



Fine Japanese Art

Thursday 16 May 2013,
at 10.30am & 2.30pm
New Bond Street, London



Fine Japanese Art

Thursday 16 May 2013 at 10.30am and 2.30pm
New Bond Street, London

Bonhams

101 New Bond Street
London W1S 1SR
www.bonhams.com

Viewing

Friday 10 May
9am to 4.30pm
Sunday 12 May
11am to 5pm

Monday 13 May
9am to 4.30pm
Tuesday 14 May
9am to 4.30pm

Wednesday 15 May
9am to 4.30pm

Bids

+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
To bid via the internet
please visit www.bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bids not being processed.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £400.

Sale Number: 21101

Catalogue: £25

Enquiries

Specialist, Head of Department
Suzannah Yip
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com

Senior Consultant
Neil Davey
+44 (0) 20 7468 8288
neil.davey@bonhams.com

Senior Consultant
Joe Earle
+44 (0) 20 7468 8217
joe.earle@bonhams.com

Cataloguer/Researcher
Yoko Chino
+44 (0) 20 7468 8372
yoko.chino@bonhams.com

Department Assistant
Masami Yamada
+44 (0) 20 7468 8217
masami.yamada@bonhams.com

Department Fax
+44 (0) 20 7495 5251

Customer Services

Monday to Friday 8.30am to 6pm
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Illustrations

Front cover: Lot 563 (detail)
Back cover: Lot 563 (detail)
Inside front cover: Lot 422 (detail)
Inside back cover: Lot 422 (detail)

Please see page 2 for bidder information including after-sale collection and shipment

For the sole purpose of providing estimates in three currencies in the catalogue the conversion has been made at the exchange rate of approx.

£1: ¥153.0399

£1: USD1.5398

Please note that this rate may well have changed at the date of the auction.

お品物のコンディションについて

本カタログにはお品物の損傷等コンディションの記述は記載されていないことを、予めご了承ください。入札をご希望のお客様は、カタログ巻末の「Notice to Bidders (入札される方へのご注意)」第15条をご参照くださいますよう、お願い申し上げます。

ご希望のお客様には、オークション開始の24時間前まで、コンディション・レポートの依頼を受け付けております。こちらは、「Notice to Bidders (入札されるお客様へのご注意)」1.6条に基づき作成されます。

Acknowledgements

We would like to thank Magdalena Cebula for her assistance with the preparation of this catalogue.

Physical Condition of Lots in this Auction

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 15 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 1.6 of the Notice to Bidders.

Live online bidding is available for this sale

Please email bids@bonhams.com with "Live bidding" in the subject line 48 hours before the auction to register for this service.



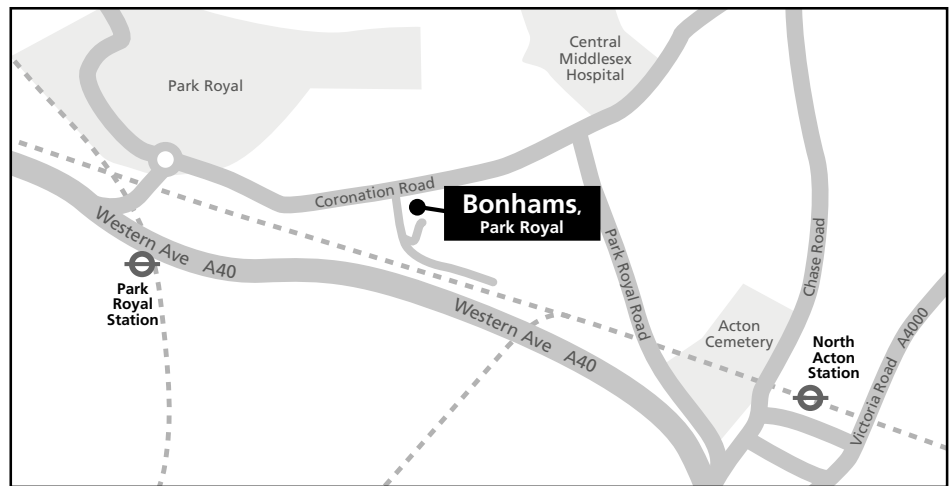
Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street,
London SW7 1HH
+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams 1793 Ltd Directors
Robert Brooks Chairman, Colin Sheaf Deputy Chairman,
Malcolm Barber Group Managing Director,
Matthew Girling CEO UK and Europe,
Geoffrey Davies, Jonathan Horwich, James Knight,
Patrick Meade, Caroline Oliphant, Hugh Watchorn.

Bonhams UK Ltd Directors
Colin Sheaf Chairman, Jonathan Baddeley, Antony Bennett,
Matthew Bradbury, Harvey Cammell, Simon Cottle,
Andrew Currie, David Dallas, Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Miranda Grant, Robin Hereford,
Asaph Hyman, Charles Lanning, Camilla Lombardi,
Fergus Lyons, Paul Maudsley, Gordon McFarlan,
Andrew McKenzie, Simon Mitchell, Jeff Muse, Mike Neill,
Charlie O'Brien, Giles Peppiatt, Peter Rees, Julian Roup,

Iain Rushbrook, John Sandon, Tim Schofield,
Veronique Scorer, James Stratton, Roger Tappin,
Shahin Virani, David Williams, Michael Wynnell-Mayow.

Sale Information



Bids

+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
bids@bonhams.com
www.bonhams.com

Payments Buyers

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Valuations, taxation and heritage

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscription@bonhams.com

Shipping

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:
+44 (0) 20 8963 2849
+44 (0) 20 8963 2850
+44 (0) 20 7629 9673 fax
shipping@bonhams.com

Collection and Storage after sale

Lots marked with 'w' will be transferred to the warehouse at 5pm on the day of the Sale and will be available for collection as from 2pm on Monday 20 May 2013 from Bonhams Park Royal Warehouse at:

Address:

Unit 1, Sovereign Park
Coronation Road
Park Royal
London NW10 7QP
Tel: +44 (0) 87 0811 3867
Hours of opening 9.30am to 4.30pm
Monday to Friday

These lots will be subject to transfer and storage charges if they are not collected within the period outlined below.

All other sold lots will remain in Bonhams New Bond Street Collections department until Thursday 6 June 2013. Lots not collected by then will be removed to Bonhams warehouse. These lots will also be subject to transfer and storage charges. Please refer to the department.

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

Handling and storage charges

Transfer and storage charges for 'w' items will commence on Friday 7 June 2013 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

All lots marked with W

Transfer per lot £35.00
Daily storage per lot £3.60

All other objects

Transfer per lot £20.00
Daily storage per lot £1.90

All the above charges are exclusive of VAT.

Payment in advance

Tel: +44 (0) 20 7393 3912/3913 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection

By credit card / debit card

CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. The regulations may be found at www.ukcites.gov.uk or may be requested from:

UK CITES Management Authority
Zone 117
Temple Quay House
2 The Square
Temple Quay
BRISTOL BS1 6EB

Important Notice

A surcharge of 3% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% 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

W These lots will be removed to Bonhams Park Royal after the sale. Please read the sale information page for more details.


AR These lots are subject to the Artists Resale Right levy. Please refer to the information in section 7 of the Notice to Bidders at the back of the catalogue.

VAT refunds on exports from the EU

To submit a claim for refund of VAT HMRC require lots to be exported from the EU within strict deadlines.

For lots on which Import VAT has been charged; marked in the catalogue with a * or Ω, lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

For further VAT information please contact:
declan.kelly@bonhams.com



CHRONOLOGY

Jomon period ca.10,000BC - ca.300BC

Yayoi period ca.300BC - ca.300AD

Kofun 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 - present

Contents

Lots 1 – 299 (from 10.30am)

<i>Netsuke</i> from an English private collection	1 – 33
<i>Netsuke</i> from a French private collection	34 – 47
A private collection of <i>shishi netsuke</i>	48 – 76
<i>Netsuke</i> (various owners)	77 – 134
Fine <i>inro</i> and <i>sagemono</i> formerly from The Edward Wrangham Collection	135 – 175
<i>Inro</i> from a Swiss private collection	176 – 208
<i>Inro</i> and <i>sagemono</i> (various owners)	209 – 235
Swords and other weaponry	236 – 247
Sword Fittings	248 – 274
Armour, helmets, masks & other military accoutrements	275 – 299

Lots 300 – 600 (from 2.30pm)

Ivory <i>okimono</i>	300 – 358
Inlaid ivory and Shibayama-inlaid works of art	359 – 370
Wood sculpture and furniture	371 – 375
Lacquer works of art	376 – 417
The art of Shibata Zeshin and Ogawa Haritsu	418 – 424
Painted screens	425 – 441
Paintings	442 – 458
Books & textiles	459 – 462
Woodblock prints, drawings and photographs	463 – 479
A private collection of <i>haori</i>	480 – 490
Satsuma earthenware	491 – 514
Other ceramics	515 – 529
Cloisonné enamel	530 – 551
Iron works of art	552 – 563
Bronze, silver and other metal works of art	564 – 599
Clocks	600

Morning Session

Lots 1 - 299 (from 10.30am)



Netsuke

Property from an English private collection (Lots 1-33)

1 Y

An unusual ivory netsuke of a shishi

Late 18th/early 19th century

Standing on its short stocky legs on a rectangular base, its head turned to the left and its tongue protruding from its open mouth, it wears a collar with a suspended *suzu* (loose ball), its body is carved with small roundels and its eye pupils are inlaid, *unsigned*.

3.8cm (1 1/2in) wide.

£700 - 800

JPY110,000 - 120,000

US\$1,100 - 1,200

象牙彫根付 獅子 無銘 18世紀後期/19世紀前期

2 Y

An ivory netsuke of a shishi

Kyoto, late 18th century

Seated, its head turned to the right and with a loose ball in its open mouth as it protects a large smooth ball beneath one forepaw, the slightly-worn ivory of good colour and the eye pupils inlaid, *unsigned*.

4.8cm (1 7/8in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

象牙彫根付 玉取獅子 無銘 18世紀後期

3 Y

A rare ivory netsuke of a running kirin

19th century

The *kirin* running headlong through a mass of swirling clouds, flames licking its flanks and its tail stretching out at the back, carved in openwork and forming a compact composition, the ivory slightly worn and lightly stained, *unsigned*.

5.1cm (2in) wide.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

象牙彫根付 麒麟 無銘 19世紀

4

A bone netsuke of a kirin

Kyoto, late 18th/early 19th century

Seated with its head turned back and its tail rising to its lower jaw, its forelegs bent and flames licking up the sides of its scaly body, the eyes are inlaid in amber with dark pupils, *unsigned*.

4.8cm (1 7/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

骨彫根付 麒麟 無銘 18世紀後期/19世紀前期

A larger somewhat similar model is illustrated by Marie Thérèse Coullery and Martin S. Newstead, *The Baur Collection Geneva: Netsuke (Selected Pieces)*, Collections Baur, Geneva, 1977, p.123, no.C249.

5 Y

An ivory netsuke of a kirin

By Okamoto Garaku, Osaka, 19th century

Standing on a rectangular base with its head proudly raised and turned slightly to the left, its curly tail erect and flames licking up the sides of its knobby body, the sides of the base are carved with a *rinzu* (key-fret) design and the ivory is stained, signed *Garaku*.

4.8cm (1 7/8in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

象牙彫根付 麒麟 銘「雅楽」 19世紀

Little is known of this maker, whose work shows affinities with that of Anrakusai of Osaka.

6 Y

An ivory netsuke of a shishi

Kyoto, late 18th/early 19th century

Standing on one hind leg and looking around to the right with two paws resting on a ball carved in relief with a peony and trailing foliage, the somewhat-worn ivory bearing a good patina and the eye pupils inlaid, *unsigned*. 5.7cm (2 1/4in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

象牙彫根付 玉取獅子 無銘 18世紀後期/19世紀前期

For a similar model by Okatori, see Anne Hull Grundy, *Tomotada and Okatomo in Relation to the Kyoto School of Netsuke Carvers, The Antique Collector*, October 1963, p.208, Fig.45.

7 Y

An ivory netsuke of a tigress and cubs

By Hakuryu II, Kyoto, 19th century

The parent seated, her head turned to the left and snarling to warn off predators while protecting one of her cubs which sleeps at her feet, while another clambers over her back, their stripes etched in sepia and their eyes inlaid with *raden*, signed in a gourd-shaped reserve *Hakuryu*.

4.5cm (1 3/4in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

象牙彫根付 親子虎 銘「白龍」 19世紀

For a somewhat similar example, see Hirokazu Arakawa, *The Go Collection of Netsuke*, Tokyo National Museum, Kodansha, Tokyo, 1983, no.131.

8 Y

An ivory netsuke of a recumbent stallion

By Okakoto, Kyoto, early 19th century

Lying with its head raised and turned to the right, its legs drawn in for compactness and its tail passing forward over the right flank, the ivory is slightly worn and the eye pupils are inlaid with horn, signed in a rectangular reserve *Okakoto*.

5.1cm (2in) wide.

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

象牙彫根付 馬 銘「岡言」 19世紀前期

For a *netsuke* of a recumbent stallion in a similar attitude by Okatomo, see George Lazarnick, *Netsuke and Inro Artists, and How To Read Their Signatures*, Reed Publishers, Honolulu, 1981, p.852.



1



2



3



4



5



6



7



8

9 Y

An ivory netsuke of a fox priest

Late 18th century

The slender fox, dressed in a priest's robe and cowl, standing, looking down to the right and holding a bamboo cane with its human hands, the ivory slightly worn and bearing a good patina, *unsigned*.

7.3cm (2 7/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 狐僧 無銘 18世紀後期

10 Y

An ivory netsuke of Asahina Saburo and Soga no Goro

Attributed to Matsushita Otoman, Hakata, 19th century

Asahina Saburo shown holding a large *tachi* and trying to escape while Soga no Goro sits at his feet, furiously tearing off part of his adversary's skirt, the ivory stained for effect, *unsigned*.

4.5cm (1 3/4in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

象牙彫根付 朝比奈三郎と曾我五郎 無銘（伝松下音満） 19世紀

For a *netsuke* of Asahina Saburo and an *oni* in similar style, see Raymond Bushell, *Collectors' Netsuke*, John Weatherhill, Inc., New York and Tokyo, 1971, p.126, no.202, also illustrated in the *Exhibition Catalogue, Outside the Box*, Sydney L. Moss, Ltd., London, 2004, no.31.

The episode in which Soga no Goro is tearing the armour of Asahina Saburo has been widely depicted in many forms of Japanese art and is known as *kusazuri biki*.

11 Y

An ivory netsuke of Yamauba

By Keiun, 20th century

Standing, leaning slightly forward and holding a rattle, the boy Kintoki feeding at her breast while stroking a hare which sits on its haunches at his side, the ivory unstained and with details etched in *sumi*, signed *Keiun*.

4.8cm (1 7/8in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

象牙彫根付 山姥と金時 銘「桂雲」 20世紀

12 Y

An ivory netsuke of a Torioi (a travelling female singer and shamisen player)

By Nakamura Masatoshi (1915-2001), Tokyo, 20th century

Standing, her body twisted as she looks down, holding her *shamisen* with one hand and a plectrum with the other, her formal *kimono* engraved with various formal designs, signed *Masatoshi*.

6.5cm (2 5/8in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

象牙彫根付 鳥追い 銘「雅俊」 20世紀

Torioi are travelling female singers who walked from village to village, playing the *shamisen*, and singing for money. They normally wear the *torioi amigasa*, a woven reed hat shaped like a folded circular disc or half-moon and is worn with the crease running front to back, dipping forward to partially obscure the face. The *torioi amigasa* was originally worn as part of a ceremony for a bountiful harvest, where young women would walk around the houses and farm buildings, singing songs to ward off predatory birds and other wildlife.

13 Y

An ivory netsuke of a man with a lantern

By Kawahara Ryo, late 19th/early 20th century

He stands, looking up and leaning forward to pick up a large folding paper lantern, engraved to one side with a *mon*, his robe engraved with wisteria and *sosho* characters, signed *Ryo* with carved seal *Hararyo*.

4.5cm (1 3/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 男と提灯 銘「涼」「原涼」 19世紀後期/20世紀前期

14 Y

An ivory netsuke of a saru-ningyo (monkey doll)

By Nakamura Masatoshi (1915-2001), 20th century

The doll in the form of a simplified monkey seated, wearing a patterned conical hat and reaching out, holding a *suzu* (small bell) containing a loose ball, the ivory lightly stained, signed *Masatoshi to*.

5.1cm (2in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

象牙彫根付 身代わり猿 銘「雅俊刀」 20世紀

Monkey dolls (*saru-ningyo*) are made of cloth, stuffed with cotton and in ancient times were sometimes sewn into the clothing of children, as monkeys were thought to ward off diseases. In modern times, they function more as general good-luck charms.



9



10



11



12



13



14



15 Y

A wood and ivory netsuke of Daikoku's attributes

By Kokoku, late 19th/early 20th century

In the form of a dark wood sack with its neck tied on which sits an ivory rat, its forepaws resting on a large boxwood mallet with an inlaid formal design, among scattered coins and cloves, in coloured ivory and mother-of-pearl, signed *Kokoku* with inlaid metal seal *Kokoku*, *3.5cm (1 3/8in)*.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

木・象牙彫根付 大袋と小槌に鼠（大黒の持物） 銘「光谷
光谷（金属方印）」 19世紀後期/20世紀前期

16

A boxwood netsuke of a Haniwa pottery warrior

By Nakamura Masatoshi (1915-2001), Tokyo, 20th century

The sculpture standing, dressed in full armour and holding a sword in its left hand, the pale wood slightly worn, signed *Masatoshi*.

6cm (2 3/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 埴輪戦士 銘「雅俊」 20世紀

The model is based on one of the *Haniwa* clay figures, which were produced in the Kofun Period (3rd to 7th century AD). They were of simplified form with cylindrical legs, and Masatoshi has added his personal and arguably more sophisticated details to the subject.

For a somewhat similar model by Sosui, see the *Exhibition Catalogue, So School Netsuke*, Sagemonoya (Yabane Co., Ltd.), 1998, no.70.

17

A lacquered netsuke of Daikoku and Ebisu

19th century

The two gods masquerading as entertainers, Ebisu dancing, holding an open fan with a flying crane design, while Daikoku crouches at his side, holding his mallet, their robes decorated with *karakusa* and *manji* designs, all in gold, silver and black lacquer, *unsigned*.

4.5cm (1 3/4in).

£800 - 900

JPY120,000 - 140,000

US\$1,200 - 1,400

漆塗木彫根付 大黒と恵比寿 無銘 19世紀

18 Y

An obi-hasami umimatsu netsuke of gourds

By Baiko, late 19th century

Comprising a long loofah gourd of flattened form, a smaller gourd at the side, three at the top, one forming the cord attachment and an ivory gourd applied at the base, the *umimatsu* of variegated tone, signed on a red lacquer tablet *Baiko*.

15cm (5 7/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫帯鉈根付 瓢箪 銘「梅湖」 19世紀後期

19

A wood netsuke of Daikoku and Fukurokuju wrestling

By Nakamura Masatoshi (1915-2001), Tokyo, 20th century

Each naked save for a *fundoshi* (loin cloth), the two engaged in a *sumo* bout, each trying to pull the other to the ground, Fukurokuju's large head trapped between Daikoku's legs, one arm forming the *himotoshi*, signed *Masatoshi to*. *4.8cm (1 7/8in)*.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

木彫根付 大黒と福祿寿の相撲 銘「雅俊刀」 20世紀

20

A wood netsuke of an elderly Ainu

By Sakurai Hideyuki (born 1941), Tokyo, 20th century

Walking slowly and bent forward beneath the weight of a large crane on his back, its beak resting on his head and its wings draped over his shoulders, his wind-blown robe is engraved with scattered clouds, signed *Kosei* with inlaid gold seal *Hideyuki*.

5.4cm (2 1/8in).

£1,000 - 1,200

JPY150,000 - 180,000

US\$1,500 - 1,800

木彫根付 アイヌ老人と鶴 銘「廣晴」「英之（方印）」 20世紀

For a *netsuke* of an *ainu* fisherman in similar style by Hideyuki, carved in 1976, see Miriam Kinsey, *Living Masters of Netsuke*, Kodansha International, Tokyo and New York, 1984, p.87, no.48; another is exhibited in *Netsuke Art of Kinoshita Collection* at the Kyoto Seishu Netsuke Art Museum, 2009, the *Exhibition Catalogue*, p.25.

21 Y

An ivory netsuke of a resting workman with loose head

By Yasuaki (Homei), early 20th century

Seated, his hands clasped around his legs as he contentedly holds a pipe with his right hand, a large ring and a scythe beneath, his head and tongue are loose and his partly green-stained coat is engraved and inlaid with formal designs and with a *kinchaku* slung at his waist, details inlaid with coral and *raden*, signed on a red lacquer tablet *Yasuaki*.

3.2cm (1 1/4in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

象牙彫根付 休息を取る職人 銘「保明」 20世紀前期

22 Y

An inlaid wood netsuke of a seated man

By Egawa Sokoku (born 1920), Shizuoka and Tokyo, 20th century

Seated cross-legged, looking down as he applies a burning moxa pellet to the underside of his foot, a tray with pellets and a small pot at his feet and a *tabako-ire* on his lap, details in ivory, coloured glass and boxwood, signed *Sokoku* with a red lacquer seal.

3.2cm (1 1/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 灸を据える男 銘「藻谷（方印）」 20世紀

23 Y

An ivory netsuke of a pilgrim

By Yasuaki (Homei), early 20th century

He stands, holding two *suzu* and a short beater, his movable head covered by a cloth cap, his green-stained coat engraved with formal designs, a *kinchaku* with a simple coral *netsuke* slung at his waist, signed on a red lacquer tablet *Yasuaki*.

4.5cm (1 3/4in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

象牙彫根付 参拝者 銘「保明」 20世紀前期



15



16



17



18



19



20



21



22



23

24

A wood netsuke of a tiger

By Kokei, Kuwana, Ise Province,
early 19th century
Standing on its hind legs, turning to the left
with its mouth open, its forepaws resting on
a large rock and its tail passing forward over
its back, the wood slightly worn and bearing a
good patina, signed *Kokei*.
3.8cm (1½in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

木彫根付 虎 銘「虎溪」 19世紀前期

An unusually refined example of the work of
this prodigious maker, whose *netsuke* often
show affinities with that of Tanaka Minko
of Tsu.

25

A small boxwood netsuke of rabbits

By Tanaka Minko, Tsu, (1735-1816), Tsu,
late 18th/early 19th century
Seated side by side, facing in opposite
directions, one with its head raised, alert for
danger while the other rests, facing ahead,
two joined paws forming the *himotoshi*, the
slightly-worn wood bears a good colour and
the eyes are inlaid, signed *Minko* with *kao*.
3.2cm (1¼in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

木彫根付 兎 銘「岷江（花押）」
18世紀後期/19世紀前期

An ebony *netsuke* of rabbits in similar attitudes,
by Kokei, was sold in these rooms, the Harriet
Szechenyi Collection of Japanese Art,
8th November 2011, lot 134.

26

A wood netsuke of a coiled dragon

Nagoya, 19th century
Curled in tight loops, its head at the top and
a loop of its body forming the *himotoshi* and
forming a compact composition in dark-stained
and slightly-worn wood, the eye pupils inlaid,
unsigned.

3.8cm (1½in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 龍 無銘 19世紀

For somewhat similar examples, see Neil K.
Davey, *Netsuke, a Comprehensive Study Based
on the M. T. Hindson Collection*, Faber & Faber
Limited London and Sotheby Parke Bernet
Publications, London, 1974, p.198, no.601
(by Ittei); and Victor Harris, *Netsuke: the Hull
Grundy Collection in the British Museum*,
British Museum Press, London, 1987, p.53,
no.198 (unsigned).

27

A wood netsuke of fish

By Toyokazu, Tanba, early 19th century
In the form of an oval openwork *manju*, carved
with a variety of fish, flanked by the antennae
of a large lobster at one end, the slightly-worn
wood bearing a good patina, signed in an oval
reserve *Toyokazu saku*. 4.8cm (1 7/8in).wide.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

木彫根付 海幸 銘「豊一作」 19世紀前期

For a similar example by Naito Toyomasa, see
Frederick Meinertzhagen, *The Meinertzhagen
Card Index on Netsuke in the Archives of the
British Museum*, Alan R. Liss, Inc., New York,
1986, p.953.

28

A wood netsuke of a spotted hare

By Masanao, Ise, 19th century
Seated, its head raised and turned to the left
with an alert expression, the slightly-worn
wood bearing a good colour and the eyes
inlaid, signed *Masanao*. 3.8cm (1½in) wide.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 斑兎 銘「正直」 19世紀

For somewhat similar depictions of hares by
different generations of the Masanao Family
of Ise, see Arlette Katchen, *Netsuke* 7, K. R.
Publishers, Paris, 2010, vol.2, pp.140-141.

29

A wood netsuke of tengu no tamago

By Hara Shumin, Edo, 19th century
The *tengu* using one wing to lever itself out of its
egg, wearing an ebony skull cap, the egg pierced
with a leaf-shaped cord hole to one side and
with two fallen leaves carved in relief, the smaller
cord hole ringed with green-stained bone, signed
Shumin with *kao*. 4.2cm (1 5/8in) wide.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 天狗の卵 銘「舟珉（花押）」
19世紀

A good example of one of Shumin's most
popular models. For other examples, see Marie
Thérèse Coullery and Martin S. Newstead,
*The Baur Collection Geneva: Netsuke
(Selected Pieces)*, p.129, no.C280; Frederick
Meinertzhagen *The Meinertzhagen Card Index*,
p.776; and the Nihon Netsuke Kenkyukai
Netsuke, Condensed Culture of Edo, Bijutsu
Shuppan-sha, Co. Ltd., 2005, no.109.

30

A boxwood netsuke of a traveller

By Chikusai, late 19th century
The bearded old man wearing a belted robe
over trousers and a tall conical hat, he walks
with a pet dog at his side while carrying a large
furoshiki full of pups over his shoulder, signed
Chikusai.
6.7cm (2 5/8in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

木彫根付 旅人と犬 銘「竹斎」
19世紀後期

31 Y

A wood and ivory netsuke of Seiobo

Late 18th/early 19th century
She stands, facing ahead, holding a large
peach with both hands, her loose robe, belted
at the waist, divides, the lower part removable
to reveal her naked ivory legs beneath, the
wood is slightly worn and bears a good patina,
unsigned. 8.5cm (3 3/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木・象牙彫根付 西王母 無銘
18世紀後期/19世紀前期

For a very similar example, evidently by the
same hand, see Neil K. Davey, *Netsuke, a
Comprehensive Study Based on the M. T.
Hindson Collection*, p.411, no.1215.

32

A wood netsuke of a wasp in gourd

By Kogetsu, 19th century
The insect gnawing a large hole in the side of
the long luffa gourd, its short stalk looped at
the top, a long strand of convolvulus winds
around the fruit, one part of which forms the
himotoshi, the wood bears a good colour and
the wasp's eyes are inlaid, signed *Kogetsu*.
8.5cm (3 3/8in).

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

木彫根付 雀蜂と瓜 銘「江月」 19世紀

For a discussion about the 'Wasp Carvers',
who included Ichimin, Gekko, Sangetsu and
Kogetsu, see Raymond Bushell, *Collectors'
Netsuke*, pp.83-84, with illustrations of
variations on the subject, pp.100-102.

33 Y

A wood netsuke of Venus clams

By Masamitsu, 19th century
The numerous shells carved with deep
concentric lines, the tips of each inlaid with
ivory, forming a compact and functional
netsuke, signed *Masamitsu*.
3.2cm (1¼in).

£700 - 800

JPY110,000 - 120,000

US\$1,100 - 1,200

木彫根付 浅蜷 銘「正光」 19世紀

Very little is known of this maker, who is
distinguished by the great flourish with which
he signed his name.

For an almost identical model by Masamitsu,
see Neil K. Davey, *Netsuke, a Comprehensive
Study Based on the M. T. Hindson Collection*,
p.199, no.606, also illustrated by Arlette
Katchen, *Netsuke* 7, pp.48-49, no.K587.



24



25



26



27



28



29



30



31



32



33

Property from a French private collection (Lots 34-47)

34 Y

A wood netsuke of a kappa

By Suketada, Takayama, Hida Province, 19th century

Looking up with a distressed expression as it climbs over a large clam and struggles to free one hind foot which is caught in the jaws of the shell, the wood bears a good patina, the eye pupils are inlaid and the cord holes are ringed with green-stained ivory, signed *Suketada*.

4.2cm (1 5/8in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木彫根付 蛤に河童 銘「亮忠」 19世紀

A popular model by Suketada, of which there are several variations. For a similar example, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.237, no.736.

35

A wood netsuke of a dragon

By Naito Toyomasa (1773-1856), Tanba, early 19th century

The dragon winding through a large orange, which is carved with flames licking around large leaves, attached to a short stalk which forms the *himotoshi*, the slightly worn wood bearing a good patina and the one visible eye inlaid with pale translucent horn, signed in a long oval reserve *Toyomasa*.

4.2cm (1 5/8in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

木彫根付 みかんに龍 銘「豊昌」
19世紀前期

Toyomasa made several versions of the subject, another of which is illustrated by Marie Thérèse Coullery and Martin S. Newstead, *The Baur Collection Geneva: Netsuke (Selected Pieces)*, no.C274.

36

A wood netsuke of five turtles

By Komin, Edo, 19th century

Three of the reptiles forming a base, their heads and limbs retracted within their shells while two others clamber on the top, one climbing over the other, forming a compact composition in dark-stained wood, signed *Komin* with *kao*.

4.2cm (1 5/8in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

木彫根付 亀 銘「光珉（花押）」 19世紀

For a similar group depicting seven tortoises or turtles by Komin, see Frederick Meinertzhagen, *The Meinertzhagen Card Index*, p.382.

37

A rare ebony netsuke of a tortoise

By Shigeyoshi, 19th century

The reptile almost completely retracted within its carapace, the segments of which are well depicted, one removable and forming the cord attachment, the wood slightly worn, signed *Shigeyoshi*.

4.5cm (1 3/4in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

木彫根付 亀 銘「重吉」 19世紀

Published: Frederick Meinertzhagen, *the Meinertzhagen Card Index*, p.734.

The maker is otherwise apparently unrecorded, although the work shows affinities with that of the carvers from Iwami.

38 Y

A wood netsuke of a kappa

By Komin, Edo, 19th century

Crouching on a large clam and looking around to the right with an agonised expression as it tries to free its right hind foot which is trapped in the jaws of the shell, its legs carved with *ukibori* pimples, the ends of the shell inlaid with stained ivory and the cord holes ringed with green-stained ivory, signed on an inlaid gilt-metal tablet *Komin* with *kao*.

4.5cm (1 3/4in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木彫根付 蛤に河童 銘「光珉（花押）」
19世紀

For a very similar *netsuke* by Komin, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.122, no.357.

39

A wood netsuke of the fox-woman Kuzunoha

By Masakazu, Nagoya, 19th century

Seated on her haunches, nursing her child which is wrapped in a cloth, while holding a writing brush in her mouth, her bushy tail trailing beneath, signed *Masakazu*.

3.2cm (1 1/4in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木彫根付 葛の葉 銘「正一」 19世紀

For a similar example by Masakazu, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.199, no.603. Another is illustrated with a line drawing by Frederick Meinertzhagen, *the Meinertzhagen Card Index*, p.425.

The posture and pose of this netsuke alludes to a climatic moment of the popular *kabuki* play *Kuzunoha* first performed in 1734 in Osaka at the Takemoto theatre. The text, originally composed in 1713 for the *bunraku* puppet theatre, was based upon the legend *Shinoda no tsuma* (The Shinoda Wife), the story of a fox-woman.

According to the original legend, a white fox who lived in the Shinoda forest in Izumi Province assisted a man in trouble by manifesting as a beautiful woman and bore him a child but had to return to the forest when the man became aware of her transformation. In a variation of the 1734 play, the fortune-teller Abe no Yasuna saved the life of the fox who, to thank him, changed into a woman and bore him a child. Before she completely re-transformed into a fox, she wrote a poem about the love for her lost child which, as she lacked fingers, she had to write with the brush held in her mouth.

40

A saishiki (painted hinoki wood) netsuke of Ryujin

Style of Yoshimura Shuzan, Osaka,

18th century

Standing, turned sharply to the left with an angry expression as he holds a vase containing a branch of coral with both hands, his loose robe, painted with scattered flowers, falling from his shoulders, and a sword in a fish-shaped scabbard slung on his back, *unsigned*.

10.8cm (4 1/4in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

木彫根付 竜神 無銘（吉村周山式）
18世紀



34



35



36



37



38



39



40

41

Two wood mask netsuke

19th century

The first a *gigaku* mask of a horned demon, carved from *hinoki* wood and painted with coloured pigments over gesso, *unsigned*, 5.7cm (2¼in); the second of boxwood, in the form of a Konoha *tengu* with a very long nose twisted to one side, an Okame mask on the reverse, *unsigned*, 3.8cm (1½in). (2).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

木彫面根付 二点 (伎楽面、木葉天狗にお亀の面) 19世紀

42

A wood netsuke of the actor Nakajima Wadaemon

By Ouchi Sosui (1911-1972), Tokyo, 20th century

The actor Nakajima Wadaemon in the role of Tanbaya Hachiemon, seated, looking around with a defiant expression as he reaches across to pull the sleeve of his loose robe, which is carved with a chequered design and into which a folded letter is tucked, well rendered in typically stained wood, signed in a rounded rectangular reserve *Sosui*.

4.2cm (1 5/8in).

£3,000 - 3,500

JPY460,000 - 540,000

US\$4,600 - 5,400

木彫根付 中島和田右衛門 銘「藻水」 20世紀

Sosui has carved here a three-dimensional version of the original woodblock print in *hosoban* format by Toshusai Sharaku, published by Tsutaya Juzaburo in 1794.

For further details on the print cited here, see Takahashi Seiichiro ed., *Ukiyo-e taikei, Sharaku*, vol.7, Shueisha, Tokyo, 1973, p.66, pl.79.

For another similar model by Sosui with the addition of an ivory letter, see Raymond Bushell, *Collectors' Netsuke*, p.177, no.325.

43 Y

A wood netsuke of Raiden

By Ryukosai Jugyoku II, Edo, 19th century

The thunder god seated on his drum and pulling at the loin cloth of his son Raitaro, among billowing clouds which issue from a double gourd at his side, the drum studs inlaid with ebony, signed *nanajuhachi o* (age seventy-eight) and on an inlaid ivory tablet *Jugyoku*.

3.5cm (1 3/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 雷電 銘「七十八翁」「寿玉」 19世紀

44 Y

An ivory netsuke of a wild boar

Kyoto, 18th century

Lying asleep on a bed of leaves and ferns which rise up at the side around its body, forming a compact composition in slightly worn and well patinated ivory, *unsigned*.

4.5cm (1¾in) wide.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

象牙彫根付 猪 無銘 18世紀

A very neat, slightly smaller than usual example of this popular subject which was made by carvers from Kyoto, working in the 18th century. For an example by Tomotada, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.69, no.178. Another, by Okatomo is illustrated by Marie Thérèse Coullery and Martin S. Newstead, *The Baur Collection Geneva: Netsuke (Selected Pieces)*, no.C1186.

45 Y

An ivory netsuke of a mokugyo

School of Ozaki Kokusai, Tokyo, late 19th century

Resting on a large lotus leaf, the edges folded in and a bud attached to a stalk to one side, forming a compact composition in lightly-stained ivory, *unsigned*. 3.8cm (1½in) wide.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

象牙彫根付 木魚 無銘(尾崎谷齋派) 19世紀後期

46 Y

A small ivory netsuke of the good man from the 'Tongue-cut Sparrow' story

By Morita Soko (1879-1943), Tokyo, early 20th century

He stands, smiling as he opens a large box to discover a heap of treasures within, a calligraphic scroll draped over the edge and another rolled scroll and cash tumbling out to the ground on either side, the ivory is lightly stained, signed *Soko to*.

3.2cm (1¼in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

象牙彫根付 舌きり雀 銘「藻己刀」 20世紀前期

47 Y

A tall ivory netsuke of Kanyu

18th century

The general standing in a typically dignified attitude, holding a *naginata* (pole-arm) with one hand and stroking his long beard with the other, his long belted robe engraved with dragons and clouds and the buttons of his gauntlet inlaid, *unsigned*.

12cm (4¾in).

£3,000 - 3,500

JPY460,000 - 540,000

US\$4,600 - 5,400

象牙彫根付 関羽 無銘 18世紀



41



42



43



44



45



46



47

A private collection of shishi The property of a Lady (Lots 48-76)

48 *

A wood netsuke of a recumbent shishi

After Tomokazu, late 18th century
Lying with its head turned to the left and its legs drawn in for compactness, its tail passing forward over the back and its open mouth containing a loose ball, the slightly-worn wood bears a good colour and the eye pupils are inlaid, inscribed in an oval reserve *Tomokazu*.
6cm (2 3/8in) wide.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

木彫根付 獅子 銘「友一」 18世紀後期

49 *

Two wood netsuke of shishi

19th century

The first of a *shishi* reclining on an oval base, turning to the left and with its right forepaw resting on a ball, *unsigned*, 3.8cm (1½in); the second of a *shishi* seated on a low mound base, its chin resting on an openwork foliate ball with loose ball inside, signed *Gyokujinsai*, 3.8cm (1½in). (2).

£900 - 1,000

JPY140,000 - 150,000

US\$1,400 - 1,500

木彫根付 二点 (玉取獅子) 19世紀

Provenance: the first purchased at Sotheby's, New York, lot 148.

50 *

Two wood netsuke of shishi

19th century

The first a boxwood *netsuke* of three seals, one with a grip in the form of a seated *shishi*, another with a loose-ring handle, *unsigned*, 3.8cm (1½in); the second of a small *shishi* seated with its head raised and growling, on a round Chinese table, *unsigned*, 4.2cm (1 5/8in). (2).

£900 - 1,000

JPY140,000 - 150,000

US\$1,400 - 1,500

木彫根付 二点 (獅子に判子、台座に獅子) 19世紀

Provenance: the second purchased at Sotheby's, London, 20th February 1986, lot 255.

51 *

A large boxwood netsuke of a shishi

Kansai, late 18th century

Seated, its head turned spiritedly back to the left as it protects a large smooth ball beneath its forepaws, its open mouth contains a loose ball and its mane and tail fall in loose curls over its knobbly body, the slightly-worn wood bears a fine patina, *unsigned*.

5.4cm (2 1/8in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

木彫根付 玉取獅子 無銘 18世紀後期

Provenance: purchased at Sotheby's, London, 14th November 1991, lot 216.

It is evident that the work hails from the Kansai district of Japan, but the carving bears similarities to some *netsuke* by Risuke Garaku and his contemporaries of Osaka and also to Mitsuharu and others from Kyoto.

52 *

A boxwood netsuke of a shishi and cub

By Masayoshi, Nagoya, 19th century

The parent seated, its head lowered to the right as it scratches its ear with right hind paw, its young cub tucked under its chin and playing with an openwork brocade ball, the wood is slightly worn and the eye pupils are inlaid, signed *Masayoshi*.

3.8cm (1½in).

£750 - 800

JPY110,000 - 120,000

US\$1,200

木彫根付 親子獅子 銘「正義」 19世紀

Provenance: purchased at Sotheby's, London, 18th July 1984, lot 82.

53 *

A rare wood netsuke of shishi, tiger and bear

By Sekiran, Mito, late 19th century

The three animals clambering over and around a large rock, at the back of which is an irregular opening, revealing three minutely-carved figures of Sojoko, a bearded man and a female deity with a halo, signed in a rounded rectangular reserve *Sekiran*.

4.5cm (1¾in).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

木彫根付 獅子と熊と虎に洞窟 銘「石蘭」 19世紀後期

Provenance: Raymond Bushell collection.
Frederick Meinertzhagen collection.
Purchased at Sotheby's, London, 20th February 1986, lot 211.

Published: Frederick Meinertzhagen, *The Meinertzhagen Card Index*, p.719.

54 *

A boxwood netsuke of two shishi

By Tomoyuki, 19th century

Playfully fighting, one having pinned the other on its back and biting its right forepaw raised to protect itself, the details are spiritedly carved in slightly-worn wood which bears a good patina, signed in an irregular reserve *Tomoyuki*.
5.1cm (2in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

木彫根付 獅子二匹 銘「友行」 19世紀

Provenance: purchased at Sotheby's, London, 18th November 1999, lot 312.

The maker was probably a student of Tomochika of Edo. For a somewhat similar example by Tomochika, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.141, no.423.

55 *

A rare wood netsuke of a shishi in a ball

Late 18th/early 19th century

The *shishi* standing, facing ahead with its mouth open and its eyes inlaid, visible through three circular holes in the large ball which is carved all over in low relief with trailing peonies and *karakusa*, the wood slightly worn and bearing a fine patina, *unsigned*.

4.5cm (1¾in).

£800 - 900

JPY120,000 - 140,000

US\$1,200 - 1,400

木彫根付 玉中獅子 無銘
18世紀後期/19世紀前期

56 *

Two wood netsuke of shishi

Late 18th/early 19th century

The first of a fruitwood *netsuke* of a recumbent *shishi* with open mouth, looking to the right, the well-toned wood somewhat worn, *unsigned*, 4.5cm (1¾in) wide; the second of a *shishi* climbing over a large ball, with illegible signature, possibly reading *Naomasa*, 4.5cm (1¾in). (2).

£650 - 750

JPY99,000 - 110,000

US\$1,000 - 1,200

木彫根付 二点 (獅子、玉取獅子)
18世紀後期/19世紀前期

57 *

Two wood netsuke of shishi

Late 18th/early 19th century

The first of a *shishi* seated with a large pierced brocade ball containing a smaller loose ball, the wood bearing a good patina, *unsigned*, 4.2cm (1 5/8in) wide; the second of a *shishi* seated, turning to the right, a large ball at its feet and a loose ball in its mouth, *unsigned*, 4.2cm (1 5/8in) wide. (2).

£800 - 900

JPY120,000 - 140,000

US\$1,200 - 1,400

木彫根付 二点 (玉取獅子)
18世紀後期/19世紀前期



48



49



50



51



52



53



54



55



56



57





58



59



60



58 *

A small wood netsuke of a recumbent shishi

By Tomin, Tsu, early 19th century

Lying with its head turned to the left as it protects a large ball beneath its forepaws, its hind legs drawn in and its long tail trailing beneath, forming a compact composition in slightly-worn and well-toned wood, signed *Tomin*.

3.3cm (1 3/8in) wide.

£3,000 - 3,500

JPY460,000 - 540,000

US\$4,600 - 5,400

木彫根付 玉取獅子 銘「東岷」 19世紀前期

Provenance: purchased at Sotheby's, London, 13th November 1986, lot 231.

Tomin, whose work is rarely seen, was a student of Tanaka Minko of Tsu and his work often, as in the present example, bears strong affinities with that of his master, although generally on a smaller scale.

59 *

A rare boxwood netsuke of a shishi

By Fujita Daishin, 19th century

Crouching with its hindquarters raised and its head turned to the left as it vigorously chews on the long stem of a peony which trails with other stems and leaves beneath, intricately carved in lightly stained wood, signed in a rectangular reserve *Uzen Oyama Fujita Daishin saku*.

4.5cm (1 3/4in).

£4,000 - 4,500

JPY610,000 - 690,000

US\$6,200 - 6,900

木彫根付 獅子に牡丹 銘「羽前大山藤田大心作」 19世紀

Provenance: purchased at Sotheby's, New York, 8th December 1981, lot 68.

60 *

A boxwood netsuke of a shishi

19th century

Fashioned after an archaic Chinese incense burner, standing with its feet together, its head raised and its curly tail rising to meet its mane, forming a compact composition, its open mouth contains a loose ball and the eye pupils are inlaid, the slightly-worn wood bears a good patina, *unsigned*.

3.5cm (1 3/8in).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

木彫根付 香炉形獅子 無銘 19世紀

Provenance: purchased at Sotheby's, London, 12th November 1987, lot 170.

Several variations on the subject are recorded. For a very similar example, see Raymond Bushell, *Netsuke Familiar and Unfamiliar: New Principles for Collecting*, Weatherhill Inc., New York, 1975, p.202, no.608.

Another, by Naito Toyomasa, is illustrated by Barbra Teri Okada and Mary Gardner Neill, *Real and Imaginary Beings, the Netsuke Collection of Joseph and Edith Kurstin*, Yale University Art Gallery, New Haven, 1980, p.60, no.40.



61 *

A wood netsuke of a recumbent shishi

By Sadanobu, Tanba, 19th century

Lying with its head raised and its body twisted to the left as it scratches its chin with one hind paw, its curly tail passing forward over the back to meet its mane and its eyes inlaid with pale translucent horn, signed in an oval reserve *Sadanobu*.

3.8cm (1½in) wide.

£8,000 - 9,000

JPY1,200,000 - 1,400,000

US\$12,000 - 14,000

木彫根付 獅子 銘「貞信」 19世紀

Provenance: Raymond and Frances Bushell collection,
purchased at Christie's, New York, 23rd April 1991, lot 100.

Sadanobu was a member of the workshop of Naito Toyomasa and a carver whose work is rarely seen. He worked very much in the manner of his master, although often, as in the present example, on a relatively small scale.

62 *

An ebony netsuke of a young shishi

19th century

Crouching on a drum-shaped base, its body slightly twisted as it snarls and its hindquarters raised, the cylindrical base carved around the sides with a *rinzu* design and beneath with the character *kei*, a loose silver ring cord attachment at the side, *unsigned*.

3.2cm (1¼in).

£1,000 - 1,200

JPY150,000 - 180,000

US\$1,500 - 1,800

木彫根付 太鼓に獅子 無銘 19世紀

Provenance: purchased at Sotheby's, New York, 21st March 1997, lot 421.

63 *

A boxwood netsuke of a shishi

By Masayoshi, Nagoya, 19th century

Lying with its head turned to the left as it snarls, its ears pressed back and its legs drawn in, forming a compact composition, its long tail trailing beneath to form the *himotoshi*, the well-toned wood is slightly worn and the eye pupils are inlaid, signed in a rectangular reserve *Masayoshi*.

4.2cm (1 5/8in) wide.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木彫根付 獅子 銘「正義」 19世紀

Provenance: purchased at Sotheby's, London, 31st March 1993, lot 68.

64 *

A rare ebony netsuke of Shoki on a shishi

19th century

The demon-queller seated on top of the large beast, encircled by its swirling tail, about to step down and bearing an angry expression while holding his broad sword, the wood is slightly worn and the eye pupils inlaid with brass, *unsigned*. 6.4cm (2½in).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

木彫根付 鍾馗と獅子 無銘 19世紀

Provenance: Charles A. Greenfield collection, purchased at Sotheby's, New York, 18th September 1998, lot 26.

65 *

A wood netsuke of a shishi

By Tanaka Minko, Tsu, early 19th century

Seated its head turned to the right and with a loose ball in its open mouth, its legs drawn in for compactness, one forming the *himotoshi*, the slightly worn wood bears a good patina and the eye pupils are inlaid, signed *Minko* with *kao*.

5.1cm (2in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

木彫根付 獅子 銘「岷江（花押）」 19世紀前期

Provenance: purchased at Sotheby's, New York, 21st September 1983, lot 70.

66 *

A large boxwood netsuke of a shishi

By Tomochika, early 19th century

Seated, its body twisted slightly to the left and with its mouth open, as it scratches its side with one hind paw, its tail trailing beneath to form the *himotoshi*, the slightly-worn wood bears a fine patina and the eye pupils are inlaid, signed *Tomochika*.

5.7cm (2¼in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

木彫根付 獅子 銘「友親」 19世紀前期

Provenance: purchased at Sotheby's, London, 24th October 1984, lot 182.

Chikuyosai Tomochika I is said to have been born in Kyoto and moved to Edo in later life. The present example shows affinities with work produced in Kyoto during the first part of the 19th century, from where his early influence obviously came.

For a *netsuke* of two fighting *shishi* in the same style by Tomochika, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, Faber & Faber Limited London and Sotheby Parke Bernet Publications, 1974, p.141, no.423.

67 *

A wood netsuke of two shishi playing

By Sadanobu, Tanba, early 19th century

One *shishi* recumbent, facing ahead and with its backside raised as its companion stands on his hind legs at its side, its forepaws raised to its chest, the slightly-worn and stained wood bears a good patina and the eyes are inlaid with pale translucent horn, signed in an irregular reserve *Sadanobu*.

3.8cm (1½in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

木彫根付 獅子二匹 銘「貞信」 19世紀前期

Provenance: purchased at Sotheby's, New York, 6th October 1982, lot 93.

Sadanobu was a member of the School of Naito Toyomasa of Sasayama in Tanba Province, working in the first half of the 19th century and his work is comparatively rare. For a somewhat similar *netsuke* by Toyomasa, see Rosemary Bandini, *Shishi and Other Netsuke: the Collection of Harriet Szechenyi*, London, 1999, p.15, no.21, subsequently sold in these rooms, *The Harriet Szechenyi Collection of Japanese Art*, 8th November 2011, lot 32.

68 *

A wood netsuke of a shishi

By Suketada, Takayama, 19th century

Seated, its body curled to the right and hunched over as it ferociously bites the stalk of a peony sprig, held down by one forepaw, the slightly worn wood bears a good patina and the eye pupils are inlaid, signed *Suketada*.

3.8cm (1½in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

木彫根付 獅子と牡丹 銘「亮忠」 19世紀

Provenance: purchased at Sotheby's, London, 14th March 1984, lot 273.



62



63



64



65



66



67



68



69 *

A boxwood netsuke of a shishi

By Masamitsu, Nagoya, 19th century

Seated facing ahead and with its forepaws resting on an open brocade ball with a loose ball within, a rectangular panel beneath forming the *himotoshi* and signed *Masamitsu*.

3.5cm (1 3/8in).

£600 - 700

JPY92,000 - 110,000

US\$920 - 1,100

木彫根付 玉取獅子 銘「正光」 19世紀

For the maker, evidently a student of Masayoshi of Nagoya, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.203.

70 *

A boxwood netsuke of a shishi

19th century

Derived from an archaic Chinese bronze censer, carved in a simplified manner, the squat beast standing on four small feet, its head raised with open mouth and its eye pupils inlaid, *unsigned*.

3.5cm (1 3/8in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

木彫根付 香炉獅子 無銘 19世紀

Provenance: purchased at Sotheby's, New York, 2nd June 1992, lot 81.

For a very similar model, of lacquered wood, see Raymond Bushell, *Netsuke Familiar and Unfamiliar: New Principles for Collecting*, Weatherhill Inc., New York, 1975, p.203, no.614.

71 *

Two ebony netsuke of shishi

19th century

The first in the form of a peony, hollowed out and containing a small *shishi* carved in *anabori*, the stalk, with leaves attached, forming the *himotoshi*, signed *Sansei Tosui saku*, 3.5cm (1 1/2in); the second of a *shishi* and cub with a brocade ball at their feet, signed *Masayoshi*, 3.8cm (1 1/2in) wide. (2).

£900 - 1,000

JPY140,000 - 150,000

US\$1,400 - 1,500

木彫根付 二点 (蓮蕾中獅子、親子獅子) 19世紀

Provenance: the first purchased at Sotheby's, New York, 25th June 1985, lot 274.

72 *

A boxwood netsuke of a shishi

By Shozan (Masayama), Nagoya, 19th century

Seated its head turned to the right and snarling as it protects a brocade ball at its feet, its long mane flowing down at the sides and its tail trailing in several tresses beneath, partly forming the *himotoshi*, the wood bears a good colour and the eye pupils are inlaid, signed *Shozan*. 3.8cm (1 1/2in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

木彫根付 玉取獅子 銘「正山」 19世紀

Provenance: purchased at Sotheby's, New York, 2nd October 1985, lot 503.

Based upon the evidence of the present example, the maker would appear to be one of the more accomplished contemporaries of Masayoshi of Nagoya.

73 *

A boxwood netsuke of two shishi and a cub

By Sato Masayoshi, 19th century

One of the adults rolling on its side over a pierced brocade ball containing a loose ball while its companion stands, leaning over it and biting its leg, and the cub cowers at the side, forming a compact composition in slightly worn and well patinated wood, the eye pupils inlaid, signed in a rectangular reserve *Masayoshi*.

3.8cm (1 1/2in).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

木彫根付 親子獅子 銘「正義」 19世紀

Provenance: purchased at Sotheby's, London, 13th November 1986, lot 244.

74 *

Two wood netsuke of shishi

19th century

The first a red-lacquered wood *netsuke* of a *shishi* reclining, looking to the left with a large brocade ball beneath its front paws, *unsigned*, 4.5cm (1 3/4in) wide; the second a dark wood *netsuke* of a recumbent *shishi* looking to the right, with open mouth, *unsigned*, 4.5cm (1 3/4in) wide. (2).

£800 - 900

JPY120,000 - 140,000

US\$1,200 - 1,400

木彫根付 二点 (玉取獅子、獅子) 19世紀

75 *

An ebony netsuke of a shishi and cub

By Masachika, Nagoya, 19th century

The parent seated, its head turned back to the left, protecting its small cub, which snuggles into its side, and a large openwork brocade ball with a loose ball within, its long tail trailing beneath and one hind leg forming the *himotoshi*, signed in a rectangular reserve *Masachika*.

4.2cm (1 5/8in).

£700 - 800

JPY110,000 - 120,000

US\$1,100 - 1,200

木彫根付 親子獅子 銘「正周」 19世紀

Provenance: purchased at Sotheby's, New York, 4th October 1985, lot 122.

The maker is apparently unknown, save for a wood *netsuke* of a tiger recorded by Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, Alan R. Liss, Inc., New York, 1986, p.408. The work indicates a strong relationship with Masayoshi of Nagoya, the maker of a number of similar models.

76 *

A Chinese amber netsuke of a shishi and cub

19th century

The former recumbent, its body curled around to protect its offspring which playfully bites its parent's flank, forming a compact *manju*-like composition in richly toned amber, *unsigned*.

4.2cm (1 5/8in) wide.

£1,000 - 1,200

JPY150,000 - 180,000

US\$1,500 - 1,800

琥珀彫根付 親子獅子 無銘 19世紀

Provenance: purchased at Sotheby's, Miami, 12th January 1987, lot 165.



69



70



71



72



73



74



75



76



The property of an English Gentleman (Lots 77-80)

77

Eleven wood netsuke and one wood inro

18th to 19th century

Comprising: Benkei dragging the bell of Mii temple, signed *Sanko*, 4.2cm (1 5/8in) high; the second of a coiled rat, signed *Masamichi*, 4cm (1 1/2in); the third of a *shishi* with a paw resting over a reticulated ball, unsigned, 4.1cm (1 5/8in); the fourth of a seated artisan decorating a jar, signed *Gyokuso*, 3.3cm (1 1/4in); the fifth of a millstone-dresser seated behind his millstone, signed in a *raden* reserve *Ryukei*, 3.7cm (1 5/8in); the sixth of a seated *Shojo* holding a *sakazuki*, signed *Minkoku*, 4cm (1 1/2in) high; the seventh of *Taira no Tadamori* apprehending the oil thief, signed illegibly, 4.5cm (1 3/4in) high; the eighth of a man, seated cross-legged, naked to his waist, his chin resting on his folded arms, looking anxiously as the moxa treatment is applied to his shoulders, signed *Sozan*, 3.6cm (1 3/8in) high; the ninth of a standing foreigner clutching a gourd in one hand and a *sakazuki* in the other, unsigned, 10.2cm (4in) high; the tenth of a *karako* kneeling and embracing to his chest a bowl of peaches on a Chinese stand, signed *Goto*, 3.8cm (1 1/2in) high; the eleventh of three *dangomushi* (woodlouse) on driftwood, signed with silvered-metal seal, 6.1cm (2 3/8in) long; the last a two-case wood *inro* in the form of a seated man, clutching his left leg, his face distorted by pain, unsigned, 7cm (2 3/4in) high. (12).

£1,600 - 2,000

JPY240,000 - 310,000

US\$2,500 - 3,100

木彫根付 十一点 (弁慶と三井寺鐘、鼠、絵付師、石臼仕上工、
灸を据える男、平忠盛と油坊主、他)
木彫印籠 一点 苦痛に叫ぶ男意匠
18-19世紀

78 Y

Five ivory and one tsuishu lacquer netsuke

The second by Anraku, the fourth by Bunsho and the fifth by Tomohisa, 19th century

Comprising: one of *Toba* riding a mule, unsigned, 7.6cm (3in) high; the second of two travellers, the woman pouring *sake* for her companion, signed *Anraku*, 3.8cm (1 1/2in); the third of a *karako* pushing a large snowball on one side with his dog seated on the other, unsigned, 5.1cm (2in) wide; the fourth of *Jittoku* and *Kanzan* with their respective attributes, signed *Bunsho*, 4cm (1 1/2in); the fifth of two egg testers, signed *Tomohisa*, 3.2cm (1 1/4in); the sixth a *tsuishu*-lacquer figure of a seated child doing *bekkanko* with one hand and hiding a mask behind his back with the other, unsigned. (6).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 五点 (東坡、旅人、唐子と雪玉、寒山拾得、卵売り)
漆塗根付 一点 (ベツカンコをする子供)
19世紀

79 Y

Four manju netsuke

The third by Akihiro and the fourth by Naokazu, 19th century
Comprising two of stag antler, the first a *ryusa manju* depicting a cat seated on an *anka* (a charcoal-burning heater) and looming threateningly over a rat, unsigned, 5.8cm (2 1/4in) wide; the second carved with openwork of sprays of *kiri* leaves bending against the full moon, unsigned, 4cm (1 1/2in); the third and fourth of ivory, one carved in low relief with a portrait of *Eguchi no Kimi* seated on an elephant and reading a scroll, signed *Akihiro* with *kao*, 5.1cm (2in) across; the fourth carved in *shishiaibori* with a *Noh* actor, signed *Naokazu*, 4.2cm (1 5/8in) wide. (4).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

鹿角彫饅頭根付 二点 (猫と鼠、満月と桐)
象牙彫饅頭根付 二点 (江口の君、能役者)
19世紀

Provenance (the first): Teddy Hahn collection.

Illustrated (the first): Barry Davies Oriental Art, *Netsuke from the Teddy Hahn Collection*, 1996, no.158, alongside another *manju* which is probably by the same hand.

80 Y

Four kagamibuta, one ivory manju and three wood miniature mask netsuke

19th century

Comprising four with each having an ivory bowl and a *shakudo* plate, each decorated in *iroe takazogan*, the first depicting *Watanabe no Tsuna* cutting off the demon's hand in the story of *Rashomon*, unsigned, 5.7cm (2 1/4in) diam.; the second showing two spectators watching a cockfight, unsigned, 4.1cm (1 1/2in) diam.; the third depicting 'The Four Sleepers', unsigned, 4.6cm (1 3/4in) diam.; the fourth engraved with *Taira no Tadamori* apprehending the oil thief, signed *Chomin* with *kao*, 4.5cm (1 3/4in) diam.; the fifth a two-part *manju netsuke* carved in *shishiaibori* with *ushidoji*, 4.5cm (1 3/4in); and three wood *Noh* and *Kyogen* masks including one of *Okame*, 4.7cm (1 7/8in), one possibly signed *Atsunao to*, 3.5cm (1 3/8in). (8).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

鏡蓋根付 四点 (羅生門、鬨鶏、四睡、平忠盛と油坊主)
象牙彫饅頭根付 一点 (牛童子)
木彫面根付 三点 (おかめ、他)
19世紀



77 (part lot)



78



77 (part lot)



79



80 (part lot)

Ivory figure netsuke

Various owners

81 Y

Three ivory figure netsuke

Edo/Tokyo, late 19th century

The first of two figures covering their ears to drown the sound of a large flaming drum, signed *Taiichi*, 4.2cm (1 5/8in); the second of Kakkyo and his wife digging up a pot of gold, *unsigned*, 4.8cm (1 7/8in); the third of Daikoku and Ebisu enacting the episode of 'the passing of the shoe', from the legend of Choryo and Kosekiko, signed *Ryoji*, 4.5cm (1 3/4in). (3).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫根付 三点 (雅楽太鼓と男、郭巨、大黒と恵比寿)
19世紀後期

82 Y

An ivory netsuke okimono of a disappointed ratcatcher

Meiji period

Crouching in a typical attitude, his head turned back and bearing an agonised expression as he holds a large club and presses down on a trap while a rat escapes over his back, the ivory lightly stained and the eye pupils inlaid, *unsigned*.

5.3cm (2in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫根付 鼠退治 無銘 明治時代

83 Y

Three ivory figure netsuke

Edo, 19th century

The first of Choryo and Kosekiko, illustrating the episode of 'the passing of the shoe', signed *Kinji*, 3.5cm (1 3/8in); the second of Hanasaka Jiji seated on a withered tree stump which he has made to blossom, signed *Ryuko* with *kao*, 3.8cm (1 1/2in); and the third of an attendant restraining a horse, signed *Eisai*, 4.2cm (1 5/8in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 三点 (張良黄石公、花咲翁、馬と従者) 19世紀

84 Y

An ivory netsuke okimono of three Chinese generals

By Sangetsusai, 19th century

The three heroes of the Chinese Han dynasty standing facing ahead, two holding polearms, flanking the third who stands with his arms enveloped in his voluminous sleeves, signed *Sangetsusai*.

4.2cm (1 5/8in).

£500 - 600

JPY77,000 - 92,000

US\$770 - 920

象牙彫根付 中国武将 銘「山月齋」 19世紀

Property from a European private collection

85

Five netsuke okimono

19th century

Comprising: a recumbent ox, *unsigned*, 6.1cm (2 3/8in) wide; the second of a Nio guardian carrying a *mokuygyo* on his back, signed *Ryugetsu*, 5.5cm (2 1/8in); the third of a man holding up a scroll from which Daruma comes to life, signed *Gyokuzan*, 8cm (3 1/8in); the fourth of a man kneeling and licking the flesh from a clam shell, signed *Tomomasa*, 4cm (1 1/2in) high; the last of a Kyogen dancer entertaining two boys, signed *Tomochika*, 7cm (2 3/4in) high. (5).

£700 - 1,000

JPY110,000 - 150,000

US\$1,100 - 1,500

象牙彫根付置物 五点 (牛、仁王と木魚、達磨絵と男、貝と男、狂言師) 19世紀

Provenance: a Belgian private collection.

Other properties

86 Y

Three ivory figure netsuke

Two by Ono Ryomin and one by Doraku, Edo, 19th century

The first of a Chinese sage seated on a rock while a servant kneels before him, signed *Ono Ryomin* with *kao*, 3.5cm (1 3/8in); the second of a *sennin* seated on a rock, clasping a staff with a suspended double gourd, signed *Doraku*, 3.8cm (1 1/2in); and the third of three boys seated, playing rock, paper, scissors on an oval base, signed *Ryomin* with *kao*, 3.5cm (1 3/8in). (3).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫根付 三点 (仙人と従者、仙人、子供三人) 19世紀

87 Y

An unusual ivory netsuke of a foreigner

19th century

He stands, facing ahead with a disgruntled expression, holding a banner inscribed *Seido (Kiyomichi)*, he wears a long buttoned coat over engraved breeches and a tall hat, the ivory stained for effect, *unsigned*.

12cm (4 3/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 異国人 無銘 19世紀



81



82



83



84



85



87



86



88 Y

Three netsuke okimono

Two by Tomochika and one by Kogyoku, Edo/Tokyo, late 19th century
The first of Tokiwa Gozen fleeing with her children in the winter of 1159, signed *Tomochika*, 5.1cm (2in); the second of a blind man and his wife who stands beside him, holding a formally dressed child to one side, a small dog seated at their rear, signed *Tomochika*, 6.7cm (2 5/8in); the third of Urashima Taro, Seiobo and Miura no Osuke drinking sake, signed *Kogyoku*, 6.3cm (2½in) wide. (3).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫根付 三点 (親子三人、常盤御前、浦島太郎と西王母と三浦の大助)
19世紀後期

89 Y

An ivory netsuke of Shiba Onko

By Ohara Mitsuhiro (1810-1875), Osaka, 19th century
The boy hero standing beside a huge water jar and about to strike it with a stone as his companion struggles within, his feet emerging from the water near the rim, the surface of the jar stippled for effect, the hero's robe engraved with formal designs and his eyes inlaid, signed *Mitsuhiro with kao*.
4.5cm (1¾in).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

象牙彫根付 司馬溫公 銘「光廣（花押）」
19世紀

90 Y

An ivory netsuke of Benkei and Yoshitsune

By Shogyoku, late 19th century
The latter seated on the bell of Miidera while Benkei sits on the ground below, trying to lift the large bell, a conch shell beneath, forming the *himotoshi*, signed *Shogyoku*.
5.1cm (2in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 弁慶と義経 銘「笑玉」
19世紀後期

91 Y

An ivory netsuke of Asahina Saburo

By Ranko, Kyoto, 19th century
The hero crouching on the ground and looking out for his enemy, beneath an ox which stands looking to the left, the slightly-worn ivory is of a good colour and the ox's eyes are inlaid in pale translucent horn with dark pupils, signed in an oval reserve *Ranko*.

3.2cm (1¼in).

£2,200 - 2,500

JPY340,000 - 380,000

US\$3,400 - 3,900

象牙彫根付 朝比奈三郎 銘「蘭光」
19世紀

Provenance: Sheila M. Baker collection.

The subject matter is ambiguous. It has been suggested that the figure is Kidomaru, one of the followers of the Shutendoji, who was prone to disguise himself in animal skins. The carver may be exercising his artistic licence in this present example which shows the hero beneath a complete ox, rather than its skin. Or, perhaps it is more likely to be Asahina Saburo, who was famous for his feats of strength, shown here trying to lift the ox from the ground.

92 Y

An ivory netsuke of a tennyo (Buddhist angel)

By Shokyusai, Edo, 19th century
Shown flying, her head turned to the right as she holds a lotus bud with both hands, her long robe billowing about her and engraved with formal florettes, signed *Shokyusai*.

5.1cm (2in) wide.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 天女 銘「正久斎」 19世紀

For a very similar example by Shokyusai, see Frederick Meinertzhagen, *The Meinertzhagen Card Index*, p.749.

93 Y

An ivory netsuke of Hotei

By Rantei, Kyoto, 19th century
The god seated, looking up as he leans on his large sack which is loosely tied at the top and with a fan resting on the top, the ivory is lightly stained for effect, signed in an oval reserve *Rantei*. 3.8cm (1½in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 布袋 銘「蘭亭」 19世紀

A similar figure by Rantei is illustrated with a drawing by Frederick Meinertzhagen, *The Meinertzhagen Card Index*, p.644.

94 Y

An ivory netsuke of Hotei and a boy

Style of Yoshitomo, Kyoto, late 18th/early 19th century
The God of Happiness standing, looking to the left and supporting a small boy on his back while holding the leash of a dog which sits at his feet, playing with a *kemari* (kick ball), the ivory is slightly worn and bears a good patina, *unsigned*.

6.4cm (2½in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫根付 布袋と唐子 無銘（吉友式）
18世紀後期/19世紀前期

95 Y

An ivory balancing netsuke of an oni

Early 19th century
The small demon standing, bowed beneath the weight of the large severed arm of the Rashomon demon, tied with a cord, which he supports on his back, the ivory slightly worn and bearing a light stain, inscribed in a rectangular reserve *Okakoto*.

5.7cm (2¼in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫根付 腕を担ぐ鬼 銘「岡言」
19世紀前期

Provenance: a German private collection.

96 Y

An ivory netsuke of a deer hunter

By Hidemasa, Osaka, early 19th century
Standing, holding his long bow and looking down at a captured stag which writhes in agony at his feet, an arrow in its side, his robe is engraved with *karakusa* and the ivory is lightly stained, inscribed *Masanao* and *Yoshitomo*.

4.8cm (1 7/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 鹿狩 銘「正直」「吉友」
19世紀前期

Shuosai Hidemasa is known to have made a number of *netsuke* inscribed with the name Masanao. In the present example, the 'signature' Masanao is original, but the name 'Yoshitomo' has been added later.



88



89



90



91



92



93



95



96



94



97



98



99

97 Y
A tall ivory netsuke of a sennin

18th century

He stands, turning to the left, holding a large double gourd on a line over his shoulder with one hand and a long-handled basket with the other, his robe belted at the waist and open to reveal his emaciated chest, the ivory is slightly worn and bears a good patina, *unsigned*.

10.5cm (4 1/8in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

象牙彫根付 仙人 無銘 18世紀

98 Y
A large ivory netsuke of a Mongolian archer

By Shuosai, mid 19th century

He stands, scowling as he turns slightly to the right, holding a bow to one side with his left hand and an arrow with his right, his robe, belted at the waist, carved in low relief with flowerheads and *karakusa*, the ivory is slightly worn and the eye pupils are inlaid, signed in an irregular reserve *Shuosai*.

11.1cm (4 1/2in).

£4,500 - 5,000

JPY690,000 - 770,000

US\$6,900 - 7,700

象牙彫根付 韃靼人射手 銘「周翁斎」 19世紀中期

Provenance: an English private collection.



100



Another property

99 Y

An ivory netsuke okimono of Ashinaga and Tenaga

By Gyokko, Edo/Tokyo, late 19th century

Each smiling, the former standing, his head turned to the left as he supports his companion on his back, who reaches down with his long arms to grasp a large octopus which has encircled Ashinaga's legs with its tentacles, their short skirts engraved with scattered *karakusa*, signed in a rectangular reserve Gyokko.

10.5cm (4 1/8in).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

象牙彫根付 足長手長 銘「玉光」 19世紀後期

100 Y

A fine ivory netsuke of a dog and bitch

By Tomotada, Kyoto, late 18th century

Seated on the ground, each nuzzling the back of its companion, their legs folded in beneath and forming a compact composition, the slightly worn ivory bears a good patina and the eye pupils are inlaid, signed in a rectangular reserve Tomotada.

5.1cm (2in) wide.

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

象牙彫根付 犬二匹 銘「友忠」 18世紀後期

A number of *netsuke* depicting dogs by Tomotada are recorded, either as single animals or with pups, although a group of a dog and bitch is comparatively rare. The work shows affinities with the study of a bitch and pup, illustrated by Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.70, no.181.

For another *netsuke* of two pups by Tomotada, in a somewhat similar composition, see the *Exhibition Catalogue* by Joe Earle, *Netsuke, Fantasy and Reality in Japanese Miniature Sculpture*, Boston Museum of Fine Arts, 2001, p.322, no.289.

101 Y

An ivory netsuke of a dog

Osaka, early 19th century

Seated, wearing a knotted collar and with its head turned back to the right, its forepaws raised to protect a large smooth ball and one hind leg forming the *himotoshi*, the slightly worn ivory is lightly stained and the eyes are inlaid, *unsigned*.

4.5cm (1¾in) wide.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 玉取犬 無銘 19世紀前期

102 Y

An early ivory netsuke of a shishi

18th century

Seated on an oval base, its body slightly twisted to the left and its head raised as it cries out to the skies, its curly tail erect and its mane falling in heavy curls over its back, the well toned ivory is slightly worn, *unsigned*.

5.4cm (2 1/8in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

象牙彫根付 獅子 無銘 18世紀

103 Y

A small ivory netsuke of a tiger

By Ikkosai Toun, Edo, 19th century

Standing, its head raised as it cries out, its legs together and its tail sweeping forward around the left flank, forming a compact composition in rather worn and well toned ivory, the eyes inlaid with horn, signed *Ikkosai*.

3.8cm (1½in).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

象牙彫根付 虎 銘「一光斎」 19世紀

104 Y

A rare ivory netsuke of a shishi and cubs

By Hakuryu II, Kyoto, 19th century

The former seated, her head turned to the left as she protects a ball beneath one forepaw, one of her cubs clambering over her back while another climbs up from below, forming a compact composition, one leg forming the *himotoshi*, the well-toned ivory is slightly worn and the eye pupils are inlaid, signed *Hakuryu*.

3.5cm (1 3/8in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

象牙彫根付 親子獅子 銘「白龍」 19世紀

Hakuryu II is well known for his studies of tigers and their cubs, while his depictions of other creatures are rarely seen.

105 Y

An ivory netsuke of a sleeping boar

Early 19th century

Lying with its body curled to the left and its head lowered to rest on a bed of leaves over a smooth base, a tied bunch of reeds at its back, forming the *himotoshi*, the slightly-worn ivory bears a good patina, *unsigned*.

3.8cm (1½in) wide.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

象牙彫根付 眠る猪 無銘 19世紀前期

106 Y

An ivory netsuke of a puppy

After Kaigyokusai Masatsugu, Osaka, 19th century

The small chubby pup seated, wearing a knotted collar and playing with a circular fan engraved with *sho-chiku-bai* (pine, plums and bamboo), the ivory slightly worn and the eyes inlaid with amber, inscribed *Kaigyokusai*.

3.8cm (1½in) wide.

£4,000 - 4,500

JPY610,000 - 690,000

US\$6,200 - 6,900

象牙彫根付 仔犬 銘「懷玉齋」 19世紀

The work shows affinities with the *netsuke* of a puppy and sandal, attributed to Kaigyokusai, illustrated by Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M.T. Hindson Collection*, p.53, no.125.

107 Y

An ivory netsuke of a coiled dragon

18th century

Shown rising from swirling water, its head resting at the top and one foot in a cord hole beneath, the ivory is somewhat worn and bears a good patina, the dragon's eye pupils inlaid, *unsigned*.

4.5cm (1¾in) wide.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫根付 龍 無銘 18世紀

Provenance: a German private collection.

108 Y

An ivory netsuke of a dog

After Tomotada, Kyoto, early 19th century

The emaciated canine seated, its head turned to the left as it holds a large *awabi* shell with one raised forepaw, the ivory is lightly stained and the eye pupils are inlaid, inscribed in a rectangular reserve *Tomotada*.

4.5cm (1¾in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

象牙彫根付 犬と貝 銘「友忠」 19世紀前期

Provenance: a German private collection.

109 * Y

An ivory netsuke of a shishi

Kyoto, early 19th century

Seated, its head raised and turned to the left, one forepaw resting on a covered basket and with a loose ball in its open mouth, *unsigned*.

4.8cm (1 7/8in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫根付 獅子 (口遊玉舎) 無銘 19世紀前期

Provenance: a Swiss private collection.



101



102



103



104



105



106



107



108



109

110 Y

An ivory netsuke of a cow and calf

By Okakoto, Kyoto, early 19th century
The former recumbent, her body with inlaid dappled patches and her head turned to the right, a rope halter passing over her back as her calf nuzzles her cheek, the ivory slightly worn and the eye pupils inlaid, signed in a rectangular reserve *Okakoto*.

6cm (2½in) wide.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 親子牛 銘「岡言」

19世紀前期

Provenance: an English private collection.

Other properties

111 Y

An ivory netsuke of a monkey

By Okatomo, Kyoto, late 18th/early 19th century

Seated, its face turned to the right as it protects a fluted gourd with one hand while scratching its haunch with the other, one leg forming the *himotoshi*, the ivory is slightly worn and the eye pupils are inlaid, signed in a rectangular reserve *Okatomo*.

3.5cm (1 3/8in).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

象牙彫根付 猿 銘「岡友」

18世紀後期/19世紀前期

For a very similar study of a monkey with a fluted gourd by Okatomo, see Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.75, no.194.

112

An Iwami boar-tusk netsuke of a spider

After Seiyodo Bunshojo, Iwami, probably 19th century

The tusk of typically curved form, carved in relief with a spider crawling away from clumps of grasses, delicately inlaid and tinted with *sumi*, inscribed [...] *Kaaigawa, Seiyodo Bunshojo chokoku, toki ni Bunsei tsuchinoto-ushi shoka nari* (Carved by Seiyodo Bunshojo by the Kaaigawa River (in Iwami province), in the early summer of the year of the Ox, Bunsei [1829]).

10.1cm (4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

猪牙彫根付 蜘蛛 銘「...可愛河青陽堂文章女彫刻于時文政己丑初夏也」 推定19世紀

For somewhat similar examples by Bunshojo, see Joe Earle, *The Robert S. Huthart Collection of Iwami Netsuke*, Robert S. Huthart, Hong Kong, 2000, pp.108-109, nos.88/89; and George Lazarnick, *Netsuke and Inro Artists and How To Read Their Signatures*, p.322.

113

An Iwami boar-tusk netsuke of a spider

on a taro leaf

After Seiyodo Bunshojo, Iwami, probably 19th century

The spider crawling over the long folded leaf, its legs splayed and the veins of the leaf carved in low relief, inscribed *Iwami (no) kuni, Kaaigawa Seiyodo Bunshojo chokoku, toki ni Bunsei tsuchinoto-ushi shoka nari* (carved by Seiyodo Bunshojo by the Kaaigawa River in Iwami province, in the early summer of the Ox, year of Bunsei [1829]).

9.8cm (3 7/8in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

猪牙彫根付 里芋葉に蜘蛛 銘「石見州可愛河青陽堂文章女彫刻于時文政己丑初夏也」 推定19世紀

For similar examples by Bunshojo, see Joe Earle, *The Robert S. Huthart Collection of Iwami Netsuke*, pp.112-113, nos.92/93. Another similar example is also illustrated by George Lazarnick, *Netsuke and Inro Artists and How To Read Their Signatures*, p.316.

Property of a Lady

114 * Y

A wood and ivory shunga netsuke

By Shingyoku, early 20th century

In the form of a thatched tea-house, with distressed exterior wall panels, the roof opening to reveal a loose ivory *shunga* carving of lovers within, signed *Shingyoku*.

3.7cm (1½in).

£500 - 600

JPY77,000 - 92,000

US\$770 - 920

木彫春画根付 茶室の男女 銘「真玉」

20世紀前期

Provenance: a Swiss private collection.

Property of a Lady

115 Y

An ivory netsuke of a bulb

By Ohara Mitsuhiro (1810-1875), Osaka, 19th century

Of bulbous form with curled stalk, a small clam, a cherry blossom and a single petal carved in relief to one side, the ivory is stained for effect, signed *Mitsuhiro*.

3.8cm (1½in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫根付 球根 銘「光廣」 19世紀

Provenance: an English private collection.

The property of a private collector

116 Y

An ivory netsuke of a tree stump

By Ohara Mitsuhiro (1810-1875), Osaka, dated 1839

Of irregular form, the sides stippled for effect and the top and base engraved with age rings, a branch of maple leaves resting on the top and another leaf carved in relief to one side, the typically stained ivory is slightly worn, signed and dated *Tsuchinoto i momijizuki, Ohara Mitsuhiro* with *kao*.

4.2cm (1 5/8in).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

象牙彫根付 切株に楓 銘「巳亥紅葉月大原光廣(花押)」 1839年

Provenance: W. W. Winkworth collection.

Martin S. Newstead collection.

Harriet Szechenyi collection.

Published: George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, p.781. Frederick Meinertzhagen, *The Meinertzhagen Card Index*, 1986, p.541. Rosemary Bandini, *Shishi and Other Netsuke, the Collection of Harriet Szechenyi*, London, 1999, p.120, no.174.

The inscription states that the *netsuke* was made in the month of September, in the year of the boar (1839). An almost identical *netsuke*, bearing the same date, is illustrated by Victor Harris, *Netsuke, The Hull Grundy Collection in the British Museum*, p.95, no.468.

The model is known by at least two versions and is described by Ohara Mitsuhiro, *Takarabukuro (Treasure bag)*, Charles R. Temple (adaptor), Chicago, Art Media Resources, 2001, p.154, no.219, as follows: tree stump with leaves - used for beating cloth. A maple tree stump with a branch. Additionally a fallen maple leaf is carved. At the corner of the signature on the back is inscribed one of the ten calendar signs, a sign of the zodiac, and the name of the month.

The *Takarabukuro (Treasure bag)* is a notebook compiled by Ohara Mitsuhiro which listed over two hundred and fifty *netsuke* which he had made or was thinking of making, many of them identifiable with recorded examples. The book was in the possession of Raymond Bushell and, following his death in 2000, his widow Frances Bushell commissioned a translated publication of it, incorporating photographs of identifiable *netsuke*. The translation was completed by Eichi Fukuda, Katsuhide Akabane and Masanori Watanabe and the book was adapted for publication by Charles R. Temple in 2001.



110



111



112



114



113



115



116



Wood netsuke

Various owners

117

Two wood netsuke of tanuki

The first by Maskazu, the second after Tomokazu, 19th century
The first of a *tanuki* seated upright on its haunches, drumming its stomach, the eyes inlaid, signed *Masakazu*, 4.2cm (1 5/8in); the second also of a *tanuki* dressed as a priest and seated, holding a *hossu*, inscribed *Tomokazu*, 3.5cm (1 3/8in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 二点 (狸) 19世紀

118

A wood netsuke of a toad

By Masakatsu, Ise, 19th century
Crouching in a typical attitude, its body twisted slightly to the left and its feet tucked in beneath, forming a compact composition in slightly-worn and well-patinated wood, signed *Masakatsu*.
4.8cm (1 7/8in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

木彫根付 蝦蟇蛙 銘「正勝」 19世紀

119

A wood netsuke of a toad and young

By Masanao, Ise, 19th century
The adult crouched on the ground, staring straight ahead whilst its offspring sits on its back, all eyes inlaid in dark horn; signed *Masanao*.
5cm (2in).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

木彫根付 親子蝦蟇蛙 銘「正直」 19世紀

120

A wood netsuke of a horse

By Hidemitsu, late 18th/early 19th century
Recumbent, its head turned exaggeratedly back to the right, its tail passing over the right haunch and its legs folded beneath for compactness, the slightly-worn wood bears a good patina and the eyes are inlaid with pale translucent horn, signed *Hidemitsu*.
4.5cm (1 3/4in) wide.

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

木彫根付 馬 銘「秀満」 18世紀後期/19世紀前期

121

A wood netsuke of a cat and rats

By Miwa, early 19th century
The cat rolling on its back and chewing at the end of a large bean pod, while two rats scamper and nibble at the other end, the well-patinated dark wood is somewhat worn and the cat's eyes are inlaid with pale horn, signed *Miwa*.

5.1cm (2in) wide.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木彫根付 猫と鼠 銘「三輪」 19世紀前期

122

Three wood netsuke

The first by Hojitsu, the second by Minkosai and the third by the School of Tanaka Minko, 19th century
The first a boy enveloped in the cloak of a *shishimai* mask, the *shishi* head with open mouth resting at his side, the wood slightly worn and the eyes inlaid, signed *Hojitsu*, 4.2cm (1 5/8in); the second depicting 'the clam's dream', the shell open to reveal a scene of figures in the precincts of a castle, signed *Minkosai*, 5.1cm (2in); the third of a large crustacean resting in one half of a large *awabi* (abalone) shell, forming a compact composition in slightly worn and well toned wood, signed *Minko* with *kao*, 6.7cm (2 5/8in) wide. (3).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

木彫根付 三点 (獅子舞と男児、蛤の夢、蟹に貝殻) 19世紀

123

A boxwood netsuke of an elephant and blind men

Early 19th century
The elephant standing stoically with its head turned slightly to the left while three blind men feel around its body trying to identify the creature, the wood is somewhat worn and bears a good patina, *unsigned*.
4.2cm (1 5/8in).

£3,000 - 3,500

JPY460,000 - 540,000

US\$4,600 - 5,400

木彫根付 象と盲人 無銘 19世紀前期

Provenance: Sheila M. Baker collection.



117



118



119



120



121



122



123



Wood figures Various owners

124

A wood netsuke of a man peeling a gourd

19th century

The workman clad only in a *fundoshi* and *hachimaki*, straddling a long loofah gourd and stretching forward to peel the skin with a billhook, the wood is slightly worn and bears a good patina, *unsigned*.

11.7cm (4 5/8in) wide.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木彫根付 巨大瓜を剥く男 無銘 19世紀

Provenance: Virginia Atchley collection.

Sheila M. Baker collection.

Published: Bernard Hurtig, *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, Weatherhill Inc., New York, 1973, p.28, no.25.

The grin on the face of the workman suggests that there may be a subtle erotic connotation to the carving.

125

A tall wood netsuke of a south sea islander

19th century

He stands, holding a drumstick with one hand and the other hand raised to his head, wearing a bemused expression, the slightly-worn wood bearing a good patina, *unsigned*.

10.8cm (4 1/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 南海島人 無銘 19世紀

126

A boxwood netsuke of a blind man

18th century

He sits cross-legged, his head turned to the right as he appears to play a stringed instrument, naked save for a loose lower garment, and bald save for a band of curls around his neck, the wood is slightly worn and bears a good patina, *unsigned*.

5.1cm (2in).

£1,800 - 2,200

JPY280,000 - 340,000

US\$2,800 - 3,400

木彫根付 盲人 無銘 18世紀

Provenance: Sheila M. Baker collection.

127

A wood netsuke of Yamauba and Kintoki

By Minkoku, Edo, 19th century

She stands on one foot, holding a gnarled staff and turning to the left as she supports Kintoki, who holds a branch on a line, on her shoulder a scythe and several leaves inlaid with bone, signed *Minkoku*.

6.7cm (2 5/8in).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木彫根付 山姥と金時 銘「民谷」 19世紀

Property of a Lady

128

A rare boxwood netsuke of Kikujido

By Horaku, Kyoto, 19th century

The poet shown as a young boy, lying curled on top of a large *kiku* bloom, a looped stalk trailing beneath with a large leaf attached and forming the *himotoshi*, signed *Horaku*.

3.5cm (1 3/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫根付 菊慈童 銘「宝楽」 19世紀

Provenance: an English private collection.



124



126



125



127



128

Netsuke of other materials and subjects

Various owners

129

A wood netsuke with inlaid bats

By Jikan Ganbun, 19th century

The pale rustic section of wood of roughly rectangular shape inlaid on the top with two *shakudo* bats and weedy grasses, signed on an inlaid *shakudo* plaque *Jikan Ganbun*.

4.5cm (1¾in) wide.

£750 - 800

JPY110,000 - 120,000

US\$1,200

木彫貼付彫金根付 枯木に蝙蝠 銘「自侃眼文」 19世紀

Netsuke from a private collection

(Lots 130-134)

130

A lacquered-wood and metal netsuke

By Yokobue, 19th century

In the form of a section of driftwood, black-lacquered and with wind-blown wild flowers in gold and coloured *takamakie*, on top of which rests a copper snail with gilt-metal details, signed *Yokobue saku*.

4.8cm (1⅞in) wide.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

蒔絵貼付彫金根付 草花に蝸牛 銘「横笛作」 19世紀

Provenance: Edward Wrangham collection.

131

An umoregi netsuke of three chestnuts

By Chohei(sai), 18th/19th century

The nuts of slightly simplified form, one applied with a pottery wasp, glazed green and yellow, the other with a red lacquer ladybird, signed *Chohei* with seal.

4.5cm (1¾in).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

蒔絵陶片貼付根付 団栗に昆虫 銘「樽平 (方印)」
18/19世紀

Provenance: W. W. Winkworth collection.

M. T. Hindson collection.

Edward Wrangham collection.

Published: Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.285, no.866.

132

An umimatsu netsuke of a fulling block

By Baiko, 19th century

The irregular block formed from a tree trunk, a half-rolled length of material on the top and a beater resting at the side, signed on a red lacquer tablet *Baiko*.

3.2cm (1¼in) wide.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

木彫根付 砧打ち道具 銘「梅湖」 19世紀

Provenance: Edward Wrangham collection.

133

A red lacquer Noh mask netsuke of Hannya

By Soso, late 19th century

Showing the typical prominent chin and staring eyes beneath the horned crown, the reverse lacquered black, signed *Soso to*.

5.4cm (2⅛in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

漆塗面根付 般若 銘「藻々刀」 19世紀後期

Provenance: Lt. Col. Gaskell collection, no.852.

Duveen collection, no.178.

Harry Seymour Trower collection, no.451, illustrated in the *Catalogue*, pl.VII.

M. T. Hindson collection.

Edward Wrangham collection.

Published: Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, p.159, no.477.

134

A rare bamboo hako-netsuke

By Shibata Zeshin (1807-1891), after Jikan Ganbun, 19th century

The rounded rectangular box with rustic cover, lacquered and inlaid with a snail, in gold *takamakie* and pewter, signed *Narau Ganbun, Zeshin*.

3.8cm (1½in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

蒔絵箱根付 蝸牛 銘「倣眠文是真」 19世紀

Provenance: Edward Wrangham collection.



129



130



131



132



133

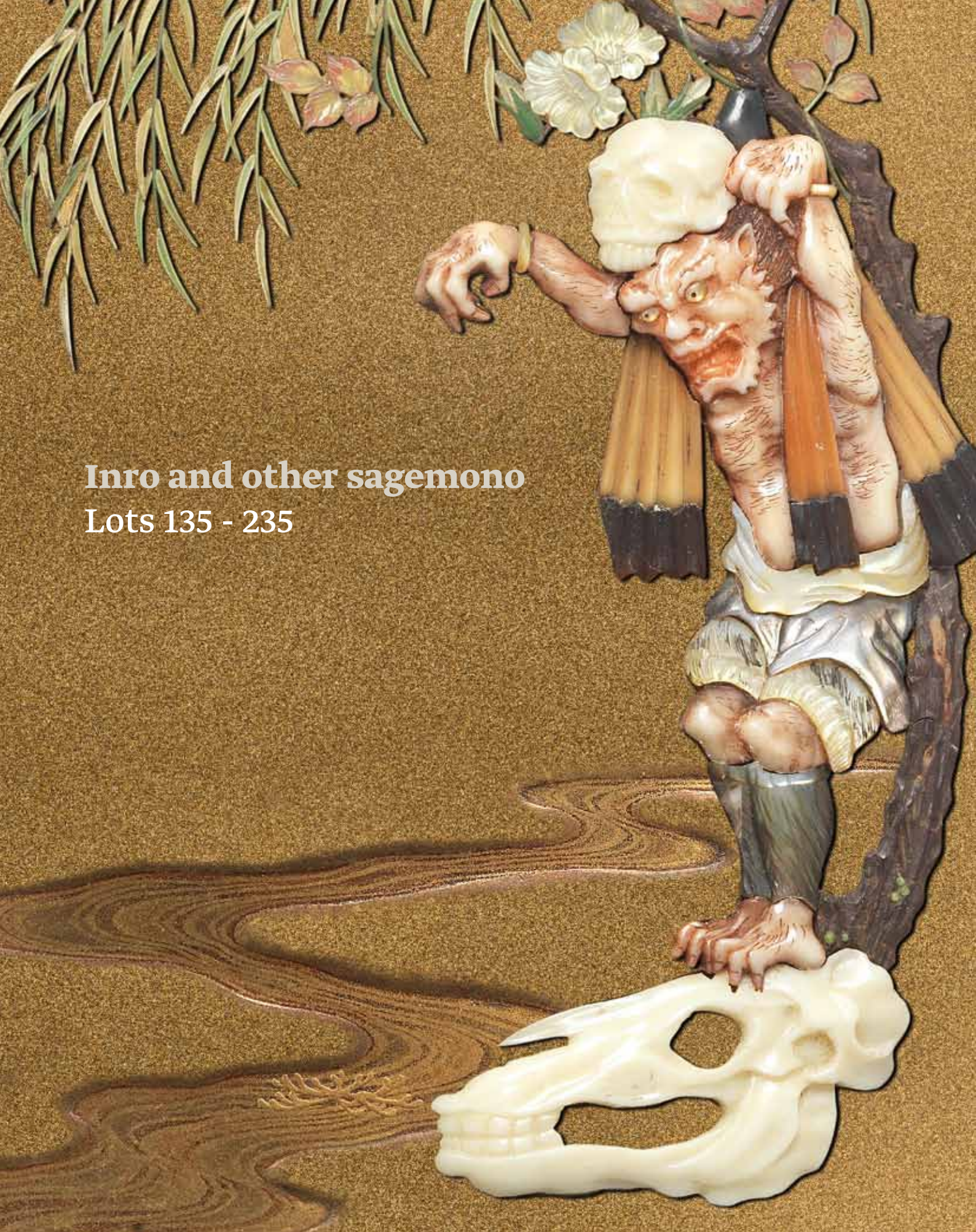


134





Inro and other sagemono
Lots 135 - 235





135



136

136

An early lacquer small four-case inro
Late 17th century

Bearing a *mura-nashiji* ground and inlaid in gold and silver *takazogan* with *kiri-mon* over horizontal bands of geometric designs and scrolling fern leaves in gold and black *takamakie*, the interior of *nashiji*, *unsigned*.
6.7cm (2 5/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

瑞祥桐紋散図蒔絵印籠 無銘 17世紀後期

Provenance: purchased at Christie's, London, 1977.

Edward Wrangham collection.

Similar examples are in the Musée Guimet, Paris and The Los Angeles County Museum of Art.

137

A rare lacquer single-case inro

Koetsu style, early Edo Period, 17th century
Of slender cylindrical form, bearing a mottled-brown ground and lacquered with three stylised cranes in rubbed gold *takamakie* and inlaid pewter, on vertical bars of *aogai*, the top with a floral motif inlaid with *aogai* and the interior of red lacquer with black lacquer risers, *unsigned*.

10.8cm (4 1/4in).

£1,200 - 1,800

JPY180,000 - 280,000

US\$1,800 - 2,800

円筒形光悦様鶴図蒔絵螺鈿印籠 無銘
江戸時代前期 (17世紀)

Provenance: W. W. Winkworth collection, purchased in 1984.

Edward Wrangham collection no.1726.

138

An unusual lacquer four-case saya inro
18th century

The *saya* of *tsuishu* lacquer, carved with young pines on a ground of formal designs, the inner four-case *inro* of *roiro* and *mura-nashiji*, lacquered with a continuous scene of two work boats moored among reeds, in shades of gold *togidashi* and the interior of *nashiji*, *unsigned*.
9.5cm (3 3/4in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

葦に舟図蒔絵堆朱鞘印籠 無銘 18世紀

Provenance: Edward Wrangham collection, no.300.
Purchased at Sotheby's, London, 1964.

Fine inro and sagemono formerly from the Edward Wrangham Collection Property from a private collection (Lots 135-175)

135

A basketwork small two-case inro
Momoyama Period, late 16th/early 17th century

The woven rattan lacquered with tea-ceremony utensils, including *chaire* with *chaire fukuro*, *mizuzashi* and *hishaku*, the reverse with a hanging basket of camellia and plum blossom and the interior of black lacquer, *unsigned*.
5.7cm (2 1/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

茶道具図籠編蒔絵印籠 無銘 桃山時代
(16世紀後期/17世紀前期)

Provenance: W. L. Behrens collection.

Welcome collection.

Purchased at Sotheby's, London, 1966.

Edward Wrangham collection, no.734.



137



138

139

A black lacquer three-case inro

By Sakai Kyozan (Haritsu III), 18th century
Of wide form, bearing a *roiro* ground,
lacquered and inlaid with two swimming fish
and two shellfish among aquatic plants, in
gold and silver *takamakie* with details of inlaid
aogai, the interior of *nashiji*, signed *Kyozan zo*;
with a silver *ojime* in the form of an octopus.

8.2cm (3¼in) wide.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

海幸図蒔絵螺鈿印籠 銘「巨山造」 18世紀

Provenance: Edward Wrangham collection,
no.566.

Purchased at Sotheby's, London, 1965.

Published: E. A. Wrangham, *The Index of
Inro Artists*, Harehope Publications, Alnwick,
Northumberland, 1995, p.156, Kyozan,
Sakai, left.

Exhibited: The Ashmolean Museum, Oxford,
1972, no.10.

Eccentrics in Netsuke, Sydney L. Moss Ltd.,
London, 1982, no.20.



139



140

An unusual black lacquer six-case inro

By Sakai Kyozan (Haritsu III), 18th century
Of slender upright form, bearing a rich *roiro*
ground, lacquered and inlaid with a *bijin* half
hidden by the corner of a thatched house,
from the roof of which hangs a wind chime,
the reverse with an arrangement of plum
blossoms in a broken pot, in gold and coloured
takamakie and *tsuishu* with details of inlaid

aogai and glazed pottery, inscribed (after)
Busho with seal *Ten*, the interior of *roiro*,
signed *Risso sei*; with a clear-lacquered wood
netsuke in the form of a deep bowl lacquered
with a well-bucket in gold *takamakie*,
unsigned.
12cm (4 $\frac{3}{4}$ in).

£6,000 - 8,000
JPY920,000 - 1,200,000
US\$9,200 - 12,000

風鈴に美人・紅白梅盆図蒔絵螺鈿陶片貼付印
籠 銘「笠窓製」「無小(方印)」 18世紀

Provenance: R. Harari collection.
Charles A. Greenfield collection, no.42,
purchased at Sotheby's, New York, 1998.
Edward Wrangham collection, no.2130.



Shita-e taken from a design by Fang Yulu, *Fangshi Mopu*; courtesy of the Heinz and Else Kress *inro* archives



141

A black lacquer three-case inro

By Ogawa Haritsu (Ritsuo, 1663-1747), 18th century

In the form of a Chinese ink-cake, lacquered and inlaid with a flaming drum and a four-character inscription in gold and slight-coloured *takamakie*, enamelled pottery and *aogai*, the reverse with a two-character inscription within a border of musical instruments and formal motifs, the interior of black lacquer, signed with seal *Kan*.

7.9cm (3 1/8in).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

古墨意匠舞樂太鼓図蔴繪螺鈿陶片貼付印籠 銘「觀（方印）」
18世紀

Provenance: Louis Gonse collection.

Purchased from Eskenazi Ltd., London, 1971.

Edward Wrangham collection, no.1113.

Published: Gaston Migeon, *Chefs-d'Oeuvre d'Art Japonaise*, D. A. Longuet, Paris, 1905, no.303.

The International Netsuke Society Journal, vol.14, no.3, p.33, fig.19.

The inscription on the reverse is taken from an illustration in a Chinese woodblock-printed book by Fang Yulu, titled *Fang Shi Mopu*, 'Mr Fang's compendium of Chinese ink-cake designs', published circa 1588, and also introduced by Cheng Dayue in 1606.



142

A rare brown lacquer ink-cake-shaped three-case inro

By Kengen, School of Ogawa Ritsuo, 18th century

Of rectangular form, the entire surface of mottled-brown lacquer, engraved with crackle to simulate age, carved on one side with a crane flying over a warbler perched in a pine tree, enclosed within a circular medallion, the reverse with a three-line Chinese poem in a rectangular panel, on one narrow side is an inscription *Taiitsu shin'ichi no sumi* (in Chinese, *Taiyi zhenyi zhi mo*) (the finest ink in the universe) and on the other, the signature of the calligrapher, *Hosoi Kotaku* with seal; the interior of plain lacquer, signed in seal form *Kengen*.

7.6cm (3in).

£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$23,000 - 31,000

濃茶色古墨意匠松に鶴図印籠 銘「建元 (方印)」 18世紀

Provenance: Jacques Carré collection, purchased from Barry Davies Oriental Art, London, 2000.

Edward Wrangham collection, no.2177.

The poem transcribes:

鶴曰福祿壽閣

鶯曰樹草生關

萬曆乙酉立春日

And translates:

"The crane bespeaks the hall of good fortune, rank and longevity, The warbler bespeaks the gate of living trees and plants", with the date Wanli, the year of the rooster, beginning of Spring (1585).

The Japanese calligrapher and Confucian scholar Hosoi Kotaku (1658-1736) was a contemporary of Ogawa Haritsu (Ritsuo), the first Japanese lacquerer to make *inro* in imitation of Chinese ink tablets. With their mutual interest in Chinese studies, it seems also likely that Kotaku and Haritsu might have known each other.



143

A rare black lacquer single-case inro

By Kanshosai Toyo, 18th century

Of unusually wide form, bearing a *roiro* ground, lacquered and inlaid with a bold design of six *chaire* displayed in open brocade bags, in gold and coloured *takamakie* with profuse details in gold foil and inlaid *aogai*, the interior of black lacquer with *kinji* edges, the single case divided into three parts, signed *Toyo* with *kao*; with a marbled, pentagon-shaped, solid-lacquer *ojime*, unsigned.

18.4cm (7 $\frac{1}{4}$ in) wide.

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

茶入図蒔絵螺鈿印籠 銘「桃葉 (花押)」 18世紀

Provenance: R. Harari collection, purchased at Sotheby's, London, 1974.
Edward Wrangham collection, no.1258.

Published: E. A. Wrangham, *The Index of Inro Artists*, p.312, Toyo(sai), left column, bottom right.



Shita-e taken from *Chengshi Moyuan* by Cheng Dayue; courtesy of the Heinz and Else Kress inro archives

144

A rare brown lacquer three-case inro

By Yamada Jokasai and Yosei, 19th century
Of wide form, bearing a rich dark brown ground, lacquered and inlaid with a prancing horse in silhouette in gold *takamakie* and inlaid *aogai*, the reverse with five formal characters representing the five sacred Daoist mountains of China in *tsuishu-nuri*, the interior of black and matt gold lacquer, signed *Jokasai* and *Yosei tsukuru*; with copper *ojime* inlaid in silver *takazogan* with a wind-blown peony, *unsigned*.
7.6cm (3in), wide.

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$9,200 - 12,000

馬に中国五大山表象図蔕絵螺鈿印籠
銘「常嘉斎」「楊成造」 19世紀

Provenance: W. L. Behrens collection, no.465.

E. Evelyn Barron collection.

M. T. Hindson collection.

Michael Birch collection, purchased at Sotheby's, London, 1980.

Edward Wrangham collection, no.1473.

Published: the *International Netsuke Society Journal*, vol.17, no.1, p.33, fig.5, where the origins of the design are also reproduced as figs.2, 3 and 4.

The design of the reverse is taken from *Chengshi Moyuan* by Cheng Dayue, 'Mr Cheng's garden of Chinese ink-cake designs', published in 1606. The symbols are also reproduced in *Fang shi mopu*, 1588; and in *Kokon Gaso*, first published in 1770.

The five sacred mountains of China are identified as:

Taishan Shandong

Huashan Shanxi

Hengshan Zhili

Hengshan Hunan

Taishi Henan.



145

A silver lacquer four-case inro

By Koma Kansai, after a design by Sakai Hoitsu, 19th century

Of upright form, bearing a fine *rogin-nuri* ground, lacquered in *sumie* and slight-coloured *togidashi* with two crows perched on a snow-covered, twisted trunk of a pine tree, with the pale disc of the rising sun behind, the reverse with a peony growing from a rice stook, lacquered in similar style and the interior of rich *nashiji*, signed *Hoitsu hitsu* with seal, *Koma Kansai utsusu*; with red glass *ojime*.

10.2cm (4in).

£30,000 - 40,000

JPY4,600,000 - 6,100,000

US\$46,000 - 62,000

入り日に雪枝鴉図蒔絵印籠
銘「古満寛哉寫」「抱一筆（方印）」
19世紀

Provenance: Pangibaud collection, sold at Portier, Paris, 1972.

Michael Birch collection, purchased at Sotheby's, London, 1980.

Edward Wrangham collection, no.1474.

Exhibited: *Meiji: Japanese Art in Transition*, Gemeentemuseum, The Hague, Holland, 1987, no.142.

In Japan, the crow is considered an auspicious bird and is often depicted by a number of artists, including Shibata Zeshin (1807-1891), Watanabe Seitei (1851-1918) and not least, Kawanabe Kyosai (1831-1889) who became known especially for his crow paintings and prints, repeating the subject frequently. Not only did the artist have exceptional knowledge of the character of his subject but he even identified personally with the bird.



146



146

A lacquered shibuichi four-case inro

By Kahei, 18th/19th century

Bearing a *shibuichi-nuri-ishime* ground and lacquered with a tethered horse wearing a saddle-cloth decorated with a performing monkey, in gold and coloured *takamakie*, the interior of *nashiji*, signed inside the cover *Kahei* with *kao*; with tubular, rectangular-shaped silvered-metal *ojime*, each face carved in low relief with a stalk of plum alternating with a bearded iris, *unsigned*.

6.7cm (2 5/8in).

£700 - 900

JPY110,000 - 140,000

US\$1,100 - 1,400

繫がれた馬図蒔絵印籠

銘「加兵衛 (花押)」 18/19世紀

Provenance: purchased at Lempertz, Cologne, 1989.
Edward Wrangham collection, no.1954.

It has been suggested that the name Kahei is that of an interior lacquerer, who worked with a number of lacquer artists, although to date, this is unproven.



147



147

A rare lacquer circular two-case inro

By Ueda Chikanao, 19th century

Bearing an *usu-nashiji* ground, lacquered on either side with Chinese pavilions among pine trees in a mountainous landscape with a waterfall to one side, in gold *takamakie* with profuse *kirikane*, the sides lacquered with *karakusa* and the interior of *nashiji*, signed *Chikanao* with *kao*.

6.7cm (2 5/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

円形山水風景図蒔絵印籠

銘「近直 (花押)」 19世紀

Provenance: purchased from Spink & Son Ltd., London, 1984.
Edward Wrangham collection, no.1696.

Published: E. A. Wrangham, *The Index of Inro Artists*, p.34, Chikanao, Ueda, left.

148

A very rare black-lacquer two-case inro

The *inro* by Koma Yasuaki, 19th century, the *netsuke* by Ikkyu, 19th century

Of wide form, bearing a *roiro* ground and inlaid in *same* (rayskin) with a Komodo dragon, the reverse lacquered with breaking waves in gold and silver *togidashi*, the interior of black lacquer with *kinji* edges, signed *Koma Yasuaki saku*; with a silvered-metal *ojime* in the form of a covered jar, *unsigned* and a wood *netsuke* of a crocodile holding a captured fish beside a large *fugu* over a *tai* fish and ray, the eyes inlaid with mother-of-pearl with black pupils, signed in an oval reserve *Ikkyu*.

7.6cm (3in) wide.

£25,000 - 30,000

JPY3,800,000 - 4,600,000

US\$38,000 - 46,000

鱷図鱈皮蒔絵印籠 銘「古満安章作」

19世紀

Provenance: W. L. Behrens collection, no.1458.

Charles A. Greenfield collection, no.157.

Purchased from Eskenazi Ltd., London, 1990.

Edward Wrangham collection, no.2005.

Published: O. Munsterberg, *Japanische Kunstgeschichte*, vol.II, Braunschweig, Berlin, 1907, p.357, no.314A.

H. P. Stern, *The Magnificent Three: Lacquer, Netsuke, and Tsuba: Selections from the Collection of Charles A. Greenfield*, Japan Society, New York, 1972, no.70.

H. P. Stern, *Birds, Beasts, Blossoms and Bugs: the Nature of Japan*, Harry N. Abrams, New York, 1976, no.96.

A. J. Pekarik, *Japanese Lacquer, 1600-1900: Selections from the Charles A. Greenfield Collection*, Metropolitan Museum of Art, New York, 1980.

The Charles A. Greenfield Collection of Japanese Lacquer, Eskenazi Ltd., London, 1990.

E. A. Wrangham, *The Index of Inro Artists*, p.323, Yasuaki, right column, top.

Exhibited: Japan House Gallery, New York, 1972.

Frederick S. Wright Gallery, University of California, Los Angeles, 1976.

Asia House Gallery, New York, 1977.

The Metropolitan Museum of Art, New York, 1980.





149



149 Y

A lacquered bamboo inro

By Toyosai, 19th century

The bamboo ground decorated in gold, slight-coloured and silver *takamakie* with a continuous design of the Seven Sages of the Bamboo Grove, one side of the *inro* opening to reveal five interior ivory-handled drawers within, the base signed *Gyonen rokuju-go Toyo* with *kao*. 7.7cm (3in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

竹林七賢と唐子図蒔絵引出印籠 銘「行年六十五桃葉(花押)」 19世紀

Provenance: purchased from Christie's, London, 1986.
Edward Wrangham collection, no.1823.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.312, Toyo, bottom row, far left.

150 Y

A rare rattan three-case inro

By Ikeda Taishin (1825-1903), 19th century

The tightly woven rattan ground lacquered with chrysanthemums and plum blossom with bamboo leaves in two shades of gold *takamakie*, the reverse lacquered in a similar style with a broken pine branch, signed *Taishin*; with ivory *kiku*-form *netsuke*. 7.3cm (2 7/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

菊竹梅に松枝図藤編蒔絵印籠 銘「泰真」 19世紀

Provenance: purchased at Sotheby Parke Bernet, Honolulu, 1975.
Edward Wrangham collection, no.1289.



150



151

A lacquer single-case inro

By Shibata Zeshin (1807-1891), Meiji Period

Of rectangular form, decorated in brown, black and *kasshoku* (dark, burnt-orange) *takamakie*, with a large persimmon fruit and two *kurosuguri* (blackcurrants) falling to the ground on one side, a small trailing branch of *kurosuguri* on the reverse, the calyx and branches skillfully rendered to create a realistic and textured surface which contrasts against the smooth, glossy lacquer finish of the over-ripe fruit, all reserved on a dark brown *seido-nuri* ground, the interior of plain *roiro* lacquer, signed on the base with scratched characters *Zeshin*.

6.6cm x 4.7cm (2 9/16in x 1 13/16in).

£60,000 - 80,000

JPY9,200,000 - 12,000,000

US\$92,000 - 120,000

柿に黒酸塊図蒔絵印籠 銘「是真」
明治時代

Provenance: W. L. Behrens collection, no.1091,
illustrated in the *Catalogue*, pl.XLVIII.
Edward Wrangham collection, no.1535.

This is a typical and classic example of lacquer work by the artist - the *seido* or bronze-style ground often favoured by Zeshin provides an elegant and subdued canvas for this understated still-life design whilst the sombre colours of blackish-brown, black and dark, burnt-orange symbolises the visual representation of the aesthetic ideal *iki* (roughly translating as nonchalant chic) that the cultured, wealthy and taste-conscious urbanites of Edo society and indeed, Zeshin himself, strove to emulate.

According to Fujioka Sakutarō (1870-1910), an art historian, whose *Kinsei Kaigashi* (History of Painting in Recent Times) was first published in 1903, the hallmarks of *haiku* can be used to characterize Zeshin's greatest and most distinctive works. He observed that by deliberately choosing to paint a few things so that they seem to overflow beyond the edges of the paper, Zeshin achieved the same emotional impact as the *haiku* master does with his 17-syllable verses - interestingly, among his many artistic and literary talents, Zeshin himself was also an accomplished *haiku* poet.



152



153



152

A lacquered tagasayan-wood three-case inro

By Kanshosai Toyo, 19th century

Lacquered with a simple design of a thatched cottage beside a tree in a light shower of rain, the reverse with a flying bird, in gold and silver *takamakie*, signed *Toyo* with *kao*.

7.3cm (2 7/8in).

£500 - 600

JPY77,000 - 92,000

US\$770 - 920

蕨葎小屋に雨鳥図蒔絵印籠 銘「桃葉（花押）」 19世紀

Provenance: purchased at Sotheby's, London, 1964.

Edward Wrangham collection, no.375.

153

A rare lacquer four-case inro

By Toha, 19th century

One side of black lacquer, simulating *shakudo*, finely engraved in deep *katakiri* and *kebori* with a glowering *shishi*, the other side of gold lacquer with an *ishime* surface, lacquered and inlaid with a large peony and foliage in gold *takamakie*, applied gold foil and inlaid *aogai*, the interior of *nashiji*, signed *Toha saku*.

7.3cm (2 7/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

牡丹に獅子図蒔絵螺鈿印籠 銘「東巴作」 19世紀

Provenance: purchased from Douglas J. K. Wright, London, 1966.

Edward Wrangham collection, no.679.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.292, Toha, top right.

Although not acknowledged as such, the engraving of the *shishi* is very much in the manner of the celebrated sword fitting maker, Yokoya Somin and his school.



154 Y

A black lacquer four-case inro

By Igarashi Doho III, 18th century

Of oval form, lacquered with a continuous design of an *eboshi* resting among sprays of *kiku* and with a three-character inscription in gold and coloured *takamakie*, the *eboshi* with a light sprinkling of *aogai*, the dew drops on the foliage inlaid in silver, the interior of *nashiji*, signed *Igarashi Doho* with *kao*; with ivory, reticulated *ojime*, unsigned.

7.6cm (3in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

烏帽子に菊図蒔絵螺鈿貼付彫金印籠 銘「五十嵐道甫（花押）」
18世紀

Provenance: W. L. Behrens collection, no.1804.

R. Harari collection, purchased at Sotheby's, London, 1974.

Edward Wrangham collection.

Published: E. A. Wrangham, *The Index of Inro Artists*, p. 46, Doho III, Igarashi, right.

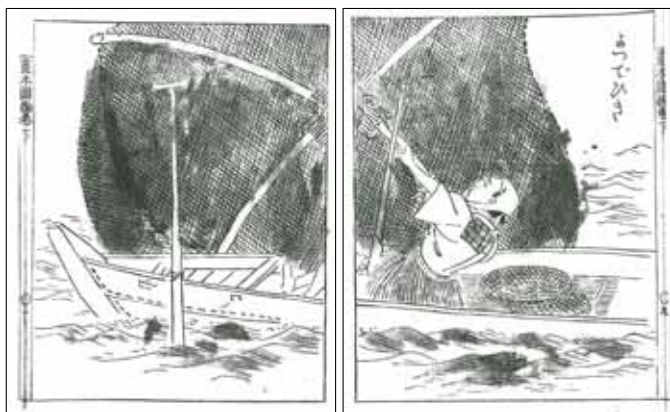
The *eboshi* and the three characters, *oisenu* (老せぬ) shown on the *inro* alludes to the poet Ki no Tsurayuki (active 868-945) and his poem in the anthology *Kokin Wakashu*.

The poem transcribes:

露ながら/をりてかざさむ/菊の花/
おいせぬ秋の/ひさしかるべく

*Tsuyu nagara / orite kazasamu / kiku no hana /
oisenu aki no / hisashi karu beku*

Chrysanthemums in autumn
While they shine
I'll wear them in my hair
For sooner than the flowers'
Will come my ending.



Shita-e taken from *Ehon Zuhen* illustrated by Hanabusa Itcho; courtesy of the Heinz and Else Kress *inro* archives

155

A black lacquer three-case inro

By Tomoyoshi, 19th century

Of wide form, the *roiro* ground with *mura-nashiji*, lacquered and inlaid with a fisherman seated in an open boat, hauling in his huge net, the design continuing on the reverse, in gold *takamakie* with inlay of pewter, coloured horn and *raden*, the interior of black lacquer with *kinji* edges, signed *Tomoyoshi*.

6.7cm (2 5/8in).

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,300 - 3,900

網漁図蒔絵螺鈿水牛角象嵌印籠 銘「朝義」 19世紀

Provenance: purchased at Christie's, London, 1977.
Edward Wrangham collection, no.1348.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.301,
Tomoyoshi, left column, bottom.

The design is taken from an illustration in the woodblock-printed book *Ehon zuhen*, illustrated by Hanabusa Itcho and published in 1751.



156

156

A gold lacquer four-case inro

By Shiomi Masanari, 19th century

The *kinji* ground decorated in gold and *iroe hiramakie*, *togidashi* and *takamakie* with details inlaid in *aogai* on one side with a dragonfly, a bumble-bee, *tamamushi* (a jewel beetle) and an ant, and the reverse with a mantis and a wasp, signed in raised red lacquer *Shiomi Masanari*, the interior of plain red lacquer; with a silver filigree *ojime* engraved with insects crawling over autumnal plants and flowers, *unsigned*.

8.3cm (3 1/4 in).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

昆虫図蔀絵螺鈿印籠 銘「鹽見政誠」 19世紀

Provenance: purchased at Sotheby's, London, 1965.
Edward Wrangham collection, no.599.

157

A gold lacquer unusual four-case inro

By Mototada, 19th century

In the shape of an *oi* (a priest's travelling pack), of slightly domed and curved rectangular form, bearing a *fundame* ground with a simulated basketwork and wood structure and with trailing ivy on both sides in gold and slight-coloured *takamakie*, the corners strengthened with silver and interior of *nashiji*, signed *Mototada* with *kao*.

10.2cm (4 in).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

笈形竹網戸蔀絵印籠 銘「基薫 (花押)」 19世紀

Provenance: Baron Morimasa Takei collection, no.5.F.18.
Purchased from Spink & Son Ltd., London, 1993.
Edward Wrangham collection, no.2045.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.187,
Mototada, centre.

Exhibited: *Treasures of the North*, Whitworth Art Gallery, Manchester,
and Christie's, London, 2000, no.57.



157





158



Shita-e taken from a manuscript of *Genji Kokagami*; courtesy of the Heinz and Else Kress *inro* archives



159

158

An unusual wood three-case inro

By Rissai, 19th century

Of oval form, inlaid in glazed pottery with Genji and To no Chujo dancing 'Waves of the Blue Ocean' during an autumn excursion to the Suzaku Palace, from Chapter 7, *Momiji no ga* (An Autumn Excursion) of *Genji monogatari* (The Tales of Genji), the reverse with a large flaming *otaiko* (drum) and curtain amid falling maple leaves in red lacquer, signed on an inlaid pottery table *Rissai*. 7.3cm (2 7/8in).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

紅葉賀 (源氏物語) 図木製蒔絵陶片貼付印籠 銘「笠齋」 19世紀

Provenance: D. Beresford-Jones collection, purchased at Christie's, London, 2000.

Edward Wrangham collection, no.2164.

This famous scene was often depicted in painting, especially from the sixteenth century onwards, and is also depicted on the cover of the Van Diemen box, a celebrated example of export lacquer in the Victoria and Albert Museum dating from the 1630s. For painted examples, see Akiyama Ken and Taguchi Eiichi (eds.), *Goka 'Genji-e' no sekai: Genji monogatari* (The Gorgeous World of Genji Painting: The Tale of Genji), Tokyo, Gakken, 1999, p.54 and Yamane Yuzo (ed.), *Nihon byōbu shusei* (A Compendium of Japanese Screen Painting), vol.5, *Jinbutsuga: Yamatoe-kei jinbutsuga* (Figure Painting in the Yamatoe Tradition), Tokyo, Kodansha, 1979, nos.93-4. The route by which such a motif might have entered the lacquer workshops of the Edo period is suggested by a manuscript entitled *Genji kokagami* and dated to the Enpo era (1673-1681), comprising 37 chapters in five volumes, which includes a version of this design. The manuscript is preserved in the Staatliches Museum für Völkerkunde in Munich, inv. no. 12-Cod.jap. 14. Such design albums were widely used, not only by lacquerers but also by artisans working in metal, textile and other media.



160

159

A red lacquer two-case inro

By Sadakiyo (Teisei), 19th century

Of wide form, bearing a bright red ground, lacquered and inlaid with a sea bream and aquatic plants in gold *takamakie*, inlaid gilded horn and *aogai*, the interior of black lacquer with *kinji* edges and the lower case with a fitted tray, signed *Sadakiyo/Teisei*. 7.3cm (2 7/8in), wide.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

遊鯛図蔴絵螺鈿水牛角象嵌印籠 銘「貞清」 19世紀

Provenance: purchased at Christie's, London, 1996.
Edward Wrangham collection, no.2096.

160

A boxwood three-case inro

By Shokin, 19th century

In the form of a tortoise, its head and legs retracted within its carapace and its eyes inlaid with horn, signed in a rectangular reserve *Shokin*; with a wood *ojime* in the form of three tortoises, signed on an oval ebony tablet *Tadakazu*; and a boxwood *netsuke* of a turtle, enveloped in its carapace, inscribed *Tomotada*. 8.9cm (3 1/2in).

£700 - 900

JPY110,000 - 140,000

US\$1,100 - 1,400

亀甲意匠木彫印籠 銘「松琴」 19世紀



161

Provenance: L. A. Luxmoore collection, purchased at Sotheby's, London, 1964.

Edward Wrangham collection, no.323.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.252, Shokin, right.

161

A rare boxwood tonkotsu

By Sasaki Tomiaki, Iwami, 19th century

In the form of a rat seated on the top of a rice bale tied with netted rope, the slightly worn wood bearing a good patina and the rat's eyes inlaid, signed in a square reserve *Sasaki Tomiaki chokoku*; with lacquered-*shakudo*, tubular-form *ojime* carved in gilt *takazogan* with a *fukura-suzume* among grasses in *katakiri-bori*, unsigned.

8.2cm (3 1/4in) high.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

米俵に鼠意匠木製とんこつ 銘「佐々木富明彫刻」 19世紀

Provenance: Arthur Kay collection, no.555.

Miss Jermyn collection, purchased at Sotheby's, London, 1970.
Edward Wrangham collection, no.1032.



162



163

162

An inlaid brown lacquer two-case inro

By Jikan Ganbun, 19th century

In the form of a pouch, the brown lacquer ground carved to simulate leather, decorated with a snail and ants crawling over a gourd vine, with details inlaid in pewter, silvered-metal and copper, the design extending over the top, the interior of *nashiji*, signed in a black lacquer, rectangular reserve *Jikan Ganbun*; with stag-antler *ojime* in the form of an apple inlaid with a ladybird crawling over the skin, *unsigned*. 5.8cm (2 $\frac{1}{4}$ in).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

たばこ入れ意匠瓢箪に蝸牛図蒔絵貼付彫金印籠 銘「自侃眼文」 19世紀

Provenance: Aoyama and Daniel Rouvière collection, purchased at Hotel Drouot, via Alain Ducros, Paris, 1991.

Edward Wrangham collection, no.2053.

Published: Alain Ducros, *Netsuke et Sagemono*, Granges-les-Valence, Paris, 1987, p.190.

E. A. Wrangham, *The Index of Inro Artists*, p.56, Ganbun, second from left.

163

A rare lacquer single-case inro

By Kounro, 19th century

Of relatively wide form, the *sabiji-nuri* ground simulating old pitted and rusty iron, lacquered in high relief with four dried sardines in rubbed gold *takamakie*, the interior of *roiro*, signed in a rounded, rectangular *tsuishu*-lacquer tablet

Kounro, with lacquered-wood *ojime*, inlaid with a mask in ray skin, *unsigned*.

7cm (2 $\frac{3}{4}$ in) wide.

£500 - 800

JPY77,000 - 120,000

US\$770 - 1,200

鯛干物図蒔絵印籠 銘「耕雲老」 19世紀

Provenance: Raymond and Frances Bushell collection, purchased at Sotheby's, London, 1966. Edward Wrangham collection, no.653.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.151, Kounro, bottom left.



164

164 Y

A rare reishi fungus single-case inro

19th century

Of irregular oval form, lacquered and inlaid with an elephant wearing a floral-decorated cloth and with a large peony on its back, in gold and black *takamakie*, the peony of inlaid *raden* and the elephant's tusks of ivory, the reverse with a broad Chinese hat and cane in gold *takamakie*, *unsigned*.

8.2cm (3 1/4 in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象に芙蓉図霊芝製蒔絵螺鈿印籠 無銘 19世紀

Provenance: R. Harari collection, purchased at Sotheby's, London, 1974.
Edward Wrangham collection, no.1267.

165

A rare iron two-case inro

By Moriguchi, 19th century

Elaborately inlaid in gold and silver *nunome* and *honzogan*, with floral-shaped panels of temple buildings and pavilions reserved on a ground of stylised cherry blossoms and *karakusa*, in the manner of Komai of Kyoto, the interior of gilt, signed in a rectangular reserve *Moriguchi sei*; with an iron *kagamibuta*, inlaid in similar style with a fallen roof tile used as a flower-arrangement bowl and formal designs, *unsigned*;

with a silver *ojime*.

8.5cm (3 3/8 in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

駒井様花形風景散図金工印籠 銘「森口製」 19世紀

Provenance: purchased at Sotheby's, London, 1972.
Edward Wrangham collection, no.1144.

Published: E. A. Wrangham, *The Index of Inro Artists*, p.183, Moriguchi.



165



166



167



168

166

A rare lacquer and inlay single-case inro

By Yokobue, 19th century

Of wide form, the striated dark-brown ground impressed in low relief with two medallions and inlaid with five blue-and-white porcelain panels painted with figures, bamboo, a tree and a perched bird, the interior of *nashiji* embellished with large *hirame* flakes, signed *Shimeikyoko* and *Yokobue* with *kao*; with Hirado porcelain *manju netsuke*, painted in underglaze blue with a lake scene, signed *Toto Takada Shugetsu* with seal; with squat, flattened, round lacquered-wood *ojime*, unsigned.

8.2cm (3¼in) wide.

£750 - 800

JPY110,000 - 120,000

US\$1,200

花鳥人物画散陶片象嵌蒔絵印籠 銘「四明居好」
「横笛（花押）」 19世紀

Provenance: Michael Tomkinson collection, no. 624.

John Hudisteanu collection, purchased at Sotheby's, London, 1966.

Edward Wrangham collection, no.628.

Published: E. A. Wrangham, *The Index of Inro Artists*, 1995, p.330, Yokobue III.



169

167

An unusual ceramic small single-case inro

By Kunzan, 19th century

Of wide form with external cord runners, entirely covered with green glaze, engraved on one side with a formal design and on the other with two formalized deer, signed *Kunzan*; with a green-glazed ceramic seal *ojime* in the form of a seated *shishi*, unsigned.

6.3cm (2½in).

£500 - 600

JPY77,000 - 92,000

US\$770 - 920

見立紋章鹿図陶製印籠 銘「君山」 19世紀

Provenance: Edward Wrangham collection, no.1395.

Published: E. A. Wrangham, *The Index of Inro Artists*, p.152, Kunzan.

168

A pottery three-case inro

Attributed to Miura Kenya (1825-1889), 19th century

Of hexagonal section, bearing a cream glaze and painted in coloured enamels with a willow tree on a hillside in Rinpa style, signed in a rectangular reserve *Kenzan*; with a globular *ojime* and *manju netsuke* of octagonal form en suite, both signed *Kenzan*.

7cm (2¾in).

£700 - 900

JPY110,000 - 140,000

US\$1,100 - 1,400

坂上柳図陶製印籠 銘「乾山」 19世紀

Provenance: W. W. Winkworth collection, purchased in 1965.
Edward Wrangham collection, no.584.



170

169

An unusual rattan two-case inro

19th century

The two-toned woven rattan ground of variegated design, lacquered and inlaid with trailing vines and a pumpkin in coloured *takamakie*, pewter and *aogai*, the interior of each case fitted with a loose tray, unsigned.

9.8cm (3 7/8in).

£500 - 600

JPY77,000 - 92,000

US\$770 - 920

南瓜に白朝顔図藤網代組蒔絵螺鈿印籠 無銘 19世紀

Provenance: purchased at Sotheby's, London, 1988.

Edward Wrangham collection, no.1914.

170

A rare beadwork three-case inro

19th century

Each side bearing a shaped panel, decorated in coloured beads with a parrot perched on a flowering branch, the top and base with formal designs in similar style, the interior is of black lacquer and the external cord runners are of silver, unsigned; with lacquered-wood, tubular-shaped *ojime*, unsigned.

8.2cm (3¼in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

鸚鵡図ビーズ編印籠 (内漆塗) 無銘 19世紀

Provenance: Michael Tomkinson collection, no.1145.

W. L. Behrens collection, no.25.

Purchased at Sotheby's, London (via Eskenazi Ltd.), 1983.

Edward Wrangham collection, no.1627.



171



172



171

An unusual large amber three-case inro

19th century

Of oval form, the red amber backed with gilding, and carved in relief on one side with a monkey warrior, holding arrows and with a bow slung on his back, the reverse plain, *unsigned*.

10.1cm (4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

狩人 (擬人化猿) 図琥珀彫印籠 無銘
19世紀

Provenance: Dr. Edmund Lewis collection.

Purchased at Christie's, London, 2000.

Edward Wrangham collection, no.2168.

172

Two Chinese jade single-case inro made for the Japanese market

19th century

Each of pale green jade, shaped as a covered jar, the first carved in low relief with bands of stiff leaves, scrolls and key-frets, 6cm (2 3/8in); the second carved with boatmen on a lake with hills in the distance, 6.3cm (2 1/2in), each with cloisonné enamel *ojime*, *unsigned*. (2).

£700 - 900

JPY110,000 - 140,000

US\$1,100 - 1,400

壺意匠翡翠彫小印籠 二点 (中国山水風景、巴模様) 19世紀

Provenance: the first purchased from C. Barrett, London, 1971.

Edward Wrangham collection, no.1093.

The second purchased at Christie's, London, 1978.

Edward Wrangham collection, no.1386.

Exhibited: (first item) The Ashmolean Museum, Oxford, 1972, no.115.



173

173

An umimatsu (fossil wood) small tonkotsu
19th century

The almost black material with pale lacquer striations, lightly polished to show the grain, forming a covered box of irregular upright shape, *unsigned*; with a simple branch-section *netsuke* and *ojime* en suite.

6cm (2 3/8in).

£400 - 500

JPY61,000 - 77,000

US\$620 - 770

木製洞とんこつ 無銘 19世紀

Provenance: purchased from Nihon Token,
London, 1970.

Edward Wrangham collection, no.1013.

174

A pale wood kiseruzutsu with tabako-ire

The *kiseruzutsu* by Bokuboku, late 19th century
The *kiseruzutsu* delicately carved and engraved with two birds perched on a pine branch, signed *Bokuboku to*; with printed calico *tabako-ire* with formal designs, the *mae-kanagu* of gold and cloisonné enamel, in the form of a floral spray.

The *kiseruzutsu* 22.9cm (9in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木彫きせる筒 松枝に鳥 銘「墨々刀」

キャラコ布たばこ入れ

19世紀後期

Provenance: Edward Wrangham collection.

175

A rattan kiseruzutsu with tabako-ire

The *kiseruzutsu* by Hosai, late 19th century
The *kiseruzutsu* of woven rattan, lacquered with a spray of *kuzu* (devil's tongue) in gold and coloured *takamakie*, signed *Hosai*; with leather *tabako-ire* of upright form, the *mae-kanagu* of *shakudo* and gilt metal, in the form of Tenaga.

The *kiseruzutsu* 20.3cm (8in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

藤網代組蒔絵きせる筒 葛 銘「宝哉」

金唐革藤網代組たばこ入れ

19世紀後期

Provenance: Edward Wrangham collection.



174



175



176



Inro from a Swiss private collection (Lots 176-208)

176 *

Two black lacquer inro

The first by Inagawa Senryu and the second by Ueda Chikanao, 18th and 19th century
The first of three cases, lacquered in gold *takamakie* and *togidashi* with ducks swimming beside a boat moored among rocky pine islets on one side and a diagonal formation of geese in flight on the other, the interior of rich *nashiji*, signed *Senryu* with *tsubo*-shaped seal, 6.7cm (2 5/8in) high; the second of three cases, of broad form, decorated on the sparse *nashiji* ground with a solitary cuckoo flying past the crescent moon inlaid in mother-of-pearl, the interior of *Negoro* lacquer, signed *Chikanao* with *kao*, 8.3cm (3 1/4in) wide, with *shakudo ojime* inlaid with a bird flying over a stream, *unsigned*. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

蒔絵印籠 二点 (湖畔に鴨雁図、郭公に三日月) 18・19世紀

177 *

A black lacquer four-case inro

By Hasegawa Shigeyoshi, 19th century
Decorated in gold *takamakie*, *kirikane* and *togidashi* with Ono no Tofu standing beside a willow tree on a lake shore, holding an umbrella to protect himself from a shower, the reverse with a gnarled pine tree seen from beyond the wall of a wealthy residence, the interior of rich *nashiji*, signed *Hasegawa Shigeyoshi saku* with *tsubo*-shaped seal *Hayashi*; with a gold *ojime* pierced with chrysanthemum and plum blossoms, *unsigned*. 9.2cm (3 13/16in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

小野道風図蒔絵印籠 銘「長谷川重美作
林(壺印)」 19世紀



177





178

178 *

A black lacquer single-case inro

The inro by Yamada Jokasai, the ojime by Mitsusuke, 19th century

Of wide form, bearing a *roiro* ground and decorated in gold and *iroe takamakie* with two fishing nets hanging to dry at dusk, the full moon shown on the reverse, two conch shells suspended from a red tasselled rope draped over the top case, the inside of the top case and riser decorated in gold *hiramakie* with a flock of *chidori* flying over storm-tossed waves, signed in gold lacquer *Jokasai*; with tubular hexagonal silvered-metal *ojime* decorated in gilt and copper *takazogan*, signed *Mitsusuke*. 7.6cm (3in) wide.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

巻貝付紐飾と網図蒔絵印籠 銘「常嘉斎」
19世紀

179 *

A black lacquer five-case inro

By Yamada Jokasai, 19th century

The sparse *nashiji* ground decorated in gold and silver *takamakie* with a solitary falcon perched on wave-lashed rockwork with the withered branches of a tree behind whilst the sun sets on the reverse, the interior of rich *nashiji*; signed in gold lacquer *Jokasai*, with red glass *ojime*. 9.1cm (3½in) high.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

夕日に隼図蒔絵印籠 銘「常嘉斎」 19世紀



179





180

180 *

A gold lacquer four-case broad inro
19th century

The *kinji* ground decorated on one side with cherry trees and young sapling growing on a hillock with a waterfall in the top left corner, the other showing a pair of cranes flying against the setting sun, partially obscured by clouds, the interior of rich *nashiji*, unsigned.

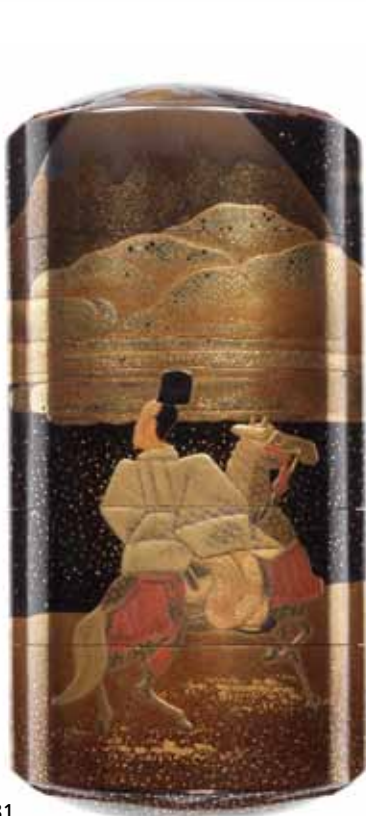
8.1cm (3 3/16in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

双鶴に夕日と松桜図蒔絵印籠 無銘 19世紀



181

181 *

A roiro lacquer four-case inro
19th century

The black lacquer ground with a sprinkling of *hirame* flakes, decorated in gold and slight-coloured *takamakie*, *togidashi* and *kirikane* with Ariwara no Narihira on horseback, on his 'Journey to the East', stopping to admire the beauty of a snow-capped Mount Fuji looming in the distance, the reverse with his two attendants standing by the waterfront next to a large pine tree, the interior of *nashiji*, unsigned; with yellow glass bead *ojime*.

9.7cm (3 3/4in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

在原業平東下図蒔絵印籠 無銘 19世紀



182

182 *

A roiro lacquer four-case inro
19th century

Decorated in gold and *iroe-takamakie* with a pair of pheasants perched on the edge of a cliff, with branches of flowering *kaido* (hall crab-apple) issuing from behind and continuing on the reverse, with details highlighted in gold *kirikane*, the interior of rich *nashiji*, unsigned.

8.1cm (3 1/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

雉に海棠図蒔絵印籠 無銘 19世紀



183

183 *

A lacquer five-case inro

By Koma Naomasa, 19th century

Decorated in gold and *sumi togidashi* with a continuous design of a bamboo grove on a *rogin-nuri* ground, the leaves extending over the top case, the interior of rich *nashiji*, signed in gold lacquer *Koma Naomasa zo*; with silvered-metal tubular *ojime* inlaid with a leafy branch, and wood *netsuke* in the form of a bamboo shoot, *unsigned*. 9.8cm (3 7/8in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

竹林図蒔絵印籠 銘「古満直政造」 19世紀

184 *

A black lacquer four-case inro

By Koma Yasutada (Ankyo), 19th century

The *roiro* ground decorated in gold and slight-coloured *takamakie* and *togidashi* with a pair of pheasants beside tall stands of bamboo, the reverse with a meandering stream, the interior of rich *nashiji*, signed *Koma Yasutada (Ankyo) saku*; with lacquer three-sided *ojime* decorated with bamboo leaves in *sumi-togidashi*, *unsigned*. 8.2cm (3 1/4in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

双雉に竹小川図蒔絵印籠 銘「古満安匠作」
19世紀



184



185

185 *

A lacquer four-case intro

By Koma Kyuhaku, 19th century

The *usu-nashiji* ground finely embellished in gold and *iroe-takamakie* with three Genroku-period entertainers, a flautist on one side playing the *yokobue* and her companion seated on the reverse with a *tsutsumi*, a third *bijin* holding a fan and leaning on a *kyosoku* (armrest) listens attentively, with details highlighted in rich *mura-nashiji*, *aogai* and *kirikane*, the interior of *nashiji*; signed Koma Kyuhaku saku, with black glass bead *ojime*. 8.9cm (3½in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

女性芸人図蒔絵印籠 銘「古満休伯作」
19世紀



186

186 * Y

A black lacquer three-case intro

19th century

The *roiro* ground with scattered small *hirame*, decorated with a Chinese man leading a richly caparisoned elephant, in gold and grey *takamakie* with details of *hiramakie* and gold foil, the man's face of inlaid silver and the interior of *nashiji*, unsigned; with ivory *ojime* carved with an elephant and attendant, unsigned.

7.6cm (3in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象と中国人図蒔絵貼付彫金印籠 無銘
19世紀

187 *

Two lacquer inro

19th century

Comprising one of lacquered-bamboo, decorated in gold and red *takamakie* with the sun setting above pine on one side and a flowering branch of plum on the reverse, one side of the *inro* sliding open to reveal five interior bone-handled drawers within, *unsigned*, 7.8cm (3in) high, the second, six cases, of slender upright form, the *mura-nashiji* ground lacquered with a night scene of a cuckoo flying above a large mansion past the crescent moon, the interior of rich *nashiji*, *unsigned*, 11.1cm (4 5/8in) high. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

竹製蒔絵引出印籠 一点 (松梅図)

蒔絵印籠 一点 (屋敷に郭公図)

19世紀



187

188 *

A gold lacquer four-case inro

By Kanshosai Toyo, 19th century

Decorated in gold and slight coloured *takamakie*, *togidashi* and *kirikane* with a scene from *Genji monogatari* (The Tales of Genji) possibly showing Murasaki no Ue and Akashi no Hime on the verandah of a palace building by a pine on one side and Prince Genji shown seated on a verandah overlooking a stream meandering through rockwork among which pine saplings grow in profusion on the other, the interior of rich *nashiji*; signed *Toyo saku* with *kao*. 8.8cm (3 1/2in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

源氏物語図蒔絵印籠 銘「桃葉作 (花押)」

19世紀



188



189



190

189 *

A gold lacquer four-case inro

By Shokasai, late 19th century

Decorated on the oval *kinji* ground in gold, silver and slight-coloured *takamakie* with five cavorting horses, two on one side and three on the other, the interior of rich *nashiji*; signed in gold lacquer *Shokasai*. 9.2cm (3 9/16in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

馬図蒔絵印籠 銘「松花斎」 19世紀後期

190 *

A gold lacquer four-case inro

By Kakosai, 19th century

Of oval form, decorated in gold and slight coloured *takamakie*, *e-nashiji* and *hiramakie* with Shinra Saburo Yoshimitsu about to play the *sho* at Mount Ashigara beneath the full moon on one side, whilst Toyohara Tokiaki, the son of the former's *sho* master, is shown on the other, listening respectfully, a rolled scroll before him, the interior of rich *nashiji*; signed *Kakosai*. 9cm (3 1/2in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

足柄山図蒔絵印籠 銘「可光斎」 19世紀



191



191 * Y

A gold lacquer four-case inro

By Shokyosai, 19th century

Of lenticular form, bearing a *kinji* ground, lacquered with a continuous scene of three *karako*, one watching two cockerels confronting each other, while another holds a cockerel beside a large cage, beneath an overhanging flowering tree, in gold and slight-coloured *takamakie*, the interior of *nashiji*, signed *Shokyosai*; with ivory *ojime* carved with Handaka Sonja and a dragon. 8.9cm (3 1/2in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

唐子闘鶏觀戰図蒔絵印籠 銘「衞夾斎」

19世紀

192 * Y

A gold lacquer and metal-inlaid four-case inro

By Kakosai and Nobukatsu, 19th century
Of lenticular form, bearing a *kinji* ground, decorated with a harvesting scene, showing an ox-herd ploughing a water-logged field and two farm workers, one proffering a bundle of brushwood to the other who stands in a shallow stream, all in gold *takamakie* with highlights of *kirikane* and *hiramakie*, the figures of *shakudo* and *shibuichi* with gilt and silver details, the interior of *nashiji*, signed for the lacquer Kakosai saku and for the metalwork Nobukatsu with kao; with a gilt-metal *ojime* cast with scrolls and an ivory *netsuke* in the form of a boy climbing onto a recumbent ox on a base, unsigned.

8.9cm (3½in).

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

農耕図蒔絵彫金貼付印籠 銘「可交斎作」
「信勝（花押）」 19世紀

The lacquerer is Kakosai Shozan who worked in Edo during the 19th century and is recorded by E. A. Wrangham, *The Index of Inro Artists*, p.258.

The metal inlay is probably by Yoshida Nobukatsu who also worked in Edo and is recorded by Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Nihon Art Publishers, Ellwangen, 2001, no.H.07085.





193



193 *

A gold lacquer five-case inro

By Kakosai, 19th century

Decorated in gold *takamakie*, *kirikane* and *togidashi* with a continuous scene of Mount Fuji, partly obscured by clouds, looming in the distance, seen from the pines of the sandy peninsular of Miho no Matsubara, the interior of rich *nashiji*; signed *Kakosai* with *tsubo*-shaped seal. 9.1cm (3½in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

富士に松原図蒔絵印籠

銘「可交斎 (壺印)」 19世紀

194 * Y

A gold lacquer five-case inro

By Shunkosai Kunihiro, after a design by

Kano Naganobu (Eishin) and Kano Yasunobu (Yoshin), 19th century

Of upright form, bearing a *kinji* ground, decorated on either side with a hawk tethered to a perch, one inscribed *Isen'in Hoin hitsu*, the other inscribed *Seisen Hogen* with *kao*, in gold and coloured *takamakie*, the interior of *nashiji*, signed *Shunkosai*; with an ivory *ojime* carved with a dragon in a storm, *unsigned*.

9.2cm (3 5/8in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

鷹図蒔絵印籠 銘「伊川院法印筆」

「晴川法眼 (花押)」 「春光斎」 19世紀



194



Isen'in was the *go* (art name) of Kano Naganobu (1775-1828) and *Seisen* was the *go* of Kano Yasunobu (1796-1846). Both painters' works were the inspiration for several lacquerers and *inro* makers working in the 19th century.

195 *

A gold lacquer four-case inro

The *inro* by Toshitoyo, 19th century, the *ojime* by Tomizo Saratani (born 1949)

The *kinji* ground decorated in gold and and slight-coloured *hiramakie* with a bamboo grove with some of the leafy stems bending over in the gentle breeze, the interior of plain black lacquer, signed in gold lacquer *Toshitoyo* with *kao*; with a contemporary gold lacquer tubular *ojime* lacquered in green *hiramakie* with bamboo, signed *Tomi*. 8.2cm (3¼in) high.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

竹林図蒔絵印籠 銘「寿豊 (花押)」

19世紀

Bamboo is an important emblem in East Asian art representing constancy, fidelity, flexibility and longevity; it is also associated with family loyalty.



195

196 * Y

An inlaid gold lacquer four-case inro

By Kakosai Shozan and Shibayama,
19th century

Bearing a *fundame* ground, lacquered with two noblemen seated beneath a fruit tree, in front of a *suzuribako*, watching their *sakazuki* (sake cups) float on a stream, while a young assistant kneels to collect them as they float past, during the Heian poetry game (*Kyokusui no Utagi*), in gold and slight-coloured *takamakie* with details of inlaid ivory, the interior of *nashiji*, signed for the lacquer Kakosai and for the inlay Shibayama; with a coral *ojime*.

8.2cm (3¼in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

曲水の宴図蒔絵象牙象嵌印籠 銘「可交斎」
「芝山」 19世紀

Kyokusui no Utagi is a Heian poetry game for nobles. In this game, the participants compose a *waka* poem before they drink sake from the *sakazuki* floated down the stream to them. This *inro* shows the assistant catching a *sakazuki* using a sprout of bamboo in order to bring sake to those composing the poems.



196



197



198

197 * Y

A gold lacquer four-case intro

By the Kajikawa Family, 19th century

Of lenticular form, the *fundame* ground shading to *usu-nashiji*, decorated with Ebisu with his rod and creel and Daikoku beating a *tsuzumi* and carrying a sack on his back, as they dance among scattered *tama* during the New Year beneath a line of *shimenawa* among clouds, in gold and slight-coloured *takamakie* with details inlaid with ivory, the interior of *nashiji*, signed *Kajikawa saku*; with amber *ojime*. 8.5cm (3 3/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

恵比寿と大黒図蒔絵象牙象嵌印籠
銘「梶川作」 19世紀

An *intro* with an almost identical design by Shokasai and a member of the Shibayama Family was sold in these rooms, 6th November 2012, lot 38.

198 * Y

A gold lacquer four-case intro

By Koryu(sai), late 19th century

Of lenticular form, bearing a *kinji* ground, lacquered and inlaid with a scene from a Noh play, showing an actor wearing a court robe and *eboshi* seated before a posturing actor in a *shishiguchi* role, in gold and slight-coloured *togidashi*, their faces of inlaid silver and the interior of *nashiji* with *kinji* edges, signed *Koryu*; with a *shibuichi ojime* of a *shojo* dancer with copper details; and a gold-lacquered *manju* with an actor in a *shishiguchi* role, in gold and coloured *takamakie* with ivory and *raden* inlay, signed *Shozan* and *Shibayama saku*.

8.5cm (3 3/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

能舞台図蒔絵貼付彫金印籠 銘「光柳」
19世紀後期



199



199 *

A gold lacquer four-case inro

By Koryusai, 19th century

Of rounded rectangular form, bearing a *kinji* ground with clouds of *mura-usu-nashiji*, decorated with a continuous scene of Ariwara no Narihira admiring Mount Fuji on horse back accompanied by an attendant, in gold and slight coloured *takamakie* with *ko-hirame* highlights, the interior of dark *nashiji* with *kinji* edges, signed *Koryusai*; with small globular *ojime*. 7.9cm (3 $\frac{1}{8}$ in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

在原業平富士見図蒔絵印籠 銘「光柳斎」
19世紀

Koryusai's *inro* are usually of lenticular form, often with metal inlay in the style of Kakosai Shozan.

200 * Y

A gold lacquer four-case inro

The *inro* by Tatsuke Kokyo, the *netsuke* by Chounsai, 19th century

Of wide form, bearing a *shibuichi-nuri* ground and with two circular panels of *kinji-nuri*, decorated with dancers in a New Year procession, one wearing a *shishimai* mask and cloak, while others dance and play various drums, beneath a line of *shimenawa*, a bamboo stem and *kadomatsu* to one side, in gold and slight-coloured *takamakie*, the interior of rich *nashiji*, signed *Tatsuke Kokyo saku*; with a gold-lacquered *ojime* decorated with clouds; and an ivory two-part *manju* carved in *shishiaibori* with two small boys, one holding a *kitsune* mask, the reverse with musical instruments, signed *Chounsai* with seal *Hidechika*. 8.9cm (3 $\frac{1}{2}$ in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

新年祭図蒔絵印籠 銘「田付古京作」
19世紀

The *inro* maker appears to be hitherto unrecorded.



200



201



201 *

A gold lacquer three-case inro

By the Kajikawa Family, 19th century

The *kinji* ground decorated in gold, black and red *takamakie* with a cockerel and hen beside six rice stooks beside a thatched dwelling on one side and a young herd boy riding an ox on the other, with details in *kirikane* and *e-nashiji*, the interior of rich *nashiji*, signed *Kajikawa* with *tsubo*-shaped seal *Ei*; with a bronze *ojime* in the form of a clam; *unsigned*.

8.3cm (3¼in) high.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

牛童子図蒔絵印籠

銘「梶川作 英 (壺印) 」 19世紀

202 *

A gold lacquer four-case inro

By the Kajikawa Family, late 19th century

Of broad form, lacquered in gold and *iroe takamakie* with a continuous landscape village scene of undulating hills and maple trees by a meandering river depicting farmers at work during the rice harvesting season in autumn, a snow-capped Mount Fuji rising in the distance, the interior of rich *nashiji*, signed *Kajikawa saku* with *tsubo*-shaped seal *Ei*; with a gold *ojime* decorated with clusters of square motifs, *unsigned*. 8.9cm (3½in) high.

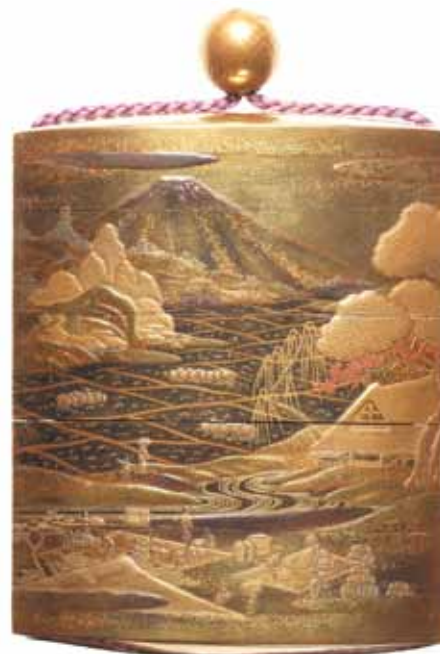
£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

稲刈図蒔絵印籠

銘「梶川作 英 (壺印) 」 19世紀後期



202



203 *

A gold lacquer four-case inro

The *inro* by Hara Yoyusai, 19th century, the

ojime by Masayoshi, 19th century

The *mura-nashiji* ground elaborately decorated in gold and silver *takamakie* with details of mother-of-pearl, gold foil and horn with the *takarabune* (treasure ship) at sea, a solitary crane flying overhead on one side and a *minogame* swimming astern on the other, the interior of rich *nashiji*, signed *Yoyusai*; with gold *ojime* carved all over with *takaramono*, signed *Masayoshi*, and gold lacquer *netsuke* in the form of an old thatch-covered barge, with the *himotoshi* formed by a loose silver ring, *unsigned*. 8.3cm (3¼in) high.

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

鶴養龜宝船図螺鈿蒔絵印籠

銘「羊遊斎」 19世紀

Provenance: purchased at Sotheby's, London, 24th October 1984, lot 204. For a similar *inro* by Yoyusai, see Michael Thomkinson, *A Japanese Collection*, London 1898, vol.1, illustrated opp. p.32, no.577.



203

204 * Y

A gold lacquer four-case inro

By Kajikawa Bunryusai, after a design by Kitagawa Utamaro, 19th century

Of upright form, the *kinji* ground with clouds of *mura-nashiji*, lacquered with a continuous design of two *ama* (awabi fisher girls) on an open boat looking down at shells in the water beneath and a large basket of caught shellfish on the after deck, all in gold and slight-coloured *togidashi* with highlights of *kirikane* and slight details inlaid with *raden*, the interior of *nashiji*, signed *Bunryusai Kajikawa saku*; with ivory *ojime* carved with a sage in a garden, unsigned.

9.2cm (3 5/8in) high.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

海女図蒔絵印籠 銘「文龍斎梶川作」
19世紀

The design is based on the left-hand sheet of a woodblock-printed triptych entitled *Awabi tori* by Kitagawa Utamaro published circa 1789-1800. In the original print the two girls are in similar attitudes but on a rock instead of on a boat as is depicted on the *inro* presented here.



204



205



206

205 * Y

A Somada-style black lacquer five-case inro

By Somada Hisamitsu, 19th century

Of upright form, bearing a rich *roiro* ground, delicately lacquered and inlaid in Somada style with Toba riding a mule, led by a young groom among stands of bamboo, in *aogai* and gold and silver foil, with highlights of *e-nashiji*, the interior of *nashiji*, signed *Somada Hisamitsu* with *kao*; with a gold-lacquered *ojime*; and a *hako-netsuke* decorated in Somada style with a fan and rolled *makimono*, unsigned.

9.2cm (3 5/8in) high.

£3,000 - 3,500

JPY460,000 - 540,000

US\$4,600 - 5,400

東坡図杣田様螺鈿蒔絵印籠

銘「杣田久光（花押）」 19世紀

206 *

A Somada-style black lacquer three-case inro

19th century

Bearing a rich *roiro* ground, decorated in typical Somada inlay with a boy playing a flute and another beating a drum, in coloured lacquer, gold foil and *aogai*, the cord runners with a geometric design in similar style and the interior of rich *gyobu-nashiji*; with ensuite circular *hako-netsuke* decorated with a spinning top beside flowering cherry branches, the reverse with *karakusa*; and a green-stained stag-antler *ojime*, unsigned.

7.3cm (2 7/8in) high.

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

唐子楽器演奏図杣田様螺鈿蒔絵印籠 無銘

19世紀

An almost identical *inro* is illustrated in the *Exhibition Catalogue, Japanese Lacquer-ware from the Verbrugge Collection*, Ezkenazi Ltd., London, November 1989, p.49, no.40.



207

207 *

A gold lacquer inlaid broad two-case inro

By Masaharu, Meiji Period

The *kinji* ground embellished in typical Shibayama style with a double-handled basket filled to the brim with an assortment of seashells with a branch of flowering plum lying on the ground on one side and a solitary butterfly hovering above discarded shells on the other, the interior of rich *nashiji*, signed in a mother-of-pearl reserve *Masaharu*; with black-lacquered *ojime* decorated in gold *hiramakie* with a leafy branch, *unsigned*.

8.3cm (3¼in) wide.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

梅枝に貝尽図芝山象嵌金地印籠 銘「政春」
明治時代

208 * Y

An inlaid gold lacquer four-case inro

19th century

Of rectangular form, bearing a *oki-birame* ground, each side with a silver-edged panel of *kinji-nuri*, decorated with the attributes of Daikoku and Ebisu, one with rats besides a *daikon*, the other with a *tai* (bream) beside a rod and creel beneath a hanging decoration, in gold *takamakie*, inlaid ivory, mother-of-pearl, gold and *shakudo*, the interior of rich *nashiji*, *unsigned*; with a coral *ojime*.

8.2cm (3¼in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

鼠に大根と鯛 (大黒と恵比寿) 図蒔絵螺鈿
象牙象嵌貼付彫金印籠 無銘 19世紀



208



Other inro and sagemono
Various owners

209 *

A lacquered-wood three-case inro

By Ogawa Haritsu (Ritsuo, 1663-1747), 18th century
Decorated with a richly caparisoned elephant in gold and slight-coloured *takamakie*, its back cloth with a design of scrolling flowerheads, inlaid in pottery with *aogai* details, inscribed in gold *takamakie zorai chifuku* (The elephant comes bringing good fortune) and signed with two inlaid pottery seals *Kan* and *Shoko* (Naoyuki), with gold filigree *ojime* and lacquer *manju netsuke* carved with a recumbent ox in a field, *unsigned*.
6.8cm (2 5/8in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

象来致福図木製蒔絵螺鈿糸焼付描印籠 銘「観 (陶器方印) 」
「尚行 (陶器方印) 」 18世紀

A very similar *inro* is illustrated in *Inro and Netsuke, Epitomes of Edo Culture*, The Inro Museum, Takayama, 1990, no.1.

Ogawa Haritsu, who is usually known by his sobriquet, Ritsuo, was one of the first artists to incorporate diverse materials into his lacquerwares, utilising the excellent adhesive qualities of lacquer to combine glazed ceramic, metal, shell, and other materials with traditional *makie* techniques for lacquer decoration. A revival of interest in Haritsu's style and techniques during the 19th century is best exemplified in the copies of his work by Shibata Zeshin (1807-1891), the foremost Japanese lacquerer of the 19th century.



210

210 Y

A miniature red lacquer three-case inro

19th century

Decorated in *iroe takamakie* with three Portuguese traders, one side with one figure holding the leash of his dog in one hand and a telescope in the other, another two Portuguese shown on the reverse, one holding a sword and a staff with a feather attached at the tip whilst his companion waves, *unsigned*; with ivory *manju netsuke* of flattened form, engraved with a ram on one side and the character *fuku* on the other, the centre attached with a loose peg, *unsigned*. 5.7cm (2 1/4in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

葡萄牙商人図蒔絵印籠 無銘 19世紀

211 *

A *tsuishu* (carved red lacquer)

four-case inro

19th century

Carved in low relief with an *asa-no-ha* ground and in high relief with an elaborate continuous design of numerous young boys playing around the avuncular figure of Hotei who sits, smiling and holding a *tama* aloft with one hand, the interior of *nashiji* with *kinji* edges; *unsigned*; with a *tsuishu ojime* carved with Hotei and two boys; and a *tsuishu netsuke* of a baby boy seated, holding a tortoise with both hands, *unsigned*. 9.2cm (3 5/8in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

麻の葉つなぎ地布袋唐子図堆朱印籠 無銘

19世紀



211



212



213



212 *

A black lacquer single-case inro

By Chohei(sai), late 18th century

Of wide form, inlaid in coloured horn with an *akodai* (red seabream) among gold-lacquered bamboo grass, the reverse lacquered in gold *takamakie* with a lobster on a foliate sprig, the interior of *nashiji* and containing two small fitted boxes, their gold lacquer covers lacquered with clams and pine needles above a red lacquer *rinzu* border, signed Chohei. 8.2cm (3¼in) wide.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

笹葉赤魚鯛図蒔絵象嵌印籠 銘「樗平」 18世紀後期

213

A black lacquer three-case inro

By Koma Kyuhaku, late 18th/early 19th century

The *roiro* and *mura-nashiji* ground lacquered with a continuous design of quails foraging for food among millet plants, one bird looking up at a wasp hovering above, in gold and silver *takamakie* with gold foil details, the interior of *nashiji*, signed Koma Kyuhaku saku; with a small *shibuichi ojime* carved and pierced with autumn plants, unsigned.

7.6cm (3in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

栗と鶉図蒔絵印籠 銘「古満休伯作」 18世紀後期/19世紀前期

Provenance: a private German collection.



214



214

A black lacquer single-case inro

Style of Nakamura Chobei, 18th century
Of wide form, bearing a *roiro* ground, lacquered in gold *takamakie* and inlaid with large dried fish in mother of pearl, among pine branches and a berried plant, the reverse with two small dried fish inlaid in pewter, the interior of black lacquer and containing a removable tray, bearing signature *Tsuchida Soetsu* with *kao*.

8cm (3 1/8in) wide.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

干物図蒔絵螺鈿印籠

銘「土田宗悦(花押)」 18世紀

Provenance: a German private collection.

215 *

A black lacquer five-case inro

19th century

Of slender upright form, bearing a rich *roiro* ground with design of six *tatebina* dolls in gold and slight-coloured *takamakie* and *hiramakie* with details inlaid in *aogai* and the interior of *roiro* with *kinji* edges, *unsigned*; with a gold-lacquered *netsuke* of two *tatebina* dolls with bone heads, signed *Keishin*.

13.4cm (5 1/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

立雛図蒔絵螺鈿印籠 無銘 19世紀



215





216



217

Other properties

216

A gold lacquer five-case inro

By Kajikawa Bunryusai, 19th century
Of upright form, bearing a *kinji* ground, lacquered with a continuous scene of cockerels and hens foraging for food among stands of bamboo, in gold and coloured *takamakie*, the interior of *nashiji*, signed *Kanko* (Official Craftsman) *Kajikawa Bunryusai* with *kao*; with small silver and copper *ojime*, *unsigned*.
7.9cm (3 1/8in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

竹に鶏図蒔絵印籠 銘「官工梶川文龍斎 (花押)」 19世紀

Provenance: a German private collection.

Property from a private collector

217

A rare multi-coloured lacquer four-case inro

By the Kajikawa Family, 19th century
Of lobed form, lacquered on both sides with ten horizontal narrow bands of formal designs, including *asa-no-ha*, *shippo*, formalised waves, flying *ho-o* birds, and peony blooms among *karakusa*, divided by bands of red and black lacquer, the top with a narrow panel lacquered with a dragon and the base with further formal designs, all in gold, red, black, brown and

grey *takamakie*, the interior of *kinji*, signed *Kajikawa saku*.

9.8cm (3 7/8in) high.

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$12,000 - 15,000

吉祥文様平行重図蒔絵印籠 銘「梶川作」 19世紀

Provenance: Maurice Champoud collection.

218 * Y

A black lacquer four-case inro

By Kajikawa Bunryusai, 19th century
Bearing a rich *roiro* ground and lacquered with a bold design of a peacock and peahen perched on a large rock among trees overhanging a stream, around which numerous birds of various species fly or perch among rocks, in gold *takamakie* with details of *aogai* and with *kirikane* highlights, the interior of *nashiji*, signed *Kajikawa Bunryusai* with *kao*; with coral *ojime*; and a wood *manju* lacquered with the character *Ju* on a carved formal ground, *unsigned*. 9.2cm (3 5/8in) high.

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

百鳥図蒔絵印籠 銘「梶川文龍斎 (花押)」 19世紀

219 *

A black lacquer five-case inro

By the Kajikawa Family, 19th century
Decorated in gold and *iroe takamakie* and *mura-nashiji* with a *karasu bato* (wood pigeon) perched on the gnarled branch of a wild cherry tree, the bark and leaves with details highlighted in *kirikane* and *togidashi*, the interior of rich *nashiji*, signed *Kajikawa saku* with *tsubo*-shaped seal *Ei*, with *manju netsuke* similarly lacquered with a sprig of berries, *unsigned*. 8.6cm (3 5/8in) high.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

紅梅に鳥鳩図蒔絵印籠 銘「梶川作英 (壺印)」 19世紀

Provenance: an English private collection.



218



219



220



221



220 Y

A black lacquer tonkotsu

After Shibata Zeshin, late 19th century

Bearing a *roiro* ground, lacquered to one side with Shoki leaning out of a window with an angry expression and a fleeing *oni* on the reverse, in gold and black *takamakie*, inscribed Zeshin with seal Koma; with a mottled mixed-metal *ojime*; and a *kagamibuta netsuke*, the ivory bowl with a *shibuichi* plate inlaid in *iroe-takazogan* with Shoki sharpening his sword on a rock, *unsigned*.

7.3cm (2 7/8in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

鍾馗と鬼図蒔絵印籠 銘「是真 古満 (方印)」 19世紀後期

Provenance: the *kagamibuta netsuke* from the J.C. Hawkshaw collection; a German private collection.

Other properties

221 * Y

A lacquered-wood and inlaid four-case inro

19th century

Of wide form, the wood ground carved in relief with the leaves of numerous *kiku* plants by an openwork fence, the blooms lacquered and inlaid in bone, *raden*, mother of pearl, malachite, amber, coloured horn and coral, the interior of *hirame* over a *roiro* ground, *unsigned*; with fruit-shaped coral *ojime*.

8.5cm (3 3/8in) high.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

満開菊図木彫漆象嵌印籠 無銘 19世紀



(another view)

222 *

An unusual lacquered square inro

By Koma Kansai, 19th century

Elaborately decorated in gold and coloured *takamakie* with famous landmarks from Sensoji (Senso Temple) in Asakusa, one face depicting Daichochin (Giant Lantern) from Daichochin in Hondo and the other showing the statue of Raijin (Thunder god) at Kaminari Gate, both bordered by a chequered band inlaid in mother-of-pearl, whilst the *nashiji* sides are lacquered with local Edo toys including a Fikusuke doll and other toys and a bird flying over the five-storied pagoda, the latter sliding open to reveal a set of four interior *roiro* drawers embellished in gold *hiramakie* with *karakusa*; signed Kansai with kao.

11.7cm x 8.7cm x 4cm

(4 9/16in x 3 3/8in x 1 1/2in).

£15,000 - 18,000

JPY2,300,000 - 2,800,000

US\$23,000 - 28,000

浅草図蔴絵螺鈿引出印籠
銘「寛哉 (花押)」 19世紀



(detail)



(signature)



223

223 Y

A lacquered-ivory three-case inro

By Shokyosai, 19th century

Lacquered with a continuous scene of Tokiwa seated holding a fan while the young Yoshitsune plants out pine sprigs accompanied by a maidservant, in gold and slight-coloured *takamakie*, signed *Shokyosai*; with ivory *ojime* carved with the story of *Kanjincho*, unsigned. 9.9cm (3½in) high.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

常盤御前に牛若丸図象牙蒔絵印籠

銘「奈夾斎」 19世紀



224

224 Y

A Shibayama-style inlaid gold lacquer four-case inro

By Masayuki, Meiji Period

Of flattened hexagonal form, bearing a *kinji* ground, lacquered and inlaid with a continuous scene of the *bugaku* dance arena, a *taiko* barrel drum surmounted by flames visible from behind a curtain strung between flowering cherry branches and a *sho* (reed pipe) and a *torikabuto* resting on the reverse, inlaid in various shades of mother-of-pearl and tortoiseshell, the interior of *nashiji*, signed on a *raden* tablet *Masayuki*; with an inlaid lacquer *ojime*, unsigned.

8.9cm (3½in) high.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

桜下舞楽太鼓笙鳥甲図芝山鼈甲象嵌蒔絵印籠

銘「政之」 明治時代

Provenance: a German private collection.



The property of a Gentleman
(Lots 225-227)

225 Y
A gold lacquer Shibayama-style sheath inro
By Nemoto, Meiji Period

The *saya* in the form of a *tsuba* bearing a rich *kinji* ground elaborately decorated in typical Shibayama style with two humorous scenes, one side with three *oni*, depicting one *oni* wearing a human skull and discarded parasol around his shoulders, standing atop the large skull of a dead animal beside a meandering stream, gesticulating like a ghost and scaring his two companions in the process, three other human skulls suspended from trailing branches of wisteria above, the reverse with Benten and Daikoku throwing *koban* (oval gold coins) at four cavorting rats inlaid in *shibuichi takazogan* dressed in human attire, the sides and aperture of the sheath embellished in rich *okibirame*, signed *Nemoto zo*; the oval gold lacquer *inro* containing two compartments decorated in gold *togidashi* and *e-nashiji* with variously patterned brocades, with a *shibuichi ojime* in the form of a dancing *shojo*, *unsigned* and an ivory figural *netsuke* of a *shishimai* dancer and companion, *unsigned*. 9.2cm (3 5/8in) high.
£10,000 - 15,000
JPY1,500,000 - 2,300,000
US\$15,000 - 23,000

鬼と大黒弁天鼠図芝山象嵌金地塗鞘印籠 銘「根本造」 明治時代

Provenance: an English private collection.

Illustrated on page 95.

226
A large gold lacquer and Shibayama-style three-case inro
By Nemoto, Meiji Period
Of *mokko* form, bearing a rich *kinji* ground, lacquered with an open-air stage among trees with hills in the distance, in gold *takamakie* and inlaid with a theatrical performance amid flowering cherry trees in various shades of mother of pearl, *raden* and coloured horn with highlights of *e-nashiji* and *kirikane*, the interior of *nashiji*, signed on an inlaid tablet *Nemoto zo*; with a copper and enamel *ojime* in the form of a seated frog, *unsigned*; and a *kagamibuta*, the *tagayasan* wood bowl bearing a *shibuichi* plate inlaid with a fan-shaped panel of Shoki with gilt details, *unsigned*. 10.4cm (4 1/4in) high.
£10,000 - 15,000
JPY1,500,000 - 2,300,000
US\$15,000 - 23,000

桜下役者舞台図芝山象嵌蒔絵印籠 銘「根本造」 明治時代

Provenance: an English private collection.

227 Y
A fine silver and enamel saya inro
Meiji Period
The undecorated two-case silver *inro* contained within a reticulated silver *saya*, each side with a lobed openwork panel, one carved and enamelled with a bird landing on a post amid morning glory, the other enamelled with formalised flowerhads amid filigree *karakusa*, within borders enamelled with scrolling sprays of *kiku* blooms, *unsigned*; with a silver and enamel filigree *ojime*, *unsigned*; and a *kagamibuta*, the ivory bowl carved with a band of *rinzu* and bearing a *shibuichi* plate engraved and inlaid with Benkei and Yoshitsune reading the *kanjincho* at the Atake barrier, details in gold, silver, copper and *shakudo honzogan*, *unsigned*. 9.2cm (3 5/8in) high.
£8,000 - 10,000
JPY1,200,000 - 1,500,000
US\$12,000 - 15,000

花鳥図工ナメル彩色銀鞘印籠 無銘 明治時代

Provenance: an English private collection.

Other properties

228 *
A fine large gold lacquer and inlaid metal saya inro
The metalwork by Higashiyama Motonobu, 19th century
Of wide form, the *saya* of *kinji-nuri*, elaborately decorated in gold and slight-coloured *takamakie* with a Bugaku dance arena and a large flaming drum, inlaid to one side with a dancer in the Ranryo-o role, richly inlaid in gold, copper and *shakudo takazogan*; the inner four-case gold-lacquer *inro* lacquered with overlapping variously patterned brocades in gold and coloured *togidashi* and the interior of rich *nashiji*, signed on an inlaid metal tablet *Higashiyama Motonobu koku*; with a red lacquer *ojime*, carved with a sage and attendant in a pine garden; and a two-part red lacquer *manju netsuke* carved in relief with floral panels on an *asa-no-ha* ground, *unsigned*. 9.5cm (3 3/4in) high.
£15,000 - 18,000
JPY2,300,000 - 2,800,000
US\$23,000 - 28,000

舞楽蘭陵王図貼付彫金蒔絵鞘印籠 銘「東山元信刻」 19世紀

Illustrated on page 98.

229 * Y
A gold lacquer and inlaid metal five-case inro
By Hasegawa Shigeyoshi, 19th century
Bearing a *fundame* ground, lacquered with the side of a house, in which Shoki is seen holding a diminutive *oni* while another sits outside beside a large *kanabo* (studded club), the figures of copper, *shakudo* and *shibuichi* with slight gold details and the background of gold *takamakie* with highlights of *mura-nashiji* and *kirikane*, the reverse with a rural scene, two carp banners at the top proclaiming the Boys' Festival, in gold and slight-coloured *takamakie* with profuse *kirikane* highlights and the interior of *nashiji*, signed *Hasegawa Shigeyoshi saku* with red pot seal *Hayashi*; with coral *ojime*; and a plain wood *manju*. 8.9cm (3 1/2in) high.
£5,000 - 6,000
JPY770,000 - 920,000
US\$7,700 - 9,200

鍾馗と鬼図貼付彫金蒔絵印籠 銘「長谷川重美作 林(壺印)」 19世紀

Illustrated on page 98.



226



227



228



229



230

230

A lacquered bamboo zansai-ire (waste container) and cover

By Shibata Zeshin (1807-1891), Meiji Period

The bamboo ground decorated in gold, *sabi-nuri* and silver *takamakie* with a gnarled cherry tree with its flowering branches extending from the body to the base and spreading along the top on the reverse, the cover also of bamboo, the base signed in characteristic scratched technique *Zeshin*; with wood *ojime* inlaid with gilt studs and a bamboo *kagamibuta netsuke*, bearing a copper bowl inlaid with a spray of plum, *unsigned*. 5.1cm (2in) high.

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

桜木図蒔絵竹製残菜入 銘「是真」 明治時代

Provenance: a German private collection.

The size of this box indicates that its function was probably as a portable waste container which would be taken by a guest to a banquet or tea-ceremony meal and used to take home leftovers or fish bones in order to leave dishes clean.

Property from a private collection

231

A lacquer three-case saya inro

By Shibata Zeshin (1807-1891), Meiji Period

The sheath of cylindrical form, decorated with an all-over design resembling netting in gold *hiramakie*, enclosing within a similarly-shaped, cylindrical three-case *inro*, each case lacquered on the exterior in coloured *hiramakie* with a band of different blossoms (chrysanthemums, white and red plum, maple leaves and paulownia) representing the four seasons, the bottom signed in gold lacquer *Zeshin*, with carved black-lacquered *ojime*, *unsigned*. 7.5cm (2 15/16in). (2).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

花文様蒔絵網様鞘印籠 銘「是真」 明治時代

Provenance: Maurice Champoud collection.



231

Property from a private collection

232

A set of two inlaid shibuichi and gold inro

Both *inro* and the *kagamibuta netsuke* by Katsura Mitsuharu (1871-1962), dated 1931

The larger *shibuichi inro* of three cases, worked in *katakiribori* and decorated in silver and gold *honzogan* and *takazogan* on one side with a large wind-swept peony bloom, the reverse with flowering stalks of plum and chrysanthemums, the interior of silver and gold, signed with chiselled characters *Mitsuharu* with *kao*; with ensuite *kagamibuta netsuke*, the gold plate engraved with two Noh dancers, signed *Mitsuharu* with *kao*, on a wood bowl carved in the form of a chrysanthemum by Abe Kenji and gilt-metal reticulated *ojime*, unsigned, with *tomobako*, signed and titled by the artist; the second *inro* of solid gold and containing three cases, and decorated in *iroe-honzogan* and *takazogan* with a continuous design of townspeople dancing in a circle with fans as cherry blossoms flutter around them, the interior of gold, signed with chiselled characters *Mitsuharu* with *kao*, with en-suite *kagamibuta netsuke*, the *shibuichi* plate decorated with a branch of cherry blossoms, signed *Mitsuharu* with *kao* and gilt-metal reticulated *ojime* engraved with blossoms, unsigned, with *tomobako* signed, sealed, dated and titled by the artist; both *inro* with silk storage pouches. *The shibuichi inro 8cm (3 1/8in), the gold inro 6.5cm (2 9/16in)*. (6).

£20,000 - 30,000

JPY3,100,000 - 4,600,000

US\$31,000 - 46,000

風吹牡丹に菊梅図四分一金工印籠 銘「光春（花押）」
附 能楽師図朱漆塗菊花透鏡蓋根付 鏡蓋 銘「光春（花押）」 梓
銘「（花押）」
輪舞踊に桜図金工印籠 銘「光春（花押）」
附 桜枝図鏡蓋根付 鏡蓋 銘「光春（花押）」 1931年

The inscription on the inside of the *tomobako* lid for the *shibuichi inro* reads:

福祿寿の意 臚銀印籠 牡丹梅葉の図 薄肉象嵌片切
鶴亀の舞 金根付板葉焼片切 於不老庵 桂光春刻 印

And transcribes: *Fukurokuju no i, oborogin inro, botan umeha no zu, usu-niku-zogan, katakiri tsurukame no mai kin netsuke katakiri Oite Furo-an Katsura Mitsuharu koku.*

(Auspicious meaning of Fukurokuju, a peony and plum motif *inro* of subdued silver, made with thin, deep relief carving (and) coloured gold inlay, crane and turtle dance *netsuke* of gold and silver, made at the (studio) of *Furo-An*, carved by Katsura Mitsuharu).

The inside of the *tomobako* lid for the smaller gold *inro* reads:

昭和六年夏 於不老庵 桂光春刻 印

And transcribes: *Showa rokunen natsu, Furo-an ni oite, Katsura Mitsuharu koku.* (Made in summer of the 6th year of Showa [1931], at the (studio) of *Furo-an*, carved by Katsura Mitsuharu).

Born in Tokyo, Katsura Mitsuharu became a pupil of the Yanagawa School artist Toyokawa Mitsunaga in 1882. One of the foremost metalworkers of the early 20th century, Mitsuharu became independent in 1898 and opened an atelier in the Asakusa district of Tokyo. For additional bibliographical details on the artist, see Wakayama Homatsu (Takeshi) (ed.), *Kinko Jiten (A Dictionary of Metalworkers)*, Token Shunju Shinbunsha, Tokyo, 1999, p.408.

Mitsuharu went to extraordinary lengths with these two *inro*, lavishing on them great amounts of inlay. He used different colours of gold in the leaves and stamens of the flowers. Some are highly polished, whilst others contrast with fine texturing. Likewise some of the blossoms rise from the surface inlaid in high relief, with others carved into the surface. Both the hammered and the inlaid portions were then finely detailed with chisels. The figures are also worked with visually contrasting metal inlay. The great technical finesse and aesthetic detail that exemplify these pieces would surely suggest that the *inro* were commissioned by an important patron.



(signatures)





233 (part lot)



233 (part lot)

The property of a Gentleman

233 Y

Four inro, two kiseruzutsu and a tonkotsu

18th to 19th century

The first *inro* of ebony, two cases, carved with the Seven Gods of Good Fortune playing board games in a garden, *unsigned*, 6cm (2 3/8in); with a peach stone *ojime* and a wood *manju* in the form of a *ho-o* bird in Tanba style; the second of four cases, black *ishime* lacquer with four dragonflies in relief, *unsigned*, 7.6cm (3in); with a metal *ojime* and an *umoregi netsuke* of shells; the third of five cases, black lacquer with a heron perched on a moored boat in *takamakie* with gold foil details, signed *Kajikawa* with *kao*, 8.9cm (3 1/2in); with a signed metal *ojime* and a lacquer *netsuke* of plum blossoms; the fourth of two cases, wood, lacquered and inlaid in pottery with swallows flying past wisteria, *unsigned*, 11.2cm (4 3/8in); with lacquered stone *ojime*; the *kiseruzutsu* of wood, the first carved with a boy on an elephant, holding a painting of Kannon who comes to life, signed *Masayuki* with *kao*, 20cm (7 7/8in); the second of pale wood, lacquered with a wasp, *unsigned*, 22cm (8 5/8in); the wood *tonkotsu* of rustic form, inlaid with a snake, leaves and insects in mother of pearl, ivory and metal, *unsigned*, 7.9cm (3 1/2in). (7).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

木製印籠 四点 (七福神図、蜻蛉図、鷺に舟図、藤に燕図)

木製きせる筒 二点 (象に男児と観音図、蝸図)

木製とんこつ 一点 (蛇に虫図)

18-19世紀

Provenance: an English private collection.

Property from a private collection

234

A rare lacquer kiseruzutsu

By Shirayama Shosai (1853-1923), Meiji Period

The ground of *roiro-nuri* over brown lacquer, discreetly simulating woven cane and lacquered with a spray of *nadeshiko* (*dianthus superbus*), in gold *takamakie*, the neck mounted with a gold band, signed *Shosai* with red seal *Shosai*.

23.1cm (9 1/8in).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$9,200 - 12,000

撫子図蒔絵きせる筒 銘「松哉 松哉 (方印)」 明治時代

Provenance: Dr. Edmund Lewis collection.

Purchased from Sydney L. Moss Ltd., London, 2001.

Edward Wrangham collection no.2179.

See Jan Dees, *Japanese Lacquer Artist, Shirayama Shosai (1853-1923)*, Arts of Asia magazine, March-April 2002 issue, pp.92-104. In this article, the author lists only nine known pipecases by the artist. Appointed a *Teishitsu gigein* (Imperial Court Artist) in 1906, he is one of the most important lacquer artists of the Taisho Period. Shosai's works of art are as highly valued as the work of the celebrated Shibata Zeshin but they are much rarer.

Another property

235 *

A lacquered-wood kiseruzutsu

Style of Shibata Zeshin, Meiji Period

Of *muso-zutsu* type, the *shitan*-wood ground lacquered with *omodaka* plants in gold and coloured *takamakie*, the design continuing on the reverse, inscribed *Zeshin*.

21cm (8 1/4in).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

木製沢瀉図蒔絵きせる筒 無銘 (柴田是真式) 明治時代



233(part lot)



234



(signature)



235



(signature)



**Swords, Sword fittings,
Armour, Helmets & other
military accoutrements**
Lots 236 - 299





(236 - signatures)

Swords and other weaponry Property of a Gentleman

236

A shin-shinto katana

By Katsukuni, dated 1864

The blade of *shinogi-zukuri* form with *sanbonsugi-ha* of *nie* and *nioi*, tight *itame-hada*, the *ubu-nakago* with *takanoha yasuri* and one *mekugi-ana*, signed and dated *Kashu ju Katsukuni, genji gannen hachi gatsu bi* (August 1864), 66.5cm (25½in) long; in *shirasaya*; *koshirae*: the saya of black *ishime* lacquer; the iron Higo *tsuba* with concentric lines and gilt clouds; the Mino-Goto *shakudo fuchi-gashira* inlaid with bamboo frameworks and cherry blossom floating on waves; the *menuki* in the form of *sho*; each with fabric bag. (5).

£3,000 - 3,500

JPY460,000 - 540,000

US\$4,600 - 5,400

刀 銘「加州住勝国 元治元年八月日」
1864年

附 黒石目塗打鞘刀拵

With a NBTHK *Hozon Token* certificate for the blade.

The sword was made by the 8th generation of Katsukuni, known as Matsudo Eijiro. He died in the 13th year of Meiji (1880).



(237 - signature)

Other properties

237 *

A shinto katana in Nanban-style koshirae
The blade by Yamashiro Daijo Kunishige,
18th century

The blade of *shinogi-zukuri* form, with *ko-gissaki*, medium *sugu-ba* of *nioi* and distinct *nie* with areas of *notare*, *itame-hada*, the *ubu-nakago* with *o-sujikai yasuri* and two *mekugi-ana*, signed *Yamashiro Daijo Minamoto Kunishige*; in *shirasaya*; *koshirae*: the *saya* of diagonally striped red lacquer; the Nanban style fittings of iron, the *mokko-form-tsuba* with silver *fukurin* and applied with clouds in gold *nunome*; the *kozuka* with inlaid inscription *fukujuso*; the *kogai* with plum blossoms in gold *zogan*; the *fuchi-gashira*, *kojiri* and encircling *kanamono* with dragons and clouds in gold and silver *nunome*; each with fabric bag.

The blade 54.6cm (21½in) long. (5).

£7,000 - 7,500

JPY1,100,000

US\$11,000 - 12,000

刀 銘「山城大掾源国重」 18世紀
附 朱漆塗鞘拵

The blade accompanied by a NBTHK *Tokubetsu Kicho* certificate.



237

237

237



(239 - signature)

238

A shinto tanto

The blade 17th century

The blade of *hira-zukuri* form, irregular *notare-ba* of distinct *nie* with some *kinsuji*, *itame-hada*, the *ubu-nakago* with *kiri-yasuri* and two *mekugi-ana*, unsigned; *koshirae*: the *saya* and *tsuka* of finely grained *same*; the *kozuka* of *mi-parti shakudo* and gilt metal; the *wari-kogai* of bamboo form; the remaining fittings of silver, hammered with scattered *kirimon*; with a fabric bag. The blade 21cm (8¼in) long. (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

短刀 無銘 17世紀

附 鯨地合口短刀拵

239

A well-mounted koto tanto

The blade signed Yoshimitsu, 16th century, the *koshirae* 19th century

The blade of *hira-zukuri* form, medium *suguba* of *nie*, indistinct *hada*; the *ubu-nakago* with three *mekugi-ana*, signed Yoshimitsu; in *shirasaya*; *koshirae*: the *saya* of tightly-ribbed black *ishime* lacquer; the *shibuichi* fittings inlaid with various toys in *iroe takazogan*, the *tsuba* signed Ryuson Toshichika kan; the *kozuka* signed Toshiteru kan; the *kogai* signed Takeshiba kaijo; each with a fabric bag. The blade 21.5cm (8½in) long. (5).

£4,000 - 4,500

JPY610,000 - 690,000

US\$6,200 - 6,900

短刀 銘「吉光」 16世紀

附 黒乾漆小刻鞘小ざ刀拵 19世紀

The *koshirae* with a NBTHK *Tokubetsu Hozon* certificate.

Both Toshichika and Kuno Toshiteru lived in Takeshiba, Edo, in the 19th century and were students of Tanaka Kiyotoshi.

238

238

239

239



(Image of Okano Taromatsu taken from *Bizan Aito Zufu*)

240 *

A shinto o-wakizashi

By Yasutsugu, 18th century

The unusually broad thick blade of *shinogi-zukuri* form, with *o-gissaki*, *notare-ha* of *nioi* with *nie*, *mokume-hada*, elaborate *horimono* on one side of Marishiten on a wild boar beneath a very broad *hi*, the other side with *suken* and *bonji*, the *ubu-nakago* with *aoi-mon*, *sujikai yasuri* and one *mekugi-ana*, signed *Nanban tetsu o motte Bushu Edo ni oite Echizen Yasutsugu*; with fabric bag.
The blade 45cm (17 2/3in) long. (3).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$12,000 - 18,000

脇差 銘「以南蛮鉄於武州江戸越前康繼」
18世紀

Provenance: Okano Taromatsu collection.

Accompanied by a NBTHK certificate, dated 6th March, Showa 24 (1949).

Okano Taromatsu's collection of Japanese art included masterpieces registered as 'National Treasures' and 'Important Cultural Properties'. For his collection of swords, see Okano Taromatsu, *Bizan Aito Zufu*, Benrido, Kyoto, 1958.



(240 - signatures)

240

240



(241 - signature)

241 *

A well-mounted daisho

The *katana* blade by Fujiwara Tadahiro, 17th century

The *katana* blade of *shinogi-zukuri* form, with medium long *kissaki*, *suguba* of *nie* and *nioi* with some *sunagashi*, *itame-hada*, the *ubu-nakago* signed *Hizen (no) kuni (no) ju Fujiwara Tadahiro*; the *wakizashi* blade of *shinogi-zukuri* form, *midare-ha* of *ko-nie* with some *sunagashi*, *itame-mokume hada*, the *ubu-nakago* unsigned; *koshirae*: ribbed black lacquer *saya*; the Mino-Goto *shakudo nanako tsuba* of *mokko* form, with *kirimon* in gilt and *shakudo takazogan*; the *shakudo nanako kozuka* with *kirimon* in gilt relief; the *fuchigashira* carved with waves and shells in gold and silver *takazogan*; the gilt *menuki* in the form of dragons.

The *katana* blade 73.5cm (29in) long; the *wakizashi* blade 48cm (18 7/8in) long. (2).

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

大小 刀 銘「肥前国住藤原忠廣」 17世紀
脇差 無銘
附 黒漆塗鞘大小拵

Provenance: purchased at Christie's, London, 6th November 1973.



(242 - signature)

242

A first-generation Hizen Masahiro katana
Mid 17th century

The blade of *shinogi-zukuri* form, narrow *suguba* of thick *nie* and *ko-itame hada*, the slight *suriage-nakago* with *kiri* and *o-sujikai yasuri* with three *mekugi-ana*, signed *Hizen no kuni Kawachi Daijo Fujiwara Masahiro*; in *shirasaya*; *koshirae*: the *saya* of black *ishime* lacquer; the *tsuka* wrapped with doe skin over black *same*; the iron Higo *tsuba* pierced with *ya-no-ne*; the *shakudo ishime fuchi-gashira* inlaid with *ya-no-ne* in gold and silver *takazogan*; the silver *menuki* also in the form of *ya-no-ne*, unsigned; both with a fabric bag.

The blade 63.5cm (25in) long. (5).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

刀 銘「肥前国河内大掾藤原正廣」

17世紀中期

附 黒石目塗拵黒蛟地柄刀拵

With a NTHK *kanteisho* certificate for the blade.



242

242

242



(243 - signature)

243

A katana in kai gunto mounts

The blade late 16th/early 17th century
The blade of *shinogi-zukuri* form with medium *notare-ba* of *nioi* and *mokume-hada*, the *ubu-nakago* with two *mekugi-ana*, signed *Munekiyō*; in *kai-gunto* mounts, the same *saya* with gilt metal fittings. The blade 60.3cm (20³/₄in) long. (2).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

刀 銘「宗清」 16世紀後期/17世紀前期
附 鯨地鞘海軍刀拵

With a NTHK certificate for the blade.

244 *

A kusarigama (sickle-and-chain)

Probably 18th century

Comprising a sickle which unfolds from a ribbed black *ishime* lacquered shaft with an iron chain mounted at each end, the shaft mostly with plain iron fittings, one engraved with the head of Hannya; with a silk brocade fabric bag. 62.9cm (22³/₄in) long. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

黒石目塗鎖鎌 無銘 18世紀頃



(245 - signatures)

245

A fine silver-mounted shin-shinto daisho

Late 18th-19th century

The slender *katana* blade of *shinogi-zukuri* form with *ko-gisaki*, narrow *suguba* of *nioi* and tight *mokume-hada*, with *tama-oi-ryu* (running dragon and flaming *tama horimono* to one side) and *oi-ryu* (running dragon *horimono* to the other), the *ubu-nakago* with *takanoha yasuri* and two *mekugi-ana*, signed *Kanemitsu*; the *wakizashi* blade of *shinogi-zukuri* form with *kogisaki*, *suguba* of *nioi* and *mokumehada*, *oi-ryu horimono* to one side and *bonji* to the other, the *ubunakago* with *sujikai yasuri* and two *mekugi-ana* (one plugged), signed *Tadamitsu*; the *koshirae*, the *saya* of *roiro-nuri* lacquered with formalised hills with silver bands and dragons among clouds and wave *kanamono*; the fittings of silver, carved with dragons among clouds and waves, the *tsuba* of oval form, the *dai* signed *Masayoshi*, the *sho* signed *Yoshitsugu*, the two *kozuka* and *kogai* signed *Masayoshi*, the *dai fuchi* signed *Masayoshi*, the *sho fuchi* signed *Yoshitsugu*; with four fabric bags. The *katana* blade 69cm (27 1/8in) long; the *wakizashi* blade 50.8cm (20in) long. (11).

£25,000 - 30,000

JPY3,800,000 - 4,600,000

US\$38,000 - 46,000

大小 刀 銘「兼光」

脇差 銘「忠光」

附 蠟色塗丘文鞘大小刀拵

18世紀後期-19世紀

Each of the blades with NBTHK *Hozon Token* certificate; the *koshirae* with NBTHK *Tokubetsu Kicho Kodogu* certificate.





246



247



(247 - tsuba)

246 *

A black lacquer aikuchi koshirae

By Ikeda Taishin (1825-1903), 19th century

The saya lacquered in gold and slight silver *takamakie* with a solitary butterfly hovering over flowering stalks of chrysanthemum, *nadeshiko* (pink) and *ominaeshi* gently bending in the early morning autumn breeze, with dewdrops inlaid in silver studs scattered on the stems, the reverse with a single *maru ni chigai taka no ha mon* lacquered in gold *hiramakie*; signed in gold lacquer *Taishin*, with a purple silk bag.

34.2cm (13½in) long. (2).

£1,200 - 1,800

JPY180,000 - 280,000

US\$1,800 - 2,800

秋草図蒔絵鞘合口短刀拵 銘「泰真」 19世紀

247

A gold lacquer Boys' Day wakizashi koshirae

The fittings by Tsuchiya Yasuchika VI, Edo, 19th century

The saya of rich *nashiji* lacquer; the fittings of *shibuichi*, the *tsuba*, *fuchi-gashira*, and *menuki* decorated with puppies playing among wild plants, in gold, silver, copper and *shakudo takazogan*, the *kozuka* carved and inlaid with a monkey trainer, the *tsuba* signed *Ushuan Masachika* with seal and *fuchi-gashira* signed *Ushuan Masachika* with *kao*; the *kozuka* signed *Tsuchiya Masachika* with *kao*; with a fabric bag.

60.3cm (23¾in) long. (3).

£6,000 - 7,000

JPY920,000 - 1,100,000

US\$9,200 - 11,000

梨地塗鞘脇差拵 無銘 19世紀

Accompanied by a NBTHK *Tokubetsu Hozon Tosogu* certificate.

Tsuchiya Yasuchika VI, more commonly known as Masachika was born in Shimotsuke Province and worked in Edo. He was the first son of Kunichika, the fifth Yasuchika. He was very prolific and many of his works found their way to the West during his lifetime. He was a student of Hagiya Katsuhira and of Tanaka Kiyotoshi, then became a retainer of the Satake *daimyo* of Akita, and died in 1861.

Sword fittings Various properties

248 *

A copper tsuba

By Yanagawa Morihira (1899-1971),
20th century

Of *mokko* form with slightly raised rim,
engraved and inlaid with Marishiten standing
on a Buddhist wheel amid swirling clouds and
threatening two *oni* who are seen fleeing on
the reverse, all depicted in delicate *katakiri* and
kebori inlaid in two shades of gold, silver and
shakudo honzogan, signed *Shinryuso Morihira*
to with *kao*; with a *tomobako* signed by the
artist. 8.3cm (3¼in). (3).

£1,800 - 2,000

JPY280,000 - 310,000

US\$2,800 - 3,100



248



鐔 摩利支天と鬼 銘「真柳叟守平刀
(花押)」 20世紀

With a NBTHK *Hozon Tosogu* certificate.

249

Four iron tsuba

18th to 19th century

The first of Choshu type, of oval form, carved
in relief with a mountainous lake scene, signed
Chohan no jo, Hara Tomosaka zo sha, 6.7cm
(2 5/8in); the second of Choshu type, carved
in relief with *wakamatsu* by a stream, with a
gold *nunome* rim, signed *Saki Tomonobu*, 7cm
(2¾in); the third of Tanaka type, of rounded
rectangular form, carved and inlaid with terns
flying over breaking waves, signed *Akimasa*,
6.7cm (2 5/8in); the fourth of *mokko* form,
inlaid with a *shishi* and waterfall, inscribed
Yanagawa Naomasa, 7.6cm (3in); with four
wood storage boxes. (8).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300



249 (part lot)



鐔 四点 (山水、松に小川、波に鳥、
獅子) 18-19世紀

250 *

A Higo tsuba in Hirata style

By Hirata Hikoza I, 17th century

Of circular form, with beaded silver *Odawara*
fukurin, pierced with large lobed *ryohitsu* and
engraved with irregular scattered clouds on a
ground of *Okina yasuri*, unsigned; with wood
storage box. 7.9cm (3 1/8in). (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900



250



鐔 翁鑪地松透かし 無銘 17世紀

Published: Kazutaro Torigoe, *Tsuba Kanshoki*,
Token Shunju Shinbunsha, Tokyo, 1975, p.140.



251



252



253



254



251 *

An iron sukashi tsuba

Choshu School, 19th century

Of oval form with gilt rim, delicately pierced with a design of overlapping arrowheads of different styles, signed *Nagato no kuni, Hagi Terado Yuichiro, Yoshinaga saku*; with wood storage box. 8.2cm (3 1/4in).

£1,000 - 1,200

JPY150,000 - 180,000

US\$1,500 - 1,800

鐔 鐵透かし 銘「長門国萩寺戸裕一郎善長作」 19世紀

252 *

A Shingen iron tsuba

17th century

Of circular form, the thick plate with elaborate bands of ropework in brass and copper, *unsigned*; with a wood storage box. 8.5cm (3 3/8in). (3).

£1,800 - 2,000

JPY280,000 - 310,000

US\$2,800 - 3,100

鐔 網目文 無銘 17世紀

With a NBTHK Hozon Tosogu certificate.

253

Two metal tsuba

18th and late 19th century

The first of iron, a Mito School *tsuba* of oval form, carved and inlaid with three horses among willow and cherry trees, details in silver and gilt *takazogan*, *unsigned*, 7.3cm (2 7/8in); the second a large *Bakumatsu tsuba* of brass, inlaid on the *ishime* ground with Daikoku and a rat, the reverse with two rats in human attire, one blowing bubbles, inscribed *Tatsumasa*, with apocryphal date *Hoei yon hinoto-i nen* (1707), 10.1cm (4in). (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

鐔 二点 (馬と桜、大黒と鼠)

18世紀・19世紀後期

254 *

Two tsuba of shakudo and iron

19th century

The first of *shakudo*, carved and pierced in the form of an eagle swooping down to attack two small birds flying amid the upper branches of a pine tree, *unsigned*, 6.7cm (2 5/8in); the second of iron, pierced in the form of a dragon fish and turbulent water, *unsigned*, 7.9cm (3 1/8in); with two wood storage boxes. (4).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

鐔 二点 (鷲に松、摩竭魚) 19世紀

255 *

A rare iron figural tsuba

By Hata Nobuyoshi (1807-1878), 19th century
In the form of an *oni* crouching with his knees bent and his hands resting on his thighs, his short tiger-skin trousers with gilt *nunome* stripes and his eyes inlaid with gilt metal, signed *Nobuyoshi* with *kao*; with a wood storage box.

8.2cm (3 1/4in). (3).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

鰐 鬼 銘「信蘆 (花押)」 19世紀

With a NBTHK *Hozon Tosogu* certificate, attributing the work to Nobuyoshi, who is recorded by Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Nihon Art Publishers, Ellwangen, 2001, no.H07283.



255

256

Three sukashi iron tsuba

16th to 18th century

The first of Kyo-sukashi type, carved and pierced with Buddhist wheels amid clouds and lightning bolts, *unsigned*, 8.5cm (3 3/8in); the second of Higo type, carved and pierced with a bush warbler perched on a flowering plum branch, *unsigned*, style of Hayashi Tohachi, 7.3cm (2 7/8in); the third of oval form, carved and pierced with plovers flying over breaking waves, *unsigned*, 7.3cm (2 7/8in); with three wood storage boxes. (6).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

透かし鰐 三点 (法輪透、梅に鶯透、波に千鳥透) 16-18世紀



256 (part lot)

257 *

A rare armourer's tsuba

By the Myochin Family, 18th/19th century
In the form of a *shishi* seated, its head turned back and its body inlaid with gold *nunome* spots, *unsigned*; with a wood storage box.

8.3cm (3 1/4in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

鰐 獅子 無銘 18/19世紀

With a NBTHK *Hozon Tosogu* certificate, attributing the work to the Myochin Family.



257



258



258 *

Two tsuba of iron and shakudo

19th century

The first of iron, of oval form, carved and pierced with Gyokushi, a daughter of Seiobo, standing on the back of a dragon playing a *koto* amid turbulent water and swirling clouds, with details of gold *nunome*, unsigned, 7.6cm (3in); with a *tomobako* bearing an inscription attributing the work to Jakushi Koremitsu; the second of *shakudo*, inlaid with a gilt dragon, the reverse inscribed in *tensho* script *Yasuchika*, 7.6cm (3in); with wood and lacquer storage boxes. (5).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

鐔 二点 (玉扨弹琴、龍) 19世紀



259



259

Two kinko tsuba

18th/19th century

The first a Goto School *shakudo* tsuba of *mokko* form, the broad raised rim with panels of irises and plum blossoms, around a central panel with *kiku* blooms and foliage, all in gilt metal *takazogan*, unsigned, 7.9cm (3 1/8in); the second of brass *ishime*, inlaid with a bird on a withered branch decorated in *iroe takazogan*, unsigned, 7cm (2 3/4in); with wood storage boxes. (4).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

鐔 二点 (菊梅水仙、枯木に鳥)
18/19世紀



260



261

260 *

An Akita Shoami tsuba

17th century

Of circular form, the plate tapering towards the *shakudo mimi* and with rustic vertical lines, carved and inlaid with nine shells of different species, partly gilt, unsigned; with a storage box, lacquered in Negoro style. 7.9cm (3 1/8in). (3).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

鐔 藻貝 無銘 17世紀

With a NBTHK *Hozon Tosogu* certificate.

261 *

A shakudo kinko tsuba

After Genshosai Masaharu, dated 1820

Of rounded rectangular form, with raised gilt rim, bearing an *ishime* ground, inlaid with a crab beneath an overhanging magnolia branch by a stream, in gilt metal and *shakudo*, signed and dated *Genshosai Masaharu* with *kao*, *Bunsei kanoe-tatsu toshi* (1820); with wood storage box. 7.9cm (3 1/8in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

鐔 木蓮に蟹 銘「玄松斎政春 (花押)
文政庚辰歳」 1820年

262 *

An iron Mito tsuba

Attributed to Ichiryu Tomoyoshi, dated 1825
Carved in *marubori* in the form of six leaping carp, their scales crisply rendered and their eyes of gilt metal, signed and dated *Bunsei hachinen aki Ichiryu Tomoyoshi saku* (made by Ichiryu Tomoyoshi in autumn of the eighth year of Bunsei era [1825]); with wood storage box. 8.3cm (3¼in). (2).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

鰐 魚六匹 銘「文政八年秋—柳友善作」
1825年



262



263 *

A Mito tsuba

19th century

Carved in *marubori* in the form of a writhing snake, its head at the top and its body looped to form an irregular *ryohitsu*, the one visible eye and the tongue of gold *nunome*, unsigned; with a wood storage box. 7cm (2¾in). (3).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

鰐 大蛇 無銘 19世紀

With a NBTHK *Hozon Tosogu* certificate.



263



264

264 *

A Bakumatsu copper tsuba

By Ichiryuken Masakatsu, Meiji Period

Of rounded rectangular form, with slightly raised rim, carved with Raiden holding a thunderbolt aloft, and creating a wind storm amid swirling clouds and lightning bolts, the reverse engraved in *kebori* with a wind-blown tree, signed *Ichiryuken Masakatsu*; with wood storage box.

8.5cm (3 3/8in). (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

鰐 雷電 銘「一柳軒正勝」 明治時代

265 *

A silver bakumatsu tsuba

After Iwamoto Ryokan, late 19th century

Of oval form, pierced with the *kabuto* of Kagesue with dragon-form *maedate* and overlaid with a branch of plum blossom, crisp carved and with details in gold, inscribed *Iwamoto Ryokan*; with wood and lacquer storage boxes.

7.6cm (3in). (3).

£900 - 1,200

JPY140,000 - 180,000

US\$1,400 - 1,800

鰐 景季兜に梅枝 銘「岩本良寛」
19世紀後期



265



266



267



268 (part lot)



269

266 *

A large iron Bakumatsu tsuba

Late 19th century

Of rounded rectangular form with slightly raised rim, inlaid in dark *shibuichi* with Wasobyoe (the Japanese Gulliver) held in one hand of a giant, who holds the other hand to his face, which bears a puzzled expression, details inlaid with gold and *shakudo*, inscribed *Furukawa Genchin*; with wood storage box. 8.9cm (3½in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

鐔 大太法師と和莊兵衛 銘「古川元珍」

19世紀後期

For a *tsuba* of almost identical design, see Henri L. Joly, *Legend in Japanese Art: A Description of Historical Episodes, Legendary Characters, Folk-lore Myths, Religious Symbolism*, Tuttle Publishing, Vermont and Tokyo, 1967, opp.p.555.

Illustrated on page 119.

267

A Higo *tsuba*, *fuchi-gashira* and *kojiri*

19th century

The *tanto tsuba* of oval form with raised rim, inlaid in gold *hira-zogan* with trailing flowerheads and foliage; the *fuchi-gashira* and *kojiri* decorated in similar style, *unsigned*; with two wood storage boxes. The *tsuba* 5.4cm (2 1/8in). (6).

£700 - 800

JPY110,000 - 120,000

US\$1,100 - 1,200

鉄線花象嵌鐔 一点

鉄線花象嵌縁頭 一組

鉄線花象嵌鐔 一点

無銘 19世紀

Accompanied by a NBTHK *Tokubetsu Kicho* certificate for the *fuchi-gashira* and *kojiri*, dated 21st October Showa 37 (1962).



268

Two Soten School tsuba and a pair of menuki

18th century

The first of oval form, elaborately carved and inlaid with a raging battle scene in a mountainous landscape, details of gold and silver *nunome*, signed *Goshu Hikone ju Soheishi Nyudo Soten sei*, 7.9cm (3 1/8in); the second typically carved in *marubori* with Tekkai and Gama *sennin* beside an overhanging pine tree, details in gilt metal and copper, *unsigned*, 7.3cm (2 7/8in); the *menuki* each of mounted warriors armed with bows, in *shakudo* with gilt details; with two storage boxes. (6).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

鐔 二点 (戦場、鉄拐と蝦蟇仙人)

目貫 一組 (武士)

18世紀

269 *

A fine Kikuoka shakudo kozuka and kogai

By Kikuoka Mitsutoshi (died 1863), 19th century

Bearing a *nanako* ground, the *kozuka* inlaid in gold with two *ho-o* birds fighting in mid-air, the thick gilt frame with slanting *yasuri*; the *kogai* similarly inlaid with a single *ho-o*, each signed *Kikuoka Mitsutoshi* with *kao*. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

二所物 (小柄、笄) 鳳凰

銘「菊岡光利 (花押)」 19世紀

For the maker, see Robert E. Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, no.H05475. Mitsutoshi was the son of Mitsumasa and the second master of the Kikuoka mainline family.

270 *

Three kozuka and a fuchigashira

18th/19th century

The first *kozuka* of *shakudo nanako*, inlaid with a cherry tree by an openwork fence and gateway, in gold, silver and copper *takazogan*, inscribed *Goto Hokkyo Ichijo* with *kao*; the second of copper, inlaid with a Mongolian archer; the third of iron, inlaid with a foreigner; the Akita Shoami *fuchi-gashira* of *shakudo*, inlaid in *iroe takazogan* with shells and aquatic plants; with three wood storage boxes. (9).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

小柄 三点 (桜、韃靼人射手、異国人)

縁頭 一組 (藻貝)

18/19世紀

The *fuchi-gashira* with a NBTHK *Hozon Tosogu* certificate, attributing the work to the Akita Shoami School.



270



271



272

271

Four kozuka with fish designs

19th century

The first of *shakudo nanako*, inlaid with two captured fish and bamboo in gold *takazogan*, signed *Yoshioka Inaba no Suke*; the second of *shakudo nanako*, inlaid with three fish in gold, silver, copper and *shakudo takazogan*, signed *Ishiguro Masamitsu* with *kao*; the third of *shibuichi*, inlaid with two leaping *ayu* (sweetfish) and rocks in silver, copper and *shakudo takazogan*, signed *Koizumi Ayaru zu* (after a design by *Koizumi Ayaru*), *Ichiryu Tomoyoshi koku* with *kao*; the fourth of *shibuichi*, carved with two fish leaping from swirling water, *unsigned*. (4).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

小柄 四点 (魚) 19世紀

Illustrated on page 121.

272 *

A collection of eight fuchigashira

18th/19th century

Comprising: *shibuichi*, inlaid with a monkey-trainer, sword and fan, signed *Myochin*; *shibuichi*, inlaid with quail among millet, signed *Naomine*; *shibuichi*, inlaid with sparrows flying among rice stooks, signed *Yasuchika*; *shibuichi*, carved with waves in *Omori* style, signed *Omori Teruhide* with *kao*; *shakudo*, inlaid with two comic figures, signed *Joi*; brass, inlaid with large flowers, signed *Yasuchika*; copper, inlaid with a goose, pine and prunes, signed with a *kao*; copper, inlaid with a horse and crab, signed *Yasuchika*; with wood storage box. (9).

£1,300 - 1,800

JPY200,000 - 280,000

US\$2,000 - 2,800

縁頭 八組 (猿回、鶉と粟、波、馬と蟹、他) 18/19世紀



273

273 *

Four pairs of menuki

19th century

The first of *shakudo*, silver and gilt metal, in the form of performing monkeys, signed *Omori Terumasa*; the second of *shakudo*, in the form of standing elephants; the third of *shakudo* and gilt metal, of Watanabe no Tsuna and the Rashomon demon; the fourth of iron, in the form of a badger sake-seller and a boy; each with wood storage box. (12).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

目 貢 四組 (猿、象、羅生門、狸酒売) 19世紀

274 *

Ten pairs of menuki

19th century

Comprising: copper and *shakudo*, open fans over plum blossom; copper, spreading pine branches; copper, aquatic reptiles with gilt details; *shakudo*, flying bats with gilt details; *shakudo*, running *shishi*; *shakudo* and gilt metal, fighting warriors; dark *shibuichi*, Daikoku and Ebisu in roundels; *shakudo* and gilt metal, *minogame* on fans and *makimono*; mixed metals, Tadamori and the oil thief; copper and gilt metal, Buddhist acolytes; with wood storage box. (21).

£1,500 - 1,800

JPY230,000 - 280,000

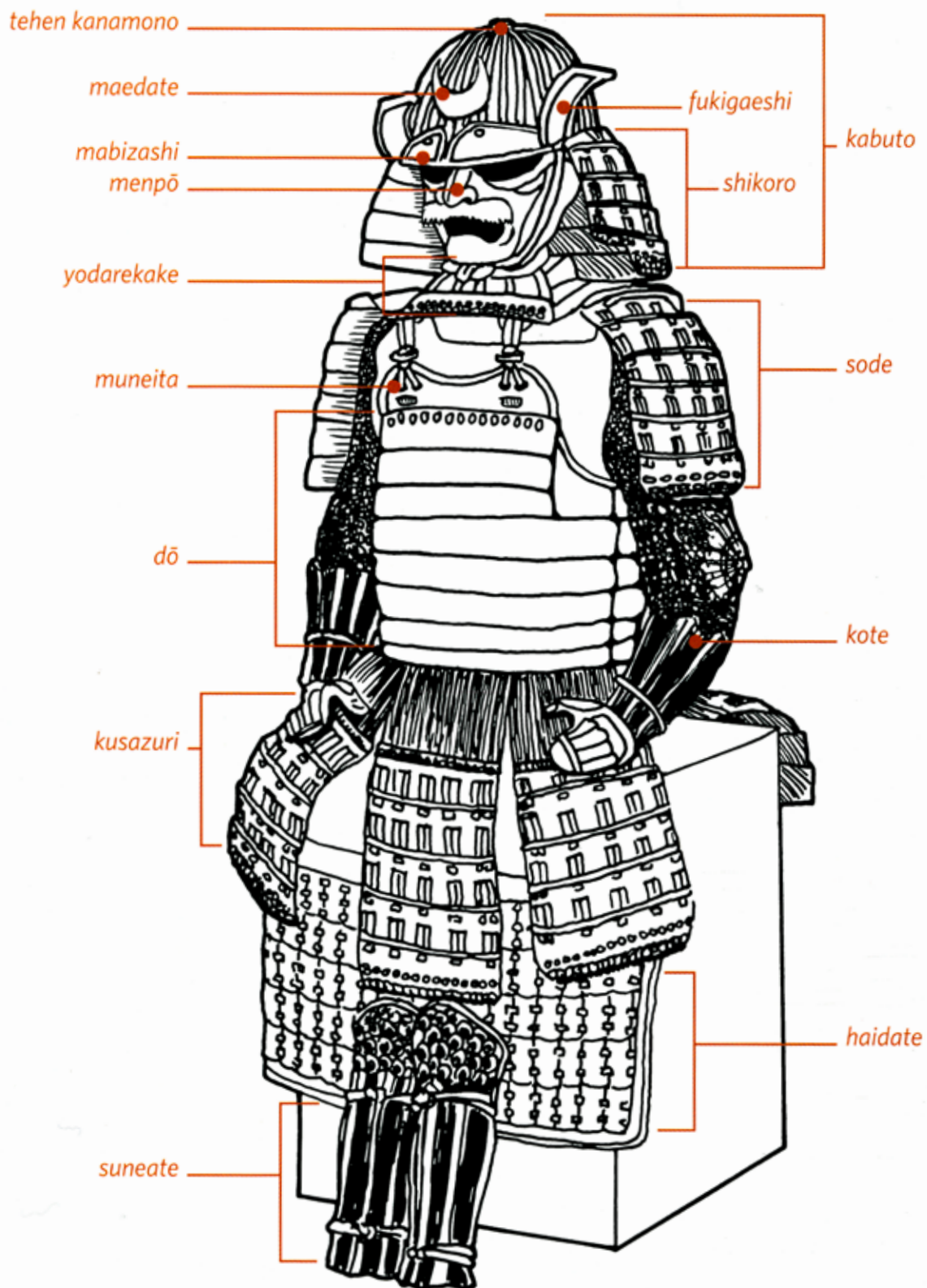
US\$2,300 - 2,800

目 貢 十組 (扇、松、爬虫類、蝙蝠、獅子、他) 19世紀



274

Components of a *tosei gusoku* suit of armour





Armour
Various properties

275 * W

A tachi do tosei gusoku armour

The armour and the helmet by Myochin Munenobu,
mid Edo Period, late 18th century

The sixty-two plate russet-iron *hoshi bachi* signed on the inside front plate *Myochin Munenobu*, on the front a *maedate* of gold-lacquered leather of *omodaka* leaves, a *Hineno jikoro* of iron *kiritsuke kozane* the *fukigaeshi* with a gilt *mon*, the black-lacquered *menpo* with a four-lame *yodarekake* iron *kiritsuke kozan ko sode* and *shinogote*, the *ni mai tachi do* fitted on the back with a *sashimono* the slender shaft covered with *aogai* and a crest of black and white hair at the top, *karuta gane haidate* and *shino suneate*, lacquered-black overall and laced in white *kebiki odoshi*; contained in two armour boxes with leather covers with a wood stand. Armour boxes both 40cm x 40cm x 53cm (15¾in x 15¾in x 20 7/8in).

£6,000 - 7,000

JPY920,000 - 1,100,000

US\$9,200 - 11,000

白糸威板小札二枚胴具足
六十二間星兜 銘「明珍宗信」
江戸時代中期 (18世紀後期)





276 * W

A tachi do yoroi armour

The armour, late Edo Period, 19th century, the helmet by Yoshimichi, early Edo Period, 17th century

The sixty-two-plate russet-iron *suji bachi kabuto* with the signature *Yoshimichi*, a four-stage *tehen kanamono*, the leather-covered peak with a *kuwagata dai* and *kuwagata* and an associated dragon *maedate*, *o-manju jikoro* with large leather-covered *fukigaeshi* and a gilt copper *hishi-gata mon*, *o-sode* of leather *hon kozane* and *oda gote*, the *do* of iron *kiritsuke kozane* with the *kusazuri* in leather, on the front a *sendan* and *kyubi no ita*, *haidate* of iron *kiritsuke kozane* recessed in fabric; russet iron *o-tateage suneate* and a pair of *kutsu*, lacquered overall in gold and laced in red *kebiki odoshi* mounted on a rich blue and gold brocade; together with a *saihai*; contained in two armour boxes with a wood stand. Armour boxes 55.2cm x 40.8cm x 40.6cm (21 3/4in x 16 1/8in x 16in);

50.5cm x 42.2cm x 42.2cm (21 5/8in x 16 5/8in x 16 5/8in).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

朱糸毛引威胴鎧 江戸時代後期 (19世紀)

六十二間筋兜 銘「義道」 江戸時代前期 (17世紀)



277 * W

A tachi do tosei gusoku armour

The armour and the helmet signed Nagamichi, mid Edo Period, late 17th to early 18th century

A good sixty-two-plate russet-iron *hoshi bachi* signed *Nagamichi* on the inside of the front plate, mounted with a six-stage mixed-metal *tehen kanamono*, on the front a *maedate* of a *kuwagata dai* and *kuwagata* with a modern dragon to the rear a *Hineno jikoro*, russet-iron *menpo* with hair moustache and silver teeth, *chu sode*, and *oda gote*, a *ni mai tachi do*, *kawara haidate* with the *mon* in silver lacquer and *shino suneate*, constructed overall using black-lacquered *hon kozane* and laced in dark blue *kebiki odoshi*, the fabric a dark green brocade with the *mon* in gold, lavishly mounted in *shakudo* with the *katabami mon* on *fukigaeshi*, *sode*, *tekko* and *do*; with two armour boxes, one with a leather cover, one associated *nodowa* and a wood stand.

Armour boxes 39cm x 40cm x 54cm (15 3/8in x 15 1/4in x 21 1/4in); 40cm x 40cm x 55cm (15 1/4in x 15 1/4in x 21 1/4in).

£12,000 - 18,000

JPY1,800,000 - 2,800,000

US\$18,000 - 28,000

紺系威本小札二枚胴具足

六十二間星兜 銘「長途」

江戸時代中期 (17世紀後期-18世紀前期)

The *mon* is that of a branch of the Sakai Family.



(breast plate)

278 * W

A nio do gusoku armour

Late Edo Period, late 19th century

The iron helmet modeled as the head of a monkey, red-lacquered, the eyes in black, head and cheeks covered in plain leather with protruding ears, a deep neck guard of leather red-lacquered with a gold *mon* design, is covered with a mane of white hair extending forward to the cheeks, an iron *hanbo* red-lacquered with a brief *yodarekake*, the iron *ni mai nio do* with the front embossed as a naked torso, is red-lacquered and is fitted on the back with a *gattari* and *machi-uke* for a *sashimono*, *kusazuri* are black-lacquered and laced in blue *sugake odoshi*, black-lacquered *tsutsu gote* and brief *ko sode* black-lacquered with white *sugake odoshi karuta gane haidate* and leather *tsutsu suneate*; with an armour box and wood stand.

The armour box 48cm x 48cm x 58.5cm (18 7/8in x 18 7/8in x 23in).

£4,500 - 5,500

JPY690,000 - 840,000

US\$6,900 - 8,500

仁王胴具足 江戸時代後期 (19世紀後期)

For a similar example of a helmet modeled as the head of a monkey, worn by Sengoku Tadamasa (1578-1628) of the Izushi Domain, in the collection of the Izushi Shrine in Toyooka in Hyogo Prefecture, see Yoshihiko Sasama, *Zuroku Nihon no Katchu Bugu Jiten (Illustrated Dictionary of Japanese Armors and Weaponry)*, Kashiwa Shobo, Tokyo, 1981, p.210.



(helmet)



279 * W

A koshi tori hotoke ni mai do gusoku armour

Mid Edo Period, 18th-19th century

The thirty-two-plate helmet lacquered with groups of three plates in brown engraved with a wood grain effect alternating with one in black, a gilt metal *tehen kanamono* and *kasa jirushi no kan*, the *mabisashi* and *fukigaeshi* covered with leather, a gilt *fukurin* and a gilt *kashi mon*, with a *maedate* in gilded copper of a *mon* design and *kuwagata*, a *Hineno jikoro* black-lacquered and laced in dark blue *sugake odoshi* russet-lacquered iron *menpo*, *mogami ko sode* hinged vertically black-lacquered and *tsutsu gote* also black-lacquered with an *omodaka mon* in gold on the *tekko*, the *ni mai do* with the upper half black-lacquered with *kashi mon* in gold, the lower three plates of *kiritsuke kozane* lacquered with *tetsubiakudan* over gold, leather *kusazuri*, *kawara haidate* and *tsutsu suneate*; with two armour boxes and a wood stand. Armour boxes both 37.5cm x 36cm x 53cm (14 6/8in x 14 1/8in x 20 7/8in).

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

紺糸威腰取仏二枚胴具足 江戸時代中期 (18-19世紀)

The combination of the two *mon* would indicate that the armour was for the use of the Ozeki *daimyo* of Kurohane in Shimotsuke.



280 * W

A hotoke do tosei gusoku armour

Edo Period, 17th-18th century

The simple *zunari kabuto* modelled to represent the head of an *oni*, the front formed as the face with gilded eyes, painted ears and horns, red lips above gilded teeth which when worn with the mask give the impression of an open mouth, the helmet bowl covered with dark brown fur, a five-lame iron *itamono jikoro* black-lacquered and laced with dark blue *sugake odoshi*, the *shikoro* attached with *mon*-headed rivets, the simple black-lacquered *fukigaeshi* with small gilt sparrow and bamboo *mon*, black-lacquered *hanbo* decorated overall with a *karakusa* design in gold, the *yodarekake* of *kusari*, solid iron plate *sode* covered in bear fur, the lower plate black lacquered and laced on, *oda gote* black lacquered with gilt *mon* on the *tekko*, the iron *do* covered on the front and back with bear fur, the lower two plates of black-lacquered *kiritsuke kozane* laced in dark blue *kebiki odoshi* and on the back of the *do* a *gattari* and *machi uke*. The *kawara haidate* have the lower edge trimmed with bear fur, the sparrow, bamboo and the triple bar *mon* which appear in a number of places on the armour would suggest the Date Family; together with two armour boxes and wood stand.

Armour boxes 52cm x 37.6cm x 39cm (20½in x 24¾in x 15 3/8in);

51cm x 36cm x 37.3cm (20in x 14¼in x 14 5/8in).

£14,000 - 18,000

JPY2,100,000 - 2,800,000

US\$22,000 - 28,000

伊達家紋散仏胴当世具足 江戸時代 (17-18世紀)



(helmet - profile)



(unusual do)

281 * W

An extremely unusual armour for a female warrior

Late Edo Period, 19th century

A very heavy eight-plate low rounded helmet in russet iron, the *tehen* large with a simple three-stage gilt copper *kanamono* and a *kasajirushi no kan* on the back, the broad peak with a *haraidate* and a *maedate* in iron with a gilded crescent moon and a *bonji* of Daikokuten, a five-lame *itamono jikoro* of mixed leather and iron plates is divided vertically in two places and joined by mail, the *fukigaeshi* leather covered, a red-lacquered *menpo* with gilt teeth and fitted with a four-lame iron *yodarekake*, leather *ko sode*, iron *tsutsu gote*, leather *kawara haidate* and *shino suneate*, the *do* of iron *hon kozane* opens at the front which is covered by a separate plate, the *kusazuri* of leather *hon kozane* edged with leather, on the back an *agemaki* bow, lacquered black overall and laced in green in both *sugake* and *kebiki* style and mounted on blue and gold brocade; together with an armour box and wood stand.

Armour box 55cm x 44cm x 42.8cm (21 5/8in x 17 3/8in x 16 7/8in).

£18,000 - 25,000

JPY2,800,000 - 3,800,000

US\$28,000 - 38,000

本小札萌黄糸黒革包女人(姫)背巻鎧 江戸時代後期(19世紀)

The highly unusual *do* would seem to be modelled loosely on the ancient excavated *keiko* armours opening at the front with the *watagami* fixed at the front and no *waki ita* at the sides. The opening in this case being covered by a separate plate acting in the same way as the *seita* of the *haramaki* covers the opening at the back.



282 * w

A karuta gane tatami gusoku armour

Late Edo Period, 19th century

The helmet of rectangular plates each with a large *hoshi* at the centre joined by mail, at the top and simple four-stage *tehen kanamono*, the peak with applied floral motifs, the deep *shikoro* matching with similar motifs, a simple *hanbo* black-lacquered, *shino gote* the upper arms matching the *shikoro* with the addition of a short three-plate *sode* on each, the *tatami do* of rectangular plates with floral motifs, the centre plates with a slight medial ridge joined by mail, the *kusazuri* matching with mail instead of *yurugi ito*, on the back a gilt *agemaki no kan* and a purple cord *agemaki*, matching *haideate* and iron *kara shino suneate*, lacquered overall in brown; together with an armour box and wood stand.

Armour box 34cm x 69.3cm x 41cm
(13 3/8in x 27 1/4in x 16 1/4in).

£1,800 - 2,500

JPY280,000 - 380,000

US\$2,800 - 3,900

茶漆塗骨牌金量具足
江戸時代後期 (19世紀)



283

Helmets Various properties

283 *

A suji bachi kabuto (helmet)

Mid Muromachi Period, 14th century

The forty-two plate bowl of slightly *zenshōzan* form black-lacquered with gilt *fukurin* on all the *suji* and *igaki* at the base, three *dai shinodare* on the front plate and two on the rear and a *kasa jirushi no kan*, to the top a broad partially pierced five-stage *tehen kanamono*, the sharply down turned peak leather covered with a gilt *kuwagata dai* and *kuwagata*.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

四十二間筋兜 室町時代中期 (14世紀)

284 *

A shii nari kabuto (helmet)

By Munehisa, late Edo Period, 19th century

The five-plate iron bowl lacquered smooth on the outside with a reddish-brown lacquer, the deep *mabisashi* similarly lacquered and secured to the bowl by three large gilt chrysanthemum headed rivets, at the top a four-stage mixed-metal *tehen kanamono*, a three-lame iron *itamonō komanju jikoro* black-lacquered and gilded on the inside, the lower plate covered with a stenciled leather, *fukigaeshi* black-lacquered with a *yahazu ni maru mon* probably that of the Mori *daimyō* of Saiki in Bungo, laced in dark blue *sugake odoshi*, signed Munehisa saku.

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

朱漆塗椎形兜 銘「宗久作」 江戸時代後期 (19世紀)



284



(signature)



285

285 *

A tengu kabuto (helmet)

Mid Edo Period, 19th century

The iron bowl modelled on the front with the face of a *tengu* lacquered black with traces of silver and with a pill box *yamabushi* priest hat and hood to top and rear in stippled lacquer, a three-lame *ko manju jikoro* lacquered with black-stippled lacquer and laced in dark-blue *sugake odoshi*.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

黒漆塗天狗形兜 江戸時代中期 (19世紀)



286

286 *

A russet iron jingasa

Late Edo Period, 19th century

The twelve-plate russet iron bowl unadorned and fitted with a simple chrysanthemoid rivet in place of a *tehen kanamono*, the inside fitted with a turning ring which would allow the helmet to revolve when struck.

£700 - 900

JPY110,000 - 140,000

US\$1,100 - 1,400

鉄錆地十二間陣笠 江戸時代後期 (19世紀)



287 *

An uchidashi iron kabuto (helmet)

By Myochin Muneshige, dated 1683

The russet-iron four-plate bowl deeply embossed with a three-clawed dragon among clouds with its tail clutching the hilt of a Shinto sword, to the top an iron four-tage *tehen kanamono*, the *mabisashi* leather covered with applied iron floral motif, signed inside *Joshu ju Myochin Ki Muneshige* and dated *Tenna mizunoe inu nigatsu* (2nd month of 1683), a five-lame *Hineno jikoro* of black-lacquered *kiritsuke kozane* laced in dark-blue *kebiki odoshi*, small black-lacquered *fukigaeshi*; with a wood storage box. (2).

£20,000 - 30,000

JPY3,100,000 - 4,600,000

US\$31,000 - 46,000

鉄鑄地雲龍文打出兜 銘「上州住明珍紀宗重」「天和壬戌二月」
1683年

For a very similar example of a helmet deeply embossed with a three-clawed dragon among clouds, see the *Exhibition Catalogue, Ihyo wo Tsuku Nihonbi no Iki: Ransei no Kawari Kabuto Ten* (Unexpected Japanese Beauty: the Exhibition of the Kawari Kabuto from the Turbulent Period), 1986, p.15.



(signatures)





288

288 *

A zunari kabuto (helmet)

Mid Edo Period, 18th-19th century

The three-plate bowl with a narrow horizontal plate above the *koshimaki* and brief leather-covered *mabisashi* to the front, the bowl lacquered black, on either side *wakidate* of gilded wood gourds and on the front a modern red-lacquered wood *maedate*, four-lame *itamono ko manju jikoro* black-lacquered and laced in dark-blue *sugake odoshi*; with a wood helmet stand. (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

黒漆塗頭形脇立兜 江戸時代中期 (18-19世紀)

289 *

A suji kabuto (helmet)

Mid Edo Period, 18th-19th century

The eight-plate russet iron bowl with deep *suji* and long blunt-headed rivet heads, each plate overlaid with gilded iron *shinodare*, to the front a leather-covered *mabisashi* with a gilt-wood stag horn *maedate*, the five-lame *komanju jikoro* gilded and laced with pale mauve *kebiki odoshi*, leather-covered *fukigaeshi* with a gilt *mon*; with a wood helmet stand. (2).

£1,800 - 2,500

JPY280,000 - 380,000

US\$2,800 - 3,900

鉄錆地八枚張筋兜 江戸時代中期 (18-19世紀)



289



290

A suji bachi kabuto (helmet)

Mid Edo Period, late 18th century

A good heavy sixty-two plate *suji bachi*, each *suji* folded back on itself to give a double thickness mounted with a six-stage mixed-metal *tehen kanamono* the *mabisashi* secured with three iron rivets mounted with an *oharaidate* and edged with roped gilt *fukurin*, the five-lame Hineno *jikoro* of iron *kiritsuke kozane* russet lacquered and laced in dark-blue *kebiki odoshi*, *fukigaeshi* leather covered with roped gilt *fukurin* and a gilt-copper *nadeshiko* (pink) *mon*.

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

六十二間筋鉢兜 江戸時代中期 (18世紀後期)





291



291 *

An eboshi nari kabuto (helmet)

Mid Edo Period, 18th-19th century

The iron bowl of typical *eboshi* form black-lacquered and fitted with a four-lame black-lacquered iron *Hineno jikoro* laced in white *sugake odoshi*, on the front a *maedate* of a *tachibana* (orange blossom) within an *igeta* (well frame) in gilt-wood; with a wood helmet stand. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

黒漆塗烏帽子形兜 江戸時代中期 (18-19世紀)

292

A suji bachi kabuto (helmet)

By Neo Yasumasa, mid Edo Period, 17th-18th century

The thirty-plate russet-iron *suji bachi* of *zenshozan* form mounted with a six-stage mixed-metal *tehen kanamono*, the down-turned *mabisashi* secured by three iron rivets has a *oharaidate* and a silvered *maedate* in the form of *fundo* (weight for scales), signed on the inside front plate *Moriguchi ju Neo Yasumasa kore tsukuru*, a *shikoro* of three-lame *itamono ko manju* style black-lacquered and laced in alternate pale mauve and white *kebiki odoshi*, the *fukigaeshi* covered in printed leather and bearing a silvered *mon*.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

三十間筋鉢兜 銘「守口住根尾泰昌作之」

江戸時代中期 (17-18世紀)



292

Although the Neos were thought to be a fairly extended family working from Momoyama to mid Edo Period only about three names seem to be recorded. Yasumasa would seem to be an undiscovered smith.



293



294

Masks and other militaria Various owners

293 *

A hoate (mask)

Mid Edo Period, 18th-19th century

The iron mask russet-lacquered of good form with *yadome* on the cheeks, interior lacquered-red, a four-lame iron *yodarekake* hinged vertically in two places and lacquered to match the mask, the lower plate covered in brown-lacquered leather with gold decoration, laced with dark-blue *sugake odoshi*.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

鉄地類当 江戸時代中期 (18-19世紀)

294 *

A somen (mask)

Late Edo Period, 19th century

The russet-iron mask made in three main sections of chin, nose and brow plate riveted together, well-formed with deep wrinkles and a protruding chin *odayori no kugi* on either cheek, interior black-lacquered, a simple *itamono* four-lame *yodarekake* black-lacquered and laced with dark-blue *sugake odoshi* is attached to the mask by a strip of leather; with a wood storage box, inscribed inside the lid *Ikeda-ke zo* (owned by the Ikeda family). (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

鉄地総面 江戸時代後期 (19世紀)



295



296

296

A pair of lacquered iron abumi (stirrups)

17th century

Each bearing a *roiro* ground and lacquered on the front and on the side with numerous butterflies, the sides with scrolling foliage, all in gold and slight-coloured *takamakie*, the interior of red lacquer, *unsigned*.

31.5cm (12 3/8in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

群蝶に蔓草図蒔絵鐙 一對 無銘 17世紀



297

297 *

A collection of seven ya-no-ne (arrowheads)

18th/19th century

Comprising four medium-sized heads, two pierced with floral *mon*, one with a heart and one with a formal design; and three small heads, one pierced with a heart, *unsigned*. 10.2cm to 22.5cm (4in to 9 7/8in). (7).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

鏃 (征矢) 七本 18/19世紀

295 *

A menpo (mask)

Late Edo Period, 19th century

A leather mask russet-lacquered and modeled with wrinkles to the cheeks and having a hair moustache, the interior lacquered red, a four-lame *yodarekake* of iron *kiritsuke kozane* russet-lacquered and laced in blue *kebiki odoshi* attached to the mask by printed leather.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

鉄地面頬 江戸時代後期 (19世紀)

Illustrated on page 141.

298 *

An unusual gunbai uchiwa (rigid military fan)

17th century

The iron fan of waisted square form, with a gold-lacquered ground and with a red-lacquered sun on either side, the handle formed from the *tsuka* of a *katana*, with *shakudo* fittings, the *menuki* in the form of *shogi* pieces with inscriptions in gold *honzogan*; with a wood storage box inscribed *On uchiwa, hitonigiri*, a letter from the Mayor of Okayama City and photocopied pages from the book *Buki Sodekagami*.

46.4cm (18 1/4in) long. (4).

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

日の丸文鉄製軍配団扇 無銘 17世紀



298

Provenance: reported to have come from the collection of Ota Doken (Ota Sukemune [1600-1680]) and allegedly illustrated in the book, *Buki Sodekagami* (a small guide book relating to armours) by Kurihara Nobumitsu, published in 1843.

Exhibited: Okayama Castle tenshukaku, 1980. A letter of gratitude, from the Mayor of Okayama City, acknowledging the loan accompanies the fan.

299 *

A set of twenty small ya-no-ne (arrowheads)

19th century

The slender heads lacquered red and with black lacquer shafts; contained in two layers, in a fitted wood box, inscribed *Hekiryu hiyajiri* (arrow heads in Heki style).

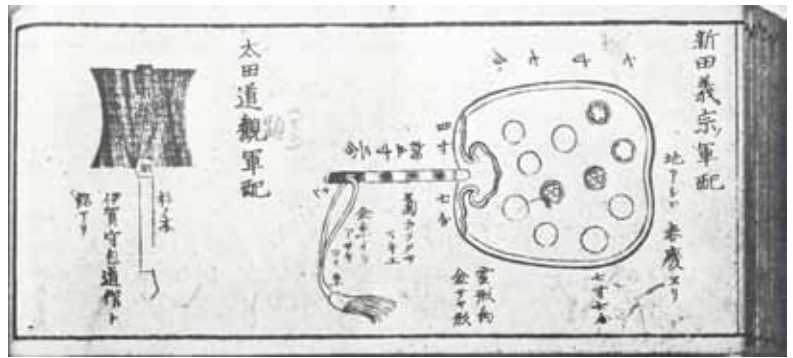
Each approx. 22.8cm (9in) long. (21).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

鐵 (征矢) 二十一本 19世紀



(298 - Taken from *Buki Sodekagami* [a small guide book relating to armours] by Kurihara Nobumitsu, published in 1843).



299



Afternoon Session
Lots 300 - 600 (from 2.30pm)





300



301



302

Ivory okimono figures Various properties

300 Y

An ivory group of a scholar and attendant

By Yasuoki, Meiji Period

The former dressed in Chinese robes with both his hands concealed within the voluminous sleeves, walking in front and turning to his young attendant carrying over his shoulder a cane suspended with a fan and gourd, the patterns on their garments delicately incised and picked out in brownish-red stain; signed *Yasuoki*.

13cm (5 1/16in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物 中国人学者と従者 安翁作 明治時代

301 Y

An ivory figure of a peasant

By Soshu/Munehide, Meiji Period

Standing, balanced on one foot, with his right hand raised, startled by a serpent emerging from a tied straw bundle containing grapes, the details on the man's garments picked out in shaded brown stain; signed in a *tsuishu*-lacquer reserve *Soshu/Munehide*.

16.5cm (6 1/2in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 百姓 宗秀作 明治時代

302 Y

An ivory okimono of two wrestlers

By Joryo, Meiji Period

One half-kneeling, grasping the short coat of the other who reels back on the ground, one hand raised in submission, their coats engraved with a checkered design, signed in a *tsuishu-lacquer* reserve Joryo.

7.6cm x 8.9cm (3in x 3½in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物 格闘する男達 静良作
明治時代

303 Y

An ivory okimono group of peasant farmers

By Gyokushin, Meiji Period

Comprising a man carrying a small waterwheel as he strides across a bridge spanning a river on the banks of which one female companion stands with a basket of root vegetables, while another holds a bunch of recently-harvested vegetables, signed on a green-stained tablet Gyokushin. 12.7cm x 14.3cm (5in x 5 5/8in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

象牙彫置物 農作業 玉新作 明治時代

304 Y

An ivory okimono of a family engaged in silk farming

Meiji Period

Consisting of a man standing on a rocky ground, holding a small basket of mulberry leaves to feed the silk-worm larvae in a large basket at his feet while his wife kneels beside him with a spool of thread and a bowl of boiling water containing larvae, their child beside them watching curiously, signed in a rectangular reserve with an indecipherable signature. 15.2cm (6in) high.

£1,800 - 2,500

JPY280,000 - 380,000

US\$2,800 - 3,900

象牙彫置物 養蚕作業に勤む親子
作者不詳 明治時代



303



304



305

305 Y

A Tokyo School ivory cormorant fisherman

By Eizan, Meiji Period

Standing barefoot and smiling, looking affectionately at the cormorant bird he holds in his right hand as it feeds on a catfish, a pipe contained within a *kinchaku* and a *netsuke* in the form of a clam shell are suspended from his belt; signed *Eizan*.

26.8cm (10½in) high.

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

象牙彫置物 鵜匠 栄山作 明治時代

Compare with another similarly well-carved ivory figure by Eizan in an identical pose but feeding a goose with worms in the collection of the Victoria and Albert Museum, see Joe Earle ed., *Japanese Art and Design*, the Toshiba Gallery, V & A Publications, 2000, p.194, no.187.



306

306 Y

A Tokyo School ivory figure of a fisherman

By Ryuichi, Meiji Period

Standing barefoot, wearing a wide-brimmed straw hat and skirt, both hands clutching the rope handles of a torn net, struggling to contain the bountiful catch within, several fish spilling over the left side and dropping onto the ground, a caught *fugu* fish and pipe suspended from his belt at the back; signed *Ryuichi*.

30.2cm (11 7/8in) high.

£5,000 - 8,000

JPY770,000 - 1,200,000

US\$7,700 - 12,000

象牙彫置物 漁師 柳一作 明治時代



(307- reverse)



307 Y

A Tokyo School ivory figure of a peasant girl

By Yoshida Doraku, Meiji Period

Standing, smiling and wearing *waraji* with the long sleeves of her garments held up with a *tasuki* (long sash) tied at the back, a *tenugui* covering her coiffure, holding a scythe in one hand and a shallow basket containing *nasu* in the other, her *obi* intricately carved with crashing waves, signed *Doraku*. 32.5cm (12¾in) high.

£5,000 - 8,000

JPY770,000 - 1,200,000

US\$7,700 - 12,000

象牙彫置物 農婦 吉田道楽作 明治時代

The artist is recorded in the Shoto Museum of Art, *Exhibition Catalogue, The History of Ivory Carvings*, Tokyo, 1996, as being an ivory carver of merit. Another model of a *bijin* by the artist, of comparable high quality and with similar finely-executed detail is illustrated, *ibid.*, p.125.



(308 - reverse)



308 Y

An ivory okimono of Shoki and two oni
Meiji Period

The powerful demon queller coming to life from a *tsutate*, wielding a sword and grabbing one defenceless *oni* by its neck whilst a second *oni* shown on the reverse flees in terror, one side of the table screen carved with a dragon emerging from a whirlwind; *unsigned*.

8.5cm x 7.1cm (3 3/8in x 2 3/4in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 鍾馗と鬼 無銘 明治時代

309 Y

An ivory okimono of Ashinaga and Tenaga
Meiji Period

The former standing and grimacing in agony as an octopus encircles his legs with its tentacles whilst his companion, clambering over his shoulder, reaches down with his long arms, attempting to remove the cephalopod; *unsigned*. 15.2cm (6in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 足長手長 無銘 明治時代



310 Y

A Tokyo School ivory okimono
of a windswept peasant

By Hodo, Meiji Period

He stands, facing into the wind with one hand at his side, the other raised over his shoulder, as he tries to grab his tattered straw hat which falls down his back, his loose robe billowing about his body, a small basket and *inro* suspended from his robe belt, signed *Hodo*. 26cm (10 1/4in) high.

£5,000 - 8,000

JPY770,000 - 1,200,000

US\$7,700 - 12,000

象牙彫置物 風に吹かれる農夫 芳堂作
明治時代



(310 - reverse)



310



311



312



313

311 Y

An ivory okimono of a traveller

By Shizuka/Sei, Meiji Period

Standing with one foot resting on a tree stump as he stops to tie the loose string on his *waraji*, his rattan bag lying on the ground at his feet, a *furoshiki* around his neck containing his belongings inside; signed with seal *Shizuka/Sei*.

10.2cm (4in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物 草鞋を結ぶ旅人 静作 明治時代

312 Y

An ivory figure of a street vendor

By Eishin, Meiji Period

Standing in his *waraji*, carrying over his shoulder a bamboo pole from which numerous wares are suspended, comprising various baskets of assorted size, helmets, toys, masks and drums densely piled together, signed in a *tsuishu*-lacquer reserve *Eishin*.

16cm (6¼in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物 物売り 永真作 明治時代

313 Y

An ivory okimono of a bearded Ainu archer
By Kyokoku, Meiji Period

Standing barefoot, wearing a belted tunic, his left hand tautly gripping the bow from which he is about to release the arrow with his right hand, a quiver filled with five arrows attached to a rope slung over his left shoulder; signed in a rectangular reserve Kyokoku.

18.1cm (7 1/16in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

象牙彫置物 アイヌ弓射手 京谷作
明治時代

314 Y

An ivory group of a merchant and children
By Joryo, Meiji Period

Comprising a man hitting the bamboo stick of a parasol fixed with a box inscribed *senkyakubanrai* and calling out to passers-by, as he promotes his trade whilst two of his children dance and make fanfare at the front, his belongings wrapped inside a *furoshiki* lying at his feet; signed in a *tsuishu*-lacquer seal Joryo.

20.3cm (8in) high.

£1,800 - 2,500

JPY280,000 - 380,000

US\$2,800 - 3,900

象牙彫置物 客呼込人 静良作 明治時代

315 Y

An ivory group of a gardener and two children

By Joshu, Meiji Period

Comprising a gardener standing and holding a pair of scissors as he undertakes to prune a branch of *ume* (plum), other Spring blooms including *tsubaki* (camellia) and *nogiku* (wild chrysanthemum) are stacked in a reticulated basket at his feet, his daughter carrying her young brother standing at his side; signed in a *tsuishu*-lacquer reserve Joshu. 13.5cm (5 1/4in) high.

£1,200 - 1,800

JPY180,000 - 280,000

US\$1,800 - 2,800

象牙彫置物 園芸家と子供 静宗作
明治時代

The property of a Gentleman

316 Y

An ivory okimono of an old woman
Meiji Period

Walking in *geta*, her right hand clutching a gnarled cane, her left hand raised, her *obi* tied in a bow at the front with a pipe case and tobacco pouch tucked inside, two maple leaves strewn on the ground; signature tablet missing. 28cm (11in) high.

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,300 - 3,900

象牙彫置物 杖を突く老婆 作者不詳
明治時代

Provenance: an English private collection.

Illustrated on page 154.

314



315



316

The property of a Gentleman

317 Y

A Tokyo School ivory okimono of a fisherman and boy

By Shomei, Meiji Period

The former standing with his arm outstretched as a crab crawls over his hand, whilst his excited grandson, clinging to his grandfather's right side, jumps up, losing a *geta* in the process to reach for the crustacean, a second crab is seen peering from inside the creel, slung around to the old man's left hip at the front; signed *Shomei/Masaaki*.

26cm (10¼in) high.

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,300 - 3,900

象牙彫置物 漁師と孫 正明作 明治時代

Provenance: an English private collection.



317

The property from an English collection

318 Y

A Tokyo School ivory figure of a peasant

By Hirasaka Hobun, Meiji Period

The old man stands in a pair of *waraji* slightly bending over as he clutches with both hands two bundles of tied sheaves of rice, a pipe case holding a pipe and *kinchaku* are suspended from his belt at his left side, signed *Hobun to*; with wood storage box. 36.2cm (14¼in) high. (2).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

象牙彫置物 農夫 平坂芳文作 明治時代

Provenance: a gift to the current owner's great-great grandfather from Yokohama Banking Co-operation in the early 1900s.

Hobun was a pupil of Yoshida Homei (1875-1943), who studied under Shimamura Shunmei (1885-1896), one of the most important carvers during the 'Golden Age' of ivory *okimono*. The artist is recorded in the Shoto Museum of Art, *Exhibition Catalogue, The History of Ivory Carvings*, Tokyo, 1996, as being a member of *Tokyo Chokokai* (The Tokyo Carver's Association) in Meiji 43 (1910). Another model of a peasant by the artist, of comparable high quality and with similar finely-executed detail, is illustrated, *ibid.*, p.171.



318

Other properties

319 Y

A Tokyo School ivory okimono group of two warriors

By Shimamura Toshiaki/Shunmei (1855-1896), Meiji Period

Possibly representing figures taken from the classic Noh drama, 'The Revenge of the Soga Brothers', carved with one figure having fallen to the ground on his back with his legs up in the air, whilst his assailant standing over him with one leg raised attempts to trample him underfoot, the musculature of the limbs of both men finely delineated, their garments finely engraved with *ho-o* roundels and other geometric motifs; signed *Nippon Tokyo Shimamura Toshiaki/Shunmei saku*.

26.3cm (10 5/16in) high. (2).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

象牙彫置物 曾我兄弟の仇討ち 島村俊明作 明治時代



319

Born as the second son of Shimamura Toshikane/Shunjun, who worked for the Imperial Court in Asakusa, Edo, he had already inherited the skills of a great wood carver and by the age of sixteen, Toshiaki/Shunmei had already produced 16 *rakkan* for the Kaiko temple in Ryogoku, Tokyo.

He later changed his career to ivory carving due to the flourishing export market and is recorded in the *Tokyo zoge chokoku bijutsu hyo* (A Table of the Art of Ivory Carvings in Tokyo), printed in Meiji 19 (1886). He participated in the 2nd Domestic Industrial Exhibition (*Naikoku kangyo hakuranakai*) in Meiji 14 (1881) and was awarded the *Myogi* (second prize) for his excellent skills as a carver. His most famous ivory sculpture, of Fujiwara Kamatari, is in the Tokyo National Museum, whilst another set of ivory figures is recorded in *The Michael Tomkinson Collection*, vol.1, ref.IV.31.

Another similar and finely carved (albeit smaller) figural group by Kato Toshiaki was sold in these rooms, Fine Japanese Art, 11th May 2010, lot 346.

This lot is accompanied by a copy of the December 1983 International Netsuke Collectors' Journal, vol.11 no.3, on whose front cover this piece is illustrated.



320



321



322

320 Y

An ivory okimono of an itinerant priest

By Masakazu, Meiji Period

Standing and clutching a *shakujo* in one hand and rosary beads in the other, a travelling pack in the form of an *oi*, carrying scrolls and a *hossu*, strapped to his back; signed in an irregular, rectangular reserve *Masakazu*. 11.2cm (4 3/8in) high.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫置物 巡礼僧 正一作 明治時代

321 Y

An ivory okimono of Ushiwaka-maru (the young Minamoto no Yoshitsune)

By Tomotsugu, Meiji Period

Standing in high *geta* and clutching a flute, on his way to Gojo Bridge to meet Benkei, pulling the cloak over his head that conceals his armour beneath, the tiger-skin scabbard of his sword partially visible from the hem at the back, a mallet lodged beneath his feet, signed *Tomotsugu*. 13.2cm (5 1/8in) high.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫置物 牛若丸 友次作 明治時代

322 Y

An ivory okimono of a boy and ox

By Joko, Meiji Period

The smiling young ox-herd with a basket containing a scythe buried among grasses strapped to his back, is seated on a large, docile *ushi*, clutching the thin halter (from which is suspended a gourd) that runs from the ox's muzzle and trails up across its back; signed in a *tsuishu*-lacquer reserve *Joko*.

7.6cm x 7.2cm (3in x 2¾in).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫置物 牛に牧童 静虎作 明治時代

323 Y

A large ivory okimono group of a peasant and three boys

By Masanobu, Meiji Period

The old man standing and carrying one excited grandson, a second boy kneeling on the ground restraining his puppy from chasing the two quail pecking at the millet stalks strewn on the ground, whilst a third boy standing beside his grandfather holds a shallow basket filled with birdfeed; signed with seal *Masanobu*.

37.5cm x 23cm (14¾in x 9in).

£6,000 - 7,000

JPY920,000 - 1,100,000

US\$9,200 - 11,000

象牙彫置物 老人と孫 正信作 明治時代

324 Y

A tall ivory okimono of a labourer

By Masakazu, Meiji Period

Standing barefoot with a *tenugui* tied around this head, his left hand clutching the handle of a wood bucket filled with rice grains, the other holding the braided rope that is attached to beams of wood that supports the large rectangular woven cane frame he carries over his right shoulder, signed *Masakazu* with *kao*.

40.2cm (15¾in) high.

£4,000 - 4,500

JPY610,000 - 690,000

US\$6,200 - 6,900

象牙彫置物 労働者 正一作 明治時代



323



324



325



326



327

325 Y

An ivory okimono of a tradesman

By Shizu/Jo, Meiji Period

Kneeling on the floor in front of an open accounts book, and holding a *soroban* (abacus) in his left hand, counting his fortune, a large wicker basket filled to the brim with eggs resting at his right side; signed in silver lacquer, in seal form *Sei/Jo*.

9.2cm x 10.2cm (3 9/16in x 4in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

象牙彫置物 卵売商 静作 明治時代

326 Y

An ivory okimono figural group

By Homei, Meiji Period

Illustrating a rural village scene: a boy standing on an inverted cistern thatching the roof of a new *hokora* (outdoor shrine) that shelters a statue of Kannon beneath, a man standing below supervising, a youth knelt on the ground tying a bundle of straw, behind him a mother plays with her child as an older boy brings over a wood bucket, signed in an oval reserve *Homei*. 12.7cm x 12cm (5in x 4¾in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 祠を建造する子供達 芳明作 明治時代

Provenance: an English private collection.

327 Y

An ivory okimono figural group

By Eishin, Meiji Period

Comprising an old woman stooping over and holding the hand of her grandson, as he watches a family of chickens gathered around his feet, two chicks in front of an *esabako* (feed box) playing 'tug of war' with a millet stalk, a cockerel perched on a reticulated basket trap on the left; signed in a green-lacquered reserve *Eishin*.

15.2cm (6in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

象牙彫置物 鶏に餌を与える老婆と孫 永真作 明治時代

Provenance: an English private collection.

Other properties

328 Y

An ivory okimono of Urashima Taro

By Ryuju/Tatsutoshi, Meiji Period

Depicted in old age, seated cross-legged, clutching a bamboo cane and tenderly watching the turtle crawling over the palm of his left hand, signed *Ryuju/Tatsutoshi*. 17.2cm (6¾in) high.

£6,000 - 7,000

JPY920,000 - 1,100,000

US\$9,200 - 11,000

象牙彫置物 浦島太郎 龍寿作 明治時代

329 Y

An ivory group of two drunken shojo

By Shogyoku, Meiji Period

One kneeling on the ground, leaning against an empty up-turned *sake* jar, strumming a ladle as if it was a musical instrument, his equally inebriated companion standing behind him on an inverted *sake* jar, wearing a large *sakazuki* on his head and dancing with a fan; signed *Shogyoku to*. 25.2cm (10in) high.

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

象牙彫置物 猩猩 正玉作 明治時代



328



329



330



331



332 (part lot)

330 Y

Three ivory okimono

Meiji Period

Comprising: a cormorant fisherman, standing and wearing a straw apron over his tunic, clutching a fish, a rope tethered to a cormorant bird suspended from his left wrist, signed in a *tsuishu*-lacquer reserve *Gyokko*, 18.5cm (7 $\frac{1}{4}$ in) high; the second of a cockerel perched on the top of a drum set on a four-legged stand, the edges inlaid in horn studs, signed *Ikko*, 12.7cm (5in) high; the third of a fisherman holding up a miniature statue of Amida Nyorai seated on a lotus bed, signed *Kazumitsu* with seal *Toshi* within a *tsuishu*-lacquer reserve, 20.2cm (8in) high. (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 三点 (鵜飼、閑古鳥、漁師) 明治時代

331 Y

Three ivory okimono

One by Gyokushu and one by Gyokusen, Meiji Period

Comprising: Handaka Sonja seated atop a large recumbent *shishi* holding a *reishi* sceptre in one hand and an alms bowl from which issues forth a writhing dragon in the other, a young attendant below clutching a *tama*, signed in a *tsuishu*-lacquer reserve *Gyokushu*, 12cm (4 $\frac{3}{4}$ in) high; the second of Gama Sennin standing on one foot atop a rocky crevice, supporting his pet toad as it clammers over his shoulders and pointing down below at a monkey grappling with a snake, signed with seal possibly reading *Ki*, 13.2cm (5 $\frac{1}{8}$ in); the third a *netsuke okimono* figure of Handaka Sonja, signed *Gyokusen*, 7.6cm (3in) high. (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 三点 (半托迦尊者二点、蝦蟇仙人) 明治時代



333

332

Three ivory and one wood okimono

One by Toshiyuki and one by Seigyoku, Meiji Period

Comprising a group of four blind men brawling and grappling with each other, signed in a *tsuishu*-lacquer reserve *Toshiyuki*, 8cm x 8cm (3 1/8in x 3 1/8in); the second of a woodcutter with bundles of brushwood strapped to his back buying a *kaki* fruit from a young vendor, signed *Seigyoku*, 15.2cm (6in) high; the third of a naturalistically carved banana with its skin peeled back to reveal the fleshy interior, *unsigned*, 12.9cm (5in) long; the fourth possibly Chinese, of a wood figure of a *rakan* holding a scroll, with detachable wood stand, *unsigned*, 17cm (6 3/4in) high. (5).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物 三点 (四盲人、樵と柿売、バナナ)

木彫置物 一点 (羅漢)

明治時代

333 Y

Three ivory okimono small figural groups

The first by Hoshin, the second by Hidechika and the third by Seishi, Meiji Period

Comprising: a group of Shoki and five *oni*, the demon-queller throwing one *oni* over his shoulder as he bends over a wood cistern, pressing down the lid with one hand, trapping a second *oni* hiding within, whilst another attempts to flee, signed in a *tsuishu*-lacquer reserve *Hoshin*, 7.7cm (3in) high; the second of a sculptor, adding the finishing touches to a large Tengu mask, with a mallet and chisel, a woman knelt beside him holding stalks of lotuses, signed *Hidechika*, 4.2cm x 5.3cm (1 9/16in x 2in); the third of a fletcher, seated cross-legged on a mat, holding the shaft of an arrow (missing) as he checks the quality of his work, with a stand of further arrows behind him, signed in a *tsuishu*-lacquer reserve *Seishi*, 4.7cm x 5.8cm (1 3/4in x 2 1/4in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 三点 (鍾馗と鬼、彫刻家、矢師) 明治時代



334

334 Y

Two ivory okimono netsuke

The first by Munemasa and the second by Ogasawara, Meiji Period

The first depicting two Nio guardians seated at either end of a huge *waraji* and arm wrestling, signed in an oval reserve *Munemasa*, 3cm x 5.5cm (1 1/8in x 2 1/8in); the second of two Chinese maidens playing backgammon before a male spectator, signed in an oval reserve *Ogasawara*, 4cm x 4.5cm (1 1/2in x 1 3/4in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物根付 二点 (仁王の腕相撲、盤双六) 明治時代



335



336



337

335 Y

Two small ivory okimono

The first by Seizan and the second by Tomohide, Meiji Period

Comprising one figure of a *tonya* (wholesale merchant) seated, flanked by a set of drawers and a *hibachi* as he straightens lengths of thick cord by winding them around an *itomaki*, signed in a *tsuishu*-lacquer reserve *Seizan*, 6cm x 7.3cm (2 3/8in x 2 13/16in); the second the witch of Adachigahara, the wretched old, emaciated cannibal woman typically represented, standing barefoot and holding a kitchen knife, preparing to kill the child, kneeling at her side, begging for mercy, signed *Tomohide*, 10.3cm (4in) high.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

象牙彫置物 二点 (紐問屋、安達ヶ原の鬼婆) 明治時代

336 Y

A walrus-tusk okimono

By Gyokushi, Meiji Period

A scholar standing and resting one foot on a rock, supporting a writhing dragon with one hand and holding a scroll in the other whilst two *karako* gather at his feet, one child clutching a *reishi* fungus; signed *Gyokushi*. 34cm (13 3/8in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

セイウチ牙彫置物 学者と龍と唐子図 玉之作 明治時代

Property from an English private collection
(Lots 337-339)

337 Y

An ivory okimono and three walrus tusk okimono

Meiji Period

Comprising one walrus-tusk group of a Nio guardian standing on rockwork and holding a *kingosho* as three boys clamber around him, signed *Kurokawa*, 33cm (13in) high; the second of an entertainer beating a *taiko* drum as a young boy gesticulates below, *unsigned*, 27.6cm (10 13/16in) high; the third of Daikoku holding a fan and supporting a basket with a *karako* inside, a second *karako* at his feet holding a peach, signed *Mitsumine*, 16.5cm (6 1/2in) high; the fourth of ivory, of Hotei holding a ladder on which three *karako* perform acrobatic feats, signed *Shozan*, 29.2cm (11 1/2in) high. (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

セイウチ牙彫置物 三点 (仁王像、芸人、大黒)

象牙彫置物 一点 (布袋)

明治時代

338 Y

An ivory group of a falconer and attendant

Meiji Period

Standing in traditional costume, wearing tiger-skin breeches and a broad-rimmed straw hat, one arm outstretched as he holds the tethered bird, his young attendant kneeling on the ground, clutching a sword and the rope which is tied around the *kuchiekago* that contains a slain bird, *unsigned*; with separate wood stand. 19cm (7 1/2in) high, the wood stand 3.6cm x 11.6cm (1 3/8in x 4 1/2in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

象牙彫置物 鷹匠と従者 無銘 明治時代

339 Y

An ivory figure of a Heian beauty and attendant

By Akihiro, Meiji Period

The former standing and wearing a traditional courtly woman's dress that included a complex *junihitoe* (twelve-layered robe), a *nagabakama* and a *mo* (skirt), she holds a bunch of flowering *yamabuki*, among the foliage of which lies a poem slip, all resting across an elaborately tasselled open fan, her hair tied with two ribbons flowing down her back, a young attendant kneeling at her feet clutching a ceremonial sword; signed in an oval reserve *Akihiro*, with separate wood stand. 20.3cm (8in) high. (2).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

象牙彫置物 宮女と侍従 明廣作 明治時代



338



339



(340 - reverse)

340 * Y

A pair of ivory figures of Manchurians

By Yoshida Sosai (1865-1944), Meiji/Taisho Period

Each standing, looking slightly to the left and smiling, wearing a traditional long divided robe with a Manchu collar, engraved with scattered *karakusa*, the male wearing a loosely tied cloth over his head while the female's plaited hair is adorned with a tasselled headdress, each signed in a *tsuishu*-lacquer reserve *Sosai*; both affixed to later wood stands.

19.3cm (7 5/8in) and 18.4cm (7 1/4in). (2).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

象牙彫置物 満州族 一對 吉田宗斎作 明治/大正時代

The artist is recorded in the Shoto Museum of Art, *Exhibition Catalogue, The History of Ivory Carvings*, Tokyo, 1996, as being an ivory carver of merit. For another example of the artist's work see two Manzai dancers of comparable high quality and with similar finely executed detail, illustrated, *ibid.*, p.123.

After the Manchu Dynasty conquered China and proclaimed the Qing Dynasty (1644-1912), they brought with them their strong nomadic heritage, which was substantially different to the settled traditions prevalent among the Han Chinese.



To suit their more active way of life, the Manchus changed the cut of the quite cumbersome full-length, loose-fitting Ming robes into slimmer and more comfortable Manchu style clothing. Over time, the Manchu clothing has influenced the Chinese style of dress.

The round overlapping neck opening fastened with a button in the middle of a collarbone, with the front half passed over to close under the arm on the right can be seen on most Manchu garments.

341 Y

An unusually tall ivory okimono of a woodsman

Meiji Period

Standing with his head turned slightly to the right, wearing a wide-brimmed straw hat and *waraji*, holding in one hand a basket of chrysanthemums and clutching a rope in the other which is attached to the rack carried on his back that supports three rolled rush mats of brushwood, his garments engraved with variously patterned floral and geometric motifs, a *kinchaku*, an *ojime* in the form of a Daruma doll and *netsuke* in the form of a conch shell suspended from his belt at his left hip, *unsigned*; with integral wood stand.

The figure 64.5cm (25 3/8in) high, the wood stand 37cm (14 1/2in) long. (2).

£35,000 - 40,000

JPY5,400,000 - 6,100,000

US\$54,000 - 62,000

象牙彫置物 樵 無銘 明治時代



(341 - reverse)



341



342



343

Various properties

342 Y

A Tokyo School ivory okimono of a goose

Meiji Period

Standing with its head raised and neck retracted, turned to the left, its eyes inlaid in mother of pearl with dark pupils; on a rustic rootwood stand supported on three feet, *unsigned*.

14cm (4½in) high incl. wood stand.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 雁 無銘 明治時代

343 Y

An ivory okimono of an elephant

By Nobuchika, Meiji Period

Comprising six figures grooming the large mammal, two adult men clambering over its cloth-covered back, another two at the reverse clinging on to its legs whilst two *karako*, standing at the front, one holding its trunk whilst the other with a basin of water, tries to wash it down, signed in an irregular reserve *Nobuchika*.

7.7cm (3in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物 象の身繕い 信親作 明治時代

Provenance: an English private collection.



344



345

344 Y

An ivory okimono of puppies

By Masamitsu, Meiji Period

Comprising a group of several puppies clambering over each other on a discarded *waraji* (straw sandal) and an *awabi* shell, the puppies' eyes inlaid; signed in an oval reserve *Masamitsu*. 7cm (2¾in) across.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

象牙彫置物 群仔犬に草鞋 正光作 明治時代

345 Y

An ivory okimono of an onagadori (long-tailed cockerel)

By Ryuichi, Meiji Period

Naturalistically carved, sitting on a wood high perch (modern), its head lowered watching out for his flock, its extensive long feathers forming its tail trailing behind, its eyes double inlaid in pale amber with horn pupils, signed *Ryuichi*. 34.5cm (13 9/16in) long.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

象牙彫置物 尾長鳥 柳一作 明治時代

346 Y

An ivory okimono of a cockerel and hawk

By Komin, Meiji Period

Naturalistically carved, both birds on a bifurcated piece of driftwood, the hawk stalking its unwitting prey from behind, their eyes inlaid in pale amber with horn pupils; signed in a *tsuishu*-lacquer reserve *Komin*; with detachable rectangular wood stand. 6cm x 18cm (2 3/8in x 7in). (2).

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫置物 雄鶏と鷹 光民作 明治時代



346



347

347 Y

A Tokyo School ivory okimono of an eagle

By Koshi, Meiji Period

The predatory bird standing with its head turned to the left and bearing an alert expression, its wings drawn in and its eye pupils inlaid, signed in an oval reserve *Koshi/Mitsuyuki*.

10.2cm (4in) high.

£1,200 - 1,500

JPY180,000 - 230,000

US\$1,800 - 2,300

象牙彫置物 鷲 光之作 明治時代



348



349

348 Y

An ivory tusk carving of three dragons

By Hakushin, Meiji Period

Carved as a procession of three entwined dragons emerging from the ocean as they are hurled around by the turbulent waters, signed *Hakushin*; with separate wood stand.

36.5cm (14 5/16in) long,
the wood stand 43.2cm (17in) long. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

象牙彫置物 龍 伯信作 明治時代

Provenance: an English private collection.

349 Y

A Tokyo School ivory okimono of a dove

By Mitsunobu, Meiji Period

Naturalistically rendered with its head slightly turned to the right and its wings drawn in, the eye pupils painted black and the legs of bronze, standing on a detachable, later wood base; signed *Mitsunobu*.

The dove 12cm x 29cm (4 3/4in x 11 3/8in),
the wood stand 5.5cm x 12cm (2 1/8in x 4 3/4in). (2).

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,300 - 3,900

象牙彫置物 鳩 光延作 明治時代

Provenance: an English private collection.

The Property of a Gentleman

350 Y

A Tokyo School ivory okimono of a monkey and snail

By Ishikawa Komei (1868-1912), Meiji Period

Kneeling on the ground and leaning towards the left, eyeing the snail which it holds aloft in the palm of its right hand, signed *Komei* with *kao*; with separate rustic wood stand. *The ivory okimono* 17.7cm x 11.2cm (7in x 4 3/8in); *wood stand* 18.5cm x 21.5cm (7 1/4in x 8 1/2in). (2).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

象牙彫置物 猿と蝸牛 石川光明作 明治時代

Provenance: an old English private collection, acquired by the present owner's grandfather in the 1900s and thence by descent.

The artist appeared to have a fondness for carving apes, compare with two other similarly sized and finely carved apes by Ishikawa Komei, both sold at Sotheby's London, 14th & 15th November 2000, lot 503, and 14th & 15th November 1991, lot 278.

Ichikawa Komei was born at Asakusa in Edo (Tokyo) into a family of *miya-bori* (sculptors of wood carvings for Shinto shrines). He trained in Kano-style painting under Kano Sosen, and studied ivory carving under Kikukawa Masamitsu. In 1891, he became Professor of the Sculpture Department at the Tokyo Art School. Appointed an Imperial Court Artist and member of the Art Committee of the Imperial Household, he is renowned as being one of the greatest of all Japanese sculptors.





351



352



353

Ivory vessels and other works of art Various properties

351 Y

An ivory box and cover

Meiji Period

The body elaborately carved all around in relief with three quail perched on millet stalks or pecking at millet seeds fallen from overhanging millet plants, the cover surmounted with a quail nesting on a bed of leaves, the birds' eyes inlaid in dark horn; *unsigned*.

13cm (5 1/16in) high. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

鶉と粟図象牙彫箱 無銘 明治時代

352 Y

An ivory tusk vase and cover

By Senmin, Meiji Period

Supported on four curved feet, elaborately carved in varying relief with a continuous design of an eagle, its offspring and monkeys hiding in the hollows of a tree, the large predatory bird with its wings outspread covering almost the entire vase as it swoops down to attack its prey, more monkeys hiding in the cavities of the trunk whilst four eaglets are perched above on trailing branches, the foot carved with a band of floral sprays, the cover surmounted by a finial in the form of a seated monkey holding a peach, signed in a mother-of-pearl reserve *Senmin*, the underside inlaid with two mother-of-pearl reserves signed *Kodo no in*. 31.5cm (12 3/8in) high. (2).

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

猿に鷲図猿紐蓋付象牙彫花立 仙民作 明治時代

353 Y

An ivory box and cover and a Shibayama-style card case

One by Tomioka and one by Shintokusai, Meiji Period

The rectangular box carved in high relief with a tiger attacking an elephant, signed with seal *Tomioka*, 3.4cm x 10.8cm x 5.7cm (1 1/4in x 4 1/4in x 2 1/4in); the card case decorated in gold *takamakie* and inlaid in typical Shibayama style with an owl and other birds perched on a persimmon tree on one side and sprays of chrysanthemum, plum and a pomegranate scattered among variously-shaped panels on the other, signed *Shintokusai*, 11.3cm x 7.6cm (4 1/4in x 3in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

虎象図象牙彫箱 一点

花鳥図芝山象嵌蒔絵象牙名刺入 一点

明治時代

354 Y

A pair of ivory tusk vases

Attributed to Tomioka, Meiji Period

Both finely carved in relief with apes, depicting the adult protecting its offspring and growling at the wasps hovering above whilst its mate, visible on the reverse sits contentedly to one side, *unsigned*; both supported on an integral, detachable, elaborately-carved wood stand.

Both tusk vases 32cm (12 5/8) high, both wood stands 25cm (9 7/8in) high. (4).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

猿図象牙彫花立 一对 伝富岡作 明治時代

Provenance: an English private collection.

The Meiji-Period craftsman Tomioka was renowned for his realistic and humorous carving of monkeys in ivory. A single tusk vase carved with monkeys by the artist was sold in these rooms, 11th May 2010, lot 331.

355 Y

An ivory box and cover

Meiji Period

The body elaborately carved all around in varying relief with a multitude of rodents of differing sizes clambering over one another gnawing at entwined vines of grapes, the cover similarly carved and surmounted by several rats, the eyes inlaid in dark horn, with signature tablet missing. 16cm (6 1/4in) high. (2).

£3,000 - 5,000

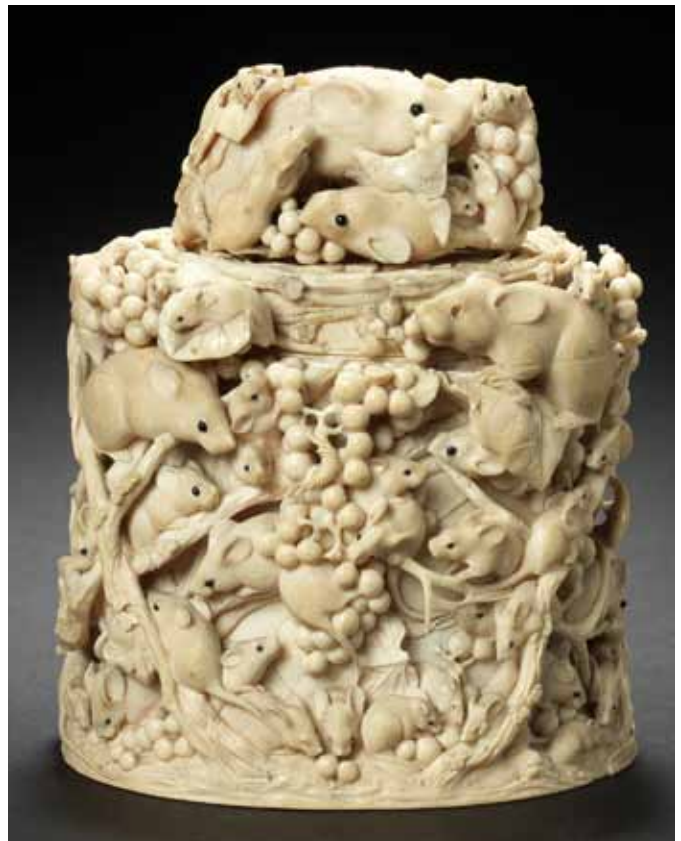
JPY460,000 - 770,000

US\$4,600 - 7,700

群鼠と葡萄図象牙彫箱 作者不詳 明治時代



354



355



356



357



358

356 Y
An ivory tusk vase and an ivory netsuke
18th century and Meiji Period
The tusk vase decorated in gold, bronze and *shibuichi takazogan* with the crippled vagabond figure of Tekkai Sennin blowing his soul away from his body, the reverse with a gnarled pine tree carved in *katakiribori*, *unsigned*, 18cm (7 1/16in) high; the second a *netsuke* figure of Gama Sennin, supporting with his right hand his pet toad on his shoulder, *unsigned*, 9.5cm (3 3/4in) high. (2).
£1,200 - 1,800
JPY180,000 - 280,000
US\$1,800 - 2,800

鉄拐仙人図貼付彫金象牙花立 無銘
明治時代
象牙彫根付 蝦蟇仙人 無銘 18世紀

357 Y
An ivory okimono of the takarabune (treasure ship)
Meiji Period
The Seven Gods of Good Fortune seated or standing playing musical instruments on the open deck with their respective attributes, the hull of simulated wood planks with a horned dragon figurehead prow, some details at the sides inlaid in mother-of-pearl, *unsigned*; with separate wood stand carved in the form of simulated breaking waves.
26.5cm x 59cm (10 3/8in x 23 1/4in). (2).
£1,000 - 1,500
JPY150,000 - 230,000
US\$1,500 - 2,300

象牙彫置物 七福神宝船 無銘 明治時代

Provenance: an English private collection.

358 Y
A fine ivory okimono of a small banana
Meiji Period
Naturalistically carved with a strip of skin peeled back to the brown stalk revealing the fleshy interior, the skin stained a pale yellow, *unsigned*. 9.3cm (3 5/8in) long.
£4,000 - 5,000
JPY610,000 - 770,000
US\$6,200 - 7,700

象牙彫置物 バナナ 無銘 明治時代



359 (part lot)



359 (part lot)

359

Two ivory-mounted painted folding fans and a bamboo-mounted lacquered gunbai (military fan)

Meiji Period

Two consisting of double-paper leaf covered with silk gauze, each side painted in ink and colour, one fan showing villagers crossing a flooded river on one side and two pheasants perched on a craggy rock among autumnal plants and flowers on the reverse, *unsigned*, 30.3cm x 54.5cm (12in x 21½in); the second depicting a young boy outdoors catching cicada with a net on one side and flowering white plum and poenies on the other, *unsigned*, 27.2cm x 45.5cm (10¾in x 17 7/8in); both with ivory guards lacquered in gold *takamakie* with birds and flowers; the last painted on one side with a red circle representing the sun on a gold ground and the reserve with the sun painted gold on a red-lacquered ground, *unsigned*, 33.2cm x 50.2cm (13in x 19¾in). (3).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

紙本淡色花鳥人物図扇面蒔絵象牙扇 二点

紙本日の丸漆塗扇面木製扇 一点
明治時代

360

An ivory-mounted aikuchi

By Kanemitsu, Meiji Period

Carved all over in relief with a continuous scene of numerous women and children at leisure outdoors, the *tsuka* (hilt) with children during the *Hinamatsuri*, two in front of a display of ornamental dolls representing the Emperor and Empress in traditional Heian-period court dress on one side and another group of figures beneath a peach tree, signed within an oval reserve *Kanemitsu*.

29.5cm (11 5/8in) long.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

雛祭図象牙彫合口短刀拵 兼光作
附 短刀明治時代



360



Inlaid ivory and Shibayama-inlaid works of art Various owners

361 W Y

A lacquered-wood and ivory inlaid two-fold screen

Meiji Period

Decorated in high relief on both sides with an eagle inlaid in mother-of-pearl eyeing its prey, the left panel depicting the large predatory bird perched on a maple tree and a plum tree on the right, with other details of bone and ivory, bordered by assorted *mon* on a *rinzu* carved ground, all within a hardwood frame carved with writhing dragons and *shishi*; signed with an ivory seal (undeciphered).

196.5cm x 178cm (77 5/8in x 70in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

鷲に小鳥図象牙嵌螺鈿木彫屏風 作者不詳 二曲一隻 明治時代

Provenance: an English private collection.

362

A lacquered-wood and ivory group of a monkey-trainer and monkey

By Horaku, Meiji Period

The *sarumawashi* standing, holding a baton in one hand and a leash in the other which is tied around the neck of his performing pet, the monkey wearing a *sanbaso* hat, poised with a fan and *gohei*, ready to commence the entertainment, a drum lying on the ground, their garments decorated in gold, *aogai* and *iroe-takamakie* with assorted *mon*, signed in a *tsuishu*-lacquer reserve Horaku; affixed to a rectangular wood stand. 32cm x 20.2cm (12½in x 8in).

£4,500 - 5,000

JPY690,000 - 770,000

US\$6,900 - 7,700

蒔絵木・象牙彫置物 猿回しと猿 芳楽作 明治時代

A similar group is illustrated by Laura Bordignon, *The Golden Age of Japanese Okimono*, Woodbridge, Suffolk, 2010, pp.144-145.



362

363 Y

A wood and ivory okimono of Enshi

By Jugyoku II, Meiji Period

Representing Enshi, one of the twenty-four paragons of filial piety, standing in Chinese robes belted at the waist, clutching a long-handled vessel containing milk to bring to his ailing mother in one hand and pulling the disguise of the deer skin over his head with the other, signed in a rectangular ivory reserve *nanajuroku o Jugyoku* (an old man of seventy-six years Jugyoku). 14.7cm (5¾in) high.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

木・象牙彫置物 剡子(二十四孝) 二代寿玉作 明治時代

364 Y

A bronze and ivory okimono of Urashima Taro

By Hidemitsu, Meiji Period

Depicted in later life, he sits, looking down at the small *minogame* which climbs on his extended left leg, his belted robe is of well patinated bronze with gilt motifs at the shoulders, his head, hands and feet of ivory; signed with seal *Hidemitsu kansei*.

16.3cm (6 3/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

銅・象牙彫置物 浦島太郎 秀光監製 明治時代

Provenance: a German private collection.



363



364



(365 - reverse)



365

365 Y

A pair of Shibayama-style inlaid silver lobed quatrefoil vases

By Masayuki, Meiji Period

Each inset with two ivory panels, each enclosing a different bird perched or in flight among seasonal plants and flowers, the foot, neck and shoulder applied with stylised sprays of floral motifs in coloured enamel, signed *Masayuki*. 23.2cm (9 1/16in) high. (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

花鳥図芝山象嵌象牙銀花瓶 一對 政之作 明治時代

Provenance: an English private collection.

366 Y

A gold lacquer and Shibayama-inlaid vase

By Shibayama, Meiji Period

Decorated in typical Shibayama style with an ornate *ikebana* basket arrangement on one side and a bird perched on a flowering cherry branch on the other reserved on a *kinji* ground, beneath a silver lappet collar engraved with cherry blossoms, the neck and foot of rich *nashiji*; signed in a *tsuishu*-lacquer reserve *Shibayama*. 16.5cm (6 1/2in) high.

£4,500 - 5,000

JPY690,000 - 770,000

US\$6,900 - 7,700

花鳥図金地芝山象嵌蒔絵花瓶 芝山作 明治時代



366

367 *

A fine and unusual pair of silver and gold lacquer inlaid
Shibayama-style vases

Meiji Period

Each of double gourd form, supported on four silver bamboo form feet, the lower section of gold lacquer, richly inlaid in Shibayama style with butterflies and a small bird among clumps of different flowering chrysanthemums including *kogiku*, *temarigiku* and *minogiku* as well as *nanten* (nandina) around openwork bamboo fences, the upper section of silver, imitating textile, cast with profuse designs of *kiku* with slight details of coloured enamel, the two halves of the vase divided and tied by a silver tasselled cord, *unsigned*; with two wooden storage boxes. Both vases 18.7cm (7 3/8in) high. (4).

£10,000 - 12,000

JPY1,500,000 - 1,800,000

US\$15,000 - 18,000

花鳥図芝山象嵌蒔絵花瓶 一对 無銘 明治時代





368



(368 - interior)



369

368

A silver filigree and Shibayama-style rectangular kodansu (table cabinet)

By Kensai, Meiji Period

Supported on four simulated bamboo node feet, inset with five lobed gold-lacquer panels, each typically inlaid in Shibayama style and decorated with a different bird-and-flower scenes including a pair of carp swimming beneath overhanging branches of wisteria, a kingfisher catching prey, two doves perched on flowering cherry branches, and an egret wading among lotus plants, all bordered by bands of silver filigree, the front with a single door, hinged at the side opening to reveal three drawers decorated with cherry blossoms in gold *hiramakie* and *togidashi*, the inside of the door lacquered with a *mushikago* (insect cage) resting beside stalks of *susuki*, *hagi* and *kiku*; the underside of rich *nashiji* and signed with seal *Kensai*.

13.5cm x 16cm x 11.2cm (5 1/4in x 6 1/4in x 4 3/8in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

花鳥図芝山象嵌蒔絵銀小箆箱 研斎作 明治時代

Provenance: an English private collection.

369 Y

An unusual ivory and enamelled small ovoid vase

By Sanko, Meiji Period

The ivory body decorated with a clumps of flowering peony shrubs in translucent *repoussé* enamel issuing from rockwork beside a meandering stream, the shoulder carved with *chidori* flying above a storm-tossed sea, the neck and foot carved with a band of lappets enclosing floral motifs; signed *Sanko/Yamamitsu*. 12.7cm (5in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

小川に牡丹図エナメル彩色彫金貼付象牙彫小花瓶 山光作 明治時代



(370 - reverse)



370 Y

An ivory and Shibayama style two-leaf table screen

By Masakazu, Meiji Period

One side decorated in typical Shibayama style with exotic birds perched or in flight among flowering branches of cherry above pine trees, the lower rectangular panels engraved in low relief with dragon writhing among clouds, within an iron frame inlaid in gold *nunomezogan* with vine, floral, geometric and wave-pattern motifs, the reverse with iron panels decorated in gold *honzogan* with a thatched dwelling and a pagoda set within a mountainuous landscape, signed in a *raden* seal Masakazu. 25.3cm x 26.8cm (10in x 10½in).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$12,000 - 18,000

風景花鳥図芝山象嵌象牙小衝立 政一作 明治時代



(box inscription)



(signature)

Wood sculpture and furniture Various owners

371 * W

A large wood okimono of Fugen Bosatsu

By Yoshida Homei (1875-1943), dated 1925

Depicting the bodhisattva riding on a lotus throne on the back of a sumptuously caparisoned and jeweled elephant, carrying in the left hand a lotus blossom whilst the elephant clutches a vajra in its trunk, signed with engraved signature *Taisho juyonen shoka Homei* (In the beginning of the summer of Taisho 14 [1925], Homei), with *tomobako*, titled *Fugen Enmeizo*, the inside of the lid dated and signed *Taisho juyonen shoka Yoshida Homei saku* (In the beginning of the summer of Taisho 14 [1925], made by Yoshida Homei) with seal *Homei*. 76.5cm x 64cm x 25cm (30 1/8in x 25 1/4in x 9 7/8in).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$9,200 - 12,000

木彫置物 普賢延命像 吉田芳明作 1925年

Yoshida Homei was a sculptor active from the Meiji to the Showa period. Born in Tokyo as the younger brother to the wood sculptor, Yoshida Hakurei (1872-1942), he studied ivory and wood carvings under the famous sculptor Shimamura Shunmei (1855-1896). Homei exhibited his works at the Tokyo Choko Kai and Nihon Bijustu Kyokai and became a judge at the Teiten in Taisho 13 (1924).



372

372 W

A suite of keyaki (Japanese zelkova)
wood furniture

20th century

Comprising three chairs and a circular table;
the tub-shaped chairs of dug-out form, the
table with a detachable circular glass top on
a solid trunk base, the sides with carved-in
carrying handles.

Table glass top diameter 91cm (35 7/8in),

table trunk base 63cm x 63cm x 50.5cm

(24 3/4in x 24 3/4in x 19 7/8in),

each chair 56cm x 65cm x 65cm

(22in x 25 5/8in x 25 5/8in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

樺製硝子板付円形テーブル 一台

樺製盥形椅子 三台

20世紀

373

A paulownia-wood hibachi (brazier)

19th century

Of conventional form, decorated in gold and
slight-coloured *hiramakie* with overlapping
cards used in *unsun karuta* (card game),
enclosing motifs including a dragon, knight
and assorted *mon* scattered over the natural
wood ground, the sides with two copper loose-
ring handles; *unsigned*, with wood storage
box. 22cm x 38cm (8 9/16in x 15in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

うんすん歌留多図桐製蒔絵火鉢 無銘

19世紀



373



(reverse)



(box inscription)



(signature)

374 * W

Takai Tairei (1880-1971)

Circa 1958

A two-panel wood *furosaki byobu* (short folding screen used for the tea ceremony), decorated with a design of Korin-style crashing waves at dusk, lacquered in gold *takamakie* and *gin-ishimeji* on a natural-wood-grain ground, signed with seal *Tairei*, the reverse with the full moon in silver *takamakie*; with *tomobako* titled *Hasui makie* (spiral wave lacquer picture), signed inside the lid *Nanaju-hachi so Tairei saku* (made by Tairei, an old man of seventy-eight) with seal. 51 cm x 162.5cm (20in x 64in). (2).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

巴水図蒔絵木製風炉先屏風 高井泰令作 二曲一隻 1958年頃



(box inscriptions)



(detail)



(detail)

375 *

An ichii no ki tatami bundai (a Japanese yew wood foldable writing desk)

Painted by Reizei Tamechika (1823-1864), mid 19th century
Constructed as two wood square plaques joined by purple thread stitched down the middle and four detachable bracket feet, decorated on the bottom right corner in ink and colour with three *miyakodori* (seagulls) swimming in still water, painted and signed by the artist Reizei Tamechika with seal, and inscribed with a poem on the left by Hogen Kyoju, with wood storage box titled *Tatami bundai*, *Kotoya* (a foldable writing desk by Kotoya), the inside of the lid with an inscription by Yamada Shuei authenticating the painting and the poem as being works by Reizen Tamechika and Hogen Kyoju, respectively.
12cm x 59cm x 34.2cm (4¾in x 23¼in x 13½in). (6).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

Born in Kyoto, Reizei Tamechika was a *Fukko yamato-e* painter. At the age of five, he was adopted by Kano Eigaku (1790-1867) from whom he studied Kano style paintings and at the age of twenty eight he was adopted by the Okada family, which was connected with the Imperial Court. As a result he was commissioned to paint a number of *fusuma* for the Imperial Palace in Kyoto. During his life he strove to revive *yamato-e* but was unsuccessful. His subjects included Buddhist themes as well as scenes of court life.

Takenouchi Kyoju (1812-1865) was a poet in the late Edo period.

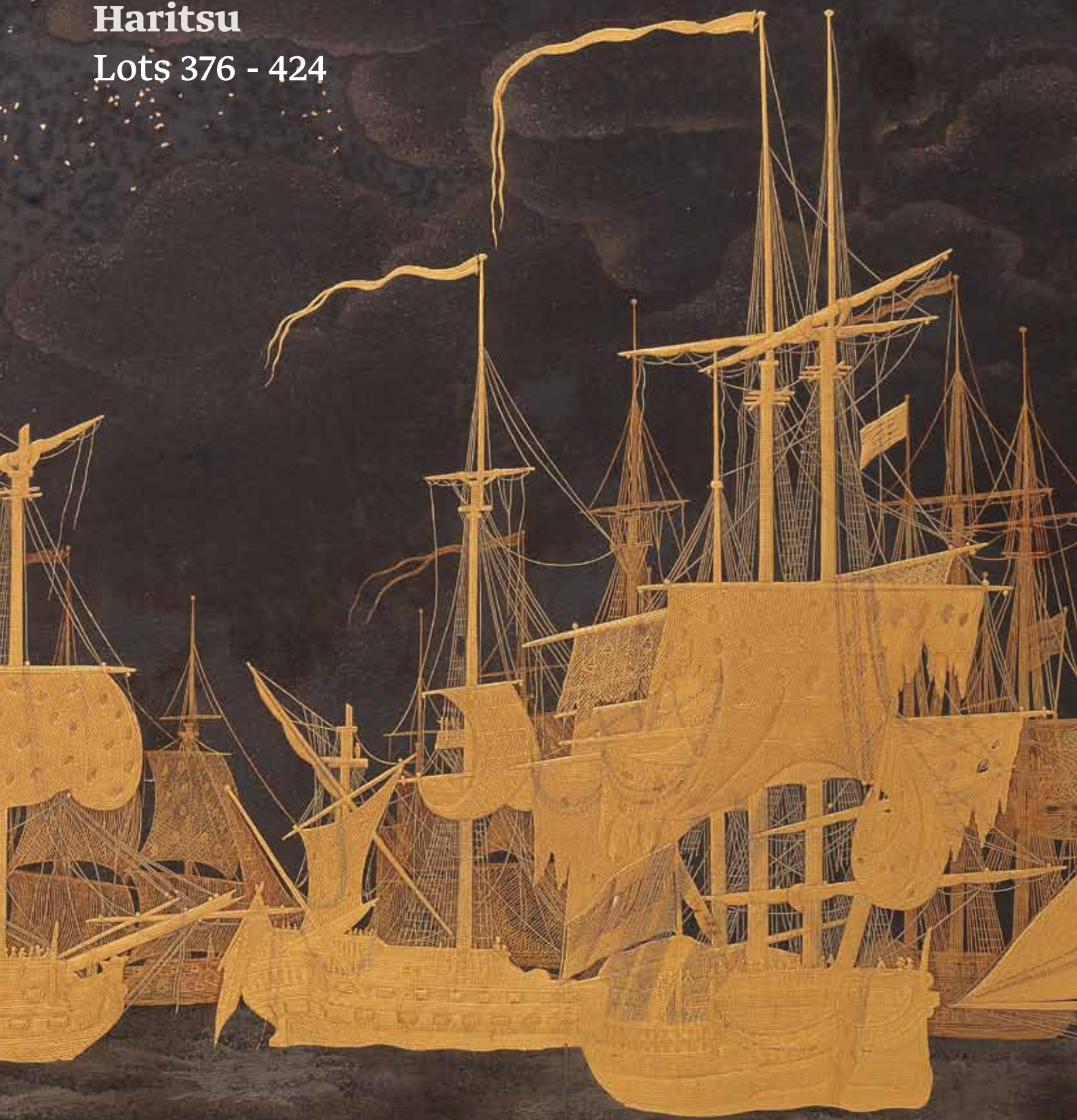
Yamada Shuei (circa 1889-1968) was a Japanese-style painter and a connoisseur of antiques and works of art.

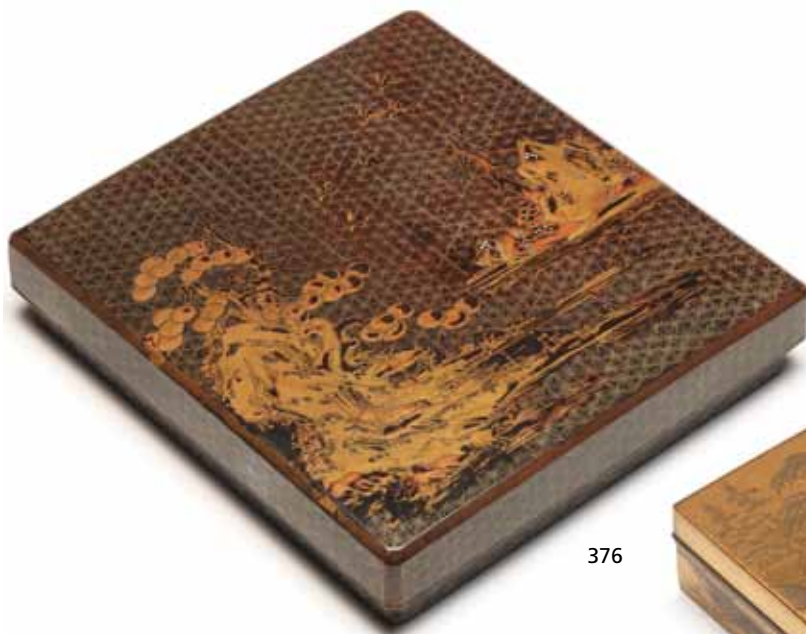
都鳥和歌図一位の木製量文台 冷泉為恭筆 19世紀中期



**Lacquer works of art & the art
of Shibata Zeshin and Ogawa
Haritsu**

Lots 376 - 424





376



377

Lacquer works of art Various properties

376 *

A gold lacquer rectangular kobako (small box) and cover, and a suzuribako (writing box) and cover

17th to 19th century

Comprising a *kobako* decorated in gold and slight-coloured *takamakie* with a thatched building set within sparsely pine-clad rocky outcrops of a small island, 2.5cm x 8.5cm x 5.3cm (1in x 3 9/16in x 2 1/16in), containing within two fitted ensuite boxes and covers, in the form of traditionally-bound books entitled Volume One and Two from the *Kokin Wakashu* (Collected Poems of Ancient and Modern Times), both boxes 1.6cm x 4.6cm x 3.9cm (5/8in x 1 3/4in x 1 1/2in); all the interiors and undersides of rich *nashiji*; the second a *suzuribako* of conventional form, the overlapping cover lacquered in gold *takamakie* with a migration of birds, flying in a diagonal formation, the foreground with a thatched shelter set on a pine-clad rockwork and a moored boat by a shoreline, reserved on a ground of *shippo-tsunagi*, the interior decorated in gold *hiramakie* with stylised cranes, containing a removable ensuite tray, inkstone and bronze *mizu-ire* in the form of an *uri* (gourd); unsigned.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

海辺家屋図蒔絵小箱 無銘

山水図蒔絵硯箱 無銘

17-19世紀



378



Property from a Swiss private collection
(Lots 378 - 380)

377 *

A lacquered-wood rectangular suzuribako (writing box) and cover
20th century

The cover decorated in *ishime*, gold and *iro-takamakie* with two *kabu* (turnip), the inside of the cover similarly lacquered with five overlapping *uri* (squash) and three *nasubi*, reserve on a *mura-nashiji* ground, with silvered-metal, integral, removable *mizuire* in the form of a *nasubi*, unsigned; with wood storage box. 4.2cm x 24.2cm x 18.5cm (1 5/8in x 9 1/2in x 7 1/4in). (3).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

蕪瓜茄子図蒔絵硯箱 無銘 20世紀

378 *

A gold and black lacquer matching set of a ryoshibako (document box) and cover, and a suzuribako (writing box) and cover

Rinpa style, Edo Period, 19th century

Copying a design by Ogata Korin, the matt gold and *roiro* ground of both boxes lacquered in gold, lead and *raden takamakie*, the flush-fitting covers of both the document and writing box decorated with stylised old pine trees growing on a hillock, with stylised lush seasonal flowers including trailing wisteria, *sasa* (bamboo grass) and Chinese bell flowers extending down the sides, the inside of the cover with a rustic cottage on a hill beside a stream, the half moon in the distance, the inside of the suzuribako lid decorated with stems of *kikyō*, containing an ensuite removable gold lacquer tray for holding the inkstone and *mizu-ire* (missing), decorated with bamboo leaves; unsigned. The ryoshibako 15cm x 42cm x 33.2cm (5 15/16in x 16 1/2in x 13 1/16in), the suzuribako 5.5cm x 27.7cm x 23.6cm (2 1/8in x 10 5/8in x 9 1/4in). (5).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

琳派月夜松に農家草花図蒔絵螺鈿料紙箱・硯箱 無銘
江戸時代 (19世紀)



379



380



379 *

A gold lacquer kobako (small box) and cover

Meiji Period

In the form of two overlapping *sengoku-bune* (large junk-style ships used for carrying rice and sake), lacquered in gold and *iroe-hiramakie*, floating on the gentle waves, their prows laden with bales of rice, their sails decorated with vertical bands of geometric motifs, plum and maple blossoms, with details highlighted in *kirikane* and *hirame* flakes, the interior and underside of rich *nashiji*; unsigned.

3cm x 8.4cm x 8cm (1 1/8in x 3 3/4in x 3 1/8in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

千石舟意匠蒔絵小箱 無銘 明治時代

380 *

A gold lacquer rectangular box and cover

Meiji Period

Raised on four bracket feet joined by a scalloped edge, embellished in gold and slight coloured *takamakie*, with a Noh actor in the role of a *shojo*, dancing on a bridge and holding a fan, wearing an *aka-gashira* wig, the *shojo* mask, voluminous trousers and a *karaori* robe, with peony shrubs, which extends over the side, growing beside the edge of the bridge, reserved on a *nashiji* ground, the interior, underside and sides of rich *nashiji*; unsigned. 5.6cm x 14.6cm x 12.6cm (2 3/8in x 5 3/4in x 5in). (2).

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

能楽猩々乱図蒔絵箱 無銘 明治時代

381

A black lacquer rectangular tray and kobako (small box) and cover

Meiji Period

The *kobako* of circular straight-sided form, bearing a *roiro* and *mura-usu-nashiji* ground, lacquered with the upper part of a shrine visible from a pine grove and clouds of mist, in gold *takamakie* and *togidashi* with highlights of *kirikane* and *aogai*, the interior of *nashiji*, unsigned, 2.2cm x 8cm (7/8in x 3 1/8in); the tray with canted corners, lacquered on the *roiro* and *mura-nashiji* ground with wild plants growing by a winding stream in gold *takamakie* and *togidashi*, unsigned, 5.3cm x 12.3cm (6in x 4 7/8in); with an unassociated wood storage box inscribed *Kakikusabana makie makiba bako bontsuki* and signed inside the lid *Heian Zohiko* with seal *Zohiko*. (3).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

神社に松図蒔絵小箱・小川に草花図蒔絵小盆 二点 無銘 明治時代

Provenance: an English private collection.



381



382

382 *

A gold lacquer rounded rectangular tebako (cosmetic box) and cover

Meiji Period

The rich *nashiji* ground embellished with superimposed *ogi* (folding fans), opened to reveal differently decorated leaves of scenes including a flaming drum of a Bugaku performance, a cockerel perched on the edge of a well, an eagle on a tasselled stand, a Heian-period horseman and mandarin ducks, the design continuing over the flush-fitting lid and sides, in gold and slight coloured *takamakie* with discreet details highlighted in *e-nashiji*, *obirame*, *kirikane* and *togidashi*, with fitted interior tray, *unsigned*; with wood storage box.

8cm x 22.5cm x 22.2cm (3 1/8in x 8 7/8in x 8 3/4in) (4).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

扇散図蒔絵手箱 無銘 明治時代

383

A black lacquer small ju-kobako and cover

Meiji Period

The two-tiered rectangular box bearing lacquered with scenes of temple buildings and rural retreats in Chinese mountainous landscapes, in gold *takamakie* and gold *togidashi* with *kirikane* highlights, within a formal lacquered and inlaid *aogai* border, the interior of rich *nashiji*; with an overlapping four-legged cover embellished with assorted brocade designs, *takaramono* and *ho-o* crests in gold *takamakie* and *hiramakie* with inlaid *aogai* details; on a gold lacquer and *nashiji* square stand; all *unsigned*; with an unassociated wood storage box inscribed *Nihon sankei makie onhosekibako* and signed *Heian Yasuda kinzo* on the base. 7.3cm x 7.3cm x 6cm (2 7/8in x 2 7/8in x 2 3/8in). (6).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

山水樓閣図蒔絵重小箱・織物文様被蓋・梨地盆 三点 無銘
明治時代

Provenance: an English private collection.



383



384



(384 - interior)



385

384 *

A gold lacquer kobako (incense storage box)

Meiji Period

Of rectangular form, the hinged front door opening to reveal three drawers, decorated in gold *takamake* and *e-nashiji*, the exterior with a continuous landscape design of the rounded hills of Yoshinoyama covered with wild cherry trees in blossom and cedar trees with pines in the distance, the interior decorated in Rinpa style, the inside of the door with a maple tree beside a meandering stream, the drawers lacquered with autumnal plants and flowers, fitted with *shakudo* mounts, and drawer knobs engraved with *karakusa*, unsigned; with lacquer storage box and outer wood storage box titled, *Kinji ni sakura sugi takamake hikidashi tsuki onkobako* (Cherry blossom and cedar *takamake* incense storage box with drawers). 10.2cm x 11.6cm x 8.4cm (4in x 4½in x 3¼in). (3).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

桜杉図金地高蒔絵香箱 無銘 明治時代

385 *

A lacquered-wood circular shallow confectionery bowl

By Takai Tairei (1880-1971), Taisho/Showa Period

Decorated to one side on the exterior with five stylised butterflies in gold, silver, and brown *takamake*, the interior also intentionally lacquered to accentuate the grain of the wood, signed in seal form *Tairei*; with *tomobako*, titled *Cho makie kashibachi* (Confectionery bowl with *makie* butterflies); signed *Tairei saku* with seal *Tairei*. 21.5cm (8½in) diam. (2).

£600 - 700

JPY92,000 - 110,000

US\$920 - 1,100

蝶図木製蒔絵菓子鉢 銘「泰令」 大正/昭和時代

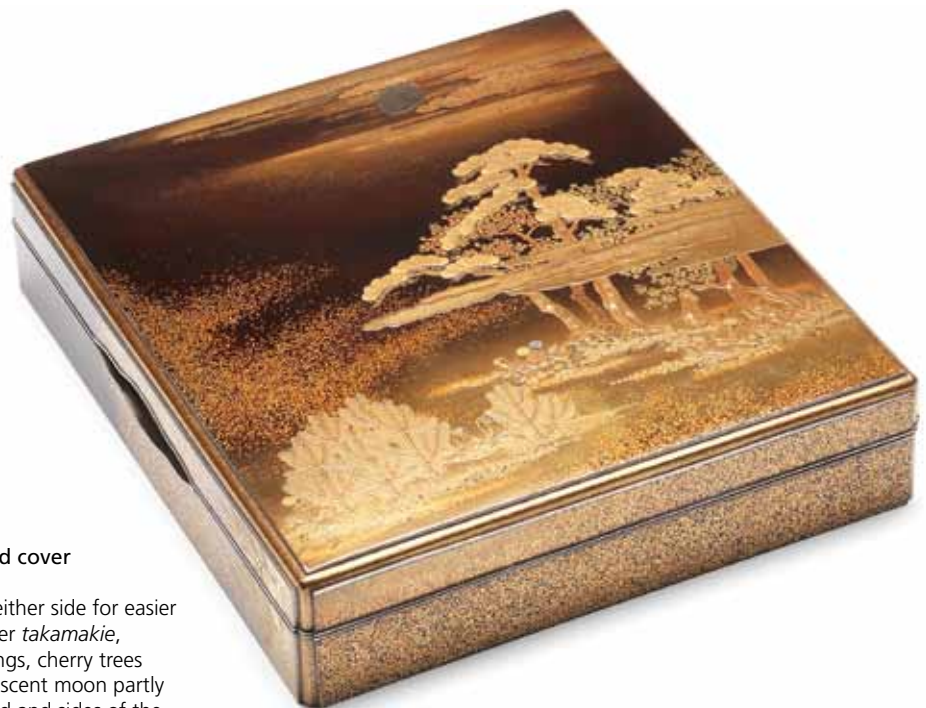
Takai Tairei is recorded by E. A. Wrangham, *Index of Inro Artists*, p.280 as being the pupil of Ikeda Taishin (1825-1903). He exhibited at the 4th and 5th Nitten in 1945 and 1949. He also studied under Akatsuka Jitoku (1871-1936) to whom his elder sister, Takai Kei (1877-1946) was married. He often worked on a natural wood ground like the example presented here.



(interior)



(signature)



386 *

A fine gold lacquer suzuribako (writing box) and cover

By Ogetsu, 19th century

The flush-fitting cover with shaped indentations to either side for easier removal, embellished in predominantly gold and silver *takamakie*, *kirikane* and *mura-nashiji* with pine trees, pine saplings, cherry trees and other autumn plants beneath an inlaid silver crescent moon partly obscured by clouds, the design extending over the lid and sides of the box, the inside of the cover similarly lacquered with a profusion of wind-swept chrysanthemums and Chinese bell flowers inlaid in mother-of-pearl growing beside a meandering stream among rockwork, the box containing an ensuite tray which holds the ink-stone and a gilt and silvered-metal water-dropper in the form of cherry blossoms and foliage, two brushes, an ink holder, a paper pricker and a knife in *nashiji* holders decorated with autumn flowers, all set into a base of decorated with autumn flowers on a rich *nashiji* ground, the underside also of rich *nashiji*, the rims edged with silver, signed Ogetsu with seal Fujiwara.

6cm x 24.2cm x 27cm (2 3/8in x 9 1/2in x 10 5/8in). (9).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$9,200 - 12,000

月夜松桜図蒔絵硯箱 銘「鴨月 藤原(方印)」 19世紀



(387 - interior)



(387 - signature)



387

387 *

A lacquered-wood rectangular suzuribako (writing box) and cover

By Takai Tairei (1880-1971), Taisho/Showa Period

Decorated in gold, silver and slight-coloured *takamakie*, the cover lacquered with chrysanthemums growing behind a bamboo fence reserved on a natural wood grain ground, with details enhanced in mother-of-pearl, the cover opening to reveal a detachable tray fitted with an inkstone and copper *mizuire*, the design extending over the sides, the front fitted with two removable long drawers applied with silvered-metal pulls, the inside of the cover signed in gold lacquer *Tairei*.

11.5cm x 26cm x 21.5cm (4½in x 10¼in x 8½in). (4).

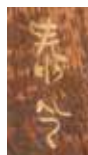
£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

菊に竹垣図蒔絵螺鈿木製硯箱 銘「泰令」
大正/昭和時代

Please also see footnote to lot 385.



(388 - signature)



388

388 *

A lacquered wood suzuribako (writing box) and cover

By Takai Tairei (1880-1971), Taisho/Showa Period

The overlapping lid with a sprig of *biwa* fruit, in gold and *iroe takamakie* and *tetsusabi-nuri* on a natural-wood-grain ground, the inside with an inkstone (removable) and silvered-metal *mizu-ire*; the inside of the lid signed in gold lacquer *Tairei*; with wood storage box. 3.5cm x 28cm x 24.5cm (1 3/8in x 11in x 9 5/8in). (5).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

枇杷図蒔絵木製硯箱 銘「泰令」
大正/昭和時代

Please also see footnote to lot 385.



(389 - signature)

389

389 *

A lacquer framed panel

By Takai Tairei (1880-1971), dated 1959

Decorated in gold and pink *takamakie* with a large sprig of a leafy peony blossom reserved on a plain black-lacquer ground, within a wood frame, signed with seal *Tairei*; the reverse signed and dated by the artist *Showa sanjuyonen rokugatsu Tairei saku* with seal *Tairei* (made by Tairei in the sixth month of Showa 34 (1959).

33.2cm x 41.1cm (13in x 16 1/16in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

牡丹図蒔絵飾板 (額装) 高井泰令作 1959年



(390 - signature)

390 *

A roiro lacquer kogo (incense container) and cover

By Takai Tairei (1880-1971), circa 1960

The cover decorated in silver *takamakie* with stylised, swirling waves over a black lacquer ground, executed in the manner of Ogata Korin and inlaid with scattered gold pellets to suggest morning dew, signed in gold lacquer *Tairei*; with purple silk pouch and *tomobako*, signed inside of the lid *Hachiju so Tairei sha* (Tairei, old man of eighty years, painted after [Korin]) with seal *Tairei*. 4cm (1 1/2in) diam. (4).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

光琳様蒔絵香合 銘「泰令」 1960年頃



390



(interior of *ryoshibako*)



(interior of *suzuribako*)



391

A matching set of a lacquered *ryoshibako* (document box) and cover, and a *suzuribako* (writing box) and cover

After Shibata Zeshin, Meiji Period

Both of rectangular form with flush-fitting lids, the *seido-nuri* ground decorated in gold and coloured *takamakie*, gold *togidashi* and *aogai* with three quails behind the vertical bars of an elaborate, tasselled bird cage, the interior of both lids lacquered with a spray of autumnal flowers, the interior of the writing box lid inscribed with the character Ze within an oval reserve, the interior of the document box lid inscribed with the character *Shin* within an oval reserve; the *suzuribako* with a detachable, fitted tray containing the ink-stone and silvered-metal *mizu-ire*; with two inner wood and outer lacquer storage boxes, the lids of the wood boxes inscribed *ryoshibako/suzuribako uzurakago makie Kurodake shozo* (lacquer design of quails in a cage owned by the Kuroda Family), accompanied by a handwritten *setusmei sho* (explanation letter) by Goke Tadaomi and an English-language translation by an art gallery in Kyoto. The *ryoshibako* 17.5cm x 49cm x 39.5cm (6 7/8in x 19 1/4in x 15 1/2in), the *suzuribako* 7cm x 32cm x 28.5cm (2 3/4in x 12 5/8in x 11 1/4in). (13).

£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$23,000 - 31,000

鶉籠図蒔絵硯箱・料紙箱 一組 銘「是」・「真」
(做柴田是真作) 明治時代

An accompanying letter of explanation written in 1986 by the leading Zeshin scholar Tadaomi Goke notes that both boxes are constructed in the usual so-called *inrobuta-zukuri* style, with the sides of the lids fitting over risers on the containers. Goke goes on to describe the motifs, noting that they are lent additional interest by a subtle sense of movement and slight variations in detail between the two boxes. He points out that the signature is divided into two parts, with the *suzuribako* bearing the character Ze while the *ryoshibako* bears the character *Shin*, clearly indicating that the two boxes form a set, something only rarely seen in Zeshin's surviving works. Goke concludes by commenting that the decoration of the boxes is executed using refined techniques that resemble the work of Shibata Zeshin, supreme master of *inro makie*.



Tadaomi Goke (born 1931), a respected authority on the work of Shibata Zeshin, graduated from the Far Eastern Art History Department of Tohoku University and worked for eighteen years in the Crafts Department of the Committee for the Protection of Cultural Properties, Agency for Cultural Affairs, specializing in the authentication, registration, and conservation of crafts objects. His principal works on the art of Shibata Zeshin are *Bakumatsu kaikaki no shikko kaiga: Shibata Zeshin meihinshu* (Lacquer and painting in late Edo and early Meiji: A collection of masterworks by Shibata Zeshin), Tokyo, 1981 and *Shibata Zeshin eyotebikae* (Sketches and notes by Shibata Zeshin), Tokyo, 1981; he also contributed an introductory essay to the Zeshin volume of the Khalili catalogues: *Meiji no Takara, Treasures of Imperial Japan, Masterpieces by Shibata Zeshin*, London, 1996.



(interior)



(signature)



392 *

A red lacquer suzuribako (writing box) and cover

By Shiomi Masanari, late 19th century

Of almost square form, bearing a rich vermilion ground, lacquered with a design of stylised cranes flying among swirling clouds, in delicate *chinkinbori*, the interior of the box of *roiro* with clouds of *usu-nashiji*, inlaid in silver, the interior of the cover with a firefly decorated in *iroe-takamakie* and *aogai* hovering over wild flowers and lacquered with stands of bamboo beside a meandering stream, in gold *togidashi*, fitted with a *suzuri* and a gilt bronze *mizu-ire* in the form of a butterfly, signed in a rectangular reserve in red lacquer *Shiomi Masanari*; with a wood storage box. 20.9cm x 20cm (8¼in x 8in). (6).

£3,500 - 4,000

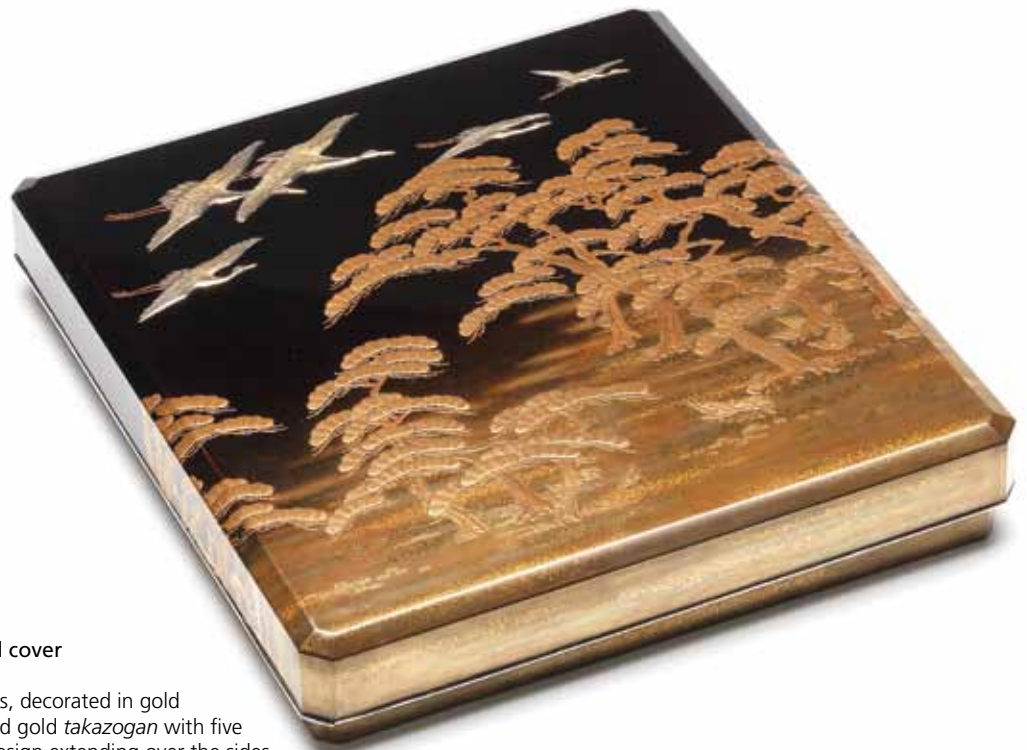
JPY540,000 - 610,000

US\$5,400 - 6,200

群鶴飛翔図沈金彫蒔絵硯箱 銘「鹽見政誠」 19世紀後期



(interior)



393 *

A lacquer suzuribako (writing box) and cover

Late 19th century

Of conventional form with bevelled corners, decorated in gold *takamakie*, *mura-nashiji*, *kirikane*, silver and gold *takazogan* with five cranes flying over a pine-clad island, the design extending over the sides, the interior of the overlapping lid and box similarly lacquered with waves gently lapping against rockwork, containing an ensuite detachable lacquer tray for holding the ink-stone and circular silver water-dropper, applied with silver rims, *unsigned*; with wood storage box.

3.5cm x 26.2cm x 25.7cm (1 3/8in x 10 1/4in x 10 1/8in). (7).

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

鶴に松図蒔絵硯箱 無銘 19世紀後期





394 *

A gold lacquer rectangular single-shelf shodana (table)

By Kitamura Tatsuo (born 1952), 20th century

Decorated in the style of Shibata Zeshin with *takamakie* appliques of three sword fittings consisting of two *kozuka* and four *inro* within overlapping square panels, all finely lacquered with a different motif, the pair of *inro* on the top shelf depicting an eagle eyeing two monkeys hiding within a rock on one side and the reverse showing a monkey swinging from a pine branch, the bottom shelf showing the duel between Ushiwakamaru and Benkei at Gojo Bridge, all reserved against a rich *okibirame* ground, the eight corners with silver mounts engraved with floral sprays, the scalloped inner edges also of silver, the base signed *Unryuan* with *kao*; with lacquered wood storage box.

25.5cm x 54.8cm x 32.3cm (10in x 21½in x 12 9/16in). (2).

£12,000 - 15,000

JPY1,800,000 - 2,300,000

US\$18,000 - 23,000

印籠鐔小柄散図蒔絵金地塗書棚 銘「雲龍庵 (花押)」 20世紀

Kitamura Tatsuo was born in the Year of the Dragon, a most auspicious year since the dragon is regarded as the most powerful animal in the Buddhist pantheon. His *go* (art name) *Unryuan* translates literally a 'cloud-dragon retreat' is aptly chosen for the development of his art and for the independence and power of his studio.

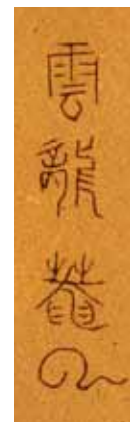
Unryuan was born in Wajima City, Ishikawa Prefecture, an area famous for its lacquer ware. At an early age he began a long apprenticeship to a local lacquer artist and acquired a solid grounding in the various techniques used in traditional lacquer production. As he matured, he developed an even greater devotion to the classical styles and techniques of lacquer ware and today he is considered one of the greatest living lacquer artists. His work is found in some of the most important museums and private collections worldwide. For further bibliographical details of the artist, see Victoria and Albert Museum, *Exhibition Catalogue, Unryuan: Master of Traditional Japanese Lacquer ware*, The Toshiba Gallery of Art, 30th October 2002 - 6th February 2003.



(detail)



(detail)



(signature)



(part lot)

395

An extensive gold lacquer cosmetic set

19th century

Comprising: a large mirror, 35cm x 24cm (13³/₄in x 9¹/₂in), a small mirror, 27.3cm x 6.3cm (1¹/₂in x 2¹/₂in); both with covers; a stand, 61cm x 28cm (24 1/8in x 11in); a fubako and cover, with removable ensuite tray, 12cm x 40.5cm x 10.7cm (4³/₄in x 16in x 4¹/₄in); a water basin, 20.8cm x 52cm (20¹/₂in x 8 1/8in); a choshi (sake ewer), 21cm (8¹/₄in) high, a portable cosmetic cabinet, 34cm x 30cm x 24cm (13 3/8in x 11³/₄in x 9¹/₂in); containing three lacquer combs and eight make-up brushes; three square kobako and overlapping covers, of graduated size, two nasume-form kobako, both with ensuite fitted removable trays and a cylindrical make-up container with integral fitted tray, the smallest,

5.2cm (2in) high, the largest, 8cm (3 1/8in) high; a netted cricket cage, 23cm x 31.5cm x 24cm (9in x 12¹/₂in x 9¹/₂in); a smaller rectangular fubako (letter box), 3.8cm x 21.5cm x 6.3cm (1¹/₂in x 8¹/₂in x 2¹/₂in), with two removable razors within lacquered holders; all embellished on a rich nashiji ground with a matching design of mura-nashiji in gold hiramakie; unsigned. (A lot).

£1,800 - 2,500

JPY280,000 - 380,000

US\$2,800 - 3,900

金蒔絵化粧道具セット 無銘 19世紀

Provenance: Sir Thomas Fermor-Hesketh, 8th Bt., Later 1st Baron Hesketh (1881-1944), sold at Sotheby's at Easton Neston, 17th-19th May 2005, lot 671.



(interior)



396 *

A gold lacquer kodansu (cabinet)

Meiji/Taisho Period

Of rectangular form, richly decorated around the sides and top with a scene illustrating Chapter 23 of the *Genji Monogatari*, showing pavilions and a fenced garden beside a fast-flowing stream, in gold *takamakie* with highlights profusely applied in *kirikane* and *okibirame*, inlaid with two *sosho* characters, *hatsune*, a nightingale perched on a plum branch with numerous blossoms and buds inlaid with gilt and silvered metal; the two doors opening to reveal five drawers lacquered in similar style with a broad bridge spanning a fast flowing river with willow trees on each bank and *jakago* (stone-filled breakwaters) on each side of the channel; the silver mounts chased with *karakusa*, unsigned; with a lacquer storage box. 24cm x 27.3cm x 17.8cm (9½in x 10¾in x 7in). (2).

£10,000 - 12,000

JPY1,500,000 - 1,800,000

US\$15,000 - 18,000

平目地初音蒔絵小箆箱 無銘 明治/大正時代



397



398

397

A black lacquer bundai (writing desk)

19th century

The rectangular *bundai* raised on four trefoil feet, the sparse *mura-nashiji* ground decorated in gold *takamakie* and gold *togidashi* with flowering plants growing beside a meandering stream, the buds inlaid in mother-of-pearl, the underside of *nashiji*, applied with silver engraved mounts, the scalloped inner edges of silver; *unsigned*.

11.5cm x 61cm x 36.7cm

(4½in x 24in x 14½in).

£700 - 1,000

JPY110,000 - 150,000

US\$1,100 - 1,500

水葵図蒔絵文台 無銘 19世紀

398 *

A two-tiered jubako (picnic box) and cover
Taisho/Showa Period

Bearing a rich *roiro* ground, decorated with a traditional *Yatsuhashi* design inlaid in pewter with clumps of irises and gold *takamakie*, the interior of *nashiji*, *unsigned*; with wood storage box. 11.5cm x 15.9cm x 9.8cm
(4½in x 6¼in x 3 7/8in) (4).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

八橋蒔絵重箱 無銘 大正/昭和時代



(interior)



399 *

A gold lacquer suzuribako (writing box) and cover

Late 19th century

Of rounded rectangular form with lobed corners, bearing an *usu-nashiji* ground and lacquered with a family of chickens foraging for food among wild flowers and weeds, in gold, silver and coloured *takamakie* with highlights of *kirikane*, the interior of the cover lacquered in a similar manner with two pheasants by stands of bamboo beside a meandering stream, among *mura-nashiji* mist bands, the base of the interior of *mura-nashiji*; fitted with a slatted tray with a *suzuri*, a rectangular *mizu-ire* decorated with overlapping formal *kiku*-heads in gold *takamakie*; a cake of ink and four modern brushes, the rims mounted with silver, *unsigned*; with a lacquered-wood storage box, inscribed and titled, the inside the lid signed *Heian nanasei Zohiko saku* with seal. 4.8cm x 25.4cm x 22cm (1 7/8in x 10in x 8 5/8in). (11).

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

群鶏図蒔絵硯箱 無銘 19世紀後期



400 (part lot)

Property from a private collection

400

Twenty-five various lacquer sakazuki (sake cups)

Late 19th century

Comprising: a set of three gold-lacquered *sakazuki*, decorated with Noh dancers in *takamakie* and gold foil, each signed *Kangyosai*; a mixed set of three *sakazuki* bearing an orange ground and lacquered with cranes, *minogame* and chickens, the first and the second signed *Fuyo ga*; a red-lacquered set, two with trees and one with sprigs of chrysanthemums in gold *takamakie*, signed *Koma*; fifteen odd red-lacquered *sakazuki* decorated in gold *takamakie* with *minogame*, signed *Nagasaki Tomifusa*; village beyond a lake, signed *Shomosai*; monkey on a *minogame*, signed *Kiyokawa saku*; cranes and plum tree, signed *Kajikawa Tsunemasa saku*; thatched hut by a river, signed *Migawa saku*; sailing boat, signed *Ukifune*; town scene, signed *Senkyo saku*; ferryboat, signed *Senkyo saku*; scattered *kiku* blooms, signed *Shomosai*; moored sail boats, signed *Kajikawa saku*; crane and calligraphic scroll, signed *Kakosai*; three *minogame*, signed *Kajikawa Tomohide saku*; informal sprays of *kiku*; formal *kiku*, the underside with *kiku* in gold lacquer; *kiri-mon* and *kuyo-mon*, the underside with similar *mon* on an irregular linear ground; and a *sakazuki* decorated on the orange ground with a stag among wind-blown grasses, the reverse with similar grasses in *takamakie*.

7.6cm (3in) to 11.5cm (4½in) diam. (25).

£3,000 - 3,500

JPY460,000 - 540,000

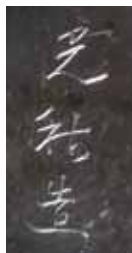
US\$4,600 - 5,400

蒔絵盃 (朱地・金地) 二十五客 19世紀後期

Provenance: Harriet Szechenyi collection.



(401 - seal)



(401 - signature)



401



Other properties

401 *

A lacquered-wood 'Darumado'-shaped sake ewer and cover

Late 19th/early 20th century

The reddish-brown square body supported on a low square foot, decorated in gold and coloured *takamakie* with five *chidori*, each inlaid in a different material, flying over a pine grove, the front of the ewer lacquered with the three character inscription reading *Darumado*, signed with seal *Kan*; with a silvered-metal cover signed *Mitsuaki zo*; with *tomobako* signed [...] *buta Mitsuaki zo* with seal *Mitsuaki*.

16.5cm x 16.5cm (6½in x 6½in). (3).

£500 - 800

JPY77,000 - 120,000

US\$770 - 1,200

松に千鳥図漆塗達磨堂形銚子 銘「観(方印)」 「光秋造」
19世紀後期/20世紀前期

402 *

After Shibata Zeshin

Meiji Period

Comprising five (from a complete set of twelve) lacquered-bamboo rectangular *tanzaku*, each variously decorated in gold, silver and *iroe takamakie* on a differently coloured ground, depicting customs and symbols associated with the twelve months of the year, consisting of:

- 1) January: a tasselled *buriburi* (child's New Year toy) decorated with pine, bamboo and plum ('The Three Friends of Winter')
 - 2) March; a pair of *tachibina* dolls displayed during the Girl's Festival Day, *Hinamatsuri*, held on the third day of the month
 - 3) May: a *koinobori* (carp banner) displayed during the Boy's Festival, held on the fifth day of the month
 - 4) July: a sprig of *oba* (paper mulberry leaf) in a lacquer water basin, alluding to the *Tanabata* (Star Festival) held on the seventh day of the month
 - 5) September: stalks of chrysanthemums in a *furoshiki*-covered tied vase
- Each *tanzaku* inscribed with a *kao*, with a separate wood frame.
Each *tanzaku* approx. 36.5cm (14 3/8in) high;
the frame 77.5cm x 60.5cm (30½in x 23¾in). (6).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

一月、三月、五月、七月、九月図短冊 (十二ヶ月の内) 五枚
做柴田是真筆 (額付) 明治時代



(405 - detail)



403

403 *

A black lacquer square tray

Meiji Period

Lacquered in gold *hiramakie* with seventeen *mon*, used by the Date clan: the *Maruni tate mitsubiki ryo* and *Sendaisasa* scattered over the plain *roiro* ground, the design continuing over the sides, *unsigned*. 5cm x 39cm x 40.6cm (2in x 15 5/16in x 16 3/8in).

£700 - 800

JPY110,000 - 120,000

US\$1,100 - 1,200

仙台笹・丸に豎三引き両紋入漆盆 無銘
明治時代

404

A black lacquer natsume (tea-caddy) and cover

After a design by Kano Naganobu (Eishin), early 20th century

The *roiro* ground decorated with a continuous design in gold and slight-coloured *takamakie* and *hiramakie* with details in gold *fundame*, of windswept autumnal plants and flowers including *ominaeshi*, *susuki*, *tade* and *kuzu* growing beneath a band of clouds and a crescent moon on the cover, the side signed *Isen'in hogen hitsu*, the base inscribed *urushi* [...]. 7cm (2 3/4in) high. (2).

£600 - 700

JPY92,000 - 110,000

US\$920 - 1,100

蒔絵棗 月夜に秋草 銘「伊川院法眼」
20世紀前期

Provenance: purchased at Hotel Drouot, Paris, 1970.

Edward Wrangham collection, no.1029.

Isen'in is the *go* (artist name) used by the artist Kano Naganobu (1775-1828).



404



(404 - signature)



405 * W

A roiro lacquer kazaridana (display cabinet)

By Tasaki Shoichiro (born 1931), Showa Period
Of conventional form with open staggered
shelf areas, finely lacquered in gold *takamake*
and *chinkin* with the top and bottom narrow
borders along the front decorated with a
daimyo procession and all its associated
paraphernalia, the reverse with twenty semi-
circular cartouches enclosing a station on the
Tokaido road including Odawara, Shinagawa
and Kawasaki, with details highlighted in
kirikane; signed with seal *Shoichiro*.

89cm x 100cm x 39cm
(35in x 39 3/8in x 15 3/8in).

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$12,000 - 15,000

輪島塗東海道・大名行列図蒔絵飾違棚
銘「昭一郎」 昭和時代

Tasaki Shoichiro is a *makie* artist from Wajima, Ishikawa Prefecture. He studied the *makie* and *chinkin* technique from Ichigo Itcho and Harima Masao (1911-1997) respectively. He exhibited his works at many exhibitions, including Gendai Bijutsu Ten, Wajimashi Bijutsu Ten and Nihon Dento Kogei Ten which received several prizes. Today, he is a member of Nihon Kogei Kai (Japanese craft association) and Juyo Muken Bunkazai Wajimanuri Gijutsu Hozonkai (Wajima Lacquer Technique Preservation Committee) and still strives to encourage the local lacquer-making industry.



(405 - seal)

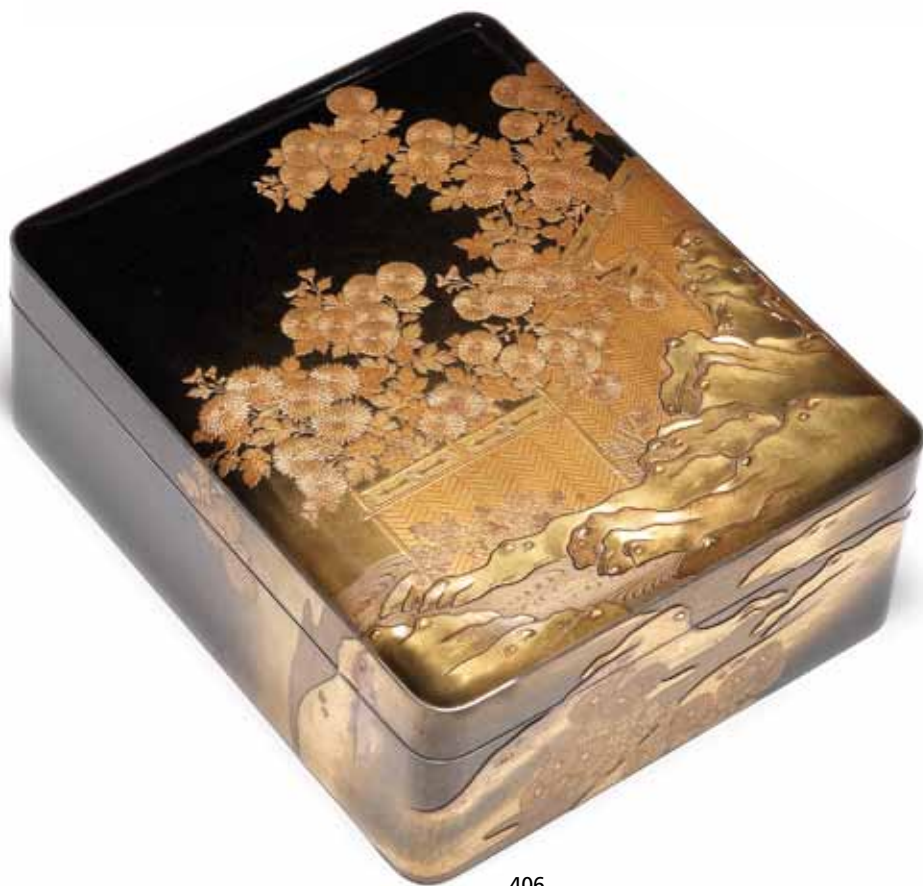


(405 - reverse)





(406 - interior)



406

406 *

A large black lacquer rectangular ryoshibako (document box) and cover Meiji Period

The flush-fitting cover decorated in gold *takamakie* and gold *togidashi*, with details highlighted in *kirikane* and *okibirame* with chrysanthemums growing from behind a bamboo fence beside a meandering stream, the design extending over the sides, the interior of the cover similarly lacquered with cherry and pine trees set in hilly landscape in gold and silver *takamakie*, the inside of the box of rich *nashiji*; the rims mounted with silver, *unsigned*, with wood storage box. 15.2cm x 41.3cm x 34cm (6in x 16 1/8in x 13 5/16in). (3).

£4,500 - 5,500

JPY690,000 - 840,000

US\$6,900 - 8,500

菊に竹垣図蒔絵料紙箱 無銘 明治時代



407

407 *

A gold lacquer rectangular kodansu
(small cabinet)

19th century

Bearing a sparse *nashiji* ground and decorated with numerous scattered assorted medallions of birds, flowers, rabbits, butterflies, *minogame* and *karakusa* in gold and silver *takamakie* and inlaid *aogai*; the hinged door opening to reveal four inside drawers of *roiro-nuri* lacquered with *mura-nashiji*, lacquered with spring wild plants and flowers, the inside of the door decorated with birds flying over irises and pinks in gold and coloured *togidashi*, the mounts of silvered metal, chased with scrolling foliage, *unsigned*; with wood storage box.

12.7cm x 19.4cm x 11.3cm
(5in x 7 5/8in x 4 1/2in). (2).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$9,200 - 12,000

紋散花鳥図蒔絵小箆箱 無銘 19世紀



408 *

A gold lacquer rectangular box and cover
Meiji Period

The *kinji* ground decorated in gold, *sumi-togidashi* and coloured *takamakie*, the cover depicting the Yomeimon Gate in Toshogu, Nikko, nestled among tall cryptomeria trees, the design extending down the sides and showing one of the three storehouses whose roof is carved with a pair of *sozo-no-zo* (imaginary elephants); with ensuite fitted tray similarly lacquered with a complementary design of the vermillion Sacred Bridge (*Shinkyo*) spanning the Daiya river, with some details highlighted in *kirikane*, the interior and undersides of rich *nashiji*; *unsigned*.

5.2cm x 14.6cm x 11.3cm
(2in x 5 3/4in x 4 3/8in). (3).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

日光東照宮図蒔絵箱 無銘 明治時代



408

Provenance: an English private collection.



(409 - detail)

409



410

409 *

A lacquer rectangular tebako (accessory box) and cover

By the Zohiko Company, Meiji/Taisho Period

The exterior of the *roiro* ground decorated in the style of Shibata Zeshin with *takamakie* appliques of sword fittings comprising seven *tsuba* and two *kozuka*, each finely lacquered with a different motif including Shoki stalking *oni*, Chokaro Sennin, Hanasaka Jiji with his dog Shiro, a Nio guardian and three sparrows attired in human dress merrily dancing, one *tsuba* bearing the name of its putative maker Masanaga, the interior of sparse *nashiji*; the base signed with an oval cartouche *Zohiko*; with wood storage box. 12.2cm x 24.3cm x 20cm (4³/₄in x 9¹/₂in x 7⁷/₈in). (3).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

鐔に小柄散図蒔絵手箱 銘「象彦」 明治/大正時代

At least eight generations of successors to the fine Kyoto lacquerer Nishimura Sochu (1720-1773) have used this same name, of which the last was recorded in the Taisho period.

410

A black lacquer large cigarette box

By Makizawa Shichinojo (b.1880) for the Dunhill-Namiki Company, 20th century

Decorated in gold, white and slight-coloured *takamakie*, the hinged cover with two long-tailed goldfish swimming in a lotus pond, the sides depicting *ayu* swimming among other water plants, the interior divided into three compartments, with silver rims, signed *Namiki kan Shobi* with *kao*. 5.1cm x 25cm x 11.8cm (2in x 9¹³/₁₆in x 4⁵/₁₆in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

蒔絵ダンヒル並木たばこ入れ 金魚 銘「並木監松美 (花押)」 20世紀

Provenance: purchased from Spink & Son Ltd., London, 1986. Edward Wrangham collection, no.1825.

Exhibited: *Meiji: Japanese Art in Transition*, Gemeentemuseum, The Hague, Holland, 1987, no.266.

Shobi was the art name for the artist Makizawa Shichinojo (b.1880). He was a pupil of Takahashi Suiho and Shirayama Shosai. He joined the Namiki Co. (later called Pilot Pen Co.) in 1928 where he lacquered for Alfred Dunhill.



411 *

A fine gold lacquer kodansu (small cabinet)

Meiji Period

Of rectangular form, the rich *kinji* ground lacquered with *mura-nashiji*, embellished on the top with birds flying around the peak of Mount Fuji which rises above clusters of flowering cherry trees amid bands of mist, the sides with forests of cryptomeria and cherry trees, all in gold and silver *takamakie*, the interior of the two hinged doors of rich *nashiji*, lacquered in gold *takamakie* with butterflies, the drawer facings bearing various gold grounds and decorated with formalised Spring wild plants in gold *takamakie*, including *tsukushi* (horsetail), *tanpopo* (dandelion) and *warabi* (Western bracken fern), the mounts of *shakudo*, chased with scrolling foliage, *unsigned*; with wood storage box.

15.2cm x 16.7cm x 12.2cm

(6in x 6½in x 4¾in). (2).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200



富士桜杉蝶春草図蒔絵小箆箱 無銘
明治時代



412

(412 - interior)



412

A black lacquer, two-tiered large jubako (food container) and cover

17th century

Of slightly-domed rectangular form, bearing a *roiro* ground and lacquered with scattered *mitsu-boshi mon* and *Hirado-kaji-mon* interspersed among scrolling *karakusa*, the cover decorated with overlapping *chiyogami*, bearing different designs, all in shades of gold *takamakie*, *hiramakie* and *e-nashiji*, the interior of rich *e-nashiji* and *mura-nashiji*, the bottom case fitting with two loose metal rings to accommodate the tasselled-silk orange cords, *unsigned*.

23cm x 27.4cm x 22.4cm (9in x 10¾in x 8¾in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

蒔絵重箱 蕨文様に紋 (三ツ星と梶) 散
無銘 17世紀

Provenance: James L. Bowes collection.

Purchased at Sotheby's, London, 1985.

Edward Wrangham collection, no.1792.

Exhibited: l'Exposition Universelle, Paris, 1867, as indicated by the label no.1353, inside the front cover.

The two *mon* are those of the Matsura Family of Hirado.



413

413

A lacquered three-tiered sage-jubako (portable picnic box) and cover

Meiji Period

Comprising a set of three stacking confectionary boxes decorated in *wakasa-nuri*, nestled within a fitted outer carrying case of matching design, the interior of each box of plain red lacquer, *unsigned*. 23cm x 17cm (9in x 6 5/8in). (5).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

若狭塗提重箱 無銘 明治時代



414 *

A lacquered-wood and inlaid large panel

Meiji Period

Elaborately carved in high relief with the imposing figure of the *rakan* Handaka Sonja standing astride a three-clawed dragon whose body is coiled up, around and behind him, one hand holding a cane and the other supporting a section of the writhing dragon's snake-like body, with details highlighted in gold *hiramakie*, reserved on a plain boxwood ground; *unsigned*. 73cm x 51.8cm (28¾in x 20 3/8in).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

半諾迦尊者図蔭絵木製額 無銘 明治時代

Provenance: an English private collection.



Other properties

415 *

A lacquer square tray

Style of Honami Koetsu, 17th century

Decorated in gold and black *takamakie* with a broad dark band inlaid in pewter, arching over boats tethered to form a bridge amid waves, with a *waka* poem inscribed in *chirashi-gaki* (scattered writing) arranged over the design, with the character for 'bridge' omitted, and the image filling in the missing word as a visual pun, *unsigned*; with wood storage box.

3cm x 27.5cm x 27.5cm (1 1/8in x 10 3/4in x 10 3/4in). (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

船橋図蒔絵盆 (倣本阿弥光悦) 無銘 17世紀

The *waka* poem inscribed on the tray is by the Imperial Officer and poet Minamoto no Hitoshi (880-951). The poem is taken from the *Gosen Wakashu* (Later Collection of Japanese Poems), the second Imperially sponsored compilations, commissioned in 951 at the behest of Emperor Murakami. The poem would have been familiar to any cultured person of Koetsu's day.

The poem transcribes:

東路の / 佐野の (船橋) / かけてのみ / 思ひ渡るを / 知る人のなき

Azumajino / Sano no (funabashi) / kaketenomi / omoiwataru o / shiru hito no naki

The long bridges between ships in Sano on the road to the East / remind me of the love which bridges the gulf between us / but you have not noticed my love at all.

This bold use of lead was pioneered by Honami Koetsu (1558-1637) and much imitated in later times. This tray emulates the *Funabashi makie suzuribako* (Pontoon Bridge writing box) by the artist which employed an almost identical design and poem, and is in the collection of The Tokyo National Museum, designated as a National Treasure.



416

An early export lacquer jewellery box

Second quarter of the 17th century

Of architectural form with a carved wood pillar to each corner, two doors opening at the front to reveal a symmetrical display of six drawers, the top opening to reveal a mirror (a later replacement) and a sliding compartment within the cover, the exterior decorated on the black-lacquer ground with clumps of wild flowers and ferns in gold *takamakie* and *hiramakie* with details inlaid in shell and pewter within formal borders of inlaid shell, the cover similarly lacquered with landscape-and-figure panels and the interior with a lakeside pavilion in a mountainous landscape above a *nashiji well*, the interiors of the doors with wild flowers and the mounts of chased gilt metal.

38cm x 34.6cm x 28cm (15in x 3 5/8in x 11in). (2).

£8,000 - 10,000

JPY1,200,000 - 1,500,000

US\$12,000 - 15,000

The combination here of geometric shell-inlaid borders, more characteristic of earlier export lacquer, with landscape details that are closer to Impey and Jörg's 'Pictorial' group of about 1640-1690, suggest that it dates from around the same period as the 'transition'-style chest reproduced in Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Hotei Publishing, Amsterdam, 2005, no.311, p.146; for later examples, see nos.391-398, pp. 170-171, in the same publication. For a further discussion of this form, see Joe Earle, *Japanese Lacquer: The Denys Eyre Bower Collection at Chiddingstone Castle*, Christie's Books, London, 2000, pp.20-24, no.14.

秋草に山水樓閣図蒔絵螺鈿宝石箱 無銘 16世紀後期/17世紀前期



(reverse)

417

A fine and rare export lacquered-copper rectangular plaque
circa 1790-1795

Bearing a black ground and lacquered in gold with an elaborate depiction of the Battle of the Dogger Bank, showing the opposing fleets under half sail, in two shades of gold *hiramakie* against clouds of silver *togidashi* and the choppy water below in similar style, lacquered with the inscription *HET EINDE VAN HET GEVECHT, EN HET VLUGTEN OF OPL OEVEN DER ENGEL SCHEN OP DOGGERSBANK*, beneath a motif of two anchors and banners within sun rays, and scattered sprigs of various Japanese flowers, including *kikyō* (Chinese bell-flower), *kiku* (chrysanthemum), *nadeshiko* (wild pink), *botan* (peony) and *ayame* (iris).
33.5cm x 55.4cm (13 1/8in x 21 3/4in).

£25,000 - 30,000

JPY3,800,000 - 4,600,000

US\$38,000 - 46,000

ドッガー・バンク海戦 (1781年) 図蒔絵銅製飾額 1790-1795年頃

Provenance: a Dutch private collection.

The Dutch inscription on the reverse translates: 'The end of the fight and the fleeing or the manoeuvring into the wind of the English on the Dogger Bank'.

This is one of a series of lacquered copper plaques made for export, depicting scenes of cities around the world and famous battle scenes. While several series of plaques depicting the battle were produced, the present example is one of only four recorded plaques in this particular style depicting one of the stages of the battle between the Dutch and the British at the Dogger Bank, which took place on 5th August 1781. Another was sold at Christie's, London, 7th April 1997, lot 170.

They are discussed at some length by Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer, 1580-1850*, Hotei Publishing, Amsterdam, 2005, p.55, the example cited above illustrated on p.54, no.75. The plaques are variously described as being taken from prints by Mathias de Sallie, after designs by J.F.Reitz (Impey and Jörg); or copied from engravings made by R Muys, after drawings by Engel Hoogerheyden (1740-1809).

In December 1780, Great Britain declared war on the Dutch Republic, drawing it into the American War of Independence. The Dutch had, for some time, been supplying the Americans, by shipping French supplies in support of the American war effort. The hostilities meant that Britain's trade with the Baltic States was at risk and so the British increased their protection of merchant shipping in the North Sea. This partly entailed blockading the Dutch coast and intercepting any Dutch shipping entering or leaving Dutch ports. The battle which took place over the Dogger Bank in August 1781 was short-lived, as the British fleet was better prepared and defeated its opponents, although heavy casualties were sustained on both sides.





Property from a private collection

418

Attributed to Shibata Zeshin (1807-1891)

Meiji Period

A two-fold screen, in ink, gold and colour on gold-leaf paper ground, decorated with a lacquer tray containing an inkstone, brushes and a water-dropper and two sheets of *washi* paper lying in front of a *fuguruma* filled with five books, branches of morning glory, white *nadeshiko* and other trailing summer plants resting on the roof of the cart, signed in red lacquer *Reisai* with jar-shaped seal *Zeshin*.

68.5cm x 124.5cm x 1.7cm (27in x 49in x 3/4in).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

七夕文庫図小屏風 推定柴田是真筆 二曲一隻 紙本金地着色
明治時代

Compare with a scroll painting depicting the same subject matter by the artist in the *Exhibition Catalogue, Zeshin Ogakan (Works by Zeshin)*, Shioda Shin, (ed.), published for the Exhibition of Posthumous Works by Shibata Zeshin, 1908, unnumbered plate.



Property from a private collection

419

A pair of lacquer paintings

By Shibata Zeshin (1807-1891), Meiji Period

Each bearing a *shitan-nuri* ground, one decorated with a *kyusu* heating on a brazier, beside a sake cup, a *tokkuri*, a bamboo tea scoop and a basket filled with charcoal, signed Zeshin with seal *Reisai*; the second decorated with a bird of prey perched on a creeper-clad pine branch, signed Zeshin with seal *Tairyukyo*; both framed and glazed; with wood storage case. Both 47cm x 31cm (18½in x 12 1/16in), the frames 64.8cm x 48.3cm (25½in x 19in). (3).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000



(signatures)

火鉢に急須、古枝に鷹図 柴田是真筆 額装二点 紙本紫檀塗地漆絵
明治時代

Shitan-nuri (simulated rosewood lacquer) was one of the most complex surfaces that Zeshin invented. He is thought to have developed it during the 1840s and 1850s. The realistic treatment is enhanced by scratching the fictive grain of the wood into the lacquer surface, a technique in which a rat's tooth is thought to have been used. Extant *shitan-nuri* pieces by Zeshin are rare.



Another property

420 *

Shibata Zeshin (1807-1891)

Meiji Period

Kakejiku, in ink, colour and lacquer on paper, depicting a cluster of *kaji no ha* (paper mulberry leaves) wrapped within *ryoshi* (Japanese writing papers) representing a *Tanabata kazari* (a decoration for the Star Festival on the 7th day of the 7th month) to be hung on a *sasa* (bamboo grass) plant, reserved on a fan-shaped paper mounted onto a paper backing sprinkled with sparse *nashiji*, signed Zeshin with seal; with a wood storage box titled *Tanabata, Shibata Zeshin no hitsu, senmen* (Fan-shaped painting of the Star Festival, painted by Shibata Zeshin), the inside of the lid dated *Showa sanju-go nen aki* (In the autumn of Showa 35 [1960]) with indecipherable signature.

The fan painting, 13.5cm x 40cm (5¼in x 15¾in). (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

梶の葉飾図 柴田是真筆 一幅(扇面) 紙本着色 明治時代



(seal)



The property from a private collection

421

A lacquered-metal tsuba formed from a mirror

By Ogawa Haritsu (Ritsuo, 1663-1747), early 18th century

Of circular form with raised rim, cast with a design of a dragon writhing its entire body around the *nakago-ana* of the sword guard, derived from a Chinese ink-cake, the reverse with a panel bearing an engraved two-line inscription, signed with the seal *Kan*.

8.9cm (3½in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

古墨龍図江南貢院対句入漆塗鐔 龍 銘「觀(方印)」 18世紀前期

Provenance: Edward Wrangham collection.

The two-line Chinese characters inscription transcribes:

(十載辛勤) 變化魚龍地

(一生期許) 飛翔鸞鳳天

(After ten decades of hard work), the fish turns into a dragon.

(After striving for a whole life), the phoenix is able to fly in the sky.

This is a truncated version of the whole text - as indicated within the brackets above - written on the two outer pillars of the imposing entrance of the Jiangnan Gongyuan (Jiangnan Examination Institute) in the city of Nanjing. First founded in 1168, it represents China's best preserved historical site for *Keju* - an ancient and rigorous examination held by the Imperial Court to uncover talent to fulfill governmental roles. Haritsu has not only deliberately omitted some of the text but his choice of Chinese motifs for the *tsuba* most certainly represented his own intellectual and aesthetic interests as well as his reverence for Chinese culture, learning and philosophy.



Various properties

422 *

Shibata Zeshin (1807-1891) and Shibata (Ikeda) Shinsai (1858-1895)
 Circa late 1880's to early 1890's

An album bound in *orihon* format; the title slip on the brocade cover reads: *Urushi gacho* (an album of lacquer paintings), the first three preface pages painted in *sumi* with three crows and an inscription by Shinsai: *Sasaki Masashi kun no tame ni, Meiji mizunoe-tatsu harubi, Somero Shinsai* (For Mr Sasaki Masashi, on a spring day in the year of the dragon, Meiji 25 [1892], Somero Shinsai) with seal, followed by twelve miniature lacquer paintings by Zeshin mounted on gold paper ground comprising:

- 1) Retired monk on a bridge, signed in black lacquer, *Zeshin* with seal *Shin*.
- 2) Two stalks of *keito* (plumed cockscomb), signed in black lacquer *Zeshin* with seal *Shin*.
- 3) Rearing stallion, signed in black lacquer *Gyonen hachiju-ichi Zeshin* (eighty-one years old, Zeshin) with seal *Shin*.
- 4) A drunken *shojo* seen from behind holding a sake ladle, signed in black lacquer *Hachiju-ni o Zeshin* (Zeshin, old man of eighty-two years) with seal *Shin*.
- 5) *Yabase no kihan* from Omi Hakkei (The Eight Views of Lake Biwa), signed in black lacquer *Zeshin* with seal *Shin*.
- 6) Two monkeys, an adult and its young, signed in black lacquer *Zeshin* with seal *Ze*.
- 7) Kingfisher perched on a blade of reed overhanging rippled water, signed in black lacquer *Zeshin* with seal.
- 8) Morning glory trailing over a bamboo trellis, signed in black lacquer *Zeshin* with seal *Shin*.
- 9) Solitary swallow in flight among stands of bamboo, signed in black lacquer *Tairyukyo* with seal *Zeshin*.
- 10) Discarded parasol lying beside bamboo leaves, signed in black lacquer *Zeshin* with seal *Shin*.

11) Straw wrapper resting beside a *katakuchi* (spouted bowl), signed in black lacquer *Zeshin* with seal *Shin*.

12) Three overlapping fan-shaped papers painted with different designs, signed *Meiji hinoto-i harubi sei gyonen hachiju-ichi Zeshin* (made by Zeshin, an old man of eighty-one years on a spring day in the year of the boar in Meiji 20 [1887]) with seal *Shin*.

Contained inside a wood *tomobako*, titled *Shogacho* (A small painting album) and signed inside the cover *Hachiju-shi o Zeshin* (Zeshin, an old man of eighty-four years).

Each painting approx. 5cm x 6.5cm (2in x 2 1/2in). (2).

£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$23,000 - 31,000

小漆画帖 柴田是真、真哉筆 一冊 紙本漆絵
 1880年代後期-1890年代前期頃

Provenance: Sasaki Masashi collection.

Shibata Shinsai was the second son of Zeshin and an adopted son of Ikeda Taishin (1825-1903), one of the most talented pupils of the Master.

For other works commissioned from Zeshin by Sasaki Masashi, a wealthy landowner and farmer in Echigo province (present-day Niigata prefecture), see Joe Earle and Goke Tadaomi, *Meiji no Takara, Treasures of Imperial Japan, Masterpieces by Shibata Zeshin* London: Kibo Foundation, 1996, cat. nos.11 and 27. Cat. no.27, a framed panel depicting the Minakuchi ceremony, has a *tomobako* inscribed by Zeshin to the effect that he made it to the order of Sasaki in 1882. The private diary of Zeshin's second son Shibata Shinsai attests to the close relationship that existed between artist and patron: on 31 March 1881 Shinsai attended the second National Industrial Exhibition (*Naikoku Hakurankai*) with Sasaki and on a later occasion Sasaki visited Zeshin to view some panels, including perhaps the Khalili panel, which was completed in the following year.¹ A large part of the Sasaki family's collection was sold at an auction held in Niigata late in 1931.

NOTE

1. Kajima Ume, *Shibata Shinsai: Kaikaki no ishoku gaka* (Tokyo: Kajima Shuppankai, 1978), s.v. 1881.



423 *

Shibata Zeshin (1807-1891)

Late 19th century

A small album bound in *orihon* (fold-out book) format, mounted with twelve small lacquer paintings mounted on sparse *kirihaku* paper ground, comprising:

- 1) Two mice clambering over a *kozuchi* (Daikoku's mallet), signed in black lacquer *Zeshin* with seal *Shin*.
- 2) Six assorted seashells including *hamaguri* and *asari* lying over seaweed, signed in black lacquer *Zeshin* with seal *Koma*.
- 3) Gnarled branch of flowering plum against the full moon, signed in black lacquer *Zeshin* with seal *Koma*.
- 4) Flowering stem of *fuki no to* (*fuki* shoot) in spring, signed in black lacquer *Zeshin* with seal *Koma*.
- 5) Branch of *fuyo* buds (cotton-rose mallow), signed in black lacquer *Zeshin* with seal *Koma*.
- 6) Lotus pod lying behind a jardiniere of plants, signed in black lacquer *Zeshin* with seal *Koma*.
- 7) Duster made from recycled paper between a pair of bamboo tongs lying in front of clematis trailing over a bamboo fence
- 8) *Renkon* (lotus root) and pod, signed in black lacquer *Zeshin* with seal *Koma*.
- 9) Large solitary carp swimming in rippled water, signed in black lacquer *Zeshin* with seal *Koma*.
- 10) Stag among autumn grasses, signed *Zeshin* with seal *Shin*.
- 11) Village set amidst mountainous landscape, signed in black lacquer *Zeshin* with seal *Shin*.
- 12) Butterfly hovering over a white peony flower growing from behind a bamboo fence, signed in black lacquer *Zeshin* with seal *Koma*.

Contained within a wood storage box, signed in black lacquer *Zeshin* with seal *Shin*.

Each painting approx. 8.5cm x 11.5cm (3 3/8in x 4 1/2in). (2).

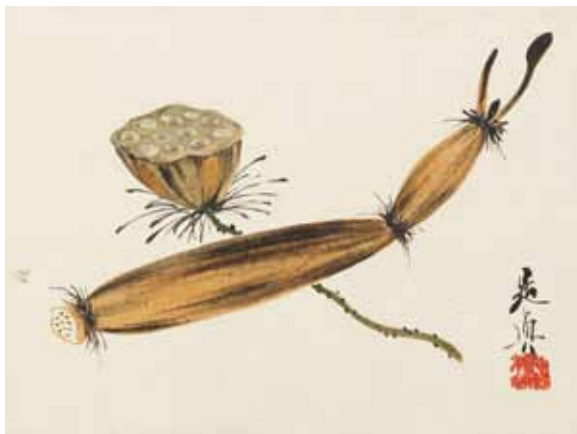
£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$23,000 - 31,000

小漆画帖 柴田是真筆 一冊 紙本漆絵 19世紀後期





424 *

Shibata Zeshin (1807-1891)

Late 19th century

A small *orihon* (fold-out album), mounted with twelve small lacquer paintings mounted on gold-paper ground comprising:

- 1) The sun rising above two flowering branches of white plum, signed Zeshin with seal Koma.
- 2) A narrow-leaved vetch and seaweed, signed Zeshin with seal Shin.
- 3) Large and small bamboo shoots lying over a branch of sasa grass, signed Zeshin with seal Koma.
- 4) A village at the foot of a mountain, signed Zeshin with seal Koma.
- 5) Trailing wisteria overhanging a lake, signed Zeshin with seal Koma.
- 6) Two potted plants, one with a rock covered with moss, signed Zeshin with seal Koma.
- 7) A trailing branch of *yugao* (flower of bottle gourd), signed Zeshin with seal Koma.
- 8) Sprays of nuts from a wild tree, signed Zeshin with seal Koma.
- 9) A *hasa* (a frame made of wood planks where sheaves of rice are hung to dry) in a rice field in autumn, signed Zeshin with seal Koma.
- 10) An *agehacho* (swallowtail butterfly) gripping a stalk of *sanekazura* (Kazura Japonica), signed Zeshin with seal Koma.
- 11) Tied bundles of straw, signed Zeshin with seal Koma.
- 12) A personified rat wearing a *haori* (half-length coat) seated by an *irori* (fireplace), signed Zeshin with seal Koma.

Together with a *chitsu* brocade cover inscribed *urushi-e*, Zeshin *shinhitsu*, *Tessai kandai* (authentic lacquer paintings by Zeshin, examined and titled by Tessai) with seal *Tessai* and wood storage box titled *urushi-e* (lacquer paintings). Each painting approx. 12cm x 9cm (4¾in x 3½in). (2).

£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$23,000 - 31,000

小漆画帖 柴田是真筆 一冊 紙本漆絵 19世紀後期

The identity of this Tessai 鑓哉 is uncertain. Wrangham's *Index of Inro Artists* lists a Tessai 鑓哉 without giving a family name and mentions that he is recorded by Bernard Hurtig as a pupil of Zeshin.¹ Takao Yo includes an artist named Asahi Kosai 鉤哉 in a listing of pupils of Zeshin, with the additional information that he studied painting (as opposed to lacquer) and was the son of Asahidake Tsurunosuke (died 1882),² a celebrated sumo wrestler and friend of Zeshin.³ Given the similarity (in their cursive forms) of the characters 鉤 (full form 鑓) and 鑓, respectively Ko as in Kosai and Tetsu as in Tessai (as it appears in the present inscription), it is therefore plausible that the author of the inscription was Asahi Tessai.

NOTES

1. E. A. Wrangham, *The Index of Inro Artists* (Harehope, Northumberland: Harehope Publications, 1995), p. 290.
2. Chikuryudo (Takao Yo), *Shibata Zeshin seitan nihyakunen-ten* (Tokyo: Chikuryudo, 2007), p. 83.
3. For Zeshin's friendship with Asahidake, see Joe Earle and Goke Tadaomi, *Meiji no Takara, Treasures of Imperial Japan, Masterpieces by Shibata Zeshin* (London: Kibo Foundation, 1996), pp.52–53.









**Painted screens, scrolls,
woodblock prints, books,
albums & textiles**

Lots 425 - 479



425



426

Painted screens Various owners

425 * W

Anonymous

Edo Period, 18th century

A six-fold screen, painted in ink and colour on a gold-leaf paper ground, depicting four chapters from *Ise monogatari* (The Tales of Ise), one of Musashi Plain from Chapter 12, another of Hens' Eggs from Chapter 50; *unsigned*. 92.3cm x 281.2cm (36 3/16in x 110 1/2in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

伊勢物語図屏風 無銘 六曲一隻 紙本金地着色
江戸時代 (18世紀)

426 *

Anonymous

Edo Period, 18th century

A six-fold screen, painted in ink and colour on a gold-leaf paper ground, showing a *bugaku* performance during the *hanami* season held in the garden of the Imperial Palace; *unsigned*.

109cm x 307.8cm (43in x 121 1/4in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

舞楽図屏風 無銘 六曲一隻 紙本金地着色 江戸時代 (18世紀)

Bugaku is a type of music with accompanying dance performances that was imported into Japan from continental Asia in the late 8th century. During the Nara (710-794) and Heian (794-1192) periods it developed a style unique to Japan as the official performing art of the Imperial Court, Buddhist temples and Shinto shrines. This tradition was maintained throughout the medieval and early-modern ages by temples and shrines as well as annual events at court.



427 * W

Anonymous

Edo period, 18th century

A pair of six-fold screens, painted in ink, colour and *moriage* on a gold-leaf paper ground, the right screen depicting from the right to left, a flowering cherry tree in spring, peony and irises in summer, among which several birds including *sekirei* (wagtail) and sparrows are perched or in flight, the left screen depicting autumn foliage including *kiku*, *kikyo*, *hagi* and *ominaeshi* with several birds in flight and a pair of mandarin ducks on a stream beneath snow-laden willow branches, shrubs of camellia and daffodils growing on the far left bank among rockwork; *unsigned*. Both 122.5cm x 280cm (48¼in x 110¼in). (2).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

四季花鳥画図屏風 無銘 六曲一双 紙本金地着色
江戸時代 (18世紀)

Provenance: a Swiss private collection.



(Circa 1940, Anne M. Bullitt and her family with the screens in situ)

428

Anonymous, Kano School

19th century

A pair of six-fold screens painted in ink and colour on gold-leaf paper ground, the right screen depicting five geese on the edge of a river by rocks and bamboo grasses, one goose looking up at three of its companions flying towards them, distant mountains shown at the upper left, *unsigned*; the left screen showing a similar scene; *unsigned*.

Both 170cm x 370.4cm (66 7/8in x 145 3/4in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

湖に雁図屏風 無銘 (狩野派) 六曲一双 紙本金地着色 19世紀

Provenance: the estate of Anne M. Bullitt, Palmerstown House, Co. Kildare, Ireland.

Born on February 24th 1924 in Paris, France, Anne Moen Bullitt was the daughter of William Christian Bullitt and Louise Bryant. Her father was the first American ambassador to the Soviet Union and later became his country's ambassador to France. Her mother was a noted journalist.

Anne Moen Bullitt married four times and she enjoyed much success and fame in Ireland as a horse owner, breeder and trainer. She made history when becoming the first woman in Ireland to be granted a racehorse trainer's licence. Her first winner as a trainer came at her local racecourse on August 31st 1966 with Flying Tiger, which she also owned and bred. She was the champion owner in Ireland in 1958 when her colt Sindon won the premier Irish classic race, the Irish Derby. He also finished second in two other classic races, the Irish 2000 Guineas and the Irish St Leger. Two years later she won her second classic when Zenobia landed the Irish 1000 Guineas for fillies.

She bred Partholon (named after the leader of the second group of people to settle in Ireland), a son of her resident stallion Milesian who stood at her Palmerstown Stud, and the colt won the prestigious National Stakes at two years and the Ebor Handicap the following season. He was sold to Japan where he was champion sire three times (1971, 1976 and 1984) and he was responsible for many famous runners, including the two-time Horse of the Year and Japanese Triple Crown winner Symboli Rudolf. His other champion sons and daughters include Sakura Shori, Toko Elsa, Diana Tholon, Nasuno Kaori, Tokuzakura, Yamatodake and Sweet Native.

Anne Moen Bullitt, who enjoyed success with her horses under the names of Mrs Biddle, Mrs More O'Ferrall and Mrs Brewster, died on August 18th, 2007 in Dublin, Ireland and is buried in Philadelphia, USA.

429

Anonymous, Kano School

19th century

A six-fold screen, painted in ink and colour on a gold-leaf paper ground, depicting two cranes and young beside the Three Friends of Winter (pine, plum and bamboo grasses) growing by a stream, three sparrows flying overhead and a small sparrow perched on the left among a flowering shrub of autumn plants and foliage including *fuyo* (cotton rosemallow), *kiku* (chrysanthemum) and *nadeshiko* (pink), *unsigned*. 173cm x 373cm (68in x 147in).

£1,000 - 2,000

JPY150,000 - 310,000

US\$1,500 - 3,100

松竹梅秋草に双鶴図 無銘 (狩野派) 六曲一隻 紙本金地着色 19世紀

Provenance: the estate of Anne M. Bullitt, Palmerstown House, Co. Kildare, Ireland



428



429



430



431

The property of a Lady

430 W

Anonymous

18th century

A six-fold screen, painted in ink, gold and colour on gold-leaf paper ground, depicting several *karako* outdoors or on the verandah of a wealthy residence engaged in different activities usually associated with those enjoyed by the nobility in the Imperial court, including playing a game of hide and seek, enacting a procession, playing court music in a pleasure boat and appreciating calligraphy scrolls, *unsigned*.

66cm x 203cm (26in x 79 7/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

唐子物真似図屏風 無銘 六曲一隻 紙本金地着色 18世紀

Provenance: an English private collection.

The property of a Gentleman

431 W

Anonymous

19th century

A six-fold screen, painted in ink and colour on a gold-leaf paper ground with a continuous composition of autumn *susuki* (pampas grass) and *hagi* (bush clover), bending in the gentle breeze; *unsigned*.

105cm x 285.5cm (41½in x 101¾in).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

秋草図屏風 無銘 六曲一隻 紙本金地着色 19世紀

Provenance: an English private collection.



432

Other properties

432 * W

Anonymous, Rinpa style

Early 20th century

A six-fold screen, painted in ink, colour and *tarashikomi* on gold-leaf paper ground, depicting two heroic oarsmen rowing against the crashing waves at Matsushima; *unsigned*. 171cm x 380cm (67 1/4in x 149 5/8in).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

松島に漕手図屏風 無銘 (琳派様式)
六曲一隻 紙本金地着色 20世紀前期

433 * W

Yoshida Shuko (1887-1946)

20th century

A two-fold screen, painted in ink and colour on paper, with wind-swept young pine swaying gently against the foot of sand dunes, the sea shown in the distance on the top left, signed *Shuko* with seal. 158.5cm x 180cm (62 3/8in x 70 7/8in).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

砂丘に若松図屏風 吉田秋光筆 二曲一隻
紙本着色 20世紀



433

Born in Kanazawa, Yoshida Shuko (whose real name was Seiji), was a Japanese-style painter. He graduated from the Tokyo School of Fine Arts and studied under Terazaki Kogyo (1866-1919). He exhibited his works at the Bunten and the Teiten, and was a member of the Nihonga-in (Institute of Japanese Style Painting) and the Tomoe Kai.

434 * W

Maruyama Oryu (1817-1875)

Mid/late 19th century

A pair of six-fold screens, painted in ink and colour on silk with sparse *kirihaku*, depicting flowers and birds of the twelve months, each scene in each of the twelve panels with one plant and bird, symbolic of the particular month.

The six panels of the right screen, from right to left, comprising:

- 1) January - *yanagi*, *sasa* and *uguisu* (willow tree, bamboo grass and bush warbler).
- 2) February - *sakura* and *kiji* (cherry blossom and pheasant).
- 3) March - *fuji* and *hibari* (wisteria and a pair of skylarks).
- 4) April - *u no hana* and *kakko* (deutzia and a cuckoo).
- 5) May - *tachibana* and *kuina* (citrus tachibana and a water rail).
- 6) June - *nadeshiko* and *u no hana* (pinks and cormorants).

The left screen, from right to left, comprising:

- 1) July - *ominaeshi* and *kasasagi* (valeriana and magpies).
- 2) August - *hagi* and *kari* (bush clover and geese).
- 3) September - *obana* and *uzura* (flower of pampas grass and a pair of quails).
- 4) October - *zangiku* and *tsuru* (late chrysanthemums and a pair of cranes).
- 5) November - *biwa no hana* and *chidori* (flower of Japanese medlar and plovers).
- 6) December - *sobai* and *oshidori* (early plum flowers on a snow-laden tree and a pair of mandarin ducks).

Each screen signed Oryu with seal Oryu, with a separate seal indicating that these screens used to belong to the Meiji Emperor reading: *Taisho gannen sentei onibutsu no akashi* (seal proving the items being in the possession of the late Meiji Emperor, dated Taisho 1 [1912]); with a wooden storage box. 122cm x 319cm (48in x 125 5/8in). (3).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$12,000 - 18,000

十二ヶ月花鳥図屏風 円山応立筆 六曲一双 絹本着色
19世紀中期/後期

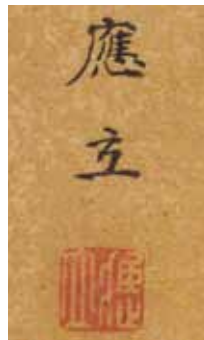
These paintings take their inspiration from *Birds and Flowers of the Twelve Months*, a series of 24 poems composed by Fujiwara Teika (1162-1241) in 1214. The poems were highly influential during the Edo Period, especially on artists of the Rinpa School, including Ogata Korin and Sakai Hoitsu, who depicted them many times and executed designs for a series of twelve *inro* on the same theme. See Matthew McKelway, *Silver Wind: The Arts of Sakai Hoitsu*, New York, Japan Society, 2012, cat. nos. 23, 27 and 46.

For another screen of the same theme painted by Kano Eikei (1654-1702), see Miyeko Murase, *Masterpieces of Japanese Screen Painting*, George Braziller, New York, 1990, pp.49-54, pl.7.

Maruyama Oryu was a Maruyama School painter, active from the end of the Edo period to the beginning of the Meiji period. He was born in Kyoto as a son of a *Yuzen kimono* craftsman, Terai Hisajiro, and an adopted son of Maruyama Oshin (1791-1839), the grandson of Maruyama Okyo (1733-1795). He succeeded the 4th generation of the Maruyama School. He participated in a mural painting project in the Imperial Palace during the Ansei era (1854-1860) and excelled in figure and *kacho* paintings as is exemplified by the present pair of screens.



(seals)



(signatures)







435 * W

Tomuro Rinsen (born 1888)

20th century

A pair of six-fold screens, painted in ink and colour on silk, both decorated with a continuous verdant scene of a few travellers walking up a mountain pass surrounded by a forest of moss-laden trees and abundant wisteria branches from left to right, eventually reaching a less densely forested clearing (shown on the right screen), the right screen *unsigned*, the left screen signed *Rinsen* with seal. *Both approx.*

172cm x 373cm (67 2/3in x 146 7/8in). (2).

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

春の山道図屏風 戸室臨泉筆 六曲一双 絹本着色 20世紀

Tomuro Rinsen was born in Tokyo and studied painting under Kawai Gyokudo (1873-1957).



(seals)

436 * W

Kuboi Suito (born 1876)

Meiji/Taisho Period

A pair of two-fold screens, painted in ink, slight *tarashikomi* and colour on silk with an autumnal scene, the right screen depicting two deer grazing among grasses beside fruiting trees, signed *Suito* with two seals; the left screen with a vertical thicket of tree trunks, signed with two seals *Suito* and another illegible. Both 172cm x 169.5cm

(67 $\frac{3}{4}$ in x 66 $\frac{3}{4}$ in). (2).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

秋草に鹿図屏風 久保井翠桐筆 二曲一双
絹本着色 明治/大正時代

Kuboi Suito was born in Kyoto and lived in Osaka. He studied painting in the Japan Art Institute and under Utsumi Kichido (1849-1925); he also travelled to Europe to study.





437



438



439

437 W

Anonymous

Meiji Period

A six-fold screen painted in ink and colours on a gold-leaf paper ground with a Portuguese ship lying in the harbour at Nagasaki, amid swirling clouds, while crew members arrive on the shore from small open boats to unload provisions, watched by small bands of Japanese onlookers, *unsigned*.

145cm x 367cm (57in x 144½in).

£6,500 - 7,000

JPY990,000 - 1,100,000

US\$10,000 - 11,000

438

Matsumura Keibun (1779-1843)

Early 19th century

Tenbukuro (the storage space above *tokonoma* or *oshi-ire* in a traditional Japanese house) panels mounted as a two-panel painting, in ink on gold-paper ground, depicting a *tanuki* (raccoon dog) standing on its hind legs, admiring the crescent moon, signed *Keibun* with seal, framed and glazed.

24.5cm x 108cm (9 5/8in x 42½in).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

439 * W

After Shibata Zeshin

Early 20th century

A two-panel *furoshiki* (short screen for the tea ceremony), painted in ink, colour and lacquer on silk with two crabs crawling over a basket brimming over with autumnal foliage, fruit and plants, inscribed *Zeshin* with seal; with a wood storage box. 57.5cm x 170cm (22 5/8in x 67in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

葡萄牙人来航図屏風 無銘 六曲一隻
紙本金地着色 明治時代

三日月に狸図天袋引戸 (額装) 松村景文筆
一幀 紙本金地墨絵 19世紀前期

蟹に秋実り図風炉先屏風 做柴田是真筆
絹本着色 二曲一隻 20世紀前期



440 W

After Katsukawa Shunsho

Meiji period

A two-fold screen painted in ink, colour and gold on a gold-leaf paper ground, depicting three *bijin* beneath a willow tree, one holding a baby over her shoulder, a second kneeling with a cage containing fireflies, the third holding a fan, cooling off in the summer evening, inscribed *Katsu Shunsho ga* with seal. 172cm x 179cm (67³/₄in x 70¹/₂in).

£15,000 - 20,000

JPY2,300,000 - 3,100,000

US\$23,000 - 31,000

蛭狩図屏風 倣勝川春勝筆 二曲一隻 紙本金地着色 明治時代

Provenance: a French private collection.

This well-executed two-fold screen refers to several elements from well-known published works by Katsukawa Shunsho. The woman holding a baby may have been inspired by a similar scene in a painting in the Freer Gallery of Art, Washington DC; the handling of the willow branches and leaves is similar to a painting in the Takahashi Seiichiro collection, Keio University Library; and the signature is very close to that on the 'Snow' scroll from an Important Cultural Property Setsugekka (Snow, Moon, and Flowers) hanging-scroll triptych in the MOA Museum of Art, Atami. See Naito Masato, *Katsukawa Shunsho to Tenmei-ki no ukiyo-e bijinga* (Katsukawa Shunsho and ukiyo-e bijinga in the Tenmei era), Tokyo, 2012, pictorial index nos. 82, 83, and 69.



441 * W

Anonymous, Rinpa style

Late Edo Period

A pair of six-fold screens, in ink, colour, *moriage* and sparse *kirihaku* on paper, both decorated with a continuous scene of trees, flowers and plants representing the four seasons, the right screen depicting flowers of spring and summer including *ume* (flowering plum tree), *na no hana* (field mustard), *tsubaki* (camellia), *sakura* (cherry blossom), *ajisai* (hydrangea), *shobu* (iris), *botan* (peony) and *nadeshiko* (pink), signed with two seals; the other screen depicting those of autumn and winter including, *himawari* (sunflower), *momiji* (maple tree), *kiku* (chrysanthemum), *mukuge* (Rose of Sharon), *fujibakama* (thoroughwort), *nanten* (nandina) and *sazanka* (sasanqua), the traditional Rinpa technique of *tarashikomi* is employed to render the leaves and branches; signed with two seals. 137.5cm x 304cm (54 1/8in x 119 3/4in). (2).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

四季草花図屏風 作者不詳 (琳派様式) 六曲一双 紙本着色
19世紀後期



442 (part lot)

Paintings Various owners

442 *

Six paintings including one after Kano Motonobu and one after Kano Yasunobu

Edo Period to Meiji Period

Kakejiku, comprising a triptych by the Sumiyoshi School in ink and colour on paper, each depicting the visual representations of poems by Emperor Tenchi, Emperor Nintoku and Sanjoin, from the right to left, *unsigned*, each painting approx., 94.5cm x 26.2cm (37¼in x 10¼in); with wood storage box titled *Tenchi Tenno*, *Nintoku Tenno*, *Sanjoin*, signed *Tsunenobu hitsu*; another painting after Motonobu, in ink on paper depicting three sparrows flying among bamboo, signed with red *tsubo* seal *Motonobu*; 79.5cm x 35.6cm (31¼in x 14in); with wood storage box; the fifth a section of *emakimono* mounted as a *kakejiku*, painted in ink and colour on silk, depicting the legend of two monks, Zenshobo (1174-1258) of Jodoshu (a branch of Pure Land Buddhism derived from the teachings of the Japanese ex-Tendai monk Honen) is shown on the

far right and Higo Ajyari (1074-1169), the master of Honen, on the left, both seated inside Buddhist buildings with other monks, a dragon interweaved among clouds in the foreground, *unsigned*, 21.2cm x 56cm (8 3/8in x 22in); the last a *kakejiku*, in ink, colour and gold on silk, depicting the famous archer Nasu no Yoichi on horseback, inscribed *Yasunobu hitsu* with seal, 34.5cm x 66cm (13 5/8in x 26in). (8).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

天智天皇、仁徳天皇、三条院図 無銘 三幅一對 紙本着色
竹林に雀図 倣狩野元信筆 一幅 紙本墨絵
勝坊(房)阿闍梨図 無銘 一幅 絹本着色
那須与一図 倣狩野安信筆 一幅 絹本着色
江戸時代-明治時代



443

443 *

Anonymous

Edo Period, circa Kanbun era (1661-1673)

Kakejiku, in ink and colour on paper, depicting a *bijin* from the Kanbun era standing against a plain background, her left hand concealed inside her sleeve and tucking up the hem of her *kimono* with the other, *unsigned*; with a wood storage box titled *Matabei bijin no zu*.

61cm x 23cm (24in x 9in). (2).

£6,500 - 7,500

JPY990,000 - 1,100,000

US\$10,000 - 12,000

寛文美人図 無銘 一幅 紙本着色 寛文年間 (1661-1673) 頃

Provenance: Manno Museum, inventory label no.0204.

Illustrated and published: Kobayashi Tadashi ed., *Nikuhitsu Ukiyo-e taikan* (Ukiyo-e paintings in Japanese collections), Manno Museum, vol.7, Kodansha, Tokyo, 1996, colour pl.20.



444

444 *

Sekine Kyokuzan (fl. circa 1830-1854)

Mid 19th century

Kakejiku, in ink, colour and gold on silk, depicting five ladies belonging to different social backgrounds seated in a vertical serpentine arrangement, each with accessories associated with *gosseku* (The Five Important Annual Events), including from bottom to top, young pines for *Jinjitsu no sekku* on 7th January, golden fishes in a bowl for *Jyomi no sekku* on 3rd March, irises for *Tango no sekku* on 5th May, a poem slip for *Tanabata no sekku* on 7th July and Chrysanthemums for *Choyo no sekku* on 9th September, signed *Kyokuzan* with seal *Bunsen no in*; with a wood storage box titled *Kyokuzan Gosseku no zu*.

86.5cm x 33cm (34in x 13in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

五節句図 関根旭山筆 一幅 絹本着色 19世紀中期

Sekine Kyokuzan is an *ukiyo-e* artist from Edo and his real name is Bunsen.



445

445

Gessai Gabimaru (fl. circa 1789-1818)

Circa 1800

Kakejiku, painted in ink and colour on a circular paper, depicting the heads and shoulders of three renowned beauties from Japan and China beneath a flowering tree of *yamazakura* (cherry blossom); from left to right, a contemporary courtesan in the Edo Period, holding a hand scroll; Yokihi (Yang Guifei in Chinese), an imperial consort of the Tang Dynasty with a white handkerchief; and the poet Ono no Komachi, of the Heian Period with a fan, signed *Gabimaru* with seal; with double wood storage boxes and a certificate issued by an art gallery in Japan in Showa 44 (1969). 54cm (21¹/₄in) diam. (4).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

和漢三美人図 月斎我眉丸筆 一幅 紙本着色 1800年頃

446 *

Utagawa Toyokuni II (circa 1802-1835)

Bunsei era (1818-1830) Edo Period

Kakejiku, in ink and colour on paper, depicting a standing courtesan in front of a *fusuma* decorated with *shidare yanagi* and a stream, her immaculate coiffure adorned with a number of tortoiseshell hairpins and combs reflecting the fashion of the time, about to don her black *obi*, signed *Toyokuni ga* with seal *Ichiyosai* and *Toyokuni*; with a wood storage box. 69.1cm x 25.2cm (27 1/8in x 10in). (2).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

遊女立姿図 歌川豊国二代 一幅 紙本着色 文政年間
(1818-1830)

Provenance: Manno Museum, inventory label no.0304.

Illustrated and published: Kobayashi Tadashi ed., *Nikuhitsu Ukiyo-e taikan* (Ukiyo-e paintings in Japanese collections), *Manno Museum*, vol.7, Kodansha, Tokyo, 1996, pl.29.

Exhibited and published: Izumo Bunka Denshokan, *Nihon josei no bi no henshen - Edo Sanbyaku-nen bijinga to sono jidai* (The Transition in Japanese Women's Beauty - 300 Years of Edo, Bijin-ga and Its Age), *Exhibition Catalogue*, Shimane, 2008, p.30, pl.32.



446



447

447

Shogetsu

Late 19th century

Kakejiku, in ink and colour on silk, depicting a girl in a *kimono* playing *hanetsuki* during the New Year, her right hand holding a *hagoita* and preparing to hit the *hane*, floating above, signed *Shogetsu rojin*. 90.7cm x 31.5cm (35 3/4in x 12 3/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

羽根突美人図 松月筆 一幅 絹本着色 19世紀後期



448

448 *

Kawanabe Kyosai (1831-1889)

19th century

Kakejiku, in ink on paper, depicting a skeleton seated cross-legged, looking down to a sutra with a rosary in his hand, rendered in bold and spontaneous brush strokes, inscribed *Uchida o no tame ni* (For venerable Mr Uchida), signed *Seisei Kyosai* with seal *Kyosai no in*; with wood storage box; together with seven seemingly unrelated receipts issued by different people in the early Showa Period.

70cm x 29.5cm (27 1/2in x 11 5/8in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

骸骨座禅図 河鍋曉斎筆 一幅 紙本墨画 19世紀



449 *

Suzuki Shuitsu (circa 1822-1889)

19th century

A pair of *kakejiku*, in ink, colour and gold on silk: the right depicting a *tanuki* (raccoon dog) and an *usagi* (rabbit) standing on the prow of two boats, both holding an oar beneath the full moon, competing to see who see who is the stronger creature, from the folktale of *Kachi kachi yama* (Fire-crackle Mountain); the left with the story of *Shitakiri suzume* (The Tongue-cut Sparrow), depicting the sparrow, dressed in a *kimono*, seeing off the kind old man carrying a basket, both signed *Seisei Shuitsu*

with seal; with wood storage box, titled *Otogi banashi, Shuitsu hitsu* (Folktales, painted by Shuitsu), the inside of the box signed *Seisei* [...] *gyoku shirusu* (recorded by Seisei [...] *gyoku*) with seal. Both approx. 112cm x 37.7cm (44 1/8in x 14 7/8in). (3).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$12,000 - 18,000

かちかち山・舌切雀図 鈴木守一筆 双幅 絹本着色 19世紀

Suzuki Shuitsu studied Rinpa-style paintings under his father Suzuki Kiitsu (1796-1858).



450



451

450 W

Watanabe Seitei (1851-1918)

Meiji Period

A framed painting, in ink and slight colour on paper with a pair of large flying cranes swooping down from the sky in the top left corner; signed *Seitei* with seal *Seitei*.

61.5cm x 123cm (24¼in x 48½in).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

鶴図 渡辺省亭筆 一幀 (額装) 紙本着色 明治時代

451 * W

Kimura Buzan (1875-1942)

Meiji/Taisho Period

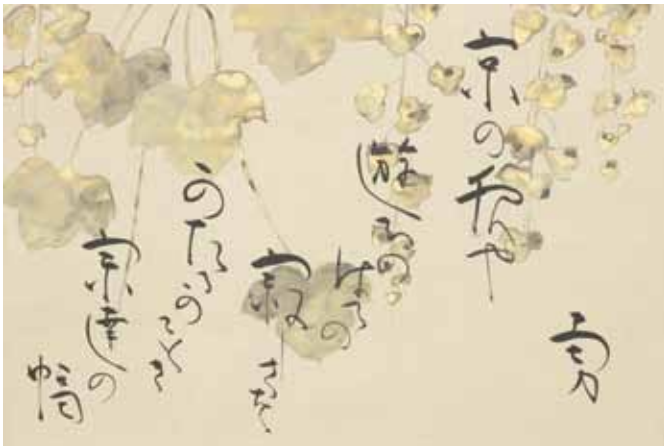
Painted in ink and colour on silk, decorated with a cockerel and hen partly covered beneath over-arching large fruiting foliage, the veins of the leaves delicately picked out in gold; signed *Buzan* with seal *Buzan*, framed. 118cm x 139cm (46½in x 54¾in).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

双鶏図 (額装) 木村武山筆 一幀 絹本着色 明治/大正時代



452

Kimura Buzan was born in Ibaraki Prefecture. He began studying painting under the Nanga painter Sakurai Kary. In 1890, he moved to Tokyo to enter the Kaisei School. Buzan also studied at Kawabata Gyokush's School of Painting, the Tenshin-sha. In 1891, he entered the Tokyo School of Fine Art, graduating in 1896. In 1898, his painting won a prize at the Japan Painting Association Fair and he participated as an associate member in the foundation of the Nihon Bijutsuin or Japan Art Institute, of which he became a full member in 1906. The same year he moved with his family to Izura along with Yokoyama Taikan, Shimomura Kanzan, and Hishida Shuns.

The artist's work is in the collection of the Museum of Fine Arts, Boston and Tokyo National Museum.

452 *

Yoshii Isamu (1886-1960)

20th century

Kakejiku, in ink, colour and gold on paper, depicting *tsuta* (ivy leaves) rendered in *tarashikomi* trailing from the top with a thirty-one-syllable *waka* poem written in *soshō* script covering the image, signed *Osamu*: with a *tomobako* titled *Kyo no yoru*, the inside of the lid inscribed and signed *Osamu dai* with outer lacquer box.

24.5cm x 37 cm (9 5/8in x 14 1/2in). (3).

£1,800 - 2,500

JPY280,000 - 380,000

US\$2,800 - 3,900

和歌に葛図 吉井勇筆 一幅 紙本着色 20世紀

The poem in this painting is transcribed as:

京の夜や / 遊びのはての / 寂しさを / かたるがとき / 宗達の幅

And reads:

Kyo no yo ya / asobi no hate no / sabishisa o / kataru ga gotoki / Sotatsu no fuku.

And may be translated as:

Oh night in Kyoto / a painting by Sotatsu / can still express this / loneliness yet / at the end of so many pleasures.

Yoshii Isamu was a Japanese *tanka* poet, playwright and writer active in Taisho and Showa Period Japan. Attracted to European romanticism in his youth, his later works were more subdued.



453

453 * W

Watanabe Seitei (1851-1918)

Meiji Period

Kakejiku, painted in ink and slight colour on silk, depicting five geese flying in a diagonal formation above turbulent waves, signed *Seitei* with seal *Seitei*; with double wood storage boxes.

143.5cm x 78.7cm

(56 1/2in x 31in). (3).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

雁に荒波図 渡辺省亭筆 一幅 絹本淡彩 明治時代



454



455



455

454 *

After Shibata Zeshin

Early 20th century

Kakejiku, in ink on paper, depicting a solitary *tanuki* (raccoon dog) standing on his hind legs, beside autumnal plants, howling up towards the full moon, inscribed *Hachiju-san o Zeshin* with gourd-shaped seal *Tairyukyo*; with wood storage box and an old paper invoice indicating the price for which the painting was originally sold.

131cm x 31cm (51½in x 12¼in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

月下狸図 做柴田是真筆 一幅 紙本墨画 20世紀前期

455 *

After Zeshin

Early 20th century

A pair of *kakejiku*, in ink and colour on silk: the right depicting a bunch of purple and white *shobu* (iris), inscribed *Gyonen hachiju-san o Zeshin* with pot seal *Zeshin*; the left with bunches of white and mottled red *tsutsuji* (azalea) issuing from the edge on the left in a vertical arrangement, inscribed *Tairyukyo Zeshin* with pot seal *Zeshin*; with wood storage box titled *Shobu tsutsuji, sofuku, Shibata Zeshin o hitsu* (iris, azalea, diptych, painted by a venerable man, Shibata Zeshin), signed inside the lid *Kakan'an Chikushin kan hei dai* (examined and titled by Kakan'an Chikushin) with seal. 98.5cm x 24cm (38¾in x 9 5/8in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

菖蒲・躑躅図 做柴田是真筆 双幅 絹本着色 20世紀前期

456 *

After Shibata Zeshin

Early 20th century

Kakejiku, in ink and colour on paper depicting a crane-shaped *kogo* (perfume box) lying over a branch of white plum, inscribed *Zeshin* with seal *Koma*; with titled wood storage box, the inside of the lid inscribed. 18.5cm x 16.4cm (7¼in x 6½in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

白梅に鶴香合図 做柴田是真筆 一幅 紙本着色 20世紀前期

457 *

Sakai Sanryo (1897-1969)

20th century

Painted in ink and colour on silk, depicting a portrait of a young girl with her hair plaited and dressed with ribbons, wearing a *yukata* and holding an *uchiwa*; signed *Sanryoshi* with seal *Sanryo*, framed and glazed.

47.5cm x 39.5cm (18¾in x 15½in).

£900 - 1,200

JPY140,000 - 180,000

US\$1,400 - 1,800

浴衣少女図 (額装) 酒井三良筆 一幀 絹本着色 20世紀

Sakai Sanryo (whose real name was Saburo), was a Japanese-style painter. He studied painting under Sakauchi Seiran (1881-1936) and received a prize at an exhibition held by the Kokuga Sosaku Kyokai (The Society for the Creation of a National Style of Painting). Encouraged by Ogawa Usen (1868-1938), he exhibited his work at the Inten and received a prize in Taisho 10 (1921). In Taisho 13 (1924), he became a member of the Nihon Bijutsuin (the Japan Academy of Fine Arts) and in Showa 37 (1962) another one of his works titled *Kamakura* recieved the Monbudaijin Sho (Minister of Education Award for Fine Arts).



456



457



458

After Inatomi Ichimu (1552-1611)

Late 17th/early 18th century

A *hojutsu sho* (gunnery manual book), painted in ink, colour and gold on paper, bound in *orihon* format, titled *Meate no okite* (Rules for Targets) from a set of eleven volumes called *Ichiryu Ippen no sho*, written by Inatomi Ichimu, the founder of the Inatomi School of Gunnery, illustrating the shooting points of targets and explaining the changes according to the distance and direction the gunner takes, the targets depicted include a diverse variety of subjects: birds, insects, animals, arrows, grass, a warrior, rock clouds and bamboo, each beautifully rendered by a Kano-School painter,

with *okugaki* (postface) written originally by Ichimu, inconsistently dated 1606/1607. 25cm x 21.1cm (9 7/8in x 8 3/8in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

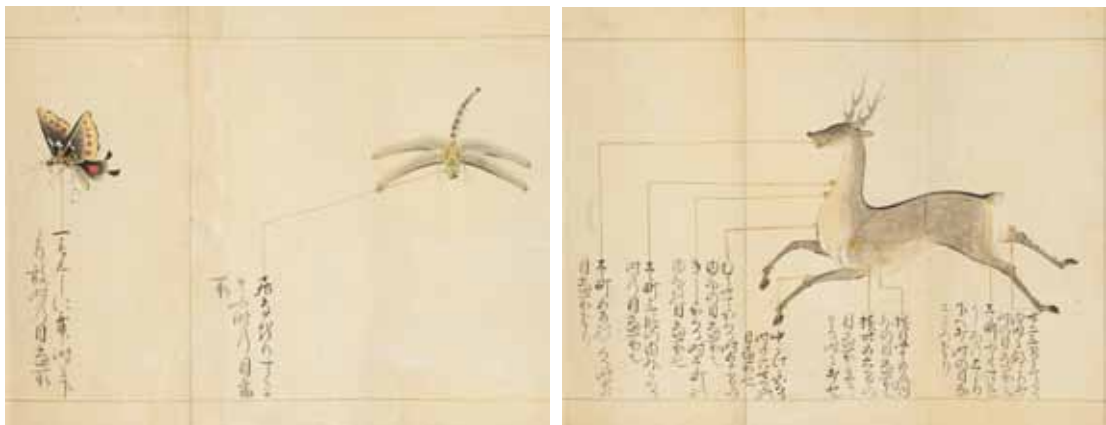
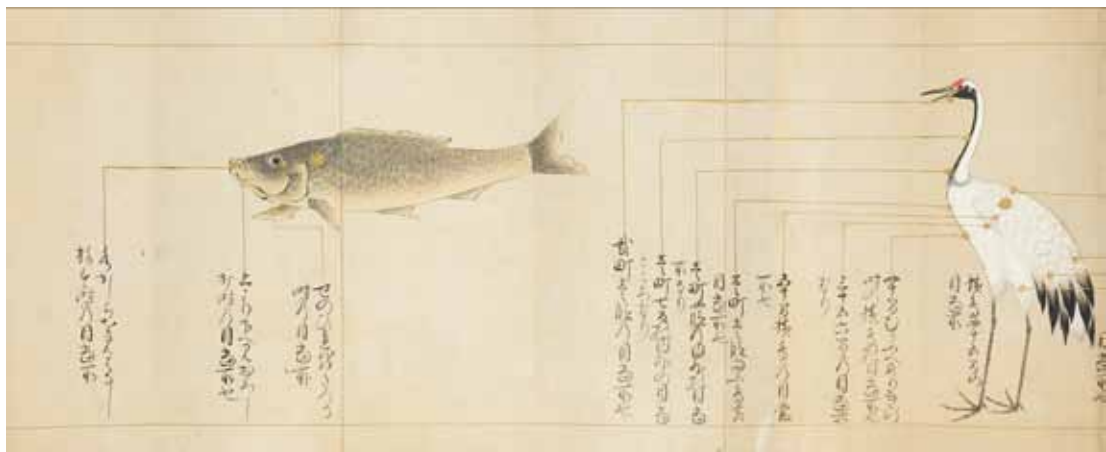
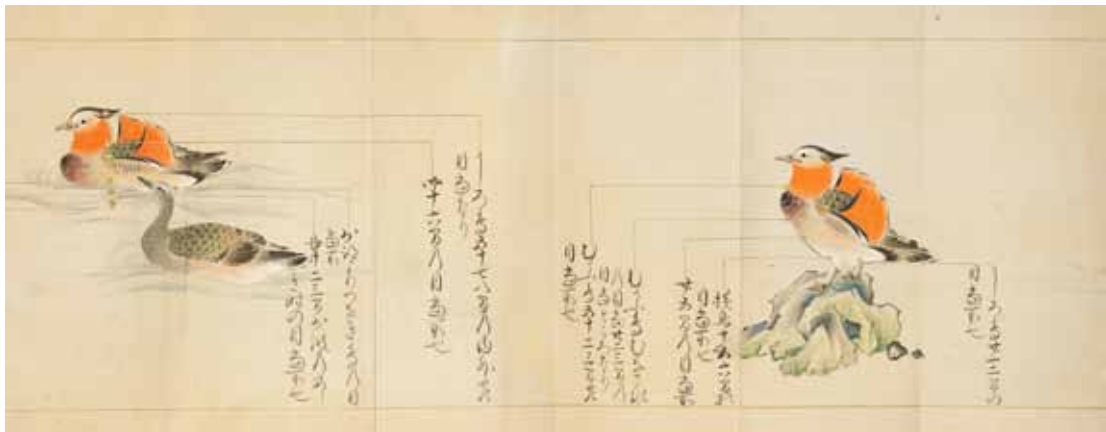
砲術書 倣稲富一夢著 一巻 紙本着色
17世紀後期/18世紀前期

The complete set of the books is in the collection of Gakushuin University Library.

Inatomi Ichimu (whose real name was

Sukenao), was a gunnery expert employed by feudal lords such as Hosokawa Tadaoki (1563-1646), Matsudaira Tadayoshi (1580-1607) and Tokugawa Ieyasu (1543-1616), as the founder of the Inatomi School which was one of the best gunnery schools in Japan. He wrote many gunnery manuals.

It appears that the work was never printed but was copied many times over several generations. Judging by the style of the front cover and the paintings, this copy may date from the late 17th/early 18th century.



Books

Various properties

459

A set of reference books on Japanese art

Reference Books

Barker, Richard and Smith, Lawrence, *Netsuke: The Miniature Sculpture of Japan*, London, The Trustees of the British Museum, 1976; Brockhaus, Albert, *Netsukes*, translated by Watty M. F., Hacker Art Books, Inc., New York, 1975; Bushell, Raymond, *The Wonderful World of Netsuke*, Charles E. Tuttle Company, Rutland, Vermont & Tokyo, Japan, 1975; Bushell, Raymond, *Netsuke: Familiar & Unfamiliar, New Principles of Collecting*, New York, Weatherhill, Tokyo, First Edition, 1975; Davey, Neil. K., *Netsuke: A Comprehensive Study based on the M. T. Hindson Collection*, Faber & Faber Limited, London in association with Sotheby Parke Bernet Publications, 1974; Graves, Algernon, F. S. A., *A Dictionary of Artists who exhibited works in the principal London Exhibitions from 1760 to 1893*, Third Edition, with additions and corrections, Kingsmead Reprints, Bath, 1973; Joly, Henri L., *Legend in Japanese Art*, Charles E. Tuttle Company, Rutland, Vermont & Tokyo, Japan, 1976; Jonas, F. M., *Netsuke*, Charles E. Tuttle Company, Rutland, Vermont & Tokyo, Japan, 1973, *The Netsuke Handbook of Ueda Reikichi*, adapted from Japanese by Raymond Bushell, E. Tuttle Company, Rutland, Vermont & Tokyo, Japan, 1974; Cohen, George, *In search of Netsuke & Inro*, Jacey Group of Companies, Birmingham, 1974; Litchfield, Frederick, *Antiques Genuine and Spurious: an Art Expert's Recollections and Cautions*, London, G. Bell and Sons, Ltd., 1921; Newman, Alex R. and Ryerson, Egerton, *Japanese Art: Collector's Guide*, London, G. Bell and Sons, 1964; O'Neill, P. G., *Japanese Names: a Comprehensive Index by Characters and Readings*, John Waterhill, Inc., New York and Tokyo, 1972. (13).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

日本美術書 十三冊

460

Reference Books: Collection Hayashi (three volumes) and Toyei Shuko (three volumes)

Comprising: *Dessins, estampes, livres illustrés du Japon réunis par T. Hayashi*, Hotel Drouot, Paris, 1902; *Objets d'art du Japon et de la Chine: peintures, livres réunis par T. Hayashi*, Hotel Drouot, Paris, 1902; *Objets d'art et peintures de la Chine et du Japon réunis par T. Hayashi*, Hotel Drouot, Paris, 1903; *Toyei shuko: an Illustrated Catalogue of the Ancient Imperial Treasury called Shosoin Compiled by The Imperial Household*, revised edition, volumes 1-3, The Shimbi Shoin, Tokyo, 1910. (6).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

林忠正コレクション、全三冊、オテルドロウ (パリ)、1902-1903年
東瀛珠光 (著)、*An illustrated catalogue of the ancient Imperial treasury called Shôsôin*、三冊、審美書院 (東京)、1910年

461

Auction catalogues mainly on Japanese art

Sotheby's, Summers Place: *Toys, Silver, Vertu, Furniture, Oriental & European Ceramics & Pictures*, December 1998; Sotheby's, London: *Japanese Works of Art, Swords and Fittings, the Property of Various Owners*, March 1984; *Japanese Works of Art, the Property of Various Owners*, July 1985; *Japanese Works of Art, the Property of the late Lt. Col. H. A. W. Backhoff, M.M. and Various Owners*, November 1984; *Japanese Works of Art, Prints and Paintings*, July 1983; July 1984, October 1984, June 1986, June 1990, June 1991, June 1992, November 1992, June 1993, November 1999; *Japanese Works of Art, Screens and Paintings*, November 1990, November 1991, March 1992; *Japanese Sword Fittings from the R. B. Caldwell Collection*, March 1994; *Japanese Works of Art*, March 1986, June 1987, November 1987, March 1988, June 1988, November 1988, March 1991, March and April 1993, November 1993, March 1994; *Japanese Prints, Illustrated Books and Paintings*, December 1993; *Oriental Art from Neolithic to circa 1925*,

May 1992; *Collonade Sales at Sotheby's, New Bond Street: Oriental Art and Antiquities*, May 1993, *European Decorative Arts from the 16th Century to c. 1930*, September 1992, *Oriental Art and English Furniture*, September 1993, *Oriental and Tribal Art, Antiquities and Textiles*, October and November 1993, *Oriental Works of Art: 13th Century to 20th Century AD*, February 1993, *Oriental Works of Art from Neolithic to the 20th Century*, October 1992, *Kakiemon Porcelain from the Collection of Mrs. Cornelia Wingfield Digby and the late George Wingfield Digby*, June 1990; *The Field Marshal Sir Francis Festing Collection of Japanese Swords and Sword Fittings from the Collection of Lt. Col. H. A. Backhoff*, April 1993; *The Betty Jahss Collection of Netsuke – Part I*, June 1991, *The Betty Jahss Collection of Netsuke – Part II (Final)*, November 1991, *19th Century Pictures and British Watercolours*, September 1998; *Chinese Works of Art, Snuff Bottles, Textiles & Japanese Works of Art*, November 1999; *Fine Netsuke, Inro and related Reference Books*, May 1990; *Japanese Works of Art, Paintings, Swords and Sword Fittings*, March 1989, June 1989, November 1989, March 1990; *The Library of Philip Robinson, Part II: The Chinese Collection*, November 1988; *The Swedlow Collection of Inro, Lacquer, Netsuke and Ojime*, March 1993, *Netsuke and Other Japanese Works of Art from the Collection of the Late Marcel Lorber*, June 1986; *Fine Netsuke & Ojime from the H. G. Beasley Collection*, March 1984, *Fine Japanese Works of Art*, October 1983, March 1985, June 1985, November 1985, November 1986, March 1987; *Netsuke, Inro, Ojime and Kiseruzutsu*, February 1986; *The Martin S. Newstead Collection of Netsuke*, October 1984, *Netsuke and Ojime*, November 1989; *A Collection of Netsuke, Inro and Lacquer Wares: The Property of a European Collector*, November 1983, March 1984; Sotheby's, New York: *Fine Japanese Works of Art*, March 1984; *Fine Japanese Prints and Decorative Works of Art*, November 1984; Sotheby's, Honolulu: *Fine Netsuke, Ojime and Inro*; Bonhams, London: *Fine Japanese Art*, November 2009, May 2010; *Japanese Netsuke and Works of Art*, December 1983; *Good Japanese Porcelain, Pottery, Lacquer, Inro and Netsuke*, November 1979; *Fine Japanese Porcelain, Prints and Paintings, Works of Art, Netsuke and Swords*, December 1984; Christie's, London: *Japanese Ivory Carvings and Netsuke*, May 1979, October 1979; Sotheby's, London, Sets of catalogues bound in green faux-leather cover: 1) *Good Netsuke, Inro and Lacquer and Japanese Ceramics*, February 1980; *Japanese Swords, Sword Fittings and Armour*, March 1980; *Netsuke and Other Japanese Works of Art*, April 1980; *Netsuke and Sagemono*, May 1980; *Fine Japanese Ceramics, Lacquer Wares and Works of Art*, June 1980; *Netsuke, Tsuba and Other Japanese Works of Art*, July 1980; *Japanese Netsuke, Lacquer Wares, Inro and Smokers' Requisites*, September 1980; *Much Hadham Hall*, September and October 1980; *Fine Japanese Works of Art, Japanese Prints and Modern Chinese Paintings*, October 1980; *Japanese Netsuke, Inro and Other Works of Art*, December 1980; 2) *Japanese Netsuke, Inro, Ojime, Lacquer Wares and Sculpture*, March 1981; *Japanese Swords and Sword Fittings*, March 1981; *Japanese Netsuke, Inro and Works of Art*, April 1981; *Fine Japanese Netsuke, Inro, Lacquer Wares and Ceramics*, June 1981; *Fine Japanese Swords and Sword Fittings*, June 1981, *Japanese Netsuke, Inro, Lacquer and Other Works of Art*, July 1981, September 1981; *The Backhoff Collection of Japanese Swords and Sword Fittings*, October 1981; *Japanese Swords, Sword Fittings and Armour*, October 1981; *Fine Netsuke, Inro, Ceramics, Lacquer Wares and Works of Art*, October 1981; *A Collection of Netsuke Formed by the late J. H. Jurrianse of Rotterdam*, October 1981; *Japanese Netsuke, Ceramics and Other Works of Art*, December 1981; 3) *Chinese Decorative Arts*, October 1982; *Fine Chinese Export Porcelain, the Property of Various Owners*, November 1982; *Oriental Ceramics and Works of Art, the Property of Various Owners*, November 1982; *Japanese Netsuke, Inro, Lacquer, Shibayama, Okimono and Ceramics*, November 1982; *Japanese Netsuke, Inro, Lacquer, Okimono, Ceramics, Works of Art, Prints, Books, Japanese and Chinese Paintings*, February 1983; *Fine Japanese Netsuke, Inro, Lacquer, Ceramics, Decorative Works of Art, Swords and Swordfittings*, March 1983; *Japanese Works of Art*, May 1983; June 1983; 4) *Japanese Netsuke, Inro, Lacquer Wares, Tsuba and Other Works of Art*, January 1982, *Japanese Netsuke, Inro, Lacquer, Ceramics, Sculpture, Swords, Sword Fittings and Armour*, March 1982; *Fine Japanese Works of Art, Property from the Collection of the late Field Marshall Sir Francis Festing*, G. C. B., K. B. E., D. S. O. and Other Owners, June 1982; *Fine*

Portrait Miniatures, Russian Works of Art and Objects of Vertu including Silver Smallwork, 19th Century Ivories and Fans, July 1982; Wood and Ivory Netsuke, Okimono, Tsuba, Inro, and Other Japanese Works of Art, the Property of Various Owners, July 1982; Silhouettes, Good Portrait Miniatures, Objects of Vertu, Chess sets, Fans, Ivories, Silver Smallwork and Russian Works of Art, October 1982; Fine Japanese Works of Art, October 1982;

Sotheby's Belgravia; Sets of catalogues bound in red faux-leather covers: 1) *Oriental Ceramics, Works of Art and Furniture*, January 1977; *Japanese Ivories and Works of Art*, February 1977; *Oriental Works of Art*, February 1977; *Oriental Ivories, Lacquer and Shibayama*, March 1977; *Japanese Ceramics, Furniture and Works of Art*, April 1977; *Chinese and Other Oriental Ceramics, Furniture and Works of Art*, April 1977; *Oriental Ivories, Lacquer and Shibayama*, July 1977; *Oriental Ceramics, Furniture and Works of Art*, July 1977; *Oriental Ceramics, Works of Art and Furniture*, October 1977;

2) *Oriental Ivories, Ceramics, Works of Art and Furniture*, December 1981; *Good English and Foreign and Plated Wares, Objects of Vertu, Chess Sets, European Ivories and Fans*, December 1981; *Oriental Ceramics, Works of Art and Furniture*, February 1982; *Good Japanese Ceramics, Works of Art and Furniture*, March 1982; *Oriental Ivories, Chess Sets, Works of Art and Furniture*, April 1982; June 1982; 3) *Various Oriental Works of Art and Furniture and Chinese Ceramics*, May 1979; *Japanese Ceramics and Works of Art*, May 1979; *Oriental Ivories, Shibayama and Works of Art*, June 1979; *Oriental Works of Art and Furniture*, July 1979; *Oriental Ceramics*, July 1979; *Oriental Works of Art, Furniture and Ceramics*, October 1979; *Oriental Ivories, Lacquer and Shibayama*, November 1979; *Japanese Ceramics and Works of Art*, November 1979;

4) *Oriental Ceramics and Works of Art*, November 1979; *Chinese Ceramics, Oriental Works of Art and Furniture*, January 1980; *Japanese Ceramics and Works of Art*, February 1980; *Oriental Ivories, Shibayama and Works of Art*, April 1980; *Chess Sets and European Ivories*, April 1980; *Oriental Ivories, Ceramics, Works of Art and Furniture*, October 1980; *Good Japanese Ivories, Works of Art, Ceramics and Furniture*, October 1980; *Japanese Ivories, Lacquer and Shibayama*, October 1980; *Chess Sets, Fans and European Ivories*, November 1980; *Oriental Ceramics, Works of Art and Furniture*, February 1981;

5) *Oriental Ivories, Lacquer, Shibayama and Works of Art*, March 1981; *Oriental Ivories, Ceramics, Works of Art and Furniture*, April 1981; *Japanese Ivories, Lacquer, Shibayama and Works of Art*, May 1981; *Good English and Foreign Silver and Plated Wares, Objects of Vertu, Chess Sets and European Ivories*, June 1981; *Oriental Ivories, ceramics, Works of Art and Furniture*, July 1981; *Chinese Ivories, Oriental Ceramics, Works of Art and Furniture*, September 1981; *Fine Japanese Ivories, Shibayama, Lacquer, Ceramics and Works of Art*, October 1981; *Japanese Ivories, Ceramics, Works of Art and Furniture*, October 1981; 6) *Oriental Ceramics*, February 1976; *Oriental Ivories and Works of Art*, April 1976; *Oriental Furniture and Works of Art*, April 1976; *Oriental Ceramics*, June 1976; *Oriental Furniture, Works of Art and Ceramics*, July 1976; *Oriental Ivories*, September 1976; *Oriental Ceramics, Furniture and Works of Art*, October 1976; *Oriental Ivories*, November 1976;

7) *Japanese Works of Art and Ceramics*, October 1978; *Oriental Ivories, Shibayama and Lacquer*, November 1978; *Oriental Ceramics and Works of Art*, November 1978; *Chinese Ceramics, Oriental Furniture and Works of Art*, February 1979; *Oriental Ivories, Shibayama and Works of Art*, February 1979; *The G.S. Mottershead Collection of Good Oriental and European Ivories*, March 1979; *Japanese Works of Art and Ceramics*, March 1979;

8) *Japanese Ceramics and Works of Art*, November 1977; *Oriental Ivories, Lacquer and Shibayama*, November 1977; *Oriental Ceramics, Works of Art and Furniture*, January 1978; *Oriental Ivories, Shibayama and Works of Art*, February 1978; *Oriental Ceramics, Works of Art and Furniture*, April 1978; *Oriental Ceramics and Works of Art*, May 1978; *Oriental Ceramics, Furniture and Works of Art*, June 1978; *Oriental Ivories, Shibayama and Lacquer*, July 1978; *Chinese Ceramics, Oriental Works of Art and Furniture*, September 1978. (a lot).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

サザビーズ, クリスティーズ日本美術と東洋美術カタログ
コレクション 多数



459



460



461 (part lot)



Textile Property of a Gentleman

462 W
A fine silk embroidered wall hanging
Meiji Period

A large-scale tapestry depicting three ferocious three-clawed dragons, appearing out of the ocean, emerging from waves enveloped in clouds and mist, the largest dragon dwarfing his two smaller companions and grasping the *tama*, within a border of stylised *ho-o* in flight, the top woven with two *aoi-mon*, all boldly embroidered primarily in gold, brown, grey and cream thread, the top edge applied with two gilt metal mounts engraved with peony blossoms with hooks for hanging; *unsigned*. 153cm x 100cm (60¼in x 39 3/8in).

£3,000 - 5,000
JPY460,000 - 770,000
US\$4,600 - 7,700

龍図刺繍壁掛 無銘 明治時代

Provenance: a German private collection.

Woodblock prints Various properties

463 *
Katsukawa Shunsho (1726-1792)

Late 18th century
Two *hosoban* woodblock prints, one depicting the actor Otani Hiroji III, as a *samurai*, standing in front of a hillock, with one hand concealed inside his outer garment, in an unidentified role and play, signed *Shunko ga*; 30.6cm x 14.5cm (12in x 5¾in); the second depicting the actor Nakamura Sukegoro II, standing with a partially-rolled letter held between his teeth, before a wooden door and about to draw his sword, a *sanpobon* and a lacquer *hishaku* containing a ritual folded paper lying at his feet; signed *Shunsho ga*; 32cm x 14cm (12½in x 5½in). (2).

£600 - 800
JPY92,000 - 120,000
US\$920 - 1,200

細判役者絵 二枚 勝川春章 三代大谷広治 他 18世紀後期

Provenance: a Swiss private collection.

464 *

Kitagawa Utamaro (1753-1806)

Circa 1800

Twelve *oban tate-e beni-girai/murasaki-e* prints, a complete set of the series *Joshoku kaiko tewaza-gusa* (Women Engaged in Sericulture Industry), each sheet individually numbered (from one to twelve) right to left, forming a twelve-sheet continuous composition of the twelve stages of silk production, comprising:

- 1) Laying eggs on a sheet of paper
- 2) Picking mulberry leaves to feed larvae
- 3) Transferring grown silkworms to other bamboo mats and feeding them
- 4) Re-activating worms after sleep
- 5) Feeding larvae with mulberry leaves
- 6) Placing cocoons on trays
- 7) Arranging male and female moths to lay eggs
- 8) Silkworm moth flying after hatching cocoon
- 9) Hand-spinning thread from cocoons in a pan of boiling water
- 10) Stretching silk floss on wooden posts
- 11) Spinning silk
- 12) Weaving silk on loom

Published by Tsuruya Kiemon, all signed *Utamaro hitsu*, with paper folder. Each sheet approx. 38.5cm x 25.5cm (15 1/8in x 10in). (13).
 £5,000 - 6,000
 JPY770,000 - 920,000
 US\$7,700 - 9,200

大判錦絵 十二枚続 喜多川歌麿 女織蚕手業草 1800年頃

Provenance: a Swiss private collection.

According to Asano Shugo and Timothy Clark, who discuss this set in *The Passionate Art of Kitagawa Utamaro*, Tokyo and London: Asahi Shimbunsha and Trustees of the British Museum, 1995, p.204, the colour scheme emphasizes purple (and avoids red) in the so-called 'purple picture' (*murasaki-e*) manner. The text, written within cloud-shaped borders at the top of each print, is taken verbatim from the series of twelve *chuban* prints designed by Katsukawa Shunsho and Kitao Shigemasa circa 1772, *Kaiko yashinaigusa* (Cultivation of silkworms).

Other impressions of the complete set are in the collections of the Musées Royaux d'Art et d'Histoire, Bruxelles; The Art Institute of Chicago; and the Elvehjem Museum of Art, University of Wisconsin-Madison.



463



464 (part lot)



465



466 (part lot)



466 (part lot)



466 (part lot)

465

Kitagawa Utamaro (1753-1806)

Early 18th century

An *oban bijin-ga* print from the series *Meisho Fukei Bijin Juniso* (Twelve Beautiful Women Compared to Famous Places), depicting a woman dressing another woman's hairstyle as she sits looking at a mirror, a scroll-shaped cartouche above with an inscription on top right hand corner, publisher *unknown*, signed *Utamaro hitsu*, framed and glazed.

38.7cm x 26cm (15¼in x 10¼in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

大判錦絵 (額装) 喜多川歌麿 名所風景美人十二相 18世紀前期

466 *

Ando Hiroshige (1797-1858)

Between 1856 and 1858

Comprising five *oban fukei-ga* prints; four prints *Asakusa Tanbo Torinomachi Mode* (Asakusa Rice Field and Torinomachi Festival), *Meguro Taiko-bashi Yuhi no Oka* (Meguro Drum Bridge and Sunset Hill), *Asakusa Kinryuzan* (The Kinryuzan Temple at Asakusa) and *Shichu Han'ei Tanabata Matsuri* (The City Flourishing, Tanabata Festival), from the series *Meisho Edo Hyakkei* (One Hundred Famous Views of Edo), published by Uoya Eikichi in 1856 and 1857, signed *Hiroshige ga/hitsu*; the smallest 35.3cm x 23.4 cm (13 7/8in x 9¼in), the largest 36.1cm x 24.8cm (14¼in x 9¾in); one print *Suruga Satta no Kaijo* (The Sea at Satta in Suruga Province) from the series *Fuji Sanjurokkei* (Thirty-six Views of Mount Fuji), published by Tsutaya Kichizo, dated 1858, signed *Hiroshige ga*, framed and glazed; 34.2cm x 22.5cm (13½in x 8 7/8in). (5).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

大判錦絵 五枚 (額装一枚) 安藤広重 名所江戸百景 他 1856年-1858年

Provenance: a Swiss private collection.



467

467

Ando Hiroshige (1797-1858)

Circa 1840

An *oban yoko-e* of Yoshiwara Yozakura (Evening Cherry Blossom in Yoshiwara) from the series *Toto Meisho* (Famous Places in the Eastern Capital) depicting courtesans and their *kamuro* on their evening *oiran dochu* while clients are admiring them in Yoshiwara, published by Sanoya Kihei, censor's seal *Kiwame*, signed *Hiroshige ga.*

25.6cm x 38.5cm (10in x 15 1/8in).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

大判錦絵 安藤広重 吉原夜桜 (東都名所) 1840年頃

468

Ando Hiroshige (1797-1858), Utagawa Hiroshige II (1829-1869) and Utagawa Toyokuni III (1786-1864)

Mid 19th century

Comprising five *oban* and one *chuban* prints: five by Hiroshige from the series *Meisho Edo hyakkei* (One Hundred Famous Views of Edo), depicting *Haneda no Watashi Benten no Yashiro* (Haneda Ferry and Benten Shrine), *Odenma-cho Gofukudana* (Drapers' Shops at Odenma-cho), *Shiba Shinmei Zojo-ji* (Shinmei Shrine and the Zojo Temple at Shiba), *Ryogoku Hanabi* (Fireworks at Ryogoku) and *Shibaura no Fukei* (View of Shiba Coast), published by Uoya Eikichi between 1856-1858, signed *Hiroshige ga.*, one framed and glazed; one *chuban fukei-ga* by Hiroshige II, entitled *Shokoku rokujuhakkei* (Sixty-eight Views of Various Provinces), depicting Mount Tsukuba in Hitachi province, publisher *unknown*, signed *Hiroshige ga.*; one *oban* by Toyokuni III, depicting a young lady beautifully attired, standing against a white plum tree, published by Tsutaya Kichizo, signed *Kochoro Toyokuni ga.* The smallest 24.5cm x 18.5cm (9 5/8in x 7 1/4in), the largest 36.5cm x 24.8cm (14 3/8in x 9 3/4in). (7).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

大判/中判錦絵 七枚 (額装一枚) 広重一代 他 風景画 他
19世紀中期



468 (part lot)



468 (part lot)



469 (part lot)

469

Utagawa Toyokuni III (1786-1864), Ochiai Yoshiiku (1833-1904), Utagawa Kuniyoshi (1797-1861), Tsukioka Yoshitoshi (1839-1892) and Yoshida Toshi (1911-1995)

Mid-19th to 20th century

Comprising fourteen *oban* prints and two sheets from a triptych: eight *yakusha-e* prints by Toyokuni III, consisting of *Yokaichi*, *Shono*, *Numazu* and *Tsuehijima Minaguchi kan* from the so-called series *Yakusha Mitate Tokaido Gojusantsugi* (Actors at the Fifty-Three Stations of the Tokaido), two actor prints from the series *Kiso Rokujujutsugi* (Sixty-Nine Stations of the Kisokaido), one from the *Toto Komei Kaiseki Zukushi* (Famous Restaurants from the Eastern Capital) and one sheet from a triptych, variously *published* and *signed*; two *yakusha-e* sheets from a triptych by Kuniyoshi, depicting two female role actors, publisher *unidentifiable*, signed *Kuniyoshi ga*; one *yakusha-e* sheet from a triptych by Yoshiiku, publisher *unknown*, signed *Yoshiiku ga*; four sheets by Yoshitoshi from the series *Tsuki Hyakushi* (One Hundred Aspects of the Moon) depicting Japanese and Chinese legends, published by Akiyama Buemon, signed *Yoshitoshi*; the last *sosaku hanga* by Yoshida Toshi titled *Gotenba no Fuji* (Mount Fuji from Gotenba), signed *Toshi* with seal and in English *Toshi Yoshida* in pencil, dated 1987, all framed and glazed.

the smallest 32.5cm x 22.2cm (12 3/4in x 8 3/4in),

the largest 35cm x 24cm (13 3/4in x 9 3/8in). (15).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

大判錦絵 十四枚 豊国三代、芳年 他 役者絵 他

大判錦絵 二枚続 国芳 役者絵

19世紀中期-20世紀



470

Utagawa Toyokuni (1769-1825), Utagawa Kunisada (1786-1864), Keisai Eisen (1790-1848), Kawase Hasui (1883-1957) and others

19th century to 20th century

Comprising sixteen *oban* prints and one *koban* print of *kabuki onnagata* actors (male actors specialising in female roles) and *bijin-ga*, as well as one *oban shin hanga* print, two by Toyokuni depicting two *onnagata* actors of Iwai Hanshiro and Segawa Roko, seven *yakusha-e*, *bijin-ga* and *genji-e* by Kunisada I, including Onoe Kikugoro and Segawa Roko, three *bijin-ga* by Eisen, including one titled *Ukiyo bijin kageawase*, one by Kuniyasu depicting the actor Iwai Hanshiro, two *bijin-ga* by Sadafusa and Toyoshige, one *koban aizuri-e bijin-ga* by Shigenobu, one titled *Shinryu niyu-yoji* depicting a *geisha* playing a *shamisen* by Yoshitoshi, variously *published* and *signed*, the *shin hanga* by Hasui, depicting a starlit night in Miyajima, from the series 'Souvenirs of Travel', third series, published by Watanabe Shozaburo, dated Showa 3 (1928), signed *Hasui* with seal.

The smallest 22.5 cm x 15.2cm (8 7/8in x 6 1/8in),

the largest 38.5cm x 26cm (15 1/8in x 10 1/4in). (18).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

錦絵版画 十七枚 豊国一代、国貞一代、栄泉 他 役者絵、美人画、他 19世紀

新版画 一枚 川瀬巴水 星月夜 (宮島) 1928年



470 (part lot)



471
Utagawa Kuniyoshi (1797-1861), Utagawa Toyokuni III (1786-1864) and others
 19th century
 A concertina album mounted with one hundred and sixty-two *oban* prints, the majority *yakusha-e*, as well as *musha-e*, *asobi-e* and others: twenty-one triptychs and eighteen prints by Kuniyoshi, including a triptych titled *Okabe* from the series *Mitate Tokaido Gojusanetsugi*, a single print titled *Nekoyanagi sakari no tsukikage* from the series *Ryuko neko no tawamure* depicting cats impersonating *kabuki* characters, with the inscription by Santo Kyozan on the upper half, and three single sheets depicting men and a *tengu* engaged in

ken-asobi (game using hand gestures), variously signed and published; one print showing personified animals engaged in *ken-asobi* attributed to Kuniyoshi, signature missing; one set of six-sheet continuous prints, twenty-one triptychs, two sheets from a triptych, and six single sheets by Toyokuni III, including six-sheet prints of people in different social classes and professions sheltering from the rain beneath a large tree (*Ama yadori*), one triptych entitled *Kodai kanzincho* depicting Minamoto no Yoshitsune and his retainer, Benkei, disguised as *yamabushi* priests, going through the barrier station at Ataka and a triptych depicting a play in which the actors Bando Hikosaburo, Onoe Tamizo and Onoe Eizaburo are fighting

with the spirit of a carp in the water, variously signed and published; one sheet of an actor portrait attributed to Toyokuni III unsigned; one print depicting a noble man by Sadafusa, signed *Tochoro Sadafusa*; one by Yoshitsuya depicting a personified *shamisen* engaged in *ken-asobi*, signed *Ichieisai Yoshitsuya ga*, with storage box. Each triptych approx. 35cm x 72.2cm (13³/₄in x 18 3/8in) (2).
 £10,000 - 15,000
 JPY1,500,000 - 2,300,000
 US\$15,000 - 23,000

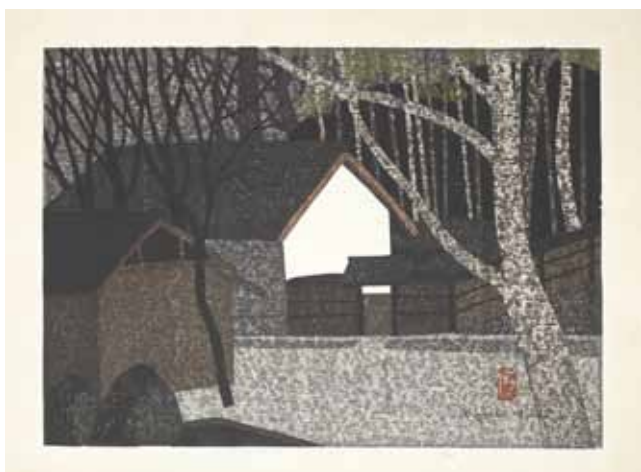
錦絵画帖 (162枚) 国芳、豊国三代、他
 役者絵 他 19世紀



471 (part lot)



472 (part lot)



473



472

Kawase Hasui (1883–1957), Ito Shinsui (1898 – 1972) and Kasamatsu Shiro (1898-1991)

20th century

Comprising three *oban fukei-ga* prints: the first by Hasui depicting 'Lakeside Shower in Matsue' in Shimane prefecture, published by Watanabe Shozaburo in 1932, signed *Hasui* with seal; the second by Shinsui depicting 'Evening Snowscape' of Komoro from the series 'Ten Sights of Shinano', published in 1948 by Watanabe Shozaburo, signed *Shinsui* with seal; the last by Shiro depicting 'Imai bridge in Gyotoku in Late Autumn' from the series 'Eight Views of Suburban Tokyo', published in 1939, signed *Shiro* with seal, all framed and glazed.

Each approx. 24cm x 35.7cm (9 3/8 in x 14in) (3).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

新版画 (額装) 三枚 巴水、深水、紫浪 風景画 20世紀

473

Saito Kiyoshi (1901-1997) and Amano Kunihiro (born 1929)

Dated 1970 and 1963

Comprising two *sosaku hanga*, one by Saito Kiyoshi, titled *Ishiyamadera Otsu* (Ishiyama temple, Otsu City, Shiga Prefecture), dated 1970 with limited edition number 16/80 in pencil, signed *Kiyoshi Saito* with seal *Kiyoshi*, with watermark *Kiyoshi Saito*, 45.3cm x 61cm (17 7/8in x 24in); the second print by Amano Kunihiro, titled *Misaki-D* (Cape-D), with limited edition number 4/50, signed *K. Amano*, dated 1963 in pencil, 37.6cm x 57.5cm (14 3/4 x 22 5/8in). (2).

£600 - 700

JPY92,000 - 110,000

US\$920 - 1,100

創作版画 二枚 斎藤清、天野邦弘 風景画 1970, 1963年

474

Kawase Hasui (1883-1957)

Dated 1919

Oban print of the Yama temple in Sendai on a moonlit night, from the series *Tabi miyage dai isschu* (Souvenirs of Travel, first series), the left margin titled *Tabi miyage dai isschu Sendai...yama no tera*, with publisher's seal of Watanabe Shozaburo, dated *Taisho hachi natsu* (summer of 1919), signed *Hasui* with seal.

38.5cm x 26.3cm (15 1/8in x 10 3/8in).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

新版画 川瀬巴水 仙台-山の寺 (旅みやげ第一集) 1919年

475 *

Ito Shinsui (1898-1972)

Circa 1953

A *toku-oban* print of a young woman washing her hair at a *tara* (washing basin), her *yukata* draped seductively around her waist, printed on *mica* ground, published by Watanabe Shozaburo, signed *Shinsui ga* with seal *Shikuntei* on upper left corner, framed and glazed, with storage box. 48cm x 34cm (18 7/8in x 13 3/8in). (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

新版画 伊藤深水 髪 1953年頃

With a label on the back of the frame, indicating that this print was published by the Commission for the Protection of Cultural Properties, dated Showa 28 (1953).

476 *

Kamisaka Sekka (1886-1942)

Dated 1904

Two complete volumes of woodblock prints titled *Cho senshu* (A Thousand Butterflies), bound in *orihon* format, both with 25 double-page illustrations of a group of butterflies depicted in different colours, wing-pattern designs, shapes and styles, some decorated with silver, with one page colophon with date *Meiji 37* (1904), the publisher's name Yamada Unsodo and the artist's name, title-slip with a collector's name Oya Hiromi; with wood storage box.

25cm x 36.7cm (9 7/8in x 14 3/8in). (3).

£1,800 - 2,000

JPY280,000 - 310,000

US\$2,800 - 3,100

錦絵画帖 二冊一組 上坂雪佳 「蝶千種」 1904年

For another impression of these volumes, see Donald A. Wood and Yuko Ikeda ed., *Kamisakka Sekka: Rinpa Master - Pioneer of Modern Design*, *Exhibition catalogue*, Asahi shimbun, Kyoto, 2003, pl.no.251, p.268.

According to Higa Akiko, who discusses the volumes in Donald A. Wood and Yuko Ikeda ed., *ibid.*, p.309, Sekka's butterflies exhibit a refinement that can be considered neither exclusively Japanese nor exclusively European in style. Even today one can sense the elegance in the still vivid colour of the prints.

Kamisaka Sekka was an important designer of the Kyoto art world in early twentieth-century Japan. Born in Kyoto to a samurai family, his talents for art and design were recognised early. He eventually allied himself with the Rinpa-style and is considered the last great proponent of that artistic tradition. Sekka designed lacquerware and worked in a variety of other media.

Illustrated on page 266.



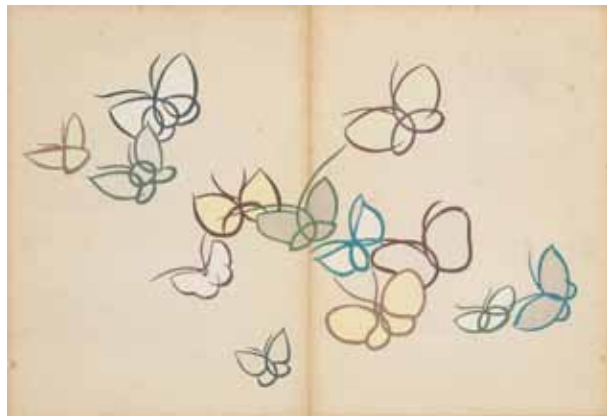
474



475



476 (part lot)



476 (part lot)



476 (part lot)



477 (part lot)



477 (part lot)



477 (part lot)

Drawings and photographs Various owners

477

A study collection of drawings and prints
intended as design sources

Meiji Period

Comprising fifteen prints and numerous drawings of various sizes and formats: fifteen small colour woodblock prints of *kacho-ga* by Meiji artists including Gekko; numerous preliminary drawings and designs, some hand-coloured, for works of art, such as *inro*, *maki-e* lacquer boxes, fans, cloisonne vases, and probably prints, designs of which include flowers, birds, animals, fishes, legendary figures, Chinese figures, dancers and landscapes; a manuscript copy of the original illustrated book by Bairei; two book plates printed with designs for lacquer ware from journals issued by Nihon Shikkokai (The Japan Lacquer Association), a professional society for the improvement of the quality of lacquer craftsmanship; loose sheets of invoices from an accounts book; and other miscellaneous drawings. *The smallest 9.5cm x 9.5cm (3½in x 3½in), the largest 75cm x 49cm (29½in x 19¼in)* (a lot).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

花鳥版画、下絵、図案コレクション 多数 明治時代



478 (part lot)



478 (part lot)



478 (part lot)

478

A lacquered-wood album of old photographs of Japan

Meiji period

Traditionally bound, mounted with fifty hand-coloured photographs of famous places in Japan including Yokohama, Tokyo, Kamakura, Nikko and Kyoto, as well as depicting various Japanese customs and manners, with a black-lacquered cover decorated with a lady riding a *jinrikisha* (rickshaw) with Mount Fuji in the background, rendered in ivory and *takamaki-e*. Each photograph approx. 19cm x 24cm (7½in x 9½in).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

日本名所写真アルバム 五十頁 明治時代

479

Hokusai school

19th century

Shita-e (preliminary drawing), in ink and paper, depicting a *dango-ya* (rice dumpling vendor) crouched beside the trunk of a tree, turning over sticks of *dango* cooking on a *kamado* (stove) while fanning away the emitting smoke, *unsigned*. 30.5cm x 21cm (12in x 8¼in), framed and glazed.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

下絵 (額装) 北斎派 団子屋 19世紀



479





A private collection of haori
Lots 480 - 490

Haori: Private Passions, Public Poise

As the late Terry Satsuki Milhaupt points out in her 2006 catalogue essay, 'Facets of the Kimono: Reflections of Japan's Modernity', the second half of the nineteenth century witnessed major changes in the consumption of high-quality traditional clothing. With the old government-ordained hierarchy of *shinokosho* (samurai, farmer, artisan, merchant) fading away, rank gave place to wealth and a rising urban middle class (in the British sense of that term) 'selected clothing—Western or Japanese in style—on the basis of personal taste and economic considerations. This newly unleashed consumer demand stimulated artisans to create designs that appealed to a diversified clientele.'¹ The group of *haori* offered here, distinctly 'modern' yet relying almost exclusively on traditional techniques and motifs, offer a rare insight into some of the developing interests and inclinations of Japanese manufacturers and buyers during a time of ongoing cultural and social upheaval.

Originally a man's jacket worn with *hakama* (voluminous, crisply starched pantaloons) in the formal combination known as *kamishimo* ('top and bottom'), the Edo-period *haori* often bore the *mon* (family crest) of the clan to which the wearer belonged, a custom followed in a number of these later examples. These traditional suits, most often made from black silk, were generally undecorated (apart from the *mon*), but it is widely believed that strict sumptuary laws imposed during the 1830s and 1840s encouraged the development, not only in *haori* and other male clothing but also in other forms of personal adornment such as *inro*, of a kind of hidden extravagance. In the case of *haori*, this took the form of elaborately stitched, hand-painted, and resist-dyed linings, invisible in public but visible when the garments were turned inside out and worn in private. An expression of the late-Edo aesthetic of *iki* (an untranslatable term, but one that encompasses meanings such as 'chic,' 'defiant,' 'understated,' 'ironic,' and 'subversive') which pitted civilian wit and elegance against samurai swagger and display, in later eras such *haori* became a site for the indulgence of private passions, encouraged by the sophisticated marketing of

羽織 –私的な楽しみ、公的な嗜み–

2006年に発行された展覧会図録向けのエッセイ 'FACETS OF THE KIMONO: REFLECTIONS OF JAPAN'S MODERNITY' (「着物の多面性 –近代日本の反映として–」)において、テリー・五月・ミルハプトが指摘しているように、着物という質の高い伝統衣装の消費に大きな変化が訪れたのは19世紀後半、明治時代に入ってからのことだった。江戸時代の古い体制の徳川幕府によって定められた士農工商の身分制度が崩れていく中で、富裕階級とイギリスでいうところの「都市の中流階級」が生まれ、彼らの個人的な好みと経済的な事情に合わせて、洋風でも和風でも好みの衣服を選ぶことができる道を開いた。こうして、今までの身分制度から開放された新しい富裕層の要求に刺激を受けて、職人はあらゆるタイプの顧客にあわせて様々な装飾的意匠を作り出した。¹ このたびのオークションに出品される羽織コレクションは、極めてモダンながら、ほぼ全ての作品が伝統的な技術とモチーフによって作られており、文化面にとどまらず社会全体が激動の時代を迎えていた頃の日本における職人および顧客の服装への関心や嗜好について、通常では得られない洞察を与えてくれる。

本来、羽織は男性の袴(はかま)と一対で、裱(かみしも)と呼ばれる武士の礼装であった。その上着として知られる江戸時代の羽織は、その多くが着る者の一族の家紋入りであり、家紋を入れる伝統は、それ以降に作られた多くの羽織にも共通している。これらの伝統的な上着である羽織は、黒色の絹を使用して作られることが多く、家紋以外には装飾が一切入らないことが一般的である。これは、1830、1840年代に導入された天保の改革の厳格な奢侈(しゃし=贅沢)禁止令によって作られた流れであるところが大きい。しかし、その一方で、羽織に留まらず、男性向け衣服一般、また印籠などの衣料品ではない個人的な装飾品、隠れた贅沢品の発展を促進した。羽織の場合には、精巧な刺繍、手描きの装飾的意匠、友禅などを用いた裏地が隠れた贅沢として現われるようになり、隠れた装飾は公の場では見えないものであり、私的な空間で裏返しにされた場合のみに見せることのできるデザインであった。こうした江戸時代後期の粋な美意識の表現は、それまでの侍に見られた身分を誇示するための派手な装飾に対して、一般市民の遊び心と品の良さを表すものであり、急速に発展した日本の繊維製造業と小売業の巧みな販売戦術も手伝って、この時期の羽織は私的な楽し

Japan's burgeoning textile and retail industries.

While some *haori* and *nagajuban* (a longer male underkimono) feature imagery that expresses familiarity with the latest global trends in film or music,² these examples reflect a love of motifs that connect the wearer to the elegant, hedonistic world of the Edo-period pleasure quarters. Easily identifiable by the central figure leaning swaggeringly on his long sword, the scene inside lot 483 is taken from the 'Hikone screen', a National Treasure dating from about 1620–1640 and formerly in the collection of the Ii family, Lords of Hikone in present-day Shiga prefecture. Although rather different in style, and of course with a self-coloured silk rather than a gold-leaf background, the four rightmost figures loosely follow the original composition, but the squatting girl at the left was lifted from another part of the screen. Conceived as a kind of parody of the traditional theme of the 'Four Accomplishments' of Calligraphy, Painting, Board Games, and Music, the Hikone screen began to take on a new life in the middle of the nineteenth century when no less an artist than Shibata Zeshin (himself a masterly exponent of *iki*) painted several versions, and in 1900 it was also the inspiration for a small bronze, now in the Khalili Collection, that represents the woman with a dog (the dog is not included; another bronze, of the figure leaning on a sword, is in the Walters Art Gallery, and the two figures also appear in a contemporary postcard in the Museum of Fine Arts, Boston). The Khalili figure was exhibited in the 1900 Paris Exposition, described in the catalogue as a woman of the Genroku era (1688–1704).³ This is not strictly accurate, since the Hikone screen is nowadays assigned to the earlier seventeenth century, but in this context it is interesting to note that in 1905 the Mitsukoshi Department Store sponsored a poster design competition featuring the season's upcoming fashions and centred on the Genroku era, chosen as a time when traditional Japanese culture flourished.⁴

Another *haori*, lot 481, looks back to a much more recent era. Featuring an *oiran* (senior courtesan), suitably dressed in under-robos dyed in the *shiboritie-*

みを謳歌する舞台となつたのであった。

数ある羽織や長襦袢の中には、社会における世界的な映画や音楽の流行を反映したデザインの作品も見られるが、² 今回のオークションに出品される羽織コレクションは、上品な快楽主義の世界を展開した江戸時代の遊郭の世界と着用者を結びつけるモチーフを好んで使用している。ロット番号483の裏地に描かれたデザインは、中央の威張った態度で刀剣にもたれかかっている人物から明らかなように、1620–1640年頃に制作された国宝「彦根屏風」から取られたものである。この作品は、現在の滋賀県にあたる彦根藩主井伊家伝来の屏風である。羽織におけるこの作品の描かれ方は、屏風とは若干異なるスタイルであり、当然のことながら金箔の背景ではなく単色の絹が背景に使われている。右側の人物4人の配置は、厳密ではないものの屏風のデザインに基づいているのに比べて、左端のしゃがんでいる少女の配置は屏風の全く別のシーンから移動されている。書道、絵画、囲碁、音楽から成る伝統的な画題「琴棋書画」で知られる「彦根屏風」が、19世紀中期に新たに羽織として新しい命を吹き込まれた格好だ。19世紀中期には、柴田是真（彼自身が粋の代表的な表現者であるが）も同じ屏風に着想を得て複数のバージョンを描いており、また現在ハリリ・コレクション所蔵の女性と犬の小さなブロンズ像（犬は作品に含まれていない、刀剣にもたれかかる男性のブロンズ像はTHE WALTERS ART GALLERYに所蔵があり、そしてこれらの人物はボストン美術館販売のポストカードにも使用されている）も同じ屏風に基づいて作成されている。ハリリ・コレクションのブロンズ像は1900年のパリ万国博覧会に出展されており、そのカタログには元禄時代（1688–1704）の女性として紹介されている。³ この記述は厳密には正確でなく、「彦根屏風」は昨今では17世紀前期の作品と位置づけられているからである。この羽織のデザインを考察するにあたっては、1905年に三越百貨店が次世代ファッションを提唱するポスターデザインを公募したさいに、日本の伝統文化がもっとも花開いた時期として元禄文化に焦点をあてた⁴ というエピソードは注目に値するといえよう。

ロット番号481の羽織は、近代にかなり近い時代に着想を得ている。絞り染めの衣服を上着の下にまとい、火鉢の横で本を読む花魁のデザインは、多作の浮世絵師、菊川英山（1787–1867）の銘入りで、英山の作品の

dyeing technique, seated by a *hibachi* (portable brazier) and reading a book, it bears the signature of the prolific print-designer Kikugawa Eizan (1787–1867) and is evidently copied from an unidentified print, with much of the artist's characteristic background detail eliminated. Nostalgia for amore refined, much more distant past is seen in lot 488, where the seated ladies—courtiers rather than fashionable young urban types as in the Hikone screen—are dressed in the layered *jūnihitoe* robes traditionally associated with the feminine culture of the Heian period. Other aspects of Japan's cultural history are explored in lot 484 which combines a snowy landscape view of Kyoto's Kiyomizudera Temple with implements for the tea ceremony, so crispy delineated that we can easily make out a round incense box in Chinese style with an inlaid key-fret pattern on its sides and (probably) a landscape on the lid; a ceramic *mizusashi* (water jar) most likely painted with white slip and with a black lacquer lid; and other items including a *chaire* (tea caddy) carefully stored in a *shifuku* (brocade silk bag). Lot 480 uses the unmistakable image of Mount Fuji, in a style that evokes Nihonga (neo-nativist) painting of the first half of the twentieth century.

To complement the hidden extravagance of these designs, several of the *haori* in this selection are made from silk worked in different versions of the minuscule tie-dyeing technique known as *kanoko shibori* ('fawn-spot dyeing'). Itself the target of sumptuary edicts from as early as 1683, *kanoko shibori* is another means of achieving 'inconspicuous consumption', deriving its high cost not so much from expensive materials as from the profligate use of labour needed to tie each individual spot prior to dyeing and then untie it again afterwards.⁵ Sometimes used to produce an elegant, understated, *iki* ground pattern and sometimes worked into pictorial designs, *kanoko shibori* provides the ideal public wrapping for the private pleasures literally embodied in these remarkable garments.

うちの一枚を模したデザインでありながら、浮世絵師の特徴的な背景を削除している。より古い時代への憧憬の念がロット番号488に見られ、ここでは、「彦根屏風」に見られるようなお洒落な都会の若者ではなく、平安時代の女性的な文化の象徴である十二単に身を包んだ宮廷に仕える女性が描かれている。ロット番号484には、日本文化の別の違った側面が表現されており、この羽織には冬景色の京都清水寺が茶道具とともに描かれている、その精密な表現ゆえに鑑賞する私達が中国風の丸い形の香合に施された装飾と蓋に描かれた風景と見られるデザインを認識できるほどである。黒色漆蓋付きの泥漿で作られた水差のほか、仕覆に丁寧に収納された茶入も見られる。ロット番号480は、富士山のデザインで、その描写は20世紀前期の日本画を彷彿とさせるものである。

こうした装飾的意匠に見られる隠れた贅沢に関する補足として、この羽織コレクションのうちの数枚は鹿子絞りとして知られる絞り染めを施した絹地で作られている。早いものでは1683年頃から羽織が贅沢禁止令の対象とされたなかで、鹿子絞りは「目立つことのない消費」を達成する手段として好まれ、その手法は高価な素材を必要とするかわりに多大な労働時間を要し、生地を染める前にひとつひとつの箇所を手作業で結った後、染め上がりを待って、結った箇所をほどいていく作業を必要とした。⁵ 鹿子絞りは、節度のある上品で粋な柄として、またときには羽織にデザインを描く手段として使用され、これらの素晴らしい羽織に代表される、着る者の私的な楽しみを実現する礼装を誕生させたのであった。

NOTES

1. Terry Satsuki Milhaupt, 'Facets of the Kimono: Reflections of Japan's Modernity', in Melanie Trede (ed.), *Arts of Japan: The John C. Weber Collection*, Berlin, 2006, (24-41), 34.

2. For examples of such designs see Kendall H. Brown, ed., *Deco Japan: Shaping Art and Culture, 1920–1945*, Alexandria VA, 2012, cat. nos. 5–7, 141, and 156.

3. Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, 2002, cat. no.278; Museum of Fine Arts, Boston, acc. no. 2002.20176.

4. Milhaupt, 37.

5. Anne Nishimura Morse and others, *MFA Highlights: Arts of Japan*, Boston, 2008, 179.



480 (outside front)



480 (inside reverse)



481 (outside front)



481 (inside reverse)



482 (outside front)



482 (inside detail)



483 (outside front)



483 (inside reverse)



484 (outside front)



484 (inside detail)

A private collection of haori
The property of a Lady

480
A formal black silk haori
20th century
The exterior handwoven with two *maruni-chigai-ya-mon* (feather crest) and the interior panel resist-dyed with a design of snow-capped Mount Fuji and a forest of crytomeria trees. *119cm x 131cm (46 7/8in x 51 5/8in).*
£2,500 - 3,500
JPY380,000 - 540,000
US\$3,900 - 5,400

黒地丸に達矢紋付羽織 20世紀

Illustrated by Terry Warth in her article, *Evolution of the Japanese Haori*, Arts of Asia magazine, July-August 2006 issue, pp.47-61.

Illustrated on page 273.

481
An informal handwoven silk haori
20th century
The exterior handwoven in black and two shades of blue, the interior panel, self-coloured, resist-dyed with a courtesan seated by a *hibachi* and reading a book after an unidentified print by Eizan. *93cm x 123cm (36½in x 48 3/8in).*
£700 - 800
JPY110,000 - 120,000
US\$1,100 - 1,200

黒紺地幾何学文様羽織 20世紀

Illustrated on page 274.

482
An informal handwoven silk black haori
20th century
The exterior embroidered with a *maru ni matsukawabishi mon* on the reverse and the interior panel resist-dyed with the legend of 'Stealing the bride', showing a lady being abducted with her retainers in pursuit. *117cm x 134cm (46in x 52¾in).*
£2,500 - 3,500
JPY380,000 - 540,000
US\$3,900 - 5,400

黒地丸に松皮菱紋付羽織 20世紀

Illustrated by Terry Warth in her article, *Evolution of the Japanese Haori*, Arts of Asia magazine, July-August 2006 issue, pp.47-61.

Illustrated on page 275.

483
An informal handwoven yellow silk haori
20th century
The exterior plain satin weave, the interior handpainted in ink and colour with a design based on the 'Hakone Screen'. *96cm x 136cm (37¾in x 53½in).*
£1,000 - 1,500
JPY150,000 - 230,000
US\$1,500 - 2,300

琥珀地羽織 20世紀

Illustrated on page 276.

484
A formal handwoven silk black haori
20th century
The exterior resist-dyed with two *maru ni kyumai sasa mon*, the interior panel with a snow scene of Kiyomizudera in the background with a collection of tea utensils in the foreground. *116cm x 141cm (45¾in x 55½in).*
£2,500 - 3,500
JPY380,000 - 540,000
US\$3,900 - 5,400

黒地丸に九枚笹紋付羽織 20世紀

Illustrated by Terry Warth in her article, *Evolution of the Japanese Haori*, Arts of Asia magazine, July-August 2006 issue, pp.47-61.

Illustrated on page 277.

485
A handwoven silk nagajuban (a longer male under-kimono)
20th century
The cream coloured silk ground resist-dyed with a dark blue collar and decorated with falling cherry petals, plain silk lining, the reverse resist-dyed with a rearing caparisoned horse with saddle and stirrups. *144cm x 137cm (56¾in x 54in).*
£600 - 800
JPY92,000 - 120,000
US\$920 - 1,200

肌色地鞍付馬文様長襦袢 20世紀

486
An informal handwoven shibori silk female haori
20th century
The vermilion coloured silk exterior tie-dyed with a *kanoko shibori* pattern design of geometric motifs, the cream-lined interior stencil-dyed with a repeating pattern of feather fans. *89cm x 135cm (35in x 53 1/8in).*
£600 - 800
JPY92,000 - 120,000
US\$920 - 1,200

深緋地幾何学模様鹿子絞羽織 20世紀

Illustrated on page 280.

487
An informal handwoven shibori silk female haori
20th century
Tie-dyed with a *kanoko shibori* (fawn-spot dyeing) pattern design of geometrical motifs, the cream coloured silk-lined interior stencil-dyed with a repeating pattern of chrysanthemum blossoms. *79cm x 128cm (31 1/8in x 50 3/8in).*
£600 - 800
JPY92,000 - 120,000
US\$920 - 1,200

葡萄茶地菱型模様鹿子絞羽織 20世紀

Illustrated on page 280.

488
An informal handwoven shibori silk female haori
20th century
Tie-dyed with a *kanoko shibori* (fawn-spot dyeing) pattern design of six-petalled formalised flowerheads on a *karakusa* ground, the cream coloured silk-lined interior stencil-dyed with a repeating pattern of seated Heian ladies and courtiers. *80cm x 132cm (31½in x 52in).*
£600 - 800
JPY92,000 - 120,000
US\$920 - 1,200

弁柄地花文様鹿子絞羽織 20世紀

Illustrated on page 281.

489
An informal handwoven shibori silk female haori
20th century
The purple and yellow silk exterior tie-dyed with a *kanoko shibori* pattern design formalised flower heads, the interior cream coloured silk lined, stencil-dyed with repeat *hanabishi mon*. *99cm x 130cm (39in x 51 1/8in).*
£600 - 800
JPY92,000 - 120,000
US\$920 - 1,200

桑実藤黄地花文様鹿子絞羽織 20世紀

Illustrated on page 282.

490
An informal handwoven shibori silk female haori
20th century
Tie-dyed with a *kanoko shibori* pattern design of two stylised flowering sprigs, highlighted in red, the interior stencil-dyed with a repeating pattern of children on a festival float and playing musical instruments. *81cm x 131cm (31 7/8in x 51½in).*
£700 - 900
JPY110,000 - 140,000
US\$1,100 - 1,400

黒地若枝文様鹿子絞羽織 20世紀

Illustrated on page 283.



485 (outside front)



485 (outside reverse)



486 (outside reverse)



487 (outside front)



488 (outside front)



488 (inside reverse)



489 (outside front)



489 (outside reverse)



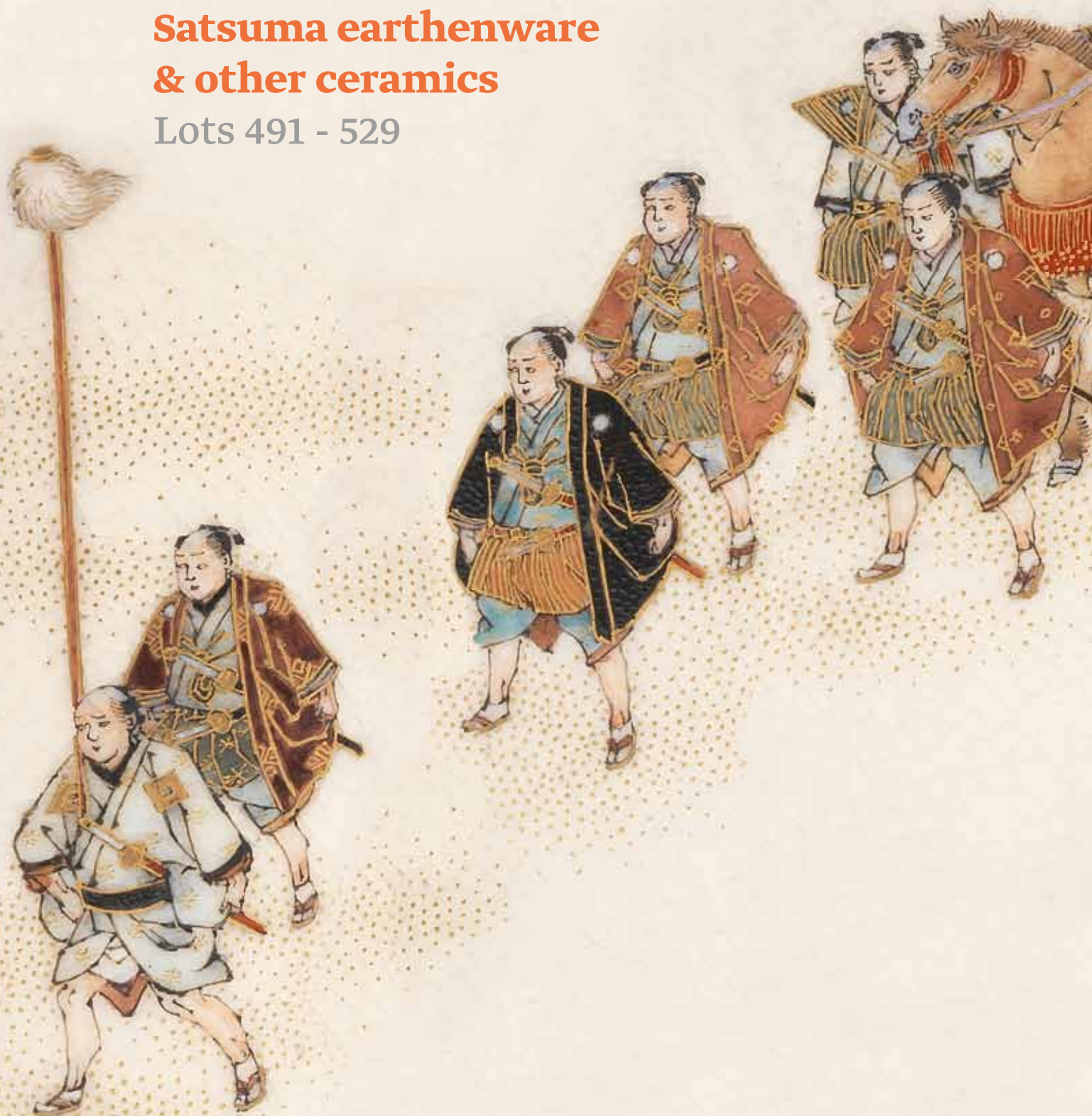
490 (outside front)



490 (inside reverse)

**Satsuma earthenware
& other ceramics**

Lots 491 - 529







491



(491 - interior)



492



(signature)



493



(signature)

Satsuma earthenware The property of a Gentleman (Lots 491-503)

491

A Satsuma circular box and cover

By Kozan, Meiji Period

Painted in enamels and gilt, the cover with a central panel depicting figures from contrasting professions including courtesans, farmers, merchants and *samurai* surrounded by a band of stylised sparrows, the interior with butterflies hovering amidst sprays of chrysanthemums; signed in a rectangular reserve *Kozan*. 6.5cm x 10cm (2½in x 4in). (2).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

薩摩 金彩色絵群衆菊図蓋物 杏山作 明治時代

Provenance: an English private collection.

492

A Satsuma 'coal-scuttle'-shaped handled vessel

By Meizan, Meiji Period

Finely painted in enamels and gilt with animate scenes of groups of *karako* engaged in leisurely, scholarly or musical pursuits separated by swirling assorted brocade, floral and geometric motifs, signed *Meizan*. 7.6cm x 8.7cm (3in x 3 3/8in).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

薩摩 金彩色絵唐子図手付容器 明山作 明治時代

Provenance: an English private collection.



494



(signature)

493

A Satsuma koro (incense burner) and cover

By Okamoto Ryozan, Meiji Period

The shouldered body painted in enamels and gilt with two lobed panels depicting landscape scenes separated by bands of millefleurs and geometric motifs, the lower section with circular panels of *kacho-ga* and shaped cartouches of women and children at leisure on a brocade ground, the domed cover pierced and surmounted by a leafy *kiku* knob and decorated with a gadrooned border enclosing geometric and floral motifs; signed *Ryozan zo.* 10.5cm (4 1/8in) high. (2).

£1,200 - 1,800

JPY180,000 - 280,000

US\$1,800 - 2,800



(signatures)

薩摩 金彩色絵山水花鳥風俗図香炉 岡本亮山作 明治時代

Provenance: an English private collection.

494

A Satsuma vase

By Kozan, Meiji Period

Of rounded square form, painted in enamels and gilt with four oval panels enclosing different scenes, two depicting Chinese winter landscapes, one snow-covered, separated by a New Year festival scene with numerous children enacting a *shishimai* dance, singing and playing musical instruments and a peacock and peahen perched on rockwork, all reserved on a ground thickly enamelled with geometric, diaper and floral motifs; signed *Kozan zo.* 11.5cm (4 1/2in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

薩摩 金彩色絵獅子舞花鳥山水図花瓶 古山作 明治時代

Provenance: an English private collection.



495



496



(496 - signature)

495

A Satsuma plate

By Matsumoto Hozan, Meiji Period
Decorated in enamels and gilt, with a central scene of several figures strolling on the shores of a lake, stopping to admire the peonies on displays in the three stalls, a European dog in the foreground, all within a band of stylised flowerheads among *karakusa*; signed with two seals *Dainippon Kyoto Matsumoto Hozan* and the Yasuda Company trademark.

21.6cm (8½in) diam.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

薩摩 金彩色絵牡丹祭図皿 松本寶山作
明治時代

Provenance: an English private collection.

Illustrated on page 287.



(496 - another view)



496

Two Satsuma miniature vases

One by Meizan and one by Hozan, Meiji Period
Both painted in enamels and gilt, the first of square form with each face depicting a different scene separated by a band of stylised keyfret, one of a nobleman standing on the shore at *Miho no Matsubara*, another of a parrot perched on a plum tree, the third showing foreign buildings in Kobe and the fourth of a bride accompanied by her parents, the shoulder with geometric and formal motifs, signed *Meizan sei*, 6.3cm (2½in) high; the second of slender ovoid form, decorated with two lobed panels enclosing numerous *karako* above a gadrooned border of diaper and floral squares, signed *Hozan*, 9.5cm (3¾in) high. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

薩摩 金彩色絵小花瓶 二点 (花鳥風景風俗図、唐子図) 明治時代

Provenance: an English private collection.



(497 - detail)

497

A Satsuma bowl

By Kozan, Meiji Period

Intricately painted in enamels and gilt, the exterior decorated with a continuous scene interspersed with small and large circular panels enclosing different figural scenes and *kacho-ga* including Chinese ladies and *karako* on a balcony and Japanese court ladies beseeching a warrior, the main scene with a band of Noh and Kyogen masks resting on brocade cloths, the interior with a multitude of minute butterflies beneath a band of *shippo-tsunagi*, signed with seal *Kozansei*.

6.2cm x 11cm (2 3/18in x 4 1/4in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

薩摩 金彩色絵群蝶・中国人女性唐子・
官女・花鳥図鉢 巧山作 明治時代

Provenance: an English private collection.

498

A Satsuma rectangular kogo and cover

By Okamoto Ryozan, Meiji Period

Finely painted in enamels and gilt with a group of figures beside teahouses on the shores of a lake enjoying the *hanami* (cherry viewing) season within a fomal border, all the four sides decorated with mainly women and children involved in a variety of pursuits including playing *karuta*, *ikebana* calligraphy and reading, the interior painted with two rabbits beside wild grasses; signed *Ryozan* with the Yasuda Company trademark. 5.5cm x 13.2cm x 9.3cm (2 1/8in x 5 1/4in x 3 5/8in). (2).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

薩摩 金彩色絵富士湖畔花見・双兔に野草・
風俗図香合 岡本亮山作 明治時代

Provenance: an English private collection.

Illustrated on page 290.



(signature)



(497 - interior)



497



(498 - interior)



498



(signature)



499



(signature)

499

Two Satsuma vessels and covers

One by Kizan, Meiji Period

Both painted in enamels and gilt, the first an incense burner in the form of an insect cage and cover wrapped with a *furoshiki*, modelled with a simulated bow-tied cloth at the top for the handle, the cover and body reticulated with vertical narrow slats, decorated all over with stylised floral and geometric motifs and swirling brocade, *unsigned*, 14cm (5½in) high; the second of a *koro* and cover decorated with a writhing dragon among clouds, signed *Kizan zo*, 12.7cm (5in) high. (4).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

薩摩 二点 (金彩色絵虫籠意匠入物、
金彩色絵龍図香炉)
明治時代

Provenance: an English private collection.

500

A Satsuma rectangular kogo (incense box) and cover

By Yabu Meizan, Meiji Period

Finely painted in enamels and gilt with a group of figures outdoors enjoying leisurely activities during the *hanami* (cherry viewing) season, within a formal border, the sides decorated with millefleurs and the interior with thrushes among autumn maple-branches; signed with a gilt seal *Yabu Meizan*.

5.1cm x 12.7cm x 9.1cm (2in x 5in x 3½in). (2).

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

薩摩 金彩色絵花見紅葉に鶯図香合
藪明山作 明治時代

Provenance: an English private collection.

Compare with a similar rectangular *kogo* by Yabu Meizan illustrated in *The Nasser D. Khalili Collection of Japanese Art from the Meiji period, Ceramics, part II, Earthenware*, no.38.



(500 - interior)



500



(signature)



(501 - interior)



(signature)



(signature)



501

501

A Satsuma box and cover

By Seikozan, Meiji Period

Finely painted in enamels and gilt, the exterior decorated with a mass of densely-clustered millefleurs including chrysanthemums, the interior of the cover with two ladies and children on an outing during the *momiji* (maple viewing) season, the interior of the box with an incense burner beside a vase of plum blossoms; signed *Seikozan zo*.

6.2cm x 9cm (2 3/8in x 3 1/2in). (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

薩摩 金彩色絵群花紅葉狩生花図蓋物 精巧山作 明治時代

Provenance: an English private collection.

502



(signature)



502

A small Satsuma vase

By Yabu Meizan, Meiji Period

Finely painted in enamels and gilt, the body with a continuous design of a daimyo procession of *samurai* and attendants, the feudal lord on horseback, his retainers carrying *hasamibako*, banners and other paraphernalia, the shoulder with spiral bands of peony, chrysanthemum and cherry blossoms beneath a formal border, the foot painted with numerous minute butterflies hovering over flowering shrubs between bands of geometric motifs; signed with gilt seal *Yabu Meizan*.

12.1cm (4¾in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

薩摩 金彩色絵大名行列図小花瓶 藪明山作 明治時代

Provenance: an English private collection.



503

503

A Satsuma moonflask

By Yabu Meizan, Meiji Period

Finely painted in enamels and gilt, the body of circular section, one side with a cloud of minute butterflies hovering within a floral border, the other showing figures gathered around stalls, admiring the chrysanthemums on display during the *kiku matsuri*, the sides decorated with sparrows in flight amidst trailing purple and white wisteria, the neck with two bands of geometric motifs, the flared foot painted with florals sprays; signed with gilt seal *Yabu Meizan*.

12.5cm (4 7/8in) high.

£4,000 - 5,000

JPY610,000 - 770,000

US\$6,200 - 7,700

薩摩 金彩色絵群蝶菊祭図月型瓶 藪明山作 明治時代

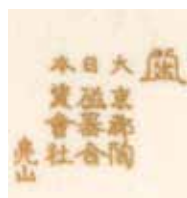
Provenance: an English private collection.



504



(signature)



(signature)



505



(505 - detail)



(505 - detail)

Property of a Lady

504

A Satsuma bowl and two small vases

Made by Koshida and painted by Shozan, Meiji Period
All painted in enamels and gilt, the bowl depicting a young woman from the merchant class strolling along the banks of Agi Pond with Hoo-do (Phoenix Hall) in the background set within the precincts of Byodo-in, the exterior with a continuous design of a Heian-Period courtly procession, signed with seals *Koshida seisei* and *Shozan*, 15.5cm (6 1/16in) diam.; the pair of vases each decorated with figures outdoors enjoying the *hanami* (cherry viewing) season, both signed with two seals *Koshida* and *Shozan*, both 12.7cm (5in) high; with two wood stands. (5).
£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

薩摩 金彩色絵平等院鳳凰堂と美人図鉢

越田作、祥山画

薩摩 金彩色絵花見図花瓶 一對 越田作、祥山画
明治時代

Provenance: an English private collection.

Property of a Gentleman

505

A Satsuma teacaddy and cover

By Okamoto Ryozan, Meiji Period

Of rectangular tapering form, painted in enamels and gilt on each face with a different figural and *kacho-ga* scene to represent the four seasons: one of an autumn scene decorated with travellers and porters on the Tokaido Road with Mount Fuji looming in the distance, another depicting a pair of thrushes perched on peony and *susuki* during late summer and two egrets standing on snow-laden branches in winter, the cover with figures outdoors enjoying the *hanami* season in spring; signed *Dainippon Kyoto Tojiki Goshigaisha Ryozan*, with the Yasuda Company trademark.

12.6cm (5in) high. (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

薩摩 金彩色絵四季花鳥風俗図茶壺
岡本亮山作 明治時代

Provenance: an English private collection.



506

Other properties

506

Two Satsuma vases

One by Ryozan and one by Kinkozan,

Meiji Period

Both painted in enamels and gilt, the first of ovoid form, with a reticulated body inset with two lobed panels enclosing different figures on an autumn outing, the neck and foot with a brocade border, signed *Ryozan* with the Yasuda Company trade mark, 16.5cm (6½in) high; the second vase of cylindrical, six-sided section, decorated with two panels, one depicting a family of chickens in a garden beside chrysanthemums supported by bamboo frames, the other of birds perched on trailing branches of wisteria, signed *Kinkozan zo*, 26cm (10¼in) high. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

薩摩 金彩色絵花瓶 二点 (秋行楽図、
花鳥図) 明治時代



507



508



507

A pair of Satsuma vases

By Kinkozan, Meiji Period

Each of square section and painted in enamels and gilt with a continuous design of sparrows flying among irises and maple branches, signed *Kinkozan zo*; with two separate wood stands.

Both 22cm (8 5/8in) high. (4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

薩摩 金彩色絵紅葉杜若に雀図花瓶 一对 錦光山作 明治時代

Illustrated on page 295.

508 *

A pair of Satsuma vases

Meiji Period

Both decorated predominately in gilt and enamels with an identical design, the body with two wide lobed bands of tightly clustered stylised flowers, geometric motifs and repeat roundels, separated by a narrow band of floral patterns, the shoulder *kusudama*, overlapping fans and *bugaku* instruments, the neck and foot with a band of lappets, both *unsigned*; with two wood storage boxes. Both vases 30.5cm (12in) high.(4).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

薩摩 金彩色絵花扇楠玉図花瓶 一对 無銘 明治時代



(signature)

509



(signature)

510

509 *

A Satsuma baluster vase

By Fuzan, Meiji Period

Boldly decorated in enamels and gilt with a Chinese immortal maiden wearing an elaborate headdress and holding a sixteen-feather fan being transported on the back of a winged dragon, whose long, undulating body is interwoven with whirls of spiral clouds, whilst a young attendant rushes to greet her with a *tama* resting at the end of a staff, the neck and foot with a band of stylised lappets; signed *Fuzan zo*.

29.5cm (11 9/16in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

薩摩 金彩色絵中国美人に龍図花瓶 楓山作 明治時代

Provenance: an English private collection.

510 *

A large Satsuma bowl

By Meizan, Meiji Period

Finely painted in enamels and gilt, the interior with a pair of stags drawing the chariot of Seibo, the Chinese Queen Mother of the West as she makes her way to the Court of Emperor Wudi, she is shown gorgeously dressed accompanied by several female attendants, sages and *karako* bordered by a band of brocade, the exterior painted with eight roundels enclosing sages and *karako* alternating with *kacho-ga* and scholarly implements; signed in an oval reserve *Meizan*.

6.5cm x 15.6cm (2 1/2in x 6 1/8in).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

薩摩 金彩色絵馬車に西王母仙人唐子図鉢 明山作 明治時代

Provenance: an English private collection.



(511 - interior)



(signature)



511

511

A large deep Satsuma bowl

Made by Jitsuzo and painted by Shogetsu, Meiji Period
Boldly decorated in enamels and gilt, the interior painted with a procession of *rakan* winding their way through the shrines, with Handaka Sonja at the front holding an alms bowls from which issues forth his dragon, the exterior with two lobed panels also enclosing *rakan* gathered together in discussion, signed *Dainippon Satsuma no kuni Jitsuzo saku Choshuzan Shogetsu ga. 14cm x 31cm (5½in x 12¼in)*.

£700 - 900

JPY110,000 - 140,000

US\$1,100 - 1,400

薩摩 金彩色繪羅漢圖大鉢 實造作、松月画 明治時代



512

512 *

A Satsuma vase and cover

By Tokkoku, Meiji Period

Decorated in enamels and gilt, the spherical body with four shaped panels, each enclosing a different group of assorted Chinese and Japanese vessels ranging from archaic bronze and porcelain vases to lacquer *jubako*, bowls and *chawan* used for the *tokonoma* and the tea ceremony; on a blue-enamel ground of floral roundels and *karakusa*, the cover partially pierced and similarly decorated with three floral roundels, surmounted by a *kiku*-knop; signed *Tokkoku* with impressed seal and the Satsuma mark. 24.9cm (9¾in) high. (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

薩摩 金彩色繪和漢器圖菊紐花瓶 掾谷作 明治時代



(signature)

513

513

A Satsuma meiping baluster vase

By Mitsunari, Meiji Period

Boldly painted in enamels and gilt, the body decorated with a continuous design of a large maple tree, the coloured leaves spreading across the entire lower shoulder of the vase forming a canopy above flowering shrubs of chrysanthemum and other autumn plants growing beside a meandering stream, the upper shoulder with four Satsuma crests and two four-clawed dragons writhing on a ground of overlapping swirling brocade of *rinzu*, *shippo* and formal floral motifs, the foot with a border enclosing a variation of *tsuta mon*; the base signed *Satsuma Mitsunari* within the Satsuma crest and *kao*.

40.5cm (16in) high.

£5,000 - 8,000

JPY770,000 - 1,200,000

US\$7,700 - 12,000

薩摩 金彩色絵紅葉菊に薩摩紋図花瓶 光成作 明治時代

514

A Satsuma vase

Made by Kinkozan and painted by Shisui, Meiji Period

Of cylindrical form with a wide flaring rim and standing on three simulated-bamboo feet, decorated in enamels and gilt with a continuous scene of several ladies parodying a daimyo procession along the shores of a lake, signed with seals *Shisui* and *Kinkozan sei*.

9.2cm (3 5/8in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

薩摩 金彩色絵見立大名行列図花瓶 錦光山作、司翠画 明治時代



(signatures)

514



515



516

Ceramics Various properties

515

A pair of Imari flaring cylindrical vases

Late 17th/early 18th century

Painted in typical palette, both vases decorated with the Three Friends of Winter (plum, pine and bamboo) above a foot with a gadrooned border.

Both vases 29cm (11 3/8in) high. (2).

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,300 - 3,900

伊万里 色絵松竹梅図花瓶 一對 17世紀後期/18世紀前期

516 *

An Imari 'sleeve' vase

Late 18th century

Painted in coloured enamels and decorated with a continuous design of leafy sprays of chrysanthemums between gadrooned borders enclosing formal floral motifs. 29.2cm (11 1/2in) high.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

伊万里 色絵菊文袖形花瓶 18世紀後期

517

A pair of Imari figures of bijin

Late 17th/early 18th century

Both standing and looking ahead, one hand holding a handkerchief, the other hand missing, both wearing a simple yukata, painted with chrysanthemum blossoms strewn beside a meandering stream, in coloured enamels and underglaze-blue. 41.5cm (16 1/4in) high. (2).

£1,500 - 2,500

JPY230,000 - 380,000

US\$2,300 - 3,900

伊万里 色絵婦人立像 一對 17世紀後期/18世紀前期



517





518



518

A pair of Imari blue and white jars

Late 17th century

Each of ovoid form with short cylindrical necks, boldly painted in underglaze blue with two *ho-o* birds, one perched on a flowering branch and the other in flight amidst sprays of peony and chrysanthemums, the shoulder and neck with a band of stiff lappets.

Both 25cm (9 7/8in) high. (2).

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

伊万里 染付鳳凰文花瓶 一對 17世紀後期

519

An Imari blue and white jar

Late 17th century

Of octagonal baluster form with slightly everted neck, boldly painted in underglaze-blue with a design of a *ho-o* bird perched on a rock and another wheeling in the sky overhead, amid flowering peonies, the shoulder with a band of lobed lozenge panels enclosing floral sprays and tasselled tea jars on a ground of *karakusa*, the foot with a band of stylised lappets. 41.5cm (16 1/2in) high.

£3,000 - 3,500

JPY460,000 - 540,000

US\$4,600 - 5,400

伊万里 染付花鳳凰文花瓶 17世紀後期



519



520

520

A Kakiemon dish

1660-1680

Painted in Kraak style with a central formal floral design beneath drapery over a verandah within radiating panels of flowers and auspicious emblems, in blue, ochre, green and red enamels.

32cm (12 5/8in) diam.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

柿右衛門 色絵花卉文皿 1660年-1680年

For another of the same design, see Christiaan Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, Hotei Publishing, Amsterdam, 2003, p.54, no.35.

For others of the type, see Takeshi Nagatake, *Karei Naru Ko-Imari: Kakiemon, Imari, Satsuma*, Kyoto Bisho Kabushiki Kaihsa, Kyoto, 1980, no.79; and the *Exhibition Catalogue, Porcelain for Palaces: the Fashion for Japan in Europe 1650-1750*, Oriental Ceramic Society, British Museum, London, 1990, p.123, no.82.

521

A Kakiemon small teapot and cover

Early 18th century

Of squat hexagonal form with long loop handle, painted in coloured enamels with flowering chrysanthemums issuing from behind rockwork on one side and a *ho-o* bird in flight on the reverse, the floriform cover decorated with a spray of *kiku*.

13.3cm (5 1/4in) high. (2).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

柿右衛門 色絵菊鳳凰文茶器 18世紀前期



521

522

A Kakiemon figure of a bijin (beauty)

Edo Period, late 17th century

She stands, smiling, with one hand raised to her breast and the other pressed to her side, her outer robe painted in coloured enamels of iron red, turquoise, blue, gilt and black, with *kiku* blooms floating in swirling water, her under-robe decorated with an asymmetric *rinzu* design and scattered red maple leaves.

39.5cm (15 1/2in) high.

£12,000 - 15,000

JPY1,800,000 - 2,300,000

US\$18,000 - 23,000

柿右衛門 色絵菊水模様打掛姿婦人像 17世紀後期

Provenance: a European private collection.

Figurines of this type were oriental curiosities destined for European palaces and grand homes in the seventeenth century. Standing figurines were produced in press moulds in large numbers. The only variations occur in the hands, which were slip cast and added separately. Remarkably, no two figures were painted with the same *kimono* pattern. Such ladies were commonly referred to as 'Kanbun Beauties', after the Kanbun era (1661-1673) when they were first made, although the production continued right up to the 1680's.

The distinctive manner of wearing the hair pulled up in an elaborate topknot wound around an ornamental hairpin and tied with white ribbons was pioneered by ladies in the Imperial palace but was soon adopted by courtesans, as represented by these figurines.



(522 - reverse)



522



523

A Kakiemon five-sided deep bowl

Late 17th/early 18th century

Finely painted in the interior with wild clumps of flowers, the exterior decorated with the Three Friends of Winter (plum, pine and bamboo) all in underglaze-blue and coloured enamels.

18cm (7in) diam.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

柿右衛門 色絵染付松竹梅文鉢 17世紀後期/18世紀前期

524

A large Imari petal-rimmed dish

Late 19th century

Painted in typical palette with three shaped panels of geese beside a meandering stream separated by smaller panels enclosing repeat scenes of *ikebana* displays and tea ceremony utensils, reserved on an elaborate ground of *shippo-tsunagi* and other geometric motifs surrounding a central roundel of peony blossoms. 45.7cm (18in) diam.

£700 - 800

JPY110,000 - 120,000

US\$1,100 - 1,200

伊万里 金彩色絵牡丹水辺雁文輪花大皿
19世紀後期



524

525

A large Imari charger

Late 19th/early 20th century

Painted in typical palette, decorated with four variously-shaped panels enclosing chrysanthemums and peonies growing behind a bamboo fence, wreaths of flowering plum and *ho-o* reserved on a ground of trailing *kiku* and *karakusa*.

61cm (24in) diam.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

伊万里 金彩色絵花卉文大皿
19世紀後期/20世紀前期



525



526

526

A Shigaraki storage jar

20th century

Of broad baluster form, with slightly everted short neck, covered with a natural ash glaze of pale brown tints.

51cm (20in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

信楽 自然釉壺 20世紀

For a jar of similar type, lacking the neck, see Barbara Brennan Ford and Oliver Impey, *Japanese Art from the Gerry Collection in the Metropolitan Museum of Art*, Harry N Abrams, New York, 1990, p.47, no.16.



(signature)

527

A porcelain baluster vase

By Makuzu Kozan, early 20th century

Decorated in underglaze-purple, green and pink with three roundels enclosing flowering lilies and wisteria on a white raised-wave (*seigai-ha*) pattern ground, the neck and foot bordered by a band of stylised lappets; the base signed in underglaze-blue with seal *Makuzu Kozan sei*.

17.7cm (7in) high.

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

釉下彩百合藤図花瓶 真葛香山作
20世紀前期



527



528

528

A blue and white baluster vase

By the Koransha Company, Meiji Period

Decorated in underglaze blue with two fan-shaped panels enclosing a pair of carp swimming beneath trailing wisteria and shrubs of flowering *kiku* against the full moon, the shoulder applied with a *ho-o* in low relief with its long feathers trailing over the panels; the base signed in underglaze blue *Koransha sei* beneath the mark of Koransha.

28cm (11in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

染付鯉藤に鳳凰菊図花瓶 香蘭社製
明治時代

529 W

A large Fukagawa blue and white ovoid vase

Meiji Period

Painted in underglaze blue with an all over design of tall stands of bamboo, the base signed with a nine-character mark within a square cartouche, *Hizen (no) kuni, Arita, Fukugawa gama sei*.

62cm (24½in) high.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

染付竹林図大壺 深川製 明治時代



(signature)



(signature)



529

**Cloisonné enamel
works of art**

Lots 530 - 551







530



(530 - interior)



(530 - certificate)

Cloisonné enamel Various properties

530 *

A cloisonné enamel sake cup, 19th century

Attributed to Gen'o Jimei (died circa 1871)

Worked in gold wire with a continuous decoration of stylised butterflies hovering over formal flowerheads beneath a band of *karakusa*, the interior worked in gold wire with similar formal floral motifs, *unsigned*; with two wood storage boxes and an unassociated certificate. 4.8cm x 5.7cm (1 13/16in x 2 1/4in). (4).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

蝶花唐草文七宝猪口 推定玄應自明作 19世紀

Gen'o Jimei was a *shippo* craftsman who was active from the end of Edo Period to the Meiji Period. He lived in Mito in Hitachi Province (present day Ishikawa Prefecture), excelled at *gin-shippo* (decorating a silver ground with enamels), and worked for the Kaga clan.



531

531

A cloisonné enamel koro (incense burner) and cover

By Ando Jubei, early 20th century

Intricately worked in silver wire and elaborately decorated in opaque and translucent enamels with details of goldstone, the body with shield panels of dragons alternating with *ho-o* beneath geometric panels of flowers reserved on a ground of foliate scrolls, the cover pierced in the form of a three-petalled bloom, signed with the copper wire seal of Ando Jubei; with wood storage box. 11cm (4 1/4in) high. (2).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

鳳凰龍花文香炉 安藤十兵衛作 20世紀前期



(mark)



532 *

A cloisonné enamel vase

Attributed to Kawade Shibataro, late Meiji Period

Of hexagonal, slender waisted form, worked in silver wire of varying gauge and translucent enamel, decorated entirely with peacock feathers on a turquoise ground, *unsigned*, the base bearing an unidentified silver wire *mitsu-myoga mon*; with wood storage box.

33.7cm (13³/₄in) high. (2).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

孔雀羽文七宝花瓶 伝川出芝太郎作 明治時代後期

This appealing Art Nouveau peacock motif seems to have been reproduced by at least two different workshops; see a pair by Hayashi Tanigoro signed with gold seal *Hayashi Tani*, sold in these rooms, Fine Japanese Art, 12th November 2008, lot 491 and another pair of almost identical vases attributed to Kawade Shibataro, bearing the same silver wire *mon* (as is marked on this vase) on the base, see Haydn Williams, *Enamels of the World 1700-2000 - THE KHALILI COLLECTIONS*, The Khalili Family Trust, London, 2009, colour pl.121, pp.184-185 and p.428, cat 121.

533

A cloisonné enamel moriage and musen rectangular box and cover
Meiji Period

The cover decorated with an orange and black carp swimming near the surface of a partially cloudy river on a pale-green ground, their fins delineated in silver and gilt wire, the interior lined with silk brocade, applied with silvered-metal mounts; *unsigned*.

5.5cm x 13.5cm x 10.2cm (2 1/8in x 5 1/4in x 4in). (2).

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

鯉図七宝箱 無銘 明治時代

Illustrated on page 312.

532



533

534

A cloisonné enamel rectangular box and cover

By Ando Jubei, Meiji Period

Intricately worked in gold wire, the cover decorated with a pair of quail foraging for food besides windswept autumn plants and flowers including bush-clover, pampas grasses and Chinese bellflowers, the interior lined with silk brocade, applied with silvered-metal mounts; the base signed in copper wire with the mark of Ando Jubei.

5.5cm x 14.7cm x 10.7cm (2 1/8in x 5 3/4in x 4 1/4in). (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

鶉に秋草図七宝箱 安藤十兵衛作 明治時代



534

535

A cloisonné enamel rectangular box and cover

Meiji Period

Intricately worked in gold wire with two wagtails, one perched on a maple tree, the other in flight, reserved on a midnight-blue ground, the four bracket feet each decorated with a chrysanthemum head amongst *karakusa*; the interior lined with silk brocade, applied with silvered-metal mounts, *unsigned*. 7cm x 16.2cm x 8.7cm (2 3/4in x 6 5/16in x 3 3/8in). (2).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

楓に鶉図七宝箱 無銘 明治時代



535



536



536

A pair of cloisonné enamel vases

Meiji Period

Both intricately worked in gold and silver wire of varying gauge, one vase decorated with sparrows perched or flying around shrubs and chrysanthemums, the other with *uguisu* (bush warbler) perched on the branches of a cherry tree, the neck and foot decorated with a band of formal flower heads; *unsigned*.

7.7cm (3in) high. (2).

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

春秋花鳥図七宝花瓶 一對 無銘 明治時代

537

A cloisonné enamel baluster vase

By Inaba Nanaho of Nagoya, Meiji Period

Worked in silver wire of varying gauge with two birds among stalks of flowering chrysanthemums between bands of lappets enclosing floral motifs, all reserved on a midnight-blue ground, applied with silver mounts, the base stamped with the mark of *Inaba*.

31.2cm (12¼in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

菊に小鳥図七宝花瓶 稲葉七穂作 明治時代



537



538



(signature)



539



(signature)

538

A cloisonné enamel baluster long-necked vase

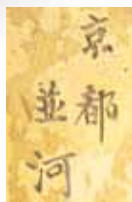
By Ogasawara Shuzo, Meiji Period

Decorated with three swimming *koi* (carp) in transparent enamels (*tomei-shippo*), the upper section of the copper body stippled and enamelled in graduated turquoise blue, the lower part in salmon pink, the base stamped with the characters *Shuzo* within an oval reserve. 19cm (7½in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300



(signature)

鯉図七宝花瓶 小笠原周蔵作 明治時代

For an identical vase by Ogasawara Shuzo, see L. A. Coben and D.C. Ferster, *Japanese Cloisonné - History, Technique, and Appreciation* p.101, pl.no.114. Compare also with a bowl by the artist, in the *Exhibition Catalogue, Japanese Cloisonné Enamels, The Stephen W. Fisher Collection*, The Walters Art Museum, Baltimore, Maryland 2010, p.107.

Ogasawara Shuzo is listed in *Nagoya-shi Hakubutsukan kenkyu hokoku III, Meijiiki hakurankai shuppin shippoko soran* (A Comprehensive Study of Cloisonné Enamels), p.27, and recorded as an exhibitor at the Paris International Exhibition in Meiji 33 (1900) working under Hosansha.

539

A cloisonné enamel small vase

By Ota Hyozo, Meiji Period

The slender hexagonal body decorated with tapering panels of different seasonal *kacho-ga* including cherry, lilies, chrysanthemums, daffodils and wisteria, worked in silver and gilt wire of varying gauge, the neck, shoulder and foot with bands of geometric motifs, the base signed *Ohyo*. 15.4cm (6in) high.

£1,500 - 1,800

JPY230,000 - 280,000

US\$2,300 - 2,800

四季花図七宝花瓶 太田兵蔵作 明治時代



540

540

A cloisonné enamel vase

By Namikawa Yasuyuki, early Meiji Period

Of flattened, ovoid, worked in silver wire, the body with two large panels decorated with a *ho-o* bird in flight on one side and butterflies hovering over flowering chrysanthemum and peonies on the other, reserved against a speckled reddish-brown ground of stylised floral motifs, applied with a gilt brass rim and foot, the base with engraved signature

Kyoto Namikawa.

13cm (5in) high.

£2,500 - 3,500

JPY380,000 - 540,000

US\$3,900 - 5,400

鳳凰花蝶図七宝花瓶 並河靖之作 明治時代前期

Provenance: an English private collection.

541

A cloisonné enamel small ovoid vase

Attributed to Namikawa Yasuyuki of Kyoto, Meiji Period

Worked in silver and gold wire, decorated with eight tapering panels of differently coloured grounds of yellow, coffee brown, speckled green and semi-transparent red, scattered over with overlapping foliate and floral roundels, stylised butterflies and foliate scrolls, the neck and foot with bands of geometric and formal floral motifs; *unsigned*.

13.2cm (5¼in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

蝶に花図七宝小花瓶 推定並河靖之作 明治時代

For an almost identical pair of vases, also attributed to Namikawa Yasuyuki, see L.A. Coben and D.C. Ferster, *Japanese Cloisonné - History, Technique, and Appreciation* p.103, pl.no.119.

542

A cloisonné enamel ovoid jar and cover

By Namikawa Yasuyuki, early Meiji Period

Worked in silver wire, the body decorated with three panels enclosing either a bird or butterflies in flight over autumnal plants and flowers, on pale blue grounds, reserved against a speckled reddish-brown ground of chrysanthemum heads and stylised foliage, the shoulder and foot with a band of formal lappets, applied with a gilt bronze rim and foot, the cover surmounted by a gilt *kiku*-finial; the base with engraved signature

Kyoto Namikawa.

13cm (5in) high. (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

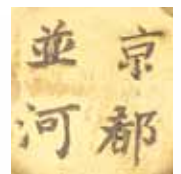
花鳥図七宝蓋付飾り壺 並河靖之作 明治時代前期

Provenance: an English private collection.



(541 - another view)

541



(signature)

542



(signature)



543

543

A cloisonné enamel baluster vase

By Gonda Hirotsuke (1865-1937), Meiji/Taisho Period

Worked in silver wire and decorated with a castle set among pine trees against a dusky grey sky, in tones of pale green and grey on a graduated grey-green ground, the foliage and horizon continuing in *musen* on the reverse, applied with a silver rim and foot, the base stamped with the mark of Gonda Hirotsuke.

36.5cm (14 3/8in) high.

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

天守閣図七宝花瓶 権田広助作 明治/大正時代

Provenance: an English private collection.



544

544

A plique-à-jour cloisonné enamel lamp

Meiji Period

The detachable shade of spherical form decorated with numerous wild chrysanthemums and leaves tightly clustered in shades of red, green, purple, yellow and orange on a frosted green ground, raised on a cloisonné enamel stand with six butterflies hovering beneath a band of further chrysanthemums on a pale blue ground; *unsigned*.

38.6cm (15 1/4in) high. (2).

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

菊図省胎七宝照明傘 無銘

附 蝶菊図七宝台 無銘

明治時代



545 *

A fine cloisonné koro (incense burner) and cover

Nagoya Workshop, Meiji Period

Supported on three tall tapering feet and intricately worked in silver and gilt wire, with two large shaped panels each enclosing a different *kacho-ga* scene, one depicting a majestic peacock perched on craggy rockwork whilst its mate struts on the ground and the other side showing egrets wading in an iris pond and more egrets and wagtails in flight among trailing wisteria, separated by smaller lobed panels of confronting *ho-o*, all reserved on a purple ground of scrolling flowerheads, the cover articulated in the form of a chrysanthemum blossom and surmounted by chrysanthemum knob; *unsigned*.

28cm x 23.2cm (11in x 9 1/8in). (2).

£20,000 - 25,000

JPY3,100,000 - 3,800,000

US\$31,000 - 38,000

孔雀・藤菖蒲に鳥図七宝香炉
無銘 (名古屋工房作) 明治時代

For a koro with a very similar design and most probably by the same workshop in Nagoya, see Sano Museum ed., *Kindai kogei no hana, Meiji no shippo* (Glory of Modern Artistry: Meiji-period Enamelwork), Sano Museum, Shizuoka, 2008, p.52, pl.063.





Property from an English private collection
(Lots 546-549)

546 *

A cloisonné enamel globular vase

Attributed to the Hayashi Kodenji workshop, Meiji Period

Worked in silver and gilt wire with a flock of sparrows in flight and perched on a flowering white plum tree, some of the branches being supported by stalks of bamboo, the neck, shoulder and foot with a swirling brocade border; all reserved on a midnight-blue ground, *unsigned. 23cm (9in) high.*

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

白梅に群雀図七宝花瓶 無銘 (推定林小伝治工房作) 明治時代



(547 - reverse)



547



(signature)

547 *

A cloisonné enamel slender baluster vase

By Hayashi Kodenji, Meiji Period

Finely worked in silver wire of varying gauge with five large butterflies in flight over the midnight-blue ground, their wings intricately worked in formal polychrome patterns, the borders around the rim and foot similarly worked in silver wire with a band of formal floral and geometric motifs, applied with silver mounts; signed *Nagoya Hayashi saku* and stamped with the *Hayashi* lozenge mark.

15.5cm (6 1/16in) high.

£5,000 - 6,000

JPY770,000 - 920,000

US\$7,700 - 9,200

蝶図七宝花瓶 林小伝治作 明治時代

548 *

A cloisonné enamel ovoid vase

By Hayashi Kodenji, Meiji Period

Finely worked in silver wire of varying gauge, decorated with a pair of cranes perched on a sparsely clad bamboo island with the waves gently lapping against the rockwork, reserved on a pale-celadon ground; the rim and foot decorated with a band of lappets enclosing formal floral motifs, applied with silver mounts; signed *Nagoya Hayashi zo* and stamped with the *Hayashi* lozenge mark.

19.1cm (7 1/2in) high.

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

波に双鶴図七宝花瓶 林小伝治作 明治時代



548



(signature)



(549 - interior)



549



(signature)



550

549 *

A cloisonné enamel bowl

Style of Namikawa Yasuyuki, Meiji Period

Worked in gilt and silver wire, the fluted body decorated with four panels of *ho-o* and cranes alternating with other panels of formal floral, butterfly, bird and geometric motifs, all radiating from a central roundel enclosing a coiled dragon, the outside with butterflies flitting among differently coloured chrysanthemum heads reserved on a mustard-yellow ground; *unsigned*. 8.2cm x 18.5cm (3¼in x 7¼in).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

龍鳳凰鶴蝶花図七宝鉢 無銘 (並河靖之式) 明治時代

Other properties

550 *

A cloisonné enamel vase

By Ota Hiroaki (1913-1991), Showa Period

Worked in silver wire with stylised sheaves of wheat and rice grains reserved on a salmon-pink ground, mounted with silver rim and foot, the base signed with seal *Hiro*; with unassociated wood storage box.

30.7cm (12in) high. (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

麦に稲穂図七宝花瓶 太田博明作 昭和時代

The mark is illustrated by Frederick T. Schneider, *The Art of Japanese Cloisonné Enamel*, North Carolina, 2010, p.252, no.149.

Not much is known about this artist from Aichi Prefecture, except for the fact that he exhibited his works at the Nitten twenty-nine times and received prizes at the International Cloisonné Exhibitions held in America and France.



(detail)



551 *

A fine cloisonné enamel tachi koshirae (scabbard for a long sword)

Attributed to a Kyoto workshop, Meiji Period

Of shallow *koshizori* form, bearing a black ground and worked in silver wire on the *saya*, *tsuka* and *mokko*-form *tsuba*, decorated with dragons writhing among swirling clouds in tones of grey enamel with blue and green details, the fittings of silvered brass, chased with dragons and clouds, the *tsuka* surmounted by a large silvered-metal dragon head, *unsigned*; with a fitted wood storage box.

113.5cm (44¾in) long. (3).

£8,000 - 12,000

JPY1,200,000 - 1,800,000

US\$12,000 - 18,000

雲龍文七宝龍頭太刀拵 無銘 (おそらく京都の七宝工房作)
明治時代

Accompanied by a NBTHK *Tokubetsu Kicho* certificate, dated 2nd April Showa 52 (1977).

Although an edict of 1876 rescinded the traditional right of the *samurai* to wear two swords, enamellers, lacquerers and metalworkers continued to make elaborate sets of sword fittings. Some of these were perhaps intended for sale to Japanese customers but outsize *tachi* (slung swords) such as these were designed to appeal to the Western fascination with Japan's traditional warriors and their weapons.

The decoration on the handle and scabbard of this sword is loosely in the style of Namikawa Yasuyuki but is more likely the product of another workshop in Kyoto.

Compare with other cloisonné enamel *tachi* illustrated by Joe Earle, *Splendors of Meiji, Treasures of Imperial Japan*, Florida, USA 1999. p.168, nos.158 and 159.

**Iron, silver, bronze & other
metal works of art**

Lots 552 - 600







(signature)



552



(signature)



553

Iron works of art Various properties

552

An inlaid iron circular dish

By the Komai Company of Kyoto, Meiji Period

The whole worked in silver and gold *nunome-zogan*, decorated in the centre with egrets wading and in flight over an iris and lotus pond, surrounded by six roundels enclosing assorted *kacho-ga* scenes, the outer rim with a band of fruiting vines; signed *Komai sei*.

31cm (12 1/8in) diam.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

花鳥山水図金工皿 駒井製 明治時代



(signature)



554

553

An inlaid iron rectangular box and cover

By the Komai Company of Kyoto, Meiji Period

Raised on four bracket feet, the detachable cover inset with a rectangular cartouche worked in gold and *shakudo takazogan* depicting a warrior dressed in full armour and a dog beneath a pine tree, bordered by assorted floral heads and *takaramono* in typical Komai-style gold *nunome-zogan*, the sides of the box with rectangular panels with different shrines set in landscape; signed *Nihon koku Kyoto ju Komai sei*, with the original name card of Komai Otojiro.

5.7cm x 13.4cm x 10.1cm (2 1/4in x 5 1/4in x 4in). (3).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

松に武者図金工小箱 駒井製 明治時代

Provenance: an English private collection. Purchased in Japan by the father-in-law of the present owner during his 'Grand Tour' in the late 19th century and thence by descent.



(signature)



555

554 *

An inlaid iron koro (incense burner) and cover

By the Komai Company of Kyoto, Meiji Period

Constructed in three detachable sections, the body of hexagonal section, raised on six short bracket feet, the neck applied with upswept 'S'-shaped handles, an everted rim surmounted by a stepped cover cover bearing a *tama*-shaped knob, worked in typical gold *nunome-zogan* and silver *takazogan*, with tiny butterflies and birds flying among shaped roundels of different *kacho-ga* designs including *minogame*, *ho-o*, sailing boats and shrines in rural settings against a ground of *kiku*-heads, the lower body decorated with overlapping fans enclosing similar scenes above a foot decorated with grape vines; the base signed *Dai Nippon Kyoto Komai sei* around the character *raku*.

18.1cm (7in) high. (2).

£7,000 - 9,000

JPY1,100,000 - 1,400,000

US\$11,000 - 14,000

花鳥風景図金工飾香炉 駒井製 明治時代

555 *

A set of five inlaid iron miniature boxes and covers

By Ikeda, Kyoto, Meiji Period

Comprising four fan-shaped boxes and one circular box nestled within an integral four-lobed detachable tray raised on four bracket feet, forming a symmetrical design, the covers of each box bearing a ground of flowering cherry trees among clouds and decorated with medallions of rural retreats and temples set within landscape in Kyoto, the sides with formal grounds and with scattered formalised flowerheads and the base decorated in a similar manner, all intricately worked in gold and silver *nunome-zogan* in the manner of Komai, signed within a square cartouche *Kyoto Ikeda Gomeigaisha sei*.

4.8cm x 16.8cm x 15.8cm (1 7/8in x 6 5/8in x 6 1/4in). (11).

£12,000 - 18,000

JPY1,800,000 - 2,800,000

US\$18,000 - 28,000

風景図金工小箱 (五箱一組) 池田製 明治時代

Little information is recorded about the Ikeda company but the work is very much executed in the style and quality of the famous Komai workshop in Kyoto. Interestingly, the signature uses the expression *gomeigaisha* which translates as 'unlimited partnership' and may refer to a collaboration between Ikeda and one of the masters of the Komai workshop.



556

556 *

An inlaid iron koro (incense burner) and cover

By Myochin Munetsugi, Meiji/Taisho Period

Of wide rectangular section, supported on four tapering legs, the body worked in *iroe takazogan*, one side with two doves perched on wood poles beside flowering cherries growing over a stream and the other with two swimming carp, the sides and cover etched and carved with butterflies, archaic motifs and stylised mythological creatures, the shoulder applied with two angular handles inlaid in gold *nunomezogan*, the cover surmounted by a finial in the form of a seated mythological creature, the base signed *Munetsugi* with *kao*. 18cm (7in) high. (2).

£3,500 - 4,000

JPY540,000 - 610,000

US\$5,400 - 6,200

花鳥鯉図金工香炉 明珍宗世作 明治/大正時代

Munetsugi is recorded by Wakayama Takeshi, *Kinko jiten* (A Dictionary of Metalworkers), Token Shunju Shinbunsha, Tokyo, 1999, p.954, as having been related to Myochin Munesuke I (1856-1921). Munetsugi lived in Kochi Prefecture and was active during the Meiji and Taisho Period.

557 *

An inlaid iron vessel and cover on stand

Meiji Period

In the form of a handled drum suspended from a two-legged stand, both sides cast with a three-clawed dragon coiled around a gilt *Tokugawa-mon* among clouds, the sides carved with a *mokume* design scattered with additional *aoi-mon* in *shibuichi takazogan*, the edges applied with silvered-metal studs, the cover surmounted by a finial in the form of two heads of confronting mythological beasts holding a *tama* between them, the frame of the separately cast stand also applied with *shibuichi aoi-mon*, unsigned. The stand 23cm x 19.5cm (9in x 7 5/8in), the drum 13cm x 10.2cm (5 1/16in x 4in). (3).

£4,500 - 5,000

JPY690,000 - 770,000

US\$6,900 - 7,700

葵紋に龍図平吊太鼓意匠金工入物 無銘 明治時代



557



(signature)



(signature)

558 *

An inlaid iron miniature kodansu (cabinet)

By the Komai Company of Kyoto, Meiji Period

Raised on six short bracket feet and worked throughout in typical gold and slight silver *nunome-zogan* with two hinged front doors decorated with Chion-in in Kyoto, which open to reveal four interior small and long drawers and open shelves showing birds, foliage and seasonal plants and flowers as well as sailing boats on a lake before Mount Fuji, the scrolled top with Hiunkaku in Nishi Hongan-ji Temple, the sides with shaped panels enclosing other *kacho-ga*, the back depicting birds perched on a maple tree, bordered by a ground of fruiting vine, the based signed *Dai Nippon Kyoto Komai sei* around the character *raku*.

13cm x 10.5cm x 5.7cm (5 1/16in x 4 1/8in x 2 1/4in).

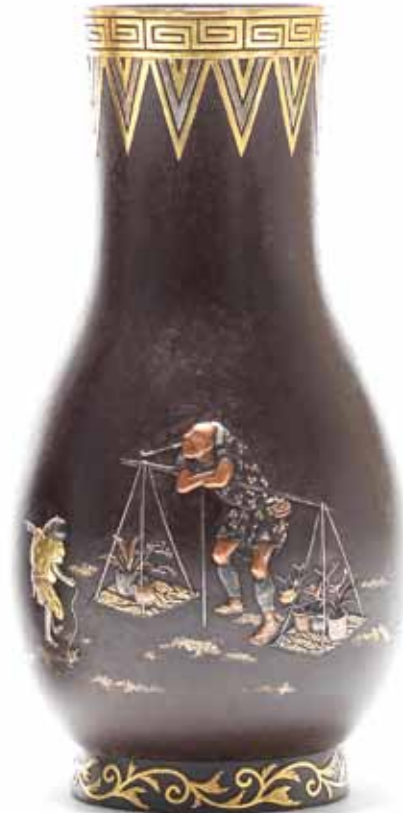
£7,000 - 9,000

JPY1,100,000 - 1,400,000

US\$11,000 - 14,000

京都寺院図金工小簞笥 駒井製 明治時代





559



560



(signature)

559

A pair of inlaid iron ovoid vases

Meiji Period

Both vases decorated with a complementary design worked in gilt, silver, copper and *shibuichi takazogan*, one vase with a young oxherd seated on an ox grazing beside a willow tree, playing the flute, the other vase with a itinerant vendor, resting with a pipe in his mouth as he leans against a pole suspended with various potted plants, whilst a boy points to the solitary goose flying in the distance, the necks of both vases decorated in gilt *honzogan* with a border of keyfret and lappets, the foot rims with a band of *karakusa*; *unsigned*.

Both vases 19.7cm (7¾in) high. (2).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

牛牧童山村・植木壳蘆雁図金工花瓶 一对 無銘 明治時代

560 *

An inlaid iron ovoid vase

By Furukawa Jochin, Meiji Period

Worked in gold, bronze, silver and copper *takazogan* with an egret alighting upon aquatic plants, growing among willow trees, the shoulder decorated with a band of formal flowers in gold *honzogan*, signed in a gold rectangular reserve *Furukawa Jochin* with *kao*; with wood storage box. 25.5cm (10in) high. (2).

£6,000 - 8,000

JPY920,000 - 1,200,000

US\$9,200 - 12,000

鷺に水辺の草図金工花瓶 古川常珍作 明治時代

Furukawa Jochin was born the son of Furukawa Genchin (fl. mid-Edo period). He excelled at *katairi-bori* and it was said that his skill surpassed that of his father.



(signatures)



561

561

Three tetsubin (iron kettles) and covers

Two by Daikoku made for the Ryubundo company, Meiji Period
The first of hexagonal section cast with a *hagetaka* (vulture) perched on a rock and eyeing its prey on one side, with a five-line Chinese inscription on the other, signed *Daikoku zo*, with copper cover signed *Ryubundo zo* with *kao*, 24.1cm (9½in); the second of similar form, cast with a scholar carrying a bundle of twigs and reading a book on one side, the other with a peasants in a landscape, signed *Daikoku zo*, with a bronze cover decorated with two *ho-o* birds, signed *Ryubundo zo*, 22.8cm (9in); the third of squat circular form, cast with a broad band of flowerheads, the cover similarly decorated, signed with two indecipherable seals, 15.2cm (6in) wide. (6).

£750 - 1,000

JPY110,000 - 150,000

US\$1,200 - 1,500

鉄瓶 三点 (剥鷹図、農夫風景図、群花文) 19世紀

Founded by Shikata Yasunosuke (1786-1841) who took the name Ryubundo when he moved from Tamba Province to Kyoto, the consecutive eight generations of Ryubundo cover nearly a century and continued to make iron kettles from the end of the Edo period to Showa 33 (1958). The company was famous for their high-quality *tetsubin* during the Meiji to the Taisho period.

562

An inlaid iron panel

By Tomotoshi, Meiji Period

Decorated in bronze and gilt *takazogan* with a snake winding around the front of its prey, with its mouth wide open and tongue flickering about to attack the unsuspecting cockerel, all reserved against the plain iron ground; signed *Tomotoshi* with *kao*.

92cm x 63cm (36¼in x 24¾in).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

鶏に蛇図鉄製額 友寿作 明治時代



562

563 *

A fine and rare iron kusshin jizai (fully articulated) okimono model of a hawk
Attributed to Itao Shinjiro (1842-1911), circa 1894
Realistically rendered, the leg joints, claws, head, wings, tail and mouth each intricately constructed of extremely smoothly moving parts, the eyes inlaid in gilt with black pupils, the predatory bird perched in a portrait-like pose on a separate tall wood *daiboko* (hawk stand), *unsigned*.
The hawk 29cm x 41cm (11 3/8in x 16 1/8in),
the wood stand 65.3cm x 48.3cm (25 3/4in x 19in). (2).
£80,000 - 120,000
JPY12,000,000 - 18,000,000
US\$120,000 - 180,000

鉄屈伸自在置物 鷹 伝板尾新次郎作
1894年頃

Provenance: a Japanese private institution.

Exhibited: Tokyo National Museum, published and illustrated in the Exhibition *Catalogue, Jizai Okimono - Honmono no yo ni jiyu ni ugokaseru hebi ya konchu - (Articulated Ornaments: Snakes and Insects That Can be Moved Just Like the Real Thing)*, Tokyo National Museum, Tokyo, 2008, pl.20.

Exhibited: Sen-oku Hakukokan Bunkan, Sano Museum, Osaka Museum of History and Okayama Prefectural Museum, published and illustrated in the Exhibition *Catalogue, Bakumatsu, Meiji no chozetsu giko, Sekai o kyogakusasete kinzoku kogeï (Excellent Techniques of Metal Crafts, the late Edo and Meiji Period)*, Sano Museum, Shizuoka, 2010, pl.164, p135.

Published and illustrated: Harada Kazutoshi, *Jizai Okimono - Articulated Iron Figures of Animals*, Bessatsu Rokusho, vol.11, Maria Shobo, Kyoto, 2010, pp.56-57, pl.18.

Published: the present lot is the 'Adjustable Iron Statue of Hawk' which won a Silver Medal at the 1894 Spring Exhibition of the Japan Art Association and is illustrated, along with prize-winning works by artists working in other media, in *The Magazine of Japanese Art* (Japanese title: *Bijutsu gaho*), Tokyo, Gahosha, vol.1 (1894), no.5. The admiring English-language commentary, while allowing that articulated animals might have originated in China, boasts 'we have certainly succeeded in making a nobler and more practical use of it than the Chinese ever seem to have thought of. Mr. Itawo [sic], our artist, is . . . a metalworker of no common ability, having a particular aptitude for the kind above mentioned in wrought or hammered iron . . . The beautiful execution and tone of color given to the material, alone, not to say anything about the ingenious arrangement, would entitle it to be classed among works of high art . . . Mr. Santo is his warm admirer and patron, and this is but one of many works he has caused to be executed by this singularly gifted artist.'



Lot 563 - As originally illustrated in *The Magazine of Japanese Art*, Tokyo, Gahosha, vol.1 (1894), no.5.



Only two other iron articulated hawks have hitherto been recorded. Compare with an articulated hawk by Myochin Kiyoharu in the collection of Tokyo National Museum, illustrated by Ito Yoshiaki et al., in the NHK Exhibition *Catalogue, Commemorating the 2005 World Exposition, Aichi, Japan Arts of the East and West from World Expositions, 1855-1900*, Paris, Vienna and Chicago, 2004, p.080, no.1-191; and another articulated iron hawk (unsigned), in a private collection in France, illustrated by Harada Kazutoshi, *ibid.*, p.058, no.19.

According to the chronology of Itao Shinjiro created by Naito Naoko and published in her article *Kindai no kogeï o meguru 'chuo' to 'chiho' ni kansuru ichikosatsu: Kindai Osaka no kinzoku kogeï no doko o sozai to shite* (Consideration of the Modern 'Center' and 'Local City' Involving Craftsmen: Regarding the Trends of the Metal Craftsmen of Modern Osaka), *Osaka Rekishi Hakubutsukan kenkyu kijo* (Bulletin of Osaka Museum of History), no.11 (Feb. 2013), pp.47-60, Itao was born in 1842 and remained in Wakayama until about 1878 when he moved to Tokyo and studied machinery before relocating to Osaka in 1891. He exhibited an articulated iron eagle at the World's Columbian Exposition in Chicago (1893) and an *uchidashi* (repoussé) parrot at the fourth Naikoku Kangyo Hakurankai (National Industrial Exposition) in 1895. In the same year he was invited by Okakura Kakuzo (Tenshin) to teach wrought ironworking at the newly established Tokyo Art School, an indication of the high esteem in which he was held, but he declined on health grounds. He later exhibited a 'gold-inlaid *okimono* (ornament)' at the 1900 Paris Exposition.

The 1895 and 1900 exhibitions of his wares are confirmed by Tokyo Kokuritsu Bunkazai Kenkyujo (Tokyo National Research Institution of Cultural Properties), *Naikoku kangyo hakurankai bijutsuhin shuppin mokuroku* (Catalogs of Objects Exhibited at the National Industrial Expositions), Tokyo, Chuokoron Bijutsu Shuppan, 1996, no.IV-619 and *ibid.*, *Meijioki bankoku hakurankai bijutsuhin shuppin*

mokuroku [Catalogs of Objects Exhibited at International Expositions in the Meiji Period], Tokyo, Chuokoron Bijutsu Shuppan, 1997, nos.P-570 and R-413. Other details of Naito's chronology are problematic since she states that Itao received a prize for a crayfish (not a hawk) at the 1894 Spring Exhibition of the Japan Art Association and also mentions an iron articulated 'hawk' shown at a Spring Exhibition for which she gives no date. In any event it is clear that Itao's known works are very few in number, perhaps on account of their especially meticulous workmanship.

Of all the categories of Edo-period artefacts eagerly collected outside Japan for the last century and a half, articulated animals and birds have the least trace of documentary evidence concerning their origin and development. Even the Japanese word for them, *jizai* or *jizai okimono*, appears to be a post-Edo term. However despite the obscurity of their origins, these displays of Oriental dexterity perfectly matched a trend in Western Orientalist taste in the last quarter of the 19th century. In the West they were first highlighted in *Le Japon Artistique* of 1881 which reproduces in three different positions, and describes in detail, an articulated frog. Surprisingly, it seems that *jizai okimono* were not brought fully to the attention of Japanese audiences until October 1983, when several examples were displayed in the special exhibition *Japanese Metalwork* held at Tokyo National Museum.

An exquisite example of a *jizai okimono*, this perfectly formed, naturalistically rendered hawk can move its body remarkably smoothly: the limbs and claws are also freely movable and the head can be turned 180 degrees, while the neck, tail and wings can be shortened or stretched out at will as implied by the term *kusshin* ('bending and stretching') used by the 1894 writer, enabling it to imitate the movements of its real-life counterparts.





564

Bronze animals and birds Various properties

564 Y

Two bronze elephants

By Genryusai Seiya, Meiji Period

Both mammals realistically rendered, walking forward with their trunks slightly raised, their long tails swishing behind their hind legs, signed on their belly in a rectangular reserve *Seiya chu*. One elephant 23cm x 36cm (9in x 14 1/8in), the second 26.5cm x 36cm (10 3/8in x 14 1/8in). (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300



565

銅置物 象二頭 源龍斎誠谷作 明治時代

565

Two bronze tigers

By Genryusai Seiya, Meiji Period

Both animals striding forward with their mouths wide open in a growl, their long tails stretching behind them, their stripes delineated in subtly toned patination, signed on the belly in a rectangular reserve respectively *Seiya chu* and *Seiya saku*. Both about 43.2cm (17in) long. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100



566

銅置物 虎二頭 源龍斎誠谷作 明治時代

566

A bronze cockatoo

By Toho, Meiji Period

Naturalistically cast perched on rockwork, from the front of which issues *reishi* fungus and foliage, the bird's head turned slightly to the left with its beak open, signed in an irregular reserve *Toho*.

30cm (11 3/4in) high.

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

銅置物 鸚鵡 東峰作 明治時代



(signatures)



567

567

Five bronze okimono of Himalayan brown bears

By Morimasa and Hoju, Meiji/Taisho Period
One standing, his head turned to the left, the others seated, each bearing an alert expression, in dark-patinated bronze, two signed *Morimasa*, three with stamped signature *Hoju chu*.

The first 10.2cm x 7.2cm (4in x 6¾in), the remainder 10.2cm x 11cm (4in x 4 3/8in). (5).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

銅置物 狸 守真、寶寿作 明治/大正時代

Provenance: an English private collection.

568

A bronze large tiger

By Jozan, Meiji Period

Shown striding forward with its tail stretching out behind, its mouth wide open as it growls, the stripes on its body delineated in subtly-toned patination, signed on its belly *Jozan saku*; with separate rustic wood stand.

The tiger 66cm (26in) long, the wood stand 67.5cm (26½in) long. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

銅置物 虎 如山作 明治時代



568



569



(569 - signature) (570 - signature)



570

569

Five gilt bronze strutting poultry

By Hidenao, Meiji Period

Comprising a male and female pheasant and young, a cockerel and hen, each realistically modelled with red and black patinated details, each signed *Hidenao* within an oval rectangular reserve. *The smallest 19cm (7½in) high, the largest 29.5cm (11½in) high.* (5).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

銅置物 雉親子に双鶏 (五点) 秀尚作
明治時代

570 *

A bronze koro (incense burner) and cover

By Kamejo, late Edo Period

In the form of three detachable quail standing on a tied bunch of millet stalks, their heads turned in different directions, the perforated plumage of one removable for the incense, signed in a rectangular reserve *Kamejo*; with wood storage box. *10cm x 23cm (4in x 9in).* (6).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

鶉に粟意匠銅香炉 亀女作 江戸時代後期

Silver animals and birds

Various properties

571 *

A gilt bronze and silver okimono of a cockatoo

By Yoshitani/Bikoku, Meiji Period

Cast in two separate sections, the detachable bird perched on one foot atop a gnarled maple tree stump, its right talon raised to its beak, signed in a rectangular reserve *Bikoku/Yoshitani tokusei*. *51cm (20in) high.* (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

銀・銅置物 鸚鵡 美谷作 明治時代

572

A silver koro (incense burner) and cover
Meiji Period

In the form of a *suisai*, the horned mythological creature cast prancing with one foreleg raised, looking alertly ahead, a section of the carapace shell on its back removable for the incense, the interior silver lined, stamped with two dates Jan 1st 1870 and Jan 1st 1895 and the initials *JRM*. *17cm x 20cm (6¾in x 7 7/8in).* (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

水犀形銀香炉 無銘 明治時代

571



572



(signature)



(signature)



573

Bronze figures Various properties

573

A Tokyo School bronze figure of a labourer

By Kaniya Kuniharu, Meiji Period

The old man seated cross-legged on a tree stump, his short loose tunic falling off his emaciated frame, his head resting on his left hand as he falls asleep, the other hand holding his hoe, a *kinchaku* and *manjunetsuke* suspended from his belt at the reverse, signed in *sosho* script *Kaniya Kuniharu saku* and numbered 3.

49.5cm x 24.5cm (19½in x 9 5/8in).

£700 - 900

JPY110,000 - 140,000

US\$1,100 - 1,400

銅置物 農夫 蟹谷国晴作 明治時代

Kaniya Kuniharu was one of the foremost craftsmen in cast bronze of the Meiji Period. He had been taught by two eminent artists, Takamura Koun (1852-1934) and Otake Norikuni (b.1852). Koun, a master of wood sculpture, had been appointed Professor of Sculpture at the founding of the Tokyo Art School in 1889.

Kuniharu himself was one of the founding members of the Tokyo Chukin Kai (Tokyo Cast Metal Association) in 1907 together with Oshima Joun (1858-1940). He exhibited at both National and International exhibitions, including the Paris Exposition of 1900; the high quality of this bronze group suggests that it could very well have been conceived for exhibition in the West.

Compare with the maker's other examples of fine-quality bronze pieces in the Khalili Collection, illustrated by Joe Earle, *Splendors of Imperial Japan, Arts of the Meiji Period from the Khalili Collection*, pp.370 and 372, nos.263 and 264.

574

A gilt-bronze figure of a court dancer

By Hoko/Minemitsu, Meiji Period

Standing in *tabi* and wearing voluminous robes and a tall hat tied with a tasselled rope at the front and back, one arm outstretched and the other holding a fan, signed *Hoko/Minemitsu*.

28cm (11in) high.

£800 - 1,200

JPY120,000 - 180,000

US\$1,200 - 1,800

銅置物 宮廷舞人 峰光作 明治時代

575

A bronze warrior

By Yoshimitsu, Meiji Period

Fixed to a wood rectangular stand, modelled standing barefoot in a belligerent stance, as he clutches a spear, a short sword tucked into his belt at the waist; signed in a rectangular reserve *Yoshimitsu*.

32cm (12½in) high.

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

銅置物 武士 芳光作 明治時代

Provenance: an English private collection.



574



(signature)

575

576

A bronze warrior

By Akasofu Gyokko, Meiji Period

Affixed to a low wood stand, shown in a belligerent stance, wearing a headband and *do* (breastplate) carved with the chrysanthemum crest and a *haori* with the sleeves held up by a *tasuki* tied at the back, one hand raised, wielding a sword, the other clutching the hilt of another sword, an *aikuchi* tucked into this belt at the front, his garments carved with two *mon* including *futatsu domoe* and *maru ni rokumai sasa*; signed in a rectangular reserve Gyokko.

46cm (18 1/16in) high. (2).

£4,000 - 6,000

JPY610,000 - 920,000

US\$6,200 - 9,200

銅置物 武士 赤祖父暁光作 明治時代

577

A bronze samurai

By Akasofu Gyokko, Meiji Period

Standing with feet apart, one hand holding up the blade on the tip of which rests a slain bird, its severed left wing fallen onto the right shoulder of his *kataginu*, his other hand clutching the scabbard, his garments carved with different crests including *maru ni chigai taka no ha*, *muttsu Genji guruma* and *musubi karikane*, signed in a rectangular reserve Gyokko; affixed to a carved wood stand.

51cm (20in) high including stand.

£2,500 - 3,500

JPY380,000 - 540,000

US\$3,900 - 5,400

銅置物 侍 赤祖父暁光作 明治時代



(signature)

576



(signature)

577



(578 - reverse)



578



579



578

A gilt-bronze figure of a gofukuya (draper)

By Miyao Eisuke, Yokohama, Meiji Period

Shown carrying three rolls of cloths under one arm and holding an abacus in the other, his garments cast with maple and cherry blossoms, affixed to an integral wood stand decorated in gold *takamakie* with sprays of *karakusa*; signed in an oval reserve *Miyao saku*.

22cm (8 5/16in) high.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

銅置物 呉服屋 宮尾栄助作 明治時代

579

A pair of gilt-bronze oni (demons)

Meiji Period

Both wearing tiger-skin loin cloths and standing with their feet apart, one with one hand resting on his left hip and right hand raised, the other with both hands raised supporting a large vessel (missing), both figures affixed to later marble square stands; *unsigned*.

Each figure approx. 26.8cm (10 1/2in) high. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

銅置物 鬼 一对 無銘 明治時代

Provenance: an English private collection.

580

A bronze okimono of Gamma Sennin

Meiji Period

Standing barefoot in wind-swept garments with one hand raised, supporting a large bell (detachable), the other with fist clenched, clutching an implement (missing), four frogs applied in relief crawling over his body at the front, a gourd suspended from his belt at the waist, his robe engraved with assorted roundels and *mon*, affixed to a rectangular wood stand; *unsigned*, with an unassociated gong.

60cm (23 1/2in) high. (3).

£2,000 - 3,000

JPY310,000 - 460,000

US\$3,100 - 4,600

銅置物 蝦蟇仙人 無銘 明治時代

Provenance: an English private collection.



580



Kakejiku, ink and colour on paper,
By Kikusei (dates unknown), Meiji Period
Benkei Vanquishing Three Foes (detail)
117 cm x 59cm (46in x 23 1/4in)
© Mr. and Mrs. Robert F. Jacobs Collection,
Cotuit MA, USA

581 *

A fine and large gilt-bronze figural group of Benkei and two assailants

By Miyao Eisuke of Yokohama, Meiji Period

He stands, in the attire of a Yamabushi warrior priest, with one foot pressing down a smaller warrior, and holding aloft another who holds a circular shallow bowl with both hands, their robes decorated in gilt metal with various *mon* and medallions among dragons and *ho-o* birds amid swirling clouds, signed on a rectangular panel *Miyao zo*; affixed to a rectangular four-footed wood stand, lacquered in gold *takamakie* around the sides with running dragons and scrolling foliage.

65.5cm (25 3/4in) high incl. stand.

£25,000 - 35,000

JPY3,800,000 - 5,400,000

US\$38,000 - 54,000

銅置物 弁慶と敵兵 宮尾榮助作 明治時代

This powerfully modelled group by Miyao depicts a celebrated incident from the final, tragic, moments of the story of Yoshitsune (1159-1189), the youthful hero of the Minamoto clan who, after vanquishing the Taira clan at the battles of Ichinotani, Yashima and Dannoura in 1185, was hounded into exile and death by his jealous half-brother, shogun Yoritomo. Fleeing from what has been described as 'the greatest manhunt in the history of Japan,' Yoshitsune and his loyal band of followers travel through the central and eastern provinces and eventually reach the remote northeastern part of Japan disguised as a band of monks. Sheltered by Hidehira, ancient lord of a regional branch of the courtly Fujiwara clan, Yoshitsune takes a background role, leaving it to his lifelong loyal retainer the warrior-monk Benkei, seen here, to assume responsibility for the last stand before their inevitable defeat at the battle of the Koromo River, where their tiny band of ten men is overwhelmed by an attacking army of around thirty thousand. According to the Gikeiki chronicle, as translated by Ivan Morris, Yoshitsune says it is impossible for him to 'go outside and risk facing unworthy enemies,' so Benkei 'charges the enemy again and again like one possessed, slaughtering them by the dozens, until no one dares to approach him.'

An incident from this phase of the narrative is also depicted in a painting of about the same date as this bronze by an unrecorded artist named Kikusei, who shows us a brightly painted Benkei simultaneously disposing of three of his enemies, while Yoshitsune and his followers are dimly depicted in ink wash, watching from a distant mountain pass. Apart from the dramatic interest of the story, the tale of Benkei and Yoshitsune's resistance to shogun Yoritomo, with its implication of loyalty to the emperor, resonated with the Meiji ideology of reverence for the descendants of the Sun-Goddess Amaterasu.

Ivan Morris, *The Nobility of Failure: Tragic Heroes in the History of Japan*, Secker & Warburg, London, 1975, pp.88-99.



(signature)



(581 - reverse)





582



584



(signature)

Bronze and inlaid bronze vessels Various properties

582 *

An inlaid bronze vessel and cover

Meiji Period

Raised on four tall cabriole legs, the lozenge-shaped body worked in *iroe-honzogan* with four panels depicting seascape and *kacho-ga* between panels of geometric motifs, the cover surmounted by a finial in the form of a seated *shishi*; *unsigned*.

19.5cm (7¾in) high. (2).

£600 - 800

JPY92,000 - 120,000

US\$920 - 1,200

花鳥風景図獅子鈕銅香炉 無銘 明治時代

583

A bronze vase

Meiji Period

Supported on a stem foot and applied in relief with two three-clawed dragons emerging from the ocean and forming the two handles, one clutching a crystal *tama* (jewel), the foot also carved in relief with crashing waves; *unsigned*.

37.5cm (14¾in) high.

£2,000 - 2,500

JPY310,000 - 380,000

US\$3,100 - 3,900

波龍図銅壺 無銘 明治時代



583



584 *

An inlaid bronze bowl

By Kanaya Gorosaburo, Meiji Period

The deep cylindrical body with an everted rim, decorated in gilt, *shakudo*, silver and copper *takazogan* with *kohone* (spatterdock) floating on the still water's surface, the ripples engraved in *katakiri-bori*, the interior lined in silver, the base signed with seal *Gorosabu(ro) kore*; with wood storage box.

11cm x 14cm (4¼in x 5½in). (2).

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

川骨図銅鉢 金谷五郎三郎作 明治時代



(signatures)

585

585 *

A pair of inlaid bronze vases

By Miyabe Atsuyoshi, Meiji Period

Both decorated with a matching design, worked in silver, *shakudo* and bronze *takazogan*, the spherical body encircled with four *ho-o* pursuing each other in flight amidst exotic flowers beneath a long neck of tasselled jewels, one vase signed *Kyoto ju Miyabe Atsuyoshi kore o tsukuru*, the second vase signed *Kyoto ju Miyabe Atsuyoshi with kao*; with wood storage box.

31cm (12¼in) high. (3).

£10,000 - 15,000

JPY1,500,000 - 2,300,000

US\$15,000 - 23,000

鳳凰図銅花瓶 一对 宮部篤良作 明治時代



586

586

An inlaid bronze tall vessel and cover

Meiji Period

Constructed in eight detachable sections, the baluster body raised on a separate circular stepped base and inset with two lobed panels, decorated in *iroe takazogan* with an archer and a *samurai* on one side and a cockerel and hen beside stems of flowering *kiku* on the other, all reserved on a ground of engraved archaic motifs, the sides applied with two dragon handles, the cover surmounted by finial in the form of a flautist; *unsigned*. 64cm (25 3/16in) high (8).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

射手と武士に双鶏菊図貴人鈕銅容器 無銘 明治時代



(signature)

587

An inlaid bronze cylindrical vase

By Saito, Meiji Period

The centre of the vase scattered with variously-inlaid metal and engraved roundels enclosing formal and *kacho-ga* designs, the neck with a band of lappets carved with archaic motifs, the foot carved with a band of stylised flowerheads and foliage, the former lined in gilt and copper; the base signed in *tensho* characters *Saito* between a pair of stylised rain dragons within a circular cartouche.

26.8cm (10 1/2in) high.

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

花鳥図銅花瓶 齊藤作 明治時代

587



588

588 *

An inlaid bronze ovoid vase

Meiji Period

The body inset with two large roundels, each enclosing a different scene, decorated in *iroe takazogan*, one depicting an amusing scene of an old woman standing on a stool as she tries to fit a top hat onto Fukurokuju's tall forehead and the other showing a portrait of Handaka Sonja holding an alms bowl from which issues his pet dragon, framed between a *ho-o* in flight and autumn foliage and plants worked in gilt *honzogan*; unsigned. 27.5cm (10¾in) high.

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

福祿寿に半諾迦尊者図銅花瓶 無銘 明治時代

Provenance: an English private collection.

589 *

An inlaid bronze slender pear-shaped vase

By Mitsunobu for the Kuroda workshop, Kyoto, Meiji Period

Decorated in gold, *shakudo*, *shibuichi* and copper *honzogan* with the Seven Gods of Good Fortune, each god depicted with the respective attribute, signed on the side with chiselled signature *Mitsunobu koku*, the base signed *Kyoto Kuroda zo*.

25.5cm (10in) high.

£3,000 - 5,000

JPY460,000 - 770,000

US\$4,600 - 7,700

七福神図銅花瓶 光延、黒田作 明治時代

Provenance: an English private collection.

The Kuroda workshop was one of the more highly esteemed entrepreneurs of Kyoto, commissioning many talented craftsmen who are recorded as having won numerous medals at International Exhibitions.



589



(signatures)



590



(signatures)

590 *

An inlaid bronze ovoid vase

By Koichi for the Kuroda workshop, Meiji Period

Finely decorated in silver, *shibuichi*, *shakudo* and gilt *takazogan* with a predatory kestrel perched on a trailing branch of flowering cherry; signed *Koichi* on the side, the base signed *Kyoto Kuroda sei*, with wood storage box. 31.5cm (12 3/8in) high. (2).

£3,500 - 4,500

JPY540,000 - 690,000

US\$5,400 - 6,900

桜に隼図銅花瓶 幸一、黒田作 明治時代

See also footnote to preceding lot.

591 *

An inlaid bronze pear-shaped vase

By Shobi, Taisho/Showa Period

Decorated in silver, *shakudo* and gilt *takazogan* with a flock of cranes flying in a downward, diagonal formation at sunrise, represented by the red patina of the body, with gilt and copper details, the base signed with *tensho* characters *Shobi*; with *tomobako*, the inside of the lid titled, inscribed, sealed and signed by the artist, *Shobisai* with seal *Shobi*. 28cm (11in) high. (3).

£3,500 - 4,500

JPY540,000 - 690,000

US\$5,400 - 6,900

千羽鶴図銅花瓶 松美作 大正/昭和時代



591



(box inscription)



(signature)



(signatures)

592

A fine pair of inlaid bronze vases

Attributed to Suzuki Chokichi for the Kiryu Kosho Kaisha Company, Meiji Period

Both vases finely decorated in *shakudo*, silver, copper, gold and bronze *takazogan* with details carved in *katakiri-bori*, one vase showing a goose about to alight upon wind-blown reeds; the other vase with a goose wading among reeds, beneath a band of stylised butterflies among autumn flowers in silver and gold *honzogan*; the shoulder similarly inlaid with a band of stylised butterfly motifs; both signed beneath the base *Kiryu Kosho Kaisha sei* with the double-mountain trade mark of the Kiryu Kosho Kaisha.

Both vases 34.8cm (13¾in) high. (2).

£20,000 - 30,000

JPY3,100,000 - 4,600,000

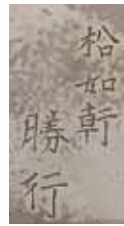
US\$31,000 - 46,000

Bronze vases signed *Kako* (the go (art name) of Suzuki Chokichi) beneath a 'double mountain' mark are often based on designs after one of the 1,969 drawings dating from between 1877 and 1890 commissioned by the Kiryu Kosho Kaisha from various artists and now preserved in Tokyo University of Arts.

蘆雁図銅花瓶 一對 伝鈴木長吉作 (起立工商会社製) 明治時代



593



(593 - signature)



594

Silver and inlaid silver vessels Various properties

593 *

An inlaid silver dish

By Shojoken Katsuyuki, Meiji Period

Of shallow circular form supported on a spreading foot, bearing an *ishime* ground, inlaid with a family of seven chickens foraging for food among scattered rocks and wild plants in silver with details of *shibuichi*, gilt metal and coloured enamels, signed *Shojoken Katsuyuki*; with wood storage box. 27.3cm (10¾in) diam. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

群鶏図象嵌銀皿 裕如軒勝行作 明治時代

594 *

A silver and enamel circular box and cover

Meiji Period

Raised on a short, circular foot, worked in silver and gold wire translucent enamels, the cover decorated at the centre with a large coiled dragon gripping a *tama* in one claw with flames issuing from its body, bordered by a band of chrysanthemum heads between stylised foliage, the upper edge of the box applied with an identical scrolling floral band, the interior silver-lined, *unsigned*.

13.5cm (5¼in) diam. (2).

£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

玉持龍図七宝銀蓋物 無銘 明治時代

Provenance: an English private collection.



595



(signature)



596



(signature and marks)

595 *

An inlaid silver vase

By Nobuhiro, Meiji Period

The bulbous body worked in gilt, silver and bronze *honzogan* with wind-swept autumn plants and flowers including *fuyo*, *kikyo*, *ominaishi* and *susuki*, the neck applied in high relief with a serpent coiled around the elongated neck; the base signed *Nobuhiro saku*.

24.3cm (9½in) high.

£800 - 1,000

JPY120,000 - 150,000

US\$1,200 - 1,500

巻蛇付秋草図銀花瓶 信廣作 明治時代

596 *

A pair of inlaid silver presentation ovoid vases

By Ippo for the Kobayashi Watch Company, Meiji Period

Each vase engraved in *katakiri-bori* and *kebori*, with a matching design of a large butterfly hovering over chrysanthemums growing from behind a latticed bamboo fence, the stamens of the large spider *kiku* inlaid in gold *honzogan*, the shoulder engraved with a large single stylised *kikumon*, signed with chiselled signature *Ippo koku* with gold seal, the base stamped *Kobayashi Tokeiten Bijutsubu sei* (Made by the Art Department of the Kobayashi Watch Company); with two separate wood stands and a wood storage box.

Both vases 30.7cm (12in) high. (5).

£5,000 - 6,000

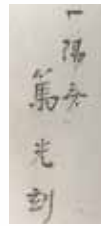
JPY770,000 - 920,000

US\$7,700 - 9,200

菊竹垣に蝶図銀花瓶 一對 一峯作 (小林時計店製) 明治時代



597



(signature)



598



(signature)



599

597 *

An inlaid silver ovoid vase

By Ichiyosai Atsumitsu, Meiji Period

Intricately worked in silver and gold *takazogan* with a pair of three-clawed confronting dragons whose writhing bodies are entwined as they chase for the flaming *tama*, the wisps of clouds carved in *katakiri-bori*; signed with chiselled signature *Ichiyosai Atsumitsu koku*; with wood storage box. 31.5cm (12 3/8in) high. (2).

£3,000 - 4,000

JPY460,000 - 610,000

US\$4,600 - 6,200

龍図銀花瓶 一陽斎篤光作 明治時代

598 *

An inlaid silver vase

By Murata Teruo, Taisho/Showa Period

Of tapering ovoid form, decorated with a pair of mandarin ducks on rockwork beside shrubs of flowering chrysanthemums and wind-blown reeds in *shakudo*, gilt, copper and silver *takazogan* with details rendered in *katakiri-bori*, *kebori* and *nikubori*; signed with chiselled signature *Gyounsai Teruo sen* with *Tensho* seal. 22.1cm (8 3/4in) high.

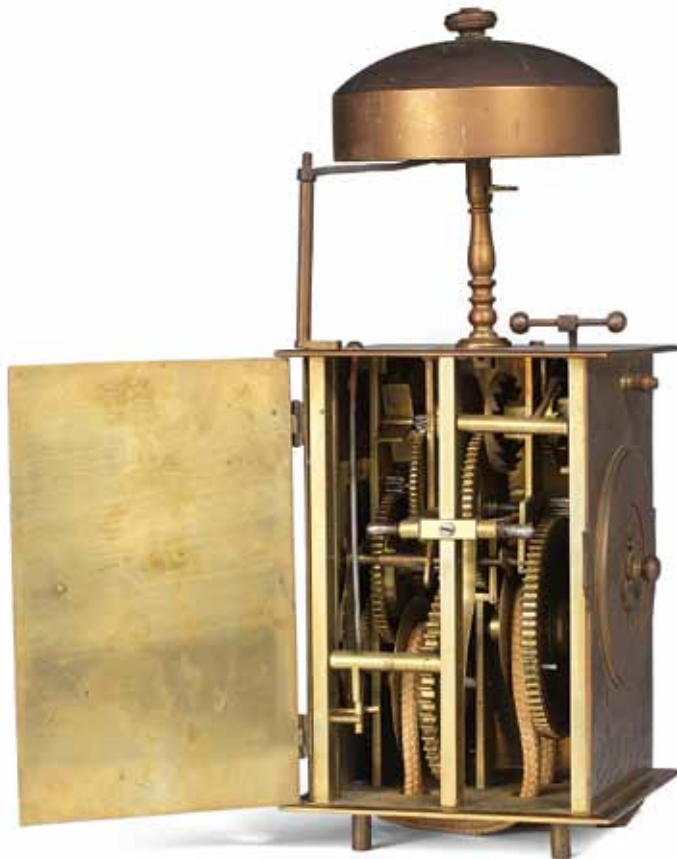
£2,500 - 3,000

JPY380,000 - 460,000

US\$3,900 - 4,600

秋草に鶯図銀花瓶 村田照雄作 大正/昭和時代

The artist is recorded by Wakayama Homatsu, *Kinko jiten* (A Dictionary of Metalworkers), Tokyo, 1970, p.250, where he is noted as being a pupil of Yamaguchi Kazuteru (1876 - circa 1930).



(600 - interior)



600

599 *

A silver gourd-shaped vase

Attributed to Hirata Sodo/Munemichi, Showa Period

The entire body hammered with a textured, dimpled ground, the elegant vase otherwise completely unadorned with an even, matt, silvery-grey patina, the base stamped *jungin* (real silver), *unsigned*; with wood storage box titled *Hirata Sodo/Munemichi saku, Jungin hyotan ichirin kabin* (Pure silver gourd-shaped vase made by Hirata Sodo/Munemichi). 21.3cm (8 3/8in) high. (2).

£1,500 - 2,000

JPY230,000 - 310,000

US\$2,300 - 3,100

瓢箪形一輪挿銀花瓶 伝平田宗道作 昭和時代

Other works of art

600

A hashira dokei (lantern clock)

Late 18th/early 19th century

Made of brass and weight driven with lead weights, fitted with double verge escapement; an alarm with 13 settings, which is rung with a double-headed hammer, with a fixed dial with animal hours on the outer ring and hour numbers on the inner ring, it has a rotating centre, two windows showing the sexadecimal calendar, it has twin foliot arms with an automatic changeover to night hours from daylight hours and back again, the clock surmounted with a bell, having straight sides, the clock decorated with a typical Japanese flower pattern inherited from the Jesuits who taught them how to make clocks back in the 16th century.

The clock 27cm x 10cm x 10cm;

the wooden stand 37cm x 14cm x 13cm. (2).

£1,000 - 1,500

JPY150,000 - 230,000

US\$1,500 - 2,300

真鍮製燈籠型柱時計 18世紀後期/19世紀前期

Provenance: a Dutch private collection.

End of sale

Netsuke signatures



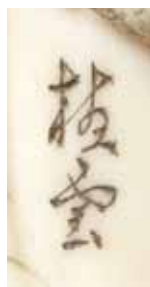
5



7



8



11



12



13



14



15



16



18



19



20



21



22



23



24



25



27



28



29



30



32



33



34



35



36



37



38



39



42



43



46



48



49



52



53



54



56



58



59



61



63



65



66



67



68



69



71



71



72



73



75



77



77



77



77



77



78



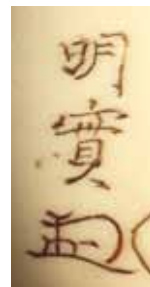
78



78



79



79



80



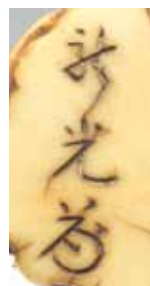
81



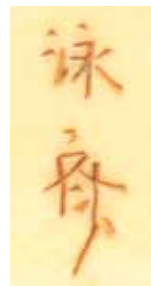
81



83



83



83



84



85



85



85



85



86



86



86



88



88



88



89



90



91



92



93



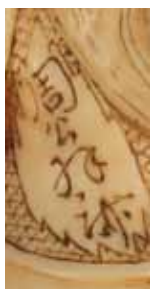
95



96



96



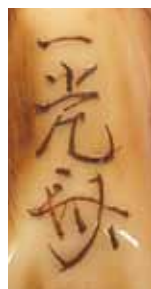
98



99



100



103



104



106



108



110



111



112



113



114



115



116



117



117



118



119



120



121



122



122



122



127



128



129



130



131



132



133



134

Inro signatures



139



140



141



142



143



144



144



145



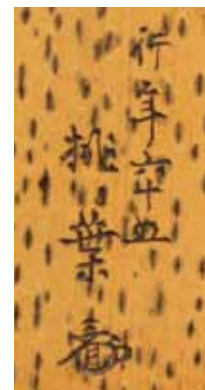
146



147



148



149



150



151



152



153



154



155



156



157



158



159



160



161



162



163



165



166



167



168



176



176



177



178



179



183



184



185



188



189



190



191



192



193



194



195



196



197



198



199



200



201



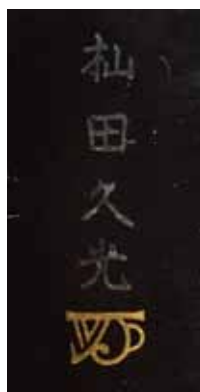
202



203



204



205



207



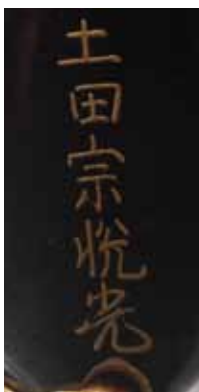
209



212



213



214



216



217



218



219



221



222



223



224



225



226



228



229



230



231



232



232



233

Ivory signatures



300



301



302



303



304



305



306



307



310



311



312



313



314



315



317



318



319



320



321



322



323



324



325



326



327



328



329



330



330



330



331



331



331



332



332



333



333



333



334



334



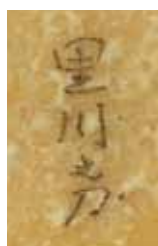
335



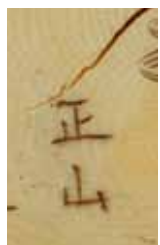
335



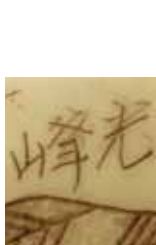
336



337



337



337



339



340



340



343



344



345



346



347



348



349



350



352



352



352



353



353



360



361



361



362



363



364



365



365



366



368



369



370



Bonhams

1793

Fine Netsuke from the Adrienne Barbanson Collection

Monday 13 May 2013
New Bond Street, London

A selection of netsuke from
the 18th century to 20th century
Estimates ranging from £800 to £30,000

London
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com

New York
+1 (212) 461 6516
jeff.olson@bonhams.com

Fine Chinese Art

Thursday 16 May 2013 at 10am
New Bond Street, London

+44 (0)207 468 8248
chinese@bonhams.com

Lin Fengmian (1900-1991)

Opera Scene

63.9 x 63.9cm (25 1/4 x 25 1/4 in)

£60,000 - 100,000

Provenance: an English family collection

Fine Chinese Ceramics & Works of Art

Sunday 26 May 2013
Island Shangri-la Hotel, Hong Kong

A magnificent and brilliantly
enamelled wucai 'fish' jar
Jiajing six-character mark and
of the period

Provenance:
Sotheby's Hong Kong, 26 October
2003, lot 74

+852 9168 8772
julian.king@bonhams.com



Contemporary Art & Design

Thursday 27 June 2013 at 4pm
New Bond Street, London



Chu Teh-Chun (b. 1920)
Abstraction neige III, 1985
oil on paper laid on canvas
65 by 49.5 cm.
25 9/16 by 19 1/2 in.
£180,000 - £250,000
€210,000 - 290,000

Giacomo Balsamo
+44 (0) 20 7468 5837
giacomo.balsamo@bonhams.com

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *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 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*. 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. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) 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 parts 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. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* 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 for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of 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. Nor does the *Seller* owe or agree to owe you as a *Bidder* 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. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

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 do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* 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 is put up for *Sale*. We have complete discretion 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 equalling 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 normally 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

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

"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*.

"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 howsoever 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.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"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 *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"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 "indemnify" 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.

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 a third 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."

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration 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 (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *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 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*. 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

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. 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 or the identity of his principal) 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. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

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.

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*. 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*. You should be alert to this possibility of changes and ask if there have been any.

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. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £25,000 of the <i>Hammer Price</i>
20% from £25,001 of the <i>Hammer Price</i>
12% from £500,001 of the <i>Hammer Price</i>

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. 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 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<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 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 EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, 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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust 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 Trust Account
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.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 3% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

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

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

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 licencing 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 EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

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 10 of the *Buyers 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. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

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 'S58' 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

As a *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

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

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 detail, as far as practicable, recorded 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 and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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 Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- 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 Artists Resale Right Regulations 2006. 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.

•, t, *, 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

CONTRACT FOR SALE

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.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its 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 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 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);
- 2.1.4 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 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*, 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* and the contents of any *Condition Report* which has been provided to the *Buyer*.

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 that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which 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 made by or on behalf of the *Seller* including by *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 when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. 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* after 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 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*.

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 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 *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*.
- 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 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.
- 7.4 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*.
- 7.5 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		all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.		waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> 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 <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.1	the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> 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.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;			10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
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;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> 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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , 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 <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			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.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> 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 <i>Seller</i> or to <i>Bonhams</i> by you.	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 <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> 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.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> 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 <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express		

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

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*;
 - 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

- 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*; and
 - 3.1.3 if the *Lot* is marked [AR], 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*.

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, 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 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 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	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	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 <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> 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:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) 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 <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
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 <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
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;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , 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
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	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.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> 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 <i>Lot</i> and that invoice has been paid; and
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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 <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> 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 <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		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 <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> 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 MISCELLANEOUS

11.1 You may not assign either the benefit or burden of this agreement.

11.2 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.

11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control 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.

11.4 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.

11.5 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.

11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

11.8 In this agreement "including" means "including, without limitation".

11.9 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.

11.10 Reference to a numbered paragraph is to a paragraph of this agreement.

11.11 Save as expressly provided in paragraph 11.12 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.

11.12 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.

12 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

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has 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.

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Greer Adams
+61 2 8412 2222

African and Oceanic Art

UK
Philip Keith
+44 2920 727 980
U.S.A.
Fred Baklar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 207 468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A.
Frank Maraschiello
+1 212 644 9059

Australian Art

Litsa Veldekis
+61 2 8412 2222

Australian Colonial Furniture and Australiana

James Hendy
+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A.
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A.
Peter Scott
+1 415 503 3326

Contemporary Art

U.S.A.
Jeremy Goldsmith
+1 212 644 9656

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
Julian King
+852 2918 4321

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art & Modern Design

UK
Gareth Williams
+44 20 7468 5834
U.S.A.
Sharon Goodman Squires
+1 212 644 9128

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
Stephanie Connell
+44 20 7393 3844
U.S.A.
Catherine Williamson
+1 323 436 5442

Ethnographic Art

Jim Haas
+1 415 503 3294

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A.
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

Deborah Allan
+44 20 7468 8276

Islamic & Indian Art

Alice Bailey
+44 20 7468 8268

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Susan Abeles
+1 212 461 6525
AUSTRALIA
Patti Sedgwick
+61 2 8412 2222

Marine Art

UK
Veronique Scorer
+44 207 393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Sharon Goodman Squires
+1 212 644 9128

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
USA
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471
AUSTRALIA
Damien Duigan
+61 2 8412 2232
Automobilia
UK
Toby Wilson
+44 8700 273 619
USA
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
+44 8700 273616
Automobilia
Adrian Papiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Natural History

U.S.A.
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew McKenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A.
Judith Eurich
+1 415 503 3259

Portrait Miniatures

Camilla Lombardi
+44 20 7393 3985

Prints

UK
Rupert Worrall
+44 20 7468 8262
U.S.A.
Judith Eurich
+1 415 503 3259

Russian Art

UK
Sophie Hamilton
+44 20 7468 8334
U.S.A.
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A.
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys, Dolls & Chess

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 207 393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Carson Chan
+852 2918 4321

Whisky

UK
Martin Green
+44 1292 520000
U.S.A.
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 207 468 5811
U.S.A.
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

**South East
England**

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Tunbridge Wells
Ground Floor
Royal Victoria House
51-55 The Pantiles
Tunbridge Wells, Kent
TN2 5TE
+44 1892 546 818
+44 1892 518 077 fax

Isle of Wight
+44 1983 282 228

Representative:
West Sussex
Jeff Burfield
+44 1243 787 548

**South West
England**

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

**Yorkshire & North East
England**

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester •
New House
150 Christleton Road
Chester, Cheshire
CH3 5TD
+44 1244 313 936
+44 1244 340 028 fax

Carlisle
48 Cecil Street
Carlisle, Cumbria
CA1 1NT
+44 1228 542 422
+44 1228 590 106 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Southport
33 Botanic Road
Churchtown
Southport
Merseyside PR9 7NE
+44 1704 507 875
+44 1704 507 877 fax

Channel Islands

Jersey
39 Don Street
St.Helier
JE2 4TR
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria - Vienna
Garnisonsgasse 4
1090 Vienna
+43 (0)1 403 00 01
vienna@bonhams.com

Belgium - Brussels
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax
belgium@bonhams.com

France - Paris
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax
munich@bonhams.com

Ireland - Dublin
31 Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax
rome@bonhams.com

Netherlands - Amsterdam
De Lairesestraat 154
1075 HL Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax
amsterdam@bonhams.com

Spain - Madrid
Nuñez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230
geneva@bonhams.com

Representatives:
Greece
Art Expertise
+30 210 3636 404

Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778
portugal@bonhams.com

Russia
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

**California
Central Valley**
David Daniel
+1 (916) 364 1645

**District of Columbia/
Mid-Atlantic**
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida
+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

**Massachusetts
Boston/New England**
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong
Carson Chan
Suite 1122
Two Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Room A515
F/5 CDB International
Mansion
No. 16 Yongan Dongli
Chaoyang District
Beijing 100022
+86(0) 10 6563 7799
+86(0) 10 6563 7788 fax
beijing@bonhams.com

Japan
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
tokyo@bonhams.com

Taiwan
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Ormond Hall
557 St Kilda Rd
Melbourne VIC 3004
+61 (0) 3 8640 4088

Representative:
Adelaide
James Bruce
+61 (0) 8 8232 2860

AFRICA

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 3% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Fine Japanese Art	Sale date: 16 May 2013
Sale no. 21101	Sale venue: New Bond Street
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 (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals) <input type="text"/>	
<input type="text"/>	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: <input type="text"/>	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are 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 ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

* 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.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/12

Bonhams

1793





Bonhams
101 New Bond Street
London W1S 1SR
+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax