Fine Japanese Art

AUCTION

Friday,
6 December
2024

ZACKE

SINCE 1968

Fine Japanese Art

AUCTION

Friday, 6 December 2024, 10 am CET

SESSION I
Lots 1-368 Print Catalog

SESSION II
Lots 369-620 Online Catalog

CATALOG JPN1224

EXHIBITION

25 November - 5 December
Monday - Friday
10 am - 6 pm

as well as by
appointment

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IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1010 Wien, online at **www.zacke.at**

ABSENTEE BIDDING
Absentee bids are carried out under the regulations of the terms of business of Galerie Zacke, SZA Versteigerungen & Vertriebs GmbH, which requires written submission of your purchase limit. Orders without purchase limits cannot be processed.
Only the submitted lot number of the auction lot is binding for the processing of the absentee bid. The place of jurisdiction is Vienna, Austrian Law and Austrian jurisdiction are exclusively applicable for all legal questions arising from the business relationship. Absentee bids for this auction will be accepted until the day of auction by 10:00 a.m. We regret that absentee bids received after the time stated above will not be processed until after the auction.

PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:
Fax: +43 1 532 04 52 20 or
Email: **office@zacke.at** or
Mail: Galerie Zacke, Sterngasse 13, 1010 Wien, Austria, Europe

WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:
- Cash
- Certified or personal check
- Bank transfer (please inquire to receive our bank account information)
- Credit card (Visa, MasterCard, Amex) up to EUR 5.000 - higher amounts require prior approval and are subject to service fees

TELEPHONE BIDDING
It is generally possible to bid by telephone during the auction. Please fill out the absentee bidding form enclosed in this catalog and include your telephone number at which you can be reached during the auction. In the "bid in euro" column please write "TEL" and then send us the completed absentee bidding form. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid the starting price on your behalf.

ESTIMATES AND STARTING PRICES
The auction will begin with the starting price and written bids will be accepted only with a minimum amount equivalent to the starting price.

SHIPPING AND TRANSPORT INSURANCE
For domestic shipping Galerie Zacke (hereinafter called "the company") charges in average Eur 15,- to Eur 50,- per item, depending on size and weight. These fees cover the costs of packing and shipping. Fees for bulky or fragile items, or international shipping will be quoted upon request.

The purchased goods are transported at the risk of the customer following handover of the packaged item to the post office or another carrier which the customer agrees to through his/her submission of the purchase order. According to the specific wish of the customer, the auctioned goods may be insured for the value of the purchase price (highest bid and all surcharges). This insurance fee is 3% of the purchase price. For any lots with a purchase prices exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressively receive the purchaser's written denial of this service and signed waiver of claims. Payments due to the company under the insurance contract will be charged to the customer. The company is also entitled to assign claims under the insurance contract to the customer providing the terms of the insurance contract do not prevent this.
In any case, the company is only required to make payment to the customer specifically if payment has effectively been received from the insurance company.

COLOR AND CONDITION
Auction lots will be exhibited for viewing prior to the auction, thus offering all interested customers the opportunity to examine the quality and condition of the works exhibited. The catalog illustrations are intended to assist customers during such preview. In illustrations, printed colors do not correspond exactly to the originals. The printed catalog images are not representative for the condition of the illustrated pieces. Hidden flaws and damages are indicated in the condition report. The illustrations in our online catalogs can be strongly magnified, so that most damages and restorations are well recognizable.

ENDANGERED SPECIES / CITES INFORMATION
Some items in this catalog may for example consist of ivory, rhinoceros-horn, tortoise shell, or some types of tropical wood, and are subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items are marked with the symbol ♈ on **www.zacke.at** and may only be exported outside the European Union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted.

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At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be in accordance with §32-48 of the general terms and conditions of business of Galerie Zacke, which can be found on **www.zacke.at**

IMPORTANT INFORMATION
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

THE ART LOSS REGISTER
All items starting above 2.000,- EUR have been checked by the Art Loss register.

THE ART LOSS ■ REGISTER™
www.artloss.com

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ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Japanese Art JPN1224**
ON DATE **6 December 2024, 10AM CET**

LOT NR.	LOT TITLE	BID IN EURO

☐ PLEASE RAISE MY BID BY ONE BIDDING INCREMENT (ca. 10%) IF NECESSARY

☐ PLEASE CALL ME WHEN A HIGHER BID THAN MINE HAS BEEN RECEIVED

IMPORTANT NOTICE:
Bids do not include buyer's premium and VAT. Margin taxation applies. Items with added VAT are marked in the online catalog.

MY PHONE NUMBER

TELEPHONE BIDS:
If you like to bid by telephone, please state 'TEL' in the 'BID IN EURO' column instead of a Euro amount. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid the starting price on your behalf.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADRESS

CITY, COUNTRY

POSTCODE

PHONE NUMBER

With the signature on this form, the client instructs the auctioneer to bid on his behalf. The Euro amount up to which the auctioneer shall bid on behalf of the client is either stated in this form or will be communicated to the auctioneer via telephone during the auction. All absentee bidding shall be governed by the terms and conditions [AGB] of Galerie Zacke. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zacke. Galerie Zacke, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.

DATE & SIGNATURE

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PLEASE CHECK THE DESIRED CARD

☐ AMEX ☐ MASTERCARD ☐ VISA

☐ **COLLECTION BY CLIENT**
WITH PAYMENT ON THE PREMISES
IN CASH, BY CERTIFIED CHEQUE OR CREDIT CARD

☐ **INVOICE PAYMENT**
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IMPORTANT NOTICE:
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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, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at 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.

Live Auction Session II:
Okimono, Sagemono & Sword Fittings

(LOTS 369-620)
ONLINE CATALOG
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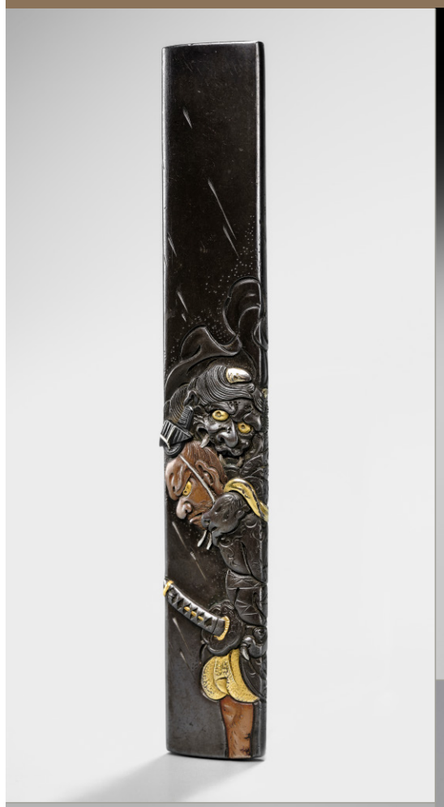
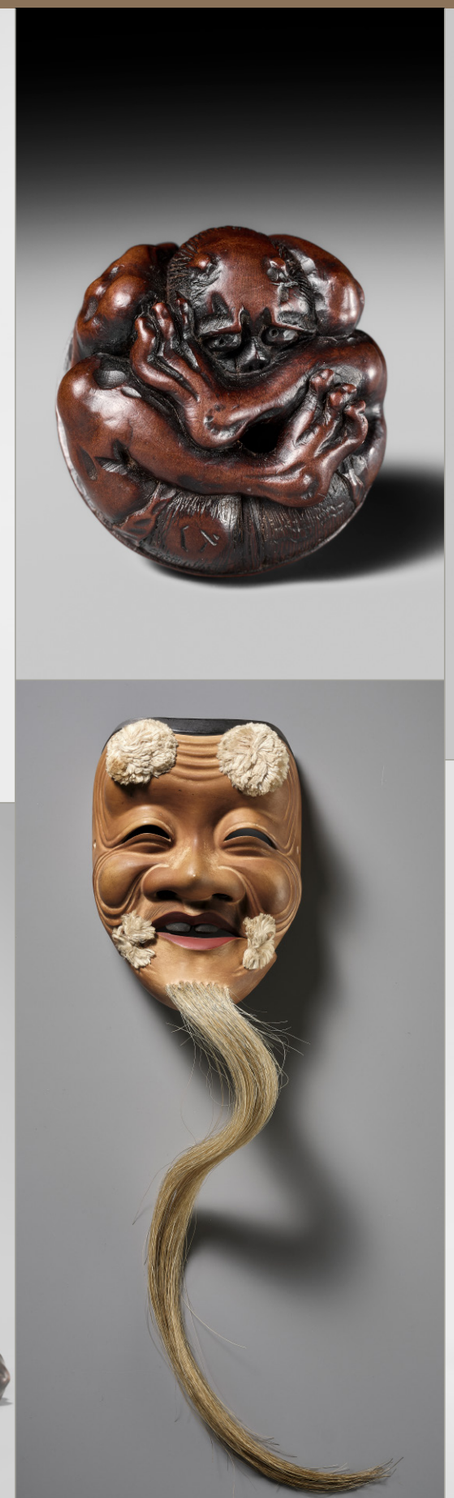
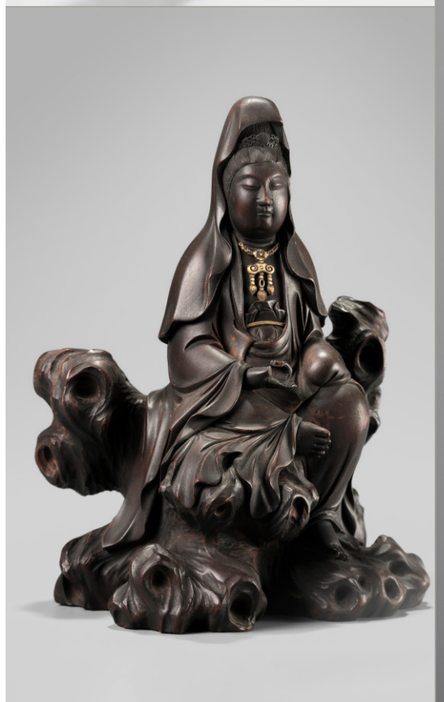






Bronzes & Meiji Metalwork

Lots 1 to 78

1
A LARGE PAIR OF BRONZE ‘BUDDHIST ELEPHANT’ ALTAR VASES, DATED 1739

Japan, dated 1739

Heavily cast, the caparisoned elephant with a robust body crouching low to the ground, the head turning to the back and the tail flicked to the side, the wrinkled face detailed with large eyes and a coiling snout flanked by long, curling tusks. The backs fitted with a removable, compressed globular vessel, with a detachable base, decorated to the exterior with lotus petals in relief.

Each vessel is signed YASUAKI (Yasumochi) saku [Made by Yasuaki (Yasumochi)] and dated Genbun yon tsuchinoto-hitsuji no toshi [Made in the Genbun 4th year (1739)]. Further inscribed to the body of each elephant with a votive dedication naming several donors who commissioned this impressive pair of altar vases.

LENGTH 55 cm (each), HEIGHT 34.5 cm (each)
WEIGHT 25.3 kg and 21.6 kg

Condition: Good condition with wear, commensurate with age. Expected nicks, scratches, dents, and other signs of use. Wear and encrustations to the interior. The bronze with a naturally grown, dark patina with areas of malachite and cuprite encrustations.

Estimate EUR 4,000
Starting price EUR 2,000

The elephant-like mythical beings depicted here are by no means ordinary elephants, but rather religious creatures frequently depicted in early Buddhist art. The wrinkly body and trunk, long tusks, and smiling attitude bear an uncanny resemblance to the famous imaginary elephants (sozo-no-zo) from the Nikko Tosho-gu. This type of elephant was also frequently depicted in Buddhist art as the familiar of Fugen Bosatsu or on various architectural elements depicting baku.

Imaginary elephants (sozo-no-zo) from the Nikko Tosho-gu

An architectural support in the form of a baku’s head at a temple in Nagahama, Shiga Prefecture

2
A LARGE BRONZE OKIMONO OF A SNARLING SHISHI ON A MAGNIFICENT ROOT WOOD STAND

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

Heavily cast, the shishi standing foursquare atop a finely openworked, superbly finished, naturalistic root wood base in the form of a gnarled tree stump. The Buddhist lion is depicted in an animated pose with its back arched in a cat-like manner, the face with a ferocious expression, fangs poking through its hearty snarl, and the large bulging eyes pierced below thick brows, the voluminous mane and bushy tail with well-modeled and neatly incised curls, the fur finely engraved in kebori with whorls and undulating lines.

HEIGHT 41 cm (shishi), LENGTH 84 cm (the stand)
WEIGHT 4.8 kg (shishi only), 9 kg (total)

Condition: Good condition with typical wear, few nicks, scratches, and some encrustations. An old fill to the shishi’s back (this bronze was likely originally a censer). The root wood stand with natural imperfections and remnants of an old varnish.

AUCTION COMPARISON
Compare a related bronze koro of a shishi, dated to the Meiji period, 33 x 34 cm, at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 474 **(sold for GBP 5,250)**.

Estimate EUR 5,000
Starting price EUR 2,400

3
KATO TATSUO: AN IMPRESSIVE BRONZE OKIMONO OF TWO LEAPING SHISHI ON ROCKWORK

By Kato Tatsuo, the base signed Kato Tatsuo to and each shishi signed Tatsuo saku
Japan, Meiji period (1868-1912) to Taisho period (1912-1926)

Finely modeled with two shishi frolicking on a naturalistically cast rockwork base with small areas of moss inlaid in gold takazogan, the lions' bodies skillfully captured in motion as they chase each other on the rocks. Each shishi is signed TATSUO saku [made by Tatsuo] and the rockwork is signed KATO TATSUO to [carved by Kato Tatsuo].

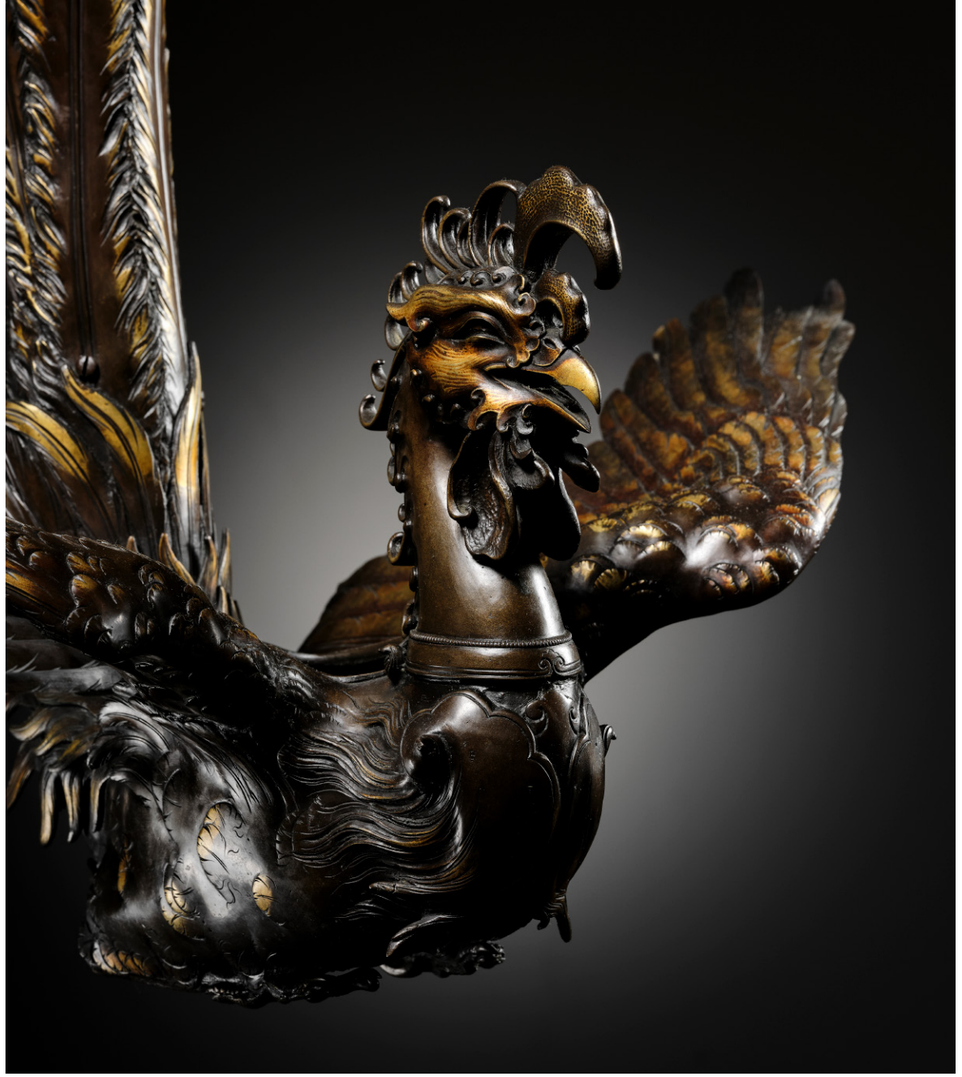
LENGTH 52 cm, HEIGHT 31.5 cm
WEIGHT 6.9 kg

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

Kato Tatsuo was a pupil of Oshima Joun (1858-1940) and is perhaps best known for his bronze okimono depicting tortoises.

AUCTION COMPARISON
For another bronze okimono by the same artist see Bonhams, Fine Japanese Art, 10 November 2011, London, lot 386 **(sold for GBP 5,250)**.

Estimate EUR 6,000
Starting price EUR 3,000



4
SADAYUKI: A SUPERB AND MASSIVE GILT-BRONZE HANGING KORO (INCENSE BURNER) IN THE FORM OF A HO-O BIRD (PHOENIX)

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

An exceptionally large and magnificent censer, likely used as an incense burner inside a temple, exquisitely modeled as a majestic mythical bird with spread wings and towering tail feathers terminating in a knop finial with a large loop for suspension. The ho-o bird is well detailed with textured comb and wattle, sharp open beak, and intricately carved feathers, its back hollowed to serve as a vessel for incense burning. Signed underneath within a rectangular reserve SADAYUKI zo [made by Sadayuki].

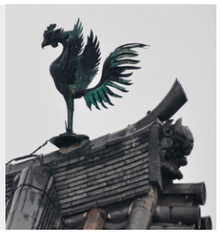
HEIGHT 90.5 cm (incl. loop)
WEIGHT 16.4 kg

Condition: Very good condition with expected wear and traces of use, minor dents, rubbing and losses to gilt, the cover lost.

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.

Estimate EUR 12,000
Starting price EUR 6,000

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



5
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 10,000
Starting price EUR 5,000

Shoki clutching his sword, ready to strike at any moment

6
AN IMPRESSIVE BRONZE OKIMONO DEPICTING SHOKI SNEAKING UP ON A GATHERING OF ONI

Japan, Meiji period (1868-1912)

Separately cast as eight figures raised on a naturalistically cast base in the form of a tree stump depicting seven oni dancing and playing music, each dressed in a tiger-skin loincloth, their faces with jovial expressions, three striking dynamic poses and another three playing the drum, shamisen, and singing bowl, as the seventh calmly listens, or daydreams, holding his head in his hand. Shoki watches the oblivious demons from behind a screen decorated in relief with mythical beasts and scrolling clouds, his voluminous robe gently swaying in the wind, his right hand lowered behind his back and clutching his sword, ready to strike at any moment.

HEIGHT 40 cm, LENGTH 42 cm
WEIGHT 20.7 kg (total), 6,287 g (Shoki), 965.5 g – 813.9 g (oni)

Condition: Good condition with expected wear and casting irregularities, minor losses.

Estimate EUR 4,000
Starting price EUR 2,000

7
TAKAMURA KOUN: AN IMPRESSIVE OKIMONO OF TWO ROCK CRYSTAL SPHERES ON A FINE BRONZE WAVE-FORM STAND

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

The two crystals are carved and polished into perfect spheres and balanced on a bronze stand intricately cast as crashing waves neatly incised and well-detailed with meticulously modeled cresting foam. Signed to the underside within a rectangular reserve KOUN.

LENGTH 21.5 cm (the stand), DIAMETER 9 cm and 5.2 cm (the spheres)
WEIGHT 2,083 g (total)

Condition: Very good condition with surface wear and casting irregularities. The rock crystal spheres with natural imperfections.

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

The present spheres were made entirely by hand in a laborious process. The final hand polishing, using finely powdered iron oxide, gave these spheres a luster rarely achieved using modern gem-polishing machinery. Rock crystal symbolizes purity and perfection, while the sphere represents completeness and the infinity of space.

MUSEUM COMPARISON
Compare a related silver stand in the form of crashing waves, accompanied by the third largest crystal sphere in the world, diameter 25.4 cm, formerly in the collection of the Dowager Empress Cixi, in the collection of the University of Pennsylvania Museum of Archeology and Anthropology, accession number C681A.

AUCTION COMPARISON
Compare a closely related rock crystal sphere on a Japanese metalwork stand, signed Eiryusai saku, at Christie's, 20 September 2013, New York, lot 1772 **(sold for USD 23,750)**.

Estimate EUR 4,000
Starting price EUR 2,000

8
A FINE PARCEL-GILT BRONZE OKIMONO OF RYUJIN PRESENTING A ROCK CRYSTAL SACRED JEWEL (YASAKANI NO NAGATAMA)

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

The Dragon King of the Sea dressed in a voluminous robe with billowing sleeves, deep folds, and foliate incised hems, crowned by a dragon-form kabuto centered by a coral stem; the rim, coral, and eyes of the beast picked out in gilt. He holds with both hands his rock crystal sphere which he uses to raise and lower the tides, the powerfully cast head with a sincere expression, finely incised beard and long, trailing hair, falling down the back.

HEIGHT 30.6 cm
WEIGHT 3,584 g

Condition: Very good condition with minor wear. The rock crystal with wear, scratches, and tiny cracks.

The rock crystal sphere held by Ryujin represents the sacred jewel Yasakani no Nagatami, one of the Three Sacred Treasures, the imperial regalia of Japan. They represent the three primary virtues: valor (the sword), wisdom (the mirror), and benevolence (the jewel).

AUCTION COMPARISON
Compare a closely related bronze okimono of Ryujin presenting a rock crystal sacred jewel, dated late 19th century, 43 cm high, at Zacke, 3 September 2024, Vienna, lot 75 **(sold for EUR 7,800)**.

Estimate EUR 4,000
Starting price EUR 2,000

9
TAKAHASHI RYOUN: A LARGE AND SUPERB BRONZE VASE DECORATED WITH CARPS AND DRAGONS GRASPING TWO CRYSTAL SPHERES

By Takahashi Ryoun, sealed Ryoun
Japan, Tokyo, Meiji period (1868-1912)

Finely cast and constructed of three parts, the compressed globular lobed base supported by a coiled dragon, holding in its claws a rock crystal sphere, the ferocious beast with its head raised, looking towards a smaller dragon writhing around the separately cast neck rising to a wide flared foliate rim with openworked manji design, the interior of the trumpet mouth finely worked in low relief with five carps, their eyes inlaid in gold-ringed shakudo. The two sections attached by a separate plate signed RYOUN.

HEIGHT 60.7 cm
WEIGHT 23.4 kg

Condition: Very good condition with usual wear, light surface scratches, small nicks, the small dragon head re-attached with a metal peg, a small loss to the smaller dragon's tail. Presenting very well.

Takahashi Ryoun lived in Tokyo and was active from the late Meiji period into the early Showa period. He graduated from the Tokyo School of Fine Arts and was famed for his skill in bronze casting.

The Tokyo Casting Association lists him as a designated special member, a ranking reserved only for the best artists. He exhibited his works at the Paris Great Exposition in 1900: three pieces were entered in the Exhibition Catalogue Two (Q 107, 161, 175), and one piece was exhibited in the Award Winning Catalogue. His work can be found in the Museum of the Japanese Imperial Collections (Sannomaru Shozo-kan) in Tokyo.

According to traditional Chinese belief, carps swimming upstream in the Yellow River must leap the rapids of the Dragon's Gate. The first to succeed in doing this is transformed into a dragon. This legend is frequently used and regarded as a metaphor for a scholar who passes the civil service examinations and succeeds in high office. The dragon-carp motif is thus a wish for success in achieving this. .

Estimate EUR 8,000
Starting price EUR 4,000

10
AN IMPRESSIVE AND VERY LARGE BRONZE LOTUS-FORM FOUNTAIN WITH A MAJESTIC DRAGON

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

Skillfully cast as a large, upturned lotus leaf with finely chased veins, supported on a short compressed globular section raised on a lotus-petaled base above a lobed plinth decorated with foliate cartouches enclosing lotus blossoms borne on leafy scrolling vines. A separately cast, ferocious three-clawed dragon clambers over the wavy rim, its mouth open in a menacing roar, the body neatly detailed with overlapping scales and spiky mane.

HEIGHT 70.3 cm (the vessel), 98 cm (incl. dragon)
WEIGHT 57 kg

Condition: Very good condition with minor wear and signs of use. The base with small losses. The dragon with few old repairs and minor losses to spikes.

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 fountains like the present lot were largely sold, melted down, or destroyed during earthquakes and wars. Expatriates living in Japan and tourists purchased them to decorate their gardens at home, while others received them as gifts well into the 20th century.

AUCTION COMPARISON
Compare a related massive bronze with lotus and elephants, 133 cm high, at Zacke, Fine Chinese Works of Art, Japanese and Buddhist Art, 29 September 2019, Vienna, lot 173 **(sold for EUR 9,480)**.

Estimate EUR 15,000
Starting price EUR 8,000

Engraving by Henri Guérard, c. 1883, showing a temple fountain in Kyoto with a similar setup

11
A MONUMENTAL BRONZE VASE WITH DRAGON

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

Massively cast, supported on a splayed foot and rising to a tall waisted neck with foliate trumpet mouth, the body finely carved and incised with six leaves, their short stems forming hooks encircling the shoulder, the neck encircled by a ferocious writhing dragon with sharp claws, neatly incised scales, ridged spine, and long horns. Overall showing a fine patination.

HEIGHT 91.5 cm
WEIGHT 22 kg

Condition: Good condition with minor wear, one leg and the tip of the tail reattached with traces of soldering, and minor casting flaws.

Estimate EUR 12,000
Starting price EUR 6,000

12
A SUPERB BRONZE FIGURE OF AN ONI HOLDING ALOFT A KORO (INCENSE BURNER)

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

Finely modeled as an oni on its knees, the muscular body twisted and the right hand raised to hold a heavy and intricately decorated koro, wearing an exquisitely detailed tiger-skin loincloth as well as an elaborate sagemono. The demon's face with a strained expression, the skin detailed with fine stipples to simulate hair. The koro cast in low relief with dragons and scrolling clouds on a ground with archaistic patterns, the cover with a lotus finial.

HEIGHT 69 cm
WEIGHT 14.7 kg

Condition: Good condition with minor wear, casting flaws, and the right foot with an old repair.

Estimate EUR 4,000
Starting price EUR 2,000

13
AKASOFU GYOKKO: A PAIR OF IMPRESSIVE AND LARGE PARCEL-GILT BRONZE FIGURES OF ONI HOLDING ALOFT SOUND BOWLS

By Akasofu Gyokko, each signed Gyokko
Japan, late 19th century, Meiji period (1868-1912)

Each demon standing strong atop a wood stand neatly carved in openwork with one hand resting on the hip and the other raised to hold up a mounted bowl with parcel gilt and incised dragons and lotus leaves. Their faces with large bulging eyes and horns framed by long curly tresses, their muscular bodies adorned with tiger-skin loincloths and scarves draped over the shoulders with ornate decorations including a Hanabishi mon, as well as bracelets and anklets. Each signed GYOKKO. With a wood mallet – each sound bowl producing a typical sound.

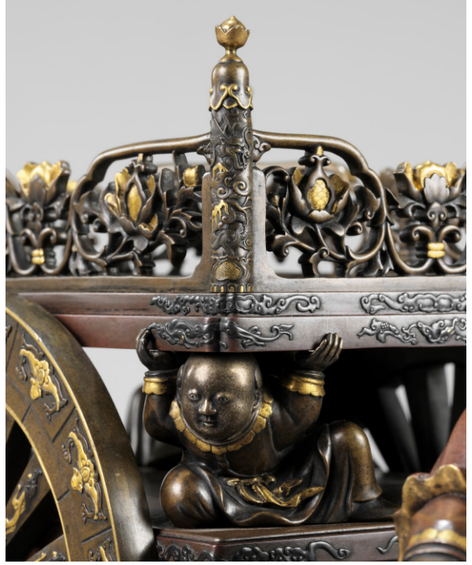
HEIGHT 75.5 cm (each incl. base), 65 cm and 64 cm (without the base)
WEIGHT 8.8 kg and 8.4 kg

Condition: Very good condition with minor surface wear, casting irregularities, small nicks, light scratches. The stands with expected minor age cracks and small nicks, one with small repairs and remnants of adhesive. The bowls with few minor dents.
Provenance: From the private estate of Bartlett Burnap, Los Angeles, United States. One oni with an old label.

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

AUCTION COMPARISON
Compare a closely related figure of an oni, described as "Miyao style" and dated to the Meiji period, 48.2 cm tall, at Bonhams, Fine Japanese Art, 5 November 2009, London, lot 269 **(sold for 7,200 GBP)**. Note the lot comprises a single figure.

Estimate EUR 10,000
Starting price EUR 5,000



14
A LARGE AND IMPRESSIVE MIYAO-STYLE BRONZE FIGURE OF A KARAKO PULLING A HANAGURUMA (FLOWER CART)

Japan, circa 1870

Constructed of several adjoined pieces, finely modeled as a karako pulling a flower cart, the boy dressed in loose robes, the cart finely decorated in gold and iro-e hirazogan and takazogan, the cartwheels decorated with mythical beasts, bats, and minogame, the upper section of openwork with lotus and pomegranate tendrils, supported by four diminutive karako, and the shafts with floral blossoms.

LENGTH 61.3 cm
WEIGHT 17.4 kg

Condition: Very good condition with minor wear and manufacturing flaws.
Provenance: Sotheby's, 9 November 2018, London, lot 450. A noted private collection, acquired from the above.

The present lot depicts a karako (Chinese boy) pulling a hanaguruma (flower cart), which is usually laden with a basket overflowing with auspicious flowers. In Japan, the motif of karako symbolized longevity and health for offsprings.

Estimate EUR 30,000
Starting price EUR 15,000

15
MIYAO: A LARGE AND IMPRESSIVE PARCEL-GILT BRONZE STATUE OF A WARRIOR HOLDING ALOFT A KORO

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

Superbly cast, the warrior lifting the massive vessel with relative ease, his robes neatly detailed with paulownia mon, rinpo, and floral blossoms, his armor secured by a belt around the waist centered by an oni mask. The koro divided into four panels, each richly decorated in iro-e takazogan with alternating guardians and samurai against a finely incised ground with leafy scrolling vines as well as gilt blossoms and butterflies. Signed to the back of the robe below the belt within a gilt cartouche MIYAO.

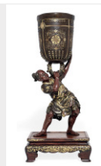
HEIGHT 95.4 cm (excl. lamp) and 130 cm (incl. lamp)
WEIGHT 16.1 kg

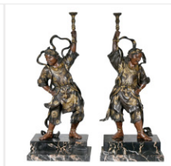
Condition: Excellent condition with minor wear.

The koro features an antique lamp fitting that includes a brass petroleum tank dating to around 1880. In about 1920, an electrical fitting was added to replace the petroleum lamp. In 2024, we upgraded the electrical components to modern standards, including a 220-volt cable, a floor switch, and a spare lampshade, ensuring the lamp functions accurately and reliably.

Important: The cable runs externally along the statue, and the entire lamp fitting can be easily removed without any hassle—simply by taking it out. This fitting is completely non-intrusive, with no drilling or alterations, so there are no condition issues. The piece can be used as a lamp with ease, or the fitting can be stored away, allowing the koro to be displayed as originally intended—as either an incense burner or a statue.

AUCTION COMPARISON





Compare a related smaller Miyao bronze sculpture depicting Benkei lifting the Bell of Miidera, 70 cm high, at Christie's, 18 May 2012, London, lot 27 (sold for GBP 27,500 or approx. **EUR 53,000** converted and adjusted for inflation at the time of writing). Compare a pair of related Miyao bronze figures holding aloft candlesticks, each 79 cm high, at Ardennes Enchères, 19 October 2024, Charleville-Mézières, lot 143 **(sold for EUR 70,000)**.

Estimate EUR 30,000
Starting price EUR 15,000

16
MIYAO: A SUPERB PAIR OF PARCEL GILT MIXED-METAL CANDLESTICKS DEPICTING ACROBATS

By Miyao Eisuke of Yokohama, each signed Miyao sei
Japan, late 19th century, Meiji period (1868-1912)

Each finely cast in three parts, depicting young acrobats balancing a taiko drum and with shishimai (lion dance) masks atop their heads, the details finely chiseled and inlaid in gilt takazogan and hirazogan, the faces and hands in copper, the drums incised with chrysanthemums, peonies, and with karakusa details, each signed MIYAO sei [made by Miyao] in a typical rectangular reserve, one further signed MIYAO sei to the gold fan.

HEIGHT each 43 cm
WEIGHT 3,330 g and 3,837 g

Condition: Very good condition with little wear, small nicks, light surface scratches, few minor dents, rubbing to the gilding. Each presenting beautifully.

Founded by Miyao Eisuke, the Miyao Company of Yokohama (later based in Nihonbashi-ku, Tokyo, after ca. 1890) specialized in the manufacture of bronze sculptures, embellished with gold and silver as well as patinated copper alloys, that represent generic samurai warriors as well as more precisely identifiable characters from Japanese myth and legend. In addition, the company also made a smaller number of pieces in other formats such as incense burners, vases, and chargers.

AUCTION COMPARISON
Compare a near-identical pair of bronze candlesticks, also by Miyao and 43.5 cm high, dated to the Meiji period, at Christie's, The Ann & Gordon Getty Collection: Volume 3, English and European Furniture, Porcelain and Silver, Day Sale, 22 October 2022, New York, lot 306 **(sold for USD 37,800)**.

Estimate EUR 12,000
Starting price EUR 6,000

17
MIYAO: A PARCEL-GILT BRONZE FIGURAL KORO (INCENSE BURNER) DEPICTING BENKEI HOLDING ALOFT THE MIIDERA TEMPLE BELL

By Takashi Kiyotsugu (died 1894) for the Miyao company of Yokohama, signed in a Kiyo cartouche Miyao zo
Japan, late 19th century, Meiji period (1868-1912)

Benkei is shown standing and leaning forward, squatting as he strains under the weight of the large Miidera Temple bell which he supports on his back, the bell with a detachable copper liner, held upside down and decorated to the exterior with studs in relief and cast with panels of formalized lotus, the hero's robes cast with lotus blossoms borne on scrolling vines in katakiribori, the face with a determined expression having successfully dragged the bell atop the mountain, all on a formal stand incised with a keyfret motif and raised on cabriole legs applied with stylized flowers. Signed to the bell within a KIYO cartouche MIYAO zo.

HEIGHT 14.9 cm (incl. stand)
WEIGHT 1,129 g (incl. stand)

Condition: Good condition with minor surface wear, little rubbing and minor losses to gilt.

Saito Musashibo Benkei (ca. 1155-1189) was a loyal retainer of Minamoto no Yoshitsune (1159-1189), and both historical figures were the subject of numerous myths and legends described in popular literature, theatre, songs and depicted in paintings, prints and other decorative arts. This particular subject is the legend of Benkei displaying his incredible brute strength by stealing the enormous bell of Miidera Temple and dragging it up a mountain.

AUCTION COMPARISON
Compare a related bronze figural censer and cover, signed Miyao, late 19th century, 13.3 cm, at Sotheby's, 19 October 2022, New York, lot 626 **(estimate USD 8,000-12,000)**.

Estimate EUR 3,000
Starting price EUR 1,500

18
MIYAO: A PAIR OF PARCEL-GILT BRONZE FIGURES DEPICTING FISHERMEN

By the Miyao company of Yokohama, signed Miyao with seal Ei
Japan, Meiji period (1868-1912)

Each figure is finely cast and supported on its original carved wood stand raised on cabriole feet and decorated with a scrolling foliate band with a ho-o bird. One fisherman is depicted, wearing a do (cuirass) over his robe and trousers pulled up above his knees, preparing to cast his net, his companion with one arm enthusiastically raised with the hand clasped around a paddle, the other held to the waist. Each is dressed in a short robe applied with Futatsudomoe mon enclosed within foliate medallions borne on scrolling vines in kebori, and wearing a straw hat strapped to the head. Each figure signed to the back within a rectangular reserve MIYAO followed by the seal Ei.

HEIGHT 25.4 cm and 19.7 cm (incl. stand)
WEIGHT 676.6 g and 750 g (incl. stand)

Condition: Very good condition with minor wear. One attribute possibly lost.

Founded by Miyao Eisuke, the Miyao Company of Yokohama (later based in Nihonbashi-ku, Tokyo, after ca. 1890) specialized in the manufacture of bronze sculptures, embellished with gold and silver as well as patinated copper alloys, that represent generic samurai warriors as well as more precisely identifiable characters from Japanese myth and legend. In addition, the company also made a smaller number of pieces in other formats such as incense burners, vases, and chargers.

AUCTION COMPARISON
Compare a related pair of parcel-gilt bronze okimono, signed Miyao zo, dated to the Meiji period, 21.3 and 20 cm high, at Christie's, 29 July 2014, London, lot 333 **(sold for GBP 4,500)**.

Estimate EUR 2,500
Starting price EUR 1,200

19
MIYAO: A BRONZE FIGURE OF AN ARCHER

Workshop of Miyao, signed Miyao
Japan, 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.

HEIGHT 21 cm (excl. bow) and 28 cm (incl. bow)
WEIGHT 1,764 g

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

AUCTION COMPARISON
Compare a closely related patinated bronze figure of an archer signed Miyao, 28 cm high, at Christie's, 10 December 2020, Paris, lot 69 **(sold for 8,750 EUR)**.

Estimate EUR 2,000
Starting price EUR 1,000

20
A BRONZE OKIMONO DEPICTING TOKIWA GOZEN PROTECTING HER SONS FROM THE HARSH WINTER SNOW

Japan, Meiji period (1868-1912)

Finely cast as Tokiwa Gozen and her three sons, the youngest at her breast, as she shepherds her children along through a winter storm while they flee from the Taira forces, all wearing getas, their richly carved robes billowing in the wind and decorated with floral patterns, all atop a naturalistically cast stand.

HEIGHT 30 cm, LENGTH 27 cm
WEIGHT 5,931 g

Condition: Very good condition with minor wear.
Provenance: From an old private collection in West Yorkshire, United Kingdom, assembled during the 1970s and 1980s and thence by descent.

Tokiwa Gozen was the mother of Minamoto no Yoshitsune (1159-1189) shown here as a baby in his mother's arms. After the death of the boy's father, Minamoto no Yoshitomo (1123-1180), during the Heiji rebellion, Tokiwa Gozen was forced to flee from Taira no Kiyomori (1118-1181) to protect the life of her three sons.

Estimate EUR 1,500
Starting price EUR 800

The black-lacquered wood box supported on six legs, inlaid with ho-o medallions in aogai and fitted with gilt-metal mounts.

21
MYOCHIN MUNEYUKI: A MINIATURE IRON KABUTO WITH MATCHING INLAID LACQUER BOX AND COVER

The kabuto by Myochin Muneyuki (d. 1835), signed Myochin Muneyuki
Japan, early 19th century, Edo period (1615-1868)

The eight-plate bowl sujibachi with gilt pimples, and kiron mabizashi, surmounted by a four-stage gilt iron and shakudo tehen kanamono, pierced to the outer edge to mount the shikoro and fukigaeshi. The underside gilded with a red lacquer finish to the mabizashi and signed MYOCHIN MUNEYUKI.

HEIGHT 11.2 cm, LENGTH 8.2 cm (box), LENGTH 12 cm (kabuto)
WEIGHT 159 g (kabuto)

Condition: The kabuto in good condition with very minor losses to lacquer and areas of corrosion. The box with repairs to two feet, light scratches, rubbing to gilt fittings, few minuscule dents.
Provenance: Bonhams, Fine Japanese Art, 6 November 2012, London, lot 296 **(sold for GBP 2,500)**. A noted private collection, acquired from the above.

Estimate EUR 3,000
Starting price EUR 1,500

22
KAGAWA KATSUKIYO: A FINE SILVERED METAL 'BUNBU' PANEL WITH LITERARY AND SAMURAI ACCOUTREMENTS

By Kagawa Katsukiyo (1894-1967), signed Katsukiyo saku
Japan, 20th century

The silvered metal panel finely decorated in kebori and katakiribori, as well as iro-e flat inlay in patinated tones of gold, silver, suaka, and bronze to depict a suit of armor laying against a tomobako box, the embroidered shifuku to the top, scrolls, folding fans, swords, and arrows scattered to the ground. Signed to the bottom-right corner KATSUKIYO saku [made by Katsukiyo]. Set inside a frame, behind glass, with decorative silk tassels and cords for suspension.

Plate SIZE 19.8 x 23 cm, SIZE incl. frame 33.8 x 38.2 cm

Condition: Very good condition with minor surface wear to the silvered ground.

With a wood tomobako inscribed 'Bunbu', referring to the concept of bunbu-ryodo, the quality of excelling at both the path of military arts and that of literary arts.

Estimate EUR 1,500
Starting price EUR 800

23
KATSURA MITSUHARU: A FINE MIXED-METAL PLAQUE DEPICTING MOUNT FUJI

By Katsura Mitsuharu (1871-1962), signed on the metal plate Mitsuharu with seal Mitsuharu
Japan, circa 1930

For a woodblock print depicting Mount Fuji see Gaifu kaisei (A Mild Breeze on a Fine Day), from the series Fugaku sanjurokkei (Thirty-six Views of Mount Fuji), by Hokusai, circa 1830-33, in the Art Institute of Chicago, reference number 1928.1085. Note the gradation technique – the blue skyline at the top is typical ichimonji bokashi and the darkened peak is an example of hakkake bokashi.

Richly patinated in partially gradating shades of gold, silver, black, and white, and finely chiseled in katakiribori to depict Mount Fuji peeking through the softly finished, thick envelope of clouds, sharply contrasting against the gold sky carved with distant clouds. Signed to the bottom-right edge MITSUHARU with seal Mitsuharu.

Set inside a kiri (paulownia) panel with brown-lacquered frame. The wood panel inscribed to the back with an inscription noting this was a gift in Heisei 2, 1990.

Image SIZE 22 x 36 cm, SIZE incl. frame 70.5 x 41 cm

Condition: Very good condition with minor surface wear.

AUCTION COMPARISON
Compare a related mixed-metal plaque depicting carps by the same artist, 22.7 x 36.7 cm, at Christie's, 20 March 2007, New York, lot 188 **(sold for USD 5,400)**.

Estimate EUR 2,000
Starting price EUR 1,000

24
OTANI HARUHIKO: A FINE PARCEL-GILT SILVER PLAQUE DEPICTING A CHINESE DRAGON

Otani Haruhiko (1906-81), signed Haruhiko to
Japan, 20th century

Finely engraved in kebori, chiseled in katakiribori, embellished with gold flat inlay as well as patinated tones of bronze, silver, and shakudo, depicting a sinuously writhing five-clawed dragon with its mouth open in a snarl as it pauses mid-air, the ferocious beast's body finely incised with scales and licked by wispy flames. Signed to the right edge HARUHIKO to [carved by Haruhiko].

Image SIZE 17.5 x 51 cm, SIZE incl. frame 33.5 x 85 cm

Condition: Excellent condition with minor wear.

Mounted with a silk mat and brown-lacquered frame. With a wood tomobako inscribed with the title and artist's signature.

Estimate EUR 1,500
Starting price EUR 800

25
KAGAWA KATSUHIRO: A FINE WOOD AND SOFT-METAL-INLAID COPPER PANEL DEPICTING CARPS UNDER PINES

By Kagawa Katsuhiro (1853-1917), signed on the copper plate Katsuhiro to with seal Nagamatsu, the wood panel signed Katsuhiro ga with seal Teishitsu Gigei-in Kagawa Katsuhiro
Japan, Meiji period (1868-1912)

The paulownia wood panel inset with a copper plate decorated in kebori and katakiribori, with details inlaid in gold flat relief, depicting a pair of carps with eyes inlaid in silver with shakudo pupils, swimming under pine branches. The current of the water extends to the wood panel where it continues in gold lacquer. Signed to the copper plate KATSUHIRO to [carved by Katsuhiro] with seal Nagamatsu, the wood panel signed KATSUHIRO ga with seal Teishitsu Gigei-in (Imperial Household Artist) Kagawa Katsuhiro.

Plate SIZE 21.4 x 18.4 cm, SIZE incl. frame 51.5 x 35 cm

Condition: Very good condition with minor surface wear.

Set inside a frame, behind glass, with decorative silk tassels and cords for suspension.

With a wood tomobako inscribed Shori-zu [pine and carp] and signed KAGAWA KATSUHIRO saku with seal Katsuhiro.

Kagawa Katsuhiro (1853-1917) was born in Tokyo, where he studied wood carving under the Noh mask carver Ariyoshi, painting under Shibata Zeshin, and metalwork under Nomura Katsumori and Kano Natsuo. His work was highly prized and examples are owned by the Tokyo National Museum and also members of the Imperial Family. He won many awards and in 1889 his work was represented at the Paris Universal Exposition.

AUCTION COMPARISON
Compare a related wood tsuitate with inlaid mixed metal panels, by Kagawa Katsuhiro, late 19th century, size 106 x 70 cm, at Bonhams, Fine Japanese Art, 13 May 2008, London, lot 250 **(sold for GBP 3,000)**.

Estimate EUR 3,000
Starting price EUR 1,500

26
KUMAGAYA: AN INLAID BRONZE BOX AND COVER

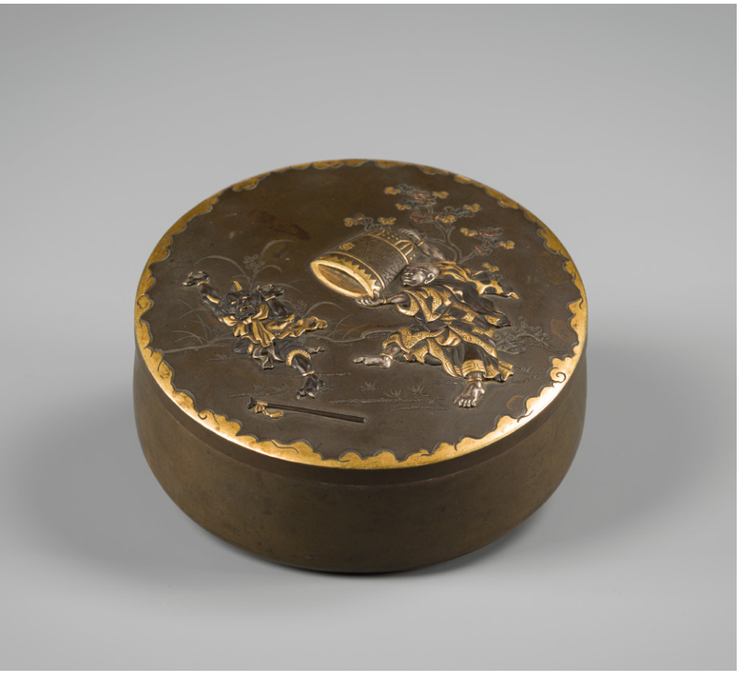
By Kumagaya, signed Kyoto Kumagaya zo
Japan, Kyoto, Meiji period (1868-1912)

Of circular form, the overhanging cover finely decorated in gilt, copper, silver, and bronze takazogan, as well as kebori and katakiribori, to depict a rakan running in a field with kikyo (Chinese bellflowers) and other autumnal flowers, palm leaves towering behind him, holding in one hand a mokugyo and a mallet in the other, a furoshiki at his side, the edge of the cover decorated with a band of gilt clouds. The base incised with the signature Kyoto KUMAGAYA zo.

DIAMETER 13.4 cm
WEIGHT 383 g

Condition: Good condition with wear, casting irregularities, few nicks, and light scratches. Minor discoloration to patina as visible in the images provided.

Estimate EUR 1,000
Starting price EUR 500



27
AN INLAID BRONZE BOX AND COVER

Japan, Meiji period (1868-1912)

Of circular form, the overhanging cover finely inlaid in iro-e takazogan and skillfully engraved in kebori to depict a monk chasing an oni, lifting a large bell over his head to ensnare the demon, his flowing robes decorated with Buddhist wheels, shippo, and lotus, the edge of the cover decorated with a band of gilt clouds.

DIAMETER 13.7 cm
WEIGHT 471.5 g

Condition: Very good condition with wear, casting irregularities, few nicks, and light scratches. Minor discoloration to patina as visible in the images provided.

Estimate EUR 1,000
Starting price EUR 500

28
A PAIR OF METAL DISHES DEPICTING FIERCE DRAGONS

Signed Somin
Japan, Meiji period (1868-1912)

Heavily cast, each shallow dish raised on a short circular foot, decorated to the interior with a sinuous three-clawed dragon thrashing among scrolling clouds, the details picked out in gold and copper, the scales and clouds neatly inlaid in metal wire. The sides of the dish similarly worked with scrolling clouds. Signed to the underside SOMIN (Aimin).

DIAMETER 24.7 cm (each)
WEIGHT 844 g and 885 g

Condition: Very good condition with minor expected wear.

Estimate EUR 2,000
Starting price EUR 1,000

29
KOMAI: A GOLD AND SILVER INLAID IRON CIRCULAR DISH DEPICTING KIYOMIZU-DERA TEMPLE

By the Komai Company, signed Komai sei
Japan, Kyoto, Meiji period (1868-1912)

Of circular form with shallow rounded sides raised on a broad foot ring, the iron body intricately inlaid in silver and gold nunomezogan and hirazogan with a central medallion enclosing a landscape with the Kiyomizu-dera temple (identified by the inscription), surrounded by a star-shaped cartouche similarly decorated with a bird flying amid flowering peony, chrysanthemum, and bellflower, the spandrels with alternating brocade desgins interspersed with flowerheads, the central medallion and surrounding spandrels with raised silver rims, all encircled by a border of fruiting vines with the grape bunches neatly inlaid in silver takazogan below the gilt rim. The base signed in gilt KOMAI sei [made by Komai].

DIAMETER 12.1 cm
WEIGHT 151.5 g

Kiyomizu-dera circa 1880 by Adolfo Farsari

Condition: Good condition with minor wear, little rubbing and few minor losses to inlays, few minuscule nicks.

Kiyomizu-dera (lit. 'Pure Water Monastery') is a Buddhist temple located in eastern Kyoto. It takes its name from the waterfall within the complex, which runs off the nearby hills.

Estimate EUR 2,000
Starting price EUR 1,000

30
KAZUTOSHI: A LARGE AND IMPRESSIVE INLAID BRONZE CHARGER DEPICTING DARUMA AS DAIDARABOTCHI

By Yanagi Kazutoshi, signed Kazutoshi/Ichiju with seal Ichiryu
Japan, late 19th century, Edo period (1615-1868) to Meiji period (1868-1912)

Finely decorated in gold, silver, shakudo, and copper takazogan to depict a parody of Daruma (Bodhidharma) posing as Daidarobotchi, detailed with bushy brows, reverse-painted glass eyes, and large thick earlobes, crouching over a snow-capped mountain above two cranes flying over clouds. The rim of silver. Signed to the right in gold takazogan KAZUTOSHI/ICHIJU and with a seal Ichiryu.

DIAMETER 46 cm
WEIGHT 7.9 kg

Condition: Very good condition with minor wear, the base with few minuscule nicks and light scratches.
Provenance: Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 79 **(sold for EUR 13,000)**. A private collection, acquired from the above.

Yanagi Kazutoshi used the art name Ichiryuken and was also known as Ichiryu Kazutoshi. He was active during the late Edo period and is listed on page 16 in the Toso Kinko Jiten by Wakayama Takeshi, Yuzankaku Publishers.

Daidarabotchi is a gigantic yokai in Japanese mythology, sometimes said to pose as a mountain range when sleeping. The size of Daidarabotchi was so great that his footprints were said to have created innumerable lakes and ponds. In one legend, Daidarabotchi weighed Mount Fuji and Mount Tsukuba to see which was heavier, but he accidentally split Tsukuba's peak after he was finished with it.

AUCTION COMPARISON
Compare a pair of inlaid iron panels depicting monkeys by the same artist at Sworder's, Asian Art, 13 May 2022, London, lot 209 **(sold for 20,000 GBP)**.

Estimate EUR 10,000
Starting price EUR 5,000

31
TAMAGAWA MITSUKIYO FOR THE KAKUHA COMPANY: A SUPERB SILVER AND GOLD-INLAID BRONZE USUBATA VASE

By Tamagawa Mitsukiyo for the Kakuha company, signed Dai-Nihon Etchu-koku, Kakuha sei, Mitsukiyo
Japan, c. 1880, Meiji period (1868-1912)

The ovoid body flanked by two openworked handles depicting ho-o birds at flight amid scrolling clouds and decorated in gold, silver, copper, and shakudo takazogan within shaped panels depicting to one side a samurai carrying a noble lady on his shoulder amid pine and bamboo with finely incised crashing waves in the background, and to the other the hero Saginoike Heikuro fighting a giant python with neatly incised scales atop a craggy rock amid crashing waves and a waterfall. The separately cast trumpet mouth with a galleried rim inlaid in silver wire with a geometric and a foliate band, the base of the mouth with silver-inlaid leafy floral blossoms, the interior with katakiri and kebori as well as gold and copper takazogan to depict a ho-o bird beside a leafy branch and a kirin amid swirling clouds, the exterior similarly decorated with birds and butterflies amid leafy branches and peony.

The separately cast, elaborately openworked, tiered stand is intricately decorated with gold and silver inlay, both flat and in high relief, as well as katakiri and kebori, depicting beast masks, birds in flight, blooming chrysanthemums, leafy bamboo, and implements for the shell-matching game (kai-awase), and further with geometric and foliate designs.

HEIGHT 59 cm
WEIGHT 13.9 kg

Condition: Excellent condition with minor wear.
Provenance: British collection. Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 68 **(sold for EUR 9,750)**. A private collection, acquired from the above.

MUSEUM COMPARISON
The artist Tamagawa Mitsukiyo appears to be rare, his output focused on producing exceptionally fine usubata. A single usubata is preserved in the Takaoka City Museum of Art and a pair of Usubata are located in the Portland Museum of Art, accession no. 2000.64A,B.

Woodblock print by Kuniyoshi depicting Saginoike Heikuro fighting the giant snake at the lake of Sayama

AUCTION COMPARISON
Compare a pair of related usubata vases by Tamagawa Mitsukiyo, dated Meiji period, circa 1880, each 48 cm high, at Bonhams, Fine Japanese Art, 7 November 2019, lot 219 (bought-in at an **estimate of 25,000-30,000 GBP**).

Estimate EUR 10,000
Starting price EUR 5,000

32
A FINE INLAID BRONZE VASE DEPICTING INSECTS, FROGS, AND SNAILS

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

Robustly cast with a stout ovoid body supported on three short legs and surmounted by a broad neck rising to an everted galleried rim with a flat lip. The body superbly finished with a rough texture and neatly inlaid in iro-e takazogan with mantis, frogs, hornets, bees, wasps, and a snail, the smoothly polished neck with copper-inlaid kiku blossoms borne on scrolling vines engraved in kebori. the neck applied with suaka kiku blossoms borne on scrolling vines in kebori.

HEIGHT 16.8 cm
WEIGHT 894.7 g

Condition: Good condition with minor wear and casting irregularities. Fine, naturally grown patina with small areas of verdigris.
Provenance: Collection of Tom Garland, St. Simons Island, Georgia, United States.

Estimate EUR 4,000
Starting price EUR 2,000

33
A RARE INLAID BRONZE ‘DOUBLE-GOURD’ KORO (INCENSE BURNER) WITH LEAF-FORM COVER

Japan, Meiji period (1868-1912)

Exquisitely cast, the double gourd resting upright on a naturalistically carved leaf, the body decorated in relief with scrolling tendrils and foliage trailing across the body, a leaf with worm rot to the natural curvature forming the removable perforated cover applied with a praying mantis (kamakiri) in silver takazogan, a similarly silver-inlaid butterfly and bee to the upper bulb. The bronze is patinated to a lustrous dark copper-brown finish.

HEIGHT 20.2 cm
WEIGHT 1,079.4 g

Condition: Very good condition with minor wear and minuscule losses to the silver inlays.

AUCTION COMPARISON
Compare a closely related bronze and mixed metal incense burner by Miyabe Atsuyoshi, dated to the Meiji period, 22.2 cm high, at Bonhams, Fine Japanese Works of Art, 17 September 2013, New York, lot 3294 **(sold for USD 9,375)**.

Estimate EUR 4,000
Starting price EUR 2,000

JOMI EISUKE II (LOTS 34 & 35)

Jomi Eisuke II (active 1890-1910) also known as Jomi Einosuke, 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.

34
JOMI EISUKE II: A FINE PAIR OF INLAID 'MARINE LIFE' BRONZE VASES

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

The pair of oviform vases tapering towards the foot and finely inlaid with iro-e takazogan. Each midsection decorated with a band of fish and blossoms, with waves worked in kebori, all above a cleverly executed ground simulating water, framed below by a band of stylized leafy tendrils, and the color of the vessel transitioning to a black reminiscent of the depth of the sea. The separately worked top sections are decorated with further inlaid tendrils and a band of key-fret enclosing the mouth rim. Sealed in gold to the body and incised to the recessed bases with the typical mark of Jomi Eisuke - JOMI sei [made by Jomi].

HEIGHT 20.8 cm (each)
WEIGHT 589.3 g and 588.5 g

Condition: Good condition with minor wear, minuscule nibbling, light surface scratches, some dents to the lower section.
Provenance: From an old French private collection. Remnants of an old label to one of the bases. An old label to the interior of one vase.

AUCTION COMPARISON
Compare a closely related single bronze vase by Jomi Eisuke II, dated to the late 19th century, 20.2 cm tall, at Sotheby's, Japanese Art Online, 7 November 2019, London, lot 105 **(sold for GBP 3,250)**.

Estimate EUR 3,000
Starting price EUR 1,500

35
JOMI EISUKE II: A FINE PAIR OF INLAID BRONZE VASES WITH BUTTERFLIES AND CHERRY TREES

By Jomi Eisuke II, sealed Jomi sei
Japan, Meiji period (1868-1912)

Each with a baluster body supported on a short broad foot and rising to a broad shoulder surmounted by a waisted neck with a galleried rim, the body intricately decorated in multiple layers of relief with a flowering cherry blossom tree enveloped in a thick mist, its blossoms and foliage rendered in silver and copper takazogan, the pollen dotted in gold, the butterflies inlaid in silver with gold antennae, all against a neatly stippled ground. The rim decorated with a band of key-fret in silver hirazogan. The base incised with the signature JOMI SEI.

HEIGHT 9 cm (each)
WEIGHT 201.6 g and 189.9 g

Condition: Very good condition with minor wear and expected traces of use.
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 Chairman of the International Netsuke Society, Northern California Chapter.

AUCTION COMPARISON
Compare a related soft-metal inlaid box and cover by the same artist, 12.7 cm diameter, depicting the same motif, at Christie's, Japanese and Korean Art, 18 March 2014, New York, lot 531 **(sold for USD 5,000)**.

Estimate EUR 3,000
Starting price EUR 1,500

36
INOUE: A FINE BRONZE VASE WITH BIRDS AND FLOWERS

By the Inoue Company, signed Inoue sei
Japan, Meiji period (1868-1912)

The bulbous baluster body rising from a flaring foot to a waisted neck surmounted by a galleried rim with a flat lip, neatly inlaid in iro-e takazogan and finely carved in kebori and katakiribori to depict a bird perched on a leafy prunus branch above peony, orchids, and bamboo growing from craggy rockwork, with another bird in flight. Signed to the base INOUE sei [made by Inoue].

HEIGHT 14.8 cm
WEIGHT 338.4 g

Condition: Good condition with minor wear, few nicks, light scratches, and expected minor losses to inlays.

AUCTION COMPARISON
Compare a closely related bronze vase, signed Inoue sei, Meiji Period, 29.5 cm high, at Christie's, Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady, 18 May 2012, London, lot 58 **(sold for GBP 2,500)**.

Estimate EUR 1,500
Starting price EUR 800

37
NOGAWA: A BRONZE NATSUME (TEA CADDY) AND COVER WITH IRIS AND SPARROW

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

Finely cast and supported on a short foot with concave base, the ovoid body and domed cover finely carved in takabori and richly inlaid in gold, shibuichi, and suaka (copper) takazogan to depict on one side iris (hanashobu) blossoms and buds borne on slender stalks amid tall reeds, and three sparrows in flight to the other. The base sealed with the Nogawa Company mark.

HEIGHT 8.6 cm
WEIGHT 421.7 g

Condition: Good condition with minor wear, casting irregularities, few tiny nicks, and light scratches. Minor discoloration to patina as visible in the images provided.

AUCTION COMPARISON
Compare a related shibuichi vase with irises by the Nogawa Company, 19 cm, at Christie's, Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady, 18 May 2012, London, lot 38 **(sold for GBP 3,000)**.

Estimate EUR 1,500
Starting price EUR 800

38
KURODA: A FINE BRONZE VASE WITH BAMBOO DESIGN

By Kazuaki for the Kuroda Company, signed Kazuaki and Kyoto Kuroda zo
Japan, Kyoto, late 19th century, Meiji period (1868-1912)

The slender waisted body rising from a circular foot to a high angled shoulder surmounted by a short neck with a thick lipped mouth. Intricately worked in silver takazogan to depict two leafy bamboo stalks of differing thickness (and thus age), the younger swaying in the breeze and laid over the older branch. Signed to the side KAZUAKI and to the base Kyoto KURODA zo [made by Kuroda, Kyoto].

HEIGHT 15.1 cm
WEIGHT 299.8 g

Condition: Very good condition with minor wear, some rubbing to patination, and expected minor losses to inlays.

AUCTION COMPARISON
Compare a closely related bronze vase of similar form and decoration by the same artist and company, Meiji period, 26 cm, at Christie's, 29 July 2014, London, lot 335 **(sold for GBP 1,625)**.

Estimate EUR 1,500
Starting price EUR 800

39
SHUSHO: A SILVER INLAID BRONZE DOUBLE GOURD VASE WITH MAPLE LEAVES

By Shusho (Hidenao), signed Shusho
Japan, Meiji period (1868-1912)

The gourd-shaped body patinated in a lustrous dark brown color and applied with falling maple leaves in silver takazogan. Signed to the underside SHUSHO.

HEIGHT 23 cm
WEIGHT 885.3 g

Condition: Good condition with minor wear, little rubbing to inlays, light scratches, and some wear to the patina. Tiny nicks to the foot ring.

AUCTION COMPARISON
Compare a related bronze vase with silver-inlaid iris, signed Shusho (Hidenao), dated to the Meiji period, 11.8 cm high, at Christie's, Asian Art, 2 May 2007, Amsterdam, lot 468 **(sold for EUR 1,440)**.

Estimate EUR 1,500
Starting price EUR 800

40
MIYAO: A RARE BRONZE VASE DEPICTING HERONS IN A POND

By the Miyao company of Yokohama, signed Miyao
Japan, Meiji period (1868-1912)

The pear-shaped body supported on a short waisted foot and rising to a slender neck with a flared mouth, the body superbly cast in relief with a group of five herons with long beaks and eyes picked out in gold standing in a shallow pond, the water rendered with subtle indentation to lend movement, and the reeds engraved in relief. The bronze is patinated to a lustrous finish. Signed to the base with a seal MIYAO.

HEIGHT 26.4 cm
WEIGHT 1,063.1 g

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

Founded by Miyao Eisuke, the Miyao Company of Yokohama (later based in Nihonbashi-ku, Tokyo, after ca. 1890) specialized in the manufacture of bronze sculptures, embellished with gold and silver as well as patinated copper alloys, that represent generic samurai warriors as well as more precisely identifiable characters from Japanese myth and legend. In addition, the company also made a smaller number of pieces in other formats such as incense burners, vases, and chargers.

AUCTION COMPARISON
Vases by the Miyao company are rare. Compare a related large bronze vase depicting cranes, signed Miyao, dated 19th century, 42.5 cm high, at Christie's, 20 June 2001, London, lot 85 **(sold for GBP 24,675)**.

Estimate EUR 3,000
Starting price EUR 1,500

41
KIYOSHI: A GROUP OF TWO BRONZE LOBED VASES WITH A RUSU MOYO (ABSENT MOTIF) FOR DAIKOKU

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

Each of tall, ovoid form, the body rising supported on a gently flared foot and rising to a narrow neck surmounted by a cup-shaped mouth, the high-angled shoulder divided into ten lobes by gently raised ribs, the body finely carved in takabori with a total of seven rats, three hurriedly scurrying towards their seated companions. The underside sealed within an oval reserve KIYOSHI (Seiji).

HEIGHT 23.8 cm (each)
WEIGHT 1,214 g and 1,207 g

Condition: Very good condition with minor wear, casting irregularities, few nicks, light scratches, and surface abrasions. Minor touchups to the patina.

Each with an associated, finely carved, wood stand supported on four feet.

Estimate EUR 1,500
Starting price EUR 800

42
MIYABE ATSUYOSHI: A FINE INLAID BRONZE VASE DEPICTING A MONKEY ON A WISTERIA TREE

By Miyabe Atsuyoshi for the Inoue Company, signed Atsuyoshi with kakihan and sealed Inoue
Japan, late 19th century, Meiji period (1868-1912)

The slender, ovoid body rising from a gently spreading foot to a short, waisted neck with a lipped rim, finely worked in silver, suaka, and bronze takazogan to depict a monkey seated on a gnarled branch of a wisteria tree with trailing vines, thick foliage, and beautiful blossoms. Signed to the side ATSUYOSHI with a kakihan, the base with a seal INOUE.

HEIGHT 19 cm
WEIGHT 916 g

Condition: Good condition with minor wear, few nicks, and small dings.

Miyabe Atsuyoshi, art name Ikkodo, is recorded in Wakayama Takeshi, Kinko Jiten (Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p. 1141, as being a maker of sword fittings and a pupil of Shinoyama Tokuoki (1813-1891), active in Kyoto during the late Edo period and early Meiji era.

AUCTION COMPARISON
Compare a pair of related bronze vases depicting a similar subject by the same artist, dated to the Meiji period, each 26 cm high, at Christie's, 18 May 2012, London, lot 32 **(sold for GBP 37,250)**.

Estimate EUR 1,500
Starting price EUR 800

43
A LARGE AND IMPRESSIVE SILVER INLAID BRONZE VASE DEPICTING MOUNT FUJI

Japan, Meiji period (1868-1912)

The baluster body rising from a short flaring foot to a waisted neck surmounted by a galleried rim with flat lip, the body finely worked in kebori and silver takazogan to depict the iconic snow-capped summit of Mount Fuji.

HEIGHT 39.1 cm
WEIGHT 5,044 g

Condition: Very good condition with expected surface wear and light scratches. One minuscule ding to the body.

Estimate EUR 4,000
Starting price EUR 2,000

44
OTA HARUKAGE: A SUPERB AND RARE BRONZE AND SUAKA-DO VASE DEPICTING THE MONKEY KING SONGOKU

By Ota Harukage (Shunkei), signed Harukage koku
Japan, first half of the 20th century, Taisho period (1912-1926) to Showa period (1926-1989)

The pear-shaped body supported on a short foot with lipped rim, rising to a waisted neck with everted rim, with katakiri, kebori, and gilt and suaka (copper) hirazogan, depicting the Monkey King Songoku dressed in flowing robes with floral hems and tassels, his left holding a staff and the right hand raised evoking smaller versions of himself, each holding a staff. The side signed HARUKAGE koku [carved by Harukage].

HEIGHT 30.4 cm
WEIGHT 1,555 g

With a tomobako storage box inscribed 'Suaka kabin, Songoku no zu' [Copper vase depicting Son Goku].

Condition: Very good condition with minor wear, small nicks, few light surface scratches.
Provenance: A. Takeda, Japan. Collection of James and Christine Heusinger, acquired from the above. The storage box with a label 'The Heusinger Collection 23'. James and Christine Heusinger started collecting Japanese art in the late 1970s. Their collection began with a modest piece by Seifu Yohei III and expanded into over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, which now houses the most important collection of ceramics by the Seifu Yohei studio.

AUCTION COMPARISON
Compare a related iron vase by Ota Harukage, 22 cm high, dated to the early to mid-20th century, at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 214 **(at an estimate of GBP 8,000-10,000)**.

Estimate EUR 4,000
Starting price EUR 2,000

45
YOSHITANI: A MASSIVE AND HIGHLY UNUSUAL BRONZE JARDINIÈRE DEPICTING A NEST OF RATS

By Yoshitani, signed Dai Nihon Yoshitani sei and isho toroku juken
Japan, late 19th-early 20th century, Meiji period (1868-1912)

Heavily cast as a pile of large rats with neatly incised long-haired fur and long tails, the animals further detailed with bulging eyes, deeply incised whiskers, and round ears, the base pierced with six holes. With an associated, finely carved and fitted wood stand supported on five elegantly curved legs with scroll-form feet. With two seal marks underneath reading Dai Nihon YOSHITANI sei [made by Yoshitani in Great Japan] and isho toroku juken [registered holder of patented designs]. The artists's name 美谷 can be pronounced Mitani, Bikoku, and Yoshitani, which literally means "Beautiful Valley".

WIDTH 37 cm, HEIGHT 38 cm (incl. stand)
WEIGHT 10.2 kg (excl. stand)

Condition: Excellent condition with minor wear.
Provenance: Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 58 **(sold for EUR 7,280)**. A private collection, acquired from the above.

In Japan, rats do not have the negative connotations they sometimes do in the Western world. The rat was the first animal to arrive at the New Year's greeting and so is the first of the Zodiac animals; it represents prosperity of descendants and social success.

Estimate EUR 8,000
Starting price EUR 4,000

46
SHIUN: A LARGE BRONZE JAR WITH CARPS

By Ichioka Shiun (b. 1879), signed Shiun saku
Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

Heavily cast, the globular body supported on a short flared foot, finely decorated to the shoulder in relief with five carps swimming near the rippled surface, their eyes inlaid with gold-ringed shakudo pupils. The base signed SHIUN saku [made by Shiun].

HEIGHT 25.4 cm
WEIGHT 6,211 g

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

Ichioka Shiun (b. 1879), born in Tokyo, was a pupil of Oshima Joun (1858-1940).

MUSEUM COMPARISON
Compare a closely related bronze vase with carps by Oshima Joun, dated 1907, in the National Crafts Museum, Kanazawa, collection ID number Mt0444.

AUCTION COMPARISON
Compare a closely related bronze vase by Gyokuho, dated to the Meiji period, 32 cm high, at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 7 **(sold for EUR 3,539)**.

Estimate EUR 4,000
Starting price EUR 2,000

47
MASAYUKI: A RARE BRONZE VASE OF A WARRIOR SLAYING A DRAGON FISH (SHACHIHOKO)

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

Of ovoid form, rising from a short circular foot to a waisted neck with a lipped rim, finely decorated in high relief to depict a man wearing only a loincloth, standing atop a dragon fish amid crashing waves, prying open the beast's mouth revealing numerous sharp teeth, the fish's eye subtly inlaid in gold and shibuichi. Signed to the side MASAYUKI.

HEIGHT 27.8 cm
WEIGHT 2,441 g

Condition: Good condition with minor wear, casting irregularities, few nicks, light scratches. The base resealed.

Several warriors are shown in Japanese legends slaying dragons or carps, such as Susanoo-o and Saikata Kaidomaru (Kintaro), however the present vase is a rather unusual representation of such a scene.

Estimate EUR 2,500
Starting price EUR 1,200

48
A RARE BRONZE OF KINTARO WRESTLING A BEAR

Japan, Meiji period (1868-1912)

A rare patinated bronze statue of Kintaro, the legendary child folklore hero, here in a sumo match with a huge bear. Kintaro wears a loincloth as he exhibits an ottsuke (arm clamp-down) with bent elbows, thrusting up into his opponent's armpit, thus blocking the huge animals attack and stopping it from effectively using his arms. Kintaro is highlighted in a copper-brown patina while the bear is dark brown, almost black, with neatly incised detail to its fur. Signed with a seal to the back of Kintaro's loincloth.

HEIGHT 24.4 cm
WEIGHT 10,164 g

Condition: Excellent condition with only minor surface wear.

The legends agree that even as a toddler, Kintaro was active and indefatigable, plump and ruddy, wearing only a bib with the kanji for "gold" on it. His friends were mainly the animals of Mounts Kintoki and Ashigara. He was also phenomenally strong, able to smash rocks into pieces, uproot trees, and bend trunks like twigs. Several tales tell of Kintaro's adventures, fighting monsters and oni, beating bears in sumo wrestling, and helping the local woodcutters fell trees.

AUCTION COMPARISON
Compare a closely related bronze of Kintaro sumo wrestling with a bear, by Hiromitsu, Meiji period, 29 x 26.5 cm, at Zacke, Fine Japanese Art, 29 November 2019, Vienna, lot 13 **(sold for EUR 8,848)**.

Estimate EUR 4,000
Starting price EUR 2,000

49
SHOSAI: A BRONZE OKIMONO OF A HIMALAYAN BROWN BEAR

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

Heavily cast in dark patinated bronze, the bear standing on all fours, with fur finely incised and pads of the clawed paws roughly textured, the head sharply turned to the left with an alert expression on its face. Signed to the underside within a recessed rectangular reserve SHOSAI chu [cast by Shosai].

LENGTH 16.3 cm
WEIGHT 1,768 g

Condition: Good condition with minor wear, some rubbing to patina, and tiny nicks to the tail.

Estimate EUR 1,000
Starting price EUR 500

50
MASAAKI: A BRONZE FIGURE OF A BOAR

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

Superbly cast as a charging boar (inoshishi) running with its legs bent in a dynamic pose, the left hind leg pushed back to develop speed. The hairwork is neatly incised and the large upturned snout, flanked by tusks, is well carved. The unctuously finished bronze bearing a fine dark patina. The underside signed with a seal MASAAKI.

LENGTH 29.7 cm
WEIGHT 4,223 g

Condition: Very good condition with associated surface wear, nicks, scratches, and some pitting.
Provenance: From an old private collection in southern Germany.

AUCTION COMPARISON
Compare a closely related bronze okimono of a boar by Joun, dated Taisho period, 29.8 cm, 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

51
TSUNEMITSU: A LARGE INLAID BRONZE OKIMONO OF AN ELEPHANT FIGHTING OFF TWO TIGERS

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

The trumpeting mammal inset with two ivory tusks, modeled fending off two vicious tigers, the pachyderm stamping one feline with the left front foot while another attacks from behind, clambering on his back. The animals are all intricately patinated to subtly contrasting tones, the elephant's skin and tiger's fur naturalistically captured, the tigers' eyes picked out in gilt and their faces with ferocious expressions, all with mouths wide open. The elephant's belly signed in a rectangular reserve TSUNEMITSU.

HEIGHT 34.8 cm, LENGTH 39 cm
WEIGHT 6,892 g

Condition: Very good condition with minor wear.
Provenance: An old private collection in southern Germany.

MUSEUM COMPARISON
Compare a closely related bronze okimono of an elephant being attacked by tigers, late 19th century, 57.2 cm, in the Allen Memorial Art Museum, Oberlin College, object number 2020.29.

AUCTION COMPARISON
Compare a closely related bronze okimono of an elephant attacked by two tigers, dated Meiji period, 48 cm high, at Christie's, 20 June 2012, Amsterdam, lot 321 A **(sold for EUR 4,000)**.

Estimate EUR 4,000
Starting price EUR 2,000

52
A BRONZE ‘TETHERED HAWK’ KORO (INCENSE BURNER) AND COVER

Japan, Meiji period (1868-1912)

Naturalistically cast and finely chiseled in the form of a hawk perched on a metal wood stand, constructed in two detachable sections, the bird’s large, clawed feet gently tethered by an exquisitely modeled, twisted rope terminating in a pair of tassels, the legs, claws, and feathers superbly detailed, a small section of the back can be removed to reveal a cavity for incense.

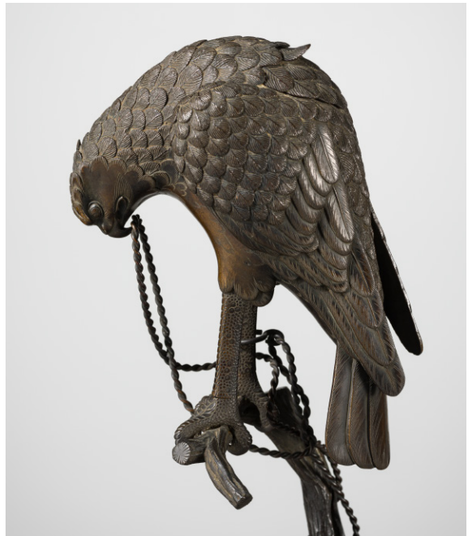
HEIGHT 36.8 cm (incl. stand)
WEIGHT 4,013 g (incl. stand)

Condition: Very good condition with minor wear. One tassel with a small repair.

The Chronicles of Japan (Nihon shoki), dating back to the eighth century, mention that the practice of hawking was introduced in the fourth century. Following its introduction, hawking gained significance as a seasonal activity at the royal court. Starting from the Muromachi period, hawking was predominantly adopted by the warrior elite. They perceived birds of prey as symbols of their own bravery and strength. This symbolism was so potent that the shogun Tokugawa Ieyasu (1542–1616) went as far as banning hawk trade in 1604 to underscore his hegemony. Depictions of hawks in various settings – be it in their natural habitat, in cages, or tethered to stands – abound in hanging scrolls, screens, and sliding doors commissioned by the samurai elite.

AUCTION COMPARISON
Compare a closely related larger bronze incense burner in the form of a tethered hawk, Meiji period, 68.8 cm high, at Christie’s, Japanese and Korean Art, 18 March 2008, New York, lot 58 **(sold for USD 12,500)**.

Estimate EUR 4,000
Starting price EUR 2,000



53
A LARGE BRONZE OKIMONO OF AN EAGLE AND SNAKE

Japan, c. 1850

Superbly cast, the eagle perched on a gnarled trunk, its wings outstretched, the feathers well-articulated and the crest raised as it squawks at the slithering snake below. The head sharply turned to the left and detailed with bulging eyes and a hooked beak. The reptile’s body naturalistically rendered, varying in thickness, covered almost entirely in boldly carved, grooved scales, the mouth wide open revealing the forked tongue and rows of teeth.

HEIGHT 50 cm
WEIGHT 11,780 g

Condition: Very good condition with minor wear and minuscule losses to the edges of the feathers. The forked tongue partially lost. Minor losses to a section of the stand.

MUSEUM COMPARISON
Compare a related bronze group of an eagle attacking monkeys, dated circa 1850, 88 cm high, in the Art Gallery of South Australia, accession number 20124S6.

Estimate EUR 4,000
Starting price EUR 2,000

54
GYOKKO: AN IMPRESSIVE AND LARGE SILVERED BRONZE OKIMONO OF A GOSHAWK

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

Cast and carved as a bird of prey perched on a gnarled trunk of a tree, as it looks out to seek a quarry to nest, the beak, eyes and feet finished in gold and shakudo, the plumage is naturalistically detailed with fine incision work. Signed underneath the belly within a rectangular reserve GYOKKO saku [made by Gyokko].

HEIGHT 65 cm (total) and 24.5 cm (the hawk), LENGTH 41 cm (the hawk)
WEIGHT 23.8 kg (total) and 6.7 kg (the hawk)

Condition: Very good condition with minor wear. The wood with natural imperfections, age cracks, and expected losses.
Provenance: From the private estate of Bartlett Burnap, Los Angeles, United States.

AUCTION COMPARISON
Compare a closely related silver model of a goshawk, by Akasofu Gyokku, dated late 19th century, 45.7 cm high, at Bonhams, 20 September 2023, New York, lot 624 **(sold for USD 14,080)**. Compare a related silver model of a falcon signed Toshimitsu, dated to the Meiji period, 65.4 cm high, at Bonhams, 21 November 2005, San Francisco, 21 November 2005, lot 9043 (sold for USD 17,625 or approx. **EUR 25,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 15,000
Starting price EUR 8,000

55
A SUPERB SILVER AND MIXED METAL OKIMONO DEPICTING CRANES AND PRUNUS, WITH EN SUITE LACQUER STAND

Japan, Meiji period (1868-1912)

Exquisitely modeled as a gnarled prunus tree bearing dense silver blossoms, with a red-crowned crane perched on a branch above another standing beside a third crane of smaller size with the beak slightly agape, all atop an ornate vessel raised on four relief-decorated foliate feet, the rim similarly decorated, the sides minutely worked with overlapping silver sheets simulating woven rattan and richly inlaid within lobed cartouches in takazogan and detailed in kebori to depict a pair of gold minogame amid tumultuous silver waves, flanked by a pair of wave-form silver handles.

With a large lacquer stand supported on four cabriole legs, finely decorated in iro-e takamaki-e and hiramaki-e as well as kirigane to depict the shochikobai (pine-bamboo-plum) or Three Friends of Winter, the waist further with stylized shou (kotobuki) characters, below a keyfret band to the rim.

HEIGHT 34 cm (the okimono), 58 cm (total, with the stand)
WEIGHT 2,326 g (without stand)

Condition: Very good condition with minor wear, the handles slightly loose, few minor losses, small dents, expected tarnish. The lacquer stand with wear, age cracks, warping, minor losses, and small dents.

With a wood tomobako inscribed Inoue, okimono, shikigu [Made by Inoue, Okimono, with the base].

Estimate EUR 12,000
Starting price EUR 6,000

56
A FINE SILVER AND ENAMEL OKIMONO OF A DRAGON

Japan, Meiji period (1868-1912)

Finely cast, the three-clawed dragon coiled to form a compact composition, its head raised and detailed with a fierce expression marked by trailing whiskers, the eyes picked out in gilt, the body with minutely carved scales and a well-rendered spine, its shoulder licked by a green-enameled flame.

HEIGHT 7.9 cm
WEIGHT 227.3 g

Condition: Good condition with minor wear and casting irregularities. Few small dents, the tip of the tail with minor losses.

AUCTION COMPARISON
Compare a related silver stand in the form of two coiled dragons, by Gyokuryuken Sanmi, late 19th-early 20th century, 12.6 high, at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 468 (**sold for GBP 16,250**).

Estimate EUR 3,000
Starting price EUR 1,500

57
MARUKI COMPANY: A CHARMING SILVERED BRONZE OKIMONO OF AN EGRET IN THE COLD

By the Maruki Company, signed Maruki sei
Japan, Meiji period (1868-1912)

Finely cast, the egret balancing on one foot atop a natural driftwood base tinted a dark brown, the bird with its leg tucked deep in its feathers, the clawed foot peeking through the breast, the face similarly snuggled close to the body, the gently curved beak protruding, all evocative of the cold winter. Signed to the underside of the tail with a raised square reserve MARUKI sei [made by Maruki].

HEIGHT 16.2 cm (incl. stand)
WEIGHT 505.7 g (incl. stand)

Condition: Very good condition with minor wear, light scratches, and little rubbing. The burled wood stand with natural imperfections and signs of wear.

The Maruki Company was active during the Meiji Period (1868-1912) in Japan, they stand out for the quality and weight of their okimono and are known for producing fine bronzes of animals.

Estimate EUR 2,500
Starting price EUR 1,200

58
SHIGEHISA: A WOVEN RATTAN BOX AND COVER INLAID WITH A FINE SHIBUICHI PLAQUE DEPICTING A GOOSE IN WINTER

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

Of rectangular form with rounded corners, the box and cover with a minutely woven rattan ground, the top of the latter applied with a shibuichi plate finely inlaid in gold and silver hirazogan and neatly carved in katakiribori and kebori to depict a goose flying over snow-covered reeds and rippling waves. Signed to the lower right corner SHIGEHISA with a seal. The interior compartment lacquered in roiro and the base in sabiji-nuri.

SIZE 14 x 10.5 x 5.5 cm (the box),
9 x 12.3 cm (the plate)
WEIGHT 231 g

Condition: Good condition with minor wear. Few small touchups and repairs to the interior.

Estimate EUR 1,200
Starting price EUR 600

59
A VERY FINE MIXED METAL MEDICINE BOX DEPICTING FUJI MUSUME AND TWO KAPPA

Japan, Meiji period (1868-1912)

Of oval form with two sliding semi-circular compartments, the top neatly inlaid in iro-e takazogan and hirazogan as well as finely carved in kebori and katakiribori to depict Otsu-e imagery of Fuji Musume (wisteria maiden) to the top reading a scroll, dressed in voluminous robes decorated with tendrils of wisteria in gold hirazogan, above two kappa walking together under the shade of gnarled trees, one holding a tray and the other with a bottle vase, both deeply engrossed in their conversation, with kiku (chrysanthemum) and kikyo (Chinese bellflowers) flowers growing on the opposite bank of a calm stream before them.

The interior of the compartments with fishes and prunus blossoms in gold and silver takazogan, the base similarly inlaid with blooms and scattered petals, the sides and part of the base with a woodgrain (mokume) ground.

LENGTH 5.9 cm
WEIGHT 74.5 g

Condition: Very good condition with minor wear and minuscule losses to the inlays to the underside of the compartments.

Estimate EUR 1,000
Starting price EUR 500

60
KAZUYOSHI: A RARE AND LARGE INLAID SILVER AND BAMBOO KISERU (PIPE)

By Meigetsusai Kazuyoshi, signed Meigetsusai Kazuyoshi
Japan, Meiji period (1868-1912)

The silver fittings finely decorated in iro-e takazogan and boldly chiseled to depict otsu-e karuta (cards) with various motifs including Fuji Musume, oni playing the samisen, oni nembutsu, Chokaro's horse emerging from a gourd, Fukurokuju getting his head shaved, and a monkey balancing a temple lantern and bonsho. The stummel is inscribed Hi no yoshin [watch out for fire] and the mouthpiece is signed MEIGETSUSAI KAZUYOSHI.

LENGTH 28 cm
WEIGHT 214 g

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maybelle Dore.

AUCTION COMPARISON
Compare a related silver and bamboo kiseru (pipe) by Shoryuken Masateru, dated Meiji period, 23.9 cm long, at Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 71 **(sold for EUR 2,860)**.

Estimate EUR 1,500
Starting price EUR 800

61
A RARE INLAID SHIBUICHI VASE DEPICTING A CAT

Japan, Meiji period (1868-1912)

The ovoid body supported on a short spreading foot and rising to a broad shoulder surmounted by a waisted neck with a thick lipped rim, finely worked in iro-e takazogan and hirazogan to depict a piebald cat sitting in a field with tall grasses and kikyo (Chinese bellflowers) blooms, a belled collar around its neck, the feline lurking as it watches two butterflies fluttering above, ready to strike at any moment.

HEIGHT 10.2 cm
WEIGHT 427.9 g

Condition: Very good condition with minor wear, casting irregularities, little rubbing to inlays.
Provenance: Bonhams, Samurai, Beauties, and Townsmen, 18 May 2023, London, lot 158. European private collection, acquired from the above.

Estimate EUR 1,500
Starting price EUR 800

62
MITSUKOSHI: AN IMPERIAL SILVER 'TANG MIRROR' BONBONNIÈRE WITH GOLD KIKUMON

By Mitsukoshi, signed Mitsukoshi sei
Japan, likely made for the 1915 Tokyo banquet, Taisho period (1912-1926)

The bonbonnière silver box in the shape of an eight-lobed tang mirror, supported on an integral openworked stand, the lid centered by a gold kikumon flanked by two majestic ho-o birds worked in masterful high relief and standing on swirling clouds and issuing bands. The base signed MITSUKOSHI sei.

The eight-lobed mirror form with facing phoenixes connote an ancient tie to nobility and hark back to the Tang dynasty (618-907) of China, which was a formative influence on the Japanese nation.

LENGTH 6.4 cm
WEIGHT 114.3 g

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

Bonbonnières (bonbon boxes) first started being given as gifts by the Imperial household during the Meiji period. They were gifted on special occasions such as coronations, weddings, births, and special ceremonies.

AUCTION COMPARISON
Compare a closely related Imperial silver 'Tang mirror' bonbonnière with gold kikumon, made for the 1915 Tokyo Banquet after the enthronement of Emperor Taisho, 6.4 cm wide, at Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 48 **(sold for EUR 2,080)**. Compare a related silver presentation box by the same artist, signed Mitsukoshi jungin sei, missing its cover, formerly in the collection of Freddie Mercury and sold at Sotheby's, 11 September 2023, London, lot 1071 **(sold for GBP 4,826)**.

Estimate EUR 1,500
Starting price EUR 800

63
RYUBUNDO: AN INLAID IRON TETSUBIN (TEA KETTLE) WITH A TANUKI BELLY-DRUMMING IN THE MOONLIGHT

By Ryubundo, signed Ryubundo zo
Japan, late 19th century

Of compressed globular form with a short, gently upturned spout and hinged overarching handle with undulating rim, the body intricately finished with roughly textured, smoothly polished, and densely incised areas, and finely decorated in gold and silver hirazogan to depict a tanuki sitting in a field with tall grasses, looking at the sky as it beats its distended belly, **the reverse with the full moon partially obscured by the tanuki's silhouette**, above a field with autumnal grasses. The handle similarly decorated with tall grasses. The circular bronze cover surmounted by a pierced knop handle in the form of a plum blossom. Signed to the underside of the cover and the side of the tea kettle RYUBUNDO zo.

HEIGHT 21 cm (including handle)
WEIGHT 1,212 g

Condition: Very good condition with minor wear and few minuscule losses to inlays.

Ryubundo represents one of the two main schools of Tetsubin in Kyoto, the other being Kinjudo. Founded by Shikata Yasunosuke (1786-1841,) who took the name Ryubundo when he moved from Tamba Province to Kyoto, the consecutive eight generations of Ryubundo cover nearly a century and continued to make iron kettles from the end of the Edo period to the 33rd year of Showa (1958). The company was famous for their high-quality tetsubin made during the Meiji and Taisho periods.

AUCTION COMPARISON
Compare a closely related inlaid iron tetsubin, signed to the underside of the cover Ryubundo, late 19th century, 19.1 cm high (including handle), at Bonhams, Fine Japanese Works of Art, 15 September 2015, New York, lot 3293 **(sold for USD 31,250)**.

Estimate EUR 6,000
Starting price EUR 3,000

64
NAKAMURA TOKUJIRO: A NANBU WARE IRON TETSUBIN (TEA KETTLE) DEPICTING A DRAGON

By Nakamura Tokujiro (art name Rittoku), signed Rittoku
Japan, early Showa period (1926-1989)

The kettle with a gently upturned spout, the body cast finely carved to depict a ferocious writhing three-clawed dragon before Mount Fuji, its sinuous body continuing to the reverse amid thrashing waves. The shoulders applied with an upright handle and the slightly concave cover surmounted by a bud-form knop. Signed next to the spout Nanbu RITTOKU (Rittoku, Nanbu ware).

HEIGHT 23.7 cm (including handle)
WEIGHT 2,106 g

Condition: Very good condition with minor typical wear.

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 the tetsubin's 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 tea's flavor. Older tetsubin often have visible mineral deposits inside from repeated use, which are believed to contribute to the water's taste.

Estimate EUR 2,000
Starting price EUR 1,000

65
YASUNOSUKE: A BRONZE ARTICULATED OKIMONO OF A LOBSTER

By a member of the Ryubundo Yasunosuke family, signed Yasunosuke
Japan, Meiji period (1868-1912)

Naturalistically modeled and skillfully crafted with long feelers and bulbous eyes, the pincers and segmented legs articulated, the abdomen bends, and the surface finely worked to resemble the natural surface of the shell with neatly chiseled details. Signed to the underside within a rectangular reserve YASUNOSUKE.

LENGTH 25.3 cm
WEIGHT 750.5 g

Condition: Very good condition with minor surface wear.

AUCTION COMPARISON
Compare a closely related bronze articulated okimono of an ebi (spiny lobster), Meiji period, 25.2 cm, at Bonhams, Fine Japanese Art, 8 November 2018, London, lot 220 **(sold for GBP 5,000)**.

Estimate EUR 2,500
Starting price EUR 1,200

66
YASUNOSUKE: A BRONZE ARTICULATED OKIMONO OF A PRAYING MANTIS

By a member of the Ryubundo Yasunosuke family, signed Yasunosuke
Japan, Meiji period (1868-1912)

Naturalistically modeled and skillfully crafted with hinged wings and articulated legs, the head curiously turned and well detailed with large bulbous eyes and curved antennae, the body worked to resemble the natural surface of the exoskeleton with neatly chiseled details. Signed to the underside within a rectangular reserve YASUNOSUKE.

LENGTH 18.1 cm
WEIGHT 220.7 g

Condition: Very good condition with minor wear, expected stiffness to some joints.

Estimate EUR 2,000
Starting price EUR 1,000

67
YASUNOSUKE: A BRONZE ARTICULATED OKIMONO OF A CRAB

By a member of the Ryubundo Yasunosuke family, signed Yasunosuke
Japan, Meiji period (1868-1912)

Naturalistically modeled and well-crafted with articulated pincers and segmented legs as well as two protruding eyes, the surface finely worked to resemble the crustacean's shell. The bronze is patinated to a reddish-brown finish. Signed to the underside within a rectangular reserve YASUNOSUKE.

WIDTH 4.6 cm (the body only) and 16.7 cm (incl. legs)
WEIGHT 359.4 g

Condition: Very good condition with minor wear, expected stiffness to some joints.

AUCTION COMPARISON
Compare a closely related articulated bronze model of a crab, dated to the Meiji period, 16 cm wide, at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 427 **(sold for GBP 4,375)**.

Estimate EUR 2,000
Starting price EUR 1,000

68
A FINE BRONZE OKIMONO OF A SPARROW ON AN ARALIA LEAF

Japan, Meiji period (1868-1912)

Naturalistically modeled and constructed in two detachable sections with a sparrow perched on the stem of a large, upturned yatsude (Japanese aralia) leaf, further detailed with a small maple leaf, all evocative of autumn, the foliage and bird finely patinated.

LENGTH 23.6 cm
WEIGHT 1,044 g

Condition: Very good condition with minor wear, casting irregularities, light rubbing to patina.
Provenance: Brian Harkins, London, 27 February 2002. A private collection in United Kingdom, acquired from the above.

Estimate EUR 3,000
Starting price EUR 1,500

69
AN UNUSUAL BRONZE OKIMONO IN THE FORM OF A GARLIC HEAD

Japan, Meiji period (1868-1912)

Naturalistically cast, the compact bulb composed of several cloves arranged around the central stem, four exposed cloves of teardrop form still attached to the husky root plate, the skin with gentle grooves and blemishes, all lending to its realistic rendition. With a seal mark to the underside.

LENGTH 5 cm
WEIGHT 272.5 g

Condition: Very good condition with simulated wear. One tiny dent to a pod.

Estimate EUR 1,500
Starting price EUR 800

70
SAEGUSA SOUTAROU: A PATINATED COPPER OKIMONO OF A PANTHER

By Saegusa Soutarou (1911-2006), signed with the artist's seal
Japan, 20th century

Finely cast in the form of a prowling panther, the body with sharp lines and voluminous curves, the copper of a deep green color with turquoise accents. Signed with the artist's seal to the left hind leg.

LENGTH 33.2 cm
WEIGHT 4,492 g

Condition: Excellent condition with minor wear.

Saegusa Sotaro (1911-2006) was born in Aji-cho, Kida-gun, Kagawa Prefecture and was a graduate of the Metallic Engineering Department of Kagawa Prefectural Technical School in 1930 and the Sculpture School of Tokyo School of Fine Arts. Later, he worked as a professor at the Nagoya University of Arts until he retired in 1986. Saegusa is a member of the Japan Artists' Association, Japan Sculptors' Association and Shin Kozo Exhibition Paintings Division. His bronze works display a variety of themes and postures, reflecting traditional Japanese culture with injection of abstract elements. His works are highly revered for their artistic beauty.

Estimate EUR 1,500
Starting price EUR 800

71
TAKANO RYOICHI: A FINE INLAID BRONZE FLOWER VASE

By Takano Ryoichi (born 1907), signed Shizan
Japan, first half of 20th century, Showa period (1926-1989)

The globular body supported on a short spreading foot and surmounted by a gently flared mouth. Finely inlaid in silver takazogan with an elegantly arched band of key-fret enclosed by beaded edges around the shoulder, below a similarly worked beaded band with four triangular meander designs encircling the mouth. The recessed base with the silver-inlaid signature SHIZAN.

HEIGHT 22.9 cm
WEIGHT 4.2 kg

Condition: Excellent condition with minimal wear.

With a wood tomobako, the top of the cover inscribed 'silver inlaid bronze flower vase' and signed SHIZAN saku [made by Shizan] with the artist's seal mark SHIZAN. With two Japanese leaflets.

Shizan was the go (art name) for Takano Ryoichi who lived in Takaoka, Toyama Prefecture. He started his career at the beginning of the Showa era and won several prizes in craft exhibitions.

AUCTION COMPARISON
Compare a related larger bronze baluster vase with relief carving and depicting a dragon by the same artist, 34 cm high, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 522 **(sold for 3,125 GBP)**.

Estimate EUR 1,500
Starting price EUR 800

72
HASUDA SHUGORO: A FINE MURASHI-DO BRONZE 'SPINNING TOP' FLOWER VASE

By Hasuda Shugoro (1915-2010), signed Shu
Japan, 20th century

Heavily cast with a U-shaped body rising from a straight foot to a short cylindrical neck, encircled by a central bow-string band flanked by two neatly incised line bands. The bronze finished with a fine, mottled red patina. The base cast with a seal-type signature SHU.

HEIGHT 19.6 cm
WEIGHT 3.6 kg

Condition: Excellent condition with minimal wear.

With a wood tomobako, inscribed to the top of the cover 'cast bronze hu vase, spinning top' and signed to the interior of the cover SHUGORO with the artist's seal.

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.

AUCTION COMPARISON
Compare a related vase by the artist with a similar mottled red patination at Christie's, 15 May 2013, London, lot 174 **(sold for GBP 3,250)**.

Estimate EUR 1,500
Starting price EUR 800

73
HASUDA SHUGORO: A FINE BRONZE 'SPINNING TOP' FLOWER VASE

By Hasuda Shugoro (1915-2010), signed Shu
Japan, late 20th century, Showa period (1926-1989)

Finely cast, of cylindrical form with inset beveled foot and inset tapered-cylindrical neck, neatly engraved with a grid pattern centered by a bow-string band. The bronze finished with a rich, warm, coppery brown patina. The base cast with a seal-type signature SHU.

HEIGHT 24.3 cm
WEIGHT 1.3 kg

Condition: Excellent condition with minimal wear.

With a wood tomobako, inscribed to the top of the cover 'cast bronze hu vase, Yahazuguchi' and signed to the interior of the cover SHUGORO with the artist's seal.

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 1,200
Starting price EUR 600

74
SUGAI SHOZO: A BRONZE 'MORNING GLORY' FLOWER VASE

By Sugai Shozo (1901-1972), signed Shozo
Japan, 20th century, Showa period (1926-1989)

Finely cast with a baluster body supported on a broad foot with slightly recessed base, the flared rim divided by ken-form recesses into three broad petals, the form reminiscent of a morning glory blossom. The base signed SHOZO.

HEIGHT 30.5 cm
WEIGHT 2.6 kg

Condition: Excellent condition with minimal wear.

With a wood tomobako, inscribed to the top of the cover 'Morning Glory' and signed to the interior of the cover SHOZO saku [made by Shozo] with the artist's seal.

Sugai Shozo was a Nitten exhibition artist who specialized in the lost-wax method (rogata in Japanese) and made numerous prototype casts for various well-known artists including Shinkai Taketaro. He was a regular exhibitor at the Japan Traditional Art Crafts Exhibition (Nihon Dento ko geiten) and received several awards.

LITERATURE COMPARISON
Compare a closely related 'morning glory' vase by the same artist, 29 cm high, exhibited by Ben Janssens at TEFAF 2017, Maastricht, and illustrated on his website.

Estimate EUR 1,200
Starting price EUR 600

75
NAKAJIMA YASUMI: A SEIDO BRONZE FLOWER VASE

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

Of tapering cone form, cast with grooves encircling the short bulbous body and long slender neck terminating in a trumpet-shaped mouth. The bronze with a rich, warm, dark reddish-brown patina. The base signed YASUMI.

HEIGTH 25.6 cm
WEIGHT 877.8 g

Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed to the top of the cover, 'bronze full sprout flower vase', and signed to the interior YASUMI with the artist's seal.

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.

Estimate EUR 1,200
Starting price EUR 600

76
NAKAJIMA YASUMI: A SEIDO BRONZE DOUBLE-GOURD VASE

By Nakajima Yasumi II (1905-1986), signed Yasumi
Japan, 20th century, 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 28.3 cm
WEIGHT 870.7 g

Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed to the cover, 'bronze gourd shaped flower vase', and signed to the interior YASUMI with the artist's seal.

AUCTION COMPARISON
Compare a related bronze vase with a similar reddish-brown patination by the same artist, 21.7 cm high, at Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 68 **(sold for USD 5,000)**.

Estimate EUR 1,200
Starting price EUR 600

77
TSUDA EIJU: A BRONZE FLOWER VASE

By Tsuda Eiju (1915-2001), signed Eiju
Japan, Showa period (1926-1989)

Finely cast with a long, slender, gently waisted body rising to a broad, high-angled shoulder surmounted by a tapering neck with flaring mouth. The bronze finished with a fine, warm, coppery brown patina. The base cast with a seal-style signature EIJU.

HEIGHT 24.6 cm
WEIGHT 948.8 g

Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed to the top of the cover, 'flower vase', and to the interior signed and sealed EIJU.

Tsuda Eiju (1915-2001) was a pupil and successor of Tsuda Shinobu (1875-1946). He showed his work at the special exhibition celebrating the 2600th anniversary of the Imperial line, held in 1940, and won several prizes at the Nitten exhibition during the post-war period.

Estimate EUR 1,200
Starting price EUR 600

78
ICHINOSE SOSHIN: A SUPERB BRONZE ARCHAISTIC SQUARE VASE

By Ichinose Soshin, signed Soshin
Japan, 20th century, Showa period (1926-1989)

Finely cast, inspired by archaic Chinese bronze fang gu vessels, flaring towards the foot and mouth, the gently rounded mid-section formed by twelve densely arranged raised lines, the bronze with a fine green patination. The recessed base signed SOSHIN.

HEIGHT 27.6 cm
WEIGHT 632 g

Condition: Excellent condition with minimal wear.

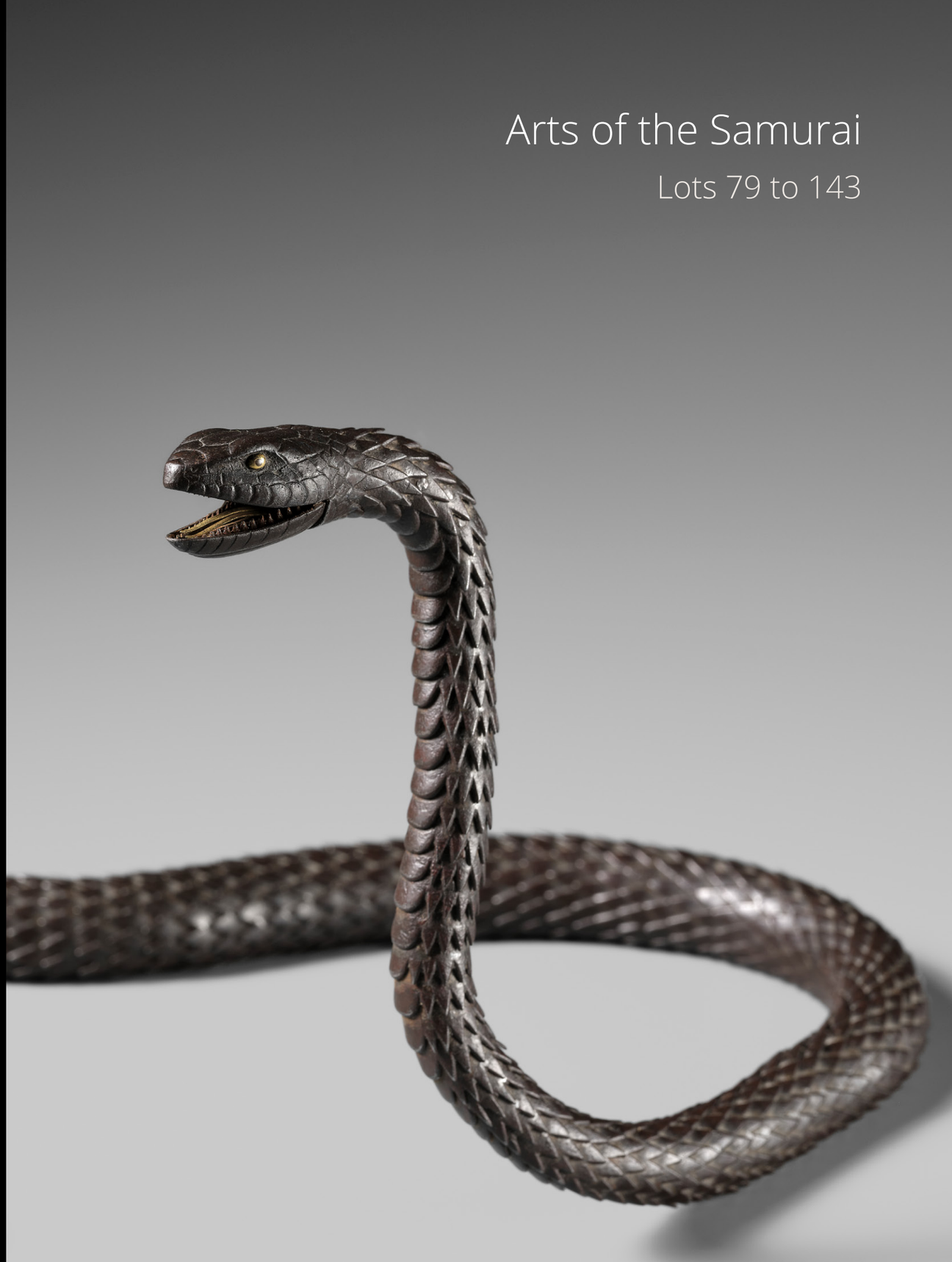
With a wood tomobako with an inscription as well as the artist's signature SOSHIN and seal mark. With a Japanese leaflet about the artist.

Ichinose Soshin was a member of the Ichinose family, based in Tomoyama, founded by Ichinose Chotaro. The family was particularly renowned for their traditional metalwork in the late 19th century.

Estimate EUR 1,000
Starting price EUR 500

Arts of the Samurai

Lots 79 to 143



79
A SUPERB IRON JIZAI OKIMONO OF A CRAB

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

The naturalistically modeled and fully articulated crustacean with eight segmented legs, two large pincers in the front and two protruding eyes which are also movable. The carapace is carefully finished and the surface with a very good patina.

WIDTH 4.3 cm (the body only) and 15.1 cm (incl. legs)
WEIGHT 187.1 g

Condition: Excellent condition with minor wear, expected stiffness to some joints.

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 iron articulated model of a crab, dated 18th-19th century, Edo period, the body 4.1 cm long, at Christie's, An Inquiring Mind: American Collecting of Japanese & Korean Art, 25 April 2017, New York, lot 66 **(sold for USD 22,500)**.

Estimate EUR 8,000
Starting price EUR 4,000

80
MYOCHIN: A SUPERB IRON JIZAI OKIMONO OF A PRAWN

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

The crustacean realistically modeled and skillfully constructed with a russet-iron body forged and hammered to naturalistically represent the shell's texture, the tail with seven sections and movable fins, all invisibly joined so that the body bends, the claws open, and the legs, eyes, and antennae move. Signed to the side MYOCHIN.

LENGTH 25 cm
WEIGHT 61.4 g

Condition: Excellent condition with minor wear and expected stiffness to some joints.
Provenance: From a noted private collection.

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. Myochin craftsmen were highly accomplished in using tiny rivets to join multiple iron plates, creating protection that was both relatively light and highly flexible; over time, they repurposed their skills to make ingenious and astonishingly lifelike articulated models of snakes, fishes, crustaceans, and insects. While early examples were purchased by the Myochin family's established senior samurai clientele, during the Meiji era they caught the attention of foreign buyers and earned praise from Japanese semi-official commentators such as a writer for Bijutsu Gaho (The Magazine of Art) who drew attention in 1894 to one example's "[…] aptitude […] in wrought or hammered iron […] beautiful execution and tone of color given to the material, alone, not to say anything about the ingenious arrangement."

AUCTION COMPARISON
Compare a closely related iron articulated model of a prawn, signed Myochin Munenaga, dated 18th-19th century, 25.4 cm long, at Christie's, An Inquiring Mind: American Collecting of Japanese & Korean Art, 25 April 2017, New York, lot 67 **(sold for USD 22,500)**.

Estimate EUR 8,000
Starting price EUR 4,000

81
MUNEYOSHI: A MASTERFUL AND LARGE IRON JIZAI OKIMONO OF A SNAKE

By Tanaka Tadayoshi (d. 1958), signed Muneyoshi
Japan, early 20th century

Exhibited: Galerie Espace 4, Paris, Les animaux articulés chez les forgerons japonais, 13 October -13 November 1999, and illustrated in the accompanying catalog, no. 6.

The patinated russet iron snake constructed of close-fitting hammered plates joined inside the body, the head chased and engraved with scales and fitted with a hinged jaw opening to reveal the tongue and teeth, the eyes finished in shakudo and gilt, signed MUNEYOSHI under the snake's chin.

LENGTH 100 cm
WEIGHT 408 g

Condition: Excellent condition with minor wear.
Provenance: Galerie Espace4, Paris, 1999. French private collection, acquired from the above.

This is the work of Tanaka Tadayoshi (d. 1958), a modern metal artist active in the Taisho and Showa periods. He apprenticed in the Kyoto workshop of Takase Kozan (1869-1934), who directed the studio creating articulated sculptures for both domestic and international markets.

The snake symbolizes successful harvests and fertility. In the field, the snake eats mice and other pests. The molting nature of the reptile suggests regeneration and immortality. Often seen at shrines and the front doors of houses at the New Year, sacred ropes (shimenawa) symbolize sanctity and purity. The entwined and twisted form of the ropes derives from mating snakes. Ugajin, the serpent guardian and fertility deity in Japanese mythology, is often depicted with a snake body and a human head and is also worshipped for good fortune.

LITERATURE COMPARISON
For a similar work signed Muneyoshi in the British Museum, registration number HG.207, see Harada Kazutoshi (ed.) (2010) Jizai okimono / Articulated Iron Figures of Animals, Rokusho 11, pl. 12.

AUCTION COMPARISON
Compare a closely related iron articulated model of a snake by the same artist, also signed Muneyoshi, dated to the early 20th century, 97.5 cm long, at Christie's, Japanese and Korean Art, 20 March 2013, New York, lot 680 **(sold for USD 52,500)**. Also compare a related iron articulated model of a snake, by Munekazu, 135.5 cm long, at Zacke, Fine Japanese Art, 27 May 2022, Vienna, lot 33 **(sold for EUR 94,800)**.

Estimate EUR 50,000
Starting price EUR 24,000

82
MUNEYOSHI: A BRONZE JIZAI OKIMONO OF A PRAYING MANTIS

By Tanaka Tadayoshi (d. 1958), signed Muneyoshi
Japan, early 20th century, Meiji (1868-1912) to Taisho period (1912-1926)

Naturalistically modeled and skillfully constructed of numerous hammered parts joined together with movable wings, head, and jointed legs, all fitted to the body. The wings finely chiseled. The underside of one wing signed MUNEYOSHI.

LENGTH 14 cm
WEIGHT 40 g

Condition: Very good condition with minor wear and expected stiffness to some joints. One antenna is slightly bent.
Provenance: From a private collection in France, acquired from Flying Cranes Antiques, New York, by repute.

This is the work of Tanaka Tadayoshi (d. 1958), a modern metal artist active in the Taisho and Showa periods. He apprenticed in the Kyoto workshop of Takase Kozan (1869-1934), who directed the studio creating articulated sculptures for both domestic and international markets.

AUCTION COMPARISON
Compare a closely related silver articulated model of a praying mantis by the same artist, also signed Muneyoshi, dated to the early 20th century, Meiji-Taisho, 12.1 cm, at Christie's, The Meiji Aesthetic: Selected Masterpieces from a Private Asian Collection, 27 November 2018, Hong Kong, lot 3809 (sold for HKD 100,000 or approx. **EUR 13,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 6,000
Starting price EUR 3,000

83
MITSUTA HARUO: A SUPERB MIXED-METAL JIZAI OKIMONO OF A GIANT HORNET

By Mitsuta Haruo (born 1980), sealed to the box Haru
Japan, 21st century, Heisei period (1989-2019)

Depicting a giant hornet (suzumebachi, Vespa mandarinia japonica), the copper, brass and gold-plated insect is naturalistically constructed of numerous hammered parts jointed together with movable wings, head, mandibles, abdomen, and jointed legs, all fitted into the realistically rendered thorax. **The distinctive stinger is constructed with a mechanism to spring out corresponding to the abdomen's movement.**

HEIGHT 3.5 cm, LENGTH 5.8 cm (max wingspan)
WEIGHT 7.1 g

Condition: Very good condition with minor wear, a minuscule loss to the tip of one antenna.
Provenance: From a noted private collection.

With the original wood box, the cover sealed HARU.

The Japanese giant hornet is an especially ferocious insect colloquially known as the yak-killer hornet. It is the world's largest hornet. The insects are organized in a huge society centered around the queen; to protect her, the hornets will attack even large animals. The death toll caused by their stings exceeds that of wild bears and venomous snakes, making them the deadliest wild animal in Japan.

LITERATURE COMPARISON
Compare a closely related giant hornet, by Mitsuta Haruo, exhibited in The Daiwa Anglo-Japanese Foundation, JIZAI by Haruo Mitsuta, 17 April-14 May 2019.

Estimate EUR 4,000
Starting price EUR 2,000

84
MITSUTA HARUO: A SUPERB BRONZE AND BRASS JIZAI OKIMONO OF A DRAGONFLY

By Mitsuta Haruo (born 1980), the box sealed Haru
Japan, 21st century, Heisei period (1989-2019)

Depicting a dragonfly (tombo), naturalistically modeled and skillfully constructed of numerous hammered parts jointed together with movable wings, head, segmented abdomen, and jointed legs, all fitted into the realistically rendered thorax.

LENGTH 7.8 cm
WEIGHT 8 g

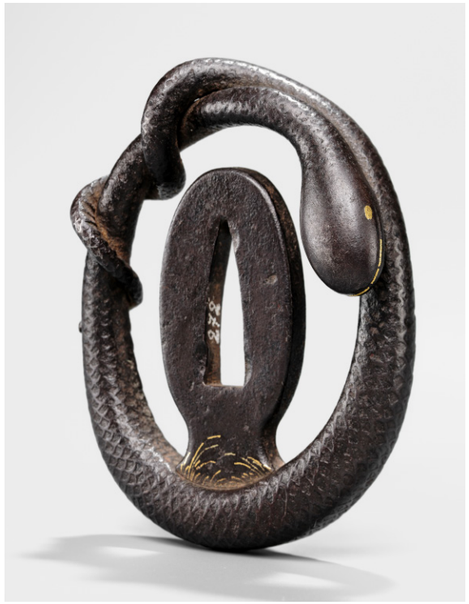
Condition: Good condition with minor wear. A minor repair to one wing joint.
Provenance: From a noted private collection.

With the original wood box, the cover sealed HARU.

Mitsuta Haruo (b. 1980) was born in Yonago, Japan. He has won several awards, including the Grand Prize of "The 2nd Art Plaza Grand Prize – Tokyo National University of Fine Arts and Music" in 2007. Mitsuta Haruo produces metal sculptures of insects, crustaceans, and other 'creepy-crawlies' with obsessively detailed and extraordinarily lifelike precision. His inspiration is jizai okimono, a jointed, movable metal sculpture invented in Japan in the 1700s that emphasizes careful attention to realistic detail.

AUCTION COMPARISON
Compare a related brass okimono of a butterfly, by Mitsuta Haruo, 12.1 cm long, at Christie's, Japanese and Korean Art, 16 March 2021, New York, lot 26 **(sold for USD 6,875)**.

Estimate EUR 4,000
Starting price EUR 2,000



85
A RARE IRON MYOCHIN SCHOOL SUKASHI TSUBA IN THE FORM OF A SNAKE

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

Finely carved in the round (marubori) as a coiled writhing snake twisting its tail around its looped body forming the ryohitsu and naturalistically detailed with skillfully hammered scales, the eyes, mouth, and grass worked in gold hirazogan.

HEIGHT 7.8 cm, LENGTH 6.4 cm
WEIGHT 141.3 g

Condition: Very good condition with minor wear and few small losses to gold inlays.
Provenance: An old collector's number '272' lacquered to the interior of the nakago hitsu-ana.

LITERATURE COMPARISON
Compare a closely related Myochin-school iron tsuba of a snake in the Museum of Fine Arts, Boston, accession number 11.11959.

Estimate EUR 2,000
Starting price EUR 1,000

86
MASAYUKI: A FINE HAMANO SCHOOL MIXED METAL TSUBA DEPICTING A SNAKE PREYING ON A FROG (SANSUKUMI)

Signed Masayuki 政随
Japan, Hamano school, 19th century

Of nagamarugata form, with hitsu-ana for a kogai and a kozuka, the nagako hitsu-ana with copper sekigane. The finely polished ground intricately worked in silver, gold, shakudo, sentoku, and shibuichi takazogan to depict a snake winding around a bamboo stalk, its head raised and tongue stuck out as it hunts the helpless little frog holding onto a pendent bamboo leaf on the reverse. Signed to the back MASAYUKI.

HEIGHT 7.8 cm, LENGTH 7.1 cm
WEIGHT 96.2 g

Condition: Very good condition with minor wear.
Provenance: From a noted private collection.

The tsuba depicts the sansukumi motif, meaning 'mutual control'. The snake will consume the frog, however there is a catch – the frog has already eaten a poisonous snail, so too the snake must perish.

AUCTION COMPARISON
Compare a related Hamano school iron tsuba with snake Masayuki, dated late 19th century, at Bonhams, The Edward Wrangham Collection of Japanese Art, 9 November 2010, New Bond Street, lot 20 **(sold for GBP 2,640)**.

Estimate EUR 2,000
Starting price EUR 1,000

87
A FINE MIXED METAL TSUBA DEPICTING A CARP

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

Of nagamarugata form, with hitsu-ana for a kogai and a kozuka, neatly engraved in kebori and finely worked in gold and suaka (copper) takazogan to depict a carp swimming in a stream with small gold floral petals falling, continuing onto the reverse.

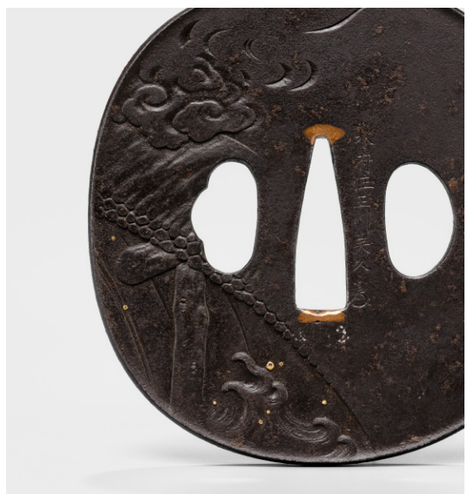
HEIGHT 6.9 cm, LENGTH 6.3 cm
WEIGHT 109.2 g

Condition: Very good condition with minor wear.
Provenance: From a noted private collection. The reverse with a label inscribed with the collector's number '14569'.

Estimate EUR 2,000
Starting price EUR 1,000

YOSHIHISA: A FINE IRON TSUBA DEPICTING A DRAGON CARP

By Tamagawa Yoshihisa, signed Suifu ju 水府 住 Tamagawa Yoshihisa 玉川 美久 and kakihan
Japan, 19th century, Edo period (1615-1868)



Of nagamarugata form with hitsu-ana for a kozuka and a kogai, the roughly textured ground intricately carved and engraved in takabori, shishiaibori, and kebori and finely worked in iron and gold takazogan to depict a giant dragon carp emerging from crashing waves accentuated with dew drops, the reverse with a bridge over similar waves and below swirling clouds. The reverse signed Suifu ju TAMAGAWA YOSHIHISA [Tamagawa Yoshihisa, Resident of Suifu] with a kakihan.

HEIGHT 7.9 cm, LENGTH 7.5 cm
WEIGHT 114.3 g

Condition: Very good condition with minor wear.

Tamagawa Yoshihisa is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 2267 (H11642.0). He was a student of Yatabe Michitoshi, but his style was also influenced by other artists of the Mito area.

AUCTION COMPARISON
Compare a related iron tsuba by Yoshihisa, at Bonhams, Arts of the Samurai, 16 October 2012, New York, lot 1082 **(sold for USD 5,625)**.

Estimate EUR 2,000
Starting price EUR 1,000

89
KOKYO: A FINE SHIBUICHI TSUBA WITH FLYING FISH (TOBIUO) AMONG TURBULENT WAVES

By Kokyo, signed Kokyo 古況
Japan, 19th century, Edo period (1615-1868)

Of nagamarugata form, with a kozuka hitsu-ana, intricately worked in shibuichi, shakudo, and silver takazogan and finely carved to depict three flying fish (tobiuo) leaping amid forcefully crashing waves, their eyes inlaid in mother-of-pearl, shakudo, and gold. The recto signed KOKYO.

HEIGHT 7.1 cm, LENGTH 6.5 cm
WEIGHT 116.5 g

Condition: Very good condition with minor wear, minor losses to mother-of-pearl inlays.
Provenance: From a Japanese private collection, impressed below the nakago-ana with the number 19.

Estimate EUR 5,000
Starting price EUR 2,400

90
OTSURYUKEN MIBOKU: A SUPERB HAMANO SCHOOL SHIBUICHI TSUBA WITH DEER AND PINE

By Otsuryuken Miboku (born 1773), signed Otsuryuken Miboku 乙柳軒 味墨
Japan, Hamano school, mid-19th century, Edo period (1615-1868)

Of nagamarugata form, with two kogai hitsu-ana, the roughly textured ground neatly inlaid in shakudo, suaka (copper), silver, and gold takazogan and intricately carved in kebori to depict a spotted deer walking by a meandering stream with grasses and a small barren tree overgrown with twisting vines, the ungulate with head raised as it gazes toward the sky, the reverse similarly decorated with a towering pine tree along with further barren branches, each with similar vines. The recto signed OTSURYUKEN MIBOKU.

HEIGHT 8 cm, LENGTH 7.4 cm
WEIGHT 168.9 g

Condition: Very good condition with minor wear.

Otsuryuken Miboku is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists on p. 917 (H04332.0). He was born in Edo in 1773 and was still alive in 1846. He was adopted into the Hamano family school, and became the fourth master of the Hamano school in 1793.

Estimate EUR 5,000
Starting price EUR 2,400

91
ICHINOMIYA NAGAYOSHI:
A FINE AND AMUSING SHAKUDO TSUBA DEPICTING AN ONI SCARED OF SHOKI

By Ichinomiya Nagayoshi, signed Ichinomiya Nagayoshi 一宮 長義
Japan, 19th century, Edo period (1615-1868)

Of nagamarugata form with a gold-plugged kozuka hitsu-ana and lined with a gold rim. The migakiji ground finely worked in shibuichi, suaka (copper), shakudo, silver, and gold takazogan and skillfully engraved in katakiribori and kebori to depict a frightful oni hiding behind a straw hat as he encounters a cloth banner with an image of the demon queller Shoki with his sword drawn. The reverse with a kite in the form of a carp (koi-nobori). Signed ICHINOMIYA NAGAYOSHI.

HEIGHT 7.3 cm, LENGTH 6.8 cm
WEIGHT 140.6 g

Condition: Very good condition with minor wear and the gold frame with minor nicks.

Ichinomiya Nagayoshi is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 1304 (H06561.0).

Estimate EUR 5,000
Starting price EUR 2,400

The present tsuba relates to a surimono by Utagawa Kuniyoshi, depicting a carp kite and a cloth banner painted with the actor Ichikawa Danjuro VII as Shoki, dated 1849, in The British Museum, registration number 1906,1220,0.1342

92
UMEZAWA KUNITANE:
A FINE SHAKUDO TSUBA WITH KAJIWARA KAGETOKI AND MINAMOTO NO YORITOMO

By Umezawa Kunitane (Yusho), signed Umezawa Kunitane 梅澤邑種 and kakihan
Japan, Kaga School, c. 1820s, Edo period (1615-1868)

The design is taken from Suzuki Kiitsu (1796-1858), a painter who worked variously in the Rimpa, Tosa, and Shijo styles.

Of nagamarugata form, the nakago hitsu ana with suaka (copper) sekigane, bearing a shakudo nanako ground, with shakudo, copper, gold, shibuichi, and silver takazogan, featuring Kajiwara Kagetoki poking his bow into a hollow section of a pine tree while Minamoto no Yoritomo sits to one side holding a baby. The reverse depicting a kneeling attendant at a seashore. The recto inscribed Kiitsu Hitsu ['brushed by Kiitsu'] and signed UMEZAWA KUNITANE with kakihan.

HEIGHT 7.6 cm, LENGTH 7 cm
WEIGHT 165.8 g

Condition: Very good condition with minor wear.
Provenance: Ex-collection Edward Wrangham. Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, lot 80 **(sold for GBP 2,400)**.

Edward 'Ted' Wrangham with Her Majesty Queen Elizabeth II, 1980

Umezawa Kunitane is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 756 (H 03668.0). He was a student of Goto Shinjo and of Yokoya Terukiyo.

Estimate EUR 4,000
Starting price EUR 2,000

93
A GOTO SCHOOL NANAKO SHAKUDO TSUBA DAISHO SET WITH DRAGONS

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

Each of nademarugata form, with gilt-rimmed kozuka and kogai hitsu-ana, the nakago-ana with copper sekigane, bearing a masterfully executed nanako ground, finely worked in takazogan with shakudo and gold, depicting a pair of sinuous three-clawed dragons, one with the tail terminating in a ken-blade and clutching the tama pearl, the reverse with a third dragon.

HEIGHT 8.1 cm and 7.4 cm
WEIGHT 169.3 g and 129.4 g

Condition: Excellent condition with minor wear.

AUCTION COMPARISON
Compare a related Goto school daisho set with dragons, by Goto Mitsumasa, 19th century, at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 55 **(sold for EUR 4,045)**.

Estimate EUR 5,000
Starting price EUR 2,400

94
A SUPERB DAISHO SET OF SHAKUDO TSUBA WITH THE CRESCENT MOON ABOVE WAVES

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

Each of nagamarugata form and finely worked in takazogan with kebori and katakiribori to depict on each side the silver crescent moon over neatly incised turbulent waves. The smaller tsuba with two kogai hitsu ana, and the nakago hitsu ana with copper sekigane.

HEIGHT 8.8 cm (the larger), 7.9 cm (the smaller)
WEIGHT 229.5 g (the larger), 161.7 g (the smaller)

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

Estimate EUR 5,000
Starting price EUR 2,400

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

95
A SUPERB SUAKA TSUBA WITH MEOTO IWA ('MARRIED COUPLE ROCKS')

Unsigned
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

Condition: Very good condition with minor wear.

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.

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 6,000
Starting price EUR 3,000

96
OTSUKI MITSUOKI: A SUPERB INLAID IRON TSUBA WITH EBISU AND CARP, DATED 1803

By Otsuki Mitsuoki (1766-1834), signed Dairyusai Mitsuoki 大龍斎光興
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

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.

Estimate EUR 6,000
Starting price EUR 3,000

97
KIKUOKA MITSUYUKI: A FINE KIKUOKA SCHOOL SUAKA TSUBA WITH KINKO SENNIN RIDING A GIANT CARP

Signed Kakkenshi Kikuoka Mitsuyuki 活剣子 菊岡 光行
Japan, late 19th century, Meiji period (1868-1912)

Of mokkogata form, with a kogai hitsu ana, finely worked in suaka (copper) takazogan, featuring the sennin Kinko (Qin Gao) riding a giant horned carp emerging leaping out of crashing waves, the eye of the fish inlaid in sentoku and silver, and Kinko's hair bundled in a silver tie. The reverse finely engraved with the carp's tail emerging from the water. The recto signed KAKKENSHI KIKUOKA MITSUYUKI – after the famous founder of the Kikuoka school.

HEIGHT 8.3 cm, LENGTH 7.5 cm
WEIGHT 175.5 g

Condition: Very good condition with minor, few nicks, and small dents.
Provenance: Herman A. E. and Paul C. Jaehne, New York. Christie's, Japanese Art including Property of the Metropolitan Museum of Art, 28 March 2006, New York, lot 246 (part-lot, **sold for USD 7,200**). A private collection in Japan, acquired from the above.

Estimate EUR 5,000
Starting price EUR 2,400

98
NOBUYOSHI: A FINE SHIBUICHI TSUBA WITH DAIDARABOTCHI AND WASOBEI

By Hata Nobuyoshi (1807-1878), signed Nobuyoshi 信盧 with kakihan
Japan, dated to the Kaei era (1848-1854), late Edo period (1615-1868)

Of nagamarugata form, with hitsu-ana for a kozuka (plugged in gold) and a kogai. Finely worked in shibuichi, silver, and gold takazogan and hirazogan and carved in shishiaibori, katakiri, and kebori to depict the giant Daidarabotchi leaning over a snow-capped Mount Fuji and gazing downwards towards Wasobei and attendant samurai in a camp skillfully inlaid in shakudo, silver, and gold takazogan and subtly carved on the reverse. The verso signed NOBUYOSHI with a kakihan and dated to the Kaei era.

HEIGHT 8 cm, LENGTH 7.6 cm
WEIGHT 154.4 g

Condition: Very good condition with minor wear.
Provenance: From a private collection in Japan. An old collector's number lacquered to the inside of the nakago hitsu-ana reading '76.2'.

Nobuyoshi (1807-1878) is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists on p. 1420-1421 (H07283.0). A metalworker of the Iwama family of smiths, he was a student of Masayoshi and Nobuyuki, and worked as a swordsmith and fittings maker.

Daidarabotchi is a gigantic yokai in Japanese mythology, sometimes said to pose as a mountain range when sleeping. The size of Daidarabotchi was so great that his footprints were said to have created innumerable lakes and ponds. In one legend, Daidarabotchi weighed Mount Fuji and Mount Tsukuba to see which was heavier, but he accidentally split Tsukuba's peak after he was finished with it. For a large plate showing the same subject see lot 30.

The story of Shikaiya Wasobei was published by an author under the pseudonym Yukokushi in 1774, titled Ikoku Kidan Wasobei ('Wasobei: Strange Tales from Distant Lands'). Known as the Japanese Gulliver, Wasobei was a wealthy merchant from Nagasaki, who traveled to six of the three-thousand worlds of the Buddhist Universe. The first translation of the story was presented to the Asian Art Society of Japan in 1879 by Basil Hall Chamberlain, and remains the only translation. Chamberlain drew several similarities to Jonathan Swift's book Gulliver's Travels, which came out 50 years earlier than Ikoku Kidan's Wasobei in 1726, but concluded that while the authors may have drawn from similar inspirations, Yukokushi never came into contact with Swift's work.

MUSEUM COMPARISON
Compare a closely related tsuba by the same artist, also depicting Wasobei, dated 19th century, in the Rijksmuseum, object number AK-MAK-1133.

Estimate EUR 5,000
Starting price EUR 2,400

99
A FINE HAMANO SCHOOL SENTOKU BAKUMATSU TSUBA DEPICTING MASKED DANCERS

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

Of kakugata shape, the front finely worked in suaka (refined copper), gold, shibuichi, and sentoku takazogan, subtle gold hirazogan, as well as katakiribori and kebori to depict two actors, one wearing a Hyottoko mask, the other with an Okame and a Shishimai mask. The reverse engraved in very fine kebori and katakiribori with a sarumawashi carrying his monkey on his back. The reverse signed NORIYUKI and dated Tori no dori [the year of the rooster].

HEIGHT 9.2 cm, LENGTH 8.5 cm
WEIGHT 193.9 g

Condition: Excellent condition with minor surface wear.

Estimate EUR 3,000
Starting price EUR 1,500

100
ICHIRYU TOMOYOSHI: A SUPERB SHIBUICHI TSUBA WITH A SAMURAI ON HORSEBACK, DATED 1841

By Ichiryu Tomoyoshi, signed Ichiryu Tomoyoshi 一柳 友善 koku 刻
Japan, Mito, Hatachi province, dated 1841, Edo period (1615-1868)

Of aorigata form, finely carved in shihiaibori and kebori and minutely inlaid in suaka (copper), shibuichi, silver, gold, and shakudo hirazogan and takazogan to depict a fierce-looking samurai riding a horse with his katana drawn, emerging from behind a gnarled leafy pine tree, the reverse with an arena curtain attached to a pine tree, signed ICHIRYU TOMOYOSHI koku [carved by Ichiryu Tomoyoshi], and dated tempo juni ushi moshu [early autumn of 1841].

HEIGHT 8.1 cm, LENGTH 7.6 cm
WEIGHT 180.3 g

Condition: Excellent condition with minor wear.
Provenance: Sotheby's, Japanese and Korean Works of Art, 14 July 2005, London, lot 901. A private collection in Japan, acquired from the above.

Ichiryu Tomoyoshi is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 2015 (H10201.0), where Haynes records a tsuba dated 1856.

Estimate EUR 5,000
Starting price EUR 2,400

101
BUNSHOSEI: A SUPERB INLAID SENTOKU TSUBA DEPICTING A CHINESE GENERAL

By Shinoda Bunsho (Shinoda Fumikatsu), signed Minami Umekawa 南 梅川 Bunshosei 文勝生
Japan, late 19th century

Of kaku-marugata shape, finely worked in silver and gold takazogan as well as katakiribori and kebori to depict a Chinese general, dressed in a voluminous robe decorated with a dragon amid scrolling clouds, the hilt of his sword terminating in a phoenix head peeking out, all above neatly hammered licking flames.

The reverse finely engraved in katakiribori and kebori with a landscape featuring a dignitary standing atop a rocky outcrop looking toward a cockerel perched on a wardrum, a symbol of peace. The recto signed Minami Umekawa BUNSHOSEI.

HEIGHT 8.3 cm, LENGTH 7.7 cm
WEIGHT 210 g

Condition: Excellent condition with minor wear.

Bunshosei is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists on p. 63 (H00238.0). He was originally from Mito, lived and worked in Tokyo, and was a student of Namekasa Sadakatsu. The inscription "Minami Umekawa" likely relates to a studio name or a location where the artist worked.

Estimate EUR 5,000
Starting price EUR 2,400

102
A SUPERB AND LARGE HAMANO SCHOOL SUAKA TSUBA WITH EMMA-O AND ONI

Signed Hamano Noriyuki 濱埜矩隨
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

103
ICHIO: A LARGE BAKUMATSU SENTOKU TSUBA DEPICTING THE RAKAN HANDAKA SONJA, DATED 1861

By Ichio, signed Ichio 一翁
Japan, dated 1861

Of mokkogata form with a raised rounded rim, superbly worked in suaka (copper), shakudo, and gold takazogan and finely engraved in kebori to depict the rakan Handaka Sonja conjuring his dragon emerging from the cloudy smoke rising from the alms bowl held in his right hand, the left clutching his gnarled staff, backed by a circular halo, a censer resting on a rootwood base beside him.

The arhat is exquisitely detailed with scrolling hair and beard, distinctively long eyebrows, slightly emaciated ribcage, layered robes with ornate hems, and fine gold jewelry.

The reverse carved in shishiaibori and neatly incised with Buddhist implements, signed ICHIO, and dated Bunkyu gan kanototori nen [corresponding to 1861].

HEIGHT 10.4 cm, LENGTH 10.3 cm
WEIGHT 308.1 g

Condition: Very good condition with minor wear.
Provenance: Bonhams New York, 13 September 2011, lot 2244 (part-lot). A noted private collection, acquired from the above.

Ichio was the art name used by Koreshige, who is listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists on p. 721 (H 03484.0). He was a student of Ishiguro Koreyoshi (active late 19th century).

The rakan Handaka Sonja (Arhat Panthaka) is one of the sixteen disciples of Buddha who are often depicted together. In Japanese art, he is usually shown accompanied by his pet dragon which he keeps in a bowl (as seen in the present lot) or in a gourd.

Estimate EUR 6,000
Starting price EUR 3,000

104
KONO TOYOTOSHI: A SMALL SHIBUICHI HAMIDASHI TSUBA WITH RATS

By Kono Toyotoshi (Toyohisa), signed Kono Toyotoshi 河野豊寿 and kakihan
Japan, c. 1860

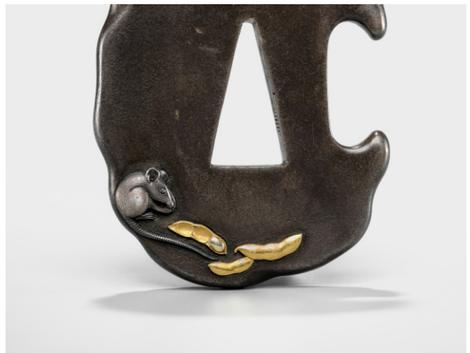
Of hamidashigata form with wavy edges, finely worked in gold, silver, shakudo, and shibuichi takazogan, gold hirazogan, and kebori to depict three rats amid grains and edamame, the rodents' eyes inlaid in various soft metals. Signed to one side KAWANO TOYOHISA with a kakihan.

HEIGHT 5.1 cm, LENGTH 3.8 cm
WEIGHT 48.7 g

Condition: Very good condition with minor wear.
Provenance: From a noted private collection.

Kono Toyotoshi (Toyoshisa) is listed in the Toso Kinko Jiten by Wakayama Takeshi on p. 558, and in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists, p. 2097-2098 (H 10733.0). He worked in Kanazawa and Fukui in Echizen Province. Some of his work dates from the Ansei 5th year (1858) and Keio 2nd year (1866). He excelled in working with polished shibuichi, and decorated figures, flowers, and landscape in hirazogan kebori engraving.

Estimate EUR 2,000
Starting price EUR 1,000



105
HIROYOSHI: A FINE MITO SCHOL SHIBUICHI TSUBA DEPICTING A SAMURAI RAT

By Marukawa Hiroyoshi, signed Hiroyoshi 弘義 with kakihan
Japan, c. 1840s, Edo period (1615-1868)

Of nagamarugata form, with a kozuka hitsu-ana. The migakiji ground finely worked in suaka (copper), shibuichi, silver, and gold takazogan on the front and rim to depict a rat dressed as a samurai, standing next to a lantern decorated with a tama pearl, the reverse left plain. The recto signed HIROYOSHI with a kakihan.

HEIGHT 5.3 cm, LENGTH 3.3 cm
WEIGHT 53.1 g

Condition: Very good condition with minor wear.

Marukawa Hiroyoshi (died 1841 or 1842) is listed in listed in Robert E. Haynes, The Index of Japanese Sword Fittings and Associated Artists on p. 298 (H01449.0). He was a student of Uchikoshi Hirotoshi and his tsuba often show anthropomorphic rats.

MUSEUM COMPARISON
Compare a related tsuba with anthropomorphic rats by the same artist, signed Hiroyoshi, in the Victoria & Albert Museum, accession number M.480-1916.

Estimate EUR 1,500
Starting price EUR 800

106
A RARE MIXED METAL PLAQUE DEPICTING SAMURAI RATS IMITATING A DAIMYO PROCESSION

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

The pierced plaque finely worked in shibuichi, sentoku, silver, and gold takazogan to depict a procession of twelve rats dressed in samurai outfits, carrying a norimono (palanquin) and lanterns.

LENGTH 13.8 cm
WEIGHT 34.9 g

Condition: Very good condition with minor wear and the reverse with two soldering marks from a former mounting.

Daimyo processions were common between Edo and the regional capitals of Japan in the early 17th century. Daimyo warlords were required to live in Edo alternating with periods of residence in their home prefecture. They moved between their two homes in large processions attended by many warriors.

MUSEUM COMPARISON
Compare a related unsigned kozuka depicting the same subject in the collection of the Walters Art Museum, accession number 51.806.

Estimate EUR 3,000
Starting price EUR 1,500

107
A GROUP OF 18 IRON YANONE (ARROWHEADS) IN A WOOD AND BAMBOO DISPLAY STAND

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

Published: Samouraïs. Guerriers et esthètes, BNU Strasbourg, 2022, no. 051, p. 94.

The set comprising two karimata (rope cutter) yanone, five yanagi-ba (willow leaf) yanone pierced with cherry blossoms, and eleven togari-ya (pointed) arrow heads. Some with inscriptions, including the signatures IEYOSHI, NOBUKUNI, and KUNISADA, among others.

The set displayed in a two-panel folding stand of wood and bamboo.

SIZE 35 x 30 cm (each screen panel), 13-20 cm (the arrowheads)

Condition: Good condition with expected wear and one panel frame slightly loose.

AUCTION COMPARISON
Compare a related set of 21 yanone, dated "probably 18th to mid-19th century", at Bonhams, Polish and Poise, 12 May 2022, London, lot 151 **(sold for GBP 4,972)**.

Estimate EUR 5,000
Starting price EUR 2,400

108
A PAIR OF YUMI (LONGBOWS) AND A LACQUERED BAMBOO YAZUTSU (QUIVER) WITH YA (ARROWS)

Japan, Edo period (1615-1868)

Of typical yasutzu form, swelling towards the top, intricately woven with various plaiting patterns and techniques, covered in dark brown lacquer, with a cover and two tassels. One bow lacquered in red, the other in black, each with one leather band and rattan strips. The six arrows of partly gilded bamboo.

LENGTH 93.6 cm (the quiver), 225 cm (the larger bow), 217 cm (the smaller bow)

Condition: Good condition with some wear, flaking to the lacquer of the yazutsu, the arrows with small losses and general wear, the bows with cracking to the lacquer and small losses to the rattan bands.

Yazutsu or yadzutsu is a type of arrow quiver used in kyudo, Japanese archery, often used together with the Japanese longbow, the yumi. Kuydo ya (arrows) are typically longer than other arrows, thus the yazutsu is quite long compared to quivers from other styles of archery.

Estimate EUR 2,000
Starting price EUR 1,000

109
AN IRON COMMAND FAN (TESSEN)

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

The iron fan sticks finely worked in gold and silver hirazogan with carp ascending a stream flanked by rocks and fallen maple leaves, interspersed with dewdrops in takazogan, the ribs mounted with paper decorated with the red sun on a silver-leaf ground and suspending an orange silk tassel.

LENGTH 53 cm (the fan), 55.7 x 66 cm (the frame)

Condition: Good condition with old wear, minor losses, creasing, minor tarnish and flaking to silver leaves.
Provenance: Christie's, 23 October 2009, New York, lot 34, (part-lot). United States private collection, acquired from the above. Christie's New York, 18 September 2013, lot 698, (part-lot). A noted private collection, acquired from the above.

Framed behind glass.

War fans (tessen) were made to make signals on the battlefield and with their iron ribs also served as weapons.

AUCTION COMPARISON
Compare a closely related iron command fan, dated 18th-19th century, 49.8 cm wide, at Christie's, Japanese and Korean Art, 17 September 2024, New York, lot 195 **(sold for USD 5,292)**.

Estimate EUR 3,000
Starting price EUR 1,500

110
A FINE GILT LACQUERED KATANA ZUTSU (SWORD STORAGE CASE) WITH TSURU (CRANE) MON

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

The slender body widening at the top to accommodate the tsuba, bearing a rich nashiji ground finely decorated in gold hiramaki-e with scattered tsuru mon (crane crests) and circles, fitted with a lobed shibuichi lock plate, and a gilt leather band to the lower end. The interior is lacquered in brown with gold fundame rims.

LENGTH 101.5 cm

Condition: Very good condition with usual wear, some bruises, minor chips to the lacquer around the rim, light surface scratches to interior.

Estimate EUR 2,000
Starting price EUR 1,000

111
A BLACK LACQUERED KATANA ZUTSU (SWORD STORAGE CASE) WITH SHINOZUKA CLAN CRESTS

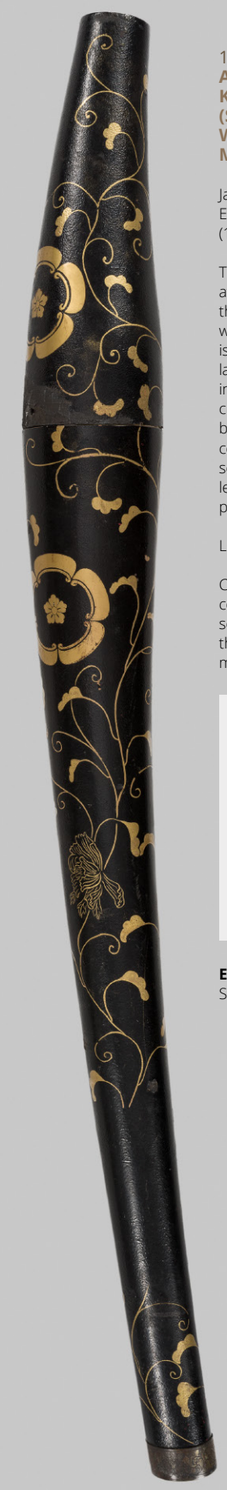
Japan, 17th-18th century
Edo period
(1615-1868)

The slender body widening at the top to accommodate the tsuba and decorated in roiro lacquer with gold hiramaki-e to depict scattered maruni sumitate yotsume mon (diagonal four eyes in a round crest), associated with the Shinozuka clan. The interior is lacquered brown.

LENGTH 121.5 cm

Condition: Very good condition with minor wear, few chips, and small scratches around the rim.

Estimate EUR 1,500
Starting price EUR 800



112
A BLACK LACQUERED KATANA ZUTSU (SWORD STORAGE CASE) WITH UME (PLUM) MON

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

The slender body widening at the top to accommodate the tsuba, of roiro lacquer with gold hiramaki-e on an ishimeji ground, depicting large blossoms on tendrils, interspersed with five-lobed crests enclosing ume (plum) blossoms, and with a gilt-copper mount to the lower section incised with further leafy tendrils. The interior is partly lacquered in black.

LENGTH 113.1 cm

Condition: Overall good condition with wear, nicks, scratches, small chips around the rims, the lock plates lost, minor touchups and repairs.

AUCTION COMPARISON
Compare a related katana zustu, dated to the late 17th to 18th century, 103.5 cm long, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 361 **(sold for GBP 2,750)**.

Estimate EUR 1,500
Starting price EUR 800

113
AN AOGAI-INLAID LACQUERED KATANA ZUTSU (SWORD STORAGE CASE) WITH MITSUDOMOE MON

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

The slender body widening at the top to accommodate the tsuba, meticulously inlaid with aogai (mother-of-pearl) flakes and finely lacquered in black and silver hiramaki-e with several mitsutomo-e crests, and fitted with a lobed copper lock plate. The interior is lacquered brown.

LENGTH 112.5 cm

Condition: Good condition with expected wear, small chips around the rim, minor losses, rubbing to the lacquer details, small natural age cracks, part of the lock plate lost.

AUCTION COMPARISON
Compare a related shell-inlaid katana zutsu, dated to the 18th to 19th century, 83.4 cm long, at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 185 **(sold for GBP 1,750)**.

Estimate EUR 1,500
Starting price EUR 800

114
A VERY FINE MOTHER-OF-PEARL-INLAID BLACK LACQUER KATANE-KAKE (SWORD STAND) DEPICTING HO-O NO KIRI

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

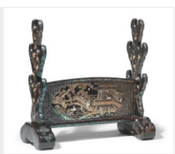
Finely decorated on a roiro ground with beautifully iridescent aogai inlays, the central panel featuring a ho-o (phoenix) flying above rockwork overgrown with kiri (paulownia), framed by tendrils to the lower side, and stylized blossoms above. The uprights with two slots for swords.

LENGTH 45.5 cm

Condition: Good condition with usual wear, small chips along the edges, the central panel slightly loose, and the inlays with few small losses, little warping, and few minor repairs.

The Ryukyu islands typically produced these types of wares, known as Ryukyuan ware, however the large and very fine shell inlays on the present piece more likely suggests the famous Somada family, a family of lacquer artists traditionally said to have been founded by Somada Kiyosuke in the early eighteenth century. Kiyosuke is supposed to have learned the technique in Nagasaki, Edo-period Japan's window onto contemporary China, where shell inlay was one of the principal methods of lacquer decoration.

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 4,000
Starting price EUR 2,000

115
A FINE LACQUERED TACHI-KAKE (SWORD STAND)

Japan, second half of 19th century

The gently curving stem flanked by flanges rising from a lobed base to a scepter head finial, all supported on short bracket feet, finely decorated with a roiro ground densely sprinkled with gold, lacquered in iro-e takamaki-e with a hoshi kabuto decorated with maedate and shishi finial among scattered prunus blossoms and petals.

HEIGHT 64.7 cm

Condition: Good condition with usual wear, some bruising and nicks, minor losses to lacquer, minor touchups.

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 2,000
Starting price EUR 1,000

116
A SUPERB BLACK LACQUER KATANA KOSHIRAE WITH SOLID GOLD FITTINGS

Japan, late 19th century

The fittings of solid gold, superbly worked in nanako (ring-punched ground), finely decorated in relief with crickets perched on reeds amid autumnal plants including kikyo (bellflower), kiku (chrysanthemum), hagi (bushclover), and obana (eulalia), comprising a tsuba of marugata form, with kogai and kozuka hitsu-ana, fuchi-kashira, and menuki, the roiro-lacquered saya with en suite kurikata and kaeritsuno, the tsuka of black samegawa (rayskin).

LENGTH 101.5 cm (total), WEIGHT (total) 765 g

Gold testing indicates a minimum purity of 18K
WEIGHT of the gold tsuba 308 grams

Condition: Excellent condition with only minor wear,
Provenance: Bonhams London, Fine Japanese Art, 15 May 2014, lot 194 (sold for GBP 15,000 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing). A noted private collection, acquired from the above.

PROVENANCE
Bonhams London, Fine Japanese Art, 15 May 2014, lot 194 (sold for GBP 15,000 or approx. **EUR 27,500** converted and adjusted for inflation at the time of writing).

Bonhams

Estimate EUR 15,000
Starting price EUR 8,000

117
A MINO SCHOOL WAKIZASHI WITH KOSHIRAE AND SHIRASAYA, WITH NBTHK CERTIFICATE FOR THE MENUKI

Japan, Muromachi period (1333-1573)

The blade:
Of shinogi-zukuri with iori mune. The hamon is suguha and midare in nie-deki, the hada is itame. The nakago with two mekugi-ana, kiri jiri, and kiri yasurime. The silver and copper habaki with diagonal file marks.

The mounting:
The horn tsuba lacquered in roiro and decorated in gold hiramaki-e with scrolling vines around the rims. The lacquered horn fuchi of a similar design, and the kashira lacquered in black and gold with ribs around the side. The menuki of shakudo depicting a crab among reeds and water. The tsuka of samegawa (rayskin) with leather tsuka-ito. The kazuka and umabari of roiro with gold hiramaki-e scrolling vines. The superb koshirae saya decorated with broad horizontal ribs and minutely inlaid with mother-of-pearl flakes.

NAGASA 37.7 cm, LENGTH 54.5 cm (the koshirae), 54 cm (the saya)

Condition: Good condition with minor wear, the blade with few minor ware, the koshirae saya with few small dents and minuscule nicks.

The blade probably originates from a blacksmith of the Mino tradition and was likely shortened to a wakizashi blade in the Edo period.

Estimate EUR 4,000
Starting price EUR 2,000

Accompanied by an **NBTHK certificate** attributing the menuki to the Goto master Kenjo, no. 462926, dated 27 April Heisei 23 (2011), with a photo of the menuki, and seal of the NBTHK.

118

YAMASHIRO SHIMOSAKA AND NAGAMITSU: A DAISHO OF A KATANA AND WAKIZASHI, WITH NBTHK TOKUBETSU KICHO CERTIFICATE

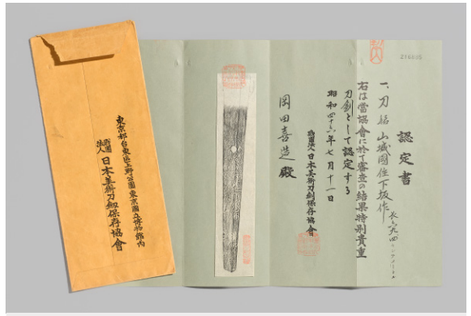
By Yamashiro Shimosaka and Nagamitsu, signed Yamashiro kuni ju Shimosaka saku and Nagamitsu
Japan, 16th century, late Muromachi period (1333-1573)

The wakizashi blade:
Of shinogi-zukuri with iori mune. The hamon is suguha with nie and nioi-deki, the hada is mokume with a long bamboo horimono to one side and blossoming prunus to the other. The nakago is suriage, with kiri, two mekugi-ana, and mei NAGAMITSU.

The katana blade:
Of shinogi-zukuri with iori mune. The hamon is suguha in nie-deki and nioi-deki, the hada is mokume. The nakago of ubu form, kuri-jiri, with sujikai yasurime, one mekugi-ana, and mei YAMASHIRO kuni ju SHIMOSAKA saku [made by Shimosaka, resident of Yamashiro kuni].

The mountings:
The tanto habaki with fine file marks, and the katana habaki of gilt and shakudo with diagonal file marks. The two iron tsuba of mokkogata form, each with a gilt takazogan three-clawed dragon. The fuchi-kashira with crickets amid autumn blossoms, one fuchi signed Mino ju MITSUNAKA [Mitsunaka, resident of Mino]. The menuki with floral sprays in gold and shibuichi takazogan. The tsuka with samegawa (rayskin) and cream silk tsuka-ito. The koshirae saya finely lacquered a lustrous red. With two shirasaya.

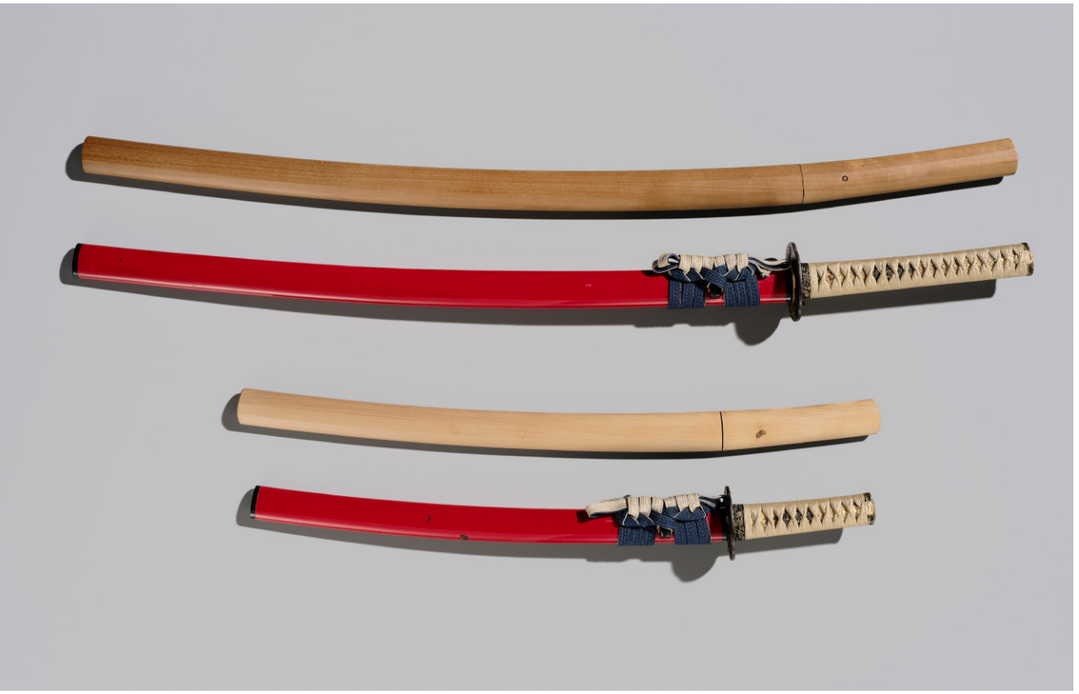
NAGASA 46.5 cm (the wakizashi) and 69.3 (the katana), LENGTH 67.7 cm (the wakizashi shirasaya) and 98.4 cm (the katana shirasaya)



The katana with an **NBTHK Tokubetsu Kicho (especially precious) certificate**, no. 216885, dated 11 June Showa 43 [1967], with an imprint and photo of the tang and the seal of the NBTHK.

Condition: Good condition with expected wear, the wakizashi blade with shinae, fukure, and ware. The wakizashi koshirae saya with nicks and the bamboo peg lost, the katana blade with minor ware.
Provenance: Bonhams, 12 November 2008, London, lot 40. European private collection, acquired from the above.

Estimate EUR 15,000
Starting price EUR 8,000



119
KANETSUJI: A MINO SCHOOL KATANA IN SHIRASAYA WITH NBTHK HOZON TOKEN CERTIFICATE

By Kanetsuji, signed Kanetsuji
Japan, 16th century, Momoyama period (1574-1615)

The slender blade of shinogi-zukuri with iori mune, koshi sori, and ko-kissaki. The hamon is notare, gunome choji, and tobiyaki, with ashi nioi, in nie-deki and nioi-deki. The hada is masame and itame. The gilt-copper habaki with diagonal file marks of various depths. The nakago with two mekugi-ana, higaki yasurime, and kiri jiri, the mei KANETSUJI.

NAGASA 68.2 cm, LENGTH 84.5 cm (the blade), 98.1 cm (the shirasaya)

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

The first generation Kanetsuji **兼辻** was active during the Eisho era (1504-1521). There are at least six generations of Kanetsuji of Seki, following the Mino School tradition, who are listed on page 176, in Markus Sesko, The Index of Japanese Swordsmiths, Vol. A-M, 2012.

Estimate EUR 5,000
Starting price EUR 2,400

保存刀剣鑑定書
保存
26201H-01
一刀 銘 兼辻（同）
鑑定書

This sword has been judged and **attested by the NBTHK to be the Hozon Token ('Worthy of Preservation') rank**. The NBTHK Hozon paper, no. 3005388, dated 20 March Heisei 26 (2014), with a photograph of the tang and the seal of the NBTHK, with a registration stamp from the Educational Committee of Fukuoka, no. 105208, registration date 8 June Heisei 27 (2015), issue date 15 June Heisei 27 (2015), accompanies this lot.

120
SHIGETAKA: A WAKIZASHI IN SHIRASAYA

By Shigetaka, signed Harima Daijo Fujiwara Shigetaka Echizen-ju
Japan, 17th century, Edo period (1615-1868)

The blade of shinogi-zukuri with iori-mune. The hamon is choji midare with ashi in nie-deki. The hada is itame with some mokume. The nakago with one mekugi-ana, kuri jiri, and katte-sagari yasurime, the mei reads Harima Daijo Fujiwara Shigetaka, the other side inscribed Echizen-ju. With a copper habaki and shirasaya.

NAGASA 50.6 cm, LENGTH 73 cm (the shirasaya)

Condition: Very good condition with minor wear.

Estimate EUR 4,000
Starting price EUR 2,000

121
AN ECHIZEN KATANA, ATTRIBUTED TO YASUTSUGU II, IN SHIRASAYA

Attributed to Yasutsugu II, unsigned
Japan, Echizen, circa 1640, Edo period (1615-1868)

The curved, slender blade slightly of shinogi-zukuri with iori mune and ko-kissaki, each side with a long, deep kakitoshi-hi with soe-hi. The hamon is notare midare in nie-deki, the hada is mokume with areas of itame. The gilt suaka habaki with diagonal file marks and dew drops. The nakago is suriage with three mekugi ana, mumei, and kiri jiri.

NAGASA 72 cm, LENGTH 91.7 cm (the blade), 103 cm (the shirasaya)

Condition: Very good condition with minor wear, very few ware, and small fukure.
Provenance: Galerie Robert Burawoy, Paris, 1999. A French private collection, acquired from the above. A copy of the original invoice from Robert Burawoy, dated 9 October 1999, confirming the attribution and dating above, and stating a purchase price for the present lot of FRF 85,000 or approx. EUR 19,500 (converted and adjusted for inflation at the time of writing), accompanies this lot.

AUCTION COMPARISON
Compare a related katana signed Echizen Yasutsugu kore o tsukuru, with similar itame-mokume hada, dated 17th century, Edo period, nagasa 54.6 cm, at Sotheby's, 11 May 2021, London, lot 32 **(sold for GBP 10,710)**.

Estimate EUR 6,000
Starting price EUR 3,000

122
HIROSADA: A KATANA IN KOSHIRAE, WITH NBTHK HOZON TOKEN PAPER

By Hirosada, attributed by the NBTHK
Japan, early 17th century, early Edo period (1615-1868)

The blade:
Of shinogi-zukuri with iori mune. The hamon is notare and midare with nie-deki, the hada is masame. The nakago with four mekugi-ana, kiri jiri, and kiri yasurime. The blade with a bo-hi (blood groove) and incised with a sword to the lower section above a stylized mei.

The mounting:
The habaki of gold, silver, and copper with diagonal file marks. The iron sukashi tsuba of kikugata form, decorated with turbulent waves below maple leaves and gold-accented dew drops. The fuchi worked in kebori and katakiribori to depict a sinuous dragon and paulownia leaves, its eyes inlaid in gold and a fang in silver hirazogan. The kashira of dark horn. The two gilt-bronze menuki cast in the form of horses, and the tsuka with samegawa (rayskin) and orange tsuka-ito with black spots. The saya lacquered in lustrous roiro.

NAGASA 71.5 cm, LENGTH 91.6 cm (the blade) and 99.8 cm (the shirasaya)

Condition: Good condition, the blade with some ware and few fukure, the lacquer saya with scratches and nicks, the kashira with a touchup and minuscule chips. The tsuka with some wear, natural age cracks, and the bamboo peg lost.

Hizen Hirosada, also known as Hizen Yoshiie, was active in the early 17th century. He was an apprentice of Tadayoshi, one of the greatest swordsmiths in the early Edo period.

AUCTION COMPARISON
Compare a related wakizashi by Hirosada, dated to the 17th century, at Sotheby's, The Samurai: Japanese Arms and Armour, 10 May 2023, London, lot 59 **(sold for GBP 7,620)**.

Estimate EUR 8,000
Starting price EUR 4,000

This sword has been **judged and attested by the NBTHK to be of the Hozon Token ('Worthy of Preservation') rank**. The NBTHK Hozon Token paper, no. 371309, dated 12 August Heisei 17 (2005), with a photograph of the tang and the seal of the NBTHK, with a registration stamp from the Educational Committee of Gunma, no. 46134, registration date 2 January Showa 57 (1982), issue date 1 June Heisei 8 (1996), and a copy of a German translation of the certificate accompany this lot.

123
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 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 15,000
Starting price EUR 8,000

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].

124
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)

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].

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 8,000
Starting price EUR 4,000

125
HISAYUKI: A RARE IRON JUMONJI YARI, DATED 1824

By Joseishi Hisayuki, signed Hisayuki
Japan, dated 1824

The three-pronged spear of typical configuration with two curved side blades pointing upward, the wood pole fragment with a copper fitting of foliate design with pierced inome.

The shaft is signed Jumonji yari kitaeru kore ippo ko Reiwado sensei hei JOSEISHI HISAYUKI [Reiwado commissioned this cross-head yari by Joseishi Hisayuki], the reverse dated Bunsei nana kinoe saru nigatsu hi [a day in the second month of 1824] and further inscribed Usui Gen Fusateru shison raiho [To be preserved by the descendants of Usui, of the Minamoto family, Fusateru].

LENGTH 44.4 cm

Condition: Good condition with expected wear and the wood handle with few natural age splits.
Provenance: Christie's, 23 October 2009, New York, lot 34, (part-lot). United States private collection, acquired from the above. Christie's New York, 18 September 2013, lot 698, (part-lot). A noted private collection, acquired from the above.

Hisayuki, the respected smith of the spear, worked for the Tokugawa shogunate and sometimes signed his work Bakufushi (a samurai of the bakufu, the military government).

Jumonji yari literally means 'letter ten spear', because the written word for ten in Japanese is a simple cross. The weapon was mainly popular from the 17th century onwards, and famously wielded by the warrior monks of the Hozoin-ryu style of spearmanship.

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)**.

Estimate EUR 3,000
Starting price EUR 1,500

126
YASUTSUGU III: AN IRON SASAHO YARI WITH NBTHK HOZON CERTIFICATE

By Yasutsugu III, signed Yasutsugu saku no
Japan, Edo, 17th century, Edo period (1615-1868)

This yari has been judged and attested by the NBTHK. The NBTHK Hozon paper, no. 3011917, dated 23 March Heisei 28 (2016), attributing the yari to Edo Sandai Yasutsugu with a photograph of the tang and the seal of the NBTHK, with a registration stamp from the Educational Committee of Tokyo, no. 313081, registration date 10 February Heisei 27 (2015), accompanies this lot.

The blade of bamboo-leaf shape, with suguha hamon, the reverse with a central groove. With a wood handle and cover. The iron bar signed YASUTSUGU saku no [made by Yasutsugu].

LENGTH 14.8 cm (the blade), 55.6 cm (total)

Condition: Very good condition with minor wear, the blade with minor fukure, and few areas of corrosion to the surface.

Edo Sandai Yasutsugu was the oldest son of the Nidai and was called Umanosuke. Though his work resembles that of the first two generations, his jitetsu can tend toward a very fine mokume and his hamon is often exuberant. Some of his finer swords are considered by some to be very close in quality to the earlier generations. Like his grandfather, he was skilled at saiha (re-tempering), and he re-tempered many fine blades that had lost their hamon in fires.

Estimate EUR 3,000
Starting price EUR 1,500

127
A RARE LACQUERED WOOD JINGASA (WAR HAT) WITH SNAKES AND HANABISHI MON

Japan, Edo period (1615-1868)

Of almost flat ichimonji form, finely lacquered in black and red takamaki-e to depict a pair of slithering snakes, their heads confronted with tongues stretched out above a Maruni-ken-Hanabishi mon in gold hiramaki-e, all amid flames, ginkgo leaves, and falling petals, enclosed by a band of craggy rockwork to the edge and continuing to the roiro-lacquered underside.

DIAMETER 43 cm

Condition: Very good condition with minor wear, few minor age cracks, small losses to lacquer, the underside with few tiny nicks and fine cracks.

Estimate EUR 4,000
Starting price EUR 2,000

128
A HARUTA SCHOOL SO-FUKURIN SUJIBACHI KABUTO WITH TOMOE MON

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

The black-lacquered sixty-two-plate iron bowl with raised ridges topped by a five-stage silvered and copper-gilt tehen kanamono, fitted with copper-gilt so-fukurin (ornamental border) and igaki (small metal plates to the base) pierced with inome, the black lacquer mabisashi flanked by the fukigaeshi applied with printed leather and shibuichi tomoe mon, all above the five-lame jikoro.

HEIGTH 29 cm, WIDTH 38 cm
WEIGHT 3,038 g

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

The distinctive shape of the present kabuto, resembling a squashlike fruit, is known as akoda-nari and is typically ascribed to the Haruta School, which presumably started in Nara during the early Muromachi period. It remained active throughout the Edo period and was undoubtedly one of the most important centers for the manufacture of early samurai armour in Japan and, along with the Iwai school, one of the first to be documented. This school's armorers focused on the design of helmets.

AUCTION COMPARISON
Compare a closely related so-fukurin sujibachi, also with tomoe mon, dated 17th century, at Sotheby's, The Samurai: Japanese Arms and Armour, 10 May 2022, London, lot 72 **(estimate GBP 10,000)**.

Estimate EUR 6,000
Starting price EUR 3,000

129
NAOMASA: A RUSSET-IRON SUJIBACHI KABUTO WITH CHRYSANTHEMUM MAEDATE

By Naomasa, signed Kashu ju Naomasa saku
Japan, Kaga province, Muromachi period (1333-1573)

The sixteen-plate hachi topped by a four-stage parcel-gilt chrysanthemum-form tehen kanamono, the mabisashi applied with black leather and fitted with a large gold-lacquered wood twelve-petaled kiku maedate centered by a bronze sixteen-petaled flowerhead and backed by the ken kuwagata, flanked by a pair of red leather fukigaeshi, all above the four-lame jikoro. Signed to the interior Kashu ju NAOMASA saku [made by Naomasa, Kaga province].

HEIGHT 47 cm, WIDTH 38.5 cm
WEIGHT 2,511 g

Condition: Good condition with wear. Minor chips and flaking to lacquer, small losses to leather, the maedate with minor repairs.

Estimate EUR 6,000
Starting price EUR 3,000

130
YAMATO YOSHITSUGU: AN IRON HARUTA ZABOSHI KABUTO WITH ONI HORNS AND KIKU MON MAEDATE

By Yamato Yoshitsugu, signed Bishu ju Yamato Yoshitsugu
Japan, late 17th-early 18th century, Edo period (1615-1868)

The hachi with 32 plates in russet-iron and large zaboshi reducing in size towards the top, topped by a five-stage mixed-metal chrysanthemum-form tehen kanamono, the mabisashi finely worked with a rough texture. The central plate fitted with a lacquered maedate finely modeled as a pair of demon horns centered by a silver kiku mon, flanked by the pair of fukigaeshi applied with printed leather and the five-bone hand-fan mon, associated with the Asari clan, all above the five-lame jikoro. The interior with the signature Bishu ju YAMATO YOSHITSUGU [Made by Yamato Yoshitsugu in Bishu].

HEIGHT 32.5 cm (incl. horn), WIDTH 36 cm
WEIGHT 2,615 g

Condition: The kabuto in very good condition with minor wear. Chips and flaking to the edge of the mabisashi and repairs to the fukigaeshi. The maedate with repairs to the mounting and expected losses to the horsehair trim.

AUCTION COMPARISON
Compare a related twenty-eight plate haruta zaboshi kabuto by the same armorer, dated late 17th-early 18th century, at Bonhams, Fine Japanese Art, 17 May 2012, London, lot 38 **(sold for GBP 8,750)**

Estimate EUR 6,000
Starting price EUR 3,000

131
A FINELY LACQUERED IRON RESSEI MENPO (HALF MASK)

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

Finely cast and forged in 2 sections with a removable nose plate above a stiff mustache, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts on cherry-floret grommets, the mask lacquered in roiro with gold teeth and red lips and nostrils, laced with a three-lame yodarekake with a black horsehair trim.

HEIGHT 25.3 cm
WEIGHT 408 g

Condition: Good condition with wear and small losses to the edges. The lacquer with fine age cracks, small chips, and flaking.

AUCTION COMPARISON
Compare a related lacquered-iron mask dated to the 18th century at Christie's, Japanese and Korean Art, 23 March 2004, New York, lot 308 (sold for USD 3,346 or approx. **EUR 5,100** converted and adjusted for inflation at the time of writing).

Estimate EUR 3,000
Starting price EUR 1,500

132
AN IRON KAWARI KABUTO (ECCENTRIC-SHAPED HELMET) WITH AN IRON MENPO

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

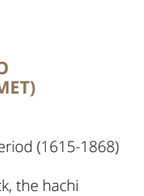
The components lacquered black, the hachi surmounted by a roiro-nuri butterfly, the antennae and body finely modeled in relief and the wings protruding from the back of the helmet, the mabisashi fitted with a gilt-metal circular maedate in the form of a crescent moon flanked by the scrolling antennae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

The menpo finely cast and forged in 2 sections with a removable nose plate above a scrolling moustache, 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 15,000
Starting price EUR 8,000

133
GEISHU MYOCHIN KIYOYOSHI:

133
GEISHU MYOCHIN KIYOYOSHI: A MAGNIFICENT AND RARE RED-LACQUERED IRON TENGU SOMEN

By Geishu Myochin Kiyoyoshi, signed Geishu Myochin Kiyoyoshi
Japan, 18th-19th century, Edo period (1615-1868)

The iron mask forged in one piece with the beak and ears riveted on, beneath the chin are two otayori no kugi, lacquered red overall with black on the point of the beak, the interior of the mask gold-lacquered; a two-lame yodarekake of kiritsuke kozane; gold-lacquered and laced in dark blue; the kebiki odoshi is attached to the mask by a leather strip. Signed to the underside of the chin GEISHU MYOCHIN KIYOYOSHI.

HEIGHT 32 cm
WEIGHT 685 g

Condition: Good condition with minor wear. Expected rubbing and flaking to lacquer, especially to the edges.
Provenance: Bonhams, Fine Japanese Art, 17 May 2012, London, lot 46 **(sold for GBP 121,250)**. A noted private collection, acquired from the above.

PROVENANCE
Sold at Bonhams,
Fine Japanese Art,
17 May 2012,
London, lot 46,
for **GBP 121,250**

Bonhams

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 birdlike 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.

Estimate EUR 20,000
Starting price EUR 10,000

134
A NIMAI-DO GUSOKU (TWO-PIECE CUIRASS ARMOR) WITH A TOKAN-NARI KABUTO AND KIRI MON BANNER

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

The components of lacquered iron laced in blue, mounted on a rich blue and gold brocade, and fitted with gilt kanamono.

The armor comprising:
A tokan-nari kabuto with black-lacquered iron bowl in the form of a Chinese courtier's hat, the peak pierced with a 5-3 paulownia crest in openwork, the gently upturned mabisashi fitted with a gilt-lacquered maedate in the form of a Wachigai mon, associated with the Wakisaka clan, flanked by the gold-lacquered wakidate carved as the hat's elongated flaps, fitted at the back of the helmet, all above the five-lame jikoro; a black-lacquered iron menpo with a removable noseplate, facial hair, red-lacquered lips and gold-lacquered teeth, laced with a three-lame yodarekake; a hon-kozane nimai-do fitted at the back with an uke-zutsu holding a silk banner of shihanbata form striped to the top and centered by a 5-3 paulownia (Go-san no Kiri) mon, and with seven sections of five-lame kusazuri; a pair of six-lame sode; a pair of lacquered haidate decorated with the Wachigai mon in gilt; pairs kote and tekko with kusari and foliate mounts; and a pair of suneate. All contained in an armor box painted with Wachigai mon.

Condition: Very good condition with wear and expected losses, chips, and cracks to the lacquer, minor tears to fabric.

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.

This helmet's distinct shape gained popularity among the samurai beginning in the late sixteenth century and is based on high-ranking Chinese Tang dynasty courtiers' traditional headwear, called kanmuri in Japan.

AUCTION COMPARISON
Compare a closely related tokan-nari kabuto, 17th century, at Sotheby's, The Charlier and Cortina Collection of Exotic Samurai Helmets and Armour, 28 September 2022, London, lot 2 **(estimate GBP 20,000)**.

Estimate EUR 20,000
Starting price EUR 10,000

135
A SUIT OF ARMOR (YOROI) WITH SUJIBACHI KABUTO AND DRAGON MAEDATE

Japan, Edo period (1615-1868)

The components of russet-iron laced in green, white, and orange, mounted on a rich green brocade decorated with dragons, and fitted with gilt-metal kanamono, some of chrysanthemum design and others neatly chased with flowerheads and foliage.

The armor comprising:
A thirty-two plate sujibachi kabuto with gilt and shakudo six-tiered chrysanthemum-form tehen kanamono, the mabisashi fitted with gilt kuwagata below a finely carved and lacquered dragon maedate, flanked by the fukigaeshi applied with leather and gilt omodaka mon, associated with the Mizuno clan, above the four-lame jikoro; a ressei menpo with a removable nose plate above two bent anchoring posts below the cheek ridge, above the four-lame yodare-kake; a two-lame nodowa; a pair of seven-lame o-sode; pairs of kote and tekko with kusari; a black-lacquered do of koishi gashira iyo-zane, fitted with seven sections of five-lame kusazuri, the back with a large age'maki (decorative tassel) strung from an en-suite cord-ring; a pair of finely gilt six-lame haidate; and a pair of suneate.

Condition: Good condition with minor wear, minor cracks and small chips to lacquer, some abrasions and fading to leather, the dragon maedate with expected minor losses, the mabisashi with a minor dent.

Estimate EUR 20,000
Starting price EUR 10,000

136
**A DANGAE-DO GUSOKU (ARMOR)
WITH MITSU ICHO MON, WITH SUJIBACHI
KABUTO AND ITAYAGAI MAEDATE,
AND A SASHIMONO WITH SHISHI**

Japan, Edo period (1615-1868)

The components of black-lacquered iron, laced predominantly in dark blue, and fitted with fine gilt-metal kanamono including kiku blossoms.

The armor comprising:
A sujibachi kabuto with sixty-two-plate hachi topped by a four-stage chrysanthemum-form tehen kanamono, the front of the bowl fitted with a gold-lacquered wood maedate in the form of an itayagai shell, above the short mabisashi neatly embossed with a pair of eyebrows, flanked by the plain fukigaeshi, all above the six-lame jikoro; a menpo finely cast and forged in 2 sections with a removable nose plate above a short moustache, designed with deeply embossed wrinkles on the cheeks and prominent cheekbones, the mask lacquered in roiro over gold and laced with a four-lame yodarekake; a pair of seven-lame sode; pairs of gold-lacquered kote and tekko with kusari and decorated in relief with Hanabishi and other floral designs, mounted on richly decorated brocade with metal threads on a pale-green ground; the yokohagi nimai-do of iron scales covered in leather using both lace and rivets, the rim lacquered in gold, the front with a mitsu icho (gingko) mon in gold hiramaki-e, flanked by pairs of tassels suspended from kiku cord loops, the cuirass fitted at the back with an uke-zutsu holding a sashimono topped by a gold-lacquered wood figure of a leaping shishi landing on rockwork with peonies, all above six detachable five-lame kusazuri; a pair of haidate of partially gilt narrow plates with kusari mounted on a rich gold and silver-decorated cream-ground brocade; and a pair of suneate.

With a wood presentation plaque inscribed with hakogaki to one side reading Ikeda Bijutsu Token ten, Sekiguchi-ke shozo [Provenance from the Sekiguchi family collection, Ikeda Fine Art Swords Shop], and to other Sabae joshu juyon'i jiju gomangoku, Manabe Echizen no kami Akifusa chakuyo, kyojo Echizen Imadate-gun Nishi-sabae [This armor was worn by Manabe Akifusa (1666-1720), a daimyo at the Sabae Castle (Takasaki and Murakami Domains), with the court rank 4th grade, the holding of 50,000 kokudaka, the castle is located at Nishi-Sabae, Imadate-gun district, Echizen Fief (modern Fukui Prefecture)].

Condition: Good condition with wear. The lacquer with expected flaking, losses, and cracks. The leather with small losses and minor repairs.

Estimate EUR 15,000
Starting price EUR 8,000

137
A NIMAI-DO GUSOKU (TWO-PIECE CUIRASS ARMOR) WITH A SUJIBACHI KABUTO BY NEO YASUMASA

The kabuto by Neo Yasumasa, signed Neo Yasumasa
Japan, Edo period (1615-1868)

The lacquered-iron components laced in blue, mounted on a vibrant, striped, geometric diapered brocade, and fitted with intricate gilt kanamono including kiku blossoms as well as the sagarifuji (falling wisteria) mon, associated with the Fujiwara clan.

The armor comprising:
A sujibachi kabuto with a one-hundred-twenty-plate iron hachi with raised ridges, terminating in a five-stage gilt 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 sagarifuji (falling wisteria) mon, associated with the Fujiwara clan, worked to the center in nanako, centered by the gold and red-lacquered wood maedate finely carved as a ferocious dragon flanked by kuwagata, the interior of the helmet signed NEO YASUMASA, all above the four-lame jikoro; the iron menpo cast and forged in 2 sections with a removable nose plate above a short moustache and articulated ears, the lips lacquered red, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts, and laced with a four-lame yodarekake; the do applied to the center with a large gilt-metal dragon roundel, above seven detachable five-lame kusazuri, the back with a large age'maki (decorative tassel) strung from an en-suite cord-ring; 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 the omodakka crest to the knuckles; a pair of iron suneate; a pair of kegutsu; and a ceremonial staff.

Condition: Excellent condition with minor wear and expected flaking to lacquer.

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. The Fujiwara prospered since ancient times and dominated the Imperial court until the Meiji Restoration in 1868. They held the title of Ason.

MUSEUM COMPARISON
Compare a closely related Yokohagido tosei gusoku armor, dated 18th century, in the Barbier-Mueller Museum, Dallas.

Estimate EUR 15,000
Starting price EUR 8,000

138
A NIMAI-DO GUSOKU (TWO-PIECE CUIRASS ARMOR) WITH GOLD-LACQUERED DRAGON, WITH SUJIBACHI KABUTO AND FINE PEACOCK MAEDATE

Japan, Edo period (1615-1868)

The components of black-lacquered iron laced predominantly in shades of blue and orange, mounted on blue silk decorated with white floral roundels, and fitted with fine gilt-metal kanamono including kiku blossoms.

The armor comprising:
A sujibachi kabuto with thirty-two-plate hachi with four protruding rivet heads, topped by a four-stage kiku-form tehen kanamono, the mabisashi fitted with the kuwagata as well as a maedate in the form of two antlers lacquered at the base centered by a gold-lacquered wood peacock in flight, flanked by the fukigaeshi fitted with the five-lame jikoro; a a ressei menpo with finely lacquered red lips and gold teeth, forged in 2 sections with a removable nose plate above a moustache, with finely embossed wrinkles on the cheeks, laced with a four-lame yodare-kake; a pair of seven-lame o-sode; the nimai-do covered in black lacquer with a leathery finish and finely decorated in gold and iro-e hiramaki-e with a ferocious coiled three-clawed dragon, the kanagu mawari lacquered with a herringbone pattern, the back with a large age'maki, all above six detachable four-lame kusazuri; pairs of kote and tekko with kusari and raised floral designs; a pair of haidate with narrow plates, kusari, and printed leather; and a pair of suneate. All contained in a wood armor box.

Condition: Good condition with wear. The lacquer with expected flaking, losses, and cracks.

Estimate EUR 10,000
Starting price EUR 5,000

139
A FINE GOLD-LACQUERED IRON SUIT OF ARMOR (YOROI) WITH KIKU MON

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

The components of gold-lacquered iron, laced in shades of blue, mounted on richly decorated blue brocade, and fitted with gilt kanamono. Several elements feature the kiku mon, the Imperial seal of Japan.

The armor comprising:
A hoshibachi kabuto with a russet-iron sixty-two plate hachi topped by a five-stage mixed-metal tehen kanamono, the mabisashi with a leathery finish, below the gold-lacquered wood kuwagata and sixteen-petaled kiku-mon maedate inscribed Inoshishi ('boar'), flanked by the hinged fukigaeshi with black hiramaki-e kiku-mon, all above the four-lame jikoro; a lacquered iron menpo with removable nose-plate, short mustache as well as a small tuft of chin beard, and gold teeth; a pair of six-lame sode; the do of honkozane, laced with six detachable five-lame kusazuri; pairs of kote and tekko with kusari and raised floral designs; a pair of haidate with large plates decorated in black hiramaki-e with kiku mon; and a pair of suneate.

Condition: Good condition with wear. The lacquer with expected flaking, losses, and cracks. The brocade with tears, losses, and loose threads.

The kiku mon, or chrysanthemum crest, was a symbol of great importance during the Edo period in Japan, primarily associated with the Imperial family. Its sixteen-petal design became a powerful emblem of the Emperor's authority, representing longevity, rejuvenation, and a divine right to rule. 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.

Estimate EUR 20,000
Starting price EUR 10,000

140
A SUIT OF ARMOR WITH A SUJIBACHI KABUTO SIGNED YOSHIMICHI AND WITH SWALLOW MAEDATE

The kabuto signed Yoshimichi
Japan, Edo period (1615-1868)

The components laced predominantly in blue and fitted with gilt-metal hardware, some in the form of a three-striped (Maru-ni-mitsuhikiryo) mon associated with the Ashina and Wada clans. The armor comprising a sixty-two-plate sujibachi kabuto with a five-tiered parcel-gilt chrysanthemum tehen kanamono with foliate decoration, the mabizashi fitted with a black-lacquered swallow maedate, flanked by the fukigaeshi and two-lame shikoro, the interior of the bowl signed YOSHIMICHI; a red and russet-lacquered menpo; a black-lacquered do with an uketsubo (banner holder) at the back and seven sets of five-lame kusazuri; a pair of black-lacquered six-lame sode; and pairs of kote, haidate, and suneate with iron kusari and plates.

Condition: Good condition with some wear, light scratches, minor losses, the lacquer with expected minor cracks and flaking. The maedate with minor old repairs.

With a wood storage box.

AUCTION COMPARISON
Compare a related helmet signed Yoshimichi saku and also with a swallow maedate, dated to the Muromachi period, early 16th century, at Christie's, 9 June 2004, London, lot 40 **(sold for 5,975 GBP)**.

Estimate EUR 10,000
Starting price EUR 5,000

141
A FINE MYOCHIN SCHOOL DOMARU TOSEI-GUSOKU WITH ASAKURA CLAN MON

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

The components predominantly laced in purple and blue, mounted on a rich, foliate-diapered brocade, and fitted with intricate gilt kanamono including kiku blossoms.

The armor comprising:
An o-boshi kabuto overlaid with gilt nihojiro and shinodare and a large five-stage gilt tehen kanamono, the mabisashi leather covered and supporting a pierced gilt kuwagata dai, kuwagata, and a large gold-lacquered leaping shishi maedate, the leather-covered fukigaeshi applied with Mitsumori Mokkou mon, associated with the Asakura clan, all above the three-lame komanju jikoro; the iron menpo cast and forged in 2 sections with a removable nose plate above a stiff moustache, decorated with the omodaka mon to the sides, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts, and laced with a three-lame yodarekake; a two-lame nodowa; the domaru laced in kebiki-odoshi, above eight detachable five-lame kusazuri, leather-covered gyoyo to the front, large age-maki bow on the back; tsubo-sode, tsutsu-gote, suneate, and kawara haidate, constructed overall with honkozane lacquered black and laced with kon-ito and murasaki kebiki-odoshi.

Condition: Very good condition with wear and expected flaking, chips, and cracks to the lacquer. The maedate with repairs.

The Asakura clan is a samurai kin group descending from Prince Kusakabe (662-689), who was the son of Emperor Tenmu (631-686). The family was a line of daimyo who, along with the Azai clan, opposed Oda Nobunaga in the late 16th century. Nobunaga defeated the Asakura at the Battle of Anegawa in 1570; the family's home castle of Ichijodani was taken in 1573. Asakura Nobumasa (1583-1637), nephew of Asakura Yoshikage, was allied with Toyotomi Hideyoshi and with Tokugawa Ieyasu. In 1625, he was granted the Kakegawa Domain (25,000 koku) in Tōtomi Province. In 1632, he was implicated in a plot, causing him to be dispossessed and banished to Koriyama, where he died.

MUSEUM COMPARISON
Compare a closely related domaru signed Myochin Nobuie, dated 1537-1850, in the collection of the Royal Collection Trust, accession number RCIN 61765.

Estimate EUR 15,000
Starting price EUR 8,000

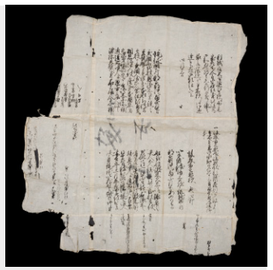
142
MYOCHIN MUNEKATA: A SUPERB TATEHAGI OKEGAWA DO TOSEI GUSOKU (ARMOR), DATED 1851, WITH IMPERIAL CRESTS

By Myochin Munekata, signed Myochin Ki Munekata saku kore
Japan, dated 1851

The components of russet-iron predominantly laced in mid-blue sugake odoshi, mounted on a rich red and gold brocade, and fitted with intricate gilt kanamono with prunus blossom design as well as **kiri (paulownia) and kiku (chrysanthemum) mon**, both Imperial symbols of Japan.

The armor comprising:
A twenty-eight-plate sujibachi kabuto mounted in ni-ho-jiro style with silvered plates to the front and back overlaid with gilt shinodare, a large tehen kanamono, the lowest tier decorated with prunus blossoms, and on the front a gilt kuwagata dai and kuwagata, a shakudo maedate in the form of a 5-7 Paulownia (五七桐, go-shichi kiri) mon, plus one piece of a black-lacquered crest, all above the three-lame iron black-lacquered o-manju jikoro and leather-covered mabisashi and fukigaeshi; a ressei menpo with a long hair mustache and chin tuft and a two-lame iron itamono yodarekake; pairs of itamono o-sode; a tatehagi okegawa do with black-lacquered leather itamono kusazuri, on the front gyo-yo leather; as well as pairs of russet-iron tsutsu kote and suneate, the upper plates of the kote embossed with a bonji, kawara haidate, and black-lacquered iron kogake.

Signed to the helmet, do, and menpo, Myochin Ki Munekata saku kore. The kote and suneate signed and dated Kaei yon i nigatsu kichijitsu, Myochin Ki Munekata saku kore [This was made by Myochin Munekata, resident of Kii province, on an auspicious day in the second month of the year of the boar, in the 4th year of the Kaei era (corresponding to 1851)].



With a paper document dating from roughly the same period as the present armor, recording the events of the Perry Expedition. The Perry Expedition was a diplomatic and military expedition in two separate voyages (1852-1853 and 1854-1855) to the Tokugawa shogunate by warships of the United States Naval corps. The goals of this expedition included exploration, surveying, and the establishment of diplomatic relations and negotiation of trade agreements with various nations of the region. Opening contact with the government of Japan was considered a top priority of the expedition and was one of the key reasons for its inception.

Condition: Very good condition with expected wear, light scratches, minor chips to lacquer, the iron with areas of corrosion. Overall presenting beautifully.

Provenance:
- Ex-collection Robert Charles Halpin, Master Mariner (1836-1894), thence by descent.
- The property of a Gentleman in the United Kingdom, acquired from the above.
- Bonhams, Fine Japanese Art, 17 May 2012, lot 31 **(sold for GBP 21,250 or approx. EUR 41,000 converted and adjusted for inflation at the time of writing)**.
- A noted private collection, acquired from the above.

Robert Charles Halpin (1836-1894)

Robert Charles Halpin (1836-1894) was an Irish sea captain and Master Mariner. He captained the Brunel-designed steamship SS Great Eastern which laid transoceanic telegraph cables. Under his leadership, this vessel laid the first operational transatlantic telegraph cables between Ireland and Newfoundland (1866). His navigation skill was exemplified by the near-impossible task of locating and recovering the broken end of the earlier cable laid in 1865, midway across the Atlantic ocean at a depth of over 2 miles. Subsequently, as captain of the SS Great Eastern, Halpin laid over 26,000 miles of undersea cable, linking many of the world's principal cities, from the Far East to Australia. A successful pioneer of this work, he earned the nickname Mr. Cable.

Estimate EUR 30,000
Starting price EUR 15,000

143

A SUPERB SUIT OF ARMOR (YOROI) WITH MATCHING DRAGONFLY EMBLEMS AND A SUJIBACHI KABUTO BY MYOCHIN MUNEKATA

The kabuto by Myochin Munekata, signed Kaei nana koin shichigatsu kichijitsu, Myochin Ki Munekata saku
Japan, dated 1854

The components of lacquered iron predominantly laced in blue, mounted on a rich cream and gold brocade, decorated with dragonfly motif, and fitted with fine gilt kanamono.

The armor comprising:
A russet-iron sujibachi kabuto with 16-plate hachi topped by a five-tiered chrysanthemum-form tehen kanamono, the lowest tier decorated with foliate designs against a nanako ground, the mabisashi with a gilt-lacquer rim and fitted with a dragonfly maedate, flanked by the pair of black-lacquered fukigaeshi, each applied with printed leather and a mon in the form of three petals divided by ken blades, all above the four-lame jikoro; a menpo cast and forged in 2 sections with a removable nose plate and articulated ears, designed with deeply embossed wrinkles on the cheeks with bent anchoring posts, the chin with anchoring posts on cherry-floret grommets, and laced with a five-lame yodarekake; the go-mai do finely lacquered to three plates in gold takamaki-e with dragonflies, above seven detachable five-lame kusazuri; a pair of six-lame sode; a pair of haidate of narrow gold-lacquered plates with kusari, each applied to the hem with a gold kiku mon; pairs of gold-lacquered kote and tekko with kusari, the latter applied with gilt-copper hanabishi and other floral designs; and a pair of suneate.

The interior of the kabuto signed Kaei nana koin shichigatsu kichijitsu [An auspicious day, in the seventh month of the Kaei 7th year (corresponding to 1854)] and signed Myochin Ki Munekata saku [Made by Myochin Munekata, resident of Kii province].

Condition: Good condition with light scratches, minor chips to lacquer, the iron with areas of corrosion. Minor repairs to the lacing on the jikoro. Overall presenting very well.

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.

Estimate EUR 15,000
Starting price EUR 8,000

Buddhist Art

Lots 144 to 180

144
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.

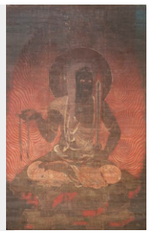
SIZE 196.7 x 180 cm

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.

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.

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.



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 15,000
Starting price EUR 8,000

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

145
A LARGE AND IMPRESSIVE BUDDHIST PAINTING OF A SHAKA TRIAD WITH THE SIXTEEN BENEVOLENT DEITIES, MUROMACHI PERIOD

Japan, 16th century, Muromachi period (1338-1573)

Ink, watercolors, gold paint and gouache on silk. Finely painted to depict Buddha Shakyamuni seated on a tiered lotus throne under a beaded canopy, flanked below by the bodhisattvas Fugen (Samantabhadra) seated on a recumbent elephant and Monju (Manjushri) atop a fiercely snarling shishi.

The Shaka Triad surrounded by the sixteen benevolent deities, flanked to the top by dvarapalas, the green Kongo Rikishi and the red Misshaku Rikishi, and Xuanzang (602-664) in the lower right corner holding a scroll and brush; the fierce red deity opposite him is the Great General of the Desert (Jinja Daisho), who is said to have protected Xuanzang during his travels.

The central panel surrounded by a narrow band of dragons writhing amid clouds, further enclosed by peony blossoms borne of leafy scrolling vines, **all exquisitely painted in imitation of a traditional mounting**. Framed behind glass.

SIZE 130 x 58 cm (image) and 204 x 78 cm (incl. frame)

Condition: Good condition with wear, flaking, creasing, scratches, and losses to gilt and pigment. Minor touchups and restorations as are to be expected. Overall presenting exceptionally well considering the age and use.

Luli Deste (née Baroness Juli Dorothea Bodenhausen-Degener)

Provenance: The collection of Baron Eberhard von Bodenhausen-Degener (1868-1918), thence by descent to his daughter Luli Deste (Baroness Julie Dorothea von Bodenhausen-Degener), and thence by further direct descent.
Luli Deste (1902-1951) was a German-American stage and film actress. She grew up at Schloss Neubeuern in Bavaria, a castle owned by her uncle, Jan von Wendelstadt (1856-1909), an avid art collector. He often invited her father, Baron Eberhard Bodenhausen-Degener (1868-1918), to stay with him at the castle.

This painting shows Shaka in his fully enlightened state, enthroned and flanked by his bodhisattva attendants: Monju (Manjushri), riding a golden lion, and Fugen (Samantabhadra), riding a white elephant. Serving as the Buddha's active agents in this world, Monju stands for the wisdom of Buddhism and Fugen for its practice, particularly meditation and teaching. The pyramidal arrangement of the figures, with the transcendent Shaka at its apex and axis, projects the enduring nature of the faith. The subtle contrast between the broad-shouldered stasis of the Buddha and the animation of the bodhisattvas and their mounts is a pleasing visual interpretation of the theological meaning of the iconography. This straightforward yet richly painted icon reflects the revival of older Buddhist sects that accompanied the reform of mainstream Buddhism during the Kamakura period.

The Sixteen guardian deities are believed to protect the sutra. Missahku Rikishi symbolizes the power of the exoteric, the outward forms that religion takes; the institutional aspects of faith and religion, such as rituals, moral precepts, and institutions. Kongo Rikishi symbolizes the latent power of esotericism; the inward forms of faith and religion, transcendence, mystic experience, and internal realisations of the Divine.

MUSEUM COMPARISON
Compare a closely related painting of the Shaka triad, dated 16th century, 108.5 x 56.9 cm, in the National Museum of Asian Art, Smithsonian Institute, accession number F1901.8.

Estimate EUR 8,000
Starting price EUR 4,000

146
A BUDDHIST SCROLL PAINTING OF JUNTEI KANNON AND ATTENDANTS, EDO PERIOD

Japan, Edo period (1615-1868)

Ink, watercolors, gold, and gouache on paper. Mounted as a hanging scroll on a silk brocade coated paper frame with metal handles. Finely painted with the eighteen-armed Kannon seated atop a lotus, the primary hands folded together and the radiating secondary arms holding numerous attributes, backed by a halo and aureole, as attendants dressed in voluminous robes support the large flower as it emerges from turbulent waters, with sinuous dragons clambering on their shoulders.

SIZE 29.4 x 15.1 cm (image) and 74.5 x 27.5 cm (incl. frame)

Condition: Good condition with old wear, browning, soiling, creasing and folds, minor losses to pigments, small losses here and there, some with associated minor touchups.
Provenance: From a private estate in the United Kingdom.

Estimate EUR 2,000
Starting price EUR 1,000

147
A PAIR OF GILT-BRONZE KATSUMA, KAMAKURA PERIOD

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

Each of typical form and powerfully cast, with finely carved and engraved lotus decorations, and skillfully gilded. The bronze with a rich, naturally grown, dark patina.

SIZE 14.5 x 14.3 cm (each)

Condition: Good condition with expected wear and casting irregularities, minor dents, small nicks, rubbing to gilt.
Provenance: From a French private collection.

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

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

AUCTION COMPARISON
Compare a closely related gilt-bronze katsuma with lotus tray, at Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 3 **(sold for EUR 2,860)**.

Estimate EUR 3,000
Starting price EUR 1,500

148
A GILT-LACQUERED BRONZE EKORO (LONG-HANDLED CENSER), KAMAKURA PERIOD

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

Exquisitely modeled as a lotus-form brazier with finely chased petals supported on a leaf-form foot, the cover cast in openwork with leaf veins surmounted by a central blossom, borne on the long stem-form handle issuing further leaves and blossoms, all richly detailed with skillful incision work.

LENGTH 40 cm

Condition: Very good condition with expected wear and traces of use, small losses, minor dents, flaking and losses to gilt.
Provenance: From a French private collection.

AUCTION COMPARISON
Compare a closely related lotus-form ekoro, lacking the gilding of the present lot, 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 5,600** converted and adjusted for inflation at the time of writing).

Estimate EUR 3,000
Starting price EUR 1,500

149
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)

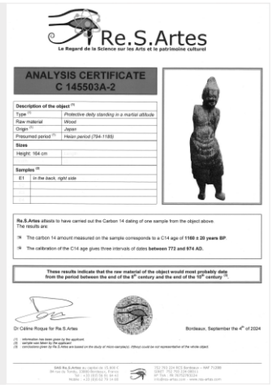
Of single-block (ichibokuzukuri) construction, standing in a dynamic stance, the muscular legs well-defined and with bangles carved around the ankles. The guardian deity wears a superbly detailed loincloth carved in relief, the upper body is bare showing an immensely powerful chest, rib cage, and slightly 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.

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.

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)*
Sizes	
Height: 164 cm	
Samples [5]	
E1	*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:

- The carbon 14 amount measured on the sample corresponds to a C14 age of **1160 ± 20 years BP.**
- 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 [6].

Dr Céline Roque for Re.S.Artes — Bordeaux, September the 4th of 2024

[1] information has been given by the applicant.
[2] [3] [4] [5] see Re.S.Artes' report.
[6] conclusions given by Re.S.Artes are based on the study of micro-samples. Ethical could be not representative of the whole object.

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 60,000
Starting price EUR 30,000

150
A CARVED WOOD SCULPTURE OF AMIDA NYORAI (AMITABHA), KAMAKURA PERIOD

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

Carved and assembled from cypress wood in yosegi-zukuri and modeled as the Amitabha Buddha standing in samabhanga atop a lotus base raised on a tiered plinth, his hands held in raigo-in, wearing a monastic robe opening at the chest and cascading in voluminous folds. His face with serene expression, downcast eyes, the hair arranged in small spiral curls (rahotsu) rising over the ushnisha.

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

HEIGHT 30.5 cm (excl. stand), 40 cm (incl. stand)

Condition: Good condition, commensurate with age. Extensive wear to gilt decoration, expected minor age cracks, chips, losses, and flaking. The hands and feet restored. Some lotus petals with old repairs.

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

AUCTION COMPARISON
Compare a closely related wood sculpture of Amida, dated to the Kamakura period, late 12th-13th century, 36.5 cm high, at Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 2 **(sold for EUR 11,700)**.

Estimate EUR 4,000
Starting price EUR 2,000

151
A GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, KAMAKURA PERIOD

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

Of yosegi (jointed) construction, sensitively carved and finely lacquered in black and gold, the Buddha Amitabha standing in samabhanga atop a carved lotus dais raised on an elaborate tiered octagonal base. He is dressed in a loose-fitting monastic robe opening at the chest, cascading in voluminous folds, and with a tassel hanging from his left shoulder. His serene face with downcast eyes, full bow-shaped lips, crystal-inlaid byakugo (urna), flanked by long, pendulous earlobes, the hair arranged in tight curls over the ushnisha with nikkeishu (jewel of wisdom), and backed by an intricate reticulated kohai (aureole) of dense scrolling flames.

HEIGHT 36 cm (the figure) and 70 cm (total)

Condition: Overall good condition commensurate with age. Expected wear, old repairs to right arm, aureole, and base. Losses to hands, one foot, and the kogai. Few small chips, flaking and losses to lacquer, extensive wear to gilt.

MUSEUM COMPARISON
Compare a related larger gilt-lacquered wood figure of Amida with similar openwork kogai, dated to the late Heian period, approx. 1150, 142.2 cm high, in the Asian Art Museum of San Francisco, object number B60S338.
Compare a related larger gilt-lacquered wood figure of Amida, dated to the Kamakura period, 13th century, 89 cm high, in the Tokyo National Museum, collection reference number C-1889.

Estimate EUR 3,000
Starting price EUR 1,500

152
A FINE GILT-LACQUERED WOOD SCULPTURE OF A CROWNED BODHISATTVA, KAMAKURA PERIOD

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

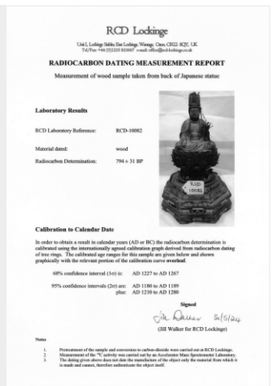
Superbly carved seated in dhyanasana atop a lotus throne raised on a high elaborate tiered octagonal base neatly detailed with openwork and chased metal fittings decorated with scrolling vines. The right hand is lowered in varada mudra and the left raised in karana mudra. The deity is dressed in loose robes opening at the chest and finely lacquered with scrolling vines. The face with a serene expression marked by downcast eyes centered by crystal or glass byakugo (urna), flanked by pierced earlobes, the hair arranged in a high chignon secured by a tall openworked metal crown.

HEIGHT 22 cm (the figure) and 46 cm (total)

Condition: Good condition with old wear, minor losses here and there, the right hand loose, natural age cracks, losses to lacquer, and minor dents to metal accessories. The components have been affixed together with associated touchups to lacquer. Few minor repairs to base.

MUSEUM COMPARISON
Compare a related gilt wood figure of Miroku, the Bodhisattva of the Future, dated to the second half of the 13th century, 29.2 cm high, in the Minneapolis Institute of Art, accession number 2013.30.28a,b. See also a figure of crowned Amida, dated 1299, at Jokomyoji Temple in Kamakura, Kanagawa Prefecture.

SCIENTIFIC ANALYSIS REPORT
The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in August 2023 from the back of the figure, is **consistent with the dating** of this lot. A copy of the signed report, dated 31 May 2024 and containing photographs of the figure and the sample-taking, accompanies this lot.



RCD Lockinge

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RADIOCARBON DATING MEASUREMENT REPORT

Measurement of wood sample taken from back of Japanese statue

Laboratory Results

RCD Laboratory Reference: RCD-10082

Material dated: wood

Radiocarbon Determination: 794 ± 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 interval (1σ) is: AD 1227 to AD 1267

95% confidence intervals (2σ) are: AD 1180 to AD 1189
plus: AD 1210 to AD 1280

Signed

(Jill Walker for RCD Lockinge)

Notes

1. Pretreatment of this 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.

AUCTION COMPARISON
Compare a related gilt wood figure of Nyoirin Kannon, dated to the Kamakura period, of similar size (36.9 cm total) as the present lot, also dated to the Kamakura period, at Christie's, 20 March 2014, New York, lot 1616 **(sold for USD 341,000)**.

Estimate EUR 20,000
Starting price EUR 10,000

153
A GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, KAMAKURA PERIOD

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

Of yosegi (jointed) construction, sensitively carved and finely lacquered in black and gold, the Buddha Amitabha standing in samabhanga atop a separately carved lotus dais with rows of polychrome petals supported by a recumbent shishi on an elaborate tiered hexagonal base decorated with brocade patterns, openworked floral scroll panels, beaded rims, and key-fret. He is dressed in a loose-fitting monastic robe opening at the chest, cascading in voluminous folds, and finely painted in gold lacquer with ornate designs. His serene face with downcast eyes, full bow-shaped lips, crystal-inlaid byakugo (urna), flanked by pendulous earlobes, the hair arranged in tight curls and with a nikkeishu (jewel of wisdom), all backed by a gold-lacquered reticulated kohai (aureole).

HEIGHT 23 cm (the figure) and 50 cm (total)

Condition: Overall good condition commensurate with age. Expected wear, old repairs, minor losses, chips, natural age cracks and small splits.
Provenance: French private collection. The back with an old label inscribed, '408. 2[...],000. m [...]'.

MUSEUM COMPARISON
Compare a related gilt-lacquered figure of a standing monk with similar openwork kogai, dated to the 13th century, Kamakura period, in the Nara National Museum, accession number 1444-0.

AUCTION COMPARISON
Compare to a closely related figure of Amida, of slightly smaller size and lacking the base and aureole, also dated to the Kamakura period, sold in these rooms, Fine Japanese Art, 4 June 2021, Vienna, lot 125 **(sold for 10,112 EUR)**.

Estimate EUR 6,000
Starting price EUR 3,000

154
A GILT AND POLYCHROME WOOD FIGURE OF BISHAMONTEN, MUROMACHI PERIOD OR EARLIER

Japan, 16th century, Muromachi period (1333-1573) or earlier

Finely carved standing atop a subdued demon wearing a tiger skin and lying prostrate on a naturalistic rockwork base raised on a gilt tiered plinth. The deity holds a pagoda in his left hand and a spear in his right, his face with a powerful expression marked by piercing eyes skillfully inlaid with inside-painted glass, dressed in an elaborate armor with tiger skin cloak, and backed by an openworked kohai (aureole) in the form of a Dharma wheel (rimpo) centered by a lotus blossom, applied with metal flames, the kabuto similarly applied with a metal kuwagata and ken maedate, and the spear with a metal tip.

HEIGHT (the figure) 36 cm and (total) 67.8 cm

Condition: Overall good condition with expected wear, natural age cracks, flaking and losses to pigments, chips and minor losses, old repairs to helmet and kohai.

Bishamonten (or Tamonten - which means 'listens to many teachings'), the god of war and warriors, is the most powerful of the four guardian kings (the Shitenno) corresponding with the four 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). The halo with the three gilt flames is symbolic of war. He is most commonly associated with the color black, and is clad in armor.

AUCTION COMPARISON
Compare a related wood figure of Zochoten, dated 16th century, 69 cm tall, at Bonhams, Fine Japanese Works of Art, 14 September 2010, New York, lot 6136 (sold for USD 10,980 or approx. **EUR 14,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

155
A FINE GILT AND POLYCHROME WOOD FIGURE OF MAKORA, ONE OF THE TWELVE HEAVENLY GENERALS, KAMAKURA TO NABOKUCHO PERIOD

Japan, 13th-14th century, Kamakura period (1185-1333) to Nanbokucho period (1336-1392)

SCIENTIFIC ANALYSIS REPORT
The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in March 2024 from the back of the figure, is **consistent with the dating** of this lot. A copy of the signed report, dated 16 September 2024 and containing photographs of the figure and the sample-taking, accompanies this lot.

RCD Lockinge

RADIOCARBON DATING MEASUREMENT REPORT

Measurement of wood sample taken from rear of Japanese statue

Laboratory Results

RCD Laboratory Reference: RCD-10216
Material dated: wood
Radiocarbon Determination: 649 ± 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 portions of the calibration curve overlaid.

68% confidence intervals (1σ) are: AD 1295 to AD 1318
plus: AD 1360 to AD 1389

95% confidence intervals (2σ) are: AD 1282 to AD 1329
plus: AD 1343 to AD 1396

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.

Boldly carved standing in a dynamic pose atop a rockwork base raised on a rectangular plinth, one hand raised toward the mouth, the other bent forward. The divine general dressed in an elaborate Chinese-style armor decorated with ornate patterns. The face with a contorted expression with large inside-painted glass-inlaid eyes and finely painted brows and beard, the fiery hair centered by the head of a monkey.

HEIGHT 36 cm (the figure) and 47 cm (total)

Condition: Very good condition with old wear, small nicks, few minor chips, remnants of adhesive, and flaking to lacquer.

AUCTION COMPARISON
Compare a related wood figure of a general from the Juni Shinsho, dated 13th to 14th century, at Bonhams, Property from the Collection of Drs. Edmund and Julie Lewis, Part I, 11 September 2019, New York, lot 567 **(sold for USD 15,075)**.

Estimate EUR 8,000
Starting price EUR 4,000

156
A RARE AND FINE POLYCHROME WOOD FIGURE OF TOBATSU BISHAMONTEN ON A SHISHI, MUROMACHI PERIOD

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

Well carved, the Guardian King seated in royal ease atop a Buddhist lion standing foursquare, the caparisoned beast with a fierce expression, the mouth agape in a loud roar, the scrolling mane and fur neatly delineated. The four heads of the deity carved with wrathful expressions, marked by bulging eyes below furrowed brows centered by a third eye, all below a large shishi head to the crown surmounted by a diminutive Buddha seated on a lotus pedestal. The multi-armed deity dressed in voluminous robes and billowing scarves, the primary hands clasped around a vajra and holding an oju (treasure jewel), the secondary arms radiating around the figure.

HEIGHT 35.5 cm

Condition: Overall good condition with expected wear, losses, reinforced joints, minor chips. Partially re-colored over centuries, but still with several layers of ancient pigments with extensive crackling, rubbing, flaking and fading.
Provenance: From a private estate in Beverly Hills, California. The reverse with two old typewritten labels, '#13118 Antique Cypress wood carving Buddha riding on lion (temple-dog). Called-Monju-Bosatsu (Buddha of Wisdom), Date; Circa 1650 AD' and 'Kodo Bango 5113-4830, Kisha Bango 13118'.

For a hanging scroll depicting the four-headed and multi-armed Tobatsu Bishamonten mounted on a lion, by Hanabusa Ikkei (1749-1844), see the British Museum, registration number 1881,1210,0.86.JA

Tobatsu Bishamonten is one of the manifestations of Bishamonten (Vaishravana), the Guardian King of the North, who is usually included in a group of Four Guardian Kings (Shitenno).

AUCTION COMPARISON
Compare a related larger wood figure of Bishamonten (Vaishravana), dated to the 19th century but likely earlier, 72.4 cm high, at Bonhams, Fine Japanese Works of Art, 25 March 2010, New York, lot 2134 **(sold for USD 20,740)**.

Estimate EUR 8,000
Starting price EUR 4,000

157
A GILT AND POLYCHROMED WOOD FIGURE OF AIZEN MYO-O, MUROMACHI PERIOD

Japan, 14th-15th century, Muromachi period (1333-1573)

Finely carved with gilt and polychrome decoration, the red-skinned wrathful deity seated in dhyanasana atop a lotus throne with finely carved petals decorated in gold and black hiramaki-e with the Three Jewels (sambo), raised on an elaborate tiered base of lobed form with further petals and neatly carved balustrade. He is dressed in brocade robes and adorned with the original openworked metal necklace and headdress, his six arms holding attributes including a kongo (vajra), ritual bell, and bow and arrow. The face with a fierce expression and crystal-inlaid eyes, the flaming coiffure surmounted by a shishi head with vajra finial, all backed by a flaming kohai with central pierced flowerhead.

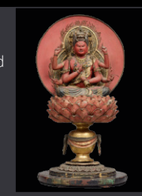
HEIGHT 18.8 cm (the figure) and 44.5 cm (total)

Condition: Very good condition with old wear, minor flaking and losses to lacquer, some elements of the base with remnants of adhesive.

Aizen Myo-o (Sanskrit: Ragaraja), translatable as 'Lust-tainted Wisdom King', is a wrathful embodiment of Buddha, whose purpose is to teach through fear by warning against the depravity of earthly desires. Introduced to Japan in the 9th century, the Esoteric Wisdom Kings were originally Hindu deities, later adopted into the Buddhist pantheon, each emphasizing the expulsion of a particular form of degeneracy.

While Aizen Myo-o's startling appearance was meant to directly warn the viewer against passion and lust, artistic renditions of the deity in Japan were typically hidden objects, used for consultation and intercession by only a few select monks, giving lay people little or no access to Aizen's image. However, as his imagery became more popularly available over time, there was a change of focus – during the Edo period when, ironically, Aizen became venerated as the patron of prostitutes and brothel owners – subverting his profound Shingon meaning for satirical purposes.

LITERATURE COMPARISON
Compare a related wood figure of seated Aizen Myo-o, dated 1256, in the Nara National Museum, accession number 958(彫56-2). Compare a related wood figure of Aizen Myo-o, dated 14th-15th century, 73 cm tall, in The British Museum, museum number 1885,1227.27.



AUCTION COMPARISON
Compare a closely related gilt and polychromed wood figure of Aizen Myo-o, dated to the 15th century, 69.3 cm tall, at Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6158 **(sold for USD 20,000)**.

Estimate EUR 15,000
Starting price EUR 8,000

SCIENTIFIC ANALYSIS REPORT
The result of a radiocarbon dating test (C14) conducted by Re. S. Artes, C 145503A-3, dated 4 September 2024, based on one sample taken from the underside of the left sleeve, 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-3

Description of the object [1]	
Type [2]	Carved figure of a monk
Raw material	Wood
Origin [3]	Japan
Presumed period [3]	Muromachi period, 14th - 16th centuries
Size	
Height: 101 cm	
Samples [4]	
E1	Underside the sleeve of left arm

Re.S.Artes sheds to have carried out the Carbon 14 dating of one sample from the object above.
The results are

- The carbon 14 amount measured on the sample corresponds to a C14 age of 380 ± 20 years BP.
- The calibration of the C14 age gives two intervals of dates, **between 1451 and 1624**.

These results indicate that the raw material of the object would most probably date from the period between mid - 15th and the beginning of the 17th century [5].

Dr Céline Roque for Re.S.Artes — Bordeaux, September the 4th of 2024

[1] Information has been given by the applicant
[2] Type of object according to Re.S.Artes
[3] conclusions given by Re.S.Artes are based on the study of micro-samples. Object could be not representative of the whole object

158
AN IMPRESSIVE AND VERY LARGE CARVED WOOD FIGURE OF JIZO BOSATSU, MUROMACHI PERIOD

Japan, late 15th to early 16th century, Muromachi period (1333-1573)

Finely carved standing in samabhanga atop a circular dais raised on a square pedestal, the bodhisattva leaning slightly forward with his head gently bowed, the face with a serene expression marked by heavy-lidded downcast eyes, elegantly arched brows, a raised urna, full cheeks, and slender bow-shaped lips.

HEIGHT 126 cm

Condition: Good condition with old wear, remnants of pigment and lacquer, natural imperfections including age splits and worm holes, small chips, minor losses.
Provenance: From the collection of James Grafstein. James Grafstein was a well-respected dealer who was trained in France at the Museé du Louvre. His knowledge of the 18th French decorative arts was renowned, and he was specifically recognized for his discerning eye for French furniture and porcelain. Grafstein later paid homage to the Louvre with several important donations to their collection and was granted France's highest civilian award for his generosity.

AUCTION COMPARISON
Compare a closely related but smaller figure of Jizo, dated to the Muromachi period, 16th century, 53.8 cm high, at Bonhams, 11 September 2019, New York, lot 597 **(sold for USD 20,000)**.

Estimate EUR 20,000
Starting price EUR 10,000

159
A LACQUERED WOOD FIGURE OF AMIDA NYORAI, MUROMACHI PERIOD

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

Seated in dhyanasana on a separately carved lotus pedestal raised on a foliate plinth, his hands held in raigo-in (vitarka mudra), the left hand raised and the right hand lowered on his lap, wearing a loosely draped uttarasanga, draped across the shoulders and pulled over the right arm, opening at the chest and cascading in voluminous folds. His serene face with heavy-lidded downcast eyes below gently arched brows centered by an urna, flanked by long pendulous earlobes, the hair arranged in curls over the domed ushnisha.

HEIGHT 19.7 cm (excl. stand), 24.8 cm (incl. stand)
WEIGHT 450 g (excl. stand), 883 g (incl. stand)

Condition: Good condition with wear and natural imperfections including splits and age cracks. Remnants of gilt to the stand. Repairs to the raised arm.
Provenance: German private collection.

Amida was central to the Jodo (Pure Land) sect of Buddhism propounded in 1175 by the monk Honen, with the intent of making Buddhism more readily available to all people. Salvation could be attained by the simple repetition of the name of Amida or the Nenbutsu, of which there were a number of different methods of chanting. Many statues of the Buddha of the Western Paradise were made in response to the widespread popularity of Pure Land Buddhism from the twelfth century. This image is seated with legs crossed in the lotus position with the hands in gesture, or mudra, of 'welcoming to paradise' (raigo-in) signaling Amida's descent from heaven to greet the soul of the faithful devotee at death.

Estimate EUR 3,000
Starting price EUR 1,500

160
A GILT AND POLYCHROME WOOD FIGURE OF JIZO BOSATSU, EDO PERIOD

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

Finely carved standing on a lotus throne supported on a compressed globular section with neatly carved and gold-lacquered cartouches atop a wavy lotus leaf encircled by petal lappets and a foliate dais, the left hand holding an oju (treasure jewel), and right clasped around a shakujo (staff) fashioned with loose rings. The bodhisattva dressed in a loosely draped kesa (patchwork surplice) open at the chest and falling in pleats, the face bearing a serene expression with heavy-lidded eyes under gently arched brows centered by a raised urna, flanked by ears with pendulous lobes, all backed by a nimbus.

HEIGHT 65 cm (the figure), 94.5 cm (total)

Condition: Overall good condition with expected wear, few chips, cracks, and losses, old repairs and minor touchups. The staff possibly a later replacement.

MUSEUM COMPARISON
Compare a closely related lacquered wood figure of Jizo Bosatsu, dated about 1670, 68.58 cm high, in the David Owsley Museum of Art, Ball State University, accession number 2019.016.001.

AUCTION COMPARISON
Compare a closely related gilt and polychrome wood figure of Jizo Bosatsu, dated 17th-18th century, Edo period, 66 cm high, at Christie's, 29 March 2023, New York, lot 2 **(sold for EUR 13,860)**.

Estimate EUR 5,000
Starting price EUR 2,400

161
A LARGE WOOD FIGURE OF A FUDAISHI, C. 1700

Japan, c. 1700, Edo period (1615-1868)

The patron deity of libraries seated in dhyanasana with one hand resting on his knee and the other raised in prana mudra, wearing a loose-fitting monastic robe cascading in richly carved folds over the legs as if draped over an edge, a kesa covering the left shoulder. His face sensitively modeled with heavy-lidded eyes inlaid with reverse-painted rock crystal, thick arched brows, and slender lips forming a subtle smile, framed by long pendulous earlobes and a long chin beard and mustache.

HEIGHT 85 cm (excl. stand) and 167.2 cm (incl. stand)

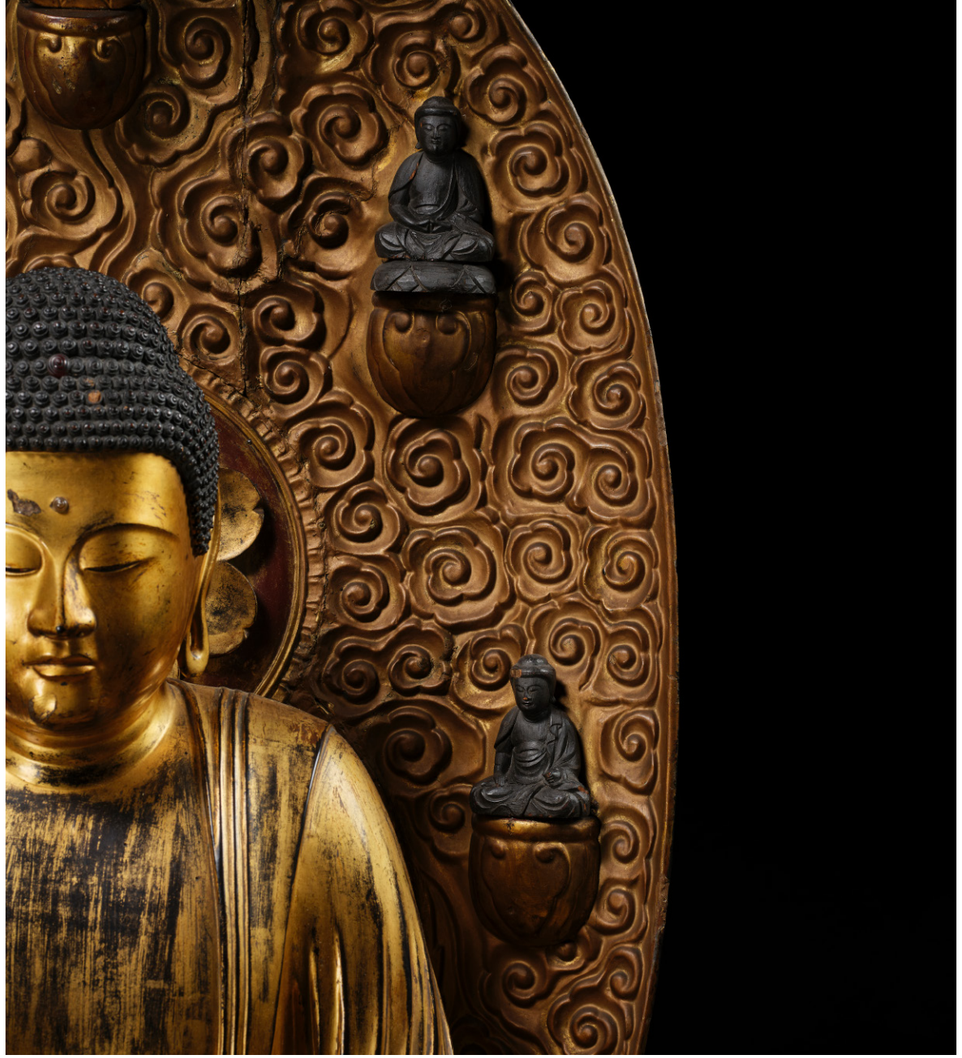
Condition: Overall good condition with expected old wear, natural imperfections including age cracks and splits, old repairs and touchups. Presenting well.
Provenance: From a private estate in the Midwestern United States. The back with old labels including one to Fudaishi's collar with a typewritten inscription reading '19461. Wood Buddhist Figure "Fo-Daishi" who had brought the Buddha from China at first. 1700 AD'.

With an associated acrylic glass display stand.

Stone Statue of Fudaishi, Nonoichi City Furusato History Museum, c. 1839

Fudaishi was a Chinese Buddhist monk (497-569) who is traditionally accredited with the invention of the Rinzo, a system of revolving shelving used in Kyozo libraries, where statues of the deity were placed as guardians. Fudaishi was also credited with overseeing the construction of the Shunaglin Temple and compiling an early version of the Chinese Buddhist Canon. He is regarded as in incarnation of Miroku, the Waiting Buddha.

Estimate EUR 8,000
Starting price EUR 4,000



162
AN IMPRESSIVE AND VERY LARGE GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, MUROMACHI PERIOD

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

Seated in dhyanasana on a separately carved double-lotus throne, with the hands held in raigo-in (vitarka mudra). He is wearing a loose-fitting robe draped over both shoulders, opening at the chest, and cascading in voluminous folds, the head with inlaid downcast eyes, centered by a an urna incised to resemble the snail-shell curls, and another inlay to the center of the ushnisha. He is backed by a leaf-shaped kohai (aureole) with four Buddhas, centered at the top with the character Ko.

HEIGHT (the figure) 65 cm and (total) 120 cm

Condition: Overall good condition with expected wear, rubbing and losses to gilt, natural age cracks, minor repairs and touchups, small chips here and there. Presenting very well.

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

AUCTION COMPARISON
Compare a related later gilt-lacquered wood figure of Amida, dated 17th-18th century, 150 cm high (total), at Sotheby's, 1 December 2022, New York, lot 773 **(sold for USD 37,800)**.

Estimate EUR 40,000
Starting price EUR 20,000

163
A VERY LARGE AND IMPRESSIVE GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, 18TH CENTURY

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

Finely carved seated in dhyanasana on a lotus dais raised on a tiered hexagonal base, his hands resting in Mida no jo-in (dhyana mudra), wearing monastic robes lacquered in black. The face with a serene expression marked by downcast eyes centered by an inlaid urna, the ushnisha with similarly inlaid nikkeishu (jewel of wisdom), flanked by long pendulous earlobes, the hair arranged in tight curls, backed by a large cloud-form kohai (aureole) with central lotus blossom.

HEIGHT 52 cm (the figure) and 138 cm (total)

Condition: Very good condition with expected wear, small losses, few nicks, light scratches, old repairs and minor touchups, rubbing and minor losses to lacquer.
Provenance: French private collection. Jacques Barrère, Paris, France, acquired from the above. The Jacques Barrère Gallery is located in the heart of Paris, in the Saint-Germain-des-Prés district. Since 1969, it has held exhibitions to promote and preserve Far-Eastern art. The gallery specializes in Chinese sculpture, archaeology, ceramics, and decorative arts, as well as Japanese works of art and porcelain. Statuary art from Gandhara, India or South-East Asia is also regularly displayed. Objects once owned by Barrère are now in major museums around the world, including the Guimet, the Cernuschi, and the Shanghai Museum. The Barrère gallery is a regular exhibitor at TEFAF in Maastricht.

Jacques Barrère with French President Jacques Chirac at the Biennale des Antiquaires in Paris, 1974

MUSEUM COMPARISON
Compare a related gilt wood figure of Amida Nyorai of similar size (128.3 cm total), dated to the 18th century, in the Denver Art Museum, accession number 1938.9A-C.

Estimate EUR 20,000
Starting price EUR 10,000

164
A SUPERB GILT-LACQUERED WOOD FIGURE OF MONJU BOSATSU (MANJUSHRI), DATED 1711

Japan, dated 1711

Of yosegi (jointed) construction, finely carved seated in dhyanasana atop a separately carved double-lotus throne supported on a tiered hexagonal base carved with a shishi head to each corner, separated by nyoi clouds, below openworked prunus panels, and a balustrade incised with rinzu designs. The serene face sensitively modeled with downcast eyes centered by a glass-inlaid urna, dressed in fine robes detailed with brocade patterns, petals, and scrolling clouds. She is holding scrolls in her hands, the chest adorned with a metal necklace, an ornate metal crown above the head, and backed by a kohai carved with scrolling clouds.

The back of the figure with a black-lacquered, partly legible inscription reading 'Hozo, Monju [...], seshu Shin [...], Hoei nana sangatsu' [Made in dedication, Monju bosatsu [...], by a donor Shin [...], in the 3rd month of the 7th year of Hoei (corresponding to 1711)].

HEIGHT 21.8 cm (the figure) and 50.5 cm (total)

Condition: Good condition with old wear, small chips, flaking to lacquer, minute nicks, light scratches, minor age cracks, the hands with remnants of adhesive. Overall presenting very well.

Provenance: French private collection. Jacques Barrère, Paris, France, acquired from the above. The Jacques Barrère Gallery is located in the heart of Paris, in the Saint-Germain-des-Prés district. Since 1969, it has held exhibitions to promote and preserve Far-Eastern art. The gallery specializes in Chinese sculpture, archaeology, ceramics, and decorative arts, as well as Japanese works of art and porcelain. Statuary art from Gandhara, India or South-East Asia is also regularly displayed. Objects once owned by Barrère are now in major museums around the world, including the Guimet, the Cernuschi, and the Shanghai Museum. The Barrère gallery is a regular exhibitor at TEFAF in Maastricht.

Jacques & Antoine Barrère in the 1990s

Estimate EUR 5,000
Starting price EUR 2,400

165
A GILT-WOOD FIGURE OF SEISHI BOSATSU, EARLY EDO PERIOD

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

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

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

Condition: Wear, repairs to the base, kohai, scarves, and one foot, touchups to lacquer, natural age cracks, flaking and rubbing to lacquer, small chips and minor losses to the base. Overall presenting very well. The kohai possibly added later.
Provenance: From an old French private collection.

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

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

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

Estimate EUR 8,000
Starting price EUR 4,000

166
A LARGE GILT WOOD FIGURE OF JUICHIMEN KANNON, EDO PERIOD

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

The eleven-headed Avalokiteshvara standing in samabhanga on a double lotus base above craggy rockwork raised on a tiered rectangular plinth carved to the front with a lobed cartouche enclosing a flaming jewel surrounded by leafy scrolling vines. The deity is dressed in voluminous robes cascading in richly carved folds and a billowing sash framing her shoulders, and richly adorned with jewelry including openworked metal ornaments suspending tassels. The left arm is raised in front of the chest and the right is lowered with the hand held in karana mudra. The round face with a serene expression marked by downcast eyes centered by a raised byakugo (urna). The head is surmounted by nine further heads, the largest topping the high chignon and the others encircling it. Backed by a finely carved kohai (aureole) with scrolling clouds and central pierced lotus blossom.

HEIGHT 53 cm (the figure) and 84 cm (total)

Condition: Very good condition with old wear, natural age cracks, flaking to lacquer, few minor touchups, a few of the smaller heads lost.

Provenance:
French private collection. Jacques Barrère, Paris, France, acquired from the above. The Jacques Barrère Gallery is located in the heart of Paris, in the Saint-Germain-des-Prés district. Since 1969, it has held exhibitions to promote and preserve Far-Eastern art. The gallery specializes in Chinese sculpture, archaeology, ceramics, and decorative arts, as well as Japanese works of art and porcelain. Statuary art from Gandhara, India or South-East Asia is also regularly displayed. Objects once owned by Barrère are now in major museums around the world, including the Guimet, the Cernuschi, and the Shanghai Museum. The Barrère gallery is a regular exhibitor at TEFAF in Maastricht.

Jacques Barrère with French President Jacques Chirac at the Biennale des Antiquaires in Paris, 1974

AUCTION COMPARISON
Compare a related large gilt wood figure of Juichimen Kannon, dated to the 19th century, 90.2 cm tall, at Bonhams, Fine Japanese and Korean Art, 14 September 2016, New York, lot 155 **(sold for USD 11,875)**.

Estimate EUR 8,000
Starting price EUR 4,000

167
A FINE GILT WOOD FIGURE OF SENJU KANNON (THOUSAND-ARMED KANNON), EDO PERIOD

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

Finely carved standing atop a double-lotus dais raised on an elaborate tiered hexagonal balustrade base, thirty-eight secondary arms radiating around the body, holding metal attributes, the principal hands held in anjali mudra above a further pair of hands lowered in jo-in at the hips, dressed in loose-fitting robes opening at the chest and cascading in richly carved folds, the round face with neatly painted details and sensitively modeled with downcast eyes centered by a crystal-inlaid byakugo (urna) and smiling lips, the hair arranged in a tall chignon encircled and surmounted by eleven heads and framed by a metal headdress with florets and glass beads, backed by a tall kohai (aureole) skillfully carved with scrolling clouds.

The balustrade is inscribed in gold lacquer, the central panel reading 'One-thousand arms spreading', the left 'Kiyomizu-dera', and the right 'Number 25'.

HEIGHT 44.5 cm (the figure) and 74.8 cm (total)

Condition: Very good condition with old wear, expected losses to attributes, small chips to the hands, minor repairs to some of the heads, the metal with verdigris. Presenting beautifully.

The Kiyomizu-dera is also known as 'Kannon Reijo', or holy place, where many visitors come to pay their respects to Kannon. The principal image of the temple is the statue of the Eleven-headed Thousand-armed Kannon Bodhisattva. The 42 arms and the expressions on the 11 faces represent the great compassion of Kannon, who is believed to save humans from difficulties.

Senju Kannon in Kiyomizu-dera, Kyoto

Estimate EUR 6,000
Starting price EUR 3,000

168
A GILT LACQUER WOOD FIGURE OF AMIDA NYORAI, EDO PERIOD

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

The Amitabha Buddha standing on a separately carved lotus dais fitted to an elaborate tiered plinth with pierced mid-section. The right hand raised in the Semui or Vitarka gesture, the left lowered in the Yogan or Varada mudra. He is wearing a loose-fitting robe cascading in voluminous folds and opening at the chest. His serene face with heavy-lidded eyes below gently arched eyebrows centered by an inlaid byakugo (urna) and full lips, flanked by long pendulous pierced earlobes. The hair arranged in tight curls and surmounted by an ushnisha with a further inlay. The separately carved kohai (aureole) with swirling clouds and a central stylized floral sun design.

HEIGHT (the figure) 42.3 cm and (total) 66 cm

Condition: Good condition with old wear, natural age cracks, few losses, minor flaking to lacquer, small chips, old repairs, one part of the left sleeve slightly loose. The kohai is associated and affixed to the figure.

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

Estimate EUR 1,500
Starting price EUR 800

169
A FINE GILT-LACQUERED WOOD FIGURE OF AMIDA NYORAI, EDO PERIOD

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

Standing in samabhanga atop a separately carved lotus dais supported on a wavy lotus leaf encircled by petal lappets over a tiered octagonal balustrade base. His hands are held in the welcoming mudra of raigo-in assumed by Amida Buddha when descending to welcome the souls of the dying. He is dressed in a loose-fitting monastic robe finely painted in gold lacquer, cascading in voluminous folds, his serene face with heavy-lidded eyes inlaid with reverse-painted crystal, gently arched brows, a crystal-inlaid byakugo (urna), and full lips forming a subtle smile. His hair is neatly arranged in tight curls over the high ushnisha with a crystal-inlaid nikkeishu (jewel of wisdom). The kohai (nimbus) in the back with a central lotus blossom and radiating spokes representing light emanating from Amida's head, supported on a pole encircled by reeds.

HEIGHT 39 cm (excl. stand), 63.5 cm (incl. stand)

Condition: Overall good condition with expected wear, small chips and minor losses, flaking and rubbing to gilt, minor repairs to lotus throne.

The sculpture represents Amitabha, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light.

LITERATURE COMPARISON
Compare a closely related gilt-lacquered wood figure of Amida, dated to the 18th century, 50.5 cm high, exhibited by Ben Janssens at TEFAF 2017, Maastricht, and illustrated on his website.

AUCTION COMPARISON
Compare a related larger wood figure of Amida Nyorai, dated 18th-19th century, Edo period, 82.9 cm high, at Christie's, 14 December 2021, New York, lot 150 **(sold for USD 10,000)**.

Estimate EUR 3,000
Starting price EUR 1,500

HEIGHT 35.5 cm (the figure) and 111 cm (total)

170
AN EXTREMELY RARE AND IMPRESSIVE LARGE ZUSHI (SHRINE) WITH GILT-WOOD FIGURE OF JIZO BOSATSU, 17TH-18TH CENTURY

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

The doors opening to reveal a superbly carved Jizo Bosatsu seated in lalitasana on a lotus throne, his pendent left foot resting on a smaller lotus, raised on a rocky outcrop atop a circular tiered balustrade base decorated with swirling clouds and openwork panels depicting blossoms and birds.

The bodhisattva carries a staff to force open the gates of hell and a wish-fulfilling jewel to light up the darkness. He is dressed in loose-fitting monastic robes cascading in richly carved folds and finely gold-lacquered with brocade patterns, opening at the chest adorned with an openworked metal necklace suspending numerous glass beads. The face with a serene expression marked by glass-inlaid downcast eyes centered by a glass-inlaid byakugo (urna), backed by an elaborate kohai (aureole) finely carved in openwork with scrolling clouds and two further jewels.

The interior of the shrine lacquered gold and the exterior lacquered dark-brown, with brass fittings neatly chased with foliate scroll against a ring-punched ground.

Condition: Good condition with old wear, few natural age cracks, flaking to lacquer, small chips, light scratches, few nicks, minor touchups, the top of the staff reattached.

Jizo Bosatsu (Kshitigarbha) has been worshipped since the Heian period, particularly as the protector of children. This bodhisattva is a merciful figure who alone among Buddhist deities moves through the six worlds of illusion in his role of saving all sentient beings. As in this example he is usually depicted as a monk with the hoju (treasure jewel) and shakujo, a staff with a finial of rings which jingle to warn small creatures of his approaching footfalls.

Estimate EUR 30,000
Starting price EUR 15,000

171
A RARE LACQUERED WOOD ZUSHI (PORTABLE SHRINE) CONTAINING A FINE BOXWOOD MINIATURE CARVING OF FUDO MYO-O AND ATTENDANTS, 18TH CENTURY

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

Opening to reveal an elegantly curved, leafy lotus stem rising from a tiered balustrade base and terminating in a bud containing a minutely carved Fudo Myo-o flanked by his attendants Seitaka and Kongara Doji, the shrine lacquered in roiro to the exterior, the hinged doors with chased metal fittings, the interior lacquered gold.

HEIGHT 16.5 cm

Condition: Very good condition with minor wear, the exterior with expected flaking and losses to lacquer with associated minor touchups.

Estimate EUR 2,000
Starting price EUR 1,000

172
A GILT WOOD FIGURE OF FUDO MYO-O, EDO PERIOD

Japan, Edo period (1615-1868)

Finely carved standing on a rockwork base supported on a tiered square base decorated with scrolling clouds and diapered designs, the deity engulfed in wild flames finely lacquered in red and gold. He is wearing loose-fitting robes finely detailed with gold lacquer, and holding a kurikana sword to stab devils and a rope to catch demons.

HEIGHT 19.5 cm

Condition: Good condition with minor wear, some flaking to lacquer, minor touchups to base.

Estimate EUR 1,500
Starting price EUR 800

173
A GILT WOOD FIGURE OF DAINICHI NYORAI, EDO PERIOD

Japan, Edo period (1615-1868)

The Buddha Vairocana seated in dhyanasana on a lotus throne raised on a tall elaborate hexagonal base, his hands held in the chiken-in mudra, dressed in loose robes neatly decorated in gold lacquer, the face with a serene expression with finely painted details, the head surmounted by an openworked metal crown and backed by a large circular halo.

HEIGHT 22.3 cm

Condition: Good condition with minor wear, some sections of the base with old repairs.

Estimate EUR 1,500
Starting price EUR 800

174
A FINE LACQUER ZUSHI (PORTABLE BUDDHIST SHRINE), MODELED AFTER THE IMPORTANT JUICHIMEN KANNON IN THE HASEDERA TEMPLE IN NARA

Japan, 19th century

The central eleven-headed Kannon dressed in fine robes with ornate brocade gold-painted patterns, holding a vase from which lotus flowers rise, the face with a serene expression and finely painted details, the hair pulled up into a high chignon surrounded by small female heads below the head of Amida, and secured by an elaborate metal crown with glass inlays. The deity is flanked by Nandaryuo and Uhodoji and backed by a finely carved kohai (aureole) with eleven siddham characters.

The doors are finely painted to the interior with scrolling clouds and a myriad of petals. The shrine of red lacquer with hinged doors and gilt-metal fittings finely chased with foliate scroll against a punched ground, some of flowerhead or lotus form. The interior fitted with an openwork canopy and a separate pedestal with a central panel of lotus scroll flanked by two shishi.

The reverse of the aureole with an inscription by the priest Koun Kainyo (1803-1873) of the Noman-in subtemple of the Hasedera Temple, Nara, indicating this was carved by the Buddhist sculptor Matsumoto Kokei and with a further inscription Hoei 4 (1707).

HEIGHT (Juichimen Kannon) 21.7 cm and (total) 41 cm

Condition: Good condition with expected wear, minor repairs to kohai and vase, minor touchups, small losses, few nicks, light scratches, and minor rubbing to lacquer.

Estimate EUR 4,000
Starting price EUR 2,000

Detail of Juichimen Kannon in the Hasedera Temple in Nara

175
A LACQUER ZUSHI (PORTABLE BUDDHIST SHRINE) CONTAINING A GILT AND POLYCHROME WOOD FIGURE OF AMIDA NYORAI, 19TH CENTURY

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

Amida modeled standing atop a lotus dais supported on an octagonal tiered base with lotus petals and openwork reserves decorated with tendrils, dressed in loose robes, his hands held in raigou-in mudra, welcoming the dead into his Pure Land, flanked by two cylindrical posts covered in red lacquer and with chased metal fittings, supporting a canopy painted in polychrome lacquer with blossoms.

The interior of the shrine decorated with petals and scrolling clouds floating above a lotus pond, all backed on a deep red lacquered ground, details picked out in polychrome pigments. The shrine of red lacquer with hinged doors and gilt-metal fittings finely chased with foliate scroll against a punched ground, some of nyoi and chysanthemum-form.

HEIGHT (the figure) 24.7 cm and (total) 59 cm

Condition: Good condition with old wear, minuscule losses here and there, few chips, minor touchups to lacquer, the hands and posts with remnants of adhesive.

Estimate EUR 3,000
Starting price EUR 1,500

176
FUJIWARA MASATSUGU: A GILT-BRONZE FIGURE OF ENMEI JIZO SEATED ON A LACQUERED WOOD THRONE, DATED 1786

By Fujiwara Masatsugu, signed Fujiwara Masatsugu
Japan, dated 1786

Finely cast, the figure seated in lalitasana atop a black and gold-lacquered lotus throne raised on a wood base naturalistically carved in the form of craggy rockwork. Jizo is dressed in long monastic robes falling in elegant folds, holding an oju (treasure jewel) in his open left hand, and backed by a nimbus decorated with the Three Jewels (sambo). His face bearing a serene expression with heavy-lidded eyes, a broad nose, and sinuous brows centered by a gilt byakugo (urna).

Further, with reference to the coin mark Eiraku Tsuho, the text on the back of the figure reads: For several years, old coins of Eiraku Tsuho, one coin after another, were inscribed reciting one volume of the Sutra of Boundless Life. I dedicate this sacred metal statue of the great Enmei Jizo. I pray that all my wishes in this life will be fulfilled, and that I will be able to attain Nirvana in the Pure Land (Jodo) in the next life.

HEIGHT 61.5 cm (figure) and 69.5 cm (total)
WEIGHT 13.8 kg

Condition: Overall good condition with expected wear, one leg with repairs, some elements slightly loose, the bronze with remnants of gilt, the staff lost. Expected losses to lacquer and the wood stand with chips and age cracks with associated repairs.

Otani Sagami Daisho (jo) Fujiwara Masatsugu is the name and title of a foundry master of the Otani family who received the official name Jo. The Otani family has been a family of foundry masters for generations since its foundation in the Eiroku era (1558-1570).

Jizo (Kshitigharba) is a bodhisattva in the guise of a monk wearing a kesa, or patchwork surplice, and holding a monk's staff and a sacred jewel. Seated on a lotus pedestal, he has descended to earth to "mingle with the dust," or enter the hells to exchange place with sinners. The cult of Jizo as a savior and an advocate for the sinner in hell became central to Japanese Buddhism in the Kamakura period. Functioning like a priest, he serves as a guide of the dead through the intermediate state and on to birth in the Pure Land of Amida Buddha. In popular religion, Jizo is also linked with indigenous cults of fertility and childbirth.

MUSEUM COMPARISON
A closely related gilt-bronze figure of Jizo Bosatsu by Nishimura Izumi-no-kami, circa 1760, 172 cm high, is in the Saint-Remi Museum, inventory number 978.622

Estimate EUR 15,000
Starting price EUR 8,000

The back inscribed, On Buddha's blissful day in the seventh month of the sixth year of the Tenmei era [1786] in the year of hinoe-uma, inscribed by Joho Keikoku, the earnest Buddhist practitioner monk, who resides in the Shitenno-ji Temple compound, Higashinari ward, Settsu province [Osaka]. The figure made by FUJIWARA MASATSUGU, who has the honorary title of Otani Sagami-no-jo, resident and metalsmith at Nishikozu, Osaka.

177
A RARE BRONZE FIGURE OF A GONGEN DEITY ON A FOX

Japan, Edo period (1615-1868)

Finely cast, the deity dressed in a voluminous skirt, the wrathful deity standing on top of the fox (kitsune), as it lunges forward, landing on its forelimbs, the bronze detailed to express the movement. Gongen with one hand raised to signal halt, and the other hanging pendant, clasped around the hilt of a sword, the expression fierce, and hair rising in flames away from the face. The fox cackling, its fur finely incised, and mouth agape revealing sharp teeth. All raised above an oval pedestal supported on four beast-mask heads.

HEIGHT 26 cm (incl. stand), 20 cm (excl. stand)
WEIGHT 2,279 g

Condition: Very good condition with minor wear, minute nicks, the top of the base with tiny fatigue cracks, the blade of the sword lost.

Estimate EUR 2,000
Starting price EUR 1,000

178
A FINE AND LARGE BRONZE FIGURE OF JIZO BOSATSU, 18TH CENTURY

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

Cast standing on a double-lotus waisted plinth, the left hand holding an oju (treasure jewel), and the right lowered in yogan-in (varada mudra), wearing a robe open at the chest and falling in elegant pleats, the face bearing a serene expression with heavy-lidded eyes, gently arched brows, and a raised urna, flanked by pierced pendulous earlobes, backed by a circular nimbus decorated to the back with tsuta mon of the Matsunaga clan. The verso with a hinged door, secured with a clasp, and opening to a hollow compartment to house relics.

The back inscribed Kyo Iwagami ju, yasho, Kondo Seisaburo, Hisashi Saku [Made by the master blacksmith Kondo Seisaburo, given name Saku, resident at Iwagami, Kyoto].

HEIGHT 59 cm (the figure) and 87 cm (total)
WEIGHT 22.8 kg

Condition: Good condition with wear and casting irregularities, few nicks, light scratches, minor losses. The nimbus with minor repairs and some loose strings. The hinge and clasp probably added later.

LITERATURE COMPARISON
Compare a related bronze figure of Jizo Bosatsu, dated to the 18th century, formerly in the collection of Charles Cartier-Bresson and now in the Musée des Beaux-Arts de Nancy.

Estimate EUR 6,000
Starting price EUR 3,000

179
A RARE BRONZE FIGURE OF BATO KANNON

Japan, late Edo period (1615-1868)

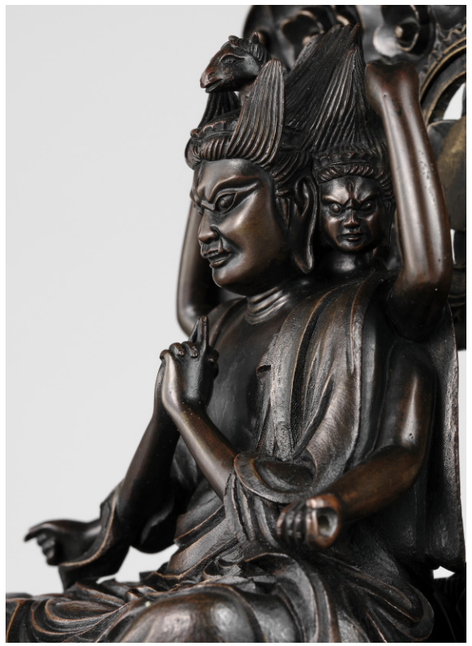
Finely cast, seated in dhyanasana on a separately cast lotus throne raised on a tiered foliate base, wearing a loosely draped robe opening at the chest, the primary hands make the gesture of bako-in ('mudra of the horse mouth'), clasped together with the middle fingers raised, the secondary arms radiating around the body. Each face is carved with a wrathful expression, furious eyes below furrowed brows centered by a third eye, the mouth agape revealing sharp fangs, and the flaming locks nestling a horse head. The kohai inset to the back of the lotus throne and cast with a central openworked flowerhead above a circular aperture, surrounded by thick swirling clouds.

HEIGHT 13.6 cm (the figure), 33 cm (total)
WEIGHT 1,057 g (the figure), 4,579 g (total)

Condition: Good condition with expected wear, minor losses, repairs to the arms.

The Horse-Headed Kannon is a fusion of Buddhism and the religious reverence for horses common to India. The iconography of the Horse-Headed Kannon was transmitted to Japan during the Nara period, when it was believed that the deity could cure illness and intervene in issues related to water, such as accidents at sea. From the 16th century on, it was an ardently held belief that the deity was a protector of horses.

Estimate EUR 3,000
Starting price EUR 1,500



180
A BRONZE FIGURE OF AMIDA NYORAI AFTER THE GREAT BUDDHA OF KAMAKURA

Japan, 19th-early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

Well cast seated in dhyanasana atop a lotus base raised on a tiered plinth, the hands lowered above his lap and joined in mida no jouin (dhyana mudra), wearing a loosely draped uttarasanga, draped across the shoulders and pulled over the right arm, his serene face with heavy-lidded downcast eyes below arched brows, flanked by long pendulous earlobes, the hair arranged in tight curls over the domed ushnisha.

HEIGHT 17.5 cm (the figure), 36.2 cm (incl. base)
WEIGHT 5,154 g (incl. stand)

Condition: Excellent condition with minor wear.

The Great Buddha of Kamakura is a monumental outdoor bronze statue of Amida (Amitabha) and one of the most famous icons of Japan, located on the temple grounds at Kotoku-in in the city of Kamakura near Tokyo. It is also a designated National Treasure, and one of the twenty-two historic sites included in Kamakura's proposal for inclusion in UNESCO's World Heritage Sites. Including the base, it measures 13.35 meters (43.8 ft) tall and weighs approximately 103 tons. According to temple records, the statue dates from around 1252, during the Kamakura period, which it is named after.

AUCTION COMPARISON
Compare a related bronze model of Amida, signed Akimine saku, dated early 20th century, Meiji to Taisho period, 29 cm high, at Bonhams, 16 September 2014, New York, lot 2186 **(sold for 8,750 USD)**.

Estimate EUR 3,000
Starting price EUR 1,500

Ceramics, Porcelain & Cloisonné

Lots 181 to 228

181
A FINE KAKIEMON ‘DOVES, PRUNUS, AND BAMBOO’ PORCELAIN DISH

Japan, c. 1670-1700, Edo period (1615-1868)

Delicately potted with shallow rounded sides supported on a short tapered foot, finely painted in gilt and bright enamels of turquoise, blue, pale yellow, red, and black to depict two doves perched on a gnarled branch of a flowering prunus tree near craggy rockwork and a leafy bamboo stalk.

DIAMETER 19.1 cm

Condition: The rim slightly chipped with associated old repairs and remnants of clear varnish. Otherwise in very good condition with minor wear and firing irregularities, including a small glaze recess in the well and three spur marks to the base. Some flaking and minor losses to gilt and enamels. Light surface scratches.
Provenance: French private collection. Jacques Barrère, Paris, France, acquired from the above. The Jacques Barrère Gallery is located in the heart of Paris, in the Saint-Germain-des-Prés district. Since 1969, it has held exhibitions to promote and preserve Far-Eastern art. The gallery specializes in Chinese sculpture, archaeology, ceramics and decorative arts, as well as Japanese works of art and porcelain. Statuary art from Gandhara, India or South-East Asia is also regularly displayed. Objects once owned by Barrère are now in major museums around the world, including the Guimet, the Cernuschi, and the Shanghai Museum. The Barrère gallery is a regular exhibitor at TEFAF in Maastricht.

Jacques Barrère with French President Jacques Chirac at the Biennale des Antiquaires in Paris, 1974

MUSEUM COMPARISON
Compare a closely related kakiemon dish decorated with the same motif, 25.1 cm diameter, dated ca. 1670-1700, in the Rijksmuseum, Amsterdam, object number AK-RBK-1972-59-B.

AUCTION COMPARISON
Compare a closely related kakiemon dish, 22 cm diameter, dated late 17th century, at Sotheby’s, Fine Japanese Art, 3 November 2020, London, lot 57 **(sold for GBP 15,120)**.

Estimate EUR 6,000
Starting price EUR 3,000

182
AN IMPRESSIVE KAKIEMON ‘SAKE THIEF’ POT POURRI VASE AND COVER, THE MOUNTS BY ESCALIER DE CRISTAL, PARIS

Japan, late 17th century (the porcelain); France, Paris, second half of the 19th century (the mounts)

Of square form with gently flared sides, the cover with four holes and a berried foliate finial, with a guilloche cast neck, the angles with a scrolled corbel above entwined berried laurel, on a stepped square base cast with friezes, on bracket feet, the porcelain decorated in vibrant enamels of turquoise, blue, pale yellow, red, and black to depict a boy wearing long flowing robes and dipping a drinking bowl into the large jar before him, behind a second overflowing sake jar with a ladle swimming in the liquid, all below a rocky overhang with leafy and flowering shrubbery.

Inscriptions: To the base of the gilt-bronze mount, engraved in cursive script “Escalier de Cristal Paris”.

HEIGHT 25.8 cm

Condition: Very good condition with expected wear and traces of use, some flaking and minor losses to enamels, the lid with a small crack, the interior and mounts with remnants of plaster which shows some flaking. No significant changes in the condition since the gilt-bronze mountings were introduced. The areas underneath the mounts have not been examined.
Provenance: From an old French private collection.

LITERATURE COMPARISON
Compare a related square bottle with gilt-bronze mounts, painted in the Kakiemon palette in Holland, in the collection of the Munich Residenz, illustrated by Lunsingh Scheurleer, Chinesisches und japanisches Porzellan in europäischen Fassungen, pl. 504.

AUCTION COMPARISONS
Compare a related pair of Kakiemon Vases, 27.3 cm height, dated Edo period (late 17th century), the mounts 18th century, at Christie’s, Japanese Art and Design including Lacquer and Works of Art, 12 November 2003, London, lot 172 **(sold for GBP 21,510)**. Compare a related pair of Kakiemon porcelain mounted Vases, 34 cm height, dated Edo period, ca. 1700-1725, mounting: ca. 1790, at Hôtel Drouot, Objects of Art and Beautiful Furnishings from the 16th to the 20th century - Great Decoration - Antique Paintings, 1 June 2022, Paris, lot 31 **(estimate EUR 30,000-50,000)**.

Estimate EUR 8,000
Starting price EUR 4,000

183
A RARE AND EARLY NABESHIMA PORCELAIN LEAF-FORM ‘IVY’ DISH WITH PLUM BLOSSOMS, WITH AUTHENTICATION BY IMAIZUMI MOTOSUKI

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

Delicately potted in the form of three overlapping ivy leaves borne on green-enameled vines above scattered prunus blossoms in iron-red and pale yellow against an underglaze-blue-decorated brocade pattern, the exterior similarly decorated in cobalt-blue with scrolling leafy vines, the foot with a geometric band.

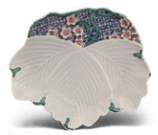
With a wood storage box with hakogaki inscribed to the interior and exterior in Japanese with an authentication inscription by Imaizumi Motosuki, a noted scholar specializing in Nabeshima ware belonging to the junior branch of the Nabeshima family, and the author of the book Nabeshima Porcelain, Tokyo, 1981, **‘Early period Nageshima ware (Matsugatani ware), in the manner of Matsugatani with ivy design’, and with the signature IMAIZUMI MOTOSUKI shirusu (kan)**.

WIDTH 16.6 cm

Condition: Excellent condition with minor wear and firing irregularities including dark spots as well as a firing crack and kiln grit to the base.
Provenance: A private collection in Kyoto, Japan. Mathias Komor, Fine Arts & Antiques, New York, 10 March 1975, no. E684. The James and Marilynn Alsdorf Collection, Chicago, Illinois, acquired from the above. The base with an old label from Mathias Komor. Copies of the original invoice from Mathias Komor, dated 10 March 1975 and stating a purchase price for the present lot of USD 3,000 or approx. **EUR 16,000** (converted and adjusted for inflation at the time of writing), and a note printed with a short description of the present lot, dating it to the 17th century, and noting it was ‘[l]ent by the Alsdorf Collection, Chicago’, accompany this lot.

James and Marilynn Alsdorf, pictured in Miami in 1950

LITERATURE COMPARISON
Compare a closely related dish illustrated by Shigeo Hirachi, Nabeshima, Ko-Imari + Himetani: Watashi no korekushon, p. 78, no 69.



AUCTION COMPARISON
Compare a related Nabeshima dish, dated 18th century, at Christie’s, Japanese and Korean Art, 22 September 2005, New York, lot 422 **(sold for USD 33,600)**. Compare a related Nabeshima dish, dated to the late 17th century, at Sotheby’s, Fine Japanese Art, 5 November 2019, London, lot 73 **(estimate GBP 18,000-25,000)**.

Estimate EUR 6,000
Starting price EUR 3,000

184
A FINE KO-IMARI BOTTLE VASE

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

Finely potted with a slender ovoid body supported on a short broad foot and rising to a tall cylindrical neck, the body neatly painted in iron-red, green, aubergine, and black to depict sprays of peony and chrysanthemum separated by fans with floral motifs, the neck with iron-red leafy scrolling vines.

HEIGHT 27.7 cm

Condition: Good condition with minor wear and firing irregularities including small pits and dark spots as well as a firing crack to the neck, the shoulder with a fine and short hairline at the shoulder.
Provenance: Mathias Komor, Fine Arts & Antiques, New York, no. C968. Three old labels ‘Mathias Komor Works of Art, C 968, Imari, New York’, ‘1132’, and ‘CAM 41 1132’ to the base. Ex-collection James and Marilyn Alsdorf, acquired from the above. A description from the Alsdorf Collection, dating the piece to the late 17th century, and with the inventory number ‘1132’, accompanies the lot.

AUCTION COMPARISON
Compare a related Ko-Imari vase, dated to the late 17th century, at Christie’s, Japanese Art and Design, 12 May 2010, London, lot 313 **(sold for GBP 3,750)**.

Estimate EUR 4,000
Starting price EUR 2,000

185
A KURO-ORIBE CHAWAN (TEA BOWL)

Japan, Mino ware, late 16th-early 17th century, Momoyama period (1573-1615)

Of kutsugata (clog-shaped) form, decorated in a thick, lustrous, black iron glaze stopping in an irregular line above the short foot.

DIAMETER 15.6 cm

Condition: An old loss and several cracks have been repaired with gintsugi (gin meaning silver), enhancing the chawan's appearance and wabi-sabi aesthetic.

Furuta Oribe (1534/44-1615), who exemplified this extremism, succeeded his master, the legendary Sen no Rikyu (1521-91), after Rikyu was ordered to commit suicide for displeasing the hegemon Toyotomi Hideyoshi (1536-98). Oribe, a famous general of samurai status, served Hideyoshi and the first two Tokugawa shoguns both as warrior and as Grand Tea master. His influence on ceramics was profound until he, too, was forced to take his life. Rikyu had revolutionized tea by substituting pedestrian objects of domestic or humble pedigree for the priceless and technically perfect Chinese treasures heretofore favored. Whereas Rikyu favored accidental flaws as an aspect of creative spontaneity, Oribe went a step further, introducing intentional irregularities that were the result of willful manipulation. This so-called 'clog-shaped' bowl corresponds to what contemporaries described as Oribe's 'warped' (hizumitaru) aesthetic. Triangular instead of round, the contours of the bowl have been worked so as to appear random. The lip undulates gently - somehow this unique bowl has a genial and at the same time exhibitionistic personality.

MUSEUM COMPARISON
Compare a closely related Oribeguro tea bowl, 16th-17th century, 16.5 cm diameter, at the Mino Ceramic Art Museum, Tajimi. Compare a closely related Oribe black tea bowl, dated 17th century, 16.5 cm diameter, at the Toki City Historical Museum of Mino Ceramics.

AUCTION COMPARISON
Compare a closely related chawan, tea bowl, Mino ware, Kuro-oribe type, late 16th-early 17th century, at Christie's, Asobi: Ingenious Creativity Japanese Works of Art from Antiquity to Contemporary and Ceramics from the Collection of Bernard Leach, 15 October 2013, London, lot 16 **(sold for GBP 56,250)**.

Estimate EUR 3,000
Starting price EUR 1,500

186
AN ORIBE KASHIBAKO (SWEETMEAT BOX) AND COVER

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

Of square form with gently rounded sides, supported on tripod feet, the lid surmounted with a loop handle, and the pale body covered in a partly crackled whitish glaze, the exterior of both box and lid with simple iron-brown geometric and floral designs, a quarter of the exterior covered in a splash of dark green glaze.

HEIGHT 13 cm, LENGTH 14 cm

Condition: Good condition with minor wear, few shallow chips and minor hairlines to rim and cover, one chip and one crack to the cover with a fine kintsugi repair.

Estimate EUR 1,000
Starting price EUR 500

187
A ZEZE WARE BROWN AND BLACK-GLAZED CHAIRE (TEA CADDY)

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

Of taikai ('vast ocean') form with a compressed globular body rising to a short neck surmounted by a lipped rim, covered overall in a lustrous dark brown glaze with splashes of creamy-pale brown stopping irregularly above the foot revealing the buff ware underneath. The circular carved ivory lid with a central knop finial.

HEIGHT 5.3 cm

Condition: Very good condition with minor wear and firing irregularities. A fine glaze line near the rim.

The Zeze kilns were located on Lake Biwa near the town of Otsu and produced pottery for the use of the daimyo from the 17th century to the end of the Edo period, with some interruptions.

AUCTION COMPARISON
Compare a related Zeze ware chaire, dated 17th-18th century, Edo period, 8.9 cm high, at Christie's, Arts of the Samurai and Japanese Art & Design, 7 June 2000, London, lot 122 **(sold for GBP 4,935)**.

Estimate EUR 1,500
Starting price EUR 800

188
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 1,500
Starting price EUR 800

189
A TAKATORI CEDAR-BROWN AND IVORY-GLAZED CHAIRE (TEA CADDY)

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

Of nearly cylindrical form, the sides gently leaning inwards, and rising from a gently tapered foot with concave base to a short cylindrical neck with lipped rim, covered overall in a lustrous dark brown glaze with a slight olive-green tinge, with splashes of ivory-grey, stopping irregularly above the unglazed base revealing the dark ware, the base with an itokiri mark.

HEIGHT 8.2 cm

Condition: Good condition with minor wear. Small chips to the base, few nicks to the foot, and tiny losses to the base. The shoulder with a small hairline and the base with a 4.5 cm long horizontal crack to the base. The cover is lost.
Provenance: Sotheby's, Important Japanese Works of Art, 6 May 1981, New York, lot 331. A private collection in New England, United States, acquired from the above. The base with an old label inscribed 'Kyoto'. The interior with two handwritten notes, 'sale 4599 lot 331, 63' and 'sale 4599, 331. The clay does not look like Kyoto – neither does the glaze, the clay and glaze look like they could be Takatori'.

AUCTION COMPARISON
Compare a related Takatori chaire, dated 17th century, Edo period, 10 cm high, at Christie's, Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary, 15 October 2014, London, lot 17 **(sold for GBP 2,000)**.

Estimate EUR 1,500
Starting price EUR 800

190
A TAKATORI BROWN-GLAZED CHAIRE (TEA CADDY)

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

Well potted with waisted sides leaning inwards and supported on a tapered foot with a concave base, the flat shoulder surmounted by a short cylindrical neck, covered overall in an iridescent red-copper glaze with streaks of dark brown stopping irregularly above the foot, the base with an itokiri mark.

HEIGHT 7.8 cm

Condition: Very good condition with minor wear and an old, smoothened chip to the shoulder. The cover is lost.
Provenance: Sotheby Parke Bernet, Important Japanese Tea Ceramics, 20 December 1980, New York, lot 200. A private collection in New England, United States, acquired from the above. The interior with two labels, one from Sotheby Parke Bernet printed with the lot number '200' and inscribed 'SLB # 10', the other inscribed 'Takatori. 18/19. S4513Y'. The base with two labels, one printed with an inventory number '10' and the other inscribed 'c.m.s.p. 454'.

Estimate EUR 1,500
Starting price EUR 800

191
A SETO WARE BROWN-GLAZED CHAIRE (TEA CADDY)

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

With broad shoulders, the tapering sides rising from a flat foot to a short neck with a gently everted rim, decorated to the exterior in various light and dark ochre glazes, irregularly falling short of the foot, the base partially unglazed and with an itokiri mark.

HEIGHT 8.1 cm

Condition: Good condition with wear and firing irregularities including burst bubbles, pooling, pits, and glaze recesses. Some fritting to the mouth and foot, small losses to the glaze to the base. Repair to a small section of the glaze to the mouth. The cover is lost.
Provenance: Ex-collection Thomas E. Waggaman. Sotheby Parke Bernet, Important Japanese Tea Ceramics, 20 December 1980, New York, lot 117. A private collection in New England, United States, acquired from the above. The base with two labels, one printed with the inventory number '39' and the other inscribed 'c.m.s.p. 84'. The side with two labels, one from Sotheby Parke Bernet printed with the lot number '117' and inscribed 'Seto', and the other inscribed '4513'. The interior with one label, '39'.

AUCTION COMPARISON
Compare a closely related Seto ware tea caddy, dated 17th-18th century, Edo period, at Christie's, Japanese Art & Design Including Arts of The Samurai, 9 November 2011, London, lot 80 **(sold for GBP 2,000)**.

Estimate EUR 1,500
Starting price EUR 800

192
KYOMITSU: A LARGE BROWN-GLAZED VASE WITH A TORTOISE

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

The slightly irregular pear-shaped body surmounted by a short waisted neck with everted rim flanked by a pair of small loop handles, covered overall in a rich mottled olive-brown glaze which has been superbly worked to create a rough texture imitating the surface of a rock covered with algae, with neatly modeled turtle clambering up the side. The base impressed with a seal-style signature KYOMITSU.

HEIGHT 25.6 cm

Condition: Excellent condition with minor wear.

Estimate EUR 2,000
Starting price EUR 1,000

193
A RARE BIZEN DARK-BROWN GLAZED DOUBLE-GOURD CHAIRE (TEA CADDY)

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

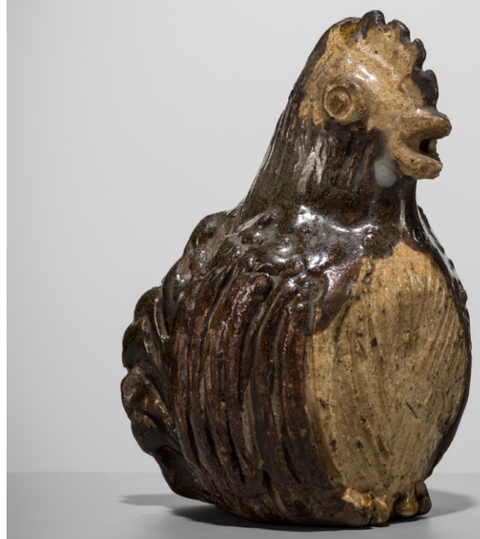
Of double-gourd form with a slender mouth surmounted by a lid carved from the stem of a natural gourd, the dimpled body beautifully disfigured due to its tilting during the firing process, covered in a brown glaze, darkening throughout with hints of burgundy to the foot. The body impressed with a seal.

HEIGHT 11 cm

Condition: Very good condition with expected old wear.

MUSEUM COMPARISON
Compare a closely related Bizen gourd-shaped sake bottle, dated 16th-17th century, Momoyama period, 11 cm high, in the Miho Museum, Japan.

Estimate EUR 1,000
Starting price EUR 500



194
A SETO WARE BROWN-GLAZED WATER DROPPER (SUITEKI) IN THE FORM OF A HEN

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

Finely potted, the dropper modeled in the form of a recumbent hen, its wings and serrated comb skillfully carved and incised, a small aperture to the back through the parted beak below bulging eyes, the body painted in dark-brown and cream slip and covered overall in a lustrous glaze stopping irregularly above the foot, the base with an itokiri mark.

HEIGHT 10.5 cm

Condition: Good condition with minor wear and firing irregularities. Repair and touchups to the wings.
Provenance: Ex-collection Sylvain Buzaglo (1908-1967), Amsterdam, Netherlands.

Estimate EUR 1,000
Starting price EUR 500

195
A LARGE BIZEN WARE OKIMONO OF EBISU

Japan, Meiji period (1868-1912)

Finely modeled as the lucky God of Fishermen seated on a rocky outpost with crashing waves below, one leg resting on his knee, holding a carp snug in one hand, his face with a joyful expression while the fish's lips are downturned in a comical frown. The Lucky God wearing an eboshi, trousers (kukuri hakama), and a garment with long sleeves bound together with a tasuki band tied into a large bow at the back, the deity's hair and scrolling beard neatly incised.

HEIGHT 55.8 cm

Condition: One old chip to one fin of the sea bream. An object held in Ebisu's right hand possibly lost. Otherwise excellent condition.

Estimate EUR 2,000
Starting price EUR 1,000

196
NISHIZAKA HONAN: AN OHI WARE (RAKU TYPE) KOGO (INCENSE BOX) AND COVER IN THE FORM OF AN ISE-EBI (SPINY LOBSTER)

By Nishizaka Honan (d. 1974), signed with a seal Honan 方南
Japan, Showa period (1926-1989)

Finely molded and carved in the form of a lobster with its antennae outstretched and tail tucked underneath, the carapace well-articulated, and the tail meticulously worked with grooves. Covered overall in a rich amber glaze, darkening to dark brown in the recesses.

LENGTH 16.5 cm

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

Nishizaka Honan (d. 1974) was born in Kanazawa City and became a student of Ohi Chozaemon VIII. After graduating from Ishikawa Technical High School, he began his career as a ceramic artist. He mainly worked on Ohi ware tea bowls and other tea ceremony utensils. In his later years, he studied Persian ceramics, and made lightweight terracotta-like ceramics in Raku ware style. The artist is known as Kashu Honan ('Honan of Kaga Province') to distinguish him from Tayama Honan (1903-1980). Nishizaka Honan's works are in the Kanazawa City Nakamura Memorial Museum.

Estimate EUR 1,500
Starting price EUR 800

197
A STONEWARE BOX AND COVER IN THE FORM OF A TIGER

Japan, late 19th to early 20th century, Meiji (1868-1912) to Taisho period (1912-1926)

Of circular form, charmingly potted as a coiled feline gently raising its head as it looks to the side with alert expression, surveying its surroundings for imminent danger, the tail curled over the back, the fur and whiskers neatly incised. The eyes, ears, and tail are subtly decorated with a translucent dark-brown glaze. The recessed base incised with an artist's signature.

DIAMETER 12 cm

Condition: Good condition with minor wear and firing irregularities. Minor chipping to the edges of the box and cover.
Provenance: An old private collection in Germany, assembled since the 1950s.

Estimate EUR 1,500
Starting price EUR 800

198
A RARE GLAZED STONEWARE NASUBI-FORM VASE

Japan, Edo period (1615-1868)

Well potted in imitation of a nasubi (eggplant), the globular body supported on a flat foot and rising to a long, thin neck, with a dark brown slip, generously applied with mottled splashes of lustrous black, cream, and brown glazes, and the shoulder with a pinched fin to one side and a circular boss to the other.

HEIGHT 17.6 cm

Condition: Very good condition with minor wear and a fine star-crack to the body, only visible under blue light.
Provenance: The James and Marilynn Alsdorf Collection, Chicago, Illinois. The base with an old Christie's label inscribed 'MA J361'.

MUSEUM COMPARISON
Compare a related earlier sake bottle with a similar glaze, Shodai ware, dated mid-17th century, 21.9 cm high, object number 32-59/5.

Estimate EUR 2,000
Starting price EUR 1,000

199
KAMADA KOJI: A SILVERY TENMOKU GLAZED FLOWER VASE

By Kamada Koji (born 1948), signed Ko
Japan, late 20th to early 21st century, Heisei period (1989-2019)

The vase of cylindrical form, flaring towards the upper rim and base, inspired by ancient Chinese gu vessels, with a short upturned tip to the mouth, a raised line along the body, and covered in a lustrous black tenmoku glaze with a silver sheen. The base unglazed revealing the dark gray ware. The base signed with the potter's mark KOJI.

HEIGHT 26.7 cm

Condition: Excellent condition.
Provenance: Joan B. Mirviss, New York, 2003. A private collection in the United States, acquired from the above. The base with an old label reading 'J8 Kamada Koji Tenmoku glaze Mirvis [sic!] 3-31-03 1332-08 BG'. Copies of the original letter of authenticity and invoice from Joan B. Mirviss, each dated 31 March 2003 and stating a purchase price for the present lot of USD 2,700 or approx. EUR 4,200 (converted and adjusted for inflation at the time of writing), as well as a biography of the artist, accompany this lot. Joan B. Mirviss is a dealer, scholar, curator, and advisor, who has been a driving force championing the greatest Japanese clay artists with over more than 45 years of experience.

Joan B. Mirviss

With a wood storage box, inscribed 'Silver tenmoku glazed flower vase' and signed KOJI with the artist's seal mark.

Kamada Koji, born 1948 in Kyoto, studied under National Living Treasure Shimizu Uichu and is known for his mastery of the difficult tenmoku (oil spot and rabbit's hair) glaze, a technique that originated in 10th century Song Dynasty China and entered Japan during the Muromachi period two centuries later. Kamada has revitalized the technique by applying the traditional glaze to his modernized, but still functional, teaware that challenge the concepts of balance and presence. His works serve as an updated canvas for these established glaze techniques, allowing form and glaze to beautifully complement one another.

Kamada Koji

Estimate EUR 2,000
Starting price EUR 1,000

200
MINEGISHI SEIKO: A CELADON-GLAZED FLUTED VASE, DATED 2002

By Minegishi Seiko (born 1952), artist's seal mark
Japan, dated 2002

Gracefully potted, the slender bell-shaped vessel supported on a tapered foot, the body elegantly carved with swirling ribs and rising to a waisted neck flanked by a pair of lug handles and surmounted by a trumped shaped mouth, covered overall in a finely crackled mottled olive-celadon glaze save for the foot ring and impressed signature SEI.

HEIGHT 32.6 cm

Condition: Excellent condition.

With the original tomobako inscribed 'A rice color celadon, ribbed stoneware vase with a pair of ears' and signed SEIKO with the artist's seal mark.

Minegishi Seiko (born 1952) specializes in notoriously difficult craquelure celadon glazes on a wide range of vessel forms. His thickly applied glazes span the classical range of celadon colors from pale green to gray to beige with deep crackling that accentuates his elegant forms.

Minegishi Seiko (born 1952)

AUCTION COMPARISON
Compare a closely related celadon-glazed koro by the same artist, 12.7 cm high, at Christie's, Japanese and Korean Art, 15 October 2001, New York, lot 118 (sold for USD 2,350 or approximately **EUR 3,800** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

201
OTAGAKI RENGETSU: A GLAZED MIZUSASHI WITH LACQUERED WOOD COVER AND POEM

By Otagaki Rengetsu (1791-1875), Signed Rengetsu
Japan, 19th century, Edo period (1615-1868)

The mizusashi (water container) of barrel form, incised with a poem and covered in a cream glaze suffused with fine crackles save for the base and upper rim. The cover of concave form and roiro ground with a short handle. Signed RENGETSU.

Inscriptions: At Yashima Bay, among warriors, floating on the evening tide, what cannot be swept away, the crescent moon. (Mononofu no, Yashima no ura no, yuunami ni, nagare mo ae nu yumihari no tsuki).

HEIGHT 11.6 cm

With a padded storage box. (2)

Condition: Very good condition with minor wear. The lacquer cover with light wear, minor flaking, and small blisters.
Provenance: Robert C. Eldred, Massachusetts, United States, 1989. The James and Marilynn Alsdorf Collection, Chicago, Illinois, acquired from the above. The cover and interior each with an old label, 'EL-86'. The storage box with a description, 'Otagaki Rengetsu (1791-1875) Mizusashi (Water Container) with Lacquer Lid', and dated '19th century'. A copy of a letter written and signed James W. Alsdorf, dated 23 August 1989, addressed to Robert C. Eldred, confirming the provenance above, accompanies this lot.

James and Marilynn Alsdorf, pictured in Miami in 1950

Otagaki Rengetsu (1791-1875) was in her lifetime a Buddhist nun, poet, calligrapher, potter and painter. After enduring the tragic loss of two husbands and all her children, at only 33 years old, she shaved her head and became a nun, at which time she adopted the name Rengetsu. In later years she began to make pottery, which she then inscribed with her own waka (31-syllable classical poetry) and sold to support herself.

MUSEUM COMPARISON
Compare a related teapot with similar inscription by the same artist, dated to the mid-19th century, in The Walters Arts Museum, accession number 49.891.

AUCTION COMPARISON
Compare a related water vessel with similar inscription by the same artist, at Christie's, The Art of Asia, 8 December 2016, New York, lot 47 **(sold for USD 3,750)**.

Estimate EUR 3,000
Starting price EUR 1,500

202
SHOJI HAMADA: A POTTERY BOWL WITH ABSTRACT GLAZING

By Shoji Hamada (1894-1978)
Japan, c. 1960

Well potted with deep rounded sides supported on a short tapered foot and rising to a flared rim, covered in a rust-brown slip, the exterior covered in a lustrous russet-black glaze stopping shortly above the foot, the interior finely decorated with splashes of black and white glaze using a ladle, the unglazed foot ring revealing the grayish buff ware.

DIAMETER 23.4 cm

Condition: Excellent condition.
Provenance: The James and Marilynn Alsdorf Collection, Chicago, Illinois.

Shoji Hamada (1894-1978) 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 outside his Mashiko pottery studio in 1974

AUCTION COMPARISON
Compare a bottle vase with closely related decoration by the same artist, dated 1963, at Bonhams, Cornette, 16 November 2022, Paris, lot 91 **(sold for EUR 9,562)**.

Estimate EUR 3,000
Starting price EUR 1,500

203
SHOJI HAMADA: A POTTERY GLAZED YUNOMI (TEA BOWL)

By Shoji Hamada (1894-1978)
Japan, c. 1962

Skillfully potted with tall, subtly waisted sides raised on a knife-cut foot and covered overall in a finely crackled, pale greenish-mushroom glaze with rust-iron-splashed floral designs.

HEIGHT 8.7 cm
WEIGHT 218 g

Condition: Excellent condition.
Provenance: Bonhams London, 12 November 2002, lot 79. A private collection in the United States, acquired from the above.

AUCTION COMPARISON
Compare a related unglazed yunomi by the same artist, dated c. 1950, at Christie's, The Japanese Aesthetic, 7 November 2012, London, lot 89 **(sold for GBP 1,875)**.

Estimate EUR 1,000
Starting price EUR 500

204
A FINE STUDIO POTTERY TENMOKU GLAZED FLASK

Japan, Showa period (1926-1989)

The body of flattened globular form and covered overall in a tenmoku (oil spot) glaze resembling iron rust, the flat sides each with four copper-orange stripes. The base unglazed and impressed with a single character reading Migi ['right'].

HEIGHT 19.6 cm

Condition: Excellent condition with minor wear.

Estimate EUR 1,000
Starting price EUR 500

205
A FINE STUDIO GLAZED VASE WITH ROSES AND BAMBOO

Japan, Showa period (1926-1989)

Robustly potted, of compressed globular form with flattened sides, each with an unglazed oval cartouche enclosing alternating roses and bamboo delicately painted in red slip and mottled olive-brown glaze, the body covered in a finely streaked pale and dark gray glaze with copper specks and thinning to mushroom at the rim. The base with an oval unglazed reserve incised with a studio mark.

HEIGHT 17.2 cm, LENGTH 18 cm

Condition: Excellent condition with minor wear.

Estimate EUR 1,500
Starting price EUR 800

206
FUJIOKA SHUHEI: AN IGA WARE GLAZED STEPPED VASE

By Fujioka Shuhei (born 1947)
Japan, c. 2010

MUSEUM COMPARISON
Compare a related faceted sculpture by the same artist, dated 2009, in the Los Angeles County Museum of Art, accession number M.2015.271.5. Compare a related vessel by the same artist, dated 2013, in the Brooklyn Museum, accession number 2014.60.4.

The vase sculpted to resemble rockwork with a stepped upper rim, the rough surface covered in cream, dark gray, and celadon glazes, save for some unglazed areas revealing the white ware partially burnt to orange in the firing.

HEIGHT 19.1 cm

Condition: Excellent condition.

Fujioka Shuhei, born in 1947, in Matsuyama city, Ehime prefecture, studied ceramics under Iga ware potter Tanimoto Mitsuo after having graduated from Ritsumeikan University. In 1975, he opened his own kiln in Agano city, Mie prefecture, and is actively producing fine Iga ware which shows bold modeling and rich keshiki (landscape) of bidoro (glass ash glaze) and hi-iro (fire colour) contrasting with the clay body.

Fujioka Shuhei, born 1947

Estimate EUR 3,000
Starting price EUR 1,500

207
KATO YASUKAGE: A SHINO-GLAZED STONEWARE MIZUSASHI WITH COVER, DATED 2010

By Kato Yasukage (1964-2012), signed with the artist's mark
Japan, dated 2010

Exquisitely potted, the irregularly shaped, angular body tapering towards the pentagonal foot with concave base, the circular cover surmounted by a similarly formed knop finial, covered overall in a finely crackled and distinctively pitted peach-colored glaze transmuting to a bluish-gray and creamy-white in some areas. The base incised with the artist's mark.

HEIGHT 19.8 cm

With a wood storage box inscribed Shino mizusashi, signed YASUKAGE XIV (by the artist's mother Kato Wakako), and with the artist's seal mark.

Condition: Excellent condition.
Provenance: Yasukage family collection. Joan B. Mirviss, acquired from the artist's mother Kato Wakako. A private collection in the United States, acquired from the above. Copies of the original letter of authenticity signed by Joan B. Mirviss, dated 21 April 2016, confirming the provenance above and stating a value for the present lot of **USD 4,850**, the invoice with the same date and purchase price, and a biography of the artist accompany this lot.

Kato Yasukage (1964-2012) was one of the top young ceramic talents in Japan, specializing in the centuries-old traditions of milky white Shino and green copper-glazed Oribe wares. At 15 years old, he was sent by his family to Bizen to study ceramics for several years. After returning, he brought with him a fresh vision to these classical techniques. Powerful forms and exquisite glazes characterize his wares. He was one of the very few Shino-Oribe artists in Mino who still used wood firing techniques.

Kato Yasukage (1964-2012)

He received numerous awards in ceramics competitions, held countless solo exhibitions in Japan and the United States, and many of his works are today found in important private and museum collections.

MUSEUM COMPARISON
Compare a related Shino-glazed flower vase by the same artist, dated to 2006, in the Art Institute of Chicago, reference number 2017.343. Compare a related mizusashi by the same artist, dated to 2003, in the Asian Art Museum of San Francisco, object number F2022.2.24.

Estimate EUR 4,000
Starting price EUR 2,000

208
KINKOZAN: A FINE AND LARGE SATSUMA KORO (INCENSE BURNER) AND COVER DEPICTING BIRDS AND BLOSSOMS

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

Of square section, raised on four short bracket feet. Each side with a lobed sunken cartouche finely painted in soft enamels and gilt with bird motifs including a swallow flying amid flowering branches of prunus; a group of ducks in a pond with bamboo, flowers, and reeds; two sparrows in a garden with peonies growing on bamboo trellises; and a family of a hen, rooster, and chick amid similar trellises with bamboo and bellflowers. All framed by a myriad of chrysanthemums in gilt and white enamels on a neatly stippled ground. The base with a red square panel in the center and an impressed mark KINKOZAN zo [made by Kinkozan]. The reticulated bronze cover in the form of clustered bamboo leaves.

SIZE 18 x 13.5 x 14 cm

Condition: Good condition with minor wear, little rubbing to gilt and enamels, the base drilled with an associated old fill, the later added bronze cover with a loss to the finial. Presenting very well.

AUCTION COMPARISON
Compare a related satsuma jar and cover, by the Kinkozan company, 19 cm high, at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 117 **(sold for EUR 4,803)**. Also compare a related baluster satsuma vase, by the Kinkozan company, featuring a similar rooster design, 40 cm high, at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 356 **(sold for GBP 15,000)**.

Estimate EUR 4,000
Starting price EUR 2,000

209
KIZAN FOR THE YASUDA COMPANY: A SATSUMA DISH DEPICTING BEAUTIES

By Kizan for the Yasuda Company, signed Kizan with the Shimazu clan mark and Yasuda Company trade mark
Japan, Meiji period (1868-1912)

Delicately potted with shallow rounded sides rising from a short foot to a six-lobed gilt rim decorated with a keyfret band, the interior finely painted in gilt and bright enamels to depict two ladies wearing elaborately patterned, long, flowing robes. One beauty is standing in front of a kimono stand with two further luxurious kimono draped over its frame, while the other sits in front of a vessel filled with water from which grasses rise, holding a fan and fixing her hair. The recessed base signed KIZAN within a rounded cartouche, under the Shimazu clan mark to the top and the Yasuda Company trade mark below.

DIAMETER 21.4 cm

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

AUCTION COMPARISON
Compare a related satsuma plate by Kizan, 19.8 cm diameter, dated to the Meiji period, at Bonhams, Fine Japanese Art, 16 May 2019, lot 163 **(sold for GBP 1,913)**.

Estimate EUR 2,500
Starting price EUR 1,200

210
KAIZAN: A FINE SATSUMA FOLIATE-RIMMED BOWL WITH DAIMYO PROCESSION AND COURT LADIES

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

Well potted with deep rounded sides raised on a short straight foot and rising to a five-lobed rim, finely decorated in gilt and polychrome enamels to the interior with a daimyo procession encircled by densely clustered chrysanthemum and aster enclosed by a band of floral diaper, and to the exterior with ladies and children engaged in various leisurely activities including music, tea ceremony, calligraphy (with one lady writing the inscription Satsuma KAIZAN), and go, framed by a band of scroll below the rim and colorful, differently patterned lappets around the foot. The recessed base signed KAIZAN sei.

DIAMETER 11.5 cm

Condition: Excellent condition with minor wear and typical light rubbing to gilt and enamels.

AUCTION COMPARISON
Compare a closely related Satsuma bowl by Kaizan, dated to the Meiji period, at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 371 **(sold for GBP 3,125)**.

Estimate EUR 3,000
Starting price EUR 1,500

211
A FINE AND LARGE MEIZAN STUDIO SATSUMA VASE WITH SWALLOWS AND AUSPICIOUS FLOWERS

By the Meizan studio, signed Meizan
Japan, Meiji period (1868-1912)

The globular body supported on a flat base and rising to a short waisted neck with lipped rim, the sides finely decorated in gilt and bright enamels to depict a continuous scene with sparrows in flight amid chrysanthemums and peonies, below a band of overlapping pendent lappets filled with alternating concentric lozenge and brocade patterns around the shoulder, the neck encircled by a band of scrolling vines against a black ground, and the lip with further scroll, all against a fine crackle-suffused cream-glazed ground. The base signed in gilt MEIZAN.

HEIGHT 14.7 cm, DIAMETER 18 cm

Condition: Very good condition with minor wear and rubbing to gilt and enamels.
Provenance: The private collection of a Lady and Gentleman in Derbyshire, United Kingdom, with old collection numbers to the base.

AUCTION COMPARISON
Compare a related small tea caddy, by Yabu Meizan, 7 cm high, with a very similar design, at Bonhams, Fine Japanese and Korean Works of Art, 18 March 2015, New York, lot 3136 **(sold for GBP 16,250)**.

Estimate EUR 1,500
Starting price EUR 800

212
A FINE HIRADO SAKE BOTTLE AND COVER IN THE SHAPE OF HOTEI

Japan, c. 1800-1850, Edo period (1615-1868)

Exquisitely modeled as the lucky god Hotei portrayed in a crouched position leaning against his large treasure sack, its opening flung over the deity's shoulder and forming the mouth of the bottle, the leaf-shaped fan held in his right hand forming the cover. His expressive face characterized by thick bushy eyebrows, round eyes, flared nostrils, and wide-open mouth revealing tongue and teeth. The sack and parts of the robe and fan are glazed in dark and pale amber while most of the robe and some other details are painted in underglaze cobalt-blue. The base inscribed tera ['temple']. His voluminous robe is rendered in underglaze blue, his skin in white glaze, and his pants are tied with a bow beneath his round protruding belly. The sack is depicted in two distinct shades of brown and at the bottom of the figure, also in brown, the large character "tera" (temple) and a paper label with the printed hiragana characters "sasaki".

LENGTH 17.5 cm

Condition: Very good condition with little nibbling along the mouth rim and a minor chip to the lid.
Provenance: From a private collection in Düsseldorf, Germany. The base with an old label printed with an inscription in hiragana characters reading 'sasaki'.

MUSEUM COMPARISON
Compare a very closely related Hirado sake bottle, 18.4 cm long, dated ca. 1800-1850, in the Victoria & Albert Museum, accession number 359-1877.

Estimate EUR 1,500
Starting price EUR 800

213
A CHARMING HIRADO WHITE-GLAZED OKIMONO OF AN ELEPHANT

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

Finely modeled as an elephant standing foursquare with its head turned backwards, the trunk curled, the pachyderm's face with black-accented pupils, the mouth forming a wide smile, flanked by curved tusks and floppy ears, covered overall in a bluish-white glaze. The interior of the right ear is incised with the inscription Dai Nihon Mikawachi [...].

LENGTH 22 cm

Condition: Good condition with minor wear and firing irregularities including a small firing crack to one leg and small dark spots, the ear with repairs and minor associated losses.
Provenance: English private collection in London, United Kingdom.

LITERATURE COMPARISON
Compare a closely related Hirado ware koro in the form of a recumbent elephant, 25 cm long, illustrated by Louis Lawrence (1997) Hirado: Prince of Porcelain. Encyclopedia of Japanese Art Series, Chicago, p. 128, pl. 97.

AUCTION COMPARISON
Compare a closely related Hirado model of an elephant, dated to the 18th century, at Christie's, Japanese and Korean Art, 19 September 2000, New York, lot 128 (sold for USD 2,350 or approximately **EUR 3,800** converted and adjusted for inflation at the time of writing).

Estimate EUR 4,000
Starting price EUR 2,000

214
A FINE HIRADO KORO (INCENSE BURNER) AND COVER IN THE FORM OF A TIGER

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

Finely modeled as a giant tiger gazing sideways with large round eyes that blaze with defiance, and two sharp fangs jutting from its mouth. The fur is rendered in underglaze blue and ochre detailed with delicate incision work to recreate the texture of the animal's mantel. Fur tufts along the spine in a series of circular patterns, while claws are meticulously carved on its paws. The cover depicts a man positioned atop the ferocious tiger, leaning slightly back with his right knee bent, he holds a fan in his left hand and his accessories match the tiger's colors.

LENGTH 22 cm

Condition: Very good condition with minor wear.

MUSEUM COMPARISON
Compare a closely related Hirado tiger, 21.3 cm long, dated 19th century, in the Los Angeles County Museum of Art, accession number M.2000.173.9.

AUCTION COMPARISON
Compare a related Hirado porcelain figure, marked Dainihon rei cho hosen sei, 12.7cm high, dated Edo period, 19th century, at Christie's, 16 April 2002, New York, lot 67 **(sold for USD 2,629)**.

Estimate EUR 3,000
Starting price EUR 1,500

215
YOSHITOSHI: A FINE HIRADO RETICULATED ‘CHRYSANTHEMUM’ PORCELAIN KORO (INCENSE BURNER) AND COVER

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

Set of three incense burners likely intended for an altar table illustrated in Louis Lawrence (1997) Hirado: Prince of Porcelain. Encyclopedia of Japanese Art Series, Chicago, p. 85, pl. 58.

Superbly potted, likely intended for an altar table, the openworked globular body raised on a chrysanthemum-petaled base with pierced leafy mid-section supported on a table-form stand with three cabriole legs, the body applied with two finely carved cobalt-blue phoenix handles, the reticulated domed cover surmounted by a finial in the form of a fierce shishi standing foursquare. The base incised with the signature YOSHITOSHI.

HEIGHT 22.4 cm

Condition: Excellent condition.
Provenance: From a private collection in New York, United States.

The Hirado kilns were located in Mikawachi, to the south of the large porcelain-manufacturing center of Arita in western Japan. Founded in the early 1600s, they became important producers of porcelain for export to the west during the nineteenth century.

MUSEUM COMPARISON
Compare a closely related Hirado censer, 24.2 cm tall, in the Cleveland Museum of Art, accession number 1918.783.

Estimate EUR 1,500
Starting price EUR 800

216
A SUPERB AND LARGE HIRADO KORO (INCENSE BURNER) IN THE FORM OF A TEMPLE LANTERN

Japan, 19th century

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

HEIGHT 41.2 cm

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

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

Estimate EUR 6,000
Starting price EUR 3,000

217
SHIMIZU YASUTAKA: A HAGI WARE CERAMIC VASE

By Shimizu Yasutaka (b. 1947), signed with the artist's seal
Japan, late 20th to early 21st century, Showa period (1926-1989) to Heisei period (1989-2019)

The ovoid body flattened to lend the vase a distinct irregular form, supported on a recessed foot and rising to a short neck, the exterior covered in a thick white glaze thinning to pale sea-green which transmutes to olive, forming geometric designs, the body with an abstract ground decorated with foliate russet brown splashes, falling short of the unglazed foot, revealing the brown ware underneath. The recessed base impressed with the artist's seal.

HEIGHT 33 cm

Condition: Excellent condition.

With a signed and inscribed wood tomobako.

Shimizu Yasutaka (b. 1947) is the son of Shimizu Uichi (1926-2004) who received the IICP (Important Intangible Cultural Properties) designation in 1985. Yasutaka's work highlights thick, heavily textured glazes – a characteristic feature of the family studio. The technique they preserve is known as tetsu gusuri, or iron overglaze.

MUSEUM COMPARISON
Compare a related large vase by the same artist, 31.75 cm high, in the Morikami Museum and Japanese Gardens, accession number 2013.004.001.

Estimate EUR 1,500
Starting price EUR 800

218
FUROKATA YUKIO: A LARGE WHITE-GLAZED CERAMIC 'CLOUD' VASE

By Furokata Yukio (b. 1943), signed Kata
Japan, late 20th to early 21st century, Showa period (1926-1989) to Heisei period (1989-2019)

The globular body supported on a recessed foot and rising to a waisted neck with a trumpet mouth, intricately carved with swirling cloud designs and covered in a thick white glaze, stopping before the foot. The underside with an underglaze-blue signature KATA.

HEIGHT 31.8 cm

Condition: Excellent condition.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist.

Yukio Furukata (b. 1943) is a distinguished Japanese craftsman and a full member of the Japan Kogei Association. He has served as an executive member of the Chugoku branch of the Japan Kogei Association since 2012 and has also been a judge for the Kasaoka City Art Exhibition.

Estimate EUR 1,500
Starting price EUR 800

TOKUDA YASOKICHI III (LOTS 219-222)

Tokuda Yasokichi III (1933-2009) was designated a Bearer of Important Intangible Cultural Assets (or 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.

219
TOKUDA YASOKICHI III: A FINE KUTANI GLAZED PORCELAIN VASE

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

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

HEIGHT 27.5 cm

Condition: Excellent condition.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist.

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

Estimate EUR 3,000
Starting price EUR 1,500

220
TOKUDA YASOKICHI III: A FINE KUTANI GLAZED PORCELAIN VASE

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

Of ovoid form, supported on a short circular foot with a recessed base and rising to a waisted neck with a gently flaring rim, covered in a rich, lustrous, finely crackled, banded blue and turquoise glaze to the exterior, spare the white foot and base signed KUTANI MASAHIKO below an impressed foliate design. The interior glazed indigo.

HEIGHT 22.1 cm

Condition: Excellent condition.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist.

AUCTION COMPARISON
Compare a closely related vase with a similar shape, by the same artist, 28.5 cm high, at Bonhams, 20th Century Japanese Ceramics & Works of Art, 9 November 2004, London, lot 150 (sold for GBP 2,151 or approx. **EUR 5,300** converted and adjusted for inflation at the time of writing).

Estimate EUR 3,000
Starting price EUR 1,500

221
TOKUDA YASOKICHI III:
A FINE KUTANI GLAZED PORCELAIN VASE

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko
Japan, Heisei period (1989-2019)

The globular body supported on a short broad foot and rising to a slender flaring neck, covered overall in a rich, lustrous, finely crackled, blue-green streaked glaze, save for the white foot and base signed KUTANI MASAHIKO below an impressed foliate design.

HEIGHT 16 cm

Condition: Excellent condition.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist.

MUSEUM COMPARISON
Compare a closely related vase by the same artist, 16.5 cm high, dated 2001, Heisei period, in the Metropolitan Museum of Art, New York, accession number 2001.734.

AUCTION COMPARISON
Compare a closely related vase with a similar shape, by the same artist, 27 cm high, dated late 20th century, at Zacke, Fine Japanese Art, 16th June 2023, Vienna, lot 166 **(sold for EUR 7,150)**.

Estimate EUR 3,000
Starting price EUR 1,500

222
TOKUDA YASOKICHI III:
A FINE KUTANI GLAZED PORCELAIN VASE

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

The ovoid body supported on a straight foot and rising to a high-angled shoulder surmounted by a narrow waisted neck with wide flaring rim. The exterior covered in a rich lustrous blue-green streaked glaze transforming to deep purple toward the lower body, the base left unglazed and signed KUTANI MASAHIKO.

HEIGHT 21 cm

Condition: Excellent condition with minor wear.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist.

AUCTION COMPARISON
Compare a related vase by the same artist, 25.5 cm high, at Christie's, Japanese and Korean art, 15 October 2001, New York, lot 101 **(sold for USD 4,935)**.

Estimate EUR 3,000
Starting price EUR 1,500

223
GONDA HIROSUKE: A LARGE AND IMPRESSIVE BALUSTER CLOISONNÉ PRESENTATION VASE WITH MANRYO (CORALBERRIES), DATED 1934

By Gonda Hirosuke (1865-1937), signed Hyakuryuen
Japan, dated 1934

Of baluster form, finely worked in silver wire with brightly colored enamels depicting manryo with red and yellow berries, with branches in the back masterfully silhouetted in wireless cloisonné (musen-shippo), all against a pale cream ground. The top inscribed 'Sho' (award) and to the reverse with 'Nakayama Keiba club'. The mouth and base fitted with silver rims and the base dated 'Spring, 9th year of the Showa period (1934)', made for the 'Nakayama Keiba club' as a 'Quality product of Hyakuryuen (Gonda Hirosuke)'.

HEIGHT 36.7 cm
WEIGHT 2.8 kg

Condition: Very good condition with minor wear, a small bruise (visible in the catalog illustration) with few minor chips above the foot and few nicks and minor dents to the metal foot.

Gonda Hirosuke (1865-1937), who used the art name Hyakuryuen during his later years, was a famous and highly-talented, Nagoya-based cloisonné maker. He was awarded medals at many International Expositions such as Paris (1889), Chicago (1893), St Louis (1904) and Liège (1905).

AUCTION COMPARISON
Compare a closely related cloisonné vase with coralberries by Gonda Hirosuke, dated early 20th century, at Bonhams, Samurai, Beauties, and Townsmen, 18 May 2023, London, lot 177 **(sold for GBP 8,925)**.

Estimate EUR 6,000
Starting price EUR 3,000

The base dated 'Spring, 9th year of the Showa period (1934)', made for the 'Nakayama Keiba club' as a 'Quality product of Hyakuryuen (Gonda Hirosuke)'.

224
ANDO JUBEI: A FINE CLOISONNÉ ENAMEL VASE WITH SPARROW AND NANTEN (NANDINA)

By the workshop of Ando Jubei (1876-1953), sealed with the Ando company mark
Japan, early 20th century, Meiji (1868-1912) to Taisho period (1912-1926)

Of baluster form, finely worked in silver wire and musen-shippo (wireless), with bright enamels, to depict a sparrow perched on a fruiting branch of nanten (nandina), all above a pale blue ground. The base with the Ando Jubei mark and embossed mark Jungin (pure silver) to the foot rim.

HEIGHT 30.5 cm (without stand)
WEIGHT 1.2 kg

Condition: Very good condition with minor wear, a few negligible flaws to the ground as are to be expected, a few tiny dents and light scratches to silver mounts and base.

With a carved wood stand and a tomobako box inscribed 'Shippo kabin, take ni suzume (Cloisonné vase with bamboo and sparrows)'.

Ando Jubei (1876–1953) was a Japanese cloisonné artist from Nagoya. Along with Hayashi Kodenji, he dominated Nagoya's enameling industry in the late Meiji era. Ando, Namikawa Yasuyuki, and Namikawa Sosuke are considered the three artists whose technical innovations brought in the "Golden Age for Japanese cloisonné" in the late 19th century.

Ando Jubei was the Meiji era's most prolific creator of presentation wares (artworks that were commissioned by members of the Imperial Family for presentation to foreign dignitaries). He exhibited at the Japan–British Exhibition of 1910.

Estimate EUR 3,000
Starting price EUR 1,500

225
A FINE BLACK-GROUND CLOISONNÉ ENAMEL VASE WITH EAGLE

Japan, Meiji period (1868-1912)

The tapering ovoid body supported on a short foot and rising to a short neck with flat everted rim. The black ground finely decorated in bright enamels with an eagle perched on a gnarly pine branch, the trunk overgrown with vines, the rims with silver wire forming a band of half-circles.

HEIGHT 15.3 cm
WEIGHT 186 g

Condition: Very good condition with minor wear, minimal pitting, a dent to the upper rim with small losses to the enamels at the interior.

Estimate EUR 1,500
Starting price EUR 800

226
INABA NANAHO: A FINE MIDNIGHT BLUE CLOISONNÉ DISH WITH SPARROWS ON A CHERRY TREE

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

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

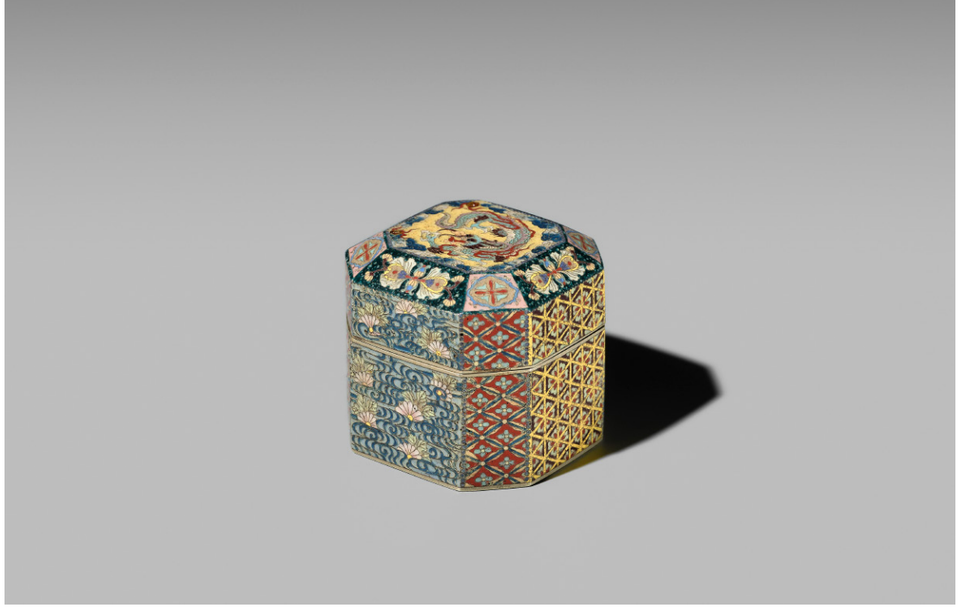
LENGTH 14 cm
WEIGHT 274.2 g

Condition: Excellent condition.

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

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

Estimate EUR 1,500
Starting price EUR 800



227
NAMIKAWA YASUYUKI: A SUPERB MINIATURE CLOISONNÉ ENAMEL BOX AND COVER

By the workshop of Namikawa Yasuyuki (1845-1927), signed Kyoto Namikawa
Japan, late 19th century, Meiji period (1868-1912)

The silver-mounted octagonal box with a faceted cover, masterfully worked with polychrome enamels and silver wire, depicting various stylized floral diapered patterns and a lotus pond design arranged in neatly enameled panels of alternating color. The lid with a central octagonal reserve depicting a sinuous dragon chasing tama pearls amid scrolling clouds, showing all the various colored enamels used throughout the design of the box, against a bright yellow ground. The silver base with the incised signature Kyoto NAMIKAWA.

PROVENANCE
Christie's, Japanese and Korean Art, 18 September 2013, New York, lot 776 (sold for USD 21,250 or approx. **EUR 26,500** converted and adjusted for inflation at the time of writing)
CHRISTIE'S

SIZE 3.6 x 4 x 3.9 cm
WEIGHT 93 g

Condition: Excellent condition with minor wear and manufacturing irregularities including very little pitting.
Provenance: Christie's, Japanese and Korean Art, 18 September 2013, New York, lot 776 (sold for USD 21,250 or approx. **EUR 26,500** converted and adjusted for inflation at the time of writing). A noted private collection, acquired from the above.

Namikawa Yasuyuki (1845-1927) – original family name Takaoka – was an important Japanese cloisonné artist. His work was highly sought after in his own lifetime and is held in several collections today. He and Namikawa Sosuke were the most famous cloisonné artists between 1890 and 1910, a period known as the golden age of Japanese enamels. From 1875 to 1915, he won prizes at 51 exhibitions, including at world's fairs and at Japan's National Industrial Exhibition. For his work he was appointed an Imperial Household Artist in 1896. He sometimes signed his pieces Kyoto Namikawa [Namikawa of Kyoto].

AUCTION COMPARISON
Compare a related cloisonné enamel tea caddy by the Namikawa workshop, dated 19th century, Meiji period, 6.8 cm high, at Christie's, 22 September 2005, New York, lot 270 (sold for USD 28,800 or approx. **EUR 42,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 8,000
Starting price EUR 4,000

228
ANDO COMPANY: A SUPERB CLOISONNÉ ENAMEL TRAY DEPICTING A LION

By the workshop of Ando Jubei (1876-1953), sealed with the Ando company mark
Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

Of rounded square form, supported on four silver bracket feet, the edges of the everted rim lined in silver, the interior finely enameled in musen (wireless) and standard technique with gold and silver wire to depict a majestic lion with wild curling mane in profile, the base with the ANDO company mark inlaid in silver wire.

SIZE 19.4 x 19.4 cm
WEIGHT 665 g

Condition: Good condition with minor wear, minimal pitting, and few fine cracks to enamel to the edges.

With a wood tomobako.

Ando Jubei (1876-1953) was a Japanese cloisonné artist from Nagoya. He was the Meiji era's most prolific creator of presentation wares (artworks that were commissioned by members of the Imperial Family for presentation to foreign dignitaries). He exhibited at the Japan-British Exhibition of 1910. Along with Hayashi Kodenji, he dominated Nagoya's enameling industry in the late Meiji era. Ando, Namikawa Yasuyuki, and Namikawa Sosuke are considered the three artists whose technical innovations brought in a golden age for Japanese cloisonné in the late 19th century.

Estimate EUR 4,000
Starting price EUR 2,000

Textiles, Paintings & Woodblock Prints

Lots 229 to 295

229
A SILK-EMBROIDERED PANEL OF A LION AND LIONESS

Japan, Meiji period (1868-1912)

Worked in silk and cotton threads on a fine silk ground. Mounted on board with a silk brocade backing and framed behind glass. Inventively deploying long and short stitches, in a palette of browns, orange, gray, and tan to depict a recumbent male lion with wild mane lying against his sleeping mate on a bed of grasses.

Image SIZE 40.5 x 55.3 cm, SIZE incl. frame 51 x 66.5 cm

Condition: Excellent condition with minor wear. Few stray strands and small holes to the reverse.

AUCTION COMPARISON
Compare a closely related embroidered silk panel, dated to the Meiji period, 57.5 x 67.5 cm, at Bonhams, 13 May 2021, London, lot 341 **(sold for GBP 16,500)**.

Estimate EUR 4,000
Starting price EUR 2,000

230
A SILK-EMBROIDERED PANEL OF A SAINT BERNARD

Japan, Meiji period (1868-1912)

Worked in silk and cotton threads on a fine silk ground. Mounted on board with a silk brocade backing and framed behind glass. Inventively deploying long and short stitches, in a palette of browns, red, white, and cream to depict the profile of a docile dog who looks up with wide and gentle eyes.

Image SIZE 40.5 x 55.3 cm, SIZE incl. frame 51 x 65.7 cm

Condition: Excellent condition with minor wear. Few stray strands and small holes to the reverse.

AUCTION COMPARISON
Compare a related embroidered silk panel depicting a dog, dated to the Meiji period, 34.5 x 49.5 cm, at Bonhams, 4 November 2021, London, lot 245 **(sold for GBP 3,570)**.

Estimate EUR 3,000
Starting price EUR 1,500

231
A SILK-EMBROIDERED PANEL OF A RURAL LANDSCAPE

Japan, Meiji period (1868-1912)

Worked in silk and cotton threads on a fine silk ground. Mounted on board with a silk brocade backing and framed behind glass. Inventively deploying long and short stitches, flat and twisted threads in various shades of salmon, ivory, cream, brown, red, green, and yellow to depict a meandering river, its shore dotted with thatched houses and a large water wheel.

Image SIZE 44.2 x 32 cm, SIZE incl. frame 52 x 40 cm

Condition: Excellent condition with minor wear. Few stray strands and small holes to the reverse.

AUCTION COMPARISON
Compare a related embroidered silk panel depicting a temple scene, dated to the Meiji period, 73 x 69.5 cm, at Zacke, Fine Japanese Art, 16 June 2023, lot 68 **(sold for EUR 13,000)**.

Estimate EUR 2,000
Starting price EUR 1,000

232
A TWO-PANEL BYOBU (FOLDING SCREEN) DEPICTING A TANUKI BY MOONLIGHT

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

Ink and silver on paper, mounted on a silk brocade frame finely decorated with flowerheads and leafy scrolling vines, set within two black-lacquered wood panels with chased metal fittings. Finely painted to depict a tanuki sitting amidst a field of susuki grass, interrupting his belly-drumming session as he notices the full moon above, still partly shrouded in the mist.

SIZE 143.5 x 119.6 cm (with frame) and 125.4 x 102.2 cm (image)

Condition: Good condition with some wear and traces of use, minor soiling, few small tears, minuscule losses, the right panel with a larger tear that has been stabilized.

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.

Estimate EUR 4,000
Starting price EUR 2,000

233
A RARE EARLY SIX-PANEL BYOBU (FOLDING SCREEN) DEPICTING A FAMILY OF CRANES IN A PINE, MOMOYAMA TO EARLY EDO

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

Ink, watercolors, and gold leaf on paper. Mounted with silk brocade on six panels within a black-lacquered frame with metal fittings. Exquisitely painted with a mother crane shielding her three chicks with outstretched wings, their heads still lacking the red crowns, their beaks agape, all nesting in a large, old pine tree covered in vines and fungi. The male approaches from the distance, flying back to his family over towering cedar trees partly obscured by thick, gold clouds.

SIZE 172.8 x 370 cm

Condition: Good condition with minor wear, few minor tears which have been stabilized, the gold leaf with some losses and associated minor repairs and touchups. Overall presenting well.

Cranes and pine trees are two powerful subjects often depicted together in Japanese art, representing longevity, happiness, and good fortune. The crane is one of the most prominent symbols of longevity and good fortune in Asia. The red-crowned, or Japanese, cranes depicted in the painting on the present screen are said to live for a thousand years and to traverse between heaven and earth. In turn, these attributes have made them logical companions of sennin, the Taoist Immortals. The pine is an auspicious symbol in Japan, representing longevity due to its long life, and endurance as it remains green throughout the winter months.

MUSEUM COMPARISON

Compare a related pair of six-panel screens, one depicting a red-crowned crane and two young amid pines, dated to the late 16th century, Momoyama period, 176.2 × 377.2 cm, in the Metropolitan Museum of Art, accession number 1987.342.1, .2.

AUCTION COMPARISON

Compare a related pair of six-panel screens depicting cranes and pine trees, dated to the 17th century, Edo period, each 174 x 373 cm, at Christie's, 11 November 2015, London, lot 82 **(sold for GBP 56,250)**.

Estimate EUR 15,000
Starting price EUR 8,000

234
UNKOKU TOKAKU: A RARE AND IMPRESSIVE PAIR OF FOUR-PANEL BYOBU (FOLDING SCREENS) DEPICTING PEACOCKS

By Unkoku Tokaku (born 1674), signed Sesshu nanase Unkoku Tokaku hitsu and sealed Unkoku and Tokaku
Japan, late 17th to early 18th century, Edo period (1615-1868)

Ink, watercolor, gold, and gold leaf on paper, each mounted on four panels set within a black-lacquered wood frame with gilt-metal fittings. Superbly painted with a continuous scene depicting on the right screen a peacock and two peahens, one perched on rockwork and flanked by a magnolia tree and bamboo, with towering mountains emerging from thick gold-leaf clouds, the mountains and the ground speckled with gold, the left screen with a further peacock and peahen below the leafy branch of a magnolia tree, a craggy rock slightly overgrown with moss behind them, the ground sprinkled with gold. Signed lower right Sesshu nanasei UNKOKU TOKAKU hitsu, and sealed Unkoku and Tokaku.

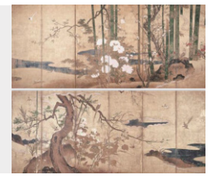
SIZE 165 x 286 cm (each)

Condition: Good condition with old wear, small worm holes along the edges, tears, small losses, and touchups to the gold foil.
Provenance: Christie's New York, 18 March 2008, lot 165, **sold for USD 16,250**. Collection of Drs. Edmund and Julie Lewis, Chicago, Illinois, acquired from the above. The reverse of each screen with an old label 'Sesshu nanasei unkoku Tokaku hitsu. Peacock painting'. Drs. Edmund Jean and Julia Breyer Lewis are renowned experts in nephrology who met professionally and later married in 1997, and have since continued to collect Japanese art together, actively seeking the best they could find from the finest dealers in the field. Known for their keen scholarship and high aesthetic standards, for the past three decades Ed and Julie have focused on collecting lacquer art, painting, and Buddhist sculpture from Japan. As they traveled widely their desire to collect Buddhist art grew, and they have expanded their collection to include important Pan-religious sculpture from Greater Asia.

Unkoku Tokaku (born 1674) was the son of Unkoku Tohan, whom he succeeded. He called himself Sesshu VII. He was a major painter of the Unkoku school in the mid-Edo period, specializing in flower-and-bird paintings.

MUSEUM COMPARISON
Tokaku's paintings are very rare. Compare a closely related six-panel screen by Unkoku Tokaku, one of a pair, dated 17th-18th century, in the Yamaguchi Prefectural Art Museum.

AUCTION COMPARISON
Compare a related pair of six-panel screens by the artist's father Unkoku Tohan (1635-1724), at Christie's, Japanese and Korean Art, 21 September 2006, New York, lot 138 **(sold for USD 60,000)**.



Estimate EUR 15,000
Starting price EUR 8,000

235
A PAIR OF THREE-PANEL BYOBU (FOLDING SCREENS) WITH SPARROWS AND BAMBOO

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

Ink, gouache, and watercolors on gold-leaf paper. Each mounted on silk brocade set within three black-lacquered panels with metal fittings, and finely painted with flocks of sparrows soaring in the air amid leafy bamboo, one panel with a calm stream and lush, verdant rocks issuing blossoming red peonies.

SIZE 176.5 x 190.5 cm (each)

Condition: Good condition with expected wear and traces of use, light scratches, few small tears, minor losses, few old repairs.
Provenance: Rossi Antiques, San Francisco, California. A private collection in California, United States, acquired from the above.

AUCTION COMPARISON
Compare a related pair of two-panel screens, similarly decorated, 170.5 x 184.8 cm, at Bonhams, 3 March 2008, San Francisco, lot 6267 (sold for USD 7,200 or approx. **EUR 9,600** converted and adjusted for inflation at the time of writing).

Estimate EUR 6,000
Starting price EUR 3,000

236
AN IMPRESSIVE SIX-PANEL BYOBU (FOLDING SCREEN) WITH TANCHOZURU (RED-CROWNED CRANES) FLYING OVER TURBULENT WAVES

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

Ink, watercolors, gold, and gold-leaf on paper. Mounted on a silk brocade frame set within six black-lacquered frames with chased metal fittings. Finely painted in ink, watercolors, and gouache on a gold leaf ground to depict a flock of cranes soaring majestically over a jagged rock amid high crashing waves.

SIZE 171 x 372.2 cm

Condition: Very good condition with expected wear, little soiling, and few minor tears.

Cranes have long appeared as auspicious emblems in Japanese art. Screen paintings of cranes often focused on four behaviors – flying, nesting, singing, and feeding – as a way of capturing the birds' vitality. The military elite hunted cranes using falcons, and had opportunities to witness and admire cranes in the wild.

MUSEUM COMPARISON

Compare a related six-panel screen depicting cranes flying over high waves by Kano Ujinobu (1616-1669) in the Asian Art Museum of San Francisco, object number B60D70+.

Estimate EUR 10,000
Starting price EUR 5,000

237
KANO BAISETSU: A FOUR-PANEL BYOBU (FOLDING SCREEN) WITH TANCHOZURU (RED-CROWNED CRANES) AND PINE

Attributed to Kano Baisetsu, signed Baisetsu hitsu with seal
Japan, Edo period (1615-1868)

Ink, watercolors, and gouache on gold-leaf paper, mounted with silk brocade on four panels set within a black-lacquered frame with metal fittings. Finely painted with two tanchozuru standing on rocks under an old, gnarled pine tree bearing boldly brushed leaves. Signed BAISETSU hitsu with one seal of the artist to the lower left.

SIZE 92 x 180 cm

Condition: Very good condition with minor wear and small scratches on the frame.

Cranes and pine trees are two powerful subjects often depicted together in Japanese art, representing longevity, happiness, and good fortune. The crane is one of the most prominent symbols of longevity and good fortune in Asia. The red-crowned, or Japanese, cranes depicted in the painting on the present screen are said to live for a thousand years and to traverse between heaven and earth. In turn, these attributes have made them logical companions of sennin, the Taoist Immortals. The pine is an auspicious symbol in Japan, representing longevity due to its long life, and endurance as it remains green throughout the winter months.

Estimate EUR 3,000
Starting price EUR 1,500

238
NAKAJIMA RAISHO: A SUPERB MARUYAMA SCHOOL TWO-PANEL BYOBU (FOLDING SCREEN) WITH COCKEREL, HEN, AND CHICKS

By Nakajima Raisho (1796-1871), signed Raisho
Japan, 19th century, Edo period (1615-1868)

Ink, watercolors, and gouache on silk, with a gold-leaf frame set within two black-lacquered wood panels. The left panel depicting a majestic cockerel with its plumage and long tail feathers meticulously rendered, standing proud before a small white chick, the right panel with the hen and two further offspring at her feet, one spreading its wings and the other lowering its head in a pecking motion. The right panel signed to the lower right RAISHO with one seal of the artist.

SIZE 155.5 x 143 cm

Condition: Very good condition with minor wear and little soiling.

Nakajima Raisho (1796-1871), a native of Kyoto, honed his artistic skills under the tutelage of Watanabe Nangaku and Maruyama Ozui, esteemed disciples of Maruyama Okyo. Renowned for his mastery of the Shijo style, Raisho excelled in the delicate art of kacho-ga, depicting birds and flowers with exquisite realism. His captivating works are showcased in prestigious collections worldwide, including the British Museum, the Museum of Fine Arts, Boston, and the Smithsonian's National Museum of Asian Art.

AUCTION COMPARISON

Compare a related Maruyama school two-panel screen depicting cockerel, hen, and chicks by Nagasawa Rosetsu, late 18th century, Edo period, 171 cm x 186.5 cm, together with a second two-panel screen by the same artist depicting crows, at Bonhams, 16 May 2024, London, lot 165 **(sold for GBP 35,840)**.

Estimate EUR 8,000
Starting price EUR 4,000

239
KAZAN: AN IMPRESSIVE MARUYAMA SCHOOL SIX-PANEL BYOBU (FOLDING SCREEN) WITH A TIGER

By Yokoyama Kazan (1784-1837), signed Kazan
Japan, early 19th century, Edo period (1615-1868)

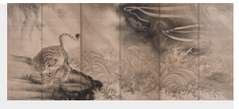
Ink, watercolors, and gold on paper, with a gold-leaf mounting set within a black-lacquered wood frame. Superbly painted with a majestic tiger standing in a dynamic pose with one paw raised under an old, gnarled pine tree. The feline with a powerful expression, its gaze pointed upwards, the ears lowered, the mouth closed showing fangs, the fur intricately detailed.

SIZE 378 x 170 cm

Condition: Very good condition with minor wear, little soiling, and few small water stains.

MUSEUM COMPARISON
Compare a related six-panel screen depicting a dragon and tiger by the same artist, 150.3 x 353.4 cm, in the Harvard Art Museums, object number 1985.132.

AUCTION COMPARISON
Compare a Kano school six-panel screen depicting a dragon and tiger, 375 x 169 cm, dated to the 18th century, at Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 303 **(sold for EUR 23,400)**.



Estimate EUR 8,000
Starting price EUR 4,000

240
TOSA MITSUOKI: AN IMPRESSIVE PAIR SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING THE BATTLES OF YASHIMA AND ICHINOTANI FROM THE TALE OF THE HEIKE

By Tosa Mitsuoki (1617-1691), signed Tosa sakon no shogen Mitsuoki hitsu
Japan, Kyoto, 17th century, Edo period (1615-1868)

Ink, watercolors, gold, and gold leaf on paper. Each mounted with silk brocade on six panels within a black-lacquered frame with chased metal fittings. Finely painted with fierce battle scenes involving two rival clans, the Minamoto (Genji) and Taira (Heike), engaging one another on land and sea, stretching across both screens, separated by thick swirling gold clouds outlined in gold takamaki-e and the rich scenery with craggy, mossy rocks and leafy trees including pine and willow. Each screen signed and inscribed TOSA Sakon no Shogen MITSUOKI hitsu [Painted by Tosa Mitsuoki, Sakon no Shogen] with a seal reading Gain taisho no in [Seal of the Painting Academy granted by the Emperor].

SIZE 173.5 x 369 cm (each)

Condition: Expected wear, little soiling (particularly to the back), minor tears, some of which have been stabilized, small losses, few minor touchups. Overall presenting well.

This pair of screens is depicting the final two battles of the Genpei Wars, fought between the Minamoto (Genji) and Taira (Heike) clans in the 1180s. The struggle between the Taira clan and Minamoto clan for control of Japan at the end of the 12th century in the Genpei War (1180-1185) was immortalized in the 13th-century historical novel, Tale of the Heike. The tale held special relevance in the 17th century when the concept of bushido, the way of the samurai, developed. Men recalled with romantic nostalgia the glory of past fighting days and self-consciously articulated an ideal code of conduct.

Tosa Mitsuoki (1617-1691) was a Japanese court painter who succeeded his father Tosa Mtisunori (1583-1638) as head of the Tosa school and brought the Tosa school to Kyoto after around 50 years in Saikai. Around the time of 1654 he gained a position as court painter (edokoro azukari) that had for many years traditionally been held by the Tosa family, but was in possession of the Kano school since the late Muromachi period. In that year, he succeeded his father and was elevated to the title of the edokoro azukari ('head of the Imperial court painting bureau'). The title used in the artist's signature, Sakon no Shogen, was one which proceeded directly from the Court of the Mikado, and was of the highest honor, being reserved for men distinguished in the arts of war and peace. It was of a purely honorary character, being that of the chief inspector of the palace, a nominal office of the court.

MUSEUM COMPARISON

Compare a closely related unsigned Tosa school six-panel screen depicting the Battle of Yashima from the Tale of the Heike, dated to the 17th century, one of a pair, 149.9 x 338.5 cm, in the Metropolitan Museum of Art, accession number 60.40.

AUCTION COMPARISON

Compare a related unsigned six-panel screen depicting the Battles of Yashima and Ichinotani from the Tale of the Heike, dated to the 17th century, 67 x 258.1 cm, at Christie's, Japanese and Korean Art, 18 April 2018, lot 112 **(sold for USD 68,750)**.

Estimate EUR 30,000
Starting price EUR 15,000

241
A PAIR OF TOSA SCHOOL SIX-PANEL BYOBU (FOLDING SCREENS) DEPICTING A YABUSAME EXHIBITION

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

Ink, watercolors, gouache, and gold leaf on paper, with a silk brocade frame set within six black-lacquered panels with metal fittings. Finely painted to depict a Yabusame contest taking place in a Shinto shrine compound. The archers, carrying utsubo quivers, gallop across the open space, their skill on display for a captivated audience. Spectators including court officials and samurai are seated in groups on large mats, one with a roof and canopy providing shade for the dignitaries inside. The background with pine trees and towering mountains emerging from thick gold-leaf clouds.

SIZE 130.5 x 276 cm (each)

Condition: Very good condition with minor wear, small tears, and little flaking.

Yabusame, a traditional Japanese equestrian archery sport, involves a skilled archer on horseback firing three distinctive turnip-headed arrows at three wooden targets in rapid succession. This form of archery emerged during the Kamakura period, when Minamoto no Yoritomo sought to address the archery deficiencies among his samurai. As a remedy, he established Yabusame as a rigorous training regimen. Today, Yabusame is best witnessed at Tsurugaoka Hachiman-gu in Kamakura and Shimogamo Shrine in Kyoto, particularly during the Aoi Matsuri in early May. It is also showcased in Samukawa and on the sandy shores of Zushi, among other locations.

AUCTION COMPARISON
Compare a related single Tosa school six-panel screen depicting the annual horse race at Kamigamo Shrine, dated to the second half of the 17th century, 171.5 x 370 cm, at Bonhams London, 17 May 2018, lot 320 (**sold for GBP 15,000**).

Estimate EUR 6,000
Starting price EUR 3,000

242
A FINE KANO SCHOOL SIX-PANEL BYOBU (FOLDING SCREEN) WITH BEAUTIES PERFORMING AN IMPERIAL FLOWER DANCE

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

Ink, gouache, watercolors, and gold on paper, mounted with silk brocade on six panels set within a black-lacquered frame with metal fittings. Finely painted, the screens depict elegant beauties engaged in a performance with each holding a long stick attached with a wide variety of flowers, as the elderly official and several groups of court ladies, with some looking on in amazement while others are conversing, with attendants bearing offerings. The performers are dressed in voluminous patterned robes while the court ladies are further adorned with ornate jewelry. All within a fenced palace compound surrounded by water and mountains with blossoming peony and prunus as well as a palm tree and leafy bamboo.

SIZE 122.2 x 283 cm

Condition: Good condition with old wear, particularly to the back with associated minor losses, further with expected soiling, small tears, and minor scuffs.

MUSEUM COMPARISON
Compare a pair of related six-panel folding screens depicting a similar court scene with ladies and boys, by Kano Eino, dated 17th century, each 114 × 282 cm, in the Metropolitan Museum of Art, accession number 2009.2670.1,.2.

Estimate EUR 5,000
Starting price EUR 2,400

243
UENAKA CHOKUSAI: A SIX-PANEL BYOBU (FOLDING SCREEN) WITH SAMURAI, DATED 1919

By Uenaka Chokusai (1885-1977), signed Chokusai
Japan, dated 1919, Taisho period (1912-1926)

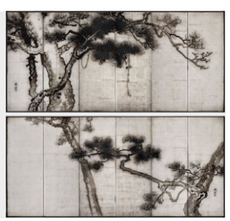
Ink and watercolors on gold-leaf paper, mounted on six black-lacquered panels. Finely painted with a group of samurai on horseback, the ascending archers led by a standard bearer passing a flowering prunus tree with white petals delicately fluttering in the breeze. The leftmost panel inscribed to the lower left Tsuchinoto-hitsuji shoshu Kinrin-sodo ni oite utsusu, CHOKUSAI [Painted in the early autumn in the year of tsuchinoto-hitsuji (Taisho 8, 1919), at the Kinrin-sodo studio, by Chokusai], and with two seals of the artist, Uenaka no in [seal of Uenaka] and Chokusai.

SIZE 376 x 172.5 cm

Condition: Good condition with minor wear, little soiling, few minor tears, two larger tears have been stabilized.

Uenaka Chokusai (1885-1977) was born in Nara and studied painting under Fukada Chokujyo (1861-1947), Hashimoto Gaho (1835-1908) and Yamamoto Shunkyo (1891-1933). He also became a disciple of Nichiren Buddhism under Tanaka Chigaku (1861-1939). His work is in the collections of The National Museum of Modern Art, Tokyo and The National Museum of Modern Art, Kyoto.

AUCTION COMPARISON
Compare a related pair of six-panel folding screens by the same artist, each 172 x 378 cm, at Sotheby's, 31 October 2023, London, lot 2 **(sold for GBP 35,560)**.



Estimate EUR 5,000
Starting price EUR 2,400

244
HOSEN: AN IMPRESSIVE AND RARE SIX-PANEL BYOBU (FOLDING SCREEN) WITH SHOKI AND PEACEFUL ONI

By Hosen, signed Hosen
Japan, dated 1914, Taisho period (1912-1926)

Ink, gouache, watercolors, and gold on paper, mounted on six panels set within a black-lacquered frame with metal fittings. Finely painted with Shoki the demon queller hiding behind a gnarled tree with two bats flying in the distance, dressed in his usual attire of a scholar's hat, loose-fitting robe, and boots, holding his sword behind his back, his intense gaze fixed on a group of oni engaged in a wide range of leisurely and otherwise benign activities in stark contrast to the impending threat. The rightmost panel inscribed, 'To ward off evils and welcome in felicity, spring of the third year of the Taisho period [corresponding to 1914], painted by HOSEN', and with the seal Hosen.

SIZE 347 x 155.5 cm

Condition: Good condition with wear, few minor tears, little soiling. The frame with minor losses.

The oni are rendered with intricate, charming detail in highly expressive and animated moments. One cradles a baby demon, another indulges in a pipe and a massage, while others feast on rice and dumplings. A group of oni play music together with lute, drum, and castanets, accompanied by a dancer. A boy oni kneels slightly apart from the other and plays with dolls. In a scene of unexpected domesticity, one demon even shaves his companion.

The subject is unusual in that the oni are depicted as peaceful and righteous whereas the mischievously hiding Shoki appears quite wicked – in effect, reversing the roles. For the same subject see lot 6.

Estimate EUR 8,000
Starting price EUR 4,000

245
A RARE SIX-PANEL SHUNGA BYOBU (FOLDING SCREEN)

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

Ink and watercolors on gold paper, mounted on six panels within a black-lacquered frame with chased metal fittings. Finely painted with twenty-four scenes depicting a man and woman in various sexual positions, each with an identifying inscription.

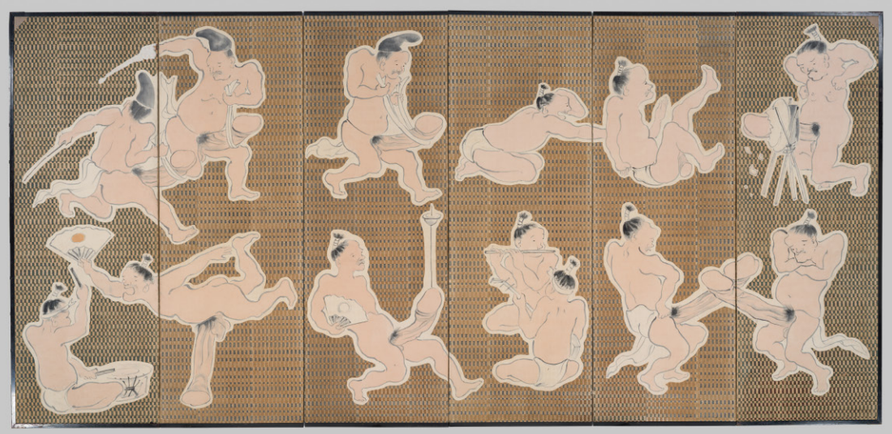
The silk and paper backing painted with geometric designs and cloth appliqués painted with men performing feats with their gigantic phalli, accompanied by musicians.

SIZE 174.7 x 365.6 cm

Condition: Good condition and presenting well. A few expected tears, some with associated repairs and touchups.

The present lot is rare for its erotic subject manner, which is commonly found in woodblock prints but not usually encountered in folding screens. The identifying inscriptions and especially the humorous decoration to the reverse is also quite unusual, making this a unique byobu.

Estimate EUR 20,000
Starting price EUR 10,000



246
A FOUR-PANEL BYOBU (FOLDING SCREEN) WITH MOUNTAIN LANDSCAPE

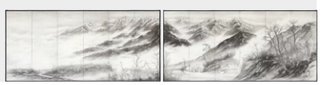
Japan, first half of the 20th century

Ink on paper, mounted on four panels attached to black-lacquered frames, finely painted with fir trees and shrubs in a sparse field below an imposing mountain range rising from white mist, the grass darkened by the shadows of trees outside the depiction. The leftmost panel with an artist's seal.

SIZE 265.5 x 137.5 cm

Condition: Very good condition with few minor touchups.

MUSEUM COMPARISON
Compare a pair of related six-panel screens depicting mountain landscapes, each 171 x 374.3 cm, dated ca. 1930, in the Art Gallery of South Australia, Adelaide, accession number 20202P1(a&b).



Estimate EUR 2,000
Starting price EUR 1,000

247
ATTRIBUTED TO KANO MOTONOBU (1476-1559): DARUMA AND CONFUCIUS

Attributed to Kano Motonobu (1476-1559), with tsubo pot 'Motonobu' seal
Japan, 16th century, Muromachi period (1333-1573)

Ink on paper. Mounted as a hanging scroll within a silk brocade frame, with ivory jikusaki (roller ends). Expressively painted depicting Daruma, rather amusingly, seated in meditation inside a bird's nest within a tree, looking down with stern facial expression at Confucius, who is approaching him.

Inscriptions: With the tsubo pot 'Motonobu' seal at the lower left corner. Inscription on the backside, attributing the work to Kano Motonobu: 狩野元信、道釈人物圖軸、斑氏立徳蔵 'Kano Motonobu, Doshaku jinbutsu zu jiku, Ikaruga shi Rittoku zo' [A hanging scroll painting of religious figures (doshaku), in the collection of Ikaruga Rittoku]. The red square seal on the back of the scroll (tentative reading): 姫永娯鑑 'Hiei Gokan'.

SIZE (image) 88 x 38 cm, SIZE (incl. mounting) 176 x 55 cm.

Condition: Overall good appearance with traces of wear and age, tears and material loss hardly noticeable due to paper backing, some associated touchups. Mounting with wear, minor material loss and soiling, age cracks to roller ends.
Important notice: Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.
Provenance: From the collection of Mark S. Pratt, thence by descent. Mark Shrum Pratt (1928-2023), a graduate of Brown University, Harvard, the Sorbonne, and the Georgetown School of Foreign Service, served 35 years with the U.S. State Department with postings in Tokyo, Hong Kong, Vientiane, Paris, and Taipei, as well as Washington D.C., ending his career as United States Consul General in Guangzhou, China. Upon retirement, he returned to Washington and remained active with foreign affairs and China-related organizations. During his time abroad, Mark developed a keen taste for Chinese and Japanese art, especially porcelain and paintings. Some pieces from his collection are now housed in the Metropolitan Museum of Art.

Mark Shrum Pratt (1928-2023)

MUSEUM COMPARISON
For a scroll painting of The Daoist Immortal Huang Chuping, by Kano Motonobu, see the collection of the Honolulu Museum of Art, object number 2844.

Estimate EUR 3,000
Starting price EUR 1,500

248
ATTRIBUTED TO KANO TAN'YU (1602-74): A SET OF THREE SCROLL PAINTINGS WITH MONKEYS AND MONJU BOSATSU

Attributed to Kano Tan'yu (1602-74), each inscribed Tan'yusai hitsu and with seal Morinobu within a hyotan reserve
Japan, 17th century, Edo period (1615-1868)

A set of three paintings, all in ink and watercolor on silk, mounted as hanging scrolls with silk brocade frames. One with a gibbon pointing towards the sky, the second with three monkeys hanging from a branch, the central painting depicting Monju Bosatsu, the Bodhisattva of Wisdom seated on a large shishi and holding a long nyoi scepter, behind her a halo.

Inscriptions: All three signed 探幽斎筆 'Tan'yusai hitsu' [Painted by Tan'yusai] and with a seal 守信 Morinobu in the gourd mark. Further inscriptions with artist name, titling and provenance attribution to all three backsides.

SIZE (image) 105 x 42.5 cm each, SIZE (incl. mounting) 196.5 x 56.5 cm each

Condition: Overall still fine condition with browning and staining, some creases and other signs of wear and age.
Provenance: Ex-collections of Marquis Mori and K. Watanabe, according to the inscriptions to the back of each painting.

Kano Tan'yu (1602-74) was a Japanese painter and the first official artist of the Tokugawa shogunate. He created numerous large-scale works for various castles and shrines, showcasing his expertise in Momoyama-style painting with vibrant colors and gold leaf. Tan'yū also excelled in monochrome ink painting, yamato-e, and Chinese-style scrolls. He was highly regarded for his artistic skills, knowledge of Chinese paintings, and contributions to Japanese art history.

The two paintings of monkeys refer to a Buddhist story in which a monkey attempts to seize the reflection of a moon in a well; it fails when the branch from which it is hanging breaks. The monkey stands for unenlightened people who cannot distinguish between reality and illusion.

Estimate EUR 3,000
Starting price EUR 1,500

249
ATTRIBUTED TO UNKOKU TOEKI: EAGLE ON A PINE

By Unkoku Toeki (1591- 1644), signed Unkoku Toeki with the seal Toeki
Japan, 17th century, Edo period (1615-1868)

Ink on silk. Mounted as a hanging scroll within a precious and ornate silk brocade frame, with rare Ge-type ceramic jikusaki (roller ends). Vividly painted with an eagle perched on a pine branch, gazing down intensely as if targeting its prey. Its wings appear ready to unfold and launch into a swift pursuit.

Inscriptions: Signed to the upper left 雲谷等益筆 'Unkoku Toeki hitsu' [Painted by Unkoku Toeki] with the seal 等益 'Toeki'. Inscribed on the back of the scroll: 鷲圖、雲谷等益畫'Washi zu, Unkoku Toeki ga' [Painting of an eagle, painted by Unkoku Toeki].

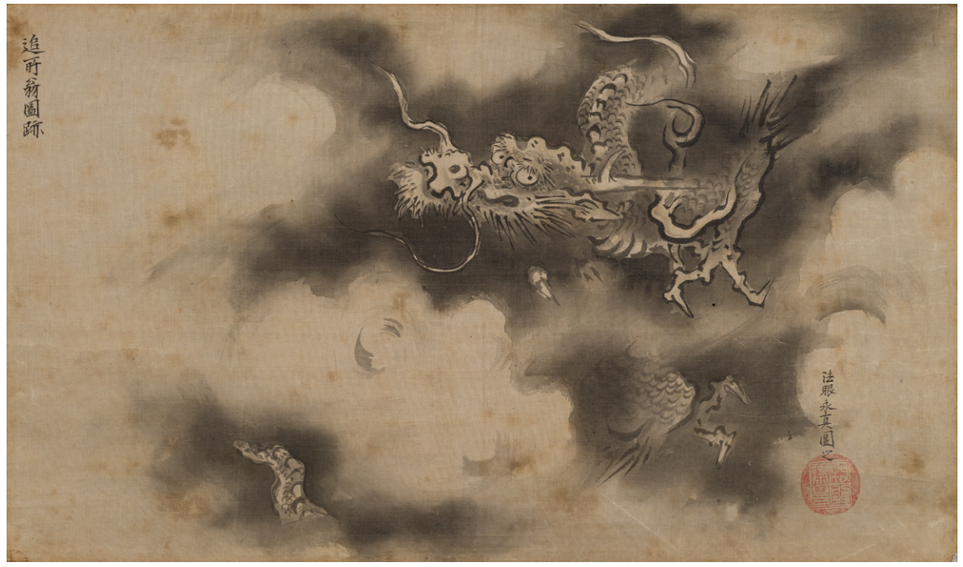
SIZE (image) 121.5 x 63.5 cm, SIZE (incl. mounting) 219.5 x 85.5 cm

Condition: Good condition with wear, minor material loss, few stains, and creases. The mounting with traces of wear and age, as well as small tears and minor loses. The roller ends with chips.
Provenance: European private collection, formerly Offermann & Schmitz, Wuppertal, Germany.

Unkoku Toeki, also known as Unkoku Motonao, was a renowned Japanese painter. He was the son and successor of Togan Unkoku, the founder of the Unkoku school of painting. Under his father's tutelage, Toeki honed his artistic skills. Upon his father's passing in 1618, Toeki assumed leadership of the Unkoku school. He was subsequently awarded the prestigious title of Hokyo, a rank bestowed upon accomplished monks and artists. Toeki's career flourished under the patronage of the Mori family. Known for his humility, he adopted the pseudonym Sessyu IV, a reference to the celebrated fifteenth-century painter Sesshū Toyo. Despite deteriorating eyesight, Toeki remained dedicated to his art. In 1643, he received a commission to create folding screens that were subsequently displayed in Edo Castle, a testament to his enduring skill and recognition.

MUSEUM COMPARISON
For related scroll paintings of Monk Zhaozhou and Dog, with Geese and Mynah, by Unkoku Toeki, see the collection of The Metropolitan Museum of Art, accession number 2021.398.14a–c.

Estimate EUR 1,500
Starting price EUR 800



250
KANO EISHIN YASUNOBU (1614-1685): DRAGON AMONGST CLOUDS

By Kano Eishin Yasunobu (1614-1685), signed Hogan Eishin zu kore, and with seal Bokushinsai shujin
Japan, 17th century, Edo period (1615-1868)

Ink on silk, mounted on Japan paper, framed, behind glass. Boldly painted with a dragon soaring through the clouds, partially obscured by the mist. Its round eyes peer sideways, while the wind whips its distinctive long mustache.

Inscriptions: Signed to the lower right, 法眼永真圖之 Hogen Eishin zu kore [This is painted by Eishin, with the Hogen title] and with seal 牧心斎主人 Bokushinsai shujin (one of the seals used by Kano Eishin Yasunobu). With further inscription on the painting, in the upper left: 追所翁圖跡 'Shoo (Chinese painter Chen Rong) no zu no ato wo otte' [Copied after the painting by the old master Chen Rong (1200-1266) 陳容, whose art name was 所翁 Suoweng].

SIZE (painting) 30 x 51 cm, SIZE (incl. frame) 48 x 69 cm

Condition: Good condition with traces of wear, creasing, browning, foxing, some small tears and tiny holes which are hardly noticeable due to the Japan paper backing.
Provenance: From a British private collection, acquired in London in the early 1970's.

Kano Yasunobu (1614-1685), a prominent figure of the Kano school of Japanese painting during the Edo period, was the third son of Kano Takanobu, the school's former head. Despite his father's passing, the Kyoto branch of the Kano school continued under the leadership of Yasunobu's adoptive father, Kano Sadanobu. Kano Yasunobu was a dedicated scholar and painter, he meticulously studied the works of the masters, and developed a distinctive style, incorporating elements of his brother's, Kano Tan'yū, color palette, and ink wash techniques. Yasunobu's most significant contribution to the Kano school was the Gadō Yōketsu, a comprehensive training manual and historical record. This publication standardized the school's teaching methods, which had previously been passed down orally and lacked consistency. Yasunobu's dedication to his craft and his role in preserving the Kano school's legacy solidified his place in the history of Japanese art. He passed away in Edo in 1685, leaving behind a lasting impact on the artistic landscape of the time.

MUSEUM COMPARISON
For a closely related scroll painting of a descending dragon, by the same artist, see the collection of the Harvard Art Museums, object number 1943.56.22.28.

Estimate EUR 2,000
Starting price EUR 1,000

251
ATTRIBUTED TO TAKEZAKI GENSHO: A SILK PAINTING WITH A HAWK ON A PINE TREE

Attributed to Takezaki Gensho (active in the 18th century), two seals, one reading 'Gensho'
Japan, 18th century, Edo period (1615-1868)

Ink, watercolor, and gouache on silk. Formerly mounted as a hanging scroll within a silk brocade border, framed, behind glass. Finely painted with a hawk perched on a pine branch looking down at its prey, poised to take flight and capture it.

Inscriptions: With two seals, one at the left margin, and the other to the lower right 元章 Gensho.

SIZE (image) 98 x 46 cm, SIZE (incl. frame) 124 x 53.5 cm

Condition: Overall good condition with browning, soiling, wear, creases, and some small repairs that are hardly noticeable due to the mounting. The vintage frame with wear and abrasions.

Takezaki Gensho (active in the 18th century) was one of the top ten disciples of Kimura Tangen (1679-1767), an official painter who served at the Satsuma Domain. He studied at the Kano School of Painting in Edo.

Estimate EUR 1,500
Starting price EUR 800

252
OKADA KAKUSEN: HAWK AND SPARROWS

By Okada Kakusen (active in the early – mid-19th century), signed Kakusen Togi giko with two seals Gi no in and Kakusen
Japan, 19th century, Edo period (1615-1868)

Ink, watercolor, and gouache on silk. Formerly mounted as a hanging scroll within a silk brocade border, framed, behind glass. Finely painted with a hawk perched on a leafy branch looking down at two sparrows.

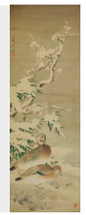
Inscriptions: Signed to the lower left, Kakusen Togi giko with two seals Gi no in and Kakusen.

SIZE (image) 101 x 36 cm, SIZE (incl. frame) 119 x 53.5 cm

Condition: Very good condition with minor wear and creases. The vintage frame with wear and nicks.
Provenance: Old European private collection. In the lower left corner collector's stamp 'Otto B[...]dorff'.

Okada Kakusen 岡田鶴川 (active in the early – mid-19th century), also known as Minsoku, was a distinguished Japanese artist and the grandson of Okada Kanrin 岡田閑林 (1775-1849), a renowned literary painter of the late Edo period. Born in Edo, Kanrin studied under the esteemed Tani Buncho and maintained a close friendship with Watanabe Kazan. He garnered acclaim for his exquisite flower-and-bird paintings, executed in the style of Chin Nanbin (Shen Quan).

MUSEUM COMPARISON
For a related scroll painting of ducks in snow by the same artist, see the collection of The British Museum, museum number 1881,1210,0.657.



Estimate EUR 1,500
Starting price EUR 800

253
TOSA MITSUSADA (1738-1806): A SILK PAINTING WITH A PAIR OF MANDARIN DUCKS

By Tosa Mitsusada (1738-1806), signed Edokoro azukari juyonshi-i ge Tosa no kami Fujiwara Mitsusada and with seal Mitsusada no in
Japan, late 18th to early 19th century, Edo period (1615-1868)

Ink and watercolor on silk. Formerly mounted as a hanging scroll, within a silk brocade border, framed, behind glass. Finely painted with a pair of mandarin ducks, gliding through a tranquil stream, amidst an aquatic plant. The mandarin duck pair is called 鴛鴦 Oshidori and is a symbol of conjugal happiness in Japanese tradition.

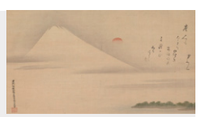
Inscriptions: 畫所預、従四位下土佐守、藤原光貞 Edokoro azukari juyon'i ge Tosa no kami Fujiwara Mitsusada [Painted by Tosa Mitsusada, head of the Painting Atelier at the Tosa Domain, the honorary governor, Junior 4th Rank, Lower Grade], with seal 光貞之印 Mitsusada no in [The seal of Mitsusada].

SIZE (image) 93 x 33.5 cm, SIZE (incl. frame) 127 x 54 cm.

Condition: Good condition with traces of wear and age. Few tears in the silk, hardly noticeable due to the mounting. The vintage frame with wear.

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.

AUCTION COMPARISON
Compare a scroll painting of Mount Fuji, by Tosa Mitsusada, at Christie's, Japanese and Korean Art, 17 September 2009, New York, lot 1083 **(sold for USD 4,000)**.



Estimate EUR 1,500
Starting price EUR 800

254
TACHIHARA KYOSHO (1785-1840): A CROW ON A BRANCH OF A PERSIMMON TREE

By Tachihara Kyosho (1785-1840), signed Tachihara Nin with seal Tachihara Nin in
Japan, 19th century, Edo period (1615-1868)

Ink, watercolor, and gouache on paper. Mounted as a hanging scroll within a silk brocade frame, with ivory jikusaki (roller ends). Finely painted with a crow on a lush branch of a persimmon tree, its beak slightly ajar.

Inscriptions: Signed to the lower right 立原任 Tachihara Nin and seal 立原任印 Tachihara Nin in [The seal of Tachihara Nin]. The inscription on the back of the painting by a collector: 立原任先生、鴉 'Tachihara Nin sensei, karasu' [A crow, by master Tachihara Nin].

SIZE (image) 107 x 40 cm, SIZE (incl. mounting) 193.5 x 59.5 cm

Condition: Overall good condition with slight staining and some repaired tears, one smaller segment of silk resewn at the right margin.
Important notice: Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.

Tachihara Kyosho (1785-1840) was a Japanese painter of the Nan-ga (Southern Chinese) style. His father, Suiken Tachihara, was a distinguished Confucian scholar. Kyosho studied painting under his father's pupils, Zikko Hayashi and Ayaru Kobayashi. He maintained close relationships with other prominent painters and literati of his time, including Kazan Watanabe, Chinzan Tsubaki, and others. Kyosho was highly respected both as a painter and as a samurai.

MUSEUM COMPARISON
For a scroll painting of peonies and orchids, by Tachihara Kyosho, see the collection of the Brooklyn Museum, accession number 80.257.1.

Estimate EUR 1,500
Starting price EUR 800

255
MAKI OZAN: A FINE SCROLL PAINTING OF AN EGRET AND PINE TREE

By Maki Ozan (active c. 1890-1920), signed Shunokaku Ozan with two seals Bokujitsu no in and Bokudo
Japan, dated 1918, Taisho period (1912-1926)

Ink, watercolors, and gouache on silk. Mounted on a silk brocade and paper frame, with ivory jikusaki (roller ends). Depicting an egret, illuminated by the light of the moon, perched on a craggy pine branch.

Inscriptions: Signed to the bottom-right edge, 'Shunokaku Ozan' [Ozan, the studio name Shunokaku] 春王閣、桜山, two seals 'Bokujitsu no in' [The seal of Bokujitsu] 牧實之印 and 'Bokudo' 牧童. Inscribed to the tomobako by the artist, 'Gekka shirasagi no zu, kinuhon hitahaba' [Painting of a white egret under the moon, a hanging scroll in the vertical format on silk] 月下白鷺図、絹本直幅. Inscribed to the verso of the lid, 'Toshi tsuchinoe-uma shigatsu kajo nite, Shunokaku Ozan mizukara daisu' [Painted in April by the (Kitsuki) castle with cherry flowers, inscribed by myself Ozan, Shunokaku, in the year of the Taisho 7 (1918)] 歳在戊午四月於華城、春王閣桜山自題, with the seal 'Shiso' 子叟.

Image SIZE 136 x 50.5 cm, SIZE incl. mounting 200 x 65 cm

Condition: Very good condition with minor wear and foxing. The frame with usual traces of wear and age.
Important notice: Please note that we will need to remove the ivory roller ends before shipping / handing over the item. The roller ends are not part of this offer.

With an inscribed tomobako storage box.

Estimate EUR 1,000
Starting price EUR 500

256
OGATA: A SILK SCROLL PAINTING OF A KITSUNE FOX SPIRIT TRANSFORMING INTO A WOMAN

By Ogata, signed Ogata shi shoga shirusu
Japan, 19th century, Edo period (1615-1868)

Ink, watercolor and gouache on silk. Mounted as a hanging scroll within a silk brocade frame, adorned with auspicious symbols, and stag antler jikusaki (roller ends). Expressively depicting a Kitsune fox-spirit, under the full moon, transforming into a beautiful woman, whose reflection shimmers on the water's surface.

Inscriptions: At the right margin seal 'Ogata shi shoga shirusu' [Painted and inscribed by Ogata] and inscription 'Ro ko kefu zu' [A painting of an old fox turning into a woman].

SIZE (image) 97.5 x 34 cm, SIZE (incl. mounting) 186 x 56 cm

Condition: Shows traces of wear and age, such as creases, soiling, material loss and tears with associated touchups. Overall presenting well.

With a tomobako storage box.

Kitsune, the Japanese fox spirit, is a mythical creature known for its intelligence and magical abilities, particularly its power to shapeshift into a human form. One of the most iconic transformations is into a beautiful woman, often used to enchant or deceive men. In folklore, these shapeshifting foxes are depicted as both benevolent and mischievous, sometimes marrying humans or creating illusions to test their character. Their ability to blend into human society reflects the dual nature of Kitsune, symbolizing both wisdom and trickery.

Estimate EUR 2,000
Starting price EUR 1,000

257
ATTRIBUTED TO TORII KIYOMITSU: A FINE SCROLL PAINTING OF AN ONNAGATA ACTOR

Attributed to Torii Kiyomitsu
(1735-1785)
Japan, late 18th century, Edo period
(1615-1868)

Ink, watercolor, gold paint, and gouache on coated silk. Mounted as a hanging scroll within a silk brocade frame with stag antler jikusaki (roller ends). Depicting a female-impersonating actor (Onnagata 女形) in a long, voluminous, patterned kimono robe, dancing with a fan in his right hand. He is wearing a headscarf hiding a man's hairstyle underneath.

Inscriptions: The backside with an inscribed paper label, reading: 美人舞之圖 鳥居清満筆 "Bijin mai no zu, Torii Kiyomitsu hitsu" [Painting of a beauty dancing, by Torii Kiyomitsu]. Old inventory numbering '1574' at the roller end.

SIZE (image) 75.5 x 30 cm, SIZE (incl. mounting) 159.5 x 38.5 cm

Condition: Good condition with wear, slight browning, few stains, and creases. The mounting with some traces of wear and age, as well as very few tiny holes. One roller end missing.

Torii Kiyomitsu (鳥居 清満, 1735 – May 11, 1785) was a prominent painter and printmaker of the Torii school, a key figure in the development of Japanese ukiyo-e art. The son of Torii Kiyonobu II or Torii Kiyomasu II, Kiyomitsu became the third head of the school and was originally named Kamejirō before adopting the artistic name, or gō, Kiyomitsu. His work was primarily divided between bijinga (pictures of beautiful women) and actor prints, particularly focusing on onnagata—male actors who specialized in playing female roles in kabuki theatre.
Kiyomitsu's depictions of these female impersonators are marked by a delicate elegance and refined beauty, often highlighting the grace and femininity with which these actors performed. This attention to detail and idealized portrayal of gender fluidity in the theater gave his work a unique and dreamlike quality. Kiyomitsu's prints of onnagata are celebrated for their softness, ethereal allure, and technical precision, rivaling the early works of contemporaries like Suzuki Harunobu.

Estimate EUR 1,500
Starting price EUR 800

258
A FINE PAINTING OF PRINCE GENJI IN EDO GARB

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

Ink, watercolors, gouache, and gold on paper. The young prince standing in an elegant pose, adorned in formal robes richly decorated with floral designs, and sporting the traditional chonmage hairstyle, characteristic of young Edo-period samurai, both his katana and wakizashi swords attached to his obi.

SIZE 90 x 26 cm (image) and 124.5 x 43.2 cm (incl. frame)

Condition: Very good condition with minor wear, few creases, some soiling, little fading, and minor loss to pigment.

Framed behind glass.

Prince Genji is a central character in the classic Japanese novel The Tale of Genji, written by Murasaki Shikibu around the year 1000. Often referred to as Shining Genji or Hikaru Genji, he is the son of a Japanese Emperor and a low-ranking concubine. Despite his noble birth, Genji is not in line for the Imperial throne due to his mother's social status. Instead, he becomes a prominent figure at the Heian court, known for his exceptional beauty, intelligence, and numerous romantic affairs. The novel follows his life, exploring themes of love, loss, and the impermanence of human life. The Tale of Genji is considered one of the world's first novels and is often praised for its psychological depth and intricate portrayal of courtly life in 11th-century Japan.

For a woodblock print of Prince Genji in anachronistic Edo period garb and hairdo, from a parodic work entitled Genji Gojū yojō loosely translated "Modern Feelings" or more precisely translated "Lasting impressions of a later Genji collection", see the British Museum, London, registration number 2012,3033.6.1-2.

Estimate EUR 1,500
Starting price EUR 800

259
TSUKIOKA SETTEI (1726-1786): A FINE SCROLL PAINTING OF THREE STANDING COURTESANS

By Tsukioka Settei (1726-1786), signed Shinten'o gihitsu, and with two seals
Japan, 18th century, Edo period (1615-1868)

Ink, watercolor, gold paint, gofun (calcified crushed shell), and gouache on silk. Mounted as a hanging scroll within a silk brocade frame, with wooden jikusaki (roller ends). Depicting, in traditional Nikuhitsu ukiyoe painting style, three bijin standing in festive, colorful, and delicately patterned kimono robes, each looking in a different direction.

Inscriptions: Signed at the lower right 信天翁戯筆 'Shinten'o gihitsu' [Painted by Shinten'o in amusement] and with two seals 信天翁 Shinten'o and 月岡昌信 Tsukioka Masanobu. The backside with an inscribed paper label, reading: 月岡雪鼎三美人 Tsukioka Settei san-bijin [The three beauties by Tsukioka Settei].

SIZE (image) 86 x 32.5 cm, SIZE (incl. mounting) 166 x 48 cm.

Condition: Good condition with wear, browning, slight soiling, and few creases. The mounting with some traces of wear and age, as well as very few tiny holes.

Tsukioka Settei (1726-1786) was a prominent Japanese painter and print artist known for his exquisite depictions of beauties, particularly courtesans and geishas, in grand and elegant robes. He studied under Takada Keiho of the Kyoto Kano school, and his early works reflected the influence of Nishikawa Sukenobu. Settei's artistic talent blossomed, and he designed over fifty illustrated books, many of which depicted the manners and customs of women from historical eras. He gradually developed his own style and began to paint hanging scrolls of contemporary beauties, for which he is most renowned. His works featured bold patterning, intricate details, and the use of high-quality pigments, with red outlines on faces and limbs being a distinctive feature. Settei's paintings and prints also included erotica of refined technical skill. In about An'ei 1 (1772), Settei was elevated to the rank of Hogen, which he often used in his signature. His son, Sessai, and other pupils continued his artistic legacy, emulating his style in their works.

AUCTION COMPARISON
Compare with a closely related Kakemono sold at Bonhams, Japanese Works of Art 19 Mar 2009, New York, Lot 305 **(sold for 6,710 USD)**.

Estimate EUR 4,000
Starting price EUR 2,000

260
KATSUKAWA SHUNSHO (1726-1793): BIJIN AND CHILDREN AT NEW YEAR

By Katsukawa Shunsho (1726-1793), signed Kyokurosei Katsu Shunsho ga, and with a circular seal
Japan, 18th century, Edo period (1615-1868)

Ink, watercolors, gouache, gold paint and gofun (calcified crushed shell) on silk. Mounted as a hanging scroll within a silk brocade frame, with red lacquer jikusaki (roller ends). Depicting, in traditional Nikuhitsu Ukiyo-e painting style, a bijin (beauty) carrying an infant at her shoulder, while gazing down at another child who holds up a hagoita (paddle for playing the New Year hanetsuki game), a New Year kadomatsu with bamboo at the lower right.

Inscriptions: Signed to the lower right, 旭朗井勝春章画'Kyokurosei Katsu Shunsho ga' [Painted by Katsu (Katsukawa) Shunsho, art name (go) Kyokurosei] and with a circular seal

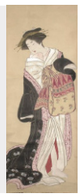
SIZE (image) 99 x 30 cm, SIZE (incl. mounting) 193 x 49.5 cm

Condition: Excellent condition with only minor wear and slight creasing. Colors are very well preserved.

With a tomobako storage box, bearing an old, inscribed paper label, reading: 春章美人画 Shunsho bijinga [A painting of beauty by Shunsho].

Shunsho Katsukawa (1726-1793) was a Japanese artist and printmaker, known for his pioneering contributions to the ukiyo-e style and as the founder of the Katsukawa school. Shunsho's work, especially his yakusha-e prints, introduced a new level of realism and detail to the genre. Beyond his actor prints, his bijin-ga paintings are considered by many to be masterpieces.

MUSEUM COMPARISON
For a related scroll painting of a beauty standing, by Katsukawa Shunsho, see the collection of the British Museum, registration number 1928,0628,0.2.



AUCTION COMPARISON
Compare a related scroll painting of a beauty with fan, by Katsukawa Shunsho, at Christie's, Japanese and Korean Art, 17 March 2009, New York, lot 35 **(sold for USD 32,500)**.

Estimate EUR 4,000
Starting price EUR 2,000

261
MICHIZUMI IWAMATSU (1798-1854): A FINE PAINTING OF A NITTA CAT

By Michizumi Iwamatsu (1798-1854), signed Nitta Minamoto Michizumi hitsu and with seal Minamoto no in Michizumi
Japan, 19th century, Edo period (1615-1868)

Ink and watercolor on paper. Mounted as a hanging scroll within a silk brocade frame, with lacquered wooden jikusaki (roller ends). With free brushstrokes the artist captured the lively portrayal of a whimsical cat, looking at the beholder with wide round eyes. Around the neck it wears a light-red ribbon.

During the Edo period, cats were expensive luxuries that most families couldn't afford. As a result, many families bought pictures of cats painted by the four generations of Iwamatsu, whose works were known as **Nitta cats**. It is thought that the cat came to be worshipped as a symbol to protect cocoons and larvae from rats and to wish for a good sericultural harvest. Sericulture (growing silk worms) was susceptible to the damaging effects of weather and disease, so it was truly a matter of divine providence. Cats appear frequently in materials related to sericulture. The lords of Iwamatsu family (18th, 19th Michizumi, and 21st lords) all painted cats and sold paintings to supplement the revenue for the domain.

Inscriptions: Along the right margin signed 新田源道純筆 Nitta Minamoto Michizumi hitsu and seal 源印道純 Minamoto no in Michizumi.
The hakogaki box inscription reads: 新田源道純、猫 Nitta Minamoto Michizumi neko [Cat, by Nitta Michizumi, Genji clan descendant]. A paper label on the box reads: 第七號、新田道純、猫 'Dai nanago, Nitta Michizumi, neko' [Number 7, cat, Nitta Michizumi].

SIZE (image) 37 x 51 cm, SIZE (incl. mounting) 129.5 x 65 cm

Condition: Excellent condition with minor wear such as very slight creases and tiny stains.
Provenance: The James and Marilynn Alsdorf Collection, Chicago, Illinois, purchased at Christie's (labels to box). The base with an old Christie's label inscribed 'MA J361'.

James and Marilynn Alsdorf, pictured in Miami in 1950

With an inscribed tomobako storage box.

Michizumi Iwamatsu (1798-1854), also known as Nitta Minamoto or Nitta Michizumi was a samurai with the rank of Hatamito. His father Iwamatsu Yoshizumi (1777-1825) was a landlord of Shimotajima at Nitta-gun district, Kozuke-no-kuni (now Ota City in modern Gunma Prefecture). Nitta Michizumi and his son Toshizumi were very fond of cats and known for their cat painting, or the Nitta-neko (Nitta Cats) 新田猫.

MUSEUM COMPARISON
For a closely related scroll painting of a Nitta cat, by Michizumi Iwamatsu, see the collection of the Takasaki Museum.

Estimate EUR 2,000
Starting price EUR 1,000

262
YAMAGUCHI SOKEN (1759-1818): A COURTESAN PLAYING WITH A CAT

By Yamaguchi Soken (1759-1818), signed Soken giga, with the artist's seal Sansai.
Japan, early 19th century, Edo period (1615-1868)

Ink, watercolor, gouache, and gold paint on silk. Mounted on cardboard and set inside a passe-partout, framed, behind glass. Finely painted with a young Geisha clad in a long, flowing kimono with an ornamental obi, depicted playfully interacting with a cat, beside a near-transparent mosquito net. The portrayal is subtly sensual, the cleavage of the young woman revealing her youthful décolletage.

Inscriptions: Signed to the lower left 素絢戯画 Soken giga [Painted by Soken in amusement] with the seal 山斎 Sansai (one of the art names that Soken used). The poem at the upper margin, composed and inscribed by Shokusanjin (Ota Nanpo): 猫乃眼の、玉子乃肌と、玉くれの、うらむつらみ、ミるを申し茅 'Neko no me no, tamago no hada wo, tamagure no, uramu tsurami, miru wo moushi kaya' [The cat's eye, my skin white and polished like an egg, such playful whims and painful reproaches, the mosquito net witnesses everything].

SIZE (image) 37,5 x 14,5 cm, SIZE (incl. frame) 48 x 24 cm

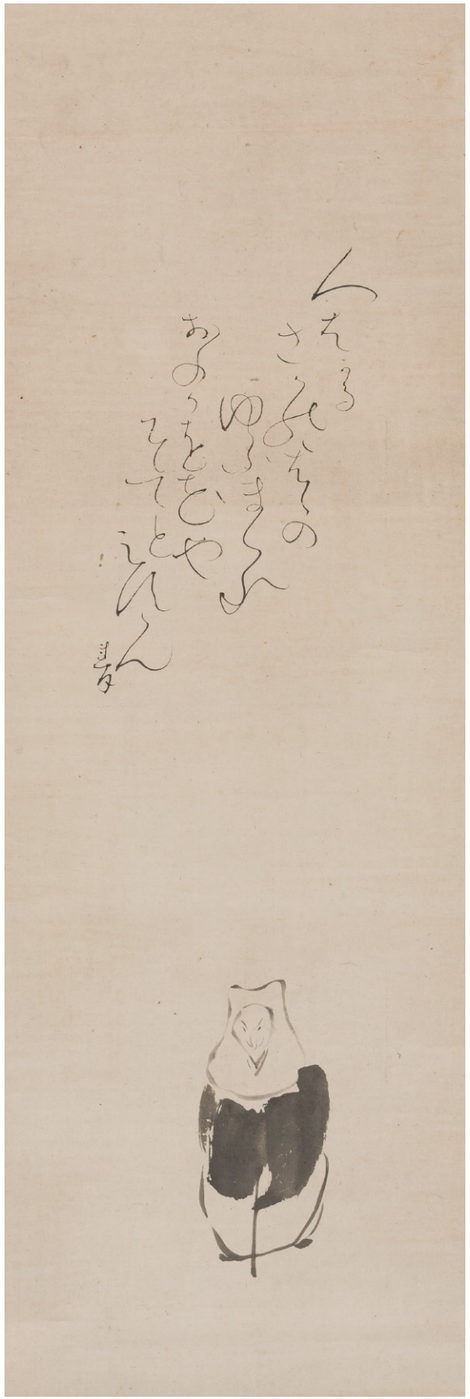
Condition: Very good condition with excellently preserved colors, minor traces of age and wear, and some foxing.

Yamaguchi Soken (1759-1818) was a renowned Japanese painter affiliated with the Maruyama Shijō school, recognized for his exceptional skills, particularly in depicting beautiful women.

MUSEUM COMPARISON
For a related scroll painting of a Kyoto Geisha by the same artist, see the collection of the Brooklyn Museum, accession number 83.111.1.

AUCTION COMPARISON
Compare a related two-panel scroll painting of three court ladies, by the same artist, (size 164.6 x 171.8 cm), at Christie's, Japanese and Korean Works of Art, 22 September 2004, New York. lot 183 **(sold for USD 65,725)**.

Estimate EUR 1,500
Starting price EUR 800



263
OTAGAKI RENGETSU (1791-1875):
SELF PORTRAIT WITH A WAKA POEM

By Otagaki Rengetsu (1791-1875)
Japan, 19th century, late Edo period (1615-1868) – early Meiji period (1868-1912)

Ink on paper. Mounted as a hanging scroll within a silk brocade border, with wooden jikusaki (roller ends). Depicting a self-portrait of Rengetsu as a Hakuzosu, the so-called fox-priest, with a Waka poem to the upper part.

Inscriptions: The poem reads 'In the field of Sagano - at twilight - tail in the pampas grass - will it seem a sleeve'.

SIZE (image) 88.5 x 24 cm, SIZE (incl. mounting) 165.5 x 31 cm

Condition: Excellent condition with minor wear such as slight creases and small stains.

With a tomobako storage box, inside paper with description (in English) by a previous owner and a printed leaflet about the poem and subject (in Japanese).

Otagaki Rengetsu (1791-1875) was a Japanese Buddhist nun and poet who also excelled in pottery, calligraphy, and martial arts. She was born into a samurai family and married twice, but experienced many personal tragedies, including the deaths of her husbands and children. After burying all her loved ones, she became a Buddhist nun at the age of 33. She influenced other artists, including Tomioka Tessai.

AUCTION COMPARISON
Compare a related scroll painting, by Otagaki Rengetsu, at Sotheby's, Fine Japanese Works of Art, 29 September 2022, London, lot 15 **(sold for GBP 2,520)**.

Estimate EUR 1,500
Starting price EUR 800

264
OTAGAKI RENGETSU (1791-1875)
AND MORI KANSAI (1814-1894):
PAINTING OF A CUCKOO WITH A WAKA POEM

By Otagaki Rengetsu (1791-1875) and Mori Kansai (1814-1894), signed Rengetsu and signed Kansai Mori Koshuku with two seals
Japan, late 19th century

Ink on paper. Mounted as a hanging scroll within a silk brocade frame, with stag antler jikusaki (roller ends). A collaboration between Rengetsu and Mori Kansai, depicting a hototogisu (lesser cuckoo), flying above a waka poem by Rengetsu.

Inscriptions: Signed Rengetsu to the lower left side of the poem. To the lower right signed by Mori Kansai 寛斎森公粛寫 Kansai Mori Koshuku utsusu and with two seals 寛斎&椿公粛印 'Kansai' and 'Tsubaki Koshuku in'.

The poem reads:
おくれそね Okure sone [Don't fall behind!]
かけよかけよと kakeyo kakeyo to [Run! Run!]
神山の kamiyama no [A little cuckoo]
ほととぎすさへ hototogisu sae [sporting about Kamiyama]
鳴わたるなり naki wataru nari [also cries out]

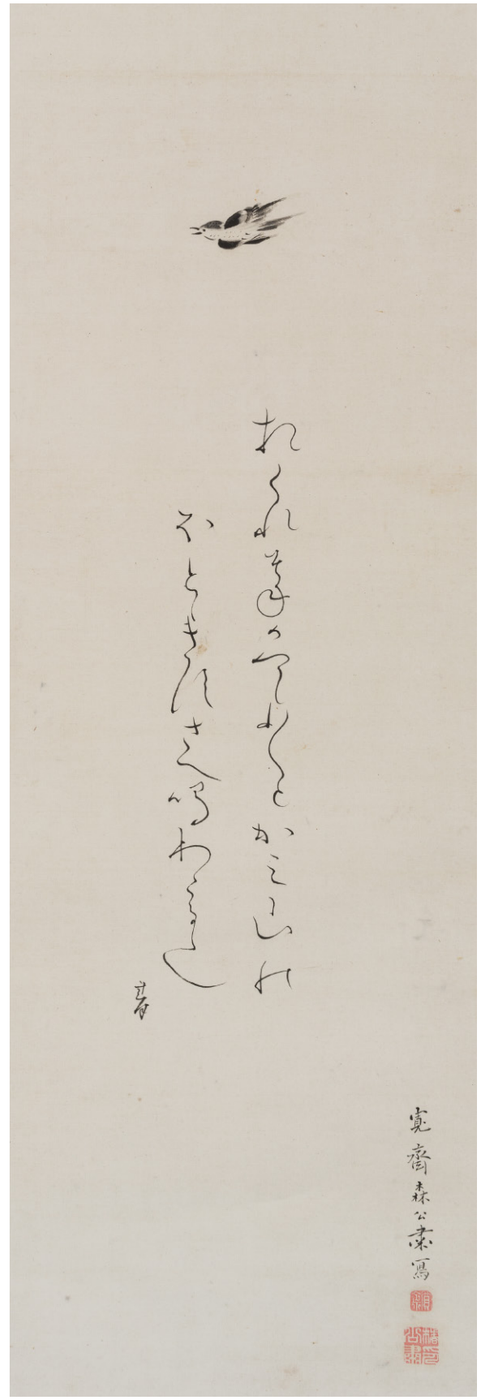
SIZE (image) 99 x 29 cm, SIZE (incl. mounting) 176 x 45.5 cm

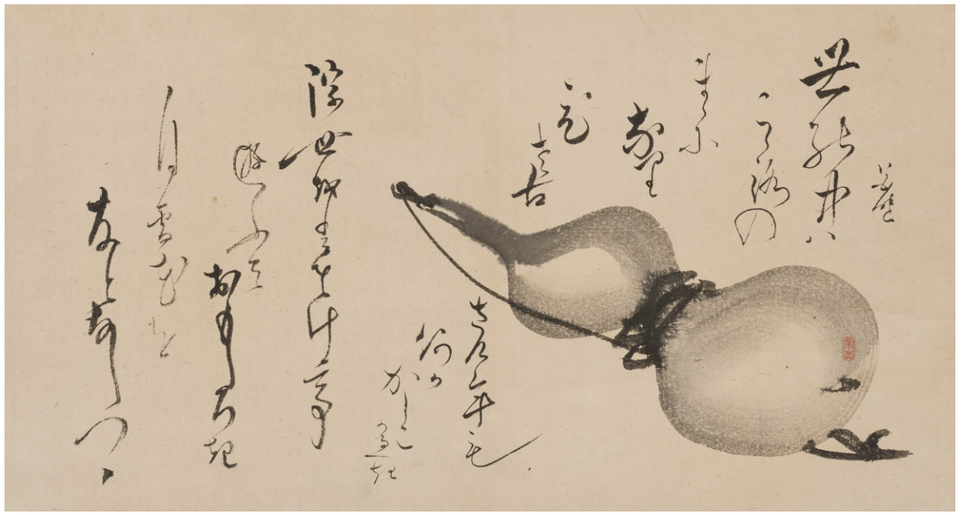
Condition: Very good condition with minor traces of wear such as tiny stains or creases.

Inside a tomobako storage box with inscribed paper labels.

Mori Kansai (1814–1894) was a renowned Japanese painter of the late Edo and early Meiji periods, celebrated for his contributions to the Shijō school of painting, which blended traditional Japanese and Chinese styles with naturalistic elements. Born in the Yamashiro Province (now part of Kyoto), Kansai trained under the master painter Mori Tetsuzan, developing his own distinct style characterized by delicate brushwork and serene landscapes. He became a prominent figure in the Kyoto art world, serving as a court painter and influencing the artistic transition during Japan's modernization in the Meiji era. His works, which often depicted nature, animals, and historical themes, remain influential in the world of Japanese art.

Estimate EUR 1,500
Starting price EUR 800





265
NANZAN KORYO (1756-1839): A FINE KAKEJIKU OF A GOURD WITH A POEM

By Nanzan Koryo (1756-1839), with the artist's seal Nanzan
Japan, 18th-19th century, Edo period (1615-1868)

Ink on paper. Mounted as a hanging scroll within a silk brocade frame, with lacquered wood jikusaki (roller ends). Depicting a double gourd, hyotan, with strings attached, for usage as a drinking vessel. The image is surrounded by expressive calligraphy.

Inscriptions: With the artist's seal 南山Nanzan inside the gourd. The poem reads: 無の中は、心のままになり 。。。 三年も 浮世を遊ぶ、おもしろき、月雪花を友となしつ 'Mu no naka wa, kokoro no mama ni nari ... sannen mo, ukiyo wo asobu, omoshiroki, .. yuki hana wo tomo to nashitsu' [In Nothingness, I will follow my heart....For three years, I have played in the floating world, and I have made the moon, snow and flowers my friends].

SIZE (image) 30 x 55 cm, SIZE (incl. mounting) 98 x 65 cm.

Condition: Good condition with minor wear, some creases, material loss to the corners, and associated touchups, both hardly noticeable due to the mounting.

Inside a cardboard box with a paper label on one narrow side 'Nanzan Gourd'.

Nanzan Koryo (1756-1839) was born in Sagami (now Kanagawa Prefecture). At the age of 11, he entered Tozenji Temple in Takanawa, Edo, a monumental temple of the Sendai clan. He was invited to Sendai by Shigemura Date, the 7th lord of the domain, and became the 14th abbot of Zuiho-ji Temple. He was also known as a scholarly monk who excelled in poetry and calligraphy, he wrote many books and associated with various literary figures. He was the only high priest in Sendai in the late Edo period to receive a purple robe.

MUSEUM COMPARISON
For a related scroll painting of a cat, by Nanzan Koryo, see the collection of Los Angeles County Museum of Art, museum number M.2012.106.30.

Estimate EUR 1,500
Starting price EUR 800

266
FUJII SHOZAN (1880-1967): A SCROLL PAINTING OF A RAKU WARE CHAWAN

By Fujii Shozan (1880-1967), signed Shozan with seal Shozan
Japan, first half of the 20th century

Ink on paper. Mounted as a hanging scroll within a silk brocade frame, with wooden jikusaki (roller ends). Depicting a Raku ware chawan (tea bowl) used in the Japanese tea ceremony. These bowls are characterized by their simple, elegant design and their ability to enhance the taste and aroma of the tea.

Inscriptions: Signed at the lower right 松山 Shozan and seal 松山 Shozan

SIZE (image) 113 x 19.5 cm, SIZE (incl. mounting) 194.5 x 29 cm

Condition: Very good condition with traces of wear and staining.

Fujii Shozan (1880-1967) was a Japanese painter of the Meiji and Showa periods. He studied under Fujii Shorin (1825-1894) in the Maruyama School and under Suzuki Shonen (1848-1918) in Kyoto. In 1934, he returned to his hometown in Fukuyama, Hiroshima Prefecture. He specialized in paintings of flowers and birds, Sansui landscapes, and other figurative motifs.

Estimate EUR 3,000
Starting price EUR 1,500

267
SHIBATA ZESHIN (1807-1891): AN IMPRESSIVE PAIR OF MAKIMONO WITH CHINESE AND JAPANESE FIGURES

By Shibata Zeshin (1807-1891), authenticated by Shoji Chikushin with seal
Japan, late 19th century, Meiji period (1868-1912)

Ink and watercolor on paper. Both mounted as makimono handscrolls within a paper and silk brocade frame.

The first scroll titled on the backside, by Shoji Chikushin, 是真翁筆和人巻物 'Zeshin o hitsu Wajin makimono [A handscroll painting depicting Japanese figures, painted by an old venerable Zeshin], depicting selected aspects of daily activities, scenes and contemporary customs set within the rural landscape of Edo, comprising:

1: Mother planting rice in Spring, her child playing nearby
2: Child blowing a kusabue (leaf whistle) beside a scythe and basket
3: Horishi (temple carver) with chisel and hammer, adding the finishing touches to a large sculpture of the Buddhist protector Nio, his apprentice sharpening tools beside him
4: Seated Oni no nenbutsu
5: Recumbent deer
6: Peasant woman beating cloth with a kinuta
7: Grazing boar
8: Parading courtesan seen from behind
9: Servant leading a packhorse
10: Two warriors clad in full armor, one reading out the contents of a scroll

The second scroll also titled on the backside, by Shoji Chikushin, 是真翁筆漢人巻物 'Zeshin o hitsu Kanjin makimono' [A handscroll painting depicting Chinese figures, painted by an old venerable Zeshin], comprising:

1: Jurojin carrying karako
2: Five karako playing Tamaasobi beside a large pine tree during the New Year festivities
3: Pine trees
4: Jurojin fallen asleep with deer and turtle
5: Chok'waro sennin, holding a gourd from which his horse has just emerged
6: Seated Gama sennin with pet toad
7: Demon queller Shoki on the chase for demons

Inscriptions: The handwritten title inscriptions on both makimono hand scrolls: 先師是真翁真筆無疑者也、竹真鑒 'Senshi Zeshin o shinpitsu utagai naki nari ya' [This is without doubt a genuine work painted by my former venerable Master Zeshin, certified by Chikushin] with the seal 'Chikushin Yukei 竹真有敬' [Chikushin, Yukei (Aritaka)]. The box cover 柴田是真翁筆、和漢人物画巻、貳巻 'Shibata Zeshin o hitsu, Wakan jinbutsu emaki, nikan' [A pair of handscroll paintings, picture scrolls depicting the Chinese and Japanese figures, painted by an old master Shibata Zeshin], the inside of the cover signed 竹真識, with the seal 有敬 'Chikushin shirusu', [Authenticated and attested by Chikushin, with the seal Yukei (Aritaka)].

SIZE (image) 28 x 496 cm (first scroll), 27 x 413 cm (second scroll)
SIZE (incl. mounting) 31 x 723.6 x cm (first scroll), 31 x 643 cm (second scroll)

Condition: Presenting very well with minor traces of wear such as creases and slight staining. Material loss and tears, hardly noticeable due to the mounting and with associated touchups. Roller ends removed.
Provenance: Bonhams, The Edward Wrangham Collection of Japanese Art part II, London, 10 May 2011, lot 366, **(sold for GBP 24,000)**. A noted private collection acquired from the above. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Both contained within an inscribed tomobako storage box.

Shibata Zeshin (1807-1891) was a Japanese painter, lacquer artist, and printmaker of the late Edo period to early Meiji era. Nominated as one of the first Teishitsu Gigeiin (Imperial Court Artist) in Meiji 23 (1890), Shibata Zeshin excelled in several art forms, including painting, lacquer-making, print design, and calligraphy. He had an outstanding studio with talented students specializing in lacquer, paintings and prints. He has been called 'Japan's greatest lacquerer.' His work, unlike the oils being used by so many of his contemporaries, never needed re-touching and never faded. He was a master of emulating oil or ink painting with lacquer and combined groundbreaking techniques with traditional subjects. His studio was situated on the bank of a river, providing him with ample opportunity to observe nature, and the creatures that inhabited the natural world. Like many painters of the 19th century, he was eclectic in his sources and would have been exposed to traditional styles. However, Zeshin's skill level was such that he could fluidly mix techniques, ideas, and stylistic options, thus painting part of a composition in one manner and including elements of another to add variety and dynamics unheard of at the time.

Shoji Chikushin (1854-1936), also known as Yukei or Aritaka, the name literally means 'with respect, respectfully', was a dedicated pupil of Shibata Zeshin, well-versed in authenticating his teacher's works after his passing. His expertise was recognized at the National Industrial Exposition in 1877, where he received an award of merit.

AUCTION COMPARISON
Compare an emaki handscroll of choju-giga turtles by Shibata Zeshin, at Zacke, 1 September 2022, Vienna, lot 312 **(sold for EUR 32,864)**.

Estimate EUR 6,000
Starting price EUR 3,000

268
KATSUSHIKA HOKUSAI: AN IMPORTANT AND EXCEPTIONALLY RARE VOTIVE PLAQUE (EMA) OF MINAMOTO NO YOSHITSUNE SLAYING THE WHITE DRAGON

By Katsushika Hokusai (1760-1849), signed Hokusai manji hitsu
北斎 卍 筆 with seal
Japan, c. 1830, Edo period (1615-1868)

Published and Exhibited: The Fine Art Society, Catalogue of a Collection of Drawings and Engravings by Hokusai, London, 1890, no. 190.

Constructed of three hinoki (cypress) wood panels joined together, boldly painted in ink, watercolors, pigments, gouache, and gold. The striking image depicts Minamoto no Yoshitsune standing with a triumphant expression on his face, leaning over a large bow, as he watches the writhing dragon struggle, an arrow shot through its head. Wearing a finely decorated jinbaori (jacket) and yoroi (armor), the jacket decorated with a variant of the sasa-rindo mon, the warrior's head is covered by an eboshi, a large sword wrapped in a fur scabbard to the side, the hinoki wood ground sprinkled with gold accents lending to the effect of this dramatic composition.

Signed to the bottom left corner HOKUSAI Manji hitsu [Painted by Manji Hokusai].

Framed behind glass.

Image SIZE 39 x 54 cm, SIZE incl. frame 45.3 x 60.7 cm

Condition: Very good condition. Considering the age and material, the pigments are remarkably well preserved. The wood with natural imperfections including few expected age cracks and light wear to corners.

Provenance:
- Ex-collection John Macallan Swan.
- Ex-collection Monsieur B., Japanese art expert and collector, who lived in Japan between 1980 and 2000.
- Asium, Japon et peintres d'Asie, 12 December 2019, Paris, lot 698.
- French private collection, acquired from the above.

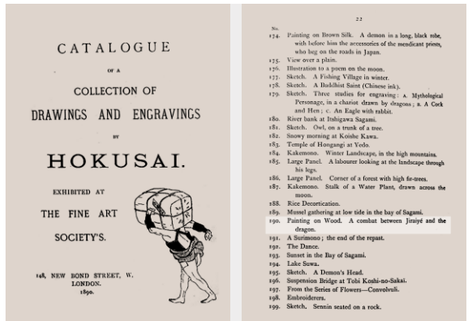
The reverse inscribed, 'J. M. Swan, Esq, 3 Acacia Rd, St John's Wood', and with an old label from the Fine Art Society, another inscribed by John Macallan Swan, 'by Hokusai, Japanese Warrior Prince fighting dragon (legend)', and two inventory labels inscribed 'Swan 3'.

Portrait of John Macallan Swan

John Macallan Swan (1847-1910), the previous owner of the present piece, was an English painter and sculptor. He studied at the Beaux Arts in Paris among others in the studios of Jean-Léon Gérôme and Emmanuel Frémiet. He was awarded the First Class Gold Medal for his painting and sculpture at the Paris International Exhibition in 1900. A master of the oil, watercolor and pastel mediums, an accomplished painter and a skillful draughtsman, he ranked also as a sculptor of ability, having worked in nearly every material. He treated the human figure with notable power, but it were his representations of the larger wild animals, mainly the felidae, that chiefly established his reputation.

The Fine Art Society
request the honour of your Company
at a PRIVATE VIEW of an
EXHIBITION
of
DRAWINGS by HOKUSAI,
the renowned Japanese Painter,
on the 22nd November 1890.
148 New Bond St. 10 to 6.
Admit Two.

The invite extended by The Fine Art Society, London, for the private viewing of the exhibition Drawings by Hokusai: The Renowned Japanese Painter, on 22 November 1890


CATALOGUE
OF A
COLLECTION OF
DRAWINGS AND ENGRAVINGS
BY
HOKUSAI.
EXHIBITED AT
THE FINE ART
SOCIETY'S.
148, NEW BOND STREET, W.
LONDON.
1890.

22

No.
174. Painting on Brown Silk. A demon in a long, black robe, with before him the accessories of the mendicant priest, who beg on the roads in Japan.
175. View over a plain.
176. Illustration to a poem on the moon.
177. Sketch. A Fishing Village in winter.
178. Sketch. A Buddhist Saint (Chinese ink).
179. Sketch. Three studies for engraving: a. Mythological Personage, in a chariot drawn by dragons; b. A Cock and Hen; c. An Eagle with rabbit.
180. River bank at Ishigawa Sagami.
181. Sketch. Owl, on a trunk of a tree.
182. Snowy morning at Koishe Kawa.
183. Temple of Hasegawa at Yoshi.
184. Kakemono. Winter Landscape, in the high mountains.
185. Large Panel. A labourer looking at the landscape through his legs.
186. Large Panel. Corner of a forest with high fir-trees.
187. Kakemono. Stalk of a Water Plant, drawn across the moon.
188. Rice Decortication.
189. Mussel gathering at low tide in the bay of Sagami.
190. Painting on Wood. A combat between Jiraiyé and the dragon.
191. A Sutimono; the end of the repast.
192. The Dance.
193. Sunset in the Bay of Sagami.
194. Lake Suwa.
195. Sketch. A Demon's Head.
196. Suspension Bridge at Tobi Koshi-no-Saksi.
197. From the Series of Flowers—Convolvuli.
198. Embroiderers.
199. Sketch. Sennin seated on a rock.

The Catalogue Of A Collection of Drawings And Engravings By Hokusai, where the present piece is listed as no. 190, 'Painting on Wood. A combat between Jiraiyé and the dragon.'

There is some debate as to when Hokusai first used the prefix manji in his signature, but it is generally accepted that he started using this art name in Bunsei 9 (1826). Hokusai was an avid Buddhist, and his friends used to refer to him as "manji san". From 1834 onwards, at the age of 75, he used the signature Gakyo Rojin Manji (old man manji mad about paintings). This period from 1830 towards the end of his life is regarded as this great artist's peak, a time where he also created the most iconic image of Japanese art – The Great Wave of Kanagawa (1831).

Wooden votive tablets called ema 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.

The Ema Representing Susanoomonikoto's Subduing Devils. Painted by Hokusai.
Kept by the Ushijima Shrine at Mukōjima, Tokyo.

A picture of the ema kept by the Ushijima Shrine at Mukojima, Tokyo

The present ema, likely made on commission by Hokusai for a Shinto shrine, is to be considered extremely rare as there are only very few examples of ema signed by Hokusai in existence.

The most famous example, depicting Susano no Mikoto Making a Pact with the Spirits of Disease, was unfortunately destroyed during the Great Kanto Earthquake of 1923, and a restored version of this large panel is currently displayed in the main building of the Ushijima Shrine.

AUCTION COMPARISON
Compare a related painting of a dragon ascending Mount Fuji, By Katsushika Hokusai, dated 1840, signed Gakyo Rojin manji hitsu yowai hachijuichi (Brush of Manji, old man crazy to paint, aged 81), at Bonhams, Fine Japanese Art, 7 November 2019, London, lot 154 (sold for GBP 187,563 or approximately **280,000 EUR** converted and adjusted for inflation at the time of writing).

Estimate EUR 100,000
Starting price EUR 50,000

269
KATSUSHIKA HOKUSAI (1760-1849), OIWA-SAN

By Katsushika Hokusai (1760-1849), signed Zen Hokusai hitsu
Japan, c. 1832-1833

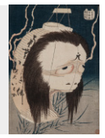
Vertical chuban tate-e. Signed Zen Hokusai hitsu and published by Tsuruya Kiemon, entitled Oiwa-san (the ghost of Oiwa). From the series Hyaku Monogatari (One Hundred Ghost Tales). Framed, behind glass.

SIZE framed 33 x 43 cm, size of the sheet 18.2 x 25.7 cm

Condition: Overall fine condition - colors only slightly faded, rubbings, laid down, small repair to four corners, trimmed.
Provenance: Private collection of Irene and Wolfgang Zacke. Zacke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 110 **(sold for EUR 7,764)**. A private collection, acquired from the above.

Katsushika Hokusai (1760-1849) was a Japanese artist, ukiyo-e painter and printmaker. Born in Edo (now Tokyo), Hokusai is best known as the creator of the woodblock print series 'Thirty-six Views of Mount Fuji' which includes the iconic and internationally recognized print 'The Great Wave off Kanagawa', created during the 1820s. Hokusai created the 'Thirty-Six Views' both as a response to a domestic travel boom and as part of a personal obsession with Mount Fuji. It was this series, specifically 'The Great Wave' print and 'Fuji in Clear Weather', that secured Hokusai's fame both within Japan and overseas. While Hokusai's work prior to this series is certainly important, it was not until this series that he gained broad recognition and left a lasting impact on the art world.

AUCTION COMPARISON
Compare a closely related print at Bonhams, Fine Japanese Works of Art, 19 March 2013, New York, lot 2031 (part lot (two prints from the same series) **sold for USD 27,500**).



Estimate EUR 6,000
Starting price EUR 3,000

270
UTAGAWA HIROSHIGE: YATSUMI BRIDGE

By Utagawa Hiroshige I (1797–1858), signed Hiroshige hitsu
Japan, dated 1856

Color woodblock print on paper. Vertical oban. Set inside a frame, behind glass. Signed Hiroshige hitsu, censor's seal aratame, Dragon 8; publisher: Uoya Eikichi. Title Yatsumi no hashi (Yatsumi Bridge), number 45 from the series Meisho Edo hyakkei (One Hundred Famous Views of Edo).

A (perhaps literal) bird's-eye view from above the parasols of pedestrians and through willow branches of the Yatsumi bridge with a barge on the river and Mount Fuji in the distance, below two swallows in flight.

SIZE of the sheet 35.4 x 24.5 cm

Condition: Good condition with wear. Slightly trimmed margins, some fading, soiling, browning, rubbing, small losses, and tiny worm holes to the outer edge. Gently mounted on a paper frame.

Utagawa Hiroshige (1797-1858), also known as Ando Hiroshige, is recognized as one of the last great masters of the ukiyo-e ("pictures of the floating world") woodblock printing tradition. His style can be characterized in the genre of landscape print, innovated by his early contemporary Hokusai (1760-1849). Hiroshige can be attributed to having created over 5,000 prints of everyday life and landscape in Edo-period Japan. Inspired by Katsushika Hokusai's popular Thirty-Six Views of Mount Fuji, Hiroshige took a softer, less formal approach with his Fifty-Three Stations of the Tokaido (1833–1834), completed after a trip he made between Edo and Kyoto, which is acclaimed to be perhaps his finest achievement.

He made numerous other journeys within Japan and issued a series of such prints, expressing in great detail the poetic sensibility inherent in the climate and topography of Japan and its people. Hiroshige's prolific output was somewhat due to his being paid very little per series. Still, this did not deter him, as he receded to Buddhist monkhood in 1856 to complete his brilliant and lasting One Hundred Famous Views of Edo (1856-58). He died in 1858, ten years before Monet, Van Gogh, and a lot of Impressionist painters became eager collectors of Japanese art.

Estimate EUR 1,000
Starting price EUR 500

271
KUBO SHUNMAN: A SURIMONO OF A BIWA (JAPANESE LUTE) WITH COVER

By Kubo Shunman (1757–1820), signed Sho sei
Japan, 19th century

Color woodblock print on paper. Gently mounted on a paper passepartout. Signed Sho sei (made by Shosado [Shunman]). The surimono depicting a biwa placed on its brocade cover with geometric diapered decoration. Title Biwa with Cover, from the series Torikaebaya monogatari.

SIZE of the sheet 19.4 x 17.5 cm

Condition: Good condition with wear. Slight browning of paper, some staining, worm holes, creasing, and rubbing. Backed with Japan paper.
Provenance: From a Dutch private collection. The back with three old labels, one handwritten and another typewritten, each with a description of the present lot, and the third printed with the inventory number '95'.

MUSEUM COMPARISON
A closely related print, with identical seals, is in the Metropolitan Museum of Art, accession number JP1983.

Estimate EUR 600
Starting price EUR 300

272
TOTOYA HOKKEI: A SURIMONO OF A CLOTHES RACK, KIMONO, AND SMOKING CHEST

By Totoya Hokkei (1780-1850), signed O ju Hokkei ga with seal
Japan, 19th century

Color woodblock print on paper. Firmly mounted on cardboard. Signed O ju Hokkei ga [Drawn upon request by Hokkei] with seal. Title Clothes rack, kimono robe, and smoking chest, from the series Matsumifawa bantsuzuki makura no soshi (The Pillow Book: A series for the Matsumi group).

A beautiful kimono decorated with a wild rabbit and stylized waves hangs on a stand next to a checkered obi, both garments detailed with delicate embossing. A lacquer tobacco chest rests on the floor nearby.

Inscribed 'Nigenaki mono onna no uchiyori te yorokobe ru engi / Fuji no kataTsukuba no kata moHikikakeru Kasumi no kinu wa Waga nenu de yoshi' [A becoming thing: women gathering to delight in an omen. It is fortunate I need not sleep in the robe of mist cloaks Mount Fuji and Mount Tsukuba.]

SIZE of the sheet 21.4 x 18.2 cm

Condition: Good condition with wear and trimmed margins. Slight browning of paper, some fading, minor soiling, and minuscule foxing.
Provenance: From a Dutch private collection. The back with three old labels, two typewritten with a description of the present lot, noting that "[n]o impression from the original edition is presently known", and the third printed with the inventory number '74'.

MUSEUM COMPARISON
A closely related print, with identical seals, is in the Rijksmuseum, object number RP-P-1991-496.

Estimate EUR 600
Starting price EUR 300

273
UTAGAWA YOSHITSUYA: TRIPTYCH OF SLAYING THE DRUNKEN DEMON OF OEYAMA

By Utagawa Yoshitsuya (1822-1866), signed Ichieisai Yoshitsuya ga
Japan, 1858

Color woodblock prints on paper. Oban triptych. Signed Ichieisai Yoshitsuya ga; publisher Kiya Sojiro. Title Oeyama Shuten taiji (Slaying the drunken demon of Oeyama).

Minamoto no Yorimitsu, accompanied by his four retainers, slays the giant ogre Shutendoji at his mountainous lair on Oeyama. This image shows Shuten-doji's fuming decapitated head in battle, as the rest of the demons try to escape the conflict.

SIZE ca. 36.2 x 24.9 cm

Condition: Very good condition with minor wear. Bright colors and impressions. Trimmed margins, minuscule tears and creasing to the edges.

The famous story of Shuten-doji (drunken demon) is one of Japan's most gruesome legends. It deals with tales of good and evil and the actions of the heroic character Minamoto no Yorimitsu (Raiko). Originating in the Heian period (794-1185), the story describes a demon who kidnaps and cannibalizes young maidens in Kyoto with the help of his oni assistants. Impersonating Buddhist monks, Raiko and his four loyal attendants enter Shuten-doji's lair by enticing the demons with rice wine.

Utagawa Yoshitsuya (1822-1866) was a Japanese designer of ukiyo-e woodblock prints. Yoshitsuya was a student of Utagawa Kuniyoshi and, like his teacher, is best known for his woodblock prints of warriors.

AUCTION COMPARISON
Compare a closely related triptych, with identical seals, at Christie's, From Artist to Woodblock: Japanese Prints Online, 29 September 2021, New York, lot 117 **(sold for USD 6,875)**.

Estimate EUR 4,000
Starting price EUR 2,000

274
UTAGAWA YOSHITORA: A TRYPTICH DEPICTING THE GREAT BATTLE OF OSHU

By Utagawa Yoshitora (active circa 1836-1887), signed Ichimosai Yoshitora
Japan, 19th century

Color woodblock prints on paper. Oban triptych. Signed Ichimosai Yoshitora with seal. Title Oshu Daikassen no zu (The Great Battle of Oshu).

To the center, the warrior Nitta Shiro Tadatsune gallops full speed at his opponent, gripping a large iron club above his head and grimacing with rage. To the left, a samurai on a horse turns around in his saddle to face his enemy, thrusting his sword out at the approaching horse and knocking down several men as he rides. To the right, samurai gathered beneath a tree watch the duel with angry expressions, while just below, a retainer races ahead with a spear to intervene. Across the river, a castle is on fire, with smoke and flames billowing across the sky above the stone walls and the troops massed outside.

The Great Battle of Oshu took place between the Kamakura government and the Northern Fujiwara in the Tohoku region of Japan from September 1 to October 14, 1189. It resulted in the downfall of the Northern Fujiwara and the completion of Minamoto no Yoritomo's nationwide domination through the annexation of Mutsu and Dewa Province by the Kamakura shogunate. It was the last battle of the period of civil war known as the Jisho-Juei War that began in 1180, and its end marked the establishment of the first military government, the Kamakura shogunate.

SIZE ca. 36.5 x 24.2 cm (each)

Condition: Good condition with minor wear. Good impression and color. Trimmed margins, light browning, some fading, folds to the edges, and minor creasing.

Utagawa Yoshitora (active circa 1836-1887) was one of the leading pupils of Utagawa Kuniyoshi and excelled at warrior paintings. He also produced actor portraits, Yokohama-e, and pieces on Japan's enlightenment.

Estimate EUR 2,000
Starting price EUR 1,000

TSUKIOKA YOSHITOSHI (LOTS 275-280)

Tsukioka Yoshitoshi (1839-1892) was one of the leading woodblock print artists during the Meiji era 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.

275
TSUKIOKA YOSHITOSHI: TRIPTYCH OF YORIMITSU AND HIS FOUR COMPANIONS CONQUERING THE DEMON OF OEYAMA

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi ga
Japan, dated 1864

Color woodblock prints on paper. Oban triptych. Signed Yoshitoshi ga; publisher Kiya. Title Yorimitsu shiten-o Oeyama kishin taiji nozu (Yorimitsu and his four companions conquering the demon of Oe Mountain).

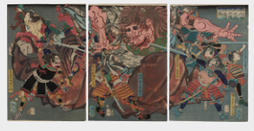
To the bottom-center, Raiko fearlessly faces the raging monster, who grimaces and reaches for him. A samurai has climbed onto Shuten-doji's leg to thrust his sword at him, while the other warriors likewise surround him with swords drawn. On either side, smaller horned demons tumble through the air while beauties flee.

SIZE ca. 24.9 x 36.8 (each sheet)

Condition: Very good condition with minor wear. Good impression and colors. Trimmed margins, some fading to colors, and minor creasing.

The famous story of Shuten-doji (drunken demon) is one of Japan's most gruesome legends. It deals with tales of good and evil and the actions of the heroic character Minamoto no Yorimitsu (Raiko). Originating in the Heian period (794-1185), the story describes a demon who kidnaps and cannibalizes young maidens in Kyoto with the help of his oni assistants. Impersonating Buddhist monks, Raiko and his four loyal attendants enter Shuten-doji's lair by enticing the demons with rice wine.

AUCTION COMPARISON
Compare a closely related triptych at Christie's, Japanese and Korean Art, 16 March 2021, New York, lot 190 **(sold for USD 10,000)**.



Estimate EUR 6,000
Starting price EUR 3,000

276
TSUKIOKA YOSHITOSHI: TRIPTYCH OF THE FEVER OF TAIRA NO KIYOMORI

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi ga with seal Taiso
Japan, dated 1883

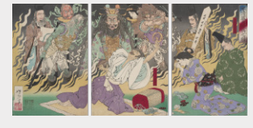
Color woodblock prints on paper. Oban triptych. Signed Yoshitoshi ga with seal Taiso; publisher Akiyama Buemon. Title Taira no Kiyomori hi no yamai no zu (The Fever of Taira no Kiyomori).

This dramatic scene is taken from the Heike Monogatari (Tale of Heike), depicted here is Kiyomori (1118-1181), the son of a concubine of the Emperor Shirakawa Tenno. As punishment for burning a giant bronze Buddha, Kiyomori was tortured by a fever so hot that the water boiled when he bathed. Kiyomori is attended by his praying wife and son, with Enma, the King of Hell, in the background flanked by two of his judges and terrifying demons. Yoshitoshi evokes the vision of hell and fever with unusual and lurid colors.

SIZE ca. 37.2 x 25.3 cm (each)

Condition: Very good condition with minor wear. Good impression and colors. Slight browning of paper, some soiling, creasing and tiny tears along the outer edges.

AUCTION COMPARISON
Compare a closely related triptych, with identical seals, at Zacke, Fine Japanese Art, 14 June 2024, Vienna, lot 345 **(sold for EUR 3,380)**.



Estimate EUR 3,000
Starting price EUR 1,500

277
TSUKIOKA YOSHITOSHI:
LAY PRIEST TOKIYORI OF SAIMYO-JI TEMPLE

Tsukioka Yoshitoshi (1839–1892), signed Oju Yoshitoshi with seal Taiso
Japan, dated 1878

Color woodblock print on paper. Vertical oban. Firmly mounted on a silk brocade coated paper frame. Signed Oju Yoshitoshi with seal Taiso; publisher Funatsu Chujiro. Title Saimyo-ji Tokiyori nyudo (Lay Priest Tokiyori of Saimyo-ji Temple), from the series Dai nihon meisho kagami (Mirror of Famous Generals of Great Japan).

The retired regent Hojo Tokiyori, lay priest of Saimyo-ji temple, walks along a snowy path, holding a wood cane, his robe billowing in the wind, looking back towards a distant figure on the other side of the shore.

SIZE of the sheet 35.1 x 23.5 cm

Condition: Good condition with wear. Slight browning of paper, some fading, minor soiling, and light foxing. Firmly mounted.

Estimate EUR 1,000
Starting price EUR 500

278
TSUKIOKA YOSHITOSHI:
MOON OVER JIMINGSHAN - ZIFANG

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso
Japan, dated 5 June 1886

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Akiyama Buemon. Title Keimeisan no tsuki - Shibo (Moon over Jimingshan – Zifang), number 31 from the series Tsuki no hyakushi (One Hundred Aspects of the Moon).

Zifang (later known as Zhang Liang), a military strategist for Liu Bang and the Han army, plays a mournful tune to weaken the resolve of the opposing Chu forces. Blindprinting to the robe with clouds in relief.

SIZE of the sheet 34.7 x 24 cm

Condition: Good condition with minor wear and slight browning of paper. The colors slightly faded. Minor tiny losses along the outer edges. Backed with Japan paper.
Provenance: From the estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Estimate EUR 1,000
Starting price EUR 500

279
TSUKIOKA YOSHITOSHI:
FLOWERING CHERRY TREES - MIZUKI TATSUNOSUKE

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso
Japan, dated June 1891

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Akiyama Buemon. Title Flowering Cherry Trees - Mizuki Tatsunosuke, number 94 from the series Tsuki no hyakushi (One Hundred Aspects of the Moon).

The actor Mizuki Tatsunosuke is portrayed enjoying the evening along the river with the moon in view. His forehead is covered with a purple scarf – the onnagata shaved their forehead – and he has an androgynous-style topknot. He is dressed in a bright robe with the feminine sleeves of a wakashu (a male prostitute). Blindprinting to sections of the robe and the white tile cartouche.

Inscribed with a poem in the title cartouche, 'sakura saku/ Sumida no kawa ni/ uku fune mo/ kurete Sekiya ni/ tsuki o koso mire' [Cherry trees blossom by the Sumida river/ boats fade from view in the gathering dusk/ at Sekiya as I view the moon].

SIZE of the sheet 34.4 x 24.3 cm

Condition: Good condition with minor wear and slight browning of paper. The colors slightly faded. The bottom-left corner with some rubbing. Slightly trimmed margins. The back reinforced with washi tape to the long edges and backed with Japan paper.
Provenance: From the estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Estimate EUR 1,000
Starting price EUR 500

280
TSUKIOKA YOSHITOSHI: SAGA MOOR MOON

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Taiso
Japan, dated 1891

Color woodblock print on paper. Vertical oban. Signed Yoshitoshi with seal Taiso; publisher Akiyama Buemon. Title Sagano no tsuki (Saga Moor Moon), number 99 from the series Tsuki no hyakushi (One Hundred Aspects of the Moon).

In this bright moonlit scene, the courtier Minamoto no Nakakuni playing a flute and discovering the hiding place of the court lady and skilled koto player Kogo in Sagano, while she was in exile in a hut in Soga moor, from 'The Tale of the Heike'. Blindprinting to sections of the robe and the white tile cartouche.

SIZE of the sheet 34.5 x 24.1 cm

Condition: Good condition with minor wear and slight browning of paper. The colors slightly faded. Very minor creasing to the corners. Slightly trimmed margins. The back reinforced with washi tape to one side and backed with Japan paper.
Provenance: From the estate of Sear Hang Hwie Pao (1937-2009). Pao was one of Canada's leading dealers of Chinese porcelain and works of art. His antique store, Pao & Moltke Ltd., owned together with his wife Mrs. von Moltke, who descended from a German and Danish noble family, was a fixture in Toronto's trendy Yorkville area from the 1980s to early 2000s.

Estimate EUR 1,000
Starting price EUR 500

ITO SHINSUI (LOTS 281-286)

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.

281
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 5,000
Starting price EUR 2,400

282
ITO SHINSUI: IT LOOKS LIKE SNOW (YUKI MOYOI)

By Ito Shinsui (1898-1972), signed Shinsui ga with seal Shinsui
Japan, dated 1926

Color woodblock print on paper. Vertical oban. Set inside a frame, behind glass. Signed Shinsui ga with seal Shinsui; publisher: Sosaku hangakai Isetatsu (Iseya Tatsugoro). Title Yuki Moyoi (It Looks Like Snow).

This print was part of a collaborative series of woodblock prints issued by the publisher Isetatsu (Hirose Tasugoro) comprised of five sets of two prints, each set pairing an image of a beauty designed by Shinsui with a landscape by Kawase Hasui (1883-1957), for a total of ten works. This design was paired with Hasui's Sanno no zansetsu (Lingering Snow at Sanno), **fig. 1**.

fig. 1

The coy lady warmly dressed in a voluminous robe with an ermine fur shawl decorated with a woodgrain (mokume) pattern.

This print is one of the very few occasions that Shinsui depicted a beauty that could be regarded as a moga (shortened from modan garu, or 'modern girl'), as suggested by her Western-influenced attire.

SIZE of the sheet 37.2 x 25.5 cm

Condition: Very good condition with minor wear. Slightly trimmed margins and some browning to the paper. Gently mounted on cardboard.
Provenance: Ex-collection Gerhard Pulverer. Lempertz, 1 December 2000, lot 218. The back inscribed in pencil, '677/11', '872.95', and 'No2747', and with the collector's seal of Gerhard Pulverer to the bottom-right edge. 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.

Estimate EUR 2,000
Starting price EUR 1,000

283
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).

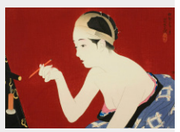
A young actress applying her makeup before going on stage, the black and gold lacquered dresser before her suspending a brush on a hook.

Inscriptions: Inscribed to the back in pencil, '370 Shinsue, Blackened eyebrows. Limited print no. 89/200. 101/2 x 143/4'.

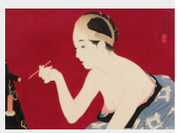
SIZE of the sheet 28.1 x 40 cm

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 15,000
Starting price EUR 8,000

284
ITO SHINSUI: SNOWSTORM (FUBUKI)

By Ito Shinsui (1898-1972), signed Shinsui ga with seal Shinsui
Japan, dated 1932

Color woodblock print on paper. Vertical dai oban. Set inside a frame, behind glass. Signed Shinsui ga with seal Shinsui; publisher Watanabe Shozaburo, numbered 162/250 to the back. Title Fubuki (Snowstorm), from the series Gendai bijin shu dai nishu (the Second Collection of Modern Beauties).

A beauty in a red kimono struggles with her umbrella in a snowstorm.

SIZE of the sheet 43.5 x 27.5 cm

Condition: Good condition with wear. Some fading, minor creasing and folds, and light soiling. One tiny tear to the bottom-right corner. Two small paper reinforcements to the upper edge. Gently mounted on cardboard.

AUCTION COMPARISON
Compare a closely related print, with identical seals, **number 247/250**, sold at Sotheby's, 28 May 2021, London, lot 27 **(sold for GBP 8,190)**.

Estimate EUR 10,000
Starting price EUR 5,000

285
ITO SHINSUI: BLUE HOOD

By Ito Shinsui (1898-1972), signed Shinsui ga with a seal
Japan, published 1950

Color woodblock print and silver mica highlights on paper. Vertical Tokudaiban. Set inside a frame, behind glass. Signed Shinsui ga with a seal. The print is a variation of Okoso-zukin (Purple Hood).

Dressed in pale blue kimono decorated with cherry blossoms, the elegant lady tightly clutching an umbrella as she wades through the heavy snow.

This print features a rare unidentified Shinsui seal. The leaf was printed from the original woodblocks but differs from earlier prints (see museum comparison below) in that the hood and kimono are blue rather than purple and that the bokashi was omitted from the kimono.

SIZE of the sheet 52 x 36.5 cm

Condition: Very good condition with minor wear. Good colors. Slightly trimmed margins, browning, fading, and minor creasing 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
Compare a related print, dated 1950, in the Minneapolis Institute of Art, accession number 2002.161.27.

Estimate EUR 4,000
Starting price EUR 2,000

286
ITO SHINSUI: SUMMER KIMONO (YUKATA)

By Ito Shinsui (1898-1972), signed Shinsui with seal Ito
Japan, dated 1922

Color woodblock print on paper. Vertical dai oban. Set inside a frame, behind glass. Signed Shinsui with seal Ito; publisher Watanabe Shozaburo, numbered 124/200 to the back. Title Yukata (Summer kimono), from the series Shin bijin junisugata (New Twelve Images of Beauties).

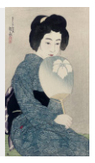
SIZE of the sheet 43.5 x 26.5 cm

Condition: Very good condition with minor wear. Slight browning of paper, some creasing, and minor foxing to the outer edge.
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.

The publisher Watanabe Shozaburo (1885-1962) began producing woodblock prints by Ito Shinsui when Shinsui was a still a student of Kaburaki Kiyokata (1878-1972) in 1916. In the summer of 1922, Watanabe and Shinsui began production on this series, Twelve Figures of Modern Beauties (also translated as Twelve Images of Modern Beauties). Although they had already completed thirty prints together by that time, many were chuban-sized landscapes, and only six were bijin-ga. The series was issued from June 1922 in editions of 200, with one print released per month and distributed by the Ukiyo-e Kenkyukai (Association of Ukiyo-e Research).

MUSEUM COMPARISON
A closely related print, with identical seals, is in the Art Institute of Chicago, accession number 1930.772.

AUCTION COMPARISON
Compare a closely related print, with identical seals, number 44/200, sold at Christie's, Japanese and Korean Art, 20 March 2007, New York, lot 485 **(sold for USD 10,800)**.



Estimate EUR 6,000
Starting price EUR 3,000

287
KATSUKAWA SHUNCHO: TOMIMOTO TOYOHINA

By Katsukawa Shuncho (active c. 1780-1795), signed Shuncho ga
Japan, late 18th century, Edo period (1615-1868)

Color woodblock print on paper with mica dust background. Vertical oban. Signed Shuncho ga. Title Tomimoto Toyohina.

Portrait of the much sought-after geisha, Tomimoto Toyohina, who performed narrative ballads accompanied by the shamisen.

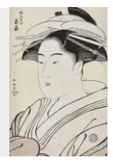
SIZE 38.6 x 25.5 cm

Condition: Good condition with old wear and browning of paper to the back. Trimmed margins, some minor foxing, and few stains. Minuscule tears and losses to the edges. Overall presenting very well.

Katsukawa Shuncho (active c. 1780-1795); first trained with Katsukawa Shunsho. In later years he also studied with Kubo Shunman (1757-1820), signing as Kichisado Shuncho. Despite his connection with the Katsukawa school, Shuncho designed very few yakusha-e (actor prints), whether in the preferred Katsukawa hosoban format (narrow-prints) or the more imposing oban format. Instead, for his entire career, Shuncho focused on bijinga (beautiful women prints) in a style much influenced by Torii Kiyonaga, excelling notably in the hashira-e (pillar print) format and triptychs in oban format. He was also a fine painter of bijinga (about 20 are known) and produced illustrations for kyokabon (playful-verse books) and kibyoshi (humorous or satirical popular literature), as well as many shunga prints, again reminiscent of Kiyonaga. **The present lot is a rare example of his oban okubi-e ("large-head" prints in large format).**

MUSEUM COMPARISON
A closely related oban okubi-e print is in the collection of the British Museum, museum number 1906,1220,0.226. A related print is in the collection of the Metropolitan Museum of Art, accession number JP1767.

AUCTION COMPARISON
Compare a closely related oban okubi-e print, at Sotheby's, Masters of the Woodblock: Important Japanese Prints, 21 July 2022, London, lot 20 **(sold for GBP 40,320)**.



Estimate EUR 3,000
Starting price EUR 1,500

OHARA KOSON (LOTS 288-290)

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.

288
OHARA KOSON:
SNOW AT YANAGIBASHI

By Ohara Koson (1877-1945), signed Shoson with seal Shoson
Japan, published 1927

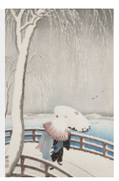
Color woodblock print and gofun (shell paste) on paper. Vertical oban. Signed Shoson with seal Shoson; publisher Watanabe Shozaburo. Title Yanagibashi no yuki (Snow at Yanagibashi).

Two women cross the Yanagibashi - Willow bridge over the river Sumidagawa in a heavy snowfall, the umbrellas covering their face.

SIZE of the sheet 38.6 x 26.1 cm

Condition: Very good condition with minor wear, slight browning, little fading, the edges with light creasing and few minuscule losses.

AUCTION COMPARISON
Compare a closely related print, dated 1927, at Christie's, Landscapes of Japan: Woodblock Prints from Edo to Post-War, 26 March 2024, New York, lot 84 **(sold for USD 17,640)**.



Estimate EUR 5,000
Starting price EUR 2,400

289
OHARA KOSON: CICADA ON A WILLOW TREE

By Ohara Koson (1877-1945), signed Koson with seal Koson
Japan, 1929

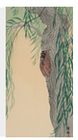
Color woodblock print on paper. Vertical otanzaku. Signed Koson with seal Koson; publisher Daikoku-ya. Title Cicada on a Willow Tree.

A cicada, harkening the arrival of summer, crawls up the trunk of a willow tree with thin branches suspending wispy leaves.

SIZE of the sheet 37 x 19.3 cm

Condition: Very good condition with minor wear. Slight browning, little fading, and minor creasing to edges.
Provenance: Lempertz, Asian Art, 9 June 2011, Cologne, lot 45. A private collection in South Germany, acquired from the above.

MUSEUM COMPARISON
A closely related print dated 1929 is in the Binghamton University Art Museum, New York, accession number 2023.7.29.



Estimate EUR 1,000
Starting price EUR 500

290
OHARA KOSON: NUTHATCH ATOP A PERSIMMON

By Ohara Koson (1877-1945), signed with seal Koson
Japan, circa 1910

Color woodblock print on paper. Vertical otanzaku. Signed with a seal Koson; publisher Daikoku-ya. Title Nuthatch atop a Persimmon.

A nuthatch perched atop a succulent persimmon, the stem bearing large fruits and foliage partly nibbled by insects, all finely executed with bokashi shading.

SIZE of the sheet 31.6 x 18.3 cm

Condition: Good condition with wear and trimmed margins. Minor creasing. Tiny tears and small losses to the top edge. A small loss to the bottom-right corner. Some stains to the back.

MUSEUM COMPARISON
A closely related print is in the Clark Art Institute, Williamstown, Massachusetts, object number 2014.16.20.

Estimate EUR 1,000
Starting price EUR 500

291
KAWASE HASUI: KENCHO TEMPLE, KAMAKURA

By Kawase Hasui (1883-1957), signed Hasui with seal Kawase
Japan, dated 1933

Color woodblock print on paper. Vertical oban. Set inside a frame, behind glass. Signed Hasui with seal Kawase; publisher Watanabe Shozaburo. Title Kamakura Kenchoji (Kencho Temple, Kamakura).

SIZE of the sheet 39 x 26.3 cm

AUCTION COMPARISON
Compare a closely related print, with identical seals, at Sotheby's, Japanese Woodblock Prints, 17 December 2020, London, lot 117 **(sold for GBP 1,386)**.

Estimate EUR 1,500
Starting price EUR 800

292
HIROSHI YOSHIDA: CHION-IN TEMPLE GATE

By Hiroshi Yoshida (1876-1950), signed Yoshida with seal Hiroshi
Japan, dated 1935

Color woodblock print on paper. Horizontal oban. Set inside a frame, behind glass. Signed Yoshida with seal Hiroshi, Jizuri (self-printed) seal to the left margin, further signed in pencil in Roman script to the outer-lower margin Hiroshi Yoshida. Title Romon (Chion-in Temple Gate), from the series Sakura hachidai (Eight Scenes of Cherry Blossoms).

The Chion-in temple in Kyoto is the head temple of the Pure Land Sect (Jodo-shu), founded by Honen in the 12th century. Its gigantic main gate, declared a National Treasure by the Japanese government, is one of the largest temple gates in Japan. The coats and jackets worn by the visitors who climb the massive stairs suggest that even though the cherries are in bloom, the weather is still a bit chilly.

SIZE of the sheet 27 x 41.2 cm

Condition: Very good condition with minor wear. Slight browning of paper, some fading, mounting holes, and creasing to the edges. Gently mounted on cardboard.

MUSEUM COMPARISON
A closely related print is in the Museum of Fine Arts, Boston, accession number 49.130.

Estimate EUR 1,500
Starting price EUR 800

HIROSHI YOSHIDA (LOTS 292-293)

Hiroshi Yoshida (1876-1950) began his artistic training with his adoptive father in Kurume, Fukuoka prefecture. Around the age of twenty, he left Kurume to study with Soritsu Tamura in Kyoto, subsequently moving to Tokyo and the tutelage of Shotaro Koyama. Yoshida studied Western-style painting, winning many exhibition prizes, and making several trips to the United States, Europe and North Africa selling his watercolors and oil paintings. While highly successful as an oil painter and watercolor artist, Hiroshi Yoshida turned to woodblock printmaking upon learning of the Western world's infatuation with ukiyo-e. While widely traveled and knowledgeable of Western aesthetics, he maintained an allegiance to traditional Japanese techniques and traditions.

293
HIROSHI YOSHIDA: HIROSAKI CASTLE

By Hiroshi Yoshida (1876-1950), signed Yoshida with seal Hiroshi
Japan, dated 1935

Color woodblock print on paper. Vertical oban. Signed Yoshida with seal Hiroshi, further signed in pencil in Roman script to the outer-lower margin Hiroshi Yoshida, seal: jizuri (self-printed). Title Hirosaki Jo (Hirosaki Castle), from the series Sakura hachidai (Eight Views of Cherry Blossoms).

Illustrating a view of Hirosaki castle, the seat of the Tsugaru clan, partially obstructed by the blooming cherry blossoms.

SIZE of the sheet 40.6 x 27.5 cm

Condition: Good condition with minor wear. Very good impression with vivid colors. Slight browning of paper and minor foxing.

The jizuri seal is the most important mark on a Hiroshi Yoshida print as it helps distinguish an early edition where the printing process was directly supervised by him. Jizuri means "self-printed" and indicates that Hiroshi Yoshida played an active role in the printing process of the respective print. Hiroshi focused heavily on developing prints of the highest quality and normally only the prints with the best impressions received his jizuri seal.

MUSEUM COMPARISON
A closely related print, also bearing the jizuri seal, is in the collection of Museum of Fine Arts, Boston, accession number 50.2501.

Estimate EUR 3,000
Starting price EUR 1,500

LEONARD TSUGUHARU FOUJITA (LOTS 294 & 295)

Leonard Tsuguharu Foujita (1886-1968) was a celebrated Japanese-French painter known for his unique blend of traditional Japanese art and Western modernism. His works featured bold outlines, flat colors, and strong design, often depicting portraits of women, cats, and scenes from everyday life. Foujita was an active member of the School of Paris, a group of international artists who converged in Paris in the early 20th century. His close friendships with prominent artists, including Modigliani and Picasso, contributed to the development of modern art movements in France and beyond.

Tsuguharu Foujita photographed in 1927

294
LEONARD TSUGUHARU FOUJITA (1886-1968), ATARA AND HESSION, FROM A BOOK OF CATS

1929

Atara and Hession, from A Book of Cats
Etching on handmade Arches paper, signed 嗣治 Foujita, 1929, published by Covivi-Friede, New York, 1930. Set inside a vintage frame, behind glass.

Foujita had a great fondness for cats and often included them in his paintings. In fact, he is sometimes referred to as the Cat Painter and is credited with popularizing the idea of the 'artist and cat' archetype. A Book of Cats is Foujita's most beloved work and is "certainly one of the rarest and most desired books on cats in existence" (Sam Kalda, Of Cats and Men, 2017, p. 43).

SIZE of the sheet 31.1 x 25.3 cm

Condition: Well-preserved with detailed impression and good colors. Signs of wear commensurate with age, browning of paper, and minor stains. Firmly mounted on a piece of cardboard.

AUCTION COMPARISON
For the entire book featuring 20 prints see Bonhams, Prints and Multiples, 23 October 2018, Los Angeles, lot 56 **(sold for USD 50,000)**.

Estimate EUR 4,000
Starting price EUR 2,000

295
LEONARD TSUGUHARU FOUJITA (1886-1968), CAT

1927

Chat
Catalog Raisonné Buisson 27.103
Woodcut print on handmade Arches paper, 1927, **signed and numbered 36/160** in pencil, published for the Société de la Gravure sur Bois Originale Imagier de la Gravu, with full margins.

Foujita had a great fondness for cats and often included them in his paintings. In fact, he is sometimes referred to as the Cat Painter and is credited with popularizing the idea of the 'artist and cat' archetype. There has been only one edition of this print: 160 impressions signed and numbered for the Société de la Gravure sur Bois Originale Imagier de la Gravu in 1927.

SIZE of the sheet 32.5 x 25.2 cm

Condition: Excellent condition with minor wear.

AUCTION COMPARISON
Compare with another edition of this woodcut print sold at Mainichi Auction, Paintings, Prints and Sculpture, 28 October 2023, Tokyo, Lot 3 **(sold for EUR 6,390)**.

Estimate EUR 6,000
Starting price EUR 3,000

Lacquer, Shibayama, Flower Baskets & Wood Carvings

Lots 296 to 368

296
A FINE NANBAN LACQUER CABINET WITH TIGER AND LEOPARD

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

Of wide rectangular form with two side-hung doors, one with a keyhole, opening to reveal the interior fitted with ten drawers of varying size. The doors and sides richly decorated in gold and brown takamaki-e and hiramaki-e, with a lobed cartouche to the front enclosing a tiger in bamboo and a leopard under a pine tree. The sides similarly decorated with foliate cartouches depicting idyllic garden scenes and scrolling vines, the top with a cockerel and chick beside a pine, all framed by hanabishi diaper and checkered patterns.

Each drawer and interior door finely lacquered in predominantly gold hiramaki-e with auspicious flowers and animals, including squirrels and grapevines, chrysanthemums, wisteria, and a peacock, all enclosed by geometric floral borders. With gilt-copper fittings, each finely chiseled, the locking plate with birds in a prunus tree on a ring-punched ground.

SIZE 70.6 x 48.5 x 39.4 cm

Condition: Good condition with expected wear, natural age cracks, minor losses to lacquer, some with associated minor touchups, small chips, the lockplate fully functional with key. One of the corner metal fittings re-attached. Overall presenting beautifully.

AUCTION COMPARISON
Compare a closely related, slightly smaller lacquered Nanban cabinet, dated to the 17th century, Momoyama-Edo period, 43.3 x 63.6 x 36.4 cm, at Sotheby's, 18 June 2020, Paris, lot 126 (sold for EUR 10,000 or approx. **EUR 11,500** adjusted for inflation at the time of writing).

Estimate EUR 15,000
Starting price EUR 8,000

297
A FINE LACQUER TEBAKO AND INTERIOR TRAY WITH COURTIERS IN A MOUNTAIN LANDSCAPE

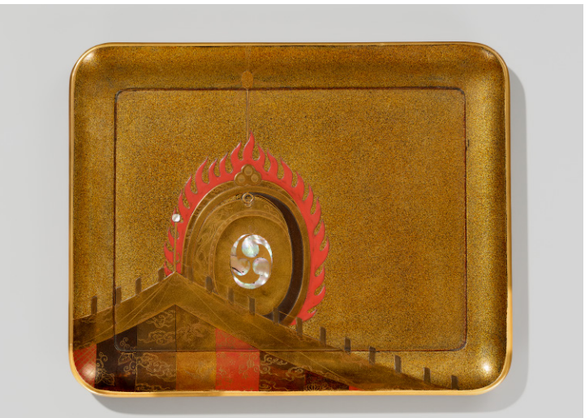
Japan, 18th-19th century, Edo period (1615-1868)

Of rectangular form with rounded corners, bearing a rich nashiji ground finely decorated in gold and iro-e hiramaki-e and takamaki-e as well as kirigane and aogai inlays with a continuous scene of ladies and noblemen merrily dancing by a tent decorated with maru ni futatsubiki mon, associated with the Satomi clan, all within a mountainous landscape with rolling hills and pine trees, all continuing to the sides of the box. The interior fitted with a removable tray depicting the peak of an imperial tent, an odaiko in the foreground inlaid to the center with the tomo-e mon, all against a nashiji ground. The bases and interiors of nashiji. The rims of silver.

SIZE 24.5 x 19.5 x 12 cm

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

Estimate EUR 3,000
Starting price EUR 1,500



298
KAWACHI HISAYA: A FINE LACQUERED HINOKI WOOD BUNKO (DOCUMENT BOX) WITH DEER, CRANE AND BAT

By Kawachi Hisaya, sealed Hisaya
Japan, 20th century, Showa period (1926-1989)

Well carved from hinoki (cypress) wood of attractive grain and color, and neatly lacquered in silver, black, brown, and red takamaki-e with a deer and a crane. The interior with a similarly decorated bat in flight. The lower right corner of the top of the cover with the red-lacquered seal-style signature HISAYA.

SIZE 35.4 x 26.2 x 9.5 cm

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

The wood storage box (tomobako) with the hakogaki inscription 'Takaoka-shi, KAWACHI HISAYA zo' [Made by Kawachi Hisaya, Takaoka City] with seal. A label on the side reads Goju [...] ko [number 50 ...].

The combination of deer, crane, and bat are all evocative of longevity and good fortune.

Estimate EUR 4,000
Starting price EUR 2,000

299

A LACQUER SUZURIBAKO WITH DRAGON AND TIGER

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

Of rectangular form with rounded edges and a slightly domed overhanging cover, bearing a rich nashiji ground finely decorated in gold, silver, and black takamaki-e and hiramaki-e to depict a ferocious three-clawed dragon with neatly detailed scales and mane, emerging from thick swirling clouds, framing the verse Ryu ginzureba kumo okori [when the dragon cries, clouds arise]. The interior of the cover also of nashiji with gold, silver, and brown takamaki-e, decorated with a tiger below bamboo and prunus, and the verse Tora usobukeba kaze shozu [When the tiger roars the wind arrives]. One tray detailed with leafy bamboo, the other tray fitted with a water dropper (suiteki) in peach form, and with a rectangular inkstone (suzuri).

The two verses are taken from the phrase 'The dragon cries and the tiger roars', meaning those who share the same thoughts and minds can understand each other's words and deeds, and are in tune with each other.

SIZE 23.4 x 21 x 4.5 cm

Condition: Good condition with minor wear, small natural age cracks to the interior and corners, light scratches, few small nicks and bruises, and minute losses to lacquer.

Both the tiger and dragon have important meanings in Buddhist and Taoist philosophy, together representing the yin and yang, the earth and sky, or the male and female. Furthermore, they represent strength, resilience and courage.

Estimate EUR 3,000
Starting price EUR 1,500

300

A RARE BLACK AND GOLD LACQUER SLENDER SUZURIBAKO WITH PLOVERS IN FLIGHT

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

Of rectangular form, bearing a lustrous roiro ground finely decorated in gold and silver hiramaki-e and takamaki-e to depict a flock of chidori (plovers) in flight, the sides with further chidori above turbulent waves with gold-sprinkled sprays, and fitted with silver kiku mounts suspending cord loops. The interior with a removable ita (baseboard), suzuri (inkstone), gilt- and shakudo-inlaid silver waterdropper (suiteki) in the form of a moon rabbit, and bamboo-form brush. The base and interior compartments in nashiji with gold fundame rims.

SIZE 21.1 x 6.8 x 4.1 cm

Condition: Very good condition with minor wear. Tiny chips and small losses to the edges. A small repair to the baseboard inside.
Provenance: Christie's, Japanese Lacquer, 19 March 1997, New York, lot 169. The private collection of Maybelle Dore, acquired from the above.

With a wood tomobako inscribed Chidori Maki-e, Naga Suzuribako.

Estimate EUR 3,000
Starting price EUR 1,500

301
A SUPERB LACQUER SUZURIBAKO (WRITING BOX) DEPICTING SAMURAI ACCOUTREMENTS AND DEER WITH AUTUMN GRASSES

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

Of rectangular form with canted corners and edges, the gold-sprinkled roiro ground decorated in gold, silver, black, and brown lacquer takamaki-e as well as kirikane to depict a sujibachi kabuto and a katana. The sujibachi kabuto fitted with an oni mask maedate and with a jikoro. The interior of the cover and baseboards of nashiji with gold, silver, and brown lacquer takamaki-e and hiramaki-e, decorated with a pair of spotted sika deer amongst tall autumn grasses, executed in the Rinpa style, and with further reeds on one baseboard. The interior of the box with a brown-lacquered ground sprinkled with gold. The box fitted with a copper fan-shaped water dropper (suiteki) and a rectangular inkstone (suzuri) signed below Uzumasa Shigetsugu.

SIZE 4.5 x 23.1 x 21.4 cm

Condition: Very good condition with only very minor wear.

Estimate EUR 8,000
Starting price EUR 4,000

302
A SUPERB LACQUER SUZURIBAKO DEPICTING MONJU BOSATSU (MANJUSHRI) ON A SHISHI

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

Of rectangular form with rounded corners, bearing a lustrous roiro ground finely decorated to the flush-fitting cover in gold and iro-e hiramaki-e and takamaki-e as well as e-nashiji to depict Monju Bosatsu seated atop a recumbent lion, a nyoi scepter in his left hand. The interior of the cover similarly worked to depict a sinuously writhing three-clawed dragon amid clouds, its face with a ferocious expression and mouth open in a menacing snarl. The interiors of sparse roiro-nashiji, the box with a removable ita (baseboard) and suzuri (inkstone).

SIZE 24.2 x 21.7 x 5.2 cm

Condition: Good condition with wear. Minor losses and chips to the interior edges of the box, one larger break repaired.
Provenance: European private collection. The interior of the cover with an old inventory label, '29'.

Estimate EUR 10,000
Starting price EUR 5,000

303
OGIMURA SAKITOSHI: A LACQUER SUZURIBAKO WITH ASTER AND NEKOYANAGI NO HANA

By Ogimura Sakitoshi (born 1943), signed Ogimura Sakitoshi saku with seal Sakitoshi
Japan, late 20th century

Of rounded rectangular form with a domed cover, the exterior bearing a roiro ground finely sprinkled with a mokume (wood grain) design and decorated in shades of gold and brown takamaki-e and hiramaki-e with sprays of aster, framed by a wavy border resembling eggshell, and flanked by sprigs of nekoyanagi no hana (pussy willow). The interior lacquered in brown to simulate iron rust, fitted with two baseboards holding a ceramic water dropper (suiteki) and a rectangular inkstone (suzuri). The base signed Ogimura SAKITOSHI saku [made by Ogimura Sakitoshi] with seal SAKITOSHI. The ceramic water dropper with a mark.

SIZE 31.8 x 25.2 x 7.2 cm

Condition: Excellent condition with minimal wear.

Ogimura Sakitoshi

Ogimura Sakitoshi was born in 1943, studied Kiso lacquerware under his father and became independent in 1961. He was appointed a Dento Kogei-shi (traditional arts crafts artist) in 1993. Sakitoshi does all the process of crafting lacquer himself, from preparation to finish. In 1967, he was awarded by the National Traditional Arts Crafts Exhibition and in 1984, he was awarded by the Nagano Prefecture Crafts Association. He runs the Oginami Studio, Shiojiri City, Nagano Prefecture, and teaches lacquer art to the next generation.

Estimate EUR 4,000
Starting price EUR 2,000

304
JUNJIRO: A RARE SAWASA-NURI LACQUER BOX AND COVER WITH TOMATOES

Signed Junjiro saku
Japan, Showa period (1926-1989)

Of rectangular form, the cover finely decorated in iro-e takamaki-e to depict large, resplendent tomatoes borne on leafy vines, all against a roughly textured ground. The interior and the base lacquered roiro and signed JUNJIRO saku [made by Junjiro] – possibly Nakano Junji (born in 1949).

SIZE 30.5 x 27.5 x 6.5 cm

Condition: Excellent condition with minor wear. One tiny chip to the edge.

See a Kano school painting by Kano Tan'yu (1602-1674), Togaki, which was one of the first images of tomatoes in Japan

Originating in Mesoamerica about 7,000 years ago, tomatoes arrived in Japan early in the Edo period during the mid-17th century, having traveled the globe and being domesticated along the way. At first, the tomato was considered a rare ornamental plant, and it was not cultivated for culinary purposes until the Meiji period (1868-1912).

Estimate EUR 1,500
Starting price EUR 800

305
A FINE LACQUER SUZURIBAKO (WRITING BOX) IN THE FORM OF A KOTO (HARP)

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

In the form of a 13-string koto raised on two bracket feet, decorated on the sides and top panel in iro-e togidashi-e to depict mokume (wood grain) and overlaid by strings of twisted silver wire supported on silver shell bridges, flanked by gold and silver takamaki-e brocade panels, embellished to the forehead (ryugaku) with a gilt-copper dragon menuki within a rectangular kinji cartouche, all above prunus blossoms borne on a gnarled trunk. The interior and base in nashiji and fitted with a removable ita (baseboard), suzuri (inkstone), and silver yabumi-form waterdropper (suiteki), all elegantly curved to follow the contours of the koto.

SIZE 3.2 x 22.5 x 10.1 cm

Condition: Very good condition with minor wear.

AUCTION COMPARISON
Compare a closely related lacquer koto-form suzuribako, dated to the Meiji period, 3.8 x 10.2 x 22.5 cm, at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5131 **(sold for USD 7,200)**.

Estimate EUR 4,000
Starting price EUR 2,000

306
A VERY FINE LACQUER KOGO (INCENSE BOX) AND COVER IN THE FORM OF A BIWA (LUTE)

Japan, Meiji period (1868-1912)

Finely modeled as a four-string biwa, neatly decorated to the top panel in iro-e togidashi-e and hirame with a mokume (wood grain) ground overlaid by strings of twisted silver wire over lacquered frets, the plectrum guard decorated in iro-e takamaki-e and kirigane to depict autumnal flowers and tall grasses against a kinji ground. The hangetsu (sound hole) and tuning pegs of silver. The sides, base, and interior compartments in nashiji with silver rims. With a small neck rest lacquered in nashiji and decorated to the sides in gold takamaki-e with half chrysanthemum blossoms.

LENGTH 24.6 cm

Condition: Excellent condition with 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 Chairman of the International Netsuke Society, Northern California Chapter.

With an inscribed wood tomobako.

AUCTION COMPARISON
Compare a closely related lacquer box, Meiji period, 23.5 cm long, at Bonhams, Japanese Works of Art, 19 September 2018, New York, lot 5132 **(estimate USD 4,000)**.

Estimate EUR 4,000
Starting price EUR 2,000

307
A SUPERB AND RARE LACQUER FUYE-ZUTSU (FLUTE CASE)

Japan, 19th century

Of cylindrical form, decorated with six bands, one of heidatsu (decorative metal sheets) on a nashiji ground and with gold takamaki-e, aogai, and amber inlays featuring crickets and another insect, four wider bands with large gold and silver heidatsu of various forms, and a central band with two karashishi playing with kirin. The cord loops in shape of chrysanthemums, the ventilation hole in pale and dark gold, and the cover with a butterfly inlaid in aogai on a kinji ground. The interior is lined with a brocade patterned cloth.

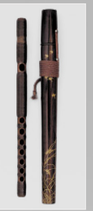
LENGTH 43.5 cm

Condition: Very good condition. Minor typical losses to the gold foil inlays, some with old repairs and touchups.

Provenance: Christie's London, 8 November 2006, lot 111, sold for GBP 3,600 or approx. **EUR 8,400** converted and adjusted for inflation at the time of writing. Collection of Samuel Josefowitz, acquired from the above and thence by descent. The interior with an old collector's number 'L322 130x35' and the interior of the cover lacquered with an inventory number '301.11'. Samuel Josefowitz (1921-2015) was an American media entrepreneur and art collector. Together with his brother David, he ran an international record company. In addition to old master prints, Samuel Josefowitz's art collection included French paintings and prints from the end of the 19th century, in particular works from the Pont-Aven school. Captivated by the history of humanity, he collected for more than 50 years, and assembled an astonishing array of works of art from the time of the ancient Romans and Assyrians to the advent of modern printing technologies.

Sam Josefowitz

AUCTION COMPARISON
Compare a related lacquer flute case and flute, dated to the early 19th century, at Christie's, Japanese Art & Design, 16 November 2000, London, lot 83 (sold for GBP 3,525 or approx. **EUR 9,700** converted and adjusted for inflation at the time of writing).



Estimate EUR 4,000
Starting price EUR 2,000

308
A RARE SAKE CASK IN THE SHAPE OF A DRUM, TAIKODARU

Japan, Meiji period (1868-1912)

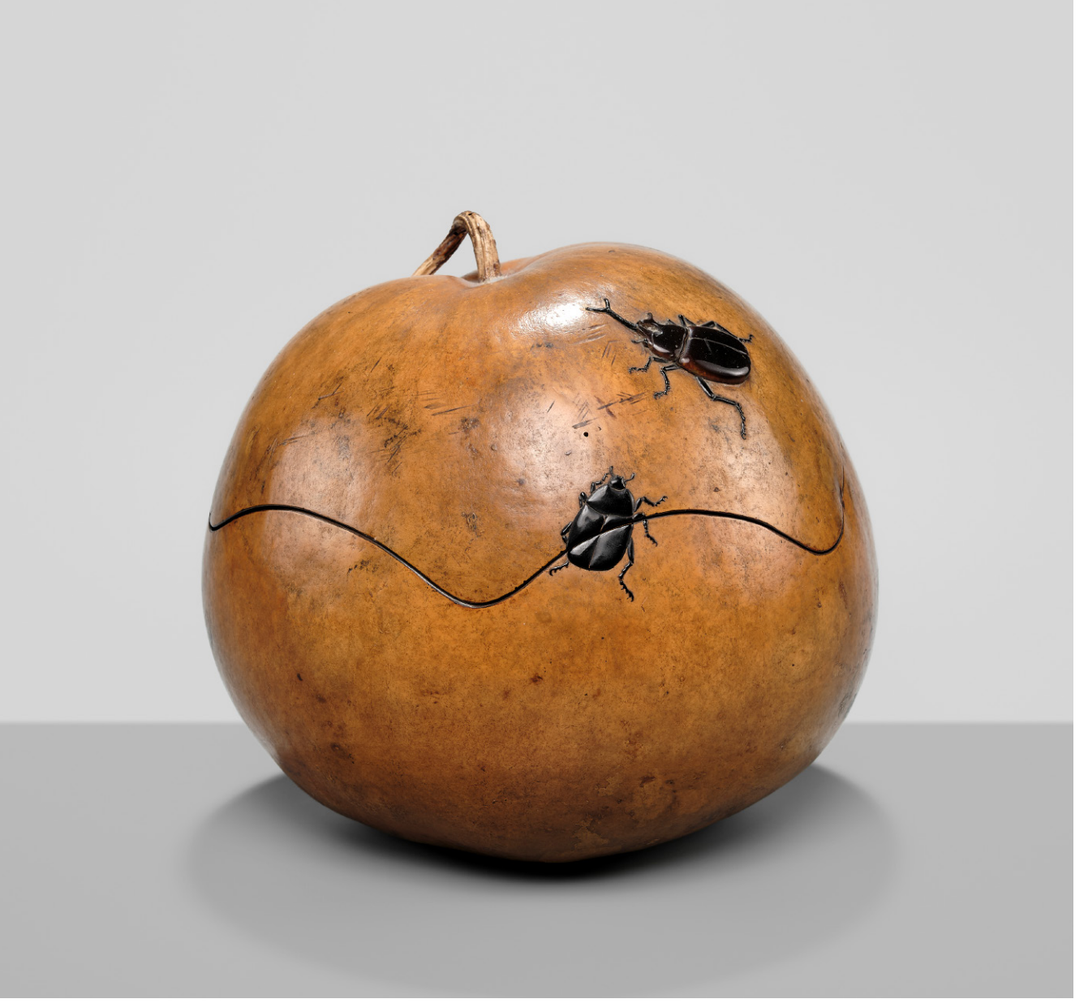
Of unusual form, the drum raised on an ornamental stand and decorated in iro-e hiramaki-e and takamaki-e with e-nashiji, the sides with two rows of copper studs framing the nashiji ground continuing to the stand and decorated with a pair of three-clawed dragons amid swirling clouds, applied to the top with a kiku mount fitted with a copper stopper. Each face of the drum bearing a sabiji-nuri ground decorated with the mitsutomo-e mon encircled by ken blades.

HEIGHT 14 cm

Condition: Good condition with surface wear, few nicks, light scratches, and small chips to the edges of the drum.

Drum-shaped sake casks (taikodaru) were produced in Japan as early as the Kamakura period (1185-1333), originally as ceremonial objects during religious events. Later, they were also used in secular events like weddings and cherry-blossom-viewing parties.

Estimate EUR 1,500
Starting price EUR 800



309
ZESHIN: A LACQUERED KASHIBAKO (CONFECTIONERY BOX) AND COVER IN THE FORM OF A KABOCHA

School of Shibata Zeshin (1807-1891), signed Zeshin with seal Ze
Japan, Meiji period (1868-1912)

Formed from a natural, round orange squash, the skin and stem of the vegetable superbly preserved with natural scratches, blemishes, and spots. Applied to one side in roiro takamaki-e with a kabutomushi (rhinoceros beetle) and a koganemushi (scarab beetle), the body of the latter inlaid in horn. The interior lacquered in roiro with rogin-nuri rims. Signed to the side ZESHIN with a silver lacquered seal Ze.

HEIGHT 18 cm

Condition: Excellent condition with minor wear and natural imperfections.
Provenance: From a noted private collection.

AUCTION COMPARISON
Compare a closely related lacquered kashibako, by Umezawa Ryushin, the youngest son of Shibata Zeshin, dated early 20th century, 11.5 cm long, at Bonhams, The Edward Wrangham Collection of Japanese Art, Part IV, 6 November 2013, London, lot 349 **(sold for GBP 3,125)**.

Estimate EUR 4,000
Starting price EUR 2,000

310
IKKO: A FINE GOLD LACQUER KOGO (INCENSE BOX) AND COVER WITH A PINE CRICKET

The tomobako signed and sealed Ikko
Japan, early 20th century, Meiji period (1868-1912)

Of circular form with domed cover, covered in kinji with gold and black hiramaki-e and takamaki-e to depict a solitary pine cricket with long feelers, the insect's wings skillfully and naturalistically rendered. The box with a recessed circular foot in nashiji with kirigane flakes, the rims lined in silver, and the interior with further kirigane flakes on a nashiji ground.

DIAMETER 8.3 cm

Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed to the cover 'Pine cricket maki-e kogo' and signed to the interior IKKO with a seal mark.

AUCTION COMPARISON
Compare a closely related kogo 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 1,500
Starting price EUR 800

311
A FINE GOLD TOGIDASHI LACQUER KOGO (INCENSE BOX) AND COVER WITH CHRYSANTHEMUMS

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

Of rectangular form with rounded corners, the inrobuta (flush-fitting) cover finely decorated in shades of gold togidashi-e with chrysanthemums against autumnal grass, the disk florets of the blossom in hirame, all against a black lacquer ground densely sprinkled with kinpun. The base and interior compartments in nashiji with gold fundame edges. The rims of silver.

SIZE 7.7 x 6.1 x 4.4 cm

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

312
A FACETED LACQUER INCENSE BURNER WITH SILVER RETICULATED COVER

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

Of octagonal section, the pear-shaped body supported on a splayed foot and rising to a waisted neck with slightly everted rim, surmounted by a silver reticulated cover with silvered-metal liner. The body bearing a dense nashiji ground neatly decorated in silver and gold hiramaki-e and takamaki-e to depict various closed and open fans decorated with motifs including the crescent moon, grasses, and brocade patterns. The underside of sparse nashiji on a roiro ground.

HEIGHT 9.4 cm

Condition: Excellent condition with minor wear mostly to the edges.
Provenance: Christie's, Japanese Works of Art, 17 September 1997, New York, lot 153. The private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

313
A FINE LACQUER KOGO (INCENSE BOX) AND COVER DEPICTING UTENSILS FOR A TEA CEREMONY (CHANOYU)

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

Of circular form, bearing a rich red nashiji ground finely decorated to the cover in iro-e takamaki-e with subtle hiramaki-e to depict a sumitori (charcoal container), chashaku (tea scoop) placed over a natsume (tea caddy), a haboki (feather duster), and a pair of kan (kettle rings), against a suaka-tone lacquer ground sprinkled with gold. The interiors of nashiji. The rims of silver.

DIAMETER 8 cm

Condition: Good condition with old typical wear. The lacquer with losses and flaking along the edges.

AUCTION COMPARISON
Compare a related circular lacquer kogo, dated to the 18th century, Edo period, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 425 **(sold for GBP 1,375)**.

Estimate EUR 1,000
Starting price EUR 500

314
A FINE GOLD LACQUER KOGO (INCENSE BOX) AND COVER IN THE FORM OF A BOAT

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

Finely crafted in the form of a small boat with a removable roof forming the cover, bearing a lustrous gold kinji ground and decorated in gold takamaki-e and hiramaki-e, to depict a partially rolled sudare with a view of a verdant garden outside, the garden with large blossoms of hydrangea, daisy, lily, prunus, and plum. The sides of the boat with wood studs and the underside in dense nashiji. The deck with a kinji ground incised with six parallel lines; the interior compartment lacquered nashiji with gold fundame rims.

LENGTH 16 cm

Condition: Excellent condition with minor wear.

AUCTION COMPARISON
Compare a related larger gold lacquer box and cover in the form of a boat, also dated to the Meiji period, 33.5 long, at Bonhams, Fine Japanese Art, 10 November 2011, London, lot 95 **(sold for GBP 5,250)**.

Estimate EUR 3,000
Starting price EUR 1,500

315
A FINE LACQUER KOBAKO (SMALL BOX) AND COVER DEPICTING THE SEVEN SAGES OF THE BAMBOO GROVE

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

Of rectangular form with rounded corners, bearing a kinji ground finely decorated in gold and silver takamaki-e and hiramaki-e to depict the Seven Sages of the Bamboo Grove, each dressed in finely decorated robes and elaborate headdress, with leafy bamboo stalks in the background. The interiors and base of nashiji with gold fundame rims.

SIZE 10.7 x 8.8 cm

Condition: Good condition with wear, a minute chip to one bottom corner, a minor age crack to one corner, some rubbing and minor losses to lacquer, few small nicks and bruises.

Estimate EUR 1,500
Starting price EUR 800

316
HARUMASA: A LACQUER KOGO (INCENSE BOX) AND COVER WITH PUPPY AND FAN

By Harumasa, signed Harumasa with seal
Japan, 19th century, Edo period (1615-1868)

Of rectangular form, bearing a hirame-sprinkled roiro ground finely decorated in gold, silver, and brown maki-e as well as kirigane to depict a puppy wearing a collar around the neck tied at the back, chewing on a fan, enclosed by a dense nashiji rim, the sides of kinji, the interiors and base of nashiji, with gold fundame rims. Signed to the interior of the cover HARUMASA with a seal.

SIZE 6.8 x 5.4 cm

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,000
Starting price EUR 500

317
A LACQUER KOGO (INCENSE BOX) AND COVER WITH HUTS IN A MOUNTAIN LANDSCAPE WITH WATERFALL

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

Of rectangular form, finely decorated in gold and silver takamaki-e and hiramaki-e as well as kirigane to depict two thatched huts nestled between towering pine and cherry trees in a hilly landscape with a waterfall and meandering stream. The base and interiors of nashiji with gold fundame rims. The rims of silver.

SIZE 8.5 x 7.6 cm

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

318
A LACQUER KOGO (INCENSE BOX) AND COVER DEPICTING A SCENE FROM THE TALE OF GENJI

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

Of rectangular form, finely decorated in gold and silver takamaki-e, hiramaki-e and togidashi-e with kirigane to depict an ox-carriage in a landscape with pines, the background with a boat floating in a lake, all shrouded by misty clouds. The base and interiors of nashiji with gold fundame rims lined in silver.

SIZE 7 x 6.1 cm

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

319
A LACQUER DOUBLE-FAN-SHAPED KOGO (INCENSE BOX) WITH HORSES AND TREASURES

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

Finely modeled in the form of two adjoined fans and decorated in gold and iro-e takamaki-e and hiramaki-e with kirigane and e-nashiji, all on gold and brown-lacquered grounds, depicting seven frolicking horses on the cover, the sides with auspicious symbols and treasures including the lucky mallet, treasure bag, scrolls, floating straw hats, and tama. The interiors of nashiji with gold fundame rims, the base of kinji-nuri.

SIZE 8 x 5.2 cm

Condition: Very good condition with minor wear.
Provenance: The private collection of a Lady and Gentleman in Derbyshire, United Kingdom.

Estimate EUR 2,000
Starting price EUR 1,000

320
A GOLD LACQUER FAN-SHAPED KOGO (INCENSE BOX) AND COVER

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

The fan-shaped lacquer box bearing a beautifully lustrous gold ground, decorated in gold takamaki-e with kirigane highlights to depict a landscape with pines beside a stream, and inlaid in silver to simulate the sticks of the fan. The sides similarly decorated. The interior and base of rich nashiji and with gold fundame rims.

SIZE 12.5 x 7.8 cm

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maybelle Dore.

AUCTION COMPARISON
Compare a related fan-shaped box, dated to the 19th century, Edo period, 24.5 cm long, at Galerie Zacke, Fine Japanese Art, 1 December 2023, Vienna, lot 9 **(sold for EUR 4,940)**.

Estimate EUR 2,000
Starting price EUR 1,000

321
A RARE LACQUER MAPLE LEAF-FORM KOGO (INCENSE BOX) AND COVER

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

The tall box shaped like a maple leaf, bearing a nashiji ground finely decorated to the exterior in shades of gold hiramaki-e and takamaki-e as well as kirigane to depict cherry blossom flowers bunched together with leaves of maple and hollyhock. The base and interiors of gyobu-nashiji with gold fundame rims.

SIZE 6.3 cm x 11 cm

Condition: Very good condition with minor wear mostly to edges and few typical losses to kirigane flakes.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 2,000
Starting price EUR 1,000

322
A GOLD LACQUER JU-KOBAKO (SMALL TIERED BOX) AND COVER

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

The two-tiered stacking box of rectangular form with rounded sides, decorated in iro-e takamaki-e and hiramaki-e as well as kirigane to depict a continuous scene with a meandering river passing through a hilly landscape dotted with verdant cherry blossom trees and thatched huts by the shore. The base and interiors of nashiji with gold fundame rims.

SIZE 5.9 x 7.2 x 6.4 cm

Condition: Excellent condition with minor wear mostly to the edges. Typical losses to kirigane flakes.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 2,000
Starting price EUR 1,000

323
A GOLD LACQUER KOGO (INCENSE BOX) AND COVER WITH INTERIOR TRAY

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

Of lobed form akin to the Japanese quince (mokko), the box with a kabusebuta (overlapping lid) carved with shaped arches and finely decorated against a kinji ground in iro-e hiramaki-e and takamaki-e as well as kirigane and aogai inlays to depict large chrysanthemum blooms interspersed with open and closed painting albums with decorative covers depicting a variety of flowers, birds, and foliate designs. The interior with a removable tray, lacquered with a roiro ground decorated in gold and silver takamaki-e and hiramaki-e with chrysanthemum heads and tumultuous waves. The bases and interiors of nashiji with gold fundame rims.

SIZE 5.5 x 9 x 8 cm

Condition: Very good condition with minor wear mostly to edges. Light scratches, rubbing, and little flaking to the lacquer.
Provenance: From the private collection of Maybelle Dore, by repute previously in the collection of James L. Bowes, United Kingdom. James Lord Bowes (1834-1899) was a wealthy Liverpool wool broker, art collector, and patron of the arts, author and authority on Japan and its art, and benefactor. In 1888 he was appointed the first foreign-born Japanese Consul in Great Britain, a post he held until his death. In 1890, on the grounds of Streatlam Tower, his home in the Toxteth area of Liverpool, he opened the first dedicated museum of Japanese art in the western world to the public.

James L. Bowes, circa 1875

Estimate EUR 2,000
Starting price EUR 1,000

324
A SET OF THREE GOLD LACQUER KOGO (INCENSE BOXES) AND COVERS WITH EN SUITE TRAY

Japan, 19th century

Each of lozenge form, displayed on a matching hexagonal tray raised on three bracket feet. Each kogo is decorated to the top of the cover in gyobu-nashiji and applied with a cloud-shaped cartouche bearing a roiro ground densely decorated in shades of gold togidashi-e and hiramaki-e with a river passing through a mountainous landscape, with thatched houses and cherry blossom trees to its banks, the sides lacquered in kinji. The tray decorated to the top in gold hiramaki-e with open and closed fans against a nashiji ground, enclosed by the wide, gently rounded rim with gyobu-nashiji to each corner. The bases and interiors of nashiji with gold fundame rims.

LENGTH 10.5 cm (each kogo) and 14.5 cm (tray)

Condition: Very good condition with minor wear, particularly to the feet of the tray.
Provenance: From the private collection of Maybelle Dore.

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.

Estimate EUR 2,000
Starting price EUR 1,000

325
A LACQUER JU-KOBAKO (SMALL TIERED BOX) AND COVER DEPICTING A SCENE FROM THE TALE OF GENJI

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

This kobako illustrates an episode from the Genji monogatari (Tale of Genji), chapter twenty-four, Kocho (Butterflies), in which Genji organizes springtime festivities in the garden of Murasaki, his favorite consort.

The two-tiered stacking box of rectangular form with lobed corners, richly decorated in gold and iro-e takamaki-e, hiramaki-e, and togidashi-e as well as kirigane, hirame, and inlays of aogai, the cover with two boys steering a dragon boat in Murasaki's garden, the banks with large, gnarled pines, a bridge in the distance, the sides with a continuous scene depicting a musician on an exotic pleasure boat with a ho-o prow, making his way through the hilly landscape dotted with verdant trees on rolling hills. The bottom case fitted with a removable tray decorated with a pair of butterfly dancers. The interiors of nashiji with gold fundame rims. The long sides of the bottom case applied with silvered kiku mounts suspending loose cord rings.

SIZE 8 x 10 x 9.2 cm

Condition: Very good condition with only very minor wear. The top case with a small repaired crack to one edge (only visible to the interior).
Provenance: Christie's, Japanese Works of Art, 17 September 1997, New York, lot 167. The private collection of Maybelle Dore.

Estimate EUR 2,500
Starting price EUR 1,200

326
A FINE GOLD LACQUER KOGO (INCENSE BOX) AND COVER DEPICTING A SIEGE DURING THE GENPEI WAR

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

Of lobed form akin to the Japanese quince (mokko), with an inrobuta (flush-fitting) cover, bearing a lustrous kinji ground finely decorated in iro-e hiramaki-e and takamaki-e to depict Minamoto clan samurai on horseback approaching a Taira fortress, with two warriors peeking from behind the panels of a terrace. The base and interior compartments of gyobu-nashiji with gold fundame rims.

SIZE 8.5 x 6.1 x 2.5 cm

Condition: Very good condition with minor wear and expected minor losses to the gyobu-nashiji.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,500
Starting price EUR 800

327
A GOLD-LACQUER SMALL SQUARE KOGO (INCENSE BOX) AND COVER

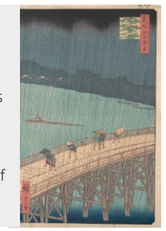
Japan, 19th century, Edo period (1615-1868)

Of square form with canted corners, the box with a kabusebuta (overlapping cover) with shaped arches accommodating the silvered-metal foliate mounts suspending loose cord rings. The top of the cover with a kinji ground richly lacquered in shades of gold and silver takamaki-e, gold togidashi-e, kirigane, and okibirame to depict a samurai struggling to open his parasol in heavy downpour, while a second man covered in a mino (straw cape) and kasa (straw hat) runs toward him across a bridge over a tumultuous river passing through craggy rocks overgrown with trees, all enclosed by a band embellished in gyobu nashiji. The sides of the cover, the interiors, and the base of nashiji with gold fundame rims.

SIZE 4.7 x 8.4 x 8.4 cm

Condition: Very good condition with minor wear and few expected losses to kirigane flakes. The rims with expected wear.

Estimate EUR 2,000
Starting price EUR 1,000



Utagawa Hiroshige, Sudden Shower over Shin-Ohashi Bridge and Atake (Ohashi Atake no yudachi), from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), 1857, Metropolitan Museum of Art, accession number JP643

328
A FINE SILVER AND GOLD-INLAID LACQUER JU-KOBAKO (SMALL TIERED BOX) AND COVER WITH A HORSE, CHERRY BLOSSOMS AND SPIDERWEB

Japan, 19th century

The four-tiered stacking box of rectangular form with rounded corners, the top of the cover neatly inlaid in silver and gold takazogan with a galloping horse still 'caught' in a spider's web hanging from the rim, the equine of course freeing itself with ease, some threads have already come loose, the dense nashiji ground finely decorated in iro-e hiramaki-e and takamaki-e with scattered cherry blossoms, the rim with a diapered pattern. The top tier of the box similarly lacquered with a lotus pond with several blossoms, pods, and large leaves, the water slowly trickling down the tiers and sprinkled with scattered cherry blossoms and maple leaves, and the bottom tier with ducks swimming in the pond. The interiors of nashiji, the interior of the bottom case lined in metal, the rims of silver.

SIZE 7.5 x 8.2 x 5.3 cm

Condition: Very good condition with only very minor wear.
Provenance: Christie's, Japanese Works of Art, 17 September 1997, New York, lot 93. The private collection of Maybelle Dore, acquired from the above. The interior with an old inventory label, 'B117'.

The origins of this unusual motif can be traced to Tsurezuregusa (Essays in Idleness), a celebrated collection of essays written in the fourteenth century by the priest Kenko, who wrote approvingly of the restrained style of the uniforms formerly worn by guards at the Kamo horse races, consisting of an image of a horse covered by a garment painted with spiders' webs. This combination was taken up in dramatic works such as the Noh play Kanawa (The Iron Crown) and the Kyogen comedy Kumonusubito (The Spider Thief). In Kanawa, a woman despairs of her cheating husband, exclaiming that even if she hitched his horse to a spider's web, she could never trust such a faithless man (the recitation of a verse on the same theme forms the climax to Kumonusubito). This ambiguous sentiment later evolved into a more straightforward design, with the implication that any attempt to rein in human passion is akin to restraining a galloping horse with a flimsy spider's web.

Estimate EUR 4,000
Starting price EUR 2,000

329
A FINE INLAID LACQUER YABUMI-FORM JU-KOBAKO (SMALL TIERED BOX) AND COVER WITH QUAILS AND AUTUMNAL FLOWERS

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

The two-tiered stacking box with flush-fitting cover, finely rendered with thin folds representing a yabumi (arrow letter), the kinji ground finely decorated in iro-e takamaki-e and hiramaki-e as well as kirigane and okibirame with inlays in aogai to depict a bevy of quails admiring the full moon inlaid in silver on a cloudy night, their iridescent eyes transfixed. The sides decorated with flowering autumn plants bearing flowers like asagao (morning glory), fujibakama (thoroughwort), susuki (miscanthus), kikyo (Chinese bellflowers), and ominaeshi (valerian), before a woven fence. The base and interior compartments lacquered in nashiji with gold fundame rims.

SIZE 7 x 15.2 x 9.2 cm

Condition: Very good condition with minor wear, mostly to the edges.
Provenance: Christie's, Japanese Works of Art, 17 September 1997, New York, lot 169. The private collection of Maybelle Dore, acquired from the above.

AUCTION COMPARISON
Compare a related lacquer yabumi-form kobako and cover with autumnal flowers, 19th century, 13.3 cm long, at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 146 **(sold for EUR 5,056)**.

Estimate EUR 2,500
Starting price EUR 1,200

330
A FINE 'DEER AND MAPLE' LACQUER KOBAKO (SMALL BOX) AND COVER

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

Finely modeled in the form of two overlapping boxes, one lacquered in kinji with gold and iro-e takamaki-e and hiramaki-e to depict two deer standing below a maple tree, the other bearing a roiro ground with misty clouds embellished with kirigane flakes. The interior of nashiji and with gold fundame rims.

SIZE 9.1 x 8.4 cm

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maurice Garçon, collection number 62. An old label 'Maurice Garçon Collection 62'. Maurice Garçon (1889-1967) was a French novelist, historian, essayist, and lawyer, known for his works Le destin exécrable de Guillemette Babin (1948) and Avec André Gide (1951) among others.

Maurice Garçon

AUCTION COMPARISON
Compare a related gold lacquer kobako of similar form, dated 19th century, at Bonhams, Fine Japanese Art, 11 November 2010, London, lot 187 **(sold for GBP 3,120)**.

Estimate EUR 2,500
Starting price EUR 1,200

331
A SUPERB GOLD LACQUER MINIATURE KODANSU (SMALL INCENSE CABINET) DEPICTING BIRDS AND FLOWERS

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

Of rectangular form, the small incense cabinet with a single door applied with shakudo hinges and a functional lock mechanism opening to three drawers with loop-handles suspended by prunus blossom fittings. Finely worked in gold and silver takamaki-e and hiramaki-e with kirigane and hirame, the exterior with kinji-ground panels depicting birds and flowers including sparrows and plum and a pheasant amid bamboo as well as an eight-fold bridge with blossoming iris, the edges of gold fundame. The interior of the door with a kiri-and-phoenix roundel against a nashiji ground, and the drawers with cherry blossoms and a meandering stream.

SIZE 12.7 x 7.6 x 8.7 cm

Condition: Very good condition with wear, especially to edges, some light warping to the gold leaf inlays to the top, one section of gold leaf with an old repair. Overall presenting beautifully. The key lost.
Provenance: Christie's, Japanese Works of Art, 17 September 1997, New York, lot 178. 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 Chairman of the International Netsuke Society, Northern California Chapter.

AUCTION COMPARISON
Compare a closely related gold lacquer kodansu, late 19th century, also depicting birds and flowers, at Sotheby's, Fine Japanese Art, 5 November 2019, London, lot 60 **(sold for GBP 22,500)**.

Estimate EUR 4,000
Starting price EUR 2,000

332
A FINE LACQUER SAGE-JUBAKO (PORTABLE PICNIC SET)

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

The components superbly worked in iro-e hiramaki-e with richly varied brocade patterns. The open rectangular frame fitted with a handle on top, the sides cut with lobed apertures, decorated overall in floral-hexagonal diaper. The set comprising a three-tiered stacking box decorated to the sides with floral and geometric patterns as well as cranes flying amid scrolling clouds; three food trays lacquered to the center with a stylized peony sprig with a bud and foliage; a rectangular waste container detailed to the exterior with red kitsune (foxes) interspersed with blossoms; and a red lacquer sakazuki (sake cup) with young pines and clouds.

SIZE 20.3 x 15.3 x 13.2 cm

Condition: Very good condition with minor wear.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 2,000
Starting price EUR 1,000

333
ZOHIKO: A BLACK AND GOLD LACQUER ‘MIZUHO’ BOX AND COVER WITH EN SUITE TRAY

By the Zohiko Company, signed Zohiko zo
Japan, Meiji period (1868-1912)

Of rectangular form, bearing a roiro ground finely decorated in gold and silver takamaki-e and hiramaki-e with mura-nashiji, the top of the flush-fitting cover with a sparrow descending on a rice field, the interior of the cover decorated with the rising red sun partly obscured by the nashiji mist. The matching tray similarly decorated with a pair of sparrows flying over a rice field. The bases of nashiji, the box interior of mura-nashiji with gold fundame rims. The rims of silver. The base signed ZOHIKO zo.

SIZE 20.3 x 24.9 cm (the tray) and 6 x 11 x 13 cm (the box and cover)

Condition: Very good condition with minor surface wear.

With a wood tomobako and cover, inscribed to the top Mizuho maki-e bontsuki tabako bako [Maki-e tobacco box with a design of fresh ears of rice with a tray], and to the interior signed Heian ZOHIKO with a seal Zohiko.

Estimate EUR 4,000
Starting price EUR 2,000

334
A LACQUER TANZAKU-BAKO (POEM-CARD BOX) DEPICTING A HABOKI

Japan, Meiji period (1868-1912)

Of rectangular form with an overhanging cover, bearing a lustrous roiro ground, the tanzaku-bako is decorated in gold and silver hiramaki-e and togidashi-e with e-nashiji to depict a tasseled haboki (feather brush) with feathers from a peacock and hawk. The base and interior compartments of sparse roiro-nashiji with gold fundame rims.

LENGTH 39 cm

Condition: Very good condition with minor wear, few light scratches.

With a wood tomobako inscribed Tanzaku [poem-card].

Estimate EUR 2,000
Starting price EUR 1,000

335
A FINE LACQUER PERSIMMON-FORM KOGO (INCENSE BOX) AND COVER

Japan, Meiji period (1868-1912)

Carved as a persimmon with stem and foliage, covered in bright red lacquer and with gold and brown takamaki-e as well as kirigane flakes and mura-nashiji. The interior of nashiji with gold fundame rims.

LENGTH 6.9 cm

Condition: Very good condition with minor wear and very little warping.
Provenance: From the private collection of Maybelle Dore. The interior with an old label, 'HCX71'.

AUCTION COMPARISON
Compare a related lacquer persimmon-form box and cover, dated to the early 20th century, Meiji-Taisho period, 12.1 cm, at Christie's, 2 October 2017, London, lot 70 (sold for HKD 43,750 or approx. **EUR 5,800** adjusted for inflation at the time of writing).

Estimate EUR 1,500
Starting price EUR 800

336
ICHIGO ICCHO: A LACQUER NATSUME (TEA CADDY) WITH ASTER

By Ichigo Iccho (1898-1991), signed Iccho saku
Japan, second half of 20th century, Showa period (1926-1989)

Of typical form with a flush-fitting cover, bearing a lustrous roiro ground with areas of nashiji and togidashi-e, finely decorated in gold and red hiramaki-e and takamaki-e with blossoming aster. The interior lacquered in black and with gold fundame rims. The base inscribed ICCHO saku [made by Iccho].

HEIGHT 7.9 cm

Condition: Excellent condition with minor wear.

The wood storage box (tomobako) inscribed and signed 'Akikusa, natsume ICCHO saku' (Autumnal flowers, natsume, made by Iccho) with seal of the artist. A copy of an authentication letter accompanies this lot.

Ichigo Iccho, a maki-e artist, and master of Wajima lacquerware, is renowned for his exquisite works. His pieces, particularly the highly regarded Natsume, feature bold yet still delicate maki-e designs. He gained recognition in major exhibitions like Nitten, showcasing his unique sense of color and strong compositional abilities. Ichigo Iccho's meticulous attention to detail make his tea utensils highly sought after and valued.

AUCTION COMPARISON
For a ryoshibako by the same artist, see Zacke, 7 September 2023, Vienna, lot 216 **(sold for EUR 4,940)**.

Estimate EUR 800
Starting price EUR 400

337
MOKUDAI SHUNHO: A LACQUER NATSUME (TEA CADDY) WITH CAMELIA

By Mokudai Shunho, signed Shunho with kao
Japan, second half of 20th century, Showa period (1926-1989)

Of typical form with a flush-fitting cover, with a roiro ground, finely decorated in gold, red, green, and brown takamaki-e and hiramaki-e, as well as kirigane flakes and mother of pearl, to depict a camelia flower. The interior in roiro with gold fundame rims. The base signed SHUNHO with kao.

HEIGHT 7.7 cm

Condition: Excellent condition with minimal wear.

The wood storage box (tomobako) inscribed and signed 'Tsubaki maki-e natsume SHUNHO saku' (Camelia, lacquer finish, natsume, made by Shunho).

Estimate EUR 800
Starting price EUR 400

338
ISSAI: A BLACK AND GOLD LACQUER NATSUME (TEA CADDY) WITH WEEPING CHERRY

By Issai, the tomobako signed Issai saku
Japan, 20th century, Taisho period (1912-1926) or Showa period (1926-1989)

Of typical form with a flush-fitting cover, the exterior bearing a glossy, deep brown ground transitioning to gold at the cover, finely worked in gold hiramaki-e and takamaki-e with weeping cherry branches issuing blossoms and leaves. The interior of roiro with gold fundame rims.

HEIGHT 7.4 cm

Condition: Excellent condition with minor wear.

The wood storage box (tomobako) inscribed and signed 'Shirihari natsume, dareshi Sakura, ISSAI saku' (Weeping cherry natsume, prunus pendula, made by Issai) with seal of the artist. With two authentication letters.

Estimate EUR 1,000
Starting price EUR 500

339
TANAKA HYOAMI I: A FINE AND RARE SILVER KANSHITSU (DRY LACQUER) KASHIKI (SWEET DISH)

By Tanaka Hyoami I (1881-1972), signed to the box Hyoami with seal
Japan, Kyoto, Showa period (1926-1989)

The circular dish of irregular surface with slightly upturned rim, made from lacquer mixed with polishing-stone powder and sawdust and finished with a layer of silver filings.

DIAMETER 26.3 cm

Condition: Excellent condition with minor wear.

With a wood tomobako inscribed to the cover Yasuriko mame, seigai bon [Tray in a round 'seigai' shape, finished with a layer of (silver) filings] and signed Nurishi, HYOAMI [Lacquerer Hyoami] with the artist's seal HYOAMI. The box with two labels, one reading Higashi yo, seigai-bon [serving tray for sweets, of round 'seigai' shape] and the other with the number 3. Together with a tomogire (original silk wrapper) stamped Honkataji nushi maki-e Tanaka Hyoami [Made in honkataji technique, lacquerer and maki-e artist Hyoami].

The best known 20th-century member of a line of tea-ceremony lacquerers founded in Kyoto by Kimura Hyosai (1817-1885), Tanaka Hyoami made the present lot in an unusual variety of the so-called kanshitsu (dried-lacquer) technique in which raw lacquer is mixed with stone and wood powder, rather than cloth, to form a clay-like material which can be molded to the desired shape. Shibata Zeshin also made trays of this type (although it is not certain whether he used the same techniques) which were based on earlier prototypes used in the tea ceremony, themselves imitations of pewter dishes used by sailors on Portuguese or Dutch ships that visited Japan from the 16th century.

MUSEUM COMPARISON
Compare a closely related kashiki by Tanaka Hyoami, dated to the early 20th century, in the Art Gallery of New South Wales, Australia, accession number 188.2009.

Estimate EUR 1,500
Starting price EUR 800

340
A DRY LACQUER (KANSHITSU) 'MOUNTAIN' CHAWAN IN IMITATION OF AKA RAKU WARE

Inscribed Ume 梅 with kakihan
Japan, 20th century

Imitating a stoneware teabowl, superbly lacquered in lustrous black and shades of red ranging from strawberry to burgundy, depicting a continuous mountain range, irregularly 'stopping' above the gray and brown-lacquered circular foot below the red-lacquered inscription near the foot UME with a kakihan. The inscription is likely a reference to the deep-red lacquer resembling plums, particularly of the pickled variety (umeboshi).

HEIGHT 8 cm
WEIGHT 56.2 g

Condition: Very good condition with minor wear.

Estimate EUR 2,000
Starting price EUR 1,000

341
AN IMPRESSIVE PAIR OF NEGORO-STYLE ‘SUNSET FOREST’ LACQUER HIBACHI (BRAZIERS)

Japan, first half of 20th century

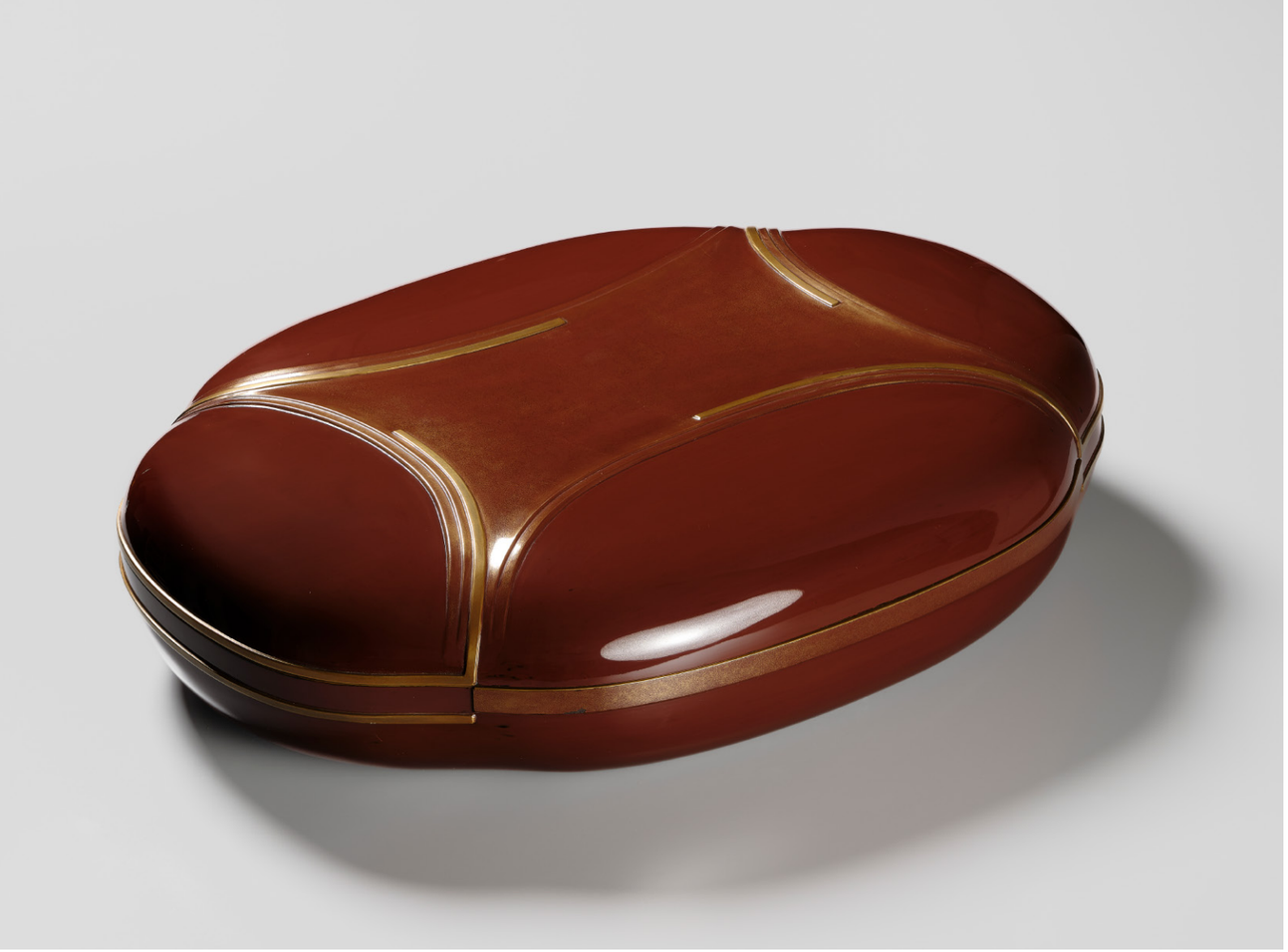
The large pair of braziers of lobed form, finely lacquered in the negoro style, red over black lacquer, carefully polished away to reveal the outline of a towering forest at sunset. The interior fitted with brass liners.

HEIGHT 26.5 cm and 26.8 cm

Condition: Good condition with expected wear, few small bruises, tiny nicks, and few little chips to the foot rim. The liners with traces of use and areas of verdigris. A few minor touchups
Provenance: From a notable collector in London, United Kingdom. Each brazier with two old ‘quality check’ labels from a Japanese lacquer association grading the pieces as level 1 and 2.

Estimate EUR 5,000
Starting price EUR 2,400

Forest in the sunset, likely the inspiration for this brilliant artwork



342
HYOSAKU SUZUKI II: A LARGE URUMI LACQUER BOX

By Hyosaku Suzuki II (1905-1991), signed Hyosaku zo to the tomobako
Japan, mid-20th century, Showa period (1926-1989)

Of lobed form resembling a blossom akin to the quince (mokko). Finely lacquered in urumi nuri (dark brownish read) with raised stripes of kinji, and the central area of mura-nashiji. The interior of lustrous roiro with gold fundame rims.

SIZE 51.9 x 38 x 12.5 cm

Condition: Excellent condition with minor wear.

The wood tomobaku inscribed to the cover 'Urumi nuri and gold lacquered large box' and the interior signed HYOSAKU zo [made by Hyosaku] with the artist's seal.

The form of this box was inspired by the Porsche 356, the famous car manufacturer's first production automobile. This car was first produced in 1948, when Hyosaku Suzuki II was already an accomplished master lacquer artist.

The Porsche 356

Urumi-nuri is a finish in which black lacquer is mixed with vermilion or bengara and coated with brown lacquer on the topcoat.

Hyosaku Suzuki II (1905-1991) was born in Kyoto with the given name Teiji. He learned lacquering techniques under his father Hyosaku Suzuki (1874-1943). Hyosaku II launched his creative career in 1926 at the age of 21, winning a prize for his work at the Shotoku Taishi Competitions. In 1934, he exhibited at the Ryukeiha Crafts Exhibition. He later exhibited a lacquered mirrored cosmetic stand at the Great Paris Exposition and won a silver prize. In 1978, at the age of 73, he exhibited at the Exhibition of Modern Craftsmen and in the same year a solo commemorative exhibition titled Fifty Years Working with Lacquer was held at the Takashimaya Department Store in Kyoto. Works by the artist can today be found in the collection of the Kyoto Municipal Museum of Art.

LITERATURE COMPARISON
Compare a related lacquer flower-shaped bowl by the same artist, in the National Museum of Modern Art, Kyoto, collection number Lc0092.

Estimate EUR 6,000
Starting price EUR 3,000

343
TATSUYA MATSUMOTO: A SUPERB CHOSHITSU (CARVED LACQUER) BOX AND COVER WITH TACHIBANA BLOSSOMS

By Tatsuya Matsumoto (born 1961), signed Tatsu
Japan, 21st century

Of hexagonal form with rounded corners and domed cover, carved through the roiro ground to uncover the layers of lacquer and wood beneath, decorated with blossoms on leafy branches, and detailed with silver and gold hiramaki-e. The interior and rims in a lustrous roiro ground. The base signed TATSU.

LENGTH 20.7 cm

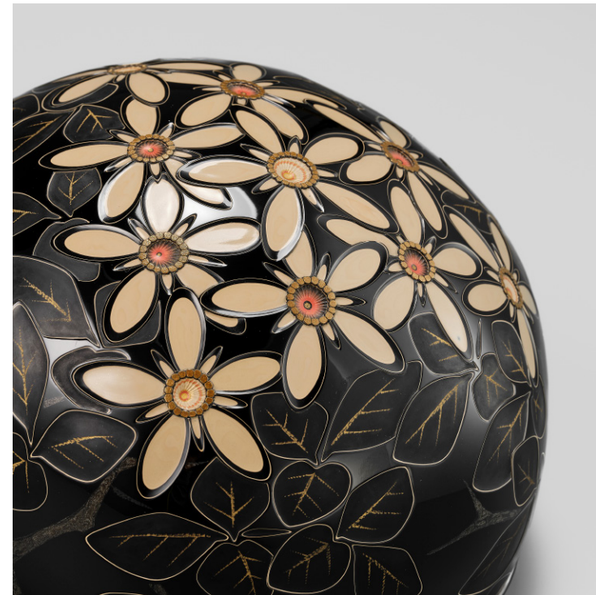
Condition: Excellent condition with minimal wear.

With a wood tomobako inscribed 'carved lacquer Jikirou (food container) with tachibana motif' and to the interior TATSUYA saku with the artist's seal mark Matsumoto Tatsuya.

Tatsuya Matsumoto (born 1961) is a Chiba-based lacquer artist, a full member of the Japan Kogei Association, Vice Secretary General of the Japan Kogei Association East Japan Branch, and a lecturer at Tokyo University of the Arts. He studied under Kodo Otomaru and Jun Otomaru and has received several awards from the Kogei association. Following in the tradition of lacquer artisans of the past, Matsumoto Tatsuya has created lacquer vessels such as boxes, incense containers, incense burners combining classical methods of lacquer production with contemporary surface designs or motifs from other cultures, creating contemporary artworks which have their own distinct style while still embracing the rich tradition and culture of Japanese lacquerware.

MUSEUM COMPARISON
Compare a related carved lacquer box 'green flower' by Tatsuya Matsumoto, in the Metropolitan Museum of Arts, accession number 2019.27a–e.

Estimate EUR 10,000
Starting price EUR 5,000



ONAGA TAMOTSU (LOTS 344-346)

Born in 1932 in Nagami City, Toyama Prefecture, Onaga Tamotsu studied lacquer under Yamazaki Ritsuzan. In 1951 he first exhibited at the national level with the 7th Nitten, a venue at which he was to show 14 times. Over the years he was awarded several rewards at the Nitten, as well as the Member's Award and the Minister of Culture Award at the Gendai Kogei Bijutsu Ten (Exhibition of Contemporary Crafts and Fine Art). 1965-1967 his works toured in Europe (Berlin, Rome, and London). After 1976, he was granted a commission from the Emperor. The Nitten Association as well as the Toyama Prefectural Government purchased his works.

344
ONAGA TAMOTSU: AN ABSTRACT LACQUER PAINTING 'HIGH TIDE'

By Onaga Tamotsu (born 1932), signed Tamotsu
Japan, second half of the 20th century, Showa period (1926-1989)

Of hammered silver and lacquered in brown, blue, beige, and black, with five flounders and other sea fish in a modernist design, backed by bubbles on a sand ground, with an arch at the center. Signed in gold in the lower right corner TAMOTSU.

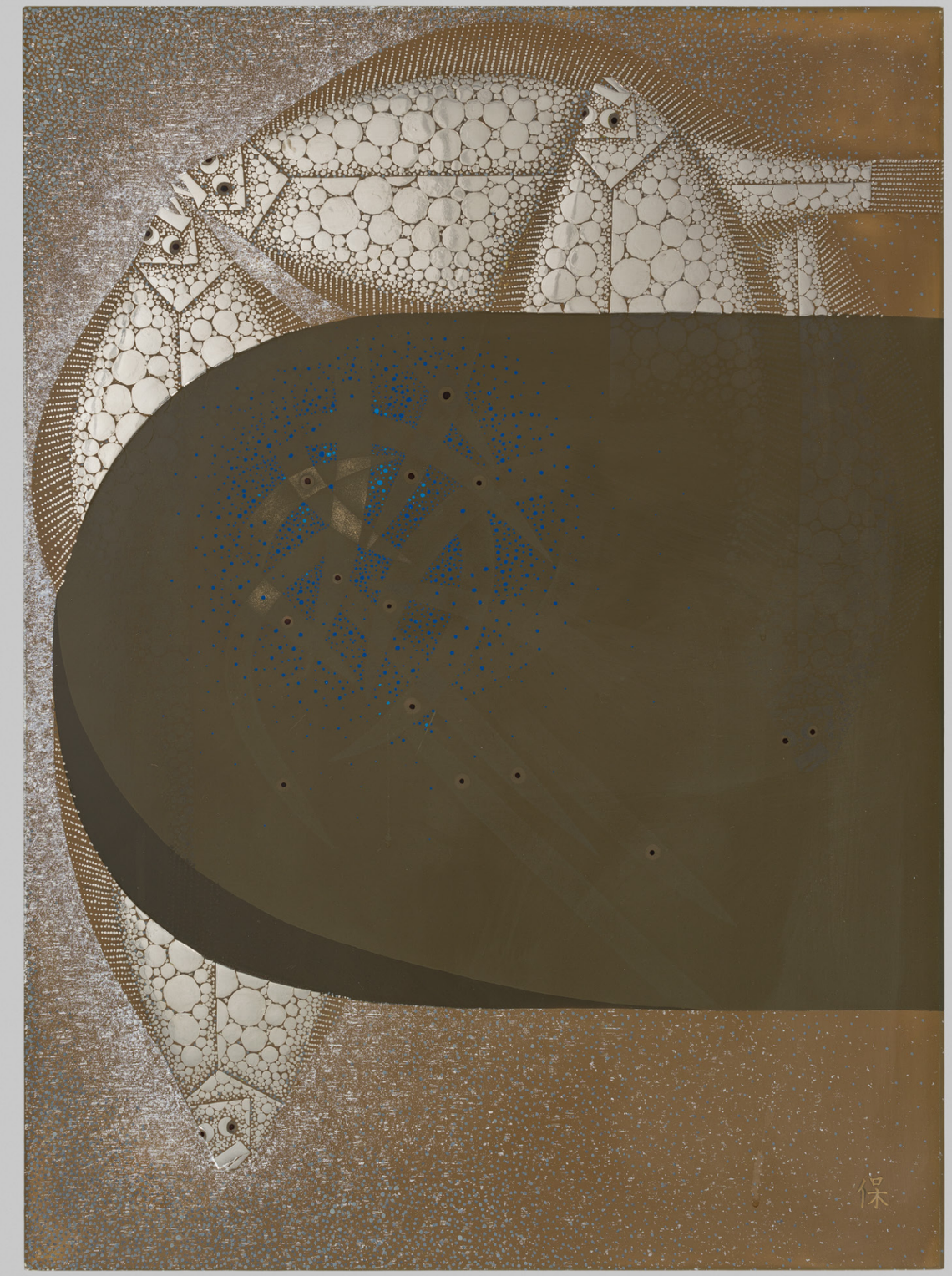
Inscriptions: the reverse with a label 'Mancho' (high tide) signed Onaga Tamotsu with seal Tamotsu.

Image SIZE 53 x 75 cm, SIZE incl. frame 91.5 x 71.7 cm

Condition: Excellent condition.

Framed in the original stainless-steel frame with cloth covered inner band.

Estimate EUR 6,000
Starting price EUR 3,000



345
ONAGA TAMOTSU: AN ABSTRACT LACQUER PAINTING ‘VISION OF THE SHORE’

By Onaga Tamotsu (born 1932), signed Tamotsu
Japan, second half of the 20th century, Showa period (1926-1989)

Of hammered silver with mother-of-pearl inlays on a roiro ground, depicting a fish in a modernist design enclosed by bubbles. Signed in gold to the lower right corner TAMOTSU.

Inscriptions: the reverse with a label ’82 Nagisa no genzo’ [a vision of the shore] and signed Onaga Tamotsu with seal Tamotsu.

Image SIZE 23 x 18.7 cm, SIZE incl. frame 41.5 x 36.6 cm

Condition: Excellent condition.

Framed behind glass in the original stainless-steel frame. With a labeled storage box.

Estimate EUR 3,000
Starting price EUR 1,500

346
ONAGA TAMOTSU: AN ABSTRACT LACQUER PAINTING OF A FISH FROM THE ‘NAGI’ SERIES

By Onaga Tamotsu (born 1932), signed Tamotsu
Japan, second half of the 20th century, Showa period (1926-1989)

Of hammered silver with black, white, and turquoise lacquer takamki-e, as well as iridescent inlays of mother-of-pearl. Depicting a fish in a modernist design with a long tail fin surrounded by stylized sand and bubbles, and signed in gold in the lower right corner TAMOTSU.

Inscriptions: the reverse with a label ‘rensaku nagi’ [Calm series] and signed Onaga Tamotsu with seal Onaga.

Image SIZE 33 x 23.5 cm, SIZE incl. frame 51 x 41.9 cm

Condition: Very good condition with minor wear and few small water marks.

Framed in the original stainless-steel frame with cloth covered inner band.

Estimate EUR 3,000
Starting price EUR 1,500

347
A FINE SHIBAYAMA INLAID WOOD KAZARIDANA (DISPLAY CABINET)

Japan, Meiji period (1868-1912)

The cabinet comprising sliding doors, hinged doors, drawers, and shelves, and the panels finely inlaid in ivory, mother-of-pearl, stained bone, soapstone, tortoiseshell, and wood, as well as gold and iro-e takamaki-e. The central panels decorated with a scholar, two karako carrying a gokin (guqin) and flag, and a dancer holding a fan, the lower panels with fans, a sword, and other auspicious objects, and the top with magnificent cockerels, butterflies, fruits, and flowers, all in bamboo style frames, and with openwork panels of pomegranates. The cabinet supported on a rectangular stand carved with a large band of key-fret.

SIZE 153.5 x 111.2 x 37 cm

Condition: Very good condition with usual wear, nicks, scratches, small losses to the inlays and openwork details, and few repairs. Overall presenting very well.

The central section fitted with two old halogen lamps (not tested) for the lighting of the display.

Estimate EUR 10,000
Starting price EUR 5,000

348
A MAGNIFICENT SHIBAYAMA INLAID WOOD KAZARIDANA (DISPLAY CABINET)

Japan, Meiji period (1868-1912)

The cabinet comprising sliding doors, hinged doors, drawers, and compartments, finely inlaid in ivory and mother-of-pearl with lacquered details to depict sparrows, doves, and other birds in flight as well as peonies, prunus, chrysanthemums, iris, morning glory, wisteria, and further auspicious flowers. The door panels framed with a band of neatly inlaid silver wire, and the cabinet with openwork details depicting dragons chasing tama pearls. All set on a finely carved wood stand with eight feet.

SIZE 208.5 x 135.7 x 46.6 cm

Condition: Very good condition with usual wear, small chips, small repairs to inlays and openwork panels, expected losses to inlays, natural age cracks and splits, minor warping. Overall presenting very well.

AUCTION COMPARISON
Compare a related inlaid and lacquered rosewood cabinet, dated to the Meiji period, 247 x 151 x 48 cm, at Sotheby's, Fine Furniture & Decorative Arts, 13 January 2009, London, lot 22 (sold for GBP 10,000 or approx. **EUR 22,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 15,000
Starting price EUR 8,000

349
KAN: A FINE LACQUERED AND POTTERY-INLAID WALL PANEL WITH PEONIES AND BUTTERFLY

By a follower of Ogawa Haritsu (Ritsuo, 1663-1747), sealed Kan
Japan, 18th-19th century, Edo period (1615-1868)

Of elongated rectangular form, finely inlaid with mother-of-pearl, lacquered ceramic, as well as gold, shibuichi, and red lacquer takamaki-e to depict a poetic scene of two blossoming sprigs of peonies and a butterfly above a brown-lacquered ground. The seal mark KAN inlaid to the lower right corner. Mounted with a looped metal fitting for hanging.

SIZE 140.5 x 13.8 cm

Condition: Good condition with minor wear, few touchups and repairs to the inlays and around the edges of the panel, small nicks, minor chips, and few bruises. Overall presenting very well.

Literature comparison: Compare a related wood panel in the style of Ogawa Haritsu, dated late Edo period to Meiji period, in the Metropolitan Museum of Art, accession number 29.100.70.

Estimate EUR 2,000
Starting price EUR 1,000

350
A RARE RINPA STYLE LACQUERED AND INLAID KIRI WOOD WALL PANEL WITH DEER AND MAPLE LEAVES

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

Of gokin (guqin) form, finely inlaid in the Rinpa style with mother-of-pearl, with gold, pewter, and black lacquer takamaki-e to depict an autumnal scene of a deer below a sprig of maple. The top with an aperture for hanging.

SIZE 111.2 x 9.4 cm

Condition: Very good condition with minor typical wear.

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

Literature comparison: Compare a related wood panel with morning glory by Yokoyama Matsusaburo, dated to 1879, size 150.0 × 8.9 cm, in the Tokyo National Museum, accession number A-11298.

Estimate EUR 3,000
Starting price EUR 1,500

351
BAIRIN AND SHIBAYAMA: A SUPERB INLAID WOOD BOX WITH COCKEREL AND HEN

The lacquerwork by Baitokusai Bairin and the inlays by a member of the Shibayama family, signed Bairin with kakihan and sealed Shibayama
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Of lozenge form, the sides richly carved to resemble the bark of a pine tree, the cover bearing a brown ishimeji ground finely lacquered in gold, red, and brown takamaki-e and hiramaki-e as well as inlays of stained bone and mother-of-pearl to depict a cockerel and hen amid flowering chrysanthemums. The interiors skillfully worked in imitation of wood grain (mokume), with gold fundame rims, and signed to the inside of the cover BAIRIN with a kakihan next to a mother-of-pearl-inlaid plaque incised SHIBAYAMA.

SIZE 16.6 x 10.3 x 5.5 cm

Condition: Very good condition with 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 Chairman of the International Netsuke Society, Northern California Chapter.

Baitokusai Bairin is listed in E. A. Wrangham, The Index of Inro Artists, 1995, p. 29.

Estimate EUR 3,000
Starting price EUR 1,500

352
KOMIN: A SHIBAYAMA-STYLE INLAID WOOD BOX AND COVER WITH SHISHI

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

The rectangular box finely incised and neatly inlaid in antler and mother-of-pearl to depict a majestic shishi with curly mane, seated on its haunches amid rockwork and bamboo, and looking back at a bee flying above. The lower right corner with a mother-of-pearl-inlaid reserve incised with the signature KOMIN. The corners with decorative metal fittings.

SIZE 22.6 x 17.5 x 9 cm

Condition: Good condition, minor wear, a few age cracks to the cover, one metal fitting to the corner lost.

Estimate EUR 2,000
Starting price EUR 1,000

353
A GILT-BRONZE CIRCULAR BOX WITH FINE INLAID WOOD COVER

Japan, 19th century

The kiri wood cover finely lacquered to heighten the natural wood grain, neatly carved in kebori, and richly inlaid in silver and suaka, as well as multicolored antler and bone, horn, and raden, to depict a seated man admiring a bamboo grove in the distance, his robe showing a hishi mon (lozenge crest), while another man wearing a large straw hat runs past him seeking cover from a sparrow flying above. The sides of the box pierced with two holes.

DIAMETER 8.8 cm

Condition: Very good condition with minor wear. The bronze with a rich dark patina with areas of verdigris particularly to the interior.

Estimate EUR 1,000
Starting price EUR 500

354
A DARK WOOD KOGO (INCENSE BOX) AND COVER IN THE FORM OF A BUTTERFLY

Japan, 19th century

Finely carved as a butterfly with wings spread out, neatly detailed with a symmetrical pattern of stylized eyespots and lappets, further with large beady eyes and incised abdomen and thorax.

LENGTH 7.9 cm

Condition: Very good condition with minor wear, few minute shallow chips to rims.
Provenance: From the private collection of Maybelle Dore.

Estimate EUR 1,000
Starting price EUR 500

355
TOKO: AN INLAID AND LACQUERED WOOD KOGO (INCENSE BOX) AND COVER IN THE FORM OF A MANDARIN DUCK (OSHIDORI)

By Toko, signed Toko zo
Japan, 19th century

Finely carved as a Mandarin duck with its head tucked into its shoulders, the forehead inlaid in aogai, the beak in tortoiseshell, and the large eyes in dark horn. The plumage finely worked with further inlays of stained bone and aogai as well as lacquered details. The interior lacquered gold. Signed to the underside TOKO zo [made by Toko].

LENGTH 16.1 cm

Condition: Good condition with expected wear and some light losses to lacquer, particularly to the underside from contact with the surface. Presenting beautifully.

Estimate EUR 1,500
Starting price EUR 800

356
A LARGE AND FINE SHIBAYAMA-INLAID, LACQUERED AND ENAMELED SILVER ‘DRAGON’ KORO (INCENSE BURNER) AND COVER

Japan, Meiji period (1868-1912)

Supported on a separately crafted, ferocious, three-clawed dragon with gilt eyes and writhing body with neatly detailed scales and spiky mane, the body with six foliate cartouches enclosing gold-lacquer panels richly inlaid in mother-of-pearl, horn, tortoiseshell, wood, coral, and stained bone, depicting bird-and-flower motifs including a majestic phoenix under a gnarled prunus tree as well as precious vessels and flower baskets, flanked by a pair of skillfully modeled dragon-form handles, the vessel neatly enameled with floral and foliate scroll, the cover further surmounted by an eagle perched on a rock, spreading its wings as if about to take flight. The koro fitted with a silver liner.

HEIGHT 33.5 cm
WEIGHT 3.9 kg

Condition: Good condition with minor wear, the inlays with expected losses, some inlays repaired, small dents, minor flaking to lacquer. The dragon likely once held a small crystal ball which has been lost. Overall presenting well.

AUCTION COMPARISON
Compare a related smaller Shibayama, silver and enamel koro, by Takazaki Koichi, dated to the Meiji period, 20 cm high, at Bonhams, 17 December 2014, Asian Decorative Arts, San Francisco, lot 9041 **(sold for USD 23,750)**.

Estimate EUR 10,000
Starting price EUR 5,000

357
MASAFUMI: A SUPERB SHIBAYAMA INLAID IVORY AND LACQUER TABLE SCREEN

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

Finely carved from ivory, enclosing two gold-lacquered panels, each richly inlaid in mother-of-pearl, hardstones, tortoiseshell, coral, stained bone, ivory, and wood, depicting precious objects. One panel with an impressively carved tusk vase decorated with an immortal and his attendant atop a wood stand with shishi masks, standing beside a slender two-handled vase holding flowering peony and prunus above a single lily blossom. The other panel with a quadrilobed koro with a majestic ho-o finial, supported on a hexagonal stand, above a tray with a floral arrangement, lower right with the seal MASAFUMI.

The lacquer panels superbly decorated to the reverse in iro-e togidashi-e as well as e-nashiji to depict quails amid autumn foliage and flowers below a full moon. The ivory frames carved with fragmented brocade patterns above pierced aprons depicting ducks in a pond, lower right with a further seal MASAFUMI.

SIZE 22.4 x 12.3 cm (each panel), SIZE total 22.4 x 25 cm

Condition: Good condition with minor wear, few expected losses to inlays, some possibly replaced, fine natural age cracks.

AUCTION COMPARISON
Compare a closely related Shibayama inlaid two-panel screen, by Masayuki, dated to the late 19th century, at Christie's, The Japanese Aesthetic, 15 May 2013, London, lot 216 (sold for GBP 17,800 or approx. **EUR 33,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 15,000
Starting price EUR 8,000

358
A SUPERB GOLD-LACQUER SHIBAYAMA-INLAID FOUR-CASE SAYA (SHEATH) INRO DEPICTING A KARAKO AND HANAKAGO (FLOWER BASKET)

Japan, Meiji period (1868-1912)

The sheath bearing a lustrous kinji ground richly inlaid in mother-of-pearl, stained bone, tortoiseshell, and wood, depicting to one side a karako dressed in patterned robes detailed with peony blossoms and a neckerchief with scrolling clouds, holding aloft a fan and looking down at a turtle standing foursquare with its head raised, the animal neatly detailed with finely incised carapace, tail, and limbs, and to the other side a flower basket atop a wood stand filled with blossoming chrysanthemum, peony, and morning glory.

The removable internal compartments are decorated with a densely gold-sprinkled roiro ground painted in gold hiramaki-e with shapes of maple leaves and blossoms enclosing brocade patterns. The interiors of nashiji with gold fundame rims.

HEIGHT 8.6 cm, LENGTH 5.7 cm

Condition: Superb condition with minimal wear, the upper right cord hole with a minuscule nick. The inlays are perfectly preserved with no losses whatsoever, which is extremely rare for this type.
Provenance: From a private collection in France. The lower compartment with an old Japanese label inscribed 'no. 3' and with a seal mark.

AUCTION COMPARISON
Compare a related gold lacquer and Shibayama inlaid saya inro, dated to the Meiji period, 8.1 x 9.5 cm, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 286 (sold for GBP 9,375 or approx. **EUR 16,500** adjusted for inflation at the time of writing).

Estimate EUR 8,000
Starting price EUR 4,000

359
A FINE AND LARGE GOLD-LACQUER SHIBAYAMA-INLAID TSUBA WITH A PROCESSION OF SKELETONS AND ANIMALS

Japan, Meiji period (1868-1912)

Of mokkogata form, bearing a lustrous kinji ground finely worked in gold hiramaki-e and takamaki-e as well as kirigane, and richly inlaid in mother-of-pearl, tortoiseshell, stained bone, coral, and silver. Depicting to one side five skeletons dancing and playing music in a lively procession also including toads and grasshoppers, with one daring skeleton balancing on a rope holding a parasol and fan, the rope tied to a tree and a tall pole from which another skeleton hangs. The reverse features a garden scene with birds amid blossoming branches, and a toad handing over a hat to an oni. The nakago hitsu-ana and rims decorated with gold hirame, and the sides with tendrils in cloisonné enamels.

SIZE 11.6 x 11.1 cm

Condition: Good condition. The side with the skeletons with only a very small loss to an inlay of the legs of the leftmost skeleton. The verso with few minuscule losses to inlays as visible in the images provided. Few light scratches throughout.
Provenance: Ex-collection R. G. Cole, Hamilton, Ontario, Canada. Sotheby Parke-Bernet, 18 November 1975, lot 503. Old Spanish private collection, acquired from the above and thence by descent in the family.

AUCTION COMPARISON
Compare a closely related Shibayama lacquer tsuba depicting a similar subject, dated to the late 19th century, Meiji period, at Bonhams, Fine Japanese Works of Art, 19 March 2013, New York, lot 2231 **(sold for USD 31,250)**.

Estimate EUR 6,000
Starting price EUR 3,000

Dancing skeletons by
Kawanabe Kyosai, c. 1871-1889

360
A FINE LACQUERED WOOD TSUBA WITH MITSUTOMO-E MON

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

Of mokkogata form, the dark brown lacquer superbly finished to imitate the rough surface of iron (tetsusabi-nuri), and finely decorated in roiro takamaki-e to depict mitsutomo-e mon on each side.

HEIGHT 7.6 cm, LENGTH 6.9 cm
WEIGHT 26.2 g

Condition: Very good condition with minor wear and a few small chips to the edges.

MUSEUM COMPARISON
Compare two related lacquer tsuba in the Victoria and Albert Museum, accession numbers M.1150-1926 and M.344-1911.

Estimate EUR 2,000
Starting price EUR 1,000

361
SHIBATA ZESHIN: A MASTERFUL 'TROMPE L'OEIL' LACQUERED WOOD TSUBA

By Shibata Zeshin (1807-1891), signed Zeshin 是真
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Of aorigata form, superbly lacquered in dark brown lacquer to simulate a rough iron metal ground (tetsusabi-nuri), subtly worked in takamaki-e to depict a continuous barren winter landscape with a lone swallow perched on a thin withering twig of a gnarled willow tree, continuing onto the reverse where a willow shoot slightly dips into a meandering stream. The reverse with the incised signature ZESHIN.

HEIGHT 7.1 cm, LENGTH 6.3 cm
WEIGHT 13.8 g

Condition: Excellent condition with minor wear.

Edward 'Ted' Wrangham with Her Majesty Queen Elizabeth II, 1980

Provenance: Ex-collection Edward Wrangham (no.1070). Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 359 **(sold for GBP 25,200)**. A noted private collection, acquired from the above. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

With a modern presentation stand.

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

LITERATURE COMPARISON
Compare a tsuba lacquered with a dragonfly by Shibata Zeshin in the Nezu Museum in Tokyo, illustrated in Nihon bijutsu 2, no. 93, p. 92, pl. no. 119. Compare a related tsuba by Shibata Zeshin decorated with a beetle, in the Nasser D. Khalili collection, illustrated in Meiji no takara, Treasures of Imperial Japan, no. 74.

MUSEUM COMPARISON
Compare a closely related lacquered wood tsuba by Zeshin in the Victoria and Albert Museum, accession number M.341-1911.

Estimate EUR 8,000
Starting price EUR 4,000

362
OKAZAKI CHIKUHOSAI II: A BAMBOO AND RATTAN HANAKAGO (FLOWER BASKET)

By Okazaki Chikuhosai II (born 1933), signed Chikuhosai
Japan, Osaka, second half of 20th century, Showa period (1926-1989)

Of compressed globular form, supported on three short feet, surmounted by a short neck, beautifully crafted with madake (timber bamboo) and rattan creating an intricate pattern heightened by dark stain and lacquer. The interior with a black lacquered otoshi (water holder) cut from a section of bamboo. Signed to the underside CHIKUHOSAI.

HEIGHT 18.3 cm

Condition: Excellent condition.

With a wood tomobako, inscribed to the exterior of the cover 'flower basket' and signed to the interior of the cover CHIKUHOSAI with the artist's seal.

Okazaki Chikuhosai II (born 1933) was the son of Okazaki Chikuhosai I (1899-1970) who was the eldest brother of Tanabe Chikuunsai I (1877-1937), one of the most important bamboo artists working in the first half of the 20th century in Osaka.

Estimate EUR 2,000
Starting price EUR 1,000

363
SUEMURA SHOBUN: A BAMBOO AND RATTAN HANAKAGO (FLOWER BASKET)

By Suemura Shobun (1917-2000), signed Shobun
Japan, second half of the 20th century, Showa period (1926-1989)

The domed body finely woven with narrow horizontal strips as well as broad vertical strips, surmounted by a tall cylindrical neck cut from a bamboo stalk, fitted with a removable otoshi (water container) made from a lacquered section of bamboo, and signed to the base SHOBUN.

HEIGHT 22.8 cm

Condition: Excellent condition.
Provenance: From a private collection in London, United Kingdom, by repute acquired at Sandcastle Gallery, Kyoto.

With a tomobako inscribed to the exterior of the cover Kinmeichiku, flower basket, the interior of the cover signed SUEMURA SHOBUN saku [made by Suemura Shobun] and with two artist's seals.

Suemura Shobun, a native of Osaka, trained under Yamamato Chikuyusai I (1868-1945) from 1936, and achieved independent status in 1941. He began showing his work at Nitten and other exhibitions in 1951.

AUCTION COMPARISON
Compare a related basket by the same artist at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 191 **(sold for GBP 2,250)**.

Estimate EUR 2,000
Starting price EUR 1,000

364
HATAKEYAMA SEIDO: A BAMBOO AND RATTAN HANAKAGO (FLOWER BASKET)

By Hatakeyama Seido (born 1930), signed Seido saku
Japan, 2009

Shaped as a tall cup tapering towards the broad circular base, finely worked with wavy lines over vertical bamboo strips. The base with a panel inscribed SEIDO saku [made by Seido].

HEIGHT 30.2 cm

Condition: Excellent condition.
Provenance: Tai Gallery, Santa Fe, United States. A New York private collection, acquired from the above.

With a wood tomobako cover inscribed Hanakago, signed HATAKEYAMA SEIDO saku [made by Hatakeyama Seid], and with seal SEIDO.

LITERATURE COMPARISON
Compare a related hanakago in the shape of a conch by the same artist, dated 1954, in the Asian Art Museum of San Francisco, object number 2006.3.569.

Estimate EUR 2,000
Starting price EUR 1,000

365
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)

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 30,000
Starting price EUR 15,000

Another work by this artist, depicting the story of Huang Shigong and Zhang Liang, is located in the Hikawa Shinto Shrine, Yamanashi Prefecture

366
A FINE WOOD OKIMONO OF THREE TURTLES IN A PYRAMID

Japan, 19th century

Well carved as a large turtle stretching its neck and looking behind, its carapace surmounted by a second turtle with a third clambering on top, the reptiles of progressively smaller size and forming a pyramid, each trying to get the most sunlight. Their carapaces and leathered skin are naturalistically detailed with skillful incision work and ring punching creating richly contrasting textures.

LENGTH 20 cm

Condition: Very good condition with minor wear and natural imperfections. Tiny chips to the extremities.

Estimate EUR 4,000
Starting price EUR 2,000

367
KIHODO MASAKA: A SUPERB WOOD OKIMONO OF A PYRAMID OF RATS

By Kihodo Masaka, signed Masaka 正香
Japan, Osaka, late 19th century, Meiji period (1868-1912)

Intricately carved in openwork as numerous rats in varying sizes piled on top of each other as they fight over a kaki (persimmon) and edamame bean pods, all heightened with skillfully applied stain, the rats with finely incised fur and dark inlaid eyes, the base skillfully carved with finely veined leaves exquisitely detailed with rot and wormholes, one inlaid with a tablet incised with the signature MASAKA.

HEIGHT 10.8 cm

Condition: Very good condition with minor wear, the base with minor chips and one small crack, some of the inlaid eyes lost or replaced.

Kihodo Masaka is regarded as one of the greatest carvers of netsuke and okimono, particularly during the Meiji period. He was favored by the aristocracy and Japanese royalty, one of his works (a cake plate decorated with a bag of hundred rats) was even purchased by the Meiji Emperor in 1889.

MUSEUM COMPARISON
Compare a closely related okimono depicting a similar subject by the same artist, 11.7 cm high, in the Asian Art Museum of San Francisco, object number B70M5.

AUCTION COMPARISON
Compare a closely related wood okimono group of a pyramid of rats by Unhodo Masayoshi, dated mid-19th century, Edo period, 16 cm high, at Bonhams, 13 May 2021, London, lot 96 (sold for GBP 4,845 or approx. **EUR 7,500** converted and adjusted for inflation at the time of writing).

Estimate EUR 6,000
Starting price EUR 3,000

368

KANO TESSAI: A WOOD SUZURIBAKO DEPICTING THE JUROKU RAKAN (SIXTEEN ARHATS), DATED 1904

By Kano Tessai (1845-1925), signed Tessai zo with kakihan
Japan, dated 1904

Of rectangular form with canted edges, the inrobuta (flush-fitting cover) finely lacquered to heighten the natural wood grain and skillfully carved to depict the Sixteen Rakan, including Handaka Sonja riding a dragon as another rises from the alms bowl held in his hand; Bindorabaradaja Sonja holding his hossu atop a lion together with another rakan; Binzuru accompanied by an attendant holding his staff; Hattara Sonja on his tiger reading a scroll; followed by a procession of the other arhats. Housed within the integrated baseboard is a ceramic inkstone (suzuri) and silvered metal inkwell.

Inscribed to the left, 'The light of the Buddhist pearl shines in the sky, not white, not blue, nor green or red. The poisonous dragon is lured to descend into the alms bowl, and it is impossible to say if the venerable monk has made a miraculous achievement' 明珠光相耀長空，非白非青非綠紅，引得毒龍降鉢內，莫言尊者弄神通, and to the right, dated 'The design is made with authority, on a great auspicious day in the fifth month of the year of kinoe-tatsu [1904]', and with the signature TESSAI zo [made by Tessai] with a kakihan.

SIZE 23.7 x 20.5 x 3.6 cm

Condition: Good condition with minor wear, warping, old repairs.
Provenance: Collection of Drs. Edmund and Julie Lewis, Chicago, Illinois. The suzuribako and tomobako each with an old label 'Lewis Collection 46'.

With a wood tomobako and a cloth cover finely decorated with dragons amid scrolling clouds. The tomobako inscribed to the top of the cover, 'The image of arhat, suzuribako, made in the Teppitsu ['iron nib'] method', and to the interior 'on a great auspicious day in the sixth month of the kinoe-tatsu [1904], inscribed with authority by TESSAI'.

Kano Tessai (1845-1925) was born in Gifu prefecture and studied calligraphy and painting at Buddhist temples. Soon after, he left the priesthood to fully immerse himself in the study of art. He traveled extensively across Japan examining famous artifacts housed in temple collections, particularly the collection of Bigaku, Gigaku, and Noh masks in Nara's Todaiji and Horyuji. When Ernest Fenollosa (1853-1908) arrived in Japan, Tessai accompanied him on his survey of the temples around Kyoto and Nara. He was present during the opening of Yumeidono at Horyuji when the Kudara Kannon was revealed to the world in 1884. In 1887 he was appointed professor of sculpture in the newly established Tokyo Art School but retired soon after to resume his life as an artist.

AUCTION COMPARISON
Compare a related wood tray by the same artist, 38.1 x 36.8 cm, at Bonhams, Fine Japanese Works of Art, 16 September 2009, New York, lot 3044 (sold for USD 2,196 or approx. **EUR 3,000** converted and adjusted for inflation at the time of writing).

Estimate EUR 2,000
Starting price EUR 1,000

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