late 19th century. The abumi had a distinctive swan-like shape, curved up and backward at the front so as to bring the loop for the leather strap over the instep and achieve a correct balance. Most of the surviving specimens from this period are made entirely of iron, inlaid with designs of silver or other materials, and covered with lacquer.

There were three makers from the Momoyama to early Edo period who signed Kitamura. The family also made tsuba.

**Estimate EUR 1,500**  
Starting price EUR 800





177  
**A KOTO KATANA IN KOSHIRAE, THE BLADE  
ATTRIBUTED TO KAGA KUNI JU KIYOMITSU, WITH  
INAMI HAKUSUI KICHO ('PRECIOUS') WHITE PAPER**

Attributed to Kaga kuni ju Kiyomitsu, unsigned  
Japan, the blade c. 1504, the mounting Edo period (1615-1868)

The blade:  
Shinogi-zukuri with iori mune, chu-kissaki, and torii-sori. The hamon is chu-suguha and the hada is itame mokume. The nakago is mumei, suriage with a kiri tip, with three mekugi-ana, and katte-sagari yasurime.

The mounting:  
The koshirae comprising a roiro-lacquered saya, rayskin tsuka with silvery-black tsuka-ito, gilt-copper habaki, gilt-metal menuki with floral mon, iron tsuba, and shibuichi fuchi-kashira. The tsuba and fuchi-kashira are each finely decorated in gold, silver, and shakudo takazogan with shogi (Japanese chess) pieces.

NAGASA 70.8 cm, TOTAL LENGTH 99 cm

Condition: The blade in very good condition, commensurate with age, with minor wear, few tiny nicks, and small blisters here and there. The mounting in good condition, with minor wear overall, the saya with few shallow chips, minuscule nicks, and light scratches.  
**Provenance:** Dorotheum, 27 April 1993, Vienna, lot 250 (sold for ATS 90,000 or approx. **EUR 12,500** converted and adjusted for inflation at the time of writing). German private collection, acquired from the above.

**Estimate EUR 10,000**  
Starting price EUR 5,000



With a Kicho ('Precious') white paper certificate issued by the Nihonto Kenkyu Hakusuikai (Hakusui Japanese Sword Research Society) on 11 June 1950 signed and sealed by the Society's founder and president Inami Hakusui confirming the authenticity of the present blade dating it to around 1504 and attributing it to Kaga kuni ju Kiyomitsu.



178  
**A KOTO TACHI IN HANDACHI  
KOSHIRAE WITH SHIRASAYA**

Japan, the blade 15th-16th century, Muromachi (1333-1573) to Momoyama period (1573-1615), the mounting Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune, chu-kissaki, and koshi sori, forged in itame hada, the hamon is suguha. The nakago is suriage (shortened) with two mekugi-ana and a kuri jiri. The gold two-part habaki incised with horizontal lines to the lower and lozenge designs to the upper section.

The mounting:  
The iron tsuba of mokko gata form depicting scholars in a boat in a river landscape with a willow tree, with details inlaid in gold, silver, and copper takazogan. The fuchi and kashira of ishime-finished metal, the black ishime-lacquered saya with similar metal kojiri and a further fitting with foliate design. The tsuka covered in rayskin and wrapped with blue textile. The gold menuki in the form of karashishi.

With an old wood shirasaya.

NAGASA 62 cm, LENGTH 97.8 cm (the koshirae) and 89 cm (the saya)

Condition: Overall good condition with minor wear, some fukure and ware, few tiny nicks to the blade near the tang, the saya with a small dent to one side and minor losses and cracks at the koiguchi.

**Estimate EUR 2,000**  
Starting price EUR 1,000







179  
**YASATSUGU I: AN IMPORTANT KATANA IN KOSHIRAE, WITH NBTHK HOZON TOKEN PAPER**

The blade by Yasutsugu I, the tang inscribed Nanban-tetsu o motte, Bushu ni oite (Yasutsugu) and with aoi mon Japan, early 17th century, late Momoyama (1573-1615) to early Edo period (1615-1868)

The blade:  
The superbly forged blade with shinogi-zukuri and iori mune. The hamon is suguha with nie and nioi, the hada is itame. The nakago is suriage (shortened), with kuri jiri, and two mekugi-ana, the mei reads Nanban-tetsu o motte, Bushu ni oite ('Made from Southern Barbarian steel, in Bushu Province') and with an aoi (hollyhock) mon.

The mounting:  
The gilt habaki with diagonal file marks and raised dew drops. The iron tsuba of oval form with two hitsu, finely carved in sukashibori and decorated in gold, silver, and copper takazogan with a design of warriors engaged in battle signed SOHEISHI NYUDO SOTEN sei ('Made by Soheishi Soten, with the Nyudo title'). The shakudo fuchi-kashira with similar inlays also depicting warriors, the shakudo menuki with similar inlays depicting warriors on horseback. The tsuka with rayskin samegawa and dark-green silk tsuka-ito. The saya finely lacquered in black and golden brown with a wood grain pattern.

NAGASA 68.2 cm, LENGTH 98 cm (total)

Condition: Very good condition with minor surface wear to the blade and to the mounting, little ware and fukure, the tsuba and fuchi-kashira with tiny dents and minuscule nicks, minor tears to the tsuka-ito.  
**Provenance:** Czech private collection.

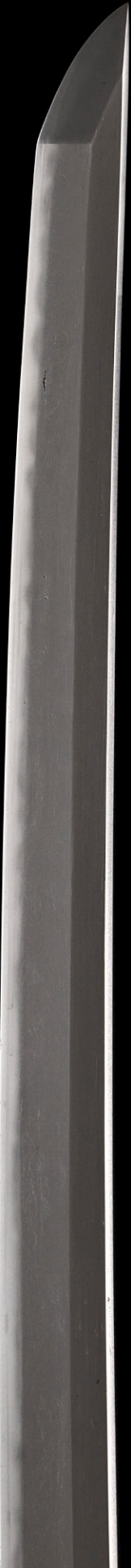
This sword has been judged and **attested by the NBTHK to be the Hozon Token ('Worthy of Preservation') rank**. The NBTHK Hozon paper, no. 342985, dated 28 March Heisei 8 (1996), with a photograph of the tang and the seal of the NBTHK, with a registration stamp from the Educational Committee of Tokyo, no. 270320, registration date 2 February Heisei 7 (1995), issue date 1 June Heisei 8 (1996), accompanies this lot.

**This katana is by Yasutsugu I** working in Edo where he was retained by the shoguns Tokugawa Ieyasu and Hidetada in the early seventeenth century. He received the privilege of the use of the character yasu in his name from Ieyasu, and also the right to carve the triple-hollyhock leaf crest of the Tokugawa clan. Both the first and second generations resided alternately in Echizen and Edo, and styled themselves Echizen Yasutsugu even when working in Edo.

**The inscription Nanban-tetsu o motte** ('Made from Southern Barbarian steel'), implies the use of imported steel. The Yasatsugu kanji characters are lost as the blade has been shortened.

**AUCTION COMPARISON**  
Compare a related wakizashi in shirasaya by Yasutsugu I, also with aoi mon (hollyhock crest), dated to the early Edo period, at Christie's, Important Swords from the Museum of Japanese Sword Fittings, 29 March 2005, New York, lot 37 (**sold for 90,000 USD**).

**Estimate EUR 20,000**  
Starting price EUR 10,000







180  
**A KATANA IN SUPERB  
SNAKESKIN SAYA AND  
WITH CLOISSONNÉ FITTINGS**

Japan, Edo period (1615-1868)

The blade:

The slender blade of shinogi-zukuri form with lori mune, the hamon is toran in noi-deki, the hada is itame. The mumei (unsigned) nakago with three mekugi-ana, the tip is kiri. The gilt habaki with diagonal file marks.

The mounting:

The tsuba of aoi-gata shape, applied with cloisonné, the fuchi and kashira similarly decorated in cloisonné with a scrolling lotus pattern. The menuki of three circles enclosing aoi leaves. The saya coated in snakeskin and mounted with further cloisonné fittings.

NAGASA 65.7 cm, LENGTH 85.3 cm (the blade), 99 cm (total)

Condition: The blade with ware, fukure, light surface scratches, and the cutting edge with a few minuscule nicks. The fittings with minor wear, few nicks, and light surface scratches.

**Estimate EUR 5,000**  
Starting price EUR 2,400







181  
**AN IMPRESSIVE KOTO O-TANTO  
IN SUPERB AND RARE KOSHIRAE**

Japan, the blade Muromachi (1333-1573) to Momoyama period (1573-1615), the mounting Edo period (1615-1868)

The blade:  
The sugata is hira-zukuri with iori mune and mu sori, forged in mokume hada with a choji midare hamon in nie-deki with utsuri. The silver habaki with diagonal file marks. The nakago with three mekugi-ana, a kuri jiri, and no yasurime.

The mounting:  
The iron tsuba of kirikomi mokko gata form, finely engraved to one side with a gold-inlaid dharma wheel and swirling clouds and to the other with four gold-inlaid characters and incised with the signature UMETADA. The brass fuchi, kashira, kojiri, and koiguchi of plain design. The shagreen-inlaid red-lacquered wood tsuka inscribed in gold lacquer with Buddhist texts, one side reading Goma Shufuku ('Conquest of the Demon Realm') and the other Yuge Jinzu ('Godlike Playful Freedom'). The saya covered in shagreen, the interior with a hidden compartment for coins.

The spectacular kozuka intricately worked with carved details and mixed-metal inlays creating a three-dimensional effect, depicting a fierce scaly dragon in gold takazogan writhing amid swirling clouds between two gnarled trees towering above a snarling tiger crouching by a stream. The reverse incised with the signature Soshu ju YUKIMITSU saku, in homage to Soshu Yukimitsu of the Kamakura period. The kogatana engraved with symbols and signed SANO NAOYOSHI with a kakihan.

NAGASA 30.6 cm, LENGTH 52.5 cm

Condition: Superb condition with expected wear and manufacturing irregularities. The blade with few small blisters and a single short line of ware.

**Estimate EUR 6,000**  
Starting price EUR 3,000







182  
**YOKOYAMA SUKESADA:  
A WAKIZASHI IN SUPERB KOSHIRAE**

By Yokoyama Sukesada, Signed Bishu Osafune junin Yokoyama  
Kozuke daijo Fujiwara Sukesada  
Japan, 17th century, Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune, chu-kissaki, and torii sori, forged in itame hada with a suguha hamon with pronounced nioi. The nakago with one mekugi-ana, a kiri jiri, and the mei on the omote reading Bishu Osafune junin and on the ura Yokoyama Kozuke daijo Fujiwara SUKESADA.

The mounting:  
The iron tsuba with a silver rim of maru gata form and finely decorated in gold hirazogan to depict worm-eaten leaves and wispy clouds, one side with a signature. The nanako shakudo fuchi decorated in gold and shakudo takazogan with aoi (hollyhock). The tsuka covered in rayskin and wrapped with blue textile. The parcel-gilt shakudo menuki cast in the form of recumbent buffalo. The saya lacquered in lustrous roiro and meticulously inlaid with aogai.

With the original Torokusho registration card.

NAGASA 44.2 cm, SORI 1.2 cm, LENGTH 72 cm (the koshirae)

Condition: Excellent condition with minor wear.

Yokoyama Sukesada was given the name Heibei at birth and was the son of the Shichibei Jyo Sukesada. He distinguished himself as the doyen of Bizen sword smiths in Shinto period. He devoted himself to restoring the Koto works of his school's founder Yoso-zaemon-no-jo Sukesada and successfully revived the Bizen-den technique in the Shinto period. He served the Ichijo family, one of the Five Regent Houses of the Fujiwara clan, and received the title Kozuke daijo from the Imperial Court in Kanbun 4 (1664). He died at the age of 89 years in 1721.

**LITERATURE COMPARISON**

Compare a related katana by the same swordsmith, dated 17th century, in the British Museum, registration number 1958,0730.143.a-d.



**Estimate EUR 2,000**  
Starting price EUR 1,000



183  
**A KATANA IN KOSHIRAE,  
THE BLADE ATTRIBUTED TO KANETSUNE,  
WITH TWO NBTHK CERTIFICATES**

Unsigned, the blade attributed to Kanetsune  
Japan, the blade 17th century, Edo period (1615-1868),  
the mounting Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune, chu-kissaki, and torii sori, forged in masame hada, the hamon is gunome choji with some midare terminating in a suguha boshi, with pronounced nioi. The nakago with two mekugi-ana and a kuri jiri. The copper habaki with diagonal file marks.

The mounting:  
The iron tsuba of aori gata form, pierced with two hitsu, and finely worked in gold and copper takazogan with a paulownia spray to one side. The iron kojiri decorated with a similar motif to both sides in gold, silver, and copper hirazogan. The iron fuchi and kashira neatly decorated in gold hirazogan with paulownia leaves and scroll designs. The tsuka covered in rayskin and wrapped with black textile. The parcel-gilt shakudo menuki modeled in the form of paulownia leaves as well. The saya superbly lacquered in silvery black with an ishime finish and reverse-decorated with swirling clouds.

With an NBTHK certificate attributing the blade to Kanetsune, and an NBTHK Tokubetsu Kichyo ('Especially Precious') green paper for the koshirae.

NAGASA 69.4 cm, SORI 1.5 cm, LENGTH 96.6 cm

Condition: Very good condition with minor wear, few minor rust spots and tiny blisters to the blade, expected minor age cracks, flaking, and few small losses to the saya.

Originally, the paulownia seal was the private symbol of the Japanese Imperial Family, from as early as the sixteenth century. The Toyotomi clan, led by Toyotomi Hideyoshi, later adopted the paulownia seal for use as the crest of his clan. After the Meiji Restoration, the seal was eventually adopted as the emblem of the Japanese government.

**Estimate EUR 3,000**  
Starting price EUR 1,500





184  
YOSHIMICHI: A WAKIZASHI IN SHIRASAYA

By Yoshimichi, signed Tanba no Kami Yoshimichi  
Japan, 17th century, early Edo period (1615-1868)

The sugata is shinogi-zukuri with iori mune, chu-kissaki, and torii sori. Forged in itame hada, the suguha hamon with sudare-ba. Each side of the blade with a bonji character, one side further with gomabashi and the other with two short parallel grooves of differing length and width. The nakago with one mekugi-ana, a kengyo jiri, and a sujikai yasurime, the mei reading Tanba no Kami YOSHIMICHI below a sixteen-petaled chrysanthemum. The gilt-copper habaki with diagonal file marks.

NAGASA 43.8 cm, SORI 1.4 cm, LENGTH 68.6 cm

Condition: Very good condition with minor wear and few small blisters.

Yoshimichi I was the third son of Kanemichi of Seki in Mino Province. He moved to Kyoto sometime in the early 1590s with his father and brothers, Iga no Kami Kinmichi, Rai Kinmichi, and Etchu no Kami Masatoshi. In 1595 he was granted the title "Tamba no Kami," which was also given to his first son in 1639, and to his second son who lived in Osaka in the 1640s. From the second generation onward, the Kyoto family carved a sixteen-petal chrysanthemum crest on the tangs of their blades.

Only swordsmiths approved by the emperor were given the right to use the chrysanthemum mark on their blades. The kikumon has been used by the Japanese imperial families since the Kamakura period. Kiku means chrysanthemum, which is the national flower of Japan. It was also used at shrines related to the emperor.

Estimate EUR 3,000  
Starting price EUR 1,500



185  
SUKESADA: A TANTO IN SHIRASAYA,  
WITH NBTHK TOKUBETSU KICHO  
TOKEN CERTIFICATE

By Sukesada, signed Sukesada  
Japan, early to mid-Edo period (1615-1868)

The sugata is hira-zukuri with iori mune and mu sori, forged in itame hada with a suguha hamon and komaru boshi. The nakago with one mekugi-ana, a kuri jiri, and the mei reading SUKESADA. The silver hibachi with horizontal file marks.

NAGASA 22.6 cm

Condition: Very good condition with minor wear and a tiny shallow chip near the kissaki.

Estimate EUR 3,000  
Starting price EUR 1,500



With an NBTHK Tokubetsu Kicho ("Especially Precious") Token certificate dated 14 February 1966.







186  
**A WAKIZASHI IN KOSHIRAE**

Japan, the blade c. 1700, Edo period (1615-1868), The mounts Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune, forged in itame hada with a suguha hamon. The nakago with one mekugi-ana, a kengyo jiri, and a katte-agari yasurime. The habaki of silver.

The mounting:  
The sukashi-bori copper tsuba of kikuka-gata form with one hitsu. The parcel-silvered iron fuchi and kashira decorated with chrysanthemum scroll. The tsuka covered in rayskin and wrapped with dark-blue textile. The mixed-metal menuki in the form of overlapping chrysanthemum blossoms. The saya finely lacquered a silvery black with an ishime finish and reverse decorated with swirling clouds.

NAGASA 39.4 cm, SORI 0.6 cm, LENGTH 57 cm (the koshirae)

Condition: Overall good condition with some wear, minor rust spots and light scratches to the blade, minor tarnish and scratches to habaki, corrosion to iron fittings and tang, few tiny nicks and minute flakes to the saya.

**Estimate EUR 2,500**  
Starting price EUR 1,200



187  
**KANEMOTO: A WAKIZASHI IN KOSHIRAE**

By Kanemoto, signed Kanemoto  
Japan, Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune. The hada is itame and the hamon is gunome-sanbonsugi with nie and nioi. The nakago with one mekugi-ana, a kuri jiri, katte-agari yasurime, and mei reading KANEMONO.

The mounting:  
The iron tsuba of aori gata form and engraved with dragonflies and meandering streams, the nanako shakudo fuchi and kashira with gold, silver, and copper takazogan depicting figures carrying a boat with ropes amid crashing waves and rockwork. The tsuka covered in rayskin and wrapped with dark-blue textile. The gold menuki cast as pairs of crabs. The saya lacquered in lustrous roiro.

NAGASA 40.7 cm, SORI 0.5 cm, LENGTH 59.5 cm (the koshirae)

Condition: Overall good condition, the blade with minor wear, small blisters, tiny rust spots, a minor shallow chip to the kissaki, light scratches and few shallow chips to the saya, a minor loss to the kurigata, small nicks and rubbing to the hardware.

**Estimate EUR 2,000**  
Starting price EUR 1,000







188  
**A HIZEN KATANA IN SHIRASAYA  
WITH NBTHK KICHO CERTIFICATE**

Japan, early Edo period (1615-1868)

The sugata is shinogi-zukuri with iori mune, chu-kissaki, and torii sori, forged in masame hada with a suguha hamon in nioi-deki, the nakagi is suriage (shortened) with three mekugi-ana, a kiri jiri, and a partial mei reading HIZEN JU. The gold habaki with diagonal file marks.

With an NBTHK Kicho ('Precious') certificate issued on 12 April 1965.

NAGASA 65 cm, LENGTH 92 cm (the shirasaya)

Condition: Good condition with minor wear, few tiny rust spots, and very little ware.

**Estimate EUR 5,000**  
Starting price EUR 2,400



189  
**A KATANA IN KOSHIRAE WITH SHIRASAYA**

Japan, late 18th century, Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune, chu-kissaki, and torii sori, forged in itame hada, the midare hamon with some notare, with nie and nioi. The nakago with one mekugi ana and a kuri jiri. The copper habaki of plain design.

The mounting:  
The iron tsuba of maru gata form, finished with a rough texture, pierced with two hitsu of which one is plugged. The nanako shakudo fuchi finely decorated in gold, silver, and shakudo takazogan with a flowering prunus tree. The kashira of roiro lacquer. The tsuka covered in rayskin and wrapped with black textile. The gold-lacquered copper menuki cast in the form of dragons. The saya superbly lacquered in red and black with an intricately veined design.

With a wood shirasaya.

NAGASA 66.2 cm, LENGTH 102.5 cm (the koshirae) and 97 cm (the shirasaya)

Condition: The blade in good condition with minor wear and two light rust spots, the mounts in very good condition with minor wear and few light scratches to the saya.

**Estimate EUR 2,000**  
Starting price EUR 1,000







190  
**A KATANA IN KOSHIRAE, THE BLADE  
ATTRIBUTED TO SUISHINSHI HIDEYO,  
WITH NBTHK KICHO TOKEN CERTIFICATE**

Unsigned, the blade attributed to Suishinshi Hideyo  
Japan, first half of 19th century, Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune, forged in itame hada, the suguha hamon and omaru boshi with nie and nioi. The nakago with one mekugi-ana, a haagari jiri, and sujikai yasurime. The copper habaki of plain design.

The mounting:  
The iron tsuba of mokko gata form, finely engraved and inlaid to depict a lotus pond. The shibuichi fuchi and kashira neatly incised with leafy scrolling vines. The tsuka covered in rayskin and wrapped with black textile. The saya lacquered in lustrous roiro.

With an NBTHK Kicho Token ('Precious Blade') certificate, attributing the blade to Suishinshi Hideyo. Hideyo was a well-regarded swordsmith from the school of Suishinshi Masahide (1750-1825), known as the founding father of the Shinshinto era.

NAGASA 70.7 cm, SORI 2 cm, LENGTH 100 cm (the koshirae)

Condition: The blade in excellent condition with minor wear. The mounts overall in very good condition with minor wear, the saya with few small chips and light scratches.

**Estimate EUR 2,000**  
Starting price EUR 1,000



191  
**KANEKUNI:  
A KATANA IN SHIRASAYA**

By Kanekuni (Ogawa Sentaro), signed Noshu  
Seki ju Ogawa Sentaro Kanekuni saku  
Japan, dated 1910, Meiji period (1868-1912)

The sugata is shinogi-zukuri with iori mune, chu-kissaki, and torii sori, forged in itame hada, the choji midare hamon with nie and nioi. The nakago with one mekugi-ana and an iriyamagate jiri, the omote inscribed Meiji yonjusan-nen hachigatsu hi ('A day in August of the 43rd year of Meiji [1910]'), the ura signed Noshu Seki ju OGAWA SENTARO KANEKUNI saku.

NAGASA 64.7 cm, SORI 1.4 cm,  
LENGTH 91.5 cm (the shirasaya)

Condition: Very good condition with minor wear and few minor rust spots.

**Estimate EUR 3,000**  
Starting price EUR 1,500







192  
**BIZEN YOKOYAMA SUKENAGA: A TANTO  
IN SHIRASAYA WITH SUPERB KOSHIRAE**

By Bizen Yokoyama Sukenaga (active c. 1830-1851), signed Sukenaga  
Japan, Edo period (1615-1868)

The blade:  
The sugata is honzukur with iori mune, the hada is itame, the hamon is choji midare with suguha near the tip and omaru boshi. The nakago is ubu with a haagiri jiri, kiri yasurime, and a mei reading SUKENAGA. The one-piece gold habaki with horizontal file marks. In a shirasaya.

The mounting:  
Comprising a lacquered saya finely decorated in gold hiramaki-e with cherry blossoms and scattered petals against a nashiji ground, the matching kashira, fuchi, koiguchi, and kurigata of shakudo migaki-ji and decorated in gold and silver takazogan and hirazogan with maple leaves amid swirling streams, the kozuka similarly decorated to one side and the reverse with cherry blossoms in silver hirazogan against a shakudo ground, the stuka wrapped with lacquered twine over rayskin, the silver menuki in the form of leaping hares with gilt eyes.



With an NBTHK Hozon Token (Sword Worthy of Preservation) certificate no. 325115 dated 11 July 1990.

NAGASA 19.4 cm, LENGTH 34.3 cm (the shirasaya) and 35.3 cm (the koshirae)

Condition: Excellent condition with minor wear.

**Estimate EUR 6,000**  
Starting price EUR 3,000







193  
**A TANTO IN SUPERB KOSHIRAE,  
THE FITTINGS BY TAKASE EIJU**

By Ishinshi Toshimitsu and Takase Eiju (active c. 1775-1800), the blade signed Ishinishi Minamoto Toshimitsu saku, the fuchi signed Takase Eiju  
Japan, c. 1800, Edo period (1615-1868)

The blade:  
The slender blade with hira-zukuri and maru-mune. The hamon is toran in nioi-deki. The hada is mukome. The blade is signed Ishinishi Minamoto Toshimitsu saku [made by Ishinshi Minamoto Toshimitsu].

The mounting:  
The tanto mounted in a fine lacquer scabbard of a deep-red tone with fine speckles. The fuchi depicting scattered blossoms including peonies and kiku in silver and gold, one side with a rectangular plaque inscribed Konen rokujuni TAKASE EIJU [Takase Eiju aged 62]. The kashira of stippled silver, and the tsuka of a deep-red tone with a cloth-like texture, fitted with a circular menuki with eight kiku blossoms encircling a pawlonia.

LENGTH 30.2 cm (total) and 19.4 cm (the blade)  
WEIGHT 142 g

Condition: Very good condition with minor wear, the blade with areas of kuchikomi (rusty dimples) and ware. The lacquer with few minor nicks to the edge of the tsuka. The nakago not inspected.

Takase Eiju is listed the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 115 (H 00436.0). The artist lived in Mito, Hitachi province, was a member of the Takase school and studied under the first Taizan Motozane.

**Estimate EUR 3,000**  
Starting price EUR 1,500



194  
**A TANTO IN KOSHIRAE**

Japan, late Edo period (1615-1868)

The blade:  
The sugata is shinogi-zukuri with iori mune. The blade is superbly worked in ranma sukashibori with a flowering prunus branch. The hamon is notare with some midare, with nioi and nie. The tang with one mekugi-ana and a kiri jiri. The copper habaki with horizontal file marks.

The mounting:  
The ivory tsuba of narrow oval lobed form. The iron kashira worked with a prunus design. The iron fuchi of plain design. The tsuka carved from wood and decorated with parallel grooves flanking the menuki in the form of prunus blossoms, the mekugi of ivory. The wood saya finely carved with vertical grooves and finely inlaid in mother-of-pearl and ivory with prunus blossoms and buds, the kurigata of ivory also with a prunus design.

NAGASA 28.2 cm, LENGTH 42.5 cm

Condition: Excellent condition with minor wear.

**Estimate EUR 4,000**  
Starting price EUR 2,000





195  
A RARE TACHI KOSHIRAE  
WITH GOLD BROCADE SAYA

Japan, c. 1600, Momoyama period (1573-1615)

Comprising a fine silk brocade saya woven in dark silk and gold threads with a dense pattern of ho-o and lotus blossoms amid scrolling vines, fitted with iron mounts finely decorated in gold and silver takazogan with prunus and vines; the fuchi and kashira similarly decorated; the iron tsuba of kurikomi mokko gata form; the rayskin tsuka wrapped with yellow textile; the metal menuki modeled as vajra-handled ken swords.

LENGTH 93.3 cm

Condition: Very good condition with some wear, minor corrosion to iron mounts and tsuba, little fading and soiling to the brocade.

Estimate EUR 3,000  
Starting price EUR 1,500



196  
A FINE BLACK-LACQUER  
KATANE-KAKE (SWORD STAND)

Japan, Meiji (1868-1912) to Taisho period (1912-1926)

Finely decorated on a roiro ground with nashiji highlighting to the trim and edges, the central panel worked in hiramaki-e and togidashi-e depicting a meandering river with bamboo shoots in the foreground. The uprights with three slots for katana.

LENGTH 50.9 cm



Condition: Good condition with wear, small nicks to edges, and one area of cracking to the lacquer.

AUCTION COMPARISON

Compare a related lacquer katana-kake depicting cranes, at Bonhams, Arts of the Samurai, 27 October 2014, New York, lot 1244 (**sold for USD 2,750**).



Estimate EUR 1,500  
Starting price EUR 800





197  
**KANEIE: AN EARLY IRON KANEIE SCHOOL  
TSUBA DEPICTING A VIEW OF OMI HAKKEI**

Signed Yamashiro no kuni Fushimi ju Kaneie  
Japan, Kaneie school, 15th century, Muromachi period (1336-1573)

Of naga-marugata shape with a beveled rim, kogai and kozuka hitsu-ana with a stippled shakudo fill, worked in takabori, kebori and gold takazogan, depicting a boatman on a punt, leaning on his punting pole as he travels across lake Biwa beneath the craggy cliff and a temple structure. Signed Yamashiro no kuni Fushimi ju KANEIE.

HEIGHT 8.3 cm, LENGTH 7.7 cm  
WEIGHT 88.7 g

Condition: Very good condition with minor wear.

Kaneie is recorded in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 522-523 (H 02463.0-02464). The designs of this school were often worked in iron takabori embellished with gold or silver highlights, such as in the present tsuba.

**MUSEUM COMPARISON**

Compare a related early Kaneie school iron tsuba depicting two samurai beneath a mountain with a temple structure, signed with the identical signature, dated ca. 1475, in the Metropolitan Museum of Art (The MET), accession number 19.154.13.



**Estimate EUR 1,000**

Starting price EUR 500



198  
**KANEIE: A RARE IRON TSUBA DEPICTING  
A COASTAL SCENE WITH MOUNTAIN PEAKS**

Signed Kaneie  
Japan, Kaneie school, 15th-16th century, Muromachi period (1336-1573)

Of lozenge shape with truncated angles, being formed from a circular plate by folding over the edge to the front or back, with a kozuka hitsu-ana, engraved in bold kebori and katakiribori with minute gold takazogan encrusting, depicting a coastal village with three mountain peaks in the background. Signed KANEIE.

HEIGHT 6.8 cm, LENGTH 6.4 cm  
WEIGHT 71.9 g

Condition: Very good condition with typical wear.

Kaneie is recorded in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 522-523 (H 02463.0-02464). The designs of this school were often worked in iron takabori embellished with gold or silver highlights, such as in the present tsuba.

**AUCTION COMPARISON**

Compare a closely related tsuba, after Kaneie, at Bonhams, Fine Japanese Art, 20 March 2012, New York, lot 2306 (**sold for USD 4,375**).



**Estimate EUR 1,000**

Starting price EUR 500



199  
**AN IRON SUKASHI TSUBA  
WITH A PAIR OF BIRDS**

Unsigned  
Japan, Muromachi period (1336-1573)

Of marugata shape with a raised beveled rim, kozuka hitsu-ana with shibuichi ategane, copper sekigane, decorated with two bird silhouettes worked in ko-sukashi.

DIAMETER 8.2 cm  
WEIGHT 113.6 g

Condition: Very good condition with typical wear, particularly to the tang.

**Estimate EUR 1,000**

Starting price EUR 500



200  
**A RARE IRON SUKASHI  
ONIN TSUBA WITH A DRAGONFLY  
AND DOUBLE-GOURD**

Unsigned  
Japan, 15th century, Muromachi period (1336-1573)

Of kikkagata shape with a rounded rim, kozuka hitsu-ana with ategane, and copper sekigane, worked in ko-sukashi with a double-gourd and single dragonfly with brass inlays typical of Onin tsuba.

HEIGHT 8.5 cm, LENGTH 8.2 cm  
WEIGHT 148.5 g

Condition: Very good condition with typical wear and expected traces of use, particularly to the tang.

**Estimate EUR 1,000**

Starting price EUR 500





201  
**KAWAKAMI YOSHICHIKA: AN IRON SUKASHI TSUBA DEPICTING A FROG BY A SILVER STREAM**

By Kawakami Yoshichika, signed Kawakami Yoshichika  
Japan, Satsuma province, 18th century, Edo period (1615-1868)

Of naga-marugata shape, with a kogai and kozuka hitsu-ana, udenuki-ana, worked in sukashi and silver takazogan depicting a frog, its eyes inlaid in gold, sitting next to a small silver stream that cleverly runs through the udenuki-ana to the other side. Signed KAWAKAMI YOSHICHIKA.

HEIGHT 7.3 cm, LENGTH 6.8 cm  
WEIGHT 82.8 g

Condition: Very good condition with minor wear.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2240 (H 11457.0). Haynes identifies the artist as the student of the swordsmith Hokinokami Masayuki and the retainer of the Shimazu Daimyo of Satsuma.

**Estimate EUR 1,000**  
Starting price EUR 500

202  
**SADAHIRO: AN EARLY IRON TSUBA DEPICTING A MINOGAME AND CRANE**

By Sadahiro, signed Sadahiro  
Japan, Aki Province, c. 1600-1625, Momoyama (1573-1615) to early Edo period (1615-1868)

Of naga-marugata shape, with a kozuka hitsu-ana, decorated with a minogame on one side and a crane flying above finely engraved waves on the verso. The minogame neatly incised with kebori detailing, its visible eye inlaid in gold. Signed SADAHIRO.

HEIGHT 7.4 cm LENGTH 6.9 cm  
WEIGHT 126.9 g

Condition: Very good condition with typical wear and traces of use.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1551 (H 07693.0). Haynes identifies this artist as being active in the Aki province c. 1600-1625.

**Estimate EUR 1,000**  
Starting price EUR 500



203  
**UMETADA YOSHINAGA: A RARE IRON SUKASHI WITH RAIN DRAGONS, DATED 1674**

By Umetada Yoshinaga, signed Joshu Nishijin ju, Umetada Yoshinaga saku, Enpo ninen shogatsu kichijitsu  
Japan, Yamashiro province, dated 1674

A unique form of the mokkogata shape, with a kogai hitsu-ana, copper sekigane, worked in low relief on both sides with two stylized rain dragons within an oval recess. Signed on one side Joshu Nishijin ju, Umetada Yoshinaga saku [made by Umetada Yoshinaga, a resident of the Nishijin area, Yamashiro province], and to the other side Enpo ninen shogatsu kichijitsu [an auspicious day in the new year month, Enpo 2nd year, corresponding to 1674].

HEIGHT 7.5 cm, LENGTH 6.8 cm  
WEIGHT 108.1 g

Condition: Very good condition with minor wear.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2308 (H 11916.0).

**MUSEUM COMPARISON**

Compare a related iron tsuba by the same artist with a peony blossom, signed Joshu Nishijin ju Yoshinaga, dated early 17th century, in the Metropolitan Museum of Art (The MET), accession number 14.40.916.



**Estimate EUR 1,500**  
Starting price EUR 800



204  
**A FINE IRON TSUBA WITH SILVER RAIN DRAGONS**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of naga marugata with a raised rounded rim, with two kogai hitsu-ana with shakudo linings and one with shibuichi ategane, the rim worked in silver wire inlay with sinuous rain dragons flying through clouds.

HEIGHT 7.8 cm, LENGTH 7.5 cm  
WEIGHT 161.8 g

Condition: Very good condition with only minor wear.

**MUSEUM COMPARISON**

Compare a closely related iron tsuba with similar silver inlay in the Ashmolean Museum, Oxford University, accession number EAX.10318.a.



**Estimate EUR 1,500**  
Starting price EUR 800







205  
**A RARE IRON TSUBA INSCRIBED  
WITH A LOTUS SUTRA CHANT**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of mokkogata shape with a rounded rim, kogai and kozuka hitsu-ana, worked in shibuichi takazogan with the meditative chant Namu Myoho Renge Kyo (Adoration of the sacred law of the Lotus Sutra) and a pomegranate, split down the middle revealing its seeds, highlighted in gold hirazogan. The reverse engraved with rolling waves.

HEIGHT 8.9 cm, LENGTH 8.7 cm  
WEIGHT 136.4 cm

Condition: Very good condition with minor wear and traces of use.

The chant “Namu Myoho Renge Kyo[a]” (南無妙法蓮華經) is said by all sects of Nichiren Buddhism. The Lotus Sutra is held by Nichiren Buddhists, as well as practitioners of the Tiantai and corresponding Japanese Tendai schools, to be the culmination of Shakyamuni Buddha’s fifty years of teaching.

**Estimate EUR 1,000**  
Starting price EUR 500



206  
**AN IRON TSUBA DEPICTING  
A MOONLIT FOREST**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of mokkogata shape, with two kozuka hitsu-ana, worked in high and low relief highlighted in gold and silver nunome-zogan depicting a full moon rising over tall, craggy pine trees and a single gourd vine on the reverse in fine gold takazogan.

HEIGHT 8.8 cm, LENGTH 8.1 cm  
WEIGHT 135.7 g

Condition: Very good condition with minor wear and slight rubbing to the nunome-zogan.

**MUSEUM  
COMPARISON**

Compare a related iron tsuba depicting a crane flying over water as the sun rises, worked in nunome-zogan, unsigned, dated mid to late 18th century, in the Museum of Fine Arts Boston, accession number 06.201.



**Estimate EUR 1,000**  
Starting price EUR 500



207  
**AN IRON TSUBA DEPICTING  
A PRAYING MANTIS**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of naga-marugata shape with a squared rim, two kogai hitsu-ana, one with a shibuichi ategane, copper sekigane, worked in gilt and shibuichi takazogan depicting a single mantis amid susuki (plume grass).

HEIGHT 8.4 cm, LENGTH 7.1 cm  
WEIGHT 93.1 g

Condition: Very good condition with typical wear and traces of use, particularly to the sekigane, and some rubbing to gilt.

The mantis is a symbol of courage and strength to overcome all odds, therefore it was popular with the samurai class.

**Estimate EUR 1,000**  
Starting price EUR 500

208  
**KAWAJI TOMOHISA: AN IRON TSUBA  
DEPICTING A RIVER TOWN**

By Kawaji Tomohisa (1687-1743), signed Choshu Hagi ju Tomohisa saku  
Japan, Choshu province, first half of 18th century, Edo period (1615-1868)

Of naga-marugata shape with a square rim, kozuka and kogai hitsu-ana with gilt ategane, finely worked in takabori depicting a river town with a tall pagoda with high mountains in the backdrop as well as boats and bridges crossing the river. Signed Choshu Hagi ju Tomohisa saku (Tomohisa, resident of Hagi, Choshu Province).

HEIGHT 7.5 cm, LENGTH 7 cm  
WEIGHT 142.7 g

Condition: Very good condition with minor wear.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1966 (H 9893.0).

**MUSEUM  
COMPARISON**

Compare a closely related iron tsuba by the same artist depicting a landscape in takabori, signed Chōshū Hagi no Ju Tomohisa saku, dated 1780, in the Ashmolean Museum, Oxford University, accession number EAX.10349.



**Estimate EUR 1,000**  
Starting price EUR 500







209  
**A LARGE AND FINE IRON TSUBA DEPICTING KIYOHIME**

Unsigned  
 Japan, Shonai school, 18th-19th century, Edo period (1615-1868)

Of mokkogata shape, with a kozuka and kogai hitsu-ana, copper sekigane, worked in shakudo, gold, and shibuichi takazogan depicting a Hannyama mask with gold tassels beneath cherry blossoms and a bell striker on the reverse, alluding to the Noh play Dojoji.

HEIGHT 9.7 cm, LENGTH 9.2 cm  
 WEIGHT 218 g

Condition: Very good condition with typical wear.

In the tragic Noh play, Kiyohime fell in love with a Buddhist monk named Anchin but was rejected. In despair she pursues the monk and transforms herself into a Hannyama-like demon with a snake body and horned head. The pursued Anchin hides under a temple bell. When she discovers him there, she wraps her snake body around the bell and the glow of her passion melts the metal and burns the monk hiding in the bell.

**AUCTION COMPARISON**

Compare a closely related Shonai school iron tsuba with a Hannyama mask and maple leaves, alluding to the Noh play Momijigari, unsigned, dated 18th century, at Bonhams, Fine Japanese Art, 9 November 2017, London, lot 77 (**estimated at GBP 2,000-2,500**).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



210  
**A RARE IRON TSUBA DEPICTING IEMON AND THE GHOST OF OIWA**

Unsigned  
 Japan, 19th century, Edo period (1615-1868)

HEIGHT 8.2 cm, LENGTH 7.6 cm  
 WEIGHT 139 g

Condition: Very good condition with minor wear and traces of use.

**Estimate EUR 2,000**  
 Starting price EUR 1,000

Of naga-marugata shape, with a kozuka and kogai hitsu-ana, copper sekigane, worked in takabori with gold, copper, and shakudo takazogan, depicting Iemon grasping the hilt of his katana in surprise as he sees the ghost of his dead wife, Oiwa, in a willow tree. Iemon stands next to a chochin (lantern), further referencing the story. The reverse with a rushing river beneath a willow branch.







211  
**JOCHIKU: AN IRON TSUBA  
DEPICTING A TARTAR ARCHER**

By Jochiku, signed Jochiku  
Japan, 18th-19th century, Edo period (1615-1868)

Of naga-marugata shape, with a kogai and kozuka hitsu-ana, worked in shibuichi, shakudo, and silver takazogan and gold hirazogan depicting a Mongolian archer carrying his bow and ebira (quiver) standing on the banks of a river beneath a pine tree. The verso with a bird flying over the rocky shore. Signed JOCHIKU.

HEIGHT 8 cm, LENGTH 7.5 cm  
WEIGHT 168.6 g

Condition: Very good condition with minor wear.

**Estimate EUR 2,000**  
Starting price EUR 1,000



212  
**AN IRON SUKASHI TSUBA WITH A RUSU MOYO  
(ABSENT MOTIF) FOR HOTEI**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of marugata shape with round-cornered rims, with a kozuka hitsu-ana and copper sekigane, and worked in yo-sukashi with gold nunome-zogan depicting two Chinese boys with the lucky god Hotei's treasure bag, flanked by a tall rocky outcrop and a pine tree, the faces of both figures inlaid in silver takazogan.

DIAMETER 7.7 cm  
WEIGHT 125.6 g

Condition: Good condition with expected wear and minor rubbing to the inlays.

**Estimate EUR 1,500**  
Starting price EUR 800



213  
**AN IRON SOTEN SCHOOL SUKASHI TSUBA  
DEPICTING EBISU AND DAIKOKU FISHING**

Unsigned  
Japan, 18th-19th century, Edo period (1615-1868)

Of anaga-marugata shape with a square rim and kozuka hitsu-ana, finely worked in sukashi and inlaid with copper and silver takazogan as well as gold nunome-zogan and hirazogan, depicting Daikoku fishing on a boat with Ebisu and his attendant, a crane flying above.

HEIGHT 7 cm, LENGTH 6.6 cm  
WEIGHT 82.4 g

Condition: Very good condition with typical wear, traces of use, and minor rubbing to gilt.

**Estimate EUR 1,500**  
Starting price EUR 800



214  
**ONO MITSUTAKA: AN IRON CHOSHU SCHOOL  
SUKASHI TSUBA DEPICTING KOSEKIKO**

By Ono Mitsutaka, signed Choshu Hagi ju, Mitsutaka saku  
Japan, Choshu province, mid to late 18th century, Edo period (1615-1868)

Of marugata shape with a square rim, kozuka and kogai hitsu-ana with copper fills, the sekigane of silvered iron, worked in sukashi, gold nunome-zogan, and kebori depicting Kosekiko riding a horse across a bridge over turbulent water speckled with gold inlays. Signed Choshu Hagi ju Mitsutaka saku [Made by Mitsutaka, a resident of Hagi, Choshu Province].

DIAMETER 8 cm  
WEIGHT 106.7 g

Condition: Very good condition with minor wear.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1097 (H 05431.0). Haynes identifies the artist as the student of the Goto Seijo school who died at age 80 in 1812.

**Estimate EUR 1,500**  
Starting price EUR 800





215  
**AN IRON TSUBA WITH  
SCROLLING VINES**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of kirikomi-mokkogatana shape, with shibuichi filled kogai and kozuka hitsu-ana, copper sekigane, etched with a rattan pattern and worked in gold and silver takazogan depicting leafy vines bearing fruits.

HEIGHT 7.6 cm, LENGTH 7 cm  
WEIGHT 86.6 g

Condition: Very good condition with typical wear and traces of use.

**Estimate EUR 1,000**  
Starting price EUR 500



216  
**AN IRON SUKASHI TSUBA  
DEPICTING DOUBLE GOURDS**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of naga-marugata shape, with a kozuka hitsu-ana, worked in yo-sukashi with the silhouette of a large double gourd flanked by its leafy vine issuing a smaller gourd, all worked in sentoku, shibuichi, and gold takazogan.

HEIGHT 7.6 cm, LENGTH 7 cm  
WEIGHT 118.3 g

Condition: Good condition with typical wear and expected traces of use, particularly to the tang.

**Estimate EUR 1,000**  
Starting price EUR 500



217  
**A RARE IRON SUKASHI TSUBA  
WITH MAPLE AND GINKGO LEAVES**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of ryo-mokkogatana shape, with a kozuka and kogai hitsu-ana, worked on a rattan ground within a decorative border with gold, suaka (refined copper), and sentoku takazogan with an autumnal scene of maple and ginkgo leaves, and two sukashi inome (boar's eyes) above and below the sekigane.

HEIGHT 7.4 cm, LENGTH 6.9 cm  
WEIGHT 123.2 g

Condition: Very good condition with minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500



218  
**OMORI TERUMITSU:  
A RARE OMORI SCHOOL IRON  
SUKASHI TSUBA WITH CHIDORI  
(PLOVERS) ABOVE WAVES**

By Omori Terumitsu (1785-1847), signed Omori Terumitsu with kakihan  
Japan, early 18th century, Edo period (1615-1868)

Of kaku-marugata shape with a square rim, with a kozuka hitsu-ana, worked in iron and gold takazogan and katakiribori depicting chidori (plovers) flying over a gushing wave, worked in ko-sukashi, below thin clouds. Signed OMORI TERUMITSU with kakihan (artist's cursive monogram).

HEIGHT 6.4 cm, LENGTH 5.7 cm  
WEIGHT 93.4 g

Condition: Very good condition with minor wear and typical traces of use.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1912 (H 09603.0). Haynes identifies the artist as the fifth son and heir of Omori Teruhide. He was the fourth master of the Omori family school.

**Estimate EUR 1,000**  
Starting price EUR 500





219  
**A GILT-IRON SUKASHI TSUBA  
DEPICTING BAMBOO**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of marugata shape with a squared rim and a kozuka and kogai hitsu-ana, worked in yo-sukashi and highlighted in gold nunome-zogan depicting bamboo stalks with leaves partly eaten by insects.

DIAMETER 8.1 cm  
WEIGHT 97.6 g

Condition: Very good condition with typical wear and small nicks to the nakago-ana.

**MUSEUM  
COMPARISON**

Compare a closely related yo-sukashi iron tsuba depicting bamboo with gold nunome-zogan highlighting, dated 18th century, in the Metropolitan Museum of Art, accession number 14.60.37.

**Estimate EUR 1,500**  
Starting price EUR 800



220  
**AN IRON SUKASHI TSUBA  
DEPICTING MAPLE LEAVES**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of marugata shape with a squared rim, with a kogai hitsu-ana, decorated with maple leaves silhouetted in yo-sukashi and kage-sukashi.

DIAMETER 8.4 cm  
WEIGHT 111.6 g

Condition: Very good condition with typical wear.

**Estimate EUR 1,500**  
Starting price EUR 800



221  
**MASANOBU: AN IRON TSUJI SCHOOL TSUBA  
DEPICTING SAKURA (CHERRY) BLOSSOMS**

By Ito Kaneko Masanobu, signed Bushu ju Masanobu  
Japan, Bushu province, c. 1800, Edo period (1615-1868)

Of naga marugata with a round-cornered rim, kozuka and kogai hitsu-ana, worked in low relief with a number of large sakura (cherry) blossoms showing their faces or versos, a few petals tipped with gold nunome-zogan. Signed Bushu ju MASANOBU (Masanobu of the Bushu province).

HEIGHT 7.2 cm, LENGTH 6.8 cm  
WEIGHT 110.5 g

Condition: Very good condition with typical wear.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 914 (H 04306.0).

**MUSEUM  
COMPARISON**

Compare a closely related iron tsuba depicting cherry blossoms, dated 19th century, in the Ashmolean Museum, Oxford University, accession number EAX.10742.

**Estimate EUR 1,500**  
Starting price EUR 800

222  
**KINAI: AN IRON KINAI SCHOOL SUKASHI  
TSUBA WITH A MYRIAD OF BUTTERFLIES**

Signed Echizen ju, Kinai saku  
Japan, Echizen province, Kinai school, 18th century, Edo period (1615-1868)

Of marugata shape with a round-cornered rim, natural kogai and kozuka hitsu-ana, copper segigane, worked in yo-sukashi depicting a kaleidoscope of seven butterflies, their wings finely engraved in katakiribori with minute stippling. Signed Echizen ju, KINAI saku (made by Kinai of the Echizen province).

DIAMETER 7.2 cm  
WEIGHT 105.6 g

Condition: Very good condition with typical wear.

The Kinai school of Echizen (17th-19th century) was possibly a branch of the Myochin family, who were founded by Ishikawa Kinai. Kinai moved from Kyoto to Echizen province and died in 1680. The Kinai school confined itself to pierced relief showing extraordinary cleanness both of design and execution, and the majority of pieces from this school are signed Echizen ju, Kinai saku. Any considerable heightening of gold is found as a rule only in later work. Most works from the Kinai school are signed Echizen ju, Kinai saku.

**AUCTION  
COMPARISON**

Compare a related Kinai school tsuba depicting shells, at Zackle, Fine Japanese Art, 16 June 2023, Vienna, lot 198 (**sold for EUR 1,300**).

**Estimate EUR 1,500**  
Starting price EUR 800







223  
**HAMANO NAOYUKI: A FINE HAMANO SCHOOL  
 SHIBUICHI TSUBA DEPICTING KANZAN AND JITTOKU**

By Hamano Naoyuki (1754-c. 1795), signed Hamano Naoyuki with kakihan  
 Japan, Hamano school, late 18th century, Edo period (1615-1868)

Of naga-marugata shape, with a kozuka hitsu-ana, worked in gold, silver, suaka (refined copper), shakudo, and shibuichi takazogan and fine katakiribori and kebori engravings, depicting Kanzan and Jittoku holding an opened scroll beneath a tall pine tree, extending to the verso, in a rocky landscape next to a fierce tiger with finely articulated stripes and minutely detailed fur. Signed HAMANO NAOYUKI.

HEIGHT 7.1 cm, LENGTH 6.7 cm  
 WEIGHT 137.4 g

Condition: Very good condition with only minor wear.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1360 (H 06907.0). Haynes identifies the artist as one of the students of the first Hamano Noriyuki. The last known work of the artist was in 1795.

**MUSEUM COMPARISON**  
 Compare a related tsuba by the same artist depicting Kan'u, in the Walters Art Museum, accession number 51.208. Compare a related tsuba by the same artist depicting Choryo and Kosekiko, in the Museum of Fine Arts Boston, accession number 11.5510.

**Estimate EUR 2,500**  
 Starting price EUR 1,200



224  
**A FINE IRON TSUBA DEPICTING  
 A TIGER IN A BAMBOO GROVE**

Unsigned  
 Japan, 18th-19th century, Edo period (1615-1868)

Of mokkogata shape with a raised-rounded edge, with a kozuka and kogai hitsu-ana, worked in gold, shakudo, sentoku, and iron takazogan depicting a large tiger with finely detailed stripes, standing beneath a large bamboo tree with leafy branches.

HEIGHT 8.4 cm, LENGTH 7.9 cm  
 WEIGHT 153.3 g

Condition: Very good condition with only minor wear.

**Estimate EUR 2,000**  
 Starting price EUR 1,000







225  
**AN IRON TSUBA IN THE  
FORM OF A COILING  
RAIN DRAGON**

Unsigned  
Japan, 18th-19th century, Edo  
period (1615-1868)

Of marugata shape, the kozuka  
hitsu-ana formed by a natural gap,  
with copper sekigane, worked in  
sukashi in the form of a curling  
rain dragon with a kappa-esque  
head, with gold eyes and powerful  
flames along its back. The skin  
of the dragon is partly stippled  
and its tail and brows are boldly  
incised.

DIAMETER 8 cm  
WEIGHT 164.8 g

Condition: Very good condition  
with minor wear and traces of use.

**Estimate EUR 2,000**  
Starting price EUR 1,000



226  
**IWAMOTO MUNEGAGA: A FINE IRON TSUBA  
DEPICTING TWO DRAGONS**

By Iwamoto Munegaga, signed Iwamoto Munegaga with kakiha  
Japan, early 19th century, Edo period (1615-1868)

Of naga-marugata shape with a squared rim, kozuka hitsu-ana,  
copper sekigane, worked in suaka (refined copper), shibuichi, and  
gold takazogan depicting two three-clawed dragons emanating gold  
flames from their bodies, the verso with swirling clouds engraved in  
kebori and katakiribori, signed IWAMOTO MUNEGAWA with kakiha  
(artist's cursive monogram).

HEIGHT 7.2 cm, LENGTH 6.7 cm  
WEIGHT 120.8 g

Condition: Very good condition with typical wear and traces of use.

The artist is listed in the Haynes Index of Japanese Sword Fittings  
and Associated Artists on p. 1218 (H 06159.0). Haynes identifies  
this artist's signature and kakiha on two pieces, one in the Victoria  
& Albert Museum and the other illustrated in Robinson, B. W.  
(1980) The Baur Collection: Japanese Sword-fittings and Associated  
Metalwork, Geneva, p. 433, D 1775, no. 380.

**Estimate EUR 2,000**  
Starting price EUR 1,000







227  
**ONO MITSUTAKA: AN IRON  
TSUBA WITH A FIERCE DRAGON**

By Ono Mitsutaka, signed Choshu Hagi ju, Mitsutaka saku  
Japan, Choshu province, mid to late 18th century, Edo period (1615-1868)

Of naga-marugata shape with a square edge, with a kogai and kozuka hitsu-ana, copper sekigane, worked in high relief with a fierce dragon gripping a tama in its claws, its body disappearing and reappearing behind the swirling clouds. Signed Choshu Hagi ju, MITSUTAKA saku [Made by Mitsutaka, a resident of Hagi, Choshu Province].

HEIGHT 7.5 cm, LENGTH 7.1 cm  
WEIGHT 108.5 g

Condition: Very good condition with minor wear and typical traces of use.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1097 (H 05431.0). Haynes identifies the artist as the student of the Goto Seijo school.

**Estimate EUR 1,500**  
Starting price EUR 800



228  
**A FINE YOSHIYUKI SCHOOL  
SENTOKU TSUBA IN THE FORM  
OF A DRAGON**

Unsigned  
Japan, Yoshiyuki school, 19th century, Edo period (1615-1868)

Of naga-marugata shape, the kozuka hitsu-ana formed by a gap in the dragon's tail, worked in sukashi with kebori engravings depicting a coiled dragon, its eyes of gold hirazogan, a golden tama into its mouth.

HEIGHT 6 cm, LENGTH 4.9 cm  
WEIGHT 87.2 g

Condition: Very good condition with minor wear and traces of use, including some light surface scratches.

**Estimate EUR 1,000**  
Starting price EUR 500



229  
**A RARE AND UNUSUAL IRON TSUBA  
DEPICTING A DRAGON CHASING A TAMA**

Unsigned  
Japan, 18th century, Edo period (1615-1868)

Of marugata shape, with copper sekigane outlined in silver, worked in gold, silver, and copper nunome-zogan depicting a large dragon, its scalers minutely detailed, flying amid swirling clouds chasing a flaming tama. The verso with four auspicious Buddhist emblems.

DIAMETER 8.2 cm  
WEIGHT 170.7 g

Condition: Good condition with typical wear, traces of use, with some of the nunome-zogan lost.

**LITERATURE COMPARISON**  
Compare a closely related iron tsuba similarly worked in silver and gold nunome-zogan with a dragon, illustrated on the cover of Murtha, Gary C. (1982) Japanese Swordguard Artists.



**Estimate EUR 2,000**  
Starting price EUR 1,000





230  
**YUMYOKEN MASAHIRO: A FINE SUAKA TSUBA WITH  
TEKKAI SENNIN EXHALING HIS ANIMA, DATED 1860**

By Yumyoken Masahiro, signed Koyo nite konomi ni yori kore o seisu, Yumyoken Masahiro, Man'en gannen toshi aru kanoe-saru hachigatsu  
Japan, Koyo region, Yamanashi prefecture, dated 1860

Of kaku-marugata shape with square edges, with a kozuka hitsu-ana, worked in gold, shibuichi, and suaka (refined copper) takazogan and fine kebori engravings, depicting the seated immortal Tekkai, holding his staff and blowing forth his spirit depicted on the verso, walking with its staff. Signed to the front Man'en gannen toshi aru kanoe-saru hachigatsu [The eighth month of the year of Kanoe-saru, the first year of the Man'en era, corresponding to 1860] and to the verso Koyo nite konomi ni yori kore o seisu, Yumyoken Masahiro [Koyo region, in modern Yamanashi Prefecture].

HEIGHT 6.7 cm, LENGTH 6 cm  
WEIGHT 120.9 g

Condition: Excellent condition with minor wear and typical traces of use.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 864 (H 03997.0).

**MUSEUM COMPARISON**

Compare a closely related suaka kaku-marugata tsuba with Gama Sennin and his toad watching the moon, signed Yumyoken Masahiro, in the Victoria & Albert Museum, accession number M.2051-1931.



**Estimate EUR 2,000**  
Starting price EUR 1,000



231  
**A FINE IRON TSUBA OF  
BUKAN SENNIN WITH HIS TIGER**

Unsigned  
Japan, 18th-19th century, Edo period (1615-1868)

The small tsuba of marugata shape, with a kozuka hitsu-ana, copper sekigane, worked in gold hirazogan as well as silver takazogan, cast in the form of a curled tiger with Bukan Sennin seated on its back.

DIAMETER 5.3 cm  
WEIGHT 72.1 g

Condition: Very good condition with minor wear and traces of use.

**Estimate EUR 1,500**  
Starting price EUR 800



232  
**A FINE IRON TSUBA DEPICTING  
A BOAR AMONGST AUTUMN GRASSES**

Unsigned  
Japan, 18th-19th century, Edo period (1615-1868)

Of marugata shape, with a kozuka and kogai hitsu-ana with shakudo ategane, worked in gold, silver, and copper takazogan, with fine kebori engravings, depicting a recumbent boar, carved in shishiaibori (sunken relief) with gold-inlaid eyes and a silver tusk, seated beneath a large spray of autumnal grasses and flowers. The verso carved with similar foliage.

DIAMETER 8.3 cm  
WEIGHT 138.3 g

Condition: Very good condition with minor wear.

**Estimate EUR 2,000**  
Starting price EUR 1,000



233  
**AN IRON TSUBA DEPICTING  
DRAGONFLIES**

Unsigned  
Japan, 18th-19th century, Edo period (1615-1868)

Of mokkogata shape, with a kozuka and kogai hitsu-ana with shibuichi ategane, with copper sekigane, worked in shibuichi and gold takazogan depicting three large dragonflies, their tails wrapping around the rim, and their wings and eyes highlighted in gold nunome-zogan.

HEIGHT 8.2 cm, LENGTH 7.6 cm  
WEIGHT 149.3 g

Condition: Very good condition with minor wear.

**Estimate EUR 1,500**  
Starting price EUR 800





234  
**A FINE IRON TSUBA WITH SEASHELLS**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

Of nade-kakugata shape with a raised-beveled rim, with a kozuka and kogai hitsu-ana, worked on a finely textured ground in gold, suaka (refined copper), and shibuichi takazogan with awabi, clams, and various other seashells.

HEIGHT 7 cm, LENGTH 6.3 cm  
WEIGHT 117.3 g

Condition: Very good condition with minor wear.

With a fitted wood tomobako storage box.

**Estimate EUR 1,500**  
Starting price EUR 800

235  
**A FINE NANAKO SHAKUDO TSUBA  
DEPICTING SUZUME AND KIKU**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The tsuba made for a tanto with kozuka and kogai hitsu-ana, of aorigata shape, worked on a fine nanako (ring-punched) ground in gold, suaka (refined copper), and shibuichi takazogan with two sparrows (suzume) flying over chrysanthemum (kiku) flowers. The reverse with a single sparrow.

HEIGHT 6.5 cm, LENGTH 5.6 cm  
WEIGHT 83.3 g

Condition: Very good condition with typical wear.  
**Provenance:** From the personal collection of the late James S. Dolph, a well-known dealer in Chinese and Japanese decorative arts.

This motif is known as kachoga 花鳥画, meaning 'birds and flowers,' and it was introduced to Japan from China during the 14th century around the Muromachi period (1336-1573). The motif was extremely popular in China, but a distinct style developed in Japan over the centuries. It entered the repertoires of ukiyo-e woodblock printers where it was known as kachō-e (花鳥絵).

**Estimate EUR 1,500**  
Starting price EUR 800

236  
**NAGATA CHIKAYUKI: A FINE  
HAMANO SCHOOL SHIBUICHI HAMIDASHI TSUBA  
DEPICTING A HO-O BIRD, DATED 1846**

By Nagata Chikayuki, signed Nagata Chikayuki Koka san umadoshi hatsuharu, sealed Nobuharu, Japan, Hamano school, dated 1846

The shibuichi-nanako ground hamidashi tsuba (with the hitsu-ana open to one side) finely worked in gold, copper, shibuichi, and shakudo takazogan with a ho-o bird flying above paulownia leaves and sprouts with its long tail trailing behind. The obverse signed NAGATA CHIKAYUKI and the reverse signed Koka san umadoshi Hatsuharu (Spring of the third year of Koka, corresponding to 1846) and sealed Nobuharu.

HEIGHT 5.5 cm, LENGTH 4 cm  
WEIGHT 58.9 g

Condition: Very good condition with only minor wear.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 76 (H 00296.0). This is the first recorded appearance of Chikayuki's name Nagata as well as his seal Nobuharu. Haynes identifies the artist as a student of Hamano Haruchika and was connected to the late Edo period Tsuchiya Yasuchika group.

**MUSEUM COMPARISON**

Compare a related shibuichi kozuka by the same artist depicting two men beneath a moonlit sky, signed Ihosai Chikayuki, in the British Museum, accession number 1981.0129.51.



**Estimate EUR 1,500**  
Starting price EUR 800







## 238 JUKOKUSAI MASAHIDE: A RARE IRON TSUBA DEPICTING TAI SHUN, WITH AN NBTHK TOKUBETSU KICHO CERTIFICATE

By Jukokusai Masahide, signed Jukokusai Masahide  
Japan, early 19th century, Edo period (1615-1868)

Of mokkogata shape with rounded edges, with two shibuichi-filled kogai hitsu-ana, copper sekigane, worked in gold and silver takazogan and fine takabori and kebori engravings, depicting the young Tai Shun tilling his father's field with the help of two small birds and a large elephant. The ground is highlighted in gold hirazogan and the elephant's tusk is strikingly worked in silver takazogan. Signed JUKOKUSAI MASAHIDE.

HEIGHT 9.2 cm, LENGTH 8.6 cm  
WEIGHT 174.8 g

Condition: Very good condition with typical wear.

**Provenance:** Lempertz Cologne, 6 December 1973, lot 1806. From a private collection in southern Germany, acquired from the above. A copy of an old collector's note with a black-and-white photo of the tsuba accompanies this lot.

**With a NBTHK Tokubetsu Kicho ('especially precious') certificate issued on 21 May, Showa 56 (1981).**

A print dated 1844 by the artist Utagawa Kuniyoshi similarly depicts Shun tilling the land with the help of the elephants and birds



The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 859 (H 03963.0). Haynes identifies him as a student of the first Ishiguro Matsatsune.

Tai Shun (Chinese: Da Shun) is a legendary Chinese emperor. His 'rags-to-royalty' story is the first in Guo Jujing's Twenty-Four Paragons of Filial Piety, which was written during the Yuan dynasty. The story goes, Shun's mother died when the boy was young and his father remarried. The stepmother treated Shun cruelly, turning his brothers against him. Still loyal to his father, Shun was commanded by his stepmother to plow his father's mountain field. Observing the boy's filial piety, the animals joined him in what would have been an impossible task.

**Estimate EUR 2,000**  
Starting price EUR 1,000



## 237 A SUPERB NARA SCHOOL SENTOKU TSUBA DEPICTING CHIDORI ON A REED RIVERBANK, WITH NBTHK TOKUBETSU KICHO CERTIFICATE

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The large sentoku tsuba of nade-kakugata shape with a kozuka and kogai hitsu-ana, both filled with ategane, the design worked with gold, shakudo, and silver takazogan depicting a flock of chidori (plovers) flying above a riverbank with tall reeds. The rim is set with a rope frame made of silver.

HEIGHT 8.4 cm, LENGTH 7.8 cm  
WEIGHT 211.4 g

Condition: Very good condition with minor wear. The ategane fill to the kogai hitsu-ana with a loss.

**Provenance:** From a private collection in southern Germany, acquired from Lothar Heubel.

With a tokubetsu kicho (especially precious) certificate of the NBTHK, dated 21 May 1981.

**Estimate EUR 2,000**  
Starting price EUR 1,000







239  
**TOMOYUKI: A FINE CHOSHU SCHOOL IRON SUKASHI TSUBA DEPICTING RATS ON A DAIKON (RADISH)**

By Tomoyuki, signed Choshu Tomoyuki  
Japan, Choshu School, Nagato province, 19th century,  
Edo period (1615-1868)

Of marugata shape, with a naturalistic kozuka hitsu-ana formed by a gap in the radish leaf, copper sekigane, worked in yo-sukashi with silver and shibuichi takazogan, depicting a large daikon (radish) with two rats climbing the vegetable. Signed Choshu TOMOYUKI and kakihan.

DIAMETER 7.2 cm  
WEIGHT 113.7 g

Condition: Very good condition with only minor wear.

With a fitted wood tomobako storage box.

**Estimate EUR 1,500**  
Starting price EUR 800



240  
**SHIBUYA YASUTOSHI: A FINE IRON TSUBA IN THE FORM OF A RICE BALE WITH RATS**

By Shibuya Yasutoshi, signed Yasutoshi  
Japan, 18th-19th century, Edo period (1615-1868)

Of marugata shape in the form of the circular end of a rice bale, with a kozuka and kogai hitsu-ana, copper sekigane, worked in katakiribori with sentoku, shibuichi, and gold takazogan depicting three marauding rats nibbling on the rice bale, one having wormed its way inside, its head peeking out and its rump stuck in the verso. Signed YASUTOSHI.

DIAMETER 6.7 cm  
WEIGHT 67.7 g

Condition: Very good condition with typical wear, some rusting, and traces of use, particularly to the tang.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2215 (H 11302.0). Haynes identifies a very similar unillustrated piece with rats on a rice bale listed in the G.H. Naunton Collection, p. 80, no. 1083 with the same artist's signature. However, neither Haynes nor Naunton give life dates for this artist.

**MUSEUM COMPARISON**

Compare a closely related iron tsuba in the form of a rice bale with two rats, signed Nara Masayoshi, dated c. 17th century, in the Ashmolean Museum, Oxford University, accession number EAX.10920.



**Estimate EUR 1,500**  
Starting price EUR 800



242  
**A FINE IRON TSUBA WITH MOON RABBITS ON A RIVERBANK, WITH NBTHK CERTIFICATE**

Unsigned  
Japan, 18th-19th century, Edo period (1615-1868)



241  
**AN IRON SUKASHI TSUBA WITH A PAIR OF RABBITS**

Unsigned  
Japan, 18th-19th century, Edo period (1615-1868)

Of a unique naga-marugata shape, with a kozuka and kogai hitsu-ana, copper sekigane, worked in jo-sukashi with gold hirazogan highlights as well as gold takazogan, depicting two rabbits above and below, facing opposite directions and enclosing the central rattan pattern which stretches from left to right.

HEIGHT 6.6 cm, LENGTH 5.9 cm  
WEIGHT 65.6 g

Condition: Very good condition with minor wear and traces of use.

**Estimate EUR 1,500**  
Starting price EUR 800

Of rectangular shape with rounded corners and a raised rim, kogai hitsu-ana, udunki-ana, worked in katakiribori with gold hirazogan, depicting three lunar hares grazing on a riverbank with susuki (plume grasses) beneath a full moon on a cloudy night sky.

HEIGHT 8.6 cm, LENGTH 7.5 cm  
WEIGHT 152.2 g

Condition: Very good condition with only minor wear.  
**Provenance:** Lempertz Cologne, 6 December 1973, lot 1906. Private collection in southern Germany, acquired from the above. A copy of an old collector's note with a black-and-white photo of the tsuba accompanies this lot.

With a NBTHK Kicho ('Precious') certificate issued on 21 May, Showa 56 (1981), and a fitted wood tomobako storage box.

**Estimate EUR 2,000**  
Starting price EUR 1,000





243  
**HORAI: A FINE IRON TSUBA  
DEPICTING A HERON ON  
A RIVERBANK, DATED 1855**

By Horai, signed Horai Hinoto-u Risshu  
Japan, dated 1855

The iron tsuba made for a tanto, of aorigata shape, with some copper sekigane and decorated in silver and gold takazogan with a crested heron wading on the banks of a river next to golden reeds and pine leaves beneath clouds worked in gold nunome-zogan. The reverse with a sheaf of crop beneath clouds, signed HORAI, and dated Hinoto-u Risshu (year of the rabbit, corresponding to 1855).

HEIGHT 6.3 cm, LENGTH 5.6 cm  
WEIGHT 78.7 g

Condition: Very good condition with minor wear.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 327 (H 01619.0). Haynes states the artist seems to be associated with the Kaga Myochin school, having studied in the Joshu armor smith school.

**Estimate EUR 2,000**  
Starting price EUR 1,000



244  
**A FINE SHIBUICHI TSUBA  
DEPICTING A DEER BENEATH  
A FULL MOON**

Unsigned  
Japan, 19th century, Edo period  
(1615-1868)

The tanto-sized tsuba with some sekigane, of aorigata shape, worked in gold, silver, suaka (refined copper), and shakudo takazogan with a stag looking up as misty clouds cross the full moon with slivers of grass and pine sprouts on the reverse.

HEIGHT 6.4 cm, LENGTH 5.6 cm  
WEIGHT 85.1 g

Condition: Very good condition with minor wear.

**Estimate EUR 2,000**  
Starting price EUR 1,000



245  
**AKIMOTO TOSHIFUMI:  
A FINE IRON TSUBA OF A HORSE  
BENEATH THE MOON**

By Akimoto Toshifumi, signed Hogen juto Toshifumi with kagikan  
Japan, 19th century, Edo period (1615-1868)

Of naga-marugata shape with raised-rounded edges, kozuka hitsu-ana, copper sekigane, worked in shibuichi, iron, and gold takazogan depicting a recumbent horse on a reedy riverbank, its eyes of inlaid gold. The verso has a crescent moon of silver hirazogan setting over the river. Signed Hogen juto, Toshifumi (carved by Toshifumi with the hogen title at an auspicious age) and with kagikan (artists cursive monogram).

HEIGHT 6.3 cm LENGTH 5.8 cm  
WEIGHT 91.5 g

Condition: Very good condition with minor wear and traces of use.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2034 (H 10314.0). Haynes identifies the artist as the student of Tanaka Kiyotoshi. He died ca. 1882.

**Estimate EUR 2,500**  
Starting price EUR 1,200







246  
**SHUZUIKEN KIYOAKI: A FINE  
GOTO SCHOOL SILVER TSUBA WITH KIKU  
AND SUSUKI UNDER THE CRESCENT MOON**

By Shuzuiken Kiyooki, signed Shuzuiken Kiyooki with kakashan  
Japan, Goto school, c. 1875

The silver tsuba of nade-kakugata shape, with a kozuka and kogai hitsu-ana, delicately worked in gold and silver takazogan, as well as fine kebori and katakiribori engraving to depict sprigs of kiku (chrysanthemum) under susuki (plume grass), all below a crescent moon on a cloudy night, the reverse with lotus blooming in murky waters and signed SHUZUIKEN KIYOAKI and kakashan (artist's cursive monogram).

HEIGHT 6.5 cm, LENGTH 5.8 cm  
WEIGHT 124.6 g

Condition: Very good condition with minor wear.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 674 (H 03227.0).

**Estimate EUR 2,000**  
Starting price EUR 1,000



247  
**MASAYUKI: A SUPERB  
HAMANO SCHOOL SHIBUICHI TSUBA  
WITH KANZAN AND JITTOKU**

Signed Gyonen shichijuichi-o Masayuki  
Japan, Hamano school, 19th century, Edo period (1615-1868)

Of nade-kakugata shape, the shibuichi tsuba with a kozuka hitsu-ana, finely worked in gold, silver, shibuichi, and copper takazogan as well as kebori engravings with Kanzan and Jittoku, one on each side, walking along a moonlit beach with gentle waves, the sand of the beach detailed in ishime. Signed Gyonen shichijuichi-o Masayuki [Masayuki, at the age of 71].

HEIGHT 6.8 cm, LENGTH 6.4 cm  
WEIGHT 133.0 g

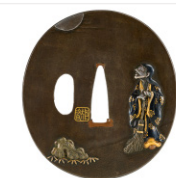
Condition: Very good condition with only minor wear.

**Provenance:** Bonhams, 18 March 2015, New York, lot 3206. Private collection in the United States, acquired from the above.

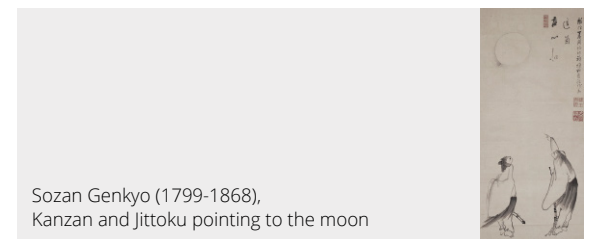
With a wood storage box.

**AUCTION COMPARISON**

Compare a closely related Hamano school shibuichi tsuba with a near-identical motif, by Hamano Noriyuki, at Zucke, Fine Japanese Art, 1 December 2023, Vienna, lot 86 (**sold for 1,950**).



**Estimate EUR 2,000**  
Starting price EUR 1,000



Sozan Genkyo (1799-1868),  
Kanzan and Jittoku pointing to the moon







248  
**NAKAJIMA SADAKATA: A MASTERFUL SHAKUDO  
TSUBA WITH A GOOSE AMONGST REEDS**

By Nakajima Sadataka, signed Buntokusai Sadataka  
Japan, 19th century, Edo period (1615-1868)

The ishime-ji shakudo tsuba of nagamarugata shape, with a kozuka hitsu-ana, finely worked in shakudo, gold, and copper takazogan, as well as kebori engravings to depict a standing goose raising a foot in shallow water amid reeds, the reverse with long reeds in water, signed BUNTOKUSAI SADATAKA.

HEIGHT 7.2 cm, LENGTH 6.5 cm  
WEIGHT 122.1 g

Condition: Very good condition with minor wear.  
**Provenance:** Ex. Bushell Collection. Christie's, Bushell Collection of Japanese Sword Fittings & Works of Art, 28 October 1998, New York, lot 696 **(sold for USD 4,600)**.



With a fitted tomobako storage box, a seal to the lid.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 1567 (H 07802.0).

**MUSEUM COMPARISON**

A related tsuba with stag calling under the autumn moon by Nakajima Sadataka is in the Walters Art Museum, accession number 51.346.

**Estimate EUR 3,000**  
Starting price EUR 1,500



249  
**OKAWA TEIKAN: A SUPERB SENTOKU AND SUAKA  
TSUBA DEPICTING A COCKATOO, DATED 1866**

By Okawa Teikan (1828-1898), signed Keio tora moshun no tokini, oju, Hoen teppitsu  
Japan, dated 1866

The superb tsuba half sentoku and half suaka (refined copper) of hira-kakugata shape with a kozuka hitsu-ana, worked in silver, gold, suaka, and shakudo takazogan depicting a large cockatoo perched on a prunus branch with gold blossoms on the suaka half, one of its claws lifted, its feathers minutely worked in katakiribori and kebori. The suaka half verso depicting two descending sparrows.

Signed to the back于時慶應寅孟春、應需、芳園鐵筆 “Keio tora moshun no tokini, oju, Hoen teppitsu” [engraved with an iron pen by Hoen, on commission, early spring in the year of the tiger of the Keio era (Keio 2nd year, 1866)].

HEIGHT 8.2 cm, LENGTH 7.4 cm  
WEIGHT 172 g

Condition: Very good condition with only minor wear.

Cockatoo by Ohara Koson,  
c. 1926



Okawa Teikan (1828-1898), who used the art name (go) Hoen, was born at Mito in Hitachi Province. He became a retainer of the Mito Tokugawa Daimyo and of the Bakufu (shogunate) in Edo. He was a prolific artist who created exceptionally fine tsuba, many of his works now being stored and exhibited in Western Museums.

**MUSEUM COMPARISON**

Compare a related tsuba by the same maker, signed Shiho Hoen issshi horu, in the Metropolitan Museum (The MET), New York, accession no. 1937 (38.25.48).

**Estimate EUR 3,000**  
Starting price EUR 1,500





250  
**A SUAKA (REFINED COPPER) TSUBA IN THE FORM OF ONI, ATTRIBUTED TO NARA MASAYOSHI**

Attributed to Nara Masayoshi, unsigned  
Japan, 19th century, Edo period (1615-1868)

In the form of oni sitting akimbo on his heels, his arms forming the kogai and kozuka hitsu-ana, worked in kebori and katakiribori as well as gold and shakudo takazogan, wearing a tiger skin loincloth around the waist, his mouth open in a sneer, his claws finely carved, with gold jewelry and pupils of inlaid gold.

HEIGHT 6.5 cm, LENGTH 5.8 cm  
WEIGHT 110 g

Condition: Very good condition with only minor wear.

With a wood tomobako storage box.

**MUSEUM COMPARISON**

Compare a closely related copper tsuba in the form of oni, signed Nara Masayoshi, in the Minneapolis Institute of Art, accession number 76.72.99.

**Estimate EUR 3,000**  
Starting price EUR 1,500



251  
**UNNO MORITOSHI: A SUPERB TSUBA OF EMMA-O, THE KING AND JUDGE OF HELL**

By Unno Moritoshi (1834-1896), signed Ryounsai Moritoshi kore o tsukuru  
Japan, late 19th century, Meiji period (1868-1912)

Of hira-kakugata shape with kozuka hitsu-ana, the suaka (refined copper) tsuba worked in masterful gold, silver and shakudo takazogan with superb gold and shakudo hirazogan as well as kebori and katakiribori engravings. The judge of hell sitting at his bench with a shishi stamp seal on his table, holding his mace of office, the register of the dead before him. Wearing a judge's cap, his face bares a fierce expression, his mouth wide in a wrathful cry, his eyes bulging outward. The reverse carved with the misty mountain scape of hell, and signed Ryounsai Moritoshi kore o tsukuru [made by Ryounsai Moritoshi (Unno Moritoshi)].

HEIGHT 9.4 cm, LENGTH 8.5 cm  
WEIGHT 216 g



Condition: Excellent condition with only minor wear.

**Provenance:** From the private collection of Alan and Simone Hartman, New York, acquired from the above. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue, with further locations in Dallas and Palm Beach. His wife Simone (née Horowitz) already served as assistant manager of the New York gallery before the couple were married in 1975, and together they built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums including the Museum of Fine Arts, Boston (which opened the Alan and Simone Hartman Galleries in 2013) as well as the Metropolitan Museum of Art and Brooklyn Museum in New York.



With a wood storage box.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1153 (H 05772.0). Haynes identifies him as the student and nephew of Unno Yoshimori with his first attest piece dated 1860. Ryounsai was one of the eight art names (go) Unno Moritoshi used during his career. As a pupil of Unno Yoshimori I (1785-1862), Moritoshi accomplished to be a metal sword fittings expert under the Mito School, modern-day Ibaraki prefecture where he studied metalwork before moving to Edo after the Meiji restoration. Moritoshi's son Unno Yoshimori II (1864-1919) was also a successful metalwork artist who taught at Tokyo School of Fine Art and was appointed Teishitsu Gigei-In (Imperial Household Artist) in 1892.

**MUSEUM COMPARISON**

Compare a closely related tsuba decorated with Emma-o judging sinners, signed carved to order by Unno Moritoshi, dated late 19th century, in the Museum of Fine Arts Boston, accession number 11.5420.

**Estimate EUR 5,000**  
Starting price EUR 2,400



252  
**YASUCHIKA: A SUPERB SENTOKU TSUBA IN  
THE FORM OF DARUMA SMOKING A KISERU (PIPE)**

By Yasuchika, signed Yasuchika  
Japan, 19th century

The sentoku tsuba shaped to resemble Bodhidharma (Japanese: Daruma) smoking a pipe with gold fittings and wearing voluminous robes, his face with an amusingly grim expression, his brows and beard engraved in fine katakiribori and kebori, his tobacco pouch partly enveloped in his robes with the inscription 'Hi yoshin' ('Beware of fire'). His earring made of shakudo takazogan and his eyes are of copper and shakudo. Signed YASUCHIKA.

HEIGHT 8.7 cm, LENGTH 7.9 cm  
WEIGHT 270.5 g

Condition: Very good condition with minor wear.

The artist was a member of the Tsuchiya Yasuchika lineage of smiths which extends back to the 17th century. The Haynes Index of Japanese Sword Fittings and Associated Artists records seven smiths belonging to this lineage with this same signature, p. 2188.

**MUSEUM COMPARISON**

Compare a closely related tsuba of shakudo, copper, and gold, unsigned, dated 19th century, in the Metropolitan Museum of Art (The MET), accession number 91.1.794.



**Estimate EUR 6,000**  
Starting price EUR 3,000







253  
**HAMANO NORIYUKI: A SUPERB  
HAMANO SCHOOL TSUBA DEPICTING  
THE MONKEY KING SONGOKU**

Signed Hamano Noriyuki  
Japan, 19th century

The iron tsuba of marugata shape, with a sentoku rim, a kogai hitsu-ana and copper sekigane, worked in masterful gold, shibuichi, and copper takazogan, depicting the Monkey King Songoku holding his magical staff and blowing on his hairs, summoning a legion of monkey warriors worked in shallow takabori with some kebori detailing. The verso is detailed with a gold constellation and three archaic symbols. Signed to the front HAMANO NORIYUKI.

DIAMETER 8.5 cm  
WEIGHT 168 g

Condition: Excellent condition with minor typical wear and rubbing to the sentoku rim.

**Provenance:** Ex-collection Alan Hartman (1930-2023). Sold at Christie's London, The Hartman Collection of Japanese Metalwork, 30 June 1976. Alan Hartman compiled one of the most important collections of Japanese art, in particular metalwork and Meiji masterpieces. Parts of his collection have been donated to the Alan and Simone Hartman Galleries in the Museum of Fine Arts, Boston, Metropolitan Museum of Art, New York, Brooklyn Museum, and the Israel Museum, Jerusalem.



**Alan Hartman,  
1998**

With a fitted wood tomobako storage box.

**The Monkey King Songoku** is derived from the 16th century Chinese classic Journey to the West, where he is known as Sun Wukong. He became a popular character in Japan when the novel was translated and published during the Edo period. The scene depicted on the tsuba is described in the Journey to the West:



Plucking a handful of hairs from his own body and throwing them into his mouth, he chewed them to tiny pieces and then spat them into the air. "Change!" he cried, and they changed at once into two or three hundred little monkeys encircling the combatants on all sides. For you see, when someone acquires the body of an immortal, he can project his spirit, change his form, and perform all kinds of wonders. Since the Monkey King had become accomplished in the Way, every one of the eighty-four thousand hairs on his body could change into whatever shape or substance he desired (Wu & Yu, 2012, vol. 1, p. 129).

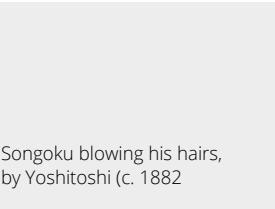
**MUSEUM COMPARISON**

Compare a related Hamano school sentoku tsuba depicting the same scene, by Iwama Masayoshi, in the collection of the MFA Boston, accession number 11.5459.



**AUCTION COMPARISON**

Compare a related tsuba depicting a monkey and crescent moon, signed Noriyuki, at Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 219 (**sold for EUR 10,400**).



Songoku blowing his hairs,  
by Yoshitoshi (c. 1882)

**Estimate EUR 8,000**  
Starting price EUR 4,000







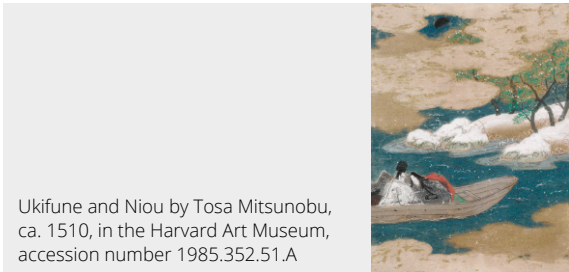
254  
**GOTO MITSUAKI: A SUPERB GOLD AND SHAKUDO KOZUKA DEPICTING A DRIFTING BOAT (UKIFUNE) FROM THE TALE OF GENJI, DATED 1841**  
  
By Goto Mitsuaki (1816-1856), signed Goto Mitsuaki with kakihan and dated Tenpo ushi mutsuki Japan, dated 1841

Finely worked on a nanako (ring-punched ground) in gold, silver, and shakudo takazogan with the silver crescent moon looking down on Ukifune and her lover in a boat beneath a pine tree. The robes of the two are decorated with floral blossoms, and the river is finely detailed with silver ripples. The reverse is 14k gold, chiseled with nekogaki ('cat scratches') and signed GOTO MITSUAKI and dated Tenpo ushi mtsuki (in the first month of the year of the Ox, Tenpo 12, corresponding to 1841).

LENGTH 9.7 cm  
WEIGHT 36.1 g

Condition: Very good condition with minor wear.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1047 (H 05132.0).



Ukifune and Niou by Tosa Mitsunobu, ca. 1510, in the Harvard Art Museum, accession number 1985.352.51.A



**The present kozuka depicts a scene** from chapter 51 in Wakana no jo of Genji Monogatari (The Tales of Genji). In this chapter Ukifune, whose name literally means “boat cast adrift,” is courted by the prince Niou and by Kaoru, both seeking her love, and she agonizes over the proper choice. To release herself from the love triangle, Ukifune attempts suicide by throwing herself into the Uji River, but is unsuccessful. Having been rescued, she takes vows to become a Buddhist nun and secludes herself in Ono, at the western foot of Mount Hiei.

**MUSEUM COMPARISON**

Compare a related gold and shakudo kozuka depicting swallows, signed Goto Mitsuaki with kakihan, in the Museum of Fine Arts Boston, accession number 67.667.



**Estimate EUR 2,000**  
Starting price EUR 1,000



255  
**A SHIBUICHI KOZUKA DEPICTING A BOAT SCENE, WITH NBTHK CERTIFICATE**  
  
Unsigned  
Japan, Hosono school, 19th century, Edo period (1615-1868)  
  
Finely worked in gold, silver, and suaka (refined copper) hirazogan with superb kebori and katakiribori engravings depicting a long ferry transporting passengers. Above, various colored chidori (plover) fly beneath a cloudy sky. The reverse with deep wavy lines on the migakiji (polished) ground.  
  
LENGTH 9.6 cm  
WEIGHT 25.4 g  
  
Condition: Very good condition with only minor wear.  
**Provenance:** Collection of James and Christine Heusinger.

With a Tokubetsu Kicho (especially precious) NBTHK certificate issued Showa 48 (1973), registration no. 1490, and further described: a kozuka decorated with the scene of a ferry boat crossing, mumei (no signature, but attributed to the Hosono School), made in rogin/ oborogin (copper alloy with silver) with kebori (“hairline”, fine-line metal engraving) and flat inlay (hirazogan).

**Estimate EUR 1,500**  
Starting price EUR 800

256  
**IWAMA MASAYOSHI: A FINE HAMANO SCHOOL SHIBUICHI AND SHAKUDO KOZUKA DEPICTING A SAILOR**  
  
By Iwama Katsuryuken Masayoshi (1764-1837), signed Katsuryuken Masayoshi Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

The shibuichi kozuka finely worked in shakudo, shibuichi, and gold takazogan and copper and gold hirazogan, depicting a sailor pulling on the gold rope of the sail, having climbed halfway up the wooden mast. The shakudo verso with nekogaki ('cat scratches'), signed Katsuryuken MASAYOSHI.

LENGTH 9.6 cm  
WEIGHT 33.4 g

Condition: Very good condition with minor wear.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1007 (H 04907.0).

**Estimate EUR 1,000**  
Starting price EUR 500







257  
**NOMURA MASAHIDE: A FINE SHIBUICHI KOZUKA WITH ISE-EBI (SPINY LOBSTER)**

By Nomura Masahide, signed Nomura Masahide with kakihan Japan, c. 1800, Edo period (1615-1868)

The migakiji (polished) shibuichi ground carved in imitation of a sandy ocean floor with a large ise-ebi (spiny lobster) applied in suaka (refined copper) takazogan with shibuichi eyes. Signed to the reverse NOMURA MASAHIDE with kakihan (artist's cursive monogram).

LENGTH 9.7 cm  
WEIGHT 30.9 g

Condition: Excellent condition with minor wear.

The artist and his three kakihan, the second of which appears on this lot, are listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 855 (H 03936.0). Haynes identifies the artist as the son of Nomura Masatsugu and the student of Nomura Masamitsu with works dated 1798.

**MUSEUM COMPARISON**

Compare a closely related kozuka by the same artist, in the Victoria & Albert Museum, accession number M.2111-1931.



**LITERATURE COMPARISON**

Compare a by-knife and kogai with closely related decorations by the same artist, signed Nomura Masahide with an identical kakihan, illustrated in Robinson, B. W. (1980) The Baur Collection: Japanese Sword-fittings and Associated Metalwork, Geneva, p. 263, D 651-652.



**Estimate EUR 1,500**  
Starting price EUR 800



258  
**A FINE SUAKA KOZUKA WITH A CHILI PEPPER**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

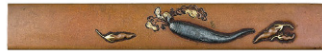
The suaka (refined copper) kozuka decorated with a long, knobby chili pepper in takazogan, its upper section splitting just below the stem to reveal four seeds.

LENGTH 9.7 cm  
WEIGHT 36.7 g

Condition: Good condition with minor wear, minor splitting near the top of the handle.

**MUSEUM COMPARISON**

The present subject is rarely encountered in tosogu art. Compare a closely related suaka kozuka with gold and silver takazogan depicting three chili peppers and a daikon, in the Metropolitan Museum of Art (The MET), accession number 29.100.1188.



**Estimate EUR 1,000**  
Starting price EUR 500

259  
**A FINE SUAKA (REFINED COPPER) KOZUKA DEPICTING A TIGER**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The fine migakiji (polished ground) suaka kozuka finely worked in gold and suaka takazogan depicting a fierce tiger, its hair and stripes finely detailed in kebori and katakiribori engravings, its eyes, whiskers, and sharp teeth of gold hirazogan. The reverse with deep straited engravings resembling rain.

LENGTH 9.6 cm  
WEIGHT 29.2 g

Condition: Very good condition with only minor wear.

**Estimate EUR 1,500**  
Starting price EUR 800



260  
**A FINE GOTO SCHOOL SHIBUICHI KOZUKA DEPICTING A DRAGON**

Unsigned  
Japan, Goto school, 19th century, Edo period (1615-1868)

Finely worked in gold takazogan depicting a fierce, three-clawed dragon, its body disappearing and reappearing out of the clouds, with deep katakiribori engravings. The scales of the dragon, its stippled horns, and kebori mane are finely articulated.

LENGTH 9.7 cm  
WEIGHT 31.3 g

Condition: Very good condition with only minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500





261  
**A FINE OMORI SCHOOL SHIBUICHI  
KOZUKA DEPICTING STORMY WAVES**

Unsigned  
Japan, Omori school, 18th century, Edo period (1615-1868)

Superbly chiseled and carved in takabori and katakiribori with crashing waves, writhing against each other as if driven by stormy winds, with raised crests.

LENGTH 9.6 cm  
WEIGHT 25.2 g

Condition: Very good condition with minor wear, minuscule encrustations, and a small dent to the base.

**MUSEUM COMPARISON**

Compare a closely related shibuichi kozuka depicting similar waves, in the Ashmolean Museum, Oxford university, accession number EA1956.3007.



**Estimate EUR 1,000**  
Starting price EUR 500



262  
**A SHIBUICHI AND SHAKUDO  
KOZUKA WITH A FISHING POLE**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The fine half-shibuichi, half-shakudo kozuka divided by a diagonal line, engraved with a nekogaki ('cat scratches') ground and worked in silver and suaka (refined copper) taka ogan depicting a fishing pole.

LENGTH 9.6 cm  
WEIGHT 26.1 g

Condition: Very good condition with only minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500

263  
**OMORI NORITOMO: A VERY RARE  
IRON KOZUKA DEPICTING A KOZUKA  
WITH A SILVER BLADE**

By Omori Hogetsu Noritomo, signed Noritomo  
Japan, late 18th to early 19th century, Edo period (1615-1868)

The composition exemplifying a unique form of the Droste effect, depicting an iron handle kozuka, worked in takabori with gold hirazogan, and a silver takazogan blade. The reverse signed NORITOMO.

LENGTH 9.7 cm  
WEIGHT 31.8 g

Condition: Very good condition with wear, minor corrosion, some rubbing to the gold hirazohan.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1439 (H 07404.0). Haynes identifies the artist as the student of Sugiura Joi and Omori Hidetomo, whose family name Noritomo took later in his career. He was the Samurai retainer of the Matsudaira Daimyo of Ueda. Omori Noritomo, also known by the name Hogetsu Noritomo, was active in the mid-Edo period, and is listed in Wakayama Takeshi, Toso Kinko Jiten, p. 309.

**Estimate EUR 1,000**  
Starting price EUR 500



264  
**A RARE IRON TSUBA DEPICTING A STAFF AND  
KINCHAKU WITH A CORAL NETSUKE AND OJIME**

Unsigned  
Japan, 18th-19th century, Edo period (1615-1868)

The iron kozuka with a rounded tojiri and an aperture for suspension with a grommet lining, worked in iron takazogan and gold nunome-zogan depicting a staff with gold stripes and a kinchaku pouch, inscribed 'Hi yoshin' ('Beware of fire'), suspended from a string with a coral netsuke and sentoku ojime worked in takazogan.

LENGTH 9.9 cm  
WEIGHT 29 g

Condition: Very good condition with only minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500





265  
**A FINE SHIBUICHI KOZUKA DEPICTING MOUNT FUJI**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

Finely worked on a migakiji (polished ground) shibuichi ground with silver and shibuichi takazogan, gold hirazogan, and engraved in katakiribori depicting mount Fuji in the distance with a snow cap and a roundel depicting a gull floating on turbulent waters in the rain.

LENGTH 9.7 cm  
WEIGHT 25.2 g

Condition: Very good condition with only minor wear and minuscule tarnishing.  
**Provenance:** From a private collection in Hamburg with an old collector's label, '8462.'

**Estimate EUR 1,000**  
Starting price EUR 500

266  
**HARUAKI HOGEN: A FINE SHIBUICHI KOZUKA DEPICTING A PEACOCK**

School of Hogen Haruaki (1787-1857), signed Haruaki Hogen with kakihan  
Japan, 19th century, Edo period (1615-1868)

A fine shibuichi kozuka with gold and shibuichi takazogan depicting a peacock, its tail feathers engraved in kebori with copper- and gold-hirazogan eyes on their ends. The blade engraved with an inscription and the kozuka signed to the back HARUAKI HOGEN with the artist's kakihan (cursive monogram).

HEIGHT 20.4 cm  
WEIGHT 41.6 g

Condition: Good condition with wear, expected tarnishing to the blade, and a few small dents to the back.

The artist Haruaki Hogen is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1977 (H 00760.0). Haynes identified the artist as the student of Yanagawa Naomitsu. After studying he moved to Tokyo where he founded his own studio, receiving the title of Hogen at age 40. Many of his pieces are in the Museum für Kunst und Gerwerbe, Hamburg.

**Estimate EUR 1,000**  
Starting price EUR 500



267  
**A FINE SHIBUICHI KOZUKA WITH HERONS TAKING FLIGHT**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The migakiji (polished ground) shibuichi kozuka finely worked in takabori as well as silver, gold, suaka (refined copper), and shibuichi takazogan depicting a pair of cranes taking flight above susuki (plume grasses).

LENGTH 9.8 cm  
WEIGHT 25.6 g

Condition: Very good condition with only minor wear, malachite encrustations to the verso, and a small nick to the front.

**Estimate EUR 1,000**  
Starting price EUR 500



268  
**A FINE SHIBUICHI KOZUKA DEPICTING A RED-CROWNED CRANE ROOSTING ON A PRUNUS BRANCH**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The migakiji (polished ground) shibuichi kozuka finely worked in gold, suaka (refined copper) silver, and shakudo takazogan depicting a tanchotsuru (red-crowned crane) roosting on a branch with small plum blossoms, evocative of winter.

LENGTH 9.6 cm  
WEIGHT 29.1 g

Condition: Very good condition with only minor wear and slight tarnishing to the verso with malachite encrustations.

**Estimate EUR 1,000**  
Starting price EUR 500





269  
**A FINE SHIBUICHI KOZUKA WITH PLUM BLOSSOMS**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The shibuichi kozuka worked in gold and shakudo takazogan depicting a plum branch bearing large blossoms and buds, evocative of winter, detailed with minute kebori and katakiribori incisions.

LENGTH 9.5 cm  
WEIGHT 26 g

Condition: Good condition with wear and minor tarnishing to the shibuichi ground.

**Estimate EUR 1,000**  
Starting price EUR 500

270  
**ISHIGURO MASAYOSHI:  
A FINE ISHIGURO SCHOOL SHAKUDO  
KOZUKA DEPICTING A LILY**

By Ishiguro Masayoshi (1775-1862), signed Ishiguro Masayoshi saku  
Japan, Ishiguro School, 19th century, Edo period (1615-1868)

The migakiji (polished ground) shakudo kozuka finely worked in gold, suaka (refined copper), shakudo, and shibuichi takazogan depicting a lily flower with buds and a single blossom with black shakudo spots. Signed to the reverse ISHIGURO MASAYOSHI saku [made by Ishiguro Masayoshi].

LENGTH 9.6 cm  
WEIGHT 32.5 g

Condition: Very good condition with only minor wear and minor encrustations.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1004-1005 (H 0487.0). Haynes identifies the artist as a retainer of the Shimazu Daimyo of Satsuma who worked at the Daimyo's compound in Edo. He was head of the Ishiguro (formerly Okamoto) family.

**Estimate EUR 1,000**  
Starting price EUR 500



271  
**A FINE GOLD AND SHIBUICHI KOZUKA  
WITH SHOKI AND A COURTESAN**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The central migakiji (polished ground) shibuichi frame finely worked in gold, silver, and shakudo takazogan, gold hirazogan, and fine kebori engravings depicting a grim Shoki, his face set with a stern expression, holding his sword and a lantern for a courtesan who is dressed in an ornate kimono. The gold verso engraved in nekogaki ('cat scratches').

HEIGHT 9.7 cm  
WEIGHT 33 g

Condition: Very good condition with minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500



272  
**HAMANO YOSHINAO: A FINE SHIBUICHI  
KOZUKA DEPICTING KARAKO BOYS PLAYING**

By Hamano Yoshinao, signed Kyokushodo  
Japan, Hamano school, 19th century, Edo period (1615-1868)

The migakiji (polished ground) shibuichi kozuka finely worked in gold, shakudo, silver, and suaka (refined silver) takazogan and takabori with gold and silver hirazogan, depicting seven karako boys playing daruma-san ga koronda (equivalent to 'red-light green-light'). The artist cleverly integrates the takabori with the takazogan in the group of boys, fading from high relief to low relief in the center. The reverse is engraved in katakiribori with a sleeping Hotei holding his fan, and signed KYOKUSHODO.

LENGTH 9.6 cm  
WEIGHT 30 g



Condition: Very good condition with only minor wear.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2311 (H 11939.0). Haynes identifies the artist as the student of Hamano Naoyuki. He worked until his death in ca. 1825.

**Estimate EUR 1,000**  
Starting price EUR 500





273  
**A FINE SHAKUDO AND GOLD KOZUKA  
DEPICTING A DUTCHMAN WITH A HORN**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The shakudo plate finely worked on a nanako (ring-punched) in gold, suaka (refined copper), silver, and shakudo takazogan depicting a Dutchman dressed in panned breeches, curl-toed shoes, and wearing a characteristic hat, holding a long horn to his lips. The gold verso engraved in nekogaki ('cat scratches').

HEIGHT 9.8 cm  
WEIGHT 38.6 g

Condition: Very good condition with minor typical wear, small losses to the gilding on the edges and reverse.

**Estimate EUR 1,500**  
Starting price EUR 800



274  
**SHOZUI: A CHARMING HAMANO SCHOOL  
SUAKA AND SHAKUDO KOZUKA DEPICTING  
A PILGRIM SIGNING A PILLAR**

Signed Shozui  
Japan, Hamano school, 19th century, Edo period (1615-1868)

Finely worked in takazogan with gold, silver, and suaka (copper) depicting a charming pilgrim standing on his toes writing the name of the kozuka artist (Shozui) on a temple pillar. The tall column with two gold hirazogan senjafuda (votive stickers) which are inscribed. The reverse with a migakiji (polished) shakudo ground.

LENGTH 9.7 cm  
WEIGHT 24.6 g

Condition: Very good condition with minor wear.

**AUCTION COMPARISON**

Compare a closely related kozuka at Zucke, Fine Japanese Art, 1 December 2023, Vienna, lot 312 (**sold for EUR 910**).



**Estimate EUR 1,000**  
Starting price EUR 500

275  
**A RARE IRON KOZUKA WITH ROCK CRYSTAL  
INLAIS DEPICTING DARUMA AND A FLY**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

The iron kozuka finely worked in takabori and copper takazogan depicting Daruma, his eyes of inlaid rock crystal, as he struggles to meditate with a fly resting on his bald head, his face expressing the exasperation and strain as he nears the end of his nine-year meditation.

LENGTH 9.5 cm  
WEIGHT 40.7 g

Condition: Good condition with minor wear and minor corrosion to the verso.

**Estimate EUR 2,000**  
Starting price EUR 1,000







276  
**A RARE SOROIMONO (SET OF SWORD FITTINGS)  
DEPICTING SAMURAI WARRIORS**

By Soheishi Soten (tsuba, fuchi, and kashira) and Goto Kaijo (kozuka), the tsuba signed Goshu Hikone ju, Kitagawa, Soheishi Nyudo Soten, gyonen nanajusan sai sei; the fuchi signed Soheishi Soten sei; the kozuka signed Goto Kaijo with kakihan. Japan, 18th-19th century, Edo period (1615-1868)

The iron tsuba of marugata shape with square rims, with a kogai and kozuka hitsu-ana, worked in sukashi takabori with gold takazogan depicting three samurai beneath a pine tree. Signed to one side SOHEISHI NYUDO SOTEN, gyonen nanajusan sai sei (Made by Soheishi Sote with the Nyudo title, at age 73) and to the other Goshu Hikone ju, Kitagawa (Kitagawa, a resident of Hikone, Omi province). **With a NBTHK certificate issued on 11 December 1997, and confirming the dating of late Edo period.**

The pair of menuki and fuchi and kashira all worked in the Soten school style, The fuchi signed underneath SOHEISHI SOTEN sei (made by Soheishi Soten).

The kozuka with a nanako (ring-punched) shakudo frame worked in gold, silver, suaka and shakudo takazogan, depicting a samurai riding his horse across a river towards a bridge where a second samurai waits. Signed to the gold verso GOTO TEIJO with kakihan (artist's cursive monogram).

DIAMETER 7.8 cm (tsuba)  
WEIGHT 189.3 g (total)

Condition: Each in very good condition with minor wear, traces of use, and minor rubbing to inlays.

The artist Soheishi Soten is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1780 (H 08943.0).

The artist Goto Kaijo (1674-1733) is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2372 (H 02372.0).

**MUSEUM COMPARISON**  
Compare a closely related iron tsuba by Soheishi Soten depicting three fighting samurai, signed with the same dating, mid-18th century, in the Museum of Fine Arts Boston, accession number 11.12223.



**Estimate EUR 4,000**  
Starting price EUR 2,000

277  
**VARIOUS ARTISTS:  
A SOROIMONO (SET OF WORD FITTINGS)  
DEPICTING HORSES**

By Ishiguro Masatsune (1760-1828) and Shuhosai Shozui (1696-1769), the tsuba signed Ishiguro Masatsune with kakihan; the fuchi signed Shuhosai Shozui gyo yowai rokuju-tsu Japan, 18th century, Edo period (1615-1868)

The shibuichi tsuba of naga-marugata shape, with a kozuka hitsu-ana, finely worked in gold takazogan with katakiribori, depicting a horse standing near kiku (chrysanthemum) blossoms next to a small stream. Signed ISHIGURO MASATSUNE with kakihan (artist's cursive monogram).

The shakudo menuki worked with fine kebori engravings and gold takazogan in the form of galloping horses.

The shibuichi fuchi and kashira worked in fine katakiribori and kebori engravings with gold takazogan depicting striding horses. The fuchi signed SHUHOSAI SHOZUI gyo yowai rokuju-tsu [Shuhosai Shozui, age 66].

HEIGHT 6.1 cm (tsuba), LENGTH 5.6 cm (tsuba), LENGTH 3.6 cm (fuchi)  
WEIGHT 123.1 g (total)

Condition: Very good condition with only minor wear and small dents to the edge of the tsuba and fuchi.

**The fuchi and kashira with a fitted tomobako box with an attestation by Sato Kanzan (1907-1978), identifying the artist.**

The artist Ishiguro Masatsune is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 982 (H 04751.0). Haynes identifies the artist as the founder of the Edo Ishiguro family school who studied under Kato Naotsune.

The artist Shuhosai Shozui is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1746 (H 08803.0). Haynes identifies the artist as an Edo (Tokyo) artist who founded the Hamano family school.

**Estimate EUR 1,500**  
Starting price EUR 800





278  
**A FINE SHIBUICHI FUCHI AND KASHIRA  
DEPICTING A WATERFALL AND SHISHI**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

Each with a fine migakiji (polished) shibuichi ground, worked in gold and shibuichi takazogan with minute kebori and katakiribori engravings. The kashira depicting a fierce shishi seated beneath a waterfall, the water running over the Buddhist lion's back, while the fuchi depicts the shishi running towards the waterfall.

HEIGHT 3.9 cm  
WEIGHT 47.4 g

Condition: Very good condition with minor wear.

**Estimate EUR 1,500**  
Starting price EUR 800



279  
**A FINE YANAGAWA SCHOOL SHAKUDO  
FUCHI AND KASHIRA WITH TIGERS**

After Yanagawa Naomasa, Signed Yanagawa Naomasa  
Japan, Yanagawa school, 19th century, Edo period (1615-1868)

Each with a fine nanako-shakudo ground and decorated in superb gold and shakudo takazogan depicting a single tiger grooming itself, and another tiger on the fuchi near bamboo sprouts playing with its young which hides in a rocky outcropping. The fuchi signed YANAGAWA NAOMASA.

HEIGHT 4 cm  
WEIGHT 35.9 g

Condition: Very good condition with minor wear.

Two artists named Yanagawa Naomasa, father and son, appear in the Haynes Index of Japanese Sword Fittings and Associated Artists with the same signature, see p. 1327-1328 (H 06690.0 & H 06692.0).

**MUSEUM COMPARISON**  
Compare a closely related fuchi and kashira with a gold tiger with shakudo stripes, in the Vicotria & Albert Museum, accession number M.1354FUCHI-1931. Compare a related fuchi and kashira by the same artist depicting a gold dragon, signed Yanagawa Naomasa, dated early to mid-19th century, in the Museum of Fine Arts Boston, accession number 11.5202a.

A series of four small images showing related sword fittings: a gold tiger kashira, a gold tiger fuchi, a gold dragon kashira, and a gold dragon fuchi.

**Estimate EUR 1,500**  
Starting price EUR 800



280  
**MASANORI: A FINE SHAKUDO FUCHI  
AND KASHIRA WITH HARES**

By Masanori, signed Masanori  
Japan, 19th century, Edo period (1615-1868)

Finely worked on an ishime shakudo ground with shibuichi takazogan on both kashira and fuchi, each depicting rabbits, their eyes of gold, one sprinting and the other grazing near tokusa, further worked with kebori and katakiribori engravings. The fuchi signed MASANORI.

HEIGHT 3.8 cm  
WEIGHT 41 g

Condition: Very good condition with only minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500



281  
**ISHIGURO YOSHITAKA: A FINE  
ISHIGURO SCHOOL SHAKUDO FUCHI  
AND KASHIRA DEPICTING PHEASANTS,  
CONVERTED INTO A SMALL BOX**

By Ishiguro Yoshitaka, signed Yoshitaka with kakihan  
Japan, Ishiguro school, mid-19th century, Edo period (1615-1868)

The fine shakudo-nanako ground worked with superb gold, suaka (refined copper), and shakudo takazogan depicting a male and female pheasant standing near susuki (plume grasses) and kiku (chrysanthemum) sprouts. The fuchi signed YOSHITAKA with kakihan (artist's cursive monogram).

This set has been converted into a small box, the interior lined in silver.

HEIGHT 3.8 cm  
WEIGHT 53.3 g

Condition: Good condition with minor wear and a small dent to the fuchi's edge.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2339 (H 12141.0). Haynes identifies the artist as the son of Hideyoshi (H 01226.0) as well as the nephew and student of Ishiguro Masayoshi (H 04887.0).

**Estimate EUR 1,000**  
Starting price EUR 500





282  
**YOSHIHIRO: A FINE SHIBUICHI FUCHI AND KASHIRA WITH SOUTH SEA ISLANDERS HARVESTING CORAL**

By Yoshihiro, signed Yoshihiro with kakihan  
Japan, 19th century, Edo period (1615-1868)

Finely worked in gold, shakudo, and copper takazogan on a shibuichi ground, detailed in katakiribori depicting South Sea Islanders harvesting coral. The fuchi signed YOSHIHIRO with the artist's kakihan (cursive monogram).

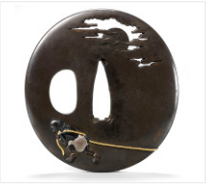
HEIGHT 3.9 cm  
WEIGHT 46.2 g

Condition: Very good condition with minor wear and a small dent to the edge of the fuchi.

With a fitted wood storage box.

**AUCTION COMPARISON**

Compare a related tsuba depicting a south sea islander from the school of Hamano Shozui, at Zacke, Fine Japanese Art, 1 December 2023, Vienna, lot 73 (**sold for EUR 2,860**).



**Estimate EUR 2,000**  
Starting price EUR 1,000

283  
**SHIMAMURA MITSUYOSHI: A FINE SHIBUICHI FUCHI AND KASHIRA WITH BUKAN AND HIS TIGER**

By Shimamura Mitsuyoshi (1807-1878), signed Mitsuyoshi  
Japan, 19th century, Edo period (1615-1868)

The shibuichi migakiji (polished) ground decorated in gold, silver, shibuichi, and shakudo takazogan with gold hirazogan. The kashira depicting Bakan Sennin seated with his fan on a rock, and the fuchi decorated with his tiger walking in a bamboo grove. The fuchi signed MITSUYOSHI.

HEIGHT 3.8 cm  
WEIGHT 35.7 g

Condition: Very good condition with minor wear.

With a padded wood tomobako box.

The artist is listed in Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1420 (H 07283.0). Haynes identifies the artist as the student of Masayoshi (H 04907.0) who lived in Edo between 1807 and 1878.

**AUCTION COMPARISON**

Compare a related silver tsuba by the same artist depicting a scene from the Tale of Genji, signed Mitsuyoshi with kakihan, dated late 19th century, at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 153 (**sold for GBP 3,750**).



**Estimate EUR 1,000**  
Starting price EUR 500

284  
**A RARE SHIBUICHI FUCHI AND KASHIRA DEPICTING MUSICAL INSTRUMENTS**

Unsigned  
Japan, 19th century, Edo period (1615-1868)

Finely worked on a migakiji (polished) shibuichi ground in gold, shibuichi, and shakudo takazogan depicting a shamisen, koto, sheng, as well as various other percussion instruments, some finely detailed in gold hirazogan.

HEIGHT 4 cm  
WEIGHT 31.7 g

Condition: Very good condition with only minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500







285  
**OTSUKI YOSHIYASU: A SUPERB  
AND RARE 18K GOLD FUCHI AND KASHIRA**

By Otsuki Yoshiyasu, signed Otsuki Yoshiyasu with kakashan  
Japan, early to mid-19th century, Edo period (1615-1868)

Each of solid gold with a masterful nanako ground, finely worked in  
gold takazogan with a dog sitting and reclining with its young, with a  
single puppy bounding along the verso of the fuchi. Signed OTSUKI  
YOSHIYASU with the artist's kakashan (cursive monogram). Testing  
indicates a minimum purity of 18K.

HEIGHT 3.3 cm  
WEIGHT 46.8 g

Condition: Excellent condition with minor  
wear.

**Provenance:** Collection of Alexander  
George Mosle (1862-1949). From the private  
collection of Alan and Simone Hartman, New  
York, acquired from the above. Alan Hartman  
(1930-2023) was an influential American art  
dealer, who took over his parents' antique  
business in Manhattan and established  
the legendary Rare Art Gallery on Madison  
Avenue, with further locations in Dallas and  
Palm Beach. His wife Simone (née Horowitz)  
already served as assistant manager of the New York gallery  
before the couple were married in 1975, and together they built a  
renowned collection for over half a century and became noted art  
patrons, enriching the collections of important museums including  
the Museum of Fine Arts, Boston (which opened the Alan and  
Simone Hartman Galleries in 2013) as well as the Metropolitan  
Museum of Art and Brooklyn Museum in New York.



Alan and Simone  
Hartman

With a fitted wooden tomobako.

The artist is listed in the Haynes Index of Japanese Sword Fittings  
and Associated Artists on p. 2361 (H 12289.0.0). Haynes identifies  
him as a student of the first Oguri Yoshinao, working in the style of  
the Hamano school.



**MUSEUM COMPARISON**

It is exceedingly rare to find  
a fuchi and kashira set made  
from solid gold. For a tanto  
showing only solid gold fittings see The Metropolitan Museum  
of Art, New York, accession no. 91.2.75.



**Estimate EUR 6,000**  
Starting price EUR 3,000



286  
**A PAIR OF GOLD MENUKI  
DEPICTING GALLOPING HORSES**

Unsigned  
Japan, Goto school, 18th-19th century, Edo period (1615-1868)

Each superbly cast depicting a galloping horse, their legs raised as  
they run, tails flowing behind them in their stride. The mane of both  
horses worked with minute kebori incisions. Testing indicates a  
minimum purity of 14K.

LENGTH each 3.4 cm  
WEIGHT 18.5 g (total)

Condition: Excellent condition, minor wear.

With a fitted wood tomobako storage box.

**Estimate EUR 1,500**  
Starting price EUR 800



287  
**A PAIR OF GOLD MENUKI DEPICTING DRAGONS**

Japan, Goto school, 17th-18th century, Edo period (1615-1868)

Each superbly cast and with minute incision work, depicting a  
pair of dragons, one chasing a tama pearl, its tail terminating in a  
ken blade, the second dragon with its claws extended and facing  
backwards. Testing indicates a minimum purity of 14K.

LENGTH each 3.6 cm  
WEIGHT 14.7 g (total)

Condition: Excellent condition, minor wear.

With a fitted wood tomobako storage box.

**AUCTION COMPARISON**

Compare a closely related  
pair of Goto school gold  
menuki depicting dragons,  
dated 17th-18th century, at  
Zacke, Fine Japanese Art, 1 December 2023, Vienna, lot 94 (**sold  
for EUR 3,120**).



**Estimate EUR 1,500**  
Starting price EUR 800





288  
**A PAIR OF MIXED METAL MENUKI  
DEPICTING A GROUP OF SHELLS**

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

Each finely worked as a group of mollusks including a conch shell, clam, and an awabi encompassed by seaweed.

LENGTH 4.3 cm (each)  
WEIGHT 10.4 g (total)

Condition: Very good condition with minor wear.

**Estimate EUR 800**  
Starting price EUR 400



289  
**A PAIR OF MIXED-METAL MENUKI  
DEPICTING ISOGANI (SHORE CRABS)**

Japan, 18th-19th century, Edo period (1615-1868)

Each finely cast in the form of a front-facing Isogani (shore crab), the pinchers and legs finely detailed with kebori engravings.

LENGTH each 4.2 cm  
WEIGHT 14.2 g (total)

Condition: Very good condition with minor wear.

With a fitted wood tomobako.

**Estimate EUR 800**  
Starting price EUR 400



290  
**HISANORI: A FINE PAIR OF SUAKA AND SHIBUICHI  
MENUKI OF TEKKAI AND GAMA SENNIN**

By Hisanori, signed Hisanori with kakashan  
Japan, 19th century

Each finely cast, one in suaka (refined copper) and the other in shibuichi, with gold and shakudo highlights, as Tekkai and Gama Sennin. Tekkai leaning on his staff which is tied with a double gourd, exhaling his anima, and Gamma Sennin is depicted reaching up his staff where his toad has mischievously perched itself. The suaka menuki signed to the verso HISANORI with kakashan (artist's cursive monogram).

HEIGHT 6.3 cm (each)  
WEIGHT 20.7 g (total)

Condition: Very good condition with only minor wear.  
**Provenance:** Collection Gabor Wilhelm, Paris.

With a wood tomobako storage box.

**AUCTION COMPARISON**

Compare a related pair of menuki or Nio guardians, dated 18th-19th century, at Zucke, Fine Japanese Art, 16 June 2023, Vienna, lot 251 (**sold for EUR 1,690**).



**Estimate EUR 1,000**  
Starting price EUR 500





Textiles,  
Paintings &  
Woodblock Prints

Lots 291 to 367







291  
**A HIKESHI-BANTEN (FIREMAN'S JACKET)**

Japan, Edo period (1615-1868)

Finely decorated with a wrathful tiger standing on a rock above a river, its head raised towards a flying dragon grasping a tama pearl.

HEIGHT 92 cm, WIDTH 119 cm

Condition: Very good condition with wear, fading and discoloration, few minor pulls.

Decoration was important to firefighters' garments, which were far from purely utilitarian uniforms. Firefighters enjoyed respect and high status in urban Japan, especially in Edo, where wood architecture and crowded living conditions led to frequent outbreaks of fire.

Typically, the hikeshi-banten jackets were soaked before firemen ran into a fire. The heavy weight cotton used for this jacket was meant to absorb a good deal of water and served to protect the wearer from the flames.

**AUCTION COMPARISON**

Compare a closely related hikeshi-banten with a similar décor, at Zackle, Asian Art Discoveries, 30 June 2022, Vienna, lot 1067 **(sold for EUR 3,792)**.



**Estimate EUR 3,000**  
Starting price EUR 1,500



292  
**AN EMBROIDERED KIMONO**

Japan, late Edo period (1615-1868)

The thick, silk-lined velvet kimono finely embroidered with gold and silver-wrapped threads as well as cotton to the back with a nine-tailed fox playfully strolling in a garden with leafy stems bearing red and white peony blossoms and buds, the lower hems with maple leaves against a red ground, the red silk interior with gold and silver-colored bamboo sprays.

SIZE approx. 163 x 134 cm

Condition: Overall good condition with wear, soiling, minor pulls, few small tears, some with old repairs, few minor losses.

**Estimate EUR 2,500**  
Starting price EUR 1,200







293  
**A LARGE SILK EMBROIDERED WALL HANGING  
DEPICTING A CELESTIAL DRAGON**

Japan, Meiji period (1868-1912)

The tapestry finely embroidered in various techniques utilizing silk, metallic, and cotton thread, depicting a sinuous dragon amid crashing waves and scrolling clouds, picked out in brown and beige shades and emitting salmon-colored flames, all framed by a band of pines. The reverse with a cotton backing decorated with scrolling leafy vines and emblems.

SIZE 144.5 x 109 cm

Condition: Very good condition with little wear, small tears, few minor losses, and loose threads. Presenting beautifully.

**AUCTION COMPARISON**

Compare a related silk embroidered wall hanging, dated Meiji period, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 462 (**sold for GBP 3,500**).



**Estimate EUR 2,000**  
Starting price EUR 1,000

294  
**A LARGE EMBROIDERED  
SILK HANGING WITH SHISHI**

Japan, Meiji period (1868-1912)

Of square form, finely worked in beige, green, and teal silk threads and gold brocade above a dark-brown silk ground with a shishi on a rock issuing peonies, accompanied by its cub, all enclosed by a floral gold border and within a bamboo frame.

SIZE 97.5 x 97 cm (image) and 119 x 119 cm (incl. frame)

Condition: Good condition with minor wear, tears to the gold border, few loose threads here and there, minor staining, some losses to the fabric border at the reverse, and the frame with minor nicks and scratches.

**Estimate EUR 1,500**  
Starting price EUR 800





295  
**A FINE AND LARGE SILK-EMBROIDERED PANEL  
OF THREE JAPANESE CHIN DOGS**

Japan, Meiji period (1868-1912)

Finely woven on a silvery beige-colored silk ground, with two dogs sitting and carefully watching a third dog playing with a flower. Framed in a dark wood frame decorated to each side with sinuous dragons.

SIZE 72 x 66 cm (image) and 90.5 x 84 cm (incl. frame)

Condition: Very good condition with minor wear, minor soiling, few stains, and the frame with small nicks, few scratches, and age cracks.

**The Japanese Chin**, also known as the Japanese Spaniel, is a dog acknowledged for its importance to Japanese nobility. The dogs have a dot or a line on their forehead, which is associated with the touch of Buddha. While most believe that the source breed for the Japanese Chin originated in China, the route by which the Chin arrived in Japan is a widely debated topic. One story claims that the dogs were given to the Japanese royalty in AD 732 as gifts from the rulers of Korea. Others maintain that they were given as gifts to the Empress of Japan as early as the middle of the sixth century or by the seventh century.

**Estimate EUR 4,000**  
Starting price EUR 2,000





296  
**A RARE BUDDHIST SCROLL PAINTING  
 OF ENMEI JIZO (LIFE-PROLONGING JIZO)  
 AND ATTENDANTS, MUROMACHI PERIOD**

Japan, 14th-16th century, Muromachi period (1333-1573)

Finely painted with Jizo seated in a relaxed pose, lost in thought, on a rocky outcropping in waves attended by two young boys with Shozen the administrator of good on the right and Shoaku the administrator of evil on the left.

Ink, gold, and watercolors on silk, mounted as a hanging scroll with fine gilt metal jikusaki (roller ends) encased in bamboo and neatly decorated with incised lotus and foliage against a ring-punched ground.

Image SIZE 86 x 40.5 cm, SIZE incl. mounting 166 x 59 cm

Condition: Good condition with some wear, soiling, fading, creasing, small tears, minor losses, few minor touchups. The mounting is of a later date.

**MUSEUM COMPARISON**

Compare a related painting dated to the early 14th century in the Minneapolis Institute of Arts, accession number 2013.29.95.



**Estimate EUR 6,000**  
 Starting price EUR 3,000







297  
**A HANGING SCROLL  
PAINTING OF  
A SHAKA TRIAD**

Japan, late Edo period  
(1615-1868) to Meiji period  
(1868-1912)

Ink, watercolors, and gouache  
on silk. Mounted as a hanging  
scroll on a silk brocade  
frame with metal handles.  
Depicting Buddha seated on a  
tiered double-lotus base, to  
the foot of the pedestal are  
the Bodhisattvas Fugen and  
Kannon seated on a  
recumbent elephant and  
Buddhist lion respectively.

Image SIZE 141.5 x 85 cm,  
SIZE incl. mounting 204 x  
101.5 cm

Condition: Good condition  
with wear. Some fading to  
colors, minor rubbing, and  
some soiling. Few folds and  
creases. The frame with  
traces of wear and some  
repairs.

The painting depicts Shaka  
in his fully enlightened state.  
His two attendants serve as  
the Buddha's active agents  
in this world; Monju stands  
for the wisdom of Buddhism  
and Fugen for its practice,  
particularly meditation and  
teaching. The pyramidal  
arrangement of the figures,  
with the transcendent Shaka  
at its apex and axis, projects  
the enduring nature of the  
faith. The subtle contrast  
between the broad-  
shouldered stasis of the  
Buddha and the animation  
of the bodhisattvas and  
their mounts is a pleasing  
visual interpretation of the  
theological meaning of the  
iconography.

**Estimate EUR 1,500**  
Starting price EUR 800

298  
**A BUDDHIST SCROLL PAINTING  
DEPICTING AMIDA NYORAI, EDO PERIOD**

Japan, c. 1820-1840, Edo period (1615-1868)

Ink, watercolors, and gold paint on silk. Mounted as a  
hanging scroll on a silk brocade frame. Finely painted  
with the Buddha Amida Nyorai standing on a lotus dais  
surrounded by an illuminating nimbus.

**INSCRIPTIONS**

The verso inscribed with two inscriptions, the first  
'Honganji Shaku Tatsunyo with the kao, Hoben hoshin  
sonkei' [A sacred image of Buddha as Dharma-kaya  
("truth-body" or "reality-body") and Upaya, painted by  
priest Tatsunyo of the (Higashi) Honganji Temple] 本願  
寺釈達如、花押。法便法身尊形; the second, a votive  
inscription on the painting by the devotees, 'Ganshu  
shaku Keikan, shakuni Myoki' [Votive dedication by  
priest Keikan, and nun Myoki] 願主釈敬歙、釈尼妙喜。

Image SIZE 35.7 x 16.4 cm, SIZE incl. mounting 78.5 x  
30.3 cm

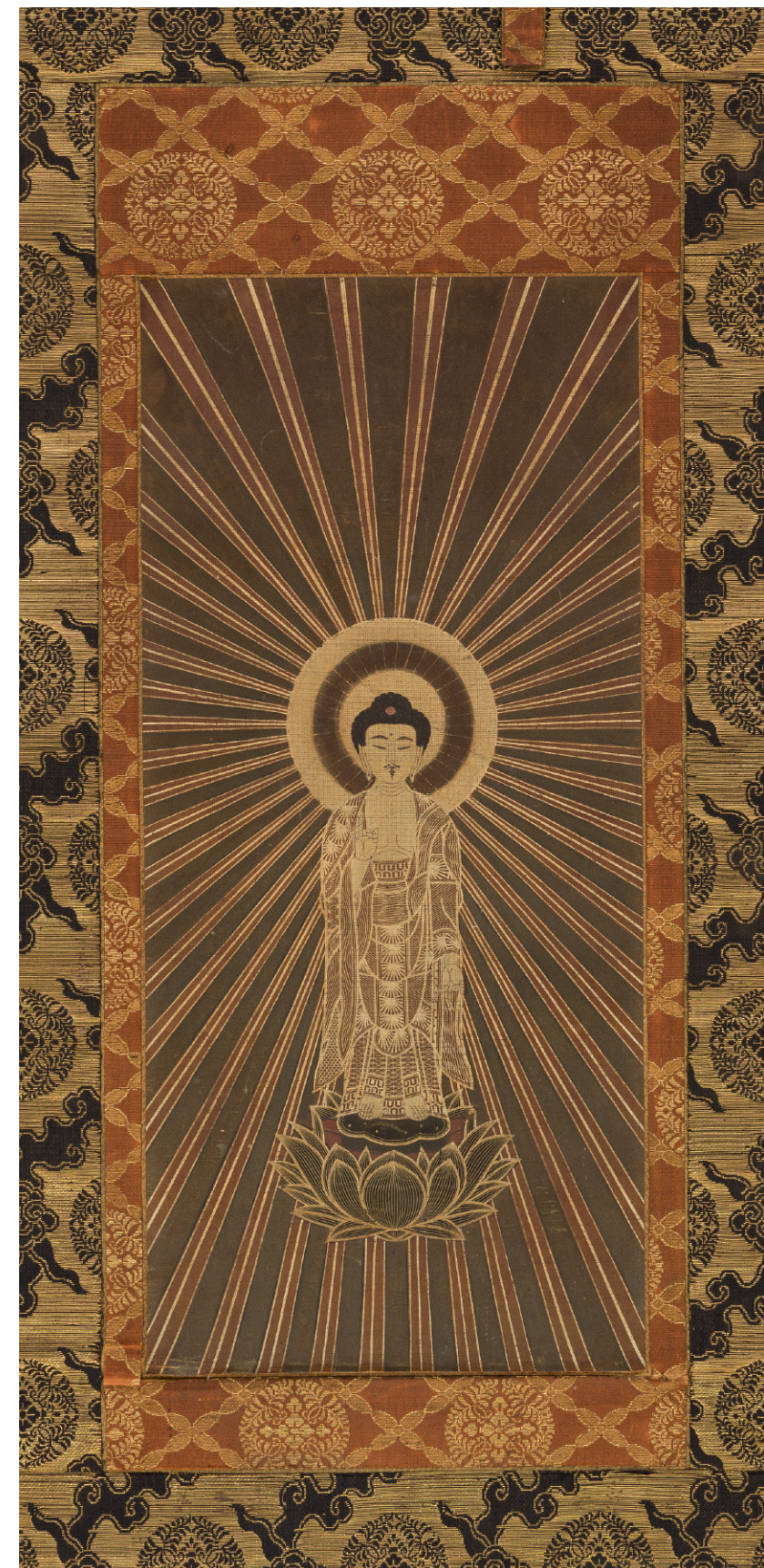
Condition: Excellent condition with minor wear. The silk  
brocade frame with signs of use and wear.

**Tatsunyo (1780-1865)** was  
the 20th abbot of the Higashi  
Honganji Temple, Kyoto. He  
was known for his skills in  
painting and calligraphy. He  
resided as the head abbot  
for 54 years between 1792  
and 1846, succeeding his  
father Jonyo (1744-1792),  
who passed away as the  
19th abbot of the same  
temple. Tatsunyo's ingo (title  
given to a Buddhist priest)  
was Mujokakuin. His imina  
(personal name) was Mitsuro.  
His gago (pseudonym)  
was Gusen. His childhood  
name was Setsumaru (later  
changed to Koyomaru).



**Painting of Tatsunyo  
(1780-1865)**

**Estimate EUR 1,500**  
Starting price EUR 800







299  
**A FINE BUDDHIST SCROLL PAINTING  
 OF THE DEITY INARI, 18TH CENTURY**

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

Ink, watercolors, gold, and gouache on silk. Mounted as a hanging scroll on a fine silk brocade frame with gilt metal jikusaki (roller ends) incised with lotus blossoms. Depicted as a beautiful deity, dressed in voluminous robes and adorned in jewels, riding a fox (kitsune), the deity's right hand clasped around the hilt of a sword and the left holding a cintamani (wish granting jewel). The fox with a further jewel in its mouth, moving swiftly and gliding on the clouds below.

Image SIZE 81.5 x 35 cm, SIZE incl. mounting 164 x 51.4 cm

Condition: Very good condition with wear. Some light foxing and tiny stains, some with minor associated touchups. The mounting in excellent condition with minor wear.

As a deity representing the wisdom of the Lotus Sutra, Inari is invoked in many Nichiren Shu temples. Especially famous are the Fushimi, Yutoku and Toyokawa Inari shrines which are known as the "Three Great Inari of Japan", as well as the Nichiren Shu temple called "Saijo Inari-san Myokyoji" in Okayama Prefecture. You can find Inari-san enshrined in many people's homes, along with Daikokuten, the god of happiness, wealth and longevity, and the water deities "Hachi Dai-ryu-o" (the Eight Great Dragon Kings).

**MUSEUM COMPARISON**

Compare a related scroll painting of Dakini dated to the 14th century in the Metropolitan Museum of Art (The MET), New York, accession no. 2000.274.



**Estimate EUR 3,000**  
 Starting price EUR 1,500



300

**KAMO SENKEN: A TWO-PANEL BYOBU SCREEN  
DEPICTING TAIKOBOKO AND JUROJIN**

Kamo Senken (active c. 1800), signed Jushi-I ue Senken ga with seal  
Japan, 19th century, Edo period (1615-1868)

Ink, watercolors, gold paint, and gouache on paper. Mounted on  
two panels within a silk brocade frame attached to black-lacquer  
frame with chased metal fittings. Depicting the sage Taikobo seated  
cross-legged in deep thought on a rock overlooking a river, fishing  
while contemplating scientific questions, the lucky god Jurojin on  
the other side of the stream holding an uchiwa fan and a staff tied  
with a scroll.

**INSCRIPTIONS**

Each panel signed, 'Jushi-I ue Senken ga' [Painted by Senken,  
with the upper Fourth Rank title] 從四位上専顯画, and with a seal  
(unread).

SIZE 116 x 113 cm

Condition: Very good condition with minor wear. Tiny nicks, minor  
flaking, and few stains. Few wormholes, some with associated  
touchups.

Kamo Senken (active c. 1800) was associated with Matsudaira  
Sadanobu (1783-1812), a daimyo and a senior councilor of the  
Tokugawa shogunate.

**Estimate EUR 2,000**

Starting price EUR 1,000





301  
**A TWO-PANEL BYOBU SCREEN  
DEPICTING THE BATTLE OF MINATOGAWA**

Japan, 17th-18th century, Edo period (1615-1868)

Ink, watercolors, gold, and gouache on gold leaf paper. Mounted on silk brocade on two lacquered wood panels with chased metal fittings. Painted with a fierce battle, stretching both screens, between the Imperial forces loyal to Emperor Go-Daigo and the Ashikaga. The Ashikaga after consolidating their forces, attacked the Imperial forces at the Minato River, from both land and sea.

SIZE 160.5 x 185 cm

Condition: Good condition with wear. Tiny nicks, scratches, creasing, and some losses and flaking. Few tears, some with associated touchups. The verso with minor tears to the backing.

**Provenance:** An American private collection, New York. One label to the verso, ‘#10326’ ANTIQUE painting screen, Date-circa 1650 AD. Design; A scene of battle at Minatogawa Near Kobe between Heike and Genji Samurai families, Unsigned—attributed to Tosa School artist.’

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

**Estimate EUR 4,000**  
Starting price EUR 2,000





302

**A PAIR OF KANO SCHOOL  
SIX-PANEL 'THREE FRIENDS OF WINTER'  
BYOBU SCREENS**

Japan, 17th-18th century, Edo period (1615-1868)

Ink, watercolors, and gouache on paper. Each mounted on silk brocade on six hardwood panels with chased metal fittings. The hinges covered in gold paper. Finely painted with a continuous image of red-crowned cranes and herons in a winter landscape dotted with the three friends of winter—pine, bamboo, and plum. The landscape is further interspersed by ducks, sparrows among trees, chrysanthemums, and bush clovers.

SIZE 330 x 150 cm (each)

Condition: Good condition with wear and browning of paper. Stains, scratches, nicks, and minor losses. Tiny tears, some with associated repairs. Typical wear to the verso.

**Provenance:** From a private collection in England, UK, acquired in Japan in the 1960s. One old label to the back, 'Judith Thomson'.

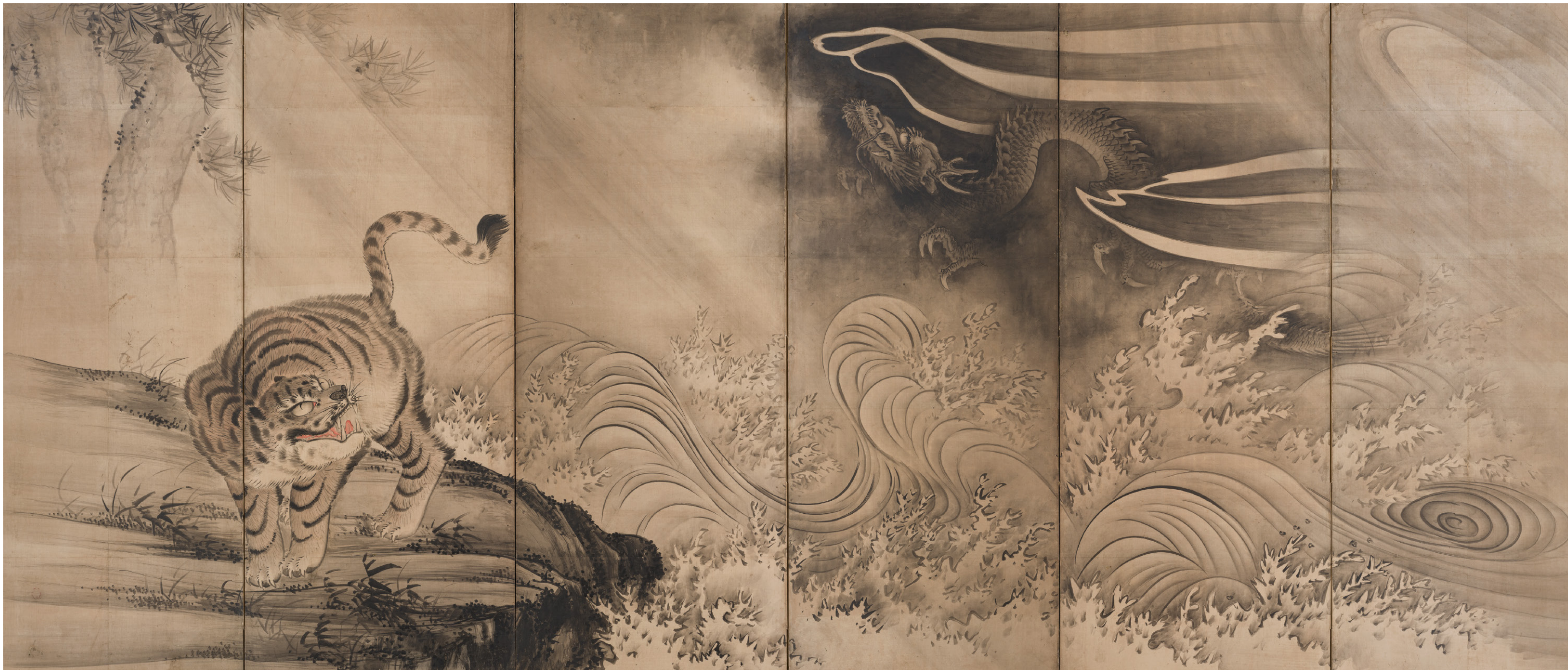


The six-panel byobu screens displayed in the family home

**Estimate EUR 6,000**  
Starting price EUR 3,000







303  
**A SUPERB KANO SCHOOL  
 SIX-PANEL 'TIGER AND DRAGON'  
 BYOBU SCREEN**

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

Ink and watercolors on paper. Mounted on silk brocade on six lacquered wood panels with chased metal fittings. Finely painted to depict a tiger on a cliff growling at a dragon soaring high in the skies above, below crashing waves.

**INSCRIPTIONS**  
 Stamped with a red pot 'tsubo' seal.

SIZE 375 x 169 cm

Condition: Very good condition with minor wear. Tiny losses, scratches, and very minor soiling. Small tears with associated repairs. Overall presenting beautifully.

**Provenance:** Bonhams, Fine Japanese Art, 12 May 2009, London, lot 54 (**sold for GBP 6,960**). An important private collection in Europe, acquired from the above.

Tiger and dragon are Chinese cosmological symbols of the balancing forces in the world, yin (the feminine aspect) and yang (the masculine aspect). The tiger's roar is also said to generate wind, and the dragon clouds. The screens may have originally been meant to express the fluctuating nature of the world as envisioned in the practice of military divination, or forecasting, based on the Yijing (Book of Changes).

**Estimate EUR 10,000**  
 Starting price EUR 5,000





304  
**HASHIMOTO CHOBEI:  
A SIX-PANEL 'FALCONRY' BYOBU SCREEN**

By Hashimoto Chobei, signed with seal Hashimoto Japan, 17th century, early Edo period (1615-1868)

Ink, watercolors, gouache, and gold paint on paper. Mounted on silk brocade on six lacquered wood panels with chased metal fittings. Each panel depicting a tethered falcon (taka), each positioned slightly differently, standing on a long perch, staring ahead, preening itself, with its head turned in the direction of its companion or perhaps eyeing prey in the distance.

SIZE 171 x 378 cm

Condition: Good condition with wear, tiny tears, minuscule stains, and losses as visible in the images provided.

**Falconry (takagari)** was introduced to Japan from China in the 4th century. Hunting with hawks and falcons is mentioned in the Kojiki (712). In the Heian period (794-1185), the sport of falconry was practiced by emperors and their courtiers. By the Kamakura period (1185-1333), samurai clans had established various schools, methods and traditions of hunting with falcons and hawks. By the Edo period (1615-1868), falconry was officially patronized by the shogunate and the position of master of falconry was established in the shogunate bureaucracy.

Hashimoto Chobei were three generations of hawk picture painters in Tsuruga in the early Edo period and their pictures were valued highly as 'Chobei hawks' or 'Tsuruga hawks'. **Interestingly, the Tokugawa Memorial Foundation records a related screen depicting falcons by Hashimoto Chobei II which is attributed to Tokugawa Iemitsu (the third shogun of the Tokugawa dynasty).**

**MUSEUM COMPARISON**

A closely related folding screen of falcon, by Hashimoto Chobei, is in the collection of the Tsuruga City Museum, material number 0151.

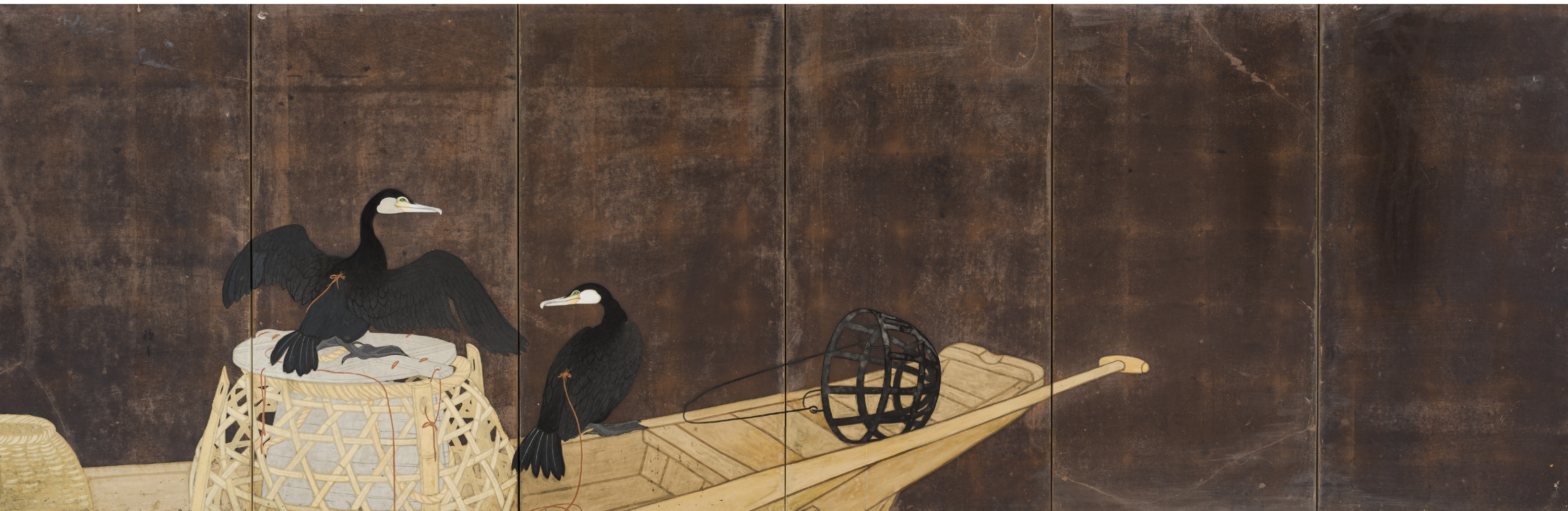
**AUCTION COMPARISON**

Compare a closely related two-panel byōbu screen, at Bonhams, The Samurai Sale, 22 October 2009, New York, lot 3049 (sold for USD 3,965).

**Estimate EUR 4,000**  
Starting price EUR 2,000







305  
**A FINE SIX-PANEL 'CORMORANT FISHING'  
 BYOBU SCREEN**

Japan, early 20th century, Meiji (1868-1912) to Taisho period (1912-1926)

Ink, watercolors, and gouache on paper. Mounted on six panels with a wood frame and metal fittings. The two river-fishing cormorants on a docked fisherman's boat, tethered to a large basket, one with its wings spread and the other perched on the gunwale of the boat, looking back. With an artist signature 禅月 and seal 重太 to the leftmost panel.

SIZE 88 x 265 cm

Condition: Very good condition with minor wear. Tiny nicks and light scratches. Few tears, some with associated touchups. The metal fittings slightly loose to one panel. Two holes to the backing on the verso.

**Provenance:** From the collection of Vladimir and Raelyn Ossipoff. The Ossipoffs were a beloved and influential couple in the artistic community of Honolulu. Vladimir Ossipoff is best known for modernizing the traditional lanai which became synonymous with the best of Hawaiian living. Vladimir was born to Nicholas Ossipoff, who was an officer with the Imperial Russian Army under Czar Nicholas II, a military



Vladimir Ossipoff



The six-panel byobu screen displayed in the Ossipoff family home

attaché in the Russian embassy in Japan. In 1909, his family moved to Tokyo where Val Ossipoff grew up. His wife, Raelyn, championed the work of native Hawaiian artists in the 1950s by opening The Gallery in Honolulu's Ala Moana district.

Ukai is a traditional technique in which fishermen use trained cormorants to catch fish in rivers. Historically, this style of fishing has taken place in Japan and China, as well as Greece, North Macedonia, and briefly, England and France. In China, the Bai people have utilized cormorant fishing since the 9th century on the banks of Erhai Lake. Traditionally practiced for sustenance, cormorant fishing is now primarily performed for tourists.

**LITERATURE COMPARISON**

Compare a related byobu of fishing cormorants, by Kato Eishu, exhibited in the 1916 Buntten Exhibition and illustrated in the Nittenshi, volume 4, pages 370 – 371, number 42.



**Estimate EUR 10,000**  
 Starting price EUR 5,000





306  
**SOGA SHOHAKU: A SCROLL PAINTING  
OF KANZAN AND JITTOKU**

By Soga Shohaku (1730-1781), sealed Joki  
Japan, 18th century, Edo period (1615-1868)

Ink on paper. Mounted as a hanging scroll on a silk brocade frame, with wood jikusaki (roller ends). Depicting the two famous immortals Kanzan (Hanshan) and Jittoku (Shide), holding a scroll and broom respectively.

**INSCRIPTIONS**  
One seal, 'Joki' 如鬼.

Image SIZE 108 x 28 cm, SIZE incl. mounting 187 x 39.5 cm

Condition: Very good condition with minor wear. Some soiling and creasing.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009). One letter of authentication by Prof. Yasuichi Awakawa (a noted paintings expert and author of the 1970 publication Zen Painting), accompanies this lot. Pao was one of Canada's leading dealers of Japanese & Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Soga Shohaku (1730-1781) was a painter of the Edo period. Shohaku distinguished himself from his contemporaries by preferring the brush style of the Muromachi period, an aesthetic that was already passé 150 years before his birth. He became a painter in his late 20s, and studied under Takada Keiho of the prominent Kano School, which drew upon Chinese techniques and subject matters. It is recorded that he studied the painting methods of the Soga School and the Unkoku School, which his actual artwork reflects.

**AUCTION COMPARISON**  
For two other Zen paintings authenticated by Yasuichi Awakawa see Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 132  
**(sold for USD 3,750)**  
and lot 134 **(sold for USD 21,250)**.

**Estimate EUR 3,000**  
Starting price EUR 1,500

With an inscribed tomobako storage box. The hakogaki inscription is by the well-known collector and scholar on Zen Painting Awakawa Yasuichi (Awakawa Koichi) 淡川泰一 (1902-1976):  
昔我蕭白先生寒山拾得 "Soga Shohaku sensei Kanzan Jittoku" [Kanzan and Jittoku, by master Soga Shohaku].  
淡川泰謹題鑑 "Awakawa Yasu (Yasuchi) tsutsushinde daishi kansu" [Awakawa Yasuichi examined this and attested this] with the seal of 康 Yasu (of Yasuichi).

307  
**A KANO SCHOOL PAINTING  
OF KANZAN AND JITTOKU**

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

Ink and watercolors on paper. Set inside a vintage frame, behind glass. Depicting the two famous immortals Kanzan (Hanshan) and Jittoku (Shide), the latter holding a broom, as the duo raise their head to observe the moon.

Image SIZE 26.6 x 11 cm, SIZE incl. frame 47 x 35.2 cm

Condition: Good condition with minor wear and minor smudges. Few wormholes. Firmly mounted on a paper frame.  
**Provenance:** Ex-collection Teddy Hahn, Darmstadt. A copy of a receipt, dated July 1981, attributing the work to Kano Michinobu (1730-1790) and stating the value of the present lot to "DM 1,800", accompanies this lot.

**AUCTION COMPARISON**  
Compare a related painting of Kanzan and Jittoku, by Kano Eino (1631-1696), at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 203  
**(sold for GBP 3,500)**.

**Estimate EUR 1,500**  
Starting price EUR 800



308  
**A KANO SCHOOL PAINTING  
OF A TSURU SENNIN WITH CRANE  
AND ATTENDANT**

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

Ink and watercolors on paper. Set inside a beautiful vintage frame, behind glass. Depicting the 'crane sennin' standing, one hand placed protectively over his familiar, the red-crowned crane, the other raised and pointing to the distance. An attendant, partially hidden by the voluminous robe of the sennin, peers curiously at the large bird.

Image SIZE 38.7 x 26.6 cm, SIZE incl. frame 42.7 x 59.6 cm

Condition: Good condition with minor wear. Scattered stains and smudges. Gently mounted on paper.  
**Provenance:** Ex-collection Teddy Hahn, Darmstadt.

**Estimate EUR 1,000**  
Starting price EUR 500







309  
**ATTRIBUTED TO KANO TSUNENOBU:  
A PAIR OF KANO SCHOOL SCROLL PAINTINGS  
DEPICTING KANZAN AND JITTOKU**

Attributed to Kano Tsunenobu (1636–1713), signed with red pot 'tsubo' seal Tsunenobu  
Japan, 18th century, Edo period (1615-1868)

Ink on paper. Mounted as a pair of hanging scrolls on silk brocade frames with wood jikusaki (roller ends). Depicting the two famous immortals Kanzan (Hanshan) busy reading a scroll and Jittoku (Shide) holding a broom.

**INSCRIPTIONS**  
Each signed with a red pot 'tsubo' seal 'Tsunenobu' 常信.

Image SIZE 55 x 35.1 cm, SIZE incl. mounting 158 x 43 cm (each)

Condition: Very good condition with minor wear and light stains. Folds with associated repairs.

**Estimate EUR 2,000**  
Starting price EUR 1,000



310  
**A KANO SCHOOL PAINTING  
OF A CHINESE LITERATI  
OBSERVING A HERON**

Japan, 17th-18th century, Edo period (1615-1868)

Ink on paper. Set inside a beautiful vintage frame, behind glass. Painted in fine strokes to depict an old man seated on a riverbank observing a heron perched on a gnarled branch on the other side of the stream.

Image SIZE 28.5 x 41 cm, SIZE incl. frame 42.7 x 59.6 cm

Condition: Good condition with minor wear, some smudges, few stains, creasing, and wormholes.  
**Provenance:** Japan Art - Galerie Friedrich Müller, Frankfurt, 1979. Ex-collection Teddy Hahn, Darmstadt, acquired from the above on 10 December 1979. A copy of the receipt, dated 10 December 1979, stating the value of the present lot to "DM 790", accompanies this lot.

**Estimate EUR 1,000**  
Starting price EUR 500



311  
**A KANO SCHOOL PAINTING  
OF WILD GEESE AMONGST REEDS**

Japan, 17th-18th century, Edo period (1615-1868)

Ink on paper. Set inside a beautiful vintage frame, behind glass. Painted in fine strokes to depict three wild geese nestled together amongst reeds.

Image SIZE 27 x 36 cm, SIZE incl. frame 42.7 x 59.6 cm

Condition: Good condition with wear and slight browning of paper. A few wormholes.  
**Provenance:** Ex-collection Teddy Hahn, Darmstadt. A copy of a receipt, dated July 1981, stating the value of the present lot to "DM 1,500", accompanies this lot.

**MUSEUM COMPARISON**  
Compare a closely related scroll painting of a wild goose amongst reeds, by Kano Yasunobu, in the collection of the Metropolitan Museum of Art, accession number 36.100.93.



**Estimate EUR 800**  
Starting price EUR 400







312  
**A FINE SCROLL PAINTING  
OF A FIERCE NIO GUARDIAN**

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

Ink, watercolors, gold, and gouache on paper. Mounted as a hanging scroll on a silk brocade frame with tsuishu (carved red lacquer) jikusaki (roller ends). Boldly painted with a wrathful, muscular Nio guardian, dressed in a simple loincloth, standing in a dynamic pose, with one hand raised in a fist and the other clasped around a kongo (vajra). Metal mounts to the frame.

Image SIZE 100 x 51 cm, SIZE incl.  
mounting 188.5 x 54 cm

Condition: Very good condition, well-preserved colors, some wear, creasing, and minor stains. The frame with usual traces of wear and age. Wear and losses to the lacquer roller ends.

With a wood tomobako storage box inscribed to the lid, 'Nio zo' 仁王像 and the underside of the lid 'den Iwasa Katsushige' 伝岩佐勝重.

**Estimate EUR 1,500**  
Starting price EUR 800

313  
**KANO ISEN'IN NAGANOBU:  
DARUMA CROSSING THE YANGZI RIVER  
ON A REED**

By Kano Isen'in Naganobu (1775-1828), signed Isen'in Edo hitsu with seal Fujiwara Eishin Japan, early 19th century, Edo period (1615-1868)

Ink and gouache on silk. Mounted as a hanging scroll on a silk brocade frame with lacquered wood jikusaki (roller ends). Executed using only a few long, flowing strokes to define Daruma's robes as he sails across the Yangzi River on a single reed to continue his journey to promote Zen.

**INSCRIPTIONS**  
Signed to the lower left 'Isen'in Edo hitsu' [Brushed by Isen'in, Edo] 伊川院江戸筆 with seal 'Fujiwara Eishin' 藤原栄信.

Image SIZE 103.7 x 35 cm, SIZE incl. mounting  
193 x 47.7 cm

Condition: Very good condition with minor wear. Few folds with associated repairs.

Daruma was a sixth-century Indian sage who is credited with transmitting Zen Buddhist teachings to China. After an unsuccessful audience with the Chinese emperor Liang Wudi (r. 502-49), Bodhidharma "broke off a reed, crossed the Yangzi River, and proceeded to the Shaolin Temple [on Mount Song in Henan Province]." It is said that he was so dedicated to attaining enlightenment that he cut off his own eyelids to prevent himself from falling asleep during meditation. He is thus always depicted with a stern expression of intense concentration.

Isen'in Naganobu was the son and pupil of Kano Yosen'in Korenobu, whom he succeeded as seventh-generation head of the Kobikicho branch of the Edo Kano school that had been founded by Kano Naonobu (1607-50). As such he would have had privileged access to study antique Chinese and Japanese paintings in the collections of the Shogunate and feudal lords. Naganobu was granted the title 'hogen' ('Eye of the Law) in 1802 and was subsequently further elevated to the highest 'hoin' ('Seal of the Law) rank in 1816. He served as a court painter for the shogunate.

**MUSEUM COMPARISON**

Compare a closely related scroll painting of Daruma Crossing the Yangtze River, by Kano Tanyu, 17th century, in the collection of the Seattle Art Museum, accession number 34.102.



**Estimate EUR 1,500**  
Starting price EUR 800







314  
**KANO SEISEN'IN OSANOBU:  
A SCROLL PAINTING  
OF JUROJIN**

By Kano Seisen'in Osanobu (1796-1846),  
signed Seisen Hogen hitsu with seal  
Hogen  
Japan, early 19th century, Edo period  
(1615-1868)

Ink and watercolors on silk. Mounted  
as a hanging scroll on a silk brocade  
frame, with bone jikusaki (roller ends).  
Depicting the Lucky God Jurojin, holding  
a nyoi scepter in one hand, as he looks  
down to the young boy presenting  
him with a minogame (thousand-year-  
tortoise).

**INSCRIPTIONS**

Signed to the bottom left 'Seisen hogen  
hitsu' [Painted by Seisen, with the Hogen  
title] 晴川法眼筆, one seal 'Hogen' 法眼.  
One inscription to the back.

Image SIZE 92 x 33.5 cm, SIZE incl.  
mounting 170 x 36.5 cm

Condition: Good condition with wear  
and slight browning to paper and minor  
stains. The frame with traces of wear  
and use.

Kano Seisen'in Osanobu (1796-1846)  
was the son of Isen'in Naganobu, he  
became head of the family following  
his father's death in 1828. He first  
took the name Gyokusen, then later  
changed to Seisen'in. Under the  
guidance and influence of his father,  
he came to attach great importance  
to the study of the classics, and in the  
course of his lifetime he produced an  
enormous quantity of copies, not only  
of Muromachi-period Chinese-style  
works of the Kano school, but also of  
the Chinese works from which they  
derived; he also copied painting-scrolls  
in the traditional 'yamato-e' style and  
even works such as 'Deer and Cranes'.  
A distinguished painter, he received  
the rank of hogen in 1819 and of hoin  
in 1834.

**MUSEUM  
COMPARISON**

Compare a closely  
related scroll painting of  
Jurojin, in the collection  
of the British Museum,  
museum number  
1913,0501,0.165.



**Estimate EUR 1,500**  
Starting price EUR 800

315  
**CHOKEI GENMYO:  
A HANGING SCROLL  
PORTRAIT PAINTING  
OF THE PRIEST WANG  
YONGMING**

By Chokei Genmyo (died 1734),  
signed nanajugo-o saika unno  
Cho Keimin ga  
Japan, 18th century, Edo period  
(1615-1868)

Ink, watercolors, and gouache  
on silk. Mounted as a hanging  
scroll on a silk brocade frame  
with ivory handles. Finely  
painted with a commemorative  
portrait of the Chinese priest  
Wang Yongming holding a fly  
whisk.

**INSCRIPTIONS**

Inscribed to the right margin,  
'Fukuto shujin O Eimei (Wang  
Yongming) ni keihitsu okuru,  
nanajugo-o saika unno Cho  
Keimin ga' [Painting of Wang  
Yongming who is the Master  
of Futang, with a fond farewell,  
painted by (myself) the priest  
painter Chokei Genmyo, at the  
age of 75] 福唐主人王永明送惠  
筆、七十五翁濟下雲納兆溪明  
画. Several seals, including 'So  
Genmyo' [Priest Genmyo] 僧〇元  
明 and 'Chokei' 兆溪.

Image SIZE 96 x 40.6 cm, SIZE  
incl. mounting 190 x 55 cm

Condition: Very good condition  
with minor wear. Some creasing,  
tiny tears with associated  
repairs, and foxing. The frame  
with usual wear and small tears  
and losses along the edges.

**Important notice:** Please note  
that we will need to remove the  
ivory roller ends before shipping  
/ handing over the item. The  
roller ends are not part of this  
offer.

Chokei Genmyo (died 1734) was  
a painter monk who lived in the  
Edo period. He belonged to the  
Obaku school of painting and  
studied under Tetsugyu Doki  
at Kofuku-ji Temple, Edo. He  
extensively studied paintings of  
the legendary master painter  
Mincho (1352-1431) and drew  
from his legacy.

**Estimate EUR 2,000**  
Starting price EUR 1,000





316

**KANO TSUNENOBU: A SUPERB SCROLL PAINTING OF THE WILLOW AND WHITE-ROBED MOON KANNON**

School of Kano Tsunenobu (1636–1713), signed Tsunenobu hitsu with seal Seihaku Kan'un Japan, c. 1700, Edo period (1615-1868)

**Published:** Jack Hillier (1973), The Harari Collection of Japanese Paintings and Drawings, Vol. 3, p. 376-7, pl. 191.



Ink, watercolors, gouache, and gold on silk. Mounted as a hanging scroll on a silk brocade frame. Depicting the white-robed Kannon seated in royal ease on an overhang, the hands clasped around her raised knee, all framed by a large imposing full moon, above crashing waves. A vase of willow sprigs in a dish placed next to the Goddess of Mercy.

**INSCRIPTIONS**  
Signed to the base of the rock 'Tsunenobu hitsu' [Made by Tsunenobu], one seal 'Seihaku Kan'un'. Inscribed to the verso, 'Yamanaka & Co.; Awata Kyoto, Kano Tsunenobu 1636-1713 A.D.'

Image SIZE 48.5 x 35.7 cm, SIZE incl. mounting 172 x 48.5 cm

Condition: Very good condition with minor wear. Some light soiling and one water stain near the vase.  
**Provenance:** Yamanaka & Co. Inc., Kyoto, Japan. Ex-collection Ralph Harari, London, c. 1950-60s. Ex-collection Richard Kelton, acquired from the above.



**Yamanaka & Co. Inc., one of the most prolific art dealers selling Asian art to buyers in Europe and the United States in the late nineteenth century and early decades of the twentieth century**

Kano Tsunenobu (1636–1713) was a Japanese painter of the Kano school. He first studied under his father, Kano Naonobu, and then his uncle, Kano Tan'yu, after his father's death. He became a master painter and succeeded his uncle Tan'yu as head of the Kano school in 1674. It is believed many works attributed to Tan'yu might actually be by Tsunenobu, but it is difficult to know since they often worked on larger pieces together.

**MUSEUM COMPARISON**  
Compare a closely related scroll painting of a white-robed Kannon, by Kano Tsunenobu, in the collection of the British Museum, museum number 1881,1210,0.1304

**AUCTION COMPARISON**  
Compare a related scroll painting of Jurojin, by Kano Tsunenobu, at Christie's, Japanese and Korean Art, 18 September 2013, New York, lot 501 (**sold for USD 6,000**).

**Estimate EUR 4,000**  
Starting price EUR 2,000

317

**ATTRIBUTED TO KAWANABE KYOSAI: A SCROLL PAINTING OF KANNON BOSATSU ON A LOTUS BUD**

Attributed to Kawanabe Kyosai (1831-1889), signed Seiseisai Kyosai sho with seal Japan, 19th century

Ink and gouache on paper. Mounted as a hanging scroll on a silk brocade frame, with bone jikusaki (roller ends). Depicting Kannon Bosatsu seated on mikai fu renga (unopened lotus bud) rising from a long stem on marshy waters.

**INSCRIPTIONS**  
Signed to the left margin, 'Seiseisai Kyosai sho' [Painted by Kyosai, Seiseisai] 惺々斎 晩齋書. With a square seal (unread).

Image SIZE 112.5 x 49 cm, SIZE incl. mounting 174 x 60.4 cm

Condition: Good condition with minor wear and creasing. Slight browning of paper and minor scattered patches and losses.

**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Japanese and Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

**Kawanabe Kyosai (1831-1889)** was a prolific Japanese artist from Koga Ishimachi, Shimousa Province, who studied at the Kanō school. During the time of political unrest following the revolution of 1867, Kyosai attained a reputation as a caricaturist. He created what is considered to be the first manga magazine with Kanagaki Robun in 1874: Eshinbun Nipponchi. In addition to his caricatures, Kyosai painted many pictures and sketches, often choosing subjects from Japanese folklore. Timothy Clarke describes Kyosai as "an individualist and an independent, perhaps the last virtuoso in traditional Japanese painting." His renown after his death culminated in the establishment of the Kawanabe Kyosai Memorial Museum, built in 1977, located in Japan in Warabi, Saitama Prefecture.



**Kawanabe Kyosai, ca. 1880**

**Estimate EUR 2,000**  
Starting price EUR 1,000







318  
**TSUKIOKA SESSEN: A LARGE  
AND SUPERB PAINTING OF THE WILLOW  
AND WHITE-ROBED KANNON**

By Tsukioka Sessen (active 19th century), signed Sessen Tsukioka Kiyoshi (Ketsu)  
Japan, dated 1857, Edo period (1615-1868)

Ink, watercolors, gold, and gouache on paper. Mounted as a hanging scroll on a silk brocade frame. Depicting the white-robed Kannon seated in royal ease on an overhang, one hand resting on the raised knee, the other gently placed on her lap, all framed by the silhouette of an imposing moon, above crashing waves. An incense burner and vase with a willow sprig placed on either side of the deity. Metal mounts to the frame.

**INSCRIPTIONS**

Inscribed to the right margin, 'Ansei yon hinoto mi natsu go chushi hi, Sessen Tsukioka Kiyoshi (Ketsu) kaori ni moku shi ogami utsusu' [Painted by Tsukioka Sessen, artist name Kiyoshi/Ketsu, bathed in an incense fragrance, in the middle of the fifth month, during the summer, in the year of hinoto-mi, Ansei 4th year -1857] 安政四丁巳夏五[...]日 雪儂月岡潔薰沐拜写. Two red seals.

Image SIZE 125.5 x 53 cm, SIZE incl. mounting 185 x 66 cm

Condition: Very good condition with wear, creasing, and minor stains. The frame with wear, water marks, and soiling.  
**Provenance:** From the estate of Phillip Allen (1938-2022), who was a widely respected collector and expert of Chinese ceramics and

works of art as well as a director of the Oriental Ceramic Society for many years. He co-authored and edited several exhibition catalogues for the OCS and was best known as the cataloguer of the Sir Victor Sassoon collection of Chinese ivories in the British Museum.



**Phillip Allen**

Painted images of the Buddhist deity Kannon wearing white robes and seated on a rocky outcropping emerged in China during the Tang dynasty (618–907) and became important in the Zen sect of Buddhism before it was introduced to Japan a few hundred years later. Such images refer to a passage from the Avatamsaka Sutra, a sacred Buddhist text that narrates the story of Zenzai Doji, a boy who sets out on a journey of truth and consults with numerous teachers, Kannon being one of them. Kannon is a bodhisattva, an enlightened being that forgoes Buddhahood in order to assist humans on the path to enlightenment. According to the text, the boy finds Kannon in Fudaraku, the bodhisattva's paradise, seated on a boulder in a warm, misty locale. The boy's journey and his encounter with Kannon can be seen as allegories for Zen practice and the path to enlightenment, so Zen masters hung paintings of white-robed Kannon in the temple hall devoted to the training of novice monks.

The willow branch placed in the vase adjacent to the deity identifies her as a manifestation of Willow (Yoryu) Kannon. The willow branch is believed to ward off evil and illness, while the vase contains nectar with healing powers.

**Estimate EUR 3,000**  
Starting price EUR 1,500







319  
**MARUYAMA OKYO: A FINE  
PAINTING OF THE SEVEN LUCKY  
GODS (SHICHIFUKUJIN)**

By Maruyama Okyo (1733-1795), signed  
Okyo with two seals Okyo no in and  
Chusen  
Japan, dated 1790, Edo period  
(1615-1868)

Ink, watercolors, gold paint, and gouache  
on silk. Mounted on a silk brocade frame  
and set inside a vintage frame, behind  
glass. A charming painting of the seven  
Lucky Gods engaged in different activities  
and games with small boys who are  
running around and playing with the  
various attributes of the deities.

**INSCRIPTIONS**  
Inscribed and signed to the bottom-right  
corner, 'Kansei Kanoeinu Chushun sha,  
Okyo' [Painted by Okyo in the middle of  
spring, Kansei Kanoeinu (corresponding to  
the year 1790)] 寛政庚戌仲春写, 應舉, with  
two seals "Okyo no in 應舉之印" [The seal  
of Okyo] and Chusen 仲選". Chusen was  
one of the art names (go) used by Okyo.

Image SIZE 123 x 55 cm, SIZE incl. frame  
155.5 x 74.5 cm

Condition: Good condition with wear.  
Some creasing, folds, and soiling.

**Maruyama Okyo (1733-1795)**, from  
present-day Kameoka, Kyoto, was a  
student at the Kano School of painting.  
He gained much renown after his first  
commission, the Seven Misfortunes and  
Seven Fortunes. As his public image  
grew, Okyo founded his own school in  
Kyoto, the Maruyama School of painting,  
dedicated to his style of blending Western  
naturalism with Eastern decorative  
designs. He taught his students to rely  
on nature to render images in a realistic  
picture of light, shadow, and forms. The  
school grew popular, and branches soon  
appeared in other locations, including  
Osaka. Much of the school's work is today  
preserved at Daijo-ji, a temple in Kasumi.  
Noteworthy pupils include Okyo's son,  
Maruyama Ozui, Nagasawa Rosetsu, and  
Matsumura Goshun.



Utagawa Kuniyoshi, The Seven Gods of  
Good Fortune

**Estimate EUR 2,000**  
Starting price EUR 1,000



320  
**A LARGE AND FINE  
KANO SCHOOL PAINTING  
DEPICTING AN ASSEMBLY OF  
ARHATS AND MYTHICAL BEASTS**

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

Ink, watercolors, gold paint and gouache  
on silk. Mounted on a silk brocade  
frame and set inside a vintage frame,  
behind glass. Finely painted to depict  
a gathering of arhats, seven seated on  
gnarly rocks contemplating a mythical  
creature, and eight in the air above  
depicted with hands folded in deep  
piety, one arhat riding a dragon.



Image SIZE 113 x 57 cm, SIZE incl. frame  
141 x 75 cm

Condition: Good condition with wear  
and soiling. Few stains, tiny holes,  
minor creasing, some foxing, and slight  
browning.

The composition is reminiscent of the  
famous 100 scrolls depicting the Five  
Hundred Arhats by Kano Kazunobu.  
From 1854 until his death in 1863,  
Kano Kazunobu (1816-1863) labored  
to produce one hundred paintings  
depicting the miraculous interventions  
and superhuman activities of the five  
hundred disciples of the Buddha. The  
project was commissioned by Zojoji,  
an elite Pure Land Buddhist temple  
in Edo (modern-day Tokyo). These  
scrolls are widely regarded as one of  
the most impressive feats of Buddhist  
iconography created during the Edo  
period (1615–1868).

**MUSEUM  
COMPARISON**

Compare related  
scroll paintings  
depicting rakan and  
mythical animals,  
by Kano Kazunobu,  
scrolls 61 & 62, in the  
Zojoji collection and  
on display in the Zojoji  
temple museum.



**Estimate EUR 2,000**  
Starting price EUR 1,000



321  
**NAKAJIMA KAHŌ: A FINE  
MARUYAMA SCHOOL PAINTING OF  
A MONKEY UNDER A CHESTNUT TREE**

By Nakajima Kaho (1866-1939), signed Kaho with seal  
Japan, late 19th century to early 20th century, Meiji period  
(1868-1912)

Ink and watercolors on silk. Mounted as a hanging scroll on  
a silk brocade frame, with bone jikusaki (roller ends). The  
charming painting depicting a stout, seated monkey, its  
head raised as the simian absentmindedly nibbles on some  
berries, all the while eyeing the dangling chestnut hanging  
from the branch above.

**INSCRIPTIONS**  
Signed 'Kaho' 華鳳 with seal to the left margin. One  
publisher's label to the back, 'Hachijuyon go, Kaho Sensei,  
Saru ni Kuri' [No. 84, Master Kaho, Monkey and Chestnut]  
八十四号 華鳳先生 猿二栗. Inscribed to the back, 'painter  
name Kaho Nakajima, about 100 years old'.

Image SIZE 111 x 41 cm, SIZE incl. mounting 195 x 51 cm

Condition: Good condition with wear. Some creasing, stains,  
and two tears. One jiku lost.  
**Provenance:** One partial receipt from Tessai-Do. Co.,  
Nawate Sanjo Minami, Kyoto, Japan, dated 5 October 1967,  
to the back.

Nakajima Kaho (1866-1939) studied painting under Mori  
Kansai (1814-1892) and calligraphy under Tomioka Tessai  
(1836-1924). In his early years Kaho was a gifted painter in  
the Maruyama-Shijo tradition. From the late 1910s onwards,  
he preferred to follow the paths of the 18th century painters  
Rosetsu (1754-1799), Ito Jakuchu (1716-1800), and Yosa  
Buson (1716-1783).

**Estimate EUR 1,500**  
Starting price EUR 800



322  
**A RARE COLLABORATIVE HANGING  
SCROLL PAINTING DEPICTING THE TWELVE  
ANIMALS OF THE ZODIAC (JUNISHI)**

Various artists  
Japan, first half 20th century, Taisho (1912-1926) to Showa era  
(1926-1989)

Ink, watercolors, and gouache on silk. Mounted as a hanging scroll  
on a silk brocade frame. For this collaboration, twelve artists each  
freely painted one animal of the twelve animals of the zodiac.

**INSCRIPTIONS**  
Each animal is signed and sealed with an artist's signature, including  
Rankei 蘭溪; Hakuho 白甫 (Mori Hakuho); Keisui 溪水 (Ito Keisui).

Image SIZE 103.4 x 26.4 cm, SIZE incl. mounting 186 x 39 cm

Condition: Very good condition with minor wear, creasing, and  
some soiling. The mounting with usual traces of wear and age.

The present painting was likely created during an impromptu  
painting party (shogakai) where several respected painters  
collaborated in front of an audience to create this artwork with  
a limited number of strokes in a relatively short space of time.  
These types of events became popular during the Meiji area and  
Kawanabe Kyosai (1831-1889) in particular was known to frequent  
them, often under the heavy influence of copious amounts of sake.  
This type of impromptu painting is also referred to as sekiga.

Mori Hakuho (1898-1980) was born in Tokyo and exhibited in  
government shows and at the Nitten. He won the Japan Art  
Academy Prize in 1957.

Ito Keisui (1879-1967) was a major figure in the world of Japanese  
painting from the Meiji to the Showa eras. He studied under Hirai  
Chokusui and Yamamoto Shunkyo, and was active in the Teiten and  
Bunten exhibitions.

**Estimate EUR 3,000**  
Starting price EUR 1,500







323  
**MAKI OZAN: A FINE SCROLL PAINTING  
OF AN EGRET AND PINE TREE**

By Maki Ozan (active c. 1890-1920), signed Shunokaku Ozan with two seals Bokujitsu no in and Bokudo Japan, dated 1918, Taisho period (1912-1926)

Ink, watercolors, and gouache on silk. Mounted on a silk brocade and paper frame, with ivory jikusaki (roller ends). Depicting an egret, illuminated by the light of the moon, perched on a craggy pine branch.

**INSCRIPTIONS**  
Signed to the bottom-right edge, 'Shunokaku Ozan' [Ozan, the studio name Shunokaku] 春王閣、桜山, two seals 'Bokujitsu no in' [The seal of Bokujitsu] 牧實之印 and 'Bokudo' 牧童. Inscribed to the tomobako by the artist, 'Gekka shirasagi no zu, kinuhon hitahaba' [Painting of a white egret under the moon, a hanging scroll in the vertical format on silk] 月下白鷺図、絹本直幅. Inscribed to the verso of the lid, 'Toshi tsuchinoe-uma shigatsu kajo nite, Shunokaku Ozan mizukara daisu' [Painted in April by the (Kitsuki) castle with cherry flowers, inscribed by myself Ozan, Shunokaku, in the year of the Taisho 7 (1918)] 歳在戊午四月於華城、春王閣桜山自題, with the seal 'Shiso' 子叟.

Image SIZE 136 x 50.5 cm, SIZE incl. mounting 200 x 65 cm

Condition: Very good condition with minor wear and foxing. The frame with usual traces of wear and age.  
**Important notice:** Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.

With an inscribed tomobako storage box.

**Estimate EUR 1,500**  
Starting price EUR 800

324  
**IKEGAMI SHUHO: HAWK ON A ROCKY OUTCROP**

By Ikegami Shuho (1874-1944), signed Shuho with two seals Shuho and Keiryu/Tsugutaka no in Japan, Meiji (1868-1912) to Taisho period (1912-1926)

Ink, watercolor, and gouache on silk. Mounted as a hanging scroll on a silk brocade frame with red lacquer handles. Boldly painted with a hawk perched on a rocky outcrop, above crashing waves.

**INSCRIPTIONS**  
Signed to the upper right, 'Shuho' 秀畝, two seals 'Shuho' 秀畝 and 'Keiryu/Tsugutaka no in' [The seal of Keiryu/Tsugutaka] 継隆之印. The verso inscribed, 'Takazu Shuho hitsu' [A painting of a hawk by Shuho] 鷹図 秀畝筆. Inscribed to the tomobaku, 'Ikegami Shuho taka zu' [Painting of a hawk by Ikegami Shuho] 池上秀畝、鷹図.

Image SIZE 123 x 40.5 cm, SIZE incl. mounting 186.5 x 55.7 cm

Condition: Excellent condition with minor wear.

With an inscribed tomobako storage box.

**Ikegami Shuho (1874-1944)** was born in Nagano Prefecture. He went to Tokyo, studied under Araki Kanpo (1831–1915) and began to show his work at the annual Bunten exhibition, winning third prize in 1914 and the special prize in 1916 and 1917. He was appointed an adjudicator of the Teiten Exhibitions in 1933. He excelled at both landscape and bird-and-flower paintings.



**Ikegami Shuho  
(1874-1944)**

**Museum comparison:** Compare a related scroll painting of a nesting crane, by Ikegami Shuho, in the collection of the National Museum of Modern Art, Tokyo.

**Auction comparison:** Compare a related scroll painting of a pair of deer, by Ikegami Shuho, at Bonhams, Fine Japanese Art, 5 November 2020, London, lot 321 (**sold for GBP 3,188**).

**Estimate EUR 1,500**  
Starting price EUR 800







325  
**SAITO KYOBUN:  
A FINE SCROLL PAINTING  
OF A WOLF WITH A  
DECAPITATED HEAD**

By Saito Kyobun (1859-1934), signed Seisei Bunshin hitsu with seal Seisei Bunshin Japan, Meiji (1868-1912) to Taisho period (1912-1926)

Ink, watercolors, and gouache on silk. Mounted as a hanging scroll on a silk brocade frame with wood jikusaki (roller ends). Depicting a macabre scene of an emaciated wolf with its tail tucked between its legs, carrying a decapitated head of a samurai in its mouth, and looking up towards the full moon partially covered with dark clouds.

**INSCRIPTIONS**  
Signed to the left margin, 'Seisei Bunshin hitsu' [Made by Seisei Bunshin] 惺々文真筆, one seal 'Seisei Bunshin'.

Image SIZE 129 x 54.7 cm, SIZE incl. mounting 193 x 68.3 cm

Condition: Very good condition with minor wear and a few light stains.

With an inscribed tomobako storage box.

The painting alludes to the practice of leaving bodies of executed criminals on the ground for animals to eat. Raymond Bushell offers the opinion that severed heads were not actually left for animals, but rather that the image symbolized the fear of the traveler dying far from home without family to bury him properly.

**AUCTION COMPARISON**  
Compare a closely related scroll painting of a wolf with a decapitated samurai head, after Maruyama Okyo, at Bonhams, Fine Japanese Art, 6 November 2012, lot 431 (sold for GBP 1,875 or approx. **EUR 3,400** converted and adjusted for inflation at the time of writing).

**Estimate EUR 4,000**  
Starting price EUR 2,000

326  
**KATSUKAWA SHUNWA  
(ACTIVE 1790-1830): 'THE YUREI OF OIWA,  
YOTSUYA KAIDAN'**

Japan, late 18th to early 19th century, Edo period (1615-1868)

Ink and watercolors on silk. Mounted as a hanging scroll, on partially fabric and gold thread-coated paper, with lacquered handles. Depicting the grim figure of the ghost of Oiwa holding an infant, clad in a white kyokatabira (the burial kimono), her pale face with the left eye drooping down the face, the partially bald head with long and ragged hair.

**INSCRIPTIONS**  
To the left margin, inscribed 'Toto Katsukawa Shunwa ga' 東都・勝川春和画 ('Painted by Katsukawa Shunwa, The Eastern Capital (Edo/Tokyo)'). One seal, 'Shunwa' 春和. Inside the tomobako storage box is a paper label reading: 'Katsukawa Shunwa, Yurei, Tourou (Doro)', 'A painting of a ghost, from the Botan Doro (Peony Lantern Ghost Story)'.

Condition: Good condition with some wear, creases, small tears, and few touchups. The mounting with expected wear, traces of use, creasing, and folds.  
**Provenance:** From a British private collection of Japanese paintings, mostly focusing on paintings of Yurei and other bakemono.

Image SIZE 47.3 x 26 cm, SIZE incl. mounting 129 x 35.3 cm

With a tomobako storage box. (2)

**Yotsuya Kaidan** is a classic Japanese ghost story that dates back to the 18th century. It revolves around the tragic and vengeful spirit of Oiwa, a woman who is wronged by her husband and ultimately becomes a malevolent ghost seeking revenge. The story is known for its themes of betrayal, supernatural elements, and the consequences of human actions. It has been adapted into various forms of Japanese literature, theater, and film and remains a prominent and influential piece of Japanese horror folklore.

**Katsukawa Shunwa, also known as Katsukawa Shuntei II** was a Japanese painter and printmaker in the ukiyo-e style active between 1790-1830. He studied Katsukawa Shunshō at the Katsukawa school. His style followed that of the school's founder, Miyagawa Shunsui.

**The Katsukawa school** was a school of Japanese ukiyo-e art, founded in the mid-18th century. It specialized in paintings and prints of kabuki actors, sumo wrestlers, and women. The school was created as the result of political oppression of the Kanō school of painting by the Tokugawa shogunate around 1750 and became popular during the end of the 18th century because of its portraits of famous actors. Unlike those of the Torii school, which were more stylized, Katsukawa portraits sought to express the individual identities and personalities of those depicted. Around 1800, however, the Utagawa school rose to prominence, replacing the Katsukawa in producing the most popular actor portraits. The school thus came to an end around 1840.

**Estimate EUR 4,000**  
Starting price EUR 2,000







327  
AN IMPORTANT 'BAKEMONO NO E' EMAKI SCROLL  
FEATURING A TOTAL OF 55 BAKEMONO

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

Ink, watercolor, and gouache on paper. The vividly painted emaki scroll depicting a ghoulish array of bakemono from Japanese folklore. The scroll begins with a group of people seated next to a large warmer which has suddenly gone out, smoke rises from its top, the group of people surrounding the fire look on in horror, some pointing to the window, alerting everyone to the lurking shadows outside. Each bakemono has been identified with an inscription to its right and the concluding panel of the rising sun welcomes a new day.

INSCRIPTIONS

Inscribed to the last leaf, 太陽明々 陰物消々 戲言出思比想可謂 心意怪哉因以附會 異舛慰童蒙而已也 [The sun is bright; the shadows are diminished; the babble of thought is more than thought; the mind is strange; the heart is strange; the mind is attached to the spirits.]

The monsters painted on the long Bakemono handscroll are as follows:

- 1: Odoroshi (scary)
- 2: Kasha (burning chariot)
- 3: Ubume (woman in late pregnancy)

- 4: Daichiuchi (mallet wielding monster with bird-like face)
- 5: Doumo-koumo (right and left)
- 6: Bukakkou
- 7: Ushirome (eye in the back)
- 8: Oda-Gotaimen (whole body face)
- 9: Nure-onna (wet woman)
- 10: Akanbei (A play on the name Taro)
- 11: Sakagami (hair standing up)
- 12: Yamabiko (echo/mountain boy)
- 13: Kuro-kemuri (black smoke)
- 14: Wauwau
- 15: Nuppeppo
- 16: Nigawarai
- 17: Shiro-ukari
- 18: Waira
- 19: Inugami (dog god)
- 20: Kamikiri (hair cutter)
- 21: Rokurokubi (pulley neck)
- 22: Isogashi (busy)
- 23: Hitotsumebo
- 24: Chigara koko
- 25: Minokedachi (standing-up body hair)
- 26: Buurarihi (aimless fire)
- 27: Mehitotsubou
- 28: Oda-Yamaarashi
- 29: Mikoshi nyudo (anticipating priest)
- 30: No-gitsune
- 31: Nihonashi (two legs)

- 32: Hyousube
- 33: Yuki-onna (snow woman)
- 34: Nurari hyon (slippery gourd)
- 35: Kawataro (Kappa)
- 36: Umashika
- 37: Hajikkaki (embarrasser, shamer)
- 38: Yamauba (mountain hag)
- 39: Yama-warawa
- 40: Ushi-oni (ox-demon)
- 41: Oda-Nadezato (stroking zato (a blind guildsman))
- 42: Akakuchi (red tongue)
- 43: Aonyobo (blue lady)
- 44: Donotsura (torso face)
- 45: Oda-Igabo
- 46: Kasukurai
- 47: Yuurei (ghost)
- 48: Akagashira (red head)
- 49: Shokira
- 50: Nuribotoke (animated corpse with blackened flesh and dangling eyeballs)
- 51: Uwan (onomatopoeic; named for the sound it makes)
- 52: Yume no seirei (dream spirit)
- 53: Gagoze (the oni of Gango-ji)
- 54: Nekomata (forked cat)
- 55: Hiyon

SIZE 18.2 METERS

Condition: Very good condition with minor wear. Fresh colors. Some creases, few folds, and tiny stains. Wormholes, some with associated repairs.

The original Bakemono no e (also known as Bakemono Zukushi) handscroll is supposed to have been created some time during the early Edo period in the late 17th century. This original handscroll was copied throughout the Edo period, with some variations, and has served as inspiration to many manga and anime films to this very day.



**MUSEUM COMPARISON**

Compare a closely related handscroll, 'Bakemono no e', depicting 35 bakemono from Japanese folklore, painted in a similarly vivid fashion, in the Harry F. Bruning Collection, housed in the L. Tom Perry Special Library, Brigham Young University, USA, number 895.63 B17 1863. Compare a closely related emaki handscroll, of later date than the present scroll, in the collection of the Welt Museum, Vienna, inventory number 27256.



Estimate EUR 10,000

Starting price EUR 5,000





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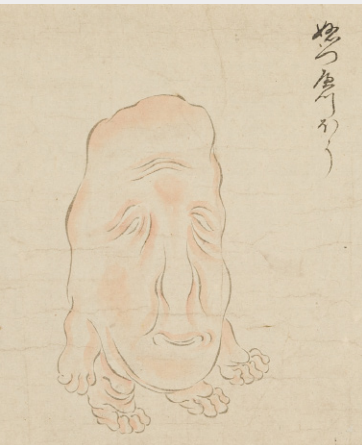
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328  
**TOYOHARA ZUIIU:**  
**A SCROLL PAINTING OF SKULLS**  
**BENEATH THE FULL MOON**

By Toyohara Zuiiu, signed Hogen Zuiiu hitsu with seal  
 Japan, Meiji period (1868-1912)

Ink, watercolors, gouache, and gold paint on silk. Mounted as a hanging scroll on a silk brocade frame with antler handles. Painted with an eerie depiction of two skulls floating in shallow water, a withered susuki growing through one skull, all under a cloudy full moon.

**INSCRIPTIONS**

Signed to the bottom-left, 'Hogen Zuiiu hitsu' [Painted by Zuiiu, with the Hogen title]  
 法眼瑞雨筆, one seal.

Image SIZE 121.5 x 41.5 cm, SIZE incl. mounting 202 x 53.3 cm

Condition: Very good condition with minor wear, minor foxing, and some folds. The frame with usual traces of wear and age.

With a wooden tomobako storage box.

**Estimate EUR 1,500**  
 Starting price EUR 800



329  
**YASUSHI TANAKA: STILL LIFE WITH A MASK**

By Yasushi Tanaka (1886-1941), signed Tanaka  
 France, Paris, first half of 20th century

Oil on canvas. Set inside a frame, behind glass. Finely painted with vivid colors to depict a Ko-omote mask resting on plush pillows and fine brocades, the mask framed by thick curtains, all next to a large bow and single arrow.

**INSCRIPTIONS**

Signed to the lower right, 'Tanaka'. The verso inscribed with the stencil of the Paris canvas dealer Blanchet. The frame with a label, 'Yasushi Tanaka'.

Image SIZE 100 x 81 cm, SIZE incl. frame 113 x 93 cm

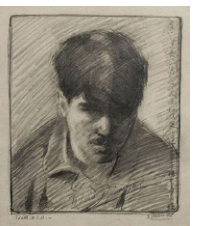
Condition: Very good condition with minor wear as visible in the images provided. A small touchup to the top center.

**Provenance:** Sotheby's, Tableaux Dessins Sculptures 1300-1900, 30 June 2020, Paris, lot 112 (**sold for EUR 2,250**). A French private collection, acquired from the above.

**Born in Saitama, Japan,** Yasushi

Tanaka's artistic training took place in Seattle, USA, where he arrived in 1904 and began to exhibit in 1915. Feeling that he was poorly understood by the American critical establishment, in 1920 he decided to move to Paris, where he joined a large community of Japanese artists – the most prominent being Tsuguharu Foujita – who were seeking to round off their artistic training and expose themselves to modern trends in Western painting. Tanaka settled more easily into Parisian artistic life, exhibiting regularly at the Salons of the Société Nationale des Beaux-Arts, as well as the Salon d'Automne. He was friendly with James Joyce, whose portrait he painted, as well as that of his wife Nora.

**Estimate EUR 4,000**  
 Starting price EUR 2,000



**Self-portrait of**  
**Yasushi Tanaka**



330

**ATTRIBUTED TO KITAGAWA UTAMARO II:  
A FINE AND RARE SCROLL PAINTING  
OF BEAUTIES UNDER A CHERRY TREE**

Attributed to Kitagawa Utamaro II (Koikawa Harumachi II) (fl. circa 1810's-1830's), signed Utamaro hitsu with kao  
Japan, dated 1831, Edo period (1615-1868)

Ink, watercolors, and gouache on silk. Mounted on a silk brocade and paper frame, with bone jikusaki (roller ends). Depicting a hanami (flower viewing) scene in spring with two beauties, dressed in fine silks and ornate robes, tying prayers or poems on cherry blossom branches.

**INSCRIPTIONS**  
Signed to the right margin, 'Utamaro hitsu with kao' [Made by Utamaro, kao] 哥麿. Inscribed to the verso, 'Oka bijin zu' [Painting of beauties under the cherry tree] 桜花美人圖 and with another inscription, 'Tenpo ninen, sangatsu, hanami ... Mukojima nite, haru no hi, Ukiyoe-shi Utamaro (Utamaru) hitsu, Harumachi ni' [Painted by (Koikawa) Harumachi II, also known as the ukiyoe painter Utamaro (II), on a spring day at Mukojima, on the occasion of cherry blossom viewing (hanami) in the third month, in the Tenpo 2nd year (1831)] 天保ノ二年、三月花見、向嶋ニテ春日、浮世絵師哥丸筆、春町式

Image SIZE 95 x 45.5 cm, SIZE incl. mounting 182 x 58.4 cm

Condition: Good condition with minor wear and slight fading. Few minor stains and foxing. The frame with creasing, tears, minor losses, and signs of wear and use.  
**Provenance:** From the private collection of Monsieur Auguste Gérard (1852-1922), French ambassador to China (1893-1897) and Japan (1907-1913), by repute, and thence by descent to the present owner.

Koikawa Harumachi II (fl. circa 1810's-1830's) is the most renowned pupil of Utamaro I and has, like his master, only a small number of paintings known. He adopted the name Utamaro II after marrying Utamaro (I)'s widow in 1806.



**Auguste Gérard,  
French diplomat, 1909.  
Archives of the Ministry of  
Foreign Affairs, Paris, France**

**MUSEUM COMPARISON**  
For a related scroll painting of two beauties, by Kitagawa Utamaro, see the collection of the Metropolitan Museum of Art, accession number 14.76.70b. For a related scroll painting of a courtesan reading a letter, see the collection of the British Museum, museum number 2014,3048.1.



**AUCTION COMPARISON**  
Compare a closely related scroll painting of a courtesan, by Kitagawa Utamaro II, at Bonhams, Fine Japanese Art, 11 November 2010, London, lot 357 (**sold for GBP 38,400**).



**Estimate EUR 4,000**  
Starting price EUR 2,000





331  
**KATSUKAWA SHUNCHO: TOMIMOTO TOYOHINA**

By Katsukawa Shuncho (active c. 1780-1795), signed Shuncho ga Japan, late 18th century, Edo period (1615-1868)

Color woodblock print on paper with Mica dust background. Vertical oban. Signed Shuncho ga. Title Tomimoto Toyohina.

Portrait of the much sought-after geisha, Tomimoto Toyohina, who performed narrative ballads accompanied by the shamisen.

SIZE of the sheet 38.6 x 25.5 cm

Condition: Good condition with old wear and browning of paper to the back. Trimmed margins, some minor foxing, and few stains. Minuscule tears and losses to the edges. Overall presenting very well.

Katsukawa Shuncho (active c. 1780-1795); first trained with Katsukawa Shunsho. In later years he also studied with Kubo Shunman (1757-1820), signing as Kichisado Shuncho. Despite his connection with the Katsukawa school, Shuncho designed very few yakusha-e (actor prints), whether in the preferred Katsukawa hosoban format (narrow-prints) or the more imposing oban format. Instead, for his entire career, Shuncho focused on bijinga (beautiful women prints) in a style much influenced by Torii Kiyonaga, excelling notably in the hashira-e (pillar print) format and triptychs



in oban format. He was also a fine painter of bijinga (about 20 are known) and produced illustrations for kyokabon (playful-verse books) and kibyoshi (humorous or satirical popular literature), as well as many shunga prints, again reminiscent of Kiyonaga. **The present lot is a rare example of his oban okubi-e (“large-head” prints in large format).**

**MUSEUM COMPARISON**

A closely related oban okubi-e print is in the collection of the British Museum, museum number 1906.1220.0.226. A related print is in the collection of the Metropolitan Museum of Art, accession number JP1767.



**AUCTION COMPARISON**

Compare a closely related oban okubi-e print, at Sotheby's, Masters of the Woodblock: Important Japanese Prints, 21 July 2022, London, lot 20 **(sold for GBP 40,320).**



**Estimate EUR 4,000**  
Starting price EUR 2,000

332  
**UTAMARO II: YAMATO YOSHINO RIVER RAFTERS**

By Kitagawa Utamaro II, signed Utamaro hitsu Japan, c. 1810

Color woodblock print on paper. Horizontal oban. Signed Utamaro hitsu; publisher Nishimuraya Yohachi. Titled Yamato Yoshinogawa Ikadashi (Yamato Yoshino River Rafters), from the series Shokoku meisio fukei (Places of Famous Landscapes).

Illustrating women crossing the Yoshino River in Yamato Province on wooden rafts paddled by young boys.

SIZE of the sheet 35.8 x 23.4 cm

Condition: Old wear, soiling, and browning of paper. Minor creasing to the edges, few tiny tears and wormholes, trimmed margins, all backed by Japan paper. Mounted on a paper passepartout.

Koikawa Harumachi II (fl. circa 1810's-1830's) was the most renowned pupil of Utamaro I. He adopted the name Utamaro II after marrying Utamaro (I)'s widow in 1806.

**Estimate EUR 1,000**  
Starting price EUR 500



333  
**KITAGAWA UTAMARO: FISHING AT IWAYA, ENOSHIMA**

By Kitagawa Utamaro (1754-1806), signed Utamaro ga Japan, c. 1790

Color woodblock print on paper. Vertical oban. One sheet of a triptych. Signed Utamaro ga; publisher Fushimiya Zenroku. Title Fishing at Iwaya, Enoshima.

SIZE of the sheet 36.2 x 24 cm

Condition: Good condition with old wear, some browning, tiny losses along the outer edges, minor mounting residue to the back.

**MUSEUM COMPARISON**

Compare a closely related print in the collection of the Brooklyn Museum, accession number 48.123.3.



**Estimate EUR 1,000**  
Starting price EUR 500





334  
**KITAGAWA UTAMARO:  
A LADY AND CHILD PLAYING WITH A CAT,  
EX-COLLECTION FREDDIE MERCURY**

By Kitagawa Utamaro (1754-1806), signed Utamaro hitsu  
Japan, c. 1803

Color woodblock print on paper. Vertical oban. Signed Utamaro hitsu; publisher Iwatoya Kisaburo (Eirindo). Title Warau Kado niwa Fuku kitaru (Fortune Comes to the Home of Those Who Smile), from the series Kodakana tatoe no fushi (Precious Children as the Basis for Proverbs).

In this domestic scene, a young woman sits in front of a screen decorated with red birds on a blossoming branch as her little son plays with a cat, teasing the feline with a bow attached to a long string.

Image SIZE 36.7 x 25.5 cm, SIZE incl. frame 59.2 x 44.5 cm

Condition: Very good condition with wear and light creasing to the edges. Gently mounted on a paper passepartout.  
**Provenance:** Sotheby's, Freddie Mercury: A World of His Own – In Love with Japan, 11 September 2023, London, lot 1010. From the collection of Freddie Mercury (Farrokh Bulsara, 1946-1991).

Kitagawa Utamaro (1754-1806) is one of the most highly regarded designers of ukiyo-e woodblock prints and paintings and is best known for his bijin okubi-e (large-headed pictures of beautiful women) of the 1790s. He also produced nature studies, particularly illustrated books of insects. Little is known of Utamaro's life. His work began to appear in the 1770s, and he rose to prominence in the early 1790s with his portraits of beauties with exaggerated, elongated features. He produced over 2000 known prints and was one of the few ukiyo-e artists to achieve fame throughout Japan in his lifetime.

**MUSEUM COMPARISON**

A closely related print, from the same series, is in the collection of the Museum of Fine Arts, Boston, accession number 21.6621. A closely related print, from the same series, is in the collection of the Museum of Fine Arts, Boston, accession number 21.6493. A related print depicting a woman and cat is in the collection of the Metropolitan Museum of Art, accession number JP1672.



**AUCTION COMPARISON**

Compare a related print, by the same artist and also ex-collection Freddie Mercury, at Sotheby's, Freddie Mercury: A World of His Own, In Love with Japan, 11 September 2013, London, lot 1016 (**sold for GBP 13,970**). Compare a related print depicting a courtesan and cat, by the same artist, at Christie's, Japanese and Korean Art, 18 April 2018, New York, lot 31 (**sold for USD 37,500**).



**Estimate EUR 15,000**  
Starting price EUR 7,500

**COLLECTION OF  
FREDDIE MERCURY  
(FARROKH BULSARA, 1946-1991)**

Freddie Mercury, universally acclaimed singer of the legendary rock band Queen, developed a profound passion for the country of Japan during his first of many visits while on tour in 1975. Six further tours would take him to Japan, before he first came on his own in 1986, touring museums and buying traditional lacquerware. From then on, he delighted in filling his Kensington home with rare and beautiful antiques and fine objects, such as the present woodblock print, and developed substantial academic expertise in the history of Japan's culture and craft through the ages. He became an enthusiastic cultural advocate, once saying, "I loved it there: the lifestyle, the people, the art. Wonderful!"



**Freddie Mercury  
at Nagoya Castle**



**Freddie Mercury wearing a kimono  
live on stage in Japan, 1976**







335  
**UTAGAWA HIROSHIGE:  
HODOGAYA, DISTANT VIEW  
OF THE KAMAKURA MOUNTAINS  
FROM THE BOUNDARY TREE POSTHOUSE**

By Utagawa Hiroshige I (1797–1858), signed Hiroshige hitsu Japan, dated 1855

Color woodblock print on paper. Vertical oban. Signed Hiroshige hitsu, censor's seals: aratame, Hare 7; publisher Tsutaya Kichizo (Koeido). Titled Hodogaya, Kyoboku tateba Kamakura yama enbo (Hodogaya: Distant View of the Kamakura Mountains from the Boundary Tree Penthouse), number 5 from the series Gojusan tsugi meisho zue (Illustrated Guide to Famous Places along the Fifty-three Stations).

Illustrating several thatched roof teahouses and rest stops, festooned with red paper lanterns, in Hodogaya, the 5th station on the Tokaido Road; several pilgrims rest on low benches.

SIZE of the sheet 36 x 24.2 cm

Condition: Good condition with minor wear and slight fading of colors. Few tiny tears and losses along the outer margins. One tear to the top margin. Mounted on a paper passepartout. Visible fading to the image likely from previous mounting.

Utagawa Hiroshige (also referred to as Ando Hiroshige) is recognized as a master of the ukiyo-e woodblock printing tradition, having created 8,000 prints of everyday life and landscape in Edo-period Japan. Much of Hiroshige's work focuses on landscape. Inspired by Katsushika Hokusai's popular Thirty-Six Views of Mount Fuji, Hiroshige took a softer, less formal approach with his Fifty-Three Stations of the Tokaido (1833–34), completed after traveling that coastal route linking Edo and Kyoto. Hiroshige's prolific output was somewhat due to his being paid very little per series. Still, this did not deter him, as he receded to Buddhist monkhood in 1856 to complete his brilliant and lasting One Hundred Famous Views of Edo (1856–58). He died in 1858, 10 years before Monet, Van Gogh, and a lot of Impressionist painters became eager collectors of Japanese art.

**MUSEUM COMPARISON**

A closely related print is in the collection of the Van Gogh Museum, object number n0058V1962.



**Estimate EUR 3,000**  
Starting price EUR 1,500



336  
**UTAGAWA HIROSHIGE:  
MANNEN BRIDGE, FUKAGAWA**

By Utagawa Hiroshige I (1797–1858), signed Hiroshige ga Japan, dated November 1857

Color woodblock print on paper. Vertical oban. Signed Hiroshige ga, censor's seal aratame, Snake 11; publisher Uoya Eikichi. Titled Fukagawa Mannenbashi (Mannen Bridge, Fukagawa), number 56 from the series Meisho Edo hyakkei (One Hundred Famous Views of Edo).

A turtle gazes out towards the river beyond, its front leg dangling above Mount Fuji. The amphibian is suspended from the handle of a wooden bucket and is associated with a Buddhist ritual called hojoe, in which devotees release trapped animals and other creatures, symbolizing wishes for a good afterlife.

SIZE of the sheet 36 x 24.6 cm

Condition: Very good condition with minor wear. Slightly trimmed margins, minor soiling, and tiny wormholes to the outer margin at the base.

**Provenance:** M. Nakazawa, Tokyo. A dealer's label of M. Nakazawa [printed with typescript] pasted to the mount, accompanies this lot.

Utagawa Hiroshige (1797 – 1858), also known as Ando Hiroshige, is recognized as one of the last great masters of the ukiyo-e ("pictures of the floating world") woodblock printing tradition. His style can be

characterized in the genre of landscape print, innovated by his early contemporary Hokusai (1760-1849). Hiroshige can be attributed to having created over 5,000 prints of everyday life and landscape in Edo-period Japan. Inspired by Katsushika Hokusai's popular Thirty-Six Views of Mount Fuji, Hiroshige took a softer, less formal approach with his Fifty-Three Stations of the Tokaido (1833–1834), completed after a trip he made between Edo and Kyoto, which is acclaimed to be perhaps his finest achievement.

He made numerous other journeys within Japan and issued a series of such prints, expressing in great detail the poetic sensibility inherent in the climate and topography of Japan and its people. Hiroshige's prolific output was somewhat due to his being paid very little per series. Still, this did not deter him, as he receded to Buddhist monkhood in 1856 to complete his brilliant and lasting One Hundred Famous Views of Edo (1856–58). He died in 1858, 10 years before Monet, Van Gogh, and a lot of Impressionist painters became eager collectors of Japanese art.

**MUSEUM COMPARISON**

A closely related print is in the collection of the Museum of Fine Arts, Boston, accession number 11.35853.



**Estimate EUR 3,000**  
Starting price EUR 1,500



TSUKIOKA YOSHITOSHI (LOTS 337-345)

Tsukioka Yoshitoshi was one of the leading woodblock print artists during the Meiji era (1868-1912) and one of the last to work in the traditional ukiyo-e manner. Born in Edo (today's Tokyo), he showed a strong interest in classical Japanese literature and history. When he was 11, he became a student at Kuniyoshi Utagawa's studio. Under his teacher's guidance, he showed exquisite draftsmanship skills and learned how to draw from life, something not necessarily part of the training schools of painting and illustration in Japan.

337  
TSUKIOKA YOSHITOSHI:  
MOON AT CHIKUBUSHIMA - TSUNEMASA

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso  
Japan, dated March 1886

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Akiyama Buemon. Title Chikubushima no tsuki - Tsunemasa (Moon at Chikubushima – Tsunemasa), number 28 from the series Tsuki no hyakushi (One Hundred Aspects of the Moon).

Taira no Tsunemasa visits the shrine on Chikubushima near Lake Biwa, northeast of Kyoto, to pray for victory in the campaign against the Minamoto. He is dressed in full armor and is depicted sitting atop a black bear hide. The priest of the shrine has brought out a biwa and asked him to play. His armor with areas worked in blindprinting.

SIZE of the sheet 34.4 x 24.1 cm

Condition: Good condition with minor wear and slight browning of paper. Few tiny tears along the edges and one crease on the top-right corner.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009).

**Estimate EUR 1,000**  
Starting price EUR 500

338  
TSUKIOKA YOSHITOSHI: INAMURA PROMONTORY  
MOON AT DAYBREAK - NITTA NO YOSHISADA

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso  
Japan, dated September 1886

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Akiyama Buemon. Title Inamuragasaki no mei honobono tsuki - Nitta No Yoshisada (Inamura Promontory Moon at Daybreak - Nitta Yoshisada), number 39 from the series Tsuki no hyakushi (One Hundred Aspects of the Moon).

Nitta Yoshisada offering a sword to the Dragon God that controls the tide, asking him to withdraw the tide so his army could pass safely along the shore. Yoshisada's sleeves and trousers are decorated with magnificent dragonflies – a motif chosen to suggest the ease with which a dragonfly skims over the water.

SIZE of the sheet 34.7 x 24.1 cm

Condition: Good condition with minor wear and slight browning of paper. Few stains and minor creasing to the outer edges.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009).

**Estimate EUR 1,000**  
Starting price EUR 500



MUSEUM COMPARISON

A closely related print is in the collection of the Art Gallery of New South Wales, accession number 258.2012.28.



MUSEUM COMPARISON

A closely related print is in the collection of the Art Gallery of New South Wales, accession number 258.2012.39.



339  
TSUKIOKA YOSHITOSHI:  
RISING MOON OVER MOUNT NANPING - CAO CAO

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso  
Japan, dated October 1885

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Akiyama Buemon. Title Napeizan Shogetsu - Soso (Rising Moon Over Mount Nanping - Cao Cao), number 3 from the series Tsuki no hyakushi (One Hundred Aspects of the Moon).

Cao Cao is crossing the Yangzi River on the night before the decisive Battle of the Red Cliffs. He stands on the prow of a boat at the head of 830,000 troops, in full, though anachronistic, Chinese military regalia. A following breeze stirs his robes, and mists swirl over the river. The moon rises over the distant cliffs; two crows fly overhead.

SIZE of the sheet 34.7 x 24 cm

Condition: Good condition with minor wear and slight browning of paper. The colors and seals slightly faded. Creasing and minuscule losses to the outer edge.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Japanese and Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

**Estimate EUR 1,000**  
Starting price EUR 500



MUSEUM COMPARISON

A closely related print is in the collection of the Art Gallery of New South Wales, accession number 258.2012.9.



340  
TSUKIOKA YOSHITOSHI: MOON OVER  
THE MOUNTAIN AFTER RAIN - TOKIMUNE

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Yoshitoshi no in  
Japan, dated 10 December 1885

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Yoshitoshi no in; publisher Akiyama Buemon. Title Ugo no sangetsu - Tokimune (Moon over the mountain after rain – Tokimune), number 9 from the series Tsuki no hyakushi (One Hundred Aspects of the Moon).

Soga no Goro Tokimune watching a cuckoo fly past on the night of the Soga brothers' revenge. He is depicted tying back his sleeve before he attacks the camp of Suketsune.

SIZE of the sheet 34.7 x 24 cm

Condition: Good condition with minor wear and slight browning of paper. Minor creasing along the outermost edges.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Japanese and Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

**Estimate EUR 1,000**  
Starting price EUR 500





341  
**TSUKIOKA YOSHITOSHI:  
MOON OF PURE SNOW AT ASANO RIVER -  
CHIKAKO, THE FILIAL DAUGHTER**

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal  
Yoshitoshi  
Japan, dated December 1885

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi  
with seal Yoshitoshi; publisher Akiyama Buemon. Title Asano-gawa  
seisetsu no tsuki - Kojo Chikako (Moon of Pure Snow at Asano River  
- Chikako, the Filial Daughter), number 10 from the series Tsuki no  
hyakushi (One Hundred Aspects of the Moon).

Chikako, the daughter of an incarcerated merchant, committing  
suicide by jumping into the Asano River in Kaga province to  
demonstrate her sincerity; two egrets in the foreground.

SIZE of the sheet 34.7 x 24 cm

Condition: Good condition with minor wear and slight browning of  
paper. Minor creasing and some soiling along the outermost edges.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009).  
Pao was one of Canada's leading dealers of Japanese and Chinese  
porcelain and works of art. His antique store, Pao & Moltke Ltd.,  
owned together with his wife Mrs. von Moltke, who descended from  
a German and Danish noble family, was a fixture in Toronto's trendy  
Yorkville area from the 1980s to early 2000s.

**Estimate EUR 1,000**  
Starting price EUR 500



**AUCTION COMPARISON**

Compare a closely related print  
at Christie's, Edo to Post-War: 500  
Years of Japanese Art and Design,  
15 November 2017, New York, lot 75  
**(sold for USD 1,375).**



342  
**TSUKIOKA YOSHITOSHI:  
MOON OF THE GRAVE MARKER -  
ONO NO KOMACHI**

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal  
Yoshitoshi  
Japan, dated March 1886

Color woodblock print on paper with Mica dust background.  
Vertical oban. Signed Yoshitoshi with seal Yoshitoshi; publisher  
Akiyama Buemon. Title Sotoba no tsuki (Moon of the Grave Marker  
- Ono no Komachi), number 25 from the series Tsuki no hyakushi  
(One Hundred Aspects of the Moon).

Beneath drying autumn grasses, the aged poetess Ono no  
Komachi sits on a fallen gravestone, gazing at the crescent moon.  
Blindprinting to Komachi's robe.

SIZE of the sheet 34.7 x 24 cm

Condition: Good condition with minor wear and slight browning of  
paper. Slightly trimmed margins.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009).  
Pao was one of Canada's leading dealers of Japanese and Chinese  
porcelain and works of art. His antique store, Pao & Moltke Ltd.,  
owned together with his wife Mrs. von Moltke, who descended from  
a German and Danish noble family, was a fixture in Toronto's trendy  
Yorkville area from the 1980s to early 2000s.

**Estimate EUR 1,000**  
Starting price EUR 500



**MUSEUM COMPARISON**

A closely related print, with similar seals,  
is in the collection of the Art Gallery of  
New South Wales, accession number  
258.2012.25.



343  
**TSUKIOKA YOSHITOSHI:  
MOON OF THE MOOR - YASUMASA**

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal  
Taiso  
Japan, dated 20 May 1888

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi  
with seal Taiso; publisher Akiyama Buemon. Title Harano no tsuki  
- Yasumasa (Moon of the Moor - Yasumasa), number 63 from the  
series Tsuki no hyakushi (One Hundred Aspects of the Moon).

Fujiwara no Yasumasa playing the flute as he returns home over  
the moors, being pursued by the bandit Hakamadare Yasusuke.  
Blindprinting to the white tile cartouche.

SIZE of the sheet 34.7 x 23.7 cm

Condition: Good condition with minor wear and slight browning of  
paper. Slightly trimmed margins.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009).  
Pao was one of Canada's leading dealers of Japanese and Chinese  
porcelain and works of art. His antique store, Pao & Moltke Ltd.,  
owned together with his wife Mrs. von Moltke, who descended from  
a German and Danish noble family, was a fixture in Toronto's trendy  
Yorkville area from the 1980s to early 2000s.

**Estimate EUR 1,000**  
Starting price EUR 500



**MUSEUM COMPARISON**

A closely related print is in the  
collection of the Art Gallery of  
New South Wales, accession  
number 258.2012.63.



344  
**TSUKIOKA YOSHITOSHI:  
DAWN MOON AND TUMBLING SNOW -  
KOBAYASHI HEIHACHIRO**

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal  
Japan, dated 1889

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi  
with seal; publisher Akiyama Buemon. Title Seppu no gyogetsu -  
Kobayashi Heihachiro (Dawn Moon and Tumbling Snow - Kobayashi  
Heihachiro), number 79 from the series Tsuki no hyakushi (One  
Hundred Aspects of the Moon).

The warrior Kobayashi Heihachiro, wielding a sword as he defends  
his master Ko no Moronao's mansion during the night attack, in a  
scene from Kanadehon Chushingura. Heihachiro is disguised in his  
nurse's kimono, as he attempts to catch the attackers off guard.  
Blindprinting to the white tile cartouche.

SIZE of the sheet 35.2 x 23.7 cm

Condition: Good condition with minor wear and slight soiling and  
browning of paper. Slightly trimmed margins.  
**Provenance:** From the estate of Sear Hang Hwie Pao (1937-2009).  
Pao was one of Canada's leading dealers of Japanese and Chinese  
porcelain and works of art. His antique store, Pao & Moltke Ltd.,  
owned together with his wife Mrs. von Moltke, who descended from  
a German and Danish noble family, was a fixture in Toronto's trendy  
Yorkville area from the 1980s to early 2000s.

**Estimate EUR 1,000**  
Starting price EUR 500



**MUSEUM COMPARISON**

A closely related print is in the  
collection of the Art Gallery of  
New South Wales, accession  
number 258.2012.79.







345  
**TSUKIOKA YOSHITOSHI:**  
**TRIPTYCH OF THE FEVER OF TAIRA NO KIYOMORI**

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi ga with seal Taiso  
Japan, dated 1883

Color woodblock print on paper. Oban triptych. Signed Yoshitoshi ga with seal Taiso; publisher Akiyama Buemon. Title Taira no Kiyomori hi no yamai no zu (The Fever of Taira no Kiyomori).

This dramatic scene is taken from the Heike Monogatari (Tale of Heike), depicted here is Kiyomori (1118-1181), the son of a concubine of the Emperor Shirakawa Tenno. As punishment for burning a giant bronze Buddha, Kiyomori was tortured by a fever so hot that the water boiled when he bathed. Kiyomori is attended by his praying wife and son, with Enma, the King of Hell, in the background flanked by two of his judges and terrifying demons. Yoshitoshi evokes the vision of hell and fever with unusual and lurid colors.

SIZE 37 x 25.1, 37.2 x 25, 37 x 25 cm

Condition: Very good condition with minor wear. Good impression and colors. Some creasing, soiling, and tiny tears to the outer edges.

**AUCTION  
COMPARISON**  
Compare a closely related triptych at Christie's, From Artist to Woodblock: Japanese Prints, 28 June 2016, Online, lot 55 (**sold for GBP 1,750**).

**Estimate EUR 2,000**  
Starting price EUR 1,000



346  
**UTAGAWA YOSHITSUYA:**  
**TRIPTYCH OF THE BATTLE OF TAKADACHI  
IN OSHU PROVINCE IN 1187, A WHITE DRAGON  
ASCENDS TO HEAVEN FROM THE KOROMO RIVER**

By Utagawa Yoshitsuya (1822-1866), signed Ichieisai Yoshitsuya ga Japan, dated 1857

Color woodblock print on paper. Oban triptych. Signed Ichieisai Yoshitsuya ga, censor's seal aratame Snake 11; publisher Tsujiokaya Bunsuke (Kinshodo). Title Bunji sannen Oshu Takadachi kassen Koromogawa yori hakuryu ten e noboru (At the Battle of Takadachi in Oshu Province in 1187, a White Dragon Ascends to Heaven from the Koromo River).

A band of warriors gazes in awe at a white dragon rising from the Koromo River in the midst of a lightning storm. At the center stands the great warrior-monk Benkei, who holds a staff with a red banner embellished with the Wheel of the Buddhist Law. Benkei was the devoted retainer of the young Minamoto no Yoshitsune (1159-89), who stands to Benkei's left beside a pine tree. On the breastplate of Yoshitsune in the right-hand panel is the sasarindo (family crest). The two tragic heroes, who died in battle in 1189, became the subjects of many legends, which were collected in the fifteenth-century Gikeiki and performed in Noh and kabuki theater.

SIZE each c. 37.4 x 25.3 cm

Condition: Very good condition with minor wear. Good impression and colors. Some wear and tiny losses to the outer edges. Minor repairs.

In this triptych, Yoshitsuya, a pupil of Kuniyoshi reveals his mastery of conventions of the warrior subjects popularized by his teacher's bold, innovative designs. The flat, black background focuses attention on the white dragon and the brilliant armor of the warriors in the foreground. In comparison with Kuniyoshi's prints, which are full of action, the figures in this print seem to have stopped momentarily, as if they were actors in a kabuki performance.

Utagawa Yoshitsuya (1822-1866) was a Japanese designer of ukiyo-e woodblock prints. Yoshitsuya was a student of Utagawa Kuniyoshi and, like his teacher, is best known for his woodblock prints of warriors.

**MUSEUM  
COMPARISON**  
A closely related triptych is in the collection of the Museum of Fine Arts, Boston, accession number 11.37940a-c.

**Estimate EUR 1,500**  
Starting price EUR 800





347  
**BOSAI SHUGETSU:  
LEGEND OF BRAVE WARRIORS  
OF THE AMAKO CLAN**

By Bosai Shugetsu (active ca. 1878-1888), signed Bosai Shugetsu with seal  
Japan, dated 1885

Color woodblock print on paper. Oban Triptych. Signed Bosai Shugetsu with seal. Title Amako buyuden (Legend of Brave Warriors of the Amako Clan). The title refers to the Legend of the Ten Brave Warriors of the Amako Clan in Izumo Province.

The triptych illustrates an evening scene, set within the pavilion of a dilapidated temple on a remote mountain, Princess Kokonoe is depicted seated in the center, her body leaning against a kyosoku (armrest). The princess is startled by a yokai dressed like a monk, one clawed hand clasped around a snake-head scepter, the other gently sliding the door.

SIZE of the sheet 34.8 x 24 cm (each)

Condition: Good condition with wear and browning of paper. Some staining, slightly trimmed margins, few tears, and tiny holes. Creasing and tiny losses to the edges. Verso with strips of paper tape to the margins.

**MUSEUM COMPARISON**

A closely related print, one sheet of the triptych, is in the collection of the Art Institute of Chicago, reference number 1990.607.190.



**Estimate EUR 1,500**  
Starting price EUR 800



348  
**ICHIEISAI YOSHITSUYA:  
TRIPTYCH OF YORIMITSU TRYING  
TO CAPTURE HAKAMADARE  
BY DESTROYING HIS MAGIC**

By Ichieisai Yoshitsuya (1822-1866), signed Ichieisai Yoshitsuya Japan, dated 1858

Color woodblock print on paper. Oban Triptych. Signed Ichieisai Yoshitsuya, censor's seal Horse 4, publisher Tsutaya Kichizo (Koeido). Title Kijutsu o yabutte Yorimitsu Hakamadare o karamen to su (Yorimitsu Tries to Capture Hakamadare by Destroying His Magic).

The triptych depicts the confrontation between Minamoto no Yorimitsu and the magician Hakamadare Yasumasa from the Taiheiki (Chronicle of Great Peace), which is a Japanese historical epic written in the late 14th century and covers the period from 1319 to 1367. Lord Minamoto Yorimitsu (also known as Raiko) and three of his four top retainers pursue the notorious thief Hakamadare, who attempts to evade capture by using magic to create a distracting illusion of a fight between a bear and an enormous snake.

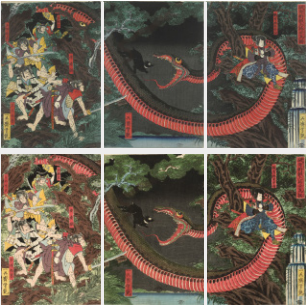
SIZE each c. 36 x 25.1 cm

Condition: Very good condition with minor wear. Very good impression and colors. Minor soiling and rubbing to the edges. Slightly trimmed margins.

Ichiesai Yoshitsuya (1822-1866) was a Japanese ukiyo-e artist who worked primarily in the mid-19th century. He was a student of Utagawa Kuniyoshi and specialized in creating prints featuring kabuki actors and historical subjects. Yoshitsuya was known for his dynamic and dramatic compositions, as well as his use of bright colors and intricate details. He collaborated with other prominent artists and publishers of his time and created a large body of work that continues to be highly regarded. Yoshitsuya died at the young age of 44.

**AUCTION COMPARISON**

Compare a closely related triptych at Christie's, From Artist to Woodblock: Japanese Prints, 11 July 2019, London, lot 100 (**sold for 6,875 GBP**). Compare a closely related triptych at Zucke, Fine Japanese Art, 16 June 2023, Vienna, lot 83 (**sold for EUR 4,680**).



**Estimate EUR 4,000**  
Starting price EUR 2,000



349  
**OHARA KOSON: TWO RABBITS WITH FLOWERING BUSH COVER UNDER A FULL MOON**

By Ohara Koson (1878-1945), signed Shoson with seal Shoson Japan, c. 1931

Color woodblock print on paper. Vertical oban. Signed Shoson with seal Shoson; publisher Watanabe Shozaburo. Title Two Rabbits with Flowering Bush Cover under a Full Moon.


Two moon rabbits and a bush clover under the full moon. Blindprinting to simulate fur on the rabbits.

SIZE of the sheet 31 x 22 cm

Condition: Very good condition with minor wear and slight browning of paper. Some light foxing, and trimmed margins. Gently mounted to paper.

MUSEUM COMPARISON

Compare a related print in the collection of the Rijksmuseum, object number RP-P-2001-735.



**Estimate EUR 2,000**  
Starting price EUR 1,000



350  
**OHARA KOSON: PLUM BLOSSOMS AT NIGHT**

By Ohara Koson (1878-1945), signed Koson with seal Koson

Color woodblock print on paper. Vertical o-tanzaku. Signed Koson with seal Koson. Title Plum Blossoms at Night.


Branch with white plum blossoms against a gray sky with a full moon.

Image SIZE 35.1 x 18.6 cm, SIZE incl. frame 36.6 x 37.1 cm

Condition: Very good condition with minor wear and slight browning of paper. Good impression and colors. Trimmed margins and minor foxing. Mounted on a paper frame with tape to the top.  
**Provenance:** From an old private collection in England.

MUSEUM COMPARISON

A closely related print is in the collection of the Rijksmuseum, object number RP-P-1999-438.



**Estimate EUR 1,000**  
Starting price EUR 500



351  
**OHARA KOSON: SCOPS OWL IN FLIGHT, CHERRY BLOSSOMS AND FULL MOON**

By Ohara Koson (1878-1945), signed Shoson with seal Shoson Taisho (1912-1926) or Showa (1926-1989) era, circa 1924-1930

Color woodblock print on paper. Vertical oban. Signed Shoson with seal Shoson (used on prints published by Watanabe Shozaburo); publisher Watanabe Shozaburo, with a Hanken shoyu Watanabe Shozaburo seal. Title Scops Owl in Flight, Cherry Blossoms and Full Moon.

A keen-eyed owl flies past a cherry branch full of blossoms, a large full moon is seen in the background.

SIZE of the sheet 38.6 x 26.3 cm


Condition: Very good condition with minor wear. Two minuscule mounting holes to the outer left margin. Remnants of an old label to the back.



Ohara Koson (1877-1945) was a Japanese painter and woodblock print designer of the late 19th and early 20th centuries, part of the shin-hanga ("new prints") movement. He is famous as a master of kacho-e (bird-and-flower) designs. Throughout a prolific career, in which he created around 500 prints, he went by three different titles: Ohara Hoson, Ohara Shoson, and Ohara Koson.

MUSEUM COMPARISON

A closely related print is in the collection of the Museum of Fine Arts, Boston, accession number 50.1640.



AUCTION COMPARISON

Compare a closely related print sold at Galerie Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 88 (**sold for EUR 2,860**)



**Estimate EUR 3,000**  
Starting price EUR 1,500



352  
OHARA KOSON: MONKEY AND MOON

By Ohara Koson (1878-1945), signed with seal Koson  
Japan, c. 1910

Color woodblock print on paper. Vertical otanzakuban. Signed with seal Koson. Title Monkey and Moon.


Depicting a Japanese macaque seated on a gnarled branch with foliage, looking into the distance with a sincere expression on its face. A cuckoo flying in the distance, all below a full moon.

Image SIZE 33.8 x 18.1 cm, SIZE incl. mounting 47 x 29 cm

Condition: Very good condition with minor wear. Good impression and fresh colors. Light stains, minor creasing, and one tiny tear to the bottom-left corner. Mounted firmly behind a paper frame.

MUSEUM COMPARISON

A closely related print is in the collection of the National Museum of Asian Art, Smithsonian Institution, accession number S2003.8.1832.



Estimate EUR 1,000  
Starting price EUR 500



353  
OHARA KOSON: SEATED MONKEY WATCHING AN INSECT

By Ohara Koson (1878-1945), signed Koson with seal Koson  
Japan, c. 1890-1897

Color woodblock print on paper. Vertical shikishiban. Signed Koson with seal Koson. Title Seated Monkey Watching an Insect.

A seated monkey, dressed in a short coat, with a leash to one side, resting and peering at a bee, while the absent monkey-trainer (sarumawashi) is occupied elsewhere.

Image SIZE 23 x 24 cm, SIZE incl. mounting 36.5 x 34.7 cm

Condition: Good condition with wear and slight browning of paper. Vibrant colors. Mounted firmly behind a paper frame.

MUSEUM COMPARISON

A closely related print is in the collection of Wheaton College, Massachusetts.



Estimate EUR 1,000  
Starting price EUR 500



354  
YAMAMOTO SHOUN: CROWS IN WINTER

By Yamamoto Shoun (1870-1965), signed Shoun with seal  
Japan, c. 1910-1920s

Color woodblock print on paper. Vertical o-tanzaku. Signed Shoun with seal. Title Crows in Winter.


Two crows perched on a gnarled branch on a snowy winter day.

Image SIZE 36.1 x 19 cm, SIZE incl. frame 48.6 x 32.8 cm

Condition: Very good condition with minor wear. Very good impression and colors. Trimmed margins and minor browning along the edges. Mounted on a paper frame with tape to the top.

MUSEUM COMPARISON

A closely related print is in the collection of the National Museum of Asian Art, Smithsonian Institution, accession number S2003.8.3347.



Estimate EUR 1,000  
Starting price EUR 500



355  
OHARA KOSON: TWO RED-CROWNED CRANES

By Ohara Koson (1878-1945), signed Koson with seal Koson  
Japan, c. 1910

Color woodblock print on paper. Vertical o-tanzaku. Signed Koson with seal Koson. Title Two Red-Crowned Cranes.


Two red-crowned cranes standing in a shallow body of water.

Image SIZE 36.7 x 19.1 cm, SIZE incl. frame 48.6 x 32.8 cm

Condition: Very good condition with minor wear and slight browning of paper. Good impression and colors. Trimmed margins. Mounted on a paper frame with tape to the top.

MUSEUM COMPARISON

A closely related print is in the collection of the National Museum of Asian Art, Smithsonian Institution, accession number S2003.8.1867.



Estimate EUR 1,000  
Starting price EUR 500





356  
**OHARA KOSON: MOUNT FUJI AND SAILBOATS**

By Ohara Koson (1878-1945), signed with seal Shoson Japan, c. 1930s

Color woodblock print on paper. Vertical o-tanzaku. Signed with seal Shoson. Title Mount Fuji and Sailboats. A view of Mount Fuji in the distance as a few sailboats skirt the gently ebbing and flowing water, a murder of crows by the shore pecking at the ground. The sails and the top of Mount Fuji painted with gouache.

SIZE of the sheet 36 x 19 cm

Condition: Good condition with wear and browning of paper, especially towards the edges. Very good impression and vivid colors. Slightly trimmed margins. Tiny tears and creasing to the edge.

**Estimate EUR 1,000**  
Starting price EUR 500



357  
**HIROSHI YOSHIDA: FUJIYAMA FROM OKITSU**

By Hiroshi Yoshida (1876-1950), signed Yoshida with seal Hiroshi Japan, dated 1928

Color woodblock print on paper. Horizontal oban. Signed Yoshida with seal Hiroshi, further signed in pencil in Roman script to the outer-lower margin Hiroshi Yoshida. Title Okitsu (Fuji from Okitsu), from the series Fuji jukkei (Ten Views of Mount Fuji).

A view of Mount Fuji and its reflection on the clear water as seen from Okitsu beach.

SIZE of the sheet 27 x 40 cm

Condition: Excellent condition. Very good impression with fresh colors, minor wear.

**MUSEUM COMPARISON**

A closely related print is in the collection of the Art Gallery of New South Wales, object number 1994.013.018.



**Estimate EUR 2,000**  
Starting price EUR 1,000



358  
**HIROSHI YOSHIDA: HIROSAKI CASTLE**

By Hiroshi Yoshida (1876-1950), signed Yoshida with seal Hiroshi Japan, dated 1935

Color woodblock print on paper. Vertical oban. Signed Yoshida with seal Hiroshi, further signed in pencil in Roman script to the outer-lower margin Hiroshi Yoshida, seal: jizuri (self-printed). Title Hirosaki Jo (Hirosaki Castle), from the series Sakura hachidai (Eight Views of Cherry Blossoms).

Illustrating a view of Hirosaki castle, the seat of the Tsugaru clan, partially obstructed by the blooming cherry blossoms.

SIZE of the sheet 40.6 x 27.5 cm

Condition: Good condition with minor wear. Very good impression with vivid colors. Slight browning of paper and minor foxing.

The jizuri seal is the most important mark on a Hiroshi Yoshida print as it helps distinguish an early edition where the printing process was directly supervised by him. Jizuri means “self-printed” and indicates that Hiroshi Yoshida played an active role in the printing process of the respective print. Hiroshi focused heavily on developing prints of the highest quality and normally only the prints with the best impressions received his jizuri seal.

Hiroshi Yoshida (1876-1950) began his artistic training with his adoptive father in Kurume, Fukuoka prefecture. Around the age of twenty, he left Kurume to study with Soritsu Tamura in Kyoto, subsequently moving to Tokyo and the tutelage of Shotaro Koyama. Yoshida studied Western-style painting, winning many exhibition prizes, and making several trips to the United States, Europe and North Africa selling his watercolors and oil paintings. While highly successful as an oil painter and watercolor artist, Hiroshi Yoshida turned to woodblock printmaking upon learning of the Western world's infatuation with ukiyo-e. While widely traveled and knowledgeable of Western aesthetics, he maintained an allegiance to traditional Japanese techniques and traditions.

**MUSEUM COMPARISON**

A closely related print, also bearing the jizuri seal, is in the collection of Museum of Fine Arts, Boston, accession number 50.2501.



**Estimate EUR 3,000**  
Starting price EUR 1,500







359  
**KAWASE HASUI: SNOW AT MUKOJIMA**

By Kawase Hasui (1883-1957), signed Hasui with seal Kawase Japan, dated December 1931

Color woodblock print on paper. Vertical oban. Signed Hasui with seal Kawase, censor's seal: black 6mm Watanabe; publisher Watanabe Shozaburo. Title Yuki no Mukojima (Snow at Mukojima).

Mukojima is an area of Tokyo along the Sumida River. Heavy snow falls and covers the houses and boats; a man in the center of the composition is steering his boat into an inlet.

SIZE of the sheet 39.3 x 26 cm

Condition: Excellent condition with minor wear. Very good impression and colors. Gently mounted on a paper frame.

**Kawase Hasui (1883-1957)** was a prominent Japanese artist and printmaker of the shin-hanga ("new prints") movement, which focused on traditional techniques and subject matter. He is best known for his landscape prints depicting scenes of Japan, which were highly detailed and often captured the beauty and tranquility of the country's natural landscapes. Hasui's works were characterized by their delicate colors and sophisticated composition, and his legacy as a master of shin-hanga continues to influence Japanese art and culture today.



**Formal portrait of Kawase Hasui, dated May 1939, and signed by the artist**

**AUCTION COMPARISON**

Compare a closely related print at Galerie Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 289 **(sold for EUR 3,286)**.



**Estimate EUR 2,000**  
Starting price EUR 1,000



360  
**KAWASE HASUI: ZOJOJI TEMPLE, SHIBA**

By Kawase Hasui (1883-1957), signed Hasui with seal Kawase Japan, dated 1925

Color woodblock print on paper. Vertical oban. Signed Hasui with seal Kawase; publisher Watanabe Shozaburo, with a Hanken shoyu fukyo mosha Watanabe Shozaburo seal. Title Shiba Zojoji (Zojoji Temple, Shiba), from the series Tokyo nijukkei (Twenty views of Tokyo).

Depicting the vermilion gate of the Zojo-ji Temple in Shiba, Tokyo. A woman walks against the gale of a blizzard, her umbrella partially closed in the snowstorm. She passes by the main gate of the Sangedatsumon, the oldest wooden building in Tokyo, constructed circa 1622.

SIZE of the sheet 37.6 x 26.3 cm

Condition: Good condition with minor wear and fading. Slight browning of paper, and minor staining along the outer margins.

Shiba Zojoji is Hasui's most popular print, and it showcases the artist's skill in capturing the beauty and tranquility of landscapes. Hasui frequently uses the solitary figure motif in his artwork, which symbolizes the individual's connection to nature and the landscape.

This print is one of a series of twenty in which he depicted Tokyo landscapes after the Great Kanto Earthquake of 1923. These works thus date from the period in which Tokyo, based on its post-quake recovery plan, was becoming a modern city. The figure of the woman walking in the snowstorm, however, is in the tradition of the "beauty in the snow" image, one of the favored renderings of beautiful women in the Edo period. With the vivid color contrast between the white snow, the red gate and the large tree seeming to jut out in the foreground, the composition calls to mind the world of Utagawa Hiroshige.

**AUCTION COMPARISON**

Compare a closely related print, bearing the same publisher's seal, at Sotheby's, Japanese Woodblock Prints, 19 December 2023, London, lot 89 **(sold for GBP 17,780)**.



**Estimate EUR 10,000**  
Starting price EUR 5,000





361  
**TAKAHASHI SHOTEI:  
INSECT SELLER ON A SUMMER EVENING**

By Takahashi Shotei (1871-1945), signed with double gourd seal Hiroaki  
Japan, c. 1930

Color woodblock print on paper. Vertical otanzakuban. Signed with double gourd seal Hiroaki; publisher Watanabe Shozaburo. Title Insect Seller on a Summer Evening.

A small child visits an insect seller at night carrying a small lantern box in which he plans to house the fireflies he purchases from the vendor.

SIZE of the sheet 38 x 16.6 cm

Condition: Excellent condition with minor wear. Very minimal browning to the outer edges.

**AUCTION COMPARISON**

Compare a related print at Sotheby's, Landscape to City: A Collection of 20th Century Japanese Prints, 18 November 2022, London, lot 7 (**sold for GBP 3,024**).



**Estimate EUR 1,500**  
Starting price EUR 800



362  
**TAKAHASHI SHOTEI:  
MOTHER AND CHILD ADMIRING THE MOON**

By Takahashi Shotei (1871-1945), signed with double gourd seal Hiroaki  
Japan, c. 1920s

Color woodblock print on paper. Vertical otanzakuban. Signed with double gourd seal Hiroaki; publisher Watanabe Shozaburo. Title Mother and Child Admiring the Moon.

Mother and child are coming home and admiring the large full moon at Nokizaki.

SIZE of the sheet 38.2 x 17 cm

Condition: Very good condition with minor wear and slight browning of paper. Good impression and colors. One tiny tear to the top-right corner. Gently mounted on cardboard.

**MUSEUM COMPARISON**

Compare a closely related print in the collection of the National Museum of Asian Art, Smithsonian Institute, accession number S2003.8.2301.



**Estimate EUR 1,500**  
Starting price EUR 800



363  
**TSUCHIYA KOITSU:  
WARBLER ON PLUM BRANCH**

By Tsuchiya Koitsu (1870-1949), signed Koitsu with seal 'Shin'  
Japan, c. 1950s

Color woodblock print on paper. Vertical oban. Signed Koitsu with seal Shin; publisher seal Doi Hangaten with watermark 'Doi' located at the top-left corner. Title Warbler on Plum Branch.

A warbler perched on a plum tree covered with white buds and blossoms shadowed in blue, with the rugged trunk rendered with bold calligraphic line work.

SIZE of the sheet 43 x 28.8 cm

Condition: Very good condition with minor wear and very slight browning of paper.

Tsuchiya Koitsu (1870-1949) was a renowned landscape artist and a student of the famous Meiji-era print designer Kobayashi Kiyochika (1847-1915). He gained prominence as a designer of shin hanga (New Prints) for major woodblock print publishers from the early 1930s to 1940. Tsuchiya Koitsu's prints were known for their dramatic use of light and interesting color effects, influenced by his teacher Kiyochika.

**MUSEUM COMPARISON**

A closely related mitsugiri print, formerly in the John H. Van Vleck, is in the collection of the Chazen Museum of Art, accession number 1980.2560.



**Estimate EUR 1,500**  
Starting price EUR 800



364  
TSUCHIYA KOITSU: TOMONOTSU

By Tsuchiya Koitsu (1870-1949), signed Koitsu with seal Shin Japan, dated 1940

Color woodblock print on paper. Vertical oban. Signed Koitsu with seal Shin, censor's seal: black 6mm Watanabe; publisher Watanabe Shozaburo. Title Tomonotsu, from the series Seto Naikai (Inland Sea).

Sailboats quietly float in the waning glow of sunset at a harbor in Tomonotsu.

SIZE of the sheet 38.7 x 26.3 cm

Condition: Very good condition with minor wear. Good impression and colors, slight browning along the outer edges. The edges with two binding holes on the outer-left margin. Firmly mounted on a passepartout with tape to the top margin.

**Provenance:** From an old private collection in Germany, assembled prior to 2007.

MUSEUM COMPARISON

A closely related print, bearing the same seals, is in the collection of Museum of Fine Arts, Boston, accession number 52.45.



Estimate EUR 1,000  
Starting price EUR 500



365  
KOHU SHODA: MOONLIT SEA

Kohu Shoda (1870-1946), signed with two seals Japan, c. 1930

Color woodblock print on paper. Vertical chuban. Signed with two seals; publisher: Nishinomiya Yosaku, with seals Hanken shoyu (upper), Nishinomiya Yosaku (lower); stamped to the verso 'Made in Japan' and 'All Rights Reserved Nishinomya, 3 Negishi Tokyo 110'. Title Moonlit Sea, from the series Night Scenes.

A lonely fishing boat plies the water on a calm, cloudless, full-moon evening, the water with fine bokashi shading. The viewer is on the shore, taking in the scene behind some river reeds.

SIZE of the sheet 28.3 x 22 cm

Condition: Very good condition with minor wear. Gently mounted on a paper passepartout.

Estimate EUR 1,000  
Starting price EUR 500



366  
KAWASE HASUI: MATSUSHIMA, FUTAGOJIMA

By Kawase Hasui (1883-1957), signed Hasui with seal Kawase Japan, dated December 1933

Color woodblock print on paper. Vertical oban. Signed Hasui with seal Kawase, censor's seal: black 6mm Watanabe; publisher Watanabe Shozaburo. Title Matsushima Futagojima (Futago Island, Matsushima), from the series Nihon fukei shu higashi Nihon hen (Collected Views of Japan, Eastern Japan Edition).

Illustrating the Futago Island bathed in moonlight.

SIZE of the sheet 38.6 x 26 cm

Condition: Very good condition with minor wear and only slight fading of colors. Very good impression. Minor creasing along the bottom-right edge, mounting holes to the outer-top margin. Slight smudging along the outer edges.

AUCTION COMPARISON

Compare a closely related print, bearing the same publisher's seal, at Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 281 (sold for EUR 3,792).



Estimate EUR 1,500  
Starting price EUR 800

367  
KAWASE HASUI: SHINAGAWA

By Kawase Hasui (1883-1957), signed Hasui with seal Kawase Japan, dated March 1931

Color woodblock print on paper. Vertical oban. Signed Hasui with seal Kawase, censor's seal: black 6mm Watanabe; publisher Watanabe Shozaburo. Title Shinagawa, from the series Tokaido fukei senshu (Selected Tokaido landscapes).

A canal landscape in the rain at Ryoshimachi, Shinagawa, in the left foreground two women hidden beneath traditional style janome umbrellas chatting at the waterfront, a solitary man crossing a wooden bridge on the right.

SIZE of the sheet 38.2 x 26.1 cm

Condition: Very good condition with wear and slight browning of paper. The verso with minor old tape residue.

AUCTION COMPARISON

Compare a closely related print, bearing the same publisher's seal, at Bonhams, From Harunobu to Hasui, 23 May 2023, London, lot 445 (sold for GBP 1,920).



Estimate EUR 1,500  
Starting price EUR 800





Live Auction Session II: Fine Okimono & Netsuke

LOTS 368-524 ONLINE CATALOG [www.zacke.at](http://www.zacke.at)





## TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKÉ©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked \* in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKÉ, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, [www.zacke.at](http://www.zacke.at) or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the starting price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt (Federal Monuments Office). The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacké, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on [www.zacke.at](http://www.zacke.at) on the day of the auction.











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