

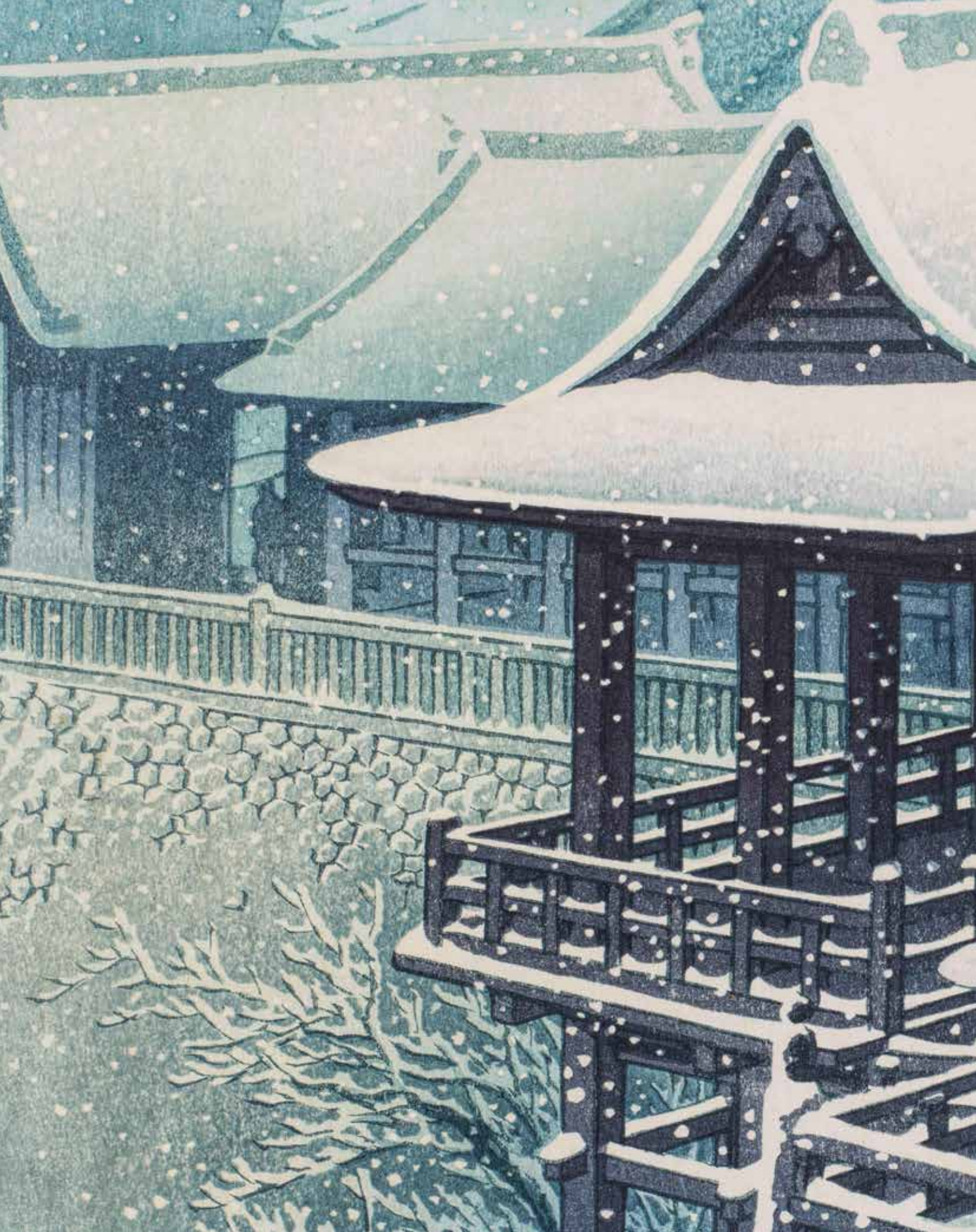


Bonhams

Samurai · Snow · Spectacle

Japanese Art across Seven Centuries

New Bond Street, London | 7 November 2024





Japanese and Korean Works of Art Team

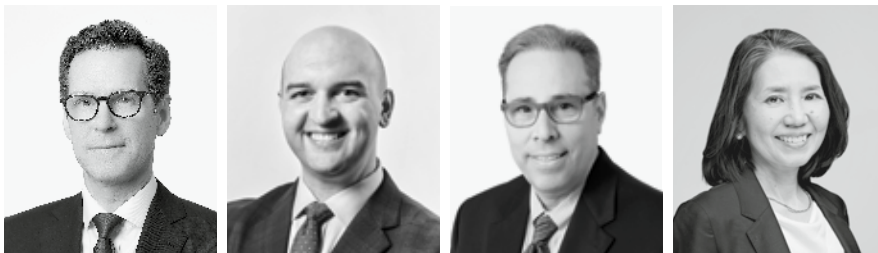
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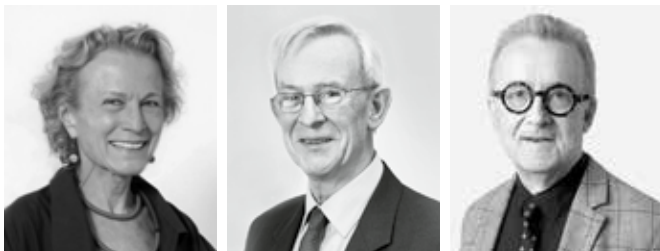
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Samurai · Snow · Spectacle ·

Japanese Art across Seven Centuries

New Bond Street, London | Thursday 7 November 2024 at 11am & 2pm

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Sunday 3 November
11am-4pm
Monday 4 November
9am-8pm
(partially open from 4.30 to 8pm)
Tuesday 5 November
9am-4.30pm
Wednesday 6 November
9am-4.30pm

SALE NUMBER

30444
Lots 1 - 370

ILLUSTRATIONS

Front Cover: lot 341
Inside Front Cover: lot 320
Inside Back Cover: lot 322
Back Cover: lots 225, 232 & 245

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Chronology

JOMON period	ca.10,000BC - ca.300BC
YAYOI period	ca.300BC - ca.300AD
KOFUN period	ca.300 - ca.593
ASUKA period	ca.593 - 710
NARA period	710 - 794
HEIAN period	794 - 1185
KAMAKURA period	1185 - 1333
MUROMACHI period	1333 - 1573
NANBOKUCHO period	1336 - 1392
MOMOYAMA period	1573 - 1615
BUNROKU era	1592 - 1596
KEICHO era	1596 - 1615
EDO period	1615 - 1868
KAN'EI era	1624 - 1644
KANBUN era	1661 - 1673
GENROKU era	1688 - 1704
AN'EI era	1772 - 1781
TENMEI era	1781 - 1789
KANSEI era	1789 - 1801
KYOWA era	1801 - 1804
BUNKA era	1804 - 1818
BUNSEI era	1818 - 1830
TENPO era	1830 - 1844
KOKA era	1844 - 1848
KAEI era	1848 - 1854
ANSEI era	1854 - 1860
MAN'EN era	1860 - 1861
BUNKYU era	1861 - 1864
GENJI era	1864 - 1865
KEIO era	1865 - 1868
MEIJI era	1868 - 1912
TAISHO era	1912 - 1926
SHOWA era	1926 - 1989
HEISEI era	1989 - 2019
REIWA era	2019 - present



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Introduction

This November during 'Asian Art in London', Bonhams' Japanese department is delighted to offer a spectacular selection of pieces ranging from *Nabeshima* to *shin-hanga*; *jizai okimono* to *katana*. As the seasons change and London becomes ever colder, we are reminded to appreciate *mono no aware*, or the beauty of that which is fleeting: delicate plum clinging to a snow-laden bough, perhaps, or the sudden sight of plovers skimming over foamy waves. The military age of the samurai, too, proved impermanent, and Japan's warrior class was forced to reconfigure itself in a shifting political landscape. Varied in theme, technique and medium though they may be, the works offered across this curated sale encapsulate, through masterful technique and sophistication of design, the ephemeral spectacle of a bygone age; a floating world frozen in time to be revisited and enjoyed again and again.

Our sale begins with a collection of *netsuke* and *inro*, the toggles and interlocking boxes frequently worn by members of a merchant class which enjoyed newfound prosperity throughout the so-called *pax Tokugawa*. The makers of these small containers, which were to be worn suspended from the kimono belt (*obi*), employed sumptuous materials and laborious decorative techniques designed to dazzle with their splendour, including *kirikane* (lots 31, 39, 55, 67), inlaid metalwork (lots 57 and 61), and inlaid shell (lots 63 and 64). Themes, too, were of vital importance for metropolitan patrons keen to demonstrate their cultural sophistication through overt reference to classical motifs or literary works. Take, for example, lot 34, which depicts in delicate gold and coloured *togidashi maki-e* a willow tree and tea pickers beside a river over which spans a bridge: to the fashionable 19th century owner of this *inro* it would have been immediately recognisable as Uji; a *meisho* (famous place) laden with poetic allusion. The site was referenced in a 10th century poem included in the *Kokinshu*, in which Hashihime ('The Maiden of the Bridge') is abandoned by her lover. Through subsequent and repeated evocation in art and literature, Uji and its emblems, including the bridge and willow, came to represent an elevated sentiment of melancholy associated with the great tradition of aristocratic Heian poets.

The vast range of the techniques showcased by lacquer artists working in the Edo period were applied to other, larger, wares, including *kashibako* (confectionery box, lot 74), *hira-natsume* (squat tea-caddies, lots 77 & 78) and *suzuribako* (boxes for writing utensils; lots 88 – 91). While the legacy of traditional lacquer production continued into the Meiji era, multi-talented artists including Shibata Zeshin (lot 74), Yuasa Kagyo (lot 78) and Ogaki Shokun (lot 90) demonstrated masterful skill and innovation in refining various techniques while adapting other elements in order to appeal to the shifting aesthetic tastes of a rapidly modernising Japan.

Adaptation in the face of changing socio-political contexts is evident too in the work of master metalworkers who, faced with a diminished demand for tools of war during peacetime, diversified and turned their skills instead to the production of *okimono*. These intricate decorative items, ranging in size from miniature (lot 251) to mighty (lot 272), required absolute mastery of the metalworking techniques perfected by armourers of the Sengoku period. Yet these spectacular ornaments also capture a sense of whimsy in their design: a freshwater prawn rendered in iron and attributed to the distinguished Myochin lineage, for example, wiggles its antennae playfully when set upon a table (lot 250). These decorative pieces were initially popular among samurai families, and so frequently draw upon imagery strongly associated with the warrior class such as the hawk (lot 252) and, the most revered of all beasts, the dragon (lots 173, 192, 243 and 261).

That is not to say, however, that the production of armour of great quality ceased. This sale features a diverse group of eighteenth and nineteenth century armour in our sale, including an excellent example of *tosei gusoku* ('modern armour') crafted for the powerful Matsudaira daimyo family of Kameyama in Tanba by none other than Myochin Munesada of that same strong line of metalworkers (lot 96). *Tsuba* and other sword fittings, too, are well-represented in the lots offered, with a set by Yanagawa Naotoki (lot 163) and another by Goto Renjo Mitsumoto (lot 153) demonstrating exquisite craftsmanship and boasting the official recognition of the *Nihon Bijutsu Token Hozon Kyokai* (as 'Tokubetsu Hozon Tohogu'; Sword Mounting Especially Worthy of Preservation, and 'Juho Tosou'; Important Sword Fitting, respectively). For samurai families, armour was not merely functional apparatus, but an embodiment of hereditary power and the preservation of ancient codes of honour, evinced through aesthetic refinement and technical precision.

We are very pleased that included in this sale are examples of perhaps the most prestigious of porcelain crafted for domestic consumption, Nabeshima (lots 195 – 197). Produced exclusively for use by the Nabeshima clan of Saga and for presenting as tribute to the ruling Shogunate, these wares are prized for their material quality and harmony of design, utilising colour and striking patterns to create unique and meticulously decorated works—often imbued with self-restraint. In contrast to Nabeshima porcelain, made in small quantities for limited, domestic consumption, eighteenth century export wares shipped from the Dutch trading post in Nagasaki were produced on a larger scale and utilised

decorative motifs and bold patterns designed to appeal to European markets fascinated by the exoticism of an imagined Orient (lot 200). Later, after the ending of the *sakoku* period and the recommencement of widespread trade and diplomatic relations with Europe, wealthy adventurers travelled to Japan hoping to experience this faraway fantasy-land for themselves. The wares they enthusiastically acquired with seemingly boundless appetite along the way were highly decorative, with the flamboyant designs of Satsuma ware, rendered in gold and bright enamels proving particularly popular. In their new settings on the mantelpieces and side-tables of European country houses, opulent designs were intended to amaze and intrigue, as in the case of a captivating Satsuma baluster vase embellished with gold and emblazoned rather unusually with hordes of warring skeleton armies (lot 209). Though such wares were almost exclusively produced for overseas markets, a small Satsuma flask (lot 204), intricately painted with scenes taken from Hiroshige's famous print series '53 Stations of the Tokaido Road' celebrates a popular pastime which fascinated Japanese artists and globe-trotting Europeans alike: travel and the thrill of the open road.

Another favourite of adventurous travellers, cloisonné-enamels delighted with their vibrancy and jewel-like splendour: 'in enamels', B.H. Chamberlain enthuses of Japanese artists, '- especially in what is known as cloisonné – they are beyond all praise' (B.H. Chamberlain, *Things Japanese, Being Notes on Various Subjects Connected with Japan, for the Use of Travellers and Others*, London, Kegan Paul, 1939, p.343). Included in our selection of cloisonné-enamels are several pieces from an important private collection, showcasing a breathtaking command of the *moriage* technique, whereby further layers of enamel are carefully applied to the surface of a design to create areas of lustrous depth and texture. Here, they are employed in the rendering of delicate stems of *edamame* (lot 225), ripe and vibrant *gingko* (lot 216) and magnificent heads of morning glory, ghostly pale against a shaded, olive-green ground (lot 245). The latter design belongs to a magnificent vase produced in the early twentieth century by renowned master of the medium Hattori Tadasaburo, whose flawless designs earned him great international acclaim during his lifetime and continue to be celebrated today for their exceptional craftsmanship and sense of serene elegance.

The profound significance of nature within Japanese culture can be evidenced by the centrality of seasonal themes in traditional art forms such as poetry and painting, which often draw upon natural motifs to reflect on the emotions associated with specific times of the year. Take, for example, the pair of *kakejiku* by Watanabe Seitei (lot 295) whose diptych format positions the pair of swallows, soaring over springtime surges and forget-me-nots alongside the lone sparrow, stationary upon a gnarled branch of maple amongst falling leaves. Plum, too, is a common choice, its crooked and sparse branches frequently appearing in paintings on a winter theme (lots 290, 296). In the midst of the dark and cold, beauty springs forth from its twisted form; as the first tree to blossom every year the plum is a sign of hope; a reminder of warmer days to come. It is frequently combined with other motifs, the most common iteration being plum, pine and bamboo, the resilient and hardy 'three friends of winter' (*shochikubai*) (lots 39, 43, 69, 84). But winter, too, holds its own magical charm...

Last but not least, we are particularly proud to have been entrusted with the sale of rare and early edition designs by Kawase Hasui a towering figure in Japan's *Shin Hanga* tradition, from the Twilight Collection (lots 312-327). In traditional scroll painting, *gofun*, a white powder made from ground shells, was frequently employed with stunning visual effect to suggest the depth and texture of snow (lot 288). Hasui developed his own techniques to capture the stillness and serenity of winter landscapes. His delicate manipulation of subtle gradation (*bokashi*) to capture the interplay of light and shadow, when combined with his unconventional perspectives (lots 332, 335, 344) instil these works with a poignant, ephemeral quality which invites us to engage in a moment of quiet introspection. This sense also pervades the landscapes of Hiroshi Yoshida offered in our sale (lots 348-356), some of which feature the same design as examples currently on display at the *Yoshida: Three Generations of Japanese Printmaking* exhibition at Dulwich Picture Gallery. The white-capped peak of Fuji and the blanket of snow over a shrine approach will melt away, but the ability of these artists to convey a momentary stillness reminds us that though the world is only ever frozen temporarily, beauty can endure.

That through the snow so white
I pressed on, forging,
A keepsake is
The tears upon my sleeves,
All frozen.

— Anonymous, a *waka* poem from *Kanpyo no ontoki kisai no miya uta-awase* (The Poem Contest Held by the Empress in the Kanpyo era, circa 889).

NETSUKE

Property from a European Private Collection
(Lots 1-14)

1 *

FUTATOMO (NIYU)

A Wood Netsuke of a Rat

Edo period (11615-1868), 19th century

The rat seated and clutching a large bean pod close to its chest, its long tail curling beneath forming a compact composition; signed on the underside *Futatomo/Niyu*.

5cm (2in) long.

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

For a discussion of the signature and its association with the Tomokazu lineage, see *The International Netsuke Society Journal*, vol.26, no.2, pp.46-51.

2 *

TWO WOOD NETSUKE OF AMPHIBIANS

Edo period (1615-1868), 19th century

The first a frog squatted on a discarded *waraji* (straw sandal), the looped thong of which forms the *himotoshi*, signed *Masanao* within an oval reserve, 4cm (1 9/16in) long; the second a large toad sitting on a lotus leaf, *unsigned*; 4cm x 4.7cm (1 9/16in x 1 13/16in). (2).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

3 *

KOKEI OF KUWANA, ISE PROVINCE

A Wood Netsuke of a Tanuki (Japanese Raccoon Dog)

Edo period (1615-1868), 19th century

Seated in the typical manner, its head raised with mouth open as it drums on its stomach, one paw held aloft, the wood slightly worn with a good patina; signed *Kokei*. 3.5cm (3 3/8in) high.

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

4 *

MASAKIYO OF YAMADA, ISE PROVINCE

A Wood Netsuke of a Monkey

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

Seated cross-legged, biting into a biwa fruit clutched in one hand, the other hand resting on his knee, his eyes inlaid with dark pupils; signed *Masakiyo* within an oval reserve.

5.1cm (2in) high.

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

5 *

HOKYUDO ITSUMIN

A Wood Group of Monkeys

Edo period (1615-1868) or Meiji era (1868-1912),

mid/late 19th century

The adult seated cross-legged and holding a hornet's nest, two offspring standing and clambering over each side of their mother, screaming with their hands held over the larvae and wasp, the monkeys' eyes double-inlaid in pale horn with dark pupils; signed in a rectangular reserve *Hokyudo Itsumin to*. 6cm (2 3/8in) high.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

6 *

ISSAI

A Wood Netsuke of a Shishi (Chinese Mythical Lion)

Edo period (1615-1868), 19th century

Seated, its head turned to the right with mouth open, snarling and resting one forepaw on a pierced openwork ball; signed on the underside *Issai* within a rectangular reserve.

3.7cm (1 3/8in) high.

£800 - 1,200

JPY160,000 - 230,000

US\$1,000 - 1,600

For an almost identical *shishi* by Issai, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Vol.1, Honolulu, Reed Publishers, 1982, p.519.

7 *

TETSUGEN(DO) KYUSAI (1879-1938)

A Lacquered Wood Netsuke of a Reishi Fungi

Showa era (1926-1989), dated 1927

Formed in dry lacquer as several branches of *reishi* fungus, signed on the underside *Kyusai*; with wood *tomobako* storage box inscribed on the cover *Reishi kanshitsu netsuke* (Dried-lacquer netsuke of a fungus) and signed on the inside of the lid *Kyusai kore o kizamu* (Kyusai carved this) and dated *Showa hinoto-u chushun* (February 1927) and sealed *Kyu*. 2.2cm x 4cm (7/8in x 1 5/8in). (2).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

8 *

MASAKIYO OF YAMADA, ISE PROVINCE

A Wood Netsuke of a Baby

Edo period (1615-1868) or Meiji era (1868-1912),

mid/late 19th century

Carved crawling on the ground, wearing a bib patterned as a turtle's carapace, in such a manner that the child's projecting genitals appear as a turtle's head; signed *Masakiyo*.

3cm x 4.2cm (1 1/8in x 1 5/8in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

Provenance:

Emile Veranneman Collection.

Published and Illustrated:

Japanese Netsuke, Ojime, Inro and Lacquerware, Eskenazi Ltd., London, 1984, p.74, no.77.



9 *

A WOOD NETSUKE OF TEKKAJ SENNIN

Edo period (1615-1868), 19th century

Standing with one leg raised as he leans on a gnarled staff clutched with both hands, his gourd tucked into his belt; *unsigned*.

5.2cm (2in) high.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

The style of carving shows affinities with Soshin, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, pp.1037-1038.

10 *

A WOOD NETSUKE OF AN ASHINAGA AND A TENAGA

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

The *ashinaga* standing and teasing his friend with his catch while the *tenaga* clambers around the *ashinaga*'s legs and reaches up in vain to grab his share; *unsigned*.

6cm (2 3/8in) high.

£1,200 - 1,800

JPY230,000 - 350,000

US\$1,600 - 2,400

11 *

A WOOD NETSUKE OF A RAKAN (DISCIPLE OF BUDDHA)

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

Unusually represented, standing with an exaggeratedly long rosary draped around the left side of his emaciated body, looking upwards, grimacing as a small *oni* (demon) clings on to the thin scarf draped around his right side and attempts to climb up his body; *unsigned*.

11.2cm (4 3/16in) high.

£5,000 - 8,000

JPY970,000 - 1,600,000

US\$6,500 - 10,000

Provenance:

Mark Severin Collection.

Exhibited and Published:

Rosemary Bandini, *In a Nutshell: Japanese Netsuke from European Collections*, London, 2013, p.20, no.10.

12 *

A WOOD NETSUKE OF DARUMA

Edo period (1615-1868), 19th century

The Zen patriarch seated with his legs and arms outstretched, his hands clasped together in front, his mouth open and yawning after his nine-year meditation; *unsigned*.

3.5cm x 6cm (1 3/8in x 2 3/8in).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300

13 *

THREE WOOD NETSUKE

Edo period (1615-1868), 19th century

Comprising a mask of a fox, *unsigned*, 5.1cm (2in) high; the second a seated rabbit, *unsigned*, 2.7cm (1 1/16in); the third a temple servant, standing in *geta* (wooden clogs) holding a lantern, *unsigned*; 8.5cm (3 3/8in) high. (3).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

14 *

THREE WOOD NETSUKE

Edo period (1615-1868), 19th century

Comprising a blind masseur lifting a huge stone, signed *Masakazu*, 4cm (1 9/16in) high; the second Kanzan kneeling and holding a scroll, signed *Sancho*, 3.1cm (1 1/4in) high; the third an *oni* (demon) hiding inside a box as Setsubun beans are thrown at him, signed *Masatada* within a rectangular reserve; 3cm (1 1/8in). (3).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300

OTHER PROPERTIES

(Lots 15-22)

15

A WOOD NETSUKE OF A CAT

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

Recumbent with its body curled around to its right, its leg lifted and resting over its back, its head lowered licking its left flank, forming a compact composition; *unsigned*. 4cm (1 9/16in) wide.

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500

Provenance:

June Schuerch Collection, Santa Barbara, Calif.



9



10



12



11



13



14



15

16

A WOOD NETSUKE OF AN ASHINAGA AND A TENAGA

Edo period (1615-1868), 19th century
Both represented as curly-haired South Sea Islanders seated beside one another, the *ashinaga* with a drum at his hip, clutching his long legs tightly towards his body, while the *tenaga* places his hands on the knees of his friend; *unsigned*. 4.5cm x 5cm (1 3/4in x 2in).

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900

Provenance:

June Schuerch Collection, Santa Barbara, Calif.

17

ATTRIBUTED TO JUGYOKU II

A Stained Stag-Antler Netsuke of a Rooftile
Edo period (1615-1815) or Meiji era (1868-1912), mid/late 19th century
Carved in high relief with a demonic face in the centre with typical fangs and curlicues framed by exaggeratedly protruding hair; signed on the underside with a red seal *Ju'un*. 3.6cm x 6cm (1 3/8in x 2 3/8in).

£3,000 - 5,000
JPY580,000 - 970,000
US\$3,900 - 6,500

Provenance:

June Schuerch Collection, Santa Barbara, Calif.

Published and Illustrated:

Sydney L. Moss, *Kokusai the Genius and Stag-antler Carving in Japan*, vol.III, London, 2016, no. 570.

For a close example by Jugyoku, see Victor Harris, *Netsuke, The Hull Grundy Collection in the British Museum*, no.96, p.36. For two wood examples by the artist, see Marie-Thérèse Coullery, and Martin S. Newstead, *The Baur Collection: Netsuke*, London and Boston, Kegan Paul, 1977 nos. C637 and C638.

18

MITSU (KO)

A Boxwood Netsuke of the Sanbiki no Saru (Three Apes)
Edo period (1615-1868), 19th century
Each seated cross-legged huddled together forming a compact composition, comprising Iwazaru shown concealing his mouth, Kikazaru with both his hands over his ears, and Mizaru shielding both his eyes, the apes enacting the concept of 'see, hear and speak no evil'; signed on the underside with a single character *Mitsu/Ko*. 4cm (1 1/2in) high.

£800 - 1,200
JPY160,000 - 230,000
US\$1,000 - 1,600

19 Y Φ

OUCHI GYOKUSO (1879-1944) OF TOKYO

A Wood Netsuke of a Carpenter
Taisho (1912-1926) or Showa (1926-1989) era, 20th century
The artisan knelt over an upturned wheel, positioning his *kanna* (plane) to smooth the wood, a mallet lying at his feet, a *manju*-netsuke and an ivory pouch suspended from his waistband; signed on the underside *Gyokuso*. 3.7cm x 3.5cm (1 3/8in x 1 5/16in).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

This lot has been registered in accordance with the Ivory Act (Section 10), reference no.4L63HG1B.

20 *

TWO LACQUER NETSUKE

Edo period (1615-1868), 19th century
The first a clam shell embellished in gold *togidashi maki-e* with a crab and fish among assorted shells and aquatic plants, the reverse signed *Rozan*, 4.7cm x 7cm (1 13/16in x 2 3/4in); the second a *hako*-netsuke, the cover decorated in red lacquer high relief with two sages, the sides of the box with autumn plants, *unsigned*, 2cm x 4cm (3/4in x 1 1/2in); with two plain wood storage boxes. (4).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

21

A STAG-ANTLER SEAL NETSUKE

Edo period (1615-1868), late 18th/early 19th century
In the form of an elephant smoothly carved with large ears and almond-shaped eyes above sharp tusks flanking a long trunk, standing four-square on a large oval seal base; the underside carved with Chinese characters. 4.8cm x 5.5cm (1 7/8in x 2 1/4in).

£3,000 - 4,000
JPY580,000 - 780,000
US\$3,900 - 5,200

Provenance:

June Schuerch Collection, Santa Barbara, Calif.

Published and Illustrated:

Sydney L. Moss, *Kokusai the Genius and Stag-antler Carving in Japan*, vol.I, Hong Kong, 2016, no.51.

Elephants were occasionally sent to Japan as diplomatic gifts, the most renowned being the Kyoho elephants, which were received in 1728, and had a considerable influence on artists and craftsmen thereafter. The final known instance of such a gift occurred in 1813, when the British under Sir Stamford Raffles sent an elephant to Japan in a bid to foster trade relations. Unfortunately, this diplomatic gesture was ultimately unsuccessful; the elephant was returned, and the opportunity to open trade was not realised. Ota Nanpo (1749-1823) a shogunal official, poet and writer wrote:

First visit in Oei
By Kyoho we're on good terms
Bu the third time they come, we have to send them back
These newfangled elephants

The seal could be read as *Seiju koshi* (Star Longevity Prospers One's Clan). Another possible reading connects the term 'seiju' to one of the ninety intersection points on a *go* board, suggesting a symbolic connection to longevity and auspiciousness, fitting for someone who is ninety years old, or aspiring to reach that age.

22

A STAG-ANTLER SEAL NETSUKE

Edo period (1615-1868), probably 18th century
In the form of a large *shishi* (Chinese Mythical Lion) seated upright on an oval seal base, its mouth open and baying at the moon, the hairwork on its body carved in low relief, the seal carved with the character for a *ho-o* bird. 7.3cm (2 7/8in) high.

£3,000 - 5,000
JPY580,000 - 970,000
US\$3,900 - 6,500

Provenance:

June Schuerch Collection, Santa Barbara, Calif.

Published and Illustrated:

Sydney L. Moss, *Kokusai the Genius: and Stag-antler Carving in Japan*, vol.I, London, 2016, no.44.



16



17



18



20



19



21



22



23

KISERUZUTSU (PIPECASES)

Various Properties
(Lots 23-29)

23

SIX STAG-ANTLER KISERUZUTSU (PIPECASES)

Edo period (1615-1868), mid/late 19th century
Comprising two of *muso-zutsu* form, the first carved with a bird perched on a flowering branch and a waterfall on the reverse; the second carved and pierced with basket weave, plaited in *shippo-zunagi* (linked-cash) patterns; the others of curved *otoshi-zutsu* form, the third carved with Handaka Sonja, typically represented holding an alms bowl from which his dragon emerges; the fourth pierced with six diamond apertures; the fifth carved in the style of Kokusai with a design of three differently-shaped seals; the sixth with a scholar and *karako* (Chinese boy) on one side beneath a Chinese landscape that continues on the reverse; all unsigned. The longest: 21cm (8 1/4in); the shortest: 17cm (6 5/8in). (6).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

24

A STAG-ANTLER KISERUZUTSU

Edo period (1615-1868), mid/late 19th century
Of *senryuzutsu* form, carved in high relief as an *oni* (demon) holding a mallet and climbing up a giant pair of pliers; signed with two seals.
21cm (8 1/4in) long.

£2,500 - 3,000

JPY490,000 - 580,000

US\$3,300 - 3,900

Provenance:

Jean Verwilghen Collection, Belgium.
An old European private collection.

Published and Illustrated:

Sydney L. Moss Ltd., *Kokusai the Genius and Stag-Antler Carving in Japan*, London, 2016, vol.III, no.527.

Rokusho, 28 (October 1998), p.30, no.75.

25

A STAG-ANTLER NETSUKE

Edo period (1615-1868), 19th century
Constructed in two separate sections in the form of a warrior wearing full armour and holding a fan riding a stylised elongated horse, the removable warrior attached to a concealed knife blade; unsigned. 15.2cm (6in) long. (2).

£2,500 - 3,000

JPY490,000 - 580,000

US\$3,300 - 3,900

Provenance:

June Schuerch Collection, Santa Barbara, Calif.

Published and Illustrated:

Sydney L. Moss, *Kokusai the Genius and Stag-antler Carving in Japan*, vol.III, London, 2016, no.38. George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, vol.II, Honolulu, Reed Publishers, 1982, p.1310.



24

25

(knife)



26

FIVE LACQUERED-WOOD AND ONE BAMBOO KISERUZUTSU (PIPECASES)

Edo period (1615-1868), 19th century

Comprising three of *muso-zutsu* form, the first black-lacquered and carved with a bird perched on a plum tree, the second carved with three seated *fukumusume* (shrine maidens) indulging in sake, an inscription on the reverse, the third also of black lacquer with stalks of plum and an associated poem on the reverse, attached with a tobacco pouch, the *mae-kanagu* (clasp) in the form of a *reishi* sceptre, signed with a saying *kassai jizai*; the others of *otoshi-zutsu* form, the fourth carved with a peasant carrying bales of rice and a Chinese proverb on the reverse, the

fifth of bamboo and carved with a falconer, the sixth with three huddled *rakan* (disciples of Buddha) on a densely-carved *hanabishi mon* (flowery-diamond crest) ground, signed with two seals *Ryusai* and another indecipherable. *The longest: 24cm (9 1/2in); the shortest: 19cm (7 1/2in).* (6).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

27

A MIXED-METAL KISERUZUTSU (PIPECASE)

Meiji era (1868-1912), late 19th/early 20th century
Of *muso-zutsu* form carved and pierced with an all-over design of *amaryu mon* (rain-dragon crests), the mouth and end applied with silvered-metal mounts chiselled with foaming waves; unsigned. 25cm (9 7/8in) long.

£800 - 1,200
JPY160,000 - 230,000
US\$1,000 - 1,600

28

A STAG-ANTLER SASHI NETSUKE

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century
In the form of a long bamboo leaf on a gnarled nodal stem, the tip of the leaf folded and shown on the reverse, with an ink-engraved Chinese poem, signed with two seals *Kensai*, the author of the poem. 21.2cm (8 3/8in) long.

£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500

Published and Illustrated:

Sydney L. Moss Ltd., *Kokusai the Genius and Stag-Antler Carving in Japan*, London, 2016, vol.III, no.546.

29

DONRIN (DATES UNKNOWN)

A Stag-Antler Kiseruzutsu (Pipecase)
Edo period (1615-1868), early/mid 19th century
Of *otoshizutsu* form, carved in varying degrees of relief with a groom beneath a pine tree, standing over a wooden water bucket holding the leg of a horse washing its hooves, signed *Donrin saku*; enclosing a thin bamboo and brass pipe. 26.8cm (10 1/2in) long. (2).

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900

Provenance:

June Schuerch Collection, Santa Barbara, Calif.

Published and Illustrated:

Sydney L. Moss Ltd., *Kokusai the Genius and Stag-Antler Carving in Japan*, London, 2016, vol.I, no.37.



27

28

29







30



INRO (SET OF INTERLOCKING MEDICINE CASES)

Property of a Lady
(Lots 30-43)

30

A BLACK-LACQUER FOUR-CASE INRO

Edo period (1615-1868), probably 19th century
The rounded rectangular body with a *roiro-nuri* ground decorated in gold and silver *hiramaki-e* with an all-over design of a flock of egrets, all reserved on a *roiro-nuri* ground, *unsigned*, with a *kagamibuta* netsuke, the gold-lacquer bowl with a *shibuichi* plate applied in bronze, gilt and *shibuichi* high relief with a pair of pheasants perched on cherry branches; *unsigned*.
8.1cm (3¹/₄in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

Provenance:

Purchased at Christie's, London,
5 November 2007, lot 328.
An English private collection.



31



31

A GOLD-LACQUER FIVE-CASE INRO

Edo period (1615-1868), probably 19th century
The rounded rectangular body decorated in gold, red, and black *takamaki-e* and *hiramaki-e* with *kirikane* highlights, lacquered with a scene depicting the parable of Rosei's Dream, the young man's face visible through a fan of inlaid shell, the upper right with the vapours of his dream in *sumi-e togidashi maki-e* featuring a retinue with a palanquin, the interior of rich *nashiji*; *unsigned*. 8.5cm (3³/₈in) high.

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

Provenance:

Purchased at Christie's, South Kensington,
London, 11 May 2011, lot 242.
An English private collection.



32



32

A GOLD-LACQUER SMALL FOUR-CASE INRO

Edo period (1615-1868), probably 19th century
The rounded rectangular body decorated in gold *takamaki-e* and *togidashi maki-e* with a continuous design of two carp swimming among aquatic plants on a sprinkled *hiramaki-e* ground, their eyes inlaid in glass with black pupils, the interior of *nashiji*; *unsigned*. 7.2cm (2³/₄in) high.

£1,200 - 1,500
JPY230,000 - 290,000
US\$1,600 - 2,000

Provenance:

Michael Tomkinson Collection, with the original
Tomkinson label no.319.
Purchased at Christie's, London,
March 1995, lot 412.
An English private collection.

Published and listed (not illustrated):
Edward Gilbertson and others, *A Japanese Collection Made by Michael Tomkinson*, London,
1898, vol.I, p.9, no.319.

33

KOMA KYUHAKU LINEAGE

A Black-Lacquer Four-case Inro Edo period (1615-1868), 19th century The broad rounded rectangular body decorated in gold, silver, and slight-coloured *takamaki-e* with a cockerel and chick on one side and a hen with two other chicks on the other, the interior of rich *nashiji*, signed on the base in gold lacquer *Koma Kyuhaku saku*; with an inlaid bronze *ojime* applied in high relief of gilt with two quail beside stalks of millet; *unsigned*. 6.7cm (2 9/16in) high.

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

Provenance:

Purchased at Christie's, South Kensington, London, 11 May 2011, lot 286. An English private collection.



33

34

KOMA KORYU LINEAGE

A Black-Lacquer Four-case Inro Edo period (1615-1868), probably 19th century The rounded rectangular body with a rich *roiro-nuri* ground, with *mura-nashiji* highlights, decorated with tea pickers at work on one side, a huge bridge overhung by a weeping willow, spanning the Uji River on the other, in the background a lake and high mountains shown in the morning mist, embellished in delicate gold and coloured *togidashi maki-e*, the interior of rich *nashiji*; signed *Koma Koryu saku*. 8.5cm (3 5/8in) high.

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900

Provenance:

Purchased at Christie's, South Kensington, London, 11 May 2011, lot 271. An English private collection.



34

35

KOMA KYUHAKU LINEAGE

A Black-Lacquer Three-case Inro Edo period (1615-1868), 19th century The broad rounded rectangular body with a *roiro-nuri* ground decorated in gold, silver, and red *takamaki-e* with a loosely-tied *obi* (sash) embellished with auspicious symbols of longevity comprising cranes, pine and a *minogame* (bushy-tailed turtle) lying over a *kusudama* (tasselled ball) depicted on the reverse, the interior of dense *Gyobu nashiji*; signed *Koma Kyuhaku saku*. 7.1cm (2 3/4in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

Provenance:

Carlo Monzino Collection Purchased at Sotheby's, London, 21 June 1995, lot 462. An English private collection.



35



36

36

SHOETSU

A Gold-Lacquer Three-Case Inro
Meiji era (1868-1912), late 19th century
The broad rectangular body with a sparse *nashiji* ground, decorated in gold and slight-coloured *takamaki-e* with a *kinji*-lacquered fan embellished with two confronting dragonflies, adorned with elaborate tasselled silk cords depicted on the reverse, in gold *takamaki-e*, the interior of sparse *nashiji* with *kinji* edges; signed inside the cover *Shoetsu saku* with red seal *Sho* (Akira), inscribed on the base *Kimura Shozaburo ni okuru Kyoto kokakuka* (Presented to Kimura Shozaburo by the sumo fans of Kyoto).
7.2cm x 7.7cm (2 13/16in x 3in).

£1,800 - 2,500

JPY350,000 - 490,000

US\$2,400 - 3,300

Provenance:

Purchased at Christie's, London, 1985.
Purchased in these rooms, *The Edward Wrangham Collection of Japanese Art: Part IV*, 5 November 2014, lot 173.
An English private collection.

Published:

E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.246, Shoetsu, seal Sho (Akira).

Kimura Shozaburo, referred to in the dedicatory inscription on the base, is the name of one of the two principal families of *gyoji* (sumo referees). It fell out of use after 1886 following the family's merger with the Shikimori Inosuke line (the inscription is mistranslated in the Wrangham Index). The *uchiwa* depicted in the design is of the type carried by *gyoji* when on duty.



37

37

NOMURA KYUKOKU

A Gold-Lacquer Three-Case Small Inro
Edo period (1615-1868), 19th century
The rounded rectangular body with a *kinji* ground lacquered in gold and slight-coloured *takamaki-e* with a winnowing basket and three sheaves of rice on one side hanging to dry over a wooden fence on the other, the interior of matt gold lacquer; signed on the base in gold lacquer *Kyukoku* with a *kao*. 6.3cm (2 1/2in) high.

£1,200 - 1,800

JPY230,000 - 350,000

US\$1,600 - 2,400

Provenance:

Purchased in these rooms,
7 November 2013, lot 124.
An English private collection.

For the maker, see E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.159.



38

38

NIKKOSAI

A Gold-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The rounded rectangular *kinji* body decorated in gold, silver, and red *takamaki-e* and *hiramaki-e* with an all-over design of symbols associated with the *Gosekku* (Five Festivals) enclosed within five differently-shaped overlapping panels, comprising a bird perched on a plum tree for *Jinjitsu no sekku* on the seventh day of the

first month, a pair of *tachibina* (standing dolls) for *Jomi no sekku* on the third day of the third month, a carp streamer and a banner depicting Shoki the Demon-Queller for *Tango no sekku* on the fifth day of the fifth month, *tanzaku* (poem slips) resting beside a ink-grinding stone and writing brushes on a *bundai* (writing table) overlooking a garden representing *Tanabata no sekku* (the Star Festival) on the seventh day of the seventh month, and chrysanthemums for *Kiku no sekku* on the ninth day of the ninth month, signed *Nikkosai*; with a red glass *ojime*. 8.1cm (3 3/16in) high.

£1,800 - 2,500
JPY350,000 - 490,000
US\$2,400 - 3,300

Provenance:

Purchased at Sotheby's, London, 29 March 1995, lot 142. An English private collection.



39

39

A GOLD-LACQUER SEVEN-CASE INRO

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century
The vertical rectangular rounded *kinji* body decorated in gold and slight-coloured *takamaki-e*, *hiramaki-e*, and *kirikane* with an elegantly-clad woman standing on an *engawa*, adjusting a *sudare* (bamboo blind), the reverse similarly lacquered with a *tenugui* (hand towel) draped over a branch beside a *chozubachi* (water bowl), a *hishaku* (water ladle) resting on its edge, framed by *shochikubai* (pine, bamboo and plum 'The Three Friends of Winter'), the interior of *Gyobu nashiji*, unsigned; with a two-part gold-lacquer *manju* netsuke embellished with a single blooming peony, unsigned; and a green glass *ojime*. 8.9cm (3 1/2in) high.

£3,000 - 4,000
JPY580,000 - 780,000
US\$3,900 - 5,200

Provenance:

Shozo Sugihara Collection, purchased in these rooms, 10 November 2016, lot 149. An English private collection.



40

40

NAKAYAMA KOMIN (1808-1870)

A Black-Lacquer Four-Case Inro
Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The rounded rectangular body decorated in gold and silver *togidashi maki-e* with two peasants on one side, one carrying a basket on her head filled with stands of bamboo, her companion leading a mule, a reference to *Taketori monogatari* (The Tale of the Bamboo Cutter), the bamboo grove in the distance continuing to the other side, the interior of rich *nashiji*, signed on the base in gold lacquer *Nakayama Komin saku*; with a glass bead *ojime*. 8.7cm (3 3/8in) high.

£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500

Provenance:

Purchased at Sotheby's, London, 15 November 2001, lot 229. An English private collection.



41



41

SHIOMI MASANARI LINEAGE

A Black-Lacquer Four-Case Inro
Edo period (1615-1868),
probably 19th century
The rounded rectangular body decorated in
gold and slight-coloured *togidashi maki-e* with
a continuous scene of the gathering of the
Seven Sages in a bamboo grove, the interior
of *roiro-nuri*; signed to one side with a red-
lacquer seal *Shiomi Masanari*; with a glass
ojime. 7.1cm (2¾in) high.

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900

Provenance:
Purchased at Christie's, London,
June 2000, lot 166.
An English private collection.



42



42

TATSUKE TAKAMASU

A Black-Lacquer Three-Case Ribbed Inro
Edo period (1615-1868), 18th/19th century
The three-lobed rectangular body lacquered
in gold, silver and slight-coloured *takamaki-e*
with a continuous scene depicting a
procession of revellers, some carrying swords,
several beating hand drums and one playing a
flute, while another holds a large umbrella over
the group, the interior of rich *nashiji*, signed on
the base in gold lacquer *Tatsuke Takamasu*;
with a red stone *ojime*. 5.7cm (2¼in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

Provenance:
Maurice Champoud Collection.
Purchased in these rooms, *The Edward
Wrangham Collection of Japanese Art, Part IV*,
6 November 2013, lot 150.
An English private collection.



43



43

KAJIKAWA LINEAGE

A Gold-Lacquer Five-Case Inro
Edo period (1615-1868), 19th century
The rounded rectangular body with a *nashiji*
ground decorated in gold *takamaki-e* and
kirikane with an all-over design of *shochikubai*
(Pine, Bamboo and Plum, the 'Three Friends
of Winter'), mountains in the distance, the
interior of rich *nashiji*; signed *Toto Kajikawa
saku*. 9.3cm (3 5/8in) high.

£600 - 800
JPY120,000 - 160,000
US\$790 - 1,000

Provenance:
Purchased at Christie's, South Kensington,
London, 19 May 1994, lot 132.
An English private collection.

INRO

**Property from a Japanese Private Institution
(Lots 44-57)**

44 *

KOMA KANSAI LINEAGE AFTER A DESIGN BY KANO MORONOBU (HOGEN EISEN)

A Black-Lacquer Four-Case Inro

Edo period (1615-1868), 19th century

The broad rounded rectangular body with a sparsely sprinkled *nashiji* ground decorated in gold and red *takamaki-e* and gold *togidashi maki-e* with a continuous autumnal scene depicting two peasants on a raft transporting felled wood downriver, with thatched roofs and the Kumano Taisha shrine in the distance, the interior of rich *nashiji*; signed *Hogen Eisen ga Koma Kansai* with a *kao*. 7.1cm x 7cm (2 13/16in x 2 3/4in).

£4,500 - 5,500

JPY880,000 - 1,100,000

US\$5,900 - 7,200

Provenance:

Maurice Champoud Collection.

Purchased from the Idemitsu Museum of Arts.

Kiyomizu Sannenzaka Museum.

Published and Illustrated:

Trudel Klefisch, *The Champoud Collection Inro*, Kyoto, Kyoto Shoin Co., Ltd., 1984, p.248, no.298.



44

45 *

A BLACK-LACQUER FOUR-CASE INRO

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

The rounded rectangular body with a lustrous *roiro-nuri* ground decorated in gold and polychrome *hiramaki-e* and *e-nashiji* depicting on one side a *kesobumi-uri* (vendor of love-letters) dressed in the traditional costume and wearing a tall *eboshi* with his face half-masked by a scarf, carrying a love letter in one hand, a New Year *kadomatsu* (pine sapling) presentation display on the other side, the interior of rich *nashiji*; *unsigned*. 8.5cm (3 5/16in) high.

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500

Provenance:

Maurice Champoud Collection.

Purchased from the Idemitsu Museum of Arts.

Kiyomizu Sannenzaka Museum.



45

46 *

YAMADA JOKASAI LINEAGE

A Gold-Lacquer Two-Case Inro

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

The rounded rectangular body with a rich *nashiji* ground decorated in gold, silver, and slight-coloured *takamaki-e* and *hiramaki-e* with an all-over design of symbols associated with the *Gosekku* (Five Festivals), comprising plum flowers in a basket for *Jinjitsu no sekku* on the seventh day of the first month, an ornate tasselled *buriburi* (child's octagonal mallet-shaped toy) beside a fan for *Jomi no sekku* on the third day of the third month, a bunch of irises wrapped in a *noshi* (gift wrapping paper) for *Tango no sekku* on the fifth day of the fifth month, a spool of silk for *Tanabata no sekku* (the Star Festival) on the seventh day of the seventh month, and chrysanthemums for *Kiku no sekku* on the ninth day of the ninth month, signed *Jokasai* with a red seal; with a red *ojime*. 7.5cm x 5.9cm (2 15/16in x 2 5/16in).

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500

Provenance:

Maurice Champoud Collection.

Purchased from the Idemitsu Museum of Arts.

Kiyomizu Sannenzaka Museum.



46

Published and Illustrated:

Trudel Klefisch, *The Champoud Collection Inro*, Kyoto, Kyoto Shoin Co., Ltd., 1984, p.198, no.243.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



47



47 *

AFTER HARA YOYUSAI

A Gold-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The upright rectangular body with a *kinji* ground decorated in gold, black, and silver *takamaki-e* with two Noh actors, each with a Heian period hair style and wearing an *eboshi* hat and mask with a sword tucked into their waist band, one in the role of a Shirabyoshi dancer posturing and holding a closed fan, the other carrying a Shinto wand attached with paper streamers strapped to his back, the interior of rich *nashiji*, inscribed in gold lacquer Hara Yoyusai *saku*; with a glass *ojime*. 9cm (3 1/2in) high.

£2,500 - 3,500
JPY490,000 - 680,000
US\$3,300 - 4,600

Provenance:

Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.



48



48 *

SOMADA SCHOOL

An Inlaid Black-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The rounded rectangular body finely executed in minute shell inlay, and gold and silver *hiramaki-e* with a continuous scene depicting a family of chickens foraging for food beside a cherry tree, the cockerel on one side, the hen and chicks on the other, the top and bottom surfaces embellished with stylised roundels of birds, the interior of rich *nashiji*, unsigned; with a two-part octagonal netsuke decorated with varying geometric patterns including *hanabishi mon* (flowery diamond) and *shippo-tsunagi* (linked-cash) and chequer designs picked out in gold and shell inlay on a *roiro-nuri* ground, the underside of rich *nashiji*; unsigned. 8.6cm (3 3/8in) high.

£3,500 - 5,500
JPY680,000 - 1,100,000
US\$4,600 - 7,200

Provenance:

Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.



49



49 *

SHOKASAI (ACTIVE 19TH CENTURY)

A Gold-Lacquer Four-Case Inro
Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
The rounded rectangular body with a black-lacquer ground decorated in gold and red *takamaki-e* and *mura-nashiji* with a *hiyodori* (rock thrush) perched on *nanten* (nandina) branches, the trailing branches continuing on the reverse, the interior of rich *nashiji*; signed *Shokasai*. 9cm (3 9/16in) high.

£3,000 - 4,000
JPY580,000 - 780,000
US\$3,900 - 5,200

Provenance:

Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.

Published and Illustrated:

Trudel Klefisch, *The Champoud Collection Inro*,
Kyoto, Kyoto Shoin Co., Ltd., 1984, p.10, pl.12.



50



51



50 *

GANSHOSAI SHUNSUI

A Black-Lacquer Broad Three-Case Inro
Meiji era (1868-1912), late 19th century
The broad lustrous *roiro-nuri* ground decorated in gold and coloured *takamaki-e* with two large sparrows fighting in mid-air on one side and windswept flowering autumnal plants and flowers including *kikyō* (Chinese bellflowers), *kiku* (chrysanthemums), *ominaeshi* (valerian) and *hagi* (bush clover) on the other, with details inlaid in shell, the interior of rich *nashiji*; signed on the bottom case in gold lacquer *Ganshosai Shunsui* with a kao. 8.5cm x 8cm (3 3/8in x 3 1/8in).

£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500

Provenance:

Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.

Published and Illustrated:

Trudel Klefisch, *The Champoud Collection Inro*, Kyoto, Kyoto Shoin Co., Ltd., 1984, pp.8-9, no.11.

51 *

KAJIKAWA LINEAGE

A Black-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The rounded rectangular body with a *roiro-nuri* ground decorated in gold *togidashi maki-e*, silver, gold and slight-coloured *takamaki-e* with an all-over design depicting a mandarin duck and its mate swimming in a river on one side and three other wild ducks swimming and perched on snow-laden willow branches on the other, the interior of rich *nashiji*; signed on the bottom case *Kajikawa* with a red pot-shaped seal. 7.6cm (3 1/16in) high.

£3,500 - 5,500
JPY680,000 - 1,100,000
US\$4,600 - 7,200

Provenance:

Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.

Published and Illustrated:

Trudel Klefisch, *The Champoud Collection Inro*, Kyoto, Kyoto Shoin Co., Ltd., 1984, p.7, no.10.



52



53



54

52 *

KAJIKAWA BUNRYUSAI LINEAGE

A Black-Lacquer Three-Case Inro
Edo period (1615-1815), 19th century
The broad rounded rectangular body with a lustrous *roiro-nuri* ground decorated in gold *takamaki-e* with a *ho-o* bird holding a spray of paulownia in its beak flying above a paulownia tree, with discreet details inlaid in shell, the interior of rich *nashiji*; signed on the base in gold lacquer *Kajikawa Bunryusai* with a red pot-shaped seal. 7cm (2¾in) high.

£3,500 - 5,500
JPY680,000 - 1,100,000
US\$4,600 - 7,200

Provenance:
Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.

Published and Illustrated:
Trudel Klefisch, *The Champoud Collection Inro*, Kyoto, Kyoto Shoin Co., Ltd., 1984, pp.138-139, no.173.

53 *

IIZUKA TOYO (KANSHOSAI) LINEAGE

A Lacquered Miniature Four-Case Inro
Edo period (1615-1868), 19th century
The upright rectangular body with a subdued *nashiji* ground lacquered in black *takamaki-e* with an all-over design of leafy peony blossoms, the interior of rich *nashiji*; signed on the bottom case in gold lacquer *Toyo* with a *kao*. 6.2cm (2 3/8in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

Provenance:
Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.

54 *

TOKI ISSHO AFTER A DESIGN BY SUMINOE BUZEN

A Black-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The rounded rectangular body with a rich *roiro-nuri* ground, lacquered in *yamimaki-e* with an all-over design depicting a village nestled among pines with mountains in the distance, the interior of rich *nashiji*; signed *Buzen ga maki-e shi Toki Issho* (made by lacquerer Toki Issho after a painting by Buzen). 7.7cm (3in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

Provenance:
Maurice Champoud Collection.
Purchased from the Idemitsu Museum of Arts.
Kiyomizu Sannenzaka Museum.

55 *

KAJIKAWA LINEAGE

A Gold-Lacquer Five-Case Inro

Edo period (1615-1868), 19th century

The rounded rectangular body with a *kinji* ground decorated in gold, silver, *kirikane* and red *takamaki-e* with an autumnal scene depicting a maple tree with its branches spreading over both sides, a carp leaping up a waterfall on one side, and cascading water behind the maple branches among which small exotic birds including hummingbirds are in flight on the other, the interior of rich *nashiji*; signed on the bottom case *Kajikawa saku* with a *tsubo*-seal. 9.3cm (3 5/8in) high.

£3,500 - 5,500

JPY680,000 - 1,100,000

US\$4,600 - 7,200

Provenance:

Maurice Champoud Collection.

Purchased from the Idemitsu Museum of Arts.

Kiyomizu Sannenzaka Museum.

Published and Illustrated:

Trudel Klefisch, *The Champoud Collection Inro*, Kyoto, Kyoto Shoin Co., Ltd., 1984, p.117, no.147.



55

56 *

KAJIKAWA LINEAGE

A Black-Lacquer Four-Case Inro

Edo period (1615-1815), 19th century

The rectangular upright body with a lustrous *roiro-nuri* ground decorated in gold and silver *takamaki-e* with the strong woman Okane (Kane-jo) of Omi Province, standing with one hand supporting a basket brimming over with flowers on her head and holding up her hem with the other, one foot stepping on a rein and holding it down with her *geta* (wooden high clog), to subdue a runaway horse, the stallion shown struggling and buckling with its tail flying on the reverse, signed *Kajikawa saku* with a red pot-shaped seal. 7.3cm (2 7/8in) high.

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500

Provenance:

Maurice Champoud Collection.

Purchased from the Idemitsu Museum of Arts.

Kiyomizu Sannenzaka Museum.

Published and Illustrated:

Trudel Klefisch, *The Champoud Collection Inro*, Kyoto, Kyoto Shoin Co., Ltd., 1984, p.228, no.278.



56

57 *

SHIGEYOSHI

An Inlaid Gold-Lacquer Four-Case Inro

Edo period (1615-1868), 19th century

The rounded rectangular *kinji* body with a lavishly lacquered ground in gold *takamaki-e*, *e-nashiji*, *kirikane* and gold *togidashi maki-e* decorated in high relief bronze, *shibuichi*, gold, and *shakudo* with possibly Jingu Kogo standing and gesturing with a fan on the shores of a lake, accompanied by her attendant an *oni* (demon) kneeling beside her holding a spear, the reverse depicting an old man paying obeisance and holding the young child just bestowed upon him, the interior of rich *nashiji*; signed *Shigeyoshi saku* with a red pot-shaped seal, and chiselled signature (indecipherable) in a gold metal reserve. 8.8cm (3 7/16in) high.

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

Provenance:

Maurice Champoud Collection.

Purchased from the Idemitsu Museum of Arts.

Kiyomizu Sannenzaka Museum.



57



58



INRO
Various Properties
(Lots 58-71)

58 *

KANSHOSAI LINEAGE AFTER A DESIGN BY KANO MORONOBU (HOGEN EISEN)

A Black-Lacquer Broad Three-Case Inro Edo period (1615-1868), 19th century
 The broad rectangular body with a sparsely sprinkled *hirame* ground decorated in black *takamaki-e*, gold and silver *hiramaki-e* with an all-over design depicting five crows, two crows perched on snow-laden pine branches and three crows in flight, two crows inlaid in shell, the interior of rich *nashiji*, signed on the bottom case *Hogen Eisen'in ga* with a seal and *Kanshosai* with a *kao*; with a striped bead *ojime* and a wood netsuke in the form of a rat catcher; *unsigned*. 7.7cm (3in) high.

£4,000 - 5,000
 JPY780,000 - 970,000
 US\$5,200 - 6,500

59 *

KAJIKAWA BUNRYUSAI LINEAGE

A Black-Lacquer Four-Case Inro Edo period (1868-1912), 19th century
 The rounded rectangular *roiro-nuri* ground decorated in gold *takamaki-e* with a monkey carrying its offspring swinging from a pine branch reaching for the crescent moon reflected in the water on one side, the full moon lacquered in silver *hiramaki-e* partially hidden behind cedar trees on the reverse, the cord runners embellished with *karakusa* ('Chinese grasses'), the interior of sparse *hirame* signed *Kajikawa Bunryusai* with a *kao*; with a black-lacquered *ojime* and a black-lacquer two-part *manju* netsuke lacquered with a sprig of berries; signed *Kajikawa*. 8.2cm (3 3/8in) high. (2).

£3,000 - 4,000
 JPY580,000 - 780,000
 US\$3,900 - 5,200



59



60

60 *

JITOKUSAI GYOKUZAN

A Gold-Lacquer Five-Case Inro Edo period (1615-1868), 19th century
 The rounded rectangular body decorated in gold and red *takamaki-e* with the character *kotobuki* (longevity) surrounded by 16-petalled *kiku mon* (chrysanthemum crests) on a rich *nashiji* ground, the interior also of rich *nashiji*, signed on the base *Jitokusai Gyokuzan* with a *kao*, with a large coral netsuke in the form of a peach and a glass *ojime*; *unsigned*. 9cm (3 1/2in) high.

£3,500 - 4,000
 JPY680,000 - 780,000
 US\$4,600 - 5,200

61 *

KAJIKAWA LINEAGE

An Inlaid Gold-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The *kinji* rounded rectangular ground
decorated in gold *takamaki-e* and inlaid in
high relief of gold, *shibuichi* and *shakudo* with
a nobleman seated on a two-spoked wheel
chair beneath pine branches watching an
archer take aim at a pheasant applied in gold
high relief, on the banks of river, shown on
the other side, with details enhanced in *kirikane*
and gold *togidashi maki-e*, the interior of rich
nashiji, signed on the base in gold lacquer
Kajikawa saku with a pot-shaped seal, with an
inlaid wood *ojime* applied in mixed metal high
relief with Daikoku holding a mallet, signed
Yoshihiro, and a wood netsuke of two turtles;
unsigned. 8.1cm (3 3/8in) high.

£5,000 - 6,000
JPY970,000 - 1,200,000
US\$6,500 - 7,900

61



62 *

TOKKOSAI

A Gold-Lacquer Four-Case Inro
Edo period (1615-1868) or Meiji era (1868-
1912), mid/late 19th century
The *kinji* rounded rectangular body
decorated in silver and gold *takamaki-e* with
a continuous scene depicting three rabbits
leaping over waves against the red setting
sun, the interior of rich *nashiji*, signed on the
bottom case in gold lacquer *Tokkosai* within
an oval reserve, with a stag antler *ojime*
in the form of a rabbit, and a wood netsuke in
the form of a *shishi* (Chinese Mythical Lion),
signed *Sekishu*. 8.1cm (3 3/16in) high.

£3,500 - 4,000
JPY680,000 - 780,000
US\$4,600 - 5,200

62





63



63 *

SOMADA SCHOOL

A Black-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The rounded rectangular *noiro-ruri* ground inlaid in shell, gold and silver foil with Daikoku on one side standing beneath a *shimenawa* (sacred rope) leaning over a wood bucket filled with *tama* (jewels) and picking one out, two rats scampering in front, a treasure sack resting beside a young pine sapling on the reverse, the interior of rich *nashiji*, *unsigned*, with a Somada inlaid *ojime* and a wood netsuke in the form of Hotei carrying his sack; *unsigned*. 9.5cm (3³/₄in) high.

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500



64



64 *

SHOKASAI AND SHIBAYAMA

A Gold-Lacquer Four-Case Inro
Edo (1615-1868) period or Meiji (1868-1912) era, mid/late 19th century
The rounded oval *kinji* ground decorated in gold *takamaki-e* and applied with coral and shell inlays depicting on one side a quail beneath berried plants, a butterfly hovering above, the design continuing on the reverse with a locust, the interior of rich *nashiji*, signed on the bottom case *Shokasai* and *Shibayama* within a shell-inlaid rectangular reserve, with a red-lacquered two-part *manju* netsuke carved with foliage; *unsigned*. 8.1cm (3¹/₈in) high.

£2,500 - 3,500

JPY490,000 - 680,000

US\$3,300 - 4,600

65

A BLACK-LACQUER FOUR-CASE INRO

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

The rounded rectangular body decorated in black and red *takamaki-e* on one side with Shoki the Demon-Queller caught in a storm, standing with one hand raised to the brim of his large hat, searching for fleeing *oni* (demons) embellished in gold *togidashi maki-e* shown on the reverse, the interior of rich *nashiji*; unsigned. 7.7cm (3in) high.

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500

Provenance:

Michael Tomkinson Collection.

Published:

Michael Tomkinson, *A Japanese Collection*, London, George Allen, 1898, vol.1, p.23, no.843, not illustrated but described: 'Shoki (in low relief) pursuing Oni (in togidashi), on black ground'.



65

66 *

SHOGETSU

An Inlaid Gold-Lacquer Two-Case Inro
Edo period (1615-1868)

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

The broad *nashiji* body lacquered in gold and *iro-e takamaki-e* with a seabream lying against an *awabi* and other assorted shells and aquatic plants on one side and a seashell gatherer and a young child standing beside a boat on the other, the highlights inlaid in shell, signed on the base in gold lacquer *Shogetsu*, with an amber *ojime* and a wood netsuke in the form of Shoki and an *oni*. 7cm (2¾in) high.

£3,000 - 4,000

JPY580,000 - 780,000

US\$3,900 - 5,200



66



67



67 *

SHUNSETSU

A Gold-Lacquer Six-Case Inro
Edo period (1615-1868), mid/late 19th century
The rounded rectangular body decorated in silver and gold *takamaki-e* and *kirikane* with a pair of doves perched on a gnarled leafy branch, the interior of rich *nashiji*, signed on the bottom case in gold lacquer *Shikkoan Shunsetsu saku*, with an amber *ojime*, and a black-lacquer *manju* netsuke lacquered with a sprig of peach; *unsigned*.
8.7cm (3 3/8in) high.

£3,500 - 4,000
JPY680,000 - 780,000
US\$4,600 - 5,200



68



68

YAMADA JOKASAI LINEAGE

A Brown-Lacquer Three-Case Inro
Edo period (1615-1868), 19th century
The broad rounded rectangular body decorated in gold and polychrome *takamaki-e* with Fukurokuju smoking a pipe, seated beside a geisha playing the *shamisen*, and a dancing *oni* (demon) on the reverse, wearing a priestly robe and with a record of the names of the dead and a gong slung from his belt, the interior of rich *nashiji*; signed on the bottom case in gold lacquer *Jokasai*.
7.1cm (2 7/8in) high.

£2,800 - 3,500
JPY540,000 - 680,000
US\$3,700 - 4,600



69



69

KAJIKAWA LINEAGE

A Black-Lacquer Five-Case Inro
Edo period (1615-1868), 19th century
The rounded rectangular body with a rich *roiro-nuri* ground, lacquered in *yamimaki-e* with a *minogame* (bushy-tailed turtle) crawling beside *shochikubai* (Pine, Bamboo and Plum, the 'Three Friends of Winter'), a rock on its back, signed *Kajikawa saku* with a pot-shaped seal, with a pierced gold *ojime* carved with chrysanthemum blossoms; signed *Kazunori* within an oval reserve. 8.6cm (3 3/8in) high.

£3,000 - 5,000
JPY580,000 - 970,000
US\$3,900 - 6,500

Provenance:
Melvin and Betty Jahss Collection.

70

KOMA YASUTOMI LINEAGE

A Gold-Lacquer Four-Case Inro
Edo period (1615-1868), 19th century
The broad rectangular sparsely sprinkled
hirame body decorated in gold and slight-
coloured *takamaki-e* with the youthful
Kikujido seated and holding sprays of two
chrysanthemum blossoms whilst other buds
and foliage drift around him, the foliage
continuing on the reverse, with details inlaid in
shell, the interior of matt gold, signed in gold
lacquer *Koma Yasutomi saku*.
9cm (3 1/2in) high.

£3,000 - 5,000
JPY580,000 - 970,000
US\$3,900 - 6,500

Provenance:
Christie's, London, 16 June 1992, lot 296.

Published and Illustrated:
Sydney Moss Ltd., *Odd Men Out*,
London, 1998, no.47.
Sydney Moss Ltd., *Lac Lacquer Lacquest*,
London, 2014, pp.176-177, no.58.



70

71 *

A BLACK-LACQUER SLENDER TALL SEVEN-CASE INRO

Edo period (1615-1868),
probably 19th century
The slender tall rounded rectangular body
with a *roiro-nuri* ground decorated in gold and
red *hiramaki-e* with a monkey swinging from
a peach tree with one hand and holding his
companion with the other, with highlighted
details embellished in *kirikane*, the interior of
red lacquer, *unsigned*; with a silver and bronze
bead *ojime* inlaid on one side with a *daikon*
and a wood netsuke in the form of a cluster
of *biwa* fruits, *unsigned*.
13cm (5 1/16in) high.

£2,500 - 3,500
JPY490,000 - 680,000
US\$3,300 - 4,600



71







72



(details)



73

OTHER WORKS OF ART

Necklaces (Lots 72-73)

72 *

AN IRON AND COPPER ROSARY

Edo period (1615-1868), 17th century

The tiny iron beads held together by an iron chain, attached at the top with a small copper medallion enclosing the portrait of Christ and at the bottom with a crucifix carved with the figure of Christ above the sacred 'IHS' monogram of the Society of Jesus, fixed to a cushion for display, in the original wood storage box inscribed on the lid in *katakana*, *Rozario* (Rosary), followed by the Chinese characters *Junana-seiki* (17th century). *The box: 4.5cm x 23cm (1¾in x 9in). (2).*

£3,500 - 4,000

JPY680,000 - 780,000

US\$4,600 - 5,200

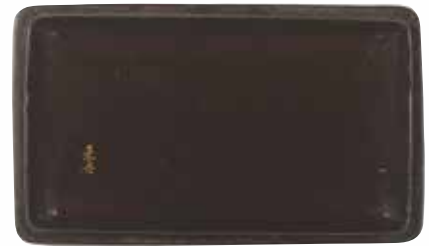
Provenance:

This rosary was stored in the Reihoku Kyodo Shiryokan (Museum of Local Archive in Reihoku Town, Amakusa District, in Kumamoto Prefecture) until its closure in 2016. For more information on the museum in Japanese, see, jarsa.jp/museum/m5059/

Amakusa was once an early centre of Christianity where Japan's 'hidden Christians' sought refuge and risked their lives to practice their faith.



74



(signature)

LACQUER AND OTHER INLAID LACQUER WORKS OF ART (Lots 74-92)

73 *

TWO AINU TAMASAY (NECKLACES)

Edo period (1615-1868), 19th century
The longer necklace made of black, white, yellow, green and transparent beads of different sizes strung on a cotton cord, attached to an iron medallion moulded in the centre with a large chrysanthemum flower, applied with a loose ring incorporating two loose short chains, 55cm (21 5/8in) long; the second necklace strung with smaller black and blue glass beads, a large silvered-metal loop on either side and a pierced brass medallion, also moulded with a flower, 45.5cm (17 15/16in) long; each with a plain wood storage box. (4).

£3,500 - 4,000
JPY680,000 - 780,000
US\$4,600 - 5,200

Published and illustrated:

The Foundation for Ainu Culture ed., *Ainu Collections in Tohoku, Northeastern Honshu, Japan*, exhibition catalogue, Obihiro, Obihiro Centennial City Museum, 2014, pp.45-46, pl.42, 45.

Ainu women wore these necklaces during ceremonies or on formal occasions. Blue glass beads and brocade robes were two Chinese products particularly desired by the Ainu. They were obtained through trade with Siberian neighbours.

74 *

SHIBATA ZESHIN (1807-1891)

A Lacquered and Rattan-Textured Kashibako (Confectionery Box)
Meiji era (1868-1912), circa 1880-1891
The exterior, underside, and interior of the box lacquered and finished to resemble woven bamboo and decorated in *iro-e takamaki-e* with two aubergines on the sides, the design of the larger aubergine continuing down onto the underside, the cover covered with black-lacquered hemp to simulate cloth, signed inside the lid in gold lacquer *Zeshin*; with a wood *tomobako* storage box inscribed outside the lid, *Zeshin-o saku, nasu maki-e kashiki* (*Maki-e* confectionary box with aubergine design made by the venerable Zeshin), the inside of the lid with an inscription by Shoji Hoshin, Zeshin's grandson, attesting this box as a work by Zeshin, dated summer, Showa 51 (1976), signed *Shoji Hoshin kan* (Examined by Shoji Hoshin) with seal *Hoshin*. 6.5cm x 16cm x 9.5cm (2 1/2in x 6 1/4in x 3 3/4in). (3).

£5,000 - 6,000
JPY970,000 - 1,200,000
US\$6,500 - 7,900

A similarly lacquered aubergine design on an incense container by Zeshin, is published and illustrated by the Miho Museum, *Maki-e hyakka ryoran: Edo jidai no meiko to sono keifu* (*The Maki-e Masters: Their Edo-Period Flowering*), exhibition catalogue, Koka, Shiga Pref., Miho Museum, 2023, p.111, no.135.



75



(signature)



76



77

75 *

MASANAO OF YAMADA, ISE PROVINCE

A Boxwood Okimono (Table Ornament)

of Two Toads on a Teoke

(Wooden Water Bucket)

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

The tall discarded wooden water bucket, intentionally cracked and pierced, modelled with two large warty toads perched on the rim at opposite corners, and three snails crawling along the top edges, the inside horizontal bar across the two sides of the bucket attached with a loose ring for suspension, signed on the base *Masanao* with a *kao* on a rounded rectangular reserve.

29.5cm x 17cm (11 5/8in x 6 5/8in).

£3,500 - 4,500

JPY680,000 - 880,000

US\$4,600 - 5,900

76

AFTER OGAWA HARITSU

(RITSUO, 1663-1747)

An Inlaid and Lacquered Wood

Circular Box and Cover

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

Decorated in polychrome lacquer *takamaki-e*, the lid with a circular disc applied with the portrait of Bodhidharma, surrounded by a border carved to incorporate the texture of a basket on which are applied flowering sprays of *ominaeshi* (valerian), the interior of the lid and box lacquered black, the reverse with a green-lacquer seal *Kan*.

14.3cm (5 5/8in) diam. (2).

£800 - 1,200

JPY160,000 - 230,000

US\$1,000 - 1,600



78



79

77

A GOLD-LACQUER HIRA-NATSUME (SQUAT TEA-CADDY)

Edo period (1615-1868), mid/late 19th century
Decorated in gold, black, silver, and red *hiramaki-e* and *takamaki-e*, with highlights of *e-nashiji* and *kirikane* with a group of *karako* (Chinese boys) at leisure, the lid with a kidney-shaped panel enclosing four boys in a garden, the oldest boy carrying his young brother on his back watching their two companions each holding a cockerel as they prepare them for a fight, the box with a continuous scene depicting several boys at play, one wearing a helmet riding a hobby horse, two catching insects with fans, others playing musical instruments, all on a *roiro-nuri* ground sprinkled with *hirame*, the bottom and interior of rich *nashiji*, *unsigned*; with a plain wood storage box.

5.7cm x 8cm (2¼in x 3 1/8in). (3).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

78 *

YUASA KAGYO (1875-1952)

An Inlaid and Gold-Lacquered Natsume (Tea Caddy) and Cover
Probably Showa era (1926-1989), 20th century
The black ground decorated with an all-over scene of windswept autumn plants and flowers comprising strands of *susuki* (pampas grass), *kiku* (chrysanthemums), *nadeshiko* (pinks), *ominaeshi* (valerian), *hagi* (bush clover), and *kikyo* (Chinese bellflower), the lid lacquered inside in silver *togidashi maki-e* with the moon and inlaid on the outside in silver low relief with a single character *Tsuyu* (Dew), the interior and underside of *fundame* (matt gold), *unsigned*; with double wood *tomobako* storage boxes, the inner storage box inscribed inside the lid *Akikusa onatsume* [...] (Large tea caddy with autumn-plant design), and inscribed and signed outside the box *Togidashi akikusa maki-e Tsuyu onatsume, uchi kinji ni tsuki, Nushi Kagyo* (Large tea caddy 'Dew') with *togidashi* and *maki-e* design of autumn plants, the interior with the moon on a gold ground) with a seal *Kagyo*.

7cm x 7cm (2¾in x 2¾in). (4).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

79

A BLACK-AND-GOLD-LACQUER SANPO (STAND FOR CEREMONIAL OFFERINGS)

Meiji era (1868-1912), late 19th/early 20th century
Of shallow circular, foliate form with everted rim and supported on a high flaring foot pierced with three openings in the form of flowers, embellished in gold *hiramaki-e* and *e-nashiji* with details highlighted in *kirikane* with trailing paulownia leaves, reserved on a *roiro-nuri* ground; *unsigned*.
19cm x 27.3cm (7½in x 10¾in).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000



80

(interior)



80



(interior)



81

80 *

**A GOLD-LACQUER SUZURIBAKO
(BOX FOR WRITING UTENSILS)**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Decorated predominantly in gold *takamaki-e*, *kirikane* mosaic, and *e-nashiji* on the rounded square *kabusebuta* (overhanging lid) with pine-clad rocks against a ground of gently lapping waves, the design of waves extending over the sides of the lid and box, the inside of the lid and box echoing the same wave design but in a more stylised and abstract variation, lacquered in dense *e-nashiji* on a *roiro-nuri* ground, the inside of the box fitted with two removable *ita* (baseboards) accommodating the *suzuri* (ink-grinding stone) and the *shibuichi* or silver *suiteki* (water dropper) in the form of a chrysanthemum flower, *unsigned*; with a lacquered wood storage box.
3cm x 19cm x 21cm (1 3/16in x 7 1/2in x 8 1/4in). (7).

£3,000 - 4,000
JPY580,000 - 780,000
US\$3,900 - 5,200

81 *

A GOLD-LACQUERED RECTANGULAR BOX AND COVER

Edo (1615-1868) period or Meiji era (1868-1912), mid/late 19th century
Decorated in a variety of lacquer techniques including gold *takamaki-e*, *hiramaki-e*, *kirikane*, *e-nashiji*, and *togidashi maki-e* with a moonlit summer evening scene of *hotaru* (fireflies) applied in black-and-red-lacquer relief hovering around flowering irises and reeds growing in a stream in which red carp are seen swimming on the surface, all beneath clouds, mist, and an inlaid silver crescent moon, the design extending over the sides, the inside of the cover lacquered in silver and gold *takamaki-e* with five little sandpipers flying over a snipe wading in water beside a small willow tree, a range of mountains in the distance reserved on a rich dense *mura-nashiji* ground, the interior of the box similarly lacquered in gold *takamaki-e* with assorted shells at low tide, the whole raised on four scalloped bracket feet, *unsigned*; with a plain wood storage box. *5cm x 26.5cm x 16.5cm (2in x 10 7/16in x 6 1/2in)*. (3).

£3,000 - 4,000
JPY580,000 - 780,000
US\$3,900 - 5,200



(interior)



82 *

**A BLACK-LACQUER RECTANGULAR SUZURIBAKO
(BOX FOR WRITING UTENSILS)**

Edo (1615-1868) or Meiji era (1868-1912), mid/late 19th century
The *inrobuta* (flush-fitting lid) embellished in red and gold *togidashi maki-e* and *e-nashiji* with a three-storey pagoda among cedar trees, the inside of the lid similarly lacquered in *iroe-togidashi maki-e* and *mura-nashiji* depicting two oarsmen ferrying a diverse group of passengers across a river, the passengers including a samurai, a young woman, a priest, and a nobleman, all reserved on a glossy black-lacquer ground, the interior of the box with a fitted tray containing a *suzuri* (ink-grinding stone), a miscellaneous ink cake, a silver loose *suteki* (water dropper) in the form of a nesting crane, one gold-lacquered *fude* (writing brush) embellished with waves and a matching *tosu* (paper knife), *unsigned*; with a wood storage box. 3.2cm x 21.6cm x 11cm (1¼in x 8½in x 4 3/8in). (8).

£2,500 - 3,500

JPY490,000 - 680,000

US\$3,300 - 4,600



(interior)





(interior)



84

83 *

A MATCHING SET OF A GOLD-LACQUERED SUZURIBAKO (BOX FOR WRITING UTENSILS) AND RYOSHIBAKO (DOCUMENT BOX)

Meiji (1868-1912), Taisho (1912-1924), or Showa era (1924-1989), 20th century
 Each of standard rectangular form with rounded *chiri-i* (edges), entirely covered with a *nashiji* ground decorated in gold, red and grey *takamaki-e*, the *ryoshibako* with a *inrobuta* (flush-fitting) lid and the *suzuribako* with a *kabusebuta* (overhanging lid), the exterior of both lids with an eagle perched on a wave-lashed rock, the interior of both lids with the same design of cherry sprays, the interior of the *ryoshibako* with a fitted, en-suite removable tray, the interior of the *suzuribako* with a removable *ita* (baseboard) containing a silver *suiteki* (water dropper) and a *suzuri* (ink-grinding stone), *unsigned*; with two plain wood storage boxes.

The *ryoshibako*: 14cm x 41cm x 32cm (5½in x 16 1/16in x 12½in); the *suzuribako*: 4cm x 21.8cm x 24.6cm (1 5/8in x 8¼in x 9¾in). (10).

£3,000 - 4,000
 JPY580,000 - 780,000
 US\$3,900 - 5,200

84 *

A BLACK AND GOLD-LACQUERED SUZURIBAKO (BOX FOR WRITING UTENSILS)

Edo period (1615-1868), mid/late 19th century
 The exterior of the *kabusebuta* (overhanging lid) decorated chiefly in gold *takamaki-e* with details highlighted in silver *takamaki-e* and *kirikane* with an autumn night scene depicting a stag in the foreground at the foot of a maple tree beside windswept autumn grasses and plants, all on a *roiro-nuri* ground, the inside of the lid gold-lacquered with plum and pine saplings growing along the banks of a meandering stream on a rich *nashiji* ground, the inside of the box decorated with bamboo and a stream and fitted with a removable *ita* (baseboard) for containing the *suzuri* (ink-grinding stone), an engraved gilt *suiteki* (water-dropper), two *fude* (writing brushes), a *tosu* (paper knife), a *kiri* (auger) and a *sumitori* (ink-holder), finished in lacquer and metal, *unsigned*; with a plain wood storage box.

4.7cm x 22.7cm x 25.3cm (1 7/8in x 8 7/8in x 10in). (11).

£3,000 - 4,000
 JPY580,000 - 780,000
 US\$3,900 - 5,200



85

85 *

IIZUKA TOYO (KANSHOSAI) LINEAGE

A Gold and Black-Lacquer Bundai (Writing Desk), Edo period (1615-1868), 19th century. The *bundai* of standard form with *tudegaeshi* (raised sections to left and right), decorated in gold and silver *takamaki-e* and gold *togidashi maki-e* and *e-nashiji* with a night scene depicting a flock of *chidori* (plovers or dotterels) flying over pine and millet along the bay of Wakanoura, applied with silver engraved mounts, the scalloped inner edges of silver, the outer sides of the two front legs embellished in gold *takamaki-e* with millet stalks, signed on the lower left in gold lacquer *Kanshosai* with a *kao*; with a wood storage box inscribed *Waka no ura on-bundai* and with a paper slip inscribed *Hachisuga-ke maki-e shi, Iizuka Kanshosai tsukuru* (made by Iizuka Kanshosai, *maki-e* craftsman for the Hachisuga Family). 12.5cm x 59cm x 33.8cm (4 7/8in x 23 2/8in x 13 3/8in). (2).

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500

86

AN INLAID GOLD-LACQUER TEBAKO (ACCESSORY BOX)

Edo period (1615-1868), late 18th/early 19th century. Of rectangular, deep form with rounded corners and an *inrobuta* (flush-fitting lid), the exterior of the lid decorated in gold and silver *hiramaki-e*, *takamaki-e*, and *togidashi maki-e*, inlaid silver and gilt metal, with details highlighted in gold *okibirame* mosaic against a background of dense gold *nashiji*, depicting images associated with Chapter 23, *Hatsune* (The First Song of Spring) of *Genji monogatari* (The Tale of Genji), set in Prince Genji's Rokujo Mansion, the residence of his daughter the Akashi Princess: in the lower right foreground a gilt-metal *uguisu* (warbler) perched on flowering plum branches; beside the plum, pines and a garden lake, the design extending around the sides, the interior of the mansion glimpsed in a short stretch of tatami flooring with *kicho* (formal curtains) and a rolled *sudare* (blinds), the interior and base of rich *nashiji*, the rims of silver; *unsigned*. 16cm x 20.3cm x 26cm (6 1/4in x 8in x 10 1/4in). (2).

£3,500 - 4,000

JPY680,000 - 780,000

US\$4,600 - 5,200



86

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



(interior)

87
**A GOLD-LACQUER JU-SUZURIBAKO
 (SET OF TIERED BOXES FOR WRITING
 UTENSILS)**

Edo period (1615-1868)
 or Meiji era (1868-1912), mid/late 19th century
 Comprising five stacked rectangular portable writing boxes, all boxes sharing the same *inrobuta* (flush-fitting lid), decorated in gold *takamaki-e* and *hiramaki-e* with highlights of *aogai* (inlaid shell), the cover with a zigzag pattern enclosing on one side three stylised *ho-o* birds in flight among *karakusa* ('Chinese grasses') and autumn plants and flowers on the other side, the design extending down the sides of the boxes, each box fitted with an *ita* (baseboard) for containing a *suzuri* (ink-grinding stone) and a silver *suiteki* (water dropper) in the form of a cluster of plum blossoms, the interior of rich *nashiji*; *unsigned*. 8.6cm x 14.7cm x 8.6cm (3 3/8in x 5 7/8in x 3 3/8in). (13).

£1,000 - 1,500
 JPY190,000 - 290,000
 US\$1,300 - 2,000

88
**A GOLD-LACQUER KODANSU
 (MINIATURE CABINET)**

Meiji era (1868-1912), late 19th/early 20th century
 Of standard form, with a hinged door opening to reveal four drawers, constructed with rounded *chiri-i* ledges to each edge finished in gold lacquer and with silvered-metal hinges engraved with cherry blossoms, lockplate, drawer pulls, and a carrying handle, supported on an integral scalloped base, the exterior and interior decorated in gold *hiramaki-e* and *takamaki-e* lavishly embellished with *kirikane* and *e-nashiji* depicting a spring mountain landscape with pine, *sugi* (cedar) and flowering cherry trees, the inside of the door and drawers with an autumnal scene with maple leaves falling on a meandering stream, the interiors of rich gold *nashiji*; *unsigned*. 18.5cm x 15cm x 21cm (7 1/4in x 6in x 8 1/4in).

£3,000 - 5,000
 JPY580,000 - 970,000
 US\$3,900 - 6,500



87



88



(interior)



(interior)



89 *

**TOMITA KOSHICHI I (1854-1910)
OR TOMITA KOSHICHI II (1873-1944)
AND KOSAI (DATES UNKNOWN)**

Meiji (1868-1912), Taisho (1912-1926)
or Showa (1926-1989) era, early 20th century

The exterior of the *kabusebuta* (overhanging lid) decorated in silver *hiramaki-e* and gold *takamaki-e* with five *ayu* (sweetfish) leaping in a cascading waterfall beneath an overhanging branch of maple leaves, the interior of the lid with a solitary frog applied in shell crouched over a rock, the inside of the box fitted with a plain wood *ita* (baseboard) containing the *suzuri* (ink-grinding stone) and *suiteki* (water dropper) in the form of two silver maple leaves, signed on the underside of the box *Ko* within an oval reserve; with a wood *tomobako* storage box inscribed inside the lid *Kurodake ten'nen no taki ryoshibako* (Black bamboo document box with design of a natural waterfall) and signed *Himonoshi Kosai* (Cypress woodworker Kosai) with a seal *Ko* and *Maki-eshi Koshichi* (*Maki-e* craftsman Koshichi) with a *kao*.
3.5cm x 22cm x 20.5cm (1 3/8in x 8 5/8in x 8 1/16in). (5).

£3,000 - 5,000

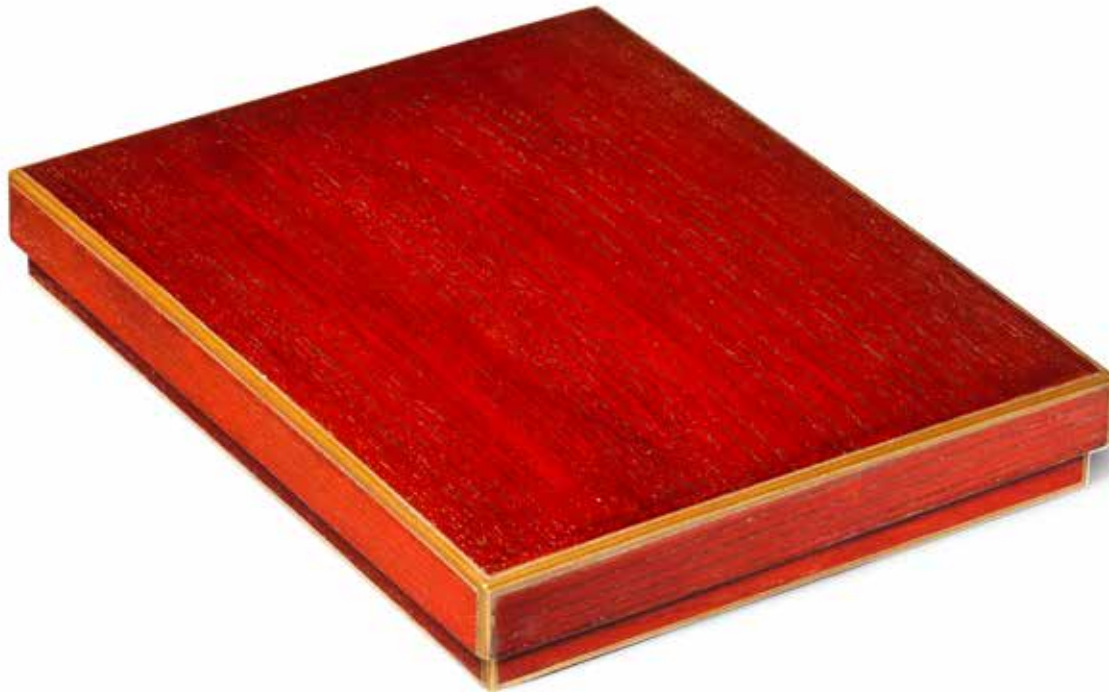
JPY580,000 - 970,000

US\$3,900 - 6,500

Among the most renowned lacquer artists of the Meiji era (1868-1912), Tomita Koshichi, was one of those rare craftsmen who deftly combined exceptional technical skills with the sensibilities of modern design. Born in Kyoto as Okumura Koshichi, he studied under Yamamoto Takemitsu and Mitsutoshi from the age of 10. In 1877, he moved to Tokyo, studied under Kiyokawa Morisada, and was adopted by the antique dealer Tomita Isuke, later moving back to Kyoto. His works were selected for both domestic and international exhibitions. Koshichi was succeeded by his leading pupil Tomita Makoto who became Koshichi II; his earliest recorded work dates from 1910, the date of his master's death.



(interior)



90 *

ATTRIBUTED TO OGAKI SHOKUN (1865-1937)

A Lacquered-Wood Suzuribako (Box for Writing Utensils)

Meiji (1868-1912), Taisho (1912-1926)

or Showa (1926-1989) era, 20th century

The exterior of the *kabusebuta* (overhanging lid) of plain, polished wood apart from the gold-lacquered edges sprinkled with *hirame*, the interior of the lid inset with a gold-lacquered panel embellished in *sumi-e togidashi maki-e* with a solitary scholar on a mule riding along a mountain path towards buildings partially hidden by a cluster of trees in the distance, the inside of the box fitted with a removable *ita* (baseboard) compartmentalised for holding the *suzuri* (ink-grinding stone) and the *suiteki* (water dropper), the *suiteki* in the form of a flattened rectangular ewer decorated with a woven pattern inlaid in shell and *Gyobu nashiji*, matching the brightly embellished interior lacquered in gold *hiramaki-e* with highlighted details in *Gyobu* flakes and shining shell inlays, *unsigned*; with a *tomobako* storage box inscribed outside the lid *Suzuribako ichimen* (Writing box, one piece), signed inside the lid *Ogaki Shokun saku* with a round seal. 3cm x 25cm x 20cm (1 3/16in x 9 13/16in x 7 7/8in). (6).

£8,000 - 10,000

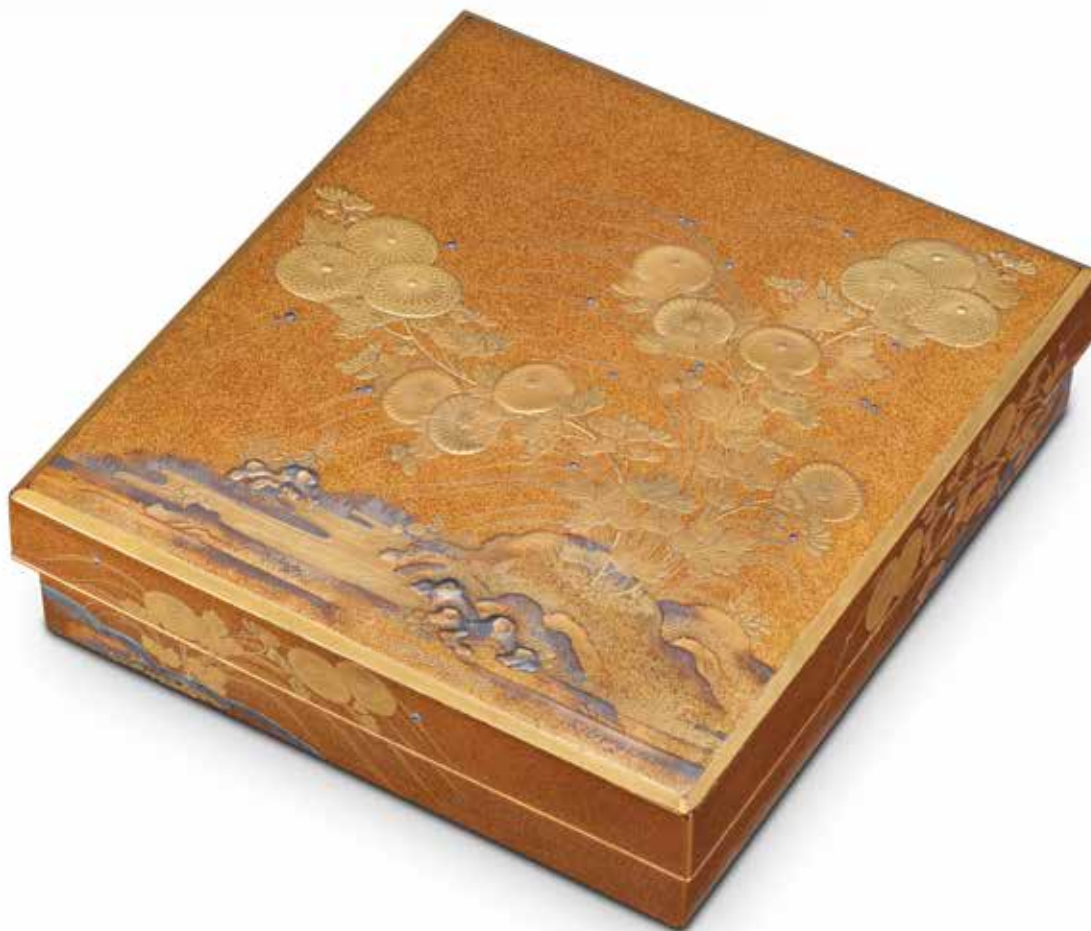
JPY1,600,000 - 1,900,000

US\$10,000 - 13,000

Ogaki Shokun (1865-1937) was a distinguished *makie* craftsman active from the Meiji era to the early Showa era. After studying under Takada Shigesaburo, he became independent around 1889. In 1925 he established the Ogaki workshop and was active as both a craftsman and a businessman. He made many works for the Imperial Household Agency. He worked on improving various lacquering techniques and contributed to adapting traditional Kaga *maki-e* to modern tastes.



(interior)



91 *

**A GOLD-LACQUER SUZURIBAKO
(BOX FOR WRITING UTENSILS)**

Edo period (1603-1868), late 18th/early 19th century

The exterior of the *kabusebuta* (overhanging lid) decorated in predominantly gold *takamaki-e* with stalks of windswept chrysanthemums and strands of dew-laden *susuki* (pampas grass) on rocky banks bending a meandering river on a rich *nashiji* ground, the dew drops inlaid in silver studs, the design continuing over the sides, with details of *e-nashiji* and *kirikane*, the inside of the box embellished with gnarled plum branches overhanging a similarly lacquered ornate fence and a meandering stream, the inside of the lid with a similar

design, the inside of the box with two removable rectangular narrow trays lacquered to match with sparse sprigs of chrysanthemums on a rich *nashiji* ground, fitted with a *suzuri* (ink-grinding stone), a round gilt *suiteki* (water dropper), one gold-lacquered *fude* (writing brush) embellished with scrolling *karakusa* ('Chinese grasses') and a matching *tosu* (paper knife), *unsigned*; with a plain wood storage box. 5.5cm x 22.2cm x 24cm (2 1/8in x 8 3/4in x 9 1/2in). (9).

£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500



92 *

**A GOLD-LACQUER KODANSU
(SMALL CABINET)**

Meiji (1868-1912) or Taisho (1912-1926) era,
late 19th/20th century

The rich *kinji* ground sumptuously decorated predominantly in gold and silver *hiramaki-e* and *takamaki-e* with profuse highlights of *kirikane*, the exterior back, front, top, and side surfaces with buildings set among cascading water, the two hinged doors opening to reveal three removable drawers similarly lacquered in gold and polychrome *hiramaki-e* seasonal floral roundels interwoven amongst *hanabishi-mon* (flowery-diamond) patterns, the inside of the right door embellished with a stationed *gissha* (ox cart), the left door with windswept stalks of *ominaeshi* (valerian), applied with silvered-metal mounts chased with scrolling *karakusa* ('Chinese grasses'), the edges of rich *Gyobu*, unsigned; with a plain wood storage box. 12.5cm x 14.6cm x 10cm (4 7/8in x 5 3/4in x 3 15/16in). (2).

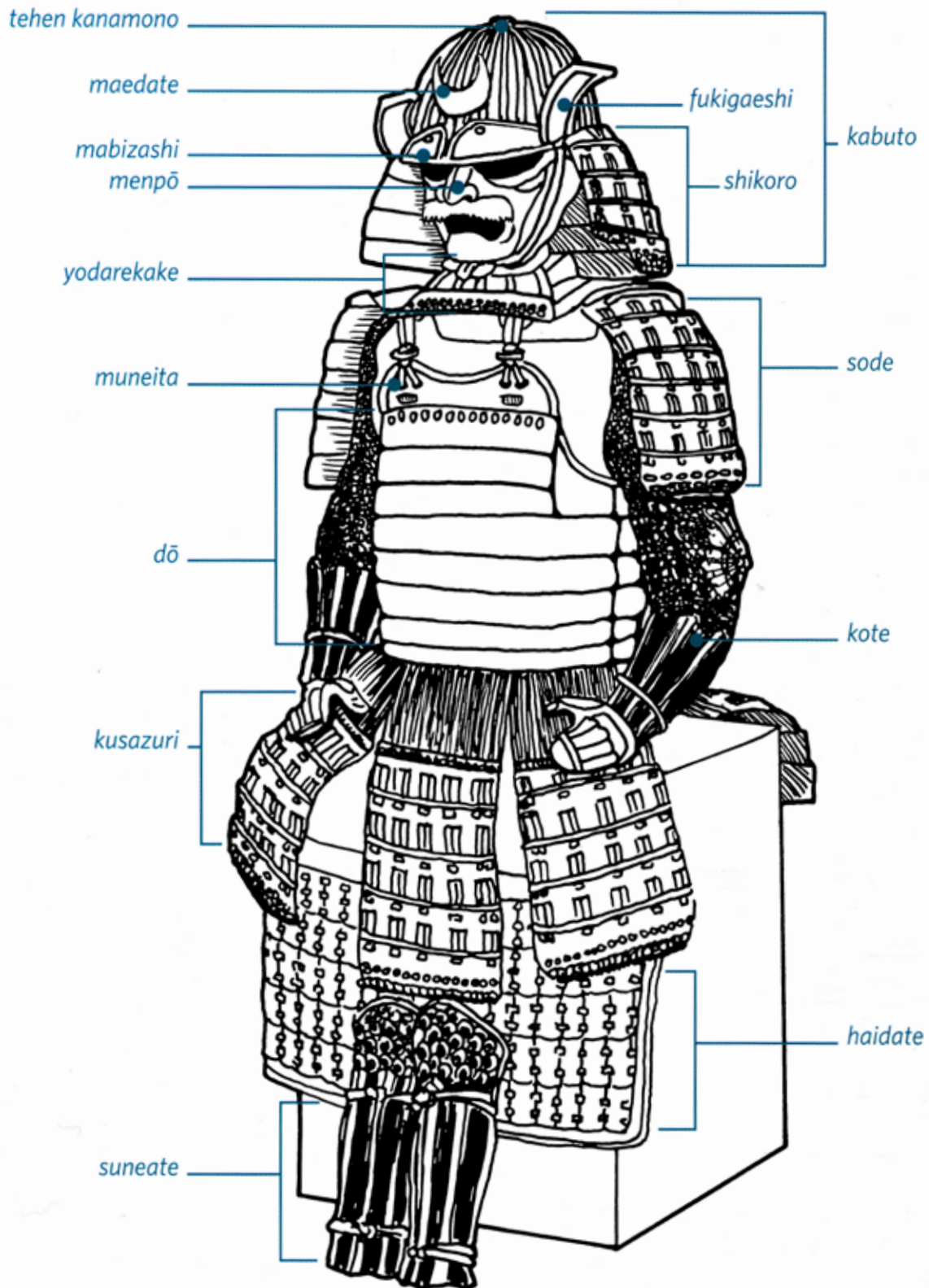
£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500







Components of a *tosei gusoku* suit of armour





ARMOUR
Various Properties
(Lots 93-105)

93 * W

A HATO-MUNE YOKOHAGI-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), circa 1700

The six-plate conical *tameshi kabuto* (helmet) with its front three plates with indentations of matchlock balls fired as a proof test; to the rear a six-lame *Hineno jikoro* laced with blue *sugake odoshi* and on the front a *maedate* of gilded wood *kuwagata*; the mask a brief *hanbo* with a four-lame *yodarekake*; the *do* of horizontal plates with a distinct medial ridge down the front, on the back a *gattari* and *ukezutsu* for a *sashimono*, the *kusazuri kebiki* laced in blue with black bear fur on the lower plates; *kosode*, *oda gote* and *shinosuneate*; lacquered overall in black; with an armour storage box.

£3,000 - 4,000

JPY580,000 - 780,000

US\$3,900 - 5,200

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



94 * W

A YOKOHAGI-DO-MARU TOSEI GUSOKU ARMOUR

Edo period (1615-1868), circa 1850

The 62-plate *suji-bachi kabuto* black-lacquered and fitted with a six-lame *komanju jikoro* of *kitsuke kozane*, the *fukigaeshi* with a Shimazu family *mon*, a four-stage *tehen kanamono* and on the front a gilt *kuwagata dai* with a red-lacquered sun *maedate*; the black-lacquered *menpo* with a hair moustache and a four lame *yodarekake*; the *do* of horizontal plates laced with *sugake odoshi* wrapping round the body without a hinge; mail and plate *haidate*; laced overall with blue *odoshi*; with an armour storage box.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



95 * W

AN OKEGAWA YOKOHAGI-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), circa 1800

The eight-plate *hoshi-bachi kabuto* black-lacquered and mounted with a six-stage *tehen kanamono* and *shinodare* on the front and back plates; the *komanju jikoro* with leather-covered *fukigaeshi* and on the front a *kuwagata dai* with *kuwagata* and a *maedate* bearing the invocation *Hachiman Dai Bosatsu*; the black-lacquered *menpo* with gilt teeth, hair moustache and a four-plate *yodarekake*; the *do* of black-lacquered horizontal plates with a gold-lacquered *mon* on the front and back and six *kusazuri*; *o-sode*, *shinogote*, *shinohaidate*, and *tsutsusuneate*; lacquered black overall and laced in alternate bands of red and white *odoshi*; the Ume *mon* in the form used by both the Fushimi and Matsudaira families; with an armour storage box.

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



96 * w

A TATEHAGI OKEGAWA-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), circa 1850

The 32-plate *hoshi bachi kabuto* in russet iron mounted with a four-stage *tehen kanamono* and *shinodare*, to the front a *kuwagata maedate*; the *shikoro* of *komanju* form; the russet-lacquered *menpo* with a black hair moustache and chin tuft and a four-lame *yodarekake*; the *do* of horizontal and vertical plates, the russet-iron vertical plates profusely covered with an inscription which includes the signature of Myochin Munesada and Buddhist invocations; the *chusode* of *hon-kozane* laced in *mongara* style with the *mon* in red and white on a blue ground; *shino gote*, *kozane haidate* and *shinosuneate*; the armour laced overall in blue *kebiki odoshi* richly mounted on red brocade with *shakudo kanamono* many with the *mon* of the Matsudaira daimyo family of Kameyama in Tanba; with an armour storage box.

£12,000 - 18,000

JPY2,300,000 - 3,500,000

US\$16,000 - 24,000

Provenance:

Sold at Christie's, London, 9 June 2004, lot 35.





97

97 * W

A GO MAI YOKOHAGI-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), 19th century

The eight-plate *sujibachi kabuto* black-laced with a three-lame *komanju jikoro* with leather-covered *fukigaeshi*, to the top a three-stage *tehen kanamono* and on the front a simple gilt moon *maedate*, the black-lacquered *menpo* with hair moustache, fitted with a three-lame *yodarekake*; the *yokohagi-do* hinged in five sections and fitted with a detachable *kusazuri*, on the back a *gattari* and *machi-uke* for a *sashimono*, *chusode*, *ikada-gote*, *kawara haidate*, and *tsutsusuneate*; laced overall in *kebiki* style, the *menpo* and *kusazuri* in *sugake*; together with an armour box.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



98

98 * W

AN OKEGAWA TATEHAGI-DO TOSEI GUSOKU ARMOUR

Edo period (1868-1912), 19th century

The russet-iron 16-plate *sujibachi kabuto* with a five-plate *komanju jikoro*; the *mabisashi* and *fukigaeshi* covered with stencilled leather; on the front a gilded dragon *maedate*; the russet-iron *menpo* with a hair moustache; the *tatehagido* hinged to five sections black-lacquered with a detachable *kusazuri*; *chusode*, *shinogote*, *kusari haidate*, and *shinosuneate*; laced overall with dark blue *sugake odoshi*, the *sode* in light blue and green; together with an armour box.

£3,000 - 4,000

JPY580,000 - 780,000

US\$3,900 - 5,200



99 * W

A TATEHAGI-DO TOSEI GUSOKU ARMOUR

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

The 24-plate *suji bachi kabuto* black-lacquered and mounted with an elaborate gilt metal and *shakudo tehen kanamono* with gilt *shinodare* on front and rear plates, on the front a large gilded *maedate* of stylised antlers, the neck guard of *Hineno* form laced in *kon sugake odoshi*, the mask a simple black-lacquered *hanbo*; a good russet-iron *tatehagi-do*, the upper plates with black-lacquered leather and at the base a gilded decorative plate reminiscent of the Unkai school; on the back a *gattari* and *machiuke* for a *sashimono*; the *kusazuri* with mid-blue *sugake* lacing, the lower plate gilded, black lacquer *chusode*, *shino gote*, associated *kawara haidate*, associated *tsutsusuneate*; together with an armour box.

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



100

100 * w

AN NUINOBE-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), 19th century

The 24-plate *suji bachi kabuto* black-lacquered with a simple three-stage *tehen kanamono* and an *oni* as a *maedate* and a five-plate *Hineno jikoro*, the *fukigaeshi* leather covered with a gilt metal *mon*, the *menpo* black-lacquered with red lips and gilt teeth; the *nuinobe do* black-lacquered with a detachable *kusazuri* and an iron *gattari* on the back; *kosode*, *shinogote*, *kawara haidate* and *shinosuneate*; together with an armour box.

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500



101

101 * w

AN OKEGAWA YOKOHAGI-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), 19th century

The simple six-plate helmet black-lacquered and mounted with a two-stage *tehen kanamono*, a single *shinodare* to the front and a simple gilted fan *maedate*, to the rear a *Hineno*-style neck guard; the black-lacquered *menpo* with red-lacquered lips and a brief hair moustache; the *okegawa do* black-lacquered, the upper plates on the front and back laced in *sugake odoshi* and on the back a metal *gattari* for a *sashimono*; black-lacquered *ko-sode*, *shinogote*, *kawara haidate* and *shinosuneate*; together with an armour box.

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500



102 * W

AN OKEGAWA YOKOHAGI-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), 19th century

The iron helmet completely covered in white hair extending back to cover the *komanju jikoro*, the *mabisashi* and *fukigaeshi* covered in stencilled leather, on the front a *kuwagata dai* with *kuwagata* and the *shitsume mon maedate* used by a number of families; the mask a simple black-lacquered *hanbo*; the *yokohagi-do* in russet lacquer laced in stencilled leather, on the back a *gattari* for a *sashimono*, the *kusazuri* black-lacquered; black-lacquered *chusode*, *shinogote*, *kawara haidate* and *shinosuneate*; together with a *saihai* and an armour box.

£6,000 - 8,000

JPY1,200,000 - 1,600,000

US\$7,900 - 10,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



103

103 * W

A HISHITOJI OKEGAWA-DO TOSEI GUSOKU ARMOUR

Edo period (1868-1912), 19th century

The good 62-plate russet-iron *sujibachi* with a black-lacquered five-lame *Hineno jikoro*, mounted with a multi-stage *tehen kanamono* and a fore crest of a gilt *mon*, the russet-iron *menpo* with gilt teeth and hair moustache; the black-lacquered *do* of horizontal plates with cross lacings of silk, on the back a *gattari*, *machi-uke*, and *ukezutsu* for a *sashimono*, the *kusazuri* in six sections, the *kusari-gote* mail sleeves with small black-lacquered shoulder guards attached to the top; *ikada haidate* and *shinosuneate*; together with a black and white *sashimono* and an armour box.

£3,000 - 4,000

JPY580,000 - 780,000

US\$3,900 - 5,200



104

104 * W

AN OKEGAWA YOKOHAGI-DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), 19th century

The 12-plate black-lacquered *suji bachi kabuto* mounted with a five-stage *tehen kanamono* and a large silvered moon *maedate*, the five-lame *Hineno jikoro* with small *fukigaeshi* laced in *kebiki odoshi*; the black-lacquered mask with gilt teeth and a hair moustache, the *do* of horizontal plates, the upper two laced, black-lacquered overall with a gold-lacquered sun on the front and back and fitted with a *gattari* and *machi-uke* for a *sashimono*, the *kusazuri* detachable; black-lacquered *chusode*, *odagote*, *kawara haidate* and *shinosuneate* gold-lacquered and mounted on matching blue brocade; together with an armour box.

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900



105

105 * W

AN OKEGAWA YOKOHAGI DO TOSEI GUSOKU ARMOUR

Edo period (1615-1868), 19th century

The simple two-plate *momonari* helmet with a *Hineno jikoro*, on the front a *maedate* of an *oni* (demon), the simple *hanbo* with a two-lame *yodarekake*, the *yokohagi do* with the three upper front plates laced in *sugake* style; *kosode*, *shinosuneate*, and *kawara haidate*; lacquered brown and laced overall with a variegated lacing in *sugake* style and mounted a fern patterned fabric; together with an armour box.

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500



106



107

HELMETS AND OTHER MILITARIA

Various Properties

(Lots 106-114)

106 *

A 62-PLATE SUJIBACHI KABUTO (HELMET)

Muromachi (1333-1573)

or Momoyama (1573-1651) period, 16th century

The *sujibachi kabuto* in russet iron, the top with a four-stage copper *tehen kanamono*, a two-lame black-lacquered iron *komanju jikoro*, the interior lacquered red, inscribed *Myochin Nobuie* with a *kao*.

28.4cm (11 3/16in) wide.

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

107 *

A 52-PLATE SUJIBACHI KABUTO (HELMET)

Edo period (1615-1868), 19th century

The *suji-bachi kabuto* in russet iron mounted with small multi-stage *tehen kanamono*, on the front a *maedate* of a crescent moon and a *mon*, the black-lacquered *Hineno jikoro* laced with *kon'ito sugake odoshi*. (2).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300

108 *

A 32-PLATE SUJIBACHI KABUTO (HELMET)

Edo period (1615-1868), 19th century

The *suji-bachi kabuto* well made in russet-iron mounted to the top with a four-stage *tehen kanamono* and on the front a large gilded gourd *maedate*, the five-lame *Hineno jikoro* black-lacquered and laced in *kon sugake odoshi*, the *fukigaeshi* partly leather-covered. (2).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



108



109

109

A TOKANMURI KABUTO (HELMET)

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

The iron bowl with a black-lacquered ribbed surface, the *mabisashi* (peak) decorated in black-lacquer *takamaki-e* with simulated eyebrows, to the front a gold and red-lacquered detachable sun-disc *maedate* (forecrest), to the rear a detachable *kashiradate* in the form of gilded wood wings with a five-lame iron *itamono Hineno jikoro* black-lacquered with the lower lame gilded, laced with dark blue lacing. (4).

£3,500 - 4,000

JPY680,000 - 780,000

US\$4,600 - 5,200

110 *

A 12-PLATE SUJIBACHI-KABUTO (HELMET)

Edo period (1615-1868), 19th century
The low rounded bowl black lacquered and well mounted with an elegant five-stage *tehen kanamono* in gilt and copper, gilt *fukurin* over the *suji* and gilt *igaki* at the base of the plates; on the front a *maedate* in the form of *kuwagata*; the five-lame black-lacquered *komanju jikoro* with matching *fukigaeshi* laced with *kon'ito sugake odoshi*. (2).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



110

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



111



112



113



114



111 *

A 20-PLATE SUJIBACHI-KABUTO (HELMET)

Edo period (1615-1868), 19th century
The russet-iron bowl well-mounted with a large four-stage *tehen kanamono*, silvered *ni-no-jiro* plates on front and back overlaid by *shinodare*, with a sharply down-turned leather-covered *mabisashi*, a *kuwagata-dai*, a gilt *maedate* and a *komanju jikoro* of *kittsuke kozane* black-lacquered and laced with *kon'ito sugake odoshi*. (2).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

112

A LACQUER JINGASA (WAR HAT)

Meiji era (1868-1912), late 19th/early 20th century
The lustrous black-lacquered ground decorated in gold and red *hiramaki-e* with six *maru ni chigai takanoha mon* (alternate hawk wings in a circle crest) interwoven among *karakusa* ('Chinese grasses'), the interior red-lacquered with padded material lining; with a wood storage box. 31cm (12 3/16in) diam. (2).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

113 *

A GOLD-LACQUERED WOOD MAEDATE (HELMET FORECREST) IN THE FORM OF A DRAGONFLY

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
Carved and assembled from wood and decorated in gold lacquer, the wings highlighted with red-lacquered veins, the legs of wire. 24.3cm x 46.5cm (9 1/2in x 18 1/4in).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600



115



(tsuba)



(stand)

KOSHIRA-E (MOUNTING) AND SWORDS

Various Properties
(Lots 115-132)

114 *

THREE MAEDATE (HELMET FORECRESTS)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century
The first a small forecrest designed as a long-horned *oni* (demon), carved in wood and decorated in textured gold, black, and red lacquer, the ears lacquered red, the eyes and whiskers of gold lacquer, 11.5cm x 13.2cm (4½in x 5 1/8in); the second of brass and cast in the form of a variation of the *daki-myoga-mon* (confronted ginger-shoot crest), 7.1cm x 8.3cm (2¾in x 3¼in); the third of gold-lacquered wood in the form of a pair of stag antlers, 13.6cm x 11.2cm (5 3/8in x 4 3/8in). (3).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

115 *

A KOSHIRA-E (MOUNTING) FOR A MINIATURE TACHI (SLUNG SWORD) PROBABLY COMMISSIONED FOR THE BOYS' FESTIVAL

Meiji era (1868-1912), late 19th/early 20th century
The *saya* (scabbard) finished in gold *hiramaki-e* and *takamaki-e* with embellishments of *kirikane* depicting pine and cherry trees, hills, and a river; the *tsuka* covered in *same* (rayskin) with brown silk *tsukamaki* wrapping in lozenge pattern, the principal metal fittings comprising *kabutogane* (pommel), *menuki* (hilt fittings), *fuchi kanamono* (collar), *tsuba* (hand guard) of *aogata* form, a single *harubigane* with *ashikanamono* (sling fitting), *semegane* (scabbard ring), and *sayajiri* (butt piece), the *tsuba* and *harubigane shakudo nanako* with gold inlay, the other fittings of iron with gold *nunome-zogan*, all the fittings decorated with *kirimon* (paulownia crests) and tendrils; held together by a wood *tsukuri* blade; with a wood *tachikake* (slung sword stand) of standard form painted in gold and mineral pigments with floral motifs. Length: 49.5cm (19½in). (2).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900

Provenance:

Property from a Princely Collection.



116

116 *

**A KOSHIRA-E (MOUNTING) SET
FOR A DAISHO (MATCHING LONG AND SHORT SWORD)**

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

The *saya* (scabbards) finished in black crushed-shell lacquer, the *tsuka* (hilts) covered in *same* (rayskin) with black silk *tsukamaki* wrapping in lozenge pattern, the principal metal fittings on each sword comprising *kashira* (pommel), *menuki* (hilt fittings), *fuchi* (collar), and *tsuba* (hand guard), the other fittings all lacquered wood, the *fuchi-gashira* and *tsuba shakudo nanako* richly chiselled in relief with chrysanthemums (gold details), each *fuchi* signed *Toryuken Toshiyuki* with a *kao*; each set held together by a wood *tsukuri* blade; each with a silk brocade storage bag. 75cm (29½in) and 100.5cm (39½in) long. (4).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

117 *

**A KOSHIRA-E (MOUNTING)
FOR A WAKIZASHI (SHORT SWORD)**

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

The *saya* (scabbard) of wood carved with a regular series of raised bands and finished in brown and simulated woodgrain lacquer, the *tsuka* (hilt) covered in *same* (rayskin) with tan silk *tsukamaki* wrapping in lozenge pattern, the *fuchi-gashira* (hilt collar and pommel) *shakudo migakiji* chiselled in relief and with gold and copper details depicting crows over a pine grove at dawn, signed ... *Tsuki Mitsuoki*; the *menuki* (hilt fittings) *shakudo*, each in the form of a temple lantern, the *tsuba* (hand guard) missing, the *kozuka* (knife handle) iron, pierced at one end, inlaid in *shakudo* with a spider hanging from a thread, the other fittings lacquered wood; held together by a wood *tsukuri* blade; with a silk brocade storage bag. 61.5cm (24¼in) long. (2).

£500 - 600
JPY97,000 - 120,000
US\$650 - 790

118

**A METAL AND LACQUER KOSHIRA-E (MOUNTING)
IN HANDACHI STYLE**

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

The *saya* (scabbard) finished in highly polished black *roiro* lacquer with sparsely scattered *nashiji* flakes and isolated passages of gold *hirame togidashi maki-e* geometric floral ornament; the metal fittings *shakudo* with gilt edging, comprising a *kabutogane* (pommel), a sheath-like fitting around the *tsuka* (hilt), a *fuchi* (collar), a *koiguchi* (fitting to the scabbard mouth), two *ashikanamono* (scabbard rings), and an extended *sayajiri* (butt piece), the *tsuka* (hilt) with a silver plate to each side chiselled with *karakusa* ('Chinese grasses') arabesques, the gilt *menuki* each in the form of a coiled dragon; the *tsuba shakudo* of *auri-mokko* (four-lobed) type with a smaller plate, also *auri-mokko*, applied on each side, gilt and *shakudo nijuseppa* (double washers) on either side of the *tsuba*, silver *kusari* (suspension chains); all held together by a wood *tsunagi* blade; with a storage bag. 100cm (39 3/8in) long. (2).

£4,000 - 6,000
JPY780,000 - 1,200,000
US\$5,200 - 7,900



117



118

(another view)



119



120



121

119

MORIMITSU

A Mino *Sunobi Tanto* (Large Dagger) or *Ko-Wakizashi* (Small Companion Sword) in Mounts Edo period (1615-1868), circa 1830-1844

Of *hira-zukuri* configuration forged in *itame* and *masame hada* based in *nioi* and *nie* with a *toranba* tempered edge ending in a *ko-maru boshi*, the *ubu* tang with one hole, signed *Morimitsu*. In a red-lacquer *saya* decorated with mother-of-pearl; the copper *tsuba* decorated with Hotei and his bag of gifts; the copper *kozuka* with Daruma and his fan, signed;

the soft-metal *fuchi-gashira* in *shakudo* and gilt; *shishi menuki*; with a brocade bag.
The sword overall: 45cm (17³/₄in) long;
the blade: 32cm (12⁵/₈in) long. (3).

£2,500 - 3,000

JPY490,000 - 580,000

US\$3,300 - 3,900

Accompanied by certificate no. 6583 issued by the Nihon Token HozonKai (Society for the Preservation of the Japanese Sword) designating this *wakizashi* as a work by Morimitsu, Mino Province [present-day Gifu Prefecture], circa Tenpo era (1830-1844), dated 14 June 2015.

120 *

ATTRIBUTED TO THE JUMYO LINEAGE

A *Shinshinto Tanto* (Dagger) with Mounts Edo period (1615-1868), 19th century

Of *unokubi-zukuri* configuration forged in *masame hada* mixed with *itame hada* and a *midare-ha* tempered edge ending in an *ichimai-boshi*, the *omote* side carved with stylized dragons and the *ura* side with two short *hi*, the *ubu* tang with one hole, unsigned, in a *shirasaya* (wood storage scabbard); the *koshira-e* with a red-lacquer *saya* with a matching set of mounts, comprising a *kashira* (pommel), *menuki* (hilt grips), *fuchi* (collar), *tsuba* (hand guard), *koiguchi* (fitting to the mouth of the scabbard), *kozuka* (handled knife), *kurigata* (cord runner), and *kojiri* (end cap), all en suite, of *shibuichi*, the *fuchi-gashira* depicting *chidori* flying over the foaming waves, *kurigata* with two butterflies chiselled in flat gold relief.

The sword overall: 31cm (12³/₁₆in) long;
the blade: 22.5cm (8⁷/₈in) long. (3).

£3,500 - 4,000

JPY680,000 - 780,000

US\$4,600 - 5,200

Accompanied by certificate no. 332595 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating this *tanto* as a Hozon Token (Sword Worthy of Preservation), dated 13 July 1993.



121 (signature)

121 *

KIKURYU

A *Tanto* (Dagger)

Edo period (1615-1868)

or Meiji era (1868-1912), 19th century

Unokubi-zukuri, forged in *itame hada* with *ji-nie*, the tempered edge *gunome midare-ha* with a *ko-maru boshi* and a deep turn back, the *omote* side carved with a coiling dragon, the *ura* side with two short *hi* and *bonji*, the *ubu* tang with two holes, signed *Kikuryu*, in a *shirasaya* (wood storage scabbard).

The sword overall: 35cm (13³/₄in) long; the blade: 26cm (10¹/₄in) long. (2).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

Accompanied by certificate no.195800 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating this *tanto* as a *Kicho Token* (Precious Sword), dated 26 September 1970.

122

ATTRIBUTED TO THE MIHARA SCHOOL

A *Katana* (Long Sword) in Mounts

Edo period (1615-1868),

18th/early 19th century

Shinogi-zukuri, *suguha* with *itame-hada* of *nioi* and *nie* and *komaru boshi*, unsigned; the *koshira-e* (mounting) with an iron *tsuba* with floating chrysanthemums; *fuchi-gashira* of dragonflies; *shakudo* and gilt *menuki* of a tortoise and duck; with a brocade bag.

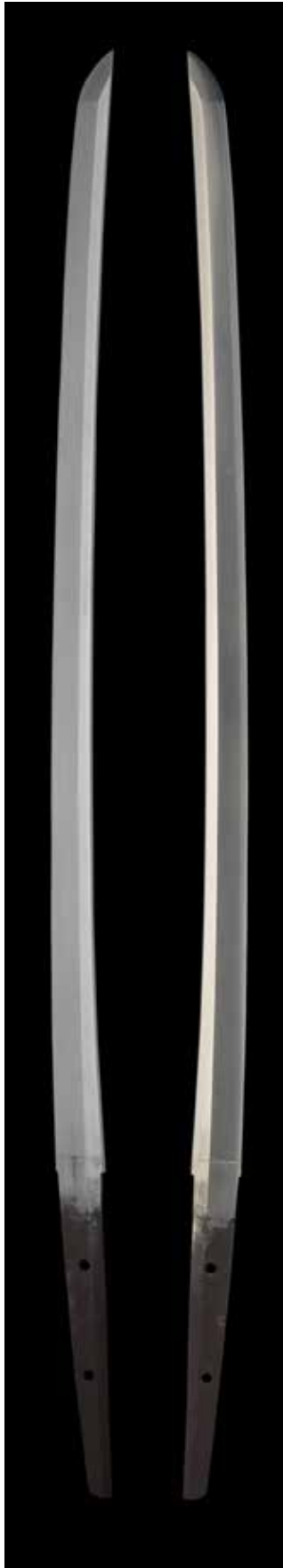
The sword overall: 85cm (33 1/16in) long; the blade: 65cm (25 9/16in) long. (3).

£4,000 - 4,500

JPY780,000 - 880,000

US\$5,200 - 5,900

Accompanied by certificate no. 16778 issued by the Nihon Token Hozonkai (Society for the Preservation of the Japanese Sword) designating this *katana* as a work attributed to Mihara Masayuki in Bingo Province (present-day Hiroshima Prefecture), circa Tenpo era (1830-1844), dated 1 November 2008. There is however no information available on Mihara Masayuki from Bingo Province working in the 19th century.



122





123

123

A WAKIZASHI (SHORT SWORD) WITH MOUNTS

Edo period (1615-1868), 18th or 19th century
Shinogi-zukuri, iori-mune, chu-gissaki, koshi-zori configuration with a *midare-ha* tempered edge of *nioi* and *nie* and some *kinsuji*, the *kiri-jiri nakago* (tang) with two holes and *kesho-yasuri* file marks, unsigned; the *koshira-e* (mounting) comprising a polished red-lacquer *saya* (sheath), the *tsuka* (hilt) covered in *same* (rayskin) wrapped in a lozenge pattern, the *fuchi-gashira* (hilt collar and pommel) and *menuki* (hilt fittings) *shibuichi* with gilt details, the *fuchi-gashira* with stylised rain dragons and the *menuki* with *mitsuba kikyō mon* (three-leaf Chinese bellflower crests), the Higo pierced hexagonal *tsuba* (hand guard) with an applied rain dragon of *shakudo* with gilt details; with two certificates and two storage bags.

The mounts: 73.1cm (28 1/4in) long;
 the blade: 48.1cm (18 15/16in) long. (6).

£2,000 - 3,000
 JPY390,000 - 580,000
 US\$2,600 - 3,900

Accompanied by two Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) certificates, one for the blade dated 2005 and attributing it as Owari Seki, the other for the *tsuba* dated 2002 and attributing it as Higo.



124

124

A MOUNTED WAKIZASHI (SHORT SWORD)

Edo period (1615-1868), 18th or 19th century
Shinogi-zukuri, iori-mune, chu-gissaki, torii-zori, forged in faint *mokume-hada* with a narrow *suguha* tempered edge of *nie*, each side carved with a *bohi*, the *kengyo nakago* (tang) with three holes; the *saya* (sheath) polished black lacquer, the *tsuka* (hilt) covered in *same* (rayskin) wrapped in teal silk *tsukamaki* wrapping in lozenge pattern, the *kurigata* (cord runner) and *kaerizuno* (cord hook) black lacquer, the metal fittings of *handachi* type (resembling the fittings for a *tachi* [slung sword]) and comprising a *kabutogane* (hilt pommel), *menuki* (hilt fittings), *fuchi* (hilt collar), *tsuba* (sword guard) of rounded form, *semegane* (scabbard ring), and *sayajiri* (butt piece); with a silk storage bag.
 Overall: 76.2cm (36in) long; the blade 53.6cm (21 1/8in) long. (3).

£600 - 800
 JPY120,000 - 160,000
 US\$790 - 1,000





(signature)

125 *

**KOYAMA MUNEHIRA
(ACTIVE CIRCA LATE EDO PERIOD)**

A *Katana* (Long Sword) with Cutting Test and Mounts

Edo period (1615-1868), dated 1837
Shinogi-zukuri, *iori mune*, *chu-gissaki* and *torii-zori* curvature, forged in *itame hada* with *masame hada* in *nioi* and *nie* with a *choji-midare* tempered edge, the *ubu* tang with one hole; signed on one side *Toto ni oite Koyama Munehira kore o tsukuru* (Made by Koyama Munehira in Edo) and on the reverse *Taitai todanbarai Yamada Yoshitoshi kore o tameshi Tenpo hachinen sangatsu hi* (Yamada Yoshitoshi tested this sword by slicing through a [dead] body from the shoulder through the chest in the third month of 1837); the blade in a *shirasaya* with *sayagaki*; with a modern *koshira-e* (mounting); the metal fittings comprising a *kashira* (pommel), *menuki* (hilt fittings), *fuchi* (collar), *tsuba* (hand guard), a modern copper openwork *tsuba*, *fuchi-gashira shakudo* applied in high gilt relief with a dragon emerging from foaming waves, the *tsuka*, *fuchi-gashira* and *menuki*, Edo period.
 The sword overall: 91cm (35 13/16in) long; the blade: 69cm (27 1/8in) long. (2).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900



(sayagaki)



126



126 (signature)

126 *

ATTRIBUTED TO KIYOMITSU OF KAGA PROVINCE

A *Katana* (Long Sword) in Fine Higo-School Mounts
 Momoyama (1573-1615) or Edo (1615-1868) period
Sugata (configuration): *shinogi-zukuri*, *iori-mune*, *chu-gissaki*, *torii-zori*
Kitae (forging pattern): *itame hada* mixed with *masame hada* in *nioi*
 and *nie*
Hamon (tempering pattern): *suguha*
Boshi (tip): *yakizume*
Horimono (carving): a dragon entwined around a *ken* on the *omote* side
 and *bonji* on the *ura* side
Nakago (tang): *ubu*, with two holes and effaced signature [...] *mitsu*
Koshira-e (mounts): the *saya* lacquered to emulate cherry bark, mounted
 with silver fittings; the *shakudo tsuba* decorated in high-relief gold with
chidori (plovers or dotterels) flying over foaming waves.
 The sword overall: 77.5cm (30½in) long;
 the blade: 63cm (24 13/16in) long. (2).

£7,000 - 10,000
 JPY1,400,000 - 1,900,000
 US\$9,200 - 13,000

Accompanied by certificate no.3031797 issued by the Nihon Bijutsu
 Token Hozon Kyokai (Society for the Preservation of the Japanese Art
 Sword) designating this *katana* as a Hozon Token (Sword Worthy of
 Preservation), dated 31 May 2023.

127 *

YOSHIKUNI (ACTIVE CIRCA LATE 19TH CENTURY)

A *Shin-Shinto Katana* (Long Sword) in Mounts
 Edo period (1615-1868), dated 1862
Shinogi-zukuri, *iori-mune*, *chu-gissaki* and a *torii-zori* curvature, forged
 in *itame hada* and *masame hada* with a *suguha* tempered edge with
 some activity, terminating in an *o-maru boshi*, the *ubu* tang with one
 hole and *kessho* file marks, dated and signed *Bunkyu ni nen jugatsu bi*,
Yonezawa no ju Yoshikuni tsukuru (Made by Yoshikuni living in Yonezawa,
 [in present-day Yamagata Prefecture] in the tenth month of 1862); in a
shirasaya (wood storage scabbard); The *koshira-e* (mounting) with a
 brown-lacquered *ishime saya*; the principal metal fittings on the mounts
 comprising a *kashira* (pommel), *menuki* (hilt fittings), *fuchi* (collar), *tsuba*
 (hand guard), and *kojiri* (butt piece), an iron *mokko*-form openwork *tsuba*,
 chiselled with chrysanthemums.
 The sword overall: 77.5cm (30½in) long;
 the blade: 69.5cm (27 3/8in) long. (3).

£4,000 - 6,000
 JPY780,000 - 1,200,000
 US\$5,200 - 7,900

Accompanied by certificate no.1017096 issued by the Nihon Bijutsu
 Token Hozon Kyokai (Society for the Preservation of the Japanese Art
 Sword) designating this *katana* as a *Tokubetsu Hozon Token*
 (Sword Especially Worthy of Preservation), dated 3 December 2021.



127 (signature)



128 (signature)

128

SHIGETOSHI (MID-19TH CENTURY)

A *Shin-Shinto Katana* (Long Sword) in Mounts Edo period (1615-1868), circa mid-19th century *Shinogi-zukuri*, *iori-mune*, *chu-gissaki* and shallow *torii-zori* curvature, forged in *itame hada*, the tempered edge *midare* with 'mountain peaks' of *nioi* and *nie* and a *ko-maru boshi*, the *ubu* tang, slightly *machi-okuri* with two holes, signed *Aizu no ju Shigetoshi tsukuru*; the *koshira-e* (mounts) with a black-lacquer *saya* with *nashiji* highlights and decorated with carriage wheels in silver lacquer, the russet-iron *kojiri* with clouds in flush-inlaid gold; the iron *tsuba* with pierced turnip design; the iron *fuchi-gashira* decorated with tortoises among reeds in *iro-e takazogan*; with a brocade bag.

The sword overall: 89.5cm (35¼in) long;
the blade: 67cm (26 3/8in) long. (2).

£3,000 - 3,500
JPY580,000 - 680,000
US\$3,900 - 4,600



127



128





(signature)

129

**ICHIHARA NAGAMITSU
(DATES UNKNOWN)**

A *Gendaito Katana* (Long Sword) with Mounts Showa era (1926-1989), circa 1930-1940s *Shinogi-zukuri*, *iori-mune*, *chu-gissaki*, *torii-zori*, forged in *itame hada* with *nioi* and *nie* and a *choji-midare* tempered edge with a *ko-maru boshi*, the *ubu* tang with *kessho* file marks and two holes, signed *Nagamitsu*, in *shirasaya* (wood storage scabbard); with two *koshira-e* of military and contemporary mounts, the latter comprising a mustard-yellow lacquered *saya* with *roiro-nuri* ribbed top, the *tsuka* covered in black *same* (rayskin) with black leather *tsukamaki* in lozenge pattern, and fitted with *shakudo menuki* of Sanbaso dancers and *shakudo fuchi-gashira* depicting Empress Jingu, the brass *tsuba* carved with a paulownia tree and clematis; with three storage bags and four certificates.

The sword overall: 83cm (32 5/8in) long;
the blade: 61.5cm (22 1/4in) long. (10).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

Accompanied by certificate no. 3017623 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating this *katana* as a Hozon Token (Sword Worthy of Preservation), dated 13 June 2018.

The *tsuba*, *fuchi-gashira*, and *menuki* in the contemporary *koshira-e* accompanied by nos. 4008596, 4008594, and 4008586 respectively, issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating these sword fittings as Hozon Tosogu (Sword Fittings, Worthy of Preservation), dated 19 November 2015.



(signature)



(fuchi and tsuba)



130

MURAYAMA KANETOSHI

A *Gendaito Katana* (Long Sword) with Mounts

Showa era (1926-1989), dated 1940

Shinogi-zukuri, forged in *masame hada* and *itame hada* in *nioi* and *nie*, the tempered edge *ko-midare*, the *ubu* tang with one hole, signed *Noshu no ju Murayama Kanetoshi kore o tsukuru, Showa jugonen shichigatsu kichijitsu* (Made by Murayama Kanetoshi, resident of Mino Province [present-day Gifu Prefecture] on a lucky day in July 1940) in a *shirasaya* (wood storage scabbard); the *koshira-e* (mounting) comprising a contemporary lacquer *saya* inlaid in shell with a tiger prowling among a bamboo grove on each side, the *tsuka* re-wrapped with leather and fitted with the *yamagane* (unrefined copper) *menuki* carved with cherry trees and saddled horses, the *shakudo fuchi-gashira* depicting cloves and *karakusa* ('Chinese grasses'), the *shakudo mokko-form tsuba* of the same design with two dragons around the rim; with two storage bags and three certificates. *The sword overall: 86cm (33 7/8in) long; the blade: 66cm (26in) long. (7).*

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

Accompanied by certificates issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) as follows: the *katana*, certificate no. 3017625 designating it as a Hozon Token (Sword Worthy of Preservation), dated 13 June 2018; the *tsuba* and *fuchi-gashira*, certificate no. 4009357 designating them as Hozon Tosogu (Sword Fittings Worthy of Preservation), dated 26 February 2016; and the *menuki* certificate no. 4008595 designating them as Hozon Tosogu (Sword Fitting Worthy of Preservation), dated 19 November 2015.

The lacquer *koshira-e* made by the contemporary lacquer artist Tachibana Mizuo, of Fukuoka, Japan.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



131 (signature)

131

OZAWA MASATOSHI (BORN 1920)

A *Shinsakuto Katana* (Long Sword) Showa era (1926-1989), dated 1985 *Shinogi-zukuri, iori-mune, chu-gissaki*, slight *koshi-zori* curvature, forged in *masame* and *itame hada* in *nioi* and *nie* with a *choji midare* tempered edge, the *ubu* tang with one hole and signed *Oju Meirinkancho Minowa Koji sensei, Showa rokuju nen hachigatu hi Ozawa Masatoshi saku* (Made by Ozawa Masatoshi in August 1985, to the special order of master Minowa Koji, director of Meirinkan), in a *shirasaya* (wood storage scabbard); with a storage bag.
The sword overall: 99cm (39in) long; the blade 77.5cm (30½in) long. (3).

£5,000 - 6,000
JPY970,000 - 1,200,000
US\$6,500 - 7,900

Accompanied by certificate no. 3021523 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating this *katana* as a Hozon Token (Sword Worthy of Preservation), dated 26 August 2019.

132

OKUBO KAZUHIRA (1943-2003)

A *Shinsakuto Katana* (Long Sword) with Mounts Showa (1926-1989) or Heisei (1989-2019) era *Shinogi-zukuri, iori-une, chu-gissaki, koshi-zori* forged in *masame* and *itame hada* based in *nioi* and *nie*, the tempered edge *toran-ba*, the *ubu* tang with one hole, signed *Soshu no ju Okubo Kazuhira saku, Showa yonjuyonen gogatsu kichijitsu shin no kitae* (Made by Okubo Kazuhira, resident of Sagami Province [present-day Kanagawa Prefecture], in the *shin no kitae* technique on a lucky day in May 1969); in a *shirasaya* (wood storage scabbard) with *sayagaki* written by Tanobe Michihiro; with a red-lacquered plain contemporary *koshira-e* (mounting); with the matching gilt gold metal fittings, comprising a *kabutogane* (pommel), a *fuchi* (collar), a *koiguchi* (fitting to the scabbard mouth), two *ashikanamono* (scabbard rings), and an extended *sayajiri* (butt piece), the copper brass *menuki*; with a certificate and two storage bags.
The sword overall: 101.3cm (39 7/8in) long; the blade: 78.5cm (30 15/16in) long. (5).

£6,000 - 7,000
JPY1,200,000 - 1,400,000
US\$7,900 - 9,200



132 (signature)

Accompanied by certificate no. 3021494 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating this *katana* as a Hozon Token (Sword Worthy of Preservation), dated 26 August 2019.

The *saya* is inscribed: This blade bears a six-character signature, is dated 1969, and is additionally inscribed to the effect that it was made in the *shin no gitae* technique. Kazuhira was the leading student of Living National Treasure Miyairi Akihira. The blade is hardened in a *nie*-laden and *notare*-based *midare* and features prominent *chikei* and *kinsuji*, from which we recognize that it aspires to Koto works by Hikoshiro Sadamune. Blade length: 2 *shaku*, 5 *sun*, 9 *bu*. Written by Tanzan (Tanobe Michihiro) in May of the year of the dog of this era (2018), with a *kao* (monogram).

It is rare for Mr Tanobe Michihiro, a former senior managing director of Nippon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) to place *sayagaki* on modern swords unless they are of exceptional quality.



132



(*sayagaki*)



133

OTHER SAMURAI-RELATED ACCOUTREMENTS
Various Properties
(Lots 133-141)

133

A GROUP OF THREE YARI-ZAYA (SHEATHS OR SCABBARDS FOR THRUSTING SPEARS)

Edo period (1615-1868), mid/late 19th century
 Each of a different shape, comprising two of black bear hair, the first of trumpet form, 27cm (10 3/8in) high; the second of conical form with undersides of gold lacquer, 18.5cm (7 1/4in) high; the third in the form of a triple-headed spear, gilt wood worked in *tataki nuri* (raised relief rippled texture), 25cm (9 13/16in) high; each displayed on an unrelated wood stand. (3).

£1,000 - 1,500
 JPY190,000 - 290,000
 US\$1,300 - 2,000

Provenance:
 Property from a Princely Collection.

Due to their length, *yari* (spears) sometimes served as standards and during the Edo period were often carried in ceremonial processions such as the *sankin kotai* (alternate attendance) journey from the provinces to Edo and back. As finials, their sculptural qualities would have made them a striking sight as the winding samurai troop marched through the various post-towns.

134

A GROUP OF THREE YARI-ZAYA (SHEATHS OR SCABBARDS FOR THRUSTING SPEARS)

Edo period (1615-1868), mid/late 19th century
 Each of a different shape, comprising two of black bear hair with undersides of gold lacquer, the third in the form of a triple-headed spear, gilt wood worked in *tataki nuri* (raised relief rippled texture); each displayed on an unrelated wood stand.
 Each approx., 31cm (11 7/8in) high, including stand. (3).

£1,000 - 1,500
 JPY190,000 - 290,000
 US\$1,300 - 2,000

Provenance:
 Property from a Princely Collection.



134



135



136

135

A GROUP OF THREE YARI-ZAYA (SHEATHS OR SCABBARDS FOR THRUSTING SPEARS)

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

Comprising two of conical shape and of bear hair, the first taller of a paler brown bear hair one with the underside of gold lacquer and encircled with a red copper ring, 34cm (13 3/8in) high; the second of similar shape but unadorned, 23cm (9in) high; the third in the form of a tall triple-headed spear, gilt wood worked in *tataki nuri* (raised relief rippled texture) and tied with a simulated rope, 46cm (18in) high; each displayed on an unrelated wood stand. (3).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

136

A HORA (CONCH SHELL) FASHIONED AS A WAR HORN

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

The conch fitted with a silvered-metal mouth piece engraved with a *mokko-mon* (quince flower crest) interwoven among *karakusa* ('Chinese grasses') and a chrysanthemum stud attached with a loose ring to accommodate the silk cord, with a wood storage box inscribed *Den Takigawa Kazumasu aiyo, kogata horagai* (Small conch shell used by Takigawa Kazumasu [1525-1586]). 18cm (7 1/16in) long. (2).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

Provenance:

Property from a Princely Collection.

137 *

A GLAIVE WITH SHELL-INLAID MOUNTS

Edo period (1615-1868), 19th century

The *naginata* blade with red-lacquered *hi* (grooves), the shaft with crushed shell, the lacquered *saya* with *shippo ni hanabishi-mon* (crests) on both sides. *The blade*: 33.3cm (13 1/16in) long. (2).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



137

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



138



138
THREE KATANA-KAKE (SWORD STANDS)

Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989), 20th century
 Each of typical form and supported on two lobed feet, the first a black-lacquered stand constructed for five swords, decorated in gold and slight-coloured *hiramaki-e*, the front with Yoritomo and his retinue on the banks at Akanumagahara, indulging in his favourite pastime of flying cranes, their legs tied with a *tanzaku*, the reverse with three more cranes flying above waves against the rising sun, the rest of the frame lacquered with *karakusa* ('Chinese grasses'), 49.2 cm x 49cm (19 3/8in x 19 1/4in); the second for displaying two swords, lacquered in gold *hiramaki-e* with three *aoi-mon* (hollyhock crests) on a subdued *nashiji* ground, 39cm x 49.5cm (15 5/16in x 19 1/2in); the third inlaid in shell on a lustrous *roiro-nuri* ground with two sages walking on the shores of a lake on one side and scattered cherry blossoms on the other, 43.2cm x 46.5cm (17in x 18 5/16in); each *unsigned*. (3).

£1,500 - 2,000
 JPY290,000 - 390,000
 US\$2,000 - 2,600



139

139
AN INLAID MIXED-METAL ORNAMENT IN THE FORM OF A HAWK

Meiji era (1868-1912), late 19th century
 Of flattened form, the *shibuichi* head and body with details of the feathers finely chiselled in gold flat inlay, the tail similarly inlaid and enhanced with further flat inlay of *shakudo*, the claws of gold with *shakudo* talons, the reverse of gold lacquer, applied with a gold chrysanthemum bud and loose ring, with a wood storage box attached with a paper slip on the upper right, inscribed *Dai senhyakurokujuichi* [...] *Zogan takagata kanagu* (No.1161: inlaid metal fitting in the shape of a hawk) and inscribed in the middle *Shingyokeiyo* (A lifelike hawk for presentation). 18cm x 8cm (7 1/16in x 3 1/8in). (2).

£2,000 - 3,000
 JPY390,000 - 580,000
 US\$2,600 - 3,900

Provenance:
 Property from a Princely Collection.



140



140

140

A PAIR OF GOLD-LACQUER ABUMI (STIRRUPS) AND AN IRON KUTSUWA (HORSE BIT)

Edo period (1615-1868), 19th century
 Each decorated in gold *takamaki-e* with an identical design of a peacock in flight, the interior red-lacquered; *unsigned*; each 28cm (11in) long; the iron *kutsuwa* (horse bit) of typical form and cast with a *kiri-mon* (paulownia crest) design; 30.7cm (12in) high. (4).

£1,000 - 1,500
 JPY190,000 - 290,000
 US\$1,300 - 2,000

141

A GOLD-LACQUERED KATANA-KAKE (SWORD STAND)

Edo period (1615-1868)
 or Meiji era (1868-1912), mid/late 19th century
 Of typical form and supported on two lobed feet, constructed for displaying four swords, the black lacquer ground lacquered in gold *takamaki-e* with large and small *Nagatoomodaka* crests, the insignia of the Mori family scattered over the surface, applied with silver mounts carved in low relief with the same crest, the underside of rich *nashiji*; *unsigned*. 41cm x 70.8cm (16 1/16in x 27 7/8in).

£4,000 - 6,000
 JPY780,000 - 1,200,000
 US\$5,200 - 7,900



141

Provenance:

Property from a Princely Collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.







142



143



144



145



146



147



148 (reverse)



TOSOGU (SWORD FITTINGS)
Various Properties
(Lots 142-197)

142

YOSHIRO ZOGAN TYPE

Edo period (1615-1868) 17th/18th century
A *tsuba*, circular, two *hitsuana*, iron, pierced with 28 openings around the rim and overlaid in brass with 28 petals, and with a dentated circumferential ring on each side, *unsigned*; with a silk storage bag. 8.3cm (3¹/₄in) high. (2).

£600 - 800
JPY120,000 - 160,000
US\$790 - 1,000

Provenance:
Property from a Princely Collection.

143

YOSHIRO ZOGAN TYPE

Momoyama (1573-1615)
or Edo (1615-1868) period, 17th century
A *tsuba*, circular, two *hitsuana*, iron, pierced in negative silhouette with two silk bobbins and with flat inlay of paulownia leaves and tendrils, *unsigned*; with a silk storage bag. 9cm (3¹/₂in) high. (2).

£600 - 800
JPY120,000 - 160,000
US\$790 - 1,000

Provenance:
Property from a Princely Collection.

144

SAOTOME STYLE

Edo period (1615-1868) 17th/18th century
A *tsuba*, rounded square, iron chiselled with 64 radial grooves, one side also with a roundel enclosing a stylised bird form, *unsigned*; with a silk storage bag. 9cm (3¹/₂in) high. (2).

£600 - 800
JPY120,000 - 160,000
US\$790 - 1,000

Provenance:
Property from a Princely Collection.

145

UMETADA LINEAGE

Edo period (1615-1868) 18th/19th century
A *tsuba*, rounded square with a hammered-up rim, two *hitsuana*, iron, pierced, chiselled, inlaid with silver dots and with gold, silver, and copper *nunome-zogan* depicting the moon, waves, and clouds, signed *Ume* (in the form of a plum blossom) *tada* with a *kao*; with a silk storage bag. 8.2cm (3¹/₄in) high. (2).

£600 - 800
JPY120,000 - 160,000
US\$790 - 1,000

Provenance:
Property from a Princely Collection.



149



150

146

KAWARABAYASHI HIDEKUNI (1825-1891)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
A *tsuba*, *mokko* with a hammered-up edge, two *hitsuana*, iron pierced and chiselled in relief with two wheels floating in swirling water and inlaid in gold and silver with a swallow flying by the moon, with an inlaid silver plaque signed *Kinryusai Hidekuni*; with a silk storage bag. 8.5cm (3 3/8in) high. (2).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

Provenance:

Property from a Princely Collection, purchased in these rooms, 15 May 2012, lot 74.

147

OMORI TERUHIDE (1730-1798)

Edo period (1615-1868), dated 1777
A *tsuba*, oval, one *hitsuana*, *shibuichi*, chiselled and undercut in typical Omori-school manner and with details in gold, depicting waves and spray, signed *Anei rokki tori hachigatsu no hi tsukuru Omori Teruhide*; with a wood storage box. 7cm (2 3/4in) high. (2).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

Provenance:

Property from a Princely Collection, purchased in these rooms, 6 November 2012, lot 274.

148

YOKOYA LINEAGE

Edo period (1615-1868), 19th century
A *tsuba*, oval, one *hitsuana*, *shibuichi migakiji* delicately chiselled in *katagiribori* with an ox seen from the rear, the reverse similarly engraved with an oxherd seated, playing a flute beneath overhanging willow branches, with signature *Somin* and with a *kaō*. 7cm (2 3/4in) high.

£600 - 800
JPY120,000 - 160,000
US\$790 - 1,000

Provenance:

Property from a Princely Collection, purchased in these rooms, 15 May 2012, lot 61.

149

SHIMIZU JINGO LINEAGE, YOSHIRO ZOGAN STYLE, AND ANONYMOUS

Edo period (1615-1868) 17th to 19th century
Three *tsuba*, the first *mokko*, the second and third circular, all with two *hitsuana* (the third with one plugged), the first two iron, the third brass, the first boldly inlaid with a dragon's head and tail on one side, the reverse chiselled with rain and a flower, 8.1cm (3 1/4in) high, the second with a hammered-up rim and irregular surface, inlaid in brass with *ho-o* birds, 10.1cm (4in) high, the third chiselled in *shishiaibori* with an eagle on a crag above waves, the reverse with an oak tree, 8cm (3 1/8in) high, the first signed *Yatsushiro no ju Jingo saku*, the second unsigned, the third indistinctly signed *Joyu*; two with silk storage bags. (5).

£800 - 1,000
JPY160,000 - 190,000
US\$1,000 - 1,300

Provenance:

Property from a Princely Collection.



151



152

150

ANONYMOUS AND AFTER NOBUIE

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

Two *tsuba*, the first rounded square, the second irregular, both with two *hitsuana*, the first *shippo* (cloisonné enamel), the second iron, the first worked in gilt wire with enamels in a typical Chinese-style palette with stylised peony flowers and scrolls, and two *aoi-mon* (hollyhock crests) on each side, 9.1cm (3 5/8in) high, the second heavily embossed and chiselled in relief with *nata* (hatchets), 9.3cm (3 5/8in) high, the first unsigned, the second signed *Nobuie*; each with a silk storage bag. (4).

£800 - 1,200

JPY160,000 - 230,000

US\$1,000 - 1,600

Provenance:

Property from a Princely Collection.

Illustrated on page 91.

151

MITO, ECHIZEN, AND HAGI SCHOOLS

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

Three *tsuba*, the first rounded rectangular, the second and third circular and with two *hitsuana*, iron, all pierced and chiselled in the round, the first with Gentoku riding his horse through water, and two other Chinese generals, 8.1cm (3 1/4in) high, the second and third with touches of gilding, the second with a hare, waves, and the crescent moon, 8.4cm (3 1/4in) high, the third with a lattice above a rock and surging waves, 8cm (3 1/8in) high, signed respectively *Mito no ju Michinaga saku*, *Choshu Hagi no ju Tomoyoshi saku*, and *Echizen no ju Kinai saku*; two with silk storage bags. (5).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

Provenance:

Property from a Princely Collection.



153

152

KYO-SUKASHI, SHOAMI, CHOSHU, AND AKASAKA TYPES

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

Five *tsuba*, iron, all with two *hitsuana*, the first two almost circular, pierced respectively with irises and dewdrops and the Yatsuhashi (Eightfold Bridge) and irises, the third pierced with waterwheels, the fourth pierced and chiselled with camellias, the fifth pierced and with light chiselling depicting a hare and grasses, the first two unsigned, the third with vestiges of a Shoami signature, the fourth signed *Choshu Hagi no ju Toshiharu saku*, the fifth signed *Bushu no ju Akasaka Tadatoki saku*; four with silk storage bags.

The largest: 8.5cm (3 3/8in) high. (9).

£800 - 1,200

JPY160,000 - 230,000

US\$1,000 - 1,600

Provenance:

Property from a Princely Collection.

153 *

YANAGAWA NAOMASA (1692-1757)

An Important Set of *Daisho Mitokoromono* Comprising *Tsuba* (Hand Guards), *Fuchi-Gashira* (Matched Hilt Collars and Pommels), and *Menuki* (Matched Hilt Fittings) for a Long Sword and a Short Sword Edo period (1615-1868), 18th century

All of *shakudo nanako*, chiselled in relief and inlaid in silver with two tints of gold depicting gambolling *shishi* (Chinese Mythical Lions), waterfalls, clouds, rocks, and bamboo, all components signed *Yanagawa Naomasa*, with a fitted lacquered wood outer box and wood inner box, the inner box inscribed outside *Yanagawa Naomasa saku shishi zu sorokanagu* (Set of sword fittings by Yanagawa Naomasa with *shishi*), the reverse of the lid with an attestation by Sato Kanzan (1907-1978) dated spring 1975.

The *tsuba* 7.8cm x 7.1cm (3 1/8in x 2 3/4in) and 7.3cm x 6.8cm (2 7/8in x 2 5/8in). (13).

£10,000 - 15,000

JPY1,900,000 - 2,900,000

US\$13,000 - 20,000

Accompanied by certificate no. 1091 issued by the Nihon Bijutsu Token Hozonkai (Society for the Preservation of the Japanese Art Sword), designating this set as Tokubetsu Kicho Kodogu (Especially Precious Sword Mountings), dated 1 December 1968.



154

154

YOSHIRO ZOGAN AND NANBAN TYPES

Edo period (1615-1868), 17th/18th century
Four *tsuba*, the first *mokko*, the second rounded square, the third and fourth circular, all with two *hitsuana* (both plugged on the fourth), iron, the first with a punched surface, pierced with floral and other motifs and inlaid in brass on each side with two *maru ni tate mitsubiki* crests, branches, and leaves, the second with a heavily hammered surface, inlaid in brass with an anchor and rope, the third pierced, chiselled, and inlaid in brass with chrysanthemums, the fourth with a raised rim inlaid in gold and silver *nunome-zogan* with dragons and *takaramono* (auspicious objects), all unsigned; each with a silk storage bag. *The largest: 9.7cm (3 7/8in) high. (8).*

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

Provenance:
Property from a Princely Collection.

155

ANONYMOUS AND NARA SCHOOL

Edo period (1615-1868), 18th/19th century
Two *tsuba*, the first rounded rectangular, two *hitsuana* (one plugged), the second circular, one *hitsuana*, both iron, the first inlaid in brass, gold, *shakudo*, and copper alloy with on one side three samurai and two attendants and on the other side monkeys pulling a large log on a wagon, *8.4cm (3 1/4in) high*, the second inlaid in relief of copper, *shakudo*, and silver with a cockerel and chicks, *6.5cm (2 1/2in) high*, the first unsigned, the second with gold-inlaid signature *Yasuchika*; each with a silk storage bag. (4).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

Provenance:
Property from a Princely Collection.

156

MUKADE, NANBAN, SOTEN, KATCHUSHI, AND BUSHU TYPES

Edo period (1615-1868) 17th to 19th century
Five *tsuba*, iron, all with two *hitsuana* except the last (one *hitsuana*), iron, the first five-lobed, with an inlaid brass ropework border and *mukade* (stylized centipede) motif on each side, the second 21-lobed, chiselled and pierced with an intricate tracery of leaves, stems, and fruits, with traces of gilding, the third pierced and chiselled in the round in Soten style with numerous horses, some gilded, the fourth pierced with a conch-shell motif, the fifth chiselled in relief and with details in gold depicting Toba on horseback in exile with an attendant, *unsigned* except the last, signed *Masayuki*; each with a silk storage bag. *The largest: 8.4cm (3 1/4in) high. (10).*

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

Provenance:
Property from a Princely Collection.



155 (reverse)



156

157

HAMANO LINEAGE AND ANONYMOUS

Edo period (1615-1868), 19th century
 Two *kozuka*, both *shibuichi migakiji*, the first chiselled in *katagiribori* and with flat inlay of gold, silver, and copper depicting on one side Raiden and a dragon raising a storm around Mount Fuji, the reverse with a horseman and attendants in a rainstorm, the second inlaid in gold and silver with a bold design of the crescent moon seen beyond breaking waves, the first with signature *Zuiundo Naoyuki (Kuzui)*, the second unsigned; the first with a wood storage box. (3).

£1,000 - 1,500
 JPY190,000 - 290,000
 US\$1,300 - 2,000

Provenance:
 Property from a Princely Collection.
 The first purchased in these rooms, 15 May 2012, lot 33.
 The second purchased in these rooms, 17 May 2012, lot 27.



157

158

IWAMOTO LINEAGE

Edo period (1615-1868), 19th century
 A *kozuka*, *shakudo nanako*, chiselled in relief and with details in gold and copper depicting two adult monkeys and their child, with signature *Iwamoto Konkan kore o horu*.

£800 - 1,200
 JPY160,000 - 230,000
 US\$1,000 - 1,600

Provenance:
 Property from a Princely Collection, purchased in these rooms, 15 May 2012, lot 58.



158



159



160

159

NARA LINEAGE

Edo period (1615-1868), 19th century
A kozuka, shibuichi migakiji, chiselled in *shishiaibori* and relief and with details in gold depicting Kanzan and Jittoku examining a scroll, another scroll billowing above, with signature *Issando Joi* and seal *Nagaharu*.

£500 - 600

JPY97,000 - 120,000

US\$650 - 790

Provenance:

Property from a Princely Collection, purchased in these rooms, 15 May 2012, lot 20.

160

NAGAYASU

Edo period (1615-1868), 19th century
A fuchi-gashira, shibuichi migakiji, chiselled in *shishiaibori* and relief and with details in gold and *shakudo*, the *kashira* with Shoki examining his sword, the *fuchi* with an *oni* hiding in a cave, signed *Nagayasu* with a *kao*. (2).

£600 - 800

JPY120,000 - 160,000

US\$790 - 1,000

Provenance:

Property from a Princely Collection, purchased in these rooms, 15 May 2012, lot 36.



161



161 (reverse)



161 *

HAMANO HARUNORI

A Daisho Tsuba

(Matching Set of a Large and a Small Hand Guard)

Edo period (1615-1868), mid-19th century
Shibuichi ishimeji, eight-lobed, the smaller with one *hitsuana*, each chiselled in relief and with gold and silver details depicting three of the Seven Gods of Good Fortune: on the larger *tsuba* Daikoku on an ox led by Ebisu, Daikoku's money bag on the reverse; on the smaller *tsuba* Hotei with a Chinese boy, Hotei's sack on the reverse; each signed *Harunori kore o tsukuru* (Haynes 00851); with a wood storage box. *The smaller: 6.2cm (2 7/16in) high; the larger: 6.8cm (2 11/16in) high.* (3).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300

162 *

ITSUTSUGU

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

A tsuba, rounded rectangular with a slightly hammered-up edge, two *hitsuana*, brass *ishimeji*, chiselled in relief and with details in *shakudo*, gold, silver, and copper, depicting Shoki in pursuit of an *oni* escaping from his sack, signed *Mitsutsugu tsukuru* with a wood storage box. *7.1cm (2 3/4in) high.* (2).

£800 - 1,200

JPY160,000 - 230,000

US\$1,000 - 1,600



162 (reverse)





163

YANAGAWA NAOTOKI

An Outstanding Set of Fittings for a Daisho
(Set of Long and Short Sword)

Edo period (1615-1868), circa 1800

Comprising two *tsuba*, two *fuchi-gashira*, and two sets of *menuki*, all *shakudo nanako*, chiselled in relief and with details in gold, silver, *shibuichi*, and copper, the *tsuba* each with two *hitsuana*, depicting the Chinese sage Koreijin (accompanied on the larger *tsuba* by a boy assistant) and a tiger, bamboo, rocks, and a stream, a tiger on each *fuchi* and *kashira*, the four *menuki* modelled as tigers, the *tsuba* and the *fuchi* all signed *Shozuiken Naotoki* with a *kao*, the *menuki* signed on *tanzaku* plaques on the reverses *Nao* and *toki* (Haynes 06798); with a wood storage box. *The larger tsuba: 7.6cm (3in) high. (12).*

£10,000 - 15,000

JPY1,900,000 - 2,900,000

US\$13,000 - 20,000

Accompanied by certificate no. 2003737 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art) designating this set as a Tokubetsu Hozon Toshogu (Sword Mounting Especially Worthy of Preservation) dated 8 November 2016.



164



165 (reverse)

164

NINE TSUBA (HAND GUARDS)

Edo period (1615-1868), 17th to 19th century

All iron; the first oval, Akasaka type, pierced and chiselled with stylised *dakimyoga* (confronted ginger shoots) and chrysanthemum petals; the second cruciform with a hammered-up edge, chiselled with descending geese and waves, the reverse with a landscape, signed *Yamashiro no kuni Fushimi no ju Kaneie*; the third *mokko* (four-lobed) with a broad hammered-up rim, the plate chiselled with *Amida yasurime* (radial striations), the rim with traces of silver inlay of tendrils; the fourth oval, pierced and chiselled with two *kura* (saddle) ends inlaid in gold with tendrils, signed *Bushu no ju Masakata*; the fifth oval, small, pierced with stylised flying geese; the sixth square with indented corners, pierced with two *Genjimon*; the seventh with birds and willows; the eighth with Jurojin, a boy, and a crane; the ninth with chrysanthemums, butterflies, and rocks. *The smallest: 5.4cm (2 1/8in) high; the largest: 7.7cm (3in) high.* (9).

£1,200 - 1,800
JPY230,000 - 350,000
US\$1,600 - 2,400

165 *

KAWAI ISSHU (BORN 1920)

An Inlaid Mixed-Metal Large *Tsuba*

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

Of rounded rectangular form with a slightly hammered-up edge, one *hitsuana*, chiselled in relief and with details in *shakudo*, gilt, silver, *shibuichi*, and copper, depicting a woman dressed in an autumnal kimono, portrayed in profile looking at two falling maple leaves, more maple leaves shown on the reverse falling around a recumbent deer; signed *Hisako ga, Kamakura no ju Isshu* ([made] by Isshu after a design by Hisako) with a *kao*; contained within a *roiro-nuri* circular box decorated in gold *hiramaki-e* and *e-nashiji* with *kiri-mon* (paulownia crests); *unsigned*. *The lacquer box: 4.5cm x 13.5cm (1 3/4in x 5 5/16in).* (2).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

The artist is recorded by Wakayama Takeshi, *Kinko jiten* (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p.82, as a *tsuba* maker who lived in Kamakura.

166 *

TOMOAKI OF NAGATO PROVINCE

A *Shakudo Tsuba* (Hand Guard)

Edo period (1615-1868),

late 18th/early 19th century

Shakudo, *mokko* (four-lobed), chiselled in relief with gold in two tints depicting a mass of chrysanthemums, signed *Choshu Hagi no ju Tomoaki saku* (Haynes 09822), with a lacquered wood storage box. 7.1cm x 6.6cm (2 3/4in x 2 5/8in). (2).



166 (reverse)

£1,200 - 1,800

JPY230,000 - 350,000

US\$1,600 - 2,400

167 *

AFTER HAGIYA KATSUHIRA (1804-1886)

Edo period (1615-1868)

or Meiji era (1868-1912), 19th century

A *tsuba*, rounded rectangular, slightly *aori*, with a hammered-up edge, the single *hitsuana* plugged in gilt metal, iron, chiselled in relief and with details in *shakudo*, gold, silver, and copper, depicting a *rakan* (direct disciple of Buddha) administering *kyu* (moxibustion) to himself, the reverse with a *hossu* (priestly whisk) and doorpost, with signature *Seiryoken Katusuhira* with a *kao* with a plain wood storage box. 8.4cm (3 1/4in) high. (2).



167 (reverse)

£1,800 - 2,500

JPY350,000 - 490,000

US\$2,400 - 3,300

168 *

A DAISHO TSUBA (MATCHING SET OF A LARGE AND A SMALL HAND GUARD)

Edo period (1615-1868),

late 18th/19th century

Almost circular, *shakudo nanako*, each with two *hitsuana*, one plugged with *shakudo*, chiselled and inlaid in gold, silver, and *shibuichi* each depicting a tiger and bamboo; with a plain wood storage box.

The smaller: 6.9cm (2 11/16in) high; the larger: 7.1cm (2 13/16in) high. (3).



168



168 (reverse)

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



169



169 *

THREE SMALL TSUBA (HAND GUARDS)

Edo period (1615-1868), 19th century
All with one *hitsuana*, the first iron, rectangular with angled corners and a hammered-up edge, chiselled in relief and *shishiaiori* with details in copper and gold with a deer by moonlight; the second iron, oval, chiselled in relief and with details in gold, silver, *shakudo*, and copper depicting a temple watchman; the third *shibuichi migakiji*, *mokko* (four-lobed), chiselled in relief and *shishiaiori* with details in gold, silver, and copper depicting a boatman fishing on a lake in a mountain landscape. *The first: 6.1cm (2 3/8in) high (3).*

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300



170 (reverse)



170 *

ATTRIBUTED TO HIRATA HIKOZŌ I

An Iron *Tsuba* with Enamel Decoration
Edo period (1615-1868), 17th century
Oval, two *hitsuana*, iron applied with a striated gilt rim, chiselled in relief and with details in gold *numome* overlay and *shippo* (cloisonné-enamel) inlay depicting a *nomaku* (outdoor curtain) set out under a flowering cherry tree for a *hanami* (blossom-viewing) party, each side with a butterfly; with a wood *tomobako* storage box bearing an attestation to Hirata Hikozi I and dating the *tsuba* to the Kan'ei era (1624-1644), signed by Sato Kanzan (1907-1978) and dated 1965. *7.5cm (3in) high (2).*

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300



171 (reverse)



171 *

AFTER IWAMA MASAYOSHI

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
A *tsuba*, oval, two *hitsuana*, *shakudo migakiji*, chiselled in *shishiaiori* and relief and with details in gold, silver, and copper, depicting a dancing Chokaro Sennin releasing colts from his magic gourd beneath a pine tree, with signature *Gyonen rokujusan Katsuryuken Masayoshi* with a plain wood storage box. *7.1cm (2 3/4in) high. (2).*

£800 - 1,200

JPY160,000 - 230,000

US\$1,000 - 1,600

172

ANONYMOUS

Edo period (1615-1868), 18th to 19th century
Three *tsuba*, the first two *shakudo nanako*, the first oval, chiselled in relief and with details in gold depicting *shishi* (Chinese Mythical Lions), bamboo, and waterfall, the second *mokko* with a gilt *nanako* rim, decorated in similar techniques with a pagoda, bridge, waterwheel, river, and pines, the third *shakudo migakiji*, chiselled in relief and with details in gold depicting *minogame* (bushy-tailed turtles), weeds, waves, and the sun or moon.
The largest: 8.2cm (3¼in) high. (3).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000



172



173

KAGA PROVINCE

Edo period (1615-1868), late 17th/18th century
A *tsuba*, almost circular, two *hitsuana*, *shakudo nanako*, applied with a striated gilt metal rim, chiselled in relief with two dragons, each with a sword in its tail, one on each side, winding in and out of the *shakudo nanako* background; with a wood storage box.
8.2cm (3¼in) high.

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

Accompanied by certificate no. 4006577 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating this *tsuba* as a Hozon Tosogu (Sword Fitting Worthy of Preservation), dated 16 January 2005.



173 (reverse)

174

TANAKA STYLE

Edo period (1615-1868), mid-19th century
A *tsuba*, rounded rectangular, two *hitsuana*, iron, with an irregular hammered-up edge in Tanaka style, the hammered surface chiselled in relief and with details in gold, silver, *shakudo*, and copper depicting ants, a spider, *susuki* (pampas grass), and a stream by the light of the moon; with a wood storage box.
7.8cm (3in) high.

£800 - 1,000
JPY160,000 - 190,000
US\$1,000 - 1,300

Provenance:
Walter S. Hay Collection.



174 (reverse)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



175

178

175 *

**KATSURANO SEKIBUN (1790-1872)
AND AFTER HOSONO MASAMORI AND SHUNMEI HOGEN**

Edo period (1615-1868), 19th century

A pair of *menuki*, a *kozuka*, and a *fuchi-gashira*, the *menuki shakudo migakiji*, the *kozuka shibuichi nanako*, the *fuchi-gashira* iron, the *menuki* each in the form of a tadpole, chiselled with the creatures' skin texture and with eyes inlaid in gold, the *kozuka* chiselled in *katagiribori* and with flush inlay of gold depicting night fishermen with torches in a river, the banks lined with *jakago* (reinforcement baskets), the *fuchi-gashira* chiselled in relief and with details in gold depicting a fruiting vine and ants, the *menuki* signed *Yurakusai* and *Sekibun*, the *kozuka* and *fuchi-gashira* respectively with signatures *Hosono Sozaemon* and *Shunmei*, with a *kaō*; the *menuki* with a wood storage box inscribed on the reverse of the lid with an attestation by *Kuwahara Yojiro* (Soa, 1868-1955) dated 13 June 1942; others with plain wood storage box. (8).

£1,200 - 1,800
JPY230,000 - 350,000
US\$1,600 - 2,400



176

176 *

**A SET OF KOZUKA (KNIFE HANDLE)
AND MENUKI (HILT FITTINGS)**

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

The *kozuka shakudo nanako* with a *migakiji* frame and back, inlaid and chiselled with two *minogame* (bushy-tailed turtles), the *menuki shakudo*, silver, and gold, each modelled as a *minogame* and waves; with a fitted wood storage box inscribed *Minogame*. (4).

£800 - 1,000
JPY160,000 - 190,000
US\$1,000 - 1,300



177

177 *

**A SET OF KOZUKA (KNIFE HANDLE)
AND MENUKI (HILT FITTINGS)**

Edo period (1615-1868), 18th century

The *kozuka shakudo nanako* with a gilt frame and back with *nekogaki* ('cat scratches'), applied with an overlaid textile pattern, chiselled and inlaid in gold and copper relief depicting a *makimono* (scroll) and two *soshi* (books), the *menuki* also *shakudo* and decorated in the same techniques, one as *Murasaki Shikibu* dressed in court robes composing the *Genji monogatari* (Tale of Genji), the other as a nobleman seated playing the *koto*; with a fitted wood storage box. (4).

£600 - 800
JPY120,000 - 160,000
US\$790 - 1,000



179



180

178 *

AFTER SHUNMEI HOGEN

Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
A set of *kozuka* and *fuchi-gashira*, *shakudo ishimeiji*, chiselled in relief and with details in gold, silver, and copper, depicting Nihonbashi Bridge and Mount Fuji in compositions loosely based on the 100 Views of Edo by Hiroshige, the *fuchi-gashira* with signature *Shunmei Hogen* and with a *kao*, the *kozuka* chiselled with a New Year poem about Nihonbashi and an inlaid seal *Jippo-o*; with a wood storage box. (4).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

179 *

A SET OF KOZUKA (KNIFE HANDLE) AND KOGAI (SKEWER)

Edo period (1615-1868), 18th century
Of *shakudo nanako*, the reverse of the *kozuka* and the blade of the *kogai shakudo migakiji*, the *kozuka* and the handle of the *kogai* with flush silver inlay and relief inlay of *shakudo* and gold each depicting a pair of *oshidori* (mandarin ducks), *sasa* (bamboo grass), and other plants; with a fitted wood storage box. (3).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

180 *

A MITOKOROMONO (SET OF KOZUKA, KOGAI, AND MENUKI)

Edo period (1615-1868), 18th century
The *kozuka* and *kogai* of *shakudo nanako*, the reverses of both *shakudo migakiji* with *nekogaki* ('cat scratches'), the *kozuka* with a gold *kojiri*, the *kozuka* and the handle of the *kogai* chiselled and inlaid in relief of gold, *shakudo*, and *shibuichi* with dragons and clouds, the *menuki* of gilt metal, each chiselled and modelled as a dragon; with a fitted wood storage box. (5).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600



181



182



183



184



181 *

GOTO LINEAGE

A Set of *Kozuka* (Knife Handle) and *Kogai* (Skewer)

Edo period (1615-1868), 18th/19th century
Both of gilt metal and *shakudo nanako*, chiselled in relief and inlaid in gold and copper depicting medieval battle scenes with samurai mounted and on foot, with a wood storage box and outer cotton storage case. (4).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

182 *

YANAGI NAOMASA (1692-1757)

A Set of *Menuki* (Hilt Fittings)

Edo period (1615-1868), 18th century
Of gold and silver, each with a peony blossom, signed respectively *Yanagawa* and *Naomasa* with a *kao*; with a fitted wood storage box inscribed on the reverse of the lid with an attestation signed Nagasone dated 1960. (3).

£800 - 1,000
JPY160,000 - 190,000
US\$1,000 - 1,300

183 *

A SET OF MENUKI (HILT FITTINGS)

Edo period (1615-1868), late 18th/early 19th century
Each of gilt copper and *shakudo*, modelled and chiselled as a *kaji* (traditional oar); with wood storage box. (3).

£500 - 600
JPY97,000 - 120,000
US\$650 - 790

184 *

TWO SETS OF MENUKI (HILT FITTINGS)

Edo period (1615-1868), 17th/18th century
All of gilt copper, modelled as *shishi* (Chinese Mythical Lions); with two fitted wood storage boxes. (6).

£800 - 1,000
JPY160,000 - 190,000
US\$1,000 - 1,300



185 *

GOTO RENJO MITSUTOMO (1628-1708)

Edo period (1615-1868), late 17th/early 18th century

A *tsuba*, almost circular, two *hitsuana*, *shakudo nanako*, applied with a striated gilt metal rim and chiselled in relief and with details in gold, silver, and copper depicting horsemen racing at the Kamo Shrine in Kyoto by a maple tree and a *torii* gateway, the reverse with a samurai and attendant, a paulownia tree, a *nomaku* curtain, and the wall of a temple, signed *Renjo saku Mitsutaka* (Made by Renjo, [attested by] Mitsutaka) with a *kao*; with a wood storage box and silk storage bag. 7.6cm (3in) high. (3).

£20,000 - 30,000

JPY3,900,000 - 5,800,000

US\$26,000 - 39,000

Provenance:

Property from a Princely Collection.

Published and Illustrated:

Token Bijutsu (journal of the Nihon Bijutsu Token Hozon Kyokai), 481 (February 1997), no.6, pp.36-37; Nihon Tosogu Kenkyujo (Research Institute for Japanese Sword Fittings), *Tosogu meihinten: Kaikan kinen* (Masterpieces of Sword Fittings: Exhibition in Celebration of the Opening of the Museum), Tokyo, Nihon Tosogu Kenkyujo, 1994, p.45, pl.no.57.

Formerly accompanied by a certificate issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) designating this *tsuba* as a *Juyo Tosogu* (Important Sword Fitting).

Goto Renjo (Mitsutomo, 1628-1708), was the tenth mainline master of the Goto School and Enjo (Mitsutaka, 1721-1784) was the thirteenth mainline master. This is only one of five *tsuba* by Renjo that hold a *Juyo Tosogu* status, the other four being sets of *daisho tsuba*.



186



187

186

VARIOUS ARTISTS AND TYPES

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

Five *tsuba* and two *fuchi*, iron except for one of the *fuchi*, the first *tsuba mokko*, chiselled in relief and slight inlay depicting a landscape; the second oval, chiselled with a samurai on horseback crossing a river, the third rounded rectangular, chiselled and with gold, silver, and copper details with an emaciated dog by moonlight, the fourth circular, with a basketwork pattern and traces of gilding, the fifth *mokko* with silver *nunome-zogan* overlay of stylized clouds, one *fuchi* plain iron, the other *shakudo nanako* with inlay of long-tailed birds and waves, all *unsigned* except the second, signed *Mitsunaga saku*.

The largest: 8cm (3 1/8in) high. (7).

£700 - 900

JPY140,000 - 180,000

US\$920 - 1,200

187 *

TWO SETS OF MENUKI (HILT FITTINGS)

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

The first set each of iron with gilt eyes, each in the form of an *imori* (Japanese fire-belly newt, *Cynops pyrrhogaster*); with fitted wood *tomobako* storage box dated 26 June 1942 attributing the *menuki* to the Myochin school, signed by Kuwabara Yojiro (Soa, 1868-1955); the second set each of *shakudo*, gold, and silver, modelled and chiselled as a goose flying past the moon, one signed *Masa*; with wood storage box. (6).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300

188 *

GOTO ICHIJO (1791-1876) AND OTHER ARTISTS

Five *Fuchi-Gashira* (Matched Hilt Collars and Pommels)
Edo period (1615-1868), 19th century

The first *shakudo nanako*, chiselled in relief and with gold details depicting five *shishi* (Chinese Mythical Lions) in various poses, the *fuchi* plate also *shakudo* with *nekogaki* ('cat-scratch') striations, signed *Goto Hokkyo Ichijo*; the second *shakudo*, chiselled and with flush inlay of textile patterns in gold and copper, signed *Sendai no ju Kiyosada* (1805-1831, Haynes 03322); the third *shakudo nanako* chiselled and inlaid in copper and gold relief with horses, signed *Terusada* (Haynes 09620) with a *kao* (cursive monogram); the fourth *shakudo nanako* chiselled and inlaid in gold, silver, and copper relief with Jurojin (*kashira*) and Daikoku (*fuchi*) and their attributes of scroll and mallet, signed *Akagiken Taizan Motozane* with a *kao* (cursive monogram); the fifth *shibuichi*, chiselled and inlaid in gold and *shakudo* relief with a waterfall (*kashira*) and lakeside landscape with buildings (*fuchi*), signed *Garyusai* (Katsushige, active early 19th century, Haynes 02876) with a *kao* (cursive monogram); all five with wood storage boxes. (15).

£1,800 - 2,500
JPY350,000 - 490,000
US\$2,400 - 3,300



188

189 *

**FOUR FUCHI-GASHIRA
(MATCHING HILT COLLARS AND POMMELS)**

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

The first brass or *sentoku*, chiselled in relief as chrysanthemums, signed *Kofu no ju Goto Shunjo*; the second *shibuichi*, chiselled in relief with silver and gold details depicting a landscape with pines, stream, buildings, waterfall, and moon, signed *Minayama Masaoki* (Haynes 04423), with a *kao*; with a fitted wood storage box inscribed on the reverse of the lid with an attestation dated 1967 and signed *Zaiya* (a name used by Torigoe Kazutaro); the third *shakudo migakiji* with *katagiribori* and gold details depicting Chinese heroes in a pine grove, signed *Somin*; with a fitted wood storage box inscribed on the reverse of the lid with a biography of the artist and attributing the piece to the Genroku era (1688-1704); the fourth *shakudo nanako* chiselled in gold with flowers by a rustic fence. (10).

£2,000 - 2,500
JPY390,000 - 490,000
US\$2,600 - 3,300



189

190 *

**A GOLD FUCHI-GASHIRA
(MATCHED HILT COLLAR AND POMMEL)**

Edo period (1615-1868), 19th century

Engraved in *katagiri* engraving emulating brushstrokes with bamboo stems and leaves, with a wood storage box. (3).

£800 - 1,000
JPY160,000 - 190,000
US\$1,000 - 1,300



190



191

191 *

GOTO LINEAGE

Three *Kozuka* (Knife Handles)

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

The first *shakudo nanako* chiselled and inlaid in silver and gold with a bird, clouds, and moon, with wood storage box; the second *shakudo*, chiselled in waves and inlaid with a *shachihoko* (sea monster) in gold, signed *Goto Taijo* (1631-1701 or 1701-1777, Haynes 09247-8) with a *kao* (cursive monogram), with fitted wood *tomobako* storage box with an attestation dated autumn 1976 and signed by Sato Kanzan (1907-1978); the third *shakudo nanako* chiselled and inlaid in silver and gold with a swallow, willow, and stream, signed *Goto Mitsuyasu* (Goto Kakujo, early 19th century, Haynes 02395) with a *kao* (cursive monogram), with wood storage box. (6).

£800 - 1,200

JPY160,000 - 230,000

US\$1,000 - 1,600



192

192

GOTO MITSUHIRA

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

A *kozuka*, *shakudo nanako* with a *shibuichi migakiji* frame, the plate chiselled in relief and with details in gold with a dragon with a sword in its tail, writhing under and over the *shakudo nanako* surface, signed on the reverse *Goto Mitsuhiro* (Haynes 05184) with an elaborate *kao*; with a wood storage box.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



193

Accompanied by certificate no. 4007080 issued by the Nihon Bijutsu Token Hozonkai (Society for the Preservation of the Japanese Art Sword) designating this *kozuka* as a Tokubetsu Hozon Tosogu (Sword Fitting Especially Worthy of Preservation), dated 15 January 2021.

Haynes records two other examples of this signature in the collection of the Victoria and Albert Museum and suggests that the artist might be identified with Goto Shunjo (d. 1682; Haynes 08828)



193 *

FIVE KOZUKA (KNIFE HANDLES)

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

The first iron, chiselled and inlaid in silver and gold with a Chinese deity, perhaps Seiobo, with signature *Issando Joi* and seal *Nagaharu*; the second *shakudo nanako* with relief inlay of gold, silver, *shakudo*, and copper depicting a *fugu* (blowfish), *tai* (bream), and another fish, each with seaweed, signed *Ishiguro Masamitsu* (circa 1800, Haynes 04204) with a *kao* (cursive monogram); the remaining three all *shibuichi*: the third with a wood-grain ground, chiselled in relief with a foreshortened elephant (gilt details); the fourth with an *ishime* ground inlaid in relief gold, silver, and *shakudo* with a long-tailed bird perched in a flowering plum tree; the fifth *migakiji* with *katagiri* engraving and relief inlay of copper, *shakudo*, and gold depicting a courtier and horse, the reverse gold and *shibuichi* divided by a diagonal line, signed *Nagatsune* with a *kao*. (5).

£1,500 - 1,800

JPY290,000 - 350,000

US\$2,000 - 2,400



194

VARIOUS ARTISTS AND TYPES

Edo period (1615-1868) 18th to 19th century
30 kozuka and seven fuchi-gashira

The kozuka: five copper migakiji and one copper nanako, eight shibuichi, seven iron, four brass or sentoku, two gilt metal, and three shakudo nanako (one converted into a kiseru [tobacco pipe]); the copper kozuka including two with katagiribori chiselling, one with shishiaibori chiselling and relief inlay, one with flush inlay and one with relief inlay, decorated with various animal and figure subjects; the shibuichi kozuka including one with minute inlay of boatmen, with signature Hoson Sozaemon Masamori, one with Shoki in katagiribori, with signature Soyo, and one with the moon and snow-laden bamboo, signed Akitada (Haynes 00072); the iron kozuka all with inlay of another metal including one imitating the branch of a tree, with a spider, one chiselled in katagiribori with Ashinaga, and one chiselled in relief with a nio; one gilt-metal kozuka

nanako with a flower raft, the other migakiji with pine and bamboo; one shakudo nanako kozuka with a minogame (a bushy-tailed turtle), one with a duck swimming and one with a samurai scene; some of the fuchi-gashira unassociated sets: the first gilt and enamel with floral decoration, the second shibuichi, shakudo, gold, and silver with a bird and Mount Fuji, the third brass ishimeji and other metals, with a landscape, the fourth shibuichi and other metals, as a helmet, the fifth shakudo nanako, gold, and copper with an oxherd, dragon, and clouds, the sixth iron, with gold nunomezogan of leaves and tendrils, the seventh shakudo ishimeji and other metals, with rustic buildings and pines. (44).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000







(reverse)

CERAMICS
Various Properties
(Lots 195-212)

195 *

A NABESHIMA POLYCHROME DISH

Edo period (1615-1868), circa 1690-1760

Decorated with five stylised *goho karahana* (five-petaled Chinese-style flowers) arranged around the border of the dish, in underglaze blue, iron-red, turquoise and yellow enamels, the underside painted in underglaze blue with three groups of formalised flowerheads and scrolling foliage above a deep foot rim with a typical combed design.
 5.6cm x 20.2cm x 20.2cm (2¹/₂in x 8in x 8in).

£10,000 - 15,000
 JPY1,900,000 - 2,900,000
 US\$13,000 - 20,000

For another dish of the identical design, see Imaizumi Imaemon, et al., *Les Cadeaux au Shogun, Porcelaine Précieuse des Seigneurs de Nabeshima*, Tokyo, Asahi Shinbunsha, 1997, p.131, no.38.



196



(reverse)

196 *

A NABESHIMA BLUE AND WHITE DISH

Edo period (1615-1868), circa 1690-1760
Painted in underglaze blue with *hana zakuro mon* (flower pomegranate pattern), the underside also painted in underglaze blue with three groups of peonies and scrolling foliage above a deep foot rim with a typical combed design. 5.7cm x 21cm (2¹/₄in x 8¹/₄in).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



197

197 *

A NABESHIMA POLYCHROME SAUCER DISH

Edo period (1615-1868), circa 1690-1760
Decorated with *tsurubara mon* (stylised climbing rambling rose) in underglaze blue, iron-red, turquoise and yellow enamels, the underside painted in underglaze-blue with three groups of formalised flowerheads and scrolling foliage above a deep foot rim with a typical combed design. 4.2cm x 14.8cm (1 5/8in x 5 3/4in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

For another dish of the identical design, see Imaizumi Imaemon, et al., *Les Cadeaux au Shogun, Porcelaine Précieuse des Seigneurs de Nabeshima*, Tokyo, Asahi Shinbunsha, 1997, p.207, no.129.



198

198 *

A KO-KUTANI SET OF FOUR LOBED DISHES

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

Each decorated in iron-red, green, yellow, blue and aubergine enamels with a matching design of three geese, two standing on the river bank beside reeds and one in flight, the rim brown-glazed; the base stamped with the *Fuku* mark. 3.1cm x 14.3cm (1 1/4in x 5 5/8in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

199 *

A PORCELAIN WATER DROPPER IN THE FORM OF A PEACH

Korea, Joseon Dynasty (1392-1910), 19th century

Decorated in underglaze cobalt blue, iron brown and copper-red, modelled as a large ripe peach of immortality resting on a bed of twigs forming the base, the body applied in relief with two side leaves issuing from the twigs and two insects crawling over the surface.

10.2cm x 6cm (4in x 2 3/8in).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900



199



200 (reverse)



200

AN IMARI BALUSTER VASE

Edo period (1615-1868), circa 1700

Painted in underglaze blue, iron-red and enamels with gilt, the body with three large lobed panels each enclosing a different design:

(1) Chrysanthemums bending against the breeze (2) Four sparrows perched on bamboo branches (3) Four swallows flying among plum branches, the shoulder with a continuous design of squirrels scurrying over fruiting vine; the neck with chrysanthemum heads and stylised foliage. 50cm (19¾in) high.

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500

201

A KO-IMARI TOKKURI (SAKE BOTTLE)

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

The bulbous body decorated all over in underglaze blue with a continuous design of stylised spiralling *karakusa* ('Chinese grasses') covering the body and neck above a band of tall comb motifs above the foot; the tall slender neck with a slightly everted mouth.

26.8cm (10½in) high.

£1,500 - 1,800

JPY290,000 - 350,000

US\$2,000 - 2,400



201



202

202

A PORCELAIN PLAQUE

Meiji era (1868-1912), late 19th/early 20th century
 Finely decorated in enamels and gilt with a snowscape depicting rural families at their daily chores or at leisure beside their thatched dwellings, two hunters with dogs in the foreground, young boys rolling a snowball on the right, a woman serving two customers in a teahouse on the left, pagodas set among mountainous landscape in the distance, within a simulated bamboo frame; *unsigned*.
 26.2cm x 42.2cm (10 5/16in x 16 5/8in).

£1,500 - 2,000
 JPY290,000 - 390,000
 US\$2,000 - 2,600

203 *

SEIFU YOHEI III (1851-1914)

A Porcelain Pear-Shaped Vase
 Meiji (1868-1912) or Taisho (1912-1926) era, 1900s
 Set on a slightly splayed foot and decorated with an all-over design of *chidori* (plovers) skimming over foaming waves moulded in low relief, covered with a celadon glaze; signed on the base *Seifu*.
 30.5cm (12in) high.

£2,000 - 3,000
 JPY390,000 - 580,000
 US\$2,600 - 3,900



203



204



(another view)

204 *

**ATTRIBUTED TO OKAMOTO RYOZAN
FOR THE YASUDA COMPANY**

A Satsuma Rounded Rectangular Flask and Cover
Meiji era (1868-1912), late 19th/early 20th century
Decorated in enamels and gilt, the two faces painted with faithful reproductions of prints from Hiroshige's series 53 Stations of the Tokaido Road, published by Hoeido, one of *Mishima, asagiri* (Morning mist, Mishima) and the other of *Fujikawa, bohana no zu* (Procession at a boundary marker, Fujikawa), the sides each depicting a different *kacho-ga* (bird-and-flower scene), one with a *kawasemi* (a kingfisher) perched on a plum branch and the other with two *shigi* (snipes) wading in a stream, signed on the base with the *maru ni juji mon* (crest of a cross within a circle), the emblem of the Shimazu clan beneath the Yasuda company mark, the cover surmounted by a mythical creature finial; with a cloth-covered storage box. 14cm (5½in) high. (3).

£3,500 - 4,500
JPY680,000 - 880,000
US\$4,600 - 5,900

205

A SATSUMA CYLINDRICAL SMALL VESSEL AND COVER

Meiji era (1868-1912), late 19th/early 20th century
Decorated in polychrome enamels and gilt, the body with a continuous millefleurs design comprising tightly clustered chrysanthemums beneath a lappet border enclosing repeated foliate motifs, the cover reticulated with a net design; the base with a partially effaced signature. 8.2cm (3¾in) high. (2).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000



205



206



207



208





209



(another view)

206

OKAMOTO RYOZAN

A Pair of Satsuma Four-Sided Rectangular Vases
Meiji era (1868-1912), late 19th/early 20th century
Each set on four bracket feet and decorated in polychrome enamels and gilt with four vertical panels enclosing outdoor scenes depicting family groups enjoying seasonal outings, birds and flowers or carp and mountainous landscapes, the edges bordered by different foliate motifs, each vase signed on the underside *Ryozan kore o tsukuru*.
Each vase: 12.5cm (4 13/16in) high. (2).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

207

CHOZAN OF KYOTO

A Satsuma Octagonal Vessel and Cover
Meiji era (1868-1912), late 19th/early 20th century
Decorated in polychrome enamels and gilt, with large and small rectangular panels enclosing different outdoor scenes including landscapes, a fishing village, a peacock perched on a flowering cherry tree, and families at leisure, all reserved on a *shippo-tsunagi* (linked cash) ground, the shoulder decorated with two *ho-o* birds in flight, the circular cover with millefleurs and surmounted by a tear-drop finial; signed *Dainippon Kyoto Chozan*. 12.8cm (5in) high. (2).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

208

YOZAN

A Satsuma Teabowl
Meiji era (1868-1912), late 19th/early 20th century
Decorated in polychrome enamels and gilt, the interior well with a circle enclosing the fisherman Urashima Taro who has fallen asleep on his boat adrift on calm waters, the vapors of his dream above featuring the Dragon King, Princess Otohime accompanied by their retinue, surrounded by spiralling bands of alternating flowers and crane roundels, the exterior with a band of overlapping clam-shaped and swirling brocade panels enclosing different scenes including drunken *shojo*, mandarin ducks, a landscape and figures reserved on a ground of assorted seashells; signed on the base with a seal *Yozan*. 5.2cm x 12.1cm (2in x 4 3/4in).

£1,200 - 1,800
JPY230,000 - 350,000
US\$1,600 - 2,400

209

A SATSUMA LARGE BALUSTER VASE WITH SCENES OF BATTLING SKELETONS

Meiji era (1868-1912), circa 1880s-1890s
Boldly decorated in enamels and gilt, the body with a continuous fantastical scene depicting two opposing armies of skeletons, each wielding swords and other weapons, carrying flags, lanterns or other paraphernalia, one riding a skeletal horse, the neck and shoulder with a simulated swirling wide brocade band embellished with large chrysanthemum heads and hollyhock leaves elaborately tied with a tasselled rope; *unsigned*. 63.5cm (25in) high.

£4,000 - 6,000
JPY780,000 - 1,200,000
US\$5,200 - 7,900



210



(another view)



211



(another view)



212



(another view)

210

KINKOZAN WORKSHOP

A Cylindrical Satsuma Vase
Meiji era (1868-1912), circa 1900
Painted in polychrome enamels and gilt with a continuous design depicting an outdoor summer scene with groups of elegantly clad women and children at leisure along a riverbank river, sailing boats in the distance, all beneath trailing wisteria, the shoulder decorated with a simulated brocade enclosing geometric patterns and other foliate motifs; signed on the base *Kinkozan* with an impressed seal *Kinkozan*.
30.5cm (12in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

211

A SATSUMA KORO (INCENSE BURNER) AND EN-SUITE COVER

Meiji era (1868-1912), late 19th/early 20th century
Decorated in polychrome enamels and gilt on a crackled, cream glaze ground, raised on three tall *oni* (demon) head feet, the body decorated with two large lobed panels containing different seasonal flowers separated by a sparrow in flight among *karakusa* ('Chinese grasses') enclosed in *tama*-shaped panels, the pierced cover surmounted by a *shishi* (Chinese Mythical Lion) finial; signed on the base *Satsuma yaki Setsuzan* with a seal *Setsuzan*.
52cm (20½in) high. (2).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

212

SOZAN FOR THE YASUDA COMPANY

A Satsuma Slender Hexagonal Waisted Vase
Meiji era (1868-1912), late 19th/early 20th century
Finely decorated in polychrome enamels and gilt with panels enclosing scenes associated with Nara, one depicting elegantly clad women and children feeding deer in a park, a pagoda in the distance, the other with samurai and other figures walking towards the steps of a shrine, separated by roundels of bird-and-flower scenes and repeated stylised foliate, dragon, and *ho-o* bird roundels echoing the decoration on the shoulder, each panel signed *Sozan* in red enamel; signed on the base in gilt *Sozan tsukuru* within a rectangular reserve between the Yasuda Company mark and the Shimazu family mark.
25cm (9 7/8in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900







213



(another view)



214



215

CLOISSONNÉ-ENAMEL

**Property from an Important Private Collection
(Lots 213-231)**

213 *

KAWAGUCHI BUNZAEMON

A Moriage and Tomei-Jippo Cloisonné-Enamel Miniature Baluster Vase Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Worked in silver wire and polychrome enamels with three goldfish swimming among aquatic plants in a pond on a hammered, stippled ground graduated in colour from lilac at the top to blue at the bottom; stamped on the base *Kawaguchi zo.*

12cm (4¾in) high.

**£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600**

214 *

KUMENO TEITARO (1863-1939)

A Ginbari Cloisonné-Enamel Miniature Vase Taisho (1912-1926) or Showa (1926-1989) era, 20th century Worked in silver wire and brightly-coloured enamels, decorated with branches of wisteria trailing above a meandering river on a hammered, stippled-patterned translucent ground shading from red and orange to turquoise-green; the base stamped *Kume.*

12.7cm (5in) high.

**£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000**



216 (reverse)



215 *

ARTIST UNKNOWN

A Moriage and Tomei-Jippo Cloisonné-Enamel Slender Lobed Vase Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Worked in silver wire and polychrome enamels with six butterflies hovering over tall blooming leafy stems of poppies on a hammered, stippled ground graduated in colour from purple at the top to green at the bottom; stamped on the base with the mark of an unknown maker. 19cm (7½in) high.

£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500

216 *

A MORIAGE CLOISONNÉ-ENAMEL BEAKER-VASE

Meiji era (1868-1912), late 19th/early 20th century The large, cylindrical trumpet body finely worked in silver wire and vibrantly coloured enamels with a fruiting *ginnan* (ginkgo nut) tree with overlapping leafy branches laden with yellow-hued ripe nuts rendered in *moriage* (heaped-up) enamels, silhouetted against a pale-blue celadon ground, the leaves extending over the shoulder and inside the flaring neck, applied with a silver rim and foot; *unsigned*. 30cm (11¾in) high.

£10,000 - 15,000
JPY1,900,000 - 2,900,000
US\$13,000 - 20,000

Compare a similarly conceived pair of *moriage* enamel beaker-vases by Hattori Tadasaburo in the Khalili Collection, see Oliver Impey and Malcolm Fairley, eds., *The Nasser D. Khalili Collection of Japanese Art, vol.III, Meiji no Takara, Treasures of Imperial Japan: Enamel*, London, The Kibo Foundation, 1995, pl.68.



217



218



(another view)



219

217 *

A MORIAGE CLOISSONÉ-ENAMEL PEAR-SHAPED VASE

Meiji era (1868-1912), late 19th/early 20th century
Worked in silver wire and *moriage* (heaped-up) enamels with trailing leafy morning glory against a lime-green ground; *unsigned*.
35.5cm (14in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

218 *

ANDO JUBEI COMPANY

A Totai Jippo (Partial Plique-à-Jour) Cloisonné-Enamel Small Trumpet Vase
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Delicately worked in silver wire and transparent enamels with three stems of leafy poppies on a teal blue ground, applied with a silver rim and foot; signed in silver wire on the base with the mark of Ando Jubei.
12.5cm (4 7/8in) high.

£3,000 - 4,000
JPY580,000 - 780,000
US\$3,900 - 5,200

219 *

ANDO JUBEI COMPANY

A Cloisonné-Enamel Vase
Taisho (1912-1926) or Showa (1926-1989) era, 20th century
Worked in partly *musen* ("wireless") and *yusen* (wired) polychrome enamels with a wide band of leafy flowering *kiri* (paulownia) draped across the shoulder, reserved on a pale green ground; signed on the base in silver wire with the mark of Ando Jubei.
24.5cm (9 5/8in) high.

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900



220

220 *

ANDO JUBEI COMPANY

A Cloisonné-Enamel Baluster Vase

Meiji era (1868-1912), late 19th/early 20th century

Worked in partly *musen* ('wireless') and *yusen* (wired) polychrome enamels with a wide band of leafy fruiting vine branches draped across the shoulder and trailing down the body, reserved on a pale grey ground; signed on the base in silver wire with the mark of Ando Jubei. 23cm (9in) high.

£3,000 - 4,000

JPY580,000 - 780,000

US\$3,900 - 5,200



221

221 *

OTA JINNOEI

A Cloisonné-Enamel Vase

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

Worked in silver wire and polychrome enamels with a trailing leafy branch of reddish-pink morning glories reserved on an *enbaku* (white lead) ground; signed on the base *Ota tsukuru*. 25cm (9 13/16in) high.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



222 (reverse)



223



(reverse)

222 *

ATTRIBUTED TO OTA TOSHIRO

A Moriage and Tomei-Jippo Cloisonné-Enamel Lobed Squat Vase

Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989) era, 20th century
Worked in silver wire and polychrome enamels with a clump of blooming purple and pink irises on a hammered and stippled, graduated cobalt-blue ground, stamped on the base with the mark of Ota Toshiro; with a wood stand.
10.2cm (4in) high. (2).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

For the same mark, see Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present*, Jefferson, N.C., McFarland & Company, Inc., 2010, p.253, nos.166-167.

223 *

TSUKAMOTO HIKOKICHI

A Cloisonné-Enamel Vase
Meiji era (1868-1912), late 19th/early 20th century
Worked in silver wire and polychrome enamels with a three-clawed dragon, its snake-like body writhing across the upper section of the vase, the neck and foot with shield-shaped panels enclosing repeated foliate motifs; signed on the base with the flower mark of Tsukamoto Hikokichi.
24.5cm 9 5/8in) high.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

224 *

A CLOISONNÉ-ENAMEL TALL OVOID VASE

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Finely worked in silver wire of varying gauge with tall stems of overlapping autumn and summer blooms including *aoi* (hollyhock), *kiku* (chrysanthemum), *hagi* (bush clover), *suisen* (narcissi), and *iigiri* (*idesia polycarpa*), three butterflies hovering on the reverse, the neck and foot with *botan* (peony) interwoven among *karakusa* ('Chinese grasses') reserved on a *haiao* (grey-blue) ground, applied with a silver rim and foot; *unsigned*.
46.5cm (18 1/8in) high.

£8,000 - 10,000

JPY1,600,000 - 1,900,000

US\$10,000 - 13,000



224 (reverse)







225 *

ATTRIBUTED TO HATTORI TADASABURO (DIED 1939)

A Fine Moriage Cloisonné-Enamel Tall Ovoid Vase

Meiji era (1868-1912), early 20th century

Intricately worked in silver wire and contrasting green-coloured enamels with overlapping leafy stalks of *edamame* (stem soybeans) rendered in *moriage* (heaped-up) enamels silhouetted against a pale blue ground, applied with a silver rim and foot; *unsigned*.

37.7cm (14 7/8in) high.

£20,000 - 30,000

JPY3,900,000 - 5,800,000

US\$26,000 - 39,000

An almost identical vase by the artist is published and illustrated by Chelsea Foxwell and Bradley M. Bailey, *Meiji Modern: Fifty Years of New Japan*, exhibition catalogue, New Haven and London, Japanese Art Society of America, 2023, p.242, cat no.5-32.

See footnote to lot 245.



226 (reverse)



227



228 (reverse)



226 *
**A MORIAGE CLOISSONNÉ-ENAMEL
LARGE 'ALMS BOWL'**

Meiji era (1868-1912),
late 19th/early 20th century
Finely worked partly in relief, *musen* ('wireless')
and *yusen* (wired) enamels with a pair of
carp swimming in a pond, both rising to the
surface, the scales of their exposed heads
and fins appearing above the water-line
and the ripples around them executed in
moriage (heaped-up) enamel work, their
tails and lower bodies rendered in *musen*
technique to appear submerged, all on a matt
soraironezumi (sky-blue mouse-grey) ground,
applied with a silver rim and foot; *unsigned*.
20cm x 28cm (7 7/8in x 11in).

£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500

227 *
**A CLOISSONNÉ-ENAMEL
OCTAGONAL DEEP BOWL**

Meiji (1868-1912)
or Taisho (1912-1926) era, early 20th century
Finely worked in silver wire of varying gauge,
decorated with large stylised butterflies on
the exterior aubergine-coloured ground,
the interior with assorted species of
chrysanthemums trailing from the rim on a
lavender ground, applied with a silver rim
and foot; *unsigned*. 9.5cm x 22.5cm
(3 3/4in x 8 7/8in).

£4,000 - 5,000
JPY780,000 - 970,000
US\$5,200 - 6,500

228 *
**A MORIAGE CLOISSONNÉ-ENAMEL
STEM CUP**

Meiji era (1868-1912),
late 19th/early 20th century
The broad basin set on a splayed foot and
finely worked partly in relief, *musen* ('wireless')
and *yusen* (wired) polychrome enamels with
three carp swimming in a lotus pond, two of
the fish rising to the surface, their exposed
heads and fins and the ripples around them
raised in *moriage* (heaped-up) enamel work,
the third fish executed in *musen* technique to
appear submerged, all on a turquoise-green
ground, applied with a silver rim and foot;
unsigned. 18cm (7 1/16in) high.

£5,000 - 6,000
JPY970,000 - 1,200,000
US\$6,500 - 7,900



229



230



231

229 *

KIN'UNKEN

A Cloisonné-Enamel Rectangular Box and Cover
Meiji era (1868-1912), late 19th/early 20th century
The cover finely worked in *musen* ('wireless') enamels with a snow-capped Mount Fuji soaring from clouds on a pale blue ground, the sides of the lid with stylised flowers interwoven among *karakusa* ('Chinese grasses') applied in low relief of coloured enamels, the sides of the box inset with a long rectangular lobed panel on four sides with blossoms floating on a river reserved on a ground of openwork silver filigree, signed on the base *Kin'unken tsukuru* on a rounded, square silver tablet. 5.8cm x 13.2cm x 10.1cm (2 1/4in x 5 1/4in x 4in). (2).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

230 *

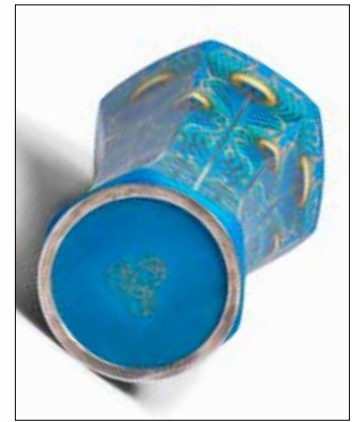
A CLOISSONNÉ-ENAMEL BOX AND COVER

Meiji era (1868-1912), late 19th/early 20th century
Finely worked in polychrome enamels and sculpted silver wire, the domed lid with waves crashing violently against a rock placed in the centre, the design continuing over the sides of the box, possibly alluding to Matsushima, the interior of silver; signed on the base *Shippo Gaisha* within a square seal. 6.3cm x 14cm x 10.5cm (2 1/2in x 5 1/2in x 4 1/8in). (2).

£3,500 - 4,500
JPY680,000 - 880,000
US\$4,600 - 5,900



232



(signature)

OTHER PROPERTIES

231 *

GONDA HIROSUKE LINEAGE

A Cloisonné-Enamel Small Baluster Vase Meiji (1868-1912), Taisho (1912-1926) or Showa (1926-1989) era, 20th century Worked in polychrome enamels and silver of varying gauge depicting a *ho-o* bird in flight, its tail feathers trailing across the shoulder on a navy-blue ground; signed on the base with the mark of Gonda Hirotsuke. 9cm (3½in) high.

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

232 *

ATTRIBUTED

TO KAWADE SHIBATARO (1856-1921)

A Cloisonné-Enamel Hexagonal Slender Waisted-Form Vase Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century Finely worked in silver wire of varying gauge and translucent enamel, in Art Nouveau style with peacock feathers on a turquoise-blue ground, the eyes of the feathers designed in transparent enamels on silver foil, signed on the base with three crests of confronting ginger root; with a plain wood storage box. 33.8cm (13¼in) high. (2).

£15,000 - 20,000
JPY2,900,000 - 3,900,000
US\$20,000 - 26,000

This appealing Art Nouveau peacock motif seems to have been reproduced by at least two different workshops. For an identical pair of cloisonné-enamel vases attributed to Kawade Shibataro and signed on the base with the same mark of three crests of confronting ginger root, see Bonhams New York, 14 September 2016, lot 193; see another pair by Hayashi Tanigoro signed with seal Hayashi Tani, sold in these rooms, 12 November 2008, lot 491; and for a second pair attributed to Kawade Shibataro, see Christie's New York, March 20 2013, lot 681. See also Haydn Williams, *Enamels of the World 1700-2000 - The Khalili Collections*, London, The Khalili Family Trust, 2009, colour pl.121, pp.184-185 and p.428, cat. 121.



233



234



235



233

**A PAIR OF CLOISSONNÉ-ENAMEL
BALUSTER VASES**

Meiji era (1868-1912),
late 19th/early 20th century
Each worked in polychrome enamels,
standard, and sculpted silver wires with
sparrows perched and flying among
flowering plum blossoms and chrysanthemums
on a midnight-blue ground; *unsigned*.
37.2cm (14 5/8in) high. (2).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

234

**A CLOISSONNÉ-ENAMEL
BALUSTER VASE**

Meiji (1868-1912)
or Taisho (1912-1926) era, early 20th century
Finely worked in silver wire of varying gauge
with three exotic birds perched on the
flowering branches of a cherry tree, four other
birds in flight, all reserved on a midnight-blue
ground, the neck and foot with a band of
lappets enclosing repeated foliate motifs,
stamped *jungin* (Pure silver) on the foot rim;
unsigned. 31cm (12 3/16in) high.

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900



236



(reverse)



235

A PAIR OF CLOISSONNÉ-ENAMEL BALUSTER VASES

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Each worked in silver wire on a midnight-blue ground with mirroring designs of two *tanchozuru* (red-crested cranes) standing among tall stalks of chrysanthemums and other flowers, the neck and foot with narrow bands enclosing flowerheads interwoven among *karakusa*; *unsigned*. Each vase: 18.5cm (7 1/4in) high. (2).

£2,500 - 3,500
JPY490,000 - 680,000
US\$3,300 - 4,600

236 *

ATTRIBUTED TO THE HAYASHI KODENJI WORKSHOP

A Pair of Cloisonné-Enamel Slender Baluster Vases
Meiji era (1868-1912), late 19th/early 20th century
Each worked in silver wire of varying gauge with a matching design depicting on the front cherry branches forming a canopy over a profusion of flowering wild chrysanthemums, peonies, irises, daffodils and *kikyo* (Chinese bell flowers), the reverse with maple branches hanging over stalks of lilies, *kohone* (Asian water-lily) and *igusa* (soft rush), all reserved on a midnight-blue ground, each *unsigned*. Each vase: 24.6cm (9 5/8in) high. (2).

£8,000 - 12,000
JPY1,600,000 - 2,300,000
US\$10,000 - 16,000



237



238



(another view)



239 (another view)

237 *

A CLOISSONNÉ-ENAMEL COFFEE SET

Meiji era (1868-1912), late 19th/early 20th century
In the style of Namikawa Yasuyuki, comprising a coffee pot, a sugar bowl, a milk jug and two cups and saucers, each worked in silver wire of varying gauge, polychrome enamels and goldstone with a matching design with lobed panels of *ho-o* birds in flight on a speckled mustard ground and butterflies on a black ground; *unsigned*. *The coffee pot: 17cm (6 5/8in) high; the sugar bowl: 9cm (3 1/2in) high; the milk jug: 9.5cm (3 3/4in); the cup: 4.5cm (1 3/4in) high; the saucer: 13.5cm (5 1/4in) diam.* (8).

£1,000 - 1,500
JPY190,000 - 290,000
US\$1,300 - 2,000

238

A CLOISSONNÉ-ENAMEL EGG-SHAPED VESSEL AND COVER

Meiji era (1868-1912), late 19th/early 20th century
Style of Namikawa Yasuyuki, worked in silver and gilt wires and polychrome enamels, decorated on the body with six lappet panels of speckled yellow, green, and red enclosing a *ho-o* bird in flight, alternating with different foliate motifs, beneath a wide band of two chasing dragons, the neck with a narrow band enclosing formal foliate motifs, all on an aventurine ground scattered with geometric patterns, the cover with chrysanthemum heads and other formal flowers, fitted with a finial in the form of a pine cone with gilt-copper mounts, set on three tripod feet; *unsigned*. *15cm (5 7/8in) high.* (2).

£1,200 - 1,800
JPY230,000 - 350,000
US\$1,600 - 2,400

239 *

NAMIKAWA YASUYUKI (1845-1927)

A Cloisonné-Enamel Vessel and Cover
Meiji era (1868-1912), early 20th century
Finely worked in silver wire of varying gauge, the body decorated with eight overlapping fan panels, each enclosing *kacho-e* (bird-and-flower scenes) on a differently-coloured ground, the neck and foot encircled with a band of repeated *hanabishi*, the shoulder with *kiku* (chrysanthemums) interwoven among *karakusa* ('Chinese grasses'), all reserved on a midnight-blue ground, the en-suite domed cover similarly embellished with *hanabishi* (flowery-diamond motifs) and surmounted by a finial in the form of a gold chrysanthemum bud; signed on the base with chiselled characters *Kyoto Namikawa* on a silver plaque; with a plain wood storage box. *14cm (5 1/2in) high.* (3).

£20,000 - 25,000
JPY3,900,000 - 4,900,000
US\$26,000 - 33,000



240



241

240 *

A PAIR OF CLOISSONNÉ-ENAMEL VASES

Meiji era (1868-1912), late 19th/early 20th century

Each worked in silver wire of varying gauge with a matching design depicting sparrows flying amidst trailing branches of wisteria, bamboo and *tsutsuji* (azalea), all reserved on a pale celadon ground; each vase unsigned. Each vase: 25cm (9 13/16in). (2).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

241

A CLOISSONNÉ-ENAMEL OVOID VASE

Meiji era (1868-1912), late 19th/early 20th century

Finely worked in *musen* ('wireless') and silver wire with numerous stylised egrets huddled together on a light grey ground, unsigned; the base with the red seal of the Victorian trading company Edward & Sons, Glasgow. 19.5cm (7 5/8in) high.

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

242 *

NAMIKAWA YASUYUKI (1845-1927)

Meiji era (1868-1912), late 19th/early 20th century

Finely worked in silver wire of varying gauge and polychrome enamels with stalks of yellow *kiku* (chrysanthemums), *kikyo* (Chinese bellflowers) and *nanten* (nandina) on an unusual white ground, the mouth with six rectangular panels enclosing formal foliate motifs, the domed cover surmounted by a *kiku*-bud knob, signed directly on the silver base with engraved characters *Kyoto Namikawa*; with a cloth-covered storage box. 12.5cm (4 15/16in) high. (3).

£7,000 - 9,000

JPY1,400,000 - 1,800,000

US\$9,200 - 12,000



242



243 (another view)



243 *

NAMIKAWA YASUYUKI (1845-1927)

A Cloisonné-Enamel Koro (Incense Burner) and Cover
 Meiji era (1868-1912), late 19th/early 20th century
 Intricately worked in gold wire with opaque and translucent enamels, the body encircled with a wide band enclosing three writhing dragons on a ground flecked with aventurine, the shoulder with a lobed band enclosing repeated stylised 'love birds' and the foot with lappet panels enclosing repeated confronting *ho-o* birds, the rounded oval domed cover embellished with stylised flowerheads interwoven among *karakusa* ('Chinese grasses') bordered by other foliate motifs, surmounted by a finial in the form of a peony bud, signed on a silver plaque inside the lid with chiselled characters *Kyoto Namikawa*; with a plain wood storage box. 11.5cm (4½in) high. (3).

£15,000 - 20,000
 JPY2,900,000 - 3,900,000
 US\$20,000 - 26,000



244 (signature)

244

HONDA YOSABURO

A Cloisonné-Enamel Natsume (Tea Caddy)
 Meiji era (1868-1912), late 19th/early 20th century
 Finely worked in silver wire, the body with a continuous design of overlapping chrysanthemum heads on an aventurine flecked ground, the lid with a circular panel enclosing *ho-o* birds in flight on a speckled salmon-pink ground above a band of overlapping chrysanthemum heads echoing the design of the body; signed on the inside rim *Honda sei*. 7.6cm (3in) high. (2).

£4,000 - 6,000
 JPY780,000 - 1,200,000
 US\$5,200 - 7,900



244

244



(reverse)



PROPERTY FROM A DISTINGUISHED DECEASED ESTATE

245

HATTORI TADASABURO (DIED 1939)

A Fine and Large Moriage Cloisonné-Enamel vase
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
The large squat vase with a thick cylindrical neck flaring out to the mouth, worked in standard and *musen* ('wireless') cloisonné techniques with an overall design of trailing morning glory rendered in *moriage* (heaped-up) enamels, the silver wires of varying thickness delineating the stems and veins of the leaves, the enamels in contrasting shades of aubergine and white imitating the natural tones of the wild plant, all against a dull olive-green ground, applied with a silver rim and foot, the base with an incised signature *Hattori* in a leaf-shaped reserve, with a wooden stand pierced with a basketwork design and a wood storage box inscribed *Do shippo asagao moriage kabin* (Copper cloisonné *moriage* vase with morning glory design) and *Meiji yonjunen Chokokai goyohin* (Commissioned by the Carvers' Association, 1907).
The vase: 27cm x 27cm (10 5/8in x 10 5/8in);
the stand: 13cm x 22cm (5 1/8in x 8 5/8in). (3).

£15,000 - 20,000
JPY2,900,000 - 3,900,000
US\$20,000 - 26,000

Published and Illustrated:

Gregory Irvine, *Japanese Cloisonné Enamels: The Seven Treasures*, London, Victoria and Albert Museum, 2006, p.127.

Hattori Tadasaburo of Nagoya was among the finest cloisonné-enameling masters of his day, excelling in a wide range of innovative techniques and styles. He opened his own studio in 1888 and won international honours at the 1893 Chicago World's Columbia Exposition; at the Louisiana Purchase Exposition, held at St. Louis in 1904, his enamels were, most unusually, shown in the Art Palace rather than the larger but less prestigious Palace of Varied Industries. It is not certain whether or not he invented the demanding *moriage* ('piled-up') technique seen here, but he was certainly among the first to exhibit it, starting at St. Louis, and is admired for the way that he succeeded in raising *moriage* designs to an unusually high level above the ground enamel; see Frederic T. Schneider, *The Art of Japanese Cloisonné Enamel: History, Techniques and Artists: 1600 to the Present*, Jefferson N.C., McFarland & Company, Inc., 2010, p.202.



OTHER PROPERTIES

246 *

KAWADE SHIBATARO (1856-1921)

A Pair of Cloisonné-Enamel Morigae Baluster Vases

Meiji era (1868-1912), late 19th/early 20th century

Finely each worked in silver wire and coloured enamels with leafy entwined trailing branches of blooming wisteria rendered in *morigae* (heaped-up) enamels with a single branch curling around the body on a graduated pale grey to green ground, the neck and foot with a narrow band of geometric motifs, applied with silver rims and foot rims; each signed on the base in silver wire *Kawade* within a gourd seal.
Each vase: 37cm (14½in) high. (2).

£25,000 - 30,000

JPY4,900,000 - 5,800,000

US\$33,000 - 39,000



(details)

247 *

A RARE AND UNUSUAL LACQUERED AND CLOISSONNÉ-ENAMEL TSURI-DANA (PORTABLE HANGING CABINET)

Meiji (1868-1912) or Taisho (1912-1926), early 20th century
 Comprising a rectangular body with a hinged door, an upper and lower display shelf, raised on four tall tapered cabriole legs, the front of the door finely worked in silver wire and polychrome enamels with clumps of *keshi* (poppies) enclosed in a circular panel surrounded by four 16-petalled gold *kiku mon* (chrysanthemum crests) interwoven among *karakusa* ('Chinese grasses'), the sides embellished in gold, silver and coloured *togidashi maki-e*, the right side with sprays of *higiri* (*Clerodendrum japonicum*), the left side with leafy *azami* (thistles), the edges, narrow sides, legs, and bottom shelf lacquered in gold and silver *hiramaki-e* with the 16-petalled *kiku-mon* and the *goshichi no kiri mon* (paulownia crest with seven and five flowers) on a glossy black-lacquered ground, the narrow sides applied with silvered-metal double ring openings to accommodate the tasselled-silk orange and purple hanging cords; *unsigned*. 73cm x 41cm x 33.5cm (28³/₄in x 16 1/16in x 13 3/16in).

£10,000 - 15,000
 JPY1,900,000 - 2,900,000
 US\$13,000 - 20,000









248

**JIZAI OKIMONO (ARTICULATED MODELS)
AND OTHER METAL CREATURES**
Various Properties
(Lots 248-257)

248

**A LARGE SILVER JIZAI OKIMONO
OF A SPINY LOBSTER**

Meiji era (1868-1912),
late 19th/early 20th century

The silver body formed from individually cast, hammered and carved sections crafted to resemble a lobster's shell with finely chiselled details, assembled with fully articulated joints to allow lifelike mobility; *unsigned*.
39cm (15 3/8in) long with distended antennae.

£5,000 - 6,000
JPY970,000 - 1,200,000
US\$6,500 - 7,900

249 *

ARTIST UNKNOWN

Five Bronze Okimono (Table Ornaments)
of Insects

Showa era (1926-1898),
probably mid 20th century
Comprising a *semi* (cicada), a *kabutomushi* (rhinoceros beetle), a *kuwagatomushi* (stag beetle), a partially articulated *mukade* (centipede), and a partially articulated *tonbo* (dragonfly), each *unsigned*; with a plain wood storage box. *The smallest: 6cm (2 3/8in) long, the largest: 15cm (5 7/8in) long. (2).*

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600



249



250

250 *

ATTRIBUTED TO THE MYOCHIN LINEAGE

An Iron Kusshin Jizai (Fully Articulated) Okimono Model of a Fresh-Water Prawn

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century
Naturalistically rendered, of riveted construction with engraved detail, with fully articulated legs, long arms and antennae, *unsigned*; with a wood storage box. 23cm (9in) long including antennae. (2).

£6,000 - 8,000

JPY1,200,000 - 1,600,000

US\$7,900 - 10,000

251 *

A COPPER JIZAI OKIMONO (ARTICULATED MODEL) OF A BATA (GRASSHOPPER)

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

Finely constructed of several parts joined together, with movable limbs, head, antennae, wings and stingers, with incised details; *unsigned*; with a wood storage box. 7cm (2¾in) long. (2).

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500



251



252

252

**A SILVER OKIMONO (TABLE ORNAMENT)
OF A HAWK**

Taisho (1912-1926)
or Showa (1926-1989), early 20th century
Cast with its wings outstretched and craning
its neck forward, in preparation for flight, its
back applied with three rings for attaching
metal chains for suspension; *unsigned*.
12cm x 97.5cm (4³/₄in x 38 3/8in). (4).

£2,500 - 3,500
JPY490,000 - 680,000
US\$3,300 - 4,600



253

253

JOKO

A Bronze Okimono (Table Ornament)
of a Cockerel

Meiji era (1868-1912),
late 19th/early 20th century
The slender bird strutting with its head raised
and turned alertly to the right, the texture of
the skin and feathers finely rendered; signed
on its belly in a rectangular reserve *Joko*.
30.5cm x 45cm (12in x 17³/₄in).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

254

**A BRONZE OKIMONO
(TABLE ORNAMENT) GROUP
OF A COCKEREL AND CHICKEN**

Meiji era (1868-1912),

late 19th/early 20th century

Conceived in three detachable sections, naturalistically rendered and perched on a gnarled rootwood base, the cockerel with its tail feathers trailing, its mate with its head turned to the right, their combs and wattles with red patination; *unsigned*.

Overall height: 52cm (20½in) high;

the cockerel: 18.5cm (7¾in) high;

the hen: 12cm (4¾in) high. (3).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900



254

255

YOSHITANI (BIKOKU)

A Silver, Gilt and Shakudo Okimono
(Table Ornament) of a Cockerel and Hen
with En-Suite Bronze Stand

Meiji era (1868-1912),

late 19th/early 20th century

Cast in four separate sections, the detachable birds perched on top of a gnarled trunk from which issues a bough of flowering plum, the eyes inlaid in gilt with black pupils, their combs and wattles with red patination, the cockerel signed in an oval gilt reserve with chiselled signature *Bikoku/Yoshitani*.

The cockerel: 19cm (7½in) high;

the hen: 12cm (4¾in) high;

the bronze stand: 24cm (9 3/8in) high. (4).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900



255



256

256

**A LARGE BRONZE JIZAI OKIMONO
(TABLE ORNAMENT)
OF A SPINY LOBSTER**

Meiji era (1868-1912),
late 19th/early 20th century

The reddish-brown body formed from individually cast, hammered and carved sections crafted to resemble the lobster's shell with well-chiselled details, assembled with fully articulated joints to allow lifelike mobility; *unsigned*. 54.5cm (21½in) long with fully extended antennae.

£6,000 - 8,000

JPY1,200,000 - 1,600,000

US\$7,900 - 10,000



257

257 *

**A BRONZE PARTIALLY ARTICULATED
DRAGON**

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

Naturalistically rendered, probably not of Japanese origin, the segmented body constructed of smoothly moving parts, *unsigned* with a wood storage box inscribed outside the lid *Jizai ryu* (articulated dragon) and with signature *Bunkyu gannen Myochin zo* (Made by Myochin on the first year of Bunkyu (1861)). 33.2cm (13in) long. (2).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



(reverse)



IRON AND INLAID IRON WORKS OF ART
Various Properties
(Lots 258-262)

258 *

MAEZAWA HOKOKU

A Finely Inlaid Iron Okimono (Table Ornament) of a Drum Surmounted by a Cockerel (Kankodori)
 Meiji era (1868-1912), late 19th/early 20th century
 The silver, *shakudo*, gold and copper cockerel standing on the top of a drum forming the removable cover, set on a four-legged tall stand, the body of the drum of iron chiselled with a simulated *mokume* (wood grain) design on top of which trailing vines are applied in silver, gold, bronze, and *shakudo* high relief, the ends of the drum similarly applied in gold, bronze and silver relief with an iron three-clawed dragon writhing around a typical *mitsudomo-e* (three-comma) motif on one

side and a *ho-o* bird in flight on the other, its tail also trailing around a *mitsudomo-e* motif, each side bordered by repeated shield panels enclosing foliate motifs inlaid in flat gold relief, the edges applied with gold studs, the legs of the stand embellished with mythical symbols and arabesque motifs applied in gold low relief, the base signed *Maezaka Hokoku* within a silver square seal; with a plain wood storage box. 39cm (15 3/8in) high. (3).

£25,000 - 30,000
JPY4,900,000 - 5,800,000
US\$33,000 - 39,000



259 (another view)



260

259 *

ATTRIBUTED TO THE KOMAI COMPANY OF KYOTO

An Inlaid Iron Hexagonal Vessel and Cover

Meiji era (1868-1912), late 19th/early 20th century

The bulbous, six-sided body raised on a hexagonal base with four lobed feet, the shoulder applied with two upswept split slab handles, surmounted by a domed cover bearing a *tama*-shaped knob, worked in typical Komai gold relief overlay, each hexagonal face with a lobed vertical panel, each enclosing a different scene comprising: (1) A fleet of sailing boats (2) Kiyomizu Temple (3) A flock of geese flying above tumultuous waters, a snow-decked Mount Fuji in the distance (4) Kinkaku-ji Temple (5) A young lady tying an *omikuji* (a fortune-telling slip) to a branch (6) Chion'in temple, all reserved on a ground of densely-clustered vine, the domed cover embellished with a flock of geese, the finial with fruiting vine, *unsigned*; with a cloth-covered storage box. 13cm (5 1/8in) high. (3).

£12,000 - 15,000

JPY2,300,000 - 2,900,000

US\$16,000 - 20,000

260

ATTRIBUTED TO THE KOMAI WORKSHOP OF KYOTO

A Pair of Inlaid-Iron Brushpots

Meiji era (1868-1912), late 19th/early 20th century

Each worked throughout in the typical Komai style of silver and gold *nunomezogan* and decorated with a matching design, the body with two lobed panels, one enclosing a lakescape and the other with thatched rustic dwellings on the banks of a river, all reserved on a dense *shippo-zunagi* (linked-cash) ground, the mouth with cherry blossoms; each *unsigned*.

Each brushpot: 9.2cm (3 9/16in) high. (2).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600



261 (reverse)



261 *

ATTRIBUTED TO THE KOMAI COMPANY OF KYOTO

An Inlaid Iron Cabinet Modelled as a Shrine
 Meiji era (1868-1912), late 19th/early 20th century
 Worked throughout in typical Komai style of predominantly flat gold overlay with extensive use of *kebori* (engraving) for the details, constructed on two separate storeys raised on a stepped square base, each storey constructed beneath a typically sloping flat roof fitted with hinged doors concealing further drawers within, the upper roof decorated with *ho-o* birds in flight bordered by half chrysanthemum crests surmounted by a tall stupa with a tama-shaped knob, each corner of the lower roof adorned with a suspended bell, decorated with writhing dragons bordered by half chrysanthemum crests, the exterior of the lower front doors decorated with Kiyomizu Temple and the sides with thatched buildings in a landscape and different *kacho-ga* (bird-and-flower scenes) including butterflies hovering over irises, the top surface of the stepped base decorated with famous places including Byodoin Temple, *Gojunoto* (Five-Storey Pagoda), and Togetsukyo Bridge in Arashiyama, also fitted with two drawers, the sides of the base with chidori (plovers) skimming over foaming waves, the other narrow edges with repeated geometric motifs and fruiting vine, the underside of silver; *unsigned*. 23.5cm x 12cm (9¼in x 4¾in).

£12,000 - 18,000
 JPY2,300,000 - 3,500,000
 US\$16,000 - 24,000

For another two comparative shrines of this quality and type, see Oliver Impey and Malcolm Fairley, *The Nasser D. Khalili Collection of Japanese Art*, Vol.II, Metalwork Part I, London, Kibo Foundation, 1995, cat. nos.33 and 35.



262

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



263

262 *

AN INLAID IRON BALUSTER VASE

Meiji era (1868-1912),
late 19th/early 20th century

The iron body finely worked in bronze, *shakudo*, gold and silver high relief with a continuous design of a *ho-o* bird in flight among flowering *kiri* (paulownia) branches, the neck and foot executed in contrasting gold flat relief with a band of leafy *tsubaki* (camellia) on the neck and two butterflies interwoven among *karakusa* ('Chinese grasses') on the foot, the integral scalloped stand also worked in gold flat relief with an encircling band of stylised foliate motifs, *unsigned*; with a plain wood storage box. 17cm (6 5/8in) high. (2).

£6,000 - 8,000
JPY1,200,000 - 1,600,000
US\$7,900 - 10,000

Illustrated on page 155.

BRONZE, SILVER AND OTHER INLAID METALWORK

Various Properties
(Lots 263-280)



264

263

IKKODO

An Inlaid Bronze Circular Charger
Meiji era (1868-1912),
late 19th/early 20th century

The centre decorated in gold, bronze, *shibuichi* and copper *takazogan* high relief with Gyoran Kannon (Fish-Basket Kannon) riding on the back of a giant carp, two *oni* (demons) balancing on foaming waves beseeching her, one offering her a parcel, bordered by a band of fragmented *rinzu* (textile-weave) pattern; the underside signed with a seal *Ikkodo*. 30.5cm (12in) diam.

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900

264

FUSAHIRO FOR THE INOUE COMPANY

An Inlaid Bronze Circular Lobed Dish
Meiji era (1868-1912),
late 19th/early 20th century

Worked in high relief of silver, copper, gilt, and *shakudo* with a swallow and sparrow perched on a snow-covered rice stook, peonies growing at the front within a simulated bamboo circular border; signed on the base *Kyoto Inoue sei* with a seal *Fusahiro*. 30.5cm (12in) diam.

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900



265

AN INLAID BRONZE LARGE CHARGER

Meiji era (1868-1912), late 19th/20th century

Finely cast, engraved, textured and carved, supported on a short footring, meticulously worked in high relief silver, bronze, gold, copper, and *shakudo* inlays depicting a *karako* ('Chinese boy') clad in diaphanous robes emblazoned with *shishi* (Chinese Mythical Lion) roundels and *ruyi*-head clouds, his arms outstretched reaching for two dragonflies fluttering in the air, his round jovial face beneath a plumed Jurchen headdress, all within an elegant balustraded garden setting sheltered beneath arching pine branches, flowering peonies and rocks behind, a tasselled insect cage on the lower left foreground, an elaborate dragon-decorated *koro* (incense burner) displayed on a Chinese cabriole-legged stand on the right, *Taihu* rocks, all surrounded by a band of stylised birds among interwoven foliate scrolls; *unsigned*. 4.5cm x 60cm (1³/₄in x 23¹/₂in).

£6,000 - 8,000

JPY1,200,000 - 1,600,000

US\$7,900 - 10,000

The boy's headdress, adorned with a plume, along with his striking earring and boots, evokes the imagery of nomadic Mongols and Jurchens as depicted in Edo period art. The visual sources for Mongol and Jurchen dress might have been from earlier encyclopaedias such as the *Wakan sansai zue* (published in 1712) which refers to a desolate and isolated place known as 'Orankai' which could be 'Uriankhai' referring to an area in Mongolia. See for example, Hokusai's depiction of Jurchen dress, illustrated by T. Clark, *Hokusai: The Great Picture Book of Everything*, London, British Museum, 2021, p.71. See also Hokusai's depiction of 'Fuji from Orankai' with people similarly dressed in earrings and plumed hats, illustrated by H. D. Smith, *Hokusai: One Hundred Views of Mount Fuji*, New York, Braziller, 1988, p.215, no.73. However, the surrounding balustraded garden, complete with an elegant incense stand further supporting a vase with a dragon, gnarled rocks, trees, and peonies, leans more towards a Chinese aesthetic than a steppe one, creating a compelling sense of exoticism and foreign allure.



266



267



268

266

NOGAWA COMPANY

An Inlaid Bronze Baluster Vase

Meiji era (1868-1912), late 19th/early 20th century

Worked in gilt, bronze, *shibuichi*, and *shakudo* high relief with a panoramic view depicting a solitary oarsman rowing his boat to shore, a bridge spanning over a lake, thatched rustic dwellings nestled among a pine grove on the shore, a mountain range rendered in low relief in the distance; signed on the base with the mark of the Nogawa Company. 15.2cm (6in) high.

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

267

AKAMITSU

A Bronze Vase with High-Relief Decoration

Meiji era (1868-1912), late 19th/early 20th century

The body in the form of a chrysanthemum with a tall trumpet neck and lobed mouth, the front applied in high relief of silver and patinated bronze with an *uguisu* (warbler) perched on a gnarled trunk from which issue branches of flowering prunus and bamboo; signed on the base *Akamitsu*. 35.7cm (14in) high.

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



269



268 *

**TAKANO RYOICHI (BORN 1907)
AND HANNYA KANKEI (BORN 1933) OF TAKAOKA**

A Bronze Pear-Shaped Vase
Showa era (1926-1989), 20th century

The front of the vase boldly decorated in low relief with an eagle perched on a gnarled pine branch, the pine needles inlaid in silver, the vase signed on one side with a chiselled signature *Shizan koku* and signed on the base with seal *Kankei* within an oval reserve; with a wood *tomobako* storage box inscribed and signed on the lid *Seido giniri zogan matsu taka kabin, Kankei saku* (Silver inlaid bronze flower vase with design of pine and eagle, made by Kankei) with seal *Kankei*. 37cm (14 1/2in) high. (2).

£2,500 - 3,000
JPY490,000 - 580,000
US\$3,300 - 3,900

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.

Hannya Kankei (given name Shozo) is a metalwork artist from Takaoka, a city known for its tradition of high-quality bronze craftsmanship. The fourth generation head of the Hannya family workshop, founded in 1870, he studied metal casting under Living National Treasure Katori Masahiko (1899-1988).

269

A PAIR OF INLAID BRONZE VASES

Meiji era (1868-1912), late 19th/early 20th century
Each of baluster form with waisted neck and raised on four tall lappet feet, the bronze bodies of the vases intricately worked in gold, silver and copper high-relief inlays with a matching design comprising a peacock strutting among peonies issuing from rocks on one side and a sparrow, butterfly and wasp hovering among flowering blooms on the other, the necks decorated in flat relief inlays of copper, silver and bronze with a *ho-o* bird in flight, the shoulders applied with two upright bracket handles carved with a mythical creature's head at the end; both vases *unsigned*. Each vase: 48.5cm (19 1/16in) high. (2).

£4,000 - 6,000
JPY780,000 - 1,200,000
US\$5,200 - 7,900



270



271

270

JOMI EISUKE LINEAGE

A Pair of Inlaid Bronze Vases

Meiji era (1868-1912), late 19th/early 20th century

Each vase decorated in high relief gold, silver, *shakudo*, copper and bronze inlay, depicting a bird flying among blooming seasonal plants and flowers issuing from behind a simulated latticed fence, forming a matching design, one vase with a *shijukara* (titmouse) and dragonfly hovering over *obana* (pampas grass), *hagi* (bush clover), *yamazakura* (mountain cherry) and *nanohana* (carola flower), the second vase with a cuckoo in flight among *kiku* (chrysanthemums), *botan* (peonies) and *sakuraso* (primrose), details carved on the surface in raised and sunken relief, the neck of both vases encircled with animals, birds, and auspicious and foliate motifs similarly inlaid in silver, bronze and *shakudo* low relief within a silver-outlined petalled border, all reserved on a reddish-brown patina; each vase signed in seal form on the base *Jomi sei*. Each vase: 13.7cm (5 3/8in) high. (2).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

271

TWO INLAID BRONZE BOXES

Meiji era (1868-1912), late 19th/early 20th century

Each box worked in silver, bronze and gilt high relief, the first, a rounded rectangular box decorated with a *torii* bridge and pine grove in the foreground, two sailing boats in the distance, signed with chiselled signature on the underside *Kyoto Kuroda tsukuru*, 2.5cm x 7.6cm x 10.4cm (1in x 3in x 4 1/8in); the second rounded rectangular and decorated with two egrets wading among *kohone* (Asian water-lily) and *igusa* (soft rush) beneath the crescent moon *unsigned*; 3.1cm x 9cm (1 1/4in x 3 1/2in). (3).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



271 (reverse)



PROPERTY FROM A DISTINGUISHED DECEASED ESTATE

272^W

IZUMI SEIJO (1865-1937)

An inlaid Bronze Monumental Three-Legged Koro (Incense Burner) and En-Suite Cover

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
 The bronze body decorated in gold, silver, bronze, copper, and *shakudo* high-relief inlays with three carp swimming beneath overhanging branches of *hagi* (bush clover) on one side and five geese in flight, diving or wading among reeds and *fuyo* (cotton rose mallow) on the other, the cover carved with simulated waves and surmounted by a silver and *shibuichi* finial in the form of a bird of prey attacking a seagull, the upright bracket handles, the edge of the cover and stand pierced with a narrow band of repeated *shippo-zunagi* (linked-cash) patterns, the base with three lobed panels pierced with dense *kiri-mon* (paulownia crests) interwoven among *karakusa* ('Chinese grasses'); signed within a square reserve *Izumi Seijo iru* with a *kao*.
 95.5cm x 35cm (37 5/8in x 13 3/4in). (2).

£15,000 - 20,000

JPY2,900,000 - 3,900,000

US\$20,000 - 26,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



273



274



275

273 *

A GILT-BRONZE RINPO (WHEEL OF THE BUDDHIST LAW)

Kamakura (1185-1333) or Muromachi (1333-1573) period, late 13th/early 14th century

The esoteric Buddhist Ritual Implement of typical form with a central roundel representing a lotus flower with the surrounding eight spokes symbolising the eight petals; with a plain wood storage box. 11cm x 11cm (4 3/8in x 4 3/8in). (2).

£2,500 - 3,000

JPY490,000 - 580,000

US\$3,300 - 3,900

For a very similar *rinpo*, Kamakura period (1185-1333), see *Mikkyo hogu* (Esoteric Buddhism Ritual Implements), Nara National Museum, Kyoto, Rinsen Book Co., 1993, no.354.

This bronze ritual object connected with esoteric Buddhism symbolizes the Wheel of the Law (Sanskrit: *dharmacakra*). In Buddhist texts and rituals, the phrase—turning the wheel of the law—refers to the act of teaching by the Buddha Shakyamuni. Each of the eight spokes and eight corners represents one of the moral admonitions of the Noble Eightfold Path, while the central section represents a lotus flower with eight petals.



276

274 *

A SILVER VASE

Taisho (1912-1926) or Showa (1926-1989) era, 20th century
The polished plain silver body applied in gold low relief with a 16-petalled *kiku-mon* (chrysanthemum crest) above a wide band engraved with leafy thistles, stamped on the base *Jungin* (Pure silver), with a wood storage box inscribed outside *Gin azami kabin* (Silver vase with thistle design). 27.5cm (10 3/4in) high. (2).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900

275 *

AN INLAID SILVER AND SHIBUICHI TOBACCO SET

Taisho (1912-1926) or Showa (1926-1989) era, 20th century
Comprising a rectangular box and cover, the cover inlaid in flat relief of gilt, silver, *shakudo* and copper with two doves foraging for food beside flowering cherry blossoms on a *shibuichi* ground, signed with a gilt seal *Shin*, stamped on the foot with two seals *Jungin* (Pure silver) anddo, 4.6cm x 13.5cm x 10cm (1 3/4in x 5 1/4in x 4in); an ashtray similarly engraved and inlaid with a butterfly hovering over sprays of cherry, stamped on the foot *Jungin* (Pure silver) and ...do, 4.6cm x 7.1cm x 9.7cm (1 3/4in x 2 3/4in x 3 3/4in); a matchbox holder decorated with *tsuwabuki* (leopard plant), stamped *Jungin* (Pure Silver); 4.6cm x 6cm (1 7/8in x 2 5/8in); the last a silver-rimmed rectangular tray; 2.5cm x 30.2cm (1in x 11 7/8in); with a plain wood box. (7).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

276 *

A SILVER, GILT AND COPPER INLAID GISSHA (OX-DRAWN CARRIAGE)

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century
Constructed in several detachable sections, decorated in gilt, silver, and copper flat relief, the rectangular roof carved with two *ho-o* birds in flight, all four sides with window curtains with simulated *sudare* (bamboo blinds), the back with a pair of hinged doors that open to reveal three interior black-lacquered drawers, the two-spoked wheels decorated with scrolling *karakusa* ('Chinese grasses') in gilt, the pair of long parallel shafts applied with gilt fittings carved with stylised flowerheads resting on a separate en-suite four-footed rectangular low stand; with a plain wood box. 25.5cm x 41cm (10in x 16 1/16in). (3).

£3,000 - 5,000
JPY580,000 - 970,000
US\$3,900 - 6,500



277

**277
A GILT-BRONZE FIGURE HOLDING ALOFT A LARGE BELL**

Meiji era (1868-1912), late 19th/early 20th century
Possibly representing Sojobo in human form, the king of the *tengu* (mountain-dwelling demons), wearing a loose mugwort tunic decorated with *rokumai zasa mon* (six bamboo-leaf crest), around his forehead the customary *tokin* headdress, clutching a feather fan (detachable) in one hand and holding aloft a large bell (detachable) in the other; *unsigned*.
The figure: 46.8cm (18 3/8in) high, the bell: 18.8cm x 27cm 7 3/8in x 10 5/8in. (3).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900



278

**278 *
A BRONZE TALL ARCHER**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Standing poised with feet apart, wearing a full armour and fur boots, a tall *eboshi* hat, and a tunic decorated with *ho-o* roundels, a detachable *wakizashi* and *tanto* tucked into his belt, carrying a quiver full of arrows (detachable) on his back, holding a long bow in one hand and two arrows in the other (detachable), affixed to an integral elaborate bronze waisted stand, chiselled with two confronting dragons emerging from clouds on the upper side and waves on the lower side; *unsigned*.
89cm x 37.5cm (35cm x 14 3/4in). (4).

£3,000 - 5,000
JPY580,000 - 970,000
US\$3,900 - 6,500



279

279

MIYAO EISUKE COMPANY OF YOKOHAMA

A Pair of Gilt-Bronze Samurai Warriors

Meiji era (1868-1912), late 19th/early 20th century

Each standing in a belligerent stance and dressed in richly brocaded clothes and full armour, one clutching a detachable halberd in one hand and a *saihai* (tasselled battle-signalling baton) in the other, a *kabuto* (helmet) tied around his neck and resting on his back, his companion clutching a polearm in one arm and a *wakizashi* (short sword) in the other, a *katana* (long sword) tucked into his waistband, each affixed to typical Miyao-style wood stand decorated in gold *takamaki-e* with *ho-o* birds amid *karakusa* ('Chinese grasses'); each signed in a gilt rectangular reserve *Miyao* with seal *Ei*.

Each figure approx., 27cm (10 5/8in) high including the stand. (6).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

280 *

SHOSEI/MATSUMORI

A Gilt-Bronze Figure of an Archer

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

Standing in a belligerent pose, leaning back slightly as he takes aim with a bow and arrow (detachable), a dagger and long sword tucked in his sash at his side, his garments decorated with bird crests and other elaborate foliate crests, signed in a gilt rectangular reserve *Shosei*, fixed to a bronze irregular-shaped stand; with a wood *tomobako* storage box inscribed outside the lid *Tawara Fujita no Hidesato* (courtier and samurai lord of the tenth century in the Heian period), the inside of the lid signed *Kinkoshi Shosei/Matsumori saku* (Made by Shosei/Matsumori, metalworker). (6).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



280







281



282

KAKEJIKU (HANGING SCROLLS)

AND OTHER PAINTINGS

Various Properties

(Lots 281-304)

281

ANONYMOUS

Amida Raigo (Descent of Amitabha Buddha)

Kamakura (1185-1333)

or Muromachi period (1333-1573), 14th century

Kakejiku (hanging scroll), ink, colour, and gold on silk, depicting Amida descending from heaven on a double-lotus pedestal, the hands in the *raigo* (welcoming) mudra: the right arm raised with the hand facing outward and the thumb and forefinger touching (symbolizing wisdom), *unsigned*; with a *futomaki*, double wood storage boxes, and a custom-made wood glazed frame. *Overall: 181cm x 73cm (71 1/4in x 28 3/4in)*; *image: 117.5cm x 53.5cm (42 3/8in x 21 1/16in)*; *frame: 195cm x 89cm x 7.5cm (76 3/4in x 35 7/16in)*. (5).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500

282 *

NAGASAWA ROSETSU (1754-1799)

Horned owl

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

Kakejiku (hanging scroll), in ink and slight colour on paper, depicting an autumnal moonlit scene of a *mimizuku* (horned owl) perched on the top of a cliff, the full moon in the distance, signed *Rosetsu* with two seals *Nagasawa* and *Gyo*, a two-line inscription by the *Bunjinga* artist Minagawa Kien (1734-1807), signed *Sessai* with a seal *Sessai*, and a seal at the top right, with two collector's seals at the bottom right; with a plain wood storage box.

Overall: 194cm x 47cm (76 3/8in x 18 1/2in);

image: 125cm x 29cm (49 3/16in x 11 3/8in). (2).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

Compare another painting by the artist depicting an owl in the moonlight, illustrated by John M. Rosenfield and Shujiro Shimada, *Traditions of Japanese Art: Selections from the Kimiko and John Powers Collection*, p.221, no.88, Fogg Art Museum, Harvard University, 1970.

283 *

NAKAMURA HOCHU (CIRCA 1755-1819)

Begging Monks

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

Kakejiku (hanging scroll), ink on paper, in silk mounts, depicting a winding procession of smiling mendicant monks holding alms bowls led by the chief monk at the front holding a gnarled cane tied with a gourd, at the top a monk stepping out of the procession to fix his broken straw sandals, signed *Hochu kore wo utusu* with a seal *Tatsutatsu*; with an inscribed wood storage box.

Overall: 153cm x 42cm (60 1/4in x 16 1/2in);

image: 115cm x 35cm (45 1/4in x 13 3/4in). (2).

£10,000 - 12,000

JPY1,900,000 - 2,300,000

US\$13,000 - 16,000

Exhibited and Published:

Chiba City Museum of Art, *Korin o shitau Nakamura Hochu* (Hochu Meets Korin), exhibition catalogue, Tokyo, Unsodo, 2014, p.151, cat.no.152.



283



284



285



286

284 *

ANONYMOUS

Jigoku Dayu

Meiji era (1868-1912), circa 1900

Kakejiku (hanging scroll), ink and colour on silk, in silk mounts, depicting *Jigoku Dayu* (The Hell Courtesan) seated in a black kimono decorated with images of Hell including the dead being tortured by *oni* (demons), playing the *shamisen* before a dancing skeleton holding a fan; *unsigned*; with a plain wood storage box.

Overall: 202cm x 62cm (79 1/2in x 24 7/16in);

image: 114cm x 42.5cm (44 13/16in x 16 1/4in). (2).

£3,500 - 4,000

JPY680,000 - 780,000

US\$4,600 - 5,200

285 *

ANONYMOUS

Kanbun Beauty

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

Kakejiku (hanging scroll), in ink, colour, and gold on paper, in silk mounts, depicting a beauty of the Kanbun era (1661-1673) wearing a *kosode* (short-sleeved kimono) decorated with a large floral pattern and bridges, standing against a plain background sprinkled with gold powders, her left hand concealed inside her sleeve and tucking up the hem of her kimono with the other, *unsigned*; the *jikusaki* (roller-ends) decorated in gold *takamaki-e* with butterflies and *karakusa* ("Chinese grasses"); with double wood storage boxes and a *futomaki*.

Overall: 220cm x 75cm (86 5/8in x 29 1/8in);

image: 120cm x 53cm (47 1/4in x 20 7/8in). (4).

£3,000 - 4,000

JPY580,000 - 780,000

US\$3,900 - 5,200

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

286 *

FUDO RITSUZAN (1886-1975)

Two beauties and a Firefly

Taisho (1912-1926), circa 1920

Kakejiku (hanging scroll), ink, gold, and colours on silk, in silk mounts, a summer evening indoor scene depicting two women, the younger woman just out of her bath holding a fan decorated with an aubergine and a cucumber, emerging from behind a *sudare* (bamboo blind), the second woman standing behind her holding up the hem of her *yukata*, both women looking at the firefly trapped on the bamboo slats; signed *Ritsuzan utsushi* with a seal *Ritsuzan*, with double *tomobako* wood storage boxes, the inner box inscribed outside the lid *Hotaru no zu* (Picture of fireflies) and inscribed inside the lid *Taisho kyunen jyunigatsu Ritsuzan dai* (Titled by Koyama Munehira in December 1920) with two seals.

Overall: 178cm x 97.5cm (70 1/16in x 38 3/8in);

image: 65.5cm x 75cm (25 9/16in x 29 1/2in). (3).

£4,500 - 5,000

JPY880,000 - 970,000

US\$5,900 - 6,500

Published and Illustrated:

Ogawa Tomoko and Minami Yukiko, *Japan byuti: Egakareta Nihon bijin: Shirarezaru puraibeto korekushon* (Japan Beauty: Enchanting Bijinga Paintings Treasured In a Private Collection), exhibition catalogue, Sendai, Tokyo, and Osaka, Art System, 2013, p.60, pl.32.



287



288

287 *

ANONYMOUS

Tanikaze Kajinosuke II

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

Kakejiku (hanging scroll), ink and colours on silk, in silk mounts, depicting the sumo wrestler Tanikaze Kajinosuke II standing against a plain background, *unsigned*; with a plain wood storage box. *Overall: 146cm x 50cm (57 7/16in x 19 11/16in)*; *image: 77cm x 31cm (30 5/16in x 12 1/4in)*. (2).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

288 *

ANONYMOUS

Parody of the Noh Play Hachi no Ki

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

Kakejiku (hanging scroll), ink, *gofun*, and colours on paper, depicting courtesans enacting a famous scene based on the Noh play *Hachi no ki*, *unsigned*; with a wood storage box. *Overall: 167.5cm x 101cm (66in x 39 3/4in)*; *image: 57cm x 81cm (22 1/2in x 31 7/8in)*. (2).

£2,000 - 2,500

JPY390,000 - 490,000

US\$2,600 - 3,300

289 *

SUZUKI KIITSU (1796-1858)

A Beauty and a Dandy
Edo period (1615-1868),
early/mid-19th century

A pair of *kakejiku* (hanging scrolls) forming a diptych in ink, colour, and gold on silk, in floral-patterned printed mounts imitating *sarasa* (chintz), depicting a man and woman of the Kanbun era (1661-1673) standing against a plain background, the man in the right-hand scroll wearing a paulownia-patterned kimono and headband and holding a sword in his left hand, the beauty in the left-hand scroll clad in a peony-patterned kimono, her right hand concealed inside the sleeve whilst adjusting it with the other, both signed *Hokozeu* (Copied from an old painting) *Seisei Kiitsu* and sealed *Shukurin*; with double *tomobako* wood storage boxes, the inner box inscribed outside the lid *Bijin-e tsuifuku* (A pair of scrolls of a beauty), inscribed inside the lid *Kodai fuzoku-ga Seisei Kiitsu o shinseki mugimono nari yotte kore o shirusu Shuitsu kan* with a seal, (Ancient genre painting, this is without doubt a genuine painting by old man Kiitsu, recorded and examined by Suzuki Shuitsu).

Overall: 173cm x 36.5cm (68 1/8in x 14 3/8in);
image: 83.7cm x 25cm (33in x 9 13/16in). (4).

£6,000 - 8,000

JPY1,200,000 - 1,600,000

US\$7,900 - 10,000

Suzuki Shuitsu (1823-1889) was the artist's son.





290



291



292

290 *

SUZUKI KIITSU (1796-1858)

Winter Plum

Edo period (1615-1868), early 19th century
Kakejiku (hanging scroll), ink and colours on silk, in silk mounts, depicting upward-twisting withering branches of plum and clumps of *fukujuso* (pheasant's eye, *Adonis amurensis*) growing on the ground, signed *Seisei Kiitsu* with a seal *Kiitsu*; with a plain wood storage box.

Overall: 171cm x 42cm (67 5/16in x 16 1/2in);
 image: 96cm x 35.5cm (37 13/16in x 14in). (2).

£2,500 - 3,500

JPY490,000 - 680,000

US\$3,300 - 4,600

291 *

SUZUKI KIITSU (1796-1858)

Two Cranes

Edo period (1615-1868), early 19th century
Kakejiku (hanging scroll), ink and colours on silk, in silk mounts, depicting a male and female crane standing and leaning against one another, the orange-red sun rising in the distance, signed *Seisei Kiitsu* with a seal *Shukurin*; with a plain wood storage box.

Overall: 172cm x 50cm (67 11/16in x 19 11/16in);
 image: 93.5cm x 33cm (36 7/8in x 33in). (2).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600



292 *

SAKAI DOITSU (1845-1913)

Tenson korin

Meiji era (1868-1912), late 19th/early 20th century
 Three *kakejiku* (hanging scrolls) forming a triptych, in ink and colour on silk, in silk mounts, the right scroll depicting gnarled branches of green maple leaves covered with moss in summer; the middle scroll with the scene of *Tenson korin*, a deity *Ninigi no Mikoto* arriving from *Takamagahara* (heaven) to *Ashihara no Nakatsukuni*, accompanied by a retinue of attendants carrying the 'Three Sacred Treasures' descending on a cloud, *Sarutahiko Okami* in the left foreground holding a spear and blocking their way, and *Ame no Uzume* teasing him by showing her breast and asking for his identity; the left scroll with a maple tree trunk with red autumn foliage, the right and left scroll signed *Doitsu hitsu* with a seal *Ugeanshu* (Master of the Uge hermitage), the middle signed *Uge Doitsu hitsu* with a seal *Ugeanshu*; with a *tomobako* wood storage box inscribed outside the lid *Aoba kaede tenson korin koyo kaede sanpuku tsui* (Three scrolls: green maple, tenson korin, autumn foliage maple), inscribed inside the lid *Taisho kanoe-saru shunjitsu Sakai Hoitsu kan hei shiki* (Examined and certified by Sakai Hoshuku, 1920) with two seals.
 Overall: 177cm x 50cm (69 5/8in x 19 11/16in);
 image: 94cm x 35.7cm (37in x 14 1/16in). (4).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900





293

293 *

SAKAI DOITSU (1845-1913)

Shukaido (Begonia)

Meiji era (1868-1912), circa 1903

Kakejiku (hanging scroll), in ink, colour, and gold on silk, in silk mounts, depicting leafy *shukaido* (begonia) and *konishikiso* (spotted spurge) growing in the soil, signed *Uge Doitsu hitsu* with a seal *Ugeanshu*; with a wood storage box inscribed outside the lid *Shukaido Doitsu hitsu* (begonia, painted by Doitsu) and inscribed inside the lid *Mizuno-ono Uge Doitsu ho dai* (Titled by Sakai Doitsu, 1903) with a seal *Doitsu*.

Overall: 207cm x 67.5cm (81 1/2inx 26 5/8in);

image: 123.7cm x 49.5cm (48 11/16in x 19 1/2in). (2).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

294 *

SAKAI DOITSU (1845-1913)

Hagi and the Moon

Meiji era (1868-1912), late 19th/early 20th century

Kakejiku (hanging scroll), in ink and colour on silk, in silk mounts, depicting stalks of pink and white *hagi* (bush clover) bending in the gentle breeze against the yellow lucent full moon, signed *Doitsu hitsu* with a seal *Inen*; with a plain wood storage box.

Overall: 199cm x 61cm (78 5/16in x 24in);

image: 104.5cm x 42.2cm (41 1/8in x 16 5/8in). (2).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600



294

295 *

WATANABE SEITEI (1851-1918)

Birds and Flowers of Spring and Autumn

Meiji era (1868-1912), late 19th/early 20th century

Two *kakejiku* (hanging scrolls) forming a diptych in ink, colour on silk, in the original silk mounts, the *futai* (decorative fabric) and *ichimonji* (fabric attached above and below the main work) embroidered with scattered seals *Seitei*; the right scroll depicting a spring scene with two swallows flying over a river bank on which grow bushes of red and pink *renga* (Chinese milk vetch) and blue forget-me-nots; the left scroll depicting an autumn scene with a sparrow perched on a gnarled maple branch among falling maple leaves, signed *Seitei* with a seal *Seitei*; with a *tomobako* wood storage box inscribed outside the lid *Shunju kacho Seitei ga* (Birds and Flowers of Spring and Autumn by Seitei), with a seal *Seitei* inside the lid.

Overall: 205cm x 61.5cm (80 11/16in x 24 3/16in);

image: 113cm x 40.5cm (44 1/2in x 15 7/8in). (2).

£10,000 - 15,000

JPY1,900,000 - 2,900,000

US\$13,000 - 20,000





296



297

296 *

KAWANABE KYOSAI (1831-1889)

Winter Crow on a Withered Branch of Plum

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

Kekejiku (hanging scroll), ink on paper, in silk mounts, depicting a crow resting on a twisting branch of plum, signed *Kyosai hitsu* with a round seal *Gasei*; with a wood storage box inscribed outside the box *Koboku karasu zu ichijiku* (A picture of an old tree and a crow, one scroll).

Overall: 202cm x 54cm (79½in x 21¼in);

image: 135cm x 30cm (53 1/8in x 11¾in). (2).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500

297 *

KAWANABE KYOSAI (1831-1889)

Ashinaga, Fukurokuju and Tenaga

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

Kekejiku (hanging scroll), ink and colour on paper, in silk mounts, depicting a humorous scene of an Ashinaga standing behind a seated Fukurokuju, shaving his exaggeratedly tall head whilst the Tenaga reaching up with his long arms holding a piece of paper, attempts to catch the shavings, signed *Seisei Kyosai hitsu* with a seal *Kyosai no in*; with a plain wood storage box.

Overall: 196cm x 41.5cm (77 1/8in x 16 5/16in);

image: 125cm x 29.5cm (49 3/16in x 11 5/8in). (2).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500

298 *

KAWANABE KYOSAI (1831-1889)

Daikoku and Ofuku

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

Kekejiku (hanging scroll), ink and colour on silk, in silk mounts, depicting Daikoku dragging his eponymous large sack and surprised by Ofuku, Goddess of Mirth, hiding within, the top left with gnarled branches of plum flowers beneath the orange-red sun rising above the horizon, signed *Joku Kyosai* with a seal *Joku Kyosai*; with a *tomobako* wood storage box, painted on the lid in *sumi-e* with a picture of *Daikoku's uchide-no-kozuchi* (magic mallet of fortune) and a mouse, signed *Gyotei* with two seals, inscribed inside the box *Senshi Kyosai o shinpitsu* (this is without doubt a genuine piece made by my former old Master Kyosai), signed *Gyotei* with two seals.

Overall: 184cm x 50cm (71 7/8in x 19 5/8in);

image: 99cm x 33cm (39cm x 13cm). (2).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900



298



299



300



301

299 *

TOMIOKA TESSAI (1836-1924)

Red Bamboo Leaves

Meiji (1868-1912) or Taisho (1912-1926) era,
late 19th/early 20th century

A fan-shaped painting mounted as a *kakejiku* (hanging scroll) in black and red ink on paper, in silk mounts, depicting bamboo leaves in bold and spontaneous red brush strokes, with an inscription *Futo so tanshin* (Steadfastly guarding a straight heart that does not bend like a bamboo) on the left, signed *Tessai gaishi* with two red seals; accompanied with a certificate issued by the Tomioka Tessai Kantei linkai (Tomioka Tessai Authentication Association) and a plain wood storage box. *Overall: 110cm x 72cm (43 5/16in x 28 3/8in); image: 16.3cm x 51cm (6 3/8in x 20 1/16in).* (3).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

Illustrated and Published:

Tomioka Tessai shinseki shusei (Collection of Tomioka Tessai's Genuine Works), Osaka, Tomioka Tessai Kantei linkai, (Tomioka Tessai Authentication Association), 2015, p.403, no.1993.

300

IOKI BUNSAI (1863-1906)

Meiji era (1868-1912), late 19th/early 20th century

A large watercolour on paper, depicting three Shinto priests descending the stairs in front of the Yomei Gate at Toshogu Shrine in Nikko, each architectural element rendered in realistic detail; eight doves foraging for food in the foreground; signed at the lower left *Bunsai Ioki Nikko*. *67.2cm x 50cm (26 1/2in x 19 5/8in).*

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

Provenance:

By repute originally purchased by Francis Culling Carr-Gomm (1834-1919) in Tokyo 1902.
An English private collection.

301 *

KANO HOGAI (1828-1888)

Daruma

Meiji era (1868-1912), 1880s

Kakejiku (hanging scroll), ink and slight colours on paper, in silk mounts, depicting an imposing giant figure of Daruma, the founder of Zen Buddhism, with seals *Ka, no, Tadamichi no in* (seal of Tadamichi); with a plain wood storage box.

Overall: 263cm x 159.5cm (103 1/2in x 62 3/4in);

image: 224cm x 128cm (88 1/4in x 50 3/8in).

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500



302



302 *

OGATA GEKKO (1859-1920)

Pilgrimage to the Sumiyoshi Shrine

Meiji era (1868-1912), dated 1902

A *Kakejiku* in ink and colour on silk, in silk mounts, depicting Akazoe Uemon on horseback accompanied by her retainers riding past a cedar grove on a pilgrimage to Sumiyoshi Shrine, inscribed *Meiji sanjugonen mizunoe-tora kito* (The twelfth month, 1902), signed *Gekko* with two seals and; with double wood *tomobako* storage boxes inscribed outside the inner box *Oe no Takachika Ason Sumiyoshi moude no zu* (Picture of pilgrimage to the Sumiyoshi Shrine for Oe no Takachika Ason), inscribed inside the lid *Yoshiie Taiga no koshoku* (Respectfully commissioned by Yoshiie Taiga), signed *Gekko* with a seal, the lid of the outer box inscribed *Gekko ga, Sumiyoshi moude no zu*.

Overall: 223cm x 73cm (87 13/16in x 28 3/4in);

image: 147cm x 50.5cm (57 7/8in x 19 7/8in). (3).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

The painting depicts a scene from the famous story of Oe no Takachika, a court noble in Heian period, who fell ill with little hope for recovery, and how his mother Akazome Emon stayed in the Sumiyoshi Shrine for a consecutive seven days praying for her son's recovery.

The Yoshiie family were well-known collectors living at Ushigome-ku, Ichigaya, Nakanocho 38, Tokyo, see Joe Earle, *Treasures of Imperial Japanese: Shibata Zeshin*, London, Kibo Foundation, 1996, cat.no.27.

Illustrated on page 181.

303 *

ITO SHINSUI (1898-1972)

Beauty with a Skull

Meiji era (1868-1912), early 20th century

Kakejiku (hanging scroll) in ink and colour on paper, in silk mounts, depicting a beauty with a rueful expression seated in a camellia-patterned kimono and cherry blossom-pattered *obi* (sash) seated against a skull, a four-line poem by Hanko detailing the decline of her family above, signed *Shinsui* with a seal *Shinsui*; with a plain wood storage box.

Overall: 192cm x 61cm (75 5/8in x 24in);

image 118cm x 42cm (42 1/2in x 16 1/2in). (2).

£3,500 - 4,000

JPY680,000 - 780,000

US\$4,600 - 5,200

304 *

YOSHIDA HIROSHI (1876-1950)

Sun, Moon, and Mount Fuji

Taisho era (1912-1926), dated 1916

Three *kakejiku* (hanging scrolls) forming a triptych, in ink and colour on silk, in silk mounts: the right scroll depicting the orange-red sun rising from trailing grey clouds on a New Year's Day; the middle scroll depicting Mount Fuji looming in the distance with a cedar grove in the foreground; the left scroll depicting the lucent full moon above a misty blue haze; the right and left scrolls signed *Hiroshi* with a round seal *Yoshida Hiroshi no in*, the middle scroll signed *Hiroshi* with a seal *Hakuho*; with a *tomobako* wood storage box, signed *Hiroshi* with a round seal, an inscription inside the lid records that the painting was based on the Emperor's chosen theme for the 1916 New Year's Day, *Kikoku iwai* (Festive Song for Our Nation) and presented to Mr Iwai.

Each overall: 221cm x 63cm (87in x 24 13/16in);

image: 124cm x 42cm (48 13/16in x 16 1/2in). (4).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

303



304





BYOBU (PAINTED FOLDING SCREENS)
Various Properties
(Lots 305-311)

305 * w

ANONYMOUS, TOSA SCHOOL

Ohara Goko

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

Pair of six-panel *byobu* (folding screens) painted in ink, mineral colours, gold, and gold leaf on paper with silk borders within black lacquer frames depicting the scene of *Ohara goko* from *Heike monogatari* (the Tale of Heike), Goshirakawa Ho-o (Cloistered Emperor Goshirakawa) visiting Kenreimon-in (Taira no Tokuko), surrounded by rural and domestic daily scenes, including peasants at their chores, monkeys, and deer, separated by characteristic scalloped gold clouds, each screen signed with a seal.

*Each overall: 173cm x 376cm (68 1/8in x 148 1/16in);
 image: 153.5cm x 357cm (60 7/16in x 140 9/16in). (2).*

£20,000 - 25,000

JPY3,900,000 - 4,900,000

US\$26,000 - 33,000





306 * W

MATSUBAYASHI KEIGETSU (1876-1963)

Scholar in a Landscape

Taisho (1912-1926) or Showa (1926-1989) era, early/mid-20th century
Pair of six-panel *byōbu* (folding screens), ink on gold-washed silk,
within silk borders and a lacquered wood frame, both forming
a continuous scene, the right screen depicting a solitary Chinese
scholar walking along a mountain path towards a village nestled
amongst trees on the shores of a lake on the left, the right screen
signed with a seal, the left inscribed with a 71-character Chinese poem
on the same subject and signed *Keigitsu Sanjin* with a seal; each
screen painted with a design of roof tiles scattered on the lower
section. *Each overall: 172cm x 358cm (67 11/16in x 140 15/16in);
image: 168cm x 353cm (66 1/8in x 138 15/16in). (2).*

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900





308

307 *

ANONYMOUS, RINPA STYLE

Autumn Flowers

Meiji era (1868-1912), late 19th/early 20th century

A pair of six-panel *byōbu* (folding screens) painted in ink, colours and gold leaf on paper with green-lacquered frames decorated with autumn flowers and grasses rendered in the *tarashikomi* (pooling) technique, the right screen depicting *asagao* (morning glory), *susuki* (pampas grass), *hagi* (bush clover), *shukaido* (begonia), and *kikyo* (Chinese bellflowers), the left screen with *kiku* (chrysanthemums), *hagi* (bush clover), *fuyo* (rose mallow), and *ominaeshi* (valerian); *unsigned*.

Each overall: 60.5cm x 240cm (23 3/4in x 94 15/16in);

image: 57cm x 234cm (22 3/8in x 92 1/8in). (3).

£4,000 - 5,000

JPY780,000 - 970,000

US\$5,200 - 6,500

308 *

MARUYAMA ORYU (1817-1875)

Swimming Carps

Edo period (1615-1868), 19th century

A pair of two-panel *furosaki byōbu* (folding screens for the tea ceremony), painted in ink, colours and gold leaf on paper with wood frames, the right screen depicting three carp swimming in a pond among clumps of grasses, *nadeshiko* (pink) and rocks covered with moss, two fish rising to the surface, the left screen with grasses beneath the water, the right screen signed *Oryu* with a seal.

Each overall: 69cm x 185cm (27 1/8in x 72 13/16in);

image: 53cm x 169cm (20 13/16in x 66 1/2in). (3).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900





309 * w

KONOSHIMA OKOKU (1877–1938) OF KYOTO

Family of Deers

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century
 Pair of six-panel *byōbu* (folding screens), ink and slight colours on silk,
 within silk borders and a wood frame; the right screen depicting a stag
 and doe walking beneath overhanging *hinoki* (cypress) branches, the
 left screen with three fawns reclining on the grass, both signed *Okoku*
kore o egaku with seal *Okoku*; with two cardboard boxes.

Each overall: 170cm x 435cm (66 15/16in x 171 1/4in);
image: 153.5cm x 419cm (60 7/16in x 164 5/8in). (4).

£25,000 - 30,000
JPY4,900,000 - 5,800,000
US\$33,000 - 39,000





311

310 * W

KITAGAWA NAGAMARO (DATES UNKNOWN)

Seven Gods of Good Fortune Celebrating New Year

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

A six-panel *byōbu* (folding screen), ink, colour and *gofun* on paper with silk borders mounted on wood lattice and within a wood frame, depicting the Shichifukujin (Seven Gods of Good Fortune) cavorting on the balcony of a teahouse after an indulgent New Year banquet, a poem by Shokusanji (Ota Nanpo [1749-1823]) on the wood wall behind Bishamonten, signed *Kitagawa Nagamaro hitsu* with two seals *Ki* and *Tagawa*.

Overall: 150.5cm x 274.8cm (59¼in x 108¼in);

image: 85cm x 259.6cm (33½in x 102¼in).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

311

ANONYMOUS

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

A pair of six-panel miniature folding screens, in ink, colours, and gold on paper, with silk borders and a black-lacquered wood frame, one screen depicting a flock of cranes on the shores of a lake, in the distance men on boats catching fish with their bare hands, others pulling a fishing net filled with the day's catch on to the shore, the other screen with boys in the foreground competing in a horse race and a group of spectators seated in front of pine trees, watching at opposite ends of the shore; both screens *unsigned*.

Each overall: 103.5cm x 43.5cm (40¾in x 17 1/8in);

image: 95.5cm x 35.5cm (37 9/16in x 14in). (2).

£2,500 - 3,500

JPY490,000 - 680,000

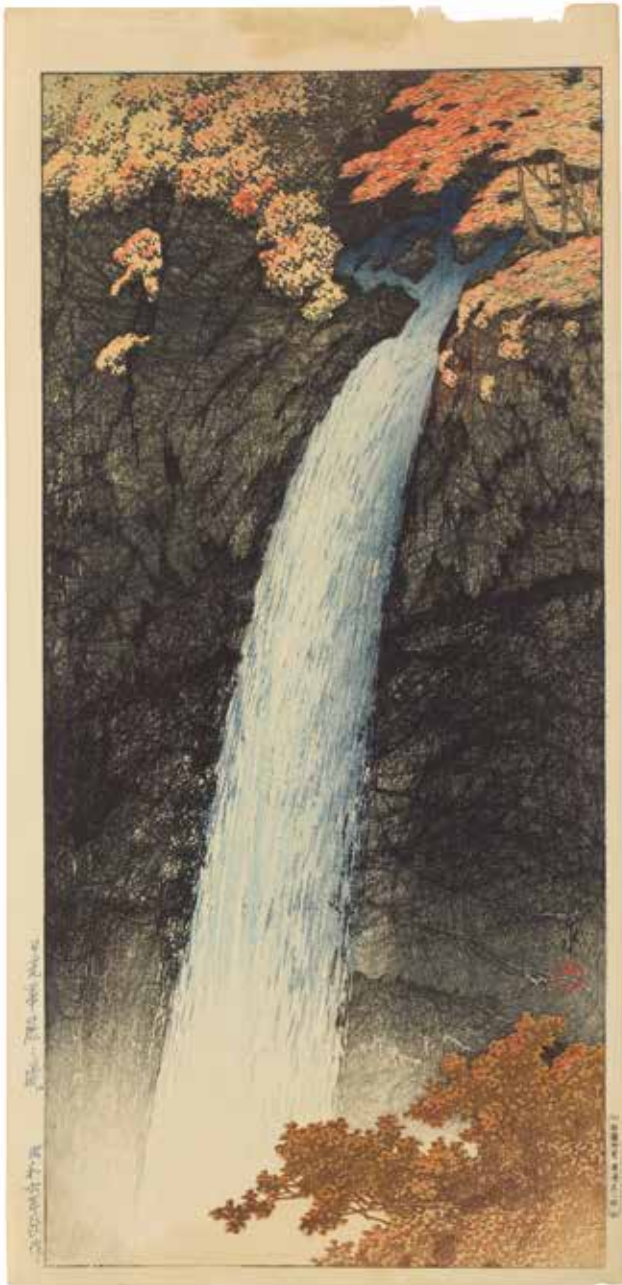
US\$3,300 - 4,600

Provenance:

Purchased in 1984 at Y. Tsuruki & Co., Kyoto, Japan.







312

**THE TWILIGHT COLLECTION OF SHIN-HANGA ('NEW PRINTS')
BY KAWASE HASUI (1883-1957)
Property of an American Private Collector
(Lots 312-327)**

312 *

KAWASE HASUI (1883-1957)

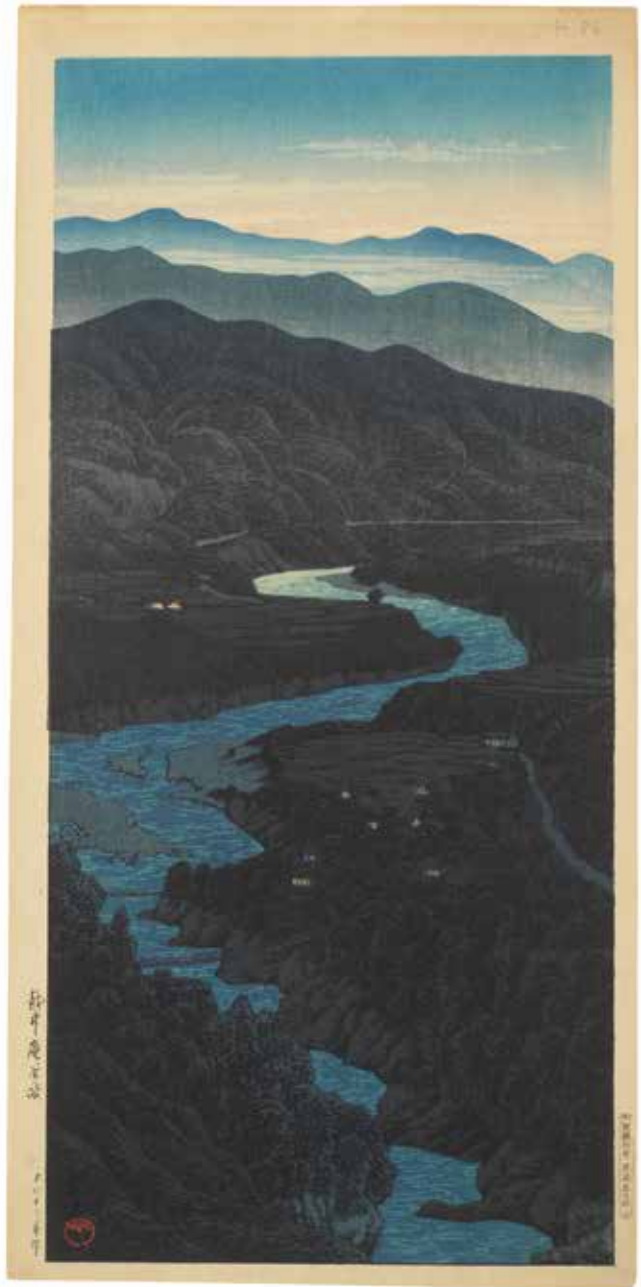
Showa (1926-1989) era, dated 1931

A *nagaban tate-e* print, titled *Nikko Kegon no taki* (Kegon Falls, Nikko), dated *Showa rokunen aki saku* (Work of autumn Showa 6 [1931]), published by Watanabe Shozaburo with publisher's seal *Hanken shoyu Watanabe Shozaburo*; signed *Hasui* with *Kawase* seal. 48.3cm x 23.4cm (19in x 9¼in).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500



313

313 *

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), dated 1924

A *Nagaban tate-e* print, titled *Etchu Ioridani toge* (Ioridani Pass, Etchu), dated *Taisho junsannen saku* (Work of Taisho 13 [1924]), published by Watanabe Shozaburo around 1928-1929, with the publisher's seal of *Hanken Shoyu Watanabe Shozaburo* at lower right; signed *Hasui* with *kawase* seal. 48cm x 23cm (18 15/16in x 9in).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900



314 *

KAWASE HASUI (1883-1957)

Taisho (1912-1926), dated 1921

A square-format print titled *Tokyo junikagetsu, Yanaka no yubae* (Sunset Glow in Yanaka, Twelve Months of Tokyo), dated *Taisho ju, ichi, nijugo* (25 January, Taisho 10 [1921]), published by Watanabe Shozaburo, with a square seal *Watanabe*, signed *Hasui* with *Kawase* seal, with a diamond-shaped paper label on verso with Watanabe circular family seal with shop name and address in Japanese, *Watanabe Hangaten* (Watanabe Print Shop), *Tokyo-shi Kyobashi-ku Gorobei-cho*; and in English, S. WATANABE, NO.11 GOROBEI-CHO, KYOBASHI-KU, TOKYO. 29cm x 28cm (11 3/8in x 11in).

£8,000 - 10,000

JPY1,600,000 - 1,900,000

US\$10,000 - 13,000

An extremely scarce design and one of only five prints that were completed from a set of twelve, all in unusual formats—four printed in an unusual circular format and one square—the other seven designs were never produced. This series was one of the earliest collaborations between Hasui and his publisher Watanabe Shozaburo (1885-1952).

For a similar impression with the same square Watanabe seal in the collection of Watanabe Hangaten, see Rieko Tomokazu, Kenji Fujimoto and Satoru Matsushima eds., *Kawase Hasui: tabi to kyoshu no fukei* (Kawase Hasui: Travel and Nostalgic Landscape), exhibition catalogue, Tokyo, Step East, 2021, p.48, no.38.



315



316



317

315 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1940

An *oban Tate-e* print, titled *Tagonoura no yu* (Evening at Tagonoura Bay), from the series *Tokaido fukei senshu* (Selected Views of the Tokaido Road), dated *Showa jugonen saku* (Work of Showa 15 [1940]), published by Watanabe Shozaburo, with the publisher's seal of *Hanken Shoyu Watanabe Shozaburo* at lower right; signed *Hasui* with *Kawase* seal. 38.7cm x 26.8cm (15 1/8in x 10 1/2in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

316 *

KAWASE HASUI (1883-1957)

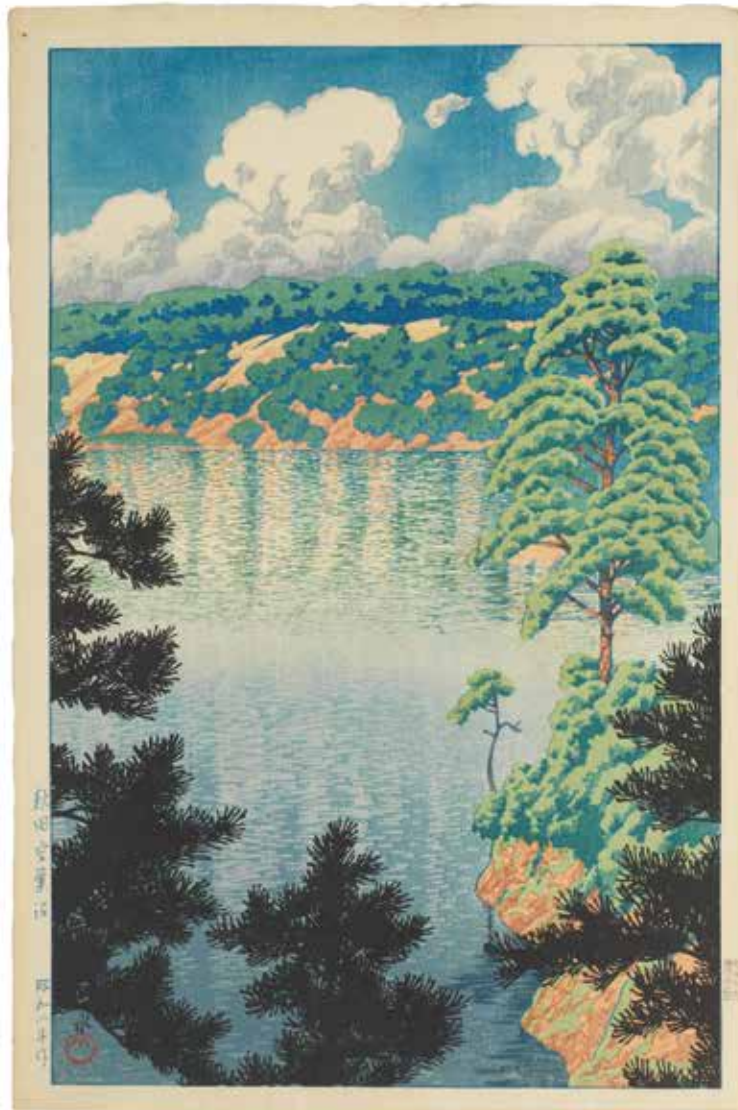
Taisho era (1912-1926), dated 1924

An *oban Tate-e* print, titled *Osaka Kozu* (Kozu, Osaka), from the series *Tabi miyage dai sanshu* (Souvenirs of Travel, third series), dated *Taisho jusannen saku* (Work of Taisho 13 [1924]), published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower left; signed *Hasui* with *Kawase* seal. 38.6cm x 26.1cm (15 1/4in x 10 1/4in).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900



318

317 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930

An *oban tate-e* print, titled along the left margin *Umagome no tsuki* (Moon at Umagome) from the series *Tokyo nijukkei* (20 Views of Tokyo), depicting a clear full moon seen through pine branches, a light shining from the window of a thatched farmhouse in the lower foreground, dated *Showa gonen saku* (Work of Showa 5 [1930]), published by Watanabe Shozaburo, with a *Hanken shoyu fukyo masha Watanabe Shozaburo* seal along the lower right margin; signed *Hasui* with *Kawase* seal. 39.2cm x 26cm (15 3/8in x 10 1/4in).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500

318 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1927

An *oban tate-e* print, titled *Akita Karasunuma* (Karasu Marsh, Akita), from the series *Tabi miyage dai sanshu* (Souvenirs of Travel, third series), dated *Showa ninen saku* (Work of Showa 2 [1927]), published by Watanabe Shozaburo, with *Hanken Shoyu Watanabe Shozaburo* seal at lower right; signed *Hasui* with *Kawase* seal. 38.2cm x 26cm (15in x 10 1/4in).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500

A rare design and first edition that is seldom offered at auction, compare with a similar impression accompanied by Hasui's sketch book No. 16, depicting the same place in the collection of Watanabe Hangaten, see Rieko Tomokazu, Kenji Fujimoto and Satoru Matsushima eds., *Kawase Hasui: Tabi to kyoshu no fukei* (*Kawase Hasui: Travel and Nostalgic Landscape*), exhibition catalogue, Tokyo, Step East, 2021, p.107, no.135.



319



320



321

319 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1928

An *oban Tate-e* print titled *Tsuchizaki, Akita* (Akita Tsuchizaki) from the series *Tabi miyage dai sanshu* (Souvenirs of Travel, third series), dated *Showa sannen saku* (Work of Showa 3 [1928]), published by Watanabe Shozaburo, with the publisher's seal *Hanken shoyu Watanabe Shozaburo*; signed *Hasui* with seal *Kawase*.
39cm x 26.5cm (15 3/8in x 10 3/8in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

A comparable impression with the same colour scheme containing less red than usual (as seen on this print) is in the collection of the Art Institute of Chicago, reference no.1990.607.626.

320 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1932

An *oban Tate-e* print, titled *Haru no yuki Kyoto Kiyomizu* (Spring Snow, Kiyomizu Temple, Kyoto), dated *Showa shichinen shigatsu saku* (Work of April, Showa 7 [1932]), published by Doi Sadaichi, with copyright and publisher notation of Doi Sadaichi followed by a notation of the carver Fujimura Shozo and printer Matsushita Tamotsu at lower left margin; signed *Hasui* with *Kawase* seal.
39.8cm x 27cm (15 5/8in x 10 5/8in).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900

For another impression in the collection of Ota City Folk Museum, see exhibition catalogue, Ota City Folk Museum, *Hasui*, Tokyo, 2021, p.161, no.177.



322

321 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1930

A large *oban tate-e* print, titled *Ame no Omiya* (Rain at Omiya), dated *Showa gonen saku* (Work of Showa 5 [1930]), published by Sakai and Kawaguchi with the publishers' seals *Sakai Kawaguchi gohan* (Sakai and Kawaguchi joint publication) on the bottom left margin above the edition number 126/350 written in pencil, carver's seal Maeda and printer's seal Komatsu, along the lower left, with a hand-stamped seal in red directly onto the back of the print with the number of the edition added in black *Sanbyakugoju mai kagiri zeppan, dai hyakunijuroku go* (From 350 prints of the limited edition, no.126); signed *Hasui* with *Kawase* seal. 42.2cm x 30.1cm (16 5/8in x 11 7/8in).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500

322 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1929

An *oban tate-e* print, titled *Ueno Kiyomizudo no yuki* (Snow at Kiyomizu Hall in Ueno), dated *Showa yonen shichigatsu saku* (Work of July Showa 4 [1929]), published by Sakai and Kawaguchi with the publishers' seals *Sakai Kawaguchi gohan* (Sakai Kawaguchi joint

publication) with their chrysanthemum and water seal on the bottom left margin above the edition number 100/100 written in pencil, carver's seal Maeda and printer's seal Komatsu, along the lower left, with paper limited edition seal hand-numbered and signed on verso, *Shohan seisen, hyaku mai no uchi, dai hyaku go, Hasui* (From 100 carefully selected prints of the first edition, no.100, Hasui) and stamped with the *kawase* seal, signed *Hasui* with *Kawase* seal. 39.7cm x 27.2cm (15 5/8in x 10 3/4in).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

This print is an early edition produced jointly by the Tokyo publishers Sakai and Kawaguchi initially issued in an edition of one hundred each with a numbered sticker adhered to the verso, together with the stamped *Kawase* seal, as seen on this print. For a similar impression and numbered first edition of the same design in the collection of the Virginia Museum of Fine Arts, see vmfa.museum/piction/6027262-97093459/

Later known editions are more common and were published following the break-up of the Sakai-Kawaguchi collaboration in 1931.



323

323 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1929

A *nagaban tate-e* print, titled *Ueno Toshogu no yuki* (Snow at Toshogu Shrine, Ueno), dated *Showa yonen shichigatsu saku* (Work of July Showa 4 [1929]), published by Sakai and Kawaguchi with the publishers' seals *Sakai Kawaguchi gohan* (Sakai and Kawaguchi joint publication) with their chrysanthemum and water seal on the bottom left margin above the edition number 95/100 written in pencil, carver's seal Maeda and printer's seal Komatsu, along the lower left, with paper limited edition seal hand-numbered and signed on verso, *Shohan seisen, hyaku mai no uchi, dai kyujugo go, Hasui* (From 100 carefully selected prints of the first edition, no.95, Hasui) and stamped with the *Kawase* seal; signed *Hasui* with *Kawase* seal. 38.7cm x 21.5cm (15 1/8in x 8 1/2in).

£4,000 - 6,000

JPY780,000 - 1,200,000

US\$5,200 - 7,900

Among the fifteen designs between Sakai and Kawaguchi, this is the only design in a narrow format. The first prints were published in issues of 100, as seen in this print, for a comparable impression and numbered first edition of the same design in the Scholten Collection, see Chris Uhlenbeck, Jim Dwinger, and Philo Ouweloen, *Shin Hanga, The New Prints of Japan 1900-1960*, exhibition catalogue, Brussels, Ludion, 2022, p.188, no.172. No early first editions have hitherto been located in public institutions.



324

324 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1937

An *oban tate-e* print, titled *Shimoda Kakizaki Bentendo* (Kakizaki Bente Shrine, Shimoda), dated *Showa juninen rokugatsu* (June, Showa 12 [1937]), published by Watanabe Shozaburo, with the publisher's seal of *Hanken Shoyu fukyo moshu Watanabe Shozaburo* at lower right; signed *Hasui* with *Kawase* seal. 39.7cm x 27.2cm (15 5/8in x 10 3/4in).

£1,500 - 2,500

JPY290,000 - 490,000

US\$2,000 - 3,300



325



326

325 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989) dated 1936

A *nagaban yoko-e* print, titled *Boshu Kominato* (Boshu Kominato), dated *Showa juichinen ichigatsu saku* (Work of January Showa 10 [1936]), published by Watanabe Shozaburo, with the publisher's seal *Hanken shoyu fukyo masha Watanabe Shozaburo*, signed *Hasui* with Kawase seal. 25.5cm x 51cm (10in x 20 1/8in).

£2,500 - 3,500

JPY490,000 - 680,000

US\$3,300 - 4,600

For another impression in the collection of Virginia Museum of Fine Arts, see object number: 2006.402.

326 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989) dated 1932

A *nagaban yoko-e* print, titled *Honjo, Izumo* (Izumo, Honjo), dated *Showa shichinen hachigatsu saku* (Work of August Showa 7 [1932]), published by Watanabe Shozaburo, with the publisher's seal *Hanken shoyu fukyo masha Watanabe Shozaburo*, signed *Hasui* with Kawase seal. 22.3cm x 48cm (8 3/4in x 18 7/8in).

£2,500 - 3,500

JPY490,000 - 680,000

US\$3,300 - 4,600

For another impression in the collection of Ota City Folk Museum, see exhibition catalogue, *Ota City Folk Museum, Hasui*, Tokyo, 2021, p.180, no.187.



327



328

OTHER SHIN-HANGA ('NEW PRINTS')

**Various Properties
(Lots 328-366)**

327 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1931

An *oban* *tate-e* print, titled *Chuzenji, Utagahama*, (Chuzenji, Utagahama), dated *Showa rokunen saku* (Work of Showa 6 [1931]), published by Watanabe Shozaburo, with the publisher's seal of *Hanken Shoyu Watanabe Shozaburo* at lower right; signed *Hasui* with *kawase* seal. 39.1cm x 26.7cm (15 3/8in x 10 1/2in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

328

KAWASE HASUI (1883-1957)

Show era (1926-1989), dated 1947

A *tate-e* print, titled *Miyajima no tsukiyo* (Moonlit Night at Miyajima) of a serene summer evening, depicting a row of three stone lanterns sheltered beneath pine branches on the shore and the giant, red Torii Gate partially submerged at high tide in the distance, dated *Showa nijuninen saku* (Work of Showa 12 [1947]), published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower left corner; signed *Hasui* with *Kawase* seal. 39cm x 26.5cm (15 5/16in x 10 3/8in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

329

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1952
An *oban yoko-e* print, titled *Shiba koen no yuki* (Snow at Shiba Park) along the lower left margin, probably one of 12 images from a 1953 calendar for the Pacific Transport Lines for distribution in the United States, depicting a lone figure enveloped in black robes, huddled beneath an umbrella during a snow blizzard walking towards the large red entrance gate of Zojo-ji Temple, located in Shiba Park, published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower right corner; signed *Hasui* with *Kawase* seal.
26.3cm x 39.9cm (10 5/16in x 15 11/16in).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600



329

330 *

KAWASE HASUI (1883-1957)

Show era (1926-1989), dated 1935
An *oban yoko-e* print titled along the left margin *Hakone Ashinoko* (Lake Ashinoko, Hakone) dated *Showa junen shoka utsusu* (Sketched early summer, Showa 10 [1935]), published by Watanabe Shozaburo; signed *Hasui* with *Kawase* seal.
38.9cm x 53.9cm (15 5/16in x 21 3/16in).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900



330

331 *

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), dated 1924
An *oban yoko-e* print, titled *Tajima, Kinosaki* (Kinosaki in Tajima) depicting a nocturnal torrential rain scene with a man sheltering beneath a large yellow umbrella, walking past a rickshaw driver coming in the opposite direction, lights shining from the rows of timber inns flanking the river, from the series *Tabi miyage dai sanshu* (Souvenirs of Travel, Third Series), dated *Taisho jusannen saku* (Work of Taisho 13 [1924]), published by Watanabe Shozaburo with a *Hanken shoyu Watanabe Shozaburo* seal along the lower right margin; signed *Hasui* with *Kawase* seal.
26.7cm x 39cm (10 1/2in x 15 3/8in).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900



331



332

332

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1932
 An *oban yoko-e* print, titled *Itsukushima no yuki* (Snow at Itsukushima), dated *Showa shichinen junigatsu saku* (Work of December, Showa 7 [1932]), published by Watanabe Shozaburo, with the publisher's seal of *Hanken Shoyu Watanabe Shozaburo* at the lower right; signed *Hasui* with *Kawase* seal. 26.3cm x 39.2cm (10 1/4in x 15 3/8in).

£2,500 - 3,500
 JPY490,000 - 680,000
 US\$3,300 - 4,600



333

333

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1946
 An *oban yoko-e* print, titled along the left margin *Noka no aki, Miyagi ken Ayashi* (Farmhouse in Autumn, Ayashi, Miyagi Prefecture), depicting a chicken and rooster in a farmyard, a row of daikon suspended on a pole to dry in the foreground, dated *Showa nijuchinen saku* (Work of Showa 21 [1946]), published by Watanabe Shozaburo, with a round *Watanabe* seal at the bottom left corner, signed *Hasui* with *Kawase* seal. 26cm x 36.3cm (10 1/4in x 14 1/4in).

£1,500 - 2,000
 JPY290,000 - 390,000
 US\$2,000 - 2,600



334

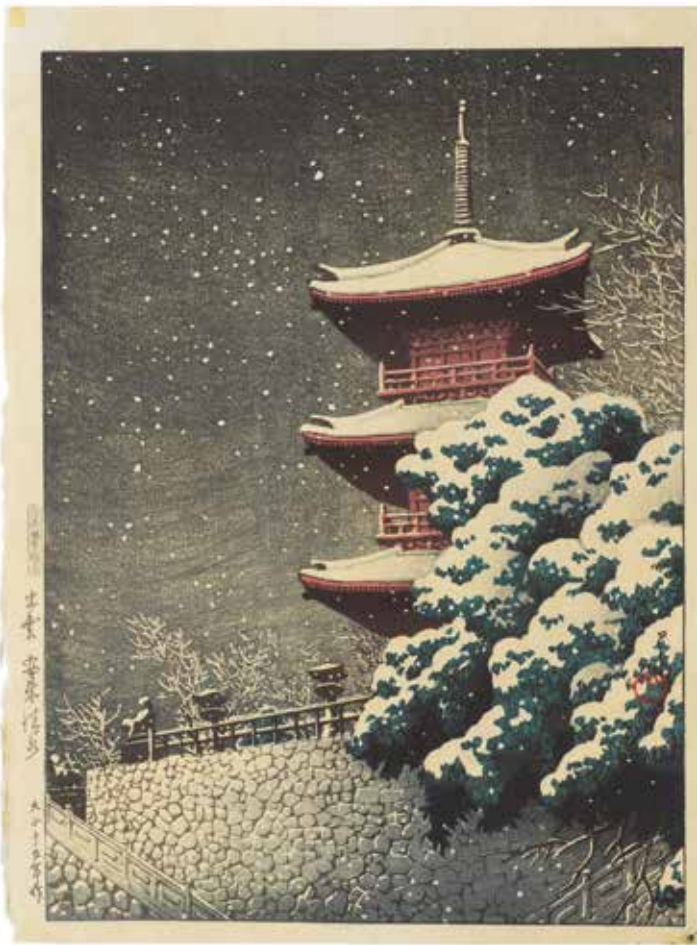
334

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1945
 An *oban yoko-e* print, titled *Kawarago Eboshiiwa* (Eboshi Rock, Kawarago), dated *Showa nijunen saku* (Work of Showa 20 [1945]), published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower right corner; signed *Hasui* with *Kawase* seal. 26.3cm x 37.2cm (10 5/8in x 14 5/8in).

£1,000 - 1,500
 JPY190,000 - 290,000
 US\$1,300 - 2,000

For another impression together with the original drawing in the collection of Ota City Folk Museum, see exhibition catalogue, Ota City Folk Museum, *Kawase Hasui*, Tokyo, 2021, p.231, no.325.



335

335 *

KAWASE HASUI (1883-1957)

Taisho era (1926-1989), dated 1926

An *aiban tate-e* print, titled *Izumo Yasugi Kiyomizu* (Yasugi Kiyomizu, Izumo), from the series *Nihon fukei senshu* (Selected Views of Japan), dated *Taisho jugonen saku* (Work of Taisho 15 [1926]), published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower left corner; signed *Hasui* with *Kawase* seal.

30.3cm x 22.6cm (11 7/8in x 8 7/8in).

£2,500 - 3,000

JPY490,000 - 580,000

US\$3,300 - 3,900



336

336 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1933

An *oban tate-e* print, titled *Kamakura Kenchoji* (Kencho Temple, Kamakura), dated *Showa hachinen hachigatsu saku* (Work of August, Showa 8 [1933]), published by Watanabe Shozaburo, with *Hanken Shoyu Watanabe Shozaburo* seal at the lower right; signed *Hasui* with *Kawase* seal.

38.5cm x 26cm (15 1/8in x 10 1/4in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600



337



338



339

337

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1932

An *oban tate-e* print titled along the right margin *Soshu Maekawa no ame* (Rain in Maekawa, Soshu) from the series *Tokaido fukei senshu* (Selected Views of the Tokaido), dated *Showa shichinen nigatsu saku* (Work of February, Showa 7 [1932]), a post-war printing, published by Watanabe Shozaburo, with a round *Watanabe* seal at the bottom right corner; signed *Hasui* with *Kawase* seal.

38cm x 25.5cm (15in x 10in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600

338 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1934

An *oban tate-e* print titled along the left margin *Kobe Nagata Jinja Yakumobashi* (Yakumo Bridge at Nagata Shrine, Kobe) from the series *Nihon fukei shu II Kansai hen* (Collection of Scenic Views of Japan II, Kansai edition), dated *Showa kyunen jugatsu saku* (Work of October, Showa 9 [1934]), published by Watanabe Shozaburo; signed *Hasui* with *Kawase* seal.

39.7cm x 27.3cm (15 5/8in x 10 3/4in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



340

339

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1940

An *oban tate-e* print titled along the left margin *Tagonoura no yu* (Evening at Tagonoura Bay), from the series *Tokaido fukei senshu* (Selected Views of the Tokaido Road), dated Showa 15 (1940), a post-war printing, published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower left corner; signed *Hasui* with a *Kawase* seal. 39cm x 27cm (15 5/16in x 10 5/8in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

340

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), dated 1919

An *oban tate-e* print, titled along the left margin *Mutsu Mishimawaga* (Mishima River, Mutsu) from the series *Tabi miyage dai isshu* (Souvenirs of Travel, First Series) depicting in the foreground a woman carrying two water buckets over her shoulder, and on the left a woman drawing water while her child looks on, the captured water glimmering with the reflection of the moonlight and glowing horizon, dated *Taisho hachi natsu* (Summer, Taisho 8 [1919]), published by Watanabe Shozaburo, with a round *Watanabe* seal at the bottom right corner; signed *Hasui* with *Hasui* seal. 39cm x 26.5cm (15 5/16in x 10 1/2in).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

For a similar impression in the collection of the Art Institute of Chicago, see reference no.1944.434.



341

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), dated 1925

An *oban tate-e* print; titled along the left margin *Shiba Zojo-ji* (Zojo-ji Temple in Shiba), from the series *Tokyo nijukei* (20 Views of Tokyo), depicting a woman walking past the iconic vermilion facade of the Zojo-ji Temple, huddled beneath an umbrella during a snow blizzard, dated *Taisho juyonen saku* (Taisho 14 [1925]), published by Watanabe Shozaburo, with *Hanken shoyu Watanabe Shozaburo* seal along the right margin; signed *Hasui* with *Kawase* seal.
38.8cm x 26.6cm (15¼in x 10½in).

£5,000 - 8,000

JPY970,000 - 1,600,000

US\$6,500 - 10,000

342 *

KAWASE HASUI (1883-1957)

Taisho era (1912-1926), dated 1925
An *aiban yoko-e* print, titled along the left margin *Nihon fukei senshu, Kiso no Suhara* (Selected Views of Japan, Suhara in Kiso), depicting a solitary figure sheltered beneath a large umbrella walking past wood inns in the torrential rain, Kiso Valley in the distance, dated *Taisho juyonen saku* (Work of Taisho 14 [1925]), published by Watanabe Shozaburo; signed *Hasui* with *Kawase* seal.
22.6cm x 30.3cm (8 7/8in x 11 15/16in).

£3,000 - 5,000

JPY580,000 - 970,000

US\$3,900 - 6,500



342

343 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1936
An *oban yoko-e* print, titled along the left margin *Narusawa no Fuji* (Mount Fuji, Narusawa), dated *Showa juichinen juichigatsu sha* (Sketched, November Showa 11 [1936]), probably a post-war printing, published by Watanabe Shozaburo; signed *Hasui*.
26.5cm x 38cm (10 3/8in x 14 15/16in).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300



343

344 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), circa 1952
An *oban yoko-e* print, titled *Shiba koen no yuki* (Snow at Shiba Park) along the lower left margin, probably one of 12 images from a 1953 calendar for the Pacific Transport Lines for distribution in the United States, depicting a lone figure enveloped in black robes, huddled beneath an umbrella during a snow blizzard walking towards the large red entrance gate of Zojo-ji Temple, located in Shiba Park, published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower right corner; signed *Hasui* with *Kawase* seal.
26.4cm x 39.4cm (10 3/8in x 15 1/2in).

£1,500 - 2,000

JPY290,000 - 390,000

US\$2,000 - 2,600



344



345



345



345 (part lot)



346

345 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), 1988

12 *shikishiban* prints from the series *Meisho junikei* (Twelve Famous Scenes), comprising *Fuji no akebono* (Dawn at Mount Fuji), *Nikko Kegon no Taki* (Kegon Waterfall, Nikko), *Atami Nishikigaura* (Nishikigaura, Atami), *Tsuki no Matsushima* (Moon at Matsushima), *Shichirigahama* (Shichiri Beach), *Himejijo* (Himeji Castle), *Takamatsu no asa* (Morning at Takamatsu), *Miyajima no yukibare* (After Snow at Miyajima), *Towadako* (Towada Lake), *Kinkakuji no bosetsu* (Evening Snow at Kinkakuji), *Ame no Okutama* (Okutama River in Rain), and *Nara Saruzawa no Ike* (Saruzawa Pond, Nara), originally published by Kato Junji for the papermaker Haibara as *Hasui uchiwa-e junikei* (Twelve Scenes on Fan Paintings by Hasui) in 1935, this version reprinted posthumously by Takahashi Kobo in 1988 using original woodblocks, all with seal *Tokyo Takahashi Kobo* along the lower right margin, all signed *Hasui* with *Kawase* seal; with a *chitsu* cover. Each sheet approx., 28.4cm x 27.9cm (11 3/16in x 11in). (13).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



347

346 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1931

An *oban tate-e* print, titled *Shato no yuki, Hie Jinja* (Snow at the Shrine, Hie Shrine), dated *Showa rokunen gantan saku* (Work of New Year's Day, Showa 6 [1931]), a post-war printing, published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower right corner; signed *Hasui* with *Kawase* seal.

39cm x 26.7cm (15 5/16in x 10 1/2in).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300

347

ITO SHINSUI (1898-1972)

Taisho era (1912-1926), dated 1918

An *aiban tate-e* print, titled along the top right *Omi hakkei no uchi Katada Ukimido* (Eight Views of Omi, Ukimido at Katada) depicting Ukimido or the 'floating pavilion' constructed over the surface of a lake blanketed in snow, dated *Taisho shichinen, gogatsu* (May, Taisho 7 [1918]), published by Watanabe Shozaburo with edition stamp to verso *Ito Shinsui-ga/Omi hakkei Katada, shosatsu nihyakumai kagiri no uchi dai hyaku rokujugo ban* (Design by Ito Shinsui/Katada from Eight Views of Omi, no.165, from a limited edition of 200 prints) with two seals *Hanmoto* and *Watanabe*; signed *Shinsui*.

31.9cm x 22.4cm (12 9/16in x 8 13/16in).

£2,000 - 3,000

JPY390,000 - 580,000

US\$2,600 - 3,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



348

348

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1928

An *oban tate-e* print titled along the left margin *Funatsu* (Funatsu) from the series *Fuji jukkei* (Ten Views of Mount Fuji), dated Showa 3 (1928), the English title *Fujiyama from Funatsu* along the lower left margin, with a *jizuri* seal; signed in ink *Yoshida* with seal *Hiroshi* at lower right, and signed in pencil in Roman script *Hiroshi Yoshida* along the lower right margin. 40cm x 27.6cm (15 3/4in x 10 7/8in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



349



350



351

349

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1929

An *oban Tate-e* print titled along the left margin *Kagurazaka Dori, ugo no yoru* (Night after Rain at Kagurazaka) from the series *Tokyo Junidai* (12 Scenes of Tokyo), dated Showa 4 (1929), the English title *Kagurazaka Dori* along the lower left margin, with a *jizuri* seal; signed in ink *Yoshida* with seal *Hiroshi* at lower right, and signed in pencil in Roman script *Hiroshi Yoshida* along the lower right margin. 40.2cm x 27.2cm (15 13/16in x 10 11/16in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

350 *

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1935

An *oban Tate-e* print titled along the left margin *Shoro* (In a Temple Yard), from the series *Sakura Hachidai* (Eight Scenes of Cherry Blossoms), dated Showa 10 (1935), the English title *In a Temple Yard* along the lower left margin, with a *jizuri* seal; signed in ink *Yoshida* with seal *Hiroshi* at the lower left. 39.8cm x 26.5cm (15 11/16in x 10 7/16in).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300



352

351 *

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1938

An *oban tate-e* print titled along the left margin *Kasuga Sando* (Way to the Kasuga Shrine), dated Showa 13 (1938), the English title *Way to the Kasuga Shrine* along the lower left margin, with a *jizuri* seal; signed in ink *Yoshida* with seal *Hiroshi* at the lower right, and signed in pencil in Roman script *Hiroshi Yoshida* along the lower right margin. 40.5cm x 27.4cm (15 15/16in x 10 9/16in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

352

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1927

An *oban yoko-e* print titled *Haru no hi* (A Spring Day), depicting a group of fishermen seated among tools mending their fishing nets on a fine spring day, dated Showa 2 (1927), with a *jizuri* seal; signed at the bottom left corner *Yoshida* with a seal *Hiroshi*. 28.1cm x 40.2cm (11 1/16in x 15 13/16in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



353

353 *

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1930

An *oban yoko-e* print, titled along the left margin *Mitsugojima* (Mitsugojima Island) from the series *Seto naikai* (Inland Sea), dated Showa 5 (1930), the English title *Three Little Islands* along the lower left margin, with a *jizuri* seal; signed in ink *Yoshida* with seal *Hiroshi*, and signed in pencil in Roman script *Hiroshi Yoshida* along the lower right margin.

26.4cm x 39.1cm (10 3/8in x 15 3/8in).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300



354

354

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926) era, dated 1926

An *oban yoko-e* print, titled *Tonegawa* (Tone River) with the English title *Tone River* along the lower left margin, dated Taisho 15 (1926), with a *Jizuri* seal; signed in ink *Yoshida* with a seal *Hiroshi*, and signed in pencil in Roman script *Hiroshi Yoshida* along the lower right margin, mounted on card.

27.2cm x 40.2cm (10 7/16in x 15 13/16in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



355

355

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1937

An *oban yoko-e* print titled *Shinbashi* along the left margin, dated Showa 12 (1937), the English title *Sacred Bridge* along the lower left margin, with a *jizuri* seal; signed in ink *Yoshida* with a seal *Hiroshi*, and signed in Roman script in pencil *Hiroshi Yoshida* along the lower right margin, mounted on card.

27cm x 40cm (10 9/16in x 15 11/16in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

356

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1935
An *oban yoko-e* print titled along the left margin *Yoshikawa* (Yoshikawa River), dated Showa 10 (1935), the English title *Yoshikawa* along the lower left margin, with a *jizuri* seal; signed in ink *Yoshida* with seal *Hiroshi* at lower right, and signed in pencil in Roman script *Hiroshi Yoshida* along the lower right margin. 27.5cm x 40cm (10 13/16in x 15 3/4in).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



356

357

YOSHIDA TOSHI (1911-1995)

Showa era (1926-1989), late 20th century
An *oban yoko-e* print, titled *Seiren no mai* (Dance of Eternal Love), depicting two *tanchozuru* (red crested cranes) performing a synchronised dance; signed in Roman script *Toshi Yoshida* in pencil along the bottom margin, and signed *Toshi* with a seal *Yoshida Toshi* inside the image. 37.8cm x 50.3cm (14 13/16in x 19 3/4in).

£800 - 1,000

JPY160,000 - 190,000

US\$1,000 - 1,300



357

358

TAKAHASHI SHOTEI (1871-1945)

Showa era (1926-1989), dated 1926
An *oban yoko-e* print, titled *Izu Inatori* (Inatori in Izu), depicting three large junks moored in the early evening sun at Inatori Bay, dated Taisho 15 (1926), but probably a post-war printing, published by Watanabe Shozaburo with a round *Watanabe* seal at the bottom left corner; signed *Hiroaki ga* with a seal *Shotei*. 26.6cm x 39.1cm (10 1/2in x 15 3/8in).

£700 - 900

JPY140,000 - 180,000

US\$920 - 1,200



358



359



360



360

359

TAKAHASHI SHOTEI (1871-1945)

Showa era (1926-1989), circa 1930

A *chuban tate-e* print titled *Yoru no yuki* (Snow at Night), depicting a man wearing a straw coat and hat walking through the stormy night, carrying a pole from which two woven baskets hanging, published by Watanabe Shozaburo; signed with a gourd-shaped red seal *Shotei*.

24.8cm x 18cm (9⁷/₁₆in x 7 1/16in).

£700 - 900

JPY140,000 - 180,000

US\$920 - 1,200



361

360

**OHARA KOSON/SHOSON (1877-1945)
AND TAKAHASHI SHOTEI (1871-1945)**

Showa era (1926-1989), circa 1920-1930s

Two *otanzakuban* prints: the first a *yoko-e* by Shoson depicting two jungle crows (*Corvus macrorhynchos*) flying against the full moon in the distance, published by Watanabe Shozaburo, signed *Shoson* with a seal *Shoson*, 17.5cm x 39.2cm (6 7/8in x 15 3/8in); the second a *tate-e* print by Shotei, titled *Okawa Shubi no Matsu* (Pine Tree of Success) at the lower right corner, depicting a geisha standing on a pleasure boat looking at the fireworks over the Sumida River, her client partially hidden from view seated inside, published by Watanabe Shozaburo, signed with a seal *Shotei*, 17cm x 38.2cm (6 5/8in x 15in). (2).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000

361 *

**KAWASE HASUI (1883-1957)
AND TSUCHIYA KOITSU (1870-1949)**

Showa era (1926-1989), dated 1930, 1933, and 1937

Three *oban* prints: the first a *tate-e* by Hasui, titled along the left margin *Nikko kaido* (The Road to Nikko), dated Showa 5 (1930), a post-war printing, published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower left corner, signed *Hasui* with a *Kawase* seal, 38.9cm x 26.7cm (15 1/4in x 10 1/2in); two *yoko-e* by Koitsu, comprising one titled *Yuki no Miyajima* (Snow at Miyajima), dated Showa 12 (1937), 26.7cm x 40cm (10 1/2in x 15 3/4in) and one titled *Takanawa Sengakuji* (Sengakuji Temple at Takanawa), dated Showa 8 (1933), 26.5cm x 39.3cm (10 3/8in x 15 1/2in), both published by Doi Hangaten with a *Hanken shoyu Doi Hangaten* seal above the printer's seal *Suri Yokoi* and engraver's seal *Hori Harada* along the lower left margin; both signed *Kokei* with seal *Shin*; both probably post-war printings. (3).

£1,000 - 1,500

JPY190,000 - 290,000

US\$1,300 - 2,000



362



362

362 *

YAMAMURA KOKA (TOYONARI) (1885-1942)

Taisho era (1912-1926), dated 1921

An *oban tate-e* print of the actor Morita Kan'ya XIII as Jean Valjean in *Les Miserables*, from the series *Rien no hana* (Flowers of the Theatrical World), published by Watanabe Shozaburo, date seal Taisho 10 [1921], signed *Toyonari ga*; with a rectangular artist's approval seal *Toyonari* on the lower left margin. 41.2cm x 28.5cm (16 1/4in x 11 1/4in).

£1,500 - 1,800
JPY290,000 - 350,000
US\$2,000 - 2,400

Illustrated on page 219.

363 AR

ELIZABETH KEITH (1887-1956)

Taisho era (1912-1926), circa 1924

An *oban tate-e* print titled *Lama Priest In Ceremonial dress* along the lower right, depicting the priest seated on a brick wall, wearing a flamboyant headdress and a red shawl, holding rosary beads in his left hand, published by Watanabe Shozaburo, signed in pencil *Elizabeth Keith* along the lower right with a faded seal *E.K 1924* at the lower left corner.

39.2cm x 26.5cm (15 3/8in x 10 3/8in).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

364 AR

ELIZABETH KEITH (1887-1956)

Taisho era (1912-1926), dated 1922

An *oban tate-e* print titled *Lama Priest Peking*, depicting a lama priest wearing a fur-lined gilet over a long robe, holding rosary beads in one hand and two pebbles in the other, seated, meditating and resting his arm on a red-lacquered table, published by Watanabe Shozaburo; signed in pencil *Elizabeth Keith* and sealed *E.K 1922* inside the image.

39.1cm x 26.5cm (15 3/8in x 10 3/8in).

£1,500 - 2,000
JPY290,000 - 390,000
US\$2,000 - 2,600

365 AR

ELIZABETH KEITH (1887-1956)

Taisho era (1912-1926), dated 1921

An *oban yoko-e* print titled *Marriage Procession. Seoul* along the lower left edge, signed in pencil *Elizabeth Keith*, sealed *E.K. 1921* along the lower right edge, published by Watanabe Shozaburo, 27.9cm x 40.7cm (11in x 16in); together with a book titled *Masters of the Colour Print: Elizabeth Keith*, consisting of six pages of introduction by Malcolm C. Salaman and eight pages of colour photographic reproductions of original prints by the artist, published by the Studio Limited, London in 1933, the covers: 30cm x 24.5cm (11 3/4in x 9 5/8in). (2).

£2,000 - 3,000
JPY390,000 - 580,000
US\$2,600 - 3,900



364



365

366 *

CHARLES BARTLETT (1860-1940)

Taisho era (1912-1926), dated 1916
 An *oban yoko-e* print titled in Roman script *MIONO-MATSUBARA* (Pine Grove at Miho), dated 1916 along the lower left, depicting fishing boats gliding across the sea at sunset, Mount Fuji looming in the distance, published by Watanabe Shozaburo, with a round *Watanabe* seal at the lower right corner, signed in red pencil along the lower left margin *Charles W Bartlett* with artist's *CWB* seal. 25.5cm x 37cm (10in x 14 9/16in).

£1,500 - 2,000
 JPY290,000 - 390,000
 US\$2,000 - 2,600



366



367

OTHER UKIYO-E (WOODBLOCK PRINTS)
Various Properties
(Lots 367-370)

367 *

UTAGAWA KUNISADA
(TOYOKUNI III, 1786-1865)

Edo period (1615-1868), early 19th century
 A *yotsugiriban tate-e* triptych print depicting naked men and women in a bathhouse in Hakone, a famous hot spring resort, the bathers including two couples making love, a couple embracing, women washing themselves, and two clothed women watching the sexual exploits with amusement; signed *Bukiyo eshi Izumo Matabei hitsu*. Each sheet approx., 18.5cm x 12cm (7 1/4in x 4 5/8in). (3).

£2,500 - 3,000
 JPY490,000 - 580,000
 US\$3,300 - 3,900

368 *

ISODA KORYUSAI (1735-1790)

Edo period (1615-1868), circa 1770s
 A *chuban yoko-e shunga* print of *Kagurazuki* (the Eleventh Month) from the series *Furyu juniki no eiga* (Prosperous Flowers of the Elegant Twelve Months), depicting a couple making love on an *engawa* (veranda) overlooking a garden, a young girl, probably their daughter standing between them among the bedclothes, oblivious to their love making; *unsigned*. 18.4cm x 25cm (7 3/16in x 9 13/16in).

£2,000 - 3,000
 JPY390,000 - 580,000
 US\$2,600 - 3,900



368



369

369 *

KATSUSHIKA HOKUSAI (1760-1849)

Edo period (1615-1868), circa 1833-1834
 An *oban yoko-e* print of *Echizen Fukui no hashi* (Fukui Bridge in Echizen Province) from the series *Shokoku meisho kiran* (Remarkable Views of Bridges in Various Provinces), published by Nishimuraya Yohachi, signed *Saki no Hokusai litsu hitsu*; in a card mount.
 25.3cm x 37.7cm (9 15/16in x 14 13/16in).

£5,000 - 6,000

JPY970,000 - 1,200,000

US\$6,500 - 7,900

370

UTAGAWA HIROSHIGE (1797-1858)

Edo period (1615-1868), circa 1858
 An *oban tate-e* print of *Ryogoku hanabi* (Fireworks at Ryogoku (Bridge)) from the series *Meisho Edo hyakkei* (100 Famous Views of Edo), with date seal horse 8 (1858) and publisher's seal *Uo-Ei* (Uoya Eikichi); signed *Hiroshige ga.*
 37cm x 25cm (14 1/2in x 9 13/16in).

£3,000 - 5,000

JPY390,000 - 580,000

US\$2,600 - 3,900

END OF SALE



370

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5. お支払

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TWO SHIN-HANGA PRINTS (DETAIL) BY ITO SHINSUI (1898-1972)

Fubuki (Snowstorm),
Showa period (1926-1989), dated 1932

£15,000 - 20,000 *

Niji (Rainbow), Showa period (1926-1989), dated 1921

£10,000 - 15,000 *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer of the Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue for the Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer of Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller of the Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams*' relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer of the Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*' behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*' discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*' reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidding* registration desk at the *Sale* venue and fill out a *Registration and Bidding Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration and Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). *Bonhams'* interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at *Bonhams* auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the *Hammer Price* for *Buyers* using the following bidding platforms will be added to the invoices of successful *Buyers* – Invaluable; Live Auctioneers; The Saleroom; Lot-hissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale Information* page at the front of the *Catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time. ***Bonhams'* preferred payment method is by bank transfer.** You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property-export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species/how-to-apply> or may be requested from: Enquiries: licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority Centre for International Trade Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyer's Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the Lot(s) will be reoffered by *Bonhams* in the next appropriate Sale, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S5B' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates*

assume that gemstones may have been subjected to such treatments.

A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any Lots subsequent to the Sale.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each Lot. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of Lots of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these Lots has the option to accept some or all of the remaining Lots in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first Lot in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All Lots sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the Lot as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a Lot is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for Lots to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale of the Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary); the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyer's Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the *Catalogue* for the Sale and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.

1.2 The Definitions and Glossary contained in Appendix 3 to the

Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the Sale, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.

1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;

1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the Lot.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:

3.1.1 the Purchase Price for the Lot;

3.1.2 a Buyer's Premium in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the Lot is marked [A], an Additional Premium which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.

3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.

4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.

4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.

4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if: the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*; but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AF] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the Sale.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for Sale at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant Sale, including any representation of the *Catalogue* published on our Website.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for Sale by *Bonhams*.

"Contract for Sale" the Sale contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for Sale, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the Sale is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its Sale at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for Sale as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of Sales of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction Sale at which a *Lot* is to be offered for Sale by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the Sale of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and whatsoever arising.

"Seller" the person who offers the *Lot* for Sale named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for Sale at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the Sale in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on Sale of that work subsequent to the original Sale of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as that person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Samurai · Snow · Spectacle	Sale date: 7 November 2024
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Sale no. 30444	Sale venue: New Bond Street, London
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If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
-----------------	-------

First Name	Last Name
------------	-----------

Company name (if applicable)

Company Registration number (if applicable)

Address

	City
--	------

Post / Zip code	County / State
-----------------	----------------

Telephone (mobile)	Country
--------------------	---------

Telephone (landline)	
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E-mail (in capitals)

Please answer all questions below

1. ID supplied: Government issued ID and (if the ID does not confirm your address) current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID and (if the ID does not confirm their address) current utility bill/bank statement

Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>
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Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:
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* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.







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bonhams.com

AUCTIONEERS SINCE 1793