

# THE PRINTS OF PAUL JACOULET AT AUCTION

**Wednesday, August 22, 2012 at 4:00 p.m.**

## ON EXHIBIT:

Sunday, August 19 through Tuesday, August 21, 10:00 a.m. to 5:00 p.m. each day and limited viewing Wednesday, August 24 from 10:00 a.m. to 3:00 p.m.



*Photo prise dans ma chambre japonaise. Tokio. Mars 1938.*

## CATALOGUE:

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Overseas: \$20.00      Canada: \$20.00

## TERMS:

A buyer's premium will be added to all purchases.

The buyer's premium is 18% of the final bid price up to and including \$300,000, and 10% of the final bid price over \$300,000.

**\*\*Please be advised we do *not* accept credit cards or Paypal for payment of any auction purchases.\*\***

*Bidders holding a valid Massachusetts or out-of-state resale number must provide certificate or copy thereof when registering or will be required to pay 6.25% Massachusetts sales tax on purchases.*

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Regardless of whether or not a condition report is given, all property is sold subject to Item 1 of our Conditions of Sale, which provides that all property is sold as is. All dimensions and weights are approximate.



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15. Bidding on any article(s) indicates acceptance of the terms set forth above.
16. These Conditions of Sale and any suits arising thereunder shall be construed and governed by the laws of Massachusetts.

## FOREWORD

For ease of reference, the prints in this catalog are numbered to correspond with those in our original 1975 sale catalog. I organized the prints from the research material available to me, putting them in chronological order within their various seals. When Richard Miles prepared his book in 1982, his method of numbering showed some variations. Consequently, the prints have come to be known by two numbers, i.e. Craig or Eldred numbers and Miles numbers. There is an alphabetical listing in the back of this catalog showing the two series of numbers.

An important note about print sizes: most of Jacoulet's prints were approximately 15½" x 11¾" to the plate line with 1¼" to 2" margins on three sides. Our photographer has cropped the images, *so unless specifically noted in the catalog description, the prints are not trimmed.*

The prints in this catalog are listed first with the title in French as it appears on the print, followed by my rough translation. Jacoulet always gave credit to his carver and printer, and the name of the carver and/or printer is often stamped on the margin of the print. Where these appear, they have been noted.

For those who are new collectors, the following excerpts from previous catalogs may prove of interest. Paul Jacoulet's prints were not on sale in shops. He evolved a system of obtaining monthly subscribers who received a copy of the "print of the month". Jacoulet published his prints in series, each distinguished by a seal of his design that incorporated the stylized Japanese characters for his name in a design of some conventional object. An illustration of those seals is also in the back of this catalog.

From his many years of training in calligraphy, Paul Jacoulet acquired a subtle feeling for brush stroke and the nuances of meaning given to different thickness' of the "living line". He transferred his skill with the brush into skill with the pencil, and thus became the only artist to attempt and to master the ability to draw the "living line" with this instrument. This makes his prints unique. No Japanese brush artist can produce this original touch; nor can a western artist, lacking years of calligraphic training.

Paul Jacoulet was able to claim many "firsts". He was the first foreigner to become a master of the ukiyo-e art, being worthy to rank with the Japanese masters. He was the first ukiyo-e artist to use more than 50 blocks for a print; he frequently used from 200 to 300. He was the first artist to record the vanishing nobility of Mongolia. He was the first print artist to extend the application of ukiyo-e beyond the borders of Japan, for he also recorded the "floating world" of the South Seas and mainland Asia.

In true ukiyo-e (pictures of the floating world) fashion, Jacoulet portrayed vanishing customs almost as if he foresaw that those modes of living would float away. No wonder then that in all of Jacoulet's prints there is some sadness, a hint of the deeper side of life. Perhaps that is why one is drawn to look again and again at his prints.

Susan M. Craig-Schofield, Cataloger

## PAUL JACOULET

(1902 - 1960)

Edme Marie Eduard Paul Jacoulet was born in France on January 23, 1902. That same year his father went to Japan in response to a request from the Japanese government to the French government for a professor of French to serve as counselor to the Ministry of Education and teacher at Tokyo's Imperial University. Paul and his mother did not follow until 1906. Presumably by that time his father had determined to make a life in Japan, and Paul, whose delicate health was always a worry, was considered strong enough for the trip.

The family lived in a pleasant residential district of Tokyo, and Paul was raised in a manner not strikingly different from the way a rather privileged Japanese boy grew up. He attended Japanese elementary and middle schools and in them he learned to speak, read, and write Japanese with native fluency. One must emphasize the writing, for that meant learning to handle a brush. Once the technique of brushing the characters of the language is mastered - and in this Paul was given the benefit not only of regular schooling, but of special tutors - that technique is as applicable to painting a picture as to calligraphy.

For most boys such training would have been torture; for Paul, it was a joy. In later years he was fond of telling how, according to his mother, he had at the age of one thrust aside toys to play with pencil and paper. He loved to draw, and since his poor health kept him out of boys' games, he turned more and more to art. His parents did not stint him: he was tutored not only in Japanese brushwork, but in Western-style painting in oils and pastels. There were always tutors on the scene.

His English tutor was the American wife of Yone Noguchi, and it was in their home as a boy of eight or nine that Jacoulet first saw the prints of Utamaro. It was the human form that always engaged Jacoulet. He returned day after day to copy Utamaro's women to find the secret of his line. Then he discovered that prints could be bought, and his allowance went for them. He didn't just buy, he studied, he compared, he analyzed the making of a print. Eventually he assembled a fine collection.

As the boy grew up, he plunged deeper and deeper into Japanese culture. Kabuki, of course: some actors became lifelong friends; but kabuki was not a world he could enter as a participant. Joruri, the ballad-drama, was. On first hearing a joruri minstrel, Paul was entranced. Plunging in, he made himself so good at both the voice and the samisen accompaniment that some of the greatest performers were willing to accept him as student and disciple.

In all this activity there was a common theme. Kabuki, joruri, the old prints - during the two and a half centuries of Japan's seclusion, each of these had been part of the "floating world" of pleasure. It was this world, or the remnants of it, that cast a spell on Jacoulet.

In 1920, faced with the decision of embarking on some kind of career, he took a position as interpreter with the French Embassy. He was well qualified, but the work left him with neither time nor energy for painting or joruri, and he always considered those years as an interpreter lost.

The horror of the great earthquake in September 1923 forced him to the conclusion that life had better be lived while it could be, and he resigned. One suspects that he was free to do so because his father, who could not have approved of his resignation, had died earlier that year. Paul's mother had returned to France to look after the estate. He gave private lessons in French, and he returned to art, troubled, as usual, by attacks of bronchitis.

In 1929 Jacoulet met a lonely teenager from Truk, a place which meant nothing to him until he looked it up. The boy's mother was a native of that island, his father was French; they had sent him to Tokyo to school. For the next few months, until the boy returned home, Paul befriended him. The result was an invitation from the father to come to Truk for a visit. The thought of escaping a Tokyo winter delighted Jacoulet; his mother, who had returned from France, gave him passage money, and off he went.

That was the first of eight consecutive winters he spent in the South Pacific. (That first year he took a fling at buying copra for a Japanese soap company, but he speedily realized he had no gift for business.) He was captivated by the islands. Truk, Yap, and Ponape of the Carolines; Saipan, Tinian, Rota, and Guam of the Marianas; the Marshalls; the Celebes - wherever he went, the people delighted him, the astonishingly different cultures amazed him, the sense that this loveliness was doomed haunted him. He picked up languages easily, he was accepted as a friend, he had a sharp eye for customs and folklore. He amassed sketches. Now he had subject

matter which made him stand out. In 1934 writer Zoe Kincaid persuaded him to show some of his paintings in Tokyo. It was clear that he had developed a style of his own, and his friends among print collectors and scholars were quick to point out that that style was admirably suited to the design of woodblock prints.

In the meantime, his mother had remarried and was living in Seoul. His visits with her resulted not only in his Korean prints, but also in his Manchurian and most of his Chinese designs. In his Manchurian prints and others even more lavish, the technique of the woodblock is pushed to the ultimate. In the days of the ukiyo-e prints, seven or eight blocks usually had to suffice; Jacoulet used as many as three hundred. Again and again he challenged his carver and his printer to outdo themselves, and he was generous in giving them credit. It almost goes without saying that he used the finest pigments and the finest paper made to order with his watermark.

The war drove him from Tokyo to the mountain resort of Karuizawa. There he lived with his Korean family: two brothers who had been with him since their childhood, and the elder's wife and children. In 1949 Jacoulet adopted their three-year-old daughter, Therese. Karuizawa was home for the rest of his life. There he found the quiet to work steadily and seriously, there he found an appreciative audience among members of the Occupation Force who came for holidays. The chronic ill health that plagued him all his life resulted in his death on March 9, 1960. He was only fifty-eight.

Oliver Statler - 1975

*Note: The above is drawn largely from Mr. Statler's recollection of many conversations with Paul Jacoulet over a period of several years' friendship, but his memory was reinforced by a number of details drawn from Florence Wells' two-part article on Jacoulet, which first appeared in Contemporary Japan, 1956 - 57, and was then published as a booklet.*

- 1A. IMPORTANT PAPERBOUND BOOK  
*PAUL JACOULET WOOD-BLOCK ARTIST*  
 By Florence Wells. First edition. Printed 1957. The fifth page (illustrated) is signed and dated 1957. Small loss to top left edge of cover. 200/300
9. VIEILLE MARCHANDE DE CARPES. IBARAKI...JAPON.  
 The Old Carp Seller. Ibaraki, Japan.  
 Signed in pencil lower right above the Fan seal. Seal of the carver, Kazue Yamagishi, lower left margin. Published: 5 July 1934. Probably restored. Color difference within plate line. 300/500
12. PORTRAIT DE MELLE. RITA SABLAN DIAZ. CHAMORRO DE GUAM. "MARIANES...(PAPER LABEL)  
 Miss Rita Sablan-Diaz. Chamorro of Guam.  
 Signed in pencil lower left above the Fan seal. Numbered 130/150 in Japanese on the reverse. Slightly faded. 700/900
14. BELLE DE YAP ET ORCHIDEES. OUEST-CAROLINES.  
 Beauty of Yap and Orchids. West Carolinas.  
 Signed in pencil lower left above the Fan seal. Seal of the printer, Fusakichi Ogawa, lower right margin. Published: 10 December 1934. Numbered 210/350 on the reverse. White sticker with "PJ6" noted in ink on reverse. Otherwise excellent, pristine condition. 1,500/2,000
15. HOMME DE MENADO ET MANGOUSTANS. CELEBES.  
 Man of Menado and Mangoustans. Celebes.  
 Signed in pencil lower right above the Fan seal. Seal of the printer, Shunosuke Fujii, lower right margin. Published: 25 January 1935. Numbered 138/350 on the reverse. Archival tape reverse top margin, light overall toning faintly visible lower right and more in margins. Finely detailed lashes and mica earring. 800/1,000
17. MON AMI FRANCESCO OGARTO "SAIPAN" (PAPER LABEL)  
 My Friend, Francesco Ogarto. Saipan.  
 Signed in pencil lower left above the Fan seal. Seal of Kazue Yamagishi lower left margin. Numbered 45/150 in Japanese on the reverse together with a red circular collector's seal. Slightly toned, otherwise very good condition showing the wood grain in the background. 900/1,100
18. LA CORBEILLE DE NEFLES. CHINOIS.  
 The Basket of Medlar Fruit.  
 Signed in pencil lower right above the Fan seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 23 May 1950. Numbered 212/350 on the reverse. Very, very good condition. 500/700  
*The Property of a New York Collector.*
19. MARIONETTES CHINOISES. (UNTITLED)  
 Chinese Puppets.  
 Signed in pencil lower right above the Mandarin Duck seal. Numbered 72/150 on the reverse. Slightly faded; slightly toned; one small spot near puppet's head. 600/800
21. FEMME TATOUEE DE FALALAP. OUEST CAROLINES.  
 Tattooed Woman of Falalap. West Carolinas.  
 Signed in pencil lower right above the Mandarin Duck seal. No carver or printer seals. Published: 5 July 1935. Numbered 150?/150 in Japanese on the reverse. Two pieces of archival tape on back. Appears in very good condition. 1,500/2,000
22. TROIS COREENS. "SEOUL" (PAPER LABEL)  
 Three Koreans.  
 Signed in pencil lower left above the Mandarin Duck seal. Numbered 62/150 faintly on the reverse together with a red circular collector's seal. Slightly toned margins, more heavily toned on reverse. Image is excellent. 800/1,000
23. BEAUTE JAPONAISE MODERNE. KOBE.  
 Modern Japanese Beauty. Kobe. (Untitled)  
 Signed in pencil lower right above the Mandarin Duck seal. Seal of the carver, Kentaro Maeda, lower left margin. Published: 2 September 1935. Numbered 10/150 in Japanese on the reverse. Excellent condition. 7,000/9,000

25. UNE BELLE DE PALAO.  
A Beauty of Palao. (Untitled.)  
Signed in pencil lower left above the Mandarin Duck seal. Seal (faint) of carver, Kentaro Maeda, in lower left margin.  
Published: 4 November 1935. Evidence of red Japanese seal on the reverse numbered 10/150(?). Very good condition. Probably restored. Paper thin; two edges smooth. 2,500/3,500
26. UN HOMME DE YAP. OUEST CAROLINES.  
A Man of Yap. Carolina Islands.  
Signed in pencil lower right above the Mandarin Duck seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 26 November 1935. Numbered 140/350 on the reverse. Very slight overall toning, otherwise excellent condition. 1,500/2,000
28. PECHEUR DE SAWARA. JAPON.  
Fisherman of Sawara. (Untitled.)  
Signed in pencil lower right above the Mandarin Duck seal. Seal of the carver, Kentaro Maeda, lower left margin. Published: 15 January 1936. Numbered 10/150 in Japanese on the reverse. Fair/good condition. Overall toning, some foxing and rippling to lower margin. 500/600
29. LE MANDARIN AUX LUNETTES.  
Mandarin with Glasses.  
Signed in pencil lower right above the Mandarin Duck seal. Seals of the carver, Kentaro Maeda, and printer Tetsunosuke Honda, lower right margin. Published: 22 May 1950. Number trimmed. Margins evenly trimmed to 3/8", otherwise in excellent, pristine condition. 500/700  
*Specially dedicated in memoriam to the dead American soldiers.*
30. MARCHAND DE SEL. COREE.  
The Salt Seller. Korea.  
Signed in pencil lower right above the Good Luck Hammer seal. Seal of the printer, Tetsunosuke Honda, lower right margin. Published: 24 February 1936. Numbered 74/150 on the reverse. Mat burn shadow and two pieces of tape in top corners; otherwise very good condition. 800/1,000
32. LE CHANT DES VAGUES.  
PONAPE, EST CAROLINES.  
Song of Waves. Ponape, East Carolina Island.  
Signed in pencil lower right above the Good Luck Hammer seal. Seals of the carver, Kentaro Maeda, and Matashiro Uchikawa, lower right margin. Published: 22 April 1936. Numbered 297/350 on the reverse. Excellent condition. 1,500/2,000
34. LES DEUX FRERES. IZU, JAPON.  
The Two Brothers.  
Signed in pencil lower right above the Good Luck Hammer seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 2 July 1936. Numbered 209/350 on the reverse. Excellent condition. 1,200/1,600  
*The Property of a New York Collector*
37. LE REVEIL. SAIPAN, MARIANES.  
The Awakening. Saipan, Mariana Islands. (No title)  
Signed in pencil lower right above the Good Luck Hammer seal. Seal of the carver, Kentaro Maeda, lower left margin. Published: 12 March 1937. Numbered 8/150 in Japanese on the reverse. Good condition. Appears restored. 1,500/2,000
39. SUR LE SABLE. RHULL, YAP.  
On the Sand. Rhull, Yap.  
Signed in pencil lower right above the Good Luck Hammer seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower left margin. Published: 5 November 1937. Numbered 8/350 on the reverse. Excellent condition. 800/1,000
40. HOKKAN-ZAN. SEOUL...COREE.  
Hokkan-zan. Seoul, Korea.  
Signed in pencil lower right above the Tea Jar seal. Seal of the carver, Kentaro Maeda, lower right margin. Published: 6 December 1937. Numbered 148/150 on the reverse. Probably restored as reverse shows tape shadow and overall fading. 300/400

41. LES PARADISIERS. MENADO. CELEBES.  
Birds of Paradise. Menado, Celebes.  
Signed in pencil mid-right above the Tea Jar seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower left margin. Published: 25 December 1937. Numbered 72/350 on the reverse. Slightly toned margin edges and reverse, otherwise very good condition. 1,200/1,600
42. LE MIROIR DE LAQUE ROUGE. TOKYO.  
The Red Lacquer Mirror. Tokyo.  
Signed in pencil lower left above the Tea Jar seal (indistinct against the red background). Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 15 February 1938. Numbered 104/150 in Japanese on the reverse. Very good condition. 3,000/4,000
44. LA LETTRE DU FILS. SEOUL, COREE.  
The Son's Letter.  
Signed in pencil lower right above the Tea Jar seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower left margin. Published: 4 June 1938. Numbered 245/350 on the reverse. Barely discernable mat mark mid-left. Otherwise very, very good condition. 500/800
46. LE REPAS DES MENDIANTS. SEOUL, COREE.  
The Beggars' Meal. Seoul, Korea.  
Signed in pencil lower left above the Tea Jar seal. Seals of the carver, Kentaro Maeda, and printer Shunosuke Fujii, lower left margin. Published: 30 October 1938. Numbered 201/350 on the reverse. Moderate toning; crease lower right. Good condition. 500/700
48. COUCHER DE SOLEIL A MENADO. CELEBES.  
Sunset in Menado. Celebes.  
Signed in pencil lower left above the Tea Jar seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 26 December 1938. Numbered 50/150 in Japanese on the reverse. Overall light toning from original folder. Colors subtle as typical with Japanese numbered prints. 900/1,100
49. LA BALANCE. "CHINOIS"  
The Scale.  
Signed in pencil lower right above the Tea Jar seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 5 February 1939. Numbered 138/250 on the reverse. Very, very good condition. 1,200/1,500
51. KIYOSHI. "TOKIO"  
Kiyoshi.  
Signed in pencil lower left above the Boat seal. Seal of the carver, Kentaro Maeda, lower right margin. Published: 2 April 1939. Numbered 52/150 in Japanese on the reverse. Very good/excellent condition. 900/1,100  
*The Property of a New York Collector*
52. NUIT DE NEIGE. "COREE".  
Snowy Night. Korea.  
Signed in pencil lower left above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 3 June 1939. Numbered 32-?/350 on the reverse. Shows slight mat burn and top and right margins are trimmed to 3/4". Rubbed area on right shoulder of his vest. 500/600
53. JEUNE FILLE DE JALUIT. MARSHALLS.  
Young Girl of Jaluit. Marshall Islands.  
Signed in pencil mid-left above the Boat seal. Seal of the carver, Kentaro Maeda, (old style) in lower right margin. Published: 21 July 1939. Numbered 100/150 in Japanese on the reverse. Moderately toned. 700/900
57. LA PECHE MIRACULEUSE. "IZU, JAPON"  
The Miraculous Catch. Izu, Japan.  
Signed in pencil lower right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 12 December 1939. Numbered 326/350 on the reverse. Tiny pin hole and small piece of tape on reverse; otherwise excellent condition. 1,500/2,000



58. LES JADES. "CHINOISE"  
The Jade Lady.  
Signed in pencil mid-right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 2 February 1940. Numbered 47/350 on the reverse. Excellent condition. 1,400/1,600  
*The Property of a New York Collector*
59. LE BETEL "YAP"  
Betel Nut Boy. Yap.  
Signed in pencil mid-right above the Boat seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 24 March 1940. Numbered 139/250 on the reverse. Top margin creased, all margins toned, tape reverse top, but image within plateline is excellent with vibrant colors and beautiful mica background. 900/1,100
60. FLEURS DES ILES LOINTAINES. MERS DU SUD.  
Flowers of the Distant Islands. South Seas.  
Signed in pencil mid-right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower left margin. Published: 17 April 1940. Special red seal with PJ in script on the reverse. Although slightly toned on reverse, this print has beautiful, strong colors and appears to be in excellent condition. 4,000/5,000
61. LE TRESOR. "COREE"  
The Treasure. Korea.  
Signed in pencil lower right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 21 May 1940. Numbered 203/350 on the reverse. Slightly toned, more heavily on reverse. 1,000/1,200
62. APRES LA DANSE. "CELEBES"  
After the Dance. Celebes.  
Signed in pencil lower left above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 29 June 1940. Numbered 49/350 on the reverse. Pencil notations on reverse, slight tape residue on bottom reverse edge, slight overall toning. Good condition. 800/900
63. VIEILLAD AU CHAPELET. "KAWADZU"  
Mr. Kawada, the Old Man in the Chapel.  
Signed in pencil mid-right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 25 July 1940. Numbered 253/350 on the reverse. Toning and tape to margins and reverse, otherwise, within plate line, very good. 900/1,100
64. LE MAITRE POTIER. "COREE"  
The Master Potter.  
Signed in pencil lower right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 22 September 1940. Numbered 51/350 on the reverse. Excellent condition. 900/1,100  
*The Property of a New York Collector*
65. CHAGRINS D'AMOUR. "KUSALE, EST CAROLINES"  
Sorrow of Love. Kusale, East Carolina Islands.  
Signed in pencil lower right above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 26 October 1940. Numbered 217/350 on the reverse. Toned in margins and reverse. Small piece of tape on reverse. 800/1,000
66. LES ENFANTS AUX YEUX JAUNES. "OHLLOL EST CAROLINES"  
The Yellow-Eyed Boys. Ohlol, East Carolinas.  
Signed in pencil lower left above the Butterfly seal. Seals of the carver, Kentaro Maeda, and printer, Fusagichi Ogawa, lower right margin. Published: 25 November 1940. Special red seal with PJ in script on the reverse. Matted to show full margins and attached at top corners. Slight toning to margin edges and reverse; otherwise very, very good condition. 2,000/3,000
68. LA POETESSE. INDIENNE.  
The Indian Poetess.  
Signed in pencil lower right above the Butterfly seal. Seal of the carver, Kentaro Maeda, lower right margin. Published: 2 January 1941. Numbered 62/150 on the reverse together with a red circular collector's seal. Very, very good condition. 1,000/1,500

69. CALME. "TRUCK"  
Calm on Truk Island.  
Signed in pencil lower left above the Butterfly seal. Seal of the carver, Kentaroo Maeda, lower left margin. Published: 3 June 1941.  
Numbered 124/150 in Japanese on reverse together with a red circular collector's seal. Slight toning margins and reverse.  
1,200/1,400
71. BERGERS DES HAUTES MONTAGNES. COREE.  
Shepherds of the High Mountains.  
Signed in pencil lower left above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 20 April 1941. Special red seal with PJ in script on the reverse. Slight toning to reverse and small crease lower left, otherwise very, very good condition.  
1,200/1,600
72. FLEURS DU SOIR. TRUCK-TOLOAS.  
Evening Flowers. Truck-Toloas.  
Signed in pencil lower right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 1 May 1941. Numbered 247/350 on reverse. Appears in excellent condition.  
2,000/3,000
73. LES JOUEURS. "CHINOIS"  
The Chinese Gamblers.  
Signed in pencil lower right above the Sparrow seal. Seal of the carver, Kentaro Maeda, lower left margin. Published: 7 June 1941. Numbered 120/150 in Japanese on the reverse. Matted to show full margins and attached at top corners; otherwise excellent condition.  
500/700
74. SOUVENIRS D'AUTREFOIS. JAPON.  
Souvenirs of the Past. Japan.  
Signed in pencil lower left above the Sparrow seal. Seal of the carver, Kentaro Maeda, lower right margin. Numbered 57/?50 on the reverse (partially missing). Restored. Evidence of previous tape, etc. Some staining and spotting.  
300/400
76. LE NID. "COREE"  
The Nest. Korea.  
Signed in pencil mid-right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 14 December 1941. Numbered 131/350 on the reverse. Excellent condition.  
4,000/5,000
77. L'ATTENTE. CELEBES. MENADO.  
Waiting in Menado. Celebes Islands.  
Seals of the carver, Kentaro Maeda, and printer, Sunosuke Fujii, lower right margin. Published: 15 September 1947. Unsigned and no seal but excellent condition.  
600/800
78. DANS LES JARDINS RESERVES DU PALAIS. SEOUL: COREE.  
In the Private Gardens of the Palace. Seoul, Korea.  
Signed in pencil lower right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 27 October 1947. Numbered 236/350 on the reverse. Evidence of previous tape glue on reverse and slight color difference near bottom plate line, otherwise in very good condition.  
1,100/1,300
79. RETOUR DE LA JUNGLE. TONDANO: CELEBES.  
Returning from the Jungle.  
Signed in pencil lower right above the Sparrow seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 28 January 1948. Numbered 111/250 on the reverse. Although old tape on areas of front margin and newer, archival-appearing, on reverse, this print is in very good condition.  
1,200/1,600
86. L'HOMME ACCROUPI. CHINOIS.  
The Squatting Chinese Man.  
Signed in pencil lower right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 20 November 1947. Numbered 20/250 on the reverse. Reverse slightly toned, otherwise very, very good condition.  
800/1,000
87. JOAQUINA ET SA MERE AU SERMON DU PERE PONS. ROTA: MARIANES.  
Joaquina and Her Mother at Father Pons' Sermon. Rota, Mariana Islands.  
Signed in pencil mid-right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 25 December 1947. Numbered 31/350 on the reverse. Excellent condition.  
1,200/1,500  
*Dedicated to Pope Pius XII.*  
*The Property of a New York Collector*

88. LA MARIEE.  
The Bride.  
Signed in pencil lower left above the Owl seal. Seal of the carver, Kentaro Maeda, (partial) in lower right margin. Published: 2 February 1948. Trimmed to 3/8" on all four margins and crease in upper center; otherwise colors are vibrant and condition is good. 600/700
90. VIEILLE AINO. CHIKABUMI. HOKKAIDO. JAPON.  
Mrs. Chikabumi, an old Aino woman.  
Signed in pencil mid-left above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 27 October 1950. Special red seal with PJ in script on reverse. Slight evidence of previous mat burn in margin and slightly toned on reverse, archival tape reverse top margin and shadow of previous tape top front margin however, print within plate line is excellent. 900/1,100
91. VIEIL AINO. CHIKABUMI. HOKKAIDO. JAPON.  
Mr. Chikabumi, an old Aino.  
Signed in pencil mid-right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 28 October 1950. Special red seal with PJ in script on the reverse. Slight rubbed area in mica background, archival tape reverse top margin and shadow of previous tape top front margin, otherwise very good condition. 1,000/1,500
92. LE MARIE. SEOUL, COREE.  
The Bridegroom. Seoul, Korea.  
Signed in pencil lower right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 12 November 1950. Numbered 312/350 on the reverse. Moderately toned on reverse, tape shadow upper margin and crease lower margin. Otherwise in good condition. 800/1,000
93. L'ETOILE DE COBI. MONGOLE.  
Star of the Gobi.  
Signed in pencil lower left above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 28 January 1951. Numbered 60/250 on the reverse. Slightly trimmed. One edge shows small losses. Possibly restored. Colors excellent. 2,500/3,500  
*Specially dedicated to French President Vincent Auriol.*
95. LE DIEU VIVANT. NAGANO. JAPON.  
The Living God.  
Signed in pencil lower right above the Owl seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 28 December 1952. Special red seal with PJ in script on the reverse together with a red circular collector's seal. Although colors are good, there is some foxing and soiling in margins and reverse. 500/700
96. LA SOUPE AUX HUITRES. CHINOIS.  
Oyster Stew.  
Signed in pencil lower left above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 28 May 1948. Numbered 127/350 on the reverse. Excellent condition. 900/1,100
97. LE BONZE ERRANT. COREE.  
The Wandering Buddhist Priest. Korea.  
Signed in pencil lower right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 15 August 1948. Numbered 240/250 on the reverse. Excellent color and condition. 700/900
98. LONGEVITE. COREE-MOPPO.  
Longevity. Korea.  
Signed in pencil lower right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 28 November 1948. Special red seal with PJ in script on the reverse. Excellent condition. 1,100/1,300
101. LES PERLES. MANDCHOUKUO.  
The Pearls. Manchuria.  
Signed in pencil lower left above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 28 December 1950. Special red seal with PJ in block on reverse. Reverse slightly toned and with archival tape. Front appears in excellent condition. 3,500/4,500  
*Specially dedicated to Queen Juliana of the Netherlands.*

102. PREPARATIFS POUR L'HIVER.  
POUH-ZAN: COREE.  
Preparations for Winter.  
Signed in pencil lower left above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower left margin. Published: 21 March 1951. Special red seal with PJ in script on the reverse. Three pieces of paper tape on reverse; otherwise excellent, clean condition. 1,000/1,500
103. LE PACIFIQUE MYSTERIEUX. MERS DU SUD.  
The Mysterious Pacific. South Seas.  
Signed in pencil lower right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 6 July 1951. Three margins slightly trimmed (left and right to 3/4" and 5/8" respectively) otherwise very good condition with nice iridescent detail in whirlpool. 2,000/3,000
104. LA PIPE A EAU. CHINOISE.  
The Chinese Waterpipe.  
Signed in pencil mid-right above the Peach seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 31 December 1952. Special seal with PJ in block letters on reverse. Overall toning faintly visible within plate line n yellow background, otherwise in good condition. 900/1,100
105. LA PERRUCHE MORTE. CELEBES.  
The Dead Parakeet.  
Signed in pencil lower left above the Ivy seal. Seals of the carver, Kentaro Maeda, and printer, Shunosuke Fujii, lower right margin. Published: 3 July 1948. Numbered 16/350 on the reverse. Two pieces archival tape in top margin. Some staining near signature and other areas of imperfections. Generally good condition. 1,100/1,300
109. UNE HISTOIRE TRES DROLE. MONGOLS.  
A Very Humorous Story. Mongilia.  
Signed in pencil lower left above the Ivy seal. Seals of the carver, Kentaro Maeda, and printer, Matashiro Uchikawa, lower right margin. Published: 12 April 1949. Numbered 324/350 on the reverse. Good condition. Overall toning and with four pieces archival (?) tape. 1,100/1,300
111. LA GERBE D'ANTHURIUM. ANGUR. M. DU S.  
The Spray of Anthurium Flowers. Angur, South Seas.  
Signed in pencil lower left above the Ivy seal. Seals of the carver, Kentaro Maeda, and printer, Fusakichi Ogawa, lower right margin. Published: 17 July 1951. Special red seal the PJ in block on the reverse. Excellent condition. 3,000/4,000
112. PELERINAGES D'AUTOMNE. ISLE DE SADO, JAPON.  
Autumn Pilgrimage. Sado Island, Japan.  
Signed in pencil lower right above the Ivy seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 5 July 1952. Special red seal with PJ in block letters on the reverse. Slightly soiled on reverse and front left margin, otherwise very good condition. 1,000/1,200
113. LE BOSSU. OTARU, HOKKAIDO.  
The Hunchback. Otaru, Hokkaido.  
Signed in pencil lower left above the Ivy seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 13 July 1952. Fair condition. Some pencil marks on reverse. 700/900
115. FUMES DE SANTAL. MANDCHOUKUO.  
Sandalwood Smoke. Manchuria.  
Signed in pencil lower right above the Mitsu-Tomoe seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower left margin. Published: 21 December 1948. Special red seal with PJ in script on the reverse. Slight smudge in left margin, otherwise in excellent condition. Pristine. 2,500/3,500  
*Specially dedicated to King George VI of England.*
116. LES DEUX ADVERSAIRES (GAUCHE) COREE  
The Two Adversaries. (Left) North Korea.  
Signed in pencil lower left above the Arrow seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 5 December 1950. Numbered 231/350 on the reverse. Slight toning to margins and reverse and with tape shadow on reverse however, within plateline, excellent condition. 1,000/1,500  
*Symbolizing the conflict between North and South Korea, this was specially dedicated to President Harry S. Truman.*

117. LES DEUX ADVERSAIRES (DROITE) COREE.  
The Two Adversaries (Right) South Korea.  
Signed in pencil lower right above the Arrow seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 6 December 1950. Numbered 222/350 on the reverse. Slight toning to margins and reverse and with tape shadow on reverse however, within plateline, excellent condition. 1,000/1,500  
*Symbolizing the conflict between North and South Korea, this was specially dedicated to President Harry S. Truman.*
118. EBISU, DIEU DU BONHEUR, PERSONNIFIE PAR UNE COURTISANE DU SHIMABARA. KYOTO, JAPON.  
Ebisu, God of Good Luck, Personified by a Courtesan of the Shimabara District.  
Signed in pencil mid-right above the Coin seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 7 October 1952. Special red seal with PJ in script on the reverse. Excellent condition. 2,500/3,500  
*Specially dedicated by Jacoulet to himself on the occasion of his 50th birthday.*
119. DAIKOKU, DIEU DE LA RICHESSE, PERSONNIFIE PAR UNE COURTISANE DU SHIMABARA. KYOTO, JAPON.  
Daikoku, God of Wealth, Personified by a Courtesan of the Shimabara District.  
Signed in pencil lower left above the Coin seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 26 October 1952. Numbered 111/350 on the reverse. Some soiling to right and upper margin area. Possibly relined in upper margin. Colors crisp and bright. 1,200/1,400  
*Specially dedicated by Jacoulet to himself on the occasion of his 50th birthday.*
120. LE REMPLACANT. MONGOLE.  
The Substitute. Mongolia.  
Signed in pencil mid-right above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: October 1955. Special red seal with PJ in script on the reverse. Although red ink notations on reverse bottom and slight toning to margin edges, this print is in very good/excellent condition. 2,800/3,200
122. LE CHANT DES FILEUSES. MONGOLIA.  
The Song of Seamstresses.  
Signed in pencil lower left above the Peony seal (faint). Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 1958. Numbered 15/350 on the reverse. Excellent condition. 2,000/2,400
123. LE BILLET DOUX. MONGOLE.  
The Love Letter. Mongolia.  
Signed in pencil mid-left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: May 1955. Special red seal with PJ in script as well as red circular collector's seal on reverse. Slight toning reverse margins. 800/1,000
125. FLEURS D'HIVER. OSHIMA...JAPON.  
Winter Flowers. Oshima, Japan.  
Signed in pencil lower right above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: June 1955. Special red seal with PJ in script on the reverse. Matted to show full margins and attached at top corners. Very, very good condition. 700/900
130. LA STATUETTE THANG. MANDCHOUKUO.  
The T'ang Statuette. Manchuria.  
Signed in pencil lower left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: January 1956. Special red seal with PJ in script on the reverse. Slight toning to margins and reverse. Tiny dot on nose, otherwise very good condition. 1,500/2,000
131. L'HOMME AU SABRE. AINO...HOKKAIDO.  
Young Aino Man with Sword. Hokkaido, Japan.  
Signed in pencil lower right above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Tetsunosuke Honda. Published: November 1955. Numbered 15/350 on the reverse. Three pieces archival tape at top reverse margin. Several tape and mat shadows on front margins. Otherwise in very good condition. A rare print with a low number. 2,000/3,000
139. LA FILLE DU CHEF. MOGOMOG...  
The Daughter of the Chief, Mogomog.  
Signed in pencil lower right above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: 15 September 1953. Numbered 62/350 on the reverse. Margin trimmed to 1/2" on left edge. Possibly restored (strange mottling to back and color difference in yellow portions of her skirt.) Faint mat burn visible. 900/1,100

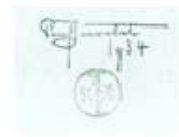
141. LA BLANCHISSEUSE. COREE.  
The Laundress. Korea.  
Signed in pencil lower left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: April 1955. Special red seal with PJ in script on the reverse. Toned on reverse and with some archival tape. Otherwise good condition. 900/1,100
147. LES BONS PIMENTS ROUGES!  
Good Red Peppers! Johokuri, Korea.  
Signed in pencil lower left above the Peony seal. Seals of the carver, Kentaro Maeda, and printer, Yoshizo Onotera, lower right margin. Published: January 1954. Numbered 71/350 on the reverse. Toning to margin edges front and reverse, otherwise very good condition. 1,500/2,000
151. LE LOTUS NOIR.  
The Black Lotus. China.  
Signed in pencil mid-right above the Peony seal. Seal of the carver, Kentaro Maeda, lower right margin (partial). Published 1959. Trimmed to 1/4" on all four margins, two 1" tears upper margin and overall toning. 500/600
152. LA PRIERE DE MINUIT. LAMA MONGOL...  
The Midnight Prayer. Mongolian Lama.  
Signed in pencil lower left above the Peony seal. Seals of the printer, Kentaro Maeda, and printer, Tetsunosuke Honda, lower right margin. Published: 1959. Special red seal with PJ in script on the reverse. Excellent condition. 800/1,000

- END OF AUCTION -

	Miles#	Eldred#		Miles#	Eldred#
Amoureux a Tarange	32	27	Femme Tatouee	26	21
Apres le Pluie	48	43	Fille du Chef	132	139
Apres la Danse	67	62	Filles de la Brousse	148	132
Aristoloches Geants	129	144	Fils qui Vient de Perdre	98	107
Attente	86	77	Fleurs d'Hiver	140	125
Avant l'Audience	82	82	Fleurs des Iles Lointaines	65	60
Averse A Metalanim	29	24	Fleurs du Soir	76	72
Balance	54	49	Fleurs Violettes	41	36
Banni	150	135	Flocons de Neige	146	134
Basilion	3	10	Fumees de Santal	102	115
Beaute Japonaise Moderne	28	23	Geisha Kiyoka	19	20
Bebe Coreen	4	11	Genie sans Nom	127	126
Belle de Palao	30	25	Gerbe Anthurium	118	111
Belle de Yap	14	14	Graines de Camelia	151	133
Bergers des Hautes Montagnes	75	71	Green (Guam)	10	4
Betel	64	59	Histoire tres Drole	105	109
Billet Doux	139	123	Hokkan-zan	45	40
Blanchisseuse	138	141	Hommages aux Ancetres	145	128
Blue (Guam)	11	5	Homme accroupi	88	86
Bocal de Poissons Rouge	81	81	Homme au sabre	143	131
Bol de Lait	154	146	Homme de Menado	15	15
Bons Piments Rouge	133	147	Homme de Yap	31	26
Bonze Errant	95	97	Homme Heureux	141	129
Bossu	121	113	Homme qui Ecrit	128	127
Cactus	79	75	Hong Kong	155	124
Calme	74	69	Indigo (Guam)	12	6
Chagrins d'Amour	70	65	Jades	63	58
Chant des Fileuses	152	122	Jeu Princier	147	121
Chant des Vagues	37	32	Jeune Chef Saragan	104	100
Chemin a l'Eglise	55	50	Jeune Fille de Fidzi	16	16
Chenille Verte	40	35	Jeune Fille de Jaluit	58	53
Chinese Beauty	25	7D	Jeune Fille de Polowat	97	97A
Confidante	84	84	Jeune Fille de Saipan	1	8
Corbeilles de Nefles	107	18	Jeunes Chasseurs	149	136
Corean Girl	23	7A	Joaquina et sa mere	89	87
Coucher de Soleil	53	48	Joruri Singer	34	7C
Crab	22	7B	Joueurs	77	73
Daikoku	123	119	Keen et Lee	115	110
Dans la Loge Officielle	85	85	Kiyoshi	56	51
Dans la Nature	103	89	Lady in Red	20	7E
Dans les Jardins	87	78	La Mariee	91	88
Dans l'Isle Tinian	160	153	La Mariee	110	92
Danse d'Okesa	124	114	Lettre du Fils	49	44
Danseuse Corean	161	154	Longevite	100	98
Decembre	130	145	Lotus Noir	159	151
Deux Adversaires (Droit)	112	117	Maitre Potier	69	64
Deux Adversaires (Gauche)	111	116	Mandarin aux Lunettes	106	29
Deux Freres	39	34	Marchand de Sel	35	30
Dieu Vivant	125	95	Marionnettes Chinoise	18	19
Ebisu	122	118	Miroir de Lac Rouge	47	42
Eliana	21	7F	Mon Ami Francesco Ogarto	17	17
Enfants aux Yeux Jaunes	71	66	Nautilus	153	137
Etoile de Gobi	114	93	Nid	80	76
Favorite	83	83	Nouvelle Robe	50	45

	Miles#	Eldred#
Nuit de Neige	57	52
Orange (Guam)	9	3
Pacifique Mystereux	117	103
Papillons	61	56
Paradisiers	46	41
Parisienne	6	13
Pasteques	60	55
Patissier	135	143
Pêche Miraculeuse	62	57
Pêcheur de Sawara	33	28
Pelerinages d'Automne	120	112
Perles	113	101
Perruche Morte	94	105
Petits Voleurs (droit)	157	150
Petits Voleurs (gauche)	156	149
Phare de Mikimoto	134	138
Pipe a Eau	126	104
Poetesse	73	68
Portrait of Okoi	24	70
Premier Amour	43	38
Preparatifs pour l'Hiver	116	102
Pretre de Sendo-Ji	137	142
Priere de Minuit	158	152
Red (Guam)	7	1
Remplacant	142	120
Repas des Mendiants	51	46
Retour d'un Banquet	119	94
Retour de la Jungle	90	79
Reveil	42	37
Rita Sablan-Diaz	5	12
Rocher de Jockadj	36	31
Sculpteur de Tokobuei	136	140
Soupe aux Huitres	93	96
Sous les Bananiers	92	80
Souvenirs d'Autrefois	78	74
Statuette Tang	144	130
Sur le Sable	44	39
Tabouret de Porcelaine	38	33
Tempete du Coeur	96	106
Tragedienne	162	155
Tresor	66	61
Tresseuse de Paniers	101	99
Trois Coreens	27	22
Vendeur de Masques	72	67
Vendeuse de Mangues	59	54
Vent du Nord	131	148
Vieil Aino	108	91
Vieille Aino	109	90
Viellard au Chapelet	68	63
Vieille Marchande de Carpes	2	9
Vieux Manuscrits	99	108
Violet (Guam)	13	7
Yagourough et Mio	52	47
Yellow (Guam)	9	3

## SEALS



BAREN



DOUBLE GOURD



MANDARIN DUCK



PEONY



ARROW



BAT



BOAT



BUTTERFLY



COIN



GOOD LUCK  
HAMMER



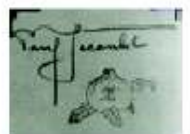
IVY



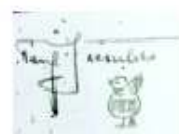
MITSU-TOMOE



OWL



PEACH



SPARROW



TEA JAR



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THE TERMS AND CONDITIONS LISTED IN THIS CATALOG.**

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2. Pre-sale estimates are provided by the auctioneers for the convenience of our customers. They are not meant to be taken as a guide to the value of an item, but as a guide to its expected selling price. Estimates are prepared well in advance of a sale and are subject to revision.
3. Carefully examine any item that you might consider bidding on for any variation from the catalog description. If you are unfamiliar with auction procedure or terminology or would like clarification of a catalog description, please ask for assistance from our staff members.
4. Please read the Order Bid Procedure if you wish to leave an absentee bid.
5. **An 18% buyer's premium will be added to the hammer price of all property sold, to be paid as part of the purchase price.** The buyer's premium is 18% of the final bid price up to and including \$300,000, and 10% of the final bid price over \$300,000.
6. Eldred's reserves the right to refuse to issue, or to revoke, bidding credentials, or to reject any bid, if deemed necessary and proper in its sole discretion, for the conduct of the auction process, and to insure fairness to consignors and other bidders.

**SHIPPING INFORMATION**

As a service and convenience, our shipping department can ship or arrange shipment of paid purchases. The packing and shipping of items by Eldred's will be undertaken solely at our discretion. Upon receipt of payment, Eldred's will pack and ship according to purchaser's instructions for shipment. If no instruction is given, we will ship by the best method and carrier. Eldred's is not responsible for the acts or omissions of carriers or packers, whether or not recommended by us. Packing and handling of purchased items by us is at the entire risk of the purchaser. Costs for this service will be based on the carrier's current packing, transportation, and insurance charges. There is a minimum handling charge of \$10.00 for all shipments. We do not ship via the U.S. Post Office unless special arrangements are made. All shipping costs will be C.O.D. unless otherwise arranged. **Please allow 4-6 weeks from receipt of payment for delivery.**

**BIDDING INCREMENTS**

Due to the ArtFact Live auction, please adhere to these bidding increments:

\$0-\$49: \$5	\$1,000-\$2,999: \$100	\$30,000-\$49,999: \$2,000
\$50-\$199: \$10	\$3,000-\$4,999: \$250	\$50,000-\$99,999: \$5,000
\$200-\$499: \$25	\$5,000-\$9,999: \$500	\$100,000 and above: \$10,000
\$500-\$999: \$50	\$10,000-\$29,999: \$1,000	Above \$300,000 at the auctioneer's discretion

*\*Eldred's reserves the right to adjust absentee bids to the nearest increment below the bid.\**

## ABSENTEE BID FORM

If you are unable to attend a sale, and if, after reading our **Conditions of Sale** you would like to have us bid for you on any item or items, it can be handled in the following manner:

1. Please list the lot number below with the name or title of the article(s) and the highest amount you are willing to pay. Carefully check your Bid Form. Although we attempt to check the description against the lot number, bids are posted by the number.
2. A deposit of 10% of the total order is required. This sum will be held by us until after the auction.  
**All absentee bids are kept in strict confidence.**
3. All absentee bids should be submitted in a timely manner to reduce the chance of posting error. All mail, phone, or fax bids should be received prior to the day of the sale. In the event of identical bids, the earliest received by Eldred's will take precedence.
4. On the day of the auction, a member of our staff will act as your agent and bid for you, and will attempt to obtain the lot or lots for you for the lowest possible amount. If you have indicated the highest amount you are willing to pay, you should not be disappointed if you lose an item. Many times you will actually buy it for less than your bid.
5. At the end of the auction, you will be notified. If successful, the amount of your deposit will be applied toward the purchase price. If unsuccessful, the full amount of your deposit will be returned promptly.
6. **An 18% buyer's premium will be added to the hammer price of all property sold, to be paid as part of the purchase price.** The buyer's premium is 18% of the final bid price up to and including \$300,000, and 10% of the final bid price over \$300,000.
7. Eldred's shall not be held responsible for errors or failure to execute bids. Robert C. Eldred Co., Inc. offers this service as a convenience to its clients and will not be held responsible for errors or failure to execute bids.
8. All sales are subject to the **Conditions of Sale** printed in the catalog.

I wish to place the following bid(s) on items in your auction dated : \_\_\_\_\_

LOT NO	ITEM DESCRIPTION	MAXIMUM BID

**18% BUYER'S PREMIUM WILL BE ADDED TO THE HAMMER PRICE\***

(\*see item 6 above)

**TOTAL:** \_\_\_\_\_

I have ( ) have not ( ) examined the item(s) listed above.

**10% DEPOSIT:** \_\_\_\_\_

SIGNATURE: \_\_\_\_\_ MA RESALE No: \_\_\_\_\_

NAME: (Please print) \_\_\_\_\_

ADDRESS: \_\_\_\_\_

WILL PICK UP: ( ) OR: PLEASE SHIP TO: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_ FAX: \_\_\_\_\_ DATE: \_\_\_\_\_

Please send form & deposit to: **ROBERT C. ELDRED CO., INC.**, P.O. Box 796, East Dennis MA 02641