Fine Japanese Art

AUCTION

Friday,
13 June 2025

ZACKE

SINCE 1968

Fine Japanese Art

AUCTION

Friday, 13 June 2025, 10 am CET

CATALOG JPN0625

SESSION I
Lots 1-368 Print Catalog

SESSION II
Lots 369-600 Online Catalog

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2 – 6 June, 10 – 12 June
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ON DATE **13 June 2025**

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13 June 2025 at 10 am CET

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Live Auction Session II: Okimono, Sagemono & Miniature Metalwork

(LOTS 369-600)
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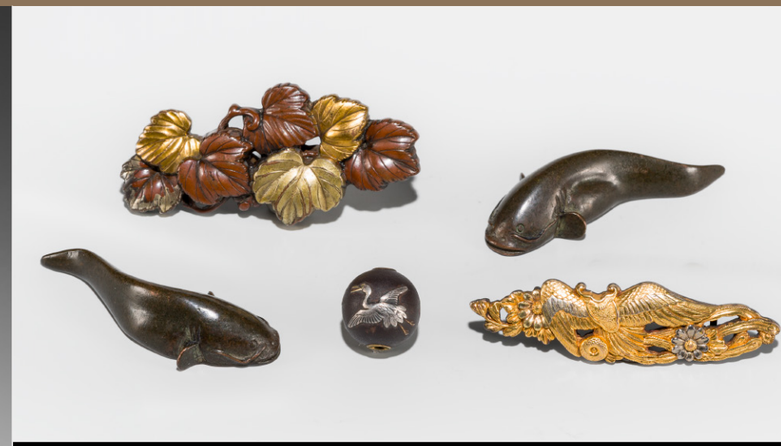
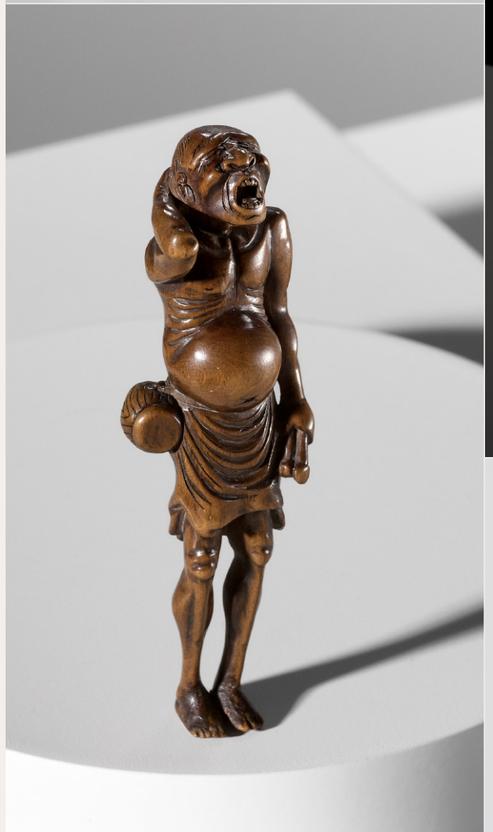




Bronzes, Meiji Metalwork & Arts of the Samurai

Lots 1 to 138

1
A LARGE AND MASSIVE BRONZE TEMPLE WATER DISPENSER, MIZUBACHI

Japan, Edo period (1615-1868)

The globular body supported on a flaring foot decorated with lappets below a band of key-fret, flanked by two makara-form handles above a finely cast dragon-headed spout, the shoulder encircled by shaped reserves enclosing hexagonal cell-diaper separated by alternating pendent stylized bats and nyoi, the domed cover similarly decorated with three shaped cartouches centered by a large bud-shaped handle.

HEIGHT 54 cm, DIAMETER 60 cm
WEIGHT 24.5 kg

Condition: Very good condition with minor wear, traces of use, casting irregularities, minor signs of weathering, the dragon spout with loss to one leg. Naturally grown patina with fine verdigris.

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.

MUSEUM COMPARISON
Compare a related temple water dispenser, dated to the 19th century, erroneously described as an incense burner, in the Walters Art Museum, accession number 54.1641.

AUCTION COMPARISON
Compare a related massive bronze temple water fountain with dragon spout, with similar patina, dated to the Edo period, at Zacke, Fine Japanese Ceramics Art, 14 June 2024, Vienna, lot 1 **(sold for EUR 20,800)**. Compare a related larger bronze lantern with similar patina and also decorated with dragon, ca. 295 cm high, at Lempertz, 11 June 2022, Cologne, lot 293 **(sold for EUR 47,880)**.

Estimate EUR 4,000
Starting price EUR 2,000

2
A RARE IMPERIAL LAMP WITH KIKUMON, GIFTED TO COUNT MATSUDAIRA TO CELEBRATE THE BIRTH OF PRINCESS SHIGEKO, DATED 1926

Japan, dated 1926, Taisho period (1912-1926)

The brass base of cylindrical form, supported on a stepped foot and applied with a copper sixteen-petaled Imperial kikumon surrounded by pierced foliage within a neatly incised foliate cartouche, the top similarly decorated with a central medallion enclosing a four-petaled flowerhead encircled by prunus sprays, surmounted by two vertical bars embellished on their sides with scrolling tendrils issuing blossoms and leaves, fitted with exquisitely modeled peony blossoms with coral stipes, and terminating in the globular frame for the ochre-toned paper screen neatly decorated with wave diaper, above two red silk tassels.

With a wood tomobako inscribed to the interior of the cover Hoshuku, on-mae-to [a gift to celebrate, a lamp for the nobility], and to the exterior Naruko naishin'o, goseitan kinen, Taisho jugo-nen shogatsu kichijitsu, Matsudaira hakushaku kakka dono, zo Dai Nihon kogo kai [to celebrate the birth of Princess Shigeko (Higashikuni), a gift to Count Matsudaira, presented by the Imperial Great Japanese Guards Group, on an auspicious day in January of the Taisho 15, 1926].

HEIGHT 71 cm
WEIGHT 2,421 g

Condition: Good condition with expected wear, traces of use, and manufacturing irregularities.

Princess Shigeko of Japan (1925-1961) was the eldest daughter of Emperor Showa. She was born on December 6, 1925, at Akasaka Palace in Tokyo, as the first child of Crown Prince Hirohito (later Emperor Showa) and Crown Princess Nagako (later Empress Kojun). At the time of her birth, her father was still Prince Regent, as her grandfather, Emperor Taisho, was unable to rule. Princess Shigeko grew up in the Japanese Imperial environment and played an important role in the royal family's activities. She married Prince Morihiro Higashikuni in 1943, but in the aftermath of World War II, she lost her Imperial status when the Higashikuni family was removed from the aristocracy in 1947. Adjusting to life outside the court, she faced many challenges before tragically passing away from cancer in 1961 at the age of 35.

Princess Shigeko Higashikuni in 1959

Count Yorinaga Matsudaira (1874-1944) was the eighth son of Matsudaira Yoritoshi, the former daimyo of Matsuyama Domain in Shikoku, and a prominent political figure in Japan during the late Meiji and early Showa periods. In 1909, he became a member of the House of Peers, serving continuously with the exception of a hiatus between 1911 and 1914, until his death. In 1937, when Fumimaro Konoe assumed the office of Prime Minister of Japan, Yorinaga Matsudaira was appointed President of the House of Peers, breaking with the established precedent that only individuals holding the rank of prince or marquis could occupy such high-level positions.

Count Yorinaga Matsudaira (1874-1944)

Estimate EUR 4,000
Starting price EUR 2,000

The Chrysanthemum Seal on a lamp in the Meiji Shrine in Tokyo, Japan

3
SHOKAKEN: A LARGE BRONZE KORO (INCENSE BURNER) AND COVER WITH KARASU TENGU

By Oshima Yasutaro (Shokaken, b. 1849), signed Dai Nihon Kanda kawabe ju, Shokaken kore wo chu
Japan, late 19th century, Meiji period (1868-1912)

Finely cast, the body supported on five elongated legs issuing from beast masks, raised on a circular base detailed with a central roundel enclosing kiku blossoms on a wave-patterned ground, and rising to a cylindrical neck with galleried rim decorated with a band of key-fret, flanked by two handles in the form of winged single-horned dragons, their mouths ajar with a menacing expression. The domed cover with archaistic dragons below a band of circular apertures, all centered by a tall karasu-tengu finial, the figure holding one hatched egg, and with two eggs and an axe to his feet.

The koro is crisply cast with finely worked diapered patterns, the body is further cast in relief with a pair of ducks in a pond and two birds on a branch of prunus. The neck with brocade patterns and archaistic decorations above a lappet band. The underside of the body is cast with the inscription and signature Dai-Nihon Kanda kawabe ju, SHOKAKEN kore wo chu [this is cast by Shokaken, resident by the Kanda River, Great Japan].

HEIGHT 62 cm
WEIGHT 8.9 kg

Condition: Very good condition with minor wear, few casting irregularities, the tengu finial reattached, one foot loose, few small losses, small dents, few nicks, and light surface scratches.

Before the Meiji period, the casting of bronze had been predominantly made for use in Buddhist ritual paraphernalia and samurai warrior accessories, which flourished during the Edo period (1615-1868). However, due to the fall of the Tokugawa shogunate in the mid-19th century, demand for these equipments was only decreasing, and the new Meiji government would eventually issue the Abolition of Buddhism (Haibutsu Kishaku) and the Sword Abolishment Edict (Haitorei) in 1876. Consequently, Japanese metalworkers lost their traditional patrons and were obliged to find new markets for their skills, which resulted in a dissolution of the traditional boundaries of art and definitions of beauty by incorporating Western elements in their craftsmanship. In the latter half of the nineteenth century, decorative bronze vessels were made that were never intended for practical use but purely for visual appreciation.

Oshima Yasutaro (artist name: Shokaken) was born to a prominent family of metalworkers in 1849 and was a son of Oshima Takajiro. Together with his younger brother Oshima Joun (1858-1940), he successfully ran a studio called Sanseisha and produced bronzes of the finest quality. In Recollections of Oshima Joun, by Katori Hozuma published in 1941 by Tokyo Chukin-kai (Tokyo Cast Metalwork Association), he talked of his older brother who died young as being of the first rank of bronze metalwork artists in 1878, producing works of the very highest quality and commissioned for the world exhibitions. Shokaken indeed exhibited his works at numerous international expositions, including a metalwork incense burner at the Vienna World Exposition in 1873, which is now housed in the Austrian Museum of Applied Arts and Contemporary Art, Vienna. (Illustrated in Arts of East and West from World Expositions 1855-1900: Paris, Vienna and Chicago (Commemorating the 2005 World Exposition, Aichi, Japan), (Osaka, 2004), p. 20, plate I-16).

AUCTION COMPARISON
Compare a related bronze koro, by Oshima Yasutaro, dated to the Meiji period, 50 cm tall, at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 8 **(sold for EUR 4,045)**.

Estimate EUR 4,000
Starting price EUR 2,000

4
HISAMICHI: A MASSIVE AND SUPERB BRONZE GROUP OF THE TENGU KING SOJOBO WATCHING OVER HIS SUBJECTS

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

Elaborately cast in several sections, depicting the tengu king Sojobo seated on a throne atop craggy rockwork with a small table with scrolls before him, looking down at two young tengu embroiled in a vicious fight to show their strength. The king dressed in loose robes finely engraved in kebori and katakiribori, wearing a tokin hat, and holding his hauchiwa (feathered fan). The young tengu's robes are similarly engraved. The eyes all ringed in gold. The rockwork finely detailed with grass. The back signed HISAMICHI zo [made by Hisamichi].

HEIGHT 49 cm, LENGTH 57 cm
WEIGHT 31.3 kg

Condition: Very good condition with minor wear, casting flaws, and one implement lost.

Sojobo is the mythical king and god of the tengu. He has the appearance of a yamabushi and is often depicted wearing their tokin cap. The other distinctive physical characteristics of Sojobo include his long, white hair and unnaturally long nose. Sojobo is said to live on Mount Kurama. He rules over the other tengu that inhabit Mount Kurama in addition to all the other tengu in Japan. He is extremely powerful, and one legend says he has the strength of 1,000 normal tengu.

AUCTION COMPARISON
Compare a related bronze of similar size, prowess, and quality, by Takahashi Ryoun, 50 cm high, at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 27 **(sold for EUR 17,696)**.

Estimate EUR 6,000
Starting price EUR 3,000

5
A MASSIVE BRONZE OKIMONO OF A MINOGAME AND NESTING CRANES ON MOUNT HORAI

By Miyoshi Sanji (Miyoshi Mitsuharu) and Matsuzawa Goshin I, signed Imoji, takuetsu gino hojisha, Sanji, Goshin with seals Sanji and Goshin
Japan, Takaoka city, Toyama prefecture, first half of the 20th century, Showa period (1926-1989)

Cast in eight parts, depicting a minogame, standing foursquare with its front legs bent as it slightly turns and slowly raises its head, looking ahead with a fierce open mouth revealing teeth, the mythical beast supporting turtles that are perched on rockwork, rising to a tree trunk with a bark reminiscent of dragon scales. The trunk terminating in a nest built from various small sticks centered by four eggs and two cranes nesting, all framed by auspicious branches of pine and prunus.

The bronze inscribed: Imoji, takuetsu gino hojisha, Sanji, Goshin with seals Sanji and Goshin [cast metal artists, holders of excellence in skills, Sanji and Goshin].

HEIGHT 77 cm
WEIGHT 33 kg

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

Estimate EUR 8,000
Starting price EUR 4,000

Mount Horai, also known in Chinese as Mount Penglai, is a legendary land of Chinese mythology, located at the eastern end of Bohai Sea, where immortals reside.

6
NOGAMI RYUKI: A SUPERB BRONZE OKIMONO OF A MINOGAME AND YOUNG

By Nogami Ryuki (Nogami Tatsuoki, 1865-1932), signed Ryuki
Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

The mythical tortoise with a long bushy tail swept to one side with gold patinated tips hanging over the naturalistically cast and patinated mossy rockwork base it proudly stands on above gold-inlaid lichens, its offspring clambering on its carapace, both finely detailed with the shells and pebbly skin realistically rendered. The large tortoise signed on the underside RYUKI and sealed on the rock RYUKI tsukuri shirusu [made by and with the seal of Ryuki].

The wood storage box inscribed Iwao no ue kame (ganjo no kame), okimono, Koson [a turtle on a rock, okimono (in the collection of) Koson].

HEIGHT 25.8 cm, LENGTH 38.5 cm
WEIGHT 6,073 g

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

The minogame is a mythical turtle, often depicted with the head of a dragon. It is said to live for over a thousand years, with a long, hairy tail made of seaweed and algae that have grown on its shell due to its old age, symbolizing longevity and wisdom. The perhaps most famous minogame appears in the legend of Urashima Taro, in which the hero rescues a sea turtle from tormenting children and is rewarded with a journey to Ryugu-jo, the palace of the Dragon King, under the sea.

Nogami Tatsuoki (1865-1932), art name Nogami Ryuki, studied at the Tokyo School of Fine Arts 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 closely related bronze okimono of a pair of minogame on a rock, signed Ryubi and dated to the Meiji period, 24.7 cm high, at Bonhams, Fine Japanese Works of Art, 19 March 2014, New York, lot 3299 (sold for USD 5,625 or approx. **EUR 6,815** converted and adjusted for inflation at the time of writing).

Estimate EUR 6,000
Starting price EUR 3,000

7
UDAGAWA KAZUO: A SUPERB TOKYO SCHOOL BRONZE OKIMONO OF A BIJIN AND CHILD

By Udagawa Kazuo, signed Udagawa Kazuo
Japan, Tokyo, c. 1900, Meiji period (1868-1912)

Boldly cast and naturalistically modeled to depict a beauty walking barefoot, carrying a child on her back, who plays joyfully with her hair, while holding a tetsubin and a small scythe in her hand. She is wearing loose-fitting robes tied at the waist with richly carved folds. Her face with a gentle expression marked by her subtle smile, the hair gathered in an elaborate chignon. The base signed UDAGAWA KAZUO.

With an associated old wood base.

HEIGHT 37.7 cm
WEIGHT 5,854 g

Condition: Very good condition with some associated surface wear and casting irregularities, few scattered nicks and scratches, expected natural nog at the base.
Provenance: From a private collection in Austria. The wood base with two old labels inscribed with a collector's number, '1054'.

Udagawa Kazuo exhibited his larger sculptural pieces at the international expositions of the Meiji era from 1900 until 1910, specializing in genre figures and groups that were executed in bronze, wood and ivory; see Earle, Joe (2002) Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection, London, cat. nos. 269 and 273.

AUCTION COMPARISON
Compare a closely related bronze okimono by the same artist, also dated to the Meiji period, 62 cm high, at Bonhams, Fine Works of Asian Art, 18 June 2007, San Francisco, lot 6014 (sold for USD 10,200 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

8
YOSHITANI: A LARGE TOKYO SCHOOL BRONZE OKIMONO OF A FISHERMAN

By Yoshitani, sealed Seiunsai Yoshitani zo
Japan, late 19th century, Meiji period (1868-1912)

Superbly cast as a man standing on a naturalistically rendered base, designed to resemble water and rocks, dressed in loose-fitting robes tied at the waist and wearing a large hat, holding a fishnet poised to be cast into the water. His face is meticulously detailed, with thick brows and heavy-lidded eyes. Sealed Seiunsai YOSHITANI zo [made by Seiunsai Yoshitani] to the back.

HEIGHT 56 cm
WEIGHT 8,789 g

Condition: Excellent condition with minor wear and casting irregularities.

Estimate EUR 3,000
Starting price EUR 1,500

9
MIYAO: A BRONZE FIGURE OF AN ARCHER

Workshop of Miyao, signed Miyao Japan, late 19th century, Meiji period (1868-1912)

Skillfully rendered in a wide back-leaning stance with his bow drawn and arrow notched, the archer preparing to shoot at his target, supporting himself on one knee as the other one is fully outstretched, a wakizashi tucked under his belt, the bow and arrow crafted separately. His robes are neatly incised and finely engraved with wheel roundels, kiku, clouds, and lotus foliage. The back with a rectangular reserve incised with the signature MIYAO. With a black-lacquered wood stand.

HEIGHT 21 cm (excl. bow) and 32.6 cm (incl. bow)
WEIGHT 1,764 g

Condition: Very good condition with minor wear, small nicks, tiny dents.

AUCTION COMPARISON
Compare a closely related bronze figure of an archer, also signed Miyao, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 19 **(sold for 3,900 EUR)**.

Estimate EUR 3,000
Starting price EUR 1,500

10
MASAFUMI: A MIYAO-STYLE PARCEL-GILT BRONZE OKIMONO OF A TEMPLE SERVANT

By Masafumi, signed Masafumi with kakihan
Japan, Meiji period (1868-1912)

Humorously modeled to depict a seated temple servant stung by a bee screaming in agony, the contorted facial expression masterfully crafted, his hair and eyebrows neatly incised. He is wearing a loose-fitting robe with richly carved folds and a tall eboshi, each of which are decorated with gold inlays, as is the lantern decorated with four Maru ni Mitsuba triple hollyhock crests, associated with the Tokugawa clan. Signed at the base MASAFUMI with a kakihan (artist's cursive monogram).

HEIGHT 11.8 cm
WEIGHT 1,522 g

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

AUCTION COMPARISON
Compare a closely related larger parcel-gilt bronze okimono of a temple servant, signed Miyao, also dated to the Meiji period, 26 cm high, at Christie's, Japanese Art & Design, 4 November 2009, London, lot 298 (sold for GBP 8,125 or approx. **EUR 17,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

11
A LARGE TWO-PART BRONZE USUBATA VASE WITH KARAKO BOYS

Japan, Meiji period (1868-1912)

The bulbous baluster body rising to a waisted neck with a thick rounded lip surmounted on a tripod base formed by three karako bending down and supporting the vase with their arms, each with a cheerful expression. The rim of the vessel finely decorated with overflowing sake highlighted with gilded drips.

HEIGHT 30.9 cm
WEIGHT 9,641 g

Condition: Very good condition with minor wear and casting irregularities, few scattered nicks and scratches, some rubbing to the gilding.

Based on Chinese bronze forms but with exaggeratedly wide rims, usubata were first cast in Japan in the seventeenth century for formal flower arrangements; then, during the early Meiji era, elaborate multi-part usubata became one of the favored forms of bronze destined for international exhibitions and the global export market.

Estimate EUR 2,500
Starting price EUR 1,200

12
HIDEAKI: AN ICONIC AND LARGE BRONZE OKIMONO OF MOUNT FUJI

By Hideaki, signed Hideaki saku
Japan, late 19th century, Meiji period (1868-1912)

Masterfully cast and chiseled as the iconic Mount Fuji, with thick wispy clouds patinated in a dark matte gold hovering over the craggy surface with crisply jagged rocks rendered at the base, signed to the underside HIDEAKI saku [made by Hideaki].

LENGHT 42.8 cm
WEIGHT 2,597 g

Condition: Very good condition with minor wear and casting irregularities.

Mount Fuji is frequently depicted in pictorial Japanese Art, however the present okimono showing Mount Fuji in figural form must be considered extremely rare. It takes inspiration from the suiseki (jap. 'waterstone'), naturally occurring or shaped rocks which are appreciated for their aesthetic or decorative value, similar to Chinese scholar's rocks (gongshi). The history of suiseki in Japan begins during the reign of Empress Suiko (6th-7th century), when small objects were brought to Japan as gifts from the Chinese Imperial court.

View of Mount Fuji

AUCTION COMPARISON
Compare a related silver okimono of Mount Fuji, signed Jukoshi Mitsutsugu and dated to the Meiji period, 42.2 cm long, at Zacke, Asian Art Discoveries: Japanese Art, 7 September 2023, Vienna, lot 63 **(sold for EUR 8,450)**.

Estimate EUR 2,500
Starting price EUR 1,200

13
A FINE MIXED-METAL CHESTNUT-FORM MATCHCASE

Japan, Meiji period (1868-1912)

Finely cast as a flattened chestnut (kuri) with naturalistically detailed tip, the hinged cover in the form of a leaf and stem, the exterior detailed in takabori with gilt and silvered highlights to depict a snail on one side and a dragonfly to the other.

HEIGHT 6.4 cm
WEIGHT 36.6 g

Condition: Very good condition with wear, traces of use, and manufacturing irregularities, expected minor rubbing to patination, few light dents, minute nicks, small surface scratches.

Estimate EUR 1,000
Starting price EUR 500

14
A BRONZE WAVE-FORM ‘CRYSTAL SPHERE’ STAND WITH TURTLES

Japan, Meiji period (1868-1912)

Finely cast as tumultuous waves with skillfully modeled cresting foam in openwork with scattered raised dew drops and two turtles slowly wading along the meandering and turbulent current, the top fitted for a crystal sphere.

LENGTH 24.5 cm
WEIGHT (bronze only) 1,213 g

Condition: Very good condition with minor wear and manufacturing irregularities, small nicks and light scratches, minute losses to the base.

AUCTION COMPARISON
Compare a related wave-form stand with rock crystal spheres, by Takamura Koun, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 7 **(sold for EUR 3,640)**.

Estimate EUR 1,500
Starting price EUR 800

15
A FINE BRONZE OKIMONO OF A MINOGAME

Japan, Meiji period (1868-1912)

Published: Miyeko Murase (ed.), Art Through a Lifetime: The Mary Griggs Burke Collection, Volume II, Mary and Jackson Burke Foundation, 2013, cat. no. 833.

Finely cast standing foursquare with the head raised and turned to the left, well detailed in a quizzical expression with bulging eyes, funnel-shaped ears, and scrolling mane, the minutely incised bushy tail swept to one side, the carapace richly carved and incised, surrounded by flames and encircled by lotus lappets, the scaly skin naturalistically rendered.

LENGTH 12.3 cm
WEIGHT 371 g

Condition: Good condition with minor wear and casting irregularities, scattered nicks and scratches, expected natural patina and some rubbing to it on the tip of the tail and on the feet, a dent in the plastron possibly with an old metal filler.
Provenance: The Mary Griggs and Jackson Burke Collection. The Minneapolis Institute of Art, gifted from the above, and deaccessioned in 2024. Mary Griggs Burke (1916–2012) was an American art collector who assembled the largest private collection of Japanese art outside Japan.

16
A FINE BRONZE OKIMONO OF A CHARGING BOAR

Japan, Meiji period (1868-1912)

Heavily cast and naturalistically modeled to depict a charging boar (inoshishi) dynamically running with outstretched legs. The hairwork is finely incised and the head is well detailed in a powerful expression with wide almond-shaped eyes, upturned snout, pricked ears, and long tusks.

LENGTH 20.1 cm
WEIGHT 1,263 g

Condition: Very good condition with some associated surface wear and casting irregularities, few scattered nicks, dents and small losses, expected signs of abrasion on the hooves.
Provenance: The Mary Griggs and Jackson Burke Collection. The Minneapolis Institute of Art, gifted from the above, and deaccessioned in 2024.

LITERATURE COMPARISON
Compare a closely related copper alloy minogame, also dated to the 19th century, Meiji period, 13.9 cm long, in the Walters Art Museum, accession number 54.1355.

Estimate EUR 1,500
Starting price EUR 800

AUCTION COMPARISON
Compare a closely related bronze okimono of a boar, by Joun, dated to the Taisho period, 29.8 cm long, at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5179 **(sold for USD 5,100)**.

Estimate EUR 1,500
Starting price EUR 800

17
NOGAWA: A FINE INLAID BRONZE LOBED DISH WITH COCKEREL AND HIBISCUS

By the Nogawa Company, sealed with the Nogawa Company mark
Japan, Meiji period (1868-1912)

The shallow rounded sides supported on a short circular foot and rising to a gently incurved foliate rim. The interior finely worked in gold and iro-e hirazogan and takazogan, and intricately carved in kebori and shishiaibori, depicting a young cockerel standing at the foot of a stream amid flowering hibiscus and aster. The base sealed with the Nogawa Company mark.

DIAMETER 30.6 cm
WEIGHT 1,310 g

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

The cockerel, or tori, is the tenth symbol of the Japanese zodiac, associated with prosperity and considered an animal of good luck. It has a strong connection with the sun in Japanese culture, as it is believed that its crowing honors the rising sun and drives away evil spirits with the beginning of the new day.

Founded in Kyoto in 1825, the Nogawa Company developed into a commissioning house that showed at major international expositions between 1893 and 1910 as well as at the Naikoku Kangyo Hakurankai (Domestic Industrial Promotion Exhibitions) in 1881 and 1890. The company had a popular store that was on the 'must-see' list for international globetrotters, as well as showrooms in the Kyoto and Miyako Hotels.

AUCTION COMPARISON
Compare a related inlaid bronze dish by the Nogawa Company, also dated to the Meiji period, 30.5 cm diameter, sold at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 301 **(sold for GBP 3,750)**.

Estimate EUR 3,000
Starting price EUR 1,500

18
JOKO: A FINE BRONZE OKIMONO OF A HO-O BIRD

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

Heavily and finely cast as a majestic phoenix standing upright with its head turned to the side, exquisitely modeled in an alert expression with gilt eyes and beak agape in a silent call, revealing tongue. The plumage, feathers, and textured skin are meticulously rendered. Signed JOKO to the belly.

HIGHT 30.8 cm
WEIGHT 2,382 g

Condition: Overall good condition with minor wear and casting irregularities, few scattered nicks and scratches, minor losses to exposed areas, one foot reattached.

The phoenix (Ho-o) was adopted in Japan, as earlier in China, as a symbol of the Imperial household, particularly the Empress. This mythical bird represents fire, the sun, justice, obedience, fidelity, and the southern star constellations. According to legend, mostly from China, the phoenix appears very rarely, and only to mark the beginning of a new era, such as the birth of a virtuous ruler. In other traditions, it appears only in peaceful and prosperous times, nesting in paulownia trees, and hides itself when there is trouble. It is both a symbol of peace (when the bird appears) and a symbol of disharmony (when it disappears).

Estimate EUR 3,000
Starting price EUR 1,500

19
A LARGE AND FINE BRONZE OKIMONO OF A HAWK ON A TREE TRUNK

Japan, Meiji period (1868-1912)

The majestic bird of prey naturalistically cast standing alert and poised with ferocious expression, the head swept to the left, the gilt-inlaid eyes with hollowed pupils. The wings and plumage are neatly detailed and finely incised. The claws intertwined and firmly clamped to the gnarled tree trunk rendered with scattered ivy leaves (tsuta) on the roughly textured surface.

HEIGHT 52.7 cm
WEIGHT 11.5 kg

Condition: Very good condition with minor wear and casting irregularities, few nicks and scratches, some losses to the plumage.

AUCTION COMPARISON
Compare a related bronze okimono of a hawk, also dated to the Meiji period, 42.2 cm high, at Christie's, Japanese and Korean Art, 19 September 2000, New York, lot 93 (sold for USD 5,875 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 6,000
Starting price EUR 3,000

20
SEIYA: A SUPERB SHAKUDO OKIMONO OF A CROW ON A BRONZE TREE STUMP

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

Cast in two sections, naturalistically modeled as a crow (karasu) perched on the stump of a weeping willow exquisitely detailed with hanging branches trailing below, the bird with lowered head, round eyes with gilt-ringed pupils, and sharp claws, the wings and plumage richly incised. Signed at the tree trunk within a rectangular cartouche SEIYA chu [cast by Seiya].

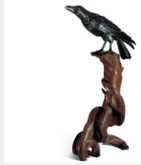
HEIGHT 34.1 cm
WEIGHT 4,268 g

Condition: Very good condition with minor wear and casting irregularities, few minuscule nicks, the base with light scratches.

Meiji metalwork depicting crows is to be considered rare, with only few examples recorded in literature and public collections. In Japan, the crow is a symbol of gratitude and family love. It is also considered the divine messenger of good omens. The Kojiki (713) relates that the crow Yatagarasu guided the mythical founder of Japan, Emperor Jinmu (660-585 BC), on a military campaign to Yamato.

Genryusai Seiya was a master craftsman in charge of a workshop specializing in export wares of the highest quality. Production included human genre figures, vases and exotic bronze models of animals probably influenced by the opening of Tokyo Zoological Gardens in 1882. The present piece is a brilliant example of Seiya's naturalistic bronzes.

LITERATURE COMPARISON
Compare a related shakudo model of a crow by Masatsune, illustrated in The Nasser D. Khalili Collection of Japanese Art - Treasures of Imperial Japan, Metalwork Part II, 1995, no. 104.



AUCTION COMPARISON
Compare a related shakudo okimono of a crow, also dated to the Meiji period, 19 cm high, at Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 71 **(sold for EUR 7,368)**.

Estimate EUR 8,000
Starting price EUR 4,000

21
FUJII: AN INLAID BRONZE ‘FULL MOON’ BOX AND COVER WITH PRUNUS BLOSSOMS AND MAPLE LEAVES

By Fujii Yoshitoyo (Biho, born 1868), signed Fujii zo
Japan, Meiji period (1868-1912)

Of circular form in allusion to the full moon, the rims gilded, the domed cover worked in low relief with wispy clouds against a minutely gold-stippled ground and finely inlaid in silver and gold takazogan depicting scattered prunus blossoms and petals as well as maple leaves. The base signed FUJII zo [made by Fujii].

DIAMETER 12.1 cm
WEIGHT 267 g

Condition: Very good condition with expected wear, traces of use, manufacturing irregularities, few small dents, light surface scratches mostly to the base.

Fujii Yoshitoyo, founder of the Fujii Damascene Company, was renowned for his exquisite metalwork craftsmanship. His most celebrated creation was a 1/50 scale model of Kyoto’s Kinkakuji (Golden Pavilion), a project that reportedly took him four years to complete and was showcased at the Japan-British Exhibition in London in 1910. In addition to this achievement, Fujii exhibited his works at the Tokyo Taisho Exhibition in 1914. Like his contemporary Komai, Fujii played a pivotal role as both a manufacturer and distributor of fine metalwork in Kyoto, contributing significantly to the global appreciation of Japanese decorative arts during the early 20th century.

Estimate EUR 2,500
Starting price EUR 1,200

Moon seen through the leaves, c. 1840s, by Utagawa Hiroshige, woodblock print

22
A KOMAI STYLE INLAID IRON ‘DARUMA DOLL’ BOX AND COVER

Japan, Meiji period (1868-1912)

Meticulously worked in silver and gold nunomezogan and boldly carved to depict Daruma with characteristically grim expression, the pupils inlaid, his body enveloped in a loose-fitting robe with neatly detailed folds and decorated with medallions enclosing various designs including grape vines, flowers, and plovers. The cover formed by the top of his head with a silver-inlaid scarf wrapped around his cowl, with further roundels depicting a cottage by a waterfall and the reeds of a pond with a small dragonfly, the interior with a stippled textured surface.

HEIGHT 5.1 cm, DIAMETER 4.2 cm
WEIGHT 97.9 g

Condition: Good condition with wear and manufacturing irregularities, superficial scratches, few dents, expected loss of the inlay at the base, hinge missing.
Provenance: From a private collection in southern Germany, assembled in the 1980s.

AUCTION COMPARISON
Compare a closely related inlaid iron koro and cover, by the Komai Company, also depicting Daruma and dated to the Meiji period, 10.7 cm high, at Bonhams, Fine Japanese Art, 11 May 2010, London, lot 480 **(sold for GBP 3,120)**.

Estimate EUR 2,500
Starting price EUR 1,200

23
NOGAWA: A FINE INLAID BRONZE MINIATURE BOTTLE VASE WITH FLOWERS

By the Nogawa Company, sealed with the Nogawa Company mark
Japan, Meiji period (1868-1912)

The globular body supported on short foot with recessed base and rising to a slender cylindrical neck, the exterior meticulously inlaid in gold and iro-e takazogan and richly carved in kebori and shishiaibori to depict a lotus pond with fluttering butterflies, furled leaves, and silver blossoms. The mouth charmingly detailed in takabori with sake overflowing from the vase. The base sealed with the mark of the Nogawa Company.

HEIGHT 13.6 cm
WEIGHT 305 g

Condition: Very good condition with minor wear and casting irregularities, few minuscule nicks and light surface scratches to the mouth and foot.

AUCTION COMPARISON
Compare a pair of related inlaid bronze miniature vases with similar lotus pond motif by the Nogawa company, dated to the late 19th century, Meiji period, each 10 cm high, at Bonhams, Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady, 18 May 2012, London, lot 205 **(sold for GBP 4,750)**.

Estimate EUR 1,000
Starting price EUR 500

24
MITSUHARU: A SILVER-INLAID BRONZE VASE

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

The globular body supported on a short foot and rising to a waisted neck with lipped rim. The exterior finely worked in gold, silver, and copper hirazogan to depict five cranes in flight, their wings neatly engraved in kebori, above a wire-inlaid meandering stream with logs and reeds. Signed MITSUHARU saku [made by Mitsuharu].

HEIGHT 10.2 cm, DIAMETER 9.8 cm
WEIGHT 492.5 g

Condition: Very good condition with minor wear and manufacturing irregularities.

AUCTION COMPARISON
Compare a related silver inlaid bronze vase, also dated to the Meiji period, 13 cm high, at Christie's, Asian Art and Indian and Islamic Art, 13 October 2006, London, lot 86 (sold for GPB 660 or approx. **EUR 1,600** converted and adjusted for inflation at the time of writing).

Estimate EUR 1,000
Starting price EUR 500

25
OSHIMA JOUN: A FINE BRONZE 'FROG' VASE

By Oshima Joun (1858-1940), signed Joun
Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

The globular body supported on a short flared foot and rising to a small mouth with everted rim with a finely cast and openworked frog climbing up the vase, naturalistically rendered with two of its haunches stretched out and its hands firmly attached to the reddish dark patinated surface, its veined body and muscled hind legs neatly carved. Signed to the base JOUN.

HEIGHT 11.3 cm
WEIGHT 940 g

Condition: Very good condition with minor wear and manufacturing irregularities, scattered nicks and scratches, naturally grown dark patina.

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 closely related bronze 'frog' vase, signed Kato Tatsuo, pupil of Oshima Joun, and dated to the Meiji period, 25.5 cm long, at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 2 **(sold for EUR 2,022)**.

Estimate EUR 1,000
Starting price EUR 500

26
KAZUYOSHI FOR THE NOGAWA COMPANY: A LARGE INLAID BRONZE VASE WITH GEESE AND FULL MOON

By Kazuyoshi for the Nogawa company, signed Kazuyoshi and with the Nogawa company mark
Japan, Meiji period (1868-1912)

The ovoid body supported on a short foot and rising to a waisted neck with thick-lipped rim. The exterior finely worked in shibuichi and gold takazogan to depict a pair of flying geese in full moonlight, their wings and feathers neatly engraved, the surroundings subtly patinated to evoke the moonlight. One side with the incised signature KAZUYOSHI, the base sealed with the Nogawa Company mark.

HEIGHT 33.2 cm
WEIGHT 2,936 g

Condition: Excellent condition with minor wear, manufacturing irregularities, and few small nicks.

Geese are a symbol of love and loyalty in traditional Japanese art and represent marital bliss and fidelity. It is said that they always fly in pairs, mating for life and remaining solitary if their mate dies. Additionally, they are believed to bring good news and good luck. Their flight under the light of the full moon also forms a classic image that marks the beginning of the autumn season, evoking feelings of renewal and hope. This image remains as an enduring motif in Japanese art and culture, having been used in the most diverse forms of artistic expression, from woodblock prints to poems.

AUCTION COMPARISON
Compare a related inlaid bronze vase, also dated to the Meiji period, only 15.6 cm high, sold at Bonhams, Fine Japanese and Korean Works of Art, 18 March 2015, New York, lot 3175 **(sold for USD 3,500)**.

Estimate EUR 3,000
Starting price EUR 1,500

Utagawa Hiroshige, Wild geese flying under the full moon, woodblock print, c. 1833

27
TOSHINAGA FOR THE HAMADA COMPANY: A SUPERB SILVER-INLAID BRONZE 'DRAGON' VASE

By Toshinaga, signed Hamada Toshinaga saku
Japan, Kyoto, late 19th to early 20th century, Meiji period (1868-1912)

The cylindrical body supported on a short waisted foot and raising to a short neck with a thick-lipped mouth. Intricately worked in silver takazogan and kebori to depict a four-clawed dragon with horns inlaid in gold flying among swirling clouds and dew drops inlaid in silver, amidst lotus ponds inlaid in dark patinated shakudo, and below a finely incised pond with flying and standing cranes. The neck decorated with a stylized dragon design on a rough texture ground, signed at the base Hamada TOSHINAGA saku [made by Toshinaga for the Hamada company].

HEIGHT 30.2 cm
WEIGHT 1,806 g

Condition: Very good condition with minor wear and manufacture irregularities, few scattered small nicks and surface scratches.
Provenance: From the collection of Eskil Artberg. Eskil Artberg (1886-1974) was an important Swedish dealer of Asian art. Together with his brother John Artberg he founded the antique shop Japanska Magasinet in Stockholm in 1909. The brothers were actively involved in trading Japanese and Chinese works of art and contributed to early exhibitions by lending objects, including the 1911 exhibition of Japanese art at the Konstakademin. Initially, their shop specialized in Japanese works of art and high-quality Japanese paper, which was popular among Swedish artists in the early 20th century. However, as interest in Japanese art declined after World War II, Eskil shifted his focus toward Chinese works of art. Today, both the Ethnographic Museum and the Museum of Far Eastern Antiquites of Stockholm hold objects acquired from Japanska Magasinet.

The Hamada Company, based in Kyoto, was a prominent manufacturer and distributor of cloisonné and fine metalwork during the Meiji era, a time when Japan was actively promoting its traditional crafts on the global stage. Notably, the company participated in the 1873 Vienna World Exhibition and the 1889 Exposition Universelle in Paris.

Estimate EUR 3,000
Starting price EUR 1,500

28
MITSUHISA: A SILVER ‘DRAGON’ VASE

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

The compressed globular body supported on a spreading foot and rising to a slender waisted neck with foliate-rimmed trumpet-shaped mouth. Finely embossed, the body depicting a three-clawed dragon amid crashing waves with finely stippled dew drops, the ferocious beast clutching the sacred pearl (tama) over a neatly hammered ground, the neck finely incised with bellflowers (kikyo) within raised bands below pendant-shaped cartouches enclosing chrysanthemums borne on leafy vines, each topped by a kiri mon design. The base signed MITSUHISA koku [engraved by Mitsuhisa].

HEIGHT 28.4 cm,
DIAMETER (max) 17.6 cm
WEIGHT 618 g

Condition: Good condition with minor wear and manufacturing irregularities, small dents with light surface scratches. One whisker lost.

Estimate EUR 4,000
Starting price EUR 2,000

29
A FINE AND LARGE SILVER SAKE EWER WITH PEONY FLOWERS

Japan, Meiji period (1868-1912)

The gently rounded body raised on a slightly spreading foot with recessed base. The cover topped with a swivel gourd-shaped finial, hinged overarching handle, and wide conical spout. The exterior finely embossed with neatly incised peony scroll against a minutely ring-punched ground.

HEIGHT 24.5 cm
WEIGHT 1,587 g

Condition: Very good condition with minor wear and manufacturing irregularities, expected minor tarnish, few scratches on the inside.
Provenance: The collection of Jean Charles Pabst, thence by descent. A private collection in the Netherlands, acquired from the above. The base with an old label inscribed, ‘Collection Pabst Ambassadeur Tokyo’. Jean Charles Pabst (1873-1942) was a Dutch diplomat known for his work in Japan during the early 20th century. The son of Antonius Henricus Pabst, a colonial official in the Dutch East Indies, Pabst began his career as a military officer in 1899, participating in the Aceh conflict and later serving as a military attaché in Tokyo and Beijing (1910-1916), where he closely observed the military developments in Japan and China. He was later appointed Dutch Ambassador to Tokyo in 1923, a position in which he stood out not only for his political and military insights but also for his interest in Japanese culture. Pabst led a remarkably frugal life: he did not smoke, did not drink alcohol or coffee, went out little and received few guests at home. An unusual lifestyle for a diplomat of his rank at that time. His main interest consisted, however, in the study of local customs and artistic practices, becoming in time a passionate collector of Japanese art, contributing to its understanding in the Western world and fostering the cultural exchange between Japan and Europe. His deep knowledge of Japan and his exceptional character were greatly admired by foreign colleagues such as U.S. Ambassador Joseph C. Grew, who respected him for his extensive expertise, especially during his early years in Tokyo, when many diplomats still lacked knowledge of the country.

Jean Charles Pabst (1873-1942)

AUCTION COMPARISON
Compare a related silver pot, also dated to the Meiji period, sold at Bonhams, Fine Japanese and Korean Art, 17 March 2021, London, lot 610 **(sold for USD 11,475)**.

Estimate EUR 4,000
Starting price EUR 2,000

30
JOMI EISUKE II: A RARE AND FINE SILVER LOTUS POD-FORM TEAPOT

By Jomi Eisuke II (1839-1899), sealed Shobi sei
Japan, late 19th century, Meiji period (1868-1912)

Delicately hammered flaring towards an irregularly scalloped rim above the rounded tapered foot to render a lotus pod at the base, set with an elegantly upturned short spout in the form a rolled leaf with superbly detailed veins, the overhanging handle in the form of a stylized stem, the cover with an everted rim and topped by a curved hanging finial. Signed to one side SHOBI sei [made by Shobi (Jomi)].

HEIGHT 15.2 cm
WEIGHT 209 g

Condition: Very good condition with minor wear, expected little tarnish, small dents, few light scratches.

Jomi Eisuke II (1839-1899) studied under Kanaya Gorosaburo. He exhibited extensively at the second, third, and fourth Domestic Industrial Expositions (1881, 1890, and 1895) and also won many prizes at the world's fairs in Philadelphia (1876), Paris (1878, 1889, and 1900), Chicago (1893), and St Louis (1904), as well as the Japan-British Exhibition of 1910 in London.

AUCTION COMPARISON
Compare a closely related lotus pod-form teapot, part of a silver tea service attributed to Sadajiro Musashiya and dated to the Meiji period, at Koller, 21 March 2024, Geneva, lot 1233 **(sold for CHF 23,750)**.

Estimate EUR 2,000
Starting price EUR 1,000

31
A FINE SILVER SAKE POT WITH ODA CLAN MON

Japan, Meiji period (1868-1912)

The gently rounded sides raised on three short feet and decorated with two crests associated with the Oda clan, against a minutely chased shippo-tsunagi ground, the shoulder similarly worked with karakusa bordered by a band of trefoils enclosing flowerheads, encircling the cover which is finely embossed with three further plum crests and surmounted by an openworked gourd-shaped finial, below the overhanging handle mounted on ume-form hinges.

HEIGHT 15.4 cm, DIAMETER 12.8 cm
WEIGHT 427 g

Condition: Very good condition with minor wear and manufacturing irregularities, expected little tarnish, small dents, few light scratches. The base incised with a collector's number.

AUCTION COMPARISON
Compare a related silver wine pot with paulownia mon to the body and cover, also dated to the Meiji period, 18.5 cm high, at Bonhams, Fine Japanese and Korean Art, 14 September 2010, New York, lot 6181 **(sold for USD 2,074)**.

Estimate EUR 2,000
Starting price EUR 1,000

32
A FINE SILVER 'CRANE AND PINE' SAKE EWER WITH LACQUER STAND

Japan, Meiji period (1868-1912)

The cylindrical body with a domed base supported on three small conical feet and rising to a convex neck covered by a lid with a knop finial, below the overhanging handle. Neatly engraved to depict three cranes midflight around a pine trunk and branches on the body, the lid with stylized swirling clouds. With a black square wooden stand with canted corners, raised on two U-shaped legs, finely decorated in gold takamaki-e and hiramaki-e depicting flying cranes and pine trees.

HEIGHT 15.9 cm (the sake ewer)
WEIGHT 817 g (the sake ewer)

Condition: The ewer in excellent condition with minor wear and manufacturing irregularities as well as light scratches. The lacquer stands with expected wear, age cracks, small nicks, and few minor touchups.

Provenance:
Yamanaka, Kyoto, 1985. Collection of Charles and Cynthia Salzhaur, Oxford, North Carolina, acquired from the above. A copy of a certificate from Yamanaka, written and signed by their managing director T. Shiomi, dated 14 April 1985, and confirming the dating above, accompanies this lot.

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

Estimate EUR 2,000
Starting price EUR 1,000

Tetsubin are cast iron kettles used for boiling and pouring water for tea. Traditionally, they are heated over charcoal, and many feature intricate designs, often adorned with inlaid metals or raised patterns. While the exact origins of their form remain unclear, it is thought to have emerged sometime in the 1500s. Many tea enthusiasts claim that water boiled in an iron tetsubin enhances the flavor of tea. Older tetsubin often have visible mineral deposits inside from repeated use, which are believed to contribute to the taste of water.

33
SEIUN: AN IRON ‘REISHI’ TETSUBIN (TEA KETTLE)

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

The globular body supported on a tapered foot and rising to a short waisted neck with lipped rim, set with a short spout and a fixed overhanging handle in the form of a tree branch, the shoulder cast with two reishi funguses. The matching bronze cover cast as an archaic mirror carved with two sinuous dragons encircling the loose-ring finial. The base signed SEIUN.

HEIGHT 22.4 cm
WEIGHT 2,070 g

Condition: Very good condition with minor wear and casting irregularities, small expected areas of corrosion.

Estimate EUR 1,500
Starting price EUR 800

34
SEISUKE: AN IRON TETSUBIN (TEA KETTLE) WITH GALLOPING HORSE

By Seisuke of the Hokusendo studio, signed Hokusendo, Seisuke zo
Japan, Meiji period (1868-1912)

The sides flaring toward an irregularly scalloped rim above the rounded tapered foot, set with an elegantly upturned spout and hinged overhanging handle, and finely worked in takabori with a galloping horse against a roughly textured ground, and subtly detailed below the mouth with distant mountain range. Signed to the body Hokusendo, SEISUKE zo [Made by Seisuke of the Hokusendo studio].

The associated cover is heavily cast, topped by a melon-form finial, and with a signature to the interior reading Ryubundo zo [made by Ryubundo].

HEIGHT 23.6 cm, DIAMETER 11.1 cm
WEIGHT 1,502 g

Condition: Very good condition with minor wear, manufacturing irregularities, superficial scratches at the cover and few areas of corrosion to the body.

Estimate EUR 1,500
Starting price EUR 800

HASUDA SHUGORO (LOTS 35-36)

Hasuda Shugoro (1915-2010) was a prominent Japanese sculptor. He studied at the Tokyo School of Art, graduating in 1938. His work gained recognition at the 5th Nitten exhibition in 1949, and he received Nitten's Hokuto prize in 1953. Shugoro co-founded the Creative Crafts Association in 1961 and became an assistant professor at the Tokyo University of the Arts. His sculptures, known for their architectural form, were selected as official gifts for the Prime Minister of West Germany and the President of Mexico. Shugoro received prestigious awards, including the Mombudaijinsho in 1959 and the Japanese Order of Cultural Merit in 1991. His works are held in various notable collections.

35
HASUDA SHUGORO: A FINE BRONZE 'AXLE' FLOWER VASE

By Hasuda Shugoro (1915-2010), with the Shu seal mark
Japan, late 20th century, Showa period (1926-1989)

The body of rounded biconical form, with four lines incised above the foot, and the high angled shoulder surmounted by a short waisted neck. The bronze patinated to a bluish-green tone in imitation of malachite. The recessed base impressed with the artist's seal mark SHU.

HEIGHT 18.9 cm
WEIGHT 2.1 kg

Condition: Excellent condition with minimal wear.

With a wood tomobako, inscribed to the top of the cover, 'bronze hu vase, axle'. The interior of the cover signed 'Shugoro' and with the artist's seal mark 'shu'.

AUCTION COMPARISON
Compare a closely related bronze vase by the same artist, albeit finished with a greenish patina, 25.5 cm high, at Christie's, 18 March 2008, New York, lot 69 (sold for USD 2,500 or approx. **EUR 3,400** converted and adjusted for inflation at the time of writing).

Estimate EUR 1,500
Starting price EUR 800

36
HASUDA SHUGORO: A FINE BRONZE CENSER

By Hasuda Shugoro (1915-2010), with the Shu seal mark
Japan, late 20th century, Showa period (1926-1989)

The censer of circular section, supported on slightly flaring foot incised with two lines, the cover decorated with alternating C-shape and lozenge-form apertures enclosing a central peg rising from a stylized kiku blossom. The bronze of a deep red color with darker and lighter splashes. The base impressed with the artist's seal mark SHU.

HEIGHT 10.1 cm
WEIGHT 948 g

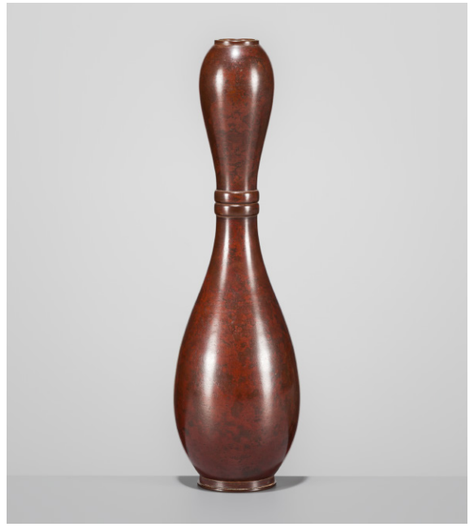
Condition: Excellent condition with minimal wear.

With a wood tomobako, inscribed to the top of the cover, 'Red bronze, an incense burner (Koro) with a floral design', the interior of the cover signed 'Shu' and with the artist's seal mark.

Estimate EUR 1,000
Starting price EUR 500

NAKAJIMA YASUMI II (LOTS 37-38)

Yasumi II is the art name of Nakajima Mitsuo (1905-1986), who came from a family of skilled artisans in Osaka and followed in the footsteps of his father and teacher, Nakajima Toyoji (Yasumi I). As a member of the All Japan Decorative Art Association, Yasumi II showcased his works at prestigious exhibitions like Nitten, Shin-Bunten, and Hoshukuten, where he received multiple accolades. His distinctive style featured bold, sculptural forms, gracefully flowing lines, and a lustrous chestnut brown patina.



37
NAKAJIMA YASUMI II: A SEIDO BRONZE DOUBLE-GOURD VASE

By Nakajima Yasumi II (1905-1986), signed Yasumi
Japan, Showa period (1926-1989)

Of slender double-gourd form with a spreading foot and short mouth rim, the waist encircled by two thick bands. The bronze with a rich, warm, dark reddish-brown patina. The base signed YASUMI.

HEIGHT 28.7 cm
WEIGHT 938 g

Condition: Excellent condition with minimal wear.

Estimate EUR 1,000
Starting price EUR 500

38
NAKAJIMA YASUMI II: A BRONZE 'HOPE' VASE

By Nakajima Yasumi II (1905-1986), signed Yasumi
Japan, 20th century, Showa period (1926-1989)

The vase with a long neck and everted rim rising from a stylized tulip bud. Signed to the base YASUMI in seal script. This type of vase bears the name 'hope' (kibo).

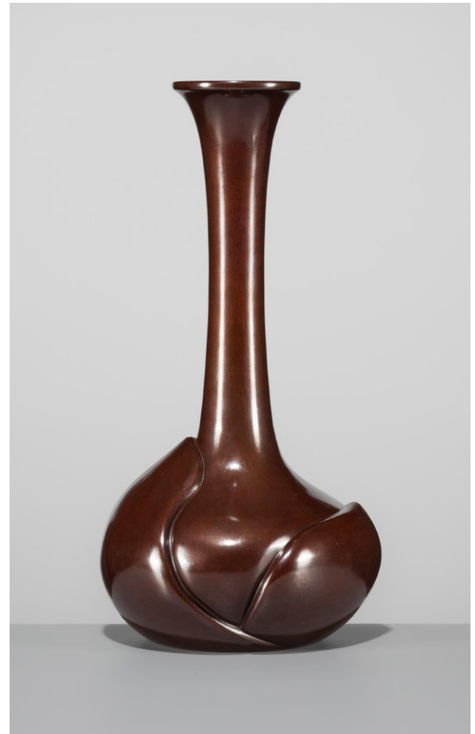
HEIGHT 35.8 cm
WEIGHT 2.2 kg

Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed to the top of the cover, 'Bronze hope flower vase', the interior of the cover signed 'Yasumi' and with the artist's seal mark.

AUCTION COMPARISON
Compare a related bronze vase, by Nakajima Yasumi II, at Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 68 **(sold for USD 5,000)**.

Estimate EUR 1,500
Starting price EUR 800



39
NAKAGAWA JOEKI: A FINE BRONZE VASE

By Nakagawa Joeki XI (1920-2008), signed Joeki saku
Japan, 20th century

The body of double-compressed globular form raised on a spreading foot and surmounted by a delicate, elongated neck with everted rim. The bronze patinated to a rich brownish-red tone.

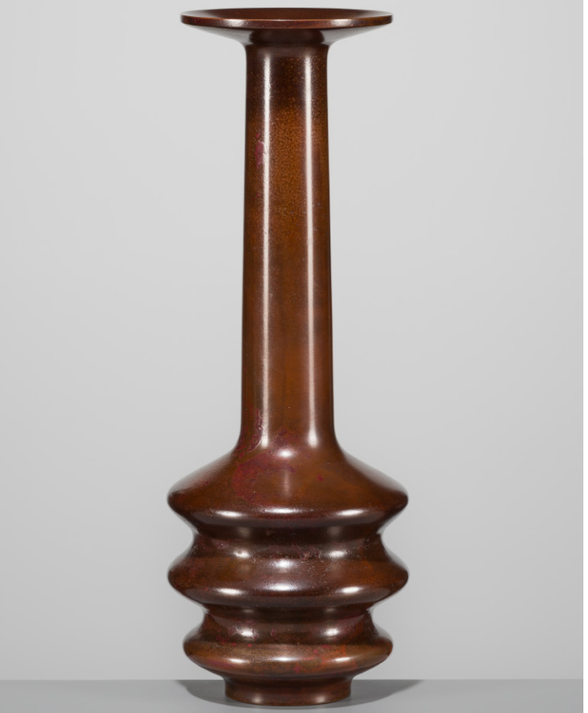
HEIGHT 27 cm
WEIGHT 549 g

Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed to the top of the cover, 'bronze flower vase', signed 'JOEKI saku' [made by Joeki] with the artist's seal mark.

Nakagawa Joeki (1920-2008) is the eleventh generation of the Nakagawa Joeki line, which was a family of famous metal workers dating back to the 16th century. He took the name Joeki after his father's death in 1940.

Estimate EUR 1,000
Starting price EUR 500



40
HARA MASUO: A BRONZE FLOWER VASE

By Hara Masuo, signed Masuo saku
Japan, Showa period (1926-1989)

The body formed as three stacked oblate spheroids, supported on a short foot, and rising to an elongated neck with everted rim. The bronze of a deep red tone with mottled patterns. The recessed based engraved with the signature MATSUO saku [made by Matsuo].

HEIGHT 29 cm
WEIGHT 1.7 kg

Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed to the top of the cover, 'Cast bronze vase with purple mottled finish', the interior of the cover signed 'made by Hara Masuo' with the artist's seal 'Sosendo'.

Hara Masuo (born 1934) began to study metal crafting under Kitahara Sankei, a prominent member of the Nitten exhibitions and former president of the Japan Art Crafts Association. At just 23 years of age, he became a member of both the Chukinka Kyokai (Cast Metal Artists Association) and the Echigo Kogeikai (Echigo region of the Japan Art Crafts Association). He received many awards in the latter half of his career, including two from the Japanese government. In 2006 his recognition at the Nitten exhibitions was rewarded when he became the President of the organization. One of his latest exhibitions was in 2009 at the Centre of Culture and Industry of Kashiwazaki city, Niigata Prefecture, where he now resides as a respected and accomplished artist.

Estimate EUR 1,000
Starting price EUR 500

41
KOME JIICHI: A GILT-BRONZE FIGURE OF A HO-O BIRD (PHOENIX)

By Kome Jiichi (1896-1985), signed Jiichi saku
Japan, Showa period (1926-1989)

The sculpture in form of a striding peacock, showcasing a minimalist yet elegant depiction of the bird's distinctive features, the head turning backwards, finely incised with plumage, a pointed beak and curled feathers, the body curved and terminating in an upswept tail, the wings tucked beside the body, raised on two legs with spreading claws, and signed underneath JIICHI saku [made by Jiichi].

LENGTH 22.8 cm
WEIGHT 522 g

Condition: Very good condition with minor wear.

The phoenix (Ho-o) was adopted in Japan, as earlier in China, as a symbol of the Imperial household, particularly the Empress. This mythical bird represents fire, the sun, justice, obedience, fidelity, and the southern star constellations.

A ho-o statue adorning the roof of Byodo-in, Kyoto

Estimate EUR 800
Starting price EUR 400

42
SUKENOJO TERAHATA: A BRONZE OKIMONO OF A ROARING SHISHI

By Sukenojo Terahata (1892-1970), signed Sukenojo saku
Japan, c. 1940

Published: World Art Society, Monsters & Marvels, January 2022, p. 186-187, no. 48 (dated 1940).

Heavily cast as a ferocious lion dog standing foursquare, its mouth wide open in a powerful roar revealing teeth and tongue, the bushy mane and scrolling tail finely rendered. The base signed SUKENOJO saku [made by Sukenojo].

LENGTH 25 cm
WEIGHT 4,979

Condition: Excellent condition with minor wear and casting irregularities.
Provenance: Arie Vos, Kitsune Gallery, Brussels, 2022. Dutch private collection, acquired from the above.

With the original wood tomobako inscribed Seido shishi [A bronze shishi lion].

Estimate EUR 1,200
Starting price EUR 600

43
KATSURA MITSUHARU: TWO FINE MIXED-METAL PLAQUES WITH A PEONY AND ORCHID

By Katsura Misuharu (1871-1962), signed on each plate Mitsuharu and kakihan
Japan, 20th century, Taisho (1912-1926) to early Showa period (1926-1989)

Both panels of rectangular form, skillfully decorated in various metals in hirazogan, and with fine katakiri-bori and kebori. One panel depicts a peony, while the other portrays an orchid. Each is signed MITSUHARU with a kakihan. Both are mounted on the original wood panel and frame.

SIZE 18 x 15 cm (each, excl. frame), 37.8 x 63.7 cm (incl. frame)

Condition: Excellent condition with only very minor expected wear to the frame and natural imperfections to the wood panel.

With an inscribed wood tomobako (storage box).

Katsura Mitsuharu (1871-1962) was born in Tokyo and apprenticed to the Yanagawa-School artist Toyokawa Mitsunaga in 1882. He was one of the most famous metalworkers of the early twentieth century. He became independent in 1898 and opened an atelier in the Asakusa district in Tokyo.

AUCTION COMPARISON
Compare a related mixed metal panel with Mount Fuji, by the same artist Katsura Mitsuharu, dated to c. 1930, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 23 **(sold for EUR 1,950)**.

Estimate EUR 1,000
Starting price EUR 500

44
SUZUKI MITSUAKI: A FINE MIXED-METAL PANEL IN THE FORM OF A FAN PAINTING

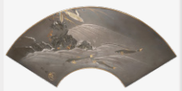
By Suzuki Mitsuaki, signed Suzuki Mitsuaki with a seal
Japan, 20th century, Taisho (1912-1926) to early Showa period (1926-1989)

The shibuichi fan superbly decorated in silver and gold hirazogan and with kebori and katakiri-bori details. The design portrays a vast waterfall, with water tumbling over rocky outcrops, intricately chiseled to reveal detailed textures of the rocks and vegetation. Signed to the lower left corner SUZUKI MITSUAKI with a circular seal mark. Mounted in its original wood panel and frame.

SIZE 16.7 x 49 cm (excl. fame), 42 x 75 cm (incl. frame)

Condition: Excellent condition with only very minor expected wear to the frame and natural imperfections to the wood panel.

AUCTION COMPARISON
Compare a closely related fan-shaped panel, by the artist Katsura Mitsuharu, dated to late 19th – early 20th century, at Bonhams, Fine Japanese Art, 9 November 2017, London, lot 388 **(sold for GBP 2,750)**.



Estimate EUR 1,000
Starting price EUR 500

45
OTA HARUKAGE: A FINE MIXED-METAL PANEL DEPICTING CARPS

By Ota Harukage (1889-?), signed Harukage and kakihan
Japan, 20th century, Taisho (1912-1926) to early Showa period (1926-1989)

Of rectangular form, decorated in silver and gold hirazogan, with fine katakiri-bori and kebori details, all against a silver ground. The design beautifully portrays two large carps swimming amidst seaweed. Signed to the lower right corner HARUKAGE with a kakihan. Mounted in its original wood panel and frame.

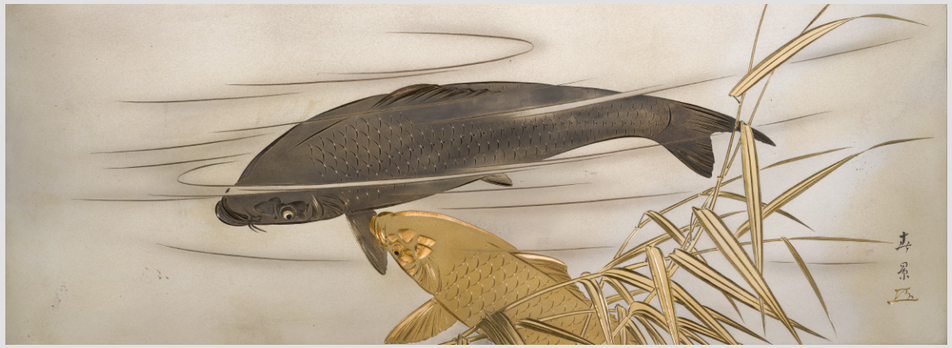
SIZE 22.5 x 61 cm (excl. frame), 39.5 x 90.8 cm (incl. frame)

Condition: Excellent condition with only very minor expected wear to the frame and natural imperfections to the wood panel.

Ota Harukage (1889-?), a pupil of Funakoshi Shunmin (1868–1940), is recorded as being active in Tokyo during the Taisho and Showa eras. For further information, see Wakayama Takeshi, Kinko jiten (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p. 620.

AUCTION COMPARISON
Compare a related mixed-metal panel depicting carps, by the artist Katsura Mitsuhara, at Christie's, Japanese and Korean Art, 20 March 2007, New York, lot 188 **(sold for USD 5,400)**.

Estimate EUR 1,000
Starting price EUR 500



46
KANO NATSUO: A SUPERB SHIBUICHI AND GOLD ‘BAMBOO’ CHAKI (TEA SCOOP)

By Kano Natsuo (1828-1898), signed Natsuo koku
Japan, second half of the 19th century

Naturalistically cast to simulate a section of bamboo fashioned into a tea scoop, the surface neatly engraved in katakiribori with a poem by the famous Heian period courtier Yamabe no Akahito titled Azusa Yumi (A Sacred Bow) and the signature NATSUO koku [engraved by Natsuo]. The reverse of gold.

Inscriptions: Upper right, Azusayumi, haruyama chikaku, ie i shite, taezu kikuramu, uguisu no koe (A hometown, a sacred bow, drawn and spring sprung - the mountains in springtime, nearby I dwell, hearing endlessly, the warbler’s song). Upper left, Furusato (hometown). In the center, Koe (sound).

LENGTH 9.5 cm
WEIGHT 46.1 g

Condition: Very good condition with minor wear.

With a padded wood tomobako (storage box).

The metal scoop is reminiscent of a cut piece of bamboo stalk that is traditionally used to scoop loose tea leaves into hot water.

Kano Natsuo (1828–1898) was a renowned painter, calligrapher, and scholar of classical poetry. He began his career as an adopted apprentice to the swordsmith Kano Chisuke, eventually establishing his own workshop in Kyoto in 1846. In 1854, he relocated to Tokyo, where he gained increasing success and acclaim, winning top prizes for metalwork at the National Industrial Expositions.

In 1889, Natsuo became the first professor of metalwork at the newly established Tokyo School of Art, leading a new generation of artists at a time when the wearing of swords had been outlawed (1876), prompting a shift toward sculptural metalwork. **In 1890, he was appointed Artist to the Imperial Household (Teishitsu Gigeiin)**, a mark of the highest honor. Today, Kano Natsuo is regarded as the most celebrated metalworker of the 19th century, with his masterpieces treasured in major Japanese museums and private collections around the world.

AUCTION COMPARISON
Compare a related metal chaki, by Kano Natsuo, dated to the 19th century, at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 100 **(estimate GBP 15,000-18,000)**.

Estimate EUR 5,000
Starting price EUR 2,400

47
AN IMPERIAL INLAID MIXED-METAL ‘HAWK’ FITTING, KANAGU

Japan, Meiji period (1868-1912)

The shibuichi plumage meticulously inlaid in hirazogan, each feather with neatly incised silver tips centered by a gold line, the tertials and tail feathers similarly decorated and highlighted with shakudo, flanked by minutely detailed gold claws terminating in shakudo talons. The reverse applied in gold lacquer and fitted below the head with a kiku-blossom loop. With orange tassels and a gilt-metal fitting.

LENGTH 17.7 cm
WEIGHT 216.5 g

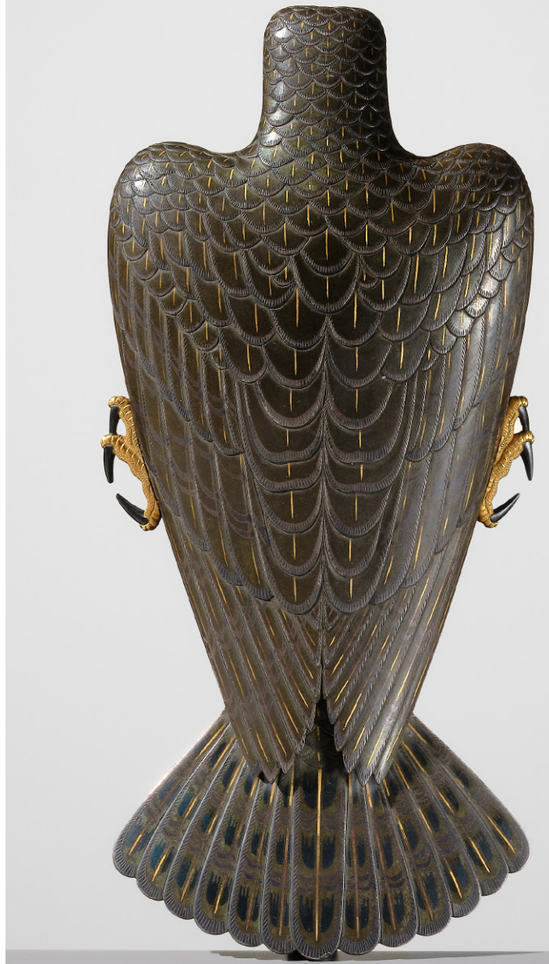
With a wood storage box inscribed: Dai senhyakurokujuichi go, Zogan takagata kanagu [no. 1161, inlaid metal fitting (kanagu) in the shape of a hawk], a red stamp ‘the quality examined’, and at the center ‘Shingyokeiyo (An honorable presentation item titled Lifting up Hawk (The Lavish Life))’.

Condition: Very good condition with minor wear, the back with some fatigue cracks along the rims and above the tail, light surface scratches, and little rubbing to the gilding, not impacting the main side with only very few minuscule losses to inlays mostly to edges.
Provenance: The Saoud bin Mohammed Ali Al-Thani Foundation, subsequently deaccessed. The tail with a label no. ‘12867 HS’. The box with a label ‘15350/1’ and ‘276’.

Saoud bin Mohammed bin Ali Al-Thani (1966-2014)

In Japan, hawks represent boldness, bravery, fighting spirit, and nobility. Historically, hawks were associated with the noble practice of falconry, an elite sport enjoyed by the samurai class. This association extends to their depiction in textiles, where they symbolize high status, nobility, and refined taste. Furthermore, they convey a sense of watchfulness and protection, embodying the idea of a watchful guardian overseeing one’s well-being.

Estimate EUR 5,000
Starting price EUR 2,400



48
MYOCHIN MUNENORI: A VERY RARE AND MASSIVE SILVER AND GOLD-INLAID IRON KORO (INCENSE BURNER)

By Myochin Munenori, signed Myochin ki Munenori
Japan, late 18th to early 19th century, Edo period (1615-1868)

Exquisitely hammered, the tapering rectangular censer supported on four cabriole legs emerging from dragon-head terminals, flanked by C-form mythical-beast keyfret handles suspending loose rings, superbly worked in uchidashi and decorated in gold and silver takazogan and hirazogan, to depict Fudo Myoo, the powerful King of Immutable Wisdom and Vanquisher of Evil, holding the kurikara (devil-subduing) sword and a lasso to catch and bind up the wicked, accompanied by his acolytes Kongara and Seitaka, surrounded by the halo of flames that destroys ignorance; the reverse panel decorated with a shishi menacingly crouching on the edge of a cliff, the face with a fierce expression, the eyes finished in gilt, and claws and fangs in silver. Each of the opposing short panel with a long-tailed bird in flight holding a knotted cord in its beak and a fluttering butterfly above a large chrysanthemum flower.

With a partially reticulated cover decorated with pierced geometric design, between bands of foliate and geometric scrolls, terminating in a flaring knop with an overhanging lip with a lobed design. The underside of the lid with a cut-out design of a sparrow. The interior with a removable metal lining to protect the koro from the burned incense.

Inscriptions: Signed to the Fudo Myoo panel, 'Myochin ki Munenori'.

SIZE 39 x 32 x 26 cm
WEIGHT 7,286 g

Condition: Very good condition with old wear and light traces of use. Two feet with old repairs and associated minor touchups.
Provenance: Woolley & Wallis, Asian Art II, 18 May 2016, Salisbury, lot 810 (sold for GBP 28,864 or approx. **EUR 51,000** converted and adjusted for inflation at the time of writing). Woolley & Wallis, Japanese Works of Art, 23 November 2021, Salisbury, lot 1039 (sold for GBP 26,240 or approx. **EUR 38,500** converted and adjusted for inflation at the time of writing). The collection of Hugo Burge, acquired from the above. Hugo Burge (1972-2023) was an internet entrepreneur, collector, philanthropist, and the founder of Marchmont Ventures, an organization that supports arts and crafts. He displayed to great effect in his homes at Marchmont House in the Scottish Borders and in London.

Hugo Burge (1972-2023)

Myochin Munenori is recorded as being a retainer of the Tsuchiya clan working in the province of Hitachi during the late 18th-early 19th century.

The Myochin family was the most successful of the numerous dynasties of professional armorers that originated in late-medieval Japan. In the Edo period (1615-1868) the family opened branches not just in the major cities but also in the chief towns of many provincial fiefs where they turned out vast quantities of cuirasses, helmets, face masks, and other components that were needed for samurai armor. Over time, they repurposed their skills to make ingenious and astonishingly lifelike articulated models of snakes, fishes, crustaceans, and insects. They also made other objects for everyday or ceremonial use, like the present incense burner, which is to be considered exceedingly rare.

AUCTION COMPARISON

Compare a related yet significantly smaller iron tripod incense burner, by Myochin Muneyoshi, 19th century, 10.5 cm wide, at Christie's, The Meiji Aesthetic: Selected Masterpieces from a Private Asian Collection, 27 November 2018, Hong Kong, lot 3830 (sold for HKD 250,000 or approx. **EUR 32,500** converted and adjusted for inflation at the time of writing). Compare a related Myochin school uchidashi tosei gusoku armor decorated with a shishi to the do, 18th-19th century, at Christie's, Arts of the Samurai and Japanese Art & Design, 7 June 2000, London, lot 38 (sold for GBP 42,300 or approx. **EUR 116,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 30,000
Starting price EUR 15,000

49
MYOCHIN: AN IRON JIZAI OKIMONO OF A LOBSTER

By a member of the Myochin family, signed Myochin
Japan, 18th-19th century, Edo period (1615-1868)

Naturalistically modeled, formed from individually cast, hammered and carved sections crafted to resemble the shell of a lobster and assembled with joints enabling the model to be fully articulated with movable body, feelers, limbs, and eyes. Finely chiseled and incised details on the torso and tail of the crustacean and lifelike bent antennae. Contained in a wooden storage box, signed to the underside of the lobster MYOCHIN.

LENGHT 33 cm (with feelers extended)
WEIGHT 102 g

Condition: Excellent condition with minor wear, manufacturing irregularities, and expected areas of corrosion.
Provenance: Bonhams, Fine Japanese Art, 10 November 2011, London, lot 375. The Saoud bin Mohammed Ali Al-Thani Foundation, acquired from the above, and subsequently deaccessed. Saoud bin Mohammed Ali Al-Thani (1966-2014) was a Qatari prince who served as minister of Culture, Arts and Heritage. By the turn of the 21st century, Sheikh Saoud had established an international reputation as an avid art collector, both for his own collection as well as those of several state-owned museums he oversaw in Qatar. Sheikh Saoud's legacy as a collector is remarkable, as he laid the foundations of the major collections of Qatar Museums. In 2021, the Museum of Islamic Art hosted an exhibition in tribute to the legendary collector, titled A Falcon's Eye: Tribute to Sheikh Saoud Al-Thani.

Saoud bin Mohammed bin Ali Al-Thani (1966-2014)

The basic principle of Japanese armor is its flexibility, being composed of a great number of small, lacquered metal plates laced together in rows allowing freedom of movement. It is this freedom which gave rise to the word jizai to describe jizai okimono, or articulated ornaments. The subjects of the jizai okimono makers are chiefly dragons, snakes, crustaceans, birds, insects – any such creatures whose articulating feathers and scales protect them from harm, as do indeed the articulating components of a Japanese armor. Meticulously constructed with hammered plates of iron, these articulated figures were greatly sought after for decorative use and were the object of entertainment and discussion.

AUCTION COMPARISON
Compare a closely related lacquered-metal jizai okimono of a lobster, dated to the Edo period, 17.6 cm long, at Christie's, Japanese and Korean Art, 22 September 2005, New York, lot 244 (sold for USD 11,400 or approx. **EUR 17,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

50
AN IRON SUKASHI MYOCHIN SCHOOL TSUBA, WITH NBTHK TOKUBETSU KICHO CERTIFICATE

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

Of lobed form, with hitsu-ana for a kozuka, boldly carved in sukashibori with stylized warabi (bracken root) designs, the Settsu-Ikeda mon inlaid in gold and silver takazogan on both sides.

LENGTH 7.9 cm
WEIGHT 98.4 g

Condition: Very good condition with minor wear.

With a **Tokubetsu Kicho** (especially precious) **certificate of the NBTHK**, dated 16 February 1975.

With a wood tomobako with hakogaki inscription Tokubetsu kicho (Showa gojunen nigatsu jurokunichi, shiho yomogi-de sukashi, mumei (Myochin) [registered/designated as the Tokubetsu Kicho ("Especially Precious") rank on the 16th of February, Showa 50th year (1975), with the design of the open cut-out work (sukashi) of bracken fronds design, Mumei (no inscription on the tsuba)].

Estimate EUR 1,500
Starting price EUR 800

51
HIDEFUSA: AN IRON SUKASHI 'HYOTAN NAMAZU' TSUBA

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

Published & Exhibited: Samouraïs. Guerriers et esthètes, Bibliothèque Nationale et Universitaire, Strasbourg, 11 March-13 July 2022, p.108, no. 73.

Of kawarigata form, with one kozuka hitsu ana, of yo-sukashi design depicting a namazu (catfish) and a hyotan (double gourd). One side signed HIDEFUSA.

HEIGHT 6.7 cm, LENGTH 5.9 cm
WEIGHT 91.3 g

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Patrick Liebermann. An old label 'sg Kinai hab. Echizen XVIII' attached by a string. An old label with a collection number '1539 A' to one side.

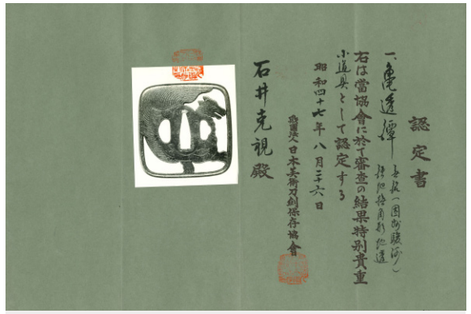
Patrick Liebermann

LITERATURE COMPARISON
Compare a related bird-form tsuba by Hidefusa, dated to the early to mid-18th century, in the British Museum, Museum number TS.91.

Estimate EUR 1,500
Starting price EUR 800

52
AN IRON SUKASHI TSUBA OF A MINOGAME, WITH NBTHK TOKUBETSU KICHO CERTIFICATE

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



With a **tokubetsu kicho** (especially precious) **certificate of the NBTHK**, dated 26 August 1972, describing the piece as a Kame sukashi (openwork with turtle design), mumei (unsigned), and of iron with nadekakugata form.

Of nadekakugata form, with a kogai and kozuka hitsu ana, worked in yo-sukashi to depict a minogame finely incised with a bushy tail and turtle-like shell.

HEIGHT 7.5 cm, LENGTH 7.2 cm
WEIGHT 169.3 g

Condition: Very good condition with minimal wear.

Patrick Liebermann

Provenance: Ex-collection Patrick Liebermann, acquired from the above. Patrick Liebermann (1948-2023) was a passionate tsuba collector. He bought his first tsuba in 1970, unknowingly that it was a sword fitting, but which started his collection of over 200 pieces. For over half a century, he built an impressive collection, always favoring quality over quantity. Most of his pieces were bought directly in Japan with focus on originality. Rather than looking for sukashi or kinko, or focusing on certain schools and periods, Liebermann was interested in the theme. Some pieces of his collection were exhibited in Strasbourg's Bibliothèque Universitaire in 2022.

Estimate EUR 2,000
Starting price EUR 1,000

53
A FINE IRON AND BRASS SHINGEN MUKADE TSUBA, WITH NBTHK HOZON TOSOGU CERTIFICATE

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

Of nadekakugata form, with hitsu-ana for a kozuka and some suaka (copper) sekigane to the nakago hitsu-ana, neatly engraved in sukishita with an inlaid brass mukade (centipede) design following the nadekakugata-shape of the edge and retained by alternating wires of brass and shakudo, with dotemimi rim.

With a padded wood tomobako.

LENGTH 8.3 cm, HEIGHT 8.6 cm
WEIGHT 176.7 g

Condition: Very good condition with minor expected wear.

With a **Hozon Tosogu** (worthy of preservation) **certificate of the NBTHK**, dated 15 January 2021.

MUSEUM COMPARISON
Compare a related iron mukade tsuba, dated to the 17th century, 8.1 cm high, at the British Museum, London, registration number TS.1.

Estimate EUR 2,000
Starting price EUR 1,000

54
A SUAKA SUKASHI TSUBA, ATTRIBUTED TO HIRATA HOKOZO, WITH NBTHK HOZON CERTIFICATE

Attributed to Hirata Hokozo I, unsigned
Japan, early 17th century, Edo period (1615-1868)

Published: Mitsuo, Shibata (1967). One Hundred Tsuba, vol. 2.

Of kakugata form, with two unusual hitsu-ana for kogai, worked in sukashibori with large petal-shaped cuts and engraved with scattered stripes on the suaka ground, the nakago-ana adorned with rounded incisions, the rims lined in sentoku-beaded odawara fukurin.

With a wood tomobako inscribed Higo shodai, HIRATA HIKOZO saku, suaka ji, Odawara fukurin, kiku sukashi shigure yasuri-ji tsuba, Shibata Mitsuo cho "Hyakutsuba (ni)" shosai, Kan'ei nenkan no koro, Hirata so [made by Hirata Hikozo, the first generation Higo School master, made of suaka (copper metal), the rim is beaded decorated Odawara fukurin style, cut-out chrysanthemum design, and the shigure-yasuri (fine file mark) finish surface, made circa the Kan'ei era (1624-1644), the founder of the Hirata School].

The box further with a red seal reading Kanno (Sugano) and a hand-written inscription on a white cloth reading made by HIRATA HOKOZO, with cut-out chrysanthemum design, and the shigure-yasuri (fine file mark) finish surface.

LENGTH 7.3 cm, HEIGHT 7.7 cm
WEIGHT 108.5 g

Condition: Very good condition with minor wear, the fukurin slightly loose.

With a **Hozon** (worthy of preservation) **certificate of the NBTHK**, dated 3 April 1989, confirming attribution and dating.

The artist is listed on Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 275 (H01289.0-H 01290.0).

AUCTION COMPARISON
Compare a related Higo tsuba, also attributed to Hirata Hikozo and dated to the 17th century, 7.9 cm high, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 250 **(sold for GBP 12,500)**.

Estimate EUR 2,000
Starting price EUR 1,000

55
UEDA MASAYOSHI: A RARE SHIPPO-INLAID IRON SUKASHI TSUBA WITH THE SANGAIBISHI MON

By Ueda Masayoshi, signed Masayoshi
Japan, first half of the 19th century, Edo period (1615-1868)

Of nagamarugata form, with a kozuka and kogai hitsu ana, the surface worked to resemble mokume (burled wood grain), featuring the sangaibishi mon in yo-sukashi, inlaid in colorful shippo with five roundels, each depicting a kamon (family crest), including the maru ni mitsu hikiryo mon, sasarindo mon from the Minamoto clan, maru ni takeda hishi mon, and the maru ni musubi karigane mon. Signed to one side Nanki no ju MASAYOSHI [Masayoshi, resident of Nanki].

HEIGHT 7.5 cm, LENGTH 7.1 cm
WEIGHT 112.7 g

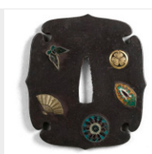
Condition: Very good condition with minimal wear.

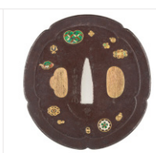
Provenance: Ex-collection Arthur. H. Church, no. 0-1210. Ex-collection Powell. Ex-collection Roland Hartman. Sold at Christie's London, The Hartman Collection of Japanese Metalwork, 30 June 1976, lot 74. Ex-collection Nelson Rockefeller, acquired from the above. Christie's, Japanese and Korean Art, 29 March 2005, New York, lot 137 (sold for USD 2,640 or approx. **EUR 3,998** converted and adjusted for inflation at the time of writing). From the private collection of Alan and Simone Hartman, New York, acquired from the above. The sides of the nakago ana lacquered in red with a collection number '11-605/29'.

Alan & Simone Hartman Wedding Day, 1977

Ueda Masayoshi is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 996 (H 04832.0). Masayoshi was a student of Goto Tsunemasa (H 10830) and the retainer of the Kii branch of the Tokugawa Bakufu government. He was said to be a master of inlay, as exhibited in the present piece.

MUSEUM COMPARISON
Compare a related iron tsuba with shippo motifs, dated to the 19th century, in the Victoria and Albert Museum, accession number M.961-1910. Compare a related iron tsuba with shippo motifs, dated to the early 19th century, in the Metropolitan Museum of art, object number 36.120.12.





Estimate EUR 3,000
Starting price EUR 1,500

56
A RARE SHIPPO INLAID IRON TSUBA, ATTRIBUTED TO HIRATA HIKOZO I

Attributed to Hirata Hikozo I (active early 17th century), unsigned
Japan, early 17th century, Edo period (1615-1868)

Of nagamarugata form, with two kogai hitsu ana, the mimi lined in gold rendered with fine striations, the tsuba decorated in iro-e takazogan with cherry blossoms above butterflies inlaid in shippo, and depicting a nomaku (outdoor curtain) worked in gold nunome zogan, set out for a Hanami (blossom-viewing) festival.

HEIGHT 7.5 cm, LENGTH 7 cm
WEIGHT 120 g

Condition: Good condition with little wear, mostly to the gilt nunome zogan, and tiny nicks.

With a padded wood shikibako with an attestation by Sato Kanzan (1907-1978), dated 1965: inscribed to the cover and interior 'Mumei (unsigned, no date, no inscription), attributed to Hirata Hikozo I, dating circa the Kan'ei era (1624-1644), with the design of cherry blossoms and butterflies in gold cloisonné, the tsuba dates from the artist's early period, perhaps made for the occasion to celebrate Coming of the Age (Genpuku) and rather a rare item, attested and inscribed by Kanzan (Sato Kanzan) in February in Showa 40 (1965)'.

The combination of butterflies and cherry blossoms are reminiscent of fleeting youth and beauty, and apt for a young Samurai master.

Genpuku is a Japanese coming-of-age ceremony which dates back to Japan's classical Nara period (710–794). This ceremony marked the transition from child to adult status and the assumption of adult responsibilities. Most descriptions of genpuku focus on the male ceremony, with men receiving signifying gear such as a ceremonial court cap (kanmuri) or a samurai helmet, and their swords and armor.

Hirata Hikozo I is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 275 (H 01289.0). He was an artist of the Higo family schools and is said to be the teacher of the first Nishigaki Kanshiro.

The Hirata family of Higo was part of the Shoami school, and the founder of the Hirata school, the first generation Hikozo, was retained by Hosokawa Sansai (1564-1645) in Kyoto. **The Hirata family was known for their tsuba featuring delicate enamel inlays, the present piece being an exceptionally early example of this tradition.**

Estimate EUR 3,000
Starting price EUR 1,500

57
AN IRON SHOAMI SCHOOL TSUBA DEPICTING A DRAGON FISH

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

Of mokkogata form, with one kozuka hitsu ana and a kogai hitsu ana plugged in shakudo, one side depicting a dragon fish above turbulent waves, highlighted in gold nunomezogan, and with shibuichi dew drops, the reverse with rockwork and waves.

HEIGHT 8.3 cm, LENGTH 8.3 cm
WEIGHT 127.2 g

Condition: Very good condition with minimal wear.
Provenance: Ex-collection Albert Maroni, thence by descent to the present owner. An old collection number '74' to one side. Albert Maroni (1852-1923) began collecting in the 1880s and is best known for his collection of Japanese prints, recognized by art historian Richard Lane in his book Images from the Floating World. He also assembled a collection of samurai art, netsuke, and inro.

Estimate EUR 1,500
Starting price EUR 800

58
A FINE SILVERED IRON TSUBA WITH AUTUMNAL FLOWERS

Japan, Edo period (1615-1868)

The silvered iron tsuba of nade-kakugata shape with a kozuka and kogai hitsu-ana, worked in two different shades of gold in nunome-zogan (literally 'cloth inlay') technique, depicting on both sides chrysanthemums and kikyo blossoms, as well as other autumnal grasses.

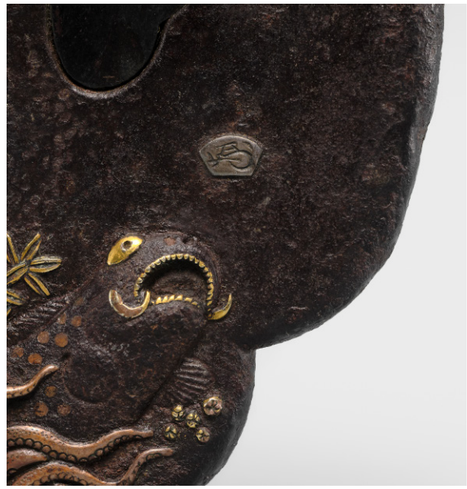
HEIGHT 6.8 cm
WEIGHT 109.9 g

Condition: Good condition, the surface heavily worn as visible in the images provided.

Estimate EUR 1,500
Starting price EUR 800

59
MASATAKE: A FINE IRON TSUBA WITH NBTHK CERTIFICATE

By Masatake, signed Masatake with two kakihan
Japan, 19th century, Edo period (1615-1868)



Of mokkogata form, the kozuka and kogai hitsu ana plugged in shakudo, finely worked in iro-e takazogan and hirazogan with a tiger emerging from bamboo above an octopus and fish, the reverse with grasses and a gold bird. Signed to one side within a suaka plate MASATAKE and with a kakihan incised to a silver plate. The reverse with a second kakihan incised to the iron surface.

HEIGHT 8.2 cm, LENGTH 7.6 cm
WEIGHT 155.2 g

Condition: Very good condition with minor wear.
Provenance: Ex-collection Patrick Liebermann. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards).

Patrick Liebermann

Estimate EUR 2,500
Starting price EUR 1,200

With an **NBTHK Hozon paper** (sword fitting worthy of preservation), dated 19 November 2015.

AN IRON SUKASHI TSUBA WITH MONKEY, DATED 1863

Japan, dated 1863

Published: Patrick Liebermann, Tsuba. Itinéraires d'une collection, 2016, p. 29, no. 16.
Published & Exhibited: Samouraïs. Guerriers et esthètes, Bibliothèque Nationale et Universitaire, Strasbourg, 11 March-13 July 2022, p. 152, no. 153.

Of nagamarugata form, finely worked in gold and iro-e takazogan and hirazogan, as well as kage-sukashi to depict a monkey perched on a barren branch above a stream. The reverse with flowering reeds issuing from water. The front dated Bunkyo kigai fuyubi [Winter of the year of the boar (corresponding to 1863)] and the signature partly eroded.

HEIGHT 8.3 cm, LENGTH 7.7 cm
WEIGHT 162.3 g

Condition: Very good condition with minimal wear, light rusting, and some green verdigris.
Provenance: Ex-collection Patrick Liebermann, acquired from the above. Patrick Liebermann (1948-2023) was a passionate tsuba collector. He bought his first tsuba in 1970 on a trip to Japan, unknowingly that it was a sword fitting, but which started his collection of over 200 pieces. For over half a century, he built an impressive collection, always favoring quality over quantity. Most of his pieces were bought directly in Japan with focus on originality. Rather than looking for sukashi or kinko, or focusing on certain schools and periods, Liebermann was interested in the theme. Some pieces of his collection were exhibited in Strasbourg's Bibliothèque Universitaire in 2022.

Patrick Liebermann

Estimate EUR 2,500
Starting price EUR 1,200

61
IWAMOTO KONKAN: A FINE IRON TSUBA WITH MONKEYS

By Iwamoto Konkan (1744-1801), signed Iwamoto Konkan and kakihan
Japan, late 18th century, Edo period (1615-1868)

Published: Kokubo Kenichi and Otsubo Kenzo, Zabo Tsuba Sen (坐忘鐔撰), published by Token Shunju Shinbunsha, 1974.

Of nagamarugata form, with one kozuka hitsu ana, the migakiji (polished ground) surface superbly decorated in gold and iro-e takazogan, hirazogan, gold nunome zogan, as well as shishiaibori and kebori, to depict a monkey delousing its young, backed by mountains emerging from misty clouds. The reverse with a waterfall framed by rockwork and signed IWAMOTO KONKAN and kakihan (artist's cursive monogram).

HEIGHT 7.4 cm, LENGTH 7 cm
WEIGHT 146.1 g

Condition: Very good condition with minimal wear.
Provenance: Bonhams, Fine Japanese Art, 6 November 2007, London, lot 294 (sold for GBP 2,880 or approx. **EUR 5,706** converted and adjusted for inflation at the time of writing). From the private collection of Alan and Simone Hartman, New York, acquired from the above.

Alan & Simone Hartman Wedding Day, 1977

With a padded wood tomobako (storage box).

Iwamoto Konkan is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 716-717 (H 03464.0). He was a student and the adopted son of the first Ryokan (H 07595). Konkan was the firth master of the Iwamoto family and founder of the Large Iwamoto school. Originally he worked in the Yokoya school style and the Nara school style, but later developed his own style.

Estimate EUR 4,000
Starting price EUR 2,000

62
AN INGENIOUS TETSUGENDO SCHOOL IRON TSUBA WITH A MONKEY CATCHING AN OCTOPUS

By a member of the Tetsugendo school, signed Tetsugendo saku
Japan, mid-Edo period (1615-1868)

Of nagamarugata form, with one kozuka hitsu ana plugged in shakudo, worked in gold and iro-e takazogan and hirazogan, with very fine engraving to the details, depicting a monkey clambering on the upper side of the tsuba, its hand grabbing through the metal to pull on a sentoku rope in an attempt to catch an octopus emerging from turbulent waves. The reserve finely rendered with crashing waves and dew drops, and signed TETSUGENDO saku [made by Tetsugendo].

HEIGHT 8.3 cm, LENGTH 8 cm
WEIGHT 201.4 g

Condition: Very good condition with minimal wear.

The Tetsugendo school was founded by Shoami Tetsugendo and flourished during the late Edo period (1615-1868). The school invariably worked in iron and members often only signed with the name Tetsugendo.

The subject of monkey and octopus references a legend in which the octopus-physician of Ryujin, the Dragon King of the Sea, prescribes a monkey's liver to heal the king's daughter.

Estimate EUR 10,000
Starting price EUR 5,000

63
MASATOMO: A SUPERB AND LARGE IRON TSUBA OF A SNAKE AND MONKEYS

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

Published: Patrick Liebermann, Tsuba. Itinéraires d'une collection, 2016, p. 33, no. 18.
Published & Exhibited: Samouraïs. Guerriers et esthètes, Bibliothèque Nationale et Universitaire, Strasbourg, 11 March-13 July 2022, p. 153, no. 157.

Of nadekakugata form, decorated with gold and iro-e takazogan to depict a frightened monkey protecting its young from a snake, their expressions finely rendered, the tail of the snake wrapping around the monkey's leg, and its mouth ajar ready to attack. The body of the snake continuing to the reverse and signed MASATOMO.

HEIGHT 9.1 cm, LENGTH 8.5 cm
WEIGHT 327.1 g

Condition: Very good condition with minor wear and light scratches.
Provenance: Ex-collection Ernest Le Véel. Beaussant-Lefèvre, 19 October 2011, Paris, lot 156. Ex-collection Patrick Liebermann, acquired from the above. Ernest Le Véel (1874-1951) and his wife entered the art trade at a very young age in the closing years of the 19th century, and were soon drawn to Japanese prints. They became acquainted with Japanese art lovers such as Louis Gonse, Gillot, Haviland, d'Ennery, among others, and gradually became their friends, suppliers and advisors. Over a period of almost forty years, they assembled a unique collection, which presents the widest possible range of Japanese prints and other Japanese works of art. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). His journey began in 1970 when he unknowingly purchased his first tsuba, unaware it was a sword fitting—an encounter that sparked a lifelong dedication. Over the course of more than fifty years, Liebermann assembled an impressive collection of over 200 pieces, always prioritizing quality over quantity. Rather than adhering strictly to specific schools, periods, or types such as sukashi or kinko, he was guided by the thematic content of each piece. His acquisitions were often made directly in Japan, with a discerning eye for originality and artistic merit. A selection of his collection was exhibited at the Bibliothèque Universitaire in Strasbourg in 2022, offering a glimpse into his refined and deeply personal approach to collecting.

Patrick Liebermann

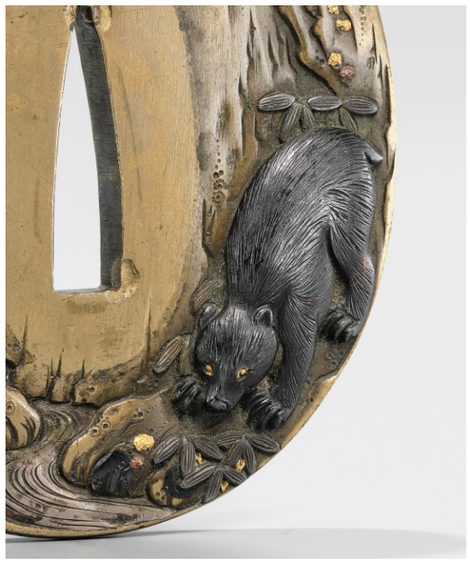
MUSEUM COMPARISON
Compare a related tsuba with monkey and snake, dated to the late 19th-early 20th century, in the Walters Art Museum, accession number 51.246.

Estimate EUR 15,000
Starting price EUR 7,500

64

SHOZUI: A FINE HAMANO SCHOOL SENTOKU TSUBA WITH A BEAR

School of Hamano Shozui, signed Otsuryuken Shozui
Japan, 19th century, Edo period (1615-1868)



Published: Patrick Liebermann, Tsuba. Itinéraires d'une collection, 2016, p. 13, no. 4.
Published & Exhibited: Samouraïs. Guerriers et esthètes, Bibliothèque Nationale et Universitaire, Strasbourg, 11 March-13 July 2022, p. 156-157, no. 164.

Of nagamarugata form, with one kogai hitsu ana, decorated in gold and iro-e takazogan and hirazogan as well as shishiaibori to depict a bear beside a stream backed by rockwork. The reverse similarly decorated with further rockwork and reeds beside a stream, and signed OTSURYUKEN SHOZUI.

HEIGHT 6.4 cm, LENGTH 5.9 cm
WEIGHT 103.3 g

Condition: Very good condition with minimal wear.
Provenance: Ex-collection Patrick Liebermann, acquired from the above. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). His journey began in 1970 when he unknowingly purchased his first tsuba, unaware it was a sword fitting—an encounter that sparked a lifelong dedication. Over the course of more than fifty years, Liebermann assembled an impressive collection of over 200 pieces, always prioritizing quality over quantity. His acquisitions were often made directly in Japan, with a discerning eye for originality and artistic merit. A selection of his collection was exhibited at the Bibliothèque Universitaire in Strasbourg in 2022, offering a glimpse into his refined and deeply personal approach to collecting.

Patrick Liebermann

Estimate EUR 4,000
Starting price EUR 2,000

65

A SUPERB IRON TSUBA OF A PUPPY WITH GOLD-INLAID EYES

Signed with a kakihan
Japan, late 19th century, Meiji period (1868-1912)

Published: Patrick Liebermann, Tsuba. Itinéraires d'une collection, 2016, p. 41, no. 25.
Published & Exhibited: Samouraïs. Guerriers et esthètes, Bibliothèque Nationale et Universitaire, Strasbourg, 11 March-13 July 2022, p. 123, no. 105.

Of kawarigata form, with a kozuka and kogai hitsu ana, the puppy curled into a compact form with the feet tucked below its body, the fur hair finely incised, its eyes of shakudo hirazogan and ringed in gold, and a wide collar around its neck. Signed with a kakihan (artist's cursive monogram).

HEIGHT 8.3 cm, LENGTH 8 cm
WEIGHT 171 g

Condition: Very good condition with minor wear.
Provenance: Ex-collection Baroness Gérard. Ader Picard Tajan, 27 November 1989, lot 84. Ex-collection Patrick Liebermann, acquired from the above. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). His journey began in 1970 when he unknowingly purchased his first tsuba, unaware it was a sword fitting—an encounter that sparked a lifelong dedication. Over the course of more than fifty years, Liebermann assembled an impressive collection of over 200 pieces, always prioritizing quality over quantity. Rather than adhering strictly to specific schools, periods, or types such as sukashi or kinko, he was guided by the thematic content of each piece. His acquisitions were often made directly in Japan, with a discerning eye for originality and artistic merit. A selection of his collection was exhibited at the Bibliothèque Universitaire in Strasbourg in 2022, offering a glimpse into his refined and deeply personal approach to collecting.

Estimate EUR 4,000
Starting price EUR 2,000

66
A SUPERB IRON TSUBA WITH A CRAB AND THE REFLECTION OF A CRESCENT MOON

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

Published: Patrick Liebermann, Tsuba. Itinéraires d'une collection, 2016, p. 67, no. 43.
Published & Exhibited: Samouraïs. Guerriers et esthètes, Bibliothèque Nationale et Universitaire, Strasbourg, 11 March-13 July 2022, p. 108, no. 72.

Of nagamarugata form, with two kogai hitsu ana, one plugged in shakudo, the mimi (edge) lined in shakudo, masterfully worked with gold and iro-e takazogan to depict a crab at the shore facing the reflection of the crescent moon in the water, the movement of the water rendered in kage-sukashi, the reverse similarly decorated with a crescent moon and reeds.

HEIGHT 9.2 cm, LENGTH 8.9 cm
WEIGHT 217.1 g

Condition: Very good condition with minimal wear.
Provenance: Ex-collection Ernest Le Véel. Beaussant-Lefèvre, 19 October 2011, lot 155. Ex-collection Patrick Liebermann, acquired from the above. An old label '145 [X]' to the narrow side. Ernest Le Véel (1874-1951) and his wife entered the art trade at a very young age in the closing years of the 19th century. Over a period of almost forty years, they assembled a unique collection, which presents the widest possible range of Japanese prints and other Japanese works of art. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). His journey began in 1970 when he unknowingly purchased his first tsuba, unaware it was a sword fitting—an encounter that sparked a lifelong dedication. Over the course of more than fifty years, Liebermann assembled an impressive collection of over 200 pieces, always prioritizing quality over quantity. Rather than adhering strictly to specific schools, periods, or types such as sukashi or kinko, he was guided by the thematic content of each piece. His acquisitions were often made directly in Japan, with a discerning eye for originality and artistic merit. A selection of his collection was exhibited at the Bibliothèque Universitaire in Strasbourg in 2022, offering a glimpse into his refined and deeply personal approach to collecting.

Patrick Liebermann

Estimate EUR 5,000
Starting price EUR 2,400

67
A KANO NATSUO SCHOOL IRON TSUBA DEPICTING A BAT IN A MISTY SKY, WITH NBTHK TOKUBETSU KICHO CERTIFICATE

By Morita Issei, signed Issei and kakihan
Japan, c. 1930

Of nadekakugata form, with two kozuka hitsu ana, one of the hitsu plugged with gilt and incised with the character 'kotobuki [long felicious life]', with a kage-sukashi bat flying above hammered clouds, and inlaid in silver evoking ripples in the wind. Signed to one side NATSUO SENSEI NO ZU NI YORI [The design is taken after Master (Kano) Natsuo], and to the other ISSEI with kakihan (artist's cursive monogram).

HEIGHT 8.2 cm, LENGTH 7.6 cm
WEIGHT 108.2 g

Condition: Very good condition with minor wear.
Provenance: Ex-collection Patrick Liebermann. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). His journey began in 1970 when he unknowingly purchased his first tsuba, unaware it was a sword fitting—an encounter that sparked a lifelong dedication. Over the course of more than fifty years, Liebermann assembled an impressive collection of over 200 pieces, always prioritizing quality over quantity. A selection of his collection was exhibited at the Bibliothèque Universitaire in Strasbourg in 2022, offering a glimpse into his refined and deeply personal approach to collecting.

Issei is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 398 (H 01929.0). Haynes dates his work to ca. 1930. He became a student of Fukawa Kazunori III (H 03024), was a gold worker and also did horimono carving such as obidome, menuki, okimono and small framed works etc. Issei became administrator in the local government of Akita ken and in 1931 he received honors from Emperor Meiji. His alternative art names Shun'yushi and Ikko. He exhibited at the government sponsored Teiten exhibition in 1931 and won an award.

MUSEUM COMPARISON
Compare a closely related tsuba with a kage-sukashi bat, commissioned by Natsuo and forged by Myochin Muneharu, dated 1858, in the Museum of Fine Arts, Boston, accession number 11.12171.

Estimate EUR 6,000
Starting price EUR 3,000

With a **tokubetsu kicho** (especially precious) **certificate of the NBTHK**, dated 27 June 1962

68
A RARE HAMANO SCHOOL IRON TSUBA WITH MARISHI-TEN RIDING A BOAR

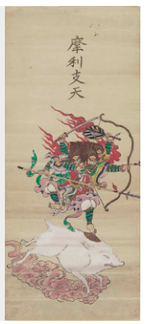
School of Hamano Shozui, signed Shozui
Japan, Hamano school, 19th century, Edo period (1615-1868)

Of aoigata form, the surface imitating the 24 plates of a suji-bashi kabuto, one side worked in shibuichi and suaka takazogan with gold and shakudo hirazogan to depict Marishi-ten atop a boar riding on swirling clouds and inserting one arrow into a bow. The reverse with four nodes and a small loop above the signature SHOZUI.

HEIGHT 9.1 cm, LENGTH 8.6 cm
WEIGHT 192.5 g

Condition: Very good condition with minor wear, little rubbing, and minor dents.
Provenance: Ex-collection Patrick Liebermann. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). A selection of his collection was exhibited at the Bibliothèque Universitaire in Strasbourg in 2022, offering a glimpse into his refined and deeply personal approach to collecting.

In Japanese Buddhist mythology
Marishi-ten is known as a God (or Goddess) of the Sun and the Moon. Marishi-ten has been depicted in numerous ways including as a ferocious demon standing or sitting on the back of a boar with weapons in each of his or her six arms. According to a myth, Marishi-ten helps bring the sun every morning from the nighttime spirit world. The deity is riding a boar, which may be an incarnation of the Hindu god, Vishnu.



Painting of Marishi-ten standing on a bull atop scrolling clouds, the Museum of Fine Arts, Boston, accession number 11.34925

Hamano Shozui is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 1746-1747 (H 08803.0).

MUSEUM COMPARISON
Compare a related tsuba with Marishi-ten on a boar, by Iwamoto Konkan, dated to the 1793, in the Walters Art Museum, accession number 51.253.

Estimate EUR 5,000
Starting price EUR 2,400

69
OTSUKI MITSUOKI: A SUPERB INLAID IRON TSUBA WITH EBISU AND CARP, DATED 1803

By Otsuki Mitsuoki (1766-1834), signed Dairyusai Mitsuoki
Japan, dated 1803

Of otafuku mokkogata form, the nakago hitsu ana with copper sekigane, finely decorated in suaka, gold, shakudo, and silver takazogan, depicting Ebisu holding down a large carp, his face with a joyful expression flanked by pendulous earlobes, and with a fishing rod to his right. The reverse with the carp's tail, signed DAIRYUSAI MITSUOKI, and dated Kyowa sannen (1803).

HEIGHT 8.2 cm, LENGTH 8.1 cm
WEIGHT 157.6 g

Condition: Good condition with expected old wear and traces of use.
Provenance: Ex-collection Alan Hartman (1930-2023). Sold at Christie's London, The Hartman Collection of Japanese Metalwork, 30 June 1976, lot 75. 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 & Simone Hartman Wedding Day, 1977

Otsuki Mitsuoki (1766-1834) is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 1088-1089 (H 05375.0). He was the son of Mitsuyoshi and is considered the fourth master of the Otsuki family school.

EEstimate EUR 5,000
Starting price EUR 2,400

70
SEIRYUKEN HIDENOBU: A LARGE AND SUPERB SENTOKU AND SUAKA MITO SCHOOL ‘ONI AND OBESHIMI MASK’ TSUBA

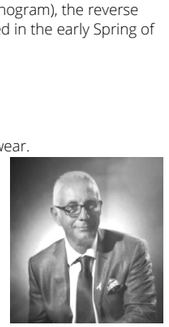
By Seiryuken Hidenobu, signed Seiryuken Hidenobu with kao
Japan, dated 1845

Published: Patrick Liebermann, Tsuba. Itinéraires d’une collection, 2016, p. 131, no. 84.
Published & Exhibited: Samouraïs. Guerriers et esthètes, Bibliothèque Nationale et Universitaire, Strasbourg, 11 March-13 July 2022, p. 129, no. 113.

Of kawarigata form, finely worked in sentoku and suaka, one side depicting an Obeshimi mask with a strenuous expression, the eyes and teeth in silver takazogan, biting its lip and the forehead showing veins. The reverse featuring an oni mask with bulging eyes and sharp fangs in gold takazogan. One side signed SEIRYUKEN HIDENOBU with kakihan (artist’s cursive monogram), the reverse inscribed Shoshun kore wo kizamu (engraved in the early Spring of the year of Koka 2 (corresponding to 1845).

HEIGHT 7.4 cm, LENGTH 8.6 cm
WEIGHT 248.5 g

Condition: Very good condition with minor wear.
Provenance: Ex-collection Ernest Le Véel. Beaussant-Lefèvre, 19 October 2011, Paris, lot 145. Ex-collection Patrick Liebermann, acquired from the above. An old label ‘145 [X]’ to the narrow side. Ernest Le Véel (1874-1951) and his wife entered the art trade at a very young age in the closing years of the 19th century. Over a period of almost forty years, they assembled a unique collection, which presents the widest possible range of Japanese prints and other Japanese works of art. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). A selection of his collection was exhibited at the Bibliothèque Universitaire in Strasbourg in 2022, offering a glimpse into his refined and deeply personal approach to collecting.



Patrick Liebermann

Seiryuken Hidenobu is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 250 (H 01117.0). The artist was an excellent metalworker, active from the mid-19th century to the early Meiji period.

MUSEUM COMPARISON
Compare a closely related Mito school tsuba of an okame and oni mask, dated to the late 19th century, in the Museum of Fine Arts, Boston, accession number 11.11951.

Estimate EUR 6,000
Starting price EUR 3,000

71
A SUPERB AND LARGE HAMANO SCHOOL SUAKA TSUBA WITH EMMA-O AND ONI

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

Of kakumarugata form, the roughly textured ground masterfully inlaid in copper, shibuichi, and gold takazogan, as well as kebori and katakiribori to depict Emma-o with a stern expression framed by a bushy beard, his hands shrouded in his voluminous robe with richly carved folds and neatly decorated with dragons and clouds, and wearing a court hat finished in ishimeji, beside him an oni holding a lotus blossom. The reverse decorated in high relief with a carp hanging from a rope and holding a gold-inlaid pearl in his mouth. Signed to one side HAMANO NORIYUKI.

HEIGHT 9.4 cm, LENGTH 8.8 cm
WEIGHT 321.2 g

Condition: Very good condition with minor wear.

AUCTION COMPARISON
Compare a related suaka tsuba with Emma-o by Unno Moritoshi, dated to the late 19th century, at Galerie Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 251 (**sold for EUR 10,400**). Compare a related tsuba by Hamano Noriyuki, dated to the 19th century, at Galerie Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 253 (**sold for EUR 16,900**).

Estimate EUR 10,000
Starting price EUR 5,000

72

72
A FINE TSUBA DEPICTING ARABA AND THE YOKAI BOX, FROM THE TALE OF THE TONGUE-CUT SPARROW

Signed with a kakihan
Japan, 19th century

Of nagamarugata form, with one kozuka and kogai hitsu ana, finely decorated in gold and iro-e tagazogan, to depict Arababa stumbling backwards with a frightened expression as she sees yokai emerging from the opened box, featuring a three-eyed Rokurokubi with curled tongue and a rat-form beast. The reverse with a kappa under a hyotan (double gourd) beside a ghost exiting the box, and signed with a kakihan (artist's cursive monogram).

'New forms of thirty-six ghosts: specters appearing from a heavy basket', by Yoshitoshi, 1892

HEIGHT 7.4 cm, LENGTH 6.7 cm
WEIGHT 139.3 g

Condition: Very good condition with minimal wear.
Provenance: From the private collection of Alan and Simone Hartman, New York. 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 & Simone Hartman Wedding Day, 1977

The scene is from the story 'The Tongue-Cut sparrow' and depicts the instant when the greedy old woman's avarice leads to her downfall, as supernatural creatures burst forth from a mysterious wicker basket.

Estimate EUR 10,000
Starting price EUR 5,000

73
AN IWAMOTO SCHOOL SHAKUDO TSUBA WITH SNAKE, WITH NBTHK CERTIFICATE

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

Published: Patrick Liebermann, Tsuba. Itinéraires d'une collection, 2016, p. 35, no. 20.

Of tanto size and nagamarugata form, with a kozuka hitsu ana and ishimeji ground surrounding the seppa-dai, the edges with a sinuous snake detailed with finely incised scales, and gold takazogan eyes and tongue.

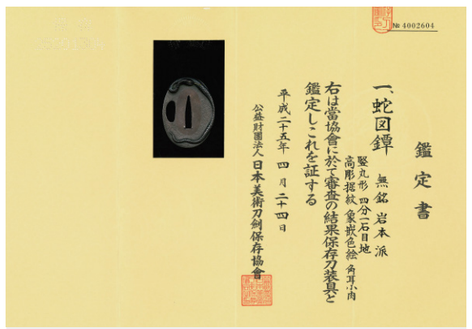
HEIGHT 5.7 cm, LENGTH 4.2 cm
WEIGHT 75.8 g

Condition: Very good condition with minor surface wear.

Provenance: Bonhams, London, 7 November 2013, lot 207. Patrick Liebermann (1948–2023) was a passionate collector of tsuba (Japanese sword guards). His journey began in 1970 when he unknowingly purchased his first tsuba, unaware it was a sword fitting—an encounter that sparked a lifelong dedication. Over the course of more than fifty years, Liebermann assembled an impressive collection of over 200 pieces, always prioritizing quality over quantity.

Patrick Liebermann

Estimate EUR 3,000
Starting price EUR 1,500



With an **NBTHK Hozon certificate** (sword fitting worthy of preservation) dated 24 April 2013, categorizing the piece as an Iwamato school tsuba.

74
YASUCHIKA: A FINE SUAKA TSUBA WITH A SPIDER

Lineage of Tsuchiya Yasuchika, signed Yasuchika
Japan, first half of the 19th century, Edo period (1615-1868)

Of nagamarugata form, with two kozuka hitsu ana, one plugged in shakudo, the mimi (edge) lined in shakudo, decorated with shakudo takazogan on an ishime ground to depict a spider. Signed to one side YASUCHIKA.

HEIGHT 6.8 cm, LENGTH 6.4 cm
WEIGHT 106.8 g

Condition: Very good condition with minor wear.

LITERATURE COMPARISON
Compare a related suaka tsuba with flying swallows, bearing a similar ground and also signed Yasuchika, dated to the first half of the 19th century, in the Ashmolean Museum, accession number EAX.10948.

Estimate EUR 2,000
Starting price EUR 1,000

75
TOMOTSUNE: A FINE NARA SCHOOL SUAKA TSUBA WITH A CROW AND RABBIT UNDER THE MOON

By Tomotsune, signed Tomotsune and kakihan
Japan, early 19th century, Edo period (1615-1868)

Of aorigata form, with one kozuka hitsu ana, decorated with gold, shibuichi and shakudo takzogan and hirazogan as well as shishiaibori, kebori, and katakiribori to depict a crow on a gnarled tree above a rabbit, with misty clouds and a stream in the background. The reverse with the moon hidden behind clouds and signed Nara no zu kore o horu TOMOTSUNE and kakihan [A picture of Nara, made by Tomotsune].

HEIGHT 7.2 cm, LENGTH 6.3 cm
WEIGHT 110.4 g

Condition: Very good condition with minimal wear.

Estimate EUR 2,500
Starting price EUR 1,200

76
A SUPERB SHONAI SCHOOL SUAKA TSUBA WITH SLIDING DOORS

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

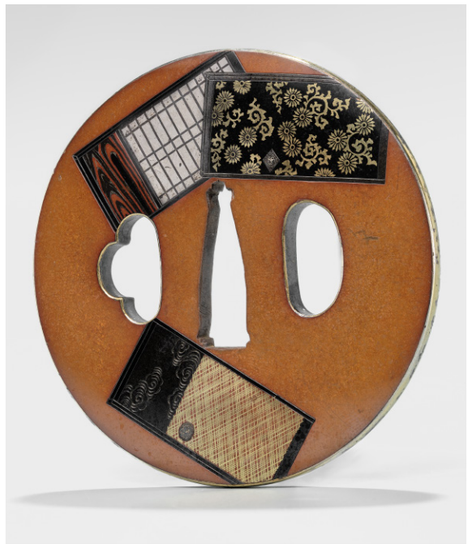
Of marugata form, with a gilt metal lined kozuka and kogai hitsu ana, the mimi (edge) lined in a gilt metal, finely decorated in gold, silver and iro-e hirazogan each side featuring two fabric coated sliding doors and a shoji (sliding door with translucent panes), one of which shows a small intentional tear made by the artist.

DIAMETER 7.1 cm
WEIGHT 144.1 g

Condition: Very good condition with minimal wear.

AUCTION COMPARISON
Compare a related Shonai school tsuba, dated 1853, at Bonhams, The Edward Wrangham Collection of Japanese Art Part VI, 10 November 2015, London, lot 17 **(sold for GBP 6,000)**.

Estimate EUR 4,000
Starting price EUR 2,000



77
A SUPERB SUAKA TSUBA WITH MEOTO IWA ('MARRIED COUPLE ROCKS')

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

Of marugata form, with a kozuka hitsu-ana, the copper ground lined with a shibuichi rim and finely worked in shakudo, gold, and silver to depict meoto iwa (wedded rocks) joined by a shimenawa (rope of rice straw) and surrounded by water, mirrored on the reverse, each side neatly incised in kebori with radiating lines evocative of sunlight.

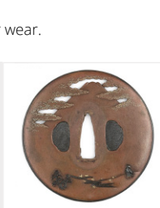
DIAMETER 7.2 cm
WEIGHT 163 g

Meoto Iwa, or Married Couple Rocks, are a kind of rock formation seen as religiously significant in Shinto. According to Shinto, the rocks represent the union of Izanagi and Izanami. The rocks, therefore, celebrate the union in marriage of man and woman.

The deep red suaka tone along with the incised radial beams of the sun is evocative of a sunset splendor at Meota Iwa

Condition: Very good condition with minor wear.

MUSEUM COMPARISON
Compare a related suaka tsuba, also dated to the late 18th century, 7.8 cm diameter, in the Metropolitan Museum of Art, accession number 43.120.811.



Estimate EUR 5,000
Starting price EUR 2,400

78
WADA MASATATSU: A SUPERB SHAKUDO NANAKO TSUBA WITH GEESE, QUAILS AND AUTUMN PLANTS

By Wada Masatatsu (Isshin, 1814-1882) signed Wada Masatatsu
Japan, 19th century, Edo period (1615-1868)

Of mokkogata form, with a kozuka and kogai hitsu ana, the ground of shakudo nanako, detailed with iro-e takazogan to depict autumn plants, one side with three geese flying above and two quails beside a stream. The reverse with two further gold-inlaid birds. Signed WADA MASATATSU.

HEIGHT 7.9 cm, LENGTH 7.4 cm
WEIGHT 134.4 g

Condition: Very good condition with minor wear.
Provenance: Christie's, Japanese Art & Design, 13 July 2006, London, lot 148 **(sold for GBP 3,600)**. From the private collection of Alan and Simone Hartman, New York, acquired from the above.

Wada Isshin (Masatatsu) is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 401 (H 01946.0).

Wada Isshin (1814-1882), born in Kyoto, was the son of a country Samurai retainer for the Okada family in Tajima Province. He was adopted by Fujiki Kyubi, under whom he studied, and later became a student of Goto Ichijo under his name Isshin.

Alan & Simone Hartman Wedding Day, 1977

Estimate EUR 3,000
Starting price EUR 1,500

79
YOSHINOBU: A FINE SHAKUDO TSUBA WITH GENTOKU, KAN'U, AND CHOHI SWEARING ALLEGIANCE TO EACH OTHER

By Yoshinobu (Bishin), signed Shinko Yoshinobu
Japan, c. 1800s, Edo period (1615-1868)

The tsuba features Gentoku (Xuande), Kan'u (Guan Yu), and Chohi (Zhang Fei) taking an oath for brotherhood in a peach orchard. The episode takes place in the 14th-century novel 'Romance of the Three Kingdoms' which tells a fictionalized account of events in the 2nd century during the Three Kingdoms period. All three men led soldiers in victorious battle and Genroku became Emperor of China.

Of nagamarugata form, with a kozuka hitsu-ana, finely worked in gold, suaka (refined copper), and silver takazogan as well as katakiribori reserved against a nanako ground, featuring Gentoku, Kan'u, and Chohi beside a waterfall, and with a blossoming branch of prunus above. The reverse with two horses and rockwork below a prunus tree. Signed to the front in seal script SHINKO YOSHINOBU.

HEIGHT 6.6 cm, LENGTH 6.1 cm
WEIGHT 96.9 g

Condition: Excellent condition with minor wear.

MUSEUM COMPARISON
Compare a related tsuba depicting the same subject by Oyama Motozane, dated to the early 19th century, at the Museum of Fine Arts, Boston, accession number 11.11870.

Estimate EUR 2,500
Starting price EUR 1,200

80
A FINE NANAKO SHAKUDO TSUBA WITH SAMURAI AND HORSES

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

Of nagamarugata form, with a kogai and a kozuka hitsu ana, finely worked in gold, silver, copper (suaka), and shakudo takazogan on a nanako ground, to depict samurai and horses, one holding a banner. The reverse with another samurai holding a bow, and a gold parcel below a pine tree.

HEIGHT 7.2 cm, LENGTH 6.7 cm
WEIGHT 132.8 g

Condition: Very good condition with minor wear.

Estimate EUR 2,500
Starting price EUR 1,200

81

Of marugata form, with one kozuka hitsu ana, of shakudo migakiji, worked in shishiaibori with iro-e takazogan and hirazogan details, one side depicting a samurai on a horse accompanied by his attendant and a farmer who directs him towards the castle. The reverse with another attendant holding a banner behind a pine tree.

KAWAMURA TSUNESHIGE: A FINE SHAKUDO TSUBA OF A SAMURAI APPROACHING A CASTLE

By Kawamura Tsuneshige, signed Torin
Japan, late 18th century, Edo period (1615-1868)

DIAMETER 7.8 cm
WEIGHT 173.7 g

Condition: Very good condition with minor wear.
Provenance: From the private collection of Alan and Simone Hartman, New York. 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 & Simone Hartman Wedding Day, 1977

Kawamura Tsuneshige, art name Torin, is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 2125 (H 10905.0).

Estimate EUR 3,000
Starting price EUR 1,500

82

GOTO DENJO: A FINE SHAKUDO NANAKO TSUBA WITH A SCENE FROM TALE OF GENJI

By Goto Denjo, signed Goto Denjo and kakihan
Japan, late 17th to early 18th century, Edo period (1615-1868)

Of nagamarugata form, with kozuka and plugged kogai hitsu ana, the mimi (edge) lined in gold, of shakudo nanako ground, decorated with gold and iro-e takazogan and hirazogan, depicting two courtiers seated below a cherry tree in full bloom, partly covered by a nomaku (outdoor curtain). The reverse features a lady dressed in an elaborate kimono framed by a branch of blossoming sakura flowers above and a nomaku below. Signed to one side GOTO DENJO and kakihan (artist's cursive monogram).

HEIGHT 7.2 cm, LENGTH 6.7 cm
WEIGHT 132.5 g

Condition: Very good condition with minor wear.
Provenance: US private collection. An old label inscribed 'Shakudo by Goto Denjo' and '9/6', attached via a string.

Goto Denjo is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 101-102 (H 00391.0). He died in 1712 and was the second son of Goto Takujo (H 09418), and the fourth master of the Kibei line.

LITERATURE COMPARISON
Compare a related shakudo nanako tsuba, by Goto Denjo, in the Victoria and Albert Museum, accession number 335H-1878.

Estimate EUR 2,500
Starting price EUR 1,200

83

AN AMUSING SHAKUDO AND SHIBUICHI KOZUKA WITH SHOKI AND ONI DEMONS

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

The migakiji (polished ground) shakudo kozuka worked in kebori and katakiribori as well as gold and suaka (refined copper) hirazogan, depicting Shoki, the Demon Queller, trapping an oni with a large straw hat, while another little devil flees in terror. An Okame mask incised in fine kebori to the shibuichi reverse.

LENGTH 9.6 cm
WEIGHT 33.3 g

Condition: Very good condition with surface wear, light scratches and tiny nicks to the reverse.

Estimate EUR 1,500
Starting price EUR 800

84
A SHAKUDO KOZUKA WITH TWO MANDARIN DUCKS (OSHIDORI) IN WAVES

Japan, Edo period (1615-1868)

The shakudo kozuka worked in gold, silver, and shakudo takazogan, depicting two mandarin ducks in the shimmering, stylized water, one gazing rightward while the other has its head underwater, leaving only its wings and tail visible, all against a nanako ground, within a raised border. The reverse finely polished.

LENGTH 9.5 cm
WEIGHT 26.7 g

Condition: Excellent condition with only minor surface wear.

Estimate EUR 1,500
Starting price EUR 800

85
A FINE HAMANO SCHOOL SHIBUICHI KOZUKA OF TSURU SENNIN

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

The migakiji (polished ground) shibuichi kozuka of a high silver content, finely engraved in kebori and katakiribori with gold, silver, shibuichi, and shakudo takazogan, depicting the crane sennin dressed in voluminous robes and with a golden headdress, below a blooming prunus branch. His companion, a tanchotsuru (red-crowned crane), standing in front of him.

LENGTH 9.6 cm
WEIGHT 29.9 g

Condition: Very good condition with minor surface wear and tarnishing.

The Hamano School is a prestigious Japanese sword-making tradition founded by Hamano Masayoshi in the 18th century. Known for its intricate and refined metalwork, the school specialized in crafting high-quality and detailed decorative elements. The Hamano style is renowned for its elegance and the intricate use of soft metals, blending art with the functional craft of swordsmanship.

Estimate EUR 1,500
Starting price EUR 800

86
OTSUKI YOSHIYASU: A SUPERB AND RARE 18K GOLD FUCHI AND KASHIRA

By Otsuki Yoshiyasu, signed Otsuki Yoshiyasu with kakihan
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 kakihan (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 & Simone Hartman Wedding Day, 1977

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 5,000
Starting price EUR 2,400

87
A SUPERB IRON TENGU SOMEN

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

The face plate forged in one piece and the nose and ears separately forged and riveted together, the surface finished in a russet patina and hammered up with prominent wrinkles and eyebrows held in a scowl, plum-blossom gromits to the side, beneath the chin are two otayori no kugi flanking the ase-nagashi, the interior of the mask red-lacquered; a four-lame yodarekake of kiritsuke kozane; gold-lacquered and laced in dark blue.

HEIGHT 29 cm (incl. yodarekake)
WEIGHT 735 g (incl. yodarekake)

Condition: Very good condition with minor wear and expected corrosion. The yodarekake with losses, flaking, and rubbing to the lacquer.

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.

Masks embossed with human features are thought to have been made as early as the fifteenth century. However, during the Edo period armorers gave free rein to their imaginations – as they did when making representational helmets – and created masks in forms ranging from fierce gods to comical folk characters.

The tengu, a bird-like spirit, is often depicted with a reddish face and a crow-like beak. In Japanese folklore, the tengu is a protective yet mischievous spirit and a popular mask subject. There are two principal forms of tengu: the Karasu Tengu and the Ko no ha Tengu. They are typically represented as having human bodies, wings, and sometimes talons in place of hands and feet. The Karasu Tengu has a bird-like head complete with a strong, sharp beak. The Ko no ha Tengu has a human face, distorted by an enormously long nose.

Particularly pertinent in reference to this mask is the desire of the tengu to cause war, by possessing men and inciting them to fight or by appearing on the battlefield themselves. Tengu are considered to be masters in the use of all types of weapons, able to defeat all but a few of the mortals who dare to oppose them in a trial of arms. They are also closely associated with the yamabushi, mountain-dwelling monks known for their martial prowess, whose guise the tengu frequently assume.

AUCTION COMPARISON
Compare a closely related karura somen, late 18th century, 20.3 cm high, at Bonhams, Fine Japanese Works of Art, 22 March 2011, New York, lot 3197 **(sold for USD 14,640)**. Compare a related karura somen, late 18th century, at Bonhams, Fine Japanese Art, 20 March 2012, New York, lot 2253 **(sold for USD 12,500)**.

Estimate EUR 8,000
Starting price EUR 4,000

88
A LACQUERED IRON ‘FANGED’ RESSEI MENPO

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

Finely cast and forged in 2 sections with a removable nose plate secured by turning pins, cast with flared nostrils and an open mouth revealing gold-lacquered teeth with sharp fangs, designed with deeply embossed wrinkles, the chin with ase-nagashi, and the cheeks with bent anchoring posts, all fitted with a four-lame yodarekake with blue lacing.

HEIGHT 22 cm
WEIGHT 475 g

Condition: Excellent condition with minor wear. The lacquer with small age cracks and some flaking.

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 (menpo), 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.

AUCTION COMPARISON
Compare a closely related menpo, dated to the late 16th-early 17th century, at Sotheby’s, The Samurai: Japanese Arms and Armour, 10 May 2022, London, lot 62 **(sold for GBP 20,160)**.

Estimate EUR 5,000
Starting price EUR 2,400

89
MYOCHIN NOBUYOSHI:
AN IRON KOBOSHI KABUTO AND TENGU MENPO

The kabuto by Myochin Nobuyoshi, signed Nobuyoshi
Japan, late 16th-early 17th century, Momoyama period (1574-1615)

The components laced predominantly blue and fitted with copper hardware in the form of kiku medallions. The koboshi kabuto with a russet-iron fifty-plate hachi topped by a six-stage mixed-metal tehen kanamono, the iron mabizashi fitted with gilt-lacquered maedate in the form of poetry slips, the fukigaeshi applied with printed leather and adorned with 5–3 paulownia (Go-san no Kiri) mon crests, all above the five-lame shikoro. Together with an iron karasu-tengu menpo with a removable nose plate secured by turning pins and designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi, the cheeks with bent anchoring posts, and fitted with a four-lame yodarekake with blue lacing. The interior of the hachi signed NOBUYOSHI and inscribed Yawata Dai Bosatsu, Amaterasu o Omikami, Kasuga Daimyojin.

The inscription on the hachi refers to the sansha takusen (oracles of the three shrines), popular hanging scrolls sold at Ise Jinguu that were the focus of devotion and principal image of the Shinto confraternities called sansha takusenkou. The first name on the scrolls is that of Amaterasu Oomikami who is located at Ise Jinguu in Mie prefecture, and who emphasizes the virtue of honesty. The second is Hachiman Daibosatsu located at Iwashimizu Hachimanguu in Kyoto who stands for purity. The third is Kasuga Daimyoujin of Kasuga Taisha in Nara, who represents compassion. The linking of these three deities, especially in the realm of public worship, was quite common from the Kamakura period, but the cult developed more fully in the late Muromachi and Edo periods.

There are three artists with the same name Nobuyoshi 信吉, with all three belonging to the Myochin school.

HEIGHT 26 cm, WIDTH 35 cm
WEIGHT 2,905 g and 457 g

Condition: Good condition with old wear and expected corrosion. Losses, soiling, and tears to the printed leather. One old repair with associated touchups to the maedate.

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. 1013, dated 25 November Showa 59 (1984), confirming the dating above.

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.

AUCTION COMPARISON
Compare a related koboshi kabuto and menpo, Momoyama-Edo period, late 16th-early 17th century, at Sotheby's, The Samurai: Japanese Arms and Armour, 10 May 2022, London, lot 69 **(estimate GBP 20,000)**.

Estimate EUR 15,000
Starting price EUR 7,500

90
MYOCHIN MUNENORI: AN EXCEPTIONAL IRON KAWARI KABUTO IN THE FORM OF A TENGU, DATED 1834

By Myochin Munenori, signed Myochin Munenori with kakihan
Japan, dated 1834

Forged in iron and finished in a rich russet brown patina, constructed of five plates riveted together forming a broad helmet bowl with a low profile, the front hammered up and carved to form the elaborate beak and face of a tengu, the eyebrows boldly carved in swirling whorls and the nostrils pierced for ventilation, the top of the bowl with a tokin cap, the interior of the beak lacquered red. The outer edge pierced to mount the shikoro. The hachi signed to the interior MYOCHIN MUNENORI with a kakihan [artist's cursive monogram] and dated Tenpo go kinoe-uma nigatsu [In the 2nd month, of Tenpo 5th year, the year of kanoe-uma (1834)].

HEIGHT 19.5 cm, LENGTH 30.5 cm
WEIGHT 1,202 g

Condition: Very good condition with minor wear and expected corrosion. Minor losses to the lower edge of the kabuto. Remnants of gilt to the pupils.

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.

AUCTION COMPARISON
Compare with a related kawari kabuto by Myochin Muneyasu, dated 1789, at Bonhams, Arts of the Samurai, 16 October 2012, New York, lot 1016 **(sold for 37,500 USD)**. Compare a kawari kabuto in the form of a tengu wearing a tokin cap, dated 19th century, at Bonhams, Arts of the Samurai, 27 October 2014, New York, lot 1035 **(sold for USD 31,250)**.

Estimate EUR 10,000
Starting price EUR 5,000

91

AN IMPORTANT IRON SUJIBACHI KABUTO WITH KIRI MON, ONCE BELONGING TOKATAGIRI KATSUMOTO AND THEN PRESENTED TO TOYOTOMI HIDEYORI IN 1613

Japan, dated 1613, Momoyama period (1573-1615)

The components laced predominantly in orange and fitted with gilt-copper hardware. The 32-plate hachi with shinodare to the front, back, and sides extending from the five-tiered chrysanthemum-form tehen kanamono, the mabizashi and fukigaeshi each with printed leather, the mabizashi fitted with a partially reticulated kuwagata dai decorated with chrysanthemums borne on dense foliage, the kuwagata pierced with inome design to the top, the fukigaeshi further applied with the 5–7 paulownia (go-shichi kiri) mon crest (associated with the Toyotomi clan) worked in gilt-copper against a nanako ground, and laced with an additional lame, all above the six-lame shikoro.

Inscriptions: Inscribed to the fukigaeshi Juhachinen rokugatsu 十八年六月 [The sixth month of the Keicho eighteenth year (corresponding to the year 1613).]

Inscribed to a plaque suspended from the agemaki-no-kan, Katagiri Katsumoto-ko go-shinjo, Toyotomi Hideyori-ko go-reiko 片桐且元公御進上, 豊臣秀頼公御霊甲 [A respectful offering (or presentation) by Lord Katagiri Katsumoto. The sacred armor (or spiritual armor) of Lord Toyotomi Hideyori]; the back Go-juho, Bugu no bu 御重寶, 武具之部 [Treasured Artifacts, Armor Section].

HEIGHT 29 cm, WIDTH 37 cm
WEIGHT 2,900 g

Condition: Very good condition with minor wear, traces of use, the leather with small losses and few minor tears, the lacquer with expected age cracks and minor flaking.

The wood storage box with three labels:

The first inscribed: Katagiri Katsumoto-ko go-shinjo, Toyotomi Hideyori-ko go-reiko 片桐且元公御進上, 豊臣秀頼公御霊甲 [A respectful offering (or presentation) by Lord Katagiri Katsumoto. The sacred armor (or spiritual armor) of Lord Toyotomi Hideyori].

The second: Go-juho, Bugu no bu御重寶, 武具之部 [Treasured Artifacts, Armor Section].

And the third: An official presentation gift from Lord Katagiri Katsumoto. Herewith described the record of the origin of the sacred legacy armor of Toyotomi Hideyori. Toyotomi Hideyori was born in Osaka Castle as the second son, but later succeeded as the heir to Toyotomi Hideyoshi in Bunroku 2 (1593). He was promoted to the fourth rank in the first year of Keicho (1596) and was bestowed the title of the second Gon Chunagon in the third year of Keicho (1598). In August of the same year (1598), he succeeds to the head of the Toyotomi Clan upon the death of his father (Toyotomi Hideyoshi). Maeda Toshiie was appointed as his supportive patron and Katsuamoto Katagiri on his side. This helmet was used by Katagiri Katsumoto when he fought with great success in the battle of Shizugatake in Tensho 11 (1583) and was later kept as a cherished hidden treasure. This helmet, with the mon (family crest) of the Toyotomi Family Paulownia design addition, Katagiri Katsumoto presented it to Lord Hideyori as the most venerable spiritual armor.

Estimate EUR 15,000
Starting price EUR 7,500

The kiri mon (paulownia crest) 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.

Toyotomi Hideyori (1593-1615)

Katagiri Katsumoto (1556-1615)

Toyotomi Hideyori (1593-1615), the son and designated successor of Toyotomi Hideyoshi (1585-1592), was a Japanese samurai and daimyo of the late Sengoku and Azuchi-Momoyama periods and regarded as the second Great Unifier of Japan. His mother, Yodo-dono, was the niece of Oda Nobunaga. When Hideyoshi died in 1598, **Katagiri Katsumoto (1556-1615)**, one of the seven loyal vassals of Toyotomi Hideyoshi at the famous battle of Shizugatake in 1583 (Seven Spears of Shizugatake), was appointed the chamberlain of the Toyotomi household. **The present kabuto, used by Katsumoto when he fought with great success in the battle of Shizugatake, was presented to Hideyori at the age of 20, to pledge loyalty and alliance at an important time in history.**

92
A RED-LACQUERED IRON SHIINARI KABUTO WITH TENTSUKU MAEDATE AND IRON RESSEI MENPO

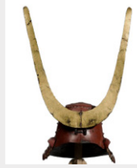
Japan, late 16th-early 17th century, Momoyama (1573-1615) to early Edo period (1615-1868)

The components laced predominantly in gold and fitted with gilt-metal hardware in the form of foliate medallions. The red-lacquered bowl of shiinari (acorn) form constructed of six plates converging to a rounded peak, the integral deep mabisashi (brim) with embossed eyebrows and fitted with gilt-lacquered maedate in the form of stylized horns (kuwagata), the upturned fukigaeshi lacquered in gilt, all above the five-lame shikoro. Together with an iron ressei menpo with a removable nose plate secured by turning pins, cast with flared nostrils and an open mouth revealing gold-lacquered teeth and red-lacquered lips, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi, and the cheeks with bent anchoring posts, and fitted with a four-lame yodarekake with multi-colored lacing.

HEIGHT 61 cm (the helmet incl. shikoro and maedate) and 24 cm (the menpo incl. yodarekake)
WEIGHT 1,794 g (the helmet incl. shikoro and maedate) and 470 g (the menpo incl. yodarekake)

Condition: Good condition with old wear, small chips to edges, expected age cracks and small losses to lacquer, minor rubbing and flaking to gilt.

AUCTION COMPARISON
Compare a related Saiga school zunari kabuto with similar maedate, dated late 16th-early 17th century, at Sotheby's, The Charlier and Cortina Collection of Exotic Samurai Helmets and Armour, 28 September 2022, London, lot 8 **(sold for GBP 37,800)**.



Estimate EUR 10,000
Starting price EUR 5,000

93
A LACQUERED IRON ZABOSHI KABUTO WITH NKBKHK TOKUBETSU KICHO SHIRYO CERTIFICATE

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

The components laced predominantly in yellow and fitted with gilt-metal hardware. The thirty-two plate sujibachi kabuto finished with standing rivets, borne on foliate medallions, decreasing in size towards the top and mounted with a four-tiered chrysanthemum-form tehen kanamono, the mabisashi applied with printed leather and decorated with gold fundame rims, flanked by upturned black-lacquer fukigaeshi, centered by the gilt-metal maedate in the form of an aoi ('hollyhock') leaf, all above the five-lame shikoro. Together with a sabiji-nuri lacquered menpo with a removable nose plate secured by turning pins, cast with an open mouth revealing the red-lacquered interior, below a stiff mustache, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi, and the cheeks with bent anchoring posts, all fitted with a two-lame yodarekake.

HEIGHT 29.5 cm (the helmet incl. shikoro and wakidate) and 24 cm (the menpo incl. yodarekake)
WEIGHT 2,710 g (the helmet incl. shikoro and wakidate) and 390 g (the menpo incl. yodarekake)

Condition: Very good condition with minor wear. The lacquer with age cracks, tiny losses, and flaking. Expected rubbing and flaking to the gilt. Wear and minor losses to the lacing.

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. 1904, dated 10 October Reiwa 3 (2021), confirming the dating above.

AUCTION COMPARISON
Compare a closely related zaboshi kabuto, 17th-18th century, at Sotheby's, The Samurai: Japanese Arms and Armour, 3 November 2021, London, lot 3 **(sold GBP 10,710)**. Note the lacking menpo.

Estimate EUR 10,000
Starting price EUR 5,000

94
A LACQUERED IRON ZUNARI KABUTO WITH HORNED WAKIDATE AND RESSEI MENPO, WITH NKBKHK KICHO SHIRYO CERTIFICATE

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

The components laced in blue and purple. The black-lacquered bowl is shaped like the top of a human head (zunari), the hachi set with a pair of gilt-lacquered wakidate in the form of horns worked with a rough texture at the base, the integral deep mabisashi (brim) with embossed eyebrows and fitted with a gilt-metal circular maedate with ring-punched decoration reminiscent of a mask, flanked by upturned fukigaeshi, all above the five-lame shikoro. The red-lacquered iron ressei menpo with a removable nose plate secured by turning pins, cast with flared nostrils and an open mouth revealing black-lacquered teeth, below a stiff mustache, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi, and the cheeks with bent anchoring posts, with a four-lame yodarekake.

With a Kicho Shiryo (Valuable Cultural Artifact) certificate from the Association for the Research and Preservation of Japanese Helmets and Armor (Nihon Katchu Bugu Kenkyu Hozon Kai – NKBKHK), no. 1335, dated 9 June Reiwa 6 (2024), confirming the dating above.

HEIGHT 61 cm (the helmet incl. shikoro and wakidate) and 23 cm (the menpo incl. yodarekake)
WEIGHT 2,034 g (the helmet incl. shikoro and wakidate) and 430 g (the menpo incl. yodarekake)

Condition: Very good condition with minor wear. The lacquer with age cracks, tiny losses, and flaking, some with associated touchups. Expected rubbing and flaking to the gilt. Wear and losses to the lacing.

The zunari, or 'head-shaped' style helmet bowl is known to have one of the best protective functions among Japanese helmets. These helmets were crafted for functionality and with a simplicity of design in mind.

AUCTION COMPARISON
Compare a related zunari kabuto with horn-form wakidate, also dated to the 17th century, Edo period, at Christie's, An Inquiring Mind: American Collecting of Japanese & Korean Art, 25 April 2017, New York, lot 78 **(sold for USD 87,500)**.

Estimate EUR 8,000
Starting price EUR 4,000

95
A RUSSET-IRON SUJIBACHI KABUTO WITH 'ONI-HORNS' MAEDATE AND MENPO

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

The components laced in blue and fitted with copper hardware. The thirty-six plate hachi with an agemaki-no-kan to the back, and with shinodare to the front extending from the seven-stage chrysanthemum-form tehen kanamono, the boldly carved maedate in the form 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, issuing a pair of elegantly curved bovine horns, flanked by the upturned red-lacquer fukigaeshi, all above the five-lame shikoro. Together with a lacquered iron menpo with a removable nose plate secured by turning pins, above a stiff mustache, the chin with ase-nagashi and straight cord pegs on rhombus grommets, and fitted with a three-lame yodarekake.

HEIGHT 58 cm (the helmet incl. shikoro and maedate) and 18 cm (the menpo incl. yodarekake)
WEIGHT 3,489 g (the helmet incl. shikoro and maedate) and 323 g (the menpo incl. yodarekake)

Condition: Very good condition with minor wear. The lacquer with age cracks and tiny losses. Expected rubbing and flaking to the gilt.

AUCTION COMPARISON
Compare a related iron sujibachi kabuto at Christie's, also dated 17th-18th century, Edo period, Arts of the Samurai: The Dolphyn Collection, 13 December 2017, London, lot 7 **(sold for GBP 9,375)**.

Estimate EUR 8,000
Starting price EUR 4,000

96
A HARUTA SCHOOL IRON SUJIBACHI KABUTO WITH ODA CLAN MON

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

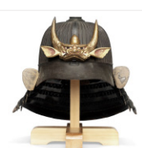
The sabiji-nuri-lacquered sixty-two-plate iron bowl with raised ridges topped by a seven-stage silvered and copper-gilt tehen kanamono with scrolling karakusa design against a ring-punched ground to the lowest tier, the fukigaeshi each applied with the Oda clan mokko mon, all above the seven-lame shikoro.

HEIGHT 25 cm, WIDTH 36 cm
WEIGHT 2,480 g

Condition: Very good condition with minor wear and expected wear and flaking to lacquer.
Provenance: Galerie Robert Burawoy, Paris, France, 1999. French private collection, acquired from the above. A copy of the invoice from Galerie Robert Burawoy, dated 6 March 1999, confirming the attribution and dating above, and stating a purchase price for the present lot of FRF 70,000 or approx. **EUR 20,500** (converted and adjusted for inflation at the time of writing), accompanies this lot.

The Oda clan was a Japanese samurai family that played a crucial role in the unification of Japan during the 16th century. They were powerful feudal lords (daimyo) and reached the height of their influence under the leadership of Oda Nobunaga, one of the most prominent governors of the Sengoku era. However, the clan experienced a rapid decline after Nobunaga's death during the Honnō-ji Incident (1582), although several branches of the clan continued to exist as daimyo houses until the Meiji Restoration. With the advent of this period, all heads of the Oda clan houses were appointed court nobles (kuge) of the new system of hereditary peerage (kazoku), marking a change in their political and social status.

AUCTION COMPARISON
Compare a closely related iron sujibachi kabuto, 17th-18th century, at Christie's, Arts of the Samurai: The Dolphyn Collection, 13 December 2017, London, lot 7 **(sold for GBP 9,375)**.



Estimate EUR 6,000
Starting price EUR 3,000

97
A LACQUERED RUSSET-IRON SUJIBACHI KABUTO WITH 'DAIKOKU'S RAT' MAEDATE

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

The components laced predominantly in blue and fitted with gilt-copper and metal hardware. The sixty-two-plate hachi topped by a five-stage chrysanthemum-form tehen kanamono and finely gilt to the front with the rising sun, the mabisashi with a fundame rim and fitted with a gilt-wood maedate in the form of Daikoku's rat, flanked by the upturned fukigaeshi with richly decorated and gilt leather, laced with an additional lame, all above the four-lame shikoro.

HEIGHT 27 cm
WEIGHT 2,756 g

Condition: Very good condition with wear. The lacquer with age cracks, tiny losses, and some flaking. Expected rubbing and flaking to the gilt.

Estimate EUR 6,000
Starting price EUR 3,000

98
AN IRON KAWARI KABUTO (ECCENTRIC-SHAPED HELMET) WITH AN IRON MENPO

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

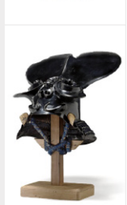
The components lacquered black, the hachi surmounted by a roiro-nuri butterfly, the antennae and body finely modeled in relief and the wings protruding from the back of the helmet, the mabisashi fitted with a gilt-metal circular maedate in the form of a crescent moon flanked by the scrolling antennae wakidate, all above the five-lame jikoro.

The menpo finely cast and forged in 2 sections with a removable nose plate above a scrolling mustache, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts, the mask lacquered in roiro and laced with a three-lame yodarekake with a black horsehair trim.

HEIGHT 43.5 cm (kabuto), 37 cm (menpo)
WEIGHT 1.2 kg (kabuto), 480 g (menpo)

Condition: Very good condition with minor wear. Minor chips, flaking, and expected small cracks to lacquer.

AUCTION COMPARISON
Compare a closely related Kawari kabuto (eccentric shaped helmet) with a face mask, dated 17th-18th century, at Christie's, Japanese and Korean Art, 18 April 2018, New York, lot 117 **(sold for USD 31,250)**. Compare a closely related Kawari kabuto (eccentric shaped helmet), dated 17th century, at Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 319 **(sold for USD 27,400)**.



Estimate EUR 10,000
Starting price EUR 5,000

99
A RARE IRON AWABI-NARI UCHIDASHI KAWARI KABUTO

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

The eccentrically shaped (kawari) russet iron helmet hammered up from a single sheet of iron and worked on the surface to resemble a large conch shell, surmounted by a four-stage tehen kanamono, above the gently curved mabisashi and simple one-plate shikoro.

The conch shell has long been associated with the military elite in Japan. It was used as a signal horn by both warriors in battle and by Buddhist monks in calls to prayer.

SIZE 33.7 x 21 cm
WEIGHT 1,210 g

Condition: Very good condition with wear and expected corrosion. Scattered nicks and minuscule losses.

AUCTION COMPARISON
Compare a related iron kawari kabuto of similar conch-shell shape but constructed of individual plates, dated to the 18th century, at Christie's, Japanese and Korean Art, 20 September 2022, New York, lot 119 **(sold for USD 12,600)**. Compare a related uchidashi kabuto in the form of a turban shell dated to the 19th century at Sotheby's, The Samurai: Japanese Arms and Armour, 16 May 2024, London, lot 13 **(sold for GBP 30,480)**. Compare a related iron kawari kabuto in the shape of a conch shell, dated to the 18th century, at Bonhams, Arts of the Samurai, 8 October 2013, New York, lot 1012 **(sold for USD 377,000)**.

Estimate EUR 5,000
Starting price EUR 2,400

100
A GOLD-LACQUERED IRON EBOSHI-NARI KABUTO AND RESSEI MENPO

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

The components laced predominantly in blue and fitted with gilt-metal hardware in the form of chrysanthemum medallions. The gilt-lacquered bowl of eboshi (court-cap) form and fitted with a metal maedate in the form of a takarabukuro, flanked by a pair of lacquered upturned fukigaeshi, all above a five-lame shikoro. Together with an iron menpo lacquered in gilt with a removable nose plate secured by turning pins and designed with deeply embossed wrinkles on the cheek, with straight cord pegs on the chin on rhombus grommets, and fitted with a four-lame yodarekake with orange lacing.

HEIGHT 41 cm (the helmet incl. shikoro) and 24 cm (the menpo incl. yodarekake)
WEIGHT 2,121 g (the helmet incl. shikoro) and 453 g (the menpo incl. yodarekake)

Condition: Very good condition with wear. The menpo with expected flaking and crackle to lacquer, the helmet with light scratches as well as minor rubbing and minuscule associated losses to lacquer.

AUCTION COMPARISON
Compare a closely related eboshi-nari kabuto dated to the 18th century at Sotheby's, The Samurai: Japanese Arms and Armour, 16 May 2024, London, lot 8 **(sold for GBP 8,255)**.

Estimate EUR 5,000
Starting price EUR 2,400

101
A LACQUERED NERIKAWA AND MIXED METAL KAJI-KABUTO (FIREMAN'S HELMET)

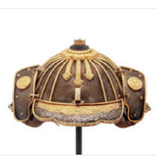
Japan, 18th-19th century, Edo period (1615-1868)

The hachi of fourty-eight nerikawa (hardened rawhide) plates lacquered in russet-iron and finished with large standing rivets decreasing in size towards the top and mounted with a mixed-metal hachimanza of five tiers, to the rear an agemaki-no-kan, the mabizashi and fukigaeshi each with printed leather, the wide mabisashi further applied with a chased and pierced plaque depicting a sinuous dragon amid scrolling clouds, below the gilt-metal mon in the form of a single aoi leaf on a stippled ground, the fukigaeshi (turnbacks) with an additional white metal-inset lame.

HEIGHT 18 cm, LENGTH 32 cm
WEIGHT 1,025 g

Condition: Good condition with expected wear, little flaking to lacquer, the mon slightly loose, Some flaking and small nicks. Losses to printed leather and gilt-metal hardware.

AUCTION COMPARISON
Compare a related silver kaji-kabuto dated to the 18th century at Christie's, Edo to Post-War: 500 Years of Japanese Art and Design, 15 November 2017, New York, lot 7 **(sold for USD 25,000)**.



Estimate EUR 4,000
Starting price EUR 2,000

102
A LACQUER SHINGEN JINGASA (WAR HAT)

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

Constructed with a central ridge running the length of the helmet and with a flaring rim turning up at the front, lacquered overall in black with a mon (crest) composed of three leaves within a trefoil with three bird's heads between the lobes in gold hiramaki-e, decorative ring applied to the rear with a silk braid, the rim fundame and the underside red lacquer with crashing waves in gilt lacquer, with applied eyelets to the interior for holding a hood.

The origins of this style of jingasa are said to trace back to Takeda Shingen (1521-1573), who favored this shape.

LENGTH 32.5 cm

Condition: Good condition with wear, minuscule nicks, and light surface scratches. The lacquer with wear and flaking to the edges. Losses to two loop-cord attachments to the interior.

AUCTION COMPARISON
Compare a closely related shingen jingasa dated to the 19th century, Edo period, 30.5 cm wide, at Bonhams, Fine Japanese and Korean Art, 21 March 2018, New York, lot 2275 **(sold for USD 2,500)**.

Estimate EUR 1,500
Starting price EUR 800

103
A LACQUER JINGASA (WAR HAT) WITH SHIDA NO MARU MON

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

Of circular form with a gently domed top and slightly flared brim, the black-lacquered top decorated with two gold-lacquered shida no maru mon (circle of fern crest). The smooth underside is lacquered in roiro with splashes of gold.

DIAMETER 42.5 cm

Condition: Very good condition with minor wear, minuscule nicks, and light surface scratches. The lacquer with wear and minor flaking to the edges.

AUCTION COMPARISON
Compare a related lacquer jingasa, dated 19th century, late Edo to Meiji period, 42.5 cm diameter, at Christie's, 28 January 2021, New York, lot 73 **(sold for 5,625 USD)**.

Estimate EUR 1,000
Starting price EUR 500

104
A RARE LACQUERED JINGASA (WAR HAT) WITH SAKURA MON

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

Constructed from woven fiber stiffened with black lacquer, the top decorated with a mon in the form of a sakura (cherry) blossom below the number one (ichi), the interior with padded material lining.

DIAMETER 41.7 cm

Condition: Very good condition with minor wear and expected flaking and rubbing to lacquer.

AUCTION COMPARISON
Compare a related jingasa similarly constructed from woven fiber stiffened with lacquer, dated to the 19th century, 32.5 cm wide, at Bonhams, Snow, Sex and Spectacle, 13 May 2021, London, lot 49 **(sold for GBP 2,295)**.

Estimate EUR 800
Starting price EUR 400

105

AN IMPORTANT NIMAI OKEGAWA DO GUSOKU (ARMOR) WITH AN IRON KOBOSHI KABUTO BY MYOCHIN NOBUIE

The kabuto by Myochin Nobuie, signed Myochin Nobuie saku
Japan, 17th-18th century, early Edo period (1615-1868)

Of gold-lacquered honkozane predominantly laced in orange, the components mounted on a russet-orange and gold brocade, and fitted with intricate gilt-metal kanamono with sakura (cherry blossom) and kiku (chrysanthemum) design as well as triple hollyhock (aoi) mon, associated with the Honda clan.

The armor comprising:
A sujibachi kabuto with a sixty-two plate hachi finished with standing rivets decreasing in size towards the top and mounted with a six-stage chrysanthemum-form tehen kanamono, the mabisashi with printed leather, flanked by the reticulated gilt-metal fukigaeshi with chrysanthemum blossoms borne on dense foliage and applied with a triple aoi ('hollyhock') mon, associated with the Honda clan, against a nanako ground, centered by a gold and red-lacquered wood maedate finely carved as a ferocious dragon flanked by kuwagata fitted on a reticulated kuwagata dai applied with aoi mons and kiku blossoms, all above the four-lame gilt-lacquered shikoro; the lacquered iron menpo with a removable nose plate secured by turning pins, cast with an open mouth, below a stiff moustache, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi, and the cheeks with bent anchoring posts, all fitted with a two-lame yodarekake; a two-lame nodowa; the okegawa nimai do with six five-lame kusazuri and three kiku agemaki (decorative tassel) strung from en-suite cord rings; a pair of six-lame sode fitted with kiku-appliqués adorned with cord rings; a pair of haidate; a pair of iron and kusari (chain mail) kote and tekko fitted with sakura appliqués to the knuckles, the kote further applied with Mitsumori kikkou ni hanabishi mon, associated with the Nikaido clan; a pair of lacquered suneate; and a pair of kegutsu.

Inscriptions: The kabuto signed Myochin Nobuie saku 明珍信家作 [Made by Myochin Nobuie].

Honda Tadatoshi (1820-1883) was the 6th daimyo of Izumi Domain. He was the 4th son of Honda Tadatomo. His wife was a daughter of Hori Naotada of Suzaka Domain. He was posthumously adopted on the death of his older brother, Honda Tadanori in 1860, and was received in formal audience by Shogun Tokugawa Ieshige. In 1863, he became jisha-bugyo and the same year was also appointed soshaban. In 1864, he advanced to the post of wakadoshiyori, but was dismissed only five months later. In 1866, he again became wakadoshiyori, but resigned after ten months. In 1868, with the start of the Boshin War, he favored the imperial cause, but was pressured into joining the pro-Tokugawa Ouetsu Reppan Domei instead. As a result, the domain was invaded by the forces of the Satcho Alliance and Izumi jin'ya was burned during the Battle of Iwaki. Tadatoshi was forced to flee to Sendai. A few months later he surrendered to the Meiji government and was placed under house arrest, with the domain reduced in kokudaka by 2000 koku. He was released from house arrest in 1870 and his court rank restored. He died in 1883 and his grave is at the temple of Kofuku-ji in Mukojima, Sumida, Tokyo.

Honda Tadatoshi (1820-1883)

Condition: Very good condition with old wear and soiling. Small losses, age cracks, and expected flaking to the lacquer. The maedate with old repairs.
Provenance: Reputedly belonging to Lord Honda Tadatoshi (1820-1883), thence by descent. A Japanese deceased estate. A noted private collection, acquired from the above.

An image supplied by the previous owner confirming that the armor belonged to Honda Tadatoshi (1820-1883)

AUCTION COMPARISON
Compare a related nimai do gusoku (initially erroneously described as Domaru), dated to the 18th century with a helmet bowl from the Nanbokucho period, at Christie's, 20 September 2022, New York, lot 111 **(sold for USD 88,200)**.

Estimate EUR 40,000
Starting price EUR 20,000

106
A NUINOBE NIMAI DO GUSOKU (ARMOR) WITH AN IRON ZUNARI KABUTO AND RESSEI MENPO

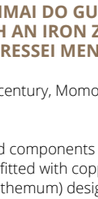
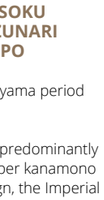
Japan, early 17th century, Momoyama period (1573-1615)

The red-lacquered components predominantly laced in blue and fitted with copper kanamono with kiku (chrysanthemum) design, the Imperial symbol of Japan.

The armor comprising:
A sabiji-nuri lacquered iron zunari kabuto with a hachi shaped like the top of a human head with a thick fur felt running down the center, the mabisashi and fukigaeshi similarly lacquered and upturned, all above the four lame shikoro with a horsehair trim; the roiro lacquered iron ressei menpo with a removable nose plate secured by turning pins, cast with an open mouth revealing gold-lacquered teeth with red-lacquered lips, below a stiff mustache, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi, and the cheeks with bent anchoring posts, all fitted with a four-lame yodarekake; the nimai yokohagi okegawa do with iyozane, fitted at the back with an uke-zutsu, with six four-lame kusazuri and a kiku agemaki (decorative tassel) strung from an en-suite cord ring to the front; a pair of five-lame sode stitched to the iron and kusari (chain mail) kote and tekko; a pair of haidate; and a pair of iron and kusari (chain mail) suneate.

Condition: Good condition with old wear, losses, and soiling. The lacquer with flaking, age cracks, and losses. The chainmail with corrosion and losses to the accompanying fabric.

The black lacquered wood storage box (yoroibako) with red lacquered yotsume mon within a chrysanthemum-petaled circle.

AUCTION COMPARISON


Compare a related nimai-do gusoku with similar iyozane to the cuirass, dated 17th-18th century, Edo period, at Christie's, 15 May 2013, London, lot 101 **(sold for GBP 12,500)**. Compare a related black-lacquered nuinobe nimai do gusoku, dated 17th-18th century, Edo period, at Christie's, 16 May 2012, London, lot 146 **(sold for GBP 17,500)**.

Estimate EUR 10,000
Starting price EUR 5,000

107
A GOMAI OKEGAWA DO GUSOKU (ARMOR) WITH AN IRON KOBOSHI KABUTO AND RESSEI MENPO

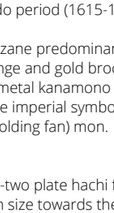
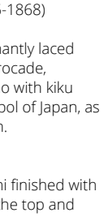
Japan, 18th-19th century, Edo period (1615-1868)

The roiro-lacquered iron iyozane predominantly laced in blue, mounted on an orange and gold brocade, and fitted with intricate gilt-metal kanamono with kiku (chrysanthemum) design, the imperial symbol of Japan, as well as Gohonnhone Oogi (folding fan) mon.

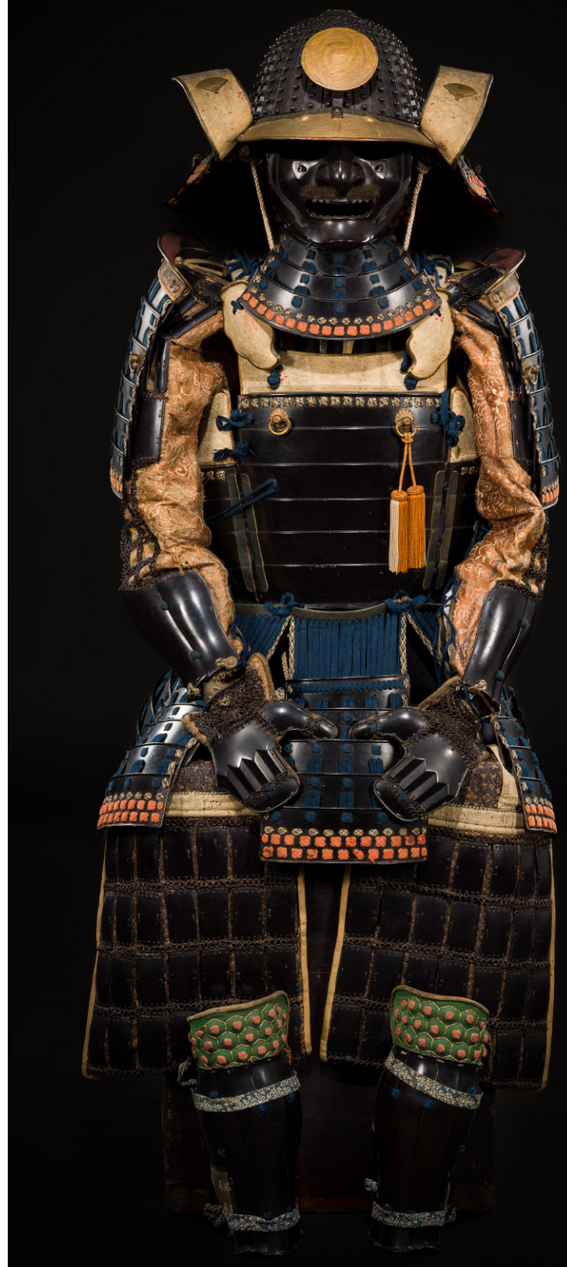
The armor comprising:
A koboshi kabuto with thirty-two plate hachi finished with standing rivets decreasing in size towards the top and mounted with a five-stage chrysanthemum-form tehen kanamono, the mabisashi applied with gilt-lacquered leather and decorated with gold fundame rims, flanked by upturned printed leather fukigaeshi fitted with Gohonnhone Oogi ('folding fan') mon, centered by the gilt-metal maedate in the form of a large circular roundel, all above the three lame shikoro; the lacquered iron menpo with a removable nose plate secured by turning pins, cast with an open mouth revealing black lacquered teeth, below a stiff moustache, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi, and the cheeks with raised flanges, all fitted with a three-lame yodarekake; the gomai yokohagi okegawa do with seven five-lame kusazuri and three kiku agemaki (decorative tassel) strung from en-suite cord rings; a pair of six-lame sode fitted with a kiku-appliqués adorned with a cord-ring; a pair of haidate; a pair of iron and kusari (chain mail) kote and tekko; and a pair of lacquered iron suneate fitted with an additional lame.

With a wood plaque inscribed, 'Commemorating the 20th anniversary of the return to the mainland and landing at Sasebo Port following the end of the Greater East Asia War on May 5, 1968 (Showa 43). Received from Mr. Kazuhiko Naruki of Funayama, Oi Town, Ena District, Gifu Prefecture, with family crest. One set of navy-colored plain-laced armor, commonly known as Kanto Gusoku (Kanto-style armor), valued at 570,000 ryo.'

Condition: Very good condition with wear, minor corrosion, and some soiling. The lacquer with flaking, age cracks, and small losses, some with associated touchups. The brocade fabric with small tears and loose threads.

AUCTION COMPARISON


Compare a closely related black-lacquered armor with similar gomai okegawa yokohagi do, dated to the 18th century, at Bonhams, 14 September 2010, New York, lot 6110 (sold for USD 14,640 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing). Compare a closely related black-lacquered armor with similar gomai okegawa yokohagi do, dated 18th-19th century, mid-late Edo period, at Christie's, 11 November 2008, London, lot 173 (sold for GBP 8,750 or approx. **EUR 18,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 12,000
Starting price EUR 6,000



108

AN IMPRESSIVE MYOCHIN SCHOOL GOMAI-DO YUKINOSHITA GUSOKU (FIVE-PIECE CUIRASS ARMOR) WITH AN IRON KOBOSHI KABUTO AND MENPO

The do by Iehisa, signed Iehisa saku
Japan, 16th century, Momoyama period (1573-1615)

The roiro-lacquered iron components predominantly laced in blue, mounted on a fine pistachio green brocade, and fitted with intricate gilt-metal kanamono with kiku ('chrysanthemum') design, the Imperial symbol of Japan.

The armor comprising:
An iron kabuto with a twelve-plate hachi finished in uchidashi (repoussé) with gently-raised rivets with shinodare extending to the front from the five-stage chrysanthemum-form tehen kanamono, to the rear an agemaki-no-kan, the wide-brimmed mabisashi centered by a gilt and roiro lacquered maedate in the form of crashing waves against the full moon, flanked by ensuite fukigaeshi trimmed in gold doeskin, all above the three-lame shikoro; a sabiji-nuri lacquered menpo with a removable nose plate secured by turning pins, cast with an open mouth revealing the red-lacquered interior, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi and straight cord pegs, the cheeks with bent anchoring posts, all fitted with a three-lame yodarekake; the gomai do yukinoshita with eight three-lame kusazuri, hammered to the front with a sinuous dragon clutching a flaming pearl, its eyes inlaid in gilt, below two kiku-form silver and gilt agemaki (decorative tassels); the back with a large agemaki; a pair of five-lame sode fitted with kiku-form cord-rings to each side; a pair of haidate; a pair of iron and kusari (chain mail) kote and tekko; and a pair of iron uchidashi suneate with butterfly hinges. The interior of the do signed IEHISA saku 家久作 [made by Iehisa]. The maker is most likely Myochin Iehisa, who was active c. 1550-1600 (Haynes 01770.0).

Condition: Very good condition with old wear, corrosion, and soiling. The lacquer with age cracks, small losses, and flaking. Losses and soiling to the brocade and chain-mail. The maedate with old repairs and touchups.

AUCTION COMPARISON
Compare a closely related russet-iron uchidashi (repoussé) armor with a hammered dragon to the do, the do by Katsumasa, 18th century, at Bonhams, Arts of the Samurai, 27 October 2021, New York, lot 24 **(sold for USD 47,813)**. Compare a related iroiro-odoshi nimai-do gusoku, the helmet signed by Myochin Nobuie, 16th century, at Sotheby's, The Samurai: Japanese Arms and Armour, 2 November 2021, London, lot 24 **(sold for GBP 239,400)**.

Estimate EUR 40,000
Starting price EUR 20,000

109
MYOCHIN: A SUPERB GOMAI-DO GUSOKU (FIVE-PIECE CUIRASS ARMOR) WITH MATCHING DRAGONFLY EMBLEMS AND AN IRON SUJIBACHI KABUTO AND MENPO

The menpo signed Myochin ki Munemasa saku; the kote signed Myochin ki Munechika saku
Japan, 18th-19th century, Edo period (1615-1868)

The roiro-lacquered iron components predominantly laced in blue, mounted on a fine blue and gold brocade, and fitted with intricate gilt-metal kanamono with kiku ('chrysanthemum') design, the imperial symbol of Japan, as well as the agehacho ('swallowtail butterfly') mon, associated with the Taira clan.

The armor comprising:
An iron kabuto with a thirty-six plate hachi with raised ridges terminating in a four-stage chrysanthemum-form tehen kanamono, to the rear an agemaki-no-kan, the wide-brimmed mabisashi centered by a gilt-metal maedate in the form of an akitsu('dragonfly'), flanked by ensuite fukigaeshi with printed leather and fitted with agehacho ('Swallowtail butterfly') mon, associated with the Taira clan, and laced with an additional lame, all above the three-lame shikoro; an iron menpo with a removable nose plate secured by turning pins, cast with an open mouth revealing the red-lacquered interior, designed with deeply embossed wrinkles on the cheek, the chin with ase-nagashi and straight cord pegs borne on rhombus medallions, all fitted with a three-lame yodarekake; the gomai do with eight three-lame kusazuri, hammered to the front with scrolling clouds, below two kiku-form gilt-metal agemaki (decorative tassel) strung from en-suite cord rings; a pair of five-lame sode fitted with kiku-form cord rings to each side; a pair of haidate centered by iron panels worked in uchidashi (repoussé) to depict a dragonfly; a pair of iron and kusari (chain mail) kote and tekko; and a pair of iron and gold doeskin suneate.

The menpo signed Myochin ki Munemasa saku [made by Myochin Munemasa] and the kote signed Myochin ki Munechika saku [made by Myochin Munechika].

Condition: Very good condition with old wear, corrosion, and soiling. The lacquer with age cracks, small losses, and flaking.

Dragonflies symbolize courage, strength, and victory in Japanese art. They were especially admired by samurai for their forward flight and were incorporated into the designs of saddles, stirrups, quivers, and the front crests of helmets. Dragonflies are also associated with autumn, representing change and the beauty of nature's cycles. In poetry, particularly haiku, they often signify fleeting moments of beauty, reflecting the transient nature of life.

AUCTION COMPARISON
Compare a closely related suit of armor with matching dragonfly emblems and a sujibachi kabuto by Myochin Munekata, dated 1854, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 143 **(sold for EUR 23,400)**.

Estimate EUR 25,000
Starting price EUR 12,000

110
AN IMPRESSIVE DO-MARU YOROI (ARMOR) WITH A KOBOSHI KABUTO AND RESSEI MENPO

Japan, Edo period (1615-1868)

Of gold-lacquered hon-kozane predominantly laced in orange, the components mounted on a fine brocade, and fitted with gilt-metal kanamono with kiku (chrysanthemum) design, the imperial symbol of Japan.

The armor comprising:
An iron koboshi kabuto with twenty-plate hachi finished with standing rivets, decreasing in size towards the top, with shinodare to the front and back extending from the five-stage chrysanthemum-form tehen kanamono rising from a roundel worked with kiku blossoms borne on scrolling vines, to the rear an agemaki-no-kan, the mabisashi and fukigaeshi each with printed leather and kiku medallions, the wide mabisashi centered by the reticulated gilt-metal maedate in the form of a chrysanthemum bush flanked by kuwagata fitted on a reticulated kuwagata dai with kiku on scrolling foliage, the mabisashi applied with kiku mons and an additional lame, all above the two lame shikoro; the lacquered iron ressei menpo with a stiff mustache above the open mouth reveal gold teeth within red-lacquered lips, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts, all fitted with a two-lame iron yodarekake; a two-lame nodowa; the yokohagi do-maru with eight five-lame kusazuri, the back with a large agemaki (decorative tassel) strung from an en-suite cord ring; a pair of six-lame sode fitted with kiku-appliqués adorned with a cord-ring to each side; a pair of haidate; a pair of kusari (chainmail) kote and tekko fitted with iron plaques lacquered in gilt, suaka, and roiro and applied with reticulated appliqués of butterflies fluttering amidst large chrysanthemum blooms; a pair of iron suneate with butterfly hinges; and a pair of kegutsu.

Condition: Very good condition with expected wear, soiling, and corrosion. The lacquer with age cracks, small losses, and flaking.

The black-lacquered wood storage box (yoroibako) with finely chased silver fittings and gold hiramaki-e kashiwa mon (daimyo oak crest), with associated armor stand.

AUCTION COMPARISON
Compare a closely related gold-lacquered and red-laced do-maru yoroi with a helmet signed Masanobu, the armor dated early to mid 19th century, at Christie's, 13 November 2002, London, lot 154 (sold for GBP 23,900 or approx. **EUR 62,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 15,000
Starting price EUR 7,500

111
A NIMAI YOKOHAGI OKEGAWA DO GUSOKU (ARMOR) WITH A KOBOSHI KABUTO AND RESSEI MENPO

Japan, Edo period (1615-1868)

The gold and roiro-lacquered components predominantly laced in blue, mounted on a gold and blue brocade, and fitted with metal kanamono with foliate design as well as the sagarifuji (falling wisteria) mon, associated with the Fujiwara clan.

The armor comprising:
An iron koboshi kabuto with a sixty-two plate hachi finished with standing rivets and mounted with a five-stage chrysanthemum-form tehen kanamono, the lacquered mabisashi centered by the gilt-wood maedate in the form of a leaping moon rabbit, flanked by upturned fukigaeshi fitted with the gilt-metal sagarifuji (falling wisteria) mon, associated with the Fujiwara clan, all above the five-lame shikoro; the sabiji-nuri lacquered iron ressei menpo with a stiff mustache and chin tuft, the upper lip thickly lacquered red and the open mouth reveal gold teeth within, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts, all fitted with a four-lame iron yodarekake; the nimai yokohagi okegawa do with black-lacquered kozane and gold lacquered iyozane, both kiritsuke, fitted at the back with an uke-zutsu, with seven five-lame kusazuri, a kiku agemaki (decorative tassel) strung from an en-suite cord ring to the front, above six copper medallions enclosing auspicious characters; a pair of five-lame sode; a pair of haidate; and a pair of iron and kusari (chain mail) kote and tekko applied with foliate motifs, and a pair of suneate.

The do applied with six circular medallions, each enclosing a character. The six characters read as follows: hachi (eight), ten (heaven), haru (spring), shu (disciple or cultivation), hei (soldier or military), and to (battle or struggle).

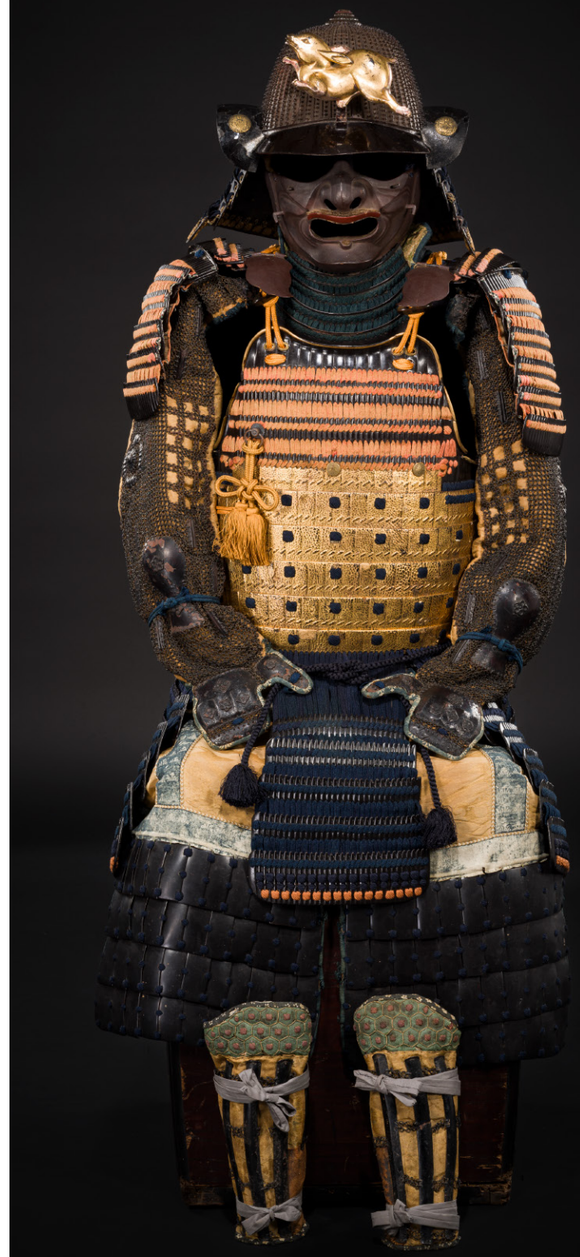
Condition: Very good condition with wear, some soiling, and expected corrosion. The lacquer with flaking, age cracks, and small losses, some with associated touchups. Losses to the facial hair. Small repairs and touchups to the maedate. Small reinforcements with adhesive.

With a lacquered wood storage box (yoroibako) and armor stand.

The Fujiwara clan was a powerful family of imperial regents in Japan, descending from the Nakatomi clan and, as legend held, through them their ancestral god Ame-no-Koyane.

AUCTION COMPARISON
Compare a closely related suit of armor with similar nimai yokohagi okegawa do with gold-lacquered iyozane, dated 17th-18th century, at Bonhams, 25 March 2010, New York, lot 2305 **(sold for USD 27,450)**.

Estimate EUR 15,000
Starting price EUR 7,500



112
A FINE GOLD-LACQUERED NUINOBE NIMAI DO GUSOKU (ARMOR) WITH A SUJIBACHI KABUTO AND RESSEI MENPO

Japan, late Edo period (1615-1868)

The gilt-lacquered iron components predominantly laced in orange, mounted on a rich purple and gold brocade, and fitted with intricate gilt kanamono with prunus design as well as kiku (chrysanthemum) mon, the imperial symbol of Japan.

The armor comprising:
A sujibachi kabuto with a thirty-two-plate hachi with raised ridges in gilt, terminating in a five-stage chrysanthemum-form tehen kanamono, the mabisashi with a gently upturned gold fundame rim, flanked by printed-leather fukigaeshi fitted with gilt kiku (chrysanthemum) mon, centered by the gold and red-lacquered wood maedate finely carved as a ferocious dragon flanked by kuwagata fitted on a reticulated kuwagata dai with prunus on scrolling foliage, all above the four-lame gilt-lacquered iron shikoro; a black-lacquered ressei menpo with a stiff mustache and chin tuft, the lips lacquered red and the teeth gold, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts, and a four-lame iron yodarekake with reticulated gilt-metal plaques to the edges; the iyozane nimai yokohagi okegawa do applied to the center with a large openworked gilt-metal floral roundel, above seven five-lame kusazuri with horse-hair trim, the cuirass with three agemaki (decorative tassels); a pair of six-lame sode fitted with prunus-appliqués; a pair of haidate; a pair of iron and kusari (chain mail) kote, tekko, and suneate; and a pair of kegutsu.

Condition: Very good condition with old wear, soiling, and light scratches. Small losses, age cracks, and expected flaking to the lacquer. The iron with areas of corrosion. The maedate with old repairs and touchups.

The kiku mon, or chrysanthemum crest, was a symbol of great importance during the Edo period in Japan. While originally reserved for the Imperial household, the crest's use gradually extended to certain samurai families and government officials, signifying their connection to the Emperor. During this period, the kiku mon was not just a decorative motif but a mark of prestige and loyalty to the ruling power, reinforcing the structured hierarchy of Edo society.

AUCTION COMPARISON
Compare a related gold-lacquer nimai okegawa do gusoku, dated 19th-20th century, Edo-Meiji period, at Bonhams, Arts of the Samurai, 21 October 2023, New York, lot 74 **(sold for USD 19,200)**.

Estimate EUR 12,000
Starting price EUR 6,000

113
A FINE MINIATURE YOROI (ARMOR) FOR THE TANGO NO SEKKU FESTIVAL

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

HEIGHT 120 cm (mounted on box and stand)

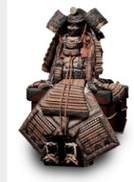
Constructed in the same manner as a full-sized armor with gilt-lacquered iron kozane predominantly laced in orange, mounted on a red and russet-orange brocade, and fitted with intricate gilt-metal kanamono with prunus and kiku (chrysanthemum) design.

Condition: Good condition with wear, soiling, and corrosion. The lacquer with age cracks, flaking, and losses. The brocade fabric with loose threads. Old repairs to the maedate.

The armor comprising:
A sujibachi kabuto with a twenty-plate hachi finished with lacquered-gilt standing rivets and reticulated shinodare to the front, back, and sides extending from the four-stage chrysanthemum-form tehen kanamono rising from a reticulated roundel worked with kiku blossoms borne on scrolling vines, the mabisashi and fukigaeshi with printed leather and fitted with appliqués, the fukigaeshi further fitted with gilt-metal kiku (chrysanthemum) blooms in a swirl, centered by a large maedate in the form of a white moon rabbit with luminous red eyes flanked by kuwagata fitted on a kuwagata dai applied with kiku blossoms, all above the three-lame gilt-lacquered iron shikoro; the iron menpo cast with an open mouth and a stiff moustache, designed with deeply embossed wrinkles on the cheek, fitted with a four-lame yodarekake; the do with six four-lame kusazuri and three foliate agemaki (decorative tassel) strung from en-suite cord rings; a pair of six-lame sode fitted with prunus-appliqués adorned with a cord-ring to each side; a pair of haidate; a pair of iron and kusari (chain mail) kote and tekko fitted with the kiku appliques to the back of the hand, and a pair of lacquered iron suneate.

Traditionally, 'Children's Day' is celebrated in Japan on 5th May. The Tango-no-Sekku, or Boys' Festival is marked by special customs and observances focusing on the healthy growth and development of young boys. During the 17th century, samurai families used to display a set of helmet and armor, weapons and banners outdoors on the Tango-no-Sekku Festival, designated as an important ceremonial day by the Edo Shogunate Government.

AUCTION COMPARISON
Compare a closely related miniature suit of armor, dated to the Meiji period, 77 cm high (mounted on box and stand), at Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 180 **(sold for EUR 18,200)**.



Estimate EUR 6,000
Starting price EUR 3,000

114
A BIZEN KATANA IN KOSHIRAE WITH NTHK-NPO CERTIFICATE FOR THE BLADE, ATTRIBUTED TO OSAFUNE SUKESADA

Attributed to Osafune Sukesada, signed Bishu Osafune [...]
Japan, late 16th century, Tensho era (1573-1592),
Momoyama period (1573-1603)

The blade:
The sugata is shinogi-zukuri with iori mune, the hamon is sugu in nie-deki, the hada is itame. The nakago with three mekugi-ana, one plugged, the tip is kiri, the yasurime is kiri, the mei reads BISHU OSAFUNE with two illegible characters.

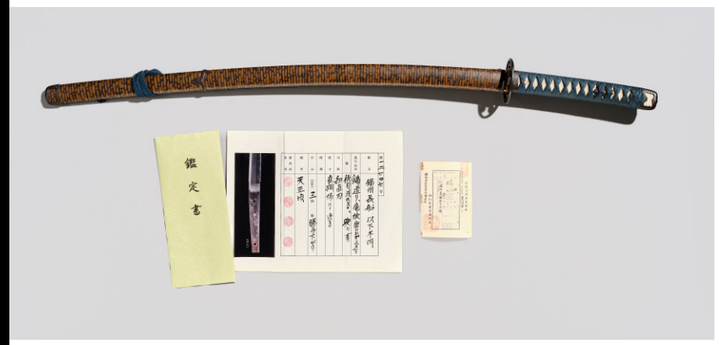
The mounting:
The gold habaki with diagonal file marks and dew drops. The iron tsuba of marugata and yo-sukashi with six paulownia mon enclosing the mokkogata form center. The iron fuchi and kabuto-gane with further paulownia decoration. The bronze menuki in form of a pair of frolicking horses. The tsuka of rayskin (samegawa) with blue tsuka-ito. The saya finely lacquered in shades of brown to imitate a wood grain pattern.

NAGASA 69.7 cm, LENGTH 102.5 cm

Condition: Very good condition with minor wear and little shinogi ware.

Accompanied by an **NTHK-NPO authentication certificate**, dated 16 June Reiwa 6 (2024), no 12707, with a rubbing of the tang, confirming the dating and attribution above, as well as a registration certificate (torokusho).

Estimate EUR 10,000
Starting price EUR 5,000



115
KUNIYUKI: A NANBAN (FOREIGN) STEEL KATANA IN SHIRASAYA

By Yamato no kami Kuniyuki, signed Bungo ju Yamato no kami Kuniyuki
Japan, 17th century, Edo period (1615-1868)

The blade:
The sugata is shinogi-zukuri with iori mune, the hamon is notare in nie-deki, the hada is itame. The habaki is of copper, decorated with diagonal file marks to the narrow sides. The nakago with one mekugi-ana, the tip is haagari, the yasurime is kiri, and the mei reads BUNGO JU YAMATO NO KAMI KUNIYUKI [Yamato no Kami Kuniyuki, resident of Bungo province], the back of the tang inscribed Nanbantetsu o motte, shin no kitae [made in the carefully forged traditional method (shin no kitae) using foreign steel].

NAGASA 65.5 cm, LENGTH 93.6 cm

Condition: Very good condition with minor wear, few ware, and scattered kochikomi. The peg lost.

Accompanied by a **registration certificate (torokusho)** issued by the Bunkazai Hozon Iin Kai (The Committee of Preservation of Cultural Properties).

Estimate EUR 10,000
Starting price EUR 5,000

116
UJIFUSA: A WAKIZASHI IN SHIRASAYA WITH NBTHK HOZON TOKEN PAPER

By Ujifusa, signed Ujifusa
Japan, early 17th century, late Momoyama period (1573-1615) to early Edo period (1615-1868)

The blade:
The sugata is shinogi-zukuri with iori mune, the hamon is notare in nioi-deki, the hada is mokume and itame. The nakago with one mekugi-ana, the tip is kuri-jiri, the mei reading UJIFUSA. The gold habaki decorated with diagonal and horizontal file marks.

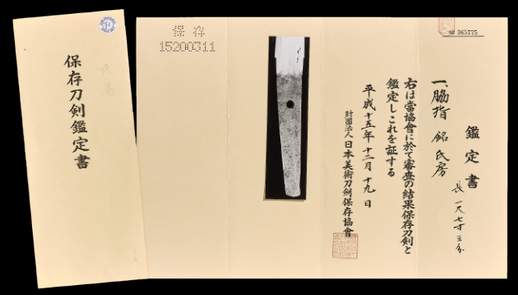
NAGASA 52.5 cm

Condition: Very good condition with minor wear, few fukure, and tiny ware.

This sword has been judged and **attested by the NBTHK to be the Hozon Token ('Worthy of Preservation') rank** The NBTHK Hozon paper, no. 365775, dated 19 December Heisei 15 (2003), with a photograph of the tang and the seal of the NBTHK, with a registration stamp from the Educational Committee of Tokyo, no. 48232, registration date 18 February Heisei 11 (1999), issue date 26 January Heisei 16 (2004), accompanies this lot.

AUCTION COMPARISON
Compare a related shinto katana (72 cm long) dated to the 17th century, with Higo koshirae and an NBTHK Tokubetsu kicho paper for the blade, at Bonhams London, Fine Japanese Art, 5 November 2009, London, lot 374 (sold for GBP 8,400 or approx. **EUR 18,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 8,000
Starting price EUR 4,000



117
YASUMITSU: A BIZEN WAKIZASHI IN KOSHIRAE

By Yasumitsu, signed Bizen ju Yasumitsu
Japan, c. 1500, Muromachi period (1336-1573)

The blade:
The sugata is shinogi-zukuri with iori mune, the hamon is notare and midare in nie-deki, the hada is itame. The nakago with one mekugi-ana, the tip is kurijiri, the yasurime is kiri, and the mei reads BIZEN JU YASUMITSU [Yasumitsu, resident of Bizen].

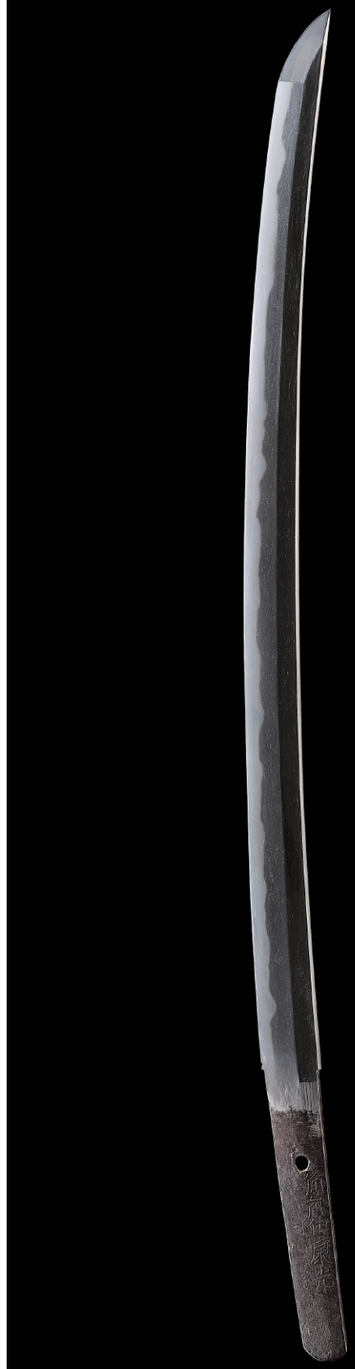
The mounting:
The silver habaki with diagonal file lines, dew drops, and two ridges. The iron tsuba of yo-sukashi with flowers enclosed by a twisted band. The fuchi and kashira of shakudo decorated in katakiribori with scrolling clouds on an ishimeji ground and lined in gold. The tsuka of rayskin (samegawa) with yellow tsuka-ito and shakudo menuki in form of birds with gold takazogan eyes. The saya finely lacquered with reddish-orange swirls on a black ground.

NAGASA 44.2 cm, LENGTH 64 cm

Condition: Good condition with minor wear, a tiny nibble to the lower section of the cutting edge, and minor ware. The saya with little flaking to the lacquer around the edge. The peg lost.

AUCTION COMPARISON
Compare a related Bizen wakizashi signed Bishu Osafune Yasumitsu, dated 1433, 53 cm nagasa, at Christie's, 10 November 2004, London, lot 25 **(sold for GBP 11,352)**.

Estimate EUR 8,000
Starting price EUR 4,000



118
NAMINOHIRA YASUAKI: A SATSUMA SCHOOL TANTO IN FINE KOSHIRAE, WITH NBTHK TOKUBETSU HOZON TOKEN CERTIFICATE

By Naminohira Yasuaki, signed Naminohira Yasuaki
Japan, c. 1781-1789, Edo period (1615-1868)

The blade:
The tanto of hira-zukuri, with iori mune, and mu sori. The hamon is suguha with nie-deki, the hada is masame. The gilt-copper habaki with vertical file marks. The nakago of ubu form, with one mekugi-ana, the mei reading NAMINOHIRA YASUAKI, higaki yasurime, and kuri-jiri.

The mounting:
The koshirae with a hamidashi agata tsuba, decorated with scrolling clouds in takazogan around the rim. The fuchi-kashira of shakudo depicting crashing waves and reeds and the kojiri with scrolling clouds. The shakudo menuki in form of hoso-kikyo mon (slender-petaled bellflower crests). The tsuka of samegawa (rayskin) and the saya ribbed, of black-lacquered kizami with an ishimeji ground. The kozuka with gold and silver takazogan, depicting a carp ascending a waterfall, the reverse signed MITSYOSHI and the gokatana inscribed 'Noshu Kinkasanroku nite, Nagara kawa be, FUJIWARA KIYONAGA saku kore' [This is made by Fujiwara Kiyonaga, by the bank of the Nagara River, at the mountain foot of Mount Kinka, in Mino Province]. With a shirasaya.

NAGASA 23.4 cm, LENGTH 32 cm (the blade), 36 cm (the shirasaya)

Condition: The blade in very good condition, good polish, with few minuscule fukure. The koshirae with a minor dent to the lacquer above the kurikata, the kozuka with minor rubbing to gilt.

There were earlier smiths who signed Sasshu Naminohira Yasuaki, however the smith signing mostly with the two characters as on this tanto is recorded as working from around 1781 to 1789.

Estimate EUR 6,000
Starting price EUR 3,000

The sword is accompanied by an **NBTHK Tokubetsu Hozon Token [Especially Worthy of Preservation] certificate**, no. 1020240, dated 31 May Reiwa 5 [2023], with a photograph of the tang and the seal of the NBTHK, with a registration stamp from the Educational Committee of Mie Prefecture, no. 55235, registration date 27 September Heisei 4 [1992].

119
MASAKUNI: A WAKIZASHI IN SUPERB KOSHIRAE, DATED 1826, WITH NBTHK TOKUBETSU HOZON TOKEN CERTIFICATE

By Okamoto Kame no Shin Masakuni, signed Okamoto Kame no Shin Masakuni
Japan, Harima province, dated 1826

The wakizashi accompanied by an **NBTHK Tokubetsu Hozon Token [Especially Worthy of Preservation] certificate**, no. 1010638, dated 25 February Heisei 31 [2019], attributing the blade to Okamoto Kame no Shin Masakuni from Harima Province, with a photo of the tang and the seal of the NBTHK, with a registration stamp from the Educational Committee of Kyoto, no. 40928, registration date 20 October Showa 52 [1977].

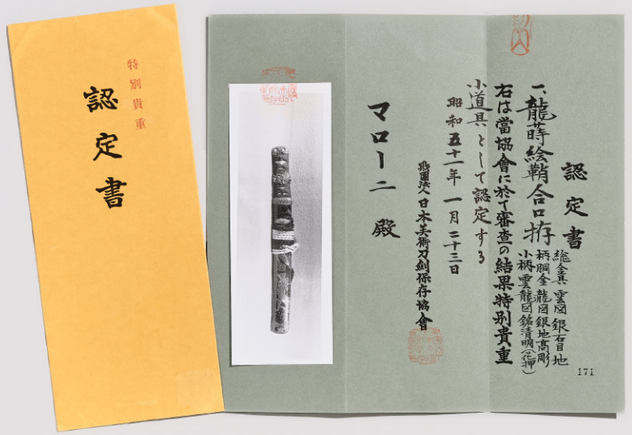
The blade:
Of shinogi-zukuri with iori-mune, shallow torii sori, and ko-kissaki. The hamon is choji midare in nioi-deki, the hada is a flowing itame with areas of masame. The nakago of ubu form, with haagari kuri-jiri, one mekugi-ana, and kesho yasurime with a triangular pattern on the omote with mei reading Okamoto Kame no Shin MASAKUNI, the ura dated Bunsei kyunen nigatsu hi [a day in the second month 1826].

The mounting:
The gilt-copper habaki with diagonal file marks and dew drops. The tsuba of nagamarugata form, with gold and shibuichi takazogan and coral inlays to depict a sprig of cherry blossoms. The fuchi-kashira of similar design, of shibuichi and ishimeji ground, also inlaid in coral and with gold and shibuichi takazogan. The menuki of gilt with a coral inlay and formed as a prunus sprig. The tsuka of samegawa (rayskin) and brown silk tsuka-ito. The koshirae saya finely lacquered in black with gold and silver takamaki-e and coral inlays on an ishimeji ground with a blossoming Sakura branch. The kozuka with a shakudo and further prunus design. The gokatana inscribed 'Bizen no kuni Osafune, Ise no kami, Sukehira' [SUKEHIRA, with the honorary title of governor of Ise, Osafune, Bizen Province].

NAGASA 30.8 cm, LENGTH 54.2 cm (the koshirae), 52.4 cm (the shirasaya)

Condition: Very good condition, the blade of fine polish. One coral inlay lost to the kashira, the kurikata with a natural age crack, one shinto dome loose, and nicks to the koshirae saya.
Provenance: The property of a gentleman in the United Kingdom.

Estimate EUR 12,000
Starting price EUR 6,000


特別貴重
認定書

認定書
龍金具 宝冠銀有目地
一、龍時代鞘合口拵 柄胴金龍図銀地高彫
小柄裏龍図鏡清嗣(花押)
右は當協會に於て審査の結果特別貴重
小道具として認定する
昭和五十一年一月二十三日
マロー二 殿
171

120
KUNISHIGE: A SUPERB USHU TANTO IN A FINE SILVER-MOUNTED 'DRAGON' AIKUCHI KOSHIRAE WITH NBTHK TOKUBETSU KICHO SHODOGU CERTIFICATE AND INSCRIBED SHIRASAYA

By Kunishige, signed Kunishige saku
Japan, 19th century, Edo period (1615-1868)

Exhibited: On loan to the Museum of Fine Arts, Boston, 31 December 1973.

The blade:
The sugata is hira-zukuri with iori mune, the hamon is notare in nioi-deki, the hada is itame and mokume. The boshi is of kaeri-fukai. The nakago with two mekugi-ana, the tip is haagari, the yasurime is kesho-yasuri, the mei reads KUNISHIGE saku [made by Kunishige].

The mounting:
The habaki is of silver with diagonal file marks and dew drops. The fuchi, kashira, koiguchi, sayajiri, and kurigata all of silver with scrolling clouds and a ishimeji ground. The tsuka with rayskin (samegawa) and brown tsuka-ito and with a three-clawed silver dragon menuki wrapping around the handle. The black-lacquered aikuchi koshirae scabbard decorated in silver and gold takazogan on a black-lacquered ground sprinkled with gold hirame, depicting a sinuous dragon amid fire. The silver kozuka with a dragon amid scrolling clouds, signed KIYOAKI (Goto Kiyoaki) with kao, and the gilt kokatana signed KUNITOMO MITSUO kore tsukuru [made by Kunitomo Mitsuo].

The shirasaya with sagayaki inscription by Sato Kanzan (1907-1978), 'this is made by Kunishige, a swordsmith of Akita, Ushu Province, the length of the blade is 7-sun and 8-bu (23.64 cm), attested and inscribed on an auspicious day in February of Showa 51 (1976), by Kanzan.'

NAGASA 23.6 cm, LENGTH 37.5 cm (total)

Condition: Very good condition with minor wear.
Provenance: From the Albert Maroni Family Collection. Albert Maroni (1852-1923) began collecting in the 1880s and is best known for his collection of Japanese prints, recognized by art historian Richard Lane in his book Images from the Floating World. The collection is also comprised of samurai sword paraphernalia dating to the Edo period, which has been kept in the family for four generations. In 1973, Jacques Maroni, Albert's grandson and an art collector himself, had the family's collection examined and evaluated by a group of experts of the field, including Dr. Walter Compton (1911-1990), Dr. Kanzan Sato (1907-1978), and Morihiro Ogawa, then the Japanese Sword Research Fellow at the Museum of Fine Arts, Boston.

Accompanied by a **Tokubetsu kicho shodogu certificate for the koshirae**, issued by Nihon bijutsu token hozon kyokai, dated to the 23 January Showa 51 (1976), with a photograph of the tang. The sword had a Tokubetsu kicho token certificate, dated 26 February 1976 (no. 321290), now missing.

AUCTION COMPARISON
Compare a related shinshinto aikuchi, blade by Minamoto Kunishige and mounts by Kakusensai Yoshimune, dated to the 19th century, at Sotheby's, Japanese Works of Art, Prints & Paintings, London, lot 1067 **(sold for GBP 11,400)**.

Estimate EUR 12,000
Starting price EUR 6,000

121
A FINE SILVER-MOUNTED KOSHIRAE FOR A TACHI IN ITOMAKI

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

Comprising a saya finely lacquered in gold takamaki-e and inlaid with gold sheets to depict four paulownia mon issuing fine tendrils on a nashiji ground to each side, the lower section wrapped in green silk with gold threads below the golden ito. Fitted with silver mounts engraved with floral patterns. The tsuka of rayskin (samegawa) with golden tsuka-ito. The menuki of gilt metal with two paulownia crests flanking a Takeda mon. The fuchi and kabuto-gane of silver finely worked with paulownia crests above a floral ground, and the bronze tsuba of kurikomi-mokkogata from with raised platelets to both sides incised with scrolling vines.

LENGTH 98.3 cm

Condition: Very good condition with minor wear, fine natural age cracks to the edge of the saya, few loose threads, little tarnishing to the metal fittings, minor flaking of the gold.

With a finely embroidered textile cover.

AUCTION COMPARISON
Compare a related koshirae for a tachi in itomaki, dated mid-19th century, at Bonhams, Patient Detail, Perfect Design, 3 November 2022, London, lot 140 **(sold for GBP 10,200)**.

Estimate EUR 4,000
Starting price EUR 2,000

122
JU TADAYOSHI: A KATANA IN KOSHIRAE WITH NTHK-NPO CERTIFICATE

By Ju Tadayoshi (1923-1989), signed Unshu Ju Tadayoshi no saku
Japan, Shimaken, the blade dated 1976, Showa period (1926-1989)

The blade:
The sugata is shinogi-zukuri with iori mune, the hamon is chouji in nioi-deki, the hada is itame. The nakago with one mekugi-ana, the tip is kuriji, the yasurime is kesho and sujikai, the mei reads UNSHU JU TADAYOSHI NO ZUKURU, and further inscribed with a dating February Showa 51 (1976).

The mounting:
The habaki with vertical and horizontal file marks and dew drops. The iron tsuba of yo-sukashi with a carp emerging from turbulent waves. The bronze fuchi and kashira decorated with waves above ishimeji ground. The bronze menuki in form of a carp in crashing waves. The tsuka of rayskin (samegawa) and black leather tsuka-ito. The lower section of the saya of samegawa and the remainder of black kanshitsu lacquer.

NAGASA 73 cm, LENGTH 105.8 cm

Condition: Excellent condition.

Accompanied by an **NTHK-NPO authentication certificate**, dated 12 April Heisei 27 (2015), no 18137, with a rubbing of the tang. With a violet fabric cover.

Unshu Ju Tadayoshi was active as a swordsmith during the wartime period and is recognized as the first generation in his line. In May of Showa 41 (1966), he was designated a Prefectural Intangible Cultural Property. Over the course of his career, he received honors such as the Mainichi Shimbun Award, the Encouragement Award, the Special Award, and the Excellence Award. He ultimately achieved the esteemed status of Mukansa swordsmith—an honor given to artisans whose work is exempt from competitive judging due to its exceptional quality. Kawashima Makoto passed away in August of Heisei 1 (1989).

The Koshirae as well as the fuchi, kashira, menuki are a modern production, probably by the Nosyudo company in Seki, Japan.

Estimate EUR 8,000
Starting price EUR 4,000

123
A MURAMASA SCHOOL TANTO IN SHIRASAYA WITH NBTHK TOKUBETSU KICHO TOKEN CERTIFICATE

By a member of the Muramasa school, signed Muramasa
Japan, 17th century, Edo period (1615-1868)

The sugata is hira-zukuri with mitsu mune, the hamon is midare in nie and nioi-deki, the hada is itame and mokume, with two bohi (bloodlines) to one side and a horimono of a sword to the reverse. The nakago with two mekugi-ana, the tip is kurijiri, and the mei reads MURAMASA. The gold habaki in two separate parts with vertical and horizontal file marks.

NAGASA 27.4 cm, LENGTH 43.3 cm

Condition: Very good condition with minor wear, the nakago possibly shortened.

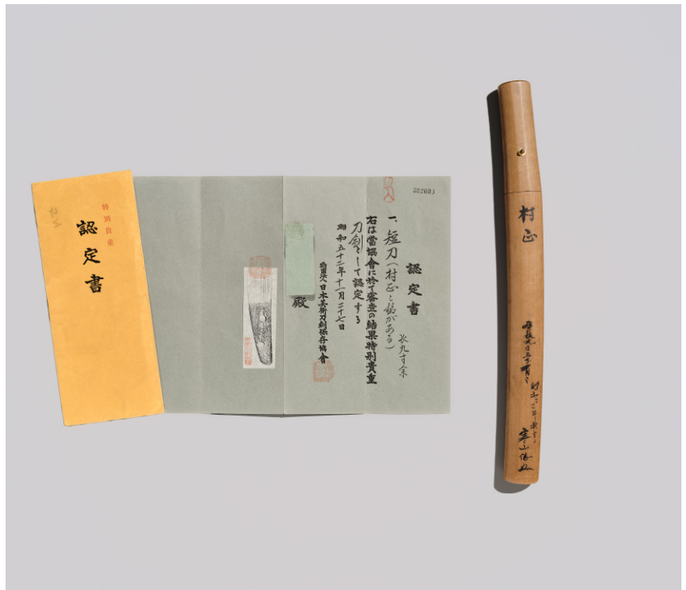
With an NBTHK Tokubetsu Kicho ("Especially Precious") Token certificate, no. 352600, dated 27 November Showa 52 (1977).

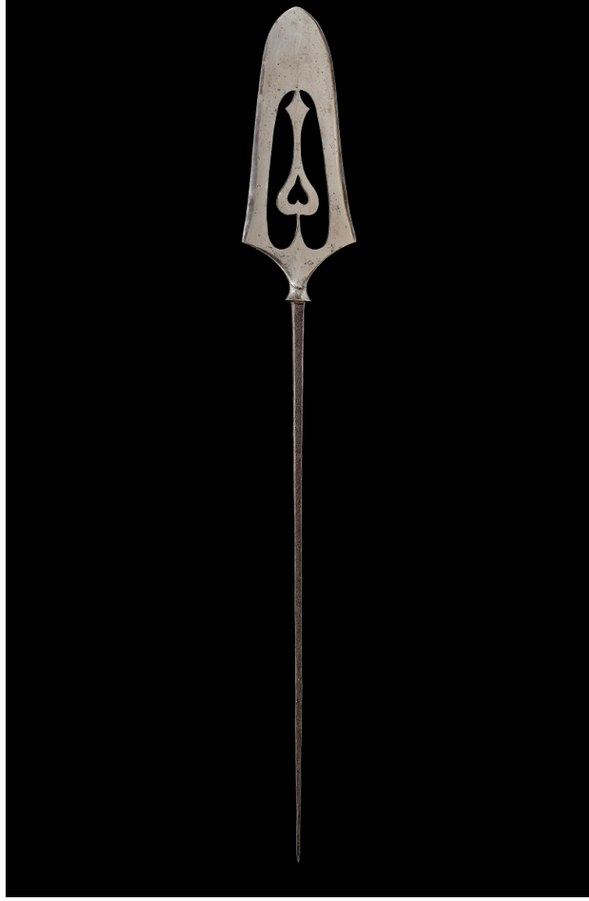
The shirasaya inscribed 'Muramasa, the length of the blade is 9-sun and 5-bu, written by Kanzan, on an auspicious day in the autumn of the Showa 52 (1977)'.

The Muramasa school was founded by Sengo Muramasa during the Muromachi period. He was an iconic figure in the realm of swordsmithing and his legacy of craftsmanship survived through the Muramasa school, which continued to produce swords of exceptional quality until the early Edo period. Allegedly the Tokugawa family avoided Muramasa's swords because they were involved in many misfortunes that occurred around Tokugawa Ieyasu. As a result, they became known as 'Cursed Muramasa Swords'.

AUCTION COMPARISON
Compare a related tanto blade, signed Muramasa, also with horimono, 24.1 cm long (the blade), at Bonhams, The Edward Wrangham Collection of Japanese Art, 9 November 2010, London, lot 3 **(sold for GBP 19,200)**.

Estimate EUR 8,000
Starting price EUR 4,000





124
AN IRON 'WILLOW LEAF' SUKASHI YANONE (PRESENTATION ARROWHEAD)

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

The arrowhead of Yanagi-ba form (willow leaf) pierced at the center to depict a yo-sukashi heart terminating in a lozenge, and with a long, elegantly pointed shaft.

LENGTH 43.8 cm

Condition: Good condition with minor wear, few tiny nibbles along the edges, and minor surface scratches.

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 votive offerings to a shrine.

LITERATURE COMPARISON
Compare a related steel arrowhead with a heart desgin, dated to the 18th century, 34.3 cm long, in the Metropolitan Museum of Art, object number 32.75.466.

AUCTION COMPARISON
Compare a related sukashi yanone by Kiyoharu, dated to the 17th century, Bonhams, The Paul Goodman collection of Japanese arrowheads, swords and fittings, 20 October 2015, New York, lot 33 **(sold for USD 2,000)**.

Estimate EUR 1,500
Starting price EUR 800

125
SADAKUNI: AN IRON SU YARI (STRAIGHT SPEAR)

By Sadakuni, signed Sadakuni
Japan, Edo period (1615-1868)

The blade:
The sugata is hira sankaku-zukuri, with a koshi-bi (central goove), the hamon is sugu in nie-deki, the hada is masame and itame. The nakago is o-suriage (cut-off) with one mekugi ana, the mei reading SADAKUNI.

NAGASA 15.4 cm, LENGTH 25.5 cm

Condition: Good condition with minor wear, tiny nibbling along the cutting edges, ware, and kochikomi.

Estimate EUR 1,200
Starting price EUR 600

126
TADAYOSHI: A HIZEN SHINTO NAGINATA IN SHIRASAYA

By Tadayoshi (1572-1633), signed Hizen kuni Tadayoshi
Japan, late 16th-early 17th century, late Momoyama period (1573-1615) to early Edo period (1615-1868)

The blade:
The sugata is naginata-zukuri with mitsu mune, the hamon is notare and choji in nie-deki, the hada is itame. The blade with a longer thin and a shorter wide bohi (bloodline) to both sides. The nakago with one mekugi-ana, the yasurime is sujikai and higaki, the mei reads HIZEN KUNI TADAYOSHI. The silver habaki with diagonal file marks and dew drops.

NAGASA 36.5 cm

Condition: Very good condition with minor wear and few tachikomi.

Estimate EUR 4,000
Starting price EUR 2,000

127
TERUSHIGE: AN IRON SU YARI (STRAIGHT SPEAR) IN SHIRASAYA

By Terushige, signed Bushu ju Terushige
Japan, 16th century, late Muromachi period (1336-1573)

The blade:
The sugata is hira sankaku-zukuri, with a koshi-bi (central goove), the hamon is sugu in nioi-deki, the hada is masame. The nakago with one mekugi ana, the mei reading BUSHU JU TERUSHIGE.

NAGASA 13 cm, LENGTH 51 cm (the yari)

Condition: Good condition with minor wear, few ware, kuchikomi, and minuscule nibbling.

Estimate EUR 2,500
Starting price EUR 1,200

128
KAZUTORA: A FINE IRON JUMONJI YARI

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

The three-pronged spear of typical configuration with two curved side blades pointing upward. The shaft with two apertures and signed Toto Fujiwara hyaku kuni KAZUTORA.

LENGTH 52.2 cm

Condition: Good condition with expected wear and minuscule rusty dimples. The cover with small losses to the fabric, fine age cracks, tiny chips to the edges, and old touchups.

With a fabric-coated wood cover decorated to both sides with the Matsukawa-bishi kamon.

AUCTION COMPARISON
Compare a related Mino jumonji yari by Kaneuji, dated to the 18th century, at Bonhams, Arts of the Samurai, 27 October 2014, New York, lot 1076 **(sold for USD 3,125)**. Compare a related iron jumonji yari, by Hisayuki, dated 1824, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 125 **(sold for EUR 3,120)**.

Estimate EUR 2,500
Starting price EUR 1,200

129
HANAGENSAI TOSUI: A SUPERB LACQUER KOBAKO WITH A LADIES' INDOOR ARCHERY SET

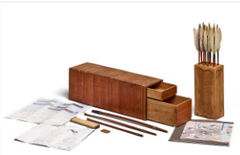
By Hanagensai Tosui signed Hanagensai Tosui with kakihan
Japan, 19th century, Edo period (1615-1868)

The elongated rectangular box with two compartments, one fitted with a double bottom. The cover finely lacquered in gold and iro-e hiramaki-e and takamaki-e to depict blinds suspending a tassel below misty clouds worked in gold togidashi-e and gold kinpun, backed by a floral spray and thin strips of various colors. The interior with evenly spaced gold hirame flakes on a roiro ground and with fundame edges. The box comprising four black and gold-lacquered wooden arrows signed Nobukatsu with a seal mark shou, a three-part wooden bow (koyumi) with silver fittings, a metal thread-covered handle, and fabric covers. Signed Hanagensai TOSUI with the artist's kakihan (cursive monogram).

SIZE 31.8 x 7.6 x 7.3 cm

Condition: Very good condition with minor wear, the edges and corners of the box with small bruising, warping, and minor flaking, the bow and arrows with light wear and minor traces of use.
Provenance: Ex-collection André Barrier. André Barrier (1870-1957) was the president of the Société des Cent Bibliophiles, which is one of the oldest bibliophile societies in France. It was created in 1820 and is still active today, publishing previously unpublished books and supporting production and artists.

AUCTION COMPARISON
Compare a related archery set of closely related size but with twelve arrows at Zacke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 54 **(sold for 5,491 EUR)**.



Estimate EUR 4,000
Starting price EUR 2,000

130
A GROUP OF TWO AINU OBJECTS

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

The first carving is a slender wood ikupasuy (prayer stick) carved in the form of an arrow, the body finely carved in relief with a recumbent bear lying on its belly, flanked by abstract motifs, the reverse incised with shiroshi (symbolic script) marking. The second is a wood quiver applied with circular emblems to the top.

LENGTH 54.5 cm (the quiver) and 38 cm (the ikupasuy)

Condition: The ikupasuy in very good condition with old wear, small nicks, and old smoothened losses. The quiver with wear, losses, and natural imperfections. The metal sheet with cracks and dings.

Originally hunter-gatherers, the island's indigenous Ainu people have a different language, religion and culture from the Japanese, all rooted in a strong connection with nature; this influence is clear in local crafts. Chief among them is carving, traditionally the domain of Ainu men, who sculpt wood into tools and adorn their surfaces with patterns passed down through generations.

Ikupasuy are among the most important objects owned by the Ainu and are venerated as sacred objects. They were used in Ainu rituals, particularly libation rituals where barley wine or sake is dripped on the stick. The Ainu believed that the gods would receive what they drank six-fold.

MUSEUM COMPARISON
Compare a related wood prayer stick (ikupasuy) carved with abstract designs and cross-hatching, in the British Museum, registration number As.8110. Compare a related Ainu long quiver and arrows, 57 cm long, in the Brooklyn Museum, accession number 12.403.

Estimate EUR 2,500
Starting price EUR 1,200

An Ainu being offered sake with an ikupasuy on top

131
A SUPERB LACQUERED WOOD KURA (SADDLE) WITH IRISES IN WATER

Signed with a kakihan
Japan, 18th century, Edo period (1615-1868)

Of kurabane type, the riding saddle fitted with two lacquered igi (wood side boards), maewa (pommel) and shizuwa (cantle) of yamagata (highly-seated; 'mountain-shaped') form, the pommel with the two umi ('sea') and iso (shore') registers almost evenly constructed, low-shouldered tegata (hand-shaped) indentations carved to each side, bearing a dense nashiji ground, neatly decorated in silver and gold hiramaki-e and takamaki-e to depict large iris blossoms in swirling water. Signed with a kakihan [artist's cursive monogram].

Signed on three parts with a kakihan and the fourth carved with the Omodaka ('arrowhead') symbol. Two flanges decorated with a red-lacquered double-gourd seal.

SIZE 38 x 28 cm

Condition: Very good condition with minor wear, expected age cracks and losses to lacquer.

AUCTION COMPARISON
Compare a closely related lacquered wood saddle, signed Masatomo and with kakihan, dated to the 17th century, Edo period, at Christie's, Japanese and Korean Works of Art, 22 September 2004, New York, lot 215 (sold for USD 5,736 or approx. **EUR 8,800** converted and adjusted for inflation at the time of writing).

Estimate EUR 5,000
Starting price EUR 2,400

132
A PAIR OF GOLD-LACQUERED STIRRUPS (ABUMI) WITH SHIMAZU CLAN MON

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

Of typical form, the exteriors finely lacquered in e-nashiji and intricately decorated to the center with a coiling dragon, the sides detailed with the maru juji mon (cross within a circle), associated with the Shimazu clan. The iron buckles at the top are similarly decorated with movable tangs. The interior of red lacquer.

SIZE 32.5 x 23.5 cm (each)
WEIGHT 958 g and 965 g

Condition: Very good condition with minor wear and little rubbing to the nashiji ground at the edges.

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.

AUCTION COMPARISON
Compare a related pair of black-lacquered iron abumi, 18th-19th century, at Bonhams, Arts of the Samurai, 27 October 2014, New York, lot 1065 **(sold for USD 2,250)**.

Estimate EUR 3,000
Starting price EUR 1,500

133
A FINE PAIR OF MOTHER-OF-PEARL-INLAID LACQUERED IRON STIRRUPS (ABUMI)

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

Of typical form, the exteriors finely lacquered in roiro and intricately inlaid with aogai (abalone shell) to create a dense foliate diapered ground. The buckles at the top are similarly decorated with movable tangs. The interior lacquered in nashiji.

SIZE 24 x 21.2 cm (each)
WEIGHT 1,151 and 1,178 g

Condition: Very good condition with old wear. Minuscule nicks, light scratches, and minor losses to the inlays. The lacquer with expected age cracks and some losses, all as visible in the images provided.

Abumi (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.

MUSEUM COMPARISON
Compare a closely related mother-of-pearl-inlaid stirrups (abumi), dated late 16th-early 17th century in the Metropolitan Museum of Art, object number 2008.120.1, .2.

Estimate EUR 3,000
Starting price EUR 1,500

134
A FINE GOLD LACQUER TACHI-KAKE (SWORD STAND)

Japan, 19th century

The circular base raised on three bracket feet, fitted with a curving neck terminating in a circular support with an indentation to the front, decorated in chinkin-bori (gold-inlaid carving) to depict a myriad of chrysanthemum blossoms. The neck supports lobed and painted in gilt with butterflies.

HEIGHT 65.7 cm

Condition: Good condition with minor surface wear, the neck supports with touchups to the lacquer and gilt, and few tiny bruises along the neck.

AUCTION COMPARISON
Compare a related lacquer tachi kake, dated to the mid-19th century, at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 138 **(sold for GBP 6,250)**.

Estimate EUR 1,500
Starting price EUR 800

135
A SUPERB MOTHER-OF-PEARL INLAID AND BLACK-LACQUERED 'THREE FRIENDS OF WINTER (SHOCHIKUBAI)' KATANA-KAKE (SWORD STAND)

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

Of typical form, supported on two lobed feet, the uprights with seven slots for katana, the roiro lacquered ground neatly inlaid with thin mother-of-pearl sheets. One side of the central panel depicting a gnarly pine tree and bamboo, the reverse with blossoming prunus and bamboo, the blossoms in urazaishiki (back coloring), the uprights decorated with further blossoming prunus branches and fine mother-of-pearl flakes to the narrow sides, and the feet featuring pine cones and needles.

LENGTH 52 cm

Condition: Very good condition with minor wear, some of the inlays warped and with tiny age cracks, and minuscule losses to some inlays.

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

136
UMEZAWA RYUSHIN: A SUPERB INLAID AND LACQUERED 'BUTTERFLIES' KATANA KAKE (SWORD STAND)

By Umezawa Ryushin (1874-1953), signed Ryushin with seal Ryushin
Japan, 1900-1920, Meiji period (1868-1912) to Taisho period (1912-1926)

The lower section with a removable door, surmounted by a rack with two slots for katana, the surface lacquered overall in ro-iro, decorated with scattered butterflies painted in iro-e takamaki, hiramaki, and testusabi-nuri, and inlaid in mother-of-pearl, coral, dark horn, and wood. The metal fittings of silver and shibuichi. The door signed to the interior in gold RYUSHIN with the artist's seal mark.

SIZE 59 x 41 x 33.5 cm

Condition: Very good condition with minor wear, little warping of the wood with associated cracking of the lacquer to the interior, small losses to the horn inlay, flaking of the lacquer along the edges of the door, with a small repair to one corner and touchups.

With a wood tomobako inscribed to the front: Katana-kake Ryushin saku [sword stand made by Ryushin].

Umezawa Ryushin (1874-1953) was the third son of Shibata Zeshin (1807-1891). He studied makie-e and painting under the tutelage of his father and under Ikeda Taishin (1825-1903). He obtained a silver prize at the Paris International Exposition in 1900 and at the Japan-British Exposition in 1910.

Estimate EUR 4,000
Starting price EUR 2,000

137

A RARE PAIR OF SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING JINMAKU (MILITARY BANNERS) WITH THE MATSUMAE CLAN MON

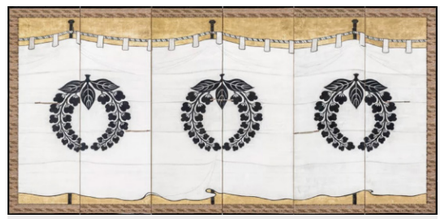
Japan, 18th century, Edo period (1615-1868)

Ink, watercolors, and gold paint on paper. Each mounted on six lacquered wood panels with copper fittings. Each finely painted with a blue and white-striped jinmaku decorated to the center with three variants of the Matsumae clan family crest (kamon).

SIZE 173.5 x 367 cm (each)

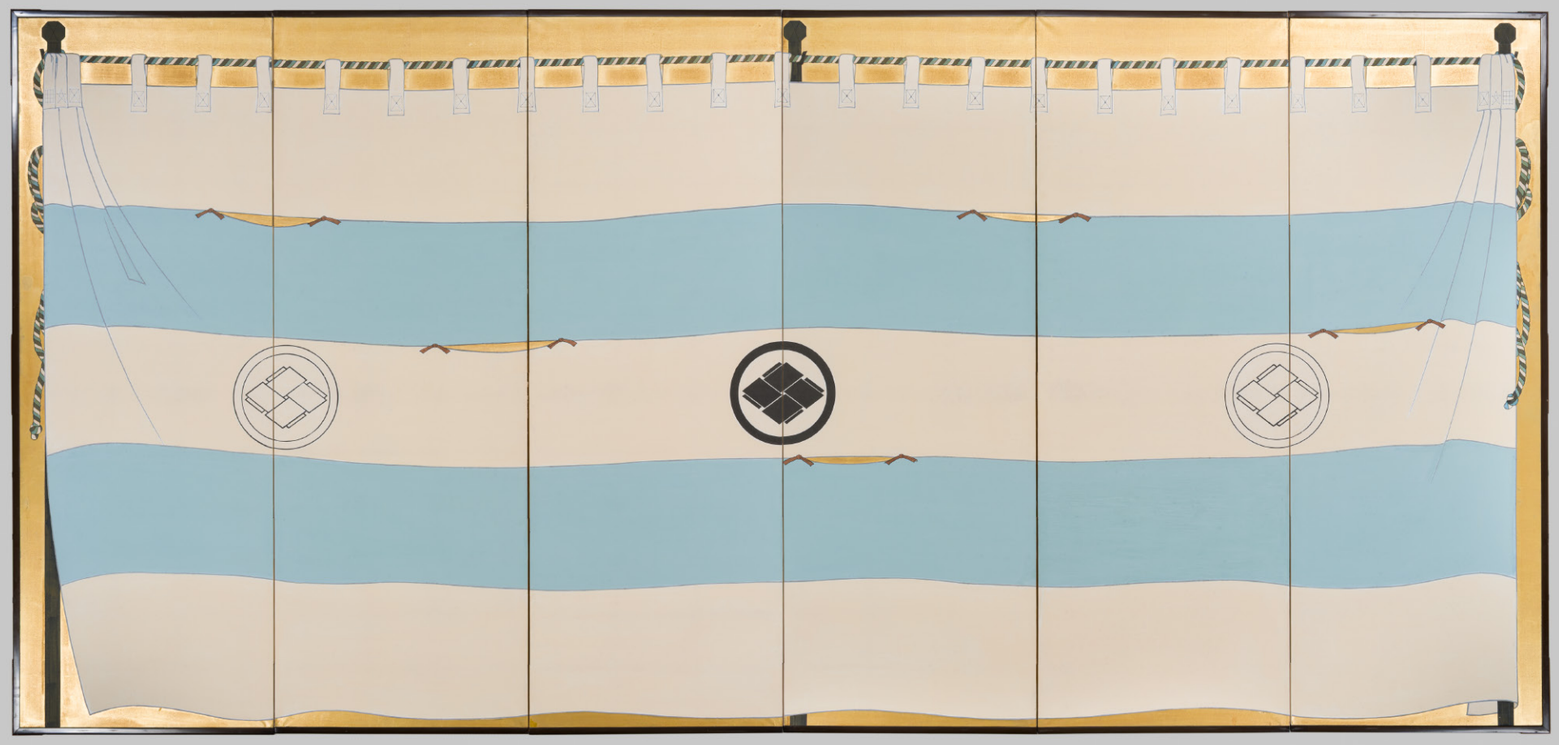
Condition: Very good with minor wear and vibrant colors. Few small tears with associated touchups. The back with traces of wear and use.

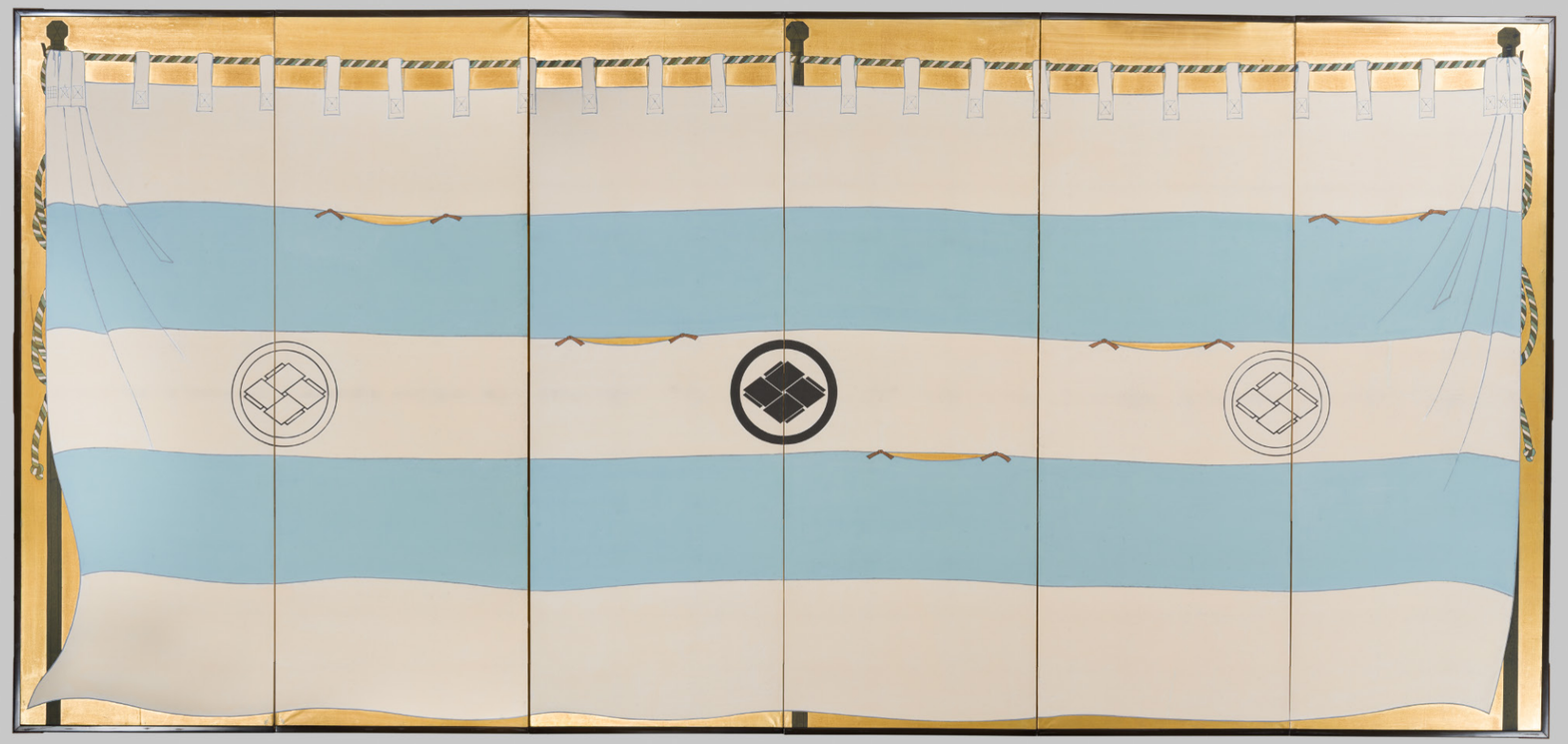
A jinmaku is a traditional Japanese camp curtain used on battlefields and in military camps during the feudal period to provide privacy and protection. Made from several strips of sturdy fabric tied together for ease of transport, jinmaku were practical for protecting samurai and their leaders from prying eyes.



MUSEUM COMPARISON
Compare a related six-panel screen painted with a military banner (jinmaku) with falling wisteria mon, dated to the 18th century, in the Art Gallery of South Australia, accession number 20167A29.

Estimate EUR 5,000
Starting price EUR 2,400





138
A SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING A SCENE FROM THE BATTLE OF SHIZUGATAKE

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

Ink and watercolors on paper. Mounted on silk brocade on six roiro lacquered wood panels with copper fittings. Finely painted with a scene from the battle of Shizugatake, the Seven Spears in service of Toyotomi Hideyoshi attack Sakuma Morimasu.

Inscriptions: Inscribed to a label on the back: Seven Spears of Shizugatake. On the night of April 19, Tensho 11 (1583), Sakuma Morimasa led 8,000 soldiers around Lake Yogo, and on the night of the 20th, he attacked the fortress of Oiwayama, which was defended by Nakagawa Kiyohide and 1,000 soldiers. After a fierce battle lasting several hours, Nakagawa was killed. He was 41 years old. When Hideyoshi heard this news, he allowed his closest confidant to attack any spoils of war he wanted. Fukushima Ichimatsu (Masanori) 23 years old, Kato Toranosuke (Kiyomasa) 22 years old, Kato Magoroku (Yoshiaki) 21 years old, Wakisaka Jinnai (Yasuharu) 30 years old, Katagiri Sukesaku (Katsumoto) 28 years old, Hirano Gonbei (Nagayasu) 25 years old, and Kasuya Sukemon-no-jō (Takenori).

SIZE 140 x 310

Condition: Good condition with old wear. Soiling, few stains, and flaking to pigment. Some losses with associated repairs and touchups. The back with signs of wear and use.

The Battle of Shizugatake (Shizugatake no Tatakai) took place during the Sengoku period of Japan between Toyotomi Hideyoshi and Shibata Katsuie in Shizugatake, Omi Province, over a period of two days beginning on the 20th day of the fourth month of Tensho 11 (equivalent to 10-11 June 1583). Katsuie supported Oda Nobutaka's claim as successor of Oda Nobunaga in a succession dispute within the Oda clan that benefitted Hideyoshi. George Sansom states the Battle of Shizugatake "must be regarded as one of the decisive battles in Japanese history."

The Seven Spears of Shizugatake (Shizugatake no shichi-hon-yari) were a sobriquet of 7 vassals of Toyotomi Hideyoshi at the battle of Shizugatake in 1583. At the decisive moment in the battle, Hideyoshi ordered them to leave the position and charge at the opposing army of Shibata Katsuie. After Hideyoshi gained control of Japan, many of the members were promoted to Daimyo.

Estimate EUR 3,000
Starting price EUR 1,500

Buddhist Art

Lots 139 to 171

139
AN EXCEPTIONALLY RARE AND IMPRESSIVE TWO-PANEL BYOBU SCREEN DEPICTING NIO GUARDIANS, KAMAKURA TO EARLY MUROMACHI

Japan, 14th century, Kamakura period (1185-1333) to early Muromachi period (1333-1573)

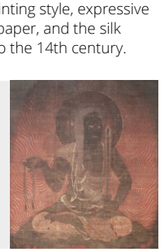
Ink, gouache, watercolors, and gold paint on paper, mounted with silk brocade on two panels set within a black-lacquered frame with metal fittings. Each panel is boldly painted with a Nio guardian standing in powerful contrapposto, Agyo with his mouth agape in a menacing grin and Ungyo with closed mouth, his lips pursed in a puckered frown. Well detailed with muscular bodies, flowing robes, and billowing garlands brilliantly captured by the artist, their faces with fierce expressions marked by bulging gold eyes and furrowed brows.

SIZE 196.7 x 180 cm

Condition: Good condition with some wear commensurate with age, scratches, and flaking to paint. Presenting very well.
Provenance: From a private collection in Los Angeles, California, USA.

The present screen, likely intended for use in a temple setting, is difficult to date as there are hardly any surviving examples from this period of byobu, which were imported from China during the 7th-8th century. The two-paneled setup, bold painting style, expressive gold eyes, overall wear and browning of the paper, and the silk mounting are all consistent with our dating to the 14th century.

MUSEUM COMPARISON
Compare a related painting of Fudo Myo-o with similar gold eyes, dated to the 13th century, 173 x 107.3 cm, in the Asian Art Museum of San Francisco, object number B70D2.



A pair Kamakura period wood statues of Nio guardians in the collection of the Freer Gallery of Art in the National Museum of Asian Art, Smithsonian Institution, accession numbers F1949.20 and F1949.21

Nio or Kongorikishi are two wrathful and muscular guardians of the Buddha standing today at the entrance of many Buddhist temples in East Asian Buddhism in the form of frightening wrestler-like statues. They are dharmapala manifestations of the bodhisattva Vajrapani, the oldest and most powerful deity of the Mahayana Buddhist pantheon. According to Japanese tradition, they traveled with Gautama Buddha to protect him. Within the generally pacifist tradition of Buddhism, stories of dharmapalas justified the use of physical force to protect cherished values and beliefs against evil. Nio are also seen as a manifestation of Mahasthamaprapta, the bodhisattva of power that flanks Amitabha in Pure Land Buddhism and as Vajrasattva in Tibetan Buddhism. They are usually a pair of figures that stand under a separate temple entrance gate, usually called Niomon in Japan.

AUCTION COMPARISON
Compare a related painting of Aysen Myo-o, dated to the Kamakura period, 14th century, 113.5 x 61 cm, at Sotheby's, 12 June 2018, lot 186 **(sold for EUR 50,000)**.

Estimate EUR 10,000
Starting price EUR 5,000

140
A BUDDHIST PAINTING DEPICTING GOZANZE MYO-O, MUROMACHI PERIOD

Japan, 15th-16th century,
Muromachi period (1336-1573)

Ink and watercolors on silk. Set inside a vintage frame, behind glass. Finely painted to depict the three-headed wrathful esoteric deity Gozanze Myo-o trampling Daijizaiten and his consort, Uma, the gods of unruly human passion. The deity's primary hands held to the chest in trilokavijaya mudra and the radiating secondary arms holding a hoken (sacred sword), nyoibo (wish-granting staff), club, rope, and bow and arrow. The faces with a fierce expression framed by frame-like tresses rising to a tall chignon, the blue-painted body draped with a trailing scarf and patterned dhoti, all framed by a flaming nimbus.

Image SIZE 79 x 40 cm, SIZE incl. frame 105 x 56 cm

Condition: Very good condition with minor wear and vibrant colors. Few creases, small losses, tiny stains, and minor soiling. The mounting with signs of wear and use.

Gozanze Myo-o is part of a group known collectively as the Godai Myo-o (Five Great Lords of Light) which together symbolize the rage against all threats to Buddhism and all obstacles to enlightenment.

AUCTION COMPARISON
Compare a closely related painting depicting Daiitoku Myo-o (Wisdom King of Great Awe-Inspiring Power), also dated to the 15th-16th century, at Bonhams, Fine Japanese Art, 14 May 2015, London, lot 224 **(sold for GBP 4,375)**.

Estimate EUR 2,500
Starting price EUR 1,200

141
A BUDDHIST HANGING SCROLL PAINTING DEPICTING SIX DEITIES FROM THE JUNITEN PANTHEON, MUROMACHI PERIOD

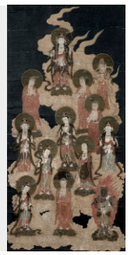
Japan, 16th century, Muromachi period (1336-1573)

Ink, watercolors, and gold paint on paper. Finely painted with six deities of the Juniten (the Twelve Deva Kings). From the top, Jiten holding a vase, followed by Bishamonten, the god of prosperity, on the left, holding a pagoda, and Gatten Gakko, the personification of the moon, on the right, holding the moon with a hare appearing within it. In the center is Futen, the god of the winds, while at the bottom left stands Rasetsuten, guardian of the southwest, and at the bottom right, Suiten, guardian of the west, in his fierce form, wielding a sword and a serpent.

Image SIZE 108 x 45.5 cm,
SIZE incl. mounting 155 x 56.5 cm

Condition: The central image is in very good condition with minor wear and rubbing. The outer frame with extensive wear, creasing, losses, and tiny tears.

MUSEUM COMPARISON
For a related depiction of the twelve deva kings and Buddha, dated to the 16th century, see the Minneapolis Institute of Art, accession number 2015.79.9.



Estimate EUR 3,000
Starting price EUR 1,500

142
A FRAGMENT OF A BUDDHIST PAINTING DEPICTING AN ASSEMBLY OF RAKAN, MUROMACHI PERIOD

Japan, 16th century, Muromachi period (1336-1573)

Ink, watercolors, and gold paint on silk. Set inside a vintage frame, behind glass. Finely painted to depict a gathering of rakan (arhats), holding various attributes including the gokosho, bell, flywhisk, scroll, and beaded necklace. Each with a pious expression on his face as they raise their offerings to the central arhat who lifts a stupa high to the sky.

Image SIZE 31 x 34 cm, SIZE incl. frame 55.5 x 57 cm

Condition: The painting is a fragment. Good condition with minor wear, some soiling, and slight fading to the colors.

AUCTION COMPARISON
Compare a related painting of a rakan, dated to the Muromachi/ Momoyama period, at Bonhams, Fine Japanese Works of Art including selections from the collection of Ruth and Carl Barron, 16 September 2014, New York, lot 2027 **(sold for USD 5,000)**.

Estimate EUR 2,000
Starting price EUR 1,000

143
A BRONZE ‘LOTUS’ EKORO (LONG-HANDLED CENSER), KAMAKURA PERIOD

Japan, 13th-14th century, Kamakura period (1185-1333)

Finely modeled as a lotus-form brazier with neatly chased overlapping petals supported on a leaf-form foot, the cover cast and pierced as a seed pod surmounted by a blossom-form knop finial, borne on a long handle in the form of the plant’s stem issuing further leaves and blossoms, all richly detailed with skillful incision work.

LENGTH 38.5 cm
WEIGHT 1.2 kg

Condition: Good condition with minor wear, traces of use, casting irregularities, soldering marks.
Provenance: Harlan J. Berk, Chicago, USA. The private collection of a professor at the University of Chicago, acquired from the above. Harlan J. Berk is an important Chicago-based dealer of ancient coins and small antiquities. The family-owned business was founded in 1964 and remains active to this day.

Harlan J. Berk

AUCTION COMPARISON
Compare a closely related lotus-form ekoro, also dated 13th-14th century, Kamakura period, 28 cm long, at Christie’s, 7 November 2007, London, lot 227 (sold for GBP 2,500 or approx. **EUR 5,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,000
Starting price EUR 1,000

144

AN IMPORTANT AND VERY LARGE CYPRESS WOOD STATUE OF A HEAVENLY GENERAL, HEIAN PERIOD, THE DATING CONFIRMED BY A C14 TEST

Japan, late 8th-10th century, first half of the Heian period (794-1185)

Of single-block (ichibokuzukuri) construction, standing in a dynamic stance, the muscular legs well-defined and with bangles carved around the ankles. The guardian deity wears a superbly detailed loincloth carved in relief, the upper body is bare showing an immensely powerful chest, rib cage, and slightly distended stomach carved with a beast mask. The face is expressively and powerfully carved with large bulging eyes, furrowed brows, and full lips pressed tightly together, while the hair is wild and flaming.

Scientific Analysis Report: The result of a radiocarbon dating test (C14) conducted by Re. S. Artes, C 145503A-2, dated 4 September 2024, based on one sample taken from the back of the figure, is **consistent with the dating** of this lot. A copy of the detailed scientific report accompanies this lot.

Re.S.Artes

Le Regard de la Science sur les Arts et le patrimoine culturel

ANALYSIS CERTIFICATE
C 145503A-2

Description of the object [1]	
Type [2]	Protective deity standing in a martial attitude
Raw material	Wood
Origin [3]	Japan
Presumed period [4]	Heian period (794-1185)
Date	
Height: 164 cm	
Samples [5]	
S1	In the back, right side

Re.S.Artes attests to have carried out the Carbon 14 dating of one sample from the object above.
The results are:

[6] The carbon 14 amount measured on the sample corresponds to a C14 age of **1166 ± 20 years BP**.

[7] The calibration of the C14 age gives three intervals of dates **between 772 and 974 AD**.

These results indicate that the raw material of the object would most probably date from the period between the end of the 8th century and the end of the 10th century [8].

Dr Céline Royce for Re.S.Artes

Bordeaux, September the 4th of 2024

[1] Information has been given by the applicant
[2] Information given by the applicant
[3] Information given by the applicant or based on the study of micro-samples. S(Nat) could be not representative of the whole object

HEIGHT 164 cm (excl. mounting), 168 cm (incl. mounting)

Condition: Good condition, commensurate to age. Several age cracks, splits, losses, all as expected from a wood figure of over 1,000 years of age.
Provenance: From a private collection in France.

The conception of the sculpture, carved in one block in the ichiboku-zukuri technique, is consistent with an earlier Heian period dating; wood sculptures of the later Heian and succeeding Kamakura period were usually carved in yosegi- and warihagi-zukuri.

The heavenly generals (Juni Shinsho) are the protective deities of Bhaisajyaguru, the Buddha of healing and medicine in Mahayana Buddhism. The Heavenly Generals, always shown with a fierce look and wearing armor, were often the subject of large wood sculptures during the Heian and Kamakura periods. In fact, five different sets of Heavenly Generals have been designated as National Treasures in Japan. In the group of figures at the Seikado Bunko and Tokyo National Museums, the uniqueness of each one of the figures has been praised, with varied postures, hairstyles, hand-held symbols and armor shapes.

MUSEUM COMPARISON
Compare a related wood statue of a Heavenly King, dated 12th century, Heian period, 86 cm high, in the Metropolitan Museum of Art, accession number 1975.268.165. Compare a closely related wood statue of a Tenbu, late Heian period, in the Katakami Shrine, Minamiicho, Sabae City. Its specific iconography is related to the very famous early Heian painting of the red Fudo preserved in the Myoo-in of the mount Koya temple in Wakayama, the main centre of Esoteric (Shingon) Buddhism in Japan.

AUCTION COMPARISON
Compare a related carved wood figure of Fudo Myo-o, Heian period, 12th century, also with an accompanying C14 test, at Sotheby's, 1 April 2018, Hong Kong, lot 3089 (sold for HKD 1,000,000 or approx. **EUR 130,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 40,000
Starting price EUR 20,000

145
A HINOKI WOOD FIGURE OF A GUARDIAN KING, HEIAN PERIOD

Japan, Heian period (794-1185)

Carved from a single block of wood (ichiboku-zukuri), he stands with the torso bending towards the left, dressed in Chinese-style armor with beast mask at the waist, the face in a fierce expression, and wearing a flat circular hat surmounted by a globular finial.

HEIGHT 42 cm (incl. stand), 38.5 cm (excl. stand)

Condition: Good condition with old wear, signs of weathering and erosion, natural age cracks, obvious losses, worm holes, and chips.
Provenance: Michael Oster, New York. Christie's New York. From the collection of M. B. Stanczak. The base with a label from Christie's and another label from M. B. Stanczak, Fine Eastern Art, collection number 'M098'. Two further labels describing the piece as a 'standing guardian (missing symbols), late Heian (794-1185) period, wood with traces of black painting' and 'Japanese hinoki wood figure, Heian/Kamakura period, 12th/14th century, wood, Height 16 inches (40.6 cm)'. The stand with a stamp from Michael Oster Fine Art, New York. Michael Oster was a Manhattan-based dealer in contemporary art, selling pieces that range from smoking accessories to political memorabilia.

Mounted on a wood stand.

AUCTION COMPARISON
Compare a related wood figure of a Shinto deity, dated to the late 10th century, at Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6149 **(sold for USD 43,750)**.

Estimate EUR 4,000
Starting price EUR 2,000

146
A RARE CAST-IRON HEAD OF FUDO MYO-O, KAMAKURA PERIOD

Japan, 13th-14th century, Kamakura period (1185–1333)

The face neatly cast with a fierce expression, sharp teeth that bite onto the lower lips, almond-shaped eyes below bushy brows that form a frown, and the hair combed into a chignon surmounted by a flame and falling in a long tassel to the left side. The portrait inlaid in a wood panel with rounded corners.

SIZE 33 x 22.5 cm (the frame), 25.6 cm (the head)
WEIGHT 2.2 kg

Condition: Very good condition with minor wear, few scratches, minor corrosion, the frame with old repairs.
Provenance: From a private collection in Chicago, United States. The back with an old label from Sotheby's New York inscribed '530 A' and an old handwritten Japanese label, 'Such a commanding and fierce expression is rarely seen. Fudo Myo-o, Kamakura period, iron'.

Cast-iron sculpture was rarely employed during the Kamakura period. For examples of cast-iron Buddhas, see Sato Teruo, Tetsubutsu (Iron Buddhas), Nihon no Bijutsu, no. 252 (May 1987), p. 27, no. 29.

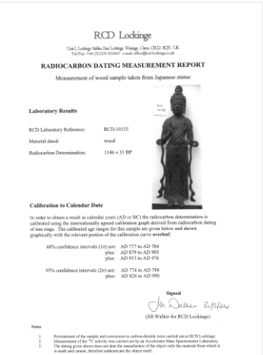
AUCTION COMPARISON
Compare a related cast-iron statue of Amida Nyorai, 46 cm high, at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 209 **(sold for GBP 3,187)**.

Estimate EUR 3,000
Starting price EUR 1,500

147
A RARE LACQUERED WOOD FIGURE OF KANNON BOSATSU, LATE HEIAN PERIOD, WITH C14 TEST CONFIRMING THE DATING

Japan, late Heian period (794-1185)

Scientific Analysis Report: The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in November 2023 of the present sculpture's hem, is **consistent with the dating** of this lot. A copy of the signed report, dated 31 May 2024, accompanies this lot.



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RADIOCARBON DATING MEASUREMENT REPORT

Measurement of wood sample taken from Japanese statue

Laboratory Results

RCD Laboratory Reference: RCD-10155
Material dated: wood
Radiocarbon Determination: 1146 ± 31 BP

Calibration to Calendar Date

In order to obtain a result in calendar years (AD or BC) the radiocarbon determination is calibrated using the internationally agreed calibration graph derived from radiocarbon dating of tree rings. The calibrated age ranges for this sample are given below and shown graphically with the relevant portion of the calibration curve **overleaf**.

68% confidence intervals (1σ) are: AD 777 to AD 784
plus: AD 879 to AD 905
plus: AD 913 to AD 976

95% confidence intervals (2σ) are: AD 774 to AD 788
plus: AD 826 to AD 990

Signed

(Ali Walker for RCD Lockinge)

Notes

1. Pretreatment of the sample and conversion to carbon dioxide were carried out at RCD Lockinge. Measurement of the ^{14}C activity was carried out by an Accelerator Mass Spectrometer Laboratory.
2. The dating given above does not date the manufacture of the object only the material from which it is made and cannot, therefore authenticate the object itself.

The bodhisattva of compassion is standing in samabhanga with the left hand holding a lotus flower and the right raised in vitarka mudra, dressed in long flowing robes cascading in richly carved folds and a billowing sash framing the arms. The face with a serene expression marked by heavy-lidded eyes inlaid in crystal with dark pupils ringed in red centered by a large recessed urna, flanked by pendulous earlobes, the hair combed into a tall chignon behind an ornate headdress.

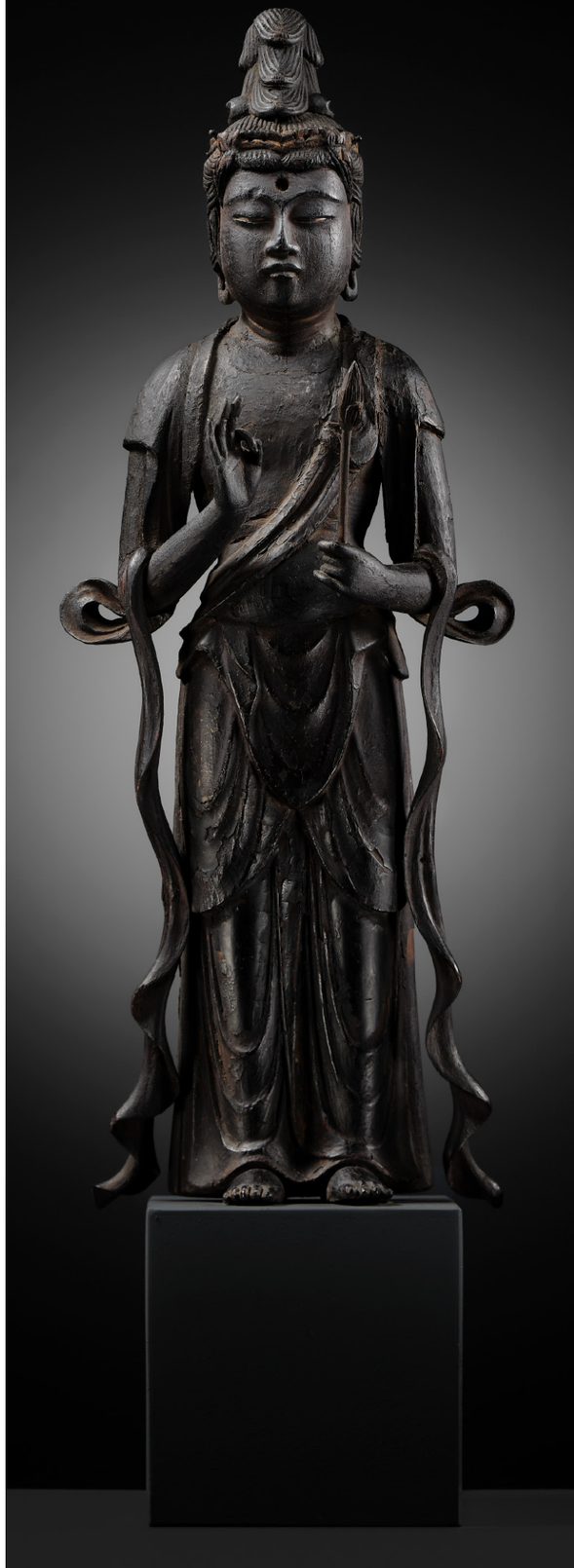
HEIGHT 40.3 cm

Condition: Good condition with old wear, few natural age cracks, small losses to the crown, the inlay to the urna lost, remnants of gilt, small apertures to the back, expected flaking to lacquer, minor touchups and old repairs, drilled hole from sample-taking.
Provenance: European private collection.

LITERATURE COMPARISON
Compare a closely related wood figure of Kannon Bosatsu, dated to the late Heian period, in the Hogonji Temple on the small island of Chikubu in the offing of Lake Biwa. Compare a related gilt wood figure of Kannon Bosatsu, dated to the 11th century, 95.3 cm tall, in the Metropolitan Museum of Art, object number 48.162.1a, b.

AUCTION COMPARISON
Compare a closely related larger wood figure of Gakko Bosatsu, dated 12th-13th century, 82.6 cm tall, at Christie's, An inquiring mind: American Collecting of Japanese and Korean Art, 15 April 2016, New York, lot 6 **(sold for USD 40,000)**.

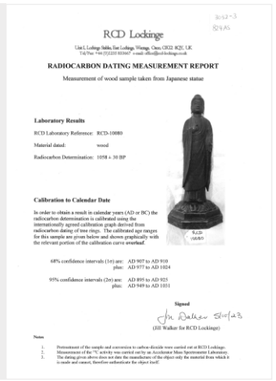
Estimate EUR 30,000
Starting price EUR 15,000



148
A RARE LACQUERED WOOD FIGURE OF AMIDA NYORAI, HEIAN PERIOD, WITH C14 TEST CONFIRMING THE DATING

Japan, 10th-11th century, Heian period (794-1185)

Scientific Analysis Report: The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in August 2023 of the present sculpture's underside, is **consistent with the dating** of this lot. A copy of the signed report, dated 5 October 2023, accompanies this lot.



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RADIOCARBON DATING MEASUREMENT REPORT

Measurement of wood sample taken from Japanese statue

Laboratory Results

RCD Laboratory Reference: RCD-10080

Material dated: wood

Radiocarbon Determination: 1058 ± 30 BP

Calibration to Calendar Date

In order to obtain a result in calendar years (AD or BC) the radiocarbon determination is calibrated using the internationally agreed calibration graph derived from radiocarbon dating of tree rings. The calibrated age ranges for this sample are given below and shown graphically with the relevant portion of the calibration curve **overleaf**.

68% confidence intervals (1σ) are: AD 907 to AD 910
plus: AD 937 to AD 1024

95% confidence intervals (2σ) are: AD 895 to AD 925
plus: AD 949 to AD 1031

Signed

(Jill Walker for RCD Lockinge)

Notes

1. Pretreatment of the sample and conversion to carbon dioxide were carried out at RCD Lockinge.
2. Measurement of the ^{14}C activity was carried out by an Accelerator Mass Spectrometer Laboratory.
3. The measurement relates directly to the object dated: only the material from which it is made and cannot, therefore authenticate the object itself.

Standing in samabhanga atop a lotus dais supported on a hexagonal base with his hands held in raigo-in, wearing a monastic robe opening at the chest and cascading in voluminous folds. His face with a serene expression, downcast eyes and rock crystal byakugo (urna), flanked by pendulous earlobes, and smooth hair over a high domed ushnisha.

HEIGHT 43 cm

Condition: Good condition with light wear, the fingers and hems of the robe with few tiny chips and touchups, the face with remnants of varnish, the inlay to the ushnisha lost, flaking to lacquer, the peg and feet reattached with remnants of adhesive, the base with remnants of gilt, few chips, a repair and touchups, drilled hole from sample-taking.
Provenance: European private collection.

During the 10th century, the cult of the Buddha Amida Nyorai, Lord of the Western Paradise, began to assume a central position in the religious life of Japan. He was no longer depicted as part of a vast celestial hierarchy, achieved iconographic preeminence and was typically shown with only a pair or a small group of attendant deities. A single prayer, Namu Amida Butsu (Hail to Amitabha Buddha), if uttered with total sincerity, became the sole requirement for salvation, a simple credo that appealed to courtier and peasant alike.

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)**. Compare a related wood sculpture of Amida Nyorai, dated to the late 12th to 13th century, at Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 2 **(sold for EUR 11,700)**.

Estimate EUR 10,000
Starting price EUR 5,000

149
A GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, LATE KAMAKURA PERIOD, WITH C14 TEST CONFIRMING THE DATING

Japan, 14th century, late Kamakura Period (1185-1333)

Scientific Analysis Report: The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in March 2024 of the present sculpture's head, is **consistent with the dating** of this lot. A copy of the signed report, dated 31 May 2024, accompanies this lot.

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RADIOCARBON DATING MEASUREMENT REPORT

Measurement of wood sample taken from head of statue

Laboratory Results

RCD Laboratory Reference: RCD-10211

Material dated: wood

Radiocarbon Determination: 412 ± 31 BP

Calibration to Calendar Date

In order to obtain a result in calendar years (AD or BC) the radiocarbon determination is calibrated using the internationally agreed calibration graph derived from radiocarbon dating of tree rings. The calibrated age ranges for this sample are given below and shown graphically with the relevant portion of the calibration curve **overleaf**.

68% confidence intervals (1σ) are: AD 1395 to AD 1528
plus: AD 1540 to AD 1565
plus: AD 1584 to AD 1596

95% confidence intervals (2σ) are: AD 1299 to AD 1603

Signed

(Jill Walker for RCD Lockinge)

Notes

1. Pretreatment of the sample and conversion to carbon dioxide were carried out at RCD Lockinge.
2. Measurement of the ^{14}C activity was carried out by an Accelerator Mass Spectrometer Laboratory.
3. The measurement relates directly to the object dated: only the material from which it is made and cannot, therefore authenticate the object itself.

Standing in samabhanga with the hands held in raigo-in, dressed in a loose-fitting monastic robe cascading in richly carved concentric and parallel folds, the face with a serene expression marked by downcast crystal-inlaid eyes and byakugo (urna) as well as full lips forming a subtle smile, flanked by long pendulous earlobes, the hair arranged in small snail-shell spiral curls (rahotsu) over the ushnisha with nikkeishu.

Mounted on a modern stand.

HEIGHT 33.2 cm (excl. stand) and 35.9 cm (incl. stand)

Condition: Good condition with light wear, extensive wear to gilt, the hands and part of the hems reattached and renewed, few tiny chips to hems, the feet lost, expected flaking, the crystal inlay to the right eye lost.
Provenance: European private collection.

AUCTION COMPARISON
Compare a related wood figure of Amida Nyorai, dated to the 13th century, 37.1 cm high, at Christie's, Japanese and Korean Art, 19 March 2019, New York, lot 288 **(sold for USD 50,000)**. Compare a related wood figure of Amida Nyorai, dated 13th-14th century, 16.5 cm high, at Christie's, Japanese and Korean Art, 19 March 2024, New York, lot 137 **(at an estimate of USD 12,000)**.

Estimate EUR 10,000
Starting price EUR 5,000

150
A SUPERB GILT-BRONZE FIGURE OF JIZO BOSATSU, KAMAKURA PERIOD

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

Superbly cast standing atop a lotus base, dressed in a long robe draped over his shoulder and falling elegantly along his body, his left hand holding a wish-fulfilling jewel, the right hand with a lotus sprig, the face downcast with a serene expression, the gently arched brows centered by an urna, and the head backed by a circular mandorla set with three jewels.

As is typical of most bronzes from this period, the body is cast in several pieces. Here, part of the hem was cast separately and joined to the body.

HEIGHT 75.2 cm
WEIGHT 11.9 kg

Condition: Very good condition with minor wear, casting irregularities, few nicks, remnants of gilt, one joint slightly loose with minor associated losses. Some remnants of gilding.
Provenance: European private collection.

LITERATURE COMPARISON
Compare a related bronze figure of Amida, dated to the Kamakura period, in the Tokyo National Museum, collection reference number C-1109. Compare a related bronze figure of Seishi Bosatsu, dated 13th-14th century, 23.3 cm tall, in the Nara National Museum, accession number 1371-0.

AUCTION COMPARISON
Compare a related bronze figure of the seated Amida Buddha, dated 12th-13th century, also cast in several sections, at Christie's, 20 March 2014, New York, lot 1613 **(sold for USD 545,000)**. Compare a related bronze figure of Dainichi Nyorai, dated to the 13th century, 43 cm tall, with similar wear to the gilding, at Christie's, 15 October 2013, London, lot 19 **(sold for GBP 290,500)**. Compare a related bronze figure of a bodhisattva, dated to the 13th century, 38.8 cm tall, at Sotheby's, 2 April 2018, Hong Kong, lot 3111 **(sold for HKD 150,000)**.

Estimate EUR 30,000
Starting price EUR 15,000

151
A GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, KAMAKURA PERIOD, WITH C14 TEST CONFIRMING THE DATING

Japan, 13th-14th century, Kamakura period (1185-1333)

Standing in samabhanga with both hands held in raigo-in, dressed in loose-fitting monastic robes draped over both shoulders and falling down his body in concentric and parallel pleats, the face displaying a serene expression with downcast eyes and urna inlaid in crystal, elegantly arched brows, and full lips forming a subtle smile, flanked by pierced and elongated earlobes. The hair arranged in tight curls over the ushnisha set with an inlaid nikkeishu to the front.

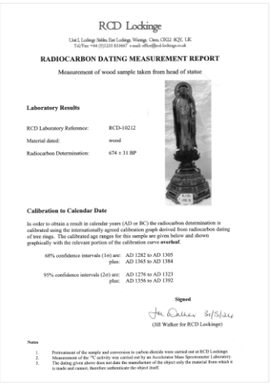
The deity is backed by a tall mandorla with central openworked lotus blossom, and stands atop a finely lacquered lotus dais supported on a tiered hexagonal base with finely reticulated reserves surmounted by a globular mid-section atop curling leaves and petals.

HEIGHT 63.2 cm

Condition: Good condition with light wear, fine age cracks, expected flaking to lacquer and rubbing to gilt, the eyes partly filled, the hands with old repairs and associated touchups. The mandorla with a small chip and the peg replaced. The base with small chips and minor signs of insect activity. Drilled hole from sample-taking.
Provenance: European private collection.

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.

Scientific Analysis Report: The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in March 2024 of the present sculpture's head, is **consistent with the dating** of this lot. A copy of the signed report, dated 31 May 2024, accompanies this lot.



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RADIOCARBON DATING MEASUREMENT REPORT

Measurement of wood sample taken from head of statue

Laboratory Results

RCD Laboratory Reference: RCD-16212
Material dated: wood
Radiocarbon Determination: 674 ± 31 BP

Calibration to Calendar Date

In order to obtain a result in calendar years (AD or BC) the radiocarbon determination is calibrated using the internationally agreed calibration graph derived from radiocarbon dating of tree rings. The calibrated age ranges for this sample are given below and shown graphically with the relevant portion of the calibration curve **overlaid**.

68% confidence intervals (1σ) are: AD 1282 to AD 1305
plus: AD 1365 to AD 1384

95% confidence intervals (2σ) are: AD 1276 to AD 1323
plus: AD 1356 to AD 1392

Signed

(Jill Walker for RCD Lockinge)

Notes
1. Pretreatment of the sample and conversion to carbon dioxide were carried out at RCD Lockinge.
2. Measurement of the ^{14}C activity was carried out by an Accelerator Mass Spectrometer Laboratory.
3. The dating given above does not date the manufacture of the object only the material from which it is made and cannot, therefore authenticate the object itself.

MUSEUM COMPARISON
Compare a related standing figure of Amida Nyorai, dated to the mid-13th century, 112.7 cm tall, in the Saint Louis Art Museum, object number 132:1966.

AUCTION COMPARISON
Compare a closely related gilt lacquer figure of Amida Nyorai, dated to the Heian period, 75.5 cm high, at Nagel, 7 December 2023, Stuttgart, lot 683 **(sold for EUR 25,900)**.

Estimate EUR 10,000
Starting price EUR 5,000

152

AN IMPRESSIVE PAIR OF POLYCHROME AND GILT-LACQUERED WOOD KOMAINU (KOREAN GUARDIAN DOGS), KAMAKURA TO NANBOKUCHO PERIOD, WITH C14 TEST CONFIRMING THE DATING

Japan, 13th-14th century, Kamakura period (1192-1333) to Nanbokucho period (1336-1392)

Each finely carved, seated on its haunches, the head with a fierce expression, mouth ajar showing sharp fangs, a wide nose, and eyes painted in black and gold lacquer behind the inlaid crystal, the face framed by a curly mane painted in vibrant green. One lion with a closed mouth, uttering the syllable 'um', the other with the mouth open, uttering the syllable 'ah'. The original pigments of gold, green, white, and red are magnificently vibrant and well-preserved.

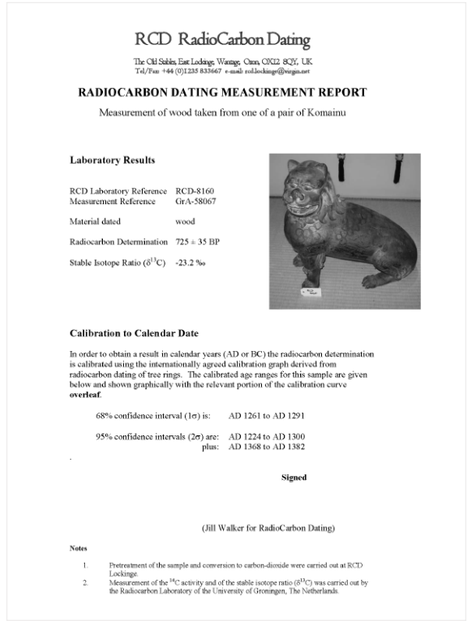
Each SIZE 45 x 46 cm

Condition: Good condition and presenting very well. A few losses and some natural age cracks, expected flaking to lacquer, some tiny touchups.
Provenance: Gregg Baker Gallery, London. Gregg Baker Gallery was established in 1985 specializing in Japanese art including antique Japanese screens, early Buddhist sculpture and classical works of art. They hold regular exhibitions at the gallery and participate in several international art fairs including TEFAF Maastricht, Printemps Asiatique, Civilisations etc.

It is exceptionally rare to find a pair of koma-inu from this period with their original colors and gilding still intact. As the comparisons below illustrate, most surviving examples have suffered significant wear, with only very few traces of their original pigments remaining.

Komainu, literally "Korean dogs," are lion-like guardian statues commonly placed in pairs at shrine and temple entrances to ward off evil. Believed to have arrived in Japan from China via Korea, their name derives from Koma, the Japanese word for the ancient Korean kingdom of Koguryo.

Stone and bronze lions began appearing as temple decorations during the Nara period (710–794), part of a sculptural lineage rooted in Indian and Chinese Buddhist art. Lions often flank images of the seated Buddha, symbolizing both protection and regal presence



RCD RadioCarbon Dating

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RADIOCARBON DATING MEASUREMENT REPORT

Measurement of wood taken from one of a pair of Komainu

Laboratory Results

RCD Laboratory Reference	RCD-8160
Measurement Reference	GrA-58067
Material dated	wood
Radiocarbon Determination	725 ± 35 BP
Stable Isotope Ratio ($\delta^{13}C$)	-23.2 ‰

Calibration to Calendar Date

In order to obtain a result in calendar years (AD or BC) the radiocarbon determination is calibrated using the internationally agreed calibration graph derived from radiocarbon dating of tree rings. The calibrated age ranges for this sample are given below and shown graphically with the relevant portion of the calibration curve **overleaf**.

68% confidence interval (1σ) is: AD 1261 to AD 1291

95% confidence intervals (2σ) are: AD 1224 to AD 1300
plus: AD 1368 to AD 1382

Signed

(Jill Walker for RadioCarbon Dating)

Notes

1. Pretreatment of the sample and conversion to carbon-dioxide were carried out at RCD Lockinge.
2. Measurement of the ^{14}C activity and of the stable isotope ratio ($\delta^{13}C$) was carried out by the Radiocarbon Laboratory of the University of Groningen, The Netherlands.

Scientific Analysis Report: The result of a radiocarbon dating test conducted by The Old Stables, East Lockinge, United Kingdom, no. RCD-8160, June 2013, based on one sample taken from one Koma-inu, is **consistent with the dating** of the present lot.

By the early Heian period (9th century), the two statues were distinct: the right-hand figure, komainu, looked dog-like, with an open mouth (agyou) and sometimes a small horn; the left, shishi, was lion-like with a closed mouth (ungyou). Over time, both came to be called komainu, differing only in their open or closed mouths—a pairing known as a-un.

LITERATURE COMPARISON
For a closely related pair of komainu held in the collection Shirayama Jinja Ishikawa prefecture see: KAMAKURA The Renaissance of Japanese Sculpture 1185-1333, pl.34.

AUCTION COMPARISON
Compare a related pair of carved and painted wood komainu, dated 14th-15th century, Nambokucho to Muromachi period, 60 cm and 53 cm tall, at Christie's, 15 October 2014, London, lot 5 **(sold for GBP 30,000)**.

Estimate EUR 15,000
Starting price EUR 7,500

153
A WOOD FIGURE OF DARUMA, MUROMACHI PERIOD

Japan, 14th-16th century, Muromachi period (1336-1573)

Of yosegi (joined) construction, well carved to depict Daruma (Bodhidharma) seated in dhyanasana on a rectangular plinth, the Zen patriarch enveloped in a monastic robe opening at the chest and cascading in richly carved folds, hanging over the plinth, his square face finely modeled with downcast eyes inlaid in inside-painted crystal and bow-shaped lips forming a gentle smile.

HEIGHT 30.5 cm

Condition: Good condition with old wear, few minute chips and tiny losses, minor signs of insect activity, base with natural age splits, the figure with few faint age cracks and traces of old glue residue between the separately carved elements.
Provenance: From an old private collection in Tessin, Switzerland.

MUSEUM COMPARISON
Compare a related wood figure of Bodhidharma, 58.4 cm high, dated to the 14th century, formerly in the collection of Mary Burke Griggs and now in the Minneapolis Institute of Art, accession number 2015.79.268.

Estimate EUR 2,000
Starting price EUR 1,000

154
A LACQUERED WOOD FIGURE OF DARUMA, MUROMACHI PERIOD

Japan, 15th-16th century, Muromachi period (1336-1573)

Carved to depict the Zen patriarch Daruma (Bodhidharma) seated in dhyanasana on a throne, his body shrouded in a loose-fitting robe opening at the chest and falling in richly carved pleats, finely decorated in gold lacquer with dragon roundels, his face sensitively modeled in a serene expression with downcast eyes inlaid with reverse-painted crystal and bow-shaped lips, framed by the characteristic cowl.

HEIGHT 27.8 cm

Condition: Good condition with wear, few expected age cracks and minor flaking, some with associated minor touchups, remnants of varnish, the throne with minor losses and signs of insect activity.
Provenance: Collection of Steven Finkelman, United States. A private collection in Chicago, United States, acquired from the above.

AUCTION COMPARISON
Compare a related wood figure of Bodhidharma, dated to the 15th-16th century, at Christie's, Japanese and Korean Art, 17 September 2009, New York, lot 1054 (sold for USD 10,000 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,000
Starting price EUR 1,000

155
A LACQUERED WOOD FIGURE OF THE YOUNG PRINCE SHOTOKU TAISHI, MUROMACHI PERIOD

Japan, 15th-16th century,
Muromachi period (1333-1573)

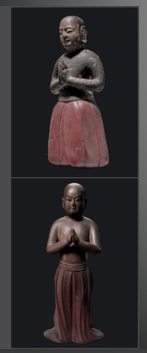
The figure stands in typical pose, with his palms together in front of his chest, standing on the ends of his red court-style hakama, the oval face with rounded features, the eyes with black pupils and the lips painted in red, flanked by pendulous earlobes, the skin lacquered in an appealing dark silver tone.

HEIGHT 43.3 cm

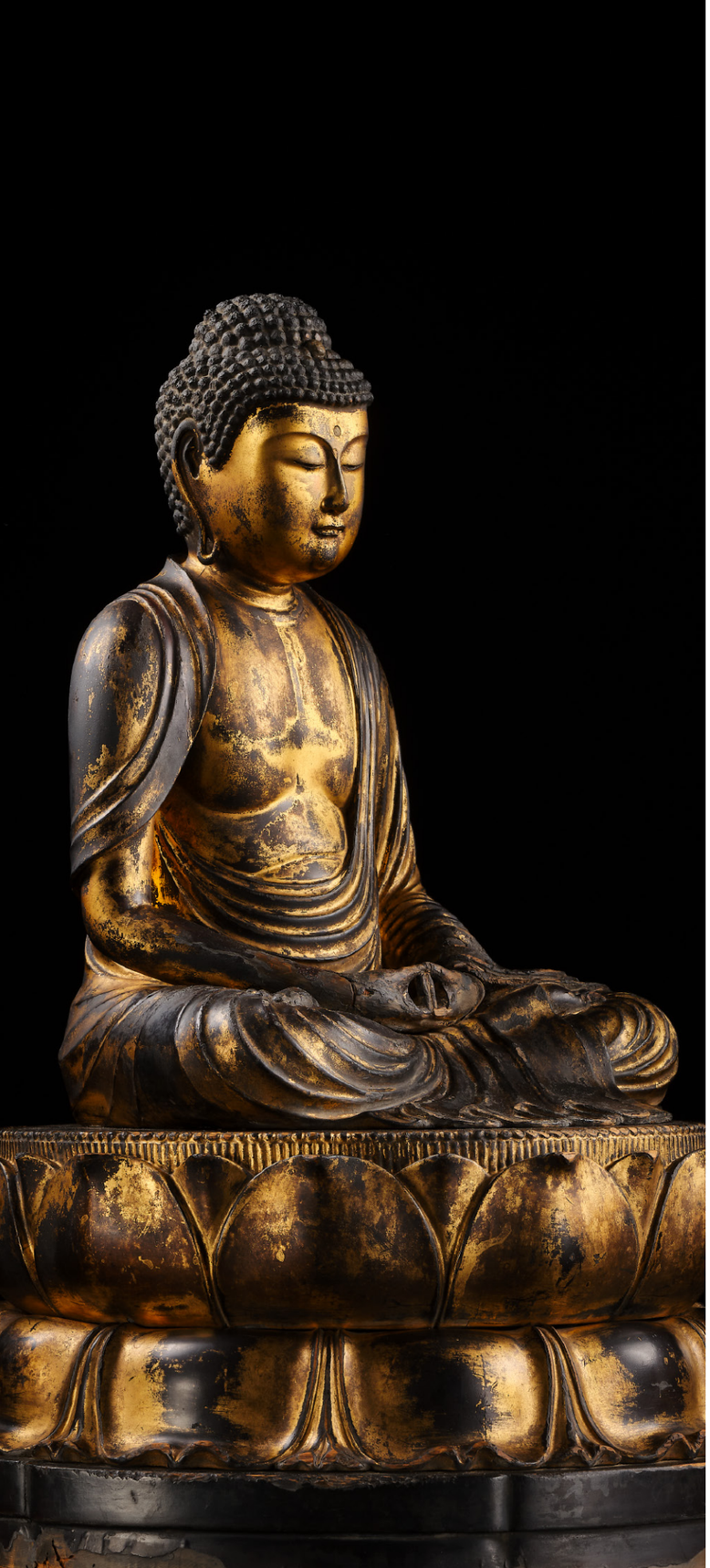
Condition: Good condition and presenting very well. Some typical flaking to the applied gesso, the section of the back end of the hakama repaired, few natural age cracks and general expected wear.
Provenance: From the collection of Dr. Glenn and Carol Webb. Dr. Glenn Webb (d. 2024) was a distinguished scholar of Japanese art history, culture, and Buddhism. He earned his M.A., M.F.A., and Ph.D. in East Asian Art History at the University of Chicago. Mentored by Dr. Daisetsu Suzuki, he became an ordained Rinzai Zen priest and an accredited Urasenke chanoyu (tea ceremony) instructor. Webb taught at the University of Washington, co-directed the Center for Asian Arts, and founded the Seattle Zen Center. He later joined Pepperdine University, where he developed the Asian Studies program and founded the Institute for the Study of Asian Cultures. His contributions to Zen, chanoyu, and U.S.-Japan relations earned him the Order of the Rising Sun in 2011 from Emperor Akihito.

Prince Shotoku (574–622), also known as Shotoku Taishi, was the nephew of Empress Suiko (554–628), a Japanese historical figure and imperial regent credited with the dissemination of Buddhism in Japan. The figure portrays Shotoku as a toddler at the moment when, according to legend, he turned east, joined his hands in prayer, and chanted the name of the Buddha, resulting in the manifestation of a religious relic.

AUCTION COMPARISON
Compare a closely related wood figure of prince Shotoku at the age of two, dated to the 15th to 16th century, 50.2 cm tall, at Bonhams, Japanese and Korean Art, 23 March 2022, New York, lot 711 **(sold for USD 3,187)**.
Compare a related painted wood figure of Shotoku Taishi, dated to the 18th century, 48.6 cm tall, at Christie's, Japanese, 17 November 1998, London, lot 117 (sold GBP 23,000 or approx. **EUR 65,500** converted and adjusted for inflation at the time of writing).



Estimate EUR 3,000
Starting price EUR 1,500



156
A FINE GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, MUROMACHI TO MOMOYAMA PERIOD

Japan, 16th-17th century,
Muromachi period (1336-1573) to
Momoyama period (1573-1615)

Of yosegi (jointed) construction, the Lord of the Western Paradise seated in dhyanasana with 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 inlaid in crystal, centered by a byakugo (urna), the hair arranged in neatly incised snail-shell curls over the domed ushnisha centered by a nikkeishu. The double-lotus base carved with a beaded upper rim.

HEIGHT 54 cm

Condition: Superb condition with old wear, expected rubbing and flaking to lacquer and gilding, few shallow chips, few small age cracks, the base with minor signs of insect activity, the mandorla lost.

Yosegi-zukuri, or joined wood-block construction, is a sculpting method in which several rectangular blocks of wood are individually selected and carved into shapes. Yosegi-zukuri, together with ichiboku-zukuri (single block construction), are the two main techniques associated with wood sculpture in Japan. There were several advantages to a sculpture made from multiple blocks of wood. It was much lighter than one carved out of a single block of wood. The technique also helped to minimize the cracking of the wood caused by the outside layer drying faster than the core of the sculpture.

AUCTION COMPARISON

Compare a related lacquered wood figure of Amida Buddha, dated to the 17th-18th century, 43 cm high, at Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 189 (sold for USD 7,500 or approx. **EUR 10,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 10,000
Starting price EUR 5,000

157
AN IMPRESSIVE AND MASSIVE PAIR OF LARGE GILT-LACQUER WOOD FIGURES DEPICTING KANZAN AND JITTOKU, 17TH-18TH CENTURY

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

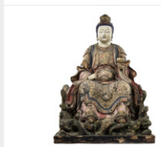
Finely carved and painted in gilt and polychrome lacquer, one figure with the hands pointing to the other, the second with hands open and a playful expression. Each dressed in Chinese robes painted with hems of scrolling vines issuing lotus blossoms, one decorated to the front with two emblems depicting dragons, the other with two shishi roundels. The eyes painted behind crystal inlays, the black hair flowing along the back, and the lips accentuated in red. An old label pasted to the lower section of the robe to one figure 'polychrome carved wood figures of Hehe Shen'.

HEIGHT 90 cm (each including the base)
WEIGHT 7.8 kg and 9.9 kg

Condition: Good condition with little wear, flaking and rubbing to lacquer, small losses, expected age cracks, old repairs and touchups.

The two immortals are rather unusual as they are not holding their typical attributes, the broom and scroll, which are often shown in Japanese illustrations. However, their joyous expressions and playful pose as well as their Chinese-style robes reveal the subject.

AUCTION COMPARISON
Compare a related wood figure of Jizo Bosatsu, 66 cm high, also dated 17th-18th century, Edo period, at Christie's, 29 March 2023, New York, lot 2 **(sold for USD 13,860)**. Compare a related wood figure of Kichijoten, 99 cm high, dated 18th century, Edo period, at Christie's New York, 24 March 2010, lot 595 (sold for USD 10,000 or approx. **EUR 13,500** converted and adjusted for inflation at the time of writing).



Estimate EUR 30,000
Starting price EUR 15,000

158
A LARGE AND UNUSUAL ‘LOTUS LEAF’ ZUSHI WITH A RARE GILT-LACQUERED WOOD FIGURE OF HOKAN AMIDA NYORAI, 17TH-18TH CENTURY

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

Images of the crowned Amida (Hokan Amida) are exceedingly rare as Nyorai are usually not depicted with crowns or high chignon. Well-known examples include the principal image of an Amida triad in the Joukoumyouji Temple, Kanagawa prefecture, a seated Amida Nyorai from the Kamakura Period at Hidenin, a sub-temple of Sennyuji in Kyoto’s Higashiyama Ward, and another dated to the 13th century in the Zaika-ji Temple in Toyokawa, Aichi, exhibited in New Life for Timeless Art, Tokyo National Museum, 1 October-1 December 2019. See also a 13th-century scroll depicting the crowned Amida in the Cleveland Museum of Art, accession number 1971.164.

Finely carved seated in dhyanasana atop a lotus throne raised on an elaborate tiered base, his hands lowered in mida jo-in, wearing long flowing robes with richly carved folds and billowing shawls, adorned with a metal munakazari (necklace) and with a hokan (crown) suspending glass beads, his face sensitively modeled in a meditative expression with downcast eyes and large byakugo inlaid in crystal, backed by the kohai composed of two overlapping circular halos, and with a crystal urna.

Set within a later wood shrine with a roof neatly carved as an upturned lotus leaf with central stem, raised veins, and gently furled edges, above the double-folding doors and a small drawer, with metal hinges of foliate form with pierced decoration, lobed form, a small drawer, supported on four short bracket feet, the interior with a frame painted with gold dharma wheels and multi-colored scrolling vines against a blue ground.

HEIGHT 46 cm (the figure), 87 cm (the shrine)

Condition: Very good condition with minor wear, the figure with minor touchups to gilding and small repairs to hands, minor flaking to lacquer, rubbing to gilt, the figure glued to the base, the shrine with small chips to exposed areas and light surface scratches.

Estimate EUR 6,000
Starting price EUR 3,000

159
A LARGE GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, 17TH-18TH CENTURY

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

The Buddha of Immeasurable Light and Life powerfully carved standing in samabhanga with his hands held in the raigo-in mudra, his face superbly modeled in a serene expression marked by downcast eyes, gently arched brows, and slender lips forming a subtle smile framed by his finely painted mustache, the eyes and byakugo inlaid in crystal. The hair neatly arranged in tight curls over the ushnisha centered by a pink crystal nikkeishu. The drapery of his garment elegantly rendered in 'endlessly' flowing folds, all sumptuously gilt and decorated in fine lacquer. He is standing on an intricately carved base of joined lotus blossoms atop multi-tiered circular sections supporting a shishi and with a reticulated globular section below the lotus.

HEIGHT 112 cm

Condition: Good condition with minor wear, expected flaking and rubbing to gilding and lacquer, minor age cracks, obvious losses to one sleeve and the base, one foot reinforced with remnants of adhesive, one hand possibly reattached at the wrist, the mandorla lost. Overall presenting very well.

Amida is the principal Buddha in Pure Land Buddhism, also called the Buddha of Infinite Light. In Vajrayana tradition, he is known for his magnetizing discernment, pure perception and deep awareness of the emptiness of all phenomena. According to scriptures, he possesses infinite merit resulting from good deeds over countless past lives as a bodhisattva.

AUCTION COMPARISON
Compare a closely related gilt-lacquered wood statue of Amida, 135 cm high, also dated 17th-18th century, Edo period, at Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 127 **(sold for EUR 32,864)**.

Estimate EUR 25,000
Starting price EUR 12,000

160
A LARGE AND IMPRESSIVE GILT WOOD FIGURE OF AMIDA NYORAI, 18TH CENTURY

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

Of yosegi (joined) construction, Amida seated in dhyanasana, his hands held in mida jo-in. He is wearing loose-fitting robes opening at the chest and cascading in voluminous folds. His serene face with heavy-lidded downcast eyes inlaid in crystal, below gently arched eyebrows centered by a crystal-inlaid byakugo (urna). The hair is arranged in tight curls surmounted by a domed ushnisha with a pink crystal-inlaid nikkeishu. The kohai (aureole) is carved with swirling clouds.

He is seated on a double lotus throne raised on an elaborate tiered hexagonal throne carved with beast mask feet, a central section with a fence and four shishi figures, all decorated with beading and diapered patterns.

HEIGHT 111 cm

Condition: Good condition with expected wear, rubbing and flaking to gilt and lacquer, light warping, few small chips and light scratches, few light bruises, old repairs to base, few minor signs of insect activity, touchups to lacquer, remnants of varnish.

MUSEUM COMPARISON
Compare a related gilt wood figure of Amida Nyorai, 128.3 cm high, dated to the 18th century, in the Denver Art Museum, accession number 1938.9A-C.

AUCTION COMPARISON
Compare a related gilt-lacquered wood figure of Amida Nyorai, 138 cm high, dated to the 18th century, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 163 **(sold for EUR 13,000)**.

Estimate EUR 15,000
Starting price EUR 7,500

The throne is carved to the compressed mid-section between the lotus petals with an inscription reading Ganshu Shinyo Mukaku [Dedicated by Priest Shinyo Mukaku], which can also be literally translated as 'Honorable Heart and Awakening from Dream'. The name suggests the piece was dedicated by a priest rather than a lay Buddhist parishioner.

161
A LARGE ZUSHI (PORTABLE BUDDHIST SHRINE) CONTAINING A FINE GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, 18TH CENTURY

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

Seated in royal ease atop a lotus throne raised on scrolling clouds intricately carved in openwork over a smooth rockwork base with gilt lichens emerging from swirling waters, all set within a shrine of typical form lacquered in black with gilt-metal fittings chased and incised with foliate designs on a ring-punched ground. The drapery is elegantly rendered in endlessly flowing folds. His hands are held in seppo-in, the teaching mudra. The face is sensitively modeled in a serene expression with downcast eyes and a subtle smile, and the eyes and byakugo are inlaid with rock crystal. The hair is arranged in tight curls over the ushnisha centered by a pink crystal nikkeishu. The head is backed by a circular halo with central lotus blossom issuing rays of differing length, and a crisply carved and pierced wispy floating cloud.

HEIGHT 72 cm (the shrine), 54 cm (the figure and base), 37 cm (the figure)

Condition: Good condition with wear, few minor losses, fine age cracks, little rubbing and minute flaking to lacquer, some with associated touchups, expected old repairs to the left hand, lower hem of the robe, the halo, and two clouds.
Provenance: European private collection. The figure, stand, and cloud-form backing each with an old label inscribed '27023'.

MUSEUM COMPARISON
Compare a related gilt-lacquered wood figure of Amida Nyorai in the Musée Guimet. Compare a related gilt-lacquered wood figure of Amithaba with attendants, dated to the 18th century, in the San Antonio Museum of Art, object number 2013.38.262.

AUCTION COMPARISON
Compare a related parcel-gilt lacquered wood figure of a seated Buddha Amida, dated to the 17th century, Edo period, 89 cm high, at Christie's, Art d'Asie, 12 December 2023, Paris, lot 73 **(sold for EUR 12,600)**.

Estimate EUR 15,000
Starting price EUR 7,500

162
A FINE GILT-LACQUERED ZUSHI (PORTABLE BUDDHIST SHRINE) WITH KANNON, 18TH CENTURY

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

The slender shrine lacquered in black with hinged doors and gilt-metal fittings finely chased with foliate scroll against a punched ground, containing a sculpture of the bodhisattva Kannon seated in dhyanasana on a lotus throne supported on an elaborately carved stepped hexagonal base with scrolling clouds in lobed cartouches to the lower section, reticulated panels of florals and a fence to the mid-section. Kannon with one hand raised in abhaya mudra, the other resting on the knee, her serene face with heavy-lidded downcast eyes, and the hair pulled up into a chignon. The interior finely painted in gilt and decorated to the hinged doors with Fugen Bosatsu (Samanthabadra) and Monju Bosatsu (Manjushri) on their respective vahanas, and flanked by two Buddhas, all facing Kannon.

HEIGHT 34 cm

Condition: Good condition with old wear, small nicks, light scratches, small chips, few minor losses, small repairs, minor touchups, the metal peg to the left door lost.

Estimate EUR 3,000
Starting price EUR 1,500

163
A FINE TALL GILT-LACQUER WOOD FIGURE OF KANNON, EDO PERIOD

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

The crisply carved figure standing with the right hand lowered, the left hand holding a precious vessel, dressed in fine robes falling in rows of pleads along the body, the face with a serene expression, the eyes painted behind glass inlays and centered by a rock crystal urna. The head surmounted by a tall chignon secured with a metal crown, the neck decorated with a similar metal necklace suspending long beaded tassels, all backed by an openwork mandorla with fine scrolling tendrils. She is standing on a lotus pedestal highlighted in green and gilt above a reclined shishi, itself supported on a further hexagonal lotus pedestal, the whole then on a three-tiered hexagonal mount, the entire support with elaborate openwork gilt decoration.

HEIGHT 70.8 cm (total), 34.5 cm (the figure)

Condition: Very good condition and presenting very well. Some typical small losses and general expected wear. A few smaller repairs and expected age cracks.
Provenance: From an old French private collection.

Estimate EUR 4,000
Starting price EUR 2,000

164
A FINE LACQUER ZUSHI (PORTABLE BUDDHIST SHRINE) WITH A GILT-LACQUERED WOOD FIGURE OF JUICHIMEN KANNON (THE ELEVEN-HEADED KANNON), 18TH CENTURY

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

Finely carved standing atop a lotus dais supported on an elaborate tiered hexagonal base, holding a vase in the left hand, wearing a billowing sash and loose-fitting robes cascading in richly carved folds and intricately painted in gold lacquer with diapered designs, tied at the waist centered by a Dharma wheel, the chest adorned with a metal munakazari (necklace) suspending glass beads, the face sensitively modeled in a serene expression with downcast eyes and byakugo inlaid in crystal, the hair combed into a high chignon surrounded by smaller heads and topped by the head of Amida Nyorai.

Contained in a shrine of black lacquer with gilt metal fittings of foliate shape decorated with floral designs, the interior with two slender columns and lacquered in gold.

HEIGHT 66 cm (the shrine), 34.5 cm (the figure)

Condition: Good condition with minor wear, little flaking, and few shallow chips to edges, the figure with losses to heads as well as minor repairs to celestial bands and lotus base, the shrine with expected age cracks, few touchups to lacquer, and a chip to the roof.

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 zushi of slightly smaller size (56.5 cm high) containing a closely related wood figure of Juichimen Kannon, dated to the 19th century, Edo period, at Bonhams, Fine Japanese and Korean Art, 20 September 2023, New York, lot 596 **(sold for USD 3,840)**.

Estimate EUR 6,000
Starting price EUR 3,000

165
A PAIR OF GILT-LACQUERED WOOD FIGURES DEPICTING MONJU AND FUGEN BOSATSU, EDO PERIOD

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

Each seated in dhyanasana on a lotus throne raised on a hexagonal plinth supported by their respective vehicle the lion and elephant atop a flat oblong base, dressed in loose robes covering the left shoulder and the legs, the serene face with downcast eyes and byakugo inlaid in crystal, the hair tied in an elaborate chignon behind a hokan (metal crown), backed by a circular kohai (aureole).

HEIGHT 61 cm (each)

Condition: Very good condition with old wear, minor losses to accoutrements and tiaras, rubbing and flaking to gilt and lacquer, few natural age cracks and splits, the animal mounts with few small chips to exposed areas and few minor touchups to lacquer.

Monju Bosatsu (Manjushri), seated on a blue shishi (Buddhist lion) is the Bodhisattva of Supreme Wisdom and Beautiful Splendor. Fugen Bosatsu (Samantabhadra), riding a white elephant, is the Bodhisattva of Universal Goodness, Virtue, and Worthiness. While Monju is often represented and worshiped individually, Fugen usually appears in a triad to the right of Shaka Nyorai (the historical Buddha).

AUCTION COMPARISON
Compare a related wood sculpture of Fugen Bosatsu on an elephant, dated 1710, 80 cm high, at Bonhams, Fine Japanese Works of Art, 14 September 2010, New York, lot 6141 **(estimate USD 15,000)**.

Estimate EUR 8,000
Starting price EUR 4,000

166
A SUPERB GILT-LACQUERED WOOD ZUSHI (PORTABLE BUDDHIST SHRINE) WITH JUICHIMEN KANNON, 18TH CENTURY

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

The shrine housing a figure of the eleven-headed Kannon dressed in fine robes, the left hand in semui-in mudra for dispelling fear and the right lowered, the face with a serene expression and finely painted moustache framing the bow-shaped lips, the hair pulled up into a high chignon surrounded by ten small heads below the head of Amida, and secured by an elaborate metal crown suspending glass beads. Kannon is standing atop a lotus dais rising from crashing waves, with two dragons below, and backed by an elaborate openwork mandorla of scrolling lotus vines centered behind her head with a lotus blossom.

The slender shrine of roiro with hinged doors and copper fittings finely chased with foliate scroll against a ring-punched ground, including a floral closure and blossom-form handles, the interior of the doors lacquered in gold and with the Kamei clan emblem, which is also found to the exterior of the shrine.

The Kamei family crest found on the present lot indicates a special commission for this important family, which were daimyo of the Tsuwana domain, which they ruled until the Meiji Restoration in 1868.

HEIGHT 54 cm (the shrine), 30 cm (the figure)

Condition: Excellent condition with only minimal wear and a few tiny losses. Its remarkably pristine state suggests it has been carefully treasured and preserved through generations.

Provenance: From an old Japanese collection. Midori Gallery, Miami, Florida, United States, acquired from the above. The Midori Gallery was opened by Sachi Wagner and her husband in 1971 and has been a celebrated source of antique Asian cultural artifacts for over half a century. In the beginning it was used as a bookstore specializing in East Asian culture, art, and philosophy, but slowly developed into an antique shop focusing on Far Eastern works of art. Sachi Wagner is an authority in Asian antiques with more than 50 years of experience, specializing in China and Japan with elements of Korea, Tibet, India, and Southeast Asia. She has garnered a premier collection of paintings and screens, textiles, porcelain and archaic ceramics, sculpture, furniture, netsuke, folk art, and other artifacts.

Sachi Wagner

AUCTION COMPARISON
Compare a related lacquer zushi with Juichimen Kannon, dated to the 19th century, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 174 **(sold for EUR 16,900)**.

Estimate EUR 10,000
Starting price EUR 5,000

167
AN IMPRESSIVE LARGE GILT-LACQUERED ZUSHI (PORTABLE BUDDHIST SHRINE) OF AMIDA, EDO PERIOD

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

The slender shrine of roiro with hinged doors and gilt-metal fittings finely chased with foliate scroll against a ring-punched ground, including pine-form closure and pinecone-handles, the interior of the shrine lacquered gold. The shrine containing Amida standing on a lotus throne atop an elaborate base, dressed in loose robes draped over both shoulders, his hands in anjali mudra before the chest, the face with a benevolent expression and downcast eyes, surmounted by rows of tight curls, and flanked by pendulous earlobes. His body is enveloped by a scrolling flame mandorla highlighted in red and gold. The figure is framed by sinuous dragons emerging from clouds and turbulent waves, all fitted within the gold-lacquered interior.

HEIGHT 113 cm (the shrine), 40 cm (the figure)

Condition: Very good condition. A few repairs to the flaming mandorla and some light general wear and tiny losses throughout.
Provenance: From a private collection in Berlin, Germany.

AUCTION COMPARISON
Compare a related lacquered zushi with Amida Nyorai, dated to 18th-19th century, at Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 62 **(sold for EUR 23,400)**.

Estimate EUR 8,000
Starting price EUR 4,000

168
A LACQUERED WOOD TRIAD OF FUDO MYO-O AND HIS ATTENDANTS SEITAKA AND KONGARA, 18TH-19TH CENTURY

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

Finely carved to depict Fudo Myo-o seated on a rockwork base with a waterfall emerging below, backed by a large fiery kohai (aureole), and holding a tall sword in his right hand and a noose in his left, flanked by his attendants Seitaka and Kongara, the triad set on a tiered rectangular base carved with clouds in relief.

HEIGHT 59 cm

Condition: Very good condition with minor wear and few touchups.

In Esoteric (Shingon) Buddhism, Fudo is the most powerful of the five Myo-o (Bright Kings), fierce forms of the Five Wisdom Buddhas, representing their power against evil. The five were worshiped as a group in Japan from at least the 9th century onward. Single images of Fudo were also worshiped as the main icon of a Goma-do hall within the precincts of a Shingon temple.

AUCTION COMPARISON
Compare a closely related larger figure of Fudo Myo-o, 75 cm high, dated 18th-19th century, Edo period, at Christie's, Art d'Asie, 7 December 2007, Paris, lot 54 **(sold for EUR 13,450)**.

Estimate EUR 10,000
Starting price EUR 5,000

169
A RARE AND LARGE BRONZE FIGURE OF BISHAMONTEN, EDO PERIOD

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

Crisply cast to depict the heavenly king standing atop three demons, one biting his shoe, dressed in an elaborate armor with brocade patterns, key-fret, and a beast mask at the belly. The round face with a fierce expression, bulging eyes, and mouth ajar, surmounted by a tall chignon behind a floral crown. His left hand holding a pagoda, and the right hand raised above the shoulders.

Typically, most figures of this size depicting the guardian kings are made of carved and lacquered wood. It is rather unusual to find a figure of this size made of bronze.

HEIGHT 97 cm
WEIGHT 33.4 kg

Condition: Very good condition with minor wear, casting irregularities, one attribute lost, minor soldering marks to the chignon, a small section near the insert for the left foot is slightly loose and shows a small loss.
Provenance: European private collection. Koller, Asiatica, 18 June 2024, Zurich, lot 315 **(estimated at CHF 15,000)**.

Bishamonten, the god of war and warriors, is the most powerful of the four guardian kings (Shitenno) corresponding with the four cardinal directions. The guardian of the north, Tamonten, is derived from the Hindu god Kuvera (Kubera), who is a god of wealth. The pagoda in his left hand symbolizes the heavenly treasure house which he both protects and dispenses. His trident represents the three jewels: the Buddha, the dharma, and the singha (community).

Estimate EUR 8,000
Starting price EUR 4,000

170
NOBUHISA: A LARGE BRONZE TRIAD OF FUDO MYO-O AND HIS ACOLYTES SEITAKA AND KONGARA, EDO PERIOD

By Nobuhisa, signed Nobuhisa koku
Japan, 19th century, Edo period (1615-1868)

Heavily cast in five sections, the Immovable King of Light is standing on a rock, his right hand raised with a vajra sword, and the left hand holding a noose, accompanied by his two attendants, Seitaka, who is holding a staff, and Kongara, with his hands folded in prayer. Fudo Myo-o is backed by a flaming kohai (aureole). All supported on a rocky base with scrolling clouds. The back of the base inscribed NOBUHISA koku [engraved by Nobuhisa].

HEIGHT 80 cm
WEIGHT 35.2 kg

Condition: Excellent condition with minor wear and casting irregularities.

In Esoteric (Shingon) Buddhism, Fudo is the most powerful of the five Myo-o (Bright Kings), fierce forms of the Five Wisdom Buddhas, representing their power against evil. The five were worshiped as a group in Japan from at least the 9th century onward. Single images of Fudo were also worshiped as the main icon of a Goma-do hall within the precincts of a Shingon temple.

AUCTION COMPARISON

Compare a related bronze figure of Fudo Myo-o, lacking the base, kohai, and attendant figures of the present lot, 34.3 cm high, also dated to the 19th century, Edo period, at Christie's New York, 24 March 2010, lot 597 (sold for USD 3,750 or approx. **EUR 5,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 5,000
Starting price EUR 2,400

171
A LARGE RETICULATED GILT AND POLYCHROME WOOD TRANSOM WOOD PANEL (RAMMA) DEPICTING A HO-O BIRD AND PAULOWNIA TREE, EDO PERIOD

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

The rectangular panel finely carved in high relief and openwork and accentuated in gilt and polychrome lacquer, featuring a Ho-o bird nesting in the thick leafy branches of a paulownia tree surrounded by swirling clouds, the plumage intricately carved and the tail terminating in long wavy feathers. Set within a black lacquered wood frame with metal fittings and corner braces with chased floral fittings, some in the form of a four-petaled flower mon (crest).

SIZE 166 x 58.5 cm

Condition: Good condition with old wear, natural age cracks, minor chips, flaking to the lacquer, rubbing to the gilt, expected old repairs with minor associated touchups.

Provenance: From a private collection in Eastern Switzerland.

The phoenix (Ho-o) was adopted in Japan, as earlier in China, as a symbol of the Imperial household, particularly the Empress. This mythical bird represents fire, the sun, justice, obedience, fidelity, and the southern star constellations. According to legend, mostly from China, the phoenix appears very rarely, and only to mark the beginning of a new era, such as the birth of a virtuous ruler. In other traditions, it appears only in peaceful and prosperous times, nesting in paulownia trees, and hides itself when there is trouble. It is both a symbol of peace (when the bird appears) and a symbol of disharmony (when it disappears).

MUSEUM COMPARISON

Compare a closely related gilt and polychrome wood transom panel (ramma) from the Phoenix Pavilion (Hooden) by Takamura Koun, dated 1893, size 92.7 × 278.8 cm, in the Art Institute of Chicago, reference number 1973.798.

Estimate EUR 4,000
Starting price EUR 2,000

Various Decorative Arts

Wood Carvings & Okimono, Cloisonné, Ceramics & Porcelain

Lots 172 to 223

172
GOTO KOYU: A MASTERFUL AND LARGE WOOD PANEL DEPICTING TURTLES

By Goto Koyu (active c. 1830-1870), signed Koyu ujin to with seals Goto and Koyu
Japan, mid-19th century, Edo period (1868-1912)

Another work by this artist, depicting the story of Huang Shigong and Zhang Liang, is located in the Hikawa Shinto Shrine, Yamanashi Prefecture

Intricately carved in levels of relief to depict seven turtles of varying sizes, their carapaces and leathery skin naturalistically detailed, sunbathing on rocks in shallow waters, the largest with one of her young clambering on the carapace - perhaps it played a role in one of its siblings having just fallen off, lying on its back with limbs helplessly flailing about - all below a neatly incised meandering stream lined with pebbles, pads, and leaves. Signed to the right KOYU ujin to [Carved by Koyu, a slow pedant] with two antler-inlaid seals Goto and Koyu.

SIZE 53.6 x 70.1 cm (incl. frame)

Condition: Very good condition with minor wear, few minor natural age cracks, one tiny chip to the carapace, and a small repair to the edge of one turtle.

Goto Koyu was a sculptor of the late Edo and Meiji periods, active circa 1830-1870. He studied under Goto Tomigoro during the Tenpo era. Goto Koyu exhibited his work at the National Industrial Exhibition (Naikoku Kangyo Hakurankai) in 1877. Furthermore, he also exhibited overseas at the 1878 Paris Expo; two items were exhibited, one of which was exhibited in the award-winning section. He belonged to the Miyabori-style carvers (shrine, temple and architectural sculptors) and many of his works are found at shrines and temples, such as the Hikawa Shinto Shrine, Yamanashi Prefecture. He is listed in the Inventories compiled by the Tokyo Kokuritsu Bunkazai Kenkyusho (Tokyo National Research Institute for Cultural Properties, 1991).

Estimate EUR 20,000
Starting price EUR 10,000

173
A KIRI WOOD BUGAKU MASK OF AN OLD MAN

Japan, 15th-16th century, Muromachi period (1333-1573)

Boldly carved as an old man with bald head, rounded face, broad prominent nose, furrowed brows, and bulging hollowed eyeballs, the mouth open baring gapped teeth.

HEIGHT 21.3 cm

Condition: Good condition with expected wear, scattered small nicks, light surface scratches, and minor age cracks, the polychrome details almost entirely worn away.

Provenance: Family collection of either Felix Tikotin (1893-1986) or his son-in-law Louis (Loek) Borensztajn (1935-2021), Netherlands. Felix Tikotin (1893-1986) was an architect, art collector, dealer, and founder of the first Museum of Japanese Art in the Middle East. He became one of the world's leading collectors of Japanese art, starting at the age of 18, and continued to collect and work as an art dealer in Berlin in the 1920s. In the 1930s Felix Tikotin fled from the Nazis and hid his collection in the Netherlands. After the war, he decided that his collection should be taken to Israel, where in 1959 and with the help of Abba Hushi, who was the mayor of Haifa, The Tikotin Museum of Japanese Art was established. The Museum's collection comprises more than 8,000 items of art and crafts.

Felix Tikotin (1893-1986), center, in front of his gallery in Berlin

Bugaku is a Japanese traditional dance. The defining elements of this dance were introduced through Southeast Asia to the Chinese Tang court and its use in Japan dates back to the Heian period and is still performed today.

MUSEUM COMPARISON
Compare also a related Shinshotoku mask, also dated 15th-16th century, in the Art Institute of Chicago, reference number 1974.475.

Estimate EUR 1,500
Starting price EUR 800

174
A GOLD-LACQUERED WOOD GYODO MASK OF KANNON

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

The gilt rounded face of the bodhisattva with serene expression, gently arched brows and heavy-lidded downcast eyes below, framed by the blue patinated hair and flanked by long pendulous earlobes.

HEIGHT 19.3 cm

Condition: Very good condition with expected wear, minor expected age cracks to the lacquer, and light surface scratches. Typical wear to the gilding.

Provenance: From the collection of Eskil Artberg. Eskil Artberg (1886-1974) was an important Swedish dealer of Asian art. Together with his brother John Artberg he founded the antique shop Japanska Magasinet in Stockholm in 1909. The brothers were actively involved in trading Japanese and Chinese works of art and contributed to early exhibitions by lending objects, including the 1911 exhibition of Japanese art at the Konstakademin. Initially, their shop specialized in Japanese works of art and high-quality Japanese paper, which was popular among Swedish artists in the early 20th century. However, as interest in Japanese art declined after World War II, Eskil shifted his focus toward Chinese works of art. Today, both the Ethnographic Museum and the Museum of Far Eastern Antiquites of Stockholm hold objects acquired from Japanska Magasinet.

Eskil Artberg (1886-1974)

Gyodo is a Japanese Buddhist ceremony where the procession is purely religious. Gyodo masks are the earliest known masks in Japan and were not worn by actors but by priests. As with Gigaku and Bugaku masks, the Gyodo masks were never signed but rather inscribed with the name of the mask, out of respect for the ceremony and for the sculptors of the original masks. During Gyodo ceremonies priests wearing masks enact the part of Amida Buddha (Sanskrit: Amitabha) and his disciples, welcoming the soul of dying believers into Paradise. The priests also carry a statue or Buddhist relics in a carriage or palanquin in a procession. Bodhisattva masks are particularly associated with the Raigo form of the Gyodo ceremony, in which the dead are welcomed into Paradise by the Amida Buddha.

The veneration of Kannon, a Bodhisattva of supreme compassion, began in Japan in the late 6th century, soon after Buddhism reached the country by way of Korea and China. Numerous historical figures are considered emanations of Kannon, including Prince Shotoku Taishi (Japan's first great patron of Buddhism), Daruma (the founder of Zen Buddhism), and Chujo Hime (a Buddhist nun regarded as one of Japan's greatest early embroidery artists). Originally male in form, Kannon is now often portrayed as female in China, Japan, and other East Asian countries.

MUSEUM COMPARISON
Compare a closely related early Gyodo mask of Amida Buddha, in the Horniman Museum and Gardens, museum number 30.3.53/1. Compare a related Gyodo mask of a bodhisattva dated to the 15th century in the Victoria & Albert Museum, accession number A.9-1967.

Estimate EUR 2,000
Starting price EUR 1,000

175
A LACQUERED WOOD BUGAKU MASK OF A DEMON

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

Well carved, the demon with ferocious expression, frowning veined forehead, bulging gilt eyes and pierced pupils, short snub nose and mouth wide open screaming and baring his teeth and tongue. The chin lobed and subtly bearded. Red-lacquered on the inside.

HEIGHT 19.4 cm

Condition: Good condition with expected wear, a few chips and scratches, expected age cracks to the lacquer, one section re-stuck at the top. Presenting very well.
Provenance: From a private collection in the Netherlands. An illegible inscription painted to the interior of the mask.

Estimate EUR 1,500
Starting price EUR 800

176
A LACQUERED WOOD BUGAKU MASK OF KOROBASE

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

Finely carved and lacquered in gold, red, and black with a fierce expression, the grooved forehead with bold furrowed brows, large bulging gilt eyes and short beak. The interior with a paper label reading Korobase men [mask of Korobase].

HEIGHT 18.8 cm

Condition: Good condition with expected wear, a few chips and scratches, minor flaking and age cracks to the lacquer.
Provenance: Ex Rosin Collection, Wisconsin, United States. A private collection in Sweden, acquired from the above via the local trade.

MUSEUM COMPARISON
Compare a closely related mask of Korobase, dated to the 17th century, in the Museum of Fine Arts Boston, accession number 11.5920.

AUCTION COMPARISON
Compare a related wood bugaku mask of Korobase, Edo period "or earlier", 29.8 cm high, at Lempertz, Asian Art, 8 December 2012, Cologne, lot 562 **(sold for EUR 2,750)**.

Estimate EUR 1,500
Starting price EUR 800

177
A WOOD SANBASO MASK OF KOKUSHIKI-JO

Japan, 16th-17th century, Momoyama period (1573-1615) to Edo period (1615-1868)

Boldly carved with amiable expression, the old man with wrinkled forehead and narrowed eyes, thick nose and full lips, the jaw articulated with a short cord. The eyebrows, mustache, and chin beard are rendered with strands of horsehair.

HEIGHT 17.8 cm

Condition: Good condition with expected wear, few scattered chips and scratches, flaking, and expected age cracks to the lacquer.
Provenance: From the collection of Wilhelm Kage, thence by descent. Two old labels inscribed with inventory number "3703".

MUSEUM COMPARISON
Compare a related Sanbaso mask of Kokushiki-jo, attributed to Nosei, dated to the 14th century, in the Tokyo National Museum, collection reference number C-1887.

Estimate EUR 1,500
Starting price EUR 800

178
KANO TESSAI: A CIRCULAR HANGING TRAY OF A BUGAKU MASK OF RANRYO-O

By Kano Tessai (1845-1925), signed Tessai and kakihan
Japan, Meiji period (1868-1912) to Taisho period (1912-1926)

The flat well of the tray applied to depict a finely carved Bugaku mask of Ryo-o, modeled after a treasured mask at the Horyuji Temple, Nara. The golden mask boldly rendered holding a ferocious expression with furrowed brow, bulging eyes, and protruding nose. The dangling chin-cup, knotted with a short red cord, reveals its black teeth. The eyebrows, mustache and goatee rendered with inlaid tufts of white horsehair. A fierce dragon perched on its head with the chest raised, the muscular and scaly body finely painted in reddish and greenish tones with golden accents.

A silk string for wall suspension is tied around three eyelets to the back of the tray.

Inscribed by Kano Tessai on the frame: Horyuji juho Ryoo-men, Kasuga sanroku Saisho Shoja Bohoken nite mosu, TESSAI [copied from a treasured mask of Ranryo-o which is at the Horyuji Temple (Nara), copied at the Bohoken, Saishoji Studio, located at the foot of Mount Kasuga, by Tessai]. Also inscribed on the back of the frame: Kasuga-sha no go-shinboku o motte tsukuru kore, TESSAI [this is made by the sacred wood timber originally sourced from the Kasuga Shrine, Nara, made by Tessai] and with the artist's kakihan monogram.

The wood tomobako with the inscription on the cover: Ryoo-men zugaku [the hanging mask of Ranryo-o].

LENGTH 33.7 cm

Condition: Very good condition with minor wear and natural imperfections, small nicks and chips to the border and some rubbing to the lacquer.

Provenance: Collection of Drs. Edmund and Julia Lewis, Chicago, Illinois, United States.

Kano Tessai (1845-1925) devoted his life to studying famous artifacts in the temple collections throughout Japan and the techniques used in their making, which became the inspiration for most of his work.

Estimate EUR 2,000
Starting price EUR 1,000

179
TOMOKAZU: A SUPERB IVORY OKIMONO OF AN EAGLE WITH TWO FOXES

By Okada Tsunekichi (Tomokazu), signed Tomokazu
Japan, Tokyo, Meiji period (1868-1912)

A dramatic and finely rendered composition depicting a fierce eagle locking its talons into a fox, the anguished cry of the captured creature vividly expressed through its contorted posture and open maw. The eagle, unwavering in its strike, gazes forward with large, inlaid eyes of shimmering mother-of-pearl, exuding a commanding presence. To the side, a second fox attempts a desperate escape, its agile form skillfully captured mid-motion as it twists back to bite the eagle's tail. The carving is executed with exceptional detail—each feather of the eagle and strand of fur on the foxes intricately defined. Particularly striking are the eagle's beak and talons, rendered with startling realism and menace. The eyes of the foxes are inlaid in mother-of-pearl. The surface of the ivory has acquired a warm, honey-toned patina with age. Signed in raised relief in the characteristic manner of the artist TOMOKAZU with seal.

HEIGHT 11 cm, LENGTH 17 cm

Condition: Two paws of the smaller fox are reattached. Otherwise excellent condition.
Provenance: British collection. Zacke, Asian Art Discoveries Day 1 - Japanese & Korean Art, 27 February 2020, Vienna, lot 92 **(sold for EUR 5,056)**. A noted private collection, acquired from the above.

Okada Tsunekichi, who used the art name Tomokazu, was a gifted carver of okimono who participated in and received several prizes at the carving competitions organized by the Tokyo Chokokai (The Tokyo Carver's Association).

AUCTION COMPARISON
Compare a closely related okimono group of two bears attacking an eagle, attributed to Okada Tomokazu, late 19th-early 20th century, size 12.8 x 13.5 cm, at Bonhams, Fine Japanese Art, 9 November 2017, London, lot 167 **(sold for GBP 10,625)**.

Estimate EUR 6,000
Starting price EUR 3,000

180
A LARGE WOOD OKIMONO OF TWO QUARRELING SPARROWS

Japan, Meiji period (1868-1912)

Lively carved to depict two sparrows engaged in a quarrel mid-flight. The smaller bird gasps as the larger one seizes it with its sharp talons, their two-toned feathers superbly incised, their eyes brilliantly inlaid in mother-of-pearl with dark horn pupils.

LENGTH 28.6 cm

Condition: Good condition with minor wear, few fine age cracks, one minuscule chip to a feather, two wings with old repairs.

Estimate EUR 6,000
Starting price EUR 3,000

A woodblock print of two quarreling sparrows, Ohara Koson

181
A MASTERFUL AND MONUMENTAL SECTIONAL IVORY OKIMONO OF A COCKATOO

Japan, Meiji period (1868-1912)

The majestic bird is perched on a burlwood stand, its talons clutching the branch with lifelike tension, showcasing exceptional craftsmanship. Its plumage is rendered in remarkable three-dimensional detail, with meticulously incised lines that emulate the natural layering of feathers. The cockatoo's head tilts slightly downward, drawing attention to its expressive eyes—lacquered in deep black and accented with inlaid silver rings to denote the pupils. Of particular distinction are the gracefully extended tail feathers and the prominent crest on the back of its head, hallmarks of this rare and captivating species.

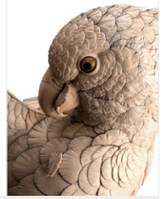
The cockatoo is not native to Japan and was probably introduced by the Dutch. It became a popular theme in Japanese art, perhaps most famously treated by the woodblock print artist Ohara Koson (1877-1945). This monumental sculpture was probably intended for a Japanese World Fair during the Meiji period.

Cockatoo by Ohara Shoson (1877-1945)

HEIGHT 62 cm (incl. stand), 29 cm (excl. stand)

Condition: Very good complete and original condition. Minor wear and natural age cracks and very minor losses and chipping to the edges of some feathers.
Provenance: British collection. Zacke, Asian Art Discoveries Day 1 - Japanese & Korean Art, 27 February 2020, Vienna, lot 93 **(sold for EUR 22,752)**. A noted private collection, acquired from the above.

AUCTION COMPARISON



Compare a closely related ivory model of a cockatoo, attributed to Sakabe Mitsunobu, Meiji period, 29.2 cm high (the bird), at Bonhams, Fine Japanese Art, 10 November 2016, London, lot 438 **(sold for GBP 23,750)**. Compare to a closely related ivory okimono of a parrot on a wood perch, Meiji period, 87 cm high (incl. perch), at Bonhams, Asian Art, 10 July 2013, Edinburgh, lot 21 **(sold for GBP 37,250)**.

Estimate EUR 20,000
Starting price EUR 10,000

182
RYUKO: A FINE TOKYO SCHOOL IVORY OKIMONO OF A SLEEPING BIJIN

By Ryuko, signed Ryuko
Japan, Tokyo, Meiji period (1868-1912)

An exquisitely crafted and enchanting okimono of a bijin (beauty) peacefully slumbering, her head rested on a basket. Rendered with remarkable sensitivity, the artist captures a moment of tranquil exhaustion, her figure imbued with quiet grace. Her delicate wrist drapes over the basket's edge, her lips slightly parted, and her serene expression softened in sleep. The flowing folds of her garment are executed with extraordinary realism, lending a sense of movement to the form. Her meticulously incised hair is styled into a refined chignon, while a single sandal slips from her extended foot—a poetic detail that adds both charm and narrative depth. The composition is harmonious and elegant, a testament to the refined artistry of the Tokyo school. The base is adorned with two floral mon and bears the signature in sosho script RYUKO.

LENGTH 18.6 cm

Condition: Very good condition, expected minor age cracks.
Provenance: British collection. Zacke, Asian Art Discoveries Day 1 - Japanese & Korean Art, 27 February 2020, Vienna, lot 91 **(sold for EUR 5,056)**. A noted private collection, acquired from the above.

Estimate EUR 6,000
Starting price EUR 3,000

183
YOSHITSUKI: A RARE IVORY TUSK VASE DEPICTING THE HYAKKI YAGYO (PROCESSION OF HUNDRED DEMONS)

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

Superbly carved in varying levels of relief to render a continuous scene of various yokai with some of the creatures taking on the form of personified tools (tsukumogami). The procession opens the way to behold a richly dressed demon running in a finely incised feathered cloak, carrying a spear in his hands with which he strikes one of the tsukumogami lying on the ground. The upper edge of the vase adorned with a thick mist covering the entire scene, the lower edge with crests of craggy mountains. The rim of the vase decorated with scrolling tendrils issuing blossoms and leaves. Signed on a rectangular reserve YOSHITSUKI above a seal.

The brushpot fitted with a wood base. With an associated wood stand with two old labels, one inscribed 'No. 4' and the other with a Japanese inscription.

HEIGHT 14.8 cm (excl. base and stand)

Condition: Very good condition with minor wear, natural age cracks, minuscule losses, and naturally grown patina.

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.

Tsukumogami are animate household objects. After a service life of nearly one hundred years, utsuwamono or kibutsu (containers, tools, and instruments) receive souls (kami).

AUCTION COMPARISON
Compare a closely related ivory tusk vase depicting a similar scene, also dated to the Meiji period, 15 cm high, at Christie's, European Noble and Private Collections, 14 December 2011, Amsterdam, lot 550 **(sold for EUR 8,750)**.

Estimate EUR 4,000
Starting price EUR 2,000

184
A RARE CLOISONNÉ ENAMEL CRUCIFIX

Japan, Edo period (1615-1868)

Constructed with the separately cast model of Christ attached to the white enamel ground, parcel-gilt cross displaying various symbols related to the crucifixion rendered in red, black, yellow and green enamels including a ladder, whip, hammer, pliers, crown of thorns, nails, a chalice and symbols of the eucharist, the letters INRI placed above the Christ's head at the top of a radiating halo, the top mounted with a loose ring for mounting.

HEIGHT 25.4 cm (excl. loop)
WEIGHT 492.1 g

Condition: Very good condition with expected wear and manufacturing irregularities, few small nicks, occasional light scratches, rubbing to gilding particularly to the back.

LITERATURE COMPARISON
Compare a closely related cloisonné cross, 20.7 cm high, dated to the early 17th century, illustrated by Tani, Shin'ichi & Sugase, Tadashi (1973) Namban Art. A loan exhibition from Japanese collections, International Exhibitions Foundation, p. 107, no. 56.

Estimate EUR 3,000
Starting price EUR 1,500

185
A FINE CLOISONNÉ ENAMEL DECORATED SILVER MIRROR

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

Of upright rectangular form, the frame elaborately decorated in relief with richly colored enamels. The design, worked in filigree against a red felt ground, features a millefleur motif, including flowering chrysanthemums, peonies, shobu (iris), along with leaves and butterflies, all accented with silver rims. The central section is fitted with a modern mirror.

SIZE 28 x 33 cm

Condition: Very good condition with a crack to the corner of the wood frame as well as miniature losses and pitting to the enamel. Presenting beautifully.

AUCTION COMPARISON
Compare a related millefleur cloisonné enamel box, dated to the Meiji period, at Zacke, Fine Japanese Art, 1 December 2023, Vienna, lot 118 **(sold for EUR 3,640)**.

Estimate EUR 2,000
Starting price EUR 1,000

186
A PAIR OF CLOISONNÉ ENAMEL BOTTLE VASES

One marked Daikichi
Japan, Meiji period (1868-1912)

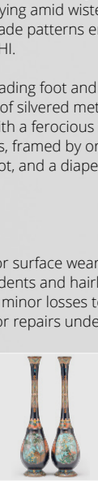
The first of pear-shaped body supported on a spreading foot and rising to a slender waisted neck with trumpet-shaped mouth, finely decorated in bright enamels against a midnight-blue ground. The body with two foliate panels enclosing to one side flowering prunus and maple, and to the other two sparrows flying amid wisteria, divided by ornate designs with confronted phoenixes, framed by brocade patterns encircling the foot, shoulder, neck, and mouth. The base signed DAIKICHI.

The second pear-shaped body supported on a spreading foot and rising to a slender waisted neck with trumpet-shaped mouth, the rims of silvered metal. Finely decorated in bright enamels against a midnight-blue ground with a ferocious three-clawed dragon sinuously writhing above tumultuous crashing waves, framed by ornate patterns including lappets below the mouth, classic scroll above the foot, and a diapered band to the foot.

HEIGHT 24.2 & 23.8 cm
WEIGHT 164.7 & 140.6 g

Condition: The first in very good condition with minor surface wear and manufacturing irregularities, such as minor scattered pitting, small dents and hairlines.The second with wear, manufacturing irregularities, small dents, minor losses to enamel, the vase covered in a varnish, probably obscuring some minor repairs underneath.

AUCTION COMPARISON
Compare a closely related pair of cloisonné enamel vases, also dated to the Meiji period, attributed to Ota Tameshiro, sold at Bonhams, Fine Japanese Works of Art, 19 March 2014, New York, lot 3264 **(sold for USD 4,750)**.



Estimate EUR 1,500
Starting price EUR 800

187
A PAIR OF CLOISONNÉ ENAMEL ‘SEA EAGLE’ BALUSTER VASES

Japan, Meiji period (1868-1912)

Decorated in mirror image, each finely worked in silver wire of varying gauge and brightly enameled to depict an eagle perched on a wave-lashed rock, its wings partially outstretched, eyeing its prey, a pair of chidori (plovers) making their escape above the tumultuous waters, all reserved on a midnight-blue ground, framed by bands of key-fret below the mouth and above the foot applied with silver rims. The interior and base enameled in dark green. The silver rims each with a stamped hallmark, ‘silver’.

HEIGHT 24.7 cm (each)
WEIGHT 666.2 g and 643 g

Condition: Excellent condition with minor wear and manufacturing irregularities including minimal pitting.

AUCTION COMPARISON
Compare a closely related single vase, also dated to the Meiji period, 31.2 cm high, at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 518 **(sold for GBP 16,875)**.

Estimate EUR 8,000
Starting price EUR 4,000

188
KINZAN: A FINE CLOISONNÉ ENAMEL SQUARE TRAY WITH FLYING GEESE, STYLE OF NAMIKAWA SOSUKE

Style of Namikawa Sosuke (1847-1910), signed and sealed Kinzan
Japan, Meiji period (1868-1912)

The square tray finely enameled in musen (wireless) and standard technique with metal wire to depict flying geese amid wispy clouds partly obscuring the full moon, all on a pale blue ground changing to pale gray at the top, bordered by a band of chrysanthemum flowers and stylized tendrils below the copper rim, the base with a central roundel enclosing a peony blossom and small butterfly, surrounded by scrolling vines against a blue ground, the exterior sides with a scale pattern. Signed and sealed KINZAN on the interior.

HEIGHT 29 cm
WEIGHT 1,438 g

Condition: Overall good condition, some wear, manufacturing flaws including pitting, small hairlines, scattered minor losses to enamels not impacting the main image, some with associated minor fills, light surface scratches.
Provenance: Collection of Lucien Gaillard, Paris, possibly inherited from his father Ernest Gaillard, and thence by family descent. Lucien Gaillard (1861-1942) was a French goldsmith and jeweler who worked in the Art Nouveau style. He trained as an apprentice under his father Ernest Gaillard (1836-1909) before taking over the business in 1892. He won a prize for his jewelry at the 1889 Universal Exposition, and was also a judge at the 1893 Universal Exposition in Chicago. In 1902, Lucien Gaillard was made a knight of the Legion of Honor. He was deeply interested in Japanese art, and his workshop produced excellent Japonisme metalwork, often with the help and inspiration of Japanese artists and craftsmen.

Ohara Koson, Wild geese flying under the full moon, woodblock print

Geese are a symbol of love and loyalty in traditional Japanese art and represent marital bliss and fidelity. It is said that they always fly in pairs, mating for life and remaining solitary if their mate dies. Additionally, they are believed to bring good news and good luck. Their flight under the light of the full moon also forms a classic image that marks the beginning of the autumn season, evoking feelings of renewal and hope. This image remains as an enduring motif in Japanese art and culture, having been used in the most diverse forms of artistic expression, from woodblock prints to poems.

AUCTION COMPARISON
Compare a closely related cloisonné enamel tray, also dated to the Meiji period, 27.9 cm wide, signed Kinzan and attributed to Namikawa Sosuke, sold at Christie's, Innovative Japanese Design: Art of the Meiji period, 18 November 2015, New York, lot 11 **(sold for USD 35,000)**.

Estimate EUR 3,000
Starting price EUR 1,500

189
A RARE RELIEF AND REVERSE GLASS PAINTING DEPICTING HERONS

Japan, late 19th to early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

Finely decorated in mixed-media relief, incorporating lacquer, partial gilding, and pigments, and painted behind glass to depict three herons among reeds. With a brown paper backing and wood frame.

SIZE 50 x 37 cm (excl. frame), 60 x 47 cm (incl. frame)

Condition: Good condition with losses to relief, minor staining to glass, all as visible in the images provided.

Estimate EUR 2,000
Starting price EUR 1,000

A colored woodblock print, the design after Kano Tsunenobu, dated to the Meiji period, in the collection of the Museum for Kunst and Gewerbe, Hamburg, inventory number IE1898.125

190
A FINE KAKIEMON PETAL-RIMMED ‘FLORAL’ BOWL

Japan, 17th-18th century, Edo period (1603-1868)

Delicately potted in the shape of a six-petaled flowerhead, supported on a short foot with recessed base, the interior richly decorated in vibrant enamels and gilt to depict clusters of floral blossoms, including gilt prunus, red peony and camellia, and blue nemophila, interspersed with green and yellow leaves and intricate twigs. The exterior embellished with sprays of camellia, featuring long and sinuous stems.

LENGTH 15 cm

Condition: Very good condition with minor wear and manufacturing irregularities including pitting, dark spots, and glaze lines.

AUCTION COMPARISON
Compare a kakiemon five-sided bowl, dated 17th-18th century, 18 cm long, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 523 (sold for GBP 5,250 or approx. **EUR 9,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,000
Starting price EUR 1,000

191
A KAKIEMON SQUARE SAKE FLASK WITH FLOWERS AND BIRDS

Japan, late 17th century, Edo period (1868-1912)

The rectangular sides rising to a rounded shoulder surmounted by a short cylindrical neck with lipped rim. The exterior finely enameled in vibrant tones of green, blue, red, and yellow with alternating peony blossoms above two small birds and flowering chrysanthemum and lotus, all below stylized lotus sprays at the shoulder. The base of the vase unglazed revealing the white biscuit.

HEIGHT 19.8 cm

Condition: Very good condition with minor wear and manufacturing irregularities including firing cracks. Light rubbing to enamels, occasional light surface scratches.

MUSEUM COMPARISON
Compare a related kakiemon sake square flask, also dated to the late 17th century, in the Rijksmuseum Amsterdam, object number BK-1968-213-B.

Estimate EUR 1,500
Starting price EUR 800

192
AN IMARI PORCELAIN ‘TIGER AND DRAGON’ SQUARE FLASK

Japan, late Edo period (1615-1868)

The square body with slanted shoulders gently tapering towards the base and rising to a short waisted neck with lipped rim. Finely decorated to each side with alternating panels enclosing a long-tailed tiger amidst bamboo logs spotted by a dragon subtly emerging among the billowing clouds and a carp leaping with its body gracefully arched out of the stirring currents of the river under flowering tree branches, all enameled with gilt, red, and green accents against an underglaze-blue ground. The panels interspersed with gilt brocade patterns and the shoulders decorated with a lozenge diaper filled with alternating scrolls and flowerheads, centered on each side with lobed reserves depicting stylized lion masks. The neck encircled by scrolling tendrils and further flowerheads below the gilt rim. The base left unglazed revealing the creamy white ware.

HEIGHT 21.5 cm

Condition: Overall good condition with expected wear, traces of use, manufacturing irregularities, minor rubbing to enamels, few touchups, drilled to base with associated old fill.

Estimate EUR 800
Starting price EUR 400

193
A LARGE BLUE AND WHITE HIRADO PORCELAIN ‘DRAGON’ VASE

Japan, Meiji period (1868-1912)

The tall waisted vessel supported on a tapered foot and rising to a trumpet-shaped mouth to depict two writhing three-clawed dragons facing each other with a ferocious expression and their long whiskers waving. Their long-tailed meandering bodies meticulously carved to render their scaly texture and openworked to form the handles of the vase. The ground delicately painted in varying hues of underglaze pale blue depicting a lush forest of cherry blossoms with large branches, accompanied by clusters of camellias. Framed below by a band of shaped cartouches rendering stylized birds on scrolling tendrils.

HEIGHT 56 cm

Condition: Very good condition with minor wear, firing irregularities, and minimal fritting to the rim.

Hirado ware (Hirado-yaki) is a type of Japanese porcelain primarily produced at kilns in Mikawachi, Sasebo, and Nagasaki, cities located in the Kyushu region, therefore also known as Mikawachi ware (Mikawachi-yaki). It was originally made in the former feudal Hirado domain, which owned the kilns and was responsible for establishing and overseeing their production. Hirado ware is primarily recognized for its sometsuke underglaze cobalt blue and white porcelain, with the amount of blue typically being low, allowing the intricate modeling and the exceptionally fine white color of the porcelain to be more prominent. This porcelain features a finer grain than most other Japanese porcelains, enabling the creation of fine details and delicate, intricate openwork in its forms. The present vase is an excellent example of it.

AUCTION COMPARISON
Compare a related porcelain vase, Hirado ware, dated to the Meiji period, 34.9 cm high, at Bonhams, Fine Japanese and Korean Art, 12 September 2018, New York, lot 1264 **(sold for USD 2,375)**. Compare a related blue and white hirado ‘dragon’ vase, dated to the 19th century, Meiji period, 37.5 cm high, at Christie’s, Asian Decorative Arts, 13 September 2001, London, lot 455 (sold for GBP 1,997 or approx. **EUR 5,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,500
Starting price EUR 1,200

194
FUKAGAWA: AN UNDERGLAZE-BLUE AND GILT-DECORATED POLYCHROME ENAMELED VASE

By Fukagawa Porcelain Workshop, signed Fukagawa sei
Japan, Saga Prefecture, Kyushu, Meiji period (1868-1912)

The bulbous body rising from a short foot to a broad cylindrical neck with an everted rim. Elaborately decorated in underglaze-blue, gilt, and vibrant enamels in shades of green, red, and black, with shaped reserves enclosing different scenes with flying cranes among pine trees in front of Mount Fuji, ducks swimming in the calm waters of a stream under the branches of a cherry blossom tree, and rugged landscapes with temples and huts below towering mountains, divided by brocade patterns and framed by a dense millefleur design, bordered by a shippo band around the neck and scrolling tendrils issuing lotus flowers to the top of the rim. Signed at the base FUKAGAWA sei [made by Fukagawa] with Mount Fuji mark.

HEIGHT 24.6 cm

Condition: Very good condition with minor wear and firing irregularities, few light scratches, and some rubbing to the gilding.
Provenance: European private collection.

The Fukagawa Seiji company was founded by Fukagawa Chuji (1871-1934) who was the second oldest son of Fukagawa Eizaemon. The company exported porcelain wares to Europe and America that were highly prized at the world fairs.

Estimate EUR 2,000
Starting price EUR 1,000

195
A NABESHIMA WHITE-GLAZED PORCELAIN ‘BOTAN SHISHI’ KORO (INCENSE BURNER) AND COVER

Sealed with the Nabeshima clan mon and signed Daigo saku
Japan, Showa period (1926-1989)

Finely modeled in the form of a shishi standing foursquare on its robust legs and boldly carved claws, the muscular body shortened and adorned with curled and intertwined tufts of hair, holding a ferocious expression revealing its short fangs. The openworked oval cover with scrolling tendrils topped by a peony blossom. The beast’s belly impressed with the signature DAIGO saku [made by Daigo] below the Nabeshima clan mon (Daki Myoga).

HEIGHT 10.7 cm

Condition: Very good condition with only minor wear and firing irregularities.

The pairing of shishi and peonies (botan shishi) is a long-standing motif in Japanese traditional art. The shishi, a Buddhist symbol of power and protection, was regarded as the ‘king of the animals’, while the peony, symbolizing wealth and good fortune, was considered the ‘queen of the flowers’, being both together considered as fitting and auspicious companions.

Estimate EUR 800
Starting price EUR 400

196
YABU MEIZAN: A FINE MINIATURE SATSUMA EARTHENWARE VASE

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

The four-faceted body gently tapering towards a short, waisted foot with a recessed base and rising to a short neck with thick-lipped rim. Decorated with four oval panels, each superbly enameled on a finely crackle-glazed ground to depict a heron perched on a branch of willow, a swallow in a cherry tree, a coastal landscape with a fishing boat, and a scene of court ladies preparing the celebration of the Hina matsuri (Girls-Day Festival). All four framed in gilt and surrounded by a golden millefleur motif. The vase finished with a shippo band at the foot and a karakusa band along the rim, against a dark blue glazed ground. Signed in gilt on the base YABU MEIZAN.

HEIGHT 9.8 cm

Condition: Excellent condition with minor wear and firing irregularities, with light rubbing to gilding.
Provenance: Estate of Michael and Elisabeth Ponak, Connecticut, United States.

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 faceted Satsuma vase, signed by Yabu Meizan, dated to the late 19th century, Meiji period, 9.9 cm high, at Bonhams, Fine Japanese and Korean Works of Art, 18 March 2015, New York, lot 3134 **(sold for USD 10,000)**.

Estimate EUR 6,000
Starting price EUR 3,000

197
YABU TSUNEO: A FINE SATSUMA EARTHENWARE VASE WITH SPARROWS AND MONKEYS

By Yabu Tsuneo, signed Meizan
Japan, c. 1930

Well potted, the flattened oval body supported on a splayed foot and rising to a short neck with a thick-lipped mouth. Finely decorated in gilt and bright enamels with two oval panels, one depicting flying sparrows and falling maple leaves, the other with a group of monkeys playing in a colorful garden with various flowers, both set against a gilt-stippled, finely crackled creamy-white glazed ground, the former encircled by chrysanthemum flowerheads and karakusa, the latter by a band of key-fret, the short sides further decorated with fluttering butterflies, framed by rich brocade patterns extending onto the foot and the neck of the vase. Signed on the base MEIZAN.

HEIGHT 12.8 cm

Condition: Excellent condition with minimal wear and firing irregularities.
Provenance: Estate of Michael and Elisabeth Ponak, Connecticut, United States.

Yabu Tsuneo was the son of Yabu Meizan (1853-1934). He worked in the style of his father after his retirement in 1926. Like his father, his designs were quirky and often inspired by the work of Kawanabe Kyosai (1831-1889).

AUCTION COMPARISON
Compare a closely related oval Satsuma vase, by the present artist's father and teacher Yabu Meizan, dated to the late 19th century, Meiji period, 9.5 cm high, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2264 **(sold for EUR 5,000)**.

Estimate EUR 4,000
Starting price EUR 2,000

198
KINKOZAN: A FINE AND LARGE SATSUMA EARTHENWARE BEAKER VASE

By the Kinkozan workshop, signed Kinkozan zo
Japan, Kyoto, Meiji period (1868-1912)

Finely potted, the slender trumpet body supported on a short foot, decorated with two foliate cartouches, the first depicting roosters and sparrows amid clumps of camellia and prunus blossoms, the reverse with a group of richly attired ladies hiking through a lush maple forest. Both scenes are vividly enameled, enclosed by a gilt frame surrounded by a dense gilt-decorated design of scattered prunus blossoms on a stippled ground over the dark blue glaze, the interior of the mouth similarly decorated with scrolling tendrils, and the foot encircled by four evenly spaced swirling clouds. The base signed KINKOZAN zo [made by Kinkozan].

HEIGHT 36.8 cm

Condition: Restoration to the mouth. Otherwise good condition with minor expected wear to gilt.

The Kinkozan workshop was one of the most successful producers of so-called 'Kyo-Satsuma' (Kyoto Satsuma) wares. Like their equivalents from Osaka, Yokohama, and Tokyo, these pieces were Kyoto's response to the Western demand for delicately painted Japanese pottery. The exhibits at the 1867 Paris Expo fascinated the West and a great admiration for Japanese cultures known as Japonisme made exports of Kyo-Satsuma ware increase drastically.

AUCTION COMPARISON
Compare a closely related tall and fine Satsuma vase, by Sozan for the Kinkozan workshop, dated to the late 19th century, Meiji period, 30.5 cm high, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2208 **(sold for USD 35,000)**.

Estimate EUR 5,000
Starting price EUR 2,400

199
KINKOZAN: A FINE SATSUMA EARTHENWARE VASE

By the Kinkozan workshop, signed Kinkozan zo
Japan, Kyoto, late 19th century, Meiji period (1868-1912)

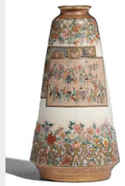
The slender baluster body supported on a short foot, gently tapering towards the elegantly scalloped shoulder dividing the upper part of the body into six lobes, and rising to a short waisted neck with an everted rim. Superbly decorated in gilt and bright enamels with a variety of overlapping reserves depicting a rooster and a chicken with their offspring, a group of courtiers crowded at the entrance to a temple, and a richly garbed lady working on a floral arrangement, with further reserves imitating byobu screens with views of temples alongside towering mountains, each framed in gilt with key-fret and chevron bands, and interspersed with vivid floral brocade patterns and paulownia seals (kiri mon), all above a chevron-bordered band with oblong cartouches enclosing precious objects and fluttering butterflies against a brocade-patterned ground, the lower body with a broad band of iris flowers and large blades of grass above a narrower band of ume blossoms against a karakusa ground.

The upper body with a continuous scene of a procession of children during the Shichi-Go-San, topped by additional reserves depicting a school of diverse fish, coastal landscapes, and rural constructions among blossoming trees. The shoulder of the vessel exquisitely decorated in gilt with azalea blossoms on a dense stippled ground and finished with key-fret and a brocade band around the neck. Signed to the base KINKOZAN zo [made by Kinkozan] and with an identical impressed mark.

HEIGHT 30.8 cm

Condition: Very good condition with minor wear and firing irregularities, some expected tiny losses and rubbing to gilding.
Provenance: From a private collection in New Orleans, Louisiana, USA, collected c. 1950s-1970s. Thence by descent from the above.

AUCTION COMPARISON
Compare a closely related satsuma vase, signed Kinkozan, dated to the late 19th century. Meiji period, 19.7 cm high, at Christie's, The Avo Krikorian Collection. Innovation and Inspiration of Meiji Period Design, 19 February 2007, Geneva, lot 20 (sold for CHF 18,000 or approx. **EUR 21,500** converted and adjusted for inflation at the time of writing).



Estimate EUR 5,000
Starting price EUR 2,400

200
A FINE GOURD-SHAPED SATSUMA EARTHENWARE VASE

Japan, Meiji period (1868-1912)

Finely potted as a bulbous double gourd, the lower section richly decorated with three medallions depicting Tekkai sennin, Gama sennin and Benzaiten surrounded by groups of cheerful boys dancing and playing instruments, divided by brocade patterns and floral motifs, and the upper section with fluttering butterflies, above a relief-molded ribbon tied around the waist, all against a gilt-stippled and finely crackled creamy-white glazed ground. The base signed with an illegible mark.

HEIGHT 10.3 cm

Condition: Very good condition with minor wear and firing irregularities, with some rubbing to gilding and enamels.

Estimate EUR 1,500
Starting price EUR 800

201
KIZAN: A FINE SATSUMA EARTHENWARE GLOBULAR VASE DEPICTING A DAIMYO PROCESSION (SANKIN-KOTAI)

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

Finely potted with a gently compressed body surmounted by a narrow mouth, the exterior vividly decorated in vibrant enamels and gilt with a continuous scene featuring the procession of a Daimyo, the feudal lord being carried in a palanquin accompanied by samurai and retainers, set against a finely crackled creamy-white glaze ground with gilt stippling, and framed by bands of key-fret below the mouth and above the foot. Signed to the underside within a gilt square cartouche KIZAN.

DIAMETER 9 cm

Condition: Very good condition with minor wear and firing irregularities, with little flaking to enamels.
Provenance: From a private collection in New Orleans, Louisiana, USA, collected c. 1950s-1970s. Thence by descent from the above.

Estimate EUR 2,000
Starting price EUR 1,000

Nishimura Shigenaga. Procession of a Daymio at Takanawa, ca. 1745, late Edo period. Woodblock print: ink on paper with hand-applied color, accession number 06.1137

202
TOZAN: A FINE SATSUMA EARTHENWARE DISH

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

The sides rising from a short, tapered foot with a recessed base, the interior richly decorated in gold and bright enamels in varying shades of red, green, blue, and white with a rounded medallion enclosing butterflies and dragonflies among lush clumps of chrysanthemum, on a finely crackled cream-white glaze ground. Encircled by a varied and colorful design of brocade patterns, stylized lotus blossoms, and scrolling clouds, with shaped cartouches framed in gilt containing further flying insects on a gilt-stippled ground. The exterior decorated with three leafy prunus sprays. Signed on the base TOZAN sei [made by Tozan].

LENGTH 23.0 cm

Condition: A few repairs only visible under UV light. Some typical wear and rubbing to enamels. Overall presenting beautifully. Please ask for images taken with UV lighting.

AUCTION COMPARISON
Compare a related Satsuma dish, signed by Sozan for the Kinkozan workshop, dated ca. 1900, 24 cm high, at Bonhams, Fine Japanese and Korean Art, including the Crawford Collection of Surimono, 22 September 2021, New York, lot 1092 **(sold for USD 8,925)**.

Estimate EUR 2,000
Starting price EUR 1,000

203
KINKOZAN: A LARGE SATSUMA EARTHENWARE VASE WITH SNOWY PLUM BLOSSOMS

By the Kinkozan workshop, signed Dai Nihon Kyoto Kinkozan tsukuru
Japan, Kyoto, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

The slender pear-shaped body supported on a short foot with recessed base and rising to a long slender neck with short waisted mouth, delicately enameled to depict snow-laden plum blossoms richly detailed with gilt accents on the finely crackled creamy-white glazed ground. The mouth decorated with an ornate gilt band enclosing further flowers and decorative motifs. Signed on the base Dai Nihon Kyoto KINKOZAN tsukuru [made by Kinkozan, in Kyoto, Great Japan].

HEIGHT 54.8 cm

Condition: Very good condition with minor wear and firing irregularities.

Estimate EUR 2,500
Starting price EUR 1,200

204
A FINE AND LARGE ENAMELED 'MORI SOSEN' PORCELAIN PLAQUE DEPICTING MONKEYS

Japan, Meiji period (1868-1912)

Finely enameled to depict a monkey holding its offspring and delousing it and examining one of the lice while holding it between his fingers. The infant, wearing a haori jacket decorated with floral patterns, cries out staring at an image of a third monkey that eats fruit meanwhile. Mounted on a hardwood frame.

HEIGHT 97.4 cm, LENGTH 67.4 cm

Condition: Good condition with expected wear, small firing cracks, minor scuffs, light scratches, rubbing to enamels.

Estimate EUR 2,500
Starting price EUR 1,200

This scene was clearly inspired by the monkey paintings of Mori Sosen (1747-1821), the founder of the Mori painting School, who was active in Osaka at the end of the Edo period and came to be known as the 'Monkey Painter Sosen'. Like his contemporary Maruyama Okyo, Sosen created works based on sketches from life, where the artist beautifully captured the realism of the details of the animals' soft fur in the refined delicacy of the brushstrokes.

Compare a silk scroll painting by Mori Sosen of a monkey delousing its offspring in the Cleveland Museum of Art, accession number 1990.129

205
TAIZAN: A LARGE SATSUMA VASE WITH HO-O BIRDS

By Taizan, signed Dai Nihon Taizan sei
Japan, late 19th century, Meiji period (1868-1912)

The ovoid body supported on a short foot with recessed base and rising to a slender long neck, the exterior richly decorated in gilt and bright enamels with two majestic ho-o birds flying amid scattered paulownia sprays and auspicious emblems issuing scrolling vines, all above a band of hanabishi diaper encircling the lower body and below two shaped bands around the neck, the lower enclosing kirin amid blossoms against a gilt cell-diapered ground, and the upper with floral designs against a hanabishi-diapered ground. Signed on the base Dai Nihon TAIZAN sei.

HEIGHT 45.7 cm

Condition: Very good condition with minor wear and firing irregularities, glaze hairlines and some rubbing to the gilding.

The ho-o is a bird similar to the phoenix that represents the eternal rebirth of the soul. The ho-o was adopted as a symbol of the Imperial household, particularly for the Empress. The main building of Byodo-in ('Temple of Equality'), a Buddhist temple in the city of Uji in Kyoto Prefecture, is known as the Phoenix Hall, its roof adorned with a pair of ho-o birds.

AUCTION COMPARISON
Compare a related smaller porcelain vase, also signed Taizan and dated to the late 19th century, Meiji period, 27 cm high, at Christie's, The Avo Krikorian Collection. Innovation and inspiration of Meiji period design, 19 February 2007, Geneva, lot 32 (sold for CHF 4,560 or approx. **EUR 5,500** converted and adjusted for inflation at the time of writing)

Estimate EUR 2,500
Starting price EUR 1,200

206
A LARGE KOZAN STYLE RELIEF-MOLDED ENAMELED EARTHENWARE VASE

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

The flattened baluster body supported on a short, cinched foot and raising to a waisted neck with flared rim, decorated with two large panels: one depicting Benzaiten, elegantly draped in vibrant, flowing robes, playing the koto while standing atop a writhing dragon amidst swirling clouds and blazing flames; the other, with Chokaro Sennin holding his traditional double-gourd shaped bottle from which a magic colt emerges, alongside Tsuru Sennin, standing in the middle of a lush forest at the foot of towering mountains. Both panels framed by a rounded border of dark and gilt shades in imitation of metal fittings. The sides embellished with intricate floral motifs and scrolling tendrils of red, blue and green accents, set against a creamy-white glazed ground, extending to the shoulders, with two large phoenixes with their richly enameled wings fully extended and surrounded by paulownia leaves, evoking the Imperial crest of Japan. The vase set with two handles, each formed from a thick, red-enameled tongue emerging from the mouths of blue-headed beasts.

HEIGHT 57.9 cm

Condition: Very good condition with minor wear and firing irregularities, few scattered scratches, and some rubbing to enamels.

Estimate EUR 3,000
Starting price EUR 1,500

MAKUZU KOZAN (LOTS 207-208)

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)

207
MAKUZU KOZAN: A GROUP OF FOUR LARGE MOLDED, GILT-DECORATED AND ENAMELED EARTHENWARE VASES WITH FROLICKING ANIMALS

By Makuzu Kozan, the smaller pair signed Makuzu Kozan zo
Japan, Meiji period (1868-1912)

Comprising two pairs of vessels, the smaller oviform in shape tapering towards the foot with recessed base and rising to a short waisted neck and a rounded thick-lipped mouth. The body finely adorned with six panels each containing applied frogs dancing and playing musical instruments, one of them featuring a mitsutomoe, on a stippled rough-textured ground bordered by a gilt frame. Enclosed above and below with richly decorated bands depicting small swirling clouds, wave patterns and stylized scrolling tendrils glazed with dark-brown, orange, green and white accents and dotted stripes on dark ground garnished with bands of gilt geometrical patterns and arabesque. The rim embellished with a band of key-fret. Seal impressed at the base in a double-gourd shape cartouche MAKUZU KOZAN zo [made by Makuzu Kozan].

The bigger vases with a waisted body and rising to a short, everted neck to depict a procession of dancing sparrows holding fans and carrying gold standards, one of them featuring a Yotsume (Rokkaku-mon), accompanied by two large owls with protruding eyes on a lush, wooded ground on their way to the temple. The lower body adorned with shaped, gilt-framed cartouches containing organically scrolling motifs colored in light blue, dark red and green on dotted dark brown and reddish ground. The upper body embellished with four rounded handles placed on recessed panels adorned all around with cartouches richly decorated with geometric motifs, wave patterns and scrolling tendrils in gilt and bright colors.

HEIGHT 31.6 cm (small vases)
HEIGHT 36.1 cm (big vases)

Condition: Exhibits general wear and firing irregularities. Notable losses to some applied figures and handles, with a few elements reattached or repaired. Cracks present at the bases, along with areas of rubbing to the gilding and enamel decoration. Professional restoration is strongly recommended to preserve and enhance the integrity of this group of vases.

AUCTION COMPARISON
Compare a closely related pair of large ovoid vases with appliqué decoration, attributed to Makuzu Kozan and dated to the Meiji period, 39.5 cm high, at Bonhams, Fine Japanese Art, 5 November 2020, London, lot 211 (sold for GBP 3,812 or approx. **EUR 5,554** converted and adjusted for inflation at the time of writing). Compare a related pair of earthenware vases, attributed to Makuzu Kozan and dated to the Meiji period, 36 cm high, at Bonhams, Patient Detail, Perfect Design, 3 November 2022, London, lot 179 **(sold for GBP 9,562)**.

Estimate EUR 5,000
Starting price EUR 2,400

208
MAKUZU KOZAN: A FINE PORCELAIN BOTTLE VASE WITH A PROCESSION OF NOMI AND SHIRAMI (FLEAS AND LICE)

By the Makuzu Kozan workshop, signed Makuzu-gama Kozan sei
Japan, Meiji period (1868-1912)

The globular body supported on a spreading foot with recessed base and rising to a slender waisted neck, finely decorated beneath the transparent glaze in a pale lavender to depict a procession of nomi and shirami, all personified walking with bundles on their shoulders made of spikes parodying the Daimyo's procession (sankin-kotai). Signed at the base Makuzu-gama Kozan sei [made by Kozan, the Makuzu kiln].

HEIGHT 19.7 cm

Condition: Very good condition with minor wear and manufacturing irregularities, few small pits and fire cracks with associated glaze lines.

Sankin-kotai was a policy of the Tokugawa shogunate requiring daimyo to alternate residence between their domain and Edo each year. This system aimed to control the feudal lords and prevent rebellion. Daimyo had to maintain two residences, one in their domain and another in Edo, incurring significant financial strain due to travel and upkeep. The frequent relocation also kept them under constant surveillance by the shogunate, weakening their military and political power. Additionally, daimyo families were required to live permanently in Edo as hostages, further ensuring the loyalty of the lords.

Estimate EUR 4,000
Starting price EUR 2,000

209
KUSUBE YAICHI: A RARE PORCELAIN OKIMONO OF A MYTHICAL WHITE HARE

By Kusube Yaichi (1897-1984), signed Ya
Japan, 20th century

The large and rounded figure with a finely crackled creamy white glaze resembling ivory, naturalistically modelled as a plump mythical hare (tama usagi) hunched on all fours
with its head tilted back, the long ears gracefully falling over its head, and its eyes painted in a subtle pale red, imitating amber inlays. The base unglazed revealing the white biscuit, signed YA [of Yaichi].

With the original wood tomobako inscribed on the cover Tamausagi okimono, YAICHI saku [made by Yaichi, the white hare okimono].

LENGTH 17.6 cm

Condition: Excellent condition with only minor wear and firing irregularities.

Kusube Yaichi (1897-1984) was a renowned Japanese ceramist, recognized internationally as a leading figure in Japanese Art Nouveau and Art Déco. His work earned early acclaim, including awards at the 1925 International Exhibition in Paris and the 1927 Imperial Art Exhibition in Teiten. Kusube co-founded influential ceramist associations such as Hakujinkai, Seitoka, and Sekido, promoting pottery as art. In 1962, he was appointed to the Japan Art Academy, and in 1978, he was honored with the Order of Cultural Merit for his extraordinary career as a ceramist.

The playful motif refers to the story of inaba no shirousagi (The White Hare of Inaba), from the Records of Ancient Matters (Kojiki, ca. 710). According to this legend, a white rabbit crossed the ocean from Okino Island to the mainland at Inaba by using the backs of sharks as stepping stones and in doing so appeared to be running over the tops of the waves. This text was later referenced in the Noh play Chikubushima (Chikubushima Island), which describes the moon's reflection in Lake Biwa as a rabbit (a legendary inhabitant of the moon) running over the waves.

Estimate EUR 1,200
Starting price EUR 600

YOSHIRO KIMURA (LOTS 210-211)

Yoshiro Kimura (b. 1946)

Yoshiro Kimura (b. 1946) is a renowned Japanese ceramic artist. Born in Ehime, he moved with his family to the Hiroshima area and, like many living near that area, he was profoundly influenced by the enduring atomic legacy. He graduated from Okayama Kogyo High School in 1970, after which he began to develop his signature blue hekiyu glaze, drawing inspiration from Middle Eastern ceramics. His mastery of this nuanced blue gradation is the result of decades of dedicated refinement and the forms he created, while rooted in Japanese tradition, are distinctly his own. From 1999 onwards his works have been featured in numerous exhibitions and included in many public collections, both in Japan and internationally, and he has been awarded with several distinctions to his exceptional career.

210
YOSHIRO KIMURA: A MAGNIFICENT HEKIYU PORCELAIN VASE

By Yoshiro Kimura (b. 1946), sealed Yoshiro
Japan, Heisei period (1989-2019)

Finely potted with a slender elongated neck supported on a broad base in imitation of a stylized leaf and rising to an arched-edged mouth, covered in a rich, lustrous, finely crackled midnight blue glaze, progressively transforming into shades of turquoise towards the upper section and attractively pooling to the interior below the mouth.

With a wood tomobako inscribed Hekiyu suiryoki, Kimura Yoshiro [blue glaze vase with faceted ridged surface, made by Kimura Yoshiro] and sealed YOSHIRO.

With a label stuck to the base inscribed Hekiyu ryoki, Higashi-Hiroshima-shi Saijo-chojike 6010 [A faceted vase with blue glaze, made by Kimura Yoshiro, address Saijo-chojike 6010, East Hiroshima City, Hiroshima Prefecture].

HEIGHT 47.3 cm

Condition: Excellent condition.

Estimate EUR 5,000
Starting price EUR 2,400

211
YOSHIRO KIMURA: A LARGE AND MAGNIFICENTLY ENAMELED HEKIYU PORCELAIN VASE

By Yoshiro Kimura (b. 1946), marked Yoshi
Japan, 2010, Heisei period (1989-2019)

The finely ridged, globular body, supported on a short, broad foot and rising to a rounded mouth, covered overall in a rich, lustrous, finely crackled glaze with mottled streaks of varying shades of deep cobalt blue, save for the turquoise rim of the mouth and the recessed base enameled in emerald green, and marked underneath YOSHI (of Yoshiro).

With a wood tomobako signed: Kimura Yoshiro 木村芳郎 芳郎 with the seal Yoshiro 芳郎 and inscribed: Hekiyu, odori-bera-mon, o-tsubo [azure blue green glaze, decorated with a rhythmical application of (under-glaze) design with a spatula, a large pot vase].

HEIGHT 31.4 cm

Condition: Excellent condition.
Provenance: From a private collection in Japan.

AUCTION COMPARISON
Compare a closely related porcelain vase from the Hekiyu Renmonko series, signed by Yoshiro Kimura, dated 2015, 22 cm high, at Piasa, Japanese Design, 1 December 2021, Paris, lot 130 (**sold for EUR 5,850**).

Estimate EUR 6,000
Starting price EUR 3,000

EXCEPTIONAL CERAMICS BY ARTISTS NAMED LIVING NATIONAL TREASURES (LOTS 212-219)

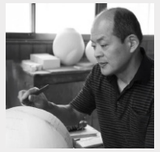
Tokuda Yasokichi III (lots 212-216) was designated a Bearer of Important Intangible Cultural Assets (a "Living National Treasure") in 1997 for his mastery of the innovative saiyu glaze technique, based on traditional Kutani colored glaze enamels as handed down from his grandfather and father, Tokuda 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

Inoue Manji (1929-2000) (lot 217) was designated a Bearer of Important Intangible Cultural Assets (a "Living National Treasure") in 1995 for his mastery of Hakuji pottery. Manji is a celebrated contemporary Japanese ceramic artist working in the Arita tradition of porcelain ceramic and his work is renowned for its refined simplicity and its precise emphasis on form and finish. Born into a traditional family of ceramicists, he began his career in ceramics after the war and was instructed by some of the foremost ceramic masters of the period, such as Sakaida Kakiemon XII, a renowned Kakiemon porcelain artist, and Okugawa Chuemon, from whom he learned the essential techniques of Hakuji porcelain. In recognition of his extensive and exceptional career, Inoue received numerous prestigious awards, including the Medal of Honor with Purple Ribbon, awarded by the Government of Japan in 1995.

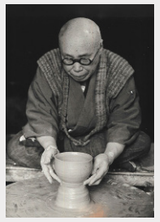
Inoue Manji (1929-2000)

Akihiro Maeta (b. 1954) (lot 218) was designated a Bearer of Important Intangible Cultural Assets (a "Living National Treasure") in 2013 for his mastery of hand-crafted white porcelain. Maeta is one of the leading figures in contemporary Japanese ceramics and, due to his exceptional work over decades, he has earned several distinctions, including the Japan Ceramic Society Award in 2004 and the Medal of Honor with Purple Ribbon awarded by the Government of Japan in 2007, and some of his works are featured in the collections of more than twenty public institutions around the world, such as the British Museum in London and the Museum of Modern Art in Tokyo. Full member of the Japan Art Crafts Association, Maeta has also been selected by the Japan Foundation as one of its representative artists.



Akihiro Maeta (b. 1954)

Shoji Hamada (1894-1978) (lot 219) studied ceramics at the Tokyo Institute of Technology, then known as Tokyo Industrial College, with Kawai Kanjiro under Itaya Hazan. As the sole students in the school interested in becoming artist-potters, Hamada and the slightly elder Kawai soon became friends, touring the city in search of inspiration. Anchored in the Japanese Mingei movement created under the leadership of Soetsu Yanagi between 1910 and 1920, Hamada focused on the beauty of everyday pieces by settling in the traditional pottery village of Mashiko. He used local stoneware, which he turned or molded into vessels with concave or convex, faceted or raised walls and decorated with a ladle or brush. Shoji Hamada's reputation crosses borders, notably in France and England, where he built the first multi-chambered recumbent kiln of Asian type in the West with his long-time friend Bernard Leach. But it was in his native country that he achieved the greatest recognition, being named a Living National Treasure before his death in 1978.



Shoji Hamada (1894-1978)

212
TOKUDA YASOKICHI III: A SUPERB KUTANI GLAZED 'CAT'S EYE' PORCELAIN VASE

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko
Japan, late 20th to early 21st century

Finely potted, the baluster body supported on a circular foot and rising to rounded shoulders surmounted by a short neck with a lipped mouth. The exterior covered in a rich, lustrous midnight blue streaked glaze with a beautiful slender cat's eye design in lighter hues of blue and green, attractively pooling to the interior below the mouth. The recessed base signed KUTANI MASAHIKO.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist.

HEIGHT 27.6 cm

Condition: Excellent condition.

MUSEUM COMPARISON
Compare a related spherical Kutani glazed porcelain vase, also with a 'cat's eye' design, signed by Tokuda Yasokichi III, dated 2001,16.5 cm high, at the Metropolitan Museum of Art, New York, accession number 2001.734.

Estimate EUR 5,000
Starting price EUR 2,400

213
TOKUDA YASOKICHI III: A FINE KUTANI GLAZED PORCELAIN GOURD VASE

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko
Japan, late 20th to early 21st century

The double gourd-shaped body supported on a short circular foot and rising to a long bulbous neck, covered in a rich, lustrous, finely crackled streaked glaze with varying hues of green, blue, and yellow, attractively pooling to the interior below the mouth. The base left unglazed and signed KUTANI MASAHIKO.

HEIGHT 24.3 cm

Condition: Excellent condition with only minor wear.

AUCTION COMPARISON
Compare a related Kutani glazed porcelain vase, by the same artist, 24 cm high, at Christie's, Japanese and Korean Art, 22 March 2002, New York, lot 175 (sold for USD 6,462 or approx. **EUR 10,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,500
Starting price EUR 1,200

214
TOKUDA YASOKICHI III: A FINE KUTANI GLAZED PORCELAIN STEM VASE

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko
Japan, late 20th to early 21st century

The globular body supported on a short circular foot and rising to a long straight neck with a trumpet mouth, covered overall in a rich, lustrous, finely crackled streaked glaze with varying hues of green and blue, attractively pooling to the interior below the mouth. The base left unglazed and signed KUTANI MASAHIKO.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist.

HEIGHT 26.7 cm

Condition: Excellent condition.

Estimate EUR 2,500
Starting price EUR 1,200

215
TOKUDA YASOKICHI III: A FINE KUTANI GLAZED PORCELAIN STEM VASE

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko
Japan, late 20th to early 21st century

The globular body supported on a circular foot and rising to a long straight neck, covered overall in a rich, lustrous, finely crackled streaked glaze with varying hues of green and blue, attractively pooling to the interior below the mouth. The base left unglazed and signed KUTANI MASAHIKO.

HEIGHT 26.7 cm

Condition: Excellent condition with only minor wear.

Estimate EUR 2,500
Starting price EUR 1,200

216
TOKUDA YASOKICHI III: A FINE KUTANI GLAZED PORCELAIN VASE

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko
Japan, late 20th to early 21st century

The pear-shaped body superbly potted with faint waves resembling the concentric ripples of calm water, supported on a short circular foot with a recessed base and rising to a waisted neck, the exterior covered in varying rich, lustrous shades of midnight blue, transforming into vibrant shades of light blue towards the lower section, attractively pooling to the interior below the mouth. The base left unglazed and signed KUTANI MASAHIKO.

HEIGHT 20.1 cm

Condition: Excellent condition.

Estimate EUR 3,000
Starting price EUR 1,500

217
INOUE MANJI: A WHITE-GLAZED FACETED HAKUJI PORCELAIN FLOWER VASE

By Inoue Manji (1929-2000), signed Manji saku
Japan, c. 1980, Showa period (1926-1989)

Masterfully potted, the square-section body with rounded edges elegantly twisting towards the base, supported by a short, tapered foot and rising to a thick-lipped mouth, covered overall by a delicate white glaze. The recessed base signed MANJI saku [made by Manji].

With a wood tomobako inscribed hakuji mentori hanaire [white faceted porcelain vase].

HEIGHT 26.3 cm

Condition: Excellent condition.

AUCTION COMPARISON
For another work by the artist, dated 1985, see Christie's, Japanese and Korean Art, 20 March 2007, New York, lot 46A (sold for USD 3,360 or approx. **EUR 4,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,000
Starting price EUR 1,000

218
AKIHIRO MAETA: A WHITE-GLAZED HAKUJI PORCELAIN FLOWER VASE

By Akihiro Maeta (b. 1954), sealed Maeta
Japan, 1980, Showa period (1926-1989)

Magnificently potted, the oval body tapering towards the foot and gently rising to an elongated neck that narrows into a wide, oblong mouth, covered overall in a beautiful white glaze. The recessed base sealed MAETA.

With a wood tomobako inscribed Hakuji henko and sealed Akihiro Maeta.

HEIGHT 35.0 cm

Condition: Excellent condition.

MUSEUM COMPARISON
For another work by the artist, dated 2009, see the British Museum, London, museum number 2010,3016.2. For another work by the artist, dated 2013, see the British Museum, London, museum number 2013,3015.2.

Estimate EUR 3,000
Starting price EUR 1,500

219
HAMADA SHOJI: A RARE AND SUPERB WHITE-SPLASHED RUSSET-GLAZED STONEWARE VASE

By Hamada Shoji (1894-1978), unsigned
Japan, c. 1950-1970

Well potted with a rectangular body supported on a tapering foot, the long sides each of lozenge faceted form, the high angled shoulder surmounted by a short-waisted neck with thick square mouth. The roughly textured surface covered in a russet-iron wash and liberally splashed with russet and mottled white and bluish-gray glazes attractively pooling in beautiful drops.

HEIGHT 25.7 cm

Condition: Excellent condition with minimal wear.
Provenance: From a private collection in Düsseldorf, Germany.

AUCTION COMPARISON
Compare a closely related stoneware rectangular bottle vase by Hamada Shoji dated c. 1965, 22.9 cm high, at Bonhams, Fine Japanese Works of Art, 17 September 2013, New York, lot 3324 **(sold for USD 7,500)**.

Estimate EUR 5,000
Starting price EUR 2,400

220
A RARE BROWN-GLAZED RAKU WARE KOGO (INCENSE BOX AND COVER)

Japan, 16th century, Momoyama period (1573-1615)

Of rounded rectangular shape and roughly textured, coated in a dark brownish glaze, with small spots of vibrant reddish, orange and greenish hues. The mouth slightly rising, issuing a rough-edged rim to accommodate the cover.

LENGTH 5.9 cm

Condition: Very good condition with minor wear and firing irregularities, few scratches and chips to the glaze.
Provenance: Ex-collection Louis Gonse. Eve, 26 June 2018, Paris, lot 85 **(sold for EUR 3,150)**. A private collection in Germany, acquired from the above. A copy of the invoice from Eve, confirming the dating and purchase price stated above, accompanies this lot. The inside of the cover with an old label inscribed 'Rakou' and with a collector's number.

AUCTION COMPARISON
Compare a related raku incense container, dated to the 16th century, Momoyama period, 5.5 cm long, at Christie's, Japanese Art and Design including Arts of the Samurai, 9 November 2011, London, lot 75 (sold for GBP 2,500 or approx. **EUR 5,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 3,000
Starting price EUR 1,500

221
A TAKATORI TEADUST-SPLASHED BROWN-GLAZED TEAPOT-FORM CHAIRE (TEA CADDY)

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

Well potted, the shoulders applied with a curved spout and C-shaped handle, covered in an iridescent rust-brown glaze splashed with teadust-speckled black glaze, stopping irregularly above the foot and revealing the buff ware.

HEIGHT 6.6 cm

Condition: Good condition with minor wear, the cover lost.
Provenance: A private collection in the United States, acquired in the 1980s from Sotheby's New York. One side with an old label from Sotheby's inscribed '19th century. Sale 3114. 40. Takatori.'

Estimate EUR 800
Starting price EUR 400

222
A RARE WHITE-GLAZED AND RATTAN-APPLIED CHAIRE (TEA CADDY)

Japan, Meiji period (1868-1912)

Of ovoid shape, the body covered in a finely crackled white glaze and decorated with intricately woven rattan geometric designs. Fitted with a pewter cylindrical mouth and two covers, the interior lid with a small central handle.

HEIGHT 10.2 cm

Condition: Very good condition with minor wear and firing irregularities, some expected tarnish and light scratches to the cover.
Provenance: French private collection. Two old labels with collector's numbers stuck to the base of the vessel and one further label to the base of the cover.

Estimate EUR 1,500
Starting price EUR 800

223
TOMITA HIROYUKI: A LACQUERED CLAY KAMATIGAWARI CHAWAN (TEA BOWL)

By Tomita Hiroyuki (b. 1977)
Japan, c. 2022

Superbly modeled as two differently shaped bowls joined in the middle, one in the form of a rounded (wa-nari) chawan completely lacquered in gold, the other featuring a jagged cylinder shape (tsutsu-gata) with exposed off-white clay texture. Adorned with a triangular diaper and liberally dripped lines glazed in gold and silver overlapping both sides and extending across the exterior and the bottom of the vessel.

With a tomobako inscribed to the cover Kinsai katamigawari, sankaku-mon chawan, TOMITA saku [a gold decoration, with Katamigawari design with triangular motif, a tea bowl, made by Tomita], with the seal Tomi.

HEIGHT 8.2 cm

Condition: Excellent condition.

The Kamatigawari design of this vessel has its origins in traditional Japanese garment construction, based on a popular kosode design from the Kamakura period to early Edo period, where different colors or patterns were employed on each side of the garment.

Hiroyuki Tomita (1977, Oiso-cho, Kanagawa) is a Japanese ceramicist who belongs to the Hyouge jissaku group. After learning metal casting in 1998 and studying with ceramist Mariko Ijuuin in 2000, he set up his own studio in Isehara in 2007. He has presented solo and group exhibitions in Tokyo, Osaka, Kanazawa, among other places, establishing himself as a benchmark in contemporary Japanese ceramic art.

Estimate EUR 1,500
Starting price EUR 800

An Exceptional Selection of Lacquerware

Including the collection of Maybelle Dore and other noted private collections

Lots 224 to 294

Negoro ware is characterized by relatively simple shapes and by a red lacquer surface rubbed to reveal an underlying layer of black. The name derives from that of a temple, Negoro-ji in present-day Wakayama Prefecture, where this technique was discovered by accident in the thirteenth century.

224
A NEGORO RED-LACQUER RITUAL WASH BASIN (ASHITSUKI-DARAI)

Japan, 16th century, Muromachi period (1392–1573) to Momoyama period (1574-1615)

Of large round form, with red lacquer over black lacquer on turned and assembled wood. The sides reveal the underlying wood ground. Standing on three scroll-shaped feet, the red lacquer worn in places revealing the underlayer of black lacquer. Marked to the underside Naka (Chu).

SIZE 10.7 x 34.4 cm

Condition: Very good condition with minor wear, few age cracks to the sides and some tiny losses along the rim.

MUSEUM COMPARISON
Compare a related negoro footed ritual wash basin (ashitsuki-darai), 16th century, in the collection of the Metropolitan Museum of Art, New York, object number 2015.500.2.10.

AUCTION COMPARISON
Compare a related negoro footed basin, dated to the late 16th century, at Christie's, Art of Japan, 8 December 2016, London, lot 54 **(sold for GBP 27,500)**.

Estimate EUR 2,000
Starting price EUR 1,000

225
A NEGORO RED-LACQUER YUTO (EWER FOR HOT WATER)

Japan, 15th-16th century, Muromachi period (1392–1573) to Momoyama period (1574-1615)

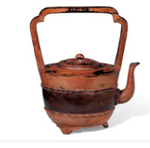
The elegantly formed vessel of rounded shape and with slightly everted sides, with two raised circumferential bands and scalloped feet. The recessed bands at the top, shoulder and base highlight the natural grain of the wide band of keyaki wood in the middle, which remains undyed. The lid with a central knop, the up-and-over handle with turned-in corners. The red lacquer is purposely worn in places revealing the underlayer of black lacquer underneath, as is typical for this ware.

SIZE 21.8 x 31.5 x 35 cm

Condition: Good condition with cracks to the handles and the spout with an associated touch-up. Otherwise, only age-related wear and typical traces of use.

MUSEUM COMPARISON
Compare a closely related negoro red-lacquer yuto (ewer for hot water), dated to the 16th century, in the collection of the National Gallery of Victoria, Melbourne, Accession number AS8.a-b-1979.

AUCTION COMPARISON
Compare a related negoro red-lacquer yuto (ewer for hot water), dated to the 14th to 15th century, at Christie's, Japanese Art and Design, 19 June 2002, London, lot 56 **(sold for GBP 33,460)**.



Estimate EUR 4,000
Starting price EUR 2,000

226

HON'AMI KOETSU: AN IMPORTANT INLAID LACQUER SHIKISHIBAKO DEPICTING THE NONOMIYA TORII GATE, AUTHENTICATED BY HIRAKI SEIKO

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

Of rectangular form, bearing a lustrous roiro ground and exceptionally decorated in takamaki-e, enriched by a harmonious blend of mixed-media inlays. The inrobuta (flush-fitting) lid presents a depiction of the entrance to Nonomiya Shrine, featuring a torii gate delicately inlaid with aogai (mother-of-pearl) and mitsuda (pewter), set beneath a shrouded aogai-inlaid moon. The gate stands amidst tall golden autumn grasses and a sedge fence. The interior continues the refined aesthetic with a plum blossom branch and a crescent moon inlaid in pewter, set against a polished roiro ground and framed by gold fundame rims.

SIZE 4.8 x 20.2 x 28.2 cm

Condition: Good condition with chips and expected age-related wear to the edges and underside, tiny cracks to the inlays, as well as dents to the surface. Otherwise, only typical traces of use. Presenting very well.

Provenance:
- Ex-collection Fuyuki Kiheiji.
- Ex-collection Hiraki Seiko, acquired in Naniwa (Osaka) from the above.
- French private collection, acquired in Japan.
- Sotheby's, Pursuit of an Ideal: Fine Japanese Works of Art, 5 November 2021, London, lot 39 **(Estimated at GBP 20,000 – 30,000)**.

Fuyuki Kiheiji (c. 1730-1800) was a wealthy merchant in Edo, also known as Ueda Sogo, and his tea name Fuyuki Hakuan. He owned many priceless artifacts, and some of them are now designated items of cultural importance and featured in famous collections and museums.

Hiraki Seiko (1881-1973) was an authority on Hon'ami Koetsu. He published several books about the artist, including the book entitled Gasei Koetsu 画聖光悦 [The Master Painter Koetsu].

A picture of the catalog showing the present shikishibako (front and back) and the invite and description of the program where the object was presented in 1937, organized by Hiraki Seiko, an admirer of and authority on Hon'ami Koetsu

Nonomiya Shrine

Nonomiya Shrine (Nonomiya-jinja) is a historic Shinto shrine located in the Arashiyama district of Kyoto, known for its association with imperial purification rituals and classical Japanese literature. During the Heian period, imperial princesses appointed as Saio, high priestesses of the Ise Grand Shrine, underwent ritual purification at Nonomiya before their journey to Ise. The shrine is famously featured in the literary classic The Tale of Genji, particularly in the 'Safflower' chapter, and is celebrated for its tranquil setting among bamboo groves, moss-covered grounds, and its unique black torii gate made of unbarked wood.

The fitted wood tomobako (storage box) with the inscription on the top cover KOETSU, Nonomiya Bunko 光悦、野々宮文庫 [the document box, entitled the Nonomiya, by Koetsu], and to the inside of the box cover with the inscription by Hiraki Seiko: Hinoto-ushi nigatsu kisshin, Hiraki Seiko and with three seals Seiko, Chokoken and Tokyo Koetsu Kai [authenticated and inscribed by Hiraki Seiko, on an auspicious day in February in 1937, with the seals Seiko, Chokoken, and the Koetsu Society of Tokyo].

Hon'ami Koetsu (1558–1637) was a seminal figure in early Edo-period Japanese art, renowned for his contributions to calligraphy, lacquerware, ceramics, and design. Adopted by a professional sword polisher. He lived at Takagamine near Kyoto where he established an artistic community of fellow Nichiren Buddhists. Together with Nonomura Sotatsu he founded the style that came to be known as Rinpa during the time of his follower Korin a century later. Koetsu's works often integrated elegant calligraphy with decorative motifs, frequently inspired by classical poetry and nature. His influence extended across disciplines, shaping the visual and cultural landscape of early modern Japan.

MUSEUM COMPARISON
Compare a related inlaid lacquer suzuribako with a woodcutter, attributed to Hon'ami Koetsu, designated Important Cultural Property, dated to the 17th century, in the collection of the MOA Museum of Art, Atami.

Estimate EUR 12,000
Starting price EUR 6,000

227
A SUPERB RINPA-STYLE INLAID LACQUER SUZURIBAKO (WRITING BOX) WITH SOJO HENJO AND FUMIYA NO YASUHIDE

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

The Korin-style suzuribako of large rectangular form with rounded corners, bearing a lustrous roiro ground, superbly decorated with a harmonious blend of mixed-media inlays, partially accented with hiramaki-e and embellished with kirigane flakes. The domed kabusebuta (overhanging lid) features a finely rendered scene of the priest Sojo Henjo and the courtier Fumiya no Yasuhide, two celebrated poets from classical Japanese literature. Their faces and garments are intricately inlaid with pewter (mitsuda), aogai (mother-of-pearl), and translucent horn. The interior of the lid is rustically and richly inlaid with a composition of seasonal flowers, including hydrangeas, golden laces, and bellflowers, rendered in a blend of shell and pewter, accompanying calligraphic characters of a poem. The box is fitted with a cushion, a traditional suzuri (inkstone) and a pewter suiteki (water dropper).

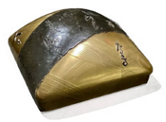
The fitted black lacquer wood tomobako (storage box) is inscribed in gold maki-e: Rokkasen byokin utsushi Korin o-suzuribako [large writing box with maki-e design of the Rokkasen, after an original by Korin]. **This inscription indicates that the present piece is a faithful reproduction of a design by the renowned artist Ogata Korin**, likely created during the later Edo period. It was not uncommon for skilled artists working in the Rinpa tradition to produce meticulous copies of Korin's celebrated masterpieces, both as an homage and as a means of preserving his legacy. For a comparable example, refer to the auction comparison below.

SIZE 8.8 x 23.3 x 25.5 cm

Condition: Very good condition with minor wear, few tiny cracks to the inlays, some losses and tiny chips to the interior. Some of the implements have been lost. Presenting beautifully.

Sojo Henjo and Fumiya no Yasuhide are two prominent figures from the Heian period of Japanese poetry belonging to the six great poets, the Rokkasen. Sojo Henjo, a Buddhist priest and acclaimed poet, is renowned for his contributions to the waka tradition (classical Japanese poetry) and his role in the Kokin Wakashu, an imperial anthology of poetry. His works often reflect themes of nature, impermanence, and spiritual insight. Fumiya no Yasuhide, a distinguished courtier and poet, was also a key literary figure of the early Heian court, celebrated for his refined poetry that captures the elegant aesthetics and deep philosophical concerns of the era.

MUSEUM COMPARISON
Compare a related Rinpa-style suzuribako (writing box), by Hon'ami Koetsu, designated a National Treasure and dated to the 17th century, in the collection of the Tokyo National Museum collection, exhibited in the Special Exhibition: The Artistic Cosmos of Hon'ami Koetsu. Note the very similar form and closely related inlaid calligraphy.



AUCTION COMPARISON
Compare a related Rinpa-style lacquer suzuribako (writing box), faithfully copied from a box by Ogata Korin, dated to the early 20th century, at Bonhams, Property of the Collection of Drs. Edmund and Julie Lewis, Part I, 11 September 2019, New York, lot 586 **(sold for USD 16,325)**. Note the very similar form and closely related inlaid calligraphy.

Estimate EUR 6,000
Starting price EUR 3,000

228
A RINPA-STYLE MATCHING SET OF A LARGE RYOSHIBAKO (DOCUMENT BOX) AND SUZURIBAKO (WRITING BOX) DEPICTING FALLING MAPLE LEAVES IN THE TATSUTA RIVER

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

The matching ryoshibako and suzuribako, both of rectangular form, bearing a lustrous roiro ground, skillfully decorated in gold and red takamaki-e, enriched with a harmonious blend of mixed-media inlays. The inrobuta (flush-fitting) lids of both boxes feature an elegant composition of maple leaves inlaid with mitsuda (pewter) and aogai (mother-of-pearl), drifting among gently flowing golden waves of the Tatsuta river, with several of the gold leaves subtly accented by kirigane flakes. The interior lids are adorned with a thick gold takamaki-e carp leaping amidst mother-of-pearl-inlaid seaweed, set against a polished roiro ground and framed with pewter rims. The suzuribako is fitted with a suzuri (inkstone) and a finely crafted silver suiteki (water dropper) in the shape of a cloud, delicately decorated with two birds.

SIZE 17.4 x 35.2 x 42.8 cm (ryoshibako), 8 x 23.6 x 26 cm (suzuribako)

Condition: Good condition with typical losses and cracks to inlays, as well some losses and general wear to rims and edges.

With an associated wood storage box.

AUCTION COMPARISON
Compare a related Rinpa-style suzuribako (writing box) with inlaid leaves, dated to the late 19th century, 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 4,000
Starting price EUR 2,000

The Tatsuta River (Tatsugawa), located in Nara Prefecture, is renowned for its serene beauty, especially during the autumn season, when its banks are adorned with the vivid colors of maple leaves. Many waka poems were written about this setting and it became a popular motif of the Rinpa artist. See for example a set of ceramic trays by Ogata Kenzan, 18th century, formerly in the collection of Inoue Kaoru, now in the Miho Museum, Japan.

A woodblock print depicting two poets on the banks of the Tatsuta River, by the artist Utagawa Kuniyoshi, dated to c. 1845, in the collection of the Metropolitan Museum of Arts, object number JP1465

Kenzan Mukozuke with Tatsutagawa Design

229
A FINE LACQUER BUNDAI (WRITING TABLE) WITH A VIEW OF THE MOON THROUGH A SUDARE (BAMBOO BLIND)

Japan, late 19th to early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

The low table supported on four short legs with gilt-metal fittings. The tabletop features two fudegaeshi (raised sections on either side), intricately decorated in silver, gold, and red takamaki-e and hiramaki-e. At the center, a window view is depicted, framed by a finely detailed sudare (bamboo blind) adorned with hanging tassels, suggesting a moment of quiet observation. Through the blind, a tranquil exterior emerges - gentle waves shimmer beneath a silver full moon. Ingeniously, the moon appears partially obscured by the blind, transitioning from shadow to brilliance as seen through its slats. The sides of the table are finished in rich gold fundame.

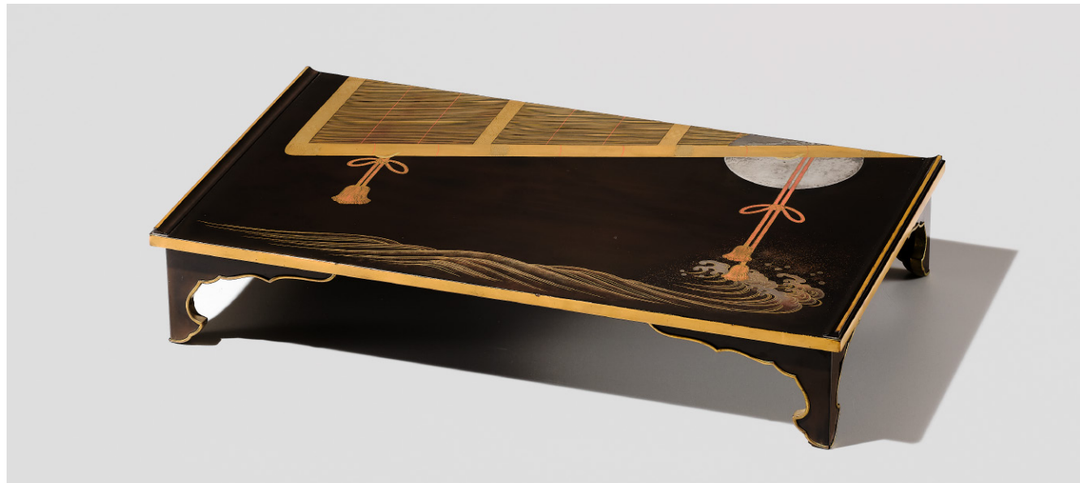
SIZE 10.2 x 33.4 x 57.5 cm

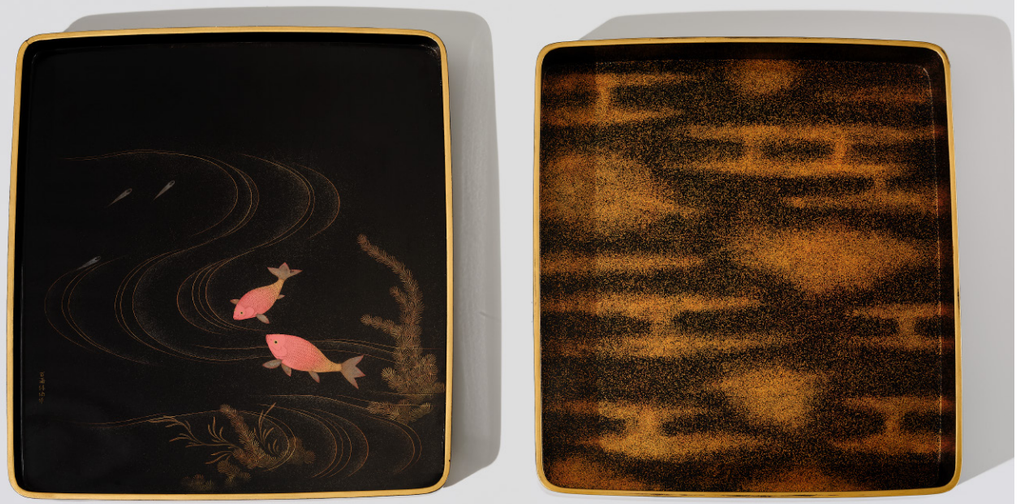
Condition: Excellent condition with only minor typical wear.

With a wood tomobako (storage box).

AUCTION COMPARISON
Compare a related lacquer bundai (writing table) with a moonlit scene, dated to the early 20th century, Bonhams, Fine Japanese Art, London, lot 175 **(sold for GBP 4,000)**.

Estimate EUR 2,500
Starting price EUR 1,200





230
SOETSU AND KYUHAKU: A FINE INLAID LACQUER SUZURIBAKO (WRITING BOX) WITH CRABS

By Tsuchida Soetsu (c. 1660-1745) and Koma Kyuhaku II, signed Gyonen Shichijugosai Gako No Tsuchida Soetsu and Kyuhaku saku
Japan, early 1730s

Of almost square form, finely decorated with delicate gold takamaki-e and a harmonious combination of mixed-media inlays on a lustrous roiro ground. The kabusebuta (overhanging) lid features a striking pewter-inlaid (mitsuda) crab, detailed with fine gold takamaki-e hairs and mother-of-pearl-inlaid eyes. Below the central figure, a group of small crabs is inlaid in aogai (mother-of-pearl). The scene is elegantly framed by a kinji band. Signed to the side gyonen shichijugosai gako no TSUCHIDA SOETSU [Tsuchida Soetsu, aged 75]. The interior of the cover presents a vibrant underwater scene featuring two koi fish (carps) and coral reefs, rendered in fine polychrome togidashi-e. Signed to the interior KOMA KYUHAKU saku [made by Koma Kyuhaku]. The interior is finished in nashiji with gold fundame rims.

This rare and exceptional collaboration between two master artists was produced at the peak of their respective careers. Each brings his own technical mastery to the piece: Soetsu, a preeminent lacquerer working in the traditional Rinpa style, demonstrates his finesse with mitsuda inlay; while Koma Kyuhaku, celebrated for his virtuosity in various techniques such as togidashi, achieves extraordinary depth and detail in his subtle yet dynamic scene to the interior cover.

SIZE 4.1 x 22.1 x 24.3 cm

Condition: Very good condition and presenting beautifully. A few cracks and nicks to the underside from contact with the surface. One crack to one corner to the interior lid.
Provenance: Collection of Janak Khendry (1938-2025), Toronto, Canada.

Tsuchida Soetsu (circa 1660-1745) was likely a descendant of one of the Tsuchida artists working at Koetsu's Takagamine enclave near Kyoto.

Koma Kyuhaku II, the son of Koma Kyuhaku I, followed his father's high standards. He was appointed shogunal lacquerer in 1715.

MUSEUM COMPARISON
Compare a related lacquer tray with a similar design, dated to the early 17th century, in the collection of the Metropolitan Museum of Art, New York, object number 2019.193.27.

AUCTION COMPARISON
Compare a related lacquer inro by Tsuchida Soetsu, with a similar crab design, at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 141 **(sold for GBP 5,625)**.

Estimate EUR 6,000
Starting price EUR 3,000

231
A FINE LACQUER SUZURIBAKO (WRITING BOX) AND COVER WITH GEESE

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

Of rectangular form, bearing a black-lacquer ground, finely decorated in gold and silver takamaki-e, embellished with fine kirigane flakes as well as e-nashiji. The inrobuta (flush-fitting) lid presents a depiction of two geese between reeds by a river. The interior is finely decorated with polychrome togidashi-e depicting peonies on a gold-sprinkled ground and with gold fundame rims.

SIZE 4.8 x 22 x 26 cm

Condition: Good condition with a dent to the cover as well as chips and wear to the edges. The implements are lost.
Provenance: From a private collection in the UK with a collection no. 18 marked to the side.

Estimate EUR 2,000
Starting price EUR 1,000

232
A FINE LACQUER SUZURIBAKO (WRITING BOX) AND COVER WITH PHEASANTS

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

Of rectangular form, bearing a lustrous roiro ground, finely decorated in gold takamaki-e and hiramaki-e, embellished with fine kirigane flakes as well as e-nashiji and kinpun. The kabusebuta (overhanging lid) presents a depiction of two pheasants between bamboo by a meandering river stream. The interior is finely decorated with gold takamaki-e depicting rocks and foliage on a dense nashiji ground and with gold fundame rims.

SIZE 4.4 x 21.8 x 24 cm

Condition: Very good condition with wear. The implements are lost.

Estimate EUR 2,000
Starting price EUR 1,000

233
SUIGETSU: A FINE ‘ANCIENT SPRING OF THE NEW YEAR’ LACQUER SUZURIBAKO (WRITING BOX)

By Suigetsu, signed and sealed to the tomobako
Japan, 19th century

Of rectangular form, bearing a lustrous roiro ground, delicately embellished with kinpun and scattered kirigane flakes, and elegantly decorated in polychrome takamaki-e and hiramaki-e. The kabusebuta (overhanging lid) features a young prince clad in a richly patterned kimono. He is holding a young sapling of a pine tree in his hand, a traditional symbol of longevity and happiness, referring to a scene depicted in the Tale of Genji. At his feet are further finely detailed pine saplings. The interior is adorned with stylized gold maki-e birds in flight across a dense silver and gold nashiji ground, all framed by gold fundame rims. With a fine silk cushion, a suzuri (inkstone), and a silver suiteki (water dropper).

SIZE 3.8 x 18.8 x 21.4 cm

Condition: Excellent condition with only minor wear to the edges.

The wood tomobako (storage box) with the inscription: Mukashi no haru, makie suzuribako, Heian makieshi SUIGETSU saku [a lacquer writing box, entitled the Ancient Spring in the New Year, made by Suigetsu, a lacquer artisan, Kyoto] and with the artist’s seal.

Estimate EUR 2,000
Starting price EUR 1,000

234
A SMALL LACQUER SUZURIBAKO (WRITING BOX) WITH AUTUMN GRASSES

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

Of rectangular form with canted ledges, finely decorated in gold takamaki-e and polychrome togidashi-e on a roiro ground, further enriched with fine kinpun and e-nashiji. The inrobuta (flush-fitting) lid presents a serene autumn landscape, featuring delicate flowers and grasses growing along a flowing stream, with softly rising hills accented with kirigane flakes. The scene continues seamlessly onto the sides. The underside is finished in e-nashiji, while the interior, rendered in nashiji with gold fundame rims, is subtly decorated with a red rising sun. The box is fitted with a traditional suzuri (inkstone) and a moon-shaped silver suiteki (water dropper).

SIZE 3.2 x 15.3 x 19.2 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

With a wood tomobako (storage box) inscribed kusabana maki-e onsuzuribako [lacquer box for writing utensils with grasses and flowers].

MUSEUM COMPARISON
Compare a closely related lacquer suzuribako with rose flowers by a stream, dated to the 18th century, in the collection of the Museum of Modern Art, New York, object number 14.40.832a-m.

Estimate EUR 3,000
Starting price EUR 1,500

235
AN IMPRESSIVE MATCHING SET OF A RYOSHIBAKO (DOCUMENT BOX) AND SUZURIBAKO (WRITING BOX) WITH CRANES, YOUNG PINES AND THE RISING SUN AND MOON

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

The ryoshibako and suzuribako, both of rectangular form, bearing a roiro ground, elegantly embellished with e-nashiji and kinpun, and decorated with exceptional refinement in gold and iro-e takamaki-e and hiramaki-e. The inrobuta (flush-fitting) lid of the ryoshibako features a delicate composition of seven cranes standing along a riverbank with scattered rocks, subtly accented with kirigane flakes. The kabusebuta (overhanging lid) of the suzuribako presents five cranes, harmonizing with the larger box in theme and design. The sides of the ryoshibako are further adorned with five additional cranes. The interior lids are beautifully decorated with a serene mountain landscape scattered with young pines, the suzuribako featuring the iconic rising sun and the bunko showing a full moon, all set against dense nashiji grounds and framed by gold fundame rims. The suzuribako is fitted with a suzuri (inkstone) and a silver suiteki (water dropper) in the shape of a crane.

SIZE 14.2 x 32.3 x 41 cm (ryoshibako), 4.2 x 21.9 x 24.3 cm (suzuribako)

Condition: Good condition with a chip to a corner of the ryoshibako and minor typical cracks to the interior. Otherwise, minor wear and typical age-related traces of use. Each presenting beautifully.

Each with a fitted wood storage box featuring a gold-lacquered inscription.

AUCTION COMPARISON
Compare a related suzuribako with crane design at Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 99 **(sold for EUR 10,744)**.

Estimate EUR 8,000
Starting price EUR 4,000

236
A SUPERB LACQUER BUNKO (DOCUMENT BOX) DEPICITING QUAILS AND AUTUMN GRASSES

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

Of rectangular form, bearing a lustrous roiro ground, elegantly embellished with e-nashiji, and decorated with exceptional finesse in gold takamaki-e and hiramaki-e. The inrobuta (flush-fitting) lid, fitted with a silver mount, features a composition of five quails, depicted standing and in flight among a stylized rocky landscape, delicately accented with kirigane flakes. The design continues seamlessly over the sides, with four additional quails. The interior lid presents a beautifully rendered nocturnal scene of the seven herbs of autumn (aki no nanagusa) beneath a silver moon and drifting clouds. The scene is set against a rich brown lacquer ground and framed with gold fundame rims.

SIZE 15.6 x 35.4 x 42

Condition: Very good condition with only very minor wear including a few light scratches.

The fitted wood tomobako (storage box) with the inscription: Uzura no makie tsuki, hirame-ji, go-bunko 鶉乃蒔絵付、平目地御文庫 [a document box, in the hirame makie lacquer finish, with the design of quails].

Estimate EUR 10,000
Starting price EUR 5,000

237
A RINPA-STYLE LACQUER SUZURIBAKO (WRITING BOX) WITH A HARE AND AUTUMN GRASSES

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

Of almost square form with rounded corners, bearing a rich brown lacquer ground, finely decorated in gold takamaki-e. The kabusebuta (overhanging lid) features a thickly inlaid mother-of-pearl hare (usagi) nestled among gold foliage, the design extending onto the sides. Additional aogai (blue-green mother-of-pearl) inlays depict delicate dew drops (shizuku). The interior is beautifully adorned in gold takamaki-e with wild mushrooms and foliage and is fitted with a silver suiteki (water dropper). The interior of brown lacquer with gold fundame rims.

SIZE 4 x 20.5 x 23.5 cm

Condition: Very good condition with only minor wear to the edges of the baseboard and to the edge of the underside as well as typical age-related traces of use. The suzuri (inkstone) lost.

With a fitted wood tomobako (storage box) together with a silk cloth.

Detail from a Rinpa school byobu, The British Museum, registration no. 1933,0929,0.3

AUCTION COMPARISON
Compare a related Rinpa-style inlaid lacquer suzuribako with Hortensia, School of Ogata Korin, also dated to the 19th century, at Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 32, **(sold for EUR 5,850)**.

Estimate EUR 4,000
Starting price EUR 2,000

238
A SUPERB LACQUER SUZURIBAKO (WRITING BOX) AND COVER WITH A CRAB AND LOTUS

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

Of rectangular form, bearing a lustrous roiro ground, delicately decorated with bold yet elegant applications of thick gold and silver takamaki-e and hiramaki-e. The kabusebuta (overhanging lid) features a finely rendered crab poised atop lotus leaves and buds, all framed by a subtle gold fundame band. The interior, lacquered in nashiji, is decorated to the cover with a sprig of fruiting yabukoji (Ardisia japonica) executed in the style of Shibata Zeshin and his followers. The removable baseboard (ita) is fitted with a suzuri (inkstone) and a silver suiteki (water dropper).

SIZE 4.6 x 22.2 x 25.5 cm

Condition: Excellent condition with only very minor wear to edges.

Estimate EUR 4,000
Starting price EUR 2,000

239
A FINE EGGSHELL-INLAID LACQUER SUZURIBAKO (WRITING BOX) WITH AN EGRET AND MOON

By Uchino Kaoru (b. 1951), signed Kaoru zo
Japan, second half of the 20th century, Showa period (1926-1989) to Heisei period (1989-2019)

The roiro ground lacquered with bright nashiji, forming a circular reserve evocative of the full moon, the edges sprinkled with large flakes of aogai and kirigane evoking ripples of light agains the full moon, the central image depicting a majestic egret, its plumage finely inlaid with eggshell, and with a gold beak and legs. The interior is also finished in roiro and further embellished with stylized silver crabs. The ita (base board) is fitted with a suzuri (inkstone) and a finely crafted silver suiteki (water dropper). The underside with the gilt-incised signature KAORU zo [made by Kaoru].

SIZE 4 x 23.4 x 25.7 cm

Condition: Excellent condition.

The fitted wood tomobako (storage box) with the inscription: Sekkyaku makie suzuribako 雪客蒔絵 硯箱 [writing box with the design of a visitor (egret) in snow]. On the back of the lid signed KAORU zo [made by Kaoru] and with the artist's seal.

Uchino Kaoru was born in 1951 and is based in Ishikawa Prefecture. He graduated from the Tokyo University of Fine Arts and excelled in the use of eggshell-sprinkled lacquer designs.

Estimate EUR 4,000
Starting price EUR 2,000

240
A FINE INLAID WAJIMA-NURI LACQUER SUZURIBAKO (WRITING BOX) WITH A CORMORANT

By Nishizuka Choko I (1888-1976), signed Choko
Japan, early 20th century, Taisho period (1912-1926) to Showa period (1926-1989)

Of rectangular form, bearing a lustrous roiro wajima-nuri ground, delicately embellished with kinpun, and elegantly decorated in takamaki-e with various inlays. Executed in the Rinpa style, the slightly domed inrobuta (flush-fitting) lid features a beautifully rendered cormorant with its wings spread, the details embellished with aogai (mother-of-pearl), standing on a thick mitsuda (pewter) rock, extending over the sides. The interior is decorated with gold hiramaki-e waves executed in the typical Rinpa-style on a roiro ground. Fitted with a removable grid housing the suzuri (inkstone) above the lacquered signature CHOKO.

SIZE 4.5 x 21.8 x 25 cm

Condition: Very good condition with a chip to the interior grid. Otherwise only minor wear. Presenting beautifully.

The wood tomobako (storage box) signed CHOKO 朝光 saku 作 [made by Choko] with the artist's seal.

Nishizuka Choko I (1888-1976), born in Ishikawa Prefecture, was famous for his Wajima lacquerware. He studied lacquer under Tomita Kohichi I (1854-1910) or Kohichi II (1873-1944) at the Kyoto Bijutsu Gakko (Kyoto School of Fine Arts). Many of his works were bought by the members of the Japanese Imperial familiy. He exhibited and won prizes at the government-sponsored Teiten and Nitten exhibitions.

AUCTION COMPARISON
Compare a related inlaid gold lacquer Rinpa-style suzuribako (writing box) with similar waves, dated to the late 18th to 19th century, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 565, **(sold for GBP 3,750)**.

Estimate EUR 3,000
Starting price EUR 1,500

241
IKEDA KIICHI: A SUPERB LACQUER SHIKISHIBAKO WITH DRAGONFLIES

By Ikeda Kiichi (1911-1989), signed to the original tomobako (storage box) Kiichi saku with a seal Kisai
Japan, 20th century, Showa era (1926-1989)

The shikishibako (box for square poem papers) superbly decorated in gold, green and red takamaki-e and hiramaki-e on a lustrous roiro ground. The inrobuta (flush-fitting) lid features three mother-of-pearl-inlaid dragonflies in mid-flight above windswept, overlapping stalks of grain, the scene further enhanced with fine kinpun. The design continues seamlessly over the sides, which are additionally embellished with scattered kinpun.

SIZE 7 x 27.6 x 31 cm

Condition: Excellent condition with only minor wear.

With a fitted wood tomobako (storage box) signed Igusa Shikishibako [Rush Box for Square Poem Papers] and signed to the interior of the storage box KIICHI saku [made by Kiichi] with a seal KISAI.

Ikeda Kiichi (1911–1989) was a distinguished lacquer artist born in Kaga City, a historic center of lacquerware production in present-day Ishikawa Prefecture. He trained under several local masters and began exhibiting nationally in 1949, debuting at the 5th Nitten Exhibition. His talent was quickly recognized, earning him top honors at prestigious events such as the Modern Art Exhibition (1950) and the Japan Trade Exhibition (1952). Renowned for his role in revitalizing the Kaga maki-e tradition, a type of lacquerware featuring intricate gold and silver powder designs, Ikeda skillfully blended classical techniques with contemporary sensibilities. His work often incorporated motifs drawn from local crafts, customs, and natural scenery, reflecting both regional identity and refined artistry.

AUCTION COMPARISON
For another work by the artist, also signed and sealed Kiichi, dated c. 1964, at Bonhams, Fine Japanese and Korean Art, including the Crawford Collection of Surimono, 22 September 2021, New York, lot 1127 **(sold for USD 7,012)**.

Estimate EUR 6,000
Starting price EUR 3,000

242
AN EARLY THREE-TIERED LACQUER JUBAKO (FOOD CONTAINER) WITH CHRYSANTHEMUMS

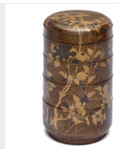
Japan, late 17th to early 18th century, Edo period (1615-1868)

Of cylindrical form, exquisitely decorated in gold and silver takamaki-e and hiramaki-e on a richly textured reddish nashiji ground. The cover features finely rendered chrysanthemum flowerheads, symbolizing longevity and renewal, and is framed by a delicate diamond lattice pattern. Each tier is adorned with additional chrysanthemums interwoven with flowing karakusa (arabesque vine) motifs. The interior is finished in a warm red lacquer with gold fundame rims.

HEIGHT 16.7 cm

Condition: Good condition with typical wear to the edges and cracks to the cover. Otherwise, only minor wear, and age-related traces of use.
Provenance: Christie's, World Ceramics the J.W.N. van Achterbergh Collection,1 November 2005, Amsterdam, lot 87. Ex-collection Louis (Loek) Borensztajn (1935-2021), The Netherlands, acquired from the above. J.W.N. van Achterbergh was an important collector, expert, and patron of Dutch post-war ceramics. Louis Borensztajn was the son of Felix Tikotin (1893-1986) who was an architect, art collector, dealer, and founder of the first Museum of Japanese Art in the Middle East. He became one of the world's leading collectors of Japanese art, starting at the age of 18, and continued to collect and work as an art dealer in Berlin in the 1920s. In the 1930s Felix Tikotin fled from the Nazis and hid his collection in The Netherlands. After the war, he decided that his collection should be taken to Israel, where in 1959 and with the help of Abba Hushi, who was the mayor of Haifa, The Tikotin Museum of Japanese Art was established. The Museum's collection comprises more than 8,000 items of art and crafts.

AUCTION COMPARISON
Compare a related lacquer jubako (food container), dated to the late 17th – 18th century, at Christie's, Japanese Art and Design and the Francois Storno Collection of Netsuke, 16 May 2007, London, lot 8 **(sold for GBP 9,600)**.



Estimate EUR 2,000
Starting price EUR 1,000

243
A CHARMING LACQUER KOGO (INCENSE BOX) AND COVER WITH BIRDS BUILDING A NEST

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

Of rectangular form, superbly decorated in gold, silver, and green takamaki-e and hiramaki-e on a gold-sprinkled ground. The slightly domed inrobuta (flush-fitting) lid depicts a tender scene of a bird carrying straw to its mate, who is building a nest beneath the eaves of a roof between two mitsutomo-e roof tiles. The architectural pillar is intricately highlighted with kirigane and aogai flakes. With large pewter rims to the interior.

SIZE 2 x 7.6 x 9.1 cm

Condition: Very good condition with wear to the edges and interior corners.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,000
Starting price EUR 500

244
A FINE LACQUER KOGO (INCENSE BOX) AND COVER WITH AUTUMN GRASSES

Japan, 18th century, Edo period (1868-1912)

Of circular form, finely decorated in delicate gold togidashi-e on a lustrous roiro ground, subtly enhanced with e-nashiji and fine kinpun. The flat inrobuta (flush-fitting) lid features a depiction of golden autumn grasses, rendered with refined detail, with the design extending seamlessly onto the sides of the box. The interior is finished in nashiji, framed by gold fundame rims.

SIZE 2.5 x 8.7 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,000
Starting price EUR 500

245
AN IMPRESSIVE BAMBOO-IMITATION LACQUER KOBAKO (SMALL BOX) AND BRONZE-IMITATION ‘ARCHAIC MIRROR’ COVER

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

Carved from wood in imitation of a large bamboo node, meticulously carved to deceive the eye (trompe-l’œil), the underside of the node showing typical warping. The black-lacquered lid is skillfully designed to resemble an archaic bronze mirror, featuring stylized dragons in high relief. The interior is finished in rich brown lacquer, with textured rims.

SIZE 8 x 8 cm

Condition: Excellent condition with only minor wear to the interior.
Provenance: From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

The artist demonstrates extraordinary sensitivity to the materials, creating a compelling illusion of form and surface. The work recalls the refined sensibilities of Hashimoto Hashi’ichi I (Hashimoto Ichizo, 1817–1882), renowned for his skill in replicating bamboo in wood. Another plausible attribution may be to Shibata Zeshin (1807–1891) or one of his many followers, known for their masterful emulation of diverse materials and textures during the Meiji period.

AUCTION COMPARISON
Compare a related imitation-stoneware lacquer tea caddy, by Shibata Zeshin, at Christie’s, Arts of Asia Online, 28 September 2023, New York, lot 161 **(sold for USD 15,120)**.

Estimate EUR 3,000
Starting price EUR 1,500

246
A RARE RITSUO-STYLE LACQUER KOGO (INCENSE BOX) AND COVER WITH A BUDDHIST KEI (RITUAL GONG)

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

The box and cover of slender lobed form, bearing a lustrous roiro ground and finely decorated with elegant hirame and delicate gold takamaki-e. The lid features an imitation-bronze Buddhist kei (ritual gong) and a tsuishu (carved red lacquer) nyoi sceptre. The gold fundame interior presents a hossu (Buddhist flywhisk) and a gold-lacquered inscription “kore nanzo” (“what is this?”) - a classic Zen koan intended to provoke meditation on mu (emptiness), a concept often symbolized by the enso, or circle of enlightenment.

SIZE 1.5 x 6.5 x 8.7 cm

Condition: Very good condition with only minor wear and typical age-related traces of use.
Provenance: Ex-collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

The wood tomobako (storage box) with the inscription ‘tsukigata kogo’ [moon-shaped incense box] and with a gourd seal.

AUCTION COMPARISON
The style and various materials used are reminiscent of Ogawa Haritsu (Ritsuo, 1663-1747) and his followers. For a related lacquer box and cover, attributed to Ritsuo, dated to the 18th century, see Zacke, Fine Japanese Art, 4 June 20121, Vienna, lot 95 **(sold for EUR 2,781)**.

Estimate EUR 2,000
Starting price EUR 1,000

247
A FINE INLAID RINPA STYLE LACQUER KOBAKO (SMALL BOX) AND COVER WITH AUTUMN FLOWERS

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

Of large rectangular form, exquisitely decorated in gold takamaki-e with aogai and mitsuda inlays on a kinji ground. The inrobuta (flush-fitting) lid is adorned with Korin-style pewter-inlaid leaves and aogai-inlaid autumn grasses, their delicate forms continuing gracefully onto the sides. The interior is richly decorated with a hiramaki-e floral lozenge brocade pattern, in imitation of a silk lining, all framed by gold fundame rims.

SIZE 6.4 x 8.9 x 11.2 cm

Condition: Very good condition with wear to the edges and interior corners.
Provenance: From the private collection of Maybelle Dore.

This particular lacquerware with thick pewter inlays is often referred to as 'Rinpa style' or 'Korin style'.

MUSEUM COMPARISON
Compare a related inlaid kobako (small box) and cover, School of Ogata Korin, dated to the 19th century, in the collection of the Metropolitan Museum of Art, New York, object number 91.1.642.

Estimate EUR 1,500
Starting price EUR 800

248
AN EARLY LACQUER KOGO (INCENSE BOX) AND COVER WITH CHRYSANTHEMUMS

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

Of square form, finely decorated with takamaki-e and hiramaki-e on a dense e-nashiji ground. The inrobuta (flush-fitting) lid depicts chrysanthemums and a rock by a stream and further embellished with silver dew drops (shizuku). The interior lid is decorated with oak leaves. With large pewter rims.

SIZE 4.9 x 7.5 x 7.5 cm

Condition: Very good condition with minor typical wear and few tiny dents to the pewter rims.

AUCTION COMPARISON
Compare a related lacquer kogo (incense box) with a plum blossom, dated to the 17th century, at Christie's, Arts of the Samurai and Japanese Art & Design, 7 June 2000, London, lot 137 (sold for GBP 2,350, approx. **EUR 6,480** converted and adjusted for inflation at the time of writing).

Estimate EUR 1,000
Starting price EUR 500

249
A FINE AND RARE LACQUER JU-KOBAKO (SMALL TIERED BOX), COVER AND STAND DEPICTING AUTUMN GRASSES

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

The ju-kobako consisting of a stand, a three-tiered stacking box, a cover, and a tray. Of rectangular form with canted edges, superbly decorated in togidashi-e on a lustrous roiro ground, richly enhanced with e-nashiji and kinpun. The top cover features a delicate composition of intertwined leafy vines with various insects, extending over the lid and onto the sides. The tray presents a tranquil scene of a boat laden with chrysanthemums, birds flying above. The sides of all tiers are adorned with further autumn grasses and fireflies (Hotaru). The interior is finished in nashiji, complemented by gold fundame rims. The box is supported on a rectangular stand, beautifully lacquered in gold.

SIZE 8.7 x 8.7 x 9.6cm

Condition: Good condition with a crack and chip to the cover. A few tiny losses around the edges of the box and minor traces of use along the corners and edges throughout. Some light wear.

AUCTION COMPARISON
Compare a related ju-kobako (small tiered box) and stand, dated to the second half of the 19th century, at Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 15 **(sold for EUR 4,420)**.

Estimate EUR 3,000
Starting price EUR 1,500

250
A LACQUER KOGO (INCENSE BOX) AND COVER WITH A FUTUMATA DAIKON

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

Of square form, bearing a lustrous roiro ground, elegantly adorned with e-nashiji and delicate gold and silver togidashi-e. The inrobuta (flush-fitting) lid is simply yet strikingly decorated with a two-pronged radish at its center. The interior is finished in nashiji, with sprays of chrysanthemum delicately adorning both the top and bottom sections. With pewter rims.

SIZE 3.3 x 7.6 x 7.6 cm

Condition: Very good condition with only very minor typical wear and light traces of use.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,000
Starting price EUR 500

251
A FINE GOLD-LACQUER KOGO (INCENSE BOX) AND COVER

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

Of rectangular form with an inrobuta (flush-fitting) lid, bearing an e-nashiji ground, and exquisitely adorned with gold, silver, and red takamaki-e. The design features a beautifully rendered peony, two persimmons, and two lotus buds, arranged in front of a textured scholar's rock formation subtly embellished with kirigane flakes. A single leaf extends gracefully onto the side. The interior is finished in nashiji, framed by gold fundame rims.

SIZE 2.7 x 7.9 x 8.9 cm

Condition: Very good condition with only minor wear to the edges and typical age-related traces of use.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

252
A FINE INLAID LACQUER KOGO (INCENSE BOX) WITH A HOZUKI (WINTER CHERRY)

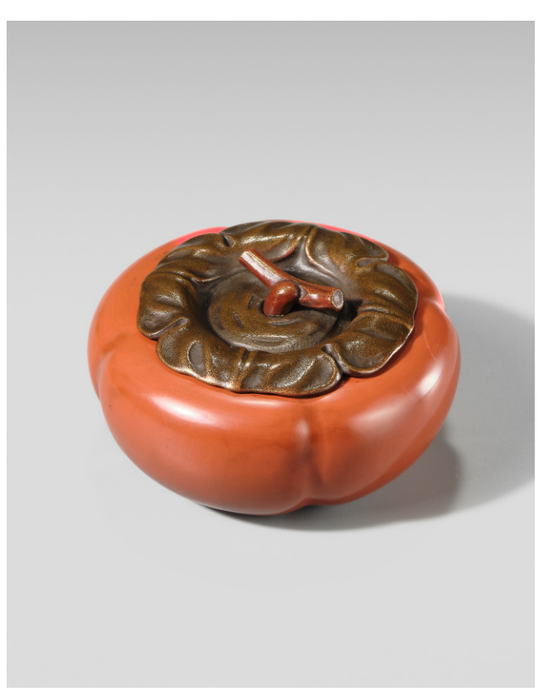
Japan, 19th century, Edo period (1615-1868)

Of flattened circular form, finely decorated in gold and red takamaki-e, with delicate gold hiramaki-e veins on a richly textured gyobu-nashiji ground. The inrobuta (flush-fitting) lid features a beautifully rendered hozuki, the leaves opening to reveal the coral-inlaid fruit. The underside is finished in e-nashiji, while the interior is lacquered in vibrant nashiji and framed by a gold fundame rim.

DIAMETER 7.1 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 500



253
A FINE LACQUER KOGO (INCENSE BOX) AND COVER IN THE FORM OF A PERSIMMON

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

Of lobed shape, naturalistically modeled to deceive the eye (trompe-l'œil), in the form of a persimmon (kaki), finished in a vibrant red lacquer carefully polished to a high luster, the removable lid shaped as the succulent fruit's leafy stem. The underside of the lid is signed with a stylized kakihan (artist's cursive monogram), and the interior is finished in a warm-brown lacquer.

SIZE 3.2 x 6.1 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

AUCTION COMPARISON
Compare a closely related lacquer kogo (incense box) in the form of a persimmon, dated Meiji period, at Zacke, Fine Japanese Art, 6 December 2024, London, lot 335 **(sold for EUR 2,080)**.

Estimate EUR 1,500
Starting price EUR 800

254
A FINE TOGIDASHI LACQUER KOGO (INCENSE BOX) AND COVER WITH THE PALACE OF THE DRAGON KING

Japan, 18th century, Edo period (1868-1912)

Of circular form, finely decorated in gold, silver, and red togidashi-e on a lustrous roiro ground, delicately accented with e-nashiji and sprinkled kinpun. The inrobuta (flush-fitting) lid features a beautifully rendered depiction of Ryugu-jo, the mythical Palace of the Dragon King, rising majestically amidst swirling clouds in a dreamlike, celestial realm. The clouds continue seamlessly over the sides of the lid and onto the bottom case. The interior is finished in glowing nashiji, framed with elegant silver rims.

SIZE 2.9 x 7.5 cm

Condition: Very good condition with only very minor typical wear and some tiny dents to the silver rim.
Provenance: Ex-collection of Maybelle Dore.

Ryugu-jo, the Palace of the Dragon King, is a legendary underwater palace from Japanese mythology, said to lie beneath the sea and shimmer with coral, pearls, and unimaginable beauty. In art, it is often depicted as a grand, multi-tiered structure surrounded by swirling clouds or waves, symbolizing its mystical and unreachable nature.

Estimate EUR 2,000
Starting price EUR 1,000

255
A FINE SUMI TOGIDASHI LACQUER KOBAKO (SMALL BOX) AND COVER WITH THE SEVEN SAGES OF THE BAMBOO GROVE

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

Of rectangular form, exquisitely decorated in sumi-togidashi-e and colored togidashi-e on a radiant kinji ground, enriched with delicate kinpun and shimmering kirigane flakes. The inrobuta (flush-fitting) lid presents a tranquil and contemplative depiction of the Seven Sages of the Bamboo Grove, a group of 3rd-century Chinese scholars, poets, and musicians who sought refuge from political turmoil through the pursuit of art, philosophy, and nature. The sages are shown standing in discussion, bamboo stalks and leaves frame the scene, extending onto the side of the cover and the lower section. The underside is finished in exquisite nashiji, while the interior is further worked in nashiji with elegant gold fundame rims.

SIZE 3.5 x 9 x 10 cm

Condition: Very good condition. Typical light wear to edges and few light surface scratches.
Provenance: From the private collection of Maybelle Dore.

With a fitted wood tomobako (storage box).

Estimate EUR 1,500
Starting price EUR 800

256
A FINE TOGIDASHI LACQUER KOGO (INCENSE BOX) AND COVER WITH DANCERS, ATTRIBUTED TO SHIOMI MASANARI

Attributed to a Member of the Shiomi Masanari Family, unsigned
Japan, 18th–19th century, Edo period (1615-1868)

Of small rectangular form with lobed corners, bearing a lustrous roiro ground with kinpun-adorned sides, superbly decorated in sublime polychrome togidashi-e. The inrobuta (flush-fitting) lid presents a lively and expressive scene of two Manzai dancers dressed in traditional theatrical robes. One figure holds a hand drum, joyfully singing with an animated expression, while the other raises an open folding fan. The underside is finished in nashiji, while the interior is further lacquered in nashiji with gold fundame rims.

SIZE 2 x 5.5 x 6.3 cm

Condition: Excellent condition with only minor wear.

Manzai is a traditional style of comedy in Japanese culture involving two performers, one being a 'straight' man (tsukkomi) and a 'funny' man (boke). Their performances were originally for the New Year festival with the earliest mention of manzai performers dating to the Heian period. While their performances were traditional, poets like Takarai Kikaku mocked them. In a Haiku, Kikaku wrote, 'The New Year Dancers / Never miss a single step / Millet for the crane.' While other poets like Yosa Buson wrote, 'Yes, New Year's dancers / Pounding good and properly / The dirt in Kyoto.' The latter can be said of the dancers depicted on the present lot.

AUCTION COMPARISON
Compare a related lacquer inro with dancers, by Shiomi Masanari, dated late 18th/early 19th century, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 93 **(sold for GBP 3,500)**.

Estimate EUR 3,000
Starting price EUR 1,500

257
A FINE INLAID LACQUER KOGO (INCENSE BOX) AND COVER WITH COURTIERS

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

Of hexagonal form with rounded edges, superbly decorated in polychrome takamaki-e and hiramaki-e on a lustrous roiro ground and finely embellished with aogai (mother-of-pearl), e-nashiji and delicate kinpun. The inrobuta (flush-fitting) lid presents an elegant scene of two courtiers and an attendant standing beside a waterfall. The surrounding landscape of rocks and plants is intricately rendered, with highlights of kirigane flakes. The interior continues the decorative theme with polychrome and inlaid butterflies on a nashiji ground, framed by gold fundame rims.

SIZE 2.5 x 7 x 8 cm

Condition: Very good condition with only minor wear to the rims and typical age-related traces of use.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

258
A FINE INLAID LACQUER KOGO (INCENSE BOX) AND COVER WITH AN EIGHTFOLD BRIDGE, AFTER A DESIGN BY SAKAI HOITSU

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

Of slender rectangular form, superbly decorated in gold takamaki-e and hiramaki-e on a lustrous roiro ground. The inrobuta (flush-fitting) lid features an elegant scene of an eight-fold bridge, intricately inlaid with aogai (mother-of-pearl), set above a flowing river lined with blossoming shobu (irises). The interior reveals four compartments, each finished in nashiji and framed by gold fundame rims.

SIZE 1.1 x 6.1 x 9.2 cm

Condition: Very good condition with only a tiny crack to the mother-of-pearl inlay. Otherwise minor age-related wear.
Provenance: From the private collection of Maybelle Dore.

The present box was likely used for the incense-matching game. Like the Way of Tea and flower arrangement, the enjoyment of incense had developed into a complex pastime by the Edo period and had a large following during the seventeenth century. The various games involved guessing a fragrance from among more than 2,000 varieties, matching fragrances, and blending incenses to suggest certain moods.

Estimate EUR 1,500
Starting price EUR 800

Sakai Hoitsu (1761–1828) was a prominent Japanese painter of the Edo period known for revitalizing the Rinpa school of painting. He is especially celebrated for preserving and popularizing the work of Ogata Kōrin (1658–1716), a key figure in the Rinpa tradition. Hoitsu deeply admired Korin and meticulously studied his techniques, often reproducing and reinterpreting his designs in his own work.

Two-panel folding screen depicting Irises and Eight-fold Bridge, by Sakai Hoitsu, dated to c. 1820, in the collection of the Saint Louis Art Museum, St. Louis, object number 20:2007

259
A FINE LACQUER KOGO (INCENSE BOX) AND COVER DEPICTING FUJIN

Japan, 19th century, Edo period (1868-1912)

Of small circular form, finely decorated with delicate gold and silver takamaki-e on a lustrous roiro ground embellished with e-nashiji. The domed inrobuta (flush-fitting) lid features a striking depiction of Fujin, the God of Wind, identifiable by his two horns and billowing robe, which conveys the powerful motion of wind. He tightly grips his bag of wind with a determined expression, while clouds spiral beneath him. The interior is finished in rich nashiji, framed by gold fundame rims.

SIZE 2.3 x 6.2 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

260
A FINE TOGIDASHI LACQUER KOGO (INCENSE BOX) AND COVER WITH CHRYSANTHEMUMS

Japan, mid-19th century, Edo period (1868-1912)

Of circular form, with a slightly concave top and bottom, exquisitely decorated in gold and silver togidashi-e on a lustrous roiro ground, delicately accented with hirame and kirigane flakes. The inrobuta (flush-fitting) lid features a graceful arrangement of chrysanthemum blossoms in various sizes and forms. The interior is finished in nashiji framed with gold fundame rims.

SIZE 2.5 x 8.4 cm

Condition: Very good condition with only very minor typical wear along the edges of the rim.
Provenance: Ex-collection of Maybelle Dore.

Estimate EUR 2,000
Starting price EUR 1,000

261
A FINE LACQUER KOBAKO (SMALL BOX) AND COVER WITH BUTTERFLIES

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

A four-lobed box, exquisitely decorated in polychrome hiramaki-e and takamaki-e on a lustrous kinji ground. The slightly domed kabusebuta (overhanging) lid, with its gracefully cut-away sides, features a lively composition of butterflies in various sizes, their delicate forms extending seamlessly onto the sides. With silver kiku mounts suspending tasseled cords to either side.

SIZE 5.7 x 9.7 x 10.5 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 2,000
Starting price EUR 1,000

262
A FINE LACQUER FAN-SHAPED KOGO (INCENSE BOX) AND COVER WITH A COURTIER'S CAP

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

Elegantly shaped in the form of a Japanese fan, finely decorated in gold takamaki-e and hiramaki-e on a lustrous roiro ground. The lid features a courtier's cap, alluding to the Tale of Genji, alongside a branch of maple leaves and additional scattered foliage. The inrobuta (flush-fitting) lid is finished in mokume (wood grain effect). Delicate red cords and gilded maple leaves extend gracefully along the sides of the box. The interior is finished in rich nashiji with gold fundame rims.

SIZE 3.2 x 9 x 13 cm

Condition: Excellent condition with only minor wear to the edges.
Provenance: From the private collection of Maybelle Dore.

AUCTION COMPARISON
Compare a related fan-shaped kobako (small box), dated to the 19th century, at Christie's, Netsuke & Lacquer from the Japanese Department of Eskenazi, 17 November 1966, London, lot 18 (sold for GBP 3,220, approx. **EUR 9,110** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,500
Starting price EUR 1,200

263
A FINE INLAID LACQUER KOGO (INCENSE BOX) AND COVER WITH A FAN

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

Of rectangular form, finely decorated in gold and silver takamaki-e and hiramaki-e on a lustrous roiro ground delicately embellished with e-nashiji. The inrobuta (flush-fitting) lid features a gunbai fan-shaped reserve, elegantly rendered with a malachite and coral inlay at each end of the fan stick. Within the reserve, a tranquil scene unfolds, showing boats that drift beneath a graceful willow tree, its foliage highlighted with kirigane flakes, while a crane soars overhead. The interior is finished in rich nashiji with pewter rims.

SIZE 2.5 x 6 x 7.5 cm

Condition: Very good condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

264
A FINE FAN-SHAPED LACQUER KOGO (INCENCE BOX) AND COVER WITH PINES

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

Bearing a lustrous roiro ground, finely decorated with elegant e-nashiji and delicate takamaki-e. The kabusebuta (overhanging) lid beautifully adorned with golden pines, gracefully extending across the sides. The interior of nashiji with gold fundame rims.

SIZE 2.2 x 5.5 x 7.1 cm

Condition: Very good condition with wear to the edges.
Provenance: Ex-collection of Maybelle Dore.

Estimate EUR 1,000
Starting price EUR 500

265
A FINE INLAID LACQUER KOGO (INCENSE BOX) AND COVER WITH THE UJI BRIDGE

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

The box and cover elegantly shaped in the form of two overlapping books, superbly decorated with gold, red, and black takamaki-e and richly embellished with fine kinpun. The inrobuta (flush-fitting) lid features a stunning depiction of Uji Bridge, intricately inlaid with mitsuda (pewter) and mother-of-pearl on a glowing gyobu-nashiji ground. the The sides of the box illustrate a swarm of fireflies (hotaru) delicately hovering over a stream at night. The underside and interior are lined with rich nashiji.

SIZE 3.1 x 7.5 x 9.1 cm

Condition: Very good condition with a small crack to a corner as well as tiny losses to the pewter. Minor general traces of use and very light warping.
Provenance: Bonhams, Fine Japanese Art, 17 May 2012, London, lot 120 **(sold for GBP 15,000)**. The Saoud bin Mohammed Ali Al-Thani Foundation, acquired from the above.

Saoud bin Mohammed bin Ali Al-Thani (1966-2014)

The fitted wood tomobako (storage box) with the inscription: Makie, Ujibashi kobako [a small lacquer box depicting the Uji Bridge].

Uji Bridge (Uji-bashi), located in Uji City, Kyoto Prefecture, is one of Japan's oldest and most historically significant bridges, with origins dating back to the 7th century. Spanning the Uji River, it has long been celebrated in classical literature, art, and poetry, particularly in the final chapters of The Tale of Genji, where it serves as a poignant setting for themes of love, loss, and spiritual reflection. In Japanese lacquer art, Uji Bridge is often depicted with its distinctive arched planks and supporting posts, framed by surrounding natural elements such as willows, pines, or mist, symbolizing a passage between worlds.

Estimate EUR 3,000
Starting price EUR 1,500

266
A FINE INLAID LACQUER KOGO (INCENSE BOX) AND COVER WITH A CASTLE

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

Of rectangular form with canted corners, elegantly decorated in gold takamaki-e on a richly textured nashiji ground. The inrobuta (flush-fitting) lid features a superbly rendered multi-tiered castle rising vertically in classic architectural style. Its stone base is beautifully embellished with iridescent mother-of-pearl flakes and the windows are inlaid in gold foil. In the foreground, a majestic pine tree stands with its trunk subtly highlighted with kirigane flakes. The interior is finished in nashiji, framed by silver rims.

SIZE 2.4 x 7 x 9.2 cm

Condition: Very good condition with only very minor wear, particularly to the edges.
Provenance: From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

Estimate EUR 2,500
Starting price EUR 1,200

267
A SUPERB LACQUER 'TALE OF ISE' KOGO (INCENSE BOX) AND COVER, WITH INTERIOR INCENSE TRAY

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

The kogo, comprising a box, tray, and cover, superbly decorated in gold takamaki-e and hiramaki-e on a textured red ground. The inrobuta (flush-fitting) lid features a gold cartouche inscribed Ise monogatari [The Tale of Ise], surrounded by birds and butterflies amidst plants and swirling clouds, with the design extending seamlessly onto both sides. The edges are embellished with aogai-inlaid peg clasp imitations, referencing the form of a bound literary volume. The ends are finely lacquered in silver to resemble book pages. The interior incense tray is adorned with further butterflies, plants, and cloud motifs, framed by elegant gold fundame rims. The underside and interior of dense nashiji.

LENGTH 3.6 x 5.9 x 8.5 cm

Condition: Very good condition with only minor wear to the edges and interior corners.
Provenance: From the private collection of Maybelle Dore.

The wood tomobako (storage box) with the inscription 'Hokiri no hana monyo honkei kobako' [book-shaped small box with oriental plane flower design].

Ise Monogatari (The Tale of Ise) is a classic work of Japanese court literature from the Heian period (794–1185), blending waka poetry and prose narrative. Traditionally attributed to the poet Ariwara no Narihira, the text consists of 125 episodic chapters, many of which revolve around themes of romantic love, exile, nature, and courtly life. The protagonist, often assumed to be Narihira himself, embodies the refined sensibilities of the Heian aristocracy. Rich in poetic allusion and emotional nuance, Ise Monogatari became a major source of inspiration for later art and literature.

MUSEUM COMPARISON
Compare a related kogo (incense box) in the shape of the five volumes of The Tale of Genji, dated to the second half of the 19th century, in the collection of the Metropolitan Museum of Art, New York, object number 38.25.165a,b.

AUCTION COMPARISON
Compare a related kogo (incense box) in the shape of a Kokinshu book, dated to the late 19th century, at Christie's, Japanese and Korean Art including the Collection of David and Nayda Utterberg, 22 March 2022, New York, lot 69 **(sold for USD 8,190)**.

Estimate EUR 2,000
Starting price EUR 1,000

268
YUKIO: A SUPERB JOHANA-NURI LACQUER KOBAKO (SMALL BOX) AND COVER IN THE FORM OF TWO BOOKS

By Yukio Heibei (1860-1929), signed Yukio with a seal
Japan, Meiji period (1868-1912)

Elegantly shaped in the form of two overlapping books and set on four scroll feet, superbly decorated in johana-nuri, in imitation of cloisonné enamels, embellished with fine kinpun, all against a fine kinji ground. The inrobuta (flush-fitting) lid features blossoming peonies on one book as well as plum blossom florets on the other. The sides are finely lacquered to resemble book pages with headband imitations. The underside is finished in e-nashiji. Signed to the inside top YUKIO with a seal. The interior in nashiji and with gold fundame rims.

SIZE 4 x 10.8 x 15.5 cm

Condition: Very good condition with only very minor wear.
Provenance: From the private collection of Maybelle Dore.

With a wood tomobako (storage box) with the inscription: Johana Makie Kobako 城ケ端蒔繪香箱 [a Johana lacquerware box].

Yukio (1860-1929) was originally from Kanazawa and moved to Tokyo. He was active during the Meiji and Taisho periods.

Johana maki-e lacquerware originates from Johana, a historic town in Toyama Prefecture, Japan, known for its refined tradition of maki-e, the art of decorating lacquer surfaces with gold and silver powder. This regional style flourished during the Edo period, blending elegant designs with intricate technique, often seen on writing boxes, tea utensils, and decorative containers. Johana artisans are especially celebrated for their delicate brushwork, subtle use of metallic powders, and harmonious compositions that often reference classical poetry, seasonal motifs, and nature. Johana maki-e lacquerware often has the finished appearance of fine cloisonné enamel.

Estimate EUR 3,000
Starting price EUR 1,500

269
A BRILLIANT SOMADA-STYLE LACQUER BOX AND COVER CONTAINING TWO SMALL KOGO (INCENSE BOXES), FOR THE INCENSE-MATCHING GAME

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

Of rectangular lobed form, with an inrobuta (flush-fitting) lid, finely decorated in togidashi-e on a lustrous roiro ground, subtly enriched with delicate kinpun and masterfully embellished in the Somada-style, featuring a graceful pheasant inlaid in mother-of-pearl, standing beneath a blooming cherry tree. The sides feature an elegantly inlaid checkered pattern, the underside is finished in nashiji, while the interior, executed in nashiji with gold fundame rims, houses an elaborate set of two small lobed boxes. Each of the smaller kogo is meticulously decorated on a roiro ground with mother-of-pearl and gold inlays, depicting a flowing river with a rock and falling maple leaves, and echoing the checkerboard motif on the sides.

SIZE 1.8 x 5.4 x 8.4 cm

Condition: Very good condition with minor wear to edges. Some light surfaces scratches and discoloration to the roiro ground.
Provenance: Christie's, 25 June 1986, New York, lot 83. From the private collection of Maybelle Dore, acquired from the above. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

The present set was used for the incense-matching game.
Like the Way of Tea and flower arrangement, the enjoyment of incense had developed into a complex pastime by the Edo period and had a large following during the seventeenth century. The various games involve guessing a fragrance from among more than 2,000 varieties, matching fragrances, and blending incenses to suggest certain moods.

AUCTION COMPARISON
Compare a closely related single Somada-style kogo, dated to the 19th century, 7.2 cm high, at Bonhams, Fine Japanese Art, 12 May 2011, London, lot 72 (sold for GBP 2,400 or approx. **EUR 4,078** converted and adjusted for inflation at the time of writing).

Estimate EUR 3,000
Starting price EUR 1,500

270
A FINE LACQUER KOBAKO (SMALL BOX) AND COVER DEPICTING MOORHENS AT NIGHT, THE DESIGN AFTER OKUHARA SEIKO

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

The rectangular box exquisitely decorated in gold, silver, and black takamaki-e on a lustrous roiro ground. The inrobuta (flush-fitting) lid features a serene scene of two moorhens standing among reeds. The reeds extend seamlessly onto the sides of the lower section. The underside and interior of nashiji, the interior with gold fundame rims.

SIZE 5.1 x 9.2 x 12.2 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

Estimate EUR 2,000
Starting price EUR 1,000

Okuhara Seiko (1837–1913) was a pioneering Japanese literati painter, calligrapher, and poet, known for her exceptional talent and for challenging gender norms in the male-dominated world of bunjinga (literati painting). Trained in classical Chinese and Japanese literature and painting, she developed a distinctive style that blended bold brushwork, and expressive calligraphy. Closely associated with fellow artist Tomioka Tessai, Seiko was celebrated for her mastery of traditional themes such as landscapes, plum blossoms, and poetic inscriptions, and she gained wide recognition in both intellectual and artistic circles during the Meiji period.

A woodblock print depicting two Moorhens among reeds, by the artist Okuhara Seiko, dated to 1900-1910, in the collection of the Rijksmuseum, Amsterdam, object number RP-P-1989-219

271
A FINE LACQUER KOBAKO (SMALL BOX) AND COVER WITH MANDARIN DUCKS (OSHIDORI)

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

Of rectangular form, finely decorated in polychrome togidashi-e on a lustrous roiro ground. The inrobuta (flush-fitting) lid features a charming scene of two mandarin ducks, one perched gracefully on a cherry tree branch, delicately embellished with kirigane flakes. The design extends seamlessly along the sides of the box, unifying the composition, and is further enhanced with e-nashiji accents, which also adorn the underside. The interior is similarly finished and framed by gold fundame rims.

SIZE 4.8 x 9.9 x 12.5 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

Mandarin ducks (oshidori), known for always swimming in pairs, symbolize profound conjugal affection, attachment, and fidelity. As such, a kobako like the present example would have been an ideal wedding gift during the Edo period.

Estimate EUR 2,000
Starting price EUR 1,000

272
A FINE GOLD-LACQUER KOGO (INCENSE BOX) AND COVER IN THE FORM OF A MANDARIN DUCK (OSHIDORI)

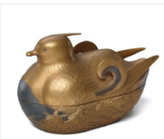
Japan, 19th century

Exquisitely modeled as a charmingly sleeping mandarin duck (oshidori), finely decorated in hiramaki-e with kirigane highlights against a beautiful kinji ground. The sleeping duck is depicted with its head gently tucked into its plumage, which is richly adorned with kirigane flakes. The underside is finished in nashiji, while the interior is similarly lined in nashiji with elegant gold fundame rims.

SIZE 4.4 x 5.6 x 6.4 cm

Condition: Excellent condition with only minor wear.
Provenance: Ex-collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairman of the International Netsuke Society, Northern California Chapter.

MUSEUM COMPARISON
Compare a related gold-lacquer kogo and cover in the form of a mandarin duck (oshidori), dated to the 18th century, in the collection of the Metropolitan Museum of Art, New York, object number 29.100.717.



Estimate EUR 1,500
Starting price EUR 800

273
A FINE LACQUER KOGO (INCENSE BOX) AND COVER WITH A COCKEREL AND HEN

Japan, 19th century, Edo period (1868-1912)

Of rectangular form, finely decorated in gold, silver, and red takamaki-e and hiramaki-e against a finely textured ground. The inrobuta (flush-fitting) lid presents a shibuichi-framed scene featuring a large rooster and a smaller hen, depicted mid-stride across a surface adorned with kirigane flakes. The image is set against a roiro ground detailed with hirame, which extends seamlessly onto the sides. The interior is finished in rich nashiji framed by gold fundame rims.

SIZE 2.2 x 7 x 8.6 cm

Condition: Very good condition with only minor wear to the edges as well as typical age-related traces of use.

Estimate EUR 1,500
Starting price EUR 800

Miniature suzuribako are exquisitely crafted, small-scale versions of traditional Japanese writing boxes, often measuring just a few centimeters across. While full-sized suzuribako were used to store inkstones and writing tools, these miniature versions were mostly not functional but instead served as artistic curiosities. Popular during the Edo and Meiji periods, especially for export, they showcased the exceptional skill of lacquer artists on a miniature scale, often featuring intricate maki-e, togidashi, and inlay work, and reflecting themes of literary elegance, seasonal beauty, or scholarly refinement.

274
A RARE MINIATURE LACQUER SUZURIBAKO (WRITING BOX) WITH AUTUMN GRASSES

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

Of miniature rectangular form with rounded corners, exquisitely decorated in gold and silver takamaki-e and hiramaki-e on a lustrous roiro ground. The kabusebuta (overhanging) lid features a delicate arrangement of autumn grasses and wildflowers, including pampas grass (susuki), bush clover (hagi), and chrysanthemums (kiku), all classic motifs from the Seven Grasses of Autumn (aki no nanakusa). The interior is finished in roiro.

The interior contains a miniature suzuri (inkstone), an inkstick, silver suiteki (water dropper), and two brushes.

SIZE 0.6 x 2.9 x 3.4 cm

Condition: Excellent condition with only minor wear.
Provenance: The Saoud bin Mohammed Ali Al-Thani Foundation (with a label on the underside '13535 BO'.).

AUCTION COMPARISON
Compare a related miniature suzuribako (writing box) of a miniature set, dated to the late 19th century, the suzuribako measuring 5.1 x 4.4 cm, at Christie's, Japanese Art including Property of the Metropolitan Museum of Art, New York, lot 381 **(sold for USD 9,000)**.

Estimate EUR 2,000
Starting price EUR 1,000

275
A RARE MINIATURE LACQUER SUZURIBAKO (WRITING BOX) WITH CHERRY AND MAPLE

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

Of rectangular form, bearing a nashiji ground on the top and a lustrous roiro ground on the sides, elegantly adorned with gold and silver takamaki-e and mokume togidashi-e: The kabusebuta (overhanging) lid is delicately decorated with cherry blossoms and maple leaves, enhanced with kirigane flakes. The composition is framed by a silver band, inlaid with okibirame flakes. The interior is finished in roiro, accented with e-nashiji and gold fundame rims, and fitted with a rectangular inkstone and a circular silver water dropper (suteki).

SIZE 2.3 x 7.5 x 9.5 cm

Condition: Very good condition with only very minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

276
A MINIATURE LACQUER KOGO (INCENSE BOX) WITH SIX MINIATURE BOXES, FOR THE INCENSE-MATCHING GAME

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

Of miniature rectangular form, finely decorated in gold hiramaki-e on a lustrous roiro ground. The kabusebuta (overhanging) lid features the Tokugawa family crests and scrolling floral vines. The decoration extends to the sides and is fitted with gilt metal chrysanthemum (kiku) mounts suspending cords. The interior is fitted with six miniature boxes decorated in delicate gold takamaki-e with bird and flower motifs.

SIZE: 3.6 x 4 x 4.9 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

MUSEUM COMPARISON
Compare a miniature lacquer kogo (incense box) with the Tokugawa family crest, dated to c. 1775-1825, in the collection of the Victoria and Albert Museum, London, accession number W.224-1910.

Estimate EUR 1,000
Starting price EUR 500

277
A LACQUER 'MINIATURE FUBAKO' KOGO WITH TOKUGAWA CRESTS

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

Of small rectangular form, superbly decorated in gold takamaki-e and hiramaki-e on a densely textured e-nashiji ground. The kabusebuta (overhanging) lid, with its distinctive cut-away sides, features a variant of the Maru ni Mitsu Kashiwa mon (Three Oak Leaves within a Circle), a crest most prominently associated with the Tokugawa clan. Alongside it appears the Gosan no Kiri (Paulownia Crest). The interior is finished in nashiji with gold fundame rims.

SIZE 7 x 4 cm x 7 cm

Condition: Very good condition with only minor wear to the edges and interior and typical age-related traces of use.
Provenance: From the private collection of Maybelle Dore.

MUSEUM COMPARISON
Compare a related inlaid lacquer letter box with family crests, dated to the 19th century, in the collection of the Metropolitan Museum of Art, New York, object number 10.7.20.

Estimate EUR 1,000
Starting price EUR 500

278
AN EXQUISITE GOLD-LACQUER KOGO (INCENSE BOX) WITH A HARE

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

Of small cylindrical form, finely decorated in gold and red takamaki-e, with delicate hiramaki-e detailing, all against a lustrous kinji ground. The inrobuta (flush-fitting) lid features a beautifully rendered hare, accented with a red eye. The underside and interior finished in nashiji.

With a fine silk shifuku (storage pouch).

SIZE 3.8 x 4.2 cm

Condition: Excellent condition with only minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 2,000
Starting price EUR 1,000

279
A FINE GOLD-LACQUER KOGO (INCENSE BOX) WITH A CRICKET

Japan, first half of the 20th century

Of circular form, bearing a bright kinji ground, elegantly adorned with gold, silver, and black takamaki-e. The design highlights a beautifully rendered cricket, its delicate wings intricately detailed, and with long, slender feelers. The bottom is recessed and finished in nashiji, further embellished with shimmering kirigane flakes. The interior is similarly decorated with further nashiji and kirigane flakes.

SIZE 1.2 x 6.6 cm

Condition: Very good condition with only typical traces of use and only minor wear.
Provenance: Ex-collection of Maybelle Dore.

AUCTION COMPARISON
Compare a closely related kogo (incense box), by Futagi Seiho, dated to the 20th century, Showa period, at Bonhams, 3 November 2022, London, lot 80 **(sold for GBP 2,422)**.

Estimate EUR 2,000
Starting price EUR 1,000

280
A FINE GOLD-LACQUER ‘CHRYSANTHEMUM’ KOGO (INCENSE BOX) AND COVER WITH INTERIOR TRAY

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

The box and inrobuta (flush-fitting) lid are elegantly shaped in the form of two chrysanthemum blossoms, rendered in rich gold lacquer, connected by a curling stem and leaves. The surface is subtly embellished with delicate kirigane flakes, adding texture. Inside, a removable lobed tray rests on four bracket feet and is decorated in polychrome takamaki-e on a luminous kinji ground. The composition features a basket filled with flowers, accompanied by pruning shears and an ewer. The interior is finished in nashiji with gold fundame rims.

SIZE 3.5 x 5.2 x 8 cm

Condition: Very good condition with only minor wear to edges.
Provenance: From the private collection of Maybelle Dore.
Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

AUCTION COMPARISON
Compare a related kogo (incense box) and cover in the shape of a persimmon, dated to the late 19th century, at Christie’s, Japanese Art and Design, 8 November 2006, London, lot 155 **(sold for GBP 3,600)**.

Estimate EUR 2,500
Starting price EUR 1,200

281
A RARE AND SUPERB GOLD LACQUER BOX AND COVER CONTAINING NINE KOGO (INCENSE BOXES), FOR THE INCENSE-MATCHING GAME

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

Of circular form, finely decorated with delicate takamaki-e on a gold ground featuring a fine brocade pattern. The inrobuta (flush-fitting) lid is adorned with elegant sprays of chrysanthemum at its center, framed by kinji rims accented with kirigane flakes. The underside is finished in e-nashiji, while the interior is lined with rich nashiji and gold fundame rims, housing an elaborate set of eight small kogo surrounding a larger central incense box.

Each of the nine boxes is superbly decorated in gold and red hiramaki-e and takamakion variously shaded gold and silver grounds, further dusted with kinpun. The recessed lids are fitted with silver blossom-shaped finials, and beautifully embellished with seasonal and botanical motifs including trailing vines, wisteria, morning glories, nanten (nandina) berries, ginkgo leaves, and cherry blossoms. The smaller eight kogo each with a small shifuku (silk storage pouch).

HEIGHT 4.9 cm, DIAMETER 11.9 cm

Condition: Excellent condition. Typical traces of use and only minor wear including tiny losses to the kirigane flakes.
Provenance: Ex-collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

The present set was used for the incense-matching game. Like the Way of Tea and flower arrangement, the enjoyment of incense had developed into a complex pastime by the Edo period and had a large following during the seventeenth century. The various games involve guessing a fragrance from among more than 2,000 varieties, matching fragrances, and blending incenses to suggest certain moods.

AUCTION COMPARISON
Compare a related circular box with seven kogo (incense boxes), dated to the 19th century, at Zacke, Fine Japanese Art, 1 December 2023, Vienna, lot 10 **(sold for EUR 4,940)**.

Estimate EUR 5,000
Starting price EUR 2,400

282
A VERY RARE ‘EMU EGG’ LACQUER KOGO (INCENSE BOX) AND COVER

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

Unusually formed as an emu egg, standing on four peg feet and featuring a naturally textured eggshell ground, finely decorated with delicate gold and silver takamaki-e and hiramaki-e. The design features a goban and shogi board, raised on carved legs and adorned with grasses along its sides, accompanied by various game pieces along with their cases and pouch, as well as two sake cups. The interior is finished in nashiji framed by gold fundame rims.

SIZE 5.7 x 5.9 x 9.8 cm

Condition: Good condition with a tiny loss and crack to the gold lacquer. Otherwise, only minor wear and typical traces of use.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 2,500
Starting price EUR 1,200

283
MITSUYUKI: A MAGNIFICENT FLORIFORM SILVER FILIGREE, LACQUER, CLOISONNÉ, AND SHIBAYAMA-INLAID DISH

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

Of foliate shape and raised on three feet, the intricately openworked silver dish features six surrounding lacquer panels encircling a central circular panel. The panels are lacquered in shimmering gold kinji and adorned with exquisite Shibayama inlays of tortoiseshell, stained bone, buffalo horn, and mother-of-pearl. Each panel presents elegant floral compositions and avian motifs, including cockerels, quails, ducks, and egrets. The spaces between the panels are skillfully decorated with delicate filigree and refined cloisonné enamels. The underside is finished in nashiji and bears the signature tablet MITSUYUKI.

DIAMETER 32 cm
WEIGHT 499 g

Condition: Excellent condition. Notably, nearly all inlays remain intact and original, with only minimal, insignificant losses.

AUCTION COMPARISON
Compare with a related silver and Shibayama filigree dish by Masataka, 28.6 cm wide, sold at Bonhams, Fine Japanese Art, 11 May 2010, London, lot 355 (sold for GBP 4,560 or approx. **EUR 8,139**, converted and adjusted for inflation at the time of writing).

Estimate EUR 8,000
Starting price EUR 4,000

284
A VERY FINE LACQUER KOGO (INCENSE BOX) AND COVER IN THE FORM OF A BIWA (LUTE)

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

The box and cover, elegantly shaped in the form of a four-string biwa (Japanese lute), is meticulously decorated in togidashi-e on a mokume (wood grain) ground. The string holder and strings are rendered in takamaki-e, while the peg block and finial are set against a kinji ground and fitted with bone tuning pegs. The inrobuta (flush-fitting) lid is further embellished with aogai (mother-of-pearl) inlaid sound holes, a tailpiece, and four raised frets. The sides are adorned with chrysanthemums and trailing vines on a shimmering e-nashiji ground. The head and reverse of the neck are decorated with scrolling vine patterns. The interior is finished in nashiji, with gold fundame rims.

SIZE 3 x 7.5 x 21.1 cm

Condition: Excellent condition with only very minor typical wear.
Provenance: From the private collection of Maybelle Dore.

AUCTION COMPARISON
Compare a closely related kogo (incense box) and cover in the form of a biwa, dated to the Meiji period, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 306 **(sold for EUR 3,120)**.

Estimate EUR 3,000
Starting price EUR 1,500

285
TESSHU: A FINE LACQUER ‘RISING SUN AND CRANES’ FUBAKO (LETTER BOX)

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

Of rectangular form, the lustrous roiro ground finely decorated in gold and silver takamaki-e and hiramaki-e. The kabusebuta (overhanging lid), with its distinctive cut-away sides, depicts an auspicious scene of two silver cranes under a red sun flying next to a pine tree. The textured trunk is embellished with tiny aogai inlays and extends over the sides. Signed to the bottom case side TESSHU saku [made by Tesshu]. The interior and underside of roiro.

SIZE 8.5 x 10.1 x 44.1 cm

Condition: Very good condition with scratches to the underside. Otherwise, minor wear. Presenting well.

The fitted wood tomobako (storage box) with the inscription ‘Zo Umagoshi-ke, kinenhin’ 贈、馬越家、記念品 [A gift item for commemoration, to The Umagoshi Family].

AUCTION COMPARISON
Compare a related fubako (letter box) and cover with ho’o bird, dated to the 19th century, at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 157 **(sold for EUR 2,022)**.

Estimate EUR 3,000
Starting price EUR 1,500

286
IPPA FOR THE NAMIKI COMPANY: A FINE LACQUERED SILVER CIGARETTE CASE WITH A KOI

By Ippa, signed Namiki kan. Ippa and with a kakihan
Japan, 20th century, Showa period (1926-1989)

Of convex rectangular form, finely decorated in red, silver, and gold takamaki-e and hiramaki-e on a lustrous roiro ground. The hinged cover features a beautifully rendered goldfish (koi) swimming among delicate water weeds. The underside is signed NAMIKI KAN, IPPA [made by Ippa, under the supervision of the Namiki Company] and with the artist's kakihan (cursive monogram). The interior of gilt.

With hallmarks to the interior: 'D&F' (Dunhill & Francis), an anchor (traditional assay office mark for Birmingham, England), a lion passant (sterling silver), and the letter 'A' (dated 1925 or 1950).

SIZE 2 x 6.2 cm x 8 cm

Condition: Good condition, few dents to corners and tiny losses. Presenting beautifully.
Provenance: From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairwoman of the International Netsuke Society, Northern California Chapter.

The Namiki workshop, established in 1925 by Ryosuke Namiki, founder of the Namiki Manufacturing Company (now Pilot Corporation), is renowned for its exceptional maki-e lacquer artistry applied to fountain pens. Collaborating with esteemed lacquer artists such as Shisui Rokkaku and Gonroku Matsuda, Namiki integrated traditional Japanese craftsmanship with writing instruments, creating pieces celebrated for their intricate designs and superior quality. In 1930, a significant partnership with Alfred Dunhill Ltd. led to the international distribution of these exquisite pens under the Dunhill-Namiki brand, enhancing their global prestige. Today, Namiki continues to produce high-end, handcrafted fountain pens that embody the fusion of art and functionality.

Ippa was a skilled lacquer artist and a recognized member of the prestigious Kokkokai, a group of elite craftsmen formed under the direction of Ryosuke Namiki to create high-quality maki-e lacquerware for the Namiki brand. The Kokkokai brought together master artisans to apply traditional Japanese lacquer techniques to modern luxury items such as fountain pens and accessories.

AUCTION COMPARISON
Compare a closely related lacquer cigarette case by the Namiki company at Bonhams, Asian Art, 18 March 2020, Edinburgh, lot 20 **(sold for GBP 1,530)**.

Estimate EUR 2,000
Starting price EUR 1,000

287
TAKASAI SHUHO: A FINE WAJIMA LACQUER NATSUME (TEA CADDY) AND COVER

By Takasaki Shuho, signed and sealed by the artist
Japan, 20th century, Showa period (1926-1989)

Of typical circular form with a flush-fitting cover, bearing a refined silver ground, exquisitely decorated in gold takamaki-e and polychrome togidashi-e. The exterior is adorned with a delicate scattering of autumn leaves that extend over the sides, including golden cherry blossoms (sakura) and red and gold maple leaves (momiji), rendered in soft gradients to evoke the natural transition of the seasons. The interior is finished in lustrous roiro lacquer, with the rim subtly embellished with further golden cherry blossoms.

With a fitted wood tomobako (storage box) signed Shuho saku [made by Shuho] with the seal 秋峰.

HEIGHT 6 cm, LENGTH 8.3 cm

Condition: Excellent condition.

Takasaki Shuho, born in 1923 (Taisho 12), was a renowned Wajima lacquer artist from Ishikawa Prefecture. His original name was Takasaki Kazuo, and he was the son of Senba, who also produced Wajima lacquerware.

Estimate EUR 1,000
Starting price EUR 500

288
YONEMOTO KAZUHIKO: DISTANT MOUNTAINS

By Yonemoto Kazuhiko, sealed Kazuhiko
Japan, 20th century, Showa period (1926-1989)

The lacquer kogo of circular form, bearing a lustrous roiro ground and finely decorated with gold togidashi-e. The inrobuta (flush-fitting) lid presents a serene mountain view of five mountains embellished with kinpun. The interior of silver lacquer.

LENGTH 7.7 cm

Condition: Excellent condition

With a fitted wood tomobako (storage box) with the inscription: Toyama makie, kogo, KAZUHIKO 遠山蒔絵 香合 和彦 with the seal KAZUHIKO 和彦 [an incense container (kogo) decorated with the maki-e lacquer design of Distant Mountains, by Kazuhiko, with the seal Kazuhiko].

Estimate EUR 800
Starting price EUR 400

289
A FINE LACQUERED WOOD TABAKO-BON (SMOKING SET) WITH CHERRY BLOSSOMS

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

Typically formed and fitted with a prominent metal handle and featuring three cabinet drawers each applied with a metal cherry blossom knop. The rim of the open top includes two sloping indentations to rest kiseru (tobacco pipes) and is further fitted with a removable bronze brazier, its lid beautifully carved in openwork to depict a blossoming cherry tree. The exterior is exquisitely decorated in gold takamaki-e, richly embellished with gold and silver foil inlays and kirigane flakes, depicting a large cherry tree with buds and blossoms. The sides are perforated with auspicious cloud designs.

SIZE 16.5 x 18.2 x 19.5 cm

Condition: Good condition with nicks to the edges, some losses to corners (particularly to the underside), typical losses to the gold and silver foil, a few natural age cracks to the wood body. Overall presenting very well.

AUCTION COMPARISON
Compare a related tabako-bon (smoking set), also with cherry blossoms inlaid in gold foil, at Bonhams, The Arno Ziesnitz Collection, 21 March 2018, New York, lot 1002 **(sold for USD 3,125)**.

Estimate EUR 3,000
Starting price EUR 1,500

290
A FINE LACQUER TABAKO-BON (SMOKING SET) DEPICTING AUTUMNAL FLOWERS AND GRASSES

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

The portable box, designed in the form of a low table on a base, is fitted with a metal handle and includes two cabinet drawers. The rim of the upper front edge features two ribbon-shaped metal fittings, which are malleable to hold kiseru (tobacco pipes). The top is fitted with two ash containers and a brazier, one finely lacquered, and two with metal covers, the brazier pierced, and each with a finely crafted metal knop. The exterior is exquisitely decorated in gold takamaki-e and hiramaki-e on a lustrous roiro ground, further enhanced with e-nashiji and kirigane flakes. The decoration features various autumn grasses and lowers including kuzu (arrow root) kikkyo (bell flower), matsu (pine), and ume (plum).

With a fine bamboo and mixed metal kiseru (tobacco pipe).

SIZE 17 x 18 x 29.5 cm

Condition: Very good condition with a crack to the top surface. Otherwise only minor wear, typical age-related traces of use.

MUSEUM COMPARISON
Compare a closely related tabako-bon (smoking set) of similar form, dated to 1700-1800, in the collection of the Asian Art Museum, San Francisco, object number B68M5.

Estimate EUR 4,000
Starting price EUR 2,000

291
SHIBATA ZESHIN: A SUPERB LACQUER TANZAKU (POEM CARD) DEPICTING A HYOTAN (DOUBLE GOURD)

By Shibata Zeshin (1807-1891), signed Zeshin with seal Reisai
Japan, late 19th century, Meiji period (1868-1912)

Of upright rectangular form, finely decorated in polychrome urushi-e lacquer with flakes of gold and silver on paper mounted on a silver-backed card. Elegantly depicting a partial view of an orange double gourd, wrapped with a red silk cord and with a stopper. Signed to the lower side within the translucent gourd ZESHIN 是真 with seal Reisai 令哉.

SIZE 5.7 x 35 cm

Condition: Good condition with some creases to the front and losses to the reverse. Presenting well.
Provenance: Bonhams, The Misumi Collection of Important Works of Lacquer Art and Paintings, 5 November 2014, London, lot 9 (sold for GBP 2,500, approx. **EUR 4,545** converted and adjusted for inflation at the time of writing). The Saoud bin Mohammed Ali Al-Thani Foundation, acquired from the above, Bonhams, Masterpieces of Japanese Art from a Royal Collection, 7 November 2019, London, lot 12. A British private collection, acquired from the above.

The fine wood tomobako (storage box) with the inscription: Tanzaku ZESHIN hitsu たんざく 是真筆 [tanzaku brushed by Zeshin].

Literature comparison: For an example of an actual gourd fitted with a red silk cord, lacquered by Zeshin with a springtime dandelion design, see Nezu Bijutsukan 2012, cat. no. 30.

MUSEUM COMPARISON
Compare a closely related tanzaku (poem card) depicting a feather, by Shibata Zeshin, dated to the 19th century, in the collection of the Metropolitan Museum of Art, New York, object number 56.124.1.

Estimate EUR 4,000
Starting price EUR 2,000

SHIBATA ZESHIN (LOTS 291-292)

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 that were used by so many of his contemporaries, never needs re-touching and never fades. 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.

292
SHIBATA ZESHIN: A FINE URUSHI-E PAINTING OF A LEAPING CARP

By Shibata Zeshin (1807-1891), signed Zeshin with a seal Tairyukyo
Japan, late 19th century, Meiji period (1868-1912)

Superbly worked with brown urushi-e lacquer on paper. Elegantly depicting a leaping carp below stylized wave. Signed to the lower right ZESHIN with seal Tairyukyo 對柳居.

The lacquer painting is set in a fine passepartout with a double gold band. With a gilt-wood vintage frame.

SIZE 16.4 x 18.2 cm (excl. frame), 41.2 x 45.2 cm (incl. frame)

Condition: Very good condition with minor creases and light wear as visible in the images provided.

AUCTION COMPARISON
Compare a related album of 18 miniature urushi-e paintings, including one of a group of carps similarly lacquered, by Shibata Zeshin, dated c. 1881, at Bonhams, The Misumi Collection of Important Works of Lacquer Art and Paintings, 10 November 2015, London, lot 8 **(sold for GBP 108,100)**.

Estimate EUR 3,000
Starting price EUR 1,500

293
OI KENTARO: AN EXCEPTIONALLY LARGE LACQUER TSUITATE (STANDING SCREEN) WITH A DEER

By Oi Kentaro (1913-2001), signed Omi saku
Japan, 20th century, Showa period (1926-1989) to Heisei period (1989-2019)

Finely decorated in polychrome lacquer with textured takamaki-e details, this remarkable standing screen incorporates bronze imitations and expertly executed eggshell inlays, all set against a richly layered, multi-colored lacquer ground. The composition features an elegant deer, shown turning its head back, its body intricately textured and highlighted with inlaid eyes. The screen stands on a roiro-lacquered frame with two feet. The reverse is finished in luminous gold lacquer. Signed to the lower right OMI saku [made by Omi (Oi Kentaro)].

HEIGHT 115.7 cm, LENGTH 136.5 cm

Condition: Very good condition with minor expected wear, some light discoloration, surface scratches and few expected natural age cracks. Typical wear to the feet and exposed surfaces. Presenting beautifully.

Oi Kentaro (1913-2001) studied under Kitabayashi Rokusen, Kitamura Shunsho and Takenaka Bifu. In addition to traditional techniques, Kentaro was skilled in the use of innovative designs and new maki-e materials, and excelled in the use of lead, blue shells and eggshells as well as gold and silver. His works are highly regarded.

MUSEUM COMPARISON
Compare a lacquer bunko, dated to the Showa or Heisei period, by the same artist Oi Kentaro, in the collection of the Takaoka City Museum, Toyama Prefecture, object number 3-03-02-16.

Estimate EUR 10,000
Starting price EUR 5,000

294
KAYA HOSUI: A MASSIVE INLAID LACQUER PAINTING DEPICTING THE NIO GUARDIANS AGYO AND UNGYO

By Kaya Hosui (1899-1994), sealed Hosui
Japan, second half of the 20th century, Showa period (1926-1989)

A monumental lacquer painting, framed in metal and lacquered in vivid red and roiro (jet-black lacquer), exquisitely inlaid with soapstone. Agyo is prominently depicted in the foreground, rendered in thick red takamaki-e with dramatic, expressive features. Behind him, Ungyo appears as a soapstone silhouette set against the polished roiro background. Agyo's eyes are inlaid with copper-patinated metal, adding further intensity to his gaze. With a soapstone seal to the lower right corner HOSUI.

SIZE 148.6 x 123.4 cm

Condition: Excellent condition. A few very fine cracks and a small area of re-touching to the upper right corner

Kaya Hosui (1899–1994) was born in Takaoka City, Toyama Prefecture. In 1911, he began a long apprenticeship in lacquer arts under Ishii Yusuke III, which continued until 1929. His talent was recognized early when he received an award at the 17th Commerce and Industry Exhibition in 1930.

Kaya made his debut in government-sponsored exhibitions in 1936 at the Bunten Kansaten. He continued to exhibit regularly at the Shin-Bunten and Hoshukuten until the outbreak of World War II, and later at the Nitten. At the 6th Nitten, his work was honored with the Tokusen, or Highest Honors.

In 1947, he was chosen to create a lacquerwork as a gift for the Emperor during a visit to Takaoka. His contributions to the lacquer arts were further recognized in 1964, when he was designated an Intangible Cultural Asset of Toyama Prefecture. In 1973, he received the Order of the Rising Sun, Gold and Silver Rays, one of Japan's highest honors.

Kaya played a key role in modernizing Yusuke-style lacquerware, blending traditional techniques with contemporary sensibilities, and leaving a lasting impact on the evolution of the craft.

Nio Guardians, also known as Kongo Rikishi, are two powerful and iconic figures in Japanese Buddhism, typically found at the entrance of Buddhist temples. They are portrayed in a dynamic, protective pose, each embodying a distinct aspect of guardian symbolism. Agyo, with his open mouth, represents the beginning, creation, and the expulsion of evil, symbolizing vitality and strength. In contrast, Ungyo, with his closed mouth, signifies the end, completion, and the containment of malevolent forces, offering a sense of finality and protection. Together, the two figures represent the cosmic balance between creation and destruction, life and death, and active and passive forces.

Estimate EUR 15,000
Starting price EUR 7,500

Paintings, Textiles & Woodblock Prints

Lots 295 to 368

295
A PAIR OF SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING PASTIMES AROUND KYOTO

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

Ink, watercolors, and gold leaf on paper. Each mounted on silk brocade on six wood panels with metal fittings. Finely painted with scenes of the city and the suburbs of Kyoto with people engaged in domestic activities, also seen are several dignitaries, various shops, schools, and people enjoying kabuki theater and preparing for a procession.

SIZE 109 x 285 cm (each)

Condition: Good condition with old wear and good colors. Some soiling, few small stains, and flaking to pigment. Small losses, some with associated repairs and touchups. The back with signs of wear and use. Tears to the joints with associated repairs.

MUSEUM COMPARISON
Compare a related pair of six-panel byobu screens, by Kanou Takanobu, early 17th century, in the Fukuoka City Museum.

AUCTION COMPARISON
Compare a related single six-panel screen depicting pastimes around Kyoto, late 17th-early 18th century, at Bonhams, Polish and Poise, 12 May 2022, London, lot 315 **(sold for GBP 7,650)**. Note the present lot is a pair of screens.

Estimate EUR 5,000
Starting price EUR 2,400

296
AN IMPRESSIVE PAIR OF SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING A VIEW OF MOUNT FUJI FROM THE TOKAIDO ROAD IN SHIZUOKA

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

Ink, watercolors, gold, and gold leaf on paper. Each mounted on silk brocade on six wood panels with metal fittings. Finely painted to the first panel to depict an imposing view of the snow-capped Mount Fuji, with several mountain peaks peeking through the thicket of the clouds. The banks of the lake with figures on horseback, travelers, thatched huts, scholars outside a pavilion, and grazing horses under pines. The second panel depicting a bridge over the lake, fishermen and boats in the calm blue waters, and several figures like travelers, merchants, traders, and locals undertaking domestic activities. The view of the valley is partially obscured by large scrolling clouds in gold.

SIZE 167.5 x 376 cm (each)

Condition: Good condition with wear and well-preserved, vibrant colors. Some soiling and flaking to pigment. Small losses, some with associated repairs and touchups. The back with traces of wear and use. The present screens were repaired in the middle of the Edo period and first period of Meiji, where several stiffening papers were discovered in the lining, including one dated to 14 January 1672. Further documented repairs were carried out by Seigada Co., Tokyo, in 1957, and once more in 1961.
Provenance: For a member of the Shizuoka Daimyo, later presented to a reputable merchant family in Iwahana. Ex-collection Kinichiro Akiike, Japan, acquired from the above by repute. The collection of Ralph L. Cheek, USA, acquired from the above in May 1967. A copy of the invoice, addressed to Mr. R.L. Cheek, dated May 1967, accompanies the lot. Copies of provenance statements, written by Kinichiro Akiike and Ralph L. Cheek, accompany the lot. **Kinichiro Akiike** was the president of a Kanebo Silk subsidiary and was the Director and Chief of Budget for the Gunma Prefecture Cultural Project Association and member of the Takasaki Cultural Assets Special Committee. His art collection, which Ralph L. Cheek was privy to on a visit to his home in Gunma included the present pair of byobu and over 80 Buddhas which he acquired from old temples. **Ralph L. Cheek** was Kaiser Aluminum's Technical Advisor to SKY Aluminium, a joint venture of Showa Denko, Kaiser and Yawata Steel, to build an aluminum rolling mill in Fukaya, Saitama, from March 1965 to December 1968.

Furthermore, three copies of appraisals accompany this lot:

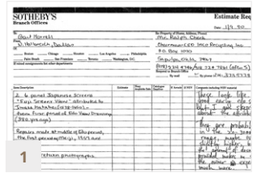
1. Sotheby's, in 1990, estimated at USD 20-30,000 or approx. **EUR 42,000-64,000** converted and adjusted for inflation at the time of writing.

2. Japan Antique Export Association, Tokyo, on 27 December 1967, certificate no. 1770, at JPY 2,000,000 or approx. **EUR 52,500** converted and adjusted for inflation at the time of writing.

3. The Daibutsu: Chinese and Japanese Art, on 23 February 1983, at USD 40,000 or approx. **EUR 115,000** converted and adjusted for inflation at the time of writing. The appraisal notes "the screens has (sic) been attributed to be by "Iwasa Matabei", 1578-1640 A.D. Attributed by Takasaki Cultural Assets Special Committee. The dating does coincide with the period of the screens."

Estimate EUR 20,000
Starting price EUR 10,000

AUCTION COMPARISON
Compare a closely related single byobu six-fold screen depicting Mount Fuji, unsigned, 17th century, at Christie's, Art d'Asie, 12 June 2019, Paris, lot 85 **(sold for EUR 16,250)**.

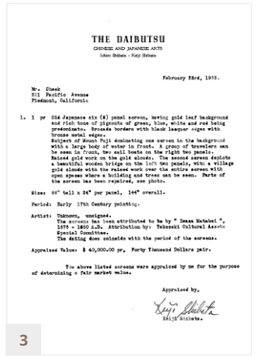

SOTHEBY'S

1

JAPAN ANTIQUE ART EXPORT ASSOCIATION

CERTIFICATE

2


THE DAIBUTSU

CHINESE AND JAPANESE ARTS

3

297
A RARE SIX-PANEL BYOBU ‘NANBAN’ SCREEN DEPICTING THE ARRIVAL OF A PORTUGUESE SHIP FOR TRADE

Japan, late Edo period (1615-1868)

Ink, watercolors, gold paint, and gold leaf on paper. Mounted on six roiro lacquered wood panels with gilt-metal fittings. Finely painted with a four-masted ship approaching the Nagasaki port, on the west coast of Kyushu, the southernmost of the four main islands of Japan. Crew members, including natives from the Indian subcontinent, are seen furling its sails. The crew is shown performing alarming acrobatic feats in the rigging. The flags of Jesuit missionaries with Christian emblems flutter in the breeze. Cargo and passengers are offloaded into small boats that pull alongside the ship, a diagram of a map enclosed with a 12-wind compass rose to the top-right corner, all partially shrouded by gold clouds.

The artist emphasizes the balloon-like bagginess of their bombacha pantaloons, but focuses also on distinctive details such as heavy gold necklaces, facial hair, hats, capes, frilly white handkerchiefs and ruffled collars. The foreigners are exotic but not forbidding; they are humanized with a wealth of charming anecdotal detail and good humor.

SIZE 272 x 104 cm

Condition: Excellent condition with minor wear and well preserved, vibrant colors. Minuscule soiling and minor flaking to pigment. The back with traces of wear and use.

The scene presents a narrative of the dynamic conflation of East and West around 1600. Portuguese traders reached Japan in 1543, and by 1570 they had selected the Bay of Nagasaki as the ideal natural harbor for the center of their commerce, which was conducted with little or no restriction. The Portuguese made large profits selling Chinese silk to the Japanese in exchange for silver; some European goods were also traded. The great ship was a three-deck carrack of up to 1,600 tons, and its enormous size and exotic crew and cargo were the cause of much wonder and excitement.

Jesuit missionaries accompanied the Portuguese traders and spread Christianity in Japan, especially in Kyushu, where there were many converts among the local daimyo. In 1638, an uprising by Christian converts convinced the Tokugawa government of the dreaded possibility of intervention by European colonial powers. In 1639, the Portuguese were expelled. All sixty members of the Portuguese delegation that arrived the following year to plead for resumption of trade were beheaded. In 1640, the shogun put into effect a seclusionist policy that closed the country to all outsiders other than Chinese merchants, a handful of Dutch traders, and occasional Korean emissaries. By 1650, Christian imagery was banned and missionary activity a capital offense.

The earliest screen of this type is thought to date from the 1590s and is attributed to Kano Mitsunobu (1561/5–1608), who was called from Kyoto to decorate Hideyoshi’s Nagoya Castle in northern Kyushu. The fad for Nanban screens continued into the second quarter of the seventeenth century. Around ninety Nanban screens are now recorded and Japanese scholars have determined that the subject ranked second in popularity only to screens depicting scenes in and around the Capital (Rakuchu rakugai zu). Thematically, the painting here continues a tradition of now-lost screens of Chinese trade ships that were in vogue during the fifteenth and sixteenth centuries at the peak of the Sino-Japanese tribute missions that brought entourages numbering in the thousands from the Ming court.

MUSEUM COMPARISON
For a nanban screen showing similar map diagrams as on the present screen, one of a pair of six-fold screens, dated 1640, see Berkeley, University of California, East Asian Library, call number Byobu 1 SPEC–Map.

AUCTION COMPARISON
Compare a closely related, yet later, six-panel byobu screen depicting the arrival of a Portuguese ship, Meiji period, at Zacke, Asian Art Discoveries, 20 January 2023, Vienna, lot 1248 **(sold for EUR 33,800)**. Compare a related nanban six-fold screen depicting the arrival of a Portuguese ship for trade, 17th century, at Christie’s, European Courts Encounter Japan, 11 May 2015, London, lot 8 **(sold for GBP 818,500)**.

Estimate EUR 20,000
Starting price EUR 10,000

298
A PAIR OF RIMPA SCHOOL SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING SEASONAL FLOWERS

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

Ink, watercolors, gouache, gold, and silver leaf on paper. Each mounted on silk brocade on six wood panels with metal fittings. The panels decorated with a cornucopia of flowers and plants growing under the shade of a maple tree with a gnarled trunk. The blossoms in vibrant shades of pink, yellow, and red, painted in stark contrast to the silver background.

SIZE 143.5 x 277 cm (each)

Condition: Good condition with old wear. Some soiling, few stains, and flaking to pigment. Small losses with associated repairs and touchups, all as visible in the images provided. The back with signs of wear and use. Tears and losses to the joints with associated repairs.
Provenance: Estate from the Foote Family Trust, San Francisco, USA.

The seasons in this virtual garden progress from the first panel to the second: the leaves of the maple tree change color as the season progresses. Painted gardens such as this were the result of the cross-fertilization of imported Chinese and Korean paintings with classical Japanese themes at a moment when Kyoto's elite were enthusiastically landscaping their own physical gardens.

MUSEUM COMPARISON
For a related six-panel folding screen depicting flowers of the four seasons, 17th century, see Harvard Art Museums, object number 2017.225.2. For a related six-panel folding screen depicting flowers of all seasons, mid-17th century, see the Art Institute of Chicago, reference number 1926.1046.

Estimate EUR 8,000
Starting price EUR 4,000

299
A FINE RIMPA SCHOOL SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING POPPIES IN A FIELD

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

Ink, watercolors, gold, and silver, on paper. Mounted on silk brocade on six wood panels with metal fittings. Finely painted to depict red and white poppies blooming in a large field with tall autumnal grass, the landscape covered with a blanket of mist with delicately rendered pine tree tops visible to the back.

SIZE 171 x 373 cm

Condition: Good condition with old wear. Some soiling, few stains, and flaking to pigment. Small losses with associated repairs and touchups, all as visible in the images provided. The back with signs of wear and use.
Provenance: Estate from the Foote Family Trust.

MUSEUM COMPARISON
For a related pair of six-panel screens depicting Moon in Musashi Plain, dated to the early 1600s, in the Indianapolis Museum of Art Galleries at Newfields, accession number 2000.1.

AUCTION COMPARISON

Compare a closely related six-panel folding screen depicting flowers in a mountainous landscape, 17th century, at Bonhams, Fine Japanese Art, 5 November 2020, London, lot 299 **(sold for GBP 16,312)**.

Estimate EUR 6,000
Starting price EUR 3,000

300
A PAIR OF FINE KANO SCHOOL SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING BIRDS IN A LANDSCAPE

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

Ink, watercolors, gold paint, and gold leaf on paper. Each mounted on silk brocade on six wood panels with metal fittings. The first screen depicting a luscious plum tree with vibrant blossoms in red and white, and a pair of pheasants sitting under its shade. The second panel similarly decorated with a gnarled plum tree, the view partially obscured by a bamboo fence, as two azure-winged magpies flit about the tall hedge.

SIZE 173 x 381 cm (each)

Condition: Good condition with wear. Some soiling, few stains, and flaking to pigment. Few losses and tears, some with associated repairs and touchups. The back and frame with wear, small tears, and few losses.

AUCTION COMPARISON
Compare a related pair of six-panel screens with blossoms behind a fence, 18th century, at Artcurial, Art d'Asie, 12 December 2023, Paris, lot 73 **(sold EUR 19,680)**.

Estimate EUR 10,000
Starting price EUR 5,000

301
A SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING FLOATING ‘TALE OF GENJI’

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

Ink, watercolors, gold, and silver on paper. Mounted on silk brocade on six wood panels with metal fittings. Superbly painted with nine folding fans floating over stylized waves, partially obscured by scrolling clouds; each fan painted with a scene from the Tale of Genji, one depicting Ukifune and her lover drifting in a boat.

SIZE 172 x 358 cm

Condition: Good condition with wear and fresh colors. Some soiling, few stains, and flaking to pigment. Tiny losses and small tears, some with associated repairs and touchups. The back with signs of wear, small tears, and losses, all as visible in the images provided.
Provenance: Estate from the Foote Family Trust, San Francisco, USA.

Fans decorated with paintings are mounted on this painted screen to create the illusion that they are scattered across a river. Screens of this type were inspired by the story of a prince and his retinue crossing a bridge in Kyoto. When the prince tossed his fan into the river, the sight was so beautiful that his companions followed suit, tossing their fans and remarking at their beauty as they fluttered toward the water.

MUSEUM COMPARISON
For a related six-panel folding screen depicting floating fans in a river, with calligraphy by Hon’ami Koetsu, early 17th century, see The National Museum of Asian Art, Smithsonian Institution, accession number F1903.120-121.

AUCTION COMPARISON
Compare a pair of six-fold screens depicting fans with scenes and playing cards on waves, Edo period, at Christie’s, Art of Japan, 5 December 2017, London, lot 83 **(sold for GBP 62,500)**.

Estimate EUR 4,000
Starting price EUR 2,000

302
A PAIR OF KANO SCHOOL SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING ONE HUNDRED BOYS

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

Ink, watercolors, gold paint, and gold leaf on paper. Each mounted on silk brocade on six wood panels with metal fittings. Finely painted with young boys playing pretend, few engaged in reading and writing while others roll carts with tall shelves stacked with manuscripts and scholar's items. One karako accidentally drops a few books which rouses loud laughter from his companion. The second panel painted with boys pulling a flower cart (hanaguruma) with large blooms of wisteria, chrysanthemum, and peony.

SIZE 100 x 283 cm (each)

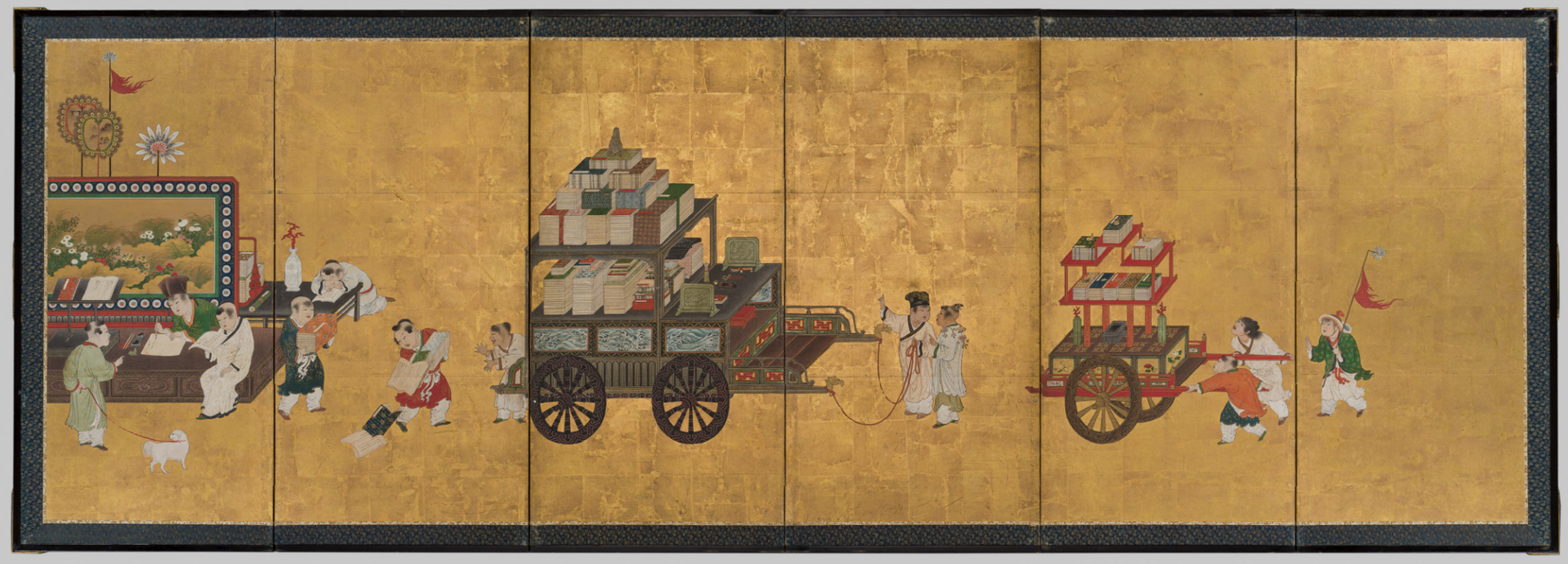
Condition: Very good condition with minor wear and vibrant colors. Some soiling, few stains, and flaking to pigment. Small losses with associated repairs and touchups. The back with signs of wear and use.

The present screen depicts boys pulling a hanaguruma (flower cart) laden with a basket overflowing with auspicious flowers. The figures display the artist's awareness of Chinese traditions; in China the theme of One Hundred Boys was a popular and auspicious subject for painting, and in Japan the motif of karako (Tang-Dynasty Children) symbolized longevity and health for offspring.

The Kano school of painters, an artistic group composed of Kano male relatives as well as talented students who were granted the family name. The Kano school provided paintings for temples and palaces in Japan's capital cities for generations. The artists prided themselves on their knowledge of Chinese painting styles, which they adapted for Japanese tastes.

MUSEUM COMPARISON
For a related pair of six-panel byobu screens depicting one hundred boys by Kano Eino, 17th century, in the Metropolitan Museum of Art, object number 2009.260.1, .2.

Estimate EUR 8,000
Starting price EUR 4,000



303
A PAIR OF KANO SCHOOL SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING BIRDS AND A BLOSSOMING PLUM TREE

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

Ink, watercolors, gold, and gold leaf on paper. Mounted on silk brocade on six wood panels with metal fittings. Each finely painted with sparrows, quails, hens and chicks in a mountainous landscape which is dotted with craggy rocks, bamboo, and a gnarly plum tree bearing vibrant blossoms, the view partially obscured by scrolling clouds in gold.

SIZE 129 x 295 cm (each)

Condition: Good condition with old wear and good colors. Some soiling and flaking to pigment. Small losses with associated repairs and touchups, all as visible in the images provided.

Provenance: Ex-collection of Dr. Reinhard Lohrberg (1943-2024), Hanover, acquired from Kanegae Oriental Art, Kyoto, on 16 November 2009. A copy of the collector's notes, no. 19, stating a purchase price of JPY 1,400,000, or approx. **EUR 10,000** (converted and adjusted for inflation at the time of writing), accompanies this lot.

The Kano school of painters, an artistic group composed of Kano male relatives as well as talented students who were granted the family name. The Kano school provided paintings for temples and palaces in Japan's capital cities for generations. The artists prided themselves on their knowledge of Chinese painting styles, which they adapted for Japanese tastes.

AUCTION COMPARISON
Compare a closely related Kano school six-panel folding screen with birds and flowers, 18th century, at Bonhams, Fine Asian Works of Art, 21 June 2006, San Francisco, lot 3061 (sold for USD 23,900 or approx. **EUR 34,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 8,000
Starting price EUR 4,000

304
A KANO SCHOOL SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING BIRDS IN A LANDSCAPE

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

Ink, watercolors, gold paint, and gold leaf on paper. Mounted on silk brocade on six lacquered wood panels with copper fittings. Finely painted with pheasants near a brook, two smaller birds rest on rocks in the meandering stream, the rolling landscape dotted with pine, cherry blossom, and a chrysanthemum bush.

SIZE 106 x 277 cm

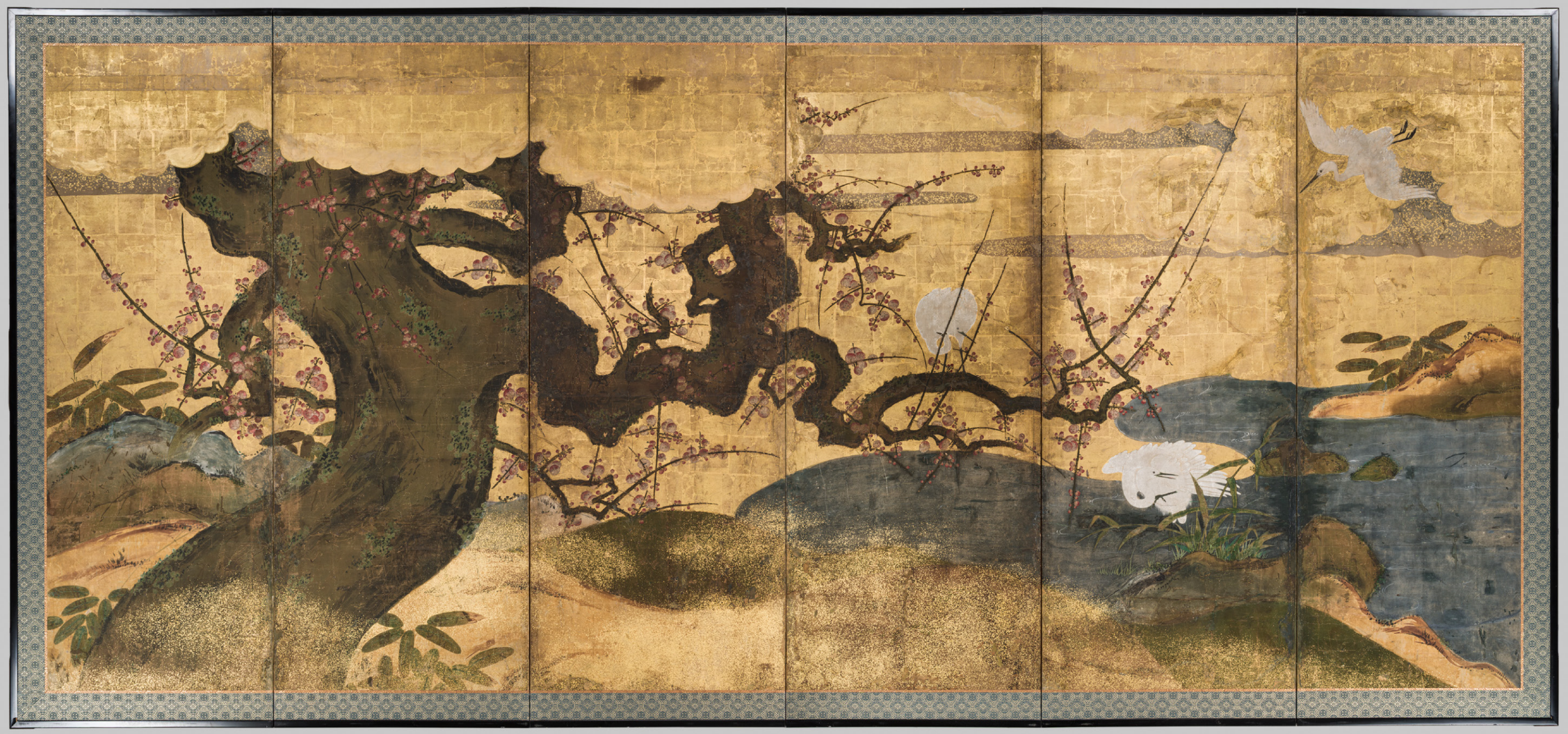
Condition: Very good condition with wear and vibrant colors. Few stains and flaking to pigment. Small losses, some with associated touchups, all as visible in the images provided. The back with traces of wear and use.

The Kano school of painters, an artistic group composed of Kano male relatives as well as talented students who were granted the family name. The Kano school provided paintings for temples and palaces in Japan's capital cities for generations. The artists prided themselves on their knowledge of Chinese painting styles, which they adapted for Japanese tastes.

MUSEUM COMPARISON

For a closely related six-panel Kano school folding screen with seasonal flowers and birds, Edo period, in the National Museum of Korea, collection number 干10029.

Estimate EUR 6,000
Starting price EUR 3,000



305
A KANO SCHOOL SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING EGRETS AND A BLOSSOMING PLUM TREE

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

Ink, watercolors, gold paint, and gold leaf on paper. Mounted on silk brocade on six roiro-lacquered wood panels with metal fittings. Finely painted with a flock of egrets, flitting near a stream gushing through a mountainous landscape with a large gnarled plum tree and craggy rocks.

SIZE 170 x 366.6 cm

Condition: Good condition with old wear and good colors. Soiling, tiny stains, and flaking to pigment. Losses and worm holes with associated repairs and touchups, all as visible in the images provided. The fabric-mounted back with signs of wear and small tears.

The Kano school of painters, an artistic group composed of Kano male relatives as well as talented students who were granted the family name. The Kano school provided paintings for temples and palaces in Japan's capital cities for generations. The artists prided themselves on their knowledge of Chinese painting styles, which they adapted for Japanese tastes.

MUSEUM COMPARISON

Compare a closely related earlier Kano school screen, similarly painted, attributed to Kano Shoei and dated to the 16th century, in the Brooklyn Museum, New York, accession no. 83.183.1.

AUCTION COMPARISON

Compare a closely related Kano school six-panel folding screen with magpies on a flowering plum, 19th century, at Bonhams, Japanese and Korean Art, 23 March 2024, New York, lot 648 **(sold for USD 12,750)**.

Estimate EUR 6,000
Starting price EUR 3,000

306
KANO ISEN'IN NAGANOBU:
A FINE PAIR OF SIX-PANEL CHUGATA BYOBU (MEDIUM-SIZED FOLDING SCREENS) DEPICTING BIRDS IN A LANDSCAPE

By Kano Isen'in Naganobu (1775-1828), signed Isen'in hoin hitsu with seals
Japan, early 19th century, Edo period (1615-1868)

Ink, watercolors, and gold paint on silk. Each small size Hina byobu mounted on silk brocade on six wood panels with copper fittings. Each panel is finely painted with birds like tanchozuru (red crowned cranes), pheasants, Ryukyu robin, Japanese tit, and magpie. The plumage of the birds is beautifully rendered with vibrant feathers. All set within a mountainous landscape with gushing waterfalls, rolling hills, bamboo, pines, and foliate blossoms like cherry, prunus, and peony.

Inscriptions: The first panel signed Isen'in hoin hitsu with seal Genshosai and the second panel signed Isen'in hoin hitsu with seal Naganobu.

SIZE 70 x 186 cm (each)

Condition: Very good condition with old wear and good colors. Few stains and flaking to pigment. The back with traces of wear and use.
Provenance: Ex-collection of Dr. Reinhard Lohrberg (1943-2024), Hanover, acquired from Kanegae Oriental Art, Kyoto, on 5 October 2010. A copy of the collector's notes, no. 27, stating a purchase price of JPY 3,800,000, or approx. **EUR 27,500** (converted and adjusted for inflation at the time of writing), accompanies this lot.

Kano Isen'in Naganobu (1775-1828) was an important Japanese painter, the son and pupil of Kano Yosen'in Korenobu (1753-1808), whom he succeeded as seventh-generation head of the Kobikicho branch of the Edo Kano school 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 elevated to the highest 'hoin' (Seal of the Law) rank in 1816.

Chugata byobu (medium-sized folding screens) played a vital role in early modern Japanese visual culture, bridging the gap between grand architectural byobu and miniature festival screens. Valued for their versatility and refined craftsmanship, they were used in formal and ceremonial settings, particularly within daimyo (feudal lord) residences, to enhance the presentation of important objects or seasonal displays. Adorned with gold leaf, poetic landscapes, or classical motifs, these screens were not merely decorative; they were powerful expressions of cultural authority, esthetic sophistication, and social status in elite circles.

Estimate EUR 10,000
Starting price EUR 5,000

307
A SIX-PANEL CHUGATA BYOBU (MEDIUM-SIZED FOLDING SCREEN) DEPICTING THE OVERVIEW OF A PINE FOREST

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

Ink, watercolors, and gold paint on paper. Mounted on silk brocade on six wood panels. Finely painted with the bird's-eye view of a pine forest, the dense forest partially concealed by scrolling clouds in gold, a river stream with large rock flowing through the thicket.

SIZE 70 x 285 cm

Condition: Excellent condition with minor wear and vibrant colors. The back with traces of wear and use.

With a wood tomobako (storage box).

Pine is an auspicious symbol in Japan, representing longevity due to its long life, and endurance as it remains green throughout the winter months.

Chugata byobu (medium-sized folding screens) played a vital role in early modern Japanese visual culture, bridging the gap between grand architectural byobu and miniature festival screens. Valued for their versatility and refined craftsmanship, they were used in formal and ceremonial settings, particularly within daimyo (feudal lord) residences, to enhance the presentation of important objects or seasonal displays. Adorned with gold leaf, poetic landscapes, or classical motifs, these screens were not merely decorative; they were powerful expressions of cultural authority, esthetic sophistication, and social status in elite circles.

Estimate EUR 4,000
Starting price EUR 2,000

308
A FINE PAIR OF SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING CRANES

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

Ink, watercolors, and gold leaf on paper. Each mounted on silk brocade on six wood panels. Each panel is finely painted with tanchozuru (red-crowned cranes) and white-naped cranes standing and preening themselves in a salt bed.

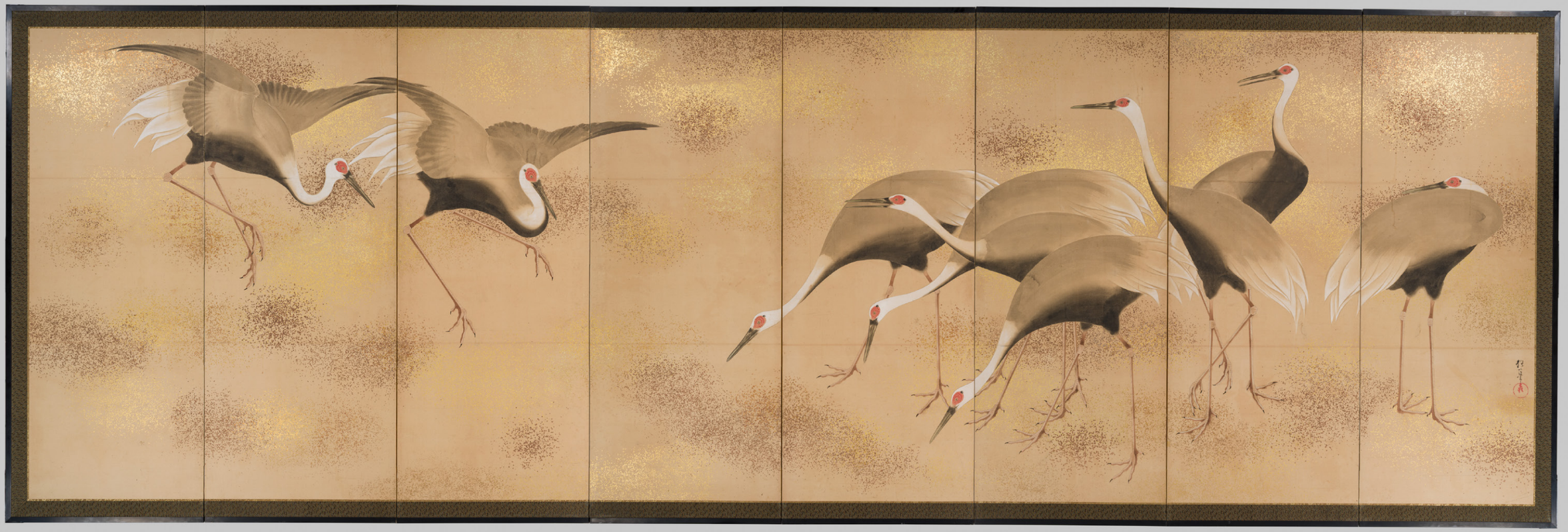
SIZE 169.5 x 360 cm (each)

Condition: Good condition with wear and vibrant colors. Some soiling, few stains, and flaking to pigment. The gold leaf ground with associated repairs and touchups. The back with traces of wear and use.

The crane is one of the most prominent symbols of longevity and good fortune in Asia. They are believed to have a long lifespan and to traverse between heaven and earth. In turn, these attributes have made them logical companions of sennin, the Taoist Immortals. The red-crowned or Japanese crane depicted on this screen is said to live for 1,000 years.

AUCTION COMPARISON
Compare a related six-fold screen with cranes and pine, 18th century, at Christie's, Refined Beauty: Japanese Art of the Edo Period, 28 July 2015, London, lot 1 **(sold for GBP 12,500)**.

Estimate EUR 10,000
Starting price EUR 5,000



309
SAKAI HOITSU: A SUPERB RIMPA SCHOOL EIGHT-PANEL BYOBU (FOLDING SCREEN) DEPICTING A FLOCK OF MANAZURU CRANES

By Sakai Hoitsu (1761–1828), signed Hoitsu hitsu with seal Monsen
Japan, early 19th century, Edo period (1615-1868)

Ink, watercolors, and gold paint on paper. Mounted on silk brocade on eight wood panels with metal fittings. Finely painted with frolicking white-naped cranes standing in a sedge as they pick on marshy ground, one preening itself, as three others attentively watch two more cranes swoop in, joining the herd. The plumage of each crane is finely painted and shaded, their eyes encircled with a patch of red with speckles, and their elongated beaks painted in mottled shades of gray.

Inscriptions: To the bottom left, signed Hoitsu hitsu [painted by Hoitsu] with seal Monsen.

SIZE 178.5 x 533 cm

Condition: Very good condition with minor wear and well-preserved colors. Few stains and small worm holes. The back with traces of wear and use.
Provenance: Formerly with Finch & Co., London. The Finch Gallery is a dynamic and eclectic space, offering exceptional pieces including ethnography, European art, natural history, and Asian antiques.

The crane is one of the most prominent symbols of longevity and good fortune in Asia. They are believed to have a long lifespan and to traverse between heaven and earth. In turn, these attributes have made them logical companions of sennin, the Taoist Immortals. The red-crowned or Japanese crane depicted on this screen is said to live for 1,000 years.

Sakai Hoitsu (1761–1828) was born into a wealthy, influential samurai family and had all the advantages of the finest education, including the opportunity to study many of the painting styles available to artists in Edo Japan. He became a monk in 1797 and adopted the priestly name Monsen Kishin, which appears in part on the seal.

LITERATURE COMPARISON
Compare a related design of cranes, illustrated by Sakai Hoitsu in his catalog of Korin's oeuvre, Korin hyakuzu (One Hundred Paintings by Korin), 1817.

MUSEUM COMPARISON
Compare a related four-panel folding screen by Sakai Hoitsu, bearing the same signature and seal, in the Miho Museum, Japan. Compare a related byobu screen with cranes, by Sakai Hoitsu, likely an homage to Korin, reversing the stance of Korin's cranes and extending a flowing stream behind them on a gold two-panel folding screen, in the Worcester Museum of Art, accession number 1964.9.

Estimate EUR 12,000
Starting price EUR 6,000

This eight-panel folding screen is one from a direct line of monumental crane paintings by nineteenth-century artists who drew inspiration from screens by the celebrated Rinpa painter Ogata Korin. An avid admirer of Korin, Sakai Hoitsu knew his screens with cranes **(see Cranes, by Ogata Korin, late 17th-early 18th century, in the National Museum of Asian Art, Smithsonian Institution, accession number F1956.20-21)**, and in 1815, published them in his catalog of Korin's oeuvre, One Hundred Paintings by Korin (Korin hyakuzu), bringing them to the attention of Rinpa artists of the nineteenth century.

310
A KANO SCHOOL SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING IMMORTALS RIDING WAVES

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

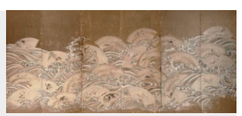
Ink and watercolors on paper. Mounted on six lacquered wood panels with metal fittings. Finely painted with immortals and their attendants on turbulent waves including Gama sennin to the center, precariously balancing on the back of his three-legged toad, teasing red-crowned cranes in the sky, Bushishi (Wu Zhishi) busily writes on his rolling scroll, and Bukan riding his tiger, interspersed with other immortals and accompanying attendants.

SIZE 176.5 x 376 cm

Condition: Very good condition with wear. Some soiling, few stains, and flaking to pigment. Small losses with associated repairs and touchups, all as visible in the images provided. The back with traces of wear and use and few repaired sections.

The Kano school of painters, an artistic group composed of Kano male relatives as well as talented students who were granted the family name. The Kano school provided paintings for temples and palaces in Japan's capital cities for generations. The artists prided themselves on their knowledge of Chinese painting styles, which they adapted for Japanese tastes.

AUCTION COMPARISON



Compare a related earlier six-panel screen depicting folding fans on a turbulent stream by Kano Chikanobu (1660-1728), at Christie's, Japanese and Korean Art, 20 March 2007, New York, lot 93 (sold for USD 10,800 or approx. **EUR 15,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

311

ICHIKAWA KUNKEI: A SUPERB SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING TIGER AND DRAGON, DATED 1759

By Ichikawa Kunkei (1736-1803), signed with two seals
Japan, dated 1759

Ink and watercolors on paper. Mounted on six wood panels. Finely painted to depict a tiger on a cliff growling at a dragon soaring high in the skies above, below crashing waves.

Inscriptions: To the bottom left inscribed, Tsuchinoto-u tojitsu ni utsusu, Gauntei chushin Minryu 己卯冬日寫於、臥雲亭中晋眠龍 [painted by Minryu, at the Gauntei studio, on a day in winter in the year of tsuchinoto-u]. Two seals Hakuun[...] and [...] Kojin.

SIZE 170.4 x 369.4 cm

Condition: Excellent condition with minor wear and minuscule soiling. The back with traces of wear with associated reinforcements, all as visible in the images provided.

Ichikawa Kunkei (1736–1803) was a Japanese painter born in Omi Province (present-day Shiga Prefecture). In his youth, he moved to Kyoto, then a thriving cultural center, to pursue his artistic education. There, he was deeply influenced by Chinese painting traditions, particularly works from the Yuan (1271–1368) and Ming (1368–1644) dynasties, which were widely admired in Japan during the Edo period. He was especially noted for his remarkable ability to emulate the styles of celebrated Edo-period painters such as Yosa Buson (1716–1784), Ike no Taiga (1723–1776), and Ito Jakuchu (1716–1800). His refined brushwork and sensitive compositions positioned him as a respected figure within the Kyoto painting circles of his time. Among his most notable pupils was Cho Gessho (1772–1832), who would go on to become an influential painter in his own right.

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).

AUCTION COMPARISON
Compare a closely related Kano school six-panel 'tiger and dragon' byobu screen, 18th century, at Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 303 **(sold for EUR 23,400)**.

Estimate EUR 15,000
Starting price EUR 7,500

312
LIN TAIXI: A SUPERB PAIR OF SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING DRAGONS IN A THUNDERSTORM

By Lin Taixi (active c. late 18th-early 19th century), signed Lin Taixi with seals
Japan, late 18th century, Edo period (1615-1868)

Ink on paper. Mounted on silk brocade on six-wood panels with metal fittings. Superbly painted to the first panel to depict three dragons in a struggle, the turbulent waves thrashing against craggy rocks and dark clouds harkening the incoming storm. One dragon sinuously wrapped around the trunk of a gnarled pine tree. The second panel depicting five dragons in a tussle in the sky, the scrolling clouds adding movement to the dynamic composition.

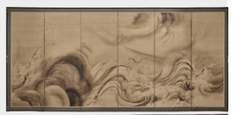
Inscriptions: Signed to the right screen: Lin Taixi 林苔溪 and sealed Lin Tai zhi yin 林泰之印 & Gui zhai 歸斋.
Signed to the left screen: Huangdu 皇都 Taixi 苔溪 and sealed Lin Tai zhi yin 林泰之印 & Gui zhai 歸斋

SIZE 165 x 364 cm and 165 x 364 cm

Condition: Overall good, worn condition. Some soiling, several worm holes, few stains, and flaking to pigment. Small losses with associated repairs and touchups, all as visible in the images provided. The back with signs of wear and use.

Lin Taixi (active c. late 18th-early 19th century) was a well-known Chinese painter resident in Nagasaki.

AUCTION COMPARISON
Compare a hanging scroll depicting a dragon in clouds, by Sesson Shukei (circa 1492-1577), at Bonhams, Japanese and Korean Art, 21 September 2022, New York, lot 583 **(sold for USD 20,400)**. Compare a related later pair of six-panel screens depicting a dragon, clouds, and waves, by Morimura Yoshine (1871-1938), at Christie's, Japanese and Korean Art, 16 March 2021, New York, lot 6 **(sold for USD 25,000)**.



Estimate EUR 25,000
Starting price EUR 12,000

313
SEISAI: AN IMPRESSIVE MARYUAMA SCHOOL SIX-PANEL BYOBU (FOLDING SCREEN) WITH A ROARING TIGER

By Seisai, signed Seisai with seal Suzume
Japan, late 19th-20th century, Meiji period (1868-1912)

Ink on gold leaf. Mounted on a lacquered wood frame with metal fittings. Superbly painted with a majestic tiger crouching low on a cliff, its paws digging into the ground as it snarls viciously, its gaze pointed upwards, as it steadies itself to pounce. The feline with a powerful expression, ears raised, and fur intricately detailed.

Inscriptions: To the bottom right signed Seisai 栖齋 (栖斎) with seal Suzume (Jaku) 雀.

SIZE 169 x 373.8 cm

Condition: Excellent condition with minor wear and small creases. Tiny tears to the joint with associated repairs. The back with traces of wear and use.

AUCTION COMPARISON

Compare a closely related Maruyama school screen depicting a tiger, dated to the early 19th century, at Zacke, Fine Japanese Art, 6 December 2024, Vienna, lot 239 **(sold for EUR 11,700)**.

Estimate EUR 6,000
Starting price EUR 3,000

314
MIZUKI KOKAN: AN IMPRESSIVE PAIR OF SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING A TIGER AND A DRAGON

By Mizuki Kokan (active Taisho period, 1912-1926), signed Kokan with seal Kokan
Japan, circa 1920s

Ink, watercolors, and silver foil on paper. Each mounted on six wood panels with metal fittings. All against a silver ground, the first screen painted with a pair of tigers peering out of their cave, one recumbent with its teeth baring, the other approaching the edge of the cliff, its mouth open in a wide snarl. Their body finely rendered in their characteristic stripes. The second screen painted with the tiger's antagonizer, the dragon, its sinuous body engulfed in scrolling clouds.

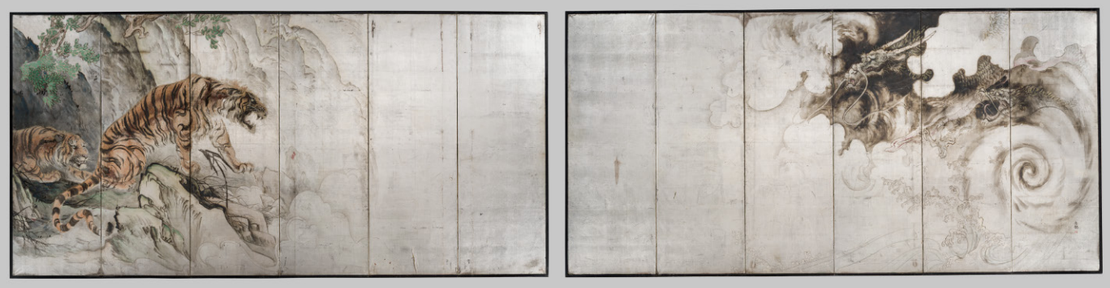
Inscriptions: Signed to each panel, Kokan 廣観 with seal Kokan 廣観. Inscribed to the back, 遊於芸為盛会 [Association to flourish through art]. The six arts are: manners and ritual (ceremonial), music, archery, horsemanship, calligraphy, and arithmetic.

SIZE 173 x 349 cm (each)

Condition: Very good condition with wear and vibrant colors. Some soiling, few stains, and flaking to pigment. Small losses with associated repairs and touchups, all as visible in the images provided. The back with traces of wear and use.

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 8,000
Starting price EUR 4,000



315
MATSUMURA KEIBUN: A FINE SHIJO SCHOOL EIGHT-PANEL BYOBU (FOLDING SCREEN) DEPICTING BUSH WARBLERS ON A PLUM TREE

By Matsumura Keibun (1779-1843), signed Keibun with seal
Japan, early 19th century, Edo period (1615-1868)

Ink, watercolors, and gold paint on paper. Mounted on silk brocade on eight wood panels with metal fittings. Finely painted with a winter scene of a bevy of bush warblers (uguisu) sitting on a plum tree on a hilly landscape overlooking a lake, the landscape shrouded in mist.

Inscriptions: To the bottom right, signed Keibun with seal.

SIZE 86.5 x 372 cm

Condition: Very good condition with minor wear. Some foxing and minor soiling. The back with traces of wear and use.
Provenance: An old private collection in Southern Germany, acquired before 2000.

Matsumura Keibun (1779-1843) was the younger brother of the founder of the Shijo school, Matsumura Goshun (1752-1811), and served as an attendant to Prince Shinnin, for whom he painted a number of private commissions.

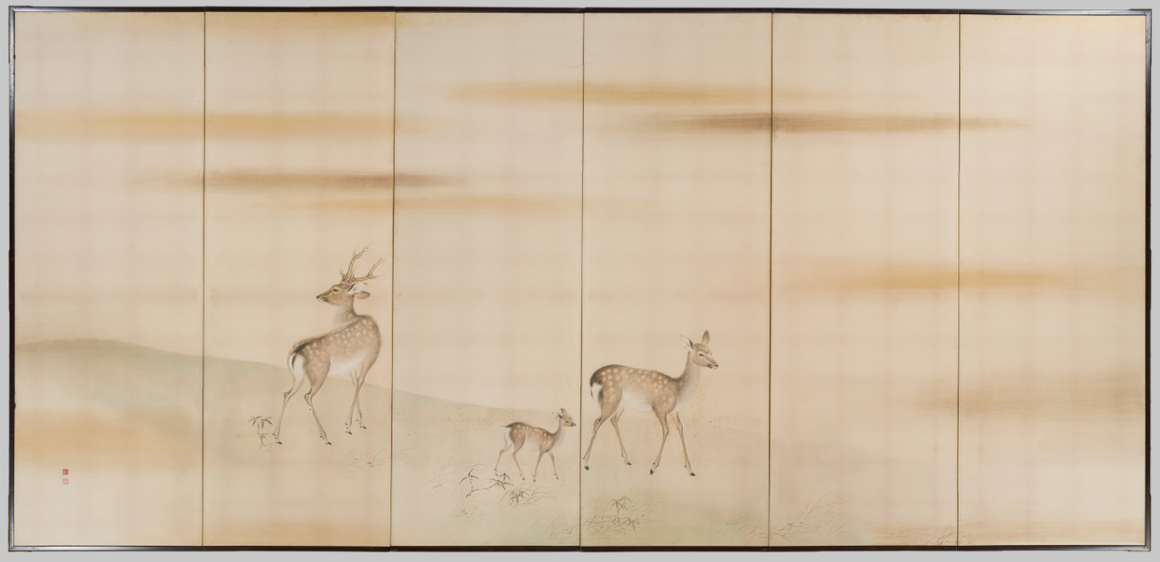
MUSEUM COMPARISON

Compare a related six-panel screen depicting a spring view of Arashiyama, by Matsumura Keibun (1779-1843), early 19th century, in the British Museum, museum number 1972,0724,0.1.

AUCTION COMPARISON

Compare a related Shijo school pair of six-fold screens with a warbler perched on snow-laden plum branches, by Yokoyama Seiki (a pupil of Matsumura Keibun), dated 1850, at Bonhams, Fine Japanese Art, 13 May 2008, London, lot 195 (sold for GBP 13,200 or approx. **EUR 29,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 3,000
Starting price EUR 1,500



316
HATANO ICHIGAKU: A SUPERB PAIR OF SIX-PANEL FOLDING SCREENS DEPICTING A HERD OF DEER

By Hatano Ichigaku (1877-1957), signed Ichigaku with seals
Japan, c. 1930

Ink and watercolors on paper. Each mounted on six lacquered wood panels with gilt-metal fittings. Finely painted to depict a herd of deer resting under a large pine tree, by the side of a gushing stream, the fawns sticking close to the does as the stags keep a watchful eye.

Inscriptions: The first panel is signed Ichigaku 一岳 with two seals. The second panel signed with two further seals.

SIZE 173.5 x 367 cm (each)

Condition: Very good with minor wear and vibrant colors. Tiny losses, small tears, and minor foxing. The back with traces of wear and use.

Hatano Ichigaku (1877-1957) was born in Shinooka Village of Aichi Prefecture. He first became a disciple of Okumura Sekiran. After Sekiran's death, Ichigaku studied Japanese-style painting under Washimi Shungaku, Oda Kyosai and Kodera Unto. Ichigaku acquired the painting styles of the Tosa and Shijo Schools. As a result, he was accepted for many exhibitions beginning with the Naikoku Hakuran-Kai Exhibition.

AUCTION COMPARISON
Compare a related two-panel screen depicting deer, by the Shijo school painter Mori Sosen (1747-1821), at Christie's, Arts of Asia Online, 27 March 2025, New York, lot 129 **(sold for USD 27,720)**.

Estimate EUR 10,000
Starting price EUR 5,000

317
SUIHO: A FOUR-PANEL BYOBU (FOLDING SCREEN) DEPICTING A WOODCUTTER CROSSING A BRIDGE

By Honma Suiho (1841-1877), signed Suiho with seal
Japan, 19th century

Ink and watercolors on silk painted gold. Mounted on silk brocade on six wood panels with gilt-metal fittings. Finely painted with a waterfall cascading through a mountainous landscape, a lone woodcutter crossing a bridge—dwarfed by the grandeur of the terrain.

Inscriptions: To the bottom left, signed Suiho with seal.

SIZE 92 x 165 cm

Condition: Very good condition with minor wear. The back with signs of wear and small tears.

Honma Suiho (1841-1877) studied painting under Hasegawa Rankei. He exhibited at the first National Industrial Exhibition (Naikoku Kangyo Hakurankai) in 1877. He excelled at the Nanga style (literati) painting, poetry and calligraphy.

Estimate EUR 2,500
Starting price EUR 1,200

318
HATTA KOYO: PICKING JUNSAI

By Hatta Koyo (1882-1944), signed Koyo with seal Seisui
Japan, circa 1910

Ink and watercolors on paper. Each mounted on a pair of two wood panels. Finely painted to depict a Tsumiko (junsai picker) sitting inside a flat-bottomed tub as she reaches into the water with one hand, feeling for Junsai buds, and pinches them off the stem, collecting it in her bucket. A bamboo raft to the side with another bucket resting on the top. The pristine water is painted with lily pads rendered in an impressionist manner, a small duck preens itself, partially hidden by tall reeds.

Inscriptions: To the bottom left, signed Koyo 高容 with seal Seisui 青翠.

SIZE 171.5 x 186 cm (each)

Condition: Very good with minor wear and good colors. Some soiling and minor flaking to pigment. The back with wear, signs of use, and small losses. Tears and losses to the joints with associated repairs.

Provenance: From the private estate of Dr. Glenn and Carol Webb. Dr. Glenn Webb (1935-2024) was a noted scholar of Japanese art history, culture, and Buddhism. Dr. Webb was ordained in the Rinzai Zen priesthood and became an accredited instructor of Urasenke chanoyu. In 2011, Webb was bestowed the Order of the Rising Sun by His Imperial Majesty the Emperor Akihito in honor of his contributions to the field of Japanese studies, his accomplishments as a tea ceremony master, and his work in strengthening ties between the U.S. and Japan.

Dr. Glenn Webb

Hatta Koyo (1882-1944) was a Japanese painter active from the Meiji to early Showa periods. He used the art names Seisui and Seiro and initially studied under Nakajima Yusho. At the very young age of 14, he studied under Takeuchi Seiho, mastering the Shijo school. He was selected for the 1st Bunten Exhibition in 1907, and was also selected for the Teiten Exhibition in 1919. He was nominated for the Teiten in 1929. He further studied with Nishimura Goun and Nishiyama Suisho, and was known as one of the 'Three gifted students'.

Junsai, often called watershield in English, is a perennial aquatic plant with edible buds that are considered a delicacy in Japanese cuisine. Its small, round leaves float on the surface of shallow ponds, and the prized buds develop just below the surface. Because edible junsai can only be grown in places with excellent water quality, areas fed by runoff from Shirakami Sanchi's pristine wilderness are ideal for its cultivation. Akita Prefecture is known for producing an overwhelming 90 percent of Japan's junsai, and most of it comes from the town of Mitane.

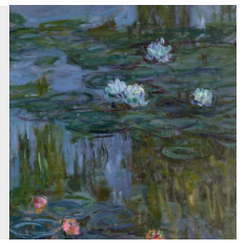
Junsai has several recognized health benefits deriving from its high fiber and polyphenol content. In Japanese cuisine, it is commonly added to soups and hot pots, or eaten with a dressing of soy sauce and wasabi. Junsai-picking season runs from mid-May through August.

The exchange between Impressionism and Japanese art was a profound and influential dialogue. Impressionist artists like Claude Monet were deeply inspired by Japanese ukiyo-e woodblock prints, particularly those by Hokusai and Hiroshige. Monet collected hundreds of these prints and adopted their esthetic elements—flattened perspective, bold colors, and asymmetrical composition—into his own work. This influence is especially clear in his iconic water lily series and Japanese bridge scenes, which reflect the stylized yet naturalistic qualities of Japanese landscapes.

Conversely, Monet and the broader Impressionist movement left their mark on Japanese artists during the late 19th and early 20th centuries. The yōga (Western-style) movement embraced elements of Impressionism, as seen in Koyo's depiction of junsai leaves, which echoes the loose, luminous treatment of Monet's water lilies. This mutual influence highlights a rich cross-cultural artistic exchange that reshaped visual language in both Europe and Japan.

Estimate EUR 15,000
Starting price EUR 7,500

Claude Monet (1840-1926), Waterlilies (detail), 1914-1915, in the Portland Art Museum, Oregon, accession number 59.16



A detail from the present screen alongside a detail from Claude Monet's The Geese, 1874. In both works, waterfowl are subtly integrated into their environments, whether through the vertical rhythm of reeds and lily pads or the atmospheric blending of brushstrokes - blurring the line between figure and landscape.

319
TAKAAKI: A FINE TWO-PANEL BYOBU (FOLDING SCREEN) DEPICTING A BIJIN PLAYING A SHAMISEN

Sealed Takaaki
Japan, Taisho period (1912-1926)

Ink and watercolors on silk. Mounted on silk brocade on two wood panels. Superbly painted to depict a lone beauty playing the shamisen under the light of an ornate lamp on the terrace of a teahouse. She is formally dressed in a plaid kimono with a cherry blossom-patterned obi, her hair adorned with numerous combs and ornaments. To her left are a lantern, lacquered shodana (display cabinet), sakazuki (sake cup), sake pot and a celadon bowl.

Inscriptions: Sealed Takaaki.

SIZE 171 x 187.6 cm

Condition: Excellent condition with minor wear and minuscule stains. The back with traces of wear and use.
Provenance: Gregg Baker Gallery, London. Gregg Baker Gallery was established in 1985 specializing on Japanese art including antique Japanese screens, early Buddhist sculpture and classical works of art. They hold regular exhibitions at the gallery and participate in several international art fairs including TEFAF Maastricht, Printemps Asiatique, Civilisations etc.

MUSEUM COMPARISON
For a closely related two-panel folding screen depicting a woman playing the Shamisen, Taisho period, see Wakayama Prefectural Museum of Modern Art, cat. no. 5244.

Estimate EUR 8,000
Starting price EUR 4,000

320

SHIOKAWA BUNRIN: A PAIR OF SUGIDO DOORS WITH TIGER AND HORSES

By Shiokawa Bunrin (1808-1877), signed Bunrin with seal Bunrin
Japan, 19th century

Ink and watercolors on cedar wood. Each fitted with a sliding door mechanism. Finely painted with a prancing tiger, backed by a pine. The verso with two grazing horses standing under a pine, the trunk of the large tree wrapped by the twisted vines of a wisteria.

Inscriptions: To the bottom-right corner of a horse panel, signed Bunrin with seal Bunrin.

SIZE 183 x 97 cm (each)

Condition: Excellent condition with minor wear and vibrant colors. Some soiling and flaking to pigment. The frame with minor traces of wear and use.
Provenance: Gregg Baker Gallery, London. Gregg Baker Gallery was established in 1985 specializing on Japanese art including antique Japanese screens, early Buddhist sculpture and classical works of art. They hold regular exhibitions at the gallery and participate in several international art fairs including TEFAF Maastricht, Printemps Asiatique, Civilisations etc.

Shiokawa Bunrin (1808-1877) lived in Kyoto, and studied under Okamoto Toyohiko (1773-1845), a leading Shijo School artist. He served as painter in attendance to the Yasui family for much of his career, and had many patrons among the Kyoto aristocracy. Bunrin learned nanga (southern style) painting, and was also influenced by Western style painting. He founded the Jounsha art society in 1866 which served as an important source of support for Kyoto artists of all schools during the difficult period of transition from the Edo period to the Meiji Restoration.

Estimate EUR 10,000
Starting price EUR 5,000

The verso with two grazing horses

321
A WOOD KURA DOOR DEPICTING A TETHERED HORSE

Japan, Edo period (1615-1868)

Ink and pigments on wood. Finely painted to depict a white horse tethered to a staff with gilt-mounts and terminating in a mythical beast finial. The horse with its head lowered, a knotted parcel under its head, and the back with a rug painted with flying birds. A metal door clasp to one side.

SIZE 127.3 x 73.5 cm

Condition: Good condition with traces of use and wear to pigments. Scratches, nicks, and natural imperfections including age cracks and splinters to the edges.
Provenance: Ex-collection Janette Ostier (1921-2014).

This door panel is reminiscent of wooden votive tablets called ema which were made for display at shrines affiliated with Japan's native religion, Shinto. Ema were placed by individuals as personal prayers. They would be displayed in the open air where gods could see them, or hung in pairs, guarding the entrance to the shrine's main worship hall. E means "picture" or "painting" and uma means "horse," therefore, ema literally means "horse picture." Originally, noblemen gave horses as offerings when asking for assistance at Shinto shrines. The gift of a black horse was considered appropriate when requesting rain for the crops during a drought, whereas a white horse was suitable in case of a flood. Since only the wealthiest could afford to donate real horses, the custom was eventually altered to permit offerings of wooden horse figures and then paintings of horses.

AUCTION COMPARISON
Compare a related ema (votive plaque) depicting a horse, dated to the 19th century, at Christie's, Japanese Art & Design Including Arts of The Samurai, 9 November 2011, London, lot 227 (sold for GBP 1,500 or approx. **EUR 3,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,000
Starting price EUR 1,000

322
OGAWA HARITSU: CHILDREN WARMING THEIR HANDS AT A BRAZIER

By Ogawa Haritsu (Ritsuo, 1663-1747), signed Bokanshi Ritsuo konen gojuhassai with seal Ten[...]o in
Japan, dated 1720

Ink, watercolors, and gold paint on silk. Mounted as a hanging scroll within a silk brocade frame. Finely painted with karako dressed in intricately painted patchwork robes, huddled together under a high table, warming their hands over the smoldering coals in an ornate brazier, one boy gently stirring the vessel. The red-top table with stacked manuscripts, a bronze mythical beast, and a brushpot decorated to the exterior with cockerels and containing brushes, coral, and peacock feathers.

Inscriptions: To the left edge, signed Bokanshi Ritsuo konen gojuhassai with seal Ten[...]o in. A label to the side of the box, 'suru sanjukyu-go, Doji aburide no zu, kinuhon, Haritsu o hitsu **鶴卅九號、童子焙手之図、絹本、破笠翁筆** [the category "crane (supreme)" number 39, children warming their hands at a brazier, painted on silk, the brush of master Haritsu.]

Image SIZE 120 x 49.5 cm, SIZE incl. mounting 196 x 60.5 cm

Condition: Excellent condition with minor wear and some soiling. The mounting with minor traces of wear and use.

With an inscribed wood tomobako (storage box).

Ogawa Haritsu (1663-1747), formerly often referred to outside Japan by his alternative name of Ritsuo, was a poet as well as a painter, potter and lacquerer. He was born holding the rank of samurai but renounced a career of arms to turn to art. Widely recognized for his lacquer crafts, Ritsuo was among the first Japanese lacquer artists to establish an independent reputation outside of the hereditary craft dynasties of Kyoto, Edo, and Kanazawa. Following an early career as a haiku poet, he is thought to have first turned his attention to lacquer design in middle age and soon attracted a wide following thanks to his novel choice of subject matter and pioneering and imaginative use of unusual materials; at some point after 1710 he was hired by Tsugaru Nobuhisa (1669-1747), lord of a domain in northern Japan, for whom he worked until 1731.

MUSEUM COMPARISON
For a related lacquered document box with a design of Chinese Children at Play, in the style of Ogawa Haritsu, 19th century, see the Metropolitan Museum of Art, object number 29.100.679.

AUCTION COMPARISON
Compare a related hanging scroll painting depicting a court beauty with a cat, by Ritsuo, 18th-19th century, at Bonhams, Fine Japanese Works of Art, 16 March 2016, New York, lot 3088 **(sold for USD 2,000)**. Compare a related black-lacquer inlaid bunko depicting a Chinese lady seated on a low bench on which are arranged several scholar's objects including a vase with peacock feathers, by Ritsuo, dated 1716, at Bonhams, The Edward Wrangham Collection of Japanese Art, 10 November 2015, London, lot 158 **(sold for GBP 9,375)**.

Estimate EUR 2,000
Starting price EUR 1,000

323
KANO EITOKU II: HOTEI

By Kano Eitoku II (1740-1794), signed Eitoku Hogen hitsu with seal Takanobu
Japan, 18th century, Edo period (1615-1868)

Ink on paper. Mounted as a hanging scroll within a silk brocade frame. Boldly painted with the Lucky God, his face twisted in a deviously menacing and lewd expression, as he lifts his belly suggestively with his hand.

Inscription: To the top right, signed 'Eitoku Hogen hitsu' with seal Takanobu.

Image SIZE 102.5 x 55.5 cm, SIZE incl. mounting 198 x 71 cm

Condition: Very good condition with wear, small stains, some soiling, and minor creasing. The mounting with minor traces of wear and age.

With an inscribed wood tomobako (storage box).

In the Japanese painting tradition, sumi-e (ink painting) has often been regarded as the highest test of an artist's skills. The artist must have the technical skill to control the brush (yohitsu) and control the delicate balance between the water and carefully prepared ink (yoboku). The strength of the brush stroke must do more than replicate or render the subject—it must embody its vitality and essence as well. As Henry P. Bowie wrote so succinctly in 1911: 'Colors can cheat the eye but sumi never can; it proclaims the master and exposes the tyro.' (On The Laws of Japanese Painting, p. 39).

The figure smiling flamboyantly with his great belly exposed is Budai (Hotei), a Buddhist monk in Tang dynasty China (618–907), who was believed to be an incarnation of Maitreya. According to Buddhist belief, Maitreya is a Bodhisattva who will descend to this world in the future as a savior. His untidy hair, beard, dark circles under the eyes, and wrinkles around the eyes and mouth are drawn by carefully superimposing many thin lines in a light shade. On the other hand, his robe and the left hand are drawn in thick bold lines. This striking contrast between the subtle and bold brushwork characterizes this portrait.

MUSEUM COMPARISON
The present scroll is inspired by a famous painting of Budai, attributed to Mu Xi, Southern Song dynasty, 13th century, presently in the collection of the Kyushu National Museum, collection reference number A31, and designated as an Important Cultural Property in Japan. Note how the artist has been able to faithfully capture the facial expression and tyrannic demeanor. Compare a related painting of Hotei (Budai), attributed to Odano Naotake (1749-80), 18th century, in the Tokyo National Museum, collection reference number A-1196.

Estimate EUR 3,000
Starting price EUR 1,500

324
HYAKUNYO JIHO: A BUDDHIST SCROLL PAINTING DEPICTING A SKELETAL FIGURE

By Hyakunyo Jiho (1731-1804), signed Hyakunyo with seals Senkai sambo and Jiho, Ji
Japan, 18th century, Edo period (1615-1868)

Ink on paper. Mounted as a hanging scroll within a silk brocade frame with lacquered wood jikusaki (roller ends). Finely painted with a skeleton sitting cross-legged, its hands crossed to its chest, all below an inscription to the top referring to the Three Carts and the Burning House parable.

Inscriptions: Inscribed to the top, 'Vow your devotion to Shakyamuni Buddha and Amida Bodhisattva. You must not be frightened by the ebbing of Kalpa (Aeon) and the many Sufferings, nor should you wish for Ease and Comfort. Beware of the approaching threat of kataku (the Burning House) as no day passes in which smoke does not rise from bodies being cremated and burnt to ashes.'

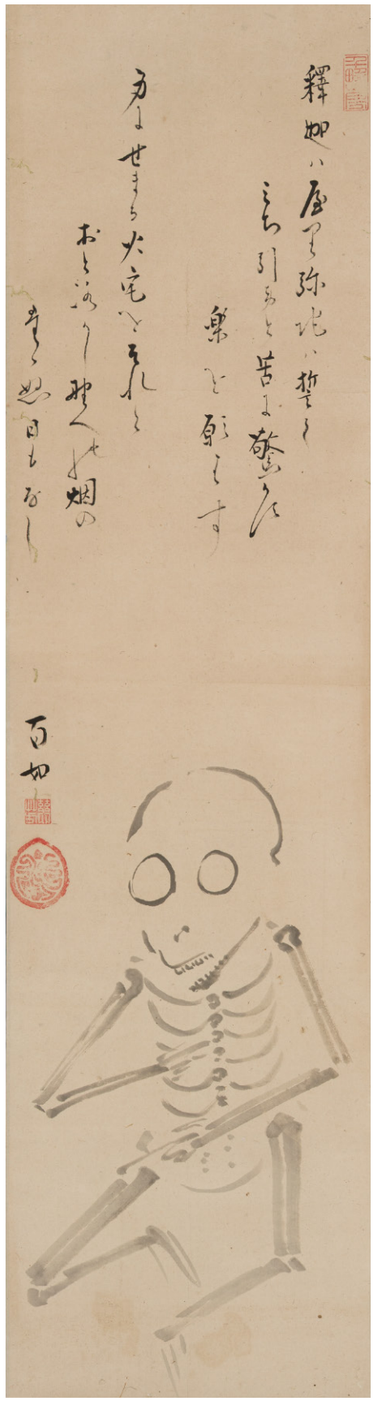
Image SIZE 105 x 27.5 cm, SIZE incl. mounting 180 x 30 cm

Condition: Very good condition with wear, some soiling, and a fold at the center. Worm holes to the edges with associated touchups.
Provenance: Gregg Baker Gallery, London. Gregg Baker Gallery was established in 1985 specializing on Japanese art including antique Japanese screens, early Buddhist sculpture and classical works of art. They hold regular exhibitions at the gallery and participate in several international art fairs including TEFAF Maastricht, Printemps Asiatique, Civilisations etc.

The inscription on this scroll refers to the kataku (burning house) otherwise known as the Three Carts and the Burning House parable, featured in the Lotus Sutra. The main character in this parable is a wealthy old man who has many children living in an immense mansion. One day his house catches fire and quickly engulfs the whole building while all his children were playing inside, totally absorbed by their game, unaware of the imminent danger approaching. Their father, who was outside the house, tried to warn them to come out at once but to little success; the children showed no understanding of the danger and continued playing. On his second attempt to save his children, the rich man lured them out by promising the three kinds of animal-drawn carts the youngsters had always wanted. He said he had goat, deer and ox-drawn carts waiting for them outside the house to play and that they should hurry out. Hearing this they rushed out and escaped the fire. Nevertheless, once his sons and daughters were outside the father presented each one of them with a cart of identical size, quality and greater value than the ones originally promised. They were adorned with fine rare jewels, covered by canopies, lined with carpets and cushions; each carriage was drawn by a handsome and strong white ox attended by an array of servants. Buddha then asks his disciple if this father can be held responsible for lying to his children and not keeping his word, and they both conclude that it is agreeable to use white lies to awaken people and help them attain Buddhahood.

Hyakunyo Jiho (1731-1804) was a Buddhist monk born in Omi-cho, Shiga prefecture, and entered the Tendai sect complex on Mount Hiei where he spent most of his adult life before returning to his home at Omi-cho. After his return he built a small temple, an important part of the local community. Hyakunyo often painted for his supporters as a token of his gratitude.

Estimate EUR 2,000
Starting price EUR 1,000



325
A RARE HANGING SCROLL PAINTING OF A MEDITATING SKELETON

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

Ink and watercolors on paper. Mounted as a hanging scroll within a silk brocade frame with ivory jikusaki (roller ends). Finely painted as a skeleton performing zazen, the "hands" held above the lap, all against a black ground.

Image SIZE 120.5 x 47 cm, SIZE incl. mounting 208 x 65 cm

Condition: Excellent condition with minor wear, some flaking, and few creases and folds.

With a wood tomobako (storage box).

This arresting painting of a skeleton seated in a posture of meditation is a powerful reminder of the imminence of death but might also suggest the potential for transcending the physical body through Buddhist practice. This work may relate to an earlier Japanese Buddhist artistic subject, the "Nine stages of a decaying corpse" (Kusozu). In nine images, this series shows the physical decay of the human body and is intended to encourage reflection on impermanence. The eighth image is of a complete skeleton, and the ninth shows that skeleton disjointed and broken apart. The meditating skeleton subject may be a creative addition to that familiar series, which was widely known by the Edo period (1615–1868) through woodblock prints as well as paintings presented to the public at Buddhist temples.

MUSEUM COMPARISON
For a closely related painting, painted in 1787 by Maruyama Okyo (1733–1795), see the collection of Daijoji Temple in Hyogo, Japan. For another related painting of a meditating skeleton, by Koen Todo, mid- to late 19th century, see the Allen Memorial Art Museum, Oberlin College, object number 2021.6.

Estimate EUR 2,000
Starting price EUR 1,000

326
AN UNKOKU SCHOOL PAINTING OF A HAWK ON A CRAGGY ROCK

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

Ink on silk. Set inside a vintage frame, behind glass. Finely painted with a keen-eyed hawk perched on a craggy rock, gazing intensely into the distance as if targeting its prey. Its wings appear ready to unfold and launch into a swift pursuit.

Image SIZE 104 x 49 cm, SIZE incl. frame 152 x 70 cm

Condition: Very good condition with minor wear and expected soiling. The frame with signs of wear and age.

Provenance: The collection of Hermann Schröder, Aachen, Germany, and thence by descent in the family. Prof. Dr. med., Dr. phil. Hermann Schröder (1902-1991) was a German physician, pharmacologist, and university professor. He built an impressive collection of Buddhist sculpture during the second half of the 20th century, which was further expanded by members of his family.

The Unkoku painting school, flourishing in Japan during the late Muromachi and Edo periods, was known for its ink monochrome style heavily influenced by the Chinese-inspired works of Sesshu Toyo. Under the leadership of Unkoku Togan and his successors, the school often depicted landscapes, birds, and animals with a refined yet dynamic brushwork that emphasized simplicity and atmospheric depth. Falcons, symbols of nobility, power, and precision, were a recurring subject, reflecting the samurai class's reverence for the bird as both a hunting companion and a cultural emblem. In Unkoku works, falcons are often portrayed poised and alert, embodying a quiet intensity that mirrors the disciplined elegance of the ink painting tradition itself.

Estimate EUR 2,000
Starting price EUR 1,000

327
KISHI GANREI: TIGER AND DRAGON

By Kishi Ganrei (1816-1883), signed Ganrei with seals Ganrei and Kaho
Japan, 19th century

Ink and watercolors on silk. Each mounted as a hanging scroll within a silk brocade frame with wood jikusaki (roller ends). Finely painted to the first scroll with a tiger on a cliff growling at a dragon, on the second scroll, soaring high in the skies, above crashing waves.

Inscriptions: Signed Ganrei 岸禮 (岸礼) with seals Ganrei 岸禮 and Kaho 化鵬.

Image SIZE 99 x 36 cm, SIZE incl. mounting 180 x 47.5 cm (each)

Condition: Excellent condition with minor wear and some soiling. The mounting with signs of wear and use.

The Kishi school of painters was founded by Kishi Ganku (1749–1838), a distinguished Japanese artist renowned for his vivid and powerful depictions of animals, particularly tigers and dragons. Ganku developed a distinctive style that integrated Chinese painting techniques with traditional Japanese esthetics, establishing a visual language that would define the school. His adopted son and principal disciple, Kishi Gantai (1782–1865), succeeded him as the head of the school and played a pivotal role in its continuation. Gantai's son, Kishi Ganrei (1798–1852), represented the third generation of this artistic lineage. As both heir and practitioner, Ganrei maintained the stylistic principles of the Kishi school while contributing his own refinements, thereby ensuring its sustained prominence during the late Edo period.

The 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).

MUSEUM COMPARISON
Compare a closely related painting of the tiger, by the same artist Kishi Ganrei, in the British Museum, museum number 1881,1210,0.2710.

AUCTION COMPARISON
Compare a closely related pair of paintings by Kishi Gantei (Kishi Ganrei's father), also depicting dragon and tiger, at Bonhams, Fine Japanese Art, including the Alan and Simone Hartman Collection of Japanese Art, 18 September 2024, New York, lot 691 **(sold for USD 8,960)**.

Estimate EUR 1,500
Starting price EUR 800

328
MARUYAMA OKYO: FALCON ON A GNARLED PINE

Attributed to Maruyama Okyo (1733-1795), signed Okyo with seal Gosoan in
Japan, 18th century, Edo period (1615-1868)

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with ivory jikusaki (roller ends). Finely painted with a keen-eyed falcon perched on a gnarled pine trunk, gazing intensely into the distance as if targeting its prey.

Inscriptions: To the bottom left, signed Okyo 應舉 (応挙) with seal Gosoan in 後素庵印.

Image SIZE 100.5 x 42.5 cm, SIZE incl. mounting 189 x 55.7 cm

Condition: Very good condition with wear, small stains, and minor soiling. Few creases with associated flaking and touchups. The mounting is in excellent condition.

With a wood tomobako (storage box).

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.

AUCTION COMPARISON
Compare a closely related painting of a falcon on a plum tree, by Maruyama Okyo, at Mainichi Auction, Paintings, Prints and Sculpture, 4 July 2015, Tokyo, lot 45 (sold for JPY 2,600,000 or approx. **EUR 18,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 1,500
Starting price EUR 800

329
MACHINO KAJO: CROWS AND PEACH TREE

By Machino Kajo (1872-1952), signed Kajo ga with seals
Japan, first half of the 20th century

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with wood jikusaki (roller ends). Finely painted with a pair of crows on a gnarled branch of cherry blossoms.

Inscriptions: Signed Kajo ga 華城画 [painted by Kajo] with seals. Inscribed to the back, Momo ni karasu 桃に烏 [Crows on an ornamental peach blossom tree].

Image SIZE 123 x 50 cm, SIZE incl. mounting 202 x 63.5 cm

Condition: Excellent condition with minor wear. The mounting with traces of wear, use, and small losses to the edges.

Machino Kajo (1872-1952) studied Nihonga painting under his famous uncle Maeda Seison (1885-1977).

Estimate EUR 1,500
Starting price EUR 800

330
TOSA MITSUSADA: ONE THOUSAND CRANES (SENBAZURU)

By Tosa Mitsusada (1738-1806), signed and sealed by the artist
Japan, c. 1800, Edo period (1615-1868)

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame. Superbly painted with a flock of cranes in a meandering river, some preening by the shore, while others gaze at the incoming barge of their migratory companions in the sky. The cranes include both the red-crowned cranes and white-napped cranes, as well as two chicks which peck the ground under the watchful gaze of their parents. The golden glow of river mist illuminated by the morning sun creates lovely scenery.

Inscriptions: To the bottom left, signed Edokoro-azukari, ju yon-i ge, Tosa no kami, Fujiwara Mitsusada 画所預従四位下土佐守藤原光貞 [Fujiwara Mitsusada, Governor of Tosa, Lower Junior Fourth Rank, Custodian of the Painting Atelier at the Imperial Court] with seal Mitsusada no in [the seal of Mitsusada].

Image SIZE 170 x 84 cm, SIZE incl. mounting 243 x 100.5 cm

Condition: Excellent condition with minor wear and very light soiling. The frame with traces of wear and age.

Tosa Mitsusada (1738-1806), also known as Fujiwara no Mitsusada, was the second son of Tosa Mitsuyoshi (1700-1772). He was appointed Head of the Painting Bureau, or official court painter (Edokoro azukari) for the Imperial Court in 1754. While the Kyoto Imperial Palace was undergoing renovations in 1789, he was commissioned to paint fusuma for the palace interiors. He was promoted to Lower 4th rank in 1792 until further promotion in 1802 and was succeeded by his son Tosa Mitsufu after his death in 1806.

MUSEUM COMPARISON
Compare a closely related painting of two cranes, by Tosa Mitsusada, dated 1806, in the British Museum, Museum number 1881,1210,0.238.

Estimate EUR 4,000
Starting price EUR 2,000

331

AN IMPORTANT HANGING SCROLL PAINTING DEPICTING BEAUTIES DANCING, ATTRIBUTED TO KITAGAWA UTAMARO, AUTHENTICATED BY SAKAI HOSHUKU

Attributed to Kitagawa Utamaro (1754–1806), unsigned, authenticated by Sakai Hokushu (1878-1956)
Japan, late 18th-19th century, Edo period (1615-1868)

Ink, watercolors, gold paint, and gold foil on silk. Mounted as a hanging scroll within a silk brocade frame. Superbly painted with a geisha dressed as a samurai wearing a voluminous robe decorated with triple tomo-e medallions, on an elaborate patchwork robe, the katana to the side. The beauty is dancing to the beat of the music played by her kneeling companion beating a hand drum.

Inscriptions: Inscribed to the box, Maionna no zu, Kitagawa Utamaro hitsu, Sakai Hoshuku kan, with a seal (of Sakai Hoshuku) 舞女之図、北川歌麿筆、酒井抱祝鑑 [The painting of dancing women/beauties, the brush of Kitagawa Utamaro, authenticated by Sakai Hoshuku, with the seal (of Sakai Hoshuku)]. Further inscribed, Sakai Hoshuku kan heishiki 酒井抱祝鑑併識 [This is authenticated and inscribed by Sakai Hoshuku, with the seal (of Sakai Hoshuku)].

Image SIZE 107 x 42 cm, SIZE incl. mounting 197 x 55 cm

Condition: Very good condition with minor wear, few scattered stains, and some soiling. The mounting with traces of wear and use.

With an inscribed wood tomobako (storage box).

On the label applied to the back of the scroll, and on the accompanying wood storage box, there are authentications by Sakai Hoshuku (1878-1956) attesting to the attribution of the present lot. Sakai Hoshuku (1878-1956) was a painter of the Rinpa tradition, son of Doitsu. Hoshuku traced his artistic roots back five generations to Sakai Hoitsu (1761-1829). Extant paintings demonstrate the wide range of Hoshuku's capabilities, including those in the Yamato-e style, while others manifest the influence of the Nagasaki as well as Maruyama-Shijo schools.

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.

Today there are only around 50 known paintings by Utamaro in existence. The artist would most likely have painted hundreds more, but many have been lost due to a "high attrition rate". Utamaro lived and worked in the city of Edo, modern-day Tokyo, which was damaged by several large fires.

MUSEUM COMPARISON
Compare a closely related hanging scroll painting depicting two beauties, by Kitagawa Utamaro, circa 1801-1804, in the Metropolitan Museum of Art, object number 14.76.70b. For a closely related scroll painting of a courtesan reading a letter, by Kitagawa Utamaro, circa 1805-1806, see the collection of the British Museum, museum number 2014,3048.1.

AUCTION COMPARISON
Compare a related scroll painting depicting a man seducing a young woman, by Kitagawa Utamaro, at Christie's, Japanese and Korean Art, 23 March 2004, New York, lot 119 (sold for USD 192,300 or approx. **EUR 299,000** converted and adjusted for inflation at the time of writing). Compare a related painting of an oiran, by Kitagawa Utamaro II, the most renowned student of Kitagawa Utamaro, early 19th century, at Bonhams, Fine Japanese Art, 11 November 2010, London, lot 357 (sold for GBP 38,400 or approx. **EUR 80,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 10,000
Starting price EUR 5,000

332
A HANGING SCROLL PAINTING DEPICTING BEAUTIES UNDER CHERRY BLOSSOM

Japan, 18th century, Meiwa era (1764-1772)

Ink, watercolors, and gold paint on silk. Mounted as a hanging scroll within a silk brocade frame. Finely painted with five beauties, dressed in voluminous robes, their hair tied away from the face, walking in a meadow with cherry blossom trees. Two women painted with their head turned as they look over their shoulder to admire the fluttering butterflies chasing after them.

Inscriptions: The box with labels Meiwa ki, gonin bijo, kan'o zu 明和期五人美女観桜図 [Cherry blossom viewing, a group of five beautiful women, dating from the Meiwa era (1764-1772)]. Inscribed to the label on the back of the scroll, Edo chuki gobijin zu sakura noshita sandai zu 江戸中期五美人桜下散第図 [Painting of an outing of five beauties under a cherry tree, dating from the mid-Edo period].

Image SIZE 72.3 x 34 cm, SIZE incl. mounting 156 x 46 cm

Condition: Very good condition with wear and some soiling. The mounting with minor traces of wear and use.

With a wood tomobako enclosed in a lacquered wood case.

MUSEUM COMPARISON

Compare a related painting of women and a boy on winding paths amid banks of flowering cherry trees, by Chobunsai Eishi, in the British Museum, registration number 1913,0501,0.410.

AUCTION COMPARISON

Compare a related painting depicting a party under the cherry trees, by Hishikawa Moronobu, dated to the Genroku era, at Christie's, An Important Collection of Japanese Ukiyo-e Paintings, 1 January 1998, New York, lot 19 (sold for USD 11,500 or approx. **EUR 20,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 1,500
Starting price EUR 800

333
SHINBA RYUJI: COURTESAN CAUGHT IN THE SNOW

By Shinba Ryuji (active c. 1900-1930), signed and sealed by the artist
Japan, early 20th century

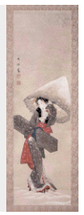
Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with wood jikusaki (roller ends). Finely painted with a courtesan opening her umbrella to shelter herself from the snowfall, standing high atop her geta in a snowy landscape with a lone willow tree.

Inscriptions: To the bottom right, signed Ryuji e 龍司繪 [painted by Ryuji] with seal Ryuji 龍司. The tomobako box inscribed, Bijin zu, Ryuji hitsu, tora kajitsu daisu, with two seals [painting of a beauty, brushed by Ryuji, on a day in summer, in the year of tora (tiger)].

Image SIZE 114 x 36.5 cm, SIZE incl. mounting 192 x 48 cm

Condition: Excellent condition with minor wear and minuscule soiling. The mounting with minor traces of wear and age.

Shinba Ryuji (active c. 1900-1930) studied painting under Otake Chikuha (1878-1936).

MUSEUM COMPARISON

For a related painting of a geisha carrying a shamisen case in the snow, by Numata Gessai (Utamasa), early 19th century, see Museum of Fine Arts, Boston, accession number 11.7930.

AUCTION COMPARISON

Compare a related Beauty in Snow, by Hosoda Eishi, at Mainichi Auction, Paintings, Prints and Sculpture, 20 April 2019, Tokyo, Lot 0042 (sold for JPY 950,000 or approx. **EUR 6,600** converted and adjusted for inflation at the time of writing).

Estimate EUR 1,000
Starting price EUR 500

334
SHIOKAWA BUNRIN: FIREFLIES AT NIGHT

By Shiokawa Bunrin (1808-1877), signed Kachiku rojin Shio Bunrin with seals Bunin and Shion
Japan, circa 1870s

Ink and watercolors on silk. Superbly mounted as a hanging scroll within a fine silk brocade frame, decorated with auspicious symbols, and wood jikusaki (roller ends). Finely painted with fireflies with their abdomens characteristically illuminated as they fly in the pitch-black darkness, above tall grasses and a meandering river.

Inscriptions: To the bottom left, signed Kachiku rojin Shio Bunrin with seals Bunin and Shion.

Image SIZE 94.5 x 30 cm, SIZE incl. mounting 170 x 32 cm

With a wood tomobako (storage box).

Condition: Excellent condition with minor wear and minuscule stains.
Provenance: Gregg Baker Gallery, London. Gregg Baker Gallery was established in 1985 specializing on Japanese art including antique Japanese screens, early Buddhist sculpture and classical works of art.

Shiokawa Bunrin (1808-1877) was a Kyoto artist who studied with Okamoto Toyohuko and became a central figure of the Shijo school. He worked for the Kyoto aristocracy, notably the Yasui family.
Fireflies ("Hotaru") are a recurring motif in Bunin's work. This subject may have been inspired by chapter 45 ("Iku Hotaru" Fireflies in Flight) of the Ise Monogatari, where a man has just learned that the woman who loved him has died without confessing her love.

AUCTION COMPARISON
Compare a closely related painting of fireflies at night, by Shiokawa Bunrin, dated circa 1870s, at Bonhams, The Ethereal Brush: Important Japanese Paintings from a London Collection, 10 November 2016, London, lot 128 **(sold for GBP 4,000)**.

Estimate EUR 3,000
Starting price EUR 1,500

335
YOKOYAMA SEIKI:
RUSU MOYO (ABSENT MOTIF) FOR DAIKOKU

By Yokoyama Seiki (1792-1864), signed Seiki and sealed Sei and Ki
Japan, 19th century, Edo period (1615-1868)

Ink and watercolors on paper. Mounted as a hanging scroll within a silk brocade frame with ivory jikusaki (roller ends). Finely painted with a burly sea bream (tai) with its tail swept to the back.

Inscriptions: To the bottom left, signed Seiki and sealed Sei and Ki.

Image SIZE 102 x 29.5 cm, SIZE incl. mounting 184 x 31 cm

Condition: Excellent condition with minor wear. The mounting with traces of wear and use.

With an inscribed wood tomobako.

The sea bream, or tai in Japanese, is considered a symbol of good luck because of the word association with omedetai, or "auspicious, congratulatory." Tai is served as the main dish at festive occasions such as weddings.

Yokoyama Seiki (1792-1864) was a student of Matsumura Keibun (1779-1843), a leading Shijo School painter.

AUCTION COMPARISON
Compare a closely related painting of a sea bream and bamboo grass, by Shiokawa Bunrin, dated circa 1863, at Bonhams, The Ethereal Brush, 10 November 2016, London, lot 129 **(sold for GBP 8,750)**.

Estimate EUR 2,000
Starting price EUR 1,000

TANAKA RAISHO (LOTS 336-337)

Tanaka Raisho (1868-1940) first studied under Mori Kansai (1814-1894) in Kyoto. After moving to Tokyo he studied under Kawabata Gyokusho (1842-1913), a leading figure in Japanese painting who perpetuated the Shijo style evoked in this painting by his pupil. His work won a number of awards in the Nihon Bijutsu Kyokai Exhibitions (Japan Art Association). Raisho served as a juror for the Tatsumi Gakai, a counselor for the Nihongakai, and an instructor at the Kawabata Painting School (Kawabata Gagakko). He won third prize at the 1907 Tokyo Kangyo Hakurankai (Tokyo Industrial Exhibition), and the same year, on the occasion of the Bunten's establishment, he participated as Secretary in the formation of the Seiha Doshikai. By this time he was already a major figure in Tokyo painting circles. His first submission to the Bunten came the following year in 1908, when he took a third place prize. He also exhibited works in 1909, and in 1912 - 1914, winning third place prizes for each. In 1915 his Bunten painting took second place, and in 1916 and 1917 he took the highest honors successively. He was astonishingly active in the field of landscape painting, his specialty. With the initiation of the Teiten, Raisho became a nominated artist (1919) and a committee member of the Teiten in 1924. He had a piece accepted to the first Shotoku Taishi Hosan Exhibition in 1926, and in 1935 participated in the Dai Ichibukai in the Teiten Reorganization (Teiten Kaiso).

336
TANAKA RAISHO:
PEONY AND CAT (BOTAN NI NEKO)

By Tanaka Raisho (1868-1940), signed Raisho with seal Raisho
Japan, late 19th-early 20th century

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with ivory jikusaki (roller ends). Finely painted with a cat crouching low on a rock, ready to pounce, all under a peony shrub bearing large burgundy blossoms.

Inscriptions: To the left margin, signed Raisho 来璋 with seal. The back of the scroll inscribed with the title Raisho hitsu, Botan ni neko 来璋筆、牡丹二猫 [Peony and a cat, painted by Raisho]. The back of the scroll with a collector's seal Kinsendo sei 錦泉堂 [made for the Kinseido]. Inscribed to the box, Fuki Chomei zu 富貴長命図 [Painting of Peony, symbol of Opulence and Long Life]; Kinsendo shujin seishoku 錦泉堂主人清嘱、来璋筆題 [By the request of/ commissioned by the Kinsendo, painted and inscribed by Raisho] with seal Raisho 来璋.

Image SIZE 135 x 50.5 cm, SIZE incl. mounting 222 x 66.5 cm

Condition: Excellent condition with minor wear and small stains.

With an inscribed tomobako (storage box).

Estimate EUR 2,000
Starting price EUR 1,000

337
TANAKA RAISHO:
RABBITS AND BUSH CLOVER

By Tanaka Raisho (1868-1940), signed Raisho with seal Raisho
Japan, late 19th-early 20th century

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with wood jikusaki (roller ends). The two chubby rabbits huddled close to each other and sitting on a patch of grass, with budding bush clover to the side.

Inscriptions: To the left margin, signed Raisho 来璋 with seal.

Image SIZE 123 x 49.5 cm, SIZE incl. mounting 208 x 65 cm

Condition: Very good condition with minor wear, small stains, and some soiling. The mounting with usual traces of wear and use.

Estimate EUR 2,000
Starting price EUR 1,000

338
KOBAYASHI HAKUYO: TRAPEZING FROGS

By Kobayashi Hakuyo (active c. 1910-1940), signed Hakuyo ga with seal Hakuyo
Japan, early 20th century

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with lacquered wood jikusaki (roller ends). Finely painted with an army of frogs trapezing about in shallow water, few elegantly swimming towards the bamboo post that is crowded by young and old amphibians scaling the length of the shoot, another frog vaulting off a twig in the corner, all below a lone dragonfly to the top.

Inscriptions: To the bottom-left, signed Hakuyo ga [painted by Hakuyo] with seal Hakuyo. To the tomobako, inscribed Tombo to Kaeru no zu, Showa junen natsu, Doi (sic) Hakuyo sensei shinseki, Keisui kore kansu 蜻蛉蛙の図、昭和十年夏、土井柏陽先生真蹟、溪水観之 [this is an authentic work by Master Doi Hakuyo (Kobayashi Hakuyo), authenticated in the summer of Showa 10 (1935) by Keisui; with two seals].

Image SIZE 123.5 x 33 cm, SIZE incl. mounting 208 x 46 cm

Condition: Excellent condition with minor wear and very minor soiling. The mounting with traces of wear and minor foxing.

Kobayashi Hakuyo (active circa 1910-1940) studied painting under Nishimura Goun (1877-1938). A graduate from the Kyoto Painting School, he won a prize at the Teiten exhibition.

Estimate EUR 1,500
Starting price EUR 800

339
HOEN TAIRA YOSHITERU: A FINE MARUYAMA-SHIJO SCHOOL HANGING SCROLL PAINTING OF MONKEYS EATING PERSIMMONS

By Hoen Taira Yoshiteru (active 19th century), signed Hoen Ki with seal Taira Yoshiteru
Japan, 19th century

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with wood jikusaki (roller ends). Finely painted with a troop of monkeys winding through the open landscape, busily enjoying persimmons that have fallen off a tree, some fishing them out of the meandering river, while others climb atop the tree and drop the fruits into the laps of hungry tribe.

Inscriptions: To the bottom-left, signed Hoen ki with seal Taira Yoshiteru.

Image SIZE 131 x 42.5 cm, SIZE incl. mounting 211 x 54 cm

Condition: Very good condition with minor wear, small stains, and some soiling. The mounting with traces of wear and use; one tear to the mounting.
Provenance: A private collection in Germany, acquired before 2007.

Hoen Taira Yoshiteru was a painter and draughtsman active in the 19th century.

MUSEUM COMPARISON
For a related hanging scroll depicting a bridal procession of foxes, by Hoen Taira Yoshiteru, circa 1870s-80s, see the British Museum, registration number 1913,0501,0.488.

Estimate EUR 3,000
Starting price EUR 1,500

WATANABE SEITEI (LOTS 340-341)

Watanabe Seitei (1851-1918) was a Nihonga painter and one of the first to visit Europe, attending the 1878 International Exhibition in Paris and being awarded a medal. Seitei blended Western realism with the delicate colors and washes of the Kikuchi Yosai school, introducing a new approach to kachoga (bird-and-flower painting). On his return from Europe, Seitei created designs for ceramics and cloisonné, working with the cloisonné artist Namikawa Sosuke (1847–1910), leading to acclaim from abroad.

340
WATANABE SEITEI: EGRET AND MOON

By Watanabe Seitei (1851-1918), signed Seitei itsjuin with seal Seitei
Japan, late 19th- early 20th century, Meiji period (1868-1912)

Ink and watercolors on silk. Mounted within a silk brocade frame with wooden handles. Finely painted to depict an egret standing on one leg on a pine tree, its other foot pulled close to the body, a full moon to the back.

Inscriptions: To the bottom left signed Seitei itsujin [Seitei, the recluse/retired] with seal Seitei.

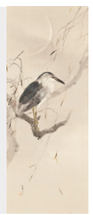
Image SIZE 135 x 50.5 cm, SIZE incl. mounting 197.5 x 65 cm

Condition: Excellent condition with minor wear and minimal staining.

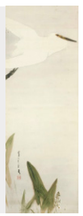
With a wood tomobako (storage box).

Watanabe Seitei created designs for ceramics and cloisonné, working with the cloisonné artist Namikawa Sosuke (1847–1910), leading to acclaim from abroad. See **a cloisonné-enamel tray, by Namikawa Sosuke**, after a design by Watanabe Seitei, at Bonhams, Asian Charm and Flair, 2 February 2025, Massachusetts, lot 77 **(sold for USD 17,920)**.

MUSEUM COMPARISON
For a related hanging scroll depicting a night heron and willow with crescent moon, by Watanabe Seitei, circa 1900, see Los Angeles County Museum of Art, accession number M.2010.3.



AUCTION COMPARISON
Compare a related painting depicting a June egret, by Watanabe Seitei, at Christie's, Japanese and Korean Art, 29 March 2005, New York, lot 263 (sold for USD 5,040 or approx. **EUR 7,700** converted and adjusted for inflation at the time of writing).



Estimate EUR 8,000
Starting price EUR 4,000

341
WATANABE SEITEI: A COCKEREL WITH HENS

By Watanabe Seitei (1851-1918), signed Seitei with seal Seitei
Japan, late 19th-early 20th century, Meiji period (1868-1912)

Ink, watercolors, and gouache on paper. Mounted on paper with a silk brocade frame. Finely painted with a cockerel huddled close to two hens on the branch of a snow-covered tree. The vibrant plumage of the poultry is neatly rendered with a variegated tone to denote different parts of the body.

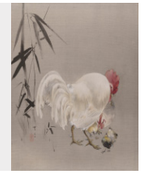
Inscriptions: To the left edge, signed 'Seitei' with seal Seitei

Image SIZE 49.2 x 34 cm, SIZE incl. mounting 65.5 x 45.5 cm

Condition: Good condition with minor wear and slight browning of paper. Few tiny stains and minor foxing. The mounting with traces of wear and use.

Watanabe Seitei created designs for ceramics and cloisonné, working with the cloisonné artist Namikawa Sosuke (1847–1910), leading to acclaim from abroad. See **a cloisonné-enamel rounded rectangular tray, by Namikawa Sosuke**, after a design by Watanabe Seitei, at Bonhams, Fine Japanese Art, 16 May 2024, London, lot 140 **(sold for GBP 12,800)**.

MUSEUM COMPARISON
For an album leaf depicting a rooster and hen with chicks, by Watanabe Seitei, c. 1887, see the Metropolitan Museum of Art, object number 14.76.61.54.



AUCTION COMPARISON
Compare a related painting depicting a thrush on a snowy willow branch, by Watanabe Seitei, at Christie's, Japanese and Korean Art, 29 March 2005, New York, lot 264 (sold for USD 5,040 or approx. **EUR 7,700** converted and adjusted for inflation at the time of writing).

Estimate EUR 6,000
Starting price EUR 3,000

342
OHASHI SUISEKI: TANUKI AND MOON

By Ohashi Suiseki (1865-1945), signed Suiseki with a seal
Japan, late 19th-20th century

Ink and watercolors on silk. Mounted as a hanging scroll within a silk brocade frame with wood jikusaki (roller ends). Finely painted with an intoxicated tanuki languorously sitting in a bamboo grove, drumming on his belly (tanuki hara tsuzumi), under the light of the radiating full moon.

Inscriptions: To the bottom left, signed Suiseki with a seal.

Image SIZE 135.5 x 51 cm, SIZE incl. mounting 224 x 65 cm

Condition: Excellent condition with minor wear.

With a wood tomobako (storage box).

The tanuki possesses magical powers and can change forms, sometimes into Buddhist monks; they are jovial, but also dangerous, as they have been known to suffocate hunters with their enormous scrotums. The act of drumming on the belly, according to legend, was used by tanuki to beguile travelers and hunters to lead them astray. However, it has also been said that tanuki would get together just for fun, drumming on their bellies under the moonlight, perhaps even with some sake involved.

Ohashi Suiseki (1865-1945) was born in Ogaki, Gifu Prefecture and studied under Amano Hoko in Kyoto and Watanabe Shoka in Tokyo. Paintings of tigers, his most popular subject, were awarded the gold prize at the Paris Exposition in 1900 and at the St. Louis World's Fair in 1904.

AUCTION COMPARISON

Compare a related six-panel screen by the same artist depicting two tigers at Christie's, Japanese and Korean Works of Art, 22 September 2004, New York, lot 184 (sold for 9,560 USD or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

343
A FINE YUZEN-BIRODO CUT VELVET OF SARUSAWA POND AT THE KOFUKUJI TEMPLE

Japan, Meiji period (1868-1912)

A very intricately embroidered panel executed in various shades of black, gray, olive, and buff, depicting the Sarusawa Pond, in Nara Park, at the Kofukuji Temple.

Image SIZE 63 x 58.5 cm, SIZE incl. mounting 68.5 x 63.5 cm

Condition: Very good condition with minor wear and light staining.

In 1868 the leading textile firm Nishimura Sozaemon-Kyoto invented this technique. The thick fluffy characteristic of velvet is produced by weaving in a metal rod so as to form loops (wana) and cutting the top of the loops to create a pile, which is then brushed. The rod is woven into the structure by hand. The pile loops are cut by hand and then the metal wires are removed. The process requires a lot of labor-intensive work. The precise cutting would achieve a chiaroscuro three-dimensional effect. Although these textiles look like paintings at first, they have a distinctive feel that is quite unique. The first example of Yuzen-Birodo was exhibited at the Second National Industrial Exhibition in Tokyo in 1881.

MUSEUM COMPARISON

For a related yuzen velvet pathway see the Kiyomizu San'nenzaka Art Museum Collection.

Estimate EUR 2,000
Starting price EUR 1,000

344
A KANO-SCHOOL PREPARATORY DRAWING OF SAMURAI FOR A FOLDING SCREEN

Japan, dated 1724

Ink and watercolors on sheets of parchment mounted together. Finely painted with two life-size warriors dressed in ornate armor next to a hollow tree trunk with a pair of doves fluttering to the top. The stencil painted with respective colors for the armor which can later be faithfully transposed onto a larger panel.

SIZE 230 x 208

Condition: Good condition with old wear. Some soiling, few losses around the edges, scattered worm holes and creasing and folds as visible in the images provided.

The subject refers to the first confrontation of the Genpei civil war, in 1180, the battle of Ishibashiyama marked the victory of the Heike clan, which set out in pursuit of the Genji clan and drove their commander, Minamoto no Yoritomo, into hiding in a hollow tree. Attracted by a noise, his enemy suspects his presence, but a traitor, Kagetoki, manages to convince Commander Heike that he only heard doves taking flight.

Estimate EUR 3,000
Starting price EUR 1,500

345
A RARE PAINTING OF A DUTCHMAN, ORANDA NANBANJIN

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

Ink, watercolors, gouache, and gold paint on wood. Set inside a vintage frame behind glass. Finely painted with a Dutchman carrying a dress sword and dressed in a red mantle and ruff collar, long bombacha pantaloons decorated in a checkered design against a blue ground, and short black flats. The grimacing face with a comically exaggerated nose, squinting eyes, and a reddish-brown beard, all topped by a typical hat.

Inscriptions: Inscribed 'Oranda Nanbanjin' ['Hollander (Dutch) Southern Barbarian'].

Image SIZE 91.5 x 38 cm, SIZE incl. frame 95 x 44 cm

Condition: Good condition with extensive wear, flaking, small losses, scratches, nicks, and age cracks.

The artist exaggerates the height of the foreigner and emphasizes the balloon-like bagginess of his bombacha pantaloons, but also focuses on distinctive features such as red facial hair, hats, and ruffled collars, which are reminiscent of the details found on painted Nanban screens.

AUCTION COMPARISON

Compare a related two-panel screen painted with two Dutch figures, 19th century, at Bonhams, Fine Japanese and Korean Art including property from the Collection of Drs Edmund and Julie Lewis, 22 July 2020, New York, lot 903 **(sold for USD 18,825)**.

Estimate EUR 2,500
Starting price EUR 1,200

346
KEISAI EISEN: FALCON ON SNOW-LADEN PINE EYEING SPARROW

By Keisai Eisen (1790-1848), signed Keisai
Japan, circa 1840

Color woodblock print on paper. Vertical hosoban. Signed Keisai. Title Yukimatsu ni taka to Suzume (Falcon on Snow-Laden Pine Eyeing Sparrow).

SIZE of the sheet 33.3 x 15.1 cm

Condition: Very good condition with minor wear. Slight browning of paper, some foxing and tiny losses. The margins trimmed.

Keisai Eisen (1790-1848) was a renowned ukiyo-e artist, with a focus on creating bijin-ga, which are artworks depicting beautiful women. His most exceptional pieces, particularly his ōkubi-e or "large head pictures," are regarded as masterpieces from the "decadent" Bunsei Era (1818-1830). Additionally, he was recognized by the name Ikeda Eisen and wrote under the name of Ippitsuan.

AUCTION COMPARISON
Compare a closely related woodblock print at Christie's, Japanese Art, 28 March 2006, New York, lot 25 (part lot, **sold for USD 1,680**).

Estimate EUR 1,500
Starting price EUR 800

UTAGAWA HIROSHIGE (LOTS 347-349)

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 many other Impressionist painters became eager collectors of Japanese art.

347
UTAGAWA HIROSHIGE: ABALONE, NEEDLEFISH, AND PEACH BLOSSOMS

By Utagawa Hiroshige I (1797–1858), signed Ichiryusai Hiroshige ga
Japan, circa 1832-1833

Color woodblock print on paper. Horizontal oban. Signed Ichiryusai Hiroshige ga, censor's seal: kiwame; publisher Nishimuraya Yohachi. Title Abalone, Needlefish, and Peach Blossoms (Awabi, sayori, momo), from the untitled series known as Uozukushi (Large Fish).

Depicting two large abalones, a Japanese halfbeak, and a branch of peach blossoms.

Inscriptions: Inscribed with three poems. The first by Kumogaki Fujimi: 'Nami ni arai/ iso no iwao ni/ suritsukete/ awabi wa onoga/ tama o migakeri' ['Securely fastened to the large boulders offshore and washed by the waves, every abalone is polishing each its own pearl']. The second by Miwagaki Amaki: 'Kondate no/ awase sayori mo/ koromogae/ tsuma o nukite so/ koshiraenikeru' ['The pair of halfbeaks on the menu have both had the stuffing taken out of them, like robes remade for the first day of summer']. The third by Chiyogaki Sunao: 'Kore mo mata/ chiisateneramu/ iwa ai no/ hosoki sukima no/ awabi toru ama' ['He, too, probably has to be on the small side, the ocean diver who retrieves abalone from the crannies between rocks'].

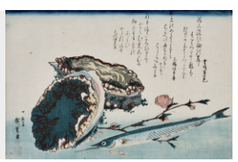
SIZE of the sheet 25.5 x 37.5 cm

Condition: Good condition with wear, fading to colors, and browning to paper. Some soiling and minor creasing.

The chromatic contrast achieved through the discerning juxtaposition of the blue of the fish, commonly known as a halfbeak (sayori), and the two abalones (awabi) with the intense pink of the peach blossoms gives the image a sense of vitality rather than stillness or death. The image transmits a Shinto feeling of oneness with nature that transforms the events of life, including death, into events of greater universal meaning, thus stripping them of their drama.

MUSEUM COMPARISON
A closely related print by the same artist is in the Museum of Fine Arts, Boston, accession number 11.17170.

AUCTION COMPARISON
Compare a closely related print at Sotheby's, Japanese Woodblock Prints, 19 December 2023, London, lot 38 (**sold for GBP 5,715**).



Estimate EUR 1,500
Starting price EUR 800

348
UTAGAWA HIROSHIGE: BIRD ON A CHERRY BRANCH

By Utagawa Hiroshige I (1797–1858), signed with seal Hiroshige
Japan, 19th century, Edo period (1615-1868)

Color woodblock print on paper. Vertical Ai-tanzaku. Signed with seal Hiroshige. Title Bird on a Cherry Branch.

A kacho-ga of a sparrow perched upside-down on a sprig of cherry blossoms in full bloom.

SIZE of the sheet 34.2 x 11.5 cm

Condition: Good condition with wear, fading, and slight browning to paper. Some rubbing and minor soiling.

MUSEUM COMPARISON
A closely related print is in the Museum of Fine Arts, Boston, accession number 21.8006.

Estimate EUR 1,000
Starting price EUR 500

349
UTAGAWA HIROSHIGE: BARN SWALLOWS AND WISTERIA

By Utagawa Hiroshige I (1797–1858), signed Hiroshige hitsu with seal Ichiryusai
Japan, circa 1840s

Color woodblock print on paper. Vertical Ai-tanzaku. Signed Hiroshige hitsu with seal Ichiryusai. Title Fuji ni Tsubame (Barn Swallows and Wisteria).

Inscriptions: Inscribed with a poem, 'Yo no naka no/yoko habashira nuotsudori kana' ['Birds so young and lovely/have no idea/how wide is the world'].

SIZE of the sheet 35.2 x 11.5 cm

Condition: Good condition with wear, fading, and browning to paper. Some creasing and light stains. Minuscule losses and one tiny tear to the top-left corner.

MUSEUM COMPARISON
A closely related print is in the Risd Museum, Rhode Island, accession number 34.174.

Estimate EUR 1,000
Starting price EUR 500

350
UTAGAWA HIROSHIGE II: TRIPTYCH OF NITTA NO YOSHISADA THROWING HIS SWORD INTO THE SEA

Utagawa Hiroshige II (1826-1869), signed Ichiryusai mon Shigenobu ga and Shigenobu ga
Japan, 1849-52

Color woodblock prints on paper. Oban triptych. Signed Ichiryusai mon Shigenobu ga (on the right and left sheets), Shigenobu ga (on center sheet), censor's seal: Hama, Magome; publisher: Yamashiroya Jinbei. Title Nitta no Yoshisada Throwing His Sword into the Sea.

Nitta no Yoshisada standing on the shore with his men gathered around him, his sword hanging in mid-air above the gentle waves. A red glow spreads along the horizon as the sun begins to rise.

Inscriptions: Inscribed with the cartouche, 'Shokei ninen gogatsu nijuichinichi Hojo Takatoki nyudo o horobosan tame Nitta Yoshisada Kamakura ni shussen shite Gokurakujisaka no yogai ni yorite yukumichi nareba ryujin ni kisei shi koganezukuri no tachi o Inamuragasaki no kaiju ni nageireru no zu' ['When Nitta Yoshisada Attacked Kamakura to Overthrow Hojo Takatoki, Since the Land Route through Gokurakuji Pass Was Unassailable, He Made a Vow to the Dragon God and Threw a Golden Sword into the Water at Inamuragasaki, on the 21st Day of the 5th Month, 1333'].

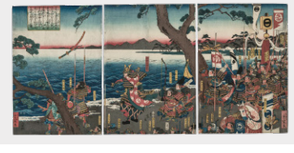
SIZE ca. 36.2 x 25 cm (each sheet)

Condition: Good condition with wear, fading to colors, and some rubbing. Tiny losses and worm holes, some with associated touchups. The margins trimmed.

A former general of the Hojo army, Nitta no Yoshisada supported the exiled Emperor Go-Daigo during his captivity. When Go-Daigo escaped, Yoshisada joined him and raised an army to fight the Hojo clan, his former allies. As they marched on the Hojo stronghold in Kamakura, they found themselves trapped on a narrow stretch of sand, between high cliffs and Hojo boats full of archers. Yoshisada prayed to the gods of the sea and cast his sword into the water to show his sincerity. When the sun rose, the tide retreated out far, leaving a pathway along the sand towards Kamakura.

Utagawa Hiroshige II (1826-1869), also known as Ando Hiroshige II, was the chief pupil of the great master Hiroshige. He first used the name Shigenobu, but when Hiroshige died in 1858, he married his daughter and took the name Hiroshige II. Around 1865 the marriage was dissolved, and he retired to Yokohama and reverted to the name Shigenobu. Today, he is more usually referred to as 'Hiroshige II'.

MUSEUM COMPARISON
A closely related triptych is in the Museum of Fine Arts, Boston, accession number 11.27056-8.



Estimate EUR 1,500
Starting price EUR 800

351
UTAGAWA YOSHIKAZU: TRIPTYCH OF THE GREAT BATTLE FROM THE TAIHEIKI

Yoshikazu (active 1848-1870), signed Ichijusai Yoshikazu ga
Japan, dated 1856

Color woodblock prints on paper. Oban triptych. Signed Ichijusai Yoshikazu ga, censor's seal: Aratame (Dragon 10); publisher Maruya Jinpachi (Marujin, Enjudo). Title Taiheiki ogassen (A Great Battle from the Taiheiki).

Illustrating a battle from The Taiheiki, the famous chronicle of the warring period between the Northern and Southern courts in 14th-century Japan. Here, fighting takes place at a samurai encampment along a river under a driving rain. In the center, a battle-helmeted warrior slashes an enemy's pole arm in two with his sword, the pair glaring fiercely at each other. Another samurai rushes forward at right, gripping his weapon overhead with both hands as he runs. An adversary tumbles onto his back beside him, the ground littered with broken weapons and discarded equipment. Tent walls hang from the trees at right, with a row of banners and standards visible beyond.

SIZE ca. 37.4 x 25.3 cm (each sheet)

Condition: Very good condition with minor wear, slight fading to colors, and minor foxing. Small losses and cuts along the edges.

Utagawa Yoshikazu (active 1848-1870) was a student of Kuniyoshi and an important artist of Yokohama-e genre of woodblock prints which imagined the foreign people, customs, and things that entered Japan following Japanese engagement in trade in 1854. While best known for his Yokohama-e, Yoshikazu also produced a number of historical prints.

MUSEUM COMPARISON
A closely related triptych is in the Museum of Fine Arts, Boston, accession number 11.37568a-c.

Estimate EUR 1,500
Starting price EUR 800

352
UTAGAWA YOSHIIKU: TRIPTYCH OF THE GREAT BATTLE OF KURIKARADANI BETWEEN KISO YOSHINAKA AND THE TAIRA GENERAL TOMONORI IN 1183

By Utagawa Yoshiiku (1833-1904), signed Ikkeisai Yoshiiku ga with paulownia seal
Japan, dated 1857

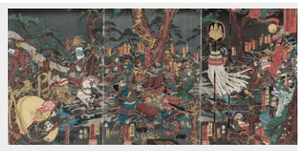
Color woodblock prints on paper. Oban triptych. Signed Ikkeisai Yoshiiku ga with paulownia seal, censor's seal: aratame (Snake 2); publisher Tsujiokaya Bunsuke (Kinshodo). Title Juei ninen Kiso Yoshinaka Heisho Tomonori Kurikaradani ogassen (The Great Battle of Kurikaradani between Kiso Yoshinaka and the Taira General Tomonori in 1183).

SIZE ca. 37.5 x 26 cm (each sheet)

Condition: Very good condition with minor wear. Bright colors and impressions.

Utagawa Yoshiiku (1833-1904), also known as Ochiai Yoshiiku, was a disciple of Utagawa Kuniyoshi I. He was known for his designs for newspapers and genre scenes.

MUSEUM COMPARISON
A closely related triptych is in the Museum of Fine Arts, Boston, accession number 11.22878-80.



Estimate EUR 1,500
Starting price EUR 800

TSUKIOKA YOSHITOSHI (LOTS 353-364)

Tsukioka Yoshitoshi (1839-1892) 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.

353
TSUKIOKA YOSHITOSHI: PICTURE OF OMORI HIKOSHICHI ENCOUNTERING A DEMON ON HIS PATH

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso
Japan, dated 1889

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Sasaki Toyokichi. Title Picture of Omori Hikoshichi Encountering a Demon on his Path, from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

Omori Hikoshichi carrying a young beauty across a river. He had recognized her as the daughter of his old enemy, Kusunoki Masahige, whom he had defeated in battle. Her reflection in the water revealed her true form with two small horns on her head, indicating that she had changed into a demon, intent on killing Omori to avenge her father's death. He looks into the water, scowling as he realizes what she has become, ready to draw his sword and defend himself. Misty blue clouds drift across a full moon glowing softly in the evening sky.

SIZE of the sheet 37 x 25 cm

Condition: Good condition with wear, some fading, and slight browning. Minor creasing, few stains, and soiling. The sheet with a fold at the center and tears.

Omori Hikoshichi, a loyal vassal of Ashikaga Takauji (1305-1358), was rewarded with governorship of a large territory after his assistance in the defeat of Kusunoki Masashige (1294-1336). To celebrate his improved status, Hikohichi sponsored a large party that lasted for several days. One night while on his way to the festivities, Hikohichi came upon a beautiful girl distressed after having lost her way. Carrying her on his back for some distance, they finally came to a river. As they crossed it, Hikohichi saw the girl's face reflected in the water and he realized she had transformed herself into a terrible demon. In some versions of the story, the demon is supposed to be the daughter of Kusunoki Masashige trying to avenge her father's death.

MUSEUM COMPARISON
A closely related print is in the Minneapolis Institute of Art, accession number 2017.106.228.

Estimate EUR 1,500
Starting price EUR 800

Yoshitoshi's last woodblock series, Thirty-Six New Forms of Ghosts, draws on an array of supernatural tales from both China and Japan. The images depict the weird, wonderful, and sinister ghost stories that were widely told among the Japanese population. Interestingly, this series was produced at a time when the Meiji government actively discouraged anything that contradicted Western science and rationality, leading some critics to regard this series as a criticism of the government's new ideology.

Ghost stories have long been a rich source of subject for kabuki plays and Noh, which in turn would inspire ukiyo-e artists in their printmaking. Several of the subjects for the Thirty-six Ghosts were taken directly from Noh, whereas many more of prints were based on stories from kabuki plays.

354
TSUKIOKA YOSHITOSHI: SPIRIT OF THE KOMACHI CHERRY TREE

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso
Japan, dated 1889

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Sasaki Toyokichi. Title Komachi-zakura no sei (Spirit of the Komachi Cherry Tree), from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

The enchanting courtesan Kurozome emerges as the mystical spirit of a cherry tree in the Kabuki play Tsumoru Koi no Seki no To, where she intervenes to thwart the nefarious Lord Kuronushi's plan to fell the ancient blossom.

SIZE of the sheet 36.9 x 25.3 cm

Condition: Very good condition with minor wear, some foxing to the outer edges, and expected fading to colors.

MUSEUM COMPARISON
A closely related print is in the British Museum, registration number 1946,0209,0.106.

Estimate EUR 1,000
Starting price EUR 500

355
TSUKIOKA YOSHITOSHI: YOTSUYA GHOST STORY

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Yoshitoshi
Japan, dated 1892

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Yoshitoshi; publisher Sasaki Toyokichi. Title Yotsuya kaidan (Yotsuya ghost story), from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

Ostensibly tranquil, this scene shows Oiwa feeding her infant.

SIZE of the sheet 37 x 25.5 cm

Condition: Very good condition with minor wear and slight browning of paper. The outer edge with some creasing and foxing.

MUSEUM COMPARISON
A closely related print is in the Art Gallery of New South Wales, accession number 5.2019.2.

Estimate EUR 1,000
Starting price EUR 500

356
TSUKIOKA YOSHITOSHI: KIYOMORI SEES HUNDREDS OF SKULLS AT FUKUHARA

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Yoshitoshi
Japan, dated 1890

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Yoshitoshi; publisher Sasaki Toyokichi. Title Kiyomori Sees Hundreds of Skulls at Fukuhara, from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

Taira no Kiyomori seated inside his Fukuhara mansion. The sliding shoji screen has turned into a nightmare of a giant skull with gaping black eyes. The grizzled old warrior grips his sword in a vain attempt to vanquish his demons, his unshaven face covered with stubble.

SIZE of the sheet 37.4 x 25.3 cm

Condition: Very good condition with minor wear, some soiling, and fading to colors. The sheet with a fold at the center which is reinforced from the back.

MUSEUM COMPARISON
A closely related print is in the Minneapolis Institute of Art, accession number 2013.29.1344.

Estimate EUR 1,500
Starting price EUR 800

357
TSUKIOKA YOSHITOSHI: GENERAL TAMICHI

By Tsukioka Yoshitoshi (1839-1892), signed with seal Taiso
Japan, dated 1880

Color woodblock print on paper. Vertical oban. Signed with seal Taiso; publisher Funazu Chujiro. Title General Tamichi, from the series Dai nihon meisho kagami (Mirror of Famous Generals of Great Japan).

Depicting the ghost of Tamichi, a 4th-century hero who had been buried near Japan's northern frontier. The ghost hovers above the grave mound covered with tall grass, pointing a finger accusingly at the Ezo as the great serpent coils around with glowing yellow and red eyes. The men are sent tumbling in all directions by the crushing weight of the snake as it begins to swallow one of their companions by the head, the victim struggling helpless.

SIZE ca. 36.8 x 24.9 cm (each sheet)

Condition: Good condition with wear, fading to colors, and browning of paper. Creasing, tears, and small losses to the outer margins. Small holes with associated repairs.

MUSEUM COMPARISON
A closely related print is in the Art Institute of Chicago, reference number 1984.5.

Estimate EUR 1,500
Starting price EUR 800

358
TSUKIOKA YOSHITOSHI: KINGO CHUNAGON HIDEAKI LOOKING UP AT A GHOST

By Tsukioka Yoshitoshi (1839-1892), signed Ikkaisai Yoshitoshi hitsu
Japan, dated 1868

Color woodblock print on paper. Vertical oban. Signed Ikkaisai Yoshitoshi hitsu; publisher Sasaki Toyokichi. Title Kingo Chunagon Hideaki Looking up at a Ghost, from the series Kaidai hyaku senso (Selection of 100 Warriors).

Kobayakawa Hideaki looks up at the ghost of his former ally Otani Yoshitsugu.

SIZE of the sheet 36.6 x 24.4 cm

Condition: Good condition with wear, slight fading to colors, and some browning to the paper. Some soiling, creasing, and minor stains. The sheet with a fold at the center.

Hideaki (1577-1602) initially fought against Tokugawa Ieyasu in the fateful battle of Sekigahara (1600), but defected to him. His betrayal contributed decisively to Ieyasu's victory and was richly rewarded. During the battle, he stabbed his former ally Otani Yoshitsugu (1559-1600) in the back. He fell in the battle. Later, he is said to have visited Hideaki every night as a spirit of the dead and thus brought about the latter's early demise.

MUSEUM COMPARISON
A closely related print is in the Fine Arts Museum of San Francisco, accession number 1979.1.66.

Estimate EUR 1,500
Starting price EUR 800

359
TSUKIOKA YOSHITOSHI: THE HEAVY BASKET

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal
Japan, dated 1892

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal; publisher Sasaki Toyokichi. Title Omoi tsuzura (The Heavy Basket), from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

Depicting the climactic scene from the folklore The Tongue-Cut Sparrow (Shita-kiri Suzume) when the greedy old woman's avarice leads to her downfall, as supernatural creatures burst forth from a mysterious wicker basket.

SIZE of the sheet 37.3 x 25.5 cm
Condition: Very good condition with minor wear, some fading to colors, and slight browning to paper. The outer edges with small losses.

The tale of the Tongue-Cut Sparrow follows a spiteful old woman named Ara, her neighbor, a kind old man, named Nasakeji, and a small sparrow named Bidori. Nasakeji had a fondness for sparrows, and in particular loved and cared for the young Bidori. However, one day when Nasakeji was out, Bidori pecked at some of Ara's rice paste, for which she cut out his tongue. In fear and pain the sparrow fled, never to return to the village. Nasakeji searched far and wide for Bidori, until one day they were reunited at the sparrow's forest home. Bidori introduced the man to his family, and shared with him a humble feast. When it was time for Nasakeji to leave, Bidori insisted that he take one of two baskets as a gift. Weighing the two, the man decided to take the smaller, lighter one, and set off homeward. When he returned home and opened the basket, Nasakeji was amazed to find it brimming with gold and jewels. Ara, ever greedy, raced to the forest and insisted the sparrow give her the same choice of baskets. When Bidori calmly obliged, she took the heavier of the two, but was disappointed to discover that it was filled not with treasure but a parade of demons.

MUSEUM COMPARISON
A closely related print is in the National Gallery of Australia, accession number 2005.1176.

AUCTION COMPARISON
Compare a related print by the same artist at Christie's, Iconic Prints by Japanese Masters, 21 April 2015, London, lot 89 **(sold for GBP 4,000)**.

Estimate EUR 2,000
Starting price EUR 1,000

360
TSUKIOKA YOSHITOSHI: PRIEST RAIGO OF MIIDERA TRANSFORMED BY WICKED THOUGHTS INTO A RAT

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi ga with seal Taiso
Japan, dated 1891

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi ga with seal Taiso; publisher Sasaki Toyokichi. Title Miidera Raigo Ajari no Akunen Nezumi to Henzuru zu (Priest Raigo of Miidera Transformed by Wicked Thoughts into a Rat), from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

Illustrating Priest Raigo of Mii Temple after transforming into a vengeful, partly human rat, still wearing his priestly robes and surrounded by other gray rats tearing through the emperor's treasures.

SIZE of the sheet 37.1 x 25.1 cm

Condition: Very good condition with minor wear and slight fading to the colors. The sheet with a fold at the center.

The spirit of the vengeful priest Raigo turning into a thousand rats and infesting Mii Temple is adapted from an episode in The Tale of the Heike (Heike monogatari). Raigo had been a member of the influential Fujiwara family and was a spiritual advisor to Emperor Shirakawa (1053-1159). After Raigo's guidance produced the birth of a male offspring, Prince Atsuhisa, Shirakawa offered Raigo anything he wanted as a reward. Raigo asked not for himself but for a raised platform on which prayers could be offered at his temple. The Emperor, leery of empowering the temple, reneged on his promise and refused Raigo's request. Infuriated, the now vengeful Raigo went on a hunger strike and ignored the Emperor's many attempts at reconciliation. After his death, Raigo's ghostly visage appeared by little Atsuhisa's bedside and damned the Prince to die, before the spirit turned into the many rats and inundated the temple.

Monastic politics were of great concern to the secular leaders of medieval Japan. Monastic orders in their mountain temples were often paramilitary organizations whose monks were referred to as yamabushi (mountain warriors). While some were fiercely independent and concerned with self-defense, others were aligned with daimyo and often consequential in determining the balance of power between different lords and families.

MUSEUM COMPARISON
A closely related print is in the Ashmolean Museum, Oxford, accession number EA1971.187.

Estimate EUR 2,000
Starting price EUR 1,000

361
TSUKIOKA YOSHITOSHI: HACHIMAN TARO YOSHIIE SLASHING A GO BOARD

By Tsukioka Yoshitoshi (1839-1892), signed with seal Taiso
Japan, dated 1883

Color woodblock print on paper. Vertical oban. Signed with seal Taiso; publisher Kobayashi Tetsujiro. Title Hachiman Taro Yoshiie Slashing a Go Board, from the series Yoshitoshi mushaburui (Yoshitoshi's Courageous Warriors).

The agile samurai Minamoto no Yoshiie leaps over the railing, slicing off a corner of the go board with his sword as he hangs in mid-air. His robes billow out around him, and the full moon glows softly overhead above the distant mountains.

SIZE of the sheet 36.8 x 25 cm

Condition: Very good condition with minor wear, some fading, and slight browning to the paper.

The young warrior Minamoto no Yoshiie loved to play go and was a philanderer. One night he attempted to sneak into a monk's house, planning to pay the monk's lovely young daughter a visit. Suspecting his intentions, the monk Mikawa Zenji placed a go board on the verandah, hoping Yoshiie would stumble over it so that he could attack him.

Estimate EUR 1,000
Starting price EUR 500

362
TSUKIOKA YOSHITOSHI: GOSHO GOROZO BATTLING A SHADOW

By Tsukioka Yoshitoshi (1839-1892), signed Ikkaisai Yoshitoshi hitsu with kiri seal
Japan, dated 1866

Color woodblock print on paper. Vertical oban. Signed Ikkaisai Yoshitoshi hitsu with kiri seal; publisher Sano-ya Tomigoro. Title Gosho Gorozo (Gosho Gorozo Battling a Shadow), from the series Eimei nijuhasshuku (Twenty-Eight Famous Murders with Verse).

SIZE of the sheet 36.4 x 24.2 cm

Condition: Very good condition with minor wear and some fading to colors. Minuscule creasing, tiny losses, and few worm holes.

MUSEUM COMPARISON
A closely related print is in the Los Angeles County Museum of Art (LACMA), accession number M.84.31.220.

Estimate EUR 1,000
Starting price EUR 500

363
TSUKIOKA YOSHITOSHI: TAMETOMO'S FEROCITY DRIVES AWAY THE SMALLPOX DEMONS

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Yoshitoshi
Japan, dated 1890

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Yoshitoshi; publisher Sasaki Toyokichi. Title Tametomo's Ferocity Drives away the Smallpox Demons, from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

The warrior Minamoto no Tametomo driving away smallpox demons with his stern stance. He wears a fine suit of armor with a lion on the chest plate, gripping a bow in one hand. The demons scatter in alarm, an older one carrying a young demon covered with red spots on its back.

SIZE of the sheet 37 x 25 cm

Condition: Good condition with minor wear, some staining, and minor soiling. The sheet with a fold at the center. Minuscule losses to the outer edge and one tear.

MUSEUM COMPARISON
A closely related print is in the Nelson Atkins Museum of Art, object number F89-7/16.

Estimate EUR 1,000
Starting price EUR 500

364
TSUKIOKA YOSHITOSHI: THE GHOST OF TAIRA NO TOMOMORI APPEARING AT DAIMOTSU BAY

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso
Japan, dated 1889

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Sasaki Toyokichi. Title Daimotsu no ura ni rei Taira no Tomomori kaijo ni shutsugen no zu (The Ghost of Taira no Tomomori Appearing at Daimotsu Bay), from the series Shinken sanjuroku kaisen (Thirty-Six New Forms of Ghosts).

The ghostly Taira no Tomomori stands atop the churning waves about to swamp the Minamoto's ships, staring defiantly ahead with a grim scowl. He grips a naginata in one hand, his golden yellow tunic fluttering in the wind.

SIZE of the sheet 37.1 x 25.4 cm

Condition: Good condition with minor wear and slight browning of paper. The colors slightly faded. The outer edge with some foxing.

Taira no Tomomori spent most of his life campaigning against the Minamoto Clan. Following his defeat at the hands of the Minamoto at the naval Battle of Dan-no-Ura, Tomomori committed suicide by tying himself to an anchor and leaping into the sea. He returned as a ghost to haunt the Minamoto, raising an enormous gale that swept over the ships of the clan's fleet in Daimotsu Bay.

Estimate EUR 1,000
Starting price EUR 500

365
HIROSHI YOSHIDA: KAMEIDO BRIDGE

By Yoshida Hiroshi (1876-1950), signed Yoshida with seal Hiroshi
Japan, dated 1927

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 Kameido (Kameido Bridge), from the series Tokyo ju-ni dai (Twelve Scenes of Tokyo).

SIZE of the sheet 41 x 27.5 cm

Condition: Very good condition with minor wear, slight browning of paper, and light foxing. Beautiful impression.
Provenance: From the estate of Ursula Weidle, Northern Germany, 1970s.

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. 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.

AUCTION COMPARISON
Compare a closely related print, with a similar red jizuri seal, sold at Sotheby's, Japanese Woodblock Prints: Including the Sokolov Collection, 28 May 2021, London, lot 165 **(sold for GBP 5,040)**.

Estimate EUR 2,500
Starting price EUR 1,200

366
OHARA KOSON: CAT AND GOLDFISH BOWL

By Ohara Koson (1877-1945), signed Shoson with seal Shoson
Japan, dated 1931

Color woodblock print on paper. Vertical oban. Signed Shoson with seal Shoson, censor's seal: black 6mm Watanabe; publisher Watanabe Shozaburo. Title Cat and Goldfish Bowl.

The cat intently watching goldfish swimming in a glass bowl, waiting for the opportunity to pounce. A small fishing net lies on the wooden surface of the table next to a low ceramic planter filled with water, rocks, and grasses.

Inscriptions: Inscribed in pencil to the lower edge, 'By Shoson – Cat and Goldfish Bowl, 30-35-300 Edition'.

SIZE of the sheet 39.2 x 25.7 cm

Condition: Very good condition with minor wear and expected browning to paper. 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 Chazen Museum of Art, University of Wisconsin, accession number 1980.2827.

Estimate EUR 3,000
Starting price EUR 1,500

ITO SHINSUI (LOTS 367-368)

Ito Shinsui (1898-1972) studied Japanese painting and began designing woodblock prints for the publisher Watanabe Shozaburo in 1916, with whom he collaborated until 1960. He is best known for his lovely shin-hanga images of beautiful women. These elegant and refined beauties are drawn with graceful line work and softly colored backgrounds. Recognized for his artistic achievements, the Japanese government declared Shinsui an Intangible Cultural Property in 1952, and he received the Order of the Rising Sun in 1970.

367
ITO SHINSUI: WASHED HAIR

By Ito Shinsui (1898-1972), signed Shinsui ga with seal Shinsui
Japan, dated 1936

Color woodblock print on paper. Vertical dai oban. Set inside a frame, behind glass. Signed Shinsui ga with seal Shinsui; publisher Watanabe Shozaburo, sealed Shintei [a presentation copy] to the back. Title Senpatsu (Washed Hair), from the series Gendai bijin shu dai nishu (the Second Collection of Modern Beauties).

A young woman combs her hair after washing it.

SIZE of the sheet 44 x 28.5 cm

Condition: Good condition with wear. Slight browning of paper to the reverse, minor fading, and light creasing along the outer edges. Mounting holes to the outer edges. Gently mounted on cardboard.
Provenance: From the private collection of the daughter of Theodor Scheiwe (1897-1983), one of the most prominent German collectors of woodblock prints. As opposed to the collection of her father, this Westphalian private collection focused on 20th century prints, shin-hanga and sosaku-hanga, featuring many portraits by the celebrated artist Ito Shinsui, sourced from various auction houses and prominent dealers, and always looking for the very best quality and condition.

MUSEUM COMPARISON
A closely related print is in the National Gallery of Victoria, Melbourne, accession number 2015.191.

AUCTION COMPARISON
Compare a closely related print sold at Christie's, Japanese and Korean Art Online, 7 November 2019, New York, lot 56 **(sold for USD 5,000)**.

Estimate EUR 4,000
Starting price EUR 2,000

368
ITO SHINSUI: EYEBROW PENCIL (MAYUZUMI)

By Ito Shinsui (1898-1972), signed Shinsui ga with seal Shinsui
Japan, dated 1928

Color woodblock print on paper. Horizontal dai oban. Set inside a frame, behind glass. Signed Shinsui ga with seal Shinsui; publisher Watanabe Shozaburo, **numbered 89/200** to the back. Title Mayuzumi (Eyebrow Pencil).

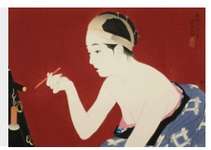
A young actress applying her makeup before going on stage, the black and gold-lacquered dresser before her suspending a brush on a hook.

Inscriptions: Inscribed to the back in pencil, '370 Shinsue, Blackened eyebrows. Limited print no. 89/200. 101/2 x 143/4'.

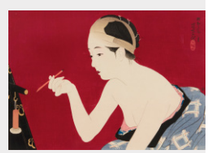
SIZE of the sheet 28.1 x 40 cm

Condition: Very condition with minor wear. Two small areas of discoloration near the brush.
Provenance: From the private collection of the daughter of Theodor Scheiwe (1897-1983), one of the most prominent German collectors of woodblock prints. As opposed to the collection of her father, this Westphalian private collection focused on 20th century prints, shin-hanga and sosaku-hanga, featuring many portraits by the celebrated artist Ito Shinsui, sourced from various auction houses and prominent dealers, and always looking for the very best quality and condition.

MUSEUM COMPARISON
A closely related print, with identical seals, is in the Art Institute of Chicago, accession number 1929.393.



AUCTION COMPARISON
Compare a closely related print, with identical seals, **number 192/200**, sold at Bonhams, Fine Japanese Prints, including Property from the Collection of the late Bertram and Ruth Malenka, 20 March 2019, New York, lot 86 **(sold for USD 21,325)**.



Estimate EUR 10,000
Starting price EUR 5,000

TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Zelinkagasse 6, 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 ZACKE, Zelinkagasse 6, 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 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 Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

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