



FINE JAPANESE ART

Thursday 15 May 2014

Bonhams

LONDON



FINE JAPANESE ART

Thursday 15 May 2014 at 10.30 and 14.30
101 New Bond Street, London

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Saturday 10 May 11.00 - 17.00
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Acknowledgements

We would like to thank our intern Geneviève Renard for her assistance with the preparation of this catalogue.

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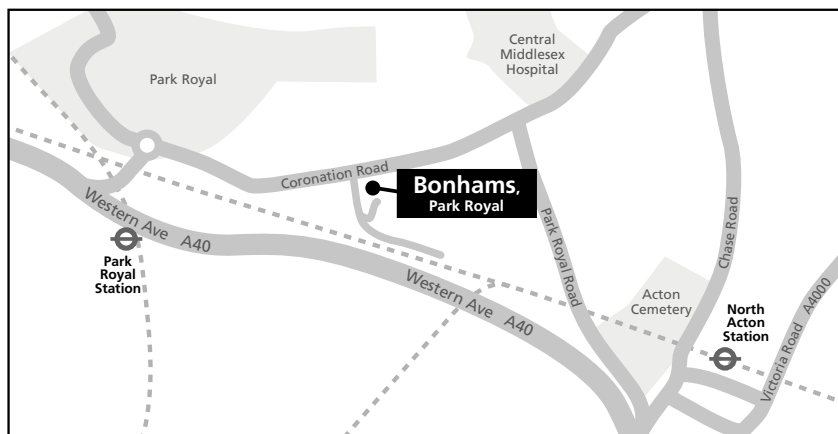
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CHRONOLOGY

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

A PRIVATE COLLECTION OF FINE SATSUMA
(Lots 412 - 453)





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MORNING SESSION

Lots 1 - 299 (from 10.30)

NETSUKE
PROPERTY FROM THE ESTATE OF MICHAEL TOMKINSON
(LOTS 1-9)

1 Y Φ

FOUR NETSUKE OF VARIOUS MATERIALS

One by Kansai, early to late 19th century

The first an ivory *hako*-netsuke lacquered with maple leaves on water, signed illegibly *Kansai*, 3.5cm (1 3/8in) wide; the second of *tsuishu* (carved red lacquer) in the form of a low table carved with a Buddhist angel, *unsigned*, 3.5cm (1 3/8in); the third of lacquered-wood, inlaid with a large poppy in *raden* (shell), and foliage on the reverse, *unsigned*, 4.5cm (1 3/4in); the fourth a *shibuichi hako*-netsuke of *mokko* form, inlaid with a *ho-o*, *kirin* and floral medallion, *unsigned*, 3.5cm (1 3/8in). (4).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

象牙彫箱根付 一点 (流水紅葉図)、
金工箱根付 一点 (鳳凰麒麟図)
堆朱根付 一点 (天女図)、木彫根付 一点 (芥子図)
19世紀前期-後期

Provenance:

Michael Tomkinson (the first with collection label no.421, the second no.147, the third no.277, the fourth no.409), the great-grandfather of the present owner, and thence by descent.

2 Y Φ

TWO IVORY NETSUKE

One by Minkoku and one by Minshu, Meiji Period

The first of Benkei in a large conch shell, blowing a smaller conch, the ivory stained, signed *Minkoku*, 5.5cm (2 1/4in) wide; the second of Daruma holding a *jui* sceptre above his head as his robe falls from his legs, the ivory stained, signed *Minshu*, 6cm (2 3/8in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫根付 二点 (弁慶に法螺貝、達磨) 明治時代

Provenance:

Michael Tomkinson (the second sold at Glendining & Co. Ltd., December 1921, lot 153, illustrated in the catalogue, pl.1), the great-grandfather of the present owner, and thence by descent.

3 Y Φ

AN IVORY NETSUKE OF AN OCTOPUS ON A CLAM

By Hidemasa, Osaka, 19th century

The small octopus resting on one side of the large clam, its head raised and its tentacles curled, forming a compact composition, the slightly worn ivory unstained and the eye pupils inlaid, signed *Hidemasa*. 4.8cm (1 7/8in) wide.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

象牙彫根付 蛤貝に蛸 銘「秀正」 19世紀

Provenance:

Michael Tomkinson, the great-grandfather of the present owner, and thence by descent.

The work is probably that of Shuosai Hidemasa II.

4 Y Φ

AN IVORY OKIMONO, TWO IVORY NETSUKE AND A METAL DISC

Early to late 19th century

The *okimono* of a giant crab resting on a lotus leaf and surrounded by small monkeys and toads, *unsigned*, 14cm (5 1/2in) wide; the first netsuke of a farmer resting with a basket of flowers at his back, *unsigned*, 3.5cm (1 3/8in) wide; the second of *okimono*-style, of Daikoku with two sparrow dancers, *unsigned*, 3.8cm (1 1/2in) wide; the metal disc in the form of Hotei in his sack, *unsigned*, 3.2cm (1 1/4in). (4).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 一点 (猿蟹)
象牙彫根付 二点 (農夫、舌切雀)
鏡蓋 一点 (布袋)
19世紀前期-後期

Provenance:

Michael Tomkinson (the second item collection no.1600), the great-grandfather of the present owner, and thence by descent.

5 Y

A RARE SMALL CORAL NETSUKE OF A SHISHI

By Kinba, 19th century

Seated, its body curled to the right and its head raised, its forelegs outstretched and the hind legs drawn in beneath, the coral of pale pink colour with white inclusions, signed *Kinba*.

3.5cm (1 3/8in) wide.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

珊瑚根付 獅子 銘「琴馬」 19世紀

Provenance:

Michael Tomkinson, (no.1339, sold at Glendining & Co. Ltd., London, 24th April 1922, lot 1436, illustrated in the catalogue, pl.XXXIV), the great-grandfather of the present owner, and thence by descent.

The maker is recorded by Frederick Meinertzhagen, *MCI, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, 1986, part A, p.341. He made a number of netsuke and *okimono* in coral and his works are said to have been collected by the daimyo Matsunao of Yozo between 1851 and 1903.



1



2

3



4 (part lot)



4 (part lot)



5

4 (part lot)

6 Y Φ

THREE WOOD FIGURAL NETSUKE

19th century

The first of a man reeling back as he is attacked by a giant snail, signed *Seiko*, 4cm (1 9/16in) wide; the second of an *oni* clutching a stupa as he runs over a cloud, lacquered gold and red, *unsigned*, 4.5cm (1 3/4in); the third of a *shojo* bowed beneath the weight of a huge gourd flask, his hands and feet of ivory, signed *Chikusai*, 4.8cm (1 7/8in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫根付 三点 (蝸牛に男、鬼、瓢箪に男) 19世紀

Provenance:

Michael Tomkinson (the third item collection no.377), the great-grandfather of the present owner, and thence by descent.

7

A WOOD NETSUKE OF A MONKEY

By Masachika, 19th century

Seated astride a large double gourd as if riding a horse, holding a curling stalk with one hand, the other clutched to his head, the wood lightly stained and the eyes inlaid with pale and dark horn, signed *Masachika*. 5cm (2in) wide.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

木彫根付 瓢箪に乗る猿 銘「正親」 19世紀

Provenance:

Michael Tomkinson (collection no.527), the great-grandfather of the present owner, and thence by descent.

According to the scholar F. M. Jonas, Masachika was the adopted son and successor of Kaigyokusai Masatsugu and the father of Kaigyokudo Masateru.

8

A WOOD NETSUKE OF A STALLION

By Ichimin, Nagoya, 19th century

The horse recumbent, its head raised and turned back to the left, its tail passing forward over the left flank and its legs drawn in for compactness, one forming a natural *himotoshi*, signed *Ichimin sen*. 3.8cm (1 1/2in) wide.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

木彫根付 雄馬 銘「一岷鐫」 19世紀

Provenance:

Michael Tomkinson (collection no.561), the great-grandfather of the present owner, and thence by descent.

Another example is recorded being offered at Glendining & Co., *Catalogue of the H. Seymour Trower Collection of Japanese Art*, London, 1913, no.877.

9

A WOOD NETSUKE OF TWO MONKEYS

By Masakazu, 19th century

Seated side by side, facing in opposite directions, clasping each other as they eat fruit, one leg forming the *himotoshi* beneath, the wood lightly stained and the eyes inlaid with pale and dark horn, signed in an oval reserve *Masakazu*. 4.5cm (1 3/4in) wide.

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

木彫根付 猿 銘「正一」 19世紀

Provenance:

Michael Tomkinson (collection no.589), the great-grandfather of the present owner, and thence by descent.

NETSUKE FROM THE ESTATE OF HARRIET SZECHENYI (LOTS 10-12)

10 *

A WOOD NETSUKE OF A TOAD

By Shoto, late 19th century

Resting on a large lotus leaf and holding the stalk with both forelegs, the leaf folded over its body to form a compact composition in pale boxwood, signed in an oval reserve *Shoto*.

4.8cm (1 7/8in) wide.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫根付 蓮の葉に蛙 銘「松涛」 19世紀後期

Published and illustrated: Rosemary Bandini, *Shishi and Other Netsuke, the Collection of Harriet Szechenyi*, London, 1999, p.127, no.185.

11 *

A STAG-ANTLER NETSUKE OF A SNAIL

After Ozaki Kokusai, Shiba, Tokyo, 19th century

Slithering over a long-stalked fungus, and trying to climb up over its top, the stalk forming the *himotoshi*, the antler slightly worn and of a good tone, inscribed in a square reserve *Koku*.

4.5cm (1 3/4in) wide.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鹿角彫根付 蝸牛 銘「谷(方印)」 19世紀

Published and illustrated:

Rosemary Bandini, *Shishi and Other Netsuke*, p.130, no.190.

A similar example is illustrated by Frederick Meinertzhagen, *MCI, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, 1986, part A, p.371; and by Neil K. Davey, *Netsuke, a Comprehensive Study Based on the M. T. Hindson Collection*, London, 1974, p.179, no.527.

12 Y Φ

AN IVORY NETSUKE OF A HORSE

19th century

Struggling to lever itself out from the lower half of a large double gourd, the unstained ivory slightly worn and a stopper in the mouth of the gourd inlaid with horn, *unsigned*.

5.1cm (2in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫根付 張果老の馬 無銘 19世紀

Published and illustrated:

Rosemary Bandini, *Shishi and Other Netsuke*, London, 1999, p.87, no.124.

A similar example, by Ohara Mitsuhiro, is illustrated by Barbra Teri Okada and Mary Gardner Neill, *Real and Imaginary Beings, the Netsuke Collection of Joseph and Edith Kurstin*, New Haven, 1980, p.97, no.99.

While it has long been regarded that the subject represents the miniature horse of Chokaro, it has been suggested that in fact it is symbolic of a child emerging from its mother's womb.



6



7



8



9



10



11



12

IVORY NETSUKE VARIOUS PROPERTIES

13 Y Φ

AN IVORY NETSUKE OF A GOAT

19th century

Lying with its head raised and its body slightly turned to the right, its horns and legs drawn in for compactness and its coat falling in thick tresses over its body, the eyes inlaid in pale amber, *unsigned*.

3.3cm (1 1/4in) wide.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

象牙彫根付 山羊 無銘 19世紀

14 Y Φ

AN IVORY SEAL NETSUKE OF A HAKUTAKU

19th century

Seated on an oval base, flames licking either side of its arched back and its head lowered to the left with open mouth and long protruding tongue, the stained ivory slightly worn, *unsigned*; with storage bag.

4.5cm (1 3/4in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

象牙彫根付 白澤 無銘 19世紀

The carving was probably executed in the early 19th century and is of a type popular during the previous century. For an earlier example, see Glendining & Co. Ltd., *Catalogue of the W. L. Behrens Collection*, part II, London, 1913-1914, no.1401, illus.pl.XXVI.

15 Y Φ

AN IVORY NETSUKE OF A FAMILY OF RATS

By Okatomo, Kyoto, early 19th century

The family of two adults and three young rats climbing around and through gnawed holes in a large pumpkin, the slightly worn ivory bearing a good colour and the rats' eyes inlaid, signed *Okatomo*.

3.8cm (1 1/2in) wide.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

象牙彫根付 南瓜に鼠親子 銘「岡友」 19世紀前期

16 Y Φ

TWO IVORY ANIMAL NETSUKE

Kyoto, early 19th century

The first of an ox and calf, carved in the manner of Tomotada, the ox recumbent, its head turned to the left as its calf snuggles into its side, the somewhat worn ivory of a good colour and the eye pupils inlaid, *unsigned*, 6cm (2 3/8in) wide; the second of a seated goat, its head turned back to the right and its forelegs outstretched, the eye pupils inlaid, *unsigned*, 4.2cm (1 5/8in) wide. (2).

£1,400 - 1,600

JPY240,000 - 270,000

US\$2,300 - 2,700

象牙彫根付 二点 (牛、山羊) 19世紀前期

17 Y Φ

TWO IVORY ANIMAL NETSUKE

Kansai region, early 19th century

The first of a young turtle walking over a large folded lotus leaf, forming a compact composition in slightly worn and well-toned ivory, *unsigned*, 5cm (2in) wide; the second of an emaciated dog seated on a large broom and turning to scratch its head with one hind paw, a large *suzu* (bell) resting at its back, *unsigned*, 6.3cm (2 1/2in) wide. (2).

£1,800 - 2,000

JPY310,000 - 340,000

US\$3,000 - 3,300

象牙彫根付 二点 (亀、箒と犬) 19世紀前期

18 Y Φ

TWO IVORY OKIMONO-NETSUKE

One by Saigyoku, late 19th century

The first consisting of a group of seven plump puppies on their hind legs and clambering over their companions recumbent on a straw mat, two playing with a straw sandal, *unsigned*, 4.2cm (1 5/8in) wide; the second of four out of the Seven Gods of Good Fortune, gathered in a circle, merrily dancing or playing musical instruments, signed *Saigyoku*, 4.5cm (1 3/4in) wide. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物根付 二点 (仔犬、福神) 19世紀後期

19 Y Φ

TWO IVORY AND ONE STAG-ANTLER OKIMONO-NETSUKE OF GAMA SENNIN

Late 19th century

The first of stag-antler, seated cross-legged and holding a gnarled stick in one hand and the leg of his pet toad clambering over his shoulder in the other, *unsigned*, 5.1cm (2in); the second similarly modelled but facing in the other direction, *unsigned*, 4.5cm (1 3/4in); the third standing with one foot resting on a gourd and holding on top of his head a large lotus leaf containing six frogs, *unsigned*, 4.6cm (1 13/16in). (3).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

鹿角彫置物根付 一点 (蝦蟇仙人)

象牙彫置物根付 二点 (蝦蟇仙人) 19世紀後期



13



14



15



16



17



18



19

20 Y Φ

THREE IVORY NETSUKE

One by Kiyokatsu and one by Muneyuki, 19th century
The first a cluster of seven ginkgo nuts forming an elongated composition with a natural *himotoshi*, signed *Kiyokatsu*, 5.1cm (2in) wide; the second of Daruma, standing with his hands held as he yawns, signed *Muneyuki*, 7.6cm (3in); the third depicting the poet Saigyō Hoshi seated at the side of a mountain, *unsigned*, 4.1cm (1 9/16in) wide. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫根付 三点 (銀杏、達磨、西行法師) 19世紀

21 Y Φ

A RARE LARGE IVORY NETSUKE OF A BOAT

Late 18th century

The hull engraved with formal designs and with dragon prow, surmounted by a two-tiered superstructure with five Dutchmen, one looking through a telescope and another smoking a pipe, the vessel powered by an oarsman on either side, the ivory slightly worn and of a good colour, *unsigned*. 10.2cm (4in) wide.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

象牙彫根付 阿蘭陀船 無銘 18世紀後期

22 Y Φ

AN IVORY NETSUKE OF A CHINESE MAN

18th century

Shown half kneeling and petting a dog at his feet, one hand held at the back of his head and with a long-handled basket slung over his arm, his divided coat engraved with scrolling foliage and formalised waves, the ivory with some wear and of a good colour, *unsigned*.

7cm (2 3/4in) high.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

象牙彫根付 唐人 無銘 18世紀

23 Y Φ

THREE IVORY FIGURAL OKIMONO-NETSUKE

One by Gyokko, early 20th century

The first a fanciful depiction of several *oni* and skeletons pushing an ox-driven ceremonial cart, on top of which stands Benten playing a flute, signed in a red lacquer reserve *Gyokko*, 8.3cm (3 1/2in); the second of Watanabe no Tsuna crouched and about to slay the demon of Rashomon stealing behind him, *unsigned*, 5cm (2in); the third of Shoki overcoming several helpless *oni*, *unsigned*, 7cm (2 3/4in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物根付 三点 (鬼と弁天、羅生門、鍾馗に鬼)

20世紀前期

24 Y Φ

TWO IVORY NETSUKE

Late 19th century

The first of Jo and Uba with a *minogame* and two cranes beneath spreading pine trees on the beach at Takasago, on a stand of *mokko* forms supported on four feet, intricately carved in the manner of Kagetoshi, in unstained ivory, signed *Sho*, 3.8cm (1 1/2in); the second of a peach lacquered with a flower and an *uchiwa* fan and pierced with a scene of Mount Fuji, *unsigned*, 4.2cm (1 5/8in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

象牙彫根付 二点 (尉と姥、桃) 19世紀後期



20



20



21



23



22



24



25 Y Φ

AN IVORY NETSUKE OF A FISHERMAN

Early 19th century

Leaning forward with his body slightly twisted to the right as he holds a small retrieving net with one hand, and a section of his straw skirt with the other, the details engraved and stained with ink, the ivory slightly worn, *unsigned*. 5.7cm (2 1/4in).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

象牙彫根付 漁師 無銘 19世紀前期

26 Y Φ

AN IVORY NETSUKE OF A DUTCHMAN

Late 18th century

Facing ahead and holding a cockerel for cooking with one hand, his broad hat with a band of plumes and his coat carved with breaking waves and worn over fur breeches, the ivory slightly worn and of a good colour, *unsigned*. 8.5cm (3 3/8in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

象牙彫根付 阿蘭陀人 無銘 18世紀後期

27 Y Φ

AN IVORY NETSUKE OF DARUMA

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

His hands clasped before him and enveloped in his voluminous robe, as he looks to the the right with a disgruntled expression, the slightly worn ivory lightly stained and the eye pupils inlaid, signed *Mitsuhiro* with *kao*. 5.1cm (2in).

£6,000 - 7,000

JPY1,000,000 - 1,200,000

US\$10,000 - 12,000

象牙彫根付 達磨 銘「光廣（花押）」 19世紀

28 Y Φ

FOUR VARIOUS IVORY NETSUKE

Early to late 19th century

The first of Taira no Tadamori capturing the oil thief, his robe engraved with formal designs, *unsigned*, 5.1cm (2in); the second of a South Sea Islander standing by a tall table on which rests a sacred jewel, *unsigned*, 4.8cm (1 7/8in); the third of a man standing on a huge double gourd and holding a line, *unsigned*, 4.8cm (1 7/8in); the fourth of a groom washing a horse which stands with its forelegs in a tub, the ivory variously stained for effect, signed *Chika[...]*, 3.8cm (1 1/2in) wide. (4).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

象牙彫根付 四点 (平忠盛と油坊主、瓢箪を抱える男、馬洗い、島男)

19世紀前期-後期

29 Y Φ

TWO EARLY IVORY FIGURAL NETSUKE

Late 18th century

The first of Tobosaku standing, holding a branch of peaches with one hand as he strokes his beard with the other, a young deer at his feet, looking up at its master, the slightly worn ivory of a good colour, *unsigned*, 8.9cm (3 1/2in); the second of Kanzan and Jittoku, smiling as they stand side by side, holding their respective scroll and broom, the ivory stained, *unsigned*, 8cm (3 1/8in). (2).

£1,400 - 1,600

JPY240,000 - 270,000

US\$2,300 - 2,700

象牙彫根付 二点 (東方朔、寒山拾得) 18世紀後期



25



26



27



28



29



30

30 Y Φ

FIVE IVORY AND STAG-ANTLER MANJU NETSUKE

19th century

Comprising two solid *manju* netsuke of ivory, one carved in *shishiaibori* with a young boy holding a kite, signed *Ichiyusai*, 4.8cm (1 7/8in); the second engraved with Daruma holding his *hossu* (flywhisk) and meditating, *unsigned*, 3.5cm (1 3/8in); two *manju* netsuke of walrus ivory, one carved and pierced in the manner of Ozaki Kokusai with a dragon medallion and scrolls, *unsigned*, 4cm (5/8 in); the other in *shishiaibori* with Shoki, *unsigned*, 3.8cm (1 1/2in); and one *manju* of stag-antler, carved and pierced in the manner of Ozaki Kokusai with a dragon and *reishi* fungus, *unsigned*, 4.2cm (1 5/8in). (5).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

象牙彫饅頭根付 二点 (凧を持つ男児図、達磨図)

セイウチ象牙彫饅頭根付 二点 (龍図、鍾馗図)

鹿角彫饅頭根付 一点 (龍図)

19世紀

31 * Y Φ

A LARGE SOLID IVORY MANJU NETSUKE

By Otagawa Doshin (Michinobu), Edo, 19th century

Carved in deep *shishiaibori* (sunk relief) with the Chinese hero Chohi (Zhang Fei) wielding a polearm as he runs forward defiantly beneath a hail of arrows, some of which he breaks as they fall, his billowing robes are elaborately engraved with various formal designs, stained in sepia and the *himotoshi* is formed by a central peg, signed *Otagawa Doshin (Michinobu)* with *kao*. 7.9cm (3 1/8in) diam.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

象牙彫饅頭根付 張飛 銘「音川道信(花押)」 19世紀

This may be the *manju* mentioned but not illustrated in the *Meinertzhagen Card Index*, p.49. Meinertzhagen states that it is apparently the same piece from the Hawker collection sold at Glendining & Co. Ltd., London, 1955, described as Nitta Yoshisada meeting a storm of arrows.

32 Y Φ

AN IVORY NETSUKE OF SEIOBO

18th century

Facing ahead, holding an *uchiwa* fan with one hand and a small branch of peaches with the other, her loose robe engraved with scattered clouds, the ivory with some wear and of a good colour, *unsigned*. 11.1cm (4 3/8in).

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

象牙彫根付 西王母 無銘 18世紀

33 * Y Φ

A LARGE IVORY TWO-PART MANJU NETSUKE

By Ichiyusai Naoharu, Osaka, late 19th century

Carved in relief with the race over the Uji River, showing Sasaki Takatsuna riding his horse *Ikezuki* through the raging torrent, while arrows rain down around him, a banner bearing the *sumitate yotsume mon* of the Sakaki family at his back, the reverse similarly carved with his opponent *Kajiwara Kagesue* swimming through the water, clutching a shield for buoyancy, signed *Ichiyusai Naoharu* with *kao*. 8cm (3 1/8in) diam.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

象牙彫饅頭根付 宇治川先陣 銘「一遊齋直春(花押)」

19世紀後期

34 Y Φ

TWO MASK NETSUKE

One by Deme, 19th century

Consisting of an ivory netsuke of a fox mask, modelled with projecting ears, pierced eyes, and jaw partially open revealing its fangs and teeth, its tongue painted red, the flat back with two *himotoshi* holes, *unsigned*, 4.5cm (1 3/4in); the second a wood Noh mask of Okina, typically depicted, signed *Deme saku*, 4cm (1 1/2in). (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

象牙彫面根付 狐 一点

木彫面根付 翁 一点

19世紀



31



33



34



32

WOOD NETSUKE
VARIOUS PROPERTIES

35 *

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 slightly worn and the eye pupils inlaid, signed in a rectangular reserve *Masayoshi*.

4.2cm (1 5/8in) wide.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

木彫根付 獅子 銘「正義」 19世紀

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

36 *

A WOOD NETSUKE OF A SHISHI

By Tanaka Minko, Tsu, early 19th century
Seated with 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 with a good patina and the eye pupils inlaid, signed *Minko* with *kao*.

5.1cm (2in).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

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.

37 *

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 fore-paws, 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.

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

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.

38 *

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 a 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).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

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.

39 *

AN EBONY NETSUKE OF A YOUNG SHISHI

19th century
Crouching on a drum-shaped base, its hindquarters raised and its body slightly twisted as it snarls, the cylindrical base carved around the sides with a *rinzu* (textile-weave) design and beneath with the character *kei*, a loose silver ring-cord attachment at the side, *unsigned*.

3.2cm (1 1/4in).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

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.

40

A LARGE WOOD NETSUKE OF A SHISHI

Early 19th century
Seated, facing ahead with open mouth as it scratches its flowing mane with its hind paw, its tail curling beneath to form the *himotoshi*, the wood slightly worn and with a good patina, *unsigned*. 5.4cm (2 1/8in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

木彫根付 獅子 無銘 19世紀前期

This netsuke is somewhat in the style of Chikuyosai Tomochika I, who is believed to have worked in Kyoto in the late 18th or early 19th century before moving to Edo. This present example shows affinities with the work of the Kyoto carvers in its size and bold delineation.

41

A WOOD NETSUKE OF A TIGER

By Kokei, Kuwana, Ise Province, early 19th century
Seated, its head turned to the left with open mouth, its tail passing forward over the back and its legs drawn in for compactness, the slightly worn wood bearing a good patina, signed *Kokei*. 3.8cm (1 1/2in) wide.

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

木彫根付 虎 銘「虎溪」 19世紀前期

42

A WOOD NETSUKE OF A MONKEY AND CHILD

By Hokyudo Itsumin, 19th century
The parent seated, trying to restrain its struggling offspring from grabbing a large peach which it holds just out of reach to one side, the well-toned wood slightly worn and the eyes inlaid with pale horn, signed in an oval reserve *Itsumin to*. 3.5cm (1 3/8in).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

木彫根付 母猿に小猿 銘「逸民刀」
19世紀

43

A WOOD NETSUKE OF A WOLF

By Masanao, Ise, early 19th century
Seated, leaning forward and hungrily gnawing on the severed leg of a deer, its tail passing forward between the hind legs and forming the *himotoshi*, the well-patinated wood slightly worn and the eyes of brass with dark pupils, signed *Masanao*. 4.5cm (1 3/4in) wide.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

木彫根付 狼 銘「正直」 19世紀前期

A fine compact study by one of the earlier members of the family.

44

A WOOD NETSUKE OF A TIGER

After Tanaka Minko, 19th century
Seated, its body twisted slightly to the right as it snarls, its legs drawn in for compactness, one forming the *himotoshi*, the well-patinated wood is slightly worn and the eyes are of brass with dark pupils, inscribed *Minko* with *kao*. 5.2cm (1 5/8in).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

木彫根付 虎 銘「岷江（花押）」
19世紀

45 Y Φ

A WOOD NETSUKE OF MONKEYS

By Masayoshi, 19th century
An adult monkey seated on the top of a large peach in which two infant monkeys fight over a trailing stalk to one side, the stained wood of a good colour and the eye pupils inlaid, signed on an inlaid ivory tablet *Masayoshi*.

4.5cm (1 3/4in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

木彫根付 猿親子 銘「正慶」 19世紀



35



36



37



38



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46

A WOOD NETSUKE OF A PUPPY

By Masanao, Ise, 19th century

Seated, its head turned to the right, its forelegs outstretched and its hind legs drawn in beneath, one forming the *himotoshi*, the wood slightly worn and of a good colour, the eye pupils inlaid, signed *Masanao*. 4.2cm (1 5/8in) wide.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

木彫根付 仔犬 銘「正直」 19世紀

47

A RARE WOOD NETSUKE OF A HORSE AND FOX

By Ittan, Nagoya, 19th century

The horse recumbent, its head raised and turned to the left while the fox stands at its side, resting its fore-paws on the back of the horse, whose tail and one hind hoof form the *himotoshi*, the wood slightly worn and with a good colour, signed *Ittan gisaku* (carved for fun).

4.2cm (1 5/8in) wide.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

木彫根付 馬に狐 銘「一旦戯作」 19世紀

48

A WOOD NETSUKE OF TWO PUPPIES

By Masakuni, 19th century

One recumbent, facing ahead and with its legs drawn in for compactness while its companion clambers onto its back, one trailing leg forming the *himotoshi*, the wood slightly worn and the eyes inlaid with pale horn, signed in an oval reserve *Masakuni*.

3.8cm (1 1/2in) wide.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

木彫根付 仔犬 銘「正国」 19世紀

Provenance: Michael Tomkinson collection, no.550.

Another old collector's label, numbered A19 adheres to the base.

Only one maker of this name is recorded, as an 18th century carver.

The present example would therefore appear to be unrecorded.

49

A WOOD NETSUKE OF A BOY ON A TURTLE

By Hoshunsai Masayuki, Tokyo, late 19th century

The baby boy seated on the shell of the large turtle and trying to entice it out of the carapace, the stained wood slightly worn and of a good colour, signed in a raised gourd shaped reserve *Masayuki* with *kao*. 4.2cm (1 5/8in) wide.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

木彫根付 亀に男児 銘「正之（花押）」 19世紀後期

50

A WOOD NETSUKE OF BOYS AROUND A SCREEN

By Tametaka, Nagoya, 18th century

The two young boys creeping tentatively around a *tsuitate* (standing screen), carved in *ukibori* with a peony, while a ferocious *shishi* waits for them at the back, the wood somewhat worn and bearing a good patina, signed *Owari Tametaka*. 4.5cm (1 3/4in) wide.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

木彫根付 衝立を囲む獅子と唐子 銘「尾張為隆」 18世紀

51 *

A WOOD NETSUKE OF A KARAKO (CHINESE BOY)

By Sosai, Meiji Period

Seated cross-legged and beating a drum, his right hand holding another baton over his shoulder, his garment engraved with a butterfly and tendrils, signed *Sosai* with *kao*; with wood storage box.

4cm (1 1/2in). (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

木彫根付 唐子 銘「宗齋」 明治時代

52 Y Φ

A WOOD NETSUKE OF A BOY SHISHIMAI

By Sokoku, Tokyo (born 1920), 20th century

The young boy seated, donning a *shishi* mask, with hinged lower jaw and engraved cloak, over his head, two toys resting in his lap, the wood typically stained and his face and one visible foot of ivory, signed on an ivory tablet *Sokoku*. 3.5cm (1 3/8in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫根付 獅子舞 銘「藻谷」 20世紀

53

A WOOD NETSUKE OF A COCKEREL AND HEN

By Nobuyuki, 19th century

The two birds perched side by side on a bifurcated branch, the cockerel turning its head back to the left while its mate faces ahead, the dark-stained wood slightly worn and the eyes inlaid in bone with dark pupils, signed *Nobuyuki* with *kao*.

4.2cm (1 5/8in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

木彫根付 双鶏 銘「緩之（花押）」 19世紀



46



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48



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54

TWO WOOD NETSUKE

One by Koichi, 19th century

The first a monkey, seated with his feet together and bending over as he searches for fleas on his left leg, his eyes inlaid in pale amber with dark pupils, signed in an oval reserve *Koichi*, 3.5cm (1 3/8in); the second a wood *suigara-uke* (ashtray) in the form of Daruma seated and gurning by pulling on his face, *unsigned*, 4.5cm (1 3/4in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫根付 一点 (猿)

木彫吸殻受 一点 (達磨)

19世紀

55

A BOXWOOD NETSUKE OF OKAME

19th century

Half kneeling, her head turned to the left as she attempts to rise beneath the weight of a huge mushroom, with a smaller fungus attached in a *furoshiki* tied around her neck and inscribed *Daigokujō* (top quality), *unsigned*. 7.6cm (3in).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

木彫根付 茸にお龜 無銘 19世紀

56

TWO WOOD FIGURAL NETSUKE

One by Hara Shumin II, 19th century

The first of a man seated at rest, smiling as he looks up and with one hand resting on his raised knee, the details crisply carved in the stained wood which is of a good colour, signed *Shumin*, 4.2cm (1 5/8in); the second a pale boxwood group of two Manzai dancers, one holding an open fan while his companion beats a *tsuzumi* (hand drum), signed *Seki[...]*, *gyonen rokujunana-sai* (at the age of 67), 3.5cm (1 3/8in). (2).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

木彫根付 二点 (笑う男、漫才師) 19世紀

57 Y

A WOOD NETSUKE OF KIYOHIME

Attributed to Tanaka Minko, Tsu, late 18th/early 19th century

The dragon witch winding around the bell of Dojoji Temple in which the Priest Anchin burns, his increasingly seared face visible through a hole to one side, the demon's face inlaid with coral and one cord hole ringed with bone, signed *Tsuhon Minko* with *kao*. 3.8cm (1 1/2in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

木彫根付 清姫 銘「津藩岷江(花押)」 18世紀後期/19世紀前期

58

FIVE WOOD AND A STAG-ANTLER NETSUKE

Late 18th to 19th century

The first of Tamamo no Mae, the nine-tailed fox beside a large rock, a broken sign post to one side, signed *Ensai*, 3.5cm (1 3/8in) wide; the second of a rabbit seated, facing ahead, signed *Unshin*, 5.7cm (2 1/4in) wide; the third of an orange with leaves attached to a stalk and three dried fruit to one side, *unsigned*, 5.1cm (2in) wide; the fourth of a chestnut with detachable cord attachment, *unsigned*, 4.8cm (1 7/8in) wide; the fifth of a Chinese boy trying to lift a huge boulder, a smaller boy at the side, *unsigned*, 5.1cm (2in) wide; the sixth of stag antler, of a fox disguised as a priest, *unsigned*, 8.5cm (3 3/8in). (6).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

木彫根付 五点 (玉藻前、兎、蜜柑、栗、唐子)

鹿角彫根付 一点 (狐僧)

18世紀後期-19世紀

59 *

A WOOD NETSUKE OF THE GOD OF MOUNT SHITSUGOZAN

Style of Yoshimura Shuzan, 19th century

Standing, the mythical creature with the body of a dragon and the hooves and tail of a horse, turning vigorously to the right and its face contorted in an angry roar, the pale wood shows traces of coloured pigment, *unsigned*. 11.5cm (4 1/2in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

木彫根付 漆吳山神 無銘 (吉村周山式) 19世紀

The dating of the netsuke is uncertain. The model is well known and derives from an example by Yoshimura Shuzan (died 1773), illustrated with a line drawing by Inaba Tsuruyu, *Soken Kisho*, Osaka, 1781, reproduced by Joe Earle, *Netsuke, Fantasy and Reality in Japanese Miniature Sculpture*, Boston, 2001, p.107.



54



55



56



57



58 (part lot)



59



60



61



62



STAG ANTLER NETSUKE VARIOUS PROPERTIES

60 A RARE WOOD NETSUKE OF A TALL DRUMMER

18th century
Leaning back with his head raised to the skies and with an expression of agony as he holds a drum at his back with both hands, his distended stomach protruding over his short belted skirt, the wood with some wear and a good patina, *unsigned*.

13.7cm (5 3/8in).
£4,000 - 5,000
JPY680,000 - 850,000
US\$6,700 - 8,400

木彫根付 太鼓叩き 無銘 18世紀

61 A STAG-ANTLER SASHI NETSUKE OF ASHINAGA

Late 19th century
Looking down, his feet together and his hands raised to his face and clenched to hold the *inro* cord, his curly hair falling to his shoulder at the back, wearing short trousers tied at the waist, the stained antler slightly worn and of a good colour, *unsigned*.

14cm (5 3/4in).
£800 - 1,200
JPY140,000 - 210,000
US\$1,300 - 2,000

鹿角彫指根付 足長 無銘 19世紀後期

62 * A STAG-ANTLER SASHI NETSUKE AND A CANE HANDLE

By Ozaki Kokusai (1835-1892), Shiba, Tokyo, 19th century
The first in the form of a *reishi* fungus, of slender tapering form with a large head and smaller growths at the side, signed in seal form *Koku*, 18.7cm (7 3/8in); the cane handle of slender cylindrical form, carved with a *reishi* head and a smaller growth to one side, signed in seal form *koku*, 15.9cm (6 1/4in). (2).
£1,500 - 2,000
JPY260,000 - 340,000
US\$2,500 - 3,300

鹿角彫指根付・杖柄 靈芝 銘「谷」 19世紀

INRO
PROPERTY FROM THE ESTATE OF
HARRIET SZECHENYI
(LOTS 63-67)

63 *

A GOLD LACQUER FIVE-CASE INRO

By Tachibana Gyokuzan, 19th century
 Of upright form, bearing a *fundame* ground and lacquered with a Noh actor as Matsukaze beside an overhanging pine tree on the shore of a lake, in gold and slight-coloured *takamaki-e*, the interior of *nashiji*, signed *Tachibana Gyokuzan saku*.

9.5cm (3³/₄in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

松風（能楽）図蒔絵印籠 銘「橘玉山作」
 19世紀

Provenance: George Cohen collection.

Published: George Cohen, *In Search of Netsuke*, 1974, pl.XXV, no.336.

The subject is taken from a scene in the Noh drama *Matsukaze*, in which the heroine, desperate with loneliness after the death of her lover Yukihiro, dons his robe and his lacquered court hat and, enclosed in his fragrant robes, she loses herself in derangement and dance.



63

64 *

TWO INRO

18th century

The first bearing a striated red and black lacquer ground, simulating Negoro lacquer, decorated with a black bear leaning over the curled trunk of a flowering prunus tree, in gold and coloured *takamaki-e*, the interior of *nashiji*, unsigned; with a gilt-metal *ojime* pierced with trailing flowerheads, 6.2cm (2¹/₂in) high; the second of mother-of-pearl, of almost square form, carved in low relief with one Tartar huntsman chasing a small deer on one side and a mounted archer on the other, the top, bottom and sides with a geometric motif ground, the interior of *roiro* and *fundame* lacquer, unsigned, 5.4cm (2 1/8in) high. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

蒔絵印籠 一点 (熊に梅の木図)
 螺鈿印籠 一点 (韃靼獵師図)
 18世紀



64



65

65 Y Φ

A LARGE GOLD LACQUER AND METAL-INLAID FOUR-CASE INRO

By Jitokusai Gyokuzan, 19th century
 Bearing a rich *kinji* ground, inlaid with the *Shichifukujin* (Seven Gods of Good Fortune) in *shakudo* with copper and gilt details, walking and conversing among trees by a stream in a rocky landscape with pavilions and mountains in the distance, in gold *takamaki-e* with details of *e-nashiji* and *kirikane*, the interior of *nashiji*, signed *Jitokusai Gyokuzan* with *kao*; with ivory netsuke of Jurojin with a boy attendant.
 11.7cm (4 5/8in).

£2,000 - 3,000
 JPY340,000 - 510,000
 US\$3,300 - 5,000

七福人図貼付彫金蒔絵印籠 銘「自得齋玉山（花押）」 19世紀

Provenance: Egil Arnesen collection.



66

66 *

A GOLD LACQUER FOUR-CASE INRO

By Heisensai, 19th century
 The *fundame* ground embellished with *mura-nashiji* and lacquered with a *shishi* standing on a rock amid swirling clouds, while its cub stands on a ledge below, in gold *takamaki-e* with details of *hirame*, the interior of *nashiji*, signed *Heisensai*; with red-lacquered *ojime*; and a *kagamibuta*, the stag-antler bowl carved with fallen leaves, the silver plate carved and inlaid with a running *shishi*, signed *Kikugawa*.
 9.9cm (3 7/8in) high.

£1,000 - 1,500
 JPY170,000 - 260,000
 US\$1,700 - 2,500

獅子落し図蒔絵印籠 銘「平川齋」 19世紀

The subject, known as *shishi otoshi* refers to the 'trial by survival', in which *shishi* cubs are thrown off high rocks and, if they survive, will become strong.

67 *

A GOLD LACQUER FOUR-CASE INRO

By Koma Kyuhaku, 19th century
Bearing a *fundame* ground, lacquered with a girl wearing a *katsugi* (protective cloak) over her kimono, walking among *hagi* (bush clover) in winter, in gold *takamaki-e* with details of *kirikane*, the interior of *nashiji*, signed *Koma Kyuhaku saku*.
8.5cm (3 3/8in) high.
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

萩に被衣図蒔絵印籠 銘「古満久伯作」
19世紀

Provenance: Gretchen Kroch Kelsch collection.

Published: Eskenazi Ltd., *Japanese Netsuke, Ojime, Inro and Lacquerware*, London, 1984, p.53, no.108.

PROPERTY FROM A SWISS PRIVATE COLLECTION (LOTS 68-72)

68 * Y Φ

A GOLD LACQUER FOUR-CASE INRO

By a member of 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* (hand drum) and carrying a sack on his back, as they dance among scattered *tama* during the New Year beneath a line of *shimenawa* (sacred straw rope) among clouds, in gold and slight-coloured *takamaki-e* with details inlaid with ivory, the interior of *nashiji*, signed *Kajikawa saku*; with amber *ojime*.
8.5cm (3 3/8in) high.
£800 - 1,200
JPY140,000 - 210,000
US\$1,300 - 2,000

恵比寿と大黒図蒔絵象牙象嵌印籠
銘「梶川作」 19世紀

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

69 *

TWO LACQUER FOUR-CASE INRO

One by Kakosai, 19th century
The first decorated in gold and *iro-e takamaki-e* 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; the second of oval form, decorated in gold and slight-coloured *takamaki-e*, *e-nashiji* and *hiramaki-e* 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. (2).
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

蒔絵印籠 二点 (雉に海棠、足柄山)
19世紀



67



68



69





70



70 * Y Φ

TWO GOLD LACQUER FOUR-CASE INRO

The first by Shokyosai and the second by Koryusai, 19th century
 Comprising one of lenticular form, bearing a *kinji* ground, lacquered with a continuous scene of three Chinese boys, 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 *takamaki-e*, the interior of *nashiji*, signed *Shokyosai*, with ivory *ojime* carved with Handaka Sonja and a dragon, 8.9cm (3½in) high; the second of rounded rectangular form, bearing a *kinji* ground with clouds of *mura-usu-nashiji*, decorated with a continuous scene of Ariwara no Narihira on horseback admiring Mount Fuji accompanied by an attendant, in gold and slight coloured *takamaki-e* with *ko-hirame* highlights, the interior of dark *nashiji* with *kinji* edges, signed *Koryusai*, with small globular *ojime*, 7.9cm (3½in) high. (2).
 £1,000 - 1,500
 JPY170,000 - 260,000
 US\$1,700 - 2,500

蒔絵印籠 二点 (唐子闘鶏觀戰、在原業平富士見) 19世紀

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



71



71 *

A LACQUER FOUR-CASE INRO

By Koma Kyuhaku, 19th century
 The *usu-nashiji* ground finely embellished in gold and *iro-e takamaki-e* with three Genroku-era entertainers, a flautist on one side playing the *yokobue* (flute) and her companion seated on the reverse with a *tsuzumi* (hand drum), a third beauty holding a fan and leaning on a *kyosoku* (arm rest) listening 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.
 £1,000 - 1,500
 JPY170,000 - 260,000
 US\$1,700 - 2,500

女性芸人図蒔絵印籠 銘「古満休伯作」
 19世紀

72 * Y Φ

**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 *Kyokusui no Utage* poetry game, in gold and slight coloured *takamaki-e* 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 (3 1/4in) high.
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

曲水の宴図蒔絵象牙象嵌印籠 銘「可交齋」
「芝山」 19世紀

Kyokusui no Utage was a poetry game played by courtiers during the Heian period. In the game, participants composed *waka* poems before drinking sake from cups floated to them down the stream. This *inro* shows an assistant catching a cup using a sprout of bamboo in order to bring sake to those composing the poems.



72

**VARIOUS ARTISTS
OTHER PROPERTIES**

73 Y

**A LARGE BLACK LACQUER
THREE-CASE INRO**

18th century
Of wide form, bearing a *roiro* ground, lacquered with pheasant perched on a flowering cherry branch overlooking a waterfall above rapids which continue on the reverse, in gold and slight-coloured *takamaki-e* and *togidashi maki-e* with spray indicated in light *mura-nashiji*, the interior of *nashiji*, unsigned; with a black lacquer *manju* gold-lacquered and inlaid in shell with an egret on a branch, unsigned; with coral *ojime*.
9.2cm (3 5/8in) high.
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

雉に瀑布図蒔絵印籠 無銘 18世紀



73



74

74 *

A BLACK LACQUER FOUR-CASE INRO

18th century

Bearing a *roiro* ground, lacquered on either side with a Chinese ink cake, one showing Daruma carved in relief and meditating, with inscriptions, details in red lacquer, the other with a flaming jewel and partial inscription in similar style, the interior of *nashiji*, unsigned; with a black lacquer and bone *ojime* in the form of Daruma, unsigned.

7.6cm (3in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

達磨古墨図朱塗印籠 無銘 18世紀



75

75 Y Φ

A RED LACQUER FOUR-CASE INRO

Late 18th/early 19th century

Bearing a rich vermilion ground and lacquered with an eagle perched on the branch of an oak tree which continues on the reverse, in shades of gold *takamaki-e* with *kirikane* highlights, the cord runners with a formal design in *chinkinbori* and the interior of *nashiji*, unsigned; with an ivory *ojime* carved with the *junishi* (the twelve animals of the East Asian zodiac), signed *Tamakazu*.

7.9cm (3 1/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

枝上鷲図蒔絵印籠 無銘 18世紀後期/19世紀前期



76



77

76

A BLACK AND GOLD LACQUER FOUR-CASE INRO

By Yoshikawa, late 18th/early 19th century

The *roiro* ground embellished with *mura-nashiji* and lacquered with a continuous design of a cock and hen pheasant perched on a large rock beside a flowering plum tree, in gold and slight-colored *takamaki-e* with *e-nashiji* and *kirikane* highlights, the interior of *nashiji* with *kinji* edges, signed Yoshikawa with *kao*. 8.2cm (3¼in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

双雉図蒔絵印籠 銘「美川（花押）」 18世紀後期/19世紀前期

This maker appears to be unrecorded.

77

A SMALL SOMADA-STYLE FOUR-CASE INRO

18th century

Decorated on either side with clumps of chrysanthemums growing around fences inlaid with formal designs, all in various shades of *aogai*, the base of matt gold lacquer and the interior of *roiro* with *kinji* edges, *unsigned*. 5.7cm (2¼in) high.

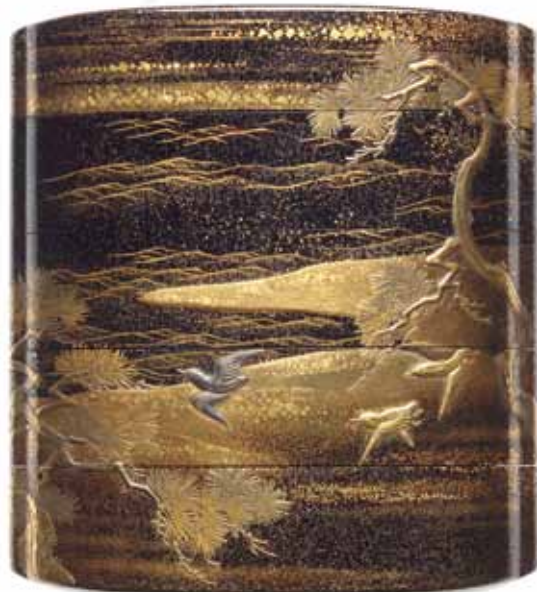
£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

菊に垣根図杣田様螺鈿印籠 無銘 18世紀

Provenance: Michael Tomkinson (collection no.26), the great-grandfather of the present owner, and thence by descent.



78



79

**YAMADA JOKASAI AND SCHOOL
VARIOUS PROPERTIES**

78

A BLACK LACQUER FOUR-CASE INRO

By Yamada Jokasai, late 18th/early 19th century

Of wide form, the *roiro* ground with lightly sprinkled gold powder, lacquered with a continuous design of a flock of nine birds flying past a spreading pine tree amid bands of mist on the shores of a lake, in gold *takamaki-e* and *togidashi maki-e* with details of gold foil and *kirikane* highlights, the interior of *roiro* with *kinji* edges, signed *Jokasai*.

7.6cm (3in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

海辺に千鳥図蒔絵印籠 銘「常嘉斎」 18世紀後期/19世紀前期

79

A BLACK LACQUER FOUR-CASE INRO

By Yamada Jokasai, late 18th/early 19th century

Of wide form, the *roiro* ground embellished with *mura-nashiji* and lightly sprinkled gold powder, lacquered with seashells and seaweed strewn on a sandy beach, lapped by rolling waves, in gold and silver *takamaki-e* and *togidashi maki-e*, the interior of *roiro* with *kinji* edges, signed *Jokasai*. 7.5cm (3in) high.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

海辺に貝図蒔絵印籠 銘「常嘉斎」 18世紀後期/19世紀前期

80

A GOLD LACQUER FOUR-CASE INRO

By Yamada Jokusai, 19th century
Of upright form, lacquered and inlaid with a continuous design of two hawks tethered to a perch, the birds inlaid in dark wood and the perch of gold and coloured *takamaki-e*, within *kirikane* clouds, the interior of *nashiji*, signed *Joka* with *kao*; with inlaid metal *ojime*.

8.5cm (3 3/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鷹図蒔絵印籠 銘「常嘉（花押）」 19世紀



80

81 *

A GOLD LACQUER FIVE-CASE INRO

By Tokosai Masashige, mid/late 19th century
Decorated in gold and slight-coloured *takamaki-e* and *mura-nashiji* with a continuous design of five horses pasturing beneath branches of cherry blossoms, the interior of rich *nashiji*, signed *Masashige saku* with *tsubo* seal.

9.2cm (3 5/8in) high.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

桜下馬図蒔絵印籠 銘「正茂作（壺印）」

19世紀中期/後期

Published: the artist is recorded by E. A. Wrangham, *The Index of Inrō Artists*, Harehope, Northumberland, 1995, p.168, listed, and its signature reproduced.



81



82

82 *

A GOLD LACQUER FOUR-CASE INRO

By Moei (Shigehide), early 19th century
Decorated in gold and slight-coloured *takamaki-e* with two hunters, one holding a rifle as he waits for his sake being poured by his companion, resting beneath the snow-covered branches of a pine tree on one side and a large boar on the reverse, with discreet details of *aogai* and *togidashi maki-e*, the interior of rich *nashiji*, signed *Moei* with seal *Tomii*. 8.3cm (3 1/4in) high.
£3,000 - 4,000
JPY510,000 - 680,000
US\$5,000 - 6,700

獵師と猪図蒔絵印籠 銘「茂栄 富（方印）」
19世紀前期

Published: the artist is recorded by E. A. Wrangham, *The Index of Inrō Artists*, Harehope, Northumberland, 1995, p.182, listed, and its signature and seal reproduced.

**KOMA FAMILY
VARIOUS PROPERTIES**

83 *

A LACQUER FIVE-CASE INRO

By Koma Naomasa, 19th century
Decorated in gold and *sumi-e togidashi maki-e* 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.
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

竹林図蒔絵印籠 銘「古満直政造」 19世紀



83

84

A GOLD LACQUER FOUR-CASE INRO

By Koma Kyuhaku after a design
by Hanabusa Itcho, 19th century
Of wide form, bearing a *kinji* ground and
lacquered with a continuous design of the
Wagojin, gods of conjugal harmony, smiling
in conversation, in coloured *togidashi maki-e*,
inscribed *Hanabusa Itcho* with seal, the interior of
nashiji with *kinji* edges, signed *Koma Kyuhaku*.
7.9cm (3 1/8in) high.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000



84

和合神図蒔絵印籠 銘「英一蝶（丸印）」
「古満休伯」 19世紀

85 *

A BLACK LACQUER SEVEN-CASE INRO

By Koma Kansai, 19th century
Decorated in gold and red *takamaki-e*, *kirikane*
and *e-nashiji* with a giant ceremonial *gakudaiko*
(drum) partially hidden behind a sumptuous
brocade curtain beneath flowering branches of
maple, the design of the curtain continuing on
the reverse, the interior of rich *nashiji*, signed
Koma Kansai zo. 10cm (3 7/8in) high.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

楓下楽太鼓図蒔絵印籠 銘「古満寛哉造」
19世紀



85



86

86 *

A GOLD LACQUER FIVE-CASE INRO

By Koma Kansai, 19th century

Of upright form, the gold lacquer ground embellished with *mura-nashiji* and *kirikane*, lacquered with a continuous design of Nasu Yoichi, the celebrated archer riding past a flowering cherry tree in a mountainous landscape, in gold and slight-coloured *takamaki-e*, the interior of *nashiji*, signed *Kansai utsusu*; with simulated coral *ojime* and plain wood *manju netsuke*. 8.5cm (3 3/8in) high.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

那須与一図蒔絵印籠 銘「寛哉写」 19世紀

**KAJIKAWA FAMILY
VARIOUS PROPERTIES**

87

A LACQUER FOUR-CASE INRO

By a member of the Kajikawa family, 18th century
The ground of black lacquer with a light sprinkling of *usu-nashiji*, lacquered with a continuous design of a small hamlet in a mountainous landscape, a small figure in a salt-burner's hut to one side, in gold *takamaki-e* and *hiramaki-e*, the interior of *nashiji*, signed *Kajikawa saku* with seal. 8.2cm (3 1/4in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

村落図蒔絵印籠 銘「梶川作(方印)」
18世紀



87

88

A LACQUER FOUR-CASE INRO

By a member of the Kajikawa family, 19th century
Bearing a *shibuichi-nuri* ground, lacquered with
a continuous scene of a mounted warrior fording
a river, towards a creeper-clad pine tree which
continues on the reverse, in gold and slight-
coloured *takamaki-e*, the interior of *nashiji*,
signed *Kajikawa saku*.
9.5cm (3¾in) high.
£2,000 - 3,000
JPY340,000 - 510,000
US\$3,300 - 5,000

武将川渡り図蒔絵印籠 銘「梶川作」 19世紀

Provenance: J. Prieur collection.



88

89 *

A BLACK LACQUER FOUR-CASE INRO

By a member of the Kajikawa family, 19th century
The rich *roiro* ground embellished with *kirikane*
and lacquered with cock and hen pheasants
among wild plants, in gold and coloured
takamaki-e with *hirame* highlights, the interior of
nashiji, signed *Kajikawa saku* with red pot seal
Ei; with carnelian *ojime* and modern wood *manju*
netsuke. 8.9cm (3½in) high.
£2,500 - 3,000
JPY430,000 - 510,000
US\$4,200 - 5,000

双雉図蒔絵印籠 銘「梶川作 英(壺印)」
19世紀



89



90



91

90 *

A GOLD LACQUER BROAD TWO-CASE INRO

By a member of the Kajikawa family, 19th century
Decorated in gold and slight-coloured *takamaki-e*
and *kirikane* with a waterfall cascading over a
prancing *shishi*, the design continuing on the reverse
with waves crashing against rocks, the *shishi*'s eyes
inlaid in *aogai*, the interior of red lacquer with matt
gold risers, signed *Kajikawa saku* with *tsubo* seal *Ei*.
8.3cm (3 1/4in) wide.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

獅子図蒔絵印籠 銘「梶川作 英（壺印）」
19世紀



91 * Y

A BLACK LACQUER FIVE-CASE INRO

By a member of the Kajikawa family, 19th century
Decorated in gold and *iro-e takamaki-e* 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 maki-e, 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.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

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.

92

92 *

A BLACK LACQUER FOUR-CASE INRO

The inro by *Kajikawa Bunryusai*, with a wood
netsuke by *Arima Tomonobu*, both 19th century
The *roiro* ground decorated in gold, *kirikane*,
togidashi maki-e and *iro-e takamaki-e* with the
Bodhisattva *Jizo* holding a *shakujō* (Buddhist
staff) and wearing a large lotus leaf on his head
fording the *Sanzukawa* (River of Three Crossings),
accompanied by *Emma-O*, God of Hell, holding a
bamboo rod, a willow tree on the shore, the trailing
branches of willow continuing on the reverse, the
interior of rich *nashiji*, signed *Kajikawa Bunryusai*
saku, 8.3cm (3 1/4in) high; with wood netsuke of
closely cluttered *nasu* (aubergine) forming a circular
compact composition, signed in a rectangular
reserve *Tomonobu*, 3.5cm (1 3/8in) diam.

£5,000 - 6,000

JPY850,000 - 1,000,000

US\$8,400 - 10,000

閻魔王と地藏菩薩図蒔絵印籠
銘「梶川文龍齋作」 19世紀



93

93 *

A BLACK LACQUER FOUR-CASE INRO

By a member of the Kajikawa family, 19th century. Decorated in gold, silver and *iro-e takamaki-e* with a teamaster on his hands and knees, visible from the partially-open sliding door of a snow-covered rustic tea hut, greeting his guest, shown on the reverse, as he walks along the narrow garden path paved with imperfect stones, his body humbly lowered in preparation for the experience of tea, a stone basin for ritual cleansing and ladle in the left foreground, the interior of red lacquer with matt gold risers, signed *Kajikawa saku* with *tsubo*-seal *Ei*.

7.7cm (3in) high.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

茶室に茶人図蒔絵印籠 銘「梶川作英（壺印）」 19世紀

94 *

A GOLD LACQUER FIVE-CASE INRO

By a member of the Kajikawa family, 19th century. Decorated in gold *takamaki-e* with a continuous design of rolls of brocade cloths draped over *kinuta* (fulling blocks) and wooden mallets, reserved on a rich *nashiji* ground, the interior of *nashiji*, signed in gold lacquer *Kajikawa* with seal; with gold lacquer *ojime*, unsigned.

9.5cm (3¾in) high.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

砧打図蒔絵印籠 銘「梶川（方印）」 19世紀

The *kinuta* (fulling block) motif is associated with a famous Noh drama of the same name in which a woman separated from her husband beats on a fulling block in imitation of an envoy in ancient times who beat cloth in the hope that the sound would carry to his wife and children left at home.



94



**OTHER ARTISTS
VARIOUS PROPERTIES**

95 Y

A BLACK LACQUER FIVE-CASE INRO

19th century

Of upright form, bearing a rich *roiro* ground, lacquered with draped screens, decorated with various floral designs, beneath clouds, in gold *takamaki-e* with *hirame* highlights, the interior of *nashiji*, unsigned; with a black-lacquered netsuke in the form of a *tsuzumi* (hand drum), gold-lacquered with a tasselled flowerball, signed *Sakusai*; with a coral *ojime*. 8.9cm (3½in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

几帳に楠球図蒔絵印籠 無銘 19世紀

96 *

A SMALL LACQUER FOUR-CASE INRO AND LACQUER HAKO-NETSUKE

Both by Shibata Zeshin (1807-1891), Meiji Period
Lacquered in gold *takamaki-e* and inlaid in pewter
and mother-of-pearl with three flat-bottomed
work boats laden with *shiba* (firewood) floating on
formalised waves, signed with scratched characters
Zeshin sha; the *hako-netsuke* decorated in gold,
grey and red *takamaki-e* and *tetsusabi-nuri* with
a single sprig of *kaji* (paper mulberry) on the top
corner of the cover and an *itomaki* (silk winder) and
a poem slip on the sides of the box, the interior
of matt gold, signed with scratched characters
Zeshin; with two *tomobako*, one consisting of an
ikkanbari (lacquered-paper) box titled *Shibafune
inro* (boats laden with firewood), the inside of the lid
signed *Honami zo, Koetsu zo sha, Zeshin* (Zeshin
copied the one made by Koetsu, owned by the
Honami family) with seal *Koma* and a wood box
titled *Koetsu saku Zeshin o mo, ikkanbaribako-zoe,
Shibafune maki-e inro* (*Maki-e inro* with *shibafune*
design, copied by the venerable Zeshin after one by
Koetsu, accompanied by a lacquered-paper box),
the inside of the lid signed *Kakan'an Chikushin kan*
(examined by Kakan'an Chikushin) with seal *Koma*;
together with an outer lacquered-wood storage
box. *The inro 6.1cm (2 3/8in) high. (4).*

£20,000 - 30,000

JPY3,400,000 - 5,100,000

US\$33,000 - 50,000

柴船図螺鈿蒔絵印籠 銘「是真写」
附 七夕図蒔絵木製箱根付 銘「是真」
明治時代

The theme of a boat laden with brushwood floating
on the water relates to a poem by the Buddhist
monk Jakuren (circa 1139-1202) included in the
Shinkokinshu anthology (1205), Book 2:

*Kurete yuku / haru no minato wa / shiranedomo /
kasumi ni otsuru / Uji no shibafune*

Where has the spring gone? / By the harbour / in
the mist / a boat laden with brushwood / drifts away
down Uji River.

According to the art historian and lacquer
researcher Takao Yo, Shibata Zeshin made at least
four *inro* of this design, all of them based on an
inro by Koma Bunsai (1811-1871) which was itself
based on a supposed original by Hon'ami Koetsu
(1558-1637). One of the four Zeshin *inro* belonged
to the Matsuzawa (a wealthy merchant family), while
the second belonged to the Momiyama family (a
long line of high-ranking samurai bureaucrats) and
both were accompanied by a *tomobako*. A third,
owned by the metal worker Kagawa Katsuhiro
(1853-1917), was sold at auction in 1917 and is
now believed to be in the Irving collection. This
inro was signed Zeshin on the base and had a
tomobako, like the example offered here, bearing
an inscription Hon'ami-ke zo, Koetsu saku, Zeshin
sha.¹

Notes:

1. Takao Yo, *Maki-e hakubutsukan, sakuhi
tenjishitsu, Koma Kansai* (*Maki-e* Museum, the
Exhibition Gallery, Koma Kansai), [http://makie-
museum.com/skansai.html#bunsai](http://makie-museum.com/skansai.html#bunsai)



(signature of inro)



(signature of netsuke)



(signature inside *ikkenbari* box)



(signature inside *tombako*)



97



98

97

**A GOLD AND BLACK LACQUER
FOUR-CASE INRO**

19th century

Of wide form, the *mura-nashiji* ground enhanced with *hirame*, lacquered and inlaid with three elephants, one of gold *takamaki-e*, one of inlaid *raden* and one of pewter, beneath a spreading pine tree of gold *takamaki-e*, the interior of *nashiji*, signed *Kogyokusai*. 8.5cm (3 3/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象図蒔絵螺鈿印籠 銘「光玉齋」 19世紀

Provenance: W. L. Behrens collection, no.1492.
Paul Corbin collection.
Maurice Feuillet collection.

98 *

A BLACK LACQUER FOUR-CASE INRO

19th century

Decorated in gold and *iro-e takamaki-e* with cherry blossoms drifting over overlapping *shikishi* (square papers for poems) and *tanzaku* (rectangular poem slips) enclosing spring bird and flowers on one side and autumnal motifs on the other, with details inlaid in mother-of-pearl and enamel, *unsigned*.

7.2cm (2¾in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

色紙短冊図蒔絵螺鈿印籠 無銘 19世紀



99

99 *

AN INLAID GOLD LACQUER AND CLOISONNÉ ENAMEL FOUR-CASE INRO

Meiji Period

Bearing a rich *nashiji* ground lacquered in gold *takamaki-e* with *ho-o* birds in flight amid floral sprays, both sides inset with a silver central cartouche bordered with stylised floral motifs inlaid in enamels, enclosing on one side a carpenter waving his hands in shock as the statue of a Chinese maiden shown on the reverse comes to life having stepped out of the portable shrine, all decorated in *shibuichi*, gold, enamel and bronze *takazogan*, the interior of *nashiji*, *unsigned*; with silver and enamelled *ojime* and carved two-part red-lacquer *manju*-netsuke engraved with three fishermen in a Chinese landscape, *unsigned*; with wood storage box. 9cm (3½in) high. (2).

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

大工と美女図七宝象嵌蒔絵印籠 無銘 明治時代



100 *

A PORCELAIN FOUR-CASE INRO

By Dohachi, 19th century

Painted in underglaze blue with a continuous scene of Chinese children in a procession walking past willow and pine trees, signed *Kachutei Dohachi sei*; with a blue and white porcelain netsuke in the form of a *shojo* dancer, signed *Eiraku*; with a globular porcelain *ojime*, painted in underglaze blue with clouds. 7cm (2¾in) high.

£700 - 900

JPY120,000 - 150,000

US\$1,200 - 1,500

唐子大名行列擬陶製印籠 銘「華中亭道八製」
19世紀

Illustrated on page 47.



100



101



102

101 Y Φ

AN IVORY FOUR-CASE INRO

18th century

Carved in low relief with a continuous mountainous landscape of thatched huts in autumn, scattered with pine and willow trees, the foreground with peasants on the shores of the lake on one side and a fisherman on his boat on the other, the interior of gold lacquer with each case decorated with assorted *mon* (family crests) including *maizuru mon*, *maru ni mokko mon*, *kuyo mon* and *daki-myoga mon*, the inside bottom case signed with seal *Tessai*; with ivory seal netsuke in the form of a seated *shishi*, unsigned and a coral *ojime*. 8.1cm (3 1/8in) high.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

山水図象牙彫印籠 銘「鉄哉」 18世紀

Provenance: Michael Tomkinson collection, no.740, recorded but not illustrated by Michael Tomkinson, *A Japanese Collection*, London, 1899, vol.I, p.20, where the lacquer was mistakenly attributed to Kinsai.

**TONKOTSU (TOBACCO CASES)
AND KISERUZUTSU (PIPE CASES)
VARIOUS PROPERTIES**

102 *

**AN UNUSUAL BOXWOOD SAGEMONO
PROBABLY INTENDED AS A TONKOTSU**

19th century

In the form of two confronting fish, their tails entwined with a loose ring attachment for a tassel beneath, unsigned; with a natural nut *ojime*. 8.2cm (3 1/4in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

双魚意匠木製とんこつ 無銘 19世紀

103 * Y Φ

**AN IVORY TONKOTSU AND STAG-ANTLER
KISERUZUTSU**

The *tonkotsu* by Kihodo Masakazu, Meiji Period. The *tonkotsu* of flattened deep cup shape, carved in high relief with the Seven Sages of the Bamboo Grove with boy attendants and the cover carved with a canopy of bamboo leaves blowing in a breeze, signed *Kihodo Masakazu cho* with seal; the *kiseruzutsu* of stag-antler, of *otoshi-zutsu* type, carved and partly pierced with the same subject; with a bone *ojime* in the form of Daruma. The *tonkotsu* 10.2cm (4in) high; the *kiseruzutsu* 19.6cm (7 3/4in).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

竹林七賢図象牙彫とんこつ
銘「寄峯堂正一彫（方印）」
竹林七賢図鹿角彫きせる筒 無銘
明治時代



103



(104 - signature)



104

105

104 *

A STAG-ANTLER KISERUZUTSU

By Ozaki Kokusai (1835-1892), Shiba, Tokyo, 19th century
Of *muso-zutsu* form, bearing a shaped panel, carved in relief with a formalised dragon among clouds, the top carved in relief with two medallions of a *kongo* (thunderbolt) with jewel and floral *mon* (family crest), the cord attachment formed by a *shishi* head, its mane forming a band around the neck, signed in relief *Kokusai*; with wood storage box.

21.5cm (8½in). (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鹿角彫させる筒 獅子雲龍 銘「谷齋」 19世紀



105 Y

AN AIKUCHI, A KISERUZUTSU, TWO INRO, A TONKOTSU AND A NETSUKE

19th century

The *aikuchi* with wood *saya* and *tsuka*, carved in relief with a dragon amid swirling water, signed *Masanao*, 23.5cm (9¼in); the bamboo *kiseruzutsu* of *muso-zutsu* form, carved with a tiger and dragon, signed *Konan Gyokuei* with seal, 25.8cm (10in); each *inro* of two cases, the first bearing a *roiro* ground, lacquered on one side with a pine cone in a landscape in *togidashi maki-e* and on the other with a three-line poem, signed *Gozan*, 10.5cm (4 1/8in); the second of wood, carved and lacquered with a large lobster, unsigned, 8.5cm (3 3/8in); the *tonkotsu* formed from the shell of a tortoise, unsigned, 7.6cm (3in); the large two-part netsuke of mother-of-pearl, carved with birds and waves, unsigned, 8.5cm (3 3/8in) wide. (6).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

木彫雲龍合口短刀拵附短刀 一点

竹製させる筒 龍虎 一点

蒔絵印籠 二点 (伊勢海老、月夜に松笠)

亀甲羅とんこつ 一点

青貝彫根付 波上鳥 一点

19世紀

Provenance: W. W. Winkworth collection.

106

TWO INRO AND A KISERUZUTSU

18th to 19th century

The first *inro* of gilt metal, with a *shishi* on a rock in relief, with a hinged cover revealing a brush and inkwell within, unsigned, 5.7cm (2¼in); the second of black lacquer, of four cases, lacquered with birds feeding their young among wild flowers, in gold and coloured *togidashi*, signed *Baikansai*, 5.7cm (2¼in); the wood *kiseruzutsu* with four sunken panels inlaid with various designs in metal relief, signed *Nagachika*, 25.5cm (9 7/8in). (3).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

金工印籠 一点 (獅子図)

蒔絵印籠 一点 (花鳥図)

木製貼付彫金させる筒 一点 (草花図)

18-19世紀

Provenance: Michael Tomkinson, (the first *inro* collection no.417, the *kiseruzutsu* no.87), the great-grandfather of the present owner, and thence by descent.



106



(106 - *kiseruzutsu* signature)



106



107



(107 - signature)

107 *
A LACQUER KISERUZUTSU WITH TABAKO-IRE

By Kozan, 19th century
 The *kiseruzutsu* of *muso-zutsu* form, brown lacquered over a red lacquer base and engraved with numerous young Chinese boys, one holding a painting of a bird perched on a flowering prunus tree, with a two-line inscription, inscribed *Kozan to* with seal; containing a gold, silver and bamboo *kiseru*; the woven *tabako-ire* with a design of a bridge and with a *mae-kanagu* of a *menuki* in the form of prunus branches on a straw hat, decorated in *shakudo* and gilt metal. *The kiseruzutsu 22.2cm (8¾in).*

£1,000 - 1,500
 JPY170,000 - 260,000
 US\$1,700 - 2,500

木彫漆塗させる筒 唐子
 銘「湖山刀（方印）」 19世紀



108

108 *
A WOOD KISERUZUTSU WITH TABAKO-IRE

19th century
 The *kiseruzutsu* of *muso-zutsu* form, carved in relief with a continuous design of seals and with an inscription to one side, the mouth rimmed with bone, with a long inscription and seal; the *tabako-ire* with a design of flowers and *Genji monogatari* (The Tale of Genji) chapter headings, the *mae-kanagu* of a fish and ferns in gold, silver and *shakudo*, unsigned. *The kiseruzutsu 21cm (8¼in).*

£800 - 1,200
 JPY140,000 - 210,000
 US\$1,300 - 2,000

木彫させる筒 判子散 作者不詳 19世紀



(109 - signature)



(109 - signature)

109 *

A LACQUER KISERUZUTSU WITH TABAKO-IRE

The kiseruzutsu by Takai Taisai (dates unknown), the tabako-ire with a kanagu by Kano Natsuo (1828-1898), Meiji Period

The kiseruzutsu of muso-zutsu form, of dark brown ishime lacquer, decorated with a formalised open boat laden with large leaves, chrysanthemums and a branch of maple, on stylised waves, in gold and light-coloured takamaki-e and roiro, the rim mounted with gold, signed Taisai; the dark grey tabako-ire with a formal design in white resist, with a gold mae-kanagu of a crane and roped stand, signed Natsuo, the uraza (back plate) with a shippo design inlaid in shakudo honzogan; with a gilt metal ojime decorated in iro-e takazogan with a bird on a magnolia tree; with fitted wood storage box. The kiseruzutsu 19.5cm (7³/₄in). (4).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

蒔絵きせる筒 浮船 銘「泰哉」
前金具 鶴 銘「夏雄」
明治時代

For the maker of the kiseruzutsu, see E. A. Wrangham, *The Index of Inro Artists*, Harehope, Northumberland, 1995, p.280. He is believed to have been a pupil of Ikeda Taishin and worked in the Meiji Period.



109

SWORDS, SWORD-FITTINGS, ARMOUR, HELMETS AND OTHER MILITARY ACCOUTREMENTS

Lots 110 - 225





TSUBA

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

Lots 110 - 137

The following twenty-seven lots comprise a selection of *tsuba* from an English collection. They consist of fine and classic examples from the schools of Owari, Akasaka, Higo, Kyo Shoami and Shoami, dating from the late Muromachi Period (circa 1500) to the late Edo Period (early 19th century). Many are accompanied by NBTHK and NTHK certificates and a number are illustrated in standard Japanese reference works. These include the series of books by Ito Mitsuru on *tsuba* by the Hayashi, Nishigaki and Kamiyoshi families of Higo, as well as Iida Kazuo's book *Nobuie Tsuba*, published in Tokyo, 1981.

以下に続く27点のロットは、イギリスのプライベート・コレクションより厳選された鐔になります。これらのロットには、室町時代後期（1500年頃）から江戸時代後期（19世紀前期）に作られた尾張、赤坂、肥後、京正阿弥、正阿弥派による鐔のなかでも、上質で典型的なデザインがそろっています。その多くに日本美術刀剣保存協会、日本刀剣保存協会の鑑定書が付属されており、日本語による関連書籍の多くに今回出品されている作品が掲載されています。作品が掲載されている書籍として、伊藤満による「林・神吉：肥後の金工林・神吉各代とその作品」（2008）、飯田一雄による「信家鐔 付・中村覚太夫 信家鐔集」（刀剣春秋新聞社、1981）が挙げられます。

SWORD FITTINGS
TSUBA

110

A TACHISHI YAMAGANE TSUBA

Muromachi Period, circa 1500-1550

Of *mokko* form with raised *mimi* (rim), pierced with boar's eyes and engraved on both sides with *karakusa* and scattered *choji* in *katakiri*, the *mimi* also engraved with clouds in a similar style, *unsigned*; with wood storage box.

7.7cm (3in). (3).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐺 唐草文 無銘
室町時代 (1500-1550年頃)



110

Accompanied by a NBTHK Tokubetsu Kicho certificate, dated August 1978.

111

A NOBUJIE TSUBA

Momoyama/early Edo Period, early 17th century

Of *mokko* form with high raised *mimi* (rim), engraved with an overall design of scrolling foliage in *kebori* above two *udenuki-ana*, the *ryohitsu* plugged with thick gilt metal, signed *Joshu no ju Nobujie*; with inscribed box bearing a descriptive text.

8.2cm (3¼in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐺 唐草文 銘「上州住信家」
桃山時代/江戸時代前期 (17世紀前期)



111

Published: Iida Kazuo, *Nobujie tsuba*, Tokyo, 1981.

112

AN ONO TSUBA

Late Muromachi Period, 16th century

Of circular form, pierced within the half-pipe *mimi* with a bold design of three *aoi-mon*, the iron of good colour and with *tekotsu* on the *mimi*, *unsigned*; with wood storage box.

7cm (2¾in). (3).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

鐺 葉葵文透 無銘 室町時代後期 (16世紀)

Accompanied by a NBTHK Hozon certificate, dated June 2008.

Published: Yasukazu Okamoto, *Owari to Mikawa no tanko*, Tokyo, 1983.



112



113

113

AN EARLY OWARI TSUBA

Muromachi Period, 16th century

Of circular form, delicately pierced with a sparse design of lightning bolts, possibly intended for a *mon* (family crest), the iron of fine colour with *tekkotsu* on the *mimi* (rim), *unsigned*; with wood storage box. 7.6cm (3in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐺 稲妻透 無銘 室町時代 (16世紀)

Although ascribed to Owari, the work also shows affinities with the Kyo-*sukashi* of the Muromachi Period.



114

114

AN OWARI TSUBA

Momoyama/early Edo Period, early 17th century

Of circular form, the thick plate pierced with two stylised saddles, the square *mimi* (rim) showing marked *tekkotsu*, *unsigned*; with a *tomobako* bearing a *hakogaki* by Dr Sato Kanzan.

7.6cm (3in). (3).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐺 鞍透 無銘 桃山時代/江戸時代前期 (17世紀前期)

Accompanied by a NBTHK Hozon certificate, dated April 2007.

Published: Matsumiya Kanzan, *Toban shokan kotetsu*, Tokyo, 1967, p.81, where it states that the design is a revival of a famous *ko-katchushi tsuba* made by a member of the Owari School in the late Momoyama or early Edo Period.



115

115

A KYO-SHOAMI TSUBA

Momoyama Period, circa 1600

Of circular form, pierced with a paulownia in a window frame within a half-pipe *mimi* (rim), *unsigned*; with wood storage box.

7.8cm (3 1/8in). (3).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

鐺 窓桐透 無銘 桃山時代 (1600年頃)

Accompanied by a NBTHK Tokubetsu Hozon certificate, dated April 1998.

Provenance: Eckhard Kremers collection. Kirk Indlerkofer collection.

This classic Kyo-Shoami design is a forerunner of more frequently seen examples from Higo and Akasaka, the iron is of typical colour and in fine condition.

116

A SHOAMI TSUBA

Edo Period, early 18th century

Of rounded rectangular form, pierced within the delicate half-pipe *mimi* (rim) with a *kiri* (paulownia) *mon* (family crest), the iron of fine colour and texture, *unsigned*; with wood storage box. 7.3cm (2 7/8in). (4).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐺 桐文透 無銘 江戸時代 (18世紀前期)

Accompanied by a NBTHK Hozon certificate and a NTHK Kanteisho certificate, each attributing the work to the Shoami School.



116

117

A KO-AKASAKA TSUBA

Edo Period, early 17th century

Of large chrysanthemum flower form, pierced with a symmetrical radiating design of *ogi* closed fans, *chasen* (tea whisks), *myoga* (ginger shoots) and *karigane* (wild geese), the iron of fine colour and with lightly-engraved details, *unsigned*; with *tomobako* bearing a *hakogaki* attributing the work to ko-Akasaka. 8.3cm (3 1/4in). (3).

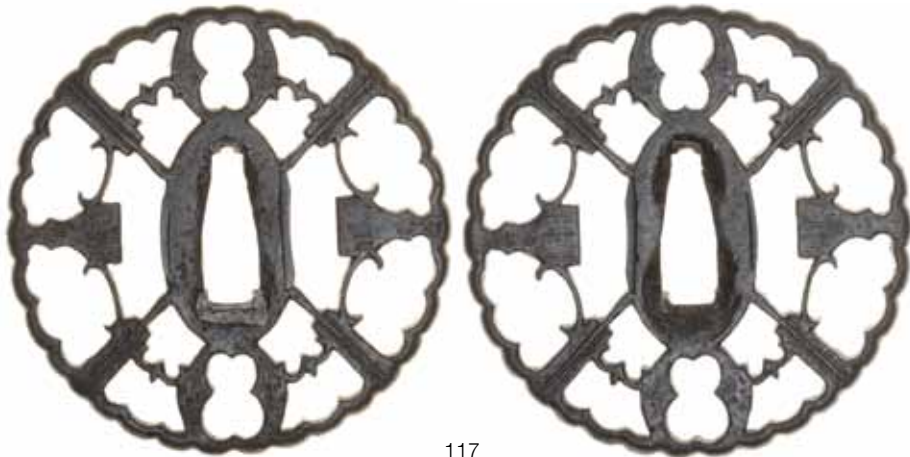
£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

鐺 抱茗荷雁金透 無銘 江戸時代 (17世紀前期)

Accompanied by a NBTHK Hozon certificate, dated October 2003, attributing the work to ko-Akasaka.



117

118

A KO-AKASAKA TSUBA

Edo Period, early 17th century

Of almost circular form, the thick plate pierced with formalised scythes, the inner surface of the *mimi* (rim) lobed to simulate the petals of a chrysanthemum, the iron of good colour with extensive black patination, *unsigned*; with wood storage box. 7.9cm (3 1/8in). (3).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐺 鍬形透 無銘 江戸時代 (17世紀前期)

Accompanied by a NBTHK Hozon certificate, dated February 2010 and attributing the work to ko-Akasaka.



118

As with a number of early Akasaka *tsuba*, the design shows strong affinities with Owari *tsuba*.

119

A KO-AKASAKA TSUBA

Late 17th century

Of almost circular form, pierced with a design of wild geese and reeds, the iron of fine colour and with lump *tekkotsu* on the *mimi* (rim), *unsigned*; with *tomobako*, bearing a *hakogaki* by Dr Sato Kanzan. *8cm (3 1/8in)*. (3).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

鐔 葦雁透 無銘 17世紀後期

Accompanied by a NBTHK Tokubetsu Hozon certificate. Dr Kanzan's *hakogaki* attributes the work to the second master of the school, Tadamasu.

120

AN AKASAKA TSUBA

By Akasaka Tadatoki, 2nd generation, Edo Period, early 19th century
The thick plate of oval form, pierced with a design of informal paulownia and *tomoe* within the half-pipe *mimi* (rim), the iron of good colour, signed *Bushu no ju Akasaka Tadatoki saku*; with wood storage box.

7.9cm (3 1/8in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐔 桐巴透 銘「武州住赤坂忠時作」 江戸時代 (19世紀前期)

Accompanied by a NBTHK Hozon certificate dated March 2011, attributing the work to Tadatoki, 6th generation.

The maker, who died in 1796, was the third Tadatoki and the sixth Akasaka master, although the work looks somewhat older.

121

AN AKASAKA TSUBA

Mid 18th century

Of *mokko* form, pierced with a resting crane with faint engraved details of plumage and head features, *unsigned*; with storage box.

8.1cm (3 1/8in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐔 鶴透 無銘 18世紀中期

Accompanied by a NBTHK Hozon certificate, dated 2008.

122

AN AKASAKA TSUBA

By Akasaka Tadashige (1739-1816), late 18th century

Of oval form, pierced in negative silhouette with cherry and prunus blossoms, the *kozuka hitsu* in the form of a snowflake, signed *Tadashige saku*; with wood storage box.

7.9cm (3 1/8in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐔 桜梅雪花 銘「忠重作」 18世紀後期

Accompanied by a NBTHK Hozon certificate, dated June 2002, attributing the work to Akasaka Tadashige, who was the brother of the second Tadatoki and became the third Akasaka master. His works in negative silhouette are comparatively rare and very different from the more commonly seen Akasaka *sukashi tsuba*.

123

TWO HIGO NISHIGAKI SENTOKU TSUBA

Late 17th and 18th century

The first of *mokko* form, carved with an overall breaking wave design which continues over the edge, *unsigned*, *7.6cm (3in)*; the second of oval form, bearing a ground of stamped *kokuin* (flowerheads) and engraved with a hawk and captured monkey, *unsigned*, *7cm (2 3/4in)*; each with a wood storage box. (4).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 二点 (波、猛禽捕猿) 17世紀後期・18世紀

On the first example, the shape of the *hitsu-ana* and *seppa-dai* are reminiscent of the second Nishigaki master, although the carving of the waves indicates a later generation. The second was made by one of the earlier generations of the school.

124

A HIGO NISHIGAKI TSUBA

Mid 17th century

Of oval form, pierced with *tomoe* and inlaid with *karakusa* in gold *hirazogan*, the iron of fine colour, *unsigned*; with a brocade bag and wood storage box. *7.6cm (3in)*. (4).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 三巴透 無銘 17世紀中期

Accompanied by a NBTHK Tokubetsu Hozon certificate, dated October 2003.

The design was a speciality of the first Kanshiro (1613-1693).

125

A HIGO NISHIGAKI TSUBA

By a member of Kanshiro family, early 18th century

Of oval form, pierced with *kirimon* with *tomoe*, the half-pipe *mimi* (rim) with fine linear *tekkotsu* and the iron of fine colour, *unsigned*; with wood storage box. *7.9cm (3 1/8in)*. (3).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 巴桐透 無銘 18世紀前期

Accompanied by a NBTHK Hozon certificate, dated December 2003.

126

A HIGO NISHIGAKI TSUBA

Edo Period, mid 17th century

Of almost circular form, pierced with a simplified *namako* (sea-cucumber) design with traces of gilt *rinzu* (textile-weave) around the web, *unsigned*; with wood storage box. *8.3cm (3 1/4in)*. (3).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

鐔 豎一引透 無銘 江戸時代 (17世紀中期)

Accompanied by a NBTHK Hozon certificate, dated April 2007, attributing the work to Kanshiro.

A Kanshiro *tsuba* of the same design is illustrated by Ito Mitsuru, *Nishigaki: Higo no kinko Nishigaki Kanshiro to sono sakuhin* (Nishigaki: Higo Metal Worker Nishigaki Kanshiro and His Works), Tokyo, 2005, no.44.



119



120



121



123



123



122



125



126



124



127



127

A HIGO NISHIGAKI TSUBA

Edo Period, early 18th century
Of irregular lobed form, pierced with a seven-level pine tree design with *tsuta-hishi* (diamond shaped ivy) highlights inlaid in gold *hirazogan*, the *hitsu-ana* are rimmed with *shakudo* and the iron is of fine colour, *unsigned*; with wood storage box. 7.9cm (3 1/8in). (3).

£1,200 - 1,500
JPY210,000 - 260,000
US\$2,000 - 2,500

鐔 老松透 無銘 江戸時代 (18世紀前期)

Accompanied by a NBTHK Hozon certificate, dated December 2008.

The quality of the iron, the shape of the *seppa-dai* and the style of inlay shows affinities with the second Nishigaki master (1639-1717).



128



128

A HIGO NISHIGAKI TSUBA

Edo Period, early 18th century
Pierced in the form of a *tsurukame* design (flying crane above a *minogame*) with delicately engraved details, traces of old lacquer and *tekkotsu* on the *mimi* (rim), *unsigned*; with fitted wood storage box. 7.6cm (3in). (3).

£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

鐔 鶴龜透 無銘 江戸時代 (18世紀前期)

Accompanied by a NBTHK Hozon certificate, dated June 2009.

The design was used by Matashichi but the present example shows more affinities with that of the third Nishigaki Kanshiro (1680-1761).



129



129

A HIGO NISHIGAKI TSUBA

Attributed to Nishigaki Kanshiro III (1680-1761), early 18th century
Of oval form, pierced with two *namako* (sea cucumbers) with edges of clouds in gold *nunome*, the iron of good colour, *unsigned*; with wood storage box. 7.6cm (3in). (2).

£1,200 - 1,500
JPY210,000 - 260,000
US\$2,000 - 2,500

鐔 海鼠透 無銘 18世紀前期

Provenance: Ito Mitsuru collection.

Published: Ito Mitsuru, *Nishigaki: Higo no kinko Nishigaki Kanshiro to sono sakuhiin* (Nishigaki: Higo Metal Worker Nishigaki Kanshiro and His Works), Tokyo, 2005, no.251.

The work is attributed by Ito Mitsuru to Nishigaki Kanshiro III, son of the second Kanshiro, who became master of the school in 1717. The design is derived from Shoami *tsuba* and was, with variations, used by a number of Higo families.

130

A HIGO JINGO SENTOKU TSUBA

Late 18th century

Of rounded rectangular form with broad raised *mimi* (rim), the web bearing an *ishime* ground and engraved with *tsukushi* (Japanese horsetail), signed *Yatsushiro sandaime Jingo saku*; with wood storage box. 7.6cm (3in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐔 土筆 銘「八代三代目甚吾作」

18世紀後期

Although signed as by the third Jingo, the work shows more affinities with the fifth generation (Shigenaga).



130

131

A HIGO SHIMIZU TSUBA

Early 19th century

Of squared *mokko* form, inlaid in brass *suemon* style with a broad hat, treasure sack and mallet, symbolic of the Gods of Good Fortune, Fukurokuju, Hotei and Daikoku, the *hitsu-ana* partly inlaid with brass, *unsigned*; with wood storage box. 7cm (2¾in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 福神 無銘 19世紀前期

Provenance: Dr Walter A. Compton collection, sold at Christie's, New York, March 1992, lot no.71.



131

132

A NISHIGAKI TSUBA AND A JINGO TSUBA

Edo Period, early 18th and early 19th century
The first of circular form, with a pierced design of *namako* (sea-cucumber) within a *shakudo fukurin* (applied rim), the iron of good colour, *unsigned*, 7cm (2¾in); the second of *mokko* form, inlaid with hats called *ichimegasa* in brass *zogan*, *unsigned*, 7.9cm (3 1/8in); each with wood storage box. (4).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐔 二点 (海鼠透、市女笠)

江戸時代 (18世紀前期・19世紀前期)

The first item is attributed to Nishigaki Kanshiro III.



132



133



133

A HIGO HAYASHI TSUBA

Attributed to the third Hayashi master, Tohachi (1723-1791), 18th century

Of oval form, pierced with a *yatsuhashi* (plank bridge and irises) design in iron of good colour with *tekkotsu* in the *mimi* (rim), *unsigned*; with wood *tomobako* bearing a *hakogaki* by Sasano Masayuki. 7.4cm (2 7/8in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐺 八橋透 無銘 18世紀



134



134

**A HIGO HAYASHI TSUBA AND
A HIGO KAMIYOSHI TSUBA**

Early and mid 19th century

The first of almost circular form, pierced with a *kasumi ni tachibana* (citrus fruit in the mist) design, *unsigned*, 7.8cm (3 1/8in); the second of oval form, pierced with a two-broad-line *hikiryō-mon* of the Hosokawa family, the iron of fine colour, *unsigned*, 7.3cm (2 7/8in); each with storage box. (4).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐺 二点 (霞に橘透、丸に二引両文透)
19世紀前・中期

The style of the first *tsuba* shows strong affinities with that of the fifth Hayashi master, Matahei (1770-1823). The second shows similarities with the work of the third Kamiyoshi master, Masatada, Rakuju (1817-1884).



135



135

A HIGO KAMIYOSHI TSUBA

Attributed to Kamiyoshi Fukanobu (1786-1851), early 19th century

Of almost circular form, pierced with formalised butterflies, in a symmetrical design, the iron of fine quality, *unsigned*; with wood storage box. 7.9cm (3 1/8in). (3).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鐺 影蝶透 無銘 19世紀前期

Accompanied by a NBTHK Hozon certificate, dated April 2010, attributing the work to the second Kamiyoshi master, Fukanobu (1786-1851).

136

A HIGO TOYAMA TSUBA AND A HIGO KAMIYOSHI TSUBA

Edo Period, early 17th and early 19th century
The first of circular form, pierced with two open fans and with *suhama*-shaped *hitsu-ana*, the iron of fine colour and bearing traces of *karakusa* in gold *honzogan*, signed *Toyama Minamoto no Yorie saku*, 8.1cm (3 1/8in); the second pierced with the *hikiryo-mon* of the Hosokawa family, *unsigned*, 7.7cm (3in); with wood storage boxes. (5).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500



136

鐺 二点 (扇透、桐花透)

17世紀前期・19世紀前期

The first accompanied by a NBTHK Hozon certificate, attributing the work to Toyama Yorie. Aspects of the first *tsuba* show affinities with that of Nishigaki Kanshiro and Matashichi, the first Hayashi master. A similar *tsuba* is illustrated by Ito Mitsuru, *Hayashi, Kamiyoshi: Higo no kinko Hayashi Kamiyoshi kakudai to sono sakuhin* (Hayashi and Kamiyoshi: Higo Metal Workers Hayashi and Kamiyoshi and Their Works), Tokyo, 2008, p.409. The design of the second is almost identical to one illustrated in *Kamiyoshi tsuba ehon*, a book of *tsuba* designs. The work is similar to that of Kamiyoshi Rakuju (1817-1884), the third master of the school.



137

137

A HIGO NAKANE TSUBA

Attributed to Nakane Heihachiro,
Edo Period, 19th century

Of circular form, pierced in *warabite* (bracken head) and with a *rinzu* (textile-weave) design inlaid in silver *honzogan* on the rim, *unsigned*; with wood storage box. 8.3cm (3 1/4in). (3).

£800 - 900

JPY140,000 - 150,000

US\$1,300 - 1,500

鐺 蕨手透 無銘 江戸時代 (19世紀)

Accompanied by a NBTHK Hozon certificate, dated December 1997.

Provenance: Ito Mitsuru collection.

Published: Ito Mitsuru, *Higo no kinko Hayashi, Kamiyoshi: Higo no kinko Hayashi Kamiyoshi kakudai to sono sakuhin* (Hayashi and Kamiyoshi: Higo Metal Workers Hayashi and Kamiyoshi and Their Works), Tokyo, 2008, p.395, no.8.



138



139 (part lot)

OTHER PROPERTIES

138

TWO IRON TSUBA

Mito and Nara schools, 18th and 19th century

The first of *mokko* form, carved and pierced in the manner of Hitotsuyanagi Tomoyoshi with a dragon within the half-pipe rim, signed *Suifu no ju Hagiya Katsuhira* with *kao*, 8.2cm (3 1/4in); the second of oval form, carved and inlaid with Tawara Toda confronting a dragon on a bridge, signed *Nara saku*, 7.3cm (2 7/8in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐺 二点 (龍透、俵藤太) 18・19世紀

Illustrated on page 65.

139

FOUR VARIOUS IRON TSUBA

17th to 18th century

The first of oval form, pierced with scrolling foliage, signed *Echizen no ju Kinai saku*, 7.9cm (3 1/8in); the second of Owari type, of square form, pierced with horizontal bands, *unsigned*, 7cm (2 3/4in); the third of later Tenbo type, stamped with chrysanthemum leaves around a chrysanthemum form *seppa-dai*, *unsigned*, 8.2cm (3 1/4in); the fourth of Mito type, of *mokko* form, with a skull and bones in relief, *unsigned*, 8.9cm (3 1/2in); with four wood storage boxes. (8).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐺 四点 (唐草文、縞透、菊、阿那目小町) 17-18世紀

140 *

SIX VARIOUS IRON TSUBA

17th to 19th century

Comprising a Tosa Myochin *sukashi tsuba* of irregular form, carved and pierced within the pipe rim with informal *kiri* (paulownia), *unsigned*, 8.9cm (3 1/2in); a *kinko tsuba* in the form of the *bunbuku chagama* (badger teakettle), *unsigned*, 8.9cm (3 1/2in); a Choshu-style *sukashi tsuba* pierced with a sailing ship, *unsigned*, 8.2cm (3 1/4in); a Mito *tsuba* of *mokko* form, carved and inlaid with the Setsubun ceremony, *unsigned*, 8.3cm (3 1/4in); a small *tsuba* inlaid with *kotobuki* (long life) characters in gold, silver and copper *takazogan*, *unsigned*, 7.3cm (2 7/8in); and a *kinko tsuba* carved and pierced with a frog emerging from a stream beneath a willow tree, *unsigned*, 7.6cm (3in); all with wood storage boxes. (13).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鐺 六点 (投桐透、分福茶釜、帆船透、節分、壽文字図、柳に蛙)

17-19世紀

The first accompanied by a NBTHK Hozon certificate.

141

A SHAKUDO SUKASHI TSUBA

By Hara Kazutomo, first half 19th century

Of oval form, elaborately carved and pierced with squirrels clambering over a grape vine, around a *fukuro-gata seppa-dai*, signed *Kenkosai Kazutomo*, 7.3cm (2 7/8in).

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

鐺 栗鼠 銘「謙光斎一知」 19世紀前期

For the maker, who worked in Edo and was a student of Omori Hidetomo, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H03045.

142 *

A GOTO SCHOOL IRON TSUBA

By Goto Zenjo, mid 19th century

Of rounded rectangular form, with raised rim, carved and inlaid with an elaborate Chinese landscape, showing travellers among temple buildings set on the sides of steep hills with a river in the foreground, in *takabori* with details of *iro-e takazogan*, signed *Goto Zenjo* with *kao*; with wood storage box. 9.2cm (3 5/8in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鐺 樓閣人物山水 銘「後藤善乗(花押)」 19世紀中期

Accompanied by a NBTHK Tokubetsu Kicho certificate.

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H12532. He lived in Edo and his work is rarely seen.

143

A LARGE SHIBUICHI TSUBA

By Kokian Masatomo, early 19th century

Of oval form with raised rim, carved and inlaid with Hotei struggling to haul his large sack containing a boy who holds aloft his *hossu* (fly whisk), another boy running away with a scroll, attached to a staff, on the reverse, details in silver, copper and gilt metal, signed *Kokian Masatomo* with *kao*; with wood storage box. 8.9cm (3 1/2in). (3).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

鐺 唐子布袋 銘「光輝庵正友(花押)」 19世紀前期

Accompanied by a NBTHK Hozon certificate.

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H04554.



140 (part lot)



140 (part lot)



140 (part lot)



141



140 (part lot)



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144



144

A SHIBUICHI TSUBA

By Aizan Yoshiyuki, 19th century

Of rounded rectangular form with raised rim, bearing an *ishime* ground, carved and inlaid in gold and silver *takazogan* with a flock of *chidori* (dotterels or plovers) flying over breaking waves, signed *Aizan Yoshiyuki with kao*.

6.7cm (2 5/8in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 千鳥 銘「愛山義行（花押）」 19世紀



145



145

A SHAKUDO SUKASHI TSUBA

After Yanagawa Naomasa, 19th century

Of oval form, carved and delicately pierced within a gilt metal *fukurin* (applied rim) with a dragon in a rain storm above turbulent waves, with details inlaid in gold, the *ryohitsu* plugged with gilt metal, signed *Yanagawa Naomasa*; with wood storage box. 7.3cm (2 7/8in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

鐔 雲龍 銘「柳川直政」 19世紀



146



146

A SOTEN IRON TSUBA

18th century

Of oval form, carved, pierced and inlaid within the thick gilt *fukurin* (applied rim) with *Daikoku* and *Fukurokuju* with a boy attendant among bamboo and pine trees with the peak of Mount Fuji amid clouds in the distance, signed *Koshu Hikone Soheishi Nyudo Soten sei*; with wood storage box. 8.2cm (3 1/4in). (2).

£850 - 1,000

JPY150,000 - 170,000

US\$1,400 - 1,700

鐔 大黒と福祿寿 銘「江州彦根」
「藻柄子入道宗典製」 18世紀

147

A DARK SHIBUICHI TSUBA

After Nara Toshinaga, mid 19th century
Of rounded rectangular form, carved in relief and inlaid with Kashiwade no Omihakobi slaying a ferocious tiger, the reverse similarly decorated with a waterfall, details in gold and silver zogan, signed *Toshinaga* with *kao*; with two wood storage boxes. 7.9cm (3 1/8in). (3).

£1,600 - 2,000

JPY270,000 - 340,000

US\$2,700 - 3,300



147



鐔 膳臣巴提使 銘「利壽（花押）」
19世紀中期

The *kao* is that of Nara Toshinaga, who died in 1736 and who was much copied by good metalworkers in the 19th century.

148 *

A LARGE COPPER TSUBA

After Tamagawa Yoshihisa, mid 19th century
Of rounded rectangular form, carved in *takabori* and inlaid in *shakudo takabori*, with Shaka (Shakyamuni) crossing the sea in a shower of rain, his halo and scattered clouds inlaid with gilt metal, inscribed *Tamagawa Yoshihisa, Bunka rokunen, sangatsubi* (the third month of the sixth year of Bunka [1809]); with wood storage box. 9.2cm (3 5/8in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500



148



鐔 釈迦 銘「文化六年三月日玉川美久」
19世紀中期

149

A PATINATED-BRASS TSUBA

By Seishu, Meiji Period
Of circular form, tapering towards the rim, carved in relief and inlaid in gilt and copper with a bold design of Shoki shouting as he threatens a desperately fleeing *oni* with his sword, the reverse with a mountainous landscape, signed *Seishu* with *kao*; with wood storage box. 8.3cm (3 1/4in). (2).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200



149



鐔 鍾馗と鬼 銘「政周（花押）」 明治時代



150



150

A SHIBUICHI TSUBA AND TWO BRASS TSUBA

19th century

Each of rounded rectangular form, the first carved and inlaid in *iro-e takazogan* with Jo and Uba on the beach at Takasago, signed *Gyonen shichijūichi o* (old man of 71) *Masayuki*, 6.7cm (2 5/8in); the second carved and inlaid with Kanzan and Jittoku looking at the reflection of the moon in a stream, signed *Issando Nagaharu*, 7cm (2 3/4in); the third inlaid in copper and gilt metal with a horse beside a carved and engraved willow tree, Nara school, unsigned, 7cm (2 3/4in). (3).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

鐔 三点 (高砂、寒山拾得、柳下馬) 19世紀



151



151

TWO SHAKUDO TSUBA

By Mitsumori and Hidemitsu, 19th century

Each of oval form, the first bearing an *ishime* ground, carved in relief and inlaid with the snow-capped peak Mount Fuji rising above pines, signed *Mitsutaka han*, 7cm (2 3/4in); the second carved in low relief and inlaid on the polished ground with a dragon and a falling *tama* amid swirling clouds, signed *Rinsendo Mitsuo*, 7cm (2 3/4in). (2).

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

鐔 二点 (富士山、雲龍) 19世紀



152



152 *

A SHAKUDO KINKO TSUBA

By Egawa Toshimasa, mid to late 19th century

Of oval form, bearing a fine *nanako* ground, inlaid with the story of Minamoto no Yorimitsu (Raiko) attacked by the Shutendoji monster which appears from behind the pillar of a house, his horse fleeing beneath a swirling cloud on the reverse, signed *Egawa Toshimasa* with *kao*; with wood storage box. 7cm (2 3/4in). (3).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鐔 大江山入 銘「江川利政(花押)」
19世紀中期-後期

Accompanied by a NBTHK certificate.

There were three generations of sword fitting makers of the name Egawa Toshimasa, recorded by Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, nos. H10412/4 and it is uncertain which of these were responsible for the present example.



153



154

**KOZUKA
VARIOUS PROPERTIES**

**153
THREE GOTO SCHOOL SHAKUDO KOZUKA**

18th to 19th century
Each bearing a *nanako* ground, the first inlaid in gold and silver *takazogan* with a traveller walking past a willow tree by a winding stream, the frame of gilt metal; the second inlaid in *iro-e takazogan* with a courtier and servant, the reverse of gilt metal; the third with a running wild boar and foliage, details in gilt-metal, *all unsigned*. (3).
£2,000 - 2,500
JPY340,000 - 430,000
US\$3,300 - 4,200

小柄 三点 (旅人、公家、猪) 18-19世紀

**154
THREE SHAKUDO KOZUKA**

18th to 19th century
The first bearing a *nanako* ground, inlaid with three galloping horses, in gold and *shakudo takazogan*, signed *Yamazaki Ichiga* with *kao*; the second inlaid on the *nanako* ground in *shakudo* and copper with a troop of four monkeys with their young, signed *Yoshichika*; the third in the form of a weaver's shuttle with gilt-metal designs, *unsigned*. (3).
£2,000 - 2,500
JPY340,000 - 430,000
US\$3,300 - 4,200

小柄 三点 (馬、親子猿、杼) 18-19世紀

**155
THREE SHIBUICHI KOZUKA**

Hamano school, 19th century
The first carved in *shishiaibori* with Gama Sennin and a large toad, slight-gilt details, signed *Hamano Chikayuki* with *kao*; the second similarly decorated with Taira no Tadamori capturing the oil thief, signed *Shoryuken Hideyuki*; the third carved in *shishiaibori* with a cockerel on a drum, signed *Masayuki*. (3).
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

小柄 三点 (蝦蟇仙人、油坊主、敢諫鳥) 19世紀

**156
THREE SHAKUDO KOZUKA**

18th to 19th century
The first of large size, with a rounded butt end and with a *nanako* ground, carved in relief with a six-character Buddhist invocation, overlaid in gold and silver; the second in the form of a dragon and *ken* with gold and silver details; the third bearing a *nanako* ground, inlaid in *iro-e takazogan* with Okame holding a fan, the reverse diagonally gilt, *all unsigned*. (3).
£800 - 1,000
JPY140,000 - 170,000
US\$1,300 - 1,700

小柄 三点 (六字名号、俱利伽羅龍、おかめ) 18-19世紀



155



156



157



158 (part lot)



159



160



159

157

THREE SHIBUICHI KOZUKA

One by Noda Masaaki, 19th century
The first inlaid in gold and silver *takazogan* with five birds flying over reeds, the reverse engraved with pine bark, signed *Noda Masaaki* with *kao*; the second with rounded butt end, inlaid in *iro-e takazogan* with a foreigner seated, holding a handled net, *unsigned*; the third engraved with Hotei in a boat in Yokoya style, *unsigned*. (3).
£800 - 1,000
JPY140,000 - 170,000
US\$1,300 - 1,700

小柄 三点 (群鳥、異国人、船布袋) 19世紀

158

TWO SILVER KOZUKA AND TWO SHIBUICHI KOZUKA

19th century
The first of silver, carved in *shishiaibori* with Shinno holding a feathered fan, inscribed *Sanman shiza funi homon*, signed *Joi* with seal *Nagaharu*; the second engraved in *kebori* with an *uchiwa* fan and whip, signed *Seikansai Kawano Yoshikuni* with *kao*; a *shibichi kozuka* carved and inlaid with Rosei's dream, signed *Nara Teruchika* with *kao*; and another inlaid in *honzogan* with the haloed moon and reeds, signed *Kita Takenori* with *kao*. (4).
£800 - 1,000
JPY140,000 - 170,000
US\$1,300 - 1,700

小柄 四点 (神農、団扇、邯鄲、満月) 19世紀

159

A COPPER KOZUKA AND KOGAI, AND TWO BRASS KOZUKA

19th century
The first a *futatokoromono (kozuka and kogai)* of copper *nanako*, inlaid in gilt metal *takazogan* with chickens, signed *Tsuji Masashige* with *kao*; the first brass *kozuka* with a bearded sage holding a feathered fan, gilt details, signed *Kaneyuki*; the second carved and inlaid with the ghost of a woman, signed *Tadayuki* with *kao*. (4).
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

二所物 一揃 (鶏)
小柄 二点 (仙人、女幽霊)
19世紀

160*

A COPPER KOZUKA

Attributed to Haruaki Hogen, 19th century
Carved and inlaid with the Sansukumi, the snake winding through a hole in a rock, about to attack the slug, inlaid in *shibuichi takazogan* while the toad is shown on the reverse among grass, engraved in delicate *kebori*, signed *Haruaki Hogen* with *kao*; with fitted wood storage box. (2).
£800 - 1,200
JPY140,000 - 210,000
US\$1,300 - 2,000

小柄 三竦み 銘「春明法眼 (花押)」 19世紀



161



164



162



163

161

THREE SHAKUDO KOZUKA

One by Yanagawa Tsurayuki, 19th century
Each bearing a *nanako* ground, the first inlaid in gold, silver and copper *takazogan* with a bird flying towards a berried tree while another pecks at the ground, signed *Tsurayuki with kao*; the second inlaid with two worker ants, one carrying an egg, the other pushing an overturned copper pupal case, *unsigned*; the third inlaid in gold with a bold design of flowering prunus, *unsigned*. (3).

£1,800 - 2,200

JPY310,000 - 380,000

US\$3,000 - 3,700

小柄 三点 (木の実に鳥、働き蟻、梅) 19世紀

MENUKI AND OTHER SWORD FITTINGS VARIOUS PROPERTIES

162

A WAKI-GOTO KOZUKA AND PAIR OF MENUKI

17th and 19th century
The *kozuka* of *shakudo nanako*, inlaid in gold *takazogan* with a running *shishi* and a large peony, within a gilt-metal frame; the *menuki* each in the form of a flowering peony and foliage in gold, silver and *shakudo*, all *unsigned*; with two wood storage boxes. (6).

£700 - 800

JPY120,000 - 140,000

US\$1,200 - 1,300

小柄 一点 (獅子に牡丹) 17世紀

目貫 一組 (牡丹) 19世紀

Accompanied by a NBTHK Hozon certificate for the *kozuka*.

163

A PAIR OF GOLD MENUKI

Attributed to Iwamoto Konkan (1744-1801), late 18th century
Each in the form of a recumbent *shishi*, one with its head lowered, clutching a peony bud in its mouth, the other turning back, biting the stalk of a fully open peony bloom, signed *Iwamoto Konkan*; with wood storage box. 3.5cm (1 3/8in). (3).

£850 - 1,250

JPY150,000 - 210,000

US\$1,400 - 2,100

目貫 獅子に牡丹 銘「岩本昆寛」 18世紀後期

164 *

A GROUP OF ASSORTED KINKO FITTINGS

19th century

Comprising a *shakudo fuchi-gashira* inlaid in copper *takazogan* with lobsters, signed *Josui with kao*; a pair of *shakudo menuki* in the form of a tiger and leopard, *unsigned*; a pair of copper *menuki* in the form of beetles with gilt details, *unsigned*; a single copper *menuki* of a seated monkey, signed *Minsei*; and a single *menuki* of gold, silver and *shakudo* in the form of a peacock with peony, *unsigned*; each with a wood storage box. (13).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

刀装具セット

(縁頭 一点 伊勢海老

目貫 二組 虫、虎・豹

目貫 二点 猿、孔雀)

19世紀

The *fuchi-gashira* accompanied by a NBTHK Tokubetsu Kicho certificate, dated Showa 41 (1966).



165 (part lot)



166



167



168

165

THIRTEEN PAIRS OF MENUKI

18th to 19th century

Comprising: silver, each in the form of a Hannya mask and bell beater; copper, of Nio guardians with gilt details; copper, each with gilt-metal *torii* among large fallen maple leaves; silver, in the form of festival revellers, with gilt and copper details; the remainder of *shakudo* with gold details: fish and shells; horsemen; two running deer; confronting geese; Hotei and children; tied offerings; weavers' shuttles; piles of *shogi* pieces spilling from boxes; battling warriors, all *unsigned*. (26).

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

目貫 十三組 (般若面、海幸、布袋に唐子、他) 18-19世紀

166 *

A FINE GOLD MAE-KANAGU

By Nobutoshi, late 19th century

In the form of two bush-warblers flying among the branches of a flowering prunus tree, the *uraza* (back plate) delicately pierced with a mass of pine needles, signed *Nobutoshi*; with fitted wood storage box. *The mae-kanagu 7.6cm (3in) wide*. (3).

£8,000 - 10,000

JPY1,400,000 - 1,700,000

US\$13,000 - 17,000

前金具 鶯 銘「信壽」 19世紀後期

167 *

A FINE GOLD MAE-KANAGU

The *mae-kanagu* by Ichinomiya Nagatsune (1722-1787), 18th century, the *uraza* by Tsukada Shukyo (1848-1918), late 19th century

In the form of a cockerel walking with its head lowered, its comb and wattles inlaid with copper, inscribed *Nagatsune* with *kao*; the *uraza* (back plate) of silver and gold, inlaid in *shakudo* and *shibuichi honzogan* with three doves, signed *Shukyo koku*. *The mae-kanagu 4cm (1 9/16in) wide*. (3).

£5,500 - 6,500

JPY940,000 - 1,100,000

US\$9,200 - 11,000

前金具 鶏 銘「長常(花押)」 18世紀

裏座 鳩 銘「秀鏡刻」 19世紀後期

Ichinomiya Nagatsune was a native of Echizen and also lived in Kyoto. He studied metalwork and painting and was awarded the titles Echizen no daijo and Echizen no kami for his work. Tsukada Shukyo (Hideaki) worked in Edo and studied the art of metalwork under Hata Naoaki (circa 1850-1875) and Kano Natsuo (1828-1898), painting under Shibata Zeshin (1807-1891).

The cockerel design can be found in *Horimono gacho*, a manuscript album of designs for sword-fittings preserved in the reference library of Tokyo National Museum, call no. 2878.

168 *

A FINE GOLD COLLABORATIVE MAE-KANAGU

By Toyokawa Mitsunaga I and II, late 19th century

In the form of two Chinese generals, one standing, holding a wrapped *tachi* while his companion sits at his side, holding his long bow, signed and dated *Shinryusai Mitsunaga koku Meiji sanjuichi nen tsuchinoe-inu aki* (autumn 1898); the *uraza* (back plate) finely engraved with thatched roofs beyond a pine grove, signed *Hakuzanshi Mitsunaga koku*; with fitted wood storage box. *The mae-kanagu 2.8cm wide (1 1/8in)*. (3).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

前金具 中国武将 銘「真柳齋光長刻」 「明治三年戊戌秋」

裏座 村落 銘「白山子光長刻」

19世紀後期

For the makers, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, nos.05297 and 05298. The first master (1831-1880) lived in Edo/Tokyo and his successor, his son Mitsunaga II, was born in 1851 and died in the Great Kanto Earthquake of 1923.



169



170



169 *

A GOLD FUCHI-GASHIRA

Late 19th century

Bearing an *ishime* ground and carved in *takabori* with a grape vine on each piece, *unsigned*; with fitted wood storage box. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

縁頭 葡萄 無銘 19世紀後期

The weight of the *fuchi-gashira* is 37grams.

170 *

A PAIR OF SHAKUDO FUCHI-GASHIRA FOR A DAISHO

By Sakai Yoshitsugu, first half 19th century

Each bearing a *nanako* ground, inlaid with sea eagles flying over breaking waves and perched on rocks amid turbulent water, in *takabori* and gold *takazogan*, signed *Sakai Yoshitsugu with kao*; with wood storage box. (4).

£4,500 - 5,500

JPY770,000 - 940,000

US\$7,500 - 9,200

大小縁頭 鷹 銘「坂井美次（花押）」 19世紀前期

Accompanied by a NBTHK Tokubetsu Hozon certificate.

For the maker, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.H12253. He was a student of Ishiguro Masayoshi and lived in Tottori in Inaba Province before moving to Edo.

171

SIX FUCHI-GASHIRA

19th century

The first of copper, carved and inlaid with a *shishi* and waterfall, signed *Otsuryuken Masayuki*; the second of dark *shibuichi*, carved and inlaid with *Shoki* and two *oni*, signed *Joi*; the third carved and inlaid with *Jurojin* and a crane, *unsigned*; the fourth bearing a *nanako* ground, with *Chokaro* and two horses in *iro-e takazogan*, *unsigned*; the fifth with three deers, *unsigned*; the sixth (associated) with *Ono no Komachi* and a courtier with attendant, *unsigned*. (6).

£1,800 - 2,500

JPY310,000 - 430,000

US\$3,000 - 4,200

縁頭 六点 (獅子、鍾馗と鬼、寿老人、張果老、鹿、小野小町) 19世紀

172

THREE SHAKUDO FUCHI-GASHIRA

One by Masatoshi, 18th to 19th century

The first bearing a polished ground, carved and inlaid in *iro-e takazogan* with *Fudo Myo-o* beneath a waterfall, signed *Masatoshi*; the second bearing a *nanako* ground, carved and richly inlaid with the race over *Uji River*, *unsigned*; the third of similar style, decorated with a battle scene, *unsigned*. (3).

£800 - 1,000

JPY140,000 - 170,000

US\$1,300 - 1,700

縁頭 三点 (不動明王、宇治川先陣、戦国武将) 18-19世紀

173

THREE SHAKUDO FUCHI-GASHIRA

Ishiguro and Yanagawa Schools, 19th century

Each bearing a *nanako* ground, the first inlaid with ten fish of differing species, in gold, silver and *shibuichi takazogan*, signed *Ishiguro Masatsune*; the second similarly inlaid with an osprey diving towards an egret which flies out from reeds, signed *Ishiguro Masatsune with kao*; the third inlaid in *shibuichi takazogan* with two *shishi* and a peony bloom, details in gold and silver, signed *Yanagawa Naomasa with kao*. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

縁頭 三点 (群魚、鷲に白鷺、獅子) 19世紀



171



172



173



174



175

174 *

A SET OF GOLD FITTINGS FOR A TACHI

Late 19th century

Comprising: *kozuka*, *wari kogai*, *fuchi-gashira*, *kurikata*, *kojiri*, *kuchigane* and *uragawara*, all carved in relief with breaking waves; together with a pair of *menuki*, with *kiri* (paulownia) *mon* (crest) in relief, *unsigned*; with fitted wood storage box. (10).

£5,000 - 6,000

JPY850,000 - 1,000,000

US\$8,400 - 10,000

太刀金具揃 波・桐 無銘 19世紀後期

The weight of the fittings totals 25 grams.

175 *

TWO PAIRS OF MINO-GOTO FUCHI-GASHIRA AND FUTATOKOROMONO

The futatokoromono by Josui, 19th century

The *fuchi-gashira* of *shakudo nanako*, inlaid with dragons among clouds in very high relief gilt metal *takazogan*, *unsigned*; the *futatokoro* consisting of a silver *kozuka* delicately carved with a village scene in *shakudo sumizogan*, the *menuki* similarly inlaid with birds flying among bamboo, each signed *Josui* with *kao*; with fitted wood storage boxes. (7).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

大小縁頭 一組 (龍)
二所物 一揃 (村落)
19世紀

176 *

A GOLD LACQUER KATANA-KAKE (SWORD STAND) FOR A DAISHO

Meiji Period

The rich *nashiji* ground decorated in gold and silver *takamaki-e* with a pair of doves beneath the overarching flowering branches of a cherry tree, the reverse similarly lacquered with a flowering cherry branch, the upright sides bearing an unadorned *nashiji* ground, *unsigned*; with lacquered-wood storage box. 33.5cm x 44.7cm (13 3/16in x 17 5/8in). (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

桜双鳩図蒔絵大小打刀拵 無銘 明治時代



177 *

A LACQUERED-WOOD KATANA-KAKE (SWORD STAND)

Meiji Period

Embellished in gold, red and silver *takamaki-e* with a dragon appearing out of the ocean, emerging from waves enveloped in clouds and mist, Mount Fuji rising in the distance, the reverse similarly lacquered with pine-clad inlets and sailing boats, the upright stands decorated with wisps of cloud in gold *hiramaki-e*, *unsigned*. 32.5cm x 32.7cm (12 3/4in x 12 7/8in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

富士雲龍図蒔絵木製刀拵 無銘 明治時代





178

178 *

A COLLECTION OF FIFTY-TWO YANONE (ARROWHEADS)

Probably 18th century

Comprising one of trident form, five of flat-bladed form pierced with *mon* and forty-six small heads, all with *ubu nakago*; mounted on a fabric covered board for display. 10.8cm to 43.2cm (4 1/4in to 17in), the board 45cm x 63cm (17 3/4in x 24 3/4in). (53).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鍬 五十二本 無銘 推定18世紀

179 *

A BLACK LACQUER TACHI-KAKE (SWORD STAND)

By Uematsu Hobi, Taisho/Showa Period

Raised on four bracket feet with a rectangular base with indented corners and fitted with a serpentine-shaped neck terminating in a heart-shaped support, all decorated in gold *takamaki-e* with stylised flowers, the base signed in gold lacquer *Hobi saku*; with wood storage box. 61cm (24in) high. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

花卉図蒔絵太刀掛 銘「抱美作」 大正/昭和時代

Uematsu Hobi (1872-1933) was a celebrated lacquerer, perhaps best known for a set of *suzuribako* (writing box) and *bunko* (document box) with landscape design shown at the Paris Universal Exposition in 1900.



(179 - signature)

179



180 *

A SET OF TEN YARI BLADES

By Kazuhide (Isshu), dated Bunsei 3 and 4 (1820 and 1821)
 Each of three-sided form, in unpolished state, with *ubu nakago*, all signed *Kazuhide (Isshu)*, five dated *Bunsei sannen hachigatsubi* (a day in the eighth month of the third year of Bunsei [1820]); the other five dated *Bunsei yonen* (the fourth year of Bunsei [1821]); contained in two racks in a two-tiered box, inscribed on the cover *Kazuhide (Isshu) saku*. Each 29.2cm (11½in) long. (11).

£2,500 - 3,500

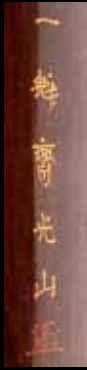
JPY430,000 - 600,000

US\$4,200 - 5,900

揃槍 十本 銘「一秀」「文政三年八月日」「文政四年」
 1820・1821年



(180 - signatures)



(181 - signature)

181



(182 - signature)

182



**SWORDS AND OTHER WEAPONRY
VARIOUS PROPERTIES**

181 *

A MOUNTED SHINTO TANTO

Late Edo Period, 19th century

The blade of *hira-zukuri* form, medium *notareba* of *nioi*, *masame-hada*, the *nakago* with *sujikai yasurime* and one *mekugi-ana*, unsigned; *koshira-e*; the *saya* of cinnabar lacquer, decorated with informal paulownia in gold and slight-coloured *takamaki-e*, signed *Ikkaisai Kozan* with *kao*; the fittings of plain silver and black lacquer; with fabric bag. The blade 16.2cm (6 3/8in) long. (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

短刀 無銘 江戸時代後期 (19世紀)
附 丹漆桐図蒔絵短刀拵

182 *

AN ENGRAVED SILVER AIKUCHI KOSHIRA-E

Edo Period, 19th century

The *saya* of tapering form delicately engraved in *katakiri* and *kebori* with a crab and reeds, signed *Tomoyoshi* with seal; with silver fittings and a Shinto blade inscribed to one side *Masanao*; with fabric bag. The *koshira-e* 29.2cm (11 1/4in) long. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

短刀 銘「正直」 江戸時代 (19世紀)
附 蟹図彫金合口拵



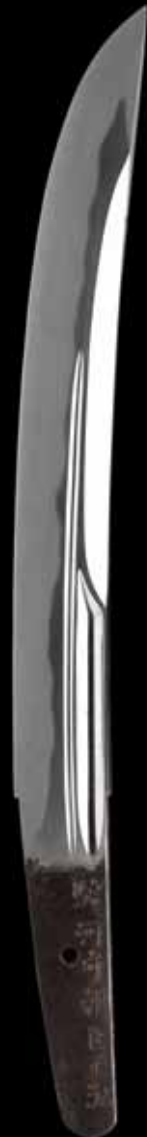
183



(183 - signature)



(184 - signatures)



184

183 *

A FINELY MOUNTED SHINTO TANTO

The blade by Toshimasa, Edo Period, 19th century
The blade of *hira-zukuri* form, medium *notareba* of *nioi* with profuse *nie*, with *gomabashi hi* on one side and sunken *ken* on the other, the *ubu nakago* with one *mekugi-ana*, signed *Toshimasa saku*; *koshira-e*: the *saya* of deep red lacquer; the en suite fittings of silver, decorated with cherry blossoms floating on water, in gold *zogan* and *takabori*, unsigned; with fabric bag. The blade 22.2cm (8³/₄in) long. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

短刀 銘「壽正作」 江戸時代 (19世紀)
附 朱漆塗短刀拵

184 *

A SHINSHINTO O-TANTO BLADE

By Masahiro, dated Meiji 2 (1869)
Of broad *naginata-zukuri* form, broad *notareba* of *nioi* with profuse *nie* and *kinsugi*, *mokume-hada*, with *naginata hi* to either side, the *ubu nakago* with *o-sujikai yasurime* and one *mekugi-ana*, inscribed on the rear edge *Adachigahara Onibaba hocho o utsusu*, signed and dated *Suruga no kami Ason Masahiro, Nihonmatsu ni oite kore o kitaeru, Meiji ninen nigatsubi* (a day in the second month of the second year of Meiji [1869]); with fabric bag. The blade 28.5cm (11¹/₄in) long. (2).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

短刀 銘「安達ヶ原鬼婆包丁写」「駿河守朝臣正弘於二本松鍛之明治二年二月日」 明治2年 (1869年)

The interesting inscription on the rear edge of the *nakago* refers to Adachigahara, the legendary cannibal old woman. She was reputed to have been a lady of high rank from Oshu (Mutsu Province) and was attached to a prince who suffered a strange disease for which the only remedy was the blood of a child. To cure him, she killed children with a broad bladed knife although she subsequently repented and was pardoned.



185



186



(186 - signatures)

185 *

A TANTO KOSHIRA-E

19th century

Of slender form, the silver *saya* with gadrooned lower section, the silver *sukashi tsuba* delicately pierced with a symmetrical formal design; the remainder of the fittings of hammered silver, the *kozuka* with a linear design in *shakudo zogan*, the *fuchi* signed *Myochin Munetomo*, the remainder *unsigned*; with fabric bag.

Total length 44.5cm (17½in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

銀金具鞘短刀拵 無銘 19世紀

186 *

A KOTO TANTO BLADE WITH LATER KOSHIRA-E

The blade by Bizen Sukesada, dated Tensho 8 (1580)

The blade of slender *hira-zukuri* form, *hitatsuraba* of *nioi*, *mokume-hada*, the *nakago* with one *mekugi-ana*, signed and dated *Bizen no kuni no ju Osafune Sukesada saku, Tensho hachinen nigatsu kichijitsu* (a lucky day in the second month of the eighth year of Tensho [1580]); in *shirazaya* with a silver *habaki* finely engraved with a dragon and maple, signed *Kanemasa*; *koshira-e*: the *saya* of matt black lacquer with polished formalised cranes and applied with a gold *kanamono* of two *shishi*; the *tsuba* in the form of a tiger, the *fuchi-gashira* of silver with tigers and bamboo in relief, signed and cyclically dated *Haruaki Hogen with kao, Ansei hinoe-tatsu* (1856); the associated *kozuka* of *shakudo nanako* with *shishi* in gilt-metal *takazogan*; the gilt-metal *menuki* in the form of *shishi*; the *shibuichi kojiri* engraved with chrysanthemums; with two fabric bags.

The blade 23.2cm (9 1/8in) long. (4).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

短刀 銘「備前国住長船祐定作」 「天正八年二月吉日」

天正8年 (1580)

附 鶴図黒漆塗鞘短刀拵



(187 - signature)

187 *

A SHINTO TANTO BLADE WITH KOSHIRA-E BEARING GOLD FITTINGS

The blade by Soshu Hiromasa, 19th century
The blade of *hira-zukuri* form, narrow *suguba* of *nioi*, *itame-hada*, with *suken-hi* on one side and *koshi-hi no soe-hi* with *bonji* on the other, the *ubu nakago* with three *mekugi-ana*, signed *Soshu no ju Hiromasa*, in *shirazaya*; *koshira-e*: the *saya* of *roiro-nuri*, lacquered with paulownia in gold *hiramaki-e* and with scattered inlaid gold *kirimon* (paulownia crests); the *tsuba* of gold *nanako* with *kirimon* in relief; the *kozuka* and *kogai* of *shakudo nanako* and gold, with a *ho-o* bird and paulownia in gold *takazogan*, the *kozuka* signed *Mitsuyoshi* with *kao*, the *kogai* signed *Kawamura Hiroshige sen*; the *fuchi-gashira* of gold *nanako*, with informal paulownias in relief, signed *Kawamura Hiroshige*; the gold *kurikata* carved with a *ho-o* bird and paulownia; the *kojiri* of plain gold *nanako*; with two fabric bags.

The blade 26.3cm (10 3/8in) long. (5).

£12,000 - 15,000

JPY2,100,000 - 2,600,000

US\$20,000 - 25,000

短刀 銘「相州住廣正」 19世紀
附 蠟色塗桐図蒔繪鞘短刀拵

Accompanied by a NBTHK Tokubetsu Hozon certificate for the *koshira-e*.



187



188

189

190

(188 - signature)

(189 - signature)

(190 - signature)

188 *

A TANTO BLADE

By a member of the Gassan family, Muromachi Period. Of *hira-zukuri* form *suguba* of *nioi* and *nie* with *sunagashi*, broad *ayasugi-hada*, the *ubu nakago* with one *mekugi-ana*, signed *Gassan*; in *shirazaya* with fabric bag. The blade 20.5cm (8¹/₂in) long. (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

短刀 銘「月山」 室町時代

Accompanied by a NBTHK Hozon certificate.

189

A LATE KOTO/EARLY SHINTO TANTO BLADE

By Uda Kunifusa, 16th century. Of slender *hira-zukuri* form, shallow *notareba* and *itamehada*, carved with a fine openwork *sono kurikawa horimono*, the *ubu nakago* with one *mekugi-ana*, signed *Uda Kunifusa*; in *shirazaya*; with a fabric bag. 26.7cm (10¹/₂in) long. (3).

£1,600 - 2,000

JPY270,000 - 340,000

US\$2,700 - 3,300

短刀 銘「宇多国房」 16世紀

Accompanied by a NBTHK Hozon certificate.

190

A SHINTO WAKIZASHI BLADE

By Miyoshi Nagamichi, first generation (1633-1685), mid 17th century

Of *shinogi-zukuri* form, medium *notareba*, broad *nie* and distinct *ko-itamehada*; the *ubu nakago* with *sujikai-yasurime* and one *mekugi-ana*, signed *Mutsu no daijo Miyoshi Nagamichi*; in *shirazaya*; with two silk bags.

The blade 52.2cm (20½in) long. (4).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

脇差 銘「陸奥大掾三善長道」 17世紀中期

Accompanied by a NBTHK Hozon certificate dated April 2012.

Miyoshi Nagamichi came from Iwashiro and was a celebrated maker of fine cutting swords, ranked as a Shinto Owazamono swordsmith. He was succeeded by six further generations who worked somewhat in the manner of the first master.

191

A SHINTO AYANOKOJI KATANA WITH FINE OMORI SCHOOL KOSHIRA-E

17th century

The blade of *shinogi-zukuri* form, medium *suguba* of *nie* and *nioi* with *sunagashi* and tight *itamehada*, the *nakago* with four *mekugi-ana*, unsigned; in *shirazaya*; *koshira-e*: the *saya* of *roiro-nuri* with sprinkled gold powder and decorated with scattered leaves in red lacquer; the *tsuba* of *shakudo nanako*, with a dragon among clouds over turbulent waves, in *takabori* and gold *takazogan*, signed *Mori Tokinobu* with *kao*; the *fuchi-gashira* of silver, elaborately carved with breaking waves, signed *Omori Teruhide* with *kao*; the *kojiri* of silver, similarly carved, signed *Omori Masahide* with *kao*; the gilt-metal *menuki* in the form of running dragons; with two fabric bags. The blade 68.5cm (27in) long. (6).

£20,000 - 25,000

JPY3,400,000 - 4,300,000

US\$33,000 - 42,000

刀 無銘 17世紀
附 黒漆塗紅葉文蒔絵打刀拵

Accompanied by a NBTHK Tokubetsu Hozon certificate for the blade and NTHK certificate for the *koshira-e*.



191



192

193

192

A WELL-MOUNTED SHINTO KATANA

The blade 17th/18th century

The blade of *shinogi-zukuri* form, *choji-ha* of *nioi*, indistinct *hada*, the *ubu nakago* with one *mekugi-ana*, unsigned; *koshira-e*; the *saya* of black *ishime* lacquer and with a design of waves in raised green and polished brown lacquer; the en suite Mino-Goto fittings of *shakudo nanako*, the *tsuba* of *mokko* form with sprays of chrysanthemum within the raised rim which bears chrysanthemum crests in gilt *takazogan*; the remainder of the fittings with *kirimon* (paulownia crests) in similar style.

The blade 69.3cm (27¹/₄in) long.

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

刀 無銘 附 波文蒔繪黒石目塗打刀拵

17/18世紀

193 *

A KATANA KOSHIRA-E

19th century

The *saya* of black *ishime* lacquer; the fittings with designs of waves; the *tsuba* of iron, carved with turbulent waves with inlaid silver spray; the *fuchigashira*, *kurikata*, long *kojiri*, *kuchigane* and *shibabiki* of oxidised silver, all with breaking waves in relief; the associated gold *menuki* in the form of Kiyohime winding around the bell of Dojoji, unsigned; with a fabric bag. Total length 100.5cm (39¹/₂in). (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

波図金具石目地鞘打刀拵 無銘 19世紀



(194 - *tsuba*)

194 *

A KATANA KOSHIRA-E WITH GOLD FITTINGS

Late 19th century

The *saya* of undecorated *roiro* lacquer; the en suite fittings, comprising large circular *tsuba*, *fuchigashira*, *menuki*, *kurikata* and *kaeritsuno* of gold *nanako* with designs of crickets among autumn plants in relief, *unsigned*; with a fabric bag.

Total length 100.5cm (39 1/2in). (2).

£12,000 - 15,000

JPY2,100,000 - 2,600,000

US\$20,000 - 25,000

蠟色塗鞘打刀拵 無銘 19世紀後期

195 *

A LACQUERED TACHI KOSHIRA-E

19th century

The *saya* of black *ishime* lacquer, decorated with *chidori* (dotterels or plovers) flying over a pine copse by a stream, in gold *takamaki-e* and *e-nashiji* with details of gold foil and inlaid *aogai*, the three-plate *tsuba* of *shakudo* with gilt *fukurin* (applied rim) with *shibuichi ishime* plates with *chidori* in relief, signed *Isseishi*; the *menuki/mekugi* plates similarly decorated; the remainder of the fittings of *shibuichi ishime* with plum-blossom *mon* (crests) in relief, the *fuchi* signed *Ishiguro Masatatsu* with *kao*; with fabric bag. Total length 88.5cm (34 5/8in). (2).

£6,000 - 7,000

JPY1,000,000 - 1,200,000

US\$10,000 - 12,000

石目地千鳥図蒔繪鞘太刀拵 無銘 19世紀



194

195

196 *

A FINE AND RARE KINKO KOSHIRA-E FOR A DAISHO

The fittings by Hamano Masanobu (born 1773), Edo Period, early 19th century

The saya of finely lacquered same, the katana saya applied with a coiled snake in *shibuichi takazogan*, signed *Miboku* with *kao* and the *kuchigane* in the form of a slug; the fittings of *shakudo ishime*, inlaid with various insects, the *tsuba* of oval form, inlaid with butterflies in gold, silver and copper *takazogan*, signed *Otsuryuken Miboku* with *kao*; the *kozuka* with wasps around a nest in gold, copper and *shibuichi takazogan*, signed *Otsuryuken Miboku* with *kao*, the *kogai* with a gold mantis, signed *Otsuryuken Miboku* with *kao*; the *fuchi-gashira* inlaid in *iro-e takazogan* with flies, a wasp and grasshopper, signed *Otsuryuken Miboku* with *kao*; the *menuki* in the form of gilt metal and *shakudo* beetles; the *kurigata* inlaid with a partially gilt copper locust; the *kojiri* with a snail in relief; the *wakizashi saya* with a *shibuichi kanamono* of a frog signed *Miboku* with *kao* and the *kuchigane* of copper in the form of a caterpillar; the *shakudo ishime* fittings decorated with insects, the *tsuba* of oval form, inlaid with dragonflies in *shibuichi takazogan* with gold and copper details, signed *Otsuryuken Miboku* with *kao*; the *kozuka* with a grasshopper and beetle in gold and *shakudo takazogan*, signed *Otsuryuken Miboku* with *kao*, the *kogai* with a ladybird on a taro leaf, in gold, copper and *shakudo*, signed *Otsuryuken Miboku* with *kao*; the *fuchi-gashira* inlaid with crickets, signed *Otsuryuken Miboku* with *kao*; the *menuki* are of copper and *shibuichi* in the form of a cicada pupal case and a fully fledged cicada; the *kurigata* of copper, in the form of a worm-eaten chestnut. The katana koshira-e 91cm (36in) long, the wakizashi koshira-e 66.7cm (26¼in) long. (5).

£35,000 - 45,000

JPY6,000,000 - 7,700,000

US\$59,000 - 75,000

虫尽金具研出鮫鞘大小拵

小柄、筭、鐔、縁頭

銘「乙柳軒味墨（花押）」 江戸時代

（19世紀前期）

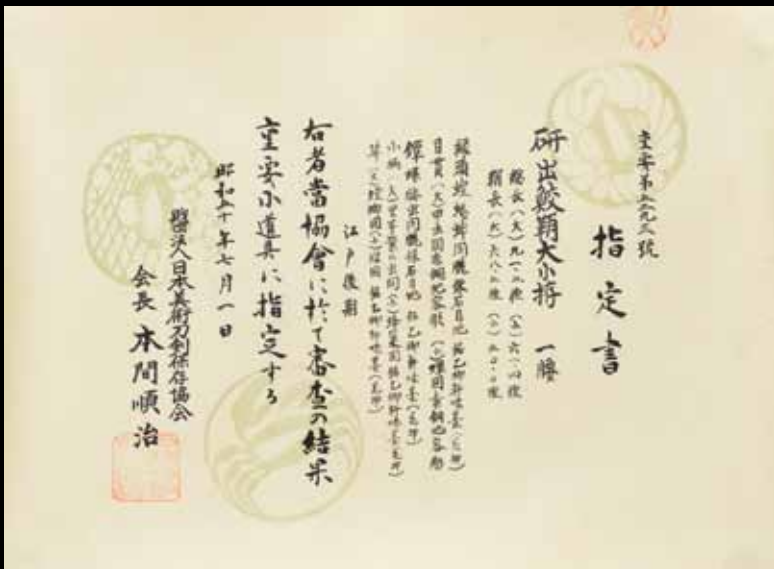
Accompanied by a NBTHK certificate dated Showa 50 (1975). The wood blades each bear an attestation by Dr Sato Kanzan.

For the maker of the fittings, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, Ellwangen, Germany, 2001, no.04332.

Hamano Masanobu was born in 1773 and became the student of and heir to Hamano Nobuyuki. He was adopted into the Hamano family and was granted the honour of becoming the fourth Hamano master in 1793.







(196 - certificate)



(reverse)

(196 - sword fittings for the katana)



(196 - certificate)



(reverse)



(196 - sword fittings for the wakizashi)



197



198



(197 - signatures)

197 *

A SHINTO KATANA WITH ASSOCIATED FITTINGS

The blade by Harukuni, dated Tenna 2 (1682), 17th century

The blade of *shinogi-zukuri* form, shallow *notareba* of *nio* with distinct *nie*, *itamehada*, a *shin no kurikara hi* on one side and *gomabashi hi* on the other, the *ubu nakago* with one *mekugi-ana*, signed and dated *Hachiman Hokuso Harukuni zo, Tenna ninen, sangatsubi* (a day in the third month of the second year of Tenna [1682]); *koshira-e*: the *saya* of red *ishime*; the *tsuba* of iron, Nanban type, pierced with dragons; *wari-kogai* of *shakudo*, inlaid with a tiger; iron and *shibuichi kozuka* with tigers in relief; iron Higo *fuchi-gashira* with inlaid *mon*; long iron Higo *kojiri* inlaid in silver with a grape vine; each with fabric bag.

The blade 58.5cm (23in) long. (4).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

刀 銘「八幡北窓治国造」 「天和二年三月日」
附 朱石目塗打刀鞘拵
1682年（17世紀）

198

A KATANA KOSHIRA-E

The *tsuba* by Chikoken Hiroyuki, 19th century

The *saya* of black lacquer, with slanting rain in low relief, bearing a dusting of inlaid *aogai*; the *tsuba* of dark *shibuichi*, inlaid with two cranes wading in a stream among reeds, in gold and silver *takazogan*, signed *Chikoken Hiroyuki* with *kao*; the *fuchi-gashira* of *shakudo ishime*, with a flying goose and cloud in *takabori*, the moon shown in gold *takazogan*, signed *Haruaki Hogen* with *kao*; the *menuki* in the form of resting geese in *shakudo*; with fabric bag. Total length 98cm (38½in). (3).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

黒漆塗鞘打刀拵 無銘 19世紀

Accompanied by a NBTHK Tokubetsu Hozon certificate for the *tsuba*.



(199 - signature)

199

A SHINTO KATANA WITH KOSHIRA-E

By Fujiwara Soei, 18th century

The blade of slender *shinogi-zukuri* form, broad *gunomeha* of *nie* and *nioi* with profuse *kinsuji* and *itamehada*, *Fudo* and *bonji horimono* to one side, *suken* on the other side, the *ubu nakago* with *takanoha yasurime* and two *mekugi-ana*, signed *Banshu no ju Fujiwara Soei*; in *shirazaya* with a *sayagaki* by Dr Sato Kanzan; *koshira-e*: the *saya* of black *ishime* lacquer, decorated with a galloping harnessed horse and tasselled gourd, symbolic of Chokaro Sennin in gold and slight-coloured *takamaki-e*; Bakumatsu *tsuba* of *mokko* form, with *eboshi* and blinds in relief, signed *Katsutaka*; the *shakudo fuchi-gashira* with Toba on his mule and a boy attendant; the *shakudo menuki* in the form of galloping horses; with two fabric bags. The blade 69.9cm (27¹/₄in) long. (5).

£7,000 - 7,500

JPY1,200,000 - 1,300,000

US\$12,000 - 13,000

刀 銘「播州住藤原宗栄」 18世紀
附 石目塗地張果老図蒔繪鞘打刀拵

Accompanied by a NBTHK Tokubetsu Hozon certificate for the blade.



200



201



(201 - signature)

200 *

A NINJA KATANA KOSHIRA-E

19th century

The *saya* of black lacquer with silvered-metal fittings, the *tsuba* of silver, of circular form, chased with trailing foliage in relief; the *fuchi-gashira* of silvered-metal and the *menuki* of gilt-metal, in the form of running goats, *unsigned*; with fabric bag. *Total length 91cm (35 9/16in)*. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

黒漆塗忍者打刀拵 無銘 19世紀

201

AN UNUSUAL KOTO BIZEN TACHI BLADE

Attributed to Ichimonji School, Kamakura Period, 14th century

Of unusually slender *shobu-zukuri* form, shallow *notareba* of *nie* and *niol*, tight *itamehada*, the *ubu nakago* with two *mekugi-ana*, inscribed *ichi*; in *shirazaya* with *sayagaki* by Tanobe Tanzan attributing the blade to Ichimonji of Bizen; with fabric bag. *The blade 70cm (27 1/2in) long*. (3).

£6,500 - 7,500

JPY1,100,000 - 1,300,000

US\$11,000 - 13,000

太刀 銘「一」 14世紀

Accompanied by a NBTHK Hozon certificate.

The *sayagaki* by Tanobe Tanzan attributes the blade to Ichimonji of the Bizen School and is transcribed as follows:

備前国一文字 生茎有銘也 サツマ揚ノ状ト雖モ地刃ニハ鎌倉後期の同派ノ特色ヲ表示セリ 長式尺參寸強有時季癸巳坤月探山邊道識 (花押)

And may be translated:

Ichimonji of Bizen Province. Signed with *ubu nakago*. Although the sword is in the Satsuma-age shape, both the metalsurface and the tempering line also exhibit the special characteristics of swords by the same school dating from the Kamakura Period. Length just over two *shaku* and three *sun*. Recorded by Tanzan Hendo in the tenth month of the *mizunoto-mi* year (2013), with *kao*.

202

A SHINTO KATANA WITH KOSHIRA-E BEARING SILVER FITTINGS

The blade by Nobuyoshi, second generation, late 17th century, the fittings by Ichiryu Tomoyoshi, early 19th century

The blade of elegant slender *shinogi-zukuri* form, *suguba* of *nie* and *rioi*, tight *mokume hada*, the *ubu nakago* with one *mekugi-ana*, signed *Shinano no kami Fujiwara Nobuyoshi* with an engraved chrysanthemum; in *shirazaya*; *koshira-e*: the *saya* of *mura-nashiji* lacquered with scattered *rinzu* (textile-weave) pattern in gold *togidashi makie-e*; the silver fittings with dragons among clouds in relief, the *tsuba* of rounded rectangular form, the *ryohitsu* plugged with gilt-metal, signed *Mito no ju Tomoyoshi saku*; the gold and silver *menuki* each in the form of a dragon and tiger; with wood storage box, bearing a *hakogaki*, and two fabric bags.

The blade 60.5cm (23³/₄in) long. (7).

£20,000 - 25,000

JPY3,400,000 - 4,300,000

US\$33,000 - 42,000

刀 銘「信濃守藤原信吉」 17世紀後期
附 黒漆塗紗綾文散蒔絵鞘拵 19世紀前期

Accompanied by a NBTHK Tokubetsu Hozon certificate for the *koshira-e* and a Hozon certificate for the blade.



(202 - signature)



203 *

**A SAKURA SEKI SHINTO TACHI
WITH KOSHIRA-E**

Edo Period, 19th century

The blade of *shinogi-zukuri* form, with shallow *midareba* of *nioi* with *nie*, tight *itamehada* with *bohi ni tsurehi* to either side, extending into the *ubu nakago* which bears two *mekugi-ana*, unsigned; *koshira-e*: the *saya* of ribbed *roiro-nuri*, lacquered with *mon* (crest) in gold *hiramaki-e*; the fittings of silver, all chased with dragons among clouds, the *sanmaitachiganagushi tsuba* of *mokko* form, the silver gilt-metal web within a broad silver rim, finely chased and engraved with dragons among amid clouds and breaking waves, signed *Hirano Teruyuki saku*; the *fuchi* signed *Jurosai Harumitsu* (Sakade Masamitsu); the gold Ko-Mino *menuki* in the form of running dragons; both with fabric bags.

The blade 70.5cm (27³/₄in) long. (6).

£8,500 - 9,500

JPY1,500,000 - 1,600,000

US\$14,000 - 16,000

太刀 無銘 (坂倉関) 江戸時代 (19世紀)
附 黒漆塗笹文散蒔絵鞘糸巻太刀拵

Accompanied by NBTHK Hozon certificate for the blade, attributing it to the Sakura Seki school and NBTHK Hozon certificate for the *koshira-e*.

For the maker of the *tsuba*, see Robert Haynes, *The Index of Japanese Sword Fittings and Associated Artists*, 2001, no.H09665. For the *fuchi-gashira*, see Robert Haynes, *ibid.*, no.H04184.

204 *

TWO YARI BLADES

Probably 17th century and 18th century
Each of typical form, the first with medium *suguba* of *nioi* tight *mokume-hada* and *bohi* to either side, the *ubu nakago* with two *mekugi-ana*, signed *Shibata shi*, the blade 24.1cm (9½in) long; in *shirazaya*; the second in a black lacquer *saya* and woven rattan *tsuka*, unsigned, the blade 16.5cm (6½in) long; with silk bags. (4).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

槍 二本 推定17・18世紀

205 *

A YARI BLADE

18th century

The short blade with a short *hi* to one side; the shaft of black lacquer with gadrooned red lacquer on the upper part and fittings of iron; the *saya* of black and brown lacquer, naturalistically modelled as a *nasubi* (egg plant), unsigned.

Total length 146cm (57½in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

槍 無銘
附 茄子形槍拵
18世紀



204

205



(206 - signature)

206



(207 - signature)



207

MATCHLOCK GUNS VARIOUS PROPERTIES

206

A MATCHLOCK LONG GUN

Mid Edo Period, 18th century

The round barrel inlaid with leaping carp, flying cranes, clouds and *mitsudomoe* in silvered and gilt-metal and copper *hirazogan*, the brass lock with external spring, the pan lid and pin replaced, signed *Nijumakibari Saga no ju Shozaemon saku*; the wood stock lacquered with *mitsudomoe* in gold *hiramaki-e*. Total length 136cm (53 1/2in).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

火繩銃 銘「二重巻張嗟峨住庄左衛門作」
江戸時代中期 (18世紀)

207 *

A TEN-MONME MATCHLOCK GUN

By Kunitomo, Yonezawa School of Gunnery, early 17th century

The barrel with two brass retaining rings and one *mekugi*, long *yojingane* trigger guard, tear-drop trigger with Heianjo-style brass inlay, metal ramrod, internal lock mechanism, the barrel with silver inlay, signed *Yukinobu* with *kao*, the wood stock with fine patina, the barrel faintly signed [...]. *Kunitomo Tanba daijo*[...]. Total length 97.8cm (38 1/2in).

£3,500 - 4,000

JPY600,000 - 680,000

US\$5,900 - 6,700

火繩銃 銘「国友丹波大掾」 17世紀前期

208 *

**AN ARMY-STYLE MATCHLOCK GUN
(GUN-YO-ZUTSU)**

By Naoyoshi, late Edo Period, 1840-1860
The round steel barrel inlaid in silver with breaking waves and spray drops, a silver post on the foresight and half Mount Fuji on the rear sight, the pin holes ringed with brass *sakura* (cherry blossom); small brass trigger guard, brass external spring mechanism; the wood stock inlaid in silver with a Satsuma *mon* (crest), the barrel inscribed *juroku* (16) and signed *Sesshu no ju Naoyoshi saku*. Total length 122cm (48in).

£3,500 - 4,000

JPY600,000 - 680,000

US\$5,900 - 6,700

火縄銃 銘「摂州住直吉作」
江戸時代後期 (1840-1860年)

209 *

A WALL GUN FOR CASTLE DEFENCE

Early/mid Edo Period, 1600-1750
The *rakkyo* (pickled onion) shaped barrel inlaid in brass with an elaborate design of scrolling foliage and *rinzu* (textile-weave) pattern in Heianjo-style, external spring mechanism, *sujiwari* cross rear sight, wide brass pin surrounds in butt stock, Bisen-style breech screw, *unsigned*.

Total length 139cm (54¾in).

£3,500 - 4,000

JPY600,000 - 680,000

US\$5,900 - 6,700

火縄銃 無銘 江戸時代前期/中期
(1600-1750年)



(208 - signature)

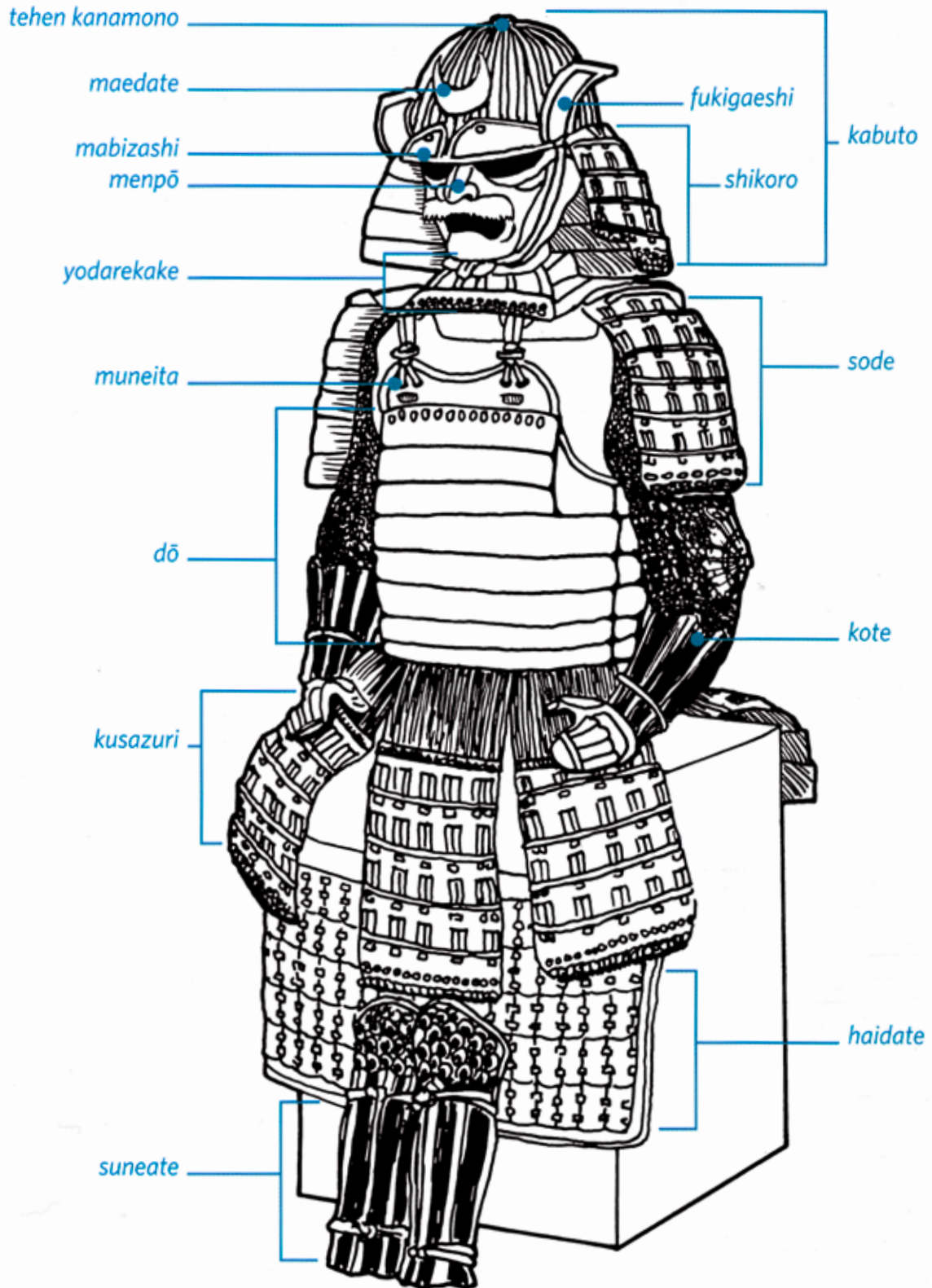


208



209

COMPONENTS OF A TOSEI GUSOKU SUIT OF ARMOUR





**ARMOUR
VARIOUS PROPERTIES**

210 * W

**A MUNETORI AND KOSHITORI OKEGAWA TOSEI
GUSOKU ARMOUR**

Late Edo Period, 19th century

The heavy black-lacquered thirty-four plate *suji bachi* of exaggerated *koseizan* form mounted with a four-stage *tehen kanamono* and on the front a gold-lacquered dragon *maedate*, the five-lame Hineno *itamono jikoro* with small *fukigaeshi*, the black-lacquered iron *menpo* well-formed with deep wrinkles on cheeks and ears and a hair moustache, the *itamono chusode* black-lacquered, the upper plate leather covered with good silvered *kanamono*, russet-iron *shino gote*, the *ni mai yokohagi okegawa do* with protruding rivet heads lacquered black, the front laced at the top and bottom in *kebiki odoshi*, *saihai* and *tenugui no kan* on the front and *gattari* and *machi uke* on the back, the *haideate* of black-lacquered iron *kawara* and mail, russet-iron *shino suneate*, laced overall in dark blue; with an armour box and a wood stand. The armour box 43cm x 43cm 53.5cm (17in x 17in x 21 1/8in).

£6,500 - 7,500

JPY1,100,000 - 1,300,000

US\$11,000 - 13,000

紺糸威桶川二枚胴具足 江戸時代後期（19世紀）



211 *W

A COMPOSITE MODERN HARAMAKI ARMOUR

20th century with earlier additions

Red-lacquered leather helmet with iron *shikoro* painted black, gilt-metal *hiki* design *mon* on the *fukigaeshi* and as a *maedate*, beneath the *shikoro* a modern fabric hood secured at the front, an original *tsubami gata hanbo* fitted with a *yodarekake* of modern fabric overlaid with *ikada kusari*, the *haramaki do* of black-lacquered leather and decorated with a stylised bird in red on the front, *kosode*, original *kusari gote* original *ikada haidate* and modern *suneate*; with an armour box and a wood stand.

The armour box 46cm x 42.5cm x 55.5cm
(18 1/8in x 16 3/4in x 21 7/8in).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

海燕蒔絵腹巻女持具足 20世紀

Suits of armour were often included in the trousseaux of daimyo brides and normally bore the *mon* (crest) of their original family. Such armours were executed in a somewhat exotic yet elegant style which fully reflected the personal tastes and fashions of their female owners.



212 *W

A MUNETORI OKEGAWA DO TOSEI GUSOKU ARMOUR WITH AN ASSOCIATED HELMET

The helmet by Myochin Munenori, dated 1853, the do by Munetani, late Edo Period, 19th century. A twelve-plate low rounded *suji kabuto* signed *Myochin Ki Munenori saku* and dated *Kaei rokunen mizunoto ushi hachigatu kichijitsu* (a lucky day in the eighth month of the sixth year of Kaei [1853]), fitted with a modern three-lame *komanju jikoro*, the lower plate painted silver, the *mabisashi* and *fukigaeshi* covered in brown leather, mounted with silver-plated *mon* on the *fukigaeshi*, *tehen kanamono* and *haraidate*, on the front a silver-painted wood *maedate* with a gilt *kirimon* on the front, russet-iron *hoate* with *yadome* and a four-lame *yodarekake* russet-lacquered with the lower plate covered in leather and lacquered in silver and gold, the *munetori okegawa do* has the upper three plates on the front laced, the lower riveted and lacquered in russet with alternate bands of silver, signed on the inside *Munetani*, the black-lacquered iron *kosode ikada gote karutagane haidate* in leather, lacquered in alternate bands of silver and black and *shino suneate*, laced overall in white *kebiki odoshi*; with an armour box and a wood stand.

The armour box 43.5cm x 43.5cm x 56cm (17 1/8in x 17 1/8in x 22in).

£5,000 - 6,000

JPY850,000 - 1,000,000

US\$8,400 - 10,000

白糸威桶川胴具足 銘「宗谷」

江戸時代後期 (19世紀)

十二間筋兜 銘「明珍紀宗則作」

「嘉永六年癸丑八月吉日」 1853年



213 *W

AN O-YOROI ARMOUR

The helmet by Muneoyoshi, late Edo Period, 19th century, the suneate by Munesuke, mid Edo Period, 17th/18th century, the armour late Edo Period, 19th century

A good armour modelled after armour styles of the late 12th to early 13th centuries, the low rounded *hoshibachi kabuto* signed *Myochin Ki no Muneoyoshi*, black-lacquered and mounted in *shiho jiro* style, the four gilt plates overlaid with *shinodare* and *igaki*, at the top a large gilt *tehen kanamono*, the sharply downturned *mabisashi* in leather covered and overlaid by a *kuwagata dai* formed as an *oni* fitted with long *kuwagata* engraved with a feathered design, to the rear a large *kasa jikoro* of leather *hon kozane*, the front edges turned back to form large *fukigaeshi* covered with printed leather and bearing the Shimazu family *mon* in gilt copper, black-lacquered iron mask with hair moustache and fitted with a three-lame *yodarekake* and a matching *nodowa*, *o-sode*, Yoshitsune *gote*, the typical *o-yoroi do* with separate *waidate* on the right side, the front covered with a printed leather *tsurubashiri* to which are attached three gilded iron Shimazu *mon*, beneath the *sendan* and *kyubi-no-ita*, *hodo haidate* mounted on a fabric backing, large *o-tateage suneate* in russet-iron signed *Myochin Ki no Munesuke* and a pair of bear-fur *kutsu*, lacquered gold overall and laced in red *kebiki odoshi*, gilt-metal Shimazu *mon* are applied to the *shikoro*, *yodarekake*, *nodowa*, *sode* and *kusazuri* and in iron on the *suneate*; contained in a large *karabitsu* (armour box) with a wood stand. *The armour box 102cm x 75cm x 66cm (40 1/8in x 29 1/2in x 26in).*

£6,000 - 7,000

JPY1,000,000 - 1,200,000

US\$10,000 - 12,000

島津家紋散朱糸毛引威大鎧
鉄黒漆塗星兜 銘「明珍紀宗義」
江戸時代後期 (19世紀)
脛当 銘「明珍紀宗介」 江戸時代中期
(17/18世紀)

The full inscription on the inside of the lid of the *karabitsu* is transcribed as:

薩摩十一代藩主 島津左近衛權中將 御着
御下賜 金小札紅糸緘大鎧 十六間四方白大星兜
明珍紀宗義 大立拳臚当明珍紀宗介
安政六年正月 伊地知季靖記

And may be translated as:

Armour presented to the 11th Lord of Satsuma, Generalissimo Shimazu. Oyoroi of gold lamellae with red lacing. 16-plate helmet in *shiho* style with large studs by *Myochin Ki no Muneoyoshi*. *O-tateage suneate* by *Myochin Ki no Munesuke*. Ansei sixth year (1859), first month. Recorded by *Ijichi Sueyasu*.

Shimazu Nariakira, 11th Lord of Satsuma (1809-1858) ruled from 1851 to 1858. *Ijichi Sueyasu* (1828-1886), also called *Masaharu*, was a leading figure in the Satsuma clan and played a heroic role in the overthrow of the shogunate and the Meiji restoration of 1867-1868.



214W

A TACHI DO TOSEI GUSOKU ARMOUR

The helmet by Nagamichi, mid Edo Period, early 19th century
 A good sixty-two plate russet-iron *sujibachi kabuto* signed *Nagamichi*, mounted with a six-stage mixed-metal *tehen kanamono*, the five-lame black-lacquered iron *ko manju jikoro* laced in dark-blue *yosekake sugake odoshi* and having pierced gilt-metal hollyhock leaves as *fukigaeshi* (later additions), on the front of the helmet is a large gilt-metal hollyhock-leaf *maedate*, the russet-iron *menpo* with black hair moustache and chin tuft fitted with a gold-lacquered *itamono yodarekake*, the *nimai tachido* of iron *kiritsuke kozane* with leather *hon kozane kusazuri*, a *gattari* and *machi-uke* on the back, the *kosode* of *kiritsuke kozane*, *shino gote*, *hodohaidate* and *shino suneate*, black-lacquered overall and laced in dark blue *kebiki odoshi*, with an armour box and a wood stand.

The armour box 35cm x 35cm x 52cm (13³/₄in x 13³/₄in x 20¹/₂in).

£12,000 - 15,000

JPY2,100,000 - 2,600,000

US\$20,000 - 25,000

紺糸毛引威二枚胴具足
 六十二間筋兜 銘「長途」
 江戸時代中期 (19世紀前期)



215



(216 - signature)

**HELMETS
VARIOUS PROPERTIES**

215 *

A DAIKOKUZUKIN NARI KABUTO (HELMET)

Mid Edo Period, 17th century

The iron bowl made in four sections, to the front a rounded horizontal *mabisashi* below which is a shallow brow plate embossed with stylised wrinkles and eyebrows, to the rear a narrow *koshimaki* with a two-lame *shikoro* attached, the *shikoro* of leather *hon kozane* covered with brown-lacquered leather; *unsigned*.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

大黒頭巾形兜 江戸時代中期 (17世紀)

216 *

A SHIINARI 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 *itamono komanju jikoro* black-lacquered and gilded on the inside, the lower plate covered with stenciled leather, the *fukigaeshi* black-lacquered with a *yahazu ni maru mon*, probably that of the Mori daimyo of Saiki in Bungo, laced in dark-blue *sugake odoshi*.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

朱漆塗椎形兜 銘「宗久作」 江戸時代後期 (19世紀)





217 *

A KAWARI KABUTO (HELMET)

By Mitsusada, mid/late Edo Period, 18th/19th century
 A black-lacquered iron ten-plate *shinari hachi* signed Mitsusada, on the front a *tosei mabisashi* lacquered with *gold nashiji*, to the rear a black-lacquered iron flange projecting out from the *koshimaki* mounted with metal *mon* designs, the helmet covered by a fierce model of a *kirin* grasping the helmet in its open jaws, modelled with *haraikake* and lacquered in gold, black, red and silver, the six-lame *itamono jikoro* split vertically into three sections black-lacquered and laced in white *sugake odoshi*.

£5,000 - 6,000

JPY850,000 - 1,000,000

US\$8,400 - 10,000

漆塗麒麟形変兜 銘「光定」 江戸時代中期/後期 (18/19世紀)

The interior with a red-lacquered inscription *Harikake Inaba Etchu Iwa[...]* *Shitate Futaki on-kabuto ichi Iji Tensho jugo nen'yo* (A helmet made by Inaba Etchu Iwa[...] with fittings by Futaki, the 15th year of Tensho [1587]).



(217 - signature)



218



218

A KOREAN-STYLE HELMET

Late Edo Period, 19th century

The all-leather conical bowl russet lacquered with bands of black, the peak and lower edge gilded, the top capped with gilt metal engraved with a dragon, the neck guard of three rows of rectangular iron plates loosely joined by mail, the two upper rows russet-lacquered, the lower row gilded, laced in originally red *sugake odoshi*; *unsigned*.

£1,200 - 1,600

JPY210,000 - 270,000

US\$2,000 - 2,700

黒漆塗李朝式兜 江戸時代後期 (19世紀)



219

219 *

A SUJIBACHI KABUTO (HELMET)

Mid Edo Period, 18th/19th century

The sixty-two plate russet-iron bowl mounted with a five-stage gilt-metal *tehen kanamono* in 16th-century style, the *mabisashi* secured by iron rivets, on either side of the bowl are gilded-wood leaf-shaped *wakidate*, a six-lame iron *itamono hineno jikoro* black-lacquered and laced in dark-blue *sugake odoshi*; *unsigned*. (3).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

鉄錆地六十二間筋兜 江戸時代中期 (18/19世紀)

220

A SUJIBACHI KABUTO (HELMET)

By Myochin Yoshiharu, mid Edo Period,
18th century

The sixteen-plate *suji bachi* in russet-iron with iron *kanamono*, the front and back plates overlaid with iron *shinodare* supporting long tapering rivets the front one pierced with an *inome*, at the top a four-stage iron *tehen kanamono* and on the back an iron *kasa jirushi-no-kan*, the leather-covered *mabisashi* secured by gilt rivets and surmounted by an iron *oharai date*, a three-lame *komanju jikoro* of black-lacquered iron *itamoto* is laced with dark-blue *sugake odoshi*, the *fukigaeshi* leather-covered and with a *shakudo* and gilt *mon*, the interior fitted with a detachable lining.

£3,500 - 3,800

JPY600,000 - 650,000

US\$5,900 - 6,400

鉄錆地十六間筋兜 銘「明珍式部紀吉治」
江戸時代中期（18世紀）



220



(220 - signature)

221 *

A TAMESHI KOBOSHI KABUTO (HELMET)

By Myochin Sadashige, dated 1840

The heavy twenty-four-plate russet-iron *hoshi bachi* signed *Sendai no ju Myochin Sadashige saku*, dated *Tenpo ju tsuchinoto-i hachigatsu kichijitsu* (a lucky day in the eighth month of the tenth year of Tenpo [1840]), constructed with twenty of the plates with standing *hoshi* and four wide plates on the front, back and either side left without rivets, the front plate with two test marks, the iron *mabisashi* has an iron *oharai date* fitted with a metal *maedate* of antlers with a crescent moon overlaid with a gilt motif, to the top a five-stage *tehen kanamono* and a small *shakudo kasa jirushi-no-kan*, the base of the back and two side plates with a *mon*, the five-lame *hineno jikoro* of black-lacquered ribbed iron lames laced internally in the style of European animé, the small *fukigaeshi* black-lacquered with a small *omodaka mon* (water plantain crest) in *shakudo* and gold. (2).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

鉄錆地二十四間星兜 銘「仙台住明珍定茂作」
「天保十己亥八月吉日」 1840年



221



(221 - signature)



222

**MASKS AND OTHER MILITARIA
VARIOUS PROPERTIES**

222 *

A SOMEN (MASK)

Late Edo Period, 19th century
The outsize mask in russet iron heavily embossed and wrinkled, the mouth with iron teeth, made in two main pieces, the nose and upper lip riveted on as are the ears and teeth, under the chin a pierced *inome* and two *odayori no kugi*, fitted with a five-lame *itamono yodarekake* black-lacquered and laced in mid-blue *sugake odoshi*, the interior unlacquered; *unsigned*.

£3,000 - 4,000
JPY510,000 - 680,000
US\$5,000 - 6,700

鉄錆地総面 江戸時代後期 (19世紀)



223

223 *

A MENPO (MASK)

By Kunichika, late Muromachi Period, early 16th century
The iron mask lacquered red over black and rubbed through to give an unusual mottled effect, the nose detachable with a black hair moustache and a brief beard beneath the chin, the ears pierced with a *mon* (family crest) design, the interior lacquered red with the signature *Kunichika* exposed, a five-lame black-lacquered iron *yodarekake* laced in green *yosekake sugake odoshi*.

£3,000 - 4,000
JPY510,000 - 680,000
US\$5,000 - 6,700

漆塗面類 銘「国近」 室町時代後期
(16世紀前期)



(223 - signature)



224

224 *

A PAIR OF INLAID-IRON ABUMI (STIRRUPS)

Edo Period, 19th century

Of typical form, both inlaid on the front and sides in silver *honzogan* with a large peony blossom and foliage, the interior of red lacquer; *unsigned*. Both 30cm (11 $\frac{1}{4}$ in) long. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

牡丹図銀象嵌籠 一對 江戸時代 (19世紀)

225 *

A MENPO (MASK)

Late Edo Period, 19th century

A leather mask russet-lacquered and modelled 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 leather; *unsigned*.

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

鉄鍍地面類 江戸時代後期 (19世紀)



225

WOODBLOCK PRINTS AND ILLUSTRATED BOOKS

Lots 226 - 259







226

**WOODBLOCK PRINTS
VARIOUS PROPERTIES**

226 *

ANDO HIROSHIGE (1797-1858)

1854

An *oban* triptych print titled *Toto hanei no zu* (View of the Prospering Eastern Capital), depicting a throng of people in front of the Nakamura *kabuki* theatre in the Saruwaka-cho district in Edo; published by Izutsuya, with censor's seal *aratame*, date seal *tora 3* (1854), signed *Hiroshige ga*. The smallest 35.5cm x 24.5cm (14in x 9³/₄in), the largest 35.5cm x 25.5cm (14in x 10 1/16in). (3).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵三枚続 安藤広重 東都繁栄乃図 1854年



227

227 *

ANDO HIROSHIGE (1797-1858)

1851

An *oban* triptych print titled *Soshu Enoshima Benzaiten kaicho sankei gunshu no zu* (Crowds Visiting the Shrine of Benzaiten at Enoshima in Sagami Province on the Occasion of a Special Viewing), depicting throngs of musicians belonging to four different schools on a pilgrimage to see Benzaiten who was famous for bestowing the gift of grace to improve artistic skills, with pine-clad rocks and sailing boats in the distance; published by Sumiyoshiya Masagoro, with two *nanushi* censors' seals, Mera and Murata, signed *Hiroshige ga/Ichiryusai Hiroshige ga*. Each sheet approx. 37cm x 25.6cm (14 9/16in x 10 in). (3).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵三枚続 安藤広重 相州江之島弁財天開帳参詣群集之図 1851年



228

228 *

ANDO HIROSHIGE (1797-1858)

Circa 1834-1842

An *oban* print of *Nagakubo* from the series *Kisokaido rokujukyutsugi* (Sixty-nine Stations of the Kisokaido) depicting a man leading a horse by the bridle and two children playing with two dogs along the Yoda River in the post town of Nagakubo, the travellers crossing over Wada Bridge beneath the full moon; published by Iseyu Ribei, signed *Hiroshige ga*. 24.4cm x 36.6cm (9 5/8in x 14 3/8in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵 安藤広重 長久保 (木曾街道六拾九次) 1834-1842年頃



229 (part lot)

229 *
TORII KIYONAGA (1752-1815), KIKUKAWA EIZAN (1787-1867) AND ANDO HIROSHIGE (1797-1858)

Late 18th to mid 19th century
 Comprising one *oban* triptych print and two *oban* incomplete sheets from a triptych print: the triptych by Hiroshige, titled *Oigawa kachiwatashi* (Crossing the Oi River on Foot), depicting travellers crossing the Oi River carried by porters, published by Fujiokaya Keijiro, two *nanushi* censors' seals *Fukushima* and *Matsumura*, date seal ox 2 (1853), signed *Hiroshige ga*; the second single print by Kiyonaga, depicting a client resting on a *futon* besides two courtesans, signed *Kiyonaga ga*; the last a print by Eizan, titled *Furyu waka sannin* (Fashionable Three Young ladies), depicting a beautifully attired young lady reading an illustrated book, censor's seal *Kiwame*, signed *Kikukawa Eizan hitsu*. The smallest 34.6cm x 23.9cm (13 5/8in x 9 3/8in), the largest 38.2cm x 24.8cm (15in x 9 3/4in). (5).
£1,800 - 2,000
JPY310,000 - 340,000
US\$3,000 - 3,300

大判錦絵三枚続 安藤広重 大井川歩行渡
 大判錦絵 二枚 清長、英山、美人画
 18世紀後期-19世紀中期



229 (part lot)



230 (part lot)



230 (part lot)



231

230
ANDO HIROSHIGE (1797-1858), UTAGAWA FUSATANE (FL. CIRCA 1854-1897) AND OTHERS

Mid to late 19th century

Comprising 16 *oban*, 12 *chuban*, three *tanzaku* prints and one large square foldable sheet for the *sugoroku* game, the majority depicting landscapes: 25 prints by Hiroshige, one *oban* depicting a lobster and two shrimps, from the series *Uo Zukushi* (Assortment of Fish), published by Nishimuraya Yohachi; three *oban* prints from the series *Fuji sanjurokkei* (36 Views of Mount Fuji), published by Tsutaya Kichizo, two *oban* prints from the series *Gojusantsugi meishozu-e* (53 Stations of the Tokaido), published by Tsutaya Kichizo, eight *oban* from the series *Rokuju yoshu meishozu-e* (Famous Views of the Sixty-odd Provinces), published by Koshimuraya Heisuke, one *oban* print from the series *Toto meisho* (Famous places in the Eastern Capital), publisher indecipherable, seven *chuban* prints from the Tsutaya Tokaido series, three *tanzaku* prints depicting birds and flowers and

two shrimps, publisher unknown, variously *signed*; two *chuban* prints, one depicting the Nihonbashi Bridge and one of a fish, attributed to Hiroshige, publisher unknown; one *oban* print titled *Hira no bosetsu* (Evening Snow at Mount Hira) by Fusatane; three *chuban* prints from the series *Miyako meisho* (Famous Places in Kyoto) by Sadanobu; the last, a large square foldable sheet for the *sugoroku* game, based on Hiroshige's '60-odd Provinces', by Shigenobu (most probably, Hiroshige II); variously *published* and variously *signed*.

The smallest 34cm x 7.5cm (13 3/8in x 3in), the largest 26cm x 38.5cm (10 1/4in x 15 1/8in), the foldable sheet 71cm x 68cm (28in x 26 3/4in). (32).

£800 - 1,200
 JPY140,000 - 210,000
 US\$1,300 - 2,000

錦絵版画 三十二枚 広重一代、房種 他 風景画、花鳥画 他
 19世紀中期-後期

231 *

UTAGAWA KUNIYOSHI (1797-1861)

1847-1851

An *oban* triptych print, titled *Shochu no yudachi* (Sudden Shower in the Summer Heat), depicting three barefooted women with umbrellas in a summer shower, their sandals tucked into the back of their sashes; published by Hayashiya Shogoro, with two *nanushi* censors' seals *Muramatsu* and *Fukushima*, signed *Ichiyusai Kuniyoshi ga*. Each sheet approx., 37cm x 25.5cm (14 9/16in x 10in). (3).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

大判錦絵三枚続 歌川国芳 暑中の夕立 1847-1851年

232 *

UTAGAWA KUNIYOSHI (1797-1861)

Early/mid 19th century

An *oban yoko-e* print titled *Asahina shima meguri* (Travel of the Foreign Lands by Asahina), depicting Kobayashi Asahina and strange people from foreign lands including *kobito no kuni* (Land of Tiny People), *Nyonin no kuni* (Land of Women) and *Kitsune no kuni* (Land of Foxes); published by Tsuruya Kiemon, censor's seal *kiwame*, signed *Ichiyusai* (with 'Kuniyoshi' truncated from the margin). 24.6cm x 36.7cm (9 5/8in x 14 1/2in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

大判錦絵 歌川国芳 朝比奈嶋巡り 19世紀前期/中期

233 *

UTAGAWA KUNIYOSHI (1797-1861)

1827-1830

Left sheet of an *oban* triptych print from the series *Tsuzoku Suikoden goketsu hyakuhachinin* (108 Heroes of the Popular Water Margin), depicting Hakutencho Ri O wielding a mace with the tattooed Bossharan Bokko; published by Kagaya Kichiemon, censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*.

39cm x 26.6cm (15 3/8in x 10 1/2in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵 歌川国芳 撲天雕李應、没遮攔穆弘 (通俗水滸傳濠傑百八人) 1827-1830年

234 *

UTAGAWA KUNIYOSHI (1797-1861)

1827-1830

An *oban* print from the series *Tsuzoku Suikoden goketsu hyakuhachinin* (108 Heroes of the Popular Water Margin), depicting Byokansaku Yoyu, with a sword between his teeth, strangling his adulterous wife and the maid who assisted her with her extra marital relationships; published by Kagaya Kichiemon, with censor's seal *kiwame*, signed *Ichiyusai Kuniyoshi ga*.

38.5cm x 26cm (15 3/16in x 10 1/4in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵 歌川国芳 病關索楊雄 (通俗水滸傳濠傑百八人) 1827-1830年



232



233



234



235 (part lot)



235 (part lot)



236

235

UTAGAWA KUNIYOSHI (1797-1861)

Mid 19th century

Comprising nine *oban* prints and one *oban* diptych: three prints from the series *Seichu gishiden* (Biographies of Loyal and Righteous Samurai), depicting Tomimori Suke'emom Masakata, Okano Gin'emom Kanehide and Okajima Yasoemon Tsunetatsu; one depicting Yakko Ihei (Ihei the Servant) from the series *Hodoyoshi toki ni Otsu-e* (Kuniyoshi's Fashionable Otsu Pictures); one titled *Meiso nana chishiki* (Famous Seven Priests); one from the series *Myodensu juroku nikan* (16 Wonderful Considerations of Profit); one titled *Sanbutsu-ken* (*Ken* Game of Three Buddhas); one depicting a man wearing a *Daikoku zukin* (cloth cap), with a poem by Hoshitei Masunari; one depicting the *kabuki* actor Matsumoto Koshiro; the last a *kabuki* diptych print, depicting a scene from the play *Satomi Hakkenden* (The Legend of the Eight Dogs); variously published and variously signed. *The smallest 35.9cm x 23.7cm (14 1/8in x 9 3/8in), the largest 36.5cm x 25.4cm (14 3/8in x 10in), the diptych 39.7cm x 50.8cm (15 5/8in x 20in).* (10).

£700 - 900

JPY120,000 - 150,000

US\$1,200 - 1,500

大判錦絵 九枚 国芳 武者絵、役者絵 他
大判錦絵 二枚続 国芳 役者絵
19世紀中期

236 *

UTAGAWA SCHOOL

Mid/late 19th century

A *dai-oban* print titled *Inshoku yojo kagami* (Rules of Dietary Life), depicting a man drinking sake, holding a sake cup to his lips, his transparent body displaying the internal organs, whose functions are represented by the tasks people are carrying out in each section, together with inscriptions explaining the function of each organ, *unsigned*. *51.3cm x 37.2cm (20 3/16in x 14 5/8in).*

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大大判錦絵 作者不詳 (歌川派) 飲食養生鑑 19世紀中期/後期

237

ANDO HIROSHIGE (1797-1858), UTAGAWA TOYOKUNI (1769-1825), UTAGAWA TOYOKUNI III (1786-1864), YOSHU CHIKANOBU (1838-1912) AND OTHERS

Early 19th to early 20th century

Comprising 17 *oban* sheets, five triptychs, four *tanzaku* sheets and one *nagaban* sheet: five prints by Toyokuni III including four actor prints and one *sumo-e* depicting Akitsukaze Otoemon; three prints from the series *Edo meisho doke zukushi* (Comical Views of Famous Places in Edo) by Hirokage, one actor print and one *musha-e* by Yoshitsuya; another *musha-e* by Yoshitora; two actor prints by Ashikuni and Kuniyasu; one depicting three men playing the *ken* game by Kunimatsu; three *bijin-ga* by Yoshifuji, Sencho and, possibly, by Kunitora; three actor triptychs by Toyokuni, Kunisada II and Kunichika; a *sumo-e* triptych by Kunitera; a triptych depicting the shogun's palace by Chikanobu; four *tanzakuban kacho-ga* comprising three by Hiroshige and one by Eisen; the last a *surimono* depicting a rooster and a hen, bearing signatures of Aya(oka) Yu (shin), Chikushin and Oshin; all variously *published* and variously *signed*. *The smallest 22.9cm x 11.7cm (9in x 4 5/8in), the largest 38.7cm x 78.1cm (15 1/4in x 30 3/4in)*. (27).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

錦絵版画 二十二枚 広重一代、豊国三代 他 役者絵、花鳥画 他
錦絵三枚続 五枚 豊国一代 他 役者絵 他
19世紀前期-20世紀前期



237 (part lot)

238

UTAGAWA TOYOKUNI (1769-1825), UTAGAWA TOYOKUNI III (1786-1864), UTAGAWA KUNIAKI II (1835-1888), UTAGAWA KUNIYOSHI (1797-1861) AND OTHERS

Late 18th to late 19th century

Comprising 33 *oban* single sheet prints, some incomplete sheets from triptychs, one *koban* sheet, two diptychs from triptychs and two triptychs: one *sumo-e*, five *bijin-ga*, 19 *yakusha-e* and one *yakusha-e* diptych print by Toyokuni III, including four from an untitled series each depicting a *bijin* playing a music instrument compared to a famous poet from the *Ogura hyakunin isshu* (Anthology of 100 poems by 100 poets) and five prints *Hara*, *Fujieda*, *Futagawa*, *Okazaki* and *Fujikawa* from the series *Yakusha mitate Tokaido gojusantsugi* (Actors at the 53 Stations of Tokaido); four *yakusha-e* by Toyokuni including two depicting the *onnagata* actor Sawamura Tanosuke and one of Bando Mitsugoro with a monkey; one *sumo-e* by Toshimasa; one *sumo-e* and one *sumo-e* triptych by Kuniaki II; one triptych depicting various kinds of vehicles on a street in Tokyo by Yoshitora; a diptych depicting the Takanawa railway by Ikkei; one by Kuniyoshi depicting a mother and a child; one *yakusha-e* by Yoshiiku; the last a *koban* print attributed to Shigemasa depicting a dancer or actor; variously *published* and variously *signed*, all framed and glazed except for two. *The smallest 22.2cm x 15.9cm (8 3/4in x 6 1/4in), the largest 36cm x 73.5cm (14 1/8in x 29in)*. (38).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

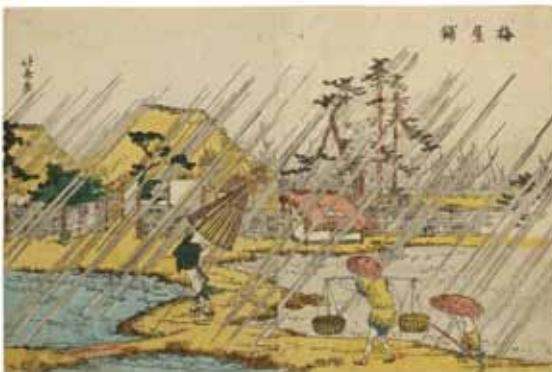
錦絵版画 三十四枚 豊国一代、豊国三代、国芳 他 美人画、役者絵 他
大判錦絵 二枚続 二点 豊国三代、一景 役者絵 他
大判錦絵 三枚続 二点 国明二代、芳虎 相撲絵 他
18世紀後期-19世紀後期



237 (part lot)



238 (part lot)



239

KATSUSHIKA HOKUSAI (1760-1849), SHOTEI HOKUJU (CIRCA 1763-1824) AND OTHERS

Early to late 19th century

Comprising 26 prints of various sizes and formats: 15 prints by Hokusai including eleven *koban* prints from an untitled series of *Tokaido gojusan tsugi* (53 Stations of the Tokaido) and one *oban* titled *Fuji hakkei-zu* (Eight Views of Mount Fuji), all without publisher's seal, variously signed; two small prints attributed to Hokusai, one depicting travellers and one of a *bijin*, both unsigned; one *oban* by Hokuju, depicting the Sumida River, signed *Shotei Hokuju ga*; one *oban* depicting children playing around the river, signed *Utagawa Kunitora ga* (almost rubbed off); one book plate depicting Shinobazu Pond, unsigned; four *surimono* of various sizes, one *nagaban* by Unpo depicting children and a young woman, two depicting *bijin* by Keisei and Gakutei, the last depicting two ladies on the beach, variously signed, one unsigned; as well as two small prints of an actor and a couple. *The smallest 18cm x 6.5cm (7 1/8in x 6 1/2in), the largest 27cm x 39cm (10 5/8in x 15 3/8in).* (26).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

錦絵版画 二十六枚 北斎、北寿 他 風景画 他
19世紀前期-後期

239 (part lot)



240 (part lot)

240

KATSUKAWA SHUNKO II (FL. CIRCA 1804-1830), KIKUKAWA EIZAN (1787-1867), UTAGAWA KUNITORA (FL. CIRCA 1804-1844) AND OTHERS

Early 19th century

An album of 16 *oban* prints comprising eight by Shunko II (Shunsen) including three depicting the arched bridge at Kameido, geisha walking on the river bank by Mimeguri and a young couple in a parody of *Takasago*, some published by Sanoya Kihei, some with censor's seal *Kiwame*, signed *Shunsen ga/Kashosai Shunsen ga*; five by Eizan depicting Narihira's journey to the east, brine carriers, travellers at Enoshima, people gathering shellfish at low tide, and a cherry blossom viewing party; all published by Moriya Jihei, with censor's seal *Kiwame*, signed *Eizan hitsu*; one by Kunitora depicting abalone divers, published by Yamamotoya Heisuke, censor's seal *Kiwame*, signed *Utawawa Kunitora ga*; one by Hokuju depicting Atagoyama in Shiba, published by Nishimuraya Yohachi, signed *Shotei Hokuju ga*; the last depicting Shinobazu Pond, *unsigned*.

21.9cm x 52cm (8 5/8in x 10 1/4in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

錦絵画帖 一冊 春好二代、英山、国虎 他 風俗画 他
19世紀前期



241 (part lot)

241
**UTAGAWA KUNIYOSHI (1797-1861), ANDO HIROSHIGE (1797-1858),
 KONO BAIREI (1844-1895) AND OTHERS**

Mid 19th century and Meiji period

A fold-out album of *oban* woodblock prints, containing 47 single prints, three triptychs and two pages of text; 19 prints by Bairei, from the album *Bairei kacho gafu* (Album of Birds and Flowers by Bairei); three prints by Ginko, titled *Dai Nihonshi ryakuzu-e* (Concise Illustrated History of Great Japan), accompanied with two pages of text; eight prints by Yoshitoshi, three from the series *Tsuki hyakushi* (100 Aspects of the Moon), four from the series *Yoshitoshi musha burui* (Yoshitoshi's Courageous Warriors), one from the series *Tokyo kaika kyoga meisho* (Comic Pictures of Famous Places in the Early Days of Tokyo); One titled *Gekko Zuihitsu* (Essays by Gekko) by Gekko; 15 prints by Hiroshige from the series *Gojusan tsugi meishozu-e* (Famous Places at the 53 stations); one *musha-e* (warrior picture) triptych by Toshikata, depicting the general Honda Tadakatsu on horseback; two triptychs and a single sheet by Chikanobu, both triptychs depicting beautiful ladies in kimono and a single sheet depicting children chasing bats; variously *published* and variously *signed*.

37cm x 24.2cm (14½in x 9 5/8in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

大判錦絵画帳 一冊 国芳、広重一代、榎嶺 他 花鳥画、武者絵 他
 19世紀中期・明治時代



242
**SHIBATA ZESHIN (1807-1891), OHARA
 KOSON (1877-1945), OGATA GEKKO (1859-
 1920), SEIKO (FL.CIRCA 1890-1900)
 AND OTHERS**

Meiji Period
 Comprising 64 prints, seven drawings and
 three paintings of various sizes and formats, the
 majority depicting *kacho-ga* (Birds and flower
 painting), the prints consisting of 22 prints by
 Koson, six by Seiko, ten by Gekko, two by
 Zeshin and the rest by various Meiji artists,
 variously *signed*, several *unsigned*; as well as
 seven drawings depicting figures and landscapes
 and three paintings including two after Hoitsu
 depicting a courtier and a princess, and a maple
 tree against the full moon.

*The smallest 20.5cm x 7.6cm (8 1/16in x 3in),
 the largest 31.6cm x 22.4cm
 (12 7/16in x 8 13/16in). (74).*

£1,500 - 2,500
JPY260,000 - 430,000
US\$2,500 - 4,200

版画コレクション 七十四枚
 是真、古邨、静湖 他 花鳥画 他
 明治時代



242 (part lot)



243



244

243 *

TSUKIOKA YOSHITOSHI (1839-1892)

Late 1880s

An *oban* vertical diptych titled *Seigen daraku no zu* (Depravity of Abbot Seigen), depicting a man in a grey kimono clutching a woman's red, purple, and green kimono, a trailing white cloud wafting upwards inside of which stands a beautiful young woman, Princess Sakura, dressed in the same kimono held by the man below, with *urushi* (black lacquer) and mica details; published by Hasegawa Tsunejiro, signed *Yoshitoshi*. The upper sheet 36.7cm x 35.7cm (14 1/2in x 14 1/8in), the lower sheet 38.3cm x 36cm (15 1/8in x 14 1/8in). (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵二枚続 月岡芳年 清玄墮落之図 1880年代後期

244 *

UTAGAWA KUNISADA (1786-1864)

Mid 19th century

A *shikishiban surimono* print depicting two *kabuki* actors, Ichikawa Danjuro VII holding up a war banner decorated with a *sasarindo* (bamboo grass and gentian) *mon* (family crest) and Iwai Shijaku I wielding a large knife in his left hand, with an inscription in the upper left corner, signed *Gototei Kunisada ga.* 20.2cm x 18.5cm (8in x 7 1/4in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

色紙判摺物 歌川国貞 歌舞伎役者 19世紀中期

245 *

KOBAYAKAWA KIYOSHI (1899-1948)

1930

A *naga-oban Tate-e* print titled *Kindai jisei sho no uchi ni: Kesho* (Make-up, No.2 from the series 'Women's Manners'), depicting a partially unclothed woman intent upon applying powder to her face, published privately, dated *Showa gonen rokugatsu* (in the sixth month of the fifth year of Showa [1930]) and signed *Kobayakawa Kiyoshi* with a bird-design seal on the upper middle left, with limited edition seal (the number indecipherable) out of 100, on lower left margin, stamped with seal *Kobayakawa* on verso.

49.8cm x 30.6cm (19 5/8in x 12 1/16in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

新版画 小早川清 近代時世粧ノ内二化粧
1930年





246 (part lot)

246 *

WADA SANZO (1883-1967)

1954-1956

Comprising 23 *yoko-e* prints out of a complete set of 24, titled *Zoku Showa shokugyo ezukushi* (Continuing Showa Vocations in Pictures), each depicting workers in Showa-era occupations, as well as disappearing traditional occupations including a woman diver, a professional photographer, a shoeshine boy, a bicycle racer and a professional golfer; published by Kyoto Hangain between 1954-1956, each signed *Sanzo* with seal, names of carver and printer and edition notation *dai nijuhachi go* (no.28) on left margin, together with *chitsu* cover. Each approx., 35.7cm x 43.5cm (14 1/16in x 17 1/8in). (24).

£700 - 900

JPY120,000 - 150,000

US\$1,200 - 1,500

新版画 二十三枚 和田三造 続昭和職業絵尽 1954-1956年



247
**PAUL JACOULET (1902-1960), TOKURIKI
 TOMIKICHIRO (1902-2000), NOMURA YOSHIMITSU
 (DATES UNKNOWN) AND OTHERS**

Early to mid 20th century

Comprising seven prints of various sizes and formats and one facsimile print: three *dai-oban* prints by Jacoulet, the first depicting a lady standing on a veranda beside an exotic tree of flowers, titled *Fleurs du Soir. Truck-Toloas*, published in 1941, with Sparrow seal, right margin with carver's cartouche of Maeda, with edition notation 55/150 in Japanese on verso, the second of *Basilio, Jeune Garçon du Saipan Tenant des Coquillages: Marianes* depicting a boy holding a large shell in each hand, published in 1934, with Fan seal, with edition notation 81/150 on verso, the third of *Le Chant des Vagues. Ponape. Est Carolines*, depicting a boy listening to the sound of a triton shell held in his hand, published in 1936, with 'Good Luck' hammer seal, with edition notation 92/150 in Japanese on verso, each signed *Paul Jacoulet* in pencil and with watermark PJ and *Jakurei* in Japanese on margin; the fourth an *oban* print by Tokuriki Tomikichiro, depicting the Kintai Bridge in Suo Province (present-day Yamaguchi Prefecture); the fifth by Nomura Yoshimitsu, depicting the *Daimon-ji* festival in Kyoto; the sixth by an unidentified artist, Yoshiji, depicting cormorant fishing on the Nagara River; the seventh depicting the Kiyomizu Temple in spring by Miki Suizan; the last a facsimile print from the series *Famous Views of the 60-odd Provinces* after Hiroshige; all variously published and variously signed. The smallest 30.7cm x 20cm (12 1/8in x 7 7/8in), the largest 47cm x 36.3cm (18 1/2in x 14 3/8in). (8).

£1,000 - 1,500
 JPY170,000 - 260,000
 US\$1,700 - 2,500

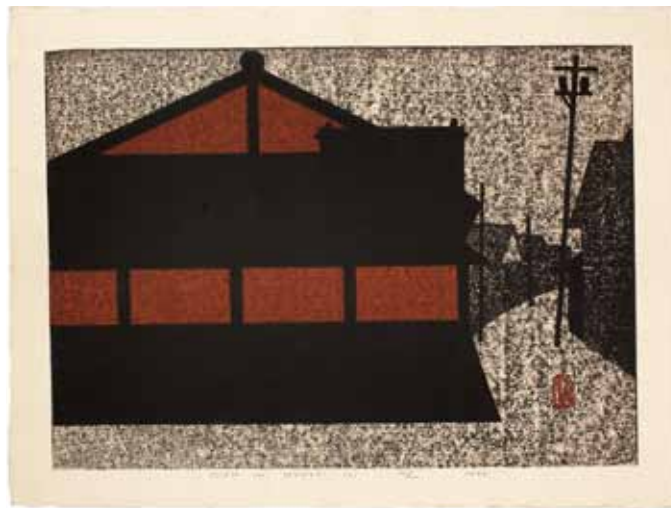
新版画 八枚 ポール・ジャコレー、富吉朗 他
 風俗画 他
 20世紀前期-中期



247 (part lot)



248 (part lot)



248 (part lot)



248 (part lot)



249 (part lot)

248 *

SAITO KIYOSHI (1907-1977)

1957 to 1964

Four *dai-oban* prints, all depicting famous sights in Kyoto: the first *fate-e* titled *SYOKO-KEN DAITOKU-JI IN KYOTO* (Syoko-ken Teahouse, Daitokuji Temple in Kyoto), dated 1960, with edition notation 39/150, with *Kiyoshi* seal on verso; the second *yoko-e* titled *DAITOKU-JI KYOTO* (Daitokuji Temple in Kyoto), dated 1957, edition notation 20/100, *Kiyoshi* seal on verso; the third *yoko-e* titled *SAIHO-JI KYOTO (B)* (Saihoji Temple in Kyoto), dated 1963, with edition notation 77/100; the last *yoko-e* titled *GION IN KYOTO (I)* (Gion District in Kyoto), dated 1964, with edition notation 30/100; all signed *Kiyoshi Saito* with seal *Kiyoshi* except for the last, with seal only, the first three attached with a paper slip inscribed *self-carved self-printed KIYOSHI SAITO* on verso. *Each approx., 60cm x 45.3cm (23 5/8in x 17 7/8in)*. (4).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

創作版画 四枚 齊藤清 風景画 1957-1964年

249 *

SAITO KIYOSHI (1907-1977)

One dated 1965

One *dai-oban yoko-e* and two *oban yoko-e* prints, the first *dai-oban* titled *OKUNO-HOSOMICHI MATSUSHIMA SENDAI* (Matsushima in Sendai on the Narrow Road to the Deep North), dated 1965, with edition notation 129/150; the second *oban untitled* from the series *Aizu no fuyu* (Winter in Aizu) depicting five figures walking on a snow-laden street of Aizu, with printer cartouche of Ikegami on verso; the last *oban untitled* depicting three figures walking in a mountainous village in Aizu in summer; all signed *Kiyoshi Saito*, with seal *Kiyoshi*. *The smallest 29.2cm x 42 cm (11 1/2in x 16 1/2in), the largest 41cm x 55.8cm (18 1/8in x 22in)*. (3).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

創作版画 三枚 齊藤清 風景画 1965年 (一枚)



249 (part lot)



250 (part lot)



250 (part lot)



250 (part lot)

250 *

SAITO KIYOSHI (1907-1977)

1950 to 1965

Four *dai-uban* prints, the first *yoko-e* titled *BELL-TOWER*, depicting a bell tower in a temple, dated 1958, with edition notation 75/100, an attached paper slip inscribed *self-carved self-printed by KIYOSHI SAITO* and *Kiyoshi* seal on verso; the second *tate-e*, titled *SYOJO-JI AIZU* (Shojo-ji Temple in Aizu), dated 1961, with edition notation 72/200; the third *tate-e* titled *OKUNO-HOSOMICHI IO-JI IIZAKA* (Ito Temple in Iizaka on the Narrow Road to the Deep North), dated 1965, with edition notation 62/150; the last *yoko-e* titled *PUPPET JAVA (D)* (Puppet in Java), dated 1950, with edition notation 25/50; all signed *Kiyoshi Saito* with seal *Kiyoshi*, except for the last (signature only). *The smallest 43cm x 57.2 cm (16 15/16in x 22 9/16), the largest 45.3cm x 60cm (17 7/8in x 23 5/8in).* (4).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

創作版画 四枚 齊藤清 風景画 他 1950-1965年



251



252 (part lot)

251 *

KAWANABE KYOSAI (1831-1889)

Circa 1889

E-makimono, a long hand scroll mounted with several prints, with borders top and bottom and a roller at the end, titled *Kyosai hyakki gadan* (Kyosai's Illustrations of 100 Demons) with an opening scene of a family huddled around a *hibachi* (brazier), under the light of 100 candles, telling ghost stories, with the wick being extinguished one by one as each tale was completed, and out of the resulting darkness would emerge a procession of skeletons, monsters, goblins and demons before they are driven away by the rising sun, depicted towards the end of the scroll, signed *Oju Seisei Kyosai ga* (Painted to special request by Seisei Kyosai) with seal *Toiku*; with wood storage box.

18.7cm x 593cm (7 3/8in x 198in). (2).

£1,200 - 1,800

JPY210,000 - 310,000

US\$2,000 - 3,000

版画絵巻 一巻 河鍋曉斎 曉斎百鬼面談
1889年頃

Compare with an album depicting the same subject matter illustrated by Tokyo Shinbun (ed.), *Comic Genius: Kawanabe Kyosai*, Exhibition Catalogue, Tokyo, 1996, pp.192-197.



252 *

SUZUKI HARUNOBU (1725-1770)

Circa 1765-1770

Two *chuban shunga* prints: one depicting *Sensu no seiran* (Clearing Storm of the Folding Fan) from the series *Furyu zashiki hakkei* (Fashionable Eight Views of the Parlour), 18.7cm x 27.7cm (7 3/8in x 10 7/8in); one of *Shiohama no shugetsu* (Autumn Moon Shining Over the Beach at Shio) from the series *Furyu Edo hakkei* (Eight Views of Contemporary Edo), 20.5cm x 28.4cm (8 1/8in x 11 1/4in); each depicting a couple making love, *unsigned*. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

中判錦絵 春画 二枚 鈴木春信 風流座敷八景
他 1765-1770年頃



253



254

253 *

KITAGAWA UTAMARO (1753-1806)

Circa 1799

An *oban shunga* print from the album *Negai no itoguchi* (Unravelling the Threads of Desire), depicting an older couple making love, *unsigned*. 25.4cm x 39cm (10in x 15 3/8in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

大判錦絵 春画 喜多川歌麿 願ひの糸ぐち 1799年頃

Illustrated on page 133.

254 *

KATSUSHIKA HOKUSAI (1760-1849)

Circa 1817

Four *oban shunga* prints from the album *Ehon tsui no hinagata* (Patterns of Loving Couples), depicting love-making scenes with four different couples including a geisha and her client, and a courtesan and her client, all *unsigned*. Each sheet approx., 25.2cm x 36.9cm (10in x 14 1/2in). (4).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵 春画 四枚 葛飾北斎 絵本ついの雛形 1817年頃



255

255 *

KATSUSHIKA HOKUSAI (1760-1849)

Circa 1817

Four *oban shunga* prints from the album *Ehon tsui no hinagata* (Patterns of Loving Couples), depicting love-making scenes with four different couples, all *unsigned*. The smallest 25.1cm x 36.8cm (9 7/8in x 14 1/2in), the largest 25.2cm x 37.6cm (10in x 14 7/8in). (4).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

大判錦絵 春画 四枚 葛飾北斎 絵本ついの雛形 1817年頃



256 *

KITAO SHIGEMASA (1739-1820)

Circa 1782

Comprising a three-volume set of *hanshibon* titled *Yokyoku irobangumi* (Programme of Erotic Noh Plays), traditionally bound, each volume containing eight scenes of love-making by different couples based on *yokyoku* (the vocal section of the music telling the story of Noh drama) including *Takasago*, *Hagoromo*, *Kamo* and *Yoro*; vol.1, consisting of 2pp. of preface, a single title page, 8 double-page black and white illustrations, 11pp. of text; vol.2, consisting of a single-title page, 8 double-page black and white illustrations, 13pp. of text; vol.3, consisting of a single title page, 8 double-page black and white illustrations, 7pp. of text, all *unsigned*.

Each approx., 22cm x 28cm (8 5/8in x 11in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

春画半紙本 三巻一組 北尾重政 謡曲色番組 1782年頃



257 *

ICHIYOKEN KYOKUZAN (DATES UNKNOWN)

19th Century

Comprising a three-volume set of *hanshibon*, titled *Koino hiofuki* (Secret of Men to Please Women in Love), traditionally bound, the majority depicting couples making love: vol.1, consisting of 2pp. of preface by Kyokuzan, 6 double-page and 2 single-page colour illustrations, 10pp. of text; vol.2, consisting of 6 double-page and 2 single-page colour illustrations, 10pp. of text; vol.3, consisting of 6 double-page and 2 single-page colour illustrations and 10pp. of text, all *unsigned*, one text of vol.1 duplicated, together with *chitsu* cover. Each approx., 22cm x 25.5cm (8 5/8in x 10in). (4).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

春画半紙本 三卷一組 一陽軒曲山 恋能秘男婦喜 19世紀





258 *

UTAGAWA KUNIYOSHI (1797-1861)

Circa 1832

Comprising a three-volume *hanshi-bon* set, titled *Aki no nanakusa* (Seven Flowers of Autumn), traditionally bound, written by Bobo Sanjin and illustrated by Kuniyoshi under the pen name of Ichimiyokai Hodoyoshi, the majority depicting couples making love; vol.1, consisting of a *mikaeshi* with the title and the names of the author and the illustrator, 3pp. of preface, 6 double-page and 1 single-page colour illustrations, 24pp. of text; vol.2, consisting of 5 double-page colour illustrations, 16pp. of text; vol.3, consisting of 5 double-page colour illustrations, 24pp. of text, some pages signed in various pseudonyms of Kuniyoshi. *Each approx., 22cm x 27.5cm (8 5/8in x 10 7/8in)*. (3).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

春画半紙本 三巻一組 歌川国芳 秋の七草
1832年頃



259 *

UTAGAWA KUNISADA (1786-1864)

Early and mid 19th century

Comprising a three-volume *obon* set bound as one and a three-volume *hanshibon* set, traditionally bound, the majority depicting couples making love: the first set titled *Sho-utsushi aioi Genji* (A True-life Devoted Genji), depicting sexual exploits of the Shogun Yoshimitsu during the Muromachi period, written by Jokoan Shujin, some illustrations with lacquer, mica and embossed details; vol.1, comprising a *mikaeshi* with the title, 3pp. of preface, 7 double-page and 1 single-page colour illustration, 22pp. of text; vol.2, consisting of 1 single title page, 6 double-page and 2 single-page colour illustrations, 22pp. of text; vol.3, consisting of a single title page, 7 double-page and 2 single-page of colour illustrations, 22pp. of text, all *unsigned, 25.2cm x 33cm (9 7/9in x 13in)*; the second set missing the title, the text titled *Momon gawa* (Personal tales of an illiterate), written by Enkobo Tsukinari, illustrated by Kunisada under the pen name of Bukiyo Matabei, vol.1, consisting of 5 double-page and 2 single-page colour illustrations, 10pp. of text; vol.2, consisting of 1 page of inscription, 5 double-page and a single-page colour illustrations, 8pp. of text; vol.3, consisting of 1 page of three-line inscription, 2pp. of text and a poem, 5 double-page and a single page of colour illustrations, 12pp. of text; vol.1 and vol.3, signed *Bukiyo Matabei, Each approx., 22cm x 27.5cm (8 5/8in x 10 7/8in)*. (4).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

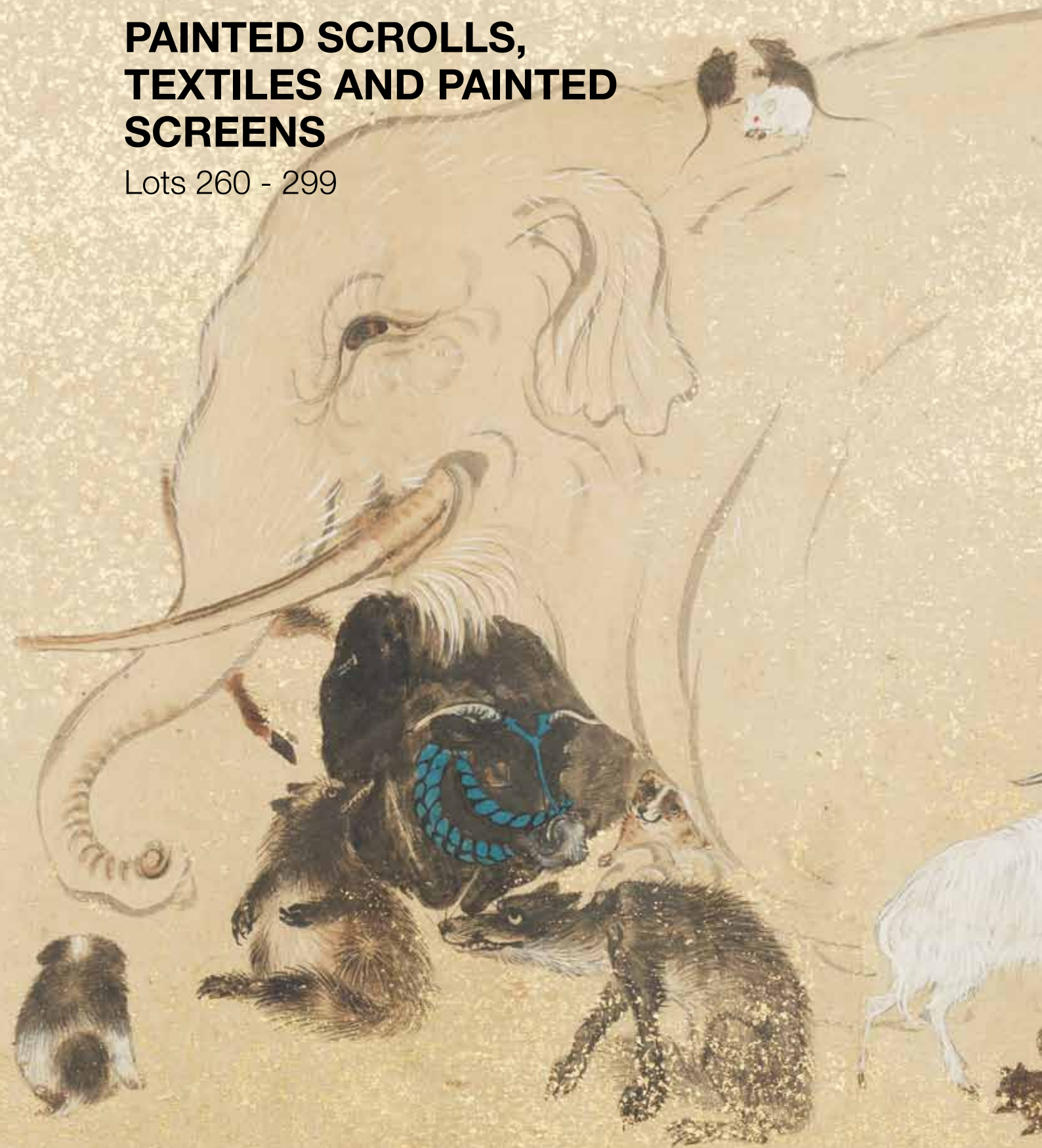
春画大/半紙本 六巻(四冊) 歌川国貞
正寫相生源氏 他 19世紀前期・中期





**PAINTED SCROLLS,
TEXTILES AND PAINTED
SCREENS**

Lots 260 - 299







260



261

**KAKEJIKU (PAINTED SCROLLS)
VARIOUS PROPERTIES**

260 *

HOKUSAI SCHOOL

Edo Period, 19th century

Kakejiku, painted in ink, gold and colour on silk, depicting a *geisha* standing with one hand holding a *tekagami* (hand mirror) as she adjusts a hairpin with the other, *unsigned*; with wood storage box, the exterior of the lid inscribed *sugatami bijin zu*.

64cm x 28cm (25 3/8in x 11in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

姿見美人図 北斎派 一幅 絹本着色 江戸時代 (19世紀)



262

261 *

ANONYMOUS

Edo Period, circa Kanbun Era (1661-1673)

Kakejiku, in ink, colour and gold 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 wood storage box titled *Kanbun bijin no zu*, the inside of the lid titled *Kanbun bijin no zu*, dated *Showa gojūkyū-nen shigatsu* (Showa 59 [1984]) and signed with seal Narazaki Muneshige dai, a distinguished art historian, with outer lacquered-wood storage box and lacquered-wood *futomaki shin* (roller). 53.5cm x 25.3cm (21 1/16in x 10in). (4).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

寛文美人図 無銘 一幅 紙本着色 寛文年間 (1661-1673)

Provenance: Manno Museum, inventory label no.0205.

Illustrated and Published: Kobayashi Tadashi (ed.), *Nikuhitsu ukiyo-e taikan* (Ukiyo-e Paintings in Japanese Collections), vol.7, Manno Museum, Tokyo, 1996, p.148, pl.8. Kobayashi Tadashi and Tetsuro Kitamura, *Edo no bijin ga: Kanei Kanbunki no nikuhitsu ga* (Paintings of Beautiful Ladies in Edo Period: Paintings in Kansei and Kanbun Era), Tokyo, 1982, colour pl.104.

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 Prefecture, 2008, p.12, pl.4.

262 *

ANONYMOUS

Edo Period, Kanbun Era (1661-1773)

Kakejiku, in ink, colour and gold on paper, depicting a Buddhist priest holding a striker and crouched in front of a portable gong suspended from a lacquer stand, turning around to the two women standing behind him, *unsigned*; with wood storage box.

51cm x 48.6cm (20 1/16in x 19 3/8in). (2).

£5,000 - 6,000

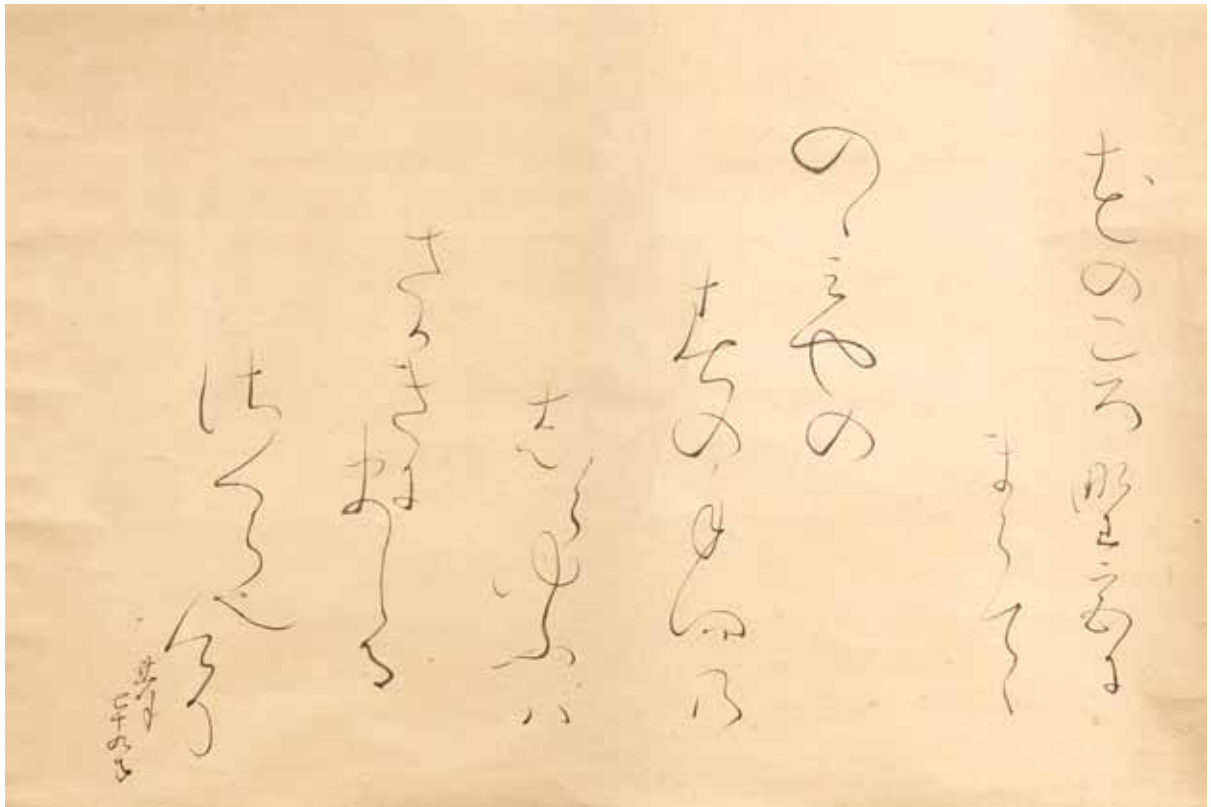
JPY850,000 - 1,000,000

US\$8,400 - 10,000

二美人と念仏法師図 無銘 一幅 紙本着色 寛文年間 (1661-1673)

Provenance: Manno Museum, inventory label no.0305.

Illustrated and Published: Kobayashi Tadashi (ed.), *Nikuhitsu ukiyo-e taikan* (Ukiyo-e Paintings in Japanese Collections), vol.7, Manno Museum, Tokyo, 1996, colour pl.18.



263



264

263 *

OTAGAKI RENGETSU (1791-1875)

Circa 1870

Kakejiku, in ink on paper, painted with a seven-line *waka* poem, signed *Rengetsu shichijukyu sai* (Rengetsu at the age of 79); with wood storage box. 33.4cm x 50.5cm (13 3/8in x 19 7/8in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

和歌図 太田垣蓮月筆 一幅 紙本墨蹟
1870年頃

Originally born into a samurai family with the surname Todo, the artist was adopted at a young age by the Ōtagaki family. She was a lady-in-waiting at Kameoka Castle from the age of seven to 16, when she was married. However, due to the death of her husband in 1823, she joined the temple Chion-in Temple and became a nun, taking Rengetsu ('Lotus Moon') as her Buddhist name.

Rengetsu is widely regarded as one of the greatest *waka* poets of the 19th century. A skilled Shijo-school painter, she was also an accomplished calligrapher and potter. She admired and studied under a number of great poets including Ozawa Roan and Ueda Akinari, and later in life became a close friend and mentor to the artist Tomioka Tessai.

264 *

OTAGAKI RENGETSU (1791-1875)

Circa 1873

Kakejiku, in ink on paper, painted with a nine-line *waka* poem on 'a day in early spring' within red fan-shaped cartouche, signed *Rengetsu hachijuni sai* (Rengetsu at the age of 82); with wood storage box. 17cm x 54.5cm (6 3/4in x 21 1/2in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

初春の日和歌図 大田垣蓮月筆 一幅 紙本墨蹟
1873年頃

265 *

SCHOOL OF MARUYAMA OKYO

Late 18th century

Kakejiku, painted in ink and slight colour on paper with a pair of rabbits seated closely together, signed *Okyo sha* with seals *Okyo no in* and *Chusen*; with wood storage box. 92cm x 27cm (35 1/2in x 10 5/8in). (2).

£8,000 - 12,000

JPY1,400,000 - 2,100,000

US\$13,000 - 20,000

双兔図 円山派 一幅 紙本淡彩 18世紀後期



265



266

266 *

TAKAI KOZAN (1806-1883)

Mid/late 19th century

Kakejiku, in ink and slight colour on paper, depicting several *yokai* (ghosts or monsters) emerging from the hollows of the tall rocky outcrops of a cave, signed *Kozan* with two seals; with cardboard storage box. 136cm x 63cm (53½in x 24¾in). (2).

£2,500 - 3,500

JPY430,000 - 600,000

US\$4,200 - 5,900

妖怪図 高井鴻山筆 一幅 紙本淡彩 19世紀中期/後期



267

267 *

KAWANABE KYOSAI (1831-1889)

Late 19th century

Kakejiku, in ink on paper, painted with a humorous scene of three skeletons, one seated and playing the *shamisen* whilst his two companions perform acrobatic tricks around the pole behind, signed *Gyosai* with two seals, one a *tsubo*-shaped seal *Gyosai*; with wood storage box. 116cm x 31.8cm (45 5/8in x 12½in). (2).

£4,000 - 5,000

JPY680,000 - 850,000

US\$6,700 - 8,400

骸骨図 河鍋晁斎筆 一幅 紙本着色 19世紀後期

268 *

KATSUSHIKA HOKUSAI (1760-1849)

Bunka Era, circa 1810-1815

Kakejiku, painted in ink and slight colour on paper, depicting a dragonfly hovering over a taro leaf, signed *Katsushika Hokusai hitsu* with seal *Raishin*; with double wood storage boxes. 118cm x 26cm (46½in x 10¼in). (3).

£15,000 - 20,000

JPY2,600,000 - 3,400,000

US\$25,000 - 33,000

芋葉蜻蛉図 葛飾北斎筆 一幅 紙本淡彩
1810-1815年頃

Provenance: a Japanese private collection

Compare with a similar drawing of a taro leaf among autumnal plants by the artist in the Victoria and Albert Museum, no.E. 1307-1916, illustrated by Jack Hillier, *Hokusai, Paintings, Drawings and Woodcuts*, Oxford, 1985, p.102, no.86.

Throughout his career Hokusai changed his artist name many times, but it was during the Bunka Era (1804-1818) that he used his most well-known signature 'Katsushika Hokusai'. The combination of his signature 'Katsuhika Hokusai hitsu' and the seal 'Raishin' was also used during this period. According to the art historian Asano Shugo, this seal was used from 1810-1812.¹ Nagata Seiji suggests that it was used from 1811(?) - 1814/15.²

Notes:

1. Asano Shugo, 'Concerning the seals on Hokusai's Paintings', in John Carpenter, (ed.), *Hokusai and His age* (Hotei publishing, Amsterdam, 2005), pp.105-132.

2. Nagata Seiji, (ed.), *Hokusai nikuhitsu ga taisei*, Tokyo, 2000, pp.231-232.





269

ANONYMOUS, KANO SCHOOL

Late 17th/early 18th century

A fold-out album with eight *shikishiban* paintings in ink and colour on *kirihaku*-scattered paper ground, mounted onto paper, the left page depicting scenes from *Shosho hakkei* (Eight Views of the Xiao and Xiang Rivers), adjacent to the corresponding poem on the right written in *soshō* script by 17th-century courtiers, including Takatsukasa Kanehiro (1660-1725), Arisukawanomiya Yukihiro Shinno (1656-1699) and Shogoin Michitaka Hoshino (1675-1705), followed by four pages with a list of calligraphers, *unsigned*.

Each approx., 18.5cm x 16.3cm (11 1/4in x 6 1/2in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

瀟湘八景図画帖 無銘 (狩野派) 一冊
紙本着色 17世紀後期/18世紀前期

Provenance: acquired by the husband of the present owner in Tokyo in the 1960s while attached to a diplomatic mission in Tokyo.



270 *

HAKUIN EKAKU (1686-1769)

18th century

Kekejiku, in ink on paper, depicting a profile portrait of Daruma, sitting on a bed of reeds, in deep meditation while remaining perfectly aware, with a six-line inscription above, signed with three seals belonging to the artist; with wood storage box, the exterior of the lid inscribed *Hakuin zenshi Daruma daishi no zo*. 114cm x 52cm (44 7/8in x 20 1/2in). (2).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

達磨大師図 白隠慧鶴筆 一幅 紙本墨絵
18世紀

271 *

SHIBATA ZESHIN (1807-1891)

Meiji Period

Kekejiku, in ink on silk, depicting a pair of fat carp, painted entirely in shades of *sumi*, diving deeper in the water to feed among the weeds on the bed, signed *Zeshin* with gourd-shaped seal *Tairyukyo*; with wood storage box inscribed *Zeshin o hitsu suichu koi no zu* (picture of carp in water, painted by venerable *Zeshin*), the inside of the lid with an attestation by *Chikushin*, signed and sealed *Kakan'an Chikushin kan hei dai* (examined and recorded by *Kakan'an Chikushin*), outer wood storage box and original receipt.

122.5cm x 55cm (40 3/8in x 21 5/8in). (4).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

水中鯉図 柴田是真筆 一幅 絹本墨画
明治時代



269 (part lot)



270



271

272 *

SHIBATA ZESHIN (1807-1891)

Late 19th century

A small album bound in *orihon* (fold-out book) format, mounted with 12 small lacquer paintings mounted on sparse *kirihaku*-scattered paper ground, contained within a wood storage box, comprising:

- 1) Two mice clambering over 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* (butterbur) in spring, signed in black lacquer *Zeshin* with seal *Koma*.
- 5) Branch of *fuyo* (cotton-rose mallow) buds, 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*.

Each painting approx., 8.5cm x 11.5cm
(3 3/8in x 4 1/2in). (2).

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

小漆画帖 柴田是真筆 一冊 紙本漆絵
19世紀後期







273



274



275



**MAKIMONO (PAINTED HANDSCROLLS)
VARIOUS PROPERTIES**

273 *

IWAMOTO ENREI (BORN 1847)

Maruyama School, dated 1890

E-makimono, painted in ink and colour on silk, depicting 36 butterflies of assorted size and species, signed *Meiji kanoe-tora banshu sha Enrei* with two seals (Painted by Enrei in late spring, year of the tiger, [1890]). 20.6cm x 118cm (8 1/8in x 46 1/2in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

絵巻物 群蝶図 巖本圓嶺筆 一卷 絹本着色 1890年

275 *

YOSHIDA HIROSHI (1876-1950)

20th century

Watercolour on paper, titled *Yamaura*, showing three peasants walking up a winding hilly slope overlooking a lake, signed *H. Yoshida*, framed and glazed. 27cm x 37.5cm (10 9/16in x 14 3/4in), excluding frame.

£700 - 1,000

JPY120,000 - 170,000

US\$1,200 - 1,700

YAMAURA (額装) 吉田博筆 紙本淡彩 20世紀

274 *

ANONYMOUS, OSAKA SCHOOL

Edo Period, mid 19th century

E-makimono, in ink, colour and gold on silk, depicting nine scenes of love-making between couples of different social classes including a samurai and a courtesan, a townsman and his wife and a young girl and an older man, *unsigned*; with wood storage box.

34.1cm x 437cm (13 3/8in x 172in). (2).

£1,000 - 2,000

JPY170,000 - 340,000

US\$1,700 - 3,300

春画絵巻物 無銘 一卷 絹本着色 江戸時代 (19世紀中期)



276

ANONYMOUS

Edo Period, 1814

A Taima *mandara* (mandala) painted in ink, colours and gold on paper mounted on cloth on a wooden stretcher, depicting the Western Paradise in minute polychrome detail: Amida Nyorai, the Buddha of the Future, seated beneath a canopy with his hands in the preaching gesture, flanked by the Bodhisattvas Kannon and Seishi and 30 attendant deities on a tiled terrace; in front of Amida two of the newly born are presented by two smaller Bodhisattvas; below the terrace a lotus pond with existing dwellers in the Western Paradise together with naked figures of the newly born, some of them on two richly decorated barges; below the lotus pond a dance stage with more of the newly born; on either side of the pond a large tree under which Amida sits preaching accompanied by other deities; behind and above the main Amida triad several other smaller Amida triads and other groups of celestial beings; on the left a column of rectangular cartouches containing an image of the Vulture Peak above scenes from the discovery and promulgation of the *Kanmuryojukyo* sutra; at the right another column of rectangular cartouches with images of the 13 contemplations preached by the historical Buddha; at the base of the composition a band of nine cartouches showing the

nine stages of rebirth; a blue central panel signed and inscribed in gold paint *Bunka juichi seinen Sanshu Hidakamura Kaifukuji Sokan* (Sokan, Kaifukuji Temple, Hidakamura Village, Mikawa Province, 11th year of Bunka [1814]) and sealed *Tomonobu*.

81cm x 73cm (31 7/8in x 28 3/4in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

当麻曼荼羅 無銘 一幅 紙本着色 江戸時代(1814年)

The original Taima *mandara* is a large woven textile, now believed to have been imported to Japan from Tang China during the eighth century, which is still housed (in a fragmentary state) in the Taimadera Temple, Kyoto. With the growing popularity of Pure Land Buddhism in the later Heian period (794-1185) the Taima mandara became an object of intense veneration and numerous copies were made, the most famous of which, preserved in the Zenrinji Temple in Kyoto, dates from 1217. During the Edo Period (1615-1868) smaller versions such as this were commissioned for regional temples in many parts of Japan.

TEXTILES
PROPERTY FROM A SCOTTISH PRIVATE COLLECTION
(LOTS 277-279)

277

TAKEUCHI SEIHO (1864-1942)

Before 1891

Kakejiku, executed in Yuzen-dyed *birodo* (cut velvet) and mounted in Nishijin Jacquard-woven silks, depicting seven ducks swimming in a pond beneath the branches of a large maple tree in the foreground with a view of Kinkakuji Temple in the distance, *unsigned*; with bilingual wood storage box inscribed in Japanese and English *Takeuchi Seiho hitsu birodo Yuzen-zome kakemono ichijiku A Cut-Velvet Kakemono Picturesque of Kinkakuji's Temple Garden (Designed & painted by Seiho Takewuchi)*. 130.5cm x 58.5cm (51 3/8in x 23in). (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

友禪染天鷲絨掛軸 金閣寺庭園図 竹内棲鳳筆
1891年以前

Provenance: a Scottish private collection. Brought back from Japan before 1891 by Samuel Jackson (1845-1911), who married in July that same year the widowed great-grandmother of the present owner, Ada Montfort Bell (nee Bromley) in Kew, Colony of Victoria (as it was then called), Australia. They met in India where he and the present owner's great-grandfather, Wilson Bell from Glasgow were both senior railway engineers. According to the family, these paintings date from before 1891 since Samuel Jackson travelled to Japan on business before he met and married Ada Montfort Bell; this information would further support the research below and the dating of these scrolls.

These rare and unusual hanging scrolls (lots 277, 278 and 279) in the *birodo* (cut-velvet) technique, together with their contemporary bilingual box inscriptions, throw valuable light on the close connections that were forged between leading Kyoto painters and the export textile industry in the middle decades of the Meiji era. Takeuchi Seiho's involvement with Iida Shinshichi III (1852-1909), whose Takashimaya company was a major producer of *birodo*, began in 1889,¹ but the other two artists represented here, Tanaka Ikka and Kishi Kinsui, were working there four years earlier: the Takashimaya archives record that in 1885 a permanent painting studio was set up and that 'Kinsui's bean-juice-resist Yuzen, under the direction of Tanaka Ikka and Kishi Chikuto and others, was very popular'. Although Takeuchi Seiho would later develop into one of the foremost Nihonga (neo-nativist) artists of the twentieth century, Tanaka Ikka (whose signature appears on a *birodo* scroll acquired by the Victoria and Albert Museum in 1888) was, for a time, paid more than Seiho for his design work and went on to become a painter of some consequence, but the wording of the Takashimaya chronology quoted above suggests that Kishi Kinsui, presumed to have been a pupil of Kishi Chikuto (1826-1897), was more involved in the process of converting the original painted designs into resist-dyed cut velvet.² Seiho's design of the Kinkakuji Temple viewed through maples is similar to an original painting of his dating from 1894 and depicting an autumn view in Kyoto's Toganoo district, suggesting that this group most likely dates from the period between 1889 and the major developments in Seiho's style that occurred in 1900-1901.³

Notes:

1. Ellen P. Conant, 'Cut from Kyoto Cloth: Takeuchi Seiho and his Artistic Milieu'. *Impressions* 33 (2012): 71-93, p.79.

2. Hirota Takashi, *Takashimaya 'Boekibu' bijutsu senshoku sakuhin no kiroku shashinshu* (Photo Albums of Exported Textiles Produced by Takashimaya). *Kyoto Joshi Daigaku Kenkyu Sokan*, 47, 2009, pp. 15-16.

3. Harada Heisaku, *Takeuchi Seiho*. Kyoto, 1981, pl.6.





Samuel Jackson (1845-1911), photograph courtesy of owner.

278

KISHI KINSUI (ACTIVE CIRCA 1881-1902)

Before 1891

Kakejiku, executed in Yuzen-dyed *birodo* (cut velvet) and mounted in Nishijin Jacquard-woven silk mount, depicting a formation of four geese flying upwards between two large gnarled branches of flowering cherry which drape diagonally across the canvas, *unsigned*; with bilingual wood storage box inscribed in Japanese and English *Kishi Kinsui hitsu birodo Yuzen-zome kakemono ichijiku A Cut Velvet Kakemono Cherry and Wild-gees [sic] (Designed & painted by Kinsui Kishi)*. 130.2cm x 58.8cm (51 1/4in x 32 1/8in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

友禅染天鷲絨掛軸 桜に雁図 岸錦水筆 1891年以前

Provenance: a Scottish private collection.

Please see footnote to the preceding lot.

279

TANAKA IKKA (1864-1924)

Before 1891

Kakejiku, executed in Yuzen-dyed *birodo* (cut velvet) and mounted in Nishijin Jacquard-woven silks, depicting a Spring scene of two sparrows perched on bamboo and on a branch of roses, with another three sparrows on the ground consisting of the mother feeding two offspring beside a meandering stream, a flowering stalk of *natane* (turnip rape) in the foreground, *unsigned*; with wood bilingual wood storage box inscribed *Tanaka Ikka hitsu birodo Yuzen-zome kakemono ichijiku A Cut Velvet Kakemono Sparrows on Bamboo, Single-rose, and Natane (Designed & Painted by Ikka Tanaka)*.

130cm x 58.5cm (51 1/16in x 23in). (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

友禅染天鷲絨掛軸 ツバメに笹と菜種図 田中一華筆 1891年以前

Provenance: a Scottish private collection.

Please see footnote to lot 277.



278



279



OTHER PROPERTIES

280

A DOUBLE-SIDED PAINTED FLOOR SCREEN

Meiji Period

The front embroidered in variously-coloured floss silk threads depicting an autumnal scene of two cranes flying over a lakeside thatched dwelling amid flowering maple trees, bamboo, reeds and marsh grasses, with a wheelbarrow and rice bales resting outside and a fishing boat anchored in the left foreground, the reverse painted in ink on silk with three monkeys dangling from the branches of a tree, linking arms to form a chain to reach for the reflected moon in the water, both sides *unsigned*; within a footed wood frame, the sides carved with bamboo leaves with both feet in the form of simulated bamboo nodes.

90cm x 87.5cm (35 3/8in x 34 1/2in).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

秋山水図刺繍・手長猿に水辺の月（絹本墨画）図
両面衝立 無銘 明治時代



281

A FINE SILK EMBROIDERED PANEL

Meiji Period

Embroidered in variously coloured floss silk threads, depicting a spring scene of a cat reclining in front of grasses and plants bending gently in the breeze, protectively watching over her two playful kittens, within a glazed wood frame, *unsigned*.

55cm x 66.5cm (21 5/8in x 26 1/4in),

the frame 76cm x 87.5cm (30in x 34 1/2in).

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

猫に若草図刺繍額（額装） 無銘 明治時代



(281 - detail)



282



283

**PAINTED SCREENS
VARIOUS PROPERTIES**

282 W

KANO NAONOBU (1607-1650)

Edo Period, 17th century

A six-fold screen, forming the right half of an original pair, painted in ink on a buff paper ground with a three-clawed dragon emerging from a thick cloak of clouds above surging waves, only the dragon's enormous head, part of its neck and claws are visible, signed *Naonobu hitsu* (painted by Naonobu) with two seals *Kano* and *Fujiwara*. 154cm x 352cm (60³/₄in x 138³/₄in).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

龍図屏風 狩野尚信筆 六曲一隻
紙本墨画 江戸時代 (17世紀)

283 W

KANO NAONOBU (1607-1650)

Edo Period, 17th century

A six-fold paper screen, forming the left half of an original pair, painted in ink on a buff paper ground, depicting a tiger leaping by the water's edge beside bamboo issuing from rocks, signed *Naonobu hitsu* (painted by Naonobu) with two seals *Kano* and *Fujiwara*. 154cm x 352cm (60³/₄in x 138³/₄in).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

虎図屏風 狩野尚信筆 六曲一隻
紙本墨画 江戸時代 (17世紀)

284 *W

ANONYMOUS

Rinpa School, Edo Period, 18th/19th century

A six-fold screen, painted in ink and colour on a silver paper ground, depicting assorted flowers of the four seasons including *ajisai* (hydrangea), *kakitsubata* (irises), *kiku* (chrysanthemums), *nadeshiko* (pinks) and *hagi* (bush clover) on a moonlit evening, unsigned. 173cm x 343cm (68 1/8in x 135in).

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

四季草花図屏風 無銘 六曲一隻
紙本銀地着色 江戸時代
(18世紀/19世紀)



285W

KATO HANKEI (1841–1906)

Meiji Period, dated 1888

A pair of six-fold screens, painted in ink and slight colour on paper, each panel a flower painting in Chinese style accompanied by a Chinese poem, the final panel signed *Tsuchinoe-ne shunjitsu Oita kyakujji ni oite kono juniketsu shutoku ichizetsu o egaite Hankei* (I painted this complete set of 12 pages at the Oita guesthouse on a Spring day in the tsuchinoe-ne year [1888] Hankei), with two seals. 176.5cm x 372cm (69 1/2in x 146 1/2in). (2).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

漢詩付四季草花図屏風 加藤半溪筆 六曲一双
紙本淡彩 明治時代 (1888年)

Essentially a set of 12 hanging scrolls, each representing one of the 12 months, mounted as a pair of folding screens, this remarkable series of paintings is a tour-de-force of the later Nanga style, dating from the period when increased access to Chinese painters in Nagasaki enabled Japanese artists to essay a more authentic interpretation of mainland artistic traditions. More than just a survey of seasonal flowers, the panels also constitute an anthology of Chinese poetry: while the poems on the first and last panels are otherwise unrecorded and may well be by Hankei himself, several of the others are by some of the most celebrated classical poets, including Li Deyu (787–850, second panel); Han Wo (844–923, third panel), Li Xianyong (late Tang, fourth panel), Han Yu (768–824, fifth panel), Bai Juyi (772–846, sixth panel), Su Shi (1037–1101), and four unidentified Ming and Song-dynasty poets.

The poem by Li Xianyong translates as follows:

雁門禪客吟春亭 牡丹獨暹花中英
雙成膩臉偎雲屏 百般姿態因風生

At Wild Goose Gate in spring a visiting monk
chants in the guest wing
Where only peonies blossom in solitary splendour
Like a beauty's made-up face resting against a
screen of clouds
Taking on a hundred forms as they are blown by
the wind

Born in Osaka, Kato Hankei began painting with his father Katō Hanzan and uncle Katō Bokkei, then travelled to Nagasaki and studied with a Chinese painter, Xu Yutin (born 1824), who was there from 1861 to 1867. In 1876, he returned to his father's birthplace in Nagano Prefecture but spent much of his career touring the country as a guest painter, as this set of paintings attests. He died suddenly at his son's home in Tokyo.

戊子春日於大分客次画此十二頁終得一統
半溪



(285 - signature)







286 *W

TADA KOCHU (BORN 1873)

Dated 1924

A pair of six-fold screens, painted in ink and colour on a gold silk ground, the right screen with a flamboyant peacock and peahen perched on rocks from behind which issues flowering peonies, signed *Taisho kinoe-ne natsu kochu* (Summer in the year of the rat, Taisho 13 [1924], Kochu) with seal *Kochu*, the left screen with mandarin ducks beneath overarching branches of maple, the right foreground with stalks of *tachi aoi* (hollyhock) growing beside a stream, signed *Kochu* with seal *Kochu*. 172.3cm x 377.8cm (67¾in x 148¾in). (2).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

孔雀鴛鴦図屏風 多田香疇筆 六曲一双 絹本着色 1924年

Little is known about this artist except that he was born in Kyoto and studied under Kono Bairi (1844-1895). He also appears to have been active in Okayama Prefecture in the Taisho and early Showa eras.



(286 - signatures)



287 *W

ANONYMOUS

Edo Period, 18th/19th century

A two-fold screen, painted in ink, gold leaf and colour on paper, decorated with a tiger and two cubs beside stalks of bamboo and camellia growing on the banks of a stream, one cub clambering over its mother's back whilst the other rolls over on its back, *unsigned*.

176cm x 192cm (69 1/4in x 75 5/8in).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

虎親子図屏風 無銘 二曲一隻 紙本着色 江戸時代 (18/19世紀)



288



(289 - signature)

289

288W

ANONYMOUS

Rinpa style, Meiji/Taisho Period

A small six-fold screen, painted in ink and colour on a gold-leaf paper ground, depicting seasonal wild flowers and foliage, the autumnal plants including *hagi* (bush clover), *kikyo* (Chinese bellflowers), *ominaeshi* (valerian) and pinks on the right side, the left showing spring and summer plants including *azami* (thistle), *tsukushi* (horsetail) and *tanpopo* (dandelion), *unsigned*. 91cm x 249cm (36in x 98½in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

四季草花図屏風 無銘 (琳派様式) 六曲一隻
紙本金地着色 明治/大正時代

289 * W

ITO SOSHU (DATES UNKNOWN)

1924

A two-fold screen, painted in ink and colour on silk, depicting a cat prowling in the foreground among dense stalks of autumnal foliage of *enokorogusa* (green bristle grass), signed *Taisho jusannen jugatsu Soshu* (the tenth month in the thirteenth year of Taisho [1924], Soshu) with seal.

183cm x 179.5cm (72in x 70 5/8in).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

猫に狗尾草図屏風 伊藤滄洲筆 二曲一隻
絹本着色 1924年

290 * W

MATSUBAYASHI KEIGETSU (1876-1963)

Taisho Period

A double-sided floor screen, painted in ink and colour on paper, the front depicting a crow perched on a gnarled branch of pine on a gold paper ground, signed *Keigetsu sanjin sha* with seal, accompanied by a poem; the reverse with stalks of windswept bamboo on a silver paper ground, signed *Keigetsu sanjin* with seal and poem, within a wood frame supported on two detachable feet.

111.5cm x 125cm (43 7/8in x 49¼in). (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

松に鳥・竹図両面衝立 松林桂月筆
紙本金地・銀地着色 大正時代

Born in Yamaguchi Prefecture, Matsubayashi Keigetsu studied painting in Tokyo under Noguchi Yukoku. Considered one of the foremost Nanga school artists of the 20th century, Keigetsu exhibited at both the Bunten and after the Pacific War at the Nitten. He was a member of the Art Committee of the Imperial Household, and was honoured with the Order of Cultural Merit in 1959. His paintings are in the collections of the Tokyo National Museum of Modern Art and the Tokyo National Museum.



290



(290 - reverse)

291 *W

KAWABATA GYOKUSHO (1842-1913)

Late Meiji Period, circa 1903

A pair of six-fold screens, in ink on gold paper ground, the right screen depicting ten large crows in flight, signed *Gyokusho* with seal, the left screen with a flock of sparrows in flight, signed *rokujiuni-o Gyokusho* (An old man aged 62, Gyokusho) with seal. 170cm x 370cm (66 7/8in x 145 3/4in). (2).

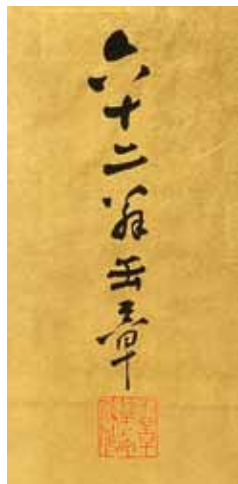
£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

鳥に雀図屏風 川端玉章筆 六曲一双
紙本金地着色 明治時代後期 (1903年頃)

Apprenticed at age 11 to the Maruyama-school painter Nakajima Raisho, Kawabata Gyokusho moved from Kyoto to Edo (Tokyo) in 1866 and started his career as an independent artist. After the Meiji Restoration of 1867-8, he began to submit work to official exhibitions, and in 1878 started his own painting school, the Tenshindo. More than a decade earlier, before he painted the present lot, Gyokusho was commissioned to paint two wood doors for the Imperial Palace and in the same year, 1888, he became a professor at Tokyo Art School. In 1896 he was appointed *Teishitsu Gigeiin* (Artist to the Imperial Household). He subsequently served as judge at national exhibitions and mentored a large number of prominent 20th-century artists.



(291 - signatures)







292



293



294



295

292 *W

ANONYMOUS

Edo Period, 18th century

A six-fold screen, painted in ink and colour on a gold-leaf paper ground, showing a *bugaku* performance held in the garden of the Imperial Palace during the *hanami* (cherry blossom-viewing), *unsigned*.
109cm x 307.8cm (43in x 121¼in).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

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 for annual events at court.

293 W

NISHIYAMA KANEI (1834-1897)

Late Edo/early Meiji Period

A six-fold screen, painted in ink and colour on a *kirihaku*-scattered silk ground, depicting a summer scene of two *sagi* (egrets) flying over a reed-covered water's edge, signed *Kanei* with two seals.

175cm x 378cm (68 7/8in x 148 7/8in).

£2,500 - 3,500

JPY430,000 - 600,000

US\$4,200 - 5,900

柳に鷺図 西山完瑛筆 六曲一隻 絹本着色
江戸時代後期/明治時代前期

Kanei was a Confucian scholar and studied painting under his father Nishiyama Hoen (1804-1864).

294 W

ANONYMOUS

Edo Period, 18th century

A six-fold screen, forming the left half of an original pair, painted in ink and colour on a buff and gold wash paper ground with a variety of chrysanthemums bending in the autumnal wind; some chrysanthemums rendered in *moriage* (relief), *unsigned*.

178cm x 378cm (70in x 148¾in).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

菊図屏風 無銘 紙本着色 六曲一隻 江戸時代 (18世紀)

295 W

ANONYMOUS

Edo Period, 19th century

A small four-fold paper screen, painted in ink, *moriage* and colour on a gold ground with a Portuguese *kurofune* (black ship) heading out to sea, in the foreground along the seashore are hills and trees one of which is a cherry in full bloom denoting the spring season and presumably good trade winds for the westward journey, *unsigned*.

75cm x 175cm (29½in x 68¾in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

葡萄牙人出航図屏風 無銘 四曲一隻 紙本金地着色
江戸時代 (19世紀)

296 *W

IKEGAMI SHUHO (1874-1944)

Taisho Period

A pair of six-fold screens, painted in ink and colour on a gold paper ground, the right screen with three partially truncated pine tree trunks along a seashore represented by stylised patches of water on the bottom edge, the left with three cranes standing beside rocks, signed *Shuho ga* with two seals. 171.5cm x 396cm (67½in x 155¾in). (2).

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

松に鶴図屏風 池上秀畝筆 六曲一双 紙本金地着色
大正時代

Born in Nagano Prefecture, Ikegami Shuho went to Tokyo, studied under Araki Kanpo (1831–1915) and began to show his work at the annual Bunten exhibition, winning third prize in 1914 and the special prize in 1916 and 1917. He was appointed an adjudicator of the Teiten Exhibitions in 1933. He excelled at both landscape and bird-and-flower paintings.



(296 - signature)







297



298



(298-reverse)

(298 - signature)



299

297 * W

ANONYMOUS

Meiji Period

A two-fold *fusuma*, in ink and colour on a silver-leaf paper ground, mounted with ten differently-shaped paper slips with cursive inscriptions, two in the form of simulated *shoji* panels which slide open to reveal erotic scenes rendered in *oshiie* (padded silk), *unsigned*; with wood storage box.

72.5cm x 188.5cm (28 5/8in x 74 1/4in). (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

春画押絵付襖 無銘 紙本銀地着色 明治時代

298 *

MOCHIZUKI GYOKUSEN (1834-1913)

Meiji Period

A six-fold *hime* (miniature-size) screen, painted in ink, colour and *kirihaku* on paper with 23 animals, the largest of which is a reclining elephant, whose massive body around which the smaller species gather, has been exaggerated to occupy most of the pictorial space, signed *Gyokusen sha* with seal *Gyokusen*, the reverse covered with brocade and decorated with chrysanthemums and peonies growing beside a stream. 16.1cm x 33.5cm (6 1/4in x 13 3/16in).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

二十三獣図姫屏風 望月玉泉筆 六曲一隻 紙本着色 明治時代

Mochizuki Gyokusen was born in Kyoto and studied under his father, Mochizuki Shigeteru. He worked for the Imperial Palace when he was barely 20 years old. In 1880, he helped found the Kyoto Prefectural School of Painting. In 1904 he was appointed a Teishitsu Gigei-in (Artist to the Imperial Household) and became a member of the Art Committee of the Imperial Household. Many of his works won prizes and were exhibited in the Naikoku Kaiga Kyoshinkai, Naikoku Kangyo Hakurankai and the Exposition Universelle in Paris (1900). His most famous pupil was Kawai Gyokudo (1873-1957). A pair of larger screens by the artist, depicting a wild boar and bears, is in the collection of the Tokyo National Museum, no.A-1001.

299 * W

SHIBATA KOYO (BORN 1883)

Taisho Period

A two-fold screen, painted in ink, gold and colour on silk, depicting a vibrant street scene during the Edo period, lined with a book, print and textile shop, showing people from various walks of life and social backgrounds, including samurai, wealthy elegantly-clad women accompanied by female servants, one browsing inside the textile shop as her companion waits outside, a monk carrying a portable shrine on his back, palanquin bearers, itinerant musicians, a fishmonger, women and children and five labourers wheeling a huge bell on a cart in the lower foreground, signed *Koyo* with seal *Koyo*.

183cm x 234cm (72in x 92in).

£2,500 - 3,500

JPY430,000 - 600,000

US\$4,200 - 5,900

江戸風俗図屏風 柴田耕洋筆 二曲一隻 絹本着色 大正時代





AFTERNOON SESSION

Lots 300 - 576 (from 2.30)



300



301

**AN ENGLISH PRIVATE COLLECTION OF IVORY AND
INLAID IVORY OKIMONO AND WORKS OF ART
(LOTS 300-313)**

300 * Y Φ

AN IVORY FIGURE OF A CHINESE IMMORTAL

By Minami, Meiji Period

Standing, dressed in sumptuous robes, wearing an elaborate head-dress and draped in a long billowing sash descending from across her shoulders, one hand clutching a basket brimming over with flowers and blades of grass in the other, signed in a red lacquer reserve

Minami. 11.5cm (4½in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

象牙彫置物 仙人 銘「南」 明治時代

301 * Y Φ

AN IVORY OKIMONO FIGURAL GROUP

By Shodo, Meiji Period

Comprising four itinerant entertainers, one holding a drum and baton standing at the back whilst two donning goat headdresses dance at the front accompanied by a *karako* merrily dancing alongside, signed *Shodo* with *kao*. 5.2cm (2in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 旅芸人 銘「小堂（花押）」 明治時代



302

302 * Y Φ

AN IVORY FIGURE OKIMONO OF A RAKAN

Meiji Period

The rakan typically depicted with a shaved head and long earlobes, wearing unadorned draped garments, one hand holding a *tama* (sacred jewel) and the other clutching a staff, a Chinese three-legged stool at his feet, signed in indecipherable characters within a carved red lacquer reserve.

22cm (8 5/8in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

象牙彫置物 羅漢 作者不明 明治時代

303 * Y Φ

AN IVORY OKIMONO OF TWO DRUNKEN REVELLERS

By Joko, Meiji Period

One standing on one foot, dancing as he holds a fan in one hand and a branch of cherry blossoms over his shoulders with the other, his companion clutching a gourd is seated on the ground in front of an empty sake cup, discarded straw sandals and an overturned wood *edaru* (portable sake bucket), signed in a red lacquer reserve *Joko/Shizuyasu*.

11.7cm x 9.8cm (4 9/16in x 3 3/16in).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

象牙彫置物 花見に興じる人々 銘「静康」
明治時代

304 * Y Φ

AN IVORY FIGURAL GROUP

By Miyama, Meiji Period

Representing the story of the lovers Ohan and Chouemon setting on their suicide journey, the latter carrying Ohan on his back as they cross the Katsura river, signed in a gourd-shaped reserve *Miyama/Sanzan*. 16.5cm (6 1/2in) high.

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

象牙彫置物 お半と長右衛門 銘「三山」
明治時代



303



304

305 * Y Φ

**A TOKYO SCHOOL IVORY FIGURAL GROUP
OF A FARMER AND TWO CHILDREN**

By Yoshida Homei, Meiji/Taisho Period

The old man carrying a rectangular basket brimming over with apples and grapes, handing over one apple to his eldest grandson whilst his younger sibling, standing beside him holds other fruit in her apron, both figures signed *Homei*, all on a detachable integral wood stand. *The tallest figure 42.5cm (16 3/4in) high, the smallest figure 23.5cm (9 1/4in) high, the wood stand 43.5cm (17 1/16in) long.* (3).

£7,000 - 9,000

JPY1,200,000 - 1,500,000

US\$12,000 - 15,000

象牙彫置物 農夫と子供 銘「芳明」 明治/大正時代

Yoshida Homei was a pupil of Shimamura Shunmei (1855-1896) and a member of the Tokyo Chokokai (Tokyo Carver's Association) from 1904 until 1922.





306

306 * Y Φ

A TOKYO SCHOOL IVORY OKIMONO OF A YOUNG BOY

By Ippo, Meiji Period

Leaning to one side and smiling as he holds a large puppy beneath one arm and another to his chest as it licks his face, his short loose coat tied at his back, signed *Ippo koku*.

22.2cm (8¾in) high.

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

象牙彫置物 少年と仔犬 銘「一舩刻」 明治時代



307

307 * Y Φ

A TOKYO SCHOOL IVORY OKIMONO OF AN OLD WOMAN AND CHILD

By Shunko (Toshimitsu), Meiji Period

The old woman seated on a large tree trunk, while the young child sits on her lap, holding an upturned straw hat filled with fruit and grasses, the child looking sideways at a grasshopper which has alighted on the woman's hand, signed *Shunko (Toshimitsu) to*.

16.2cm (6 3/8in).

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

象牙彫置物 老女と孫 銘「俊光刀」 明治時代



(308-reverse)



308



309

308 * Y Φ

AN IVORY OKIMONO OF A BEARDED AINU ARCHER

By Shunzan, Meiji Period

Standing on a shaped oval base and wearing an *attus* (traditional tunic), his weight on his braced left leg, his left arm taut and corresponding hand gripping the bow from which he has just shot an arrow, staring into space as he follows its path, a quiver and dagger suspended from his waist, with incised details, signed in a carved red lacquer reserve *Shunzan*. 27cm (10½in) high.

£4,000 - 6,000

JPY680,000 - 1,000,000

US\$6,700 - 10,000

象牙彫置物 アイヌ射手 銘「春山」 明治時代

309 * Y Φ

A WOOD AND IVORY FIGURE OF GAMA SENNIN

Meiji Period

Conventionally modelled, happily striding over a rocky base, clad in loose robes and clutching a gnarled staff, admiring his pet toad crouched over the palm of his right hand, a gourd suspended from his waist at the back, *unsigned*.

30.6cm (12in) high.

£3,000 - 4,000

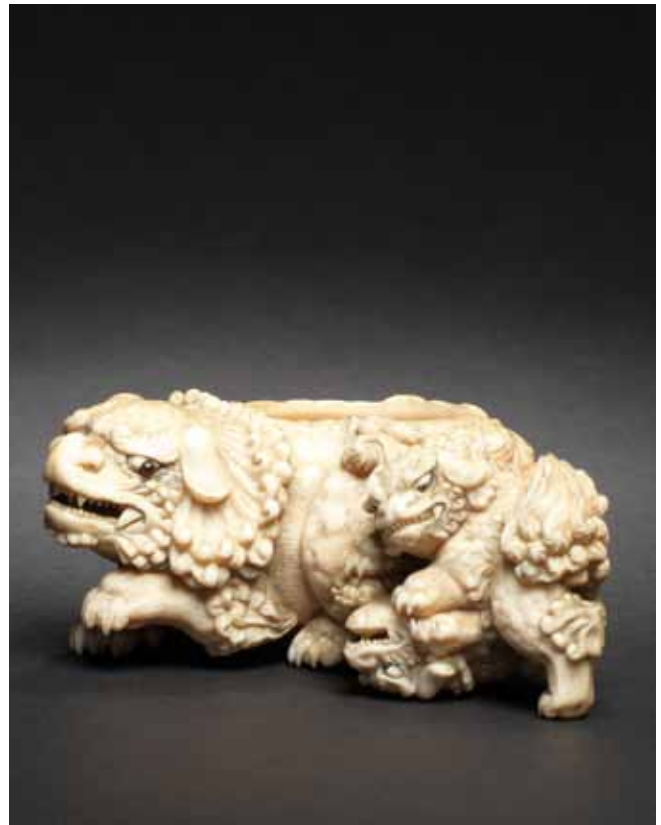
JPY510,000 - 680,000

US\$5,000 - 6,700

木・象牙彫置物 蝦蟇仙人 無銘 明治時代



(310 - reverse)



310

310 * Y Φ

AN IVORY GROUP OF THREE SHISHI

By Kohosai, Osaka, mid/late 19th century

The adult recumbent with its two cubs snuggled up against its mother's side, playfully clambering over each other, all the eyes inlaid in horn, the hairwork finely executed, signed *Kohosai* with seal *Koho*.
4cm x 9cm (1½in x 3½in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

象牙彫置物 母獅子に子獅子 銘「公鳳齋 公鳳（方印）」
19世紀中期/後期

This artist, better known for his netsuke carving, is recorded and his work illustrated by Frederick Meinertzhagen, *MCI, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, 1986, pp.354-356.

311 * Y Φ

**A BRONZE AND IVORY VESSEL AND COVER
IN THE FORM OF A BOY ON A TURTLE**

By Nagayoshi, Meiji Period

Cast in two separate sections, the removable cover surmounted by a finial modelled as a young boy crawling over the carapace, the turtle's eyes inlaid in gilt with black pupils, the interior lined in silver, signed on a gold tablet *Nagayoshi*.

6cm x 12.7cm (2 5/8in x 4¾in). (2).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

大亀と子供意匠銅・象牙蓋物 銘「長義」 明治時代



311



(312-reverse)



312



313

312 * Y Φ

A SHIBAYAMA-STYLE INLAID SILVER AND IVORY VASE AND COVER

By Masayoshi, Meiji Period

The ivory body richly inlaid in various materials with a *hayabusa* (falcon) perched on an elaborate tasselled stand in front of flowering plum branches on one side and an exotic long-tailed bird perched on a gnarled branch of flowering cherries on the other, the shoulder, cover and foot of silver inlaid with formal scrolling foliage in coloured enamels, the shoulder mounted with two silver dragon handles, the cover surmounted by a finial in the form of a seated goose, signed in a mother-of-pearl rectangular reserve *Masayoshi*.

25cm (9 7/8in) high. (2).

£6,500 - 8,500

JPY1,100,000 - 1,500,000

US\$11,000 - 14,000

花鳥図芝山象嵌象牙銀花瓶 銘「政吉」 明治時代

313 * Y Φ

AN IVORY TUSK VASE AND COVER

By Yoko, Meiji Period

Crisply carved in varying degrees of relief with a continuous scene of different types of cavorting *yokai* (supernatural creatures in Japanese folklore) either presented in their natural form as a *kitsune* (fox), a *mogura* (mole), a *bakeneko* (transforming cat), in human disguise, or in a strange and terrifying form, one monster breathing flames, others carrying a banner, a *shakujo* (Buddhist staff), a drum a spear or other paraphernalia, the cover surmounted by a finial in the form of a *Karasu tengu* wielding a spear, signed with a seal *Yoko*.

20cm (7 7/8in) high. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

妖怪図象牙彫花瓶 銘「陽湖」 明治時代

**IVORY OKIMONO FROM A BELGIAN
PRIVATE COLLECTION
(LOTS 314-323)**

314 Y Φ

AN IVORY OKIMONO OF A POULTERER

By Munehiro, Meiji Period

Standing and holding a large unturned basket with both hands, poised to trap the hen and four chicks clucking around his feet, a tobacco pouch and pipe case suspended from his belt, signed in a red lacquer reserve *Munehiro/Soko* with seal.

12cm x 11cm (4³/₄in x 4¹/₄in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300



象牙彫置物 家禽商 銘「宗廣 (方印)」
明治時代

314

315 Y Φ

**AN IVORY OKIMONO FIGURAL GROUP
OF A PEASANT AND CHILD**

By Shizuyuki, Meiji Period

Both standing on an earthy mound, the former holding a hoe in his right hand whilst exaggeratedly raising his left as he yawns loudly after a hard day's labour, his young son gesturing beside him, a tobacco pouch and pipe case suspended from his belt, seen from behind, signed in a red lacquer reserve *Shizuyuki*.

14cm x 9.5cm (5¹/₂in x 3³/₄in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500



象牙彫置物 農夫と息子 銘「静之」 明治時代

315



316



317

316 Y Φ

THREE IVORY FIGURE GROUPS

One by Toshinaga, one by Homin and one by Ryuichi, Meiji Period

Comprising a fisherman holding an oval shallow basket in one hand as he stoops to pick up a seabream wriggling on the shore, a larger wicker basket containing three caught fish to his left, signed in a carved red lacquer reserve *Toshinaga*, 14.7cm (5¾in) high; the second a farmer carrying a basket filled with bamboo shoots and lotus roots on his back, leaning on his hoe, about to smoke his pipe, whilst his two children play at his feet, signed *Homin*, 12cm (4¾in) high; the third a woman supporting a child on her back who tries to reach down for the toy held by his older sibling, signed *Ryuichi* with seal, 12.7cm (5in). (3).

£1,200 - 1,800

JPY210,000 - 310,000

US\$2,000 - 3,000

象牙彫置物 三点 (漁師、農夫、美人)
明治時代

317 Y Φ

TWO IVORY FIGURE GROUPS

One by Kaneaki, Meiji Period

The first a fisherman standing on one foot in the river as he is startled by a frog that has landed on his left side, one hand wielding a spear, signed in a red lacquer reserve *Kaneaki*, 13.5cm (5¼in) high; the other a peasant, carrying a detachable rake over his right shoulder and supporting a wood rack on his back, two young boys blocking his path and gesturing to him, one holding a bunch of grapes, signed with indecipherable cursive characters, 20.2cm (8in) high. (3).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

象牙彫置物 二点 (漁師、農夫と子供)
明治時代



318

318 Y Φ

THREE IVORY FIGURES

One by Gyokushi, one by Toshimasa and one by Muneyuki, Meiji Period

Comprising: a cormorant fisherman seated cross-legged on a basket cradling a cormorant whilst another waddles at his feet, signed *Gyokushi*, 12.7cm (5in); the second of a farmer standing on the banks of a river holding a potted plant in one hand whilst the other rests on an upturned hoe, a goose to his left straining its neck into the water, signed *Toshimasa*, 10.5cm (4 1/8in) high; the third a seated woodcutter, clutching finely-chopped wood in one hand, flanked by his portable case for tools to his right and a brazier to his left, signed in a red lacquer reserve *Muneyuki*, 6.2cm (2 3/8in). (3).

£1,200 - 1,800

JPY210,000 - 310,000

US\$2,000 - 3,000

象牙彫置物 三点 (鵜飼、農夫、樵)
明治時代

319 Y Φ

THREE IVORY OKIMONO FIGURES

One by Togyoku and one by Shunzan, Meiji Period
Comprising: a woodcutter clutching a rope which is attached to the rack carried on his back that supports two rolled rush mats of brushwood, signed *Togyoku*, 12cm (4 3/4in) high; the second a puppeteer holding a small puppet of a Sanbaso dancer, signed *Shunzan*, 15.2cm (6in) high; the third a peasant with a basket containing persimmons at his feet, signed with an indecipherable seal, 14.7cm (5 3/4in) high. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 三点 (樵、人形師、農夫)
明治時代



319



320



321



322

320 Y Φ

AN IVORY OKIMONO FIGURE OF A STREET VENDOR

By Eishin, Meiji Period

Standing in his *waraji* (straw sandal), carrying over his shoulder a bamboo pole from which numerous wares are suspended, comprising various baskets of assorted size and drums densely piled together, his right hand holding a helmet, signed in a red lacquer reserve

Eishin/Nagamasa.

17.8cm (7in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

象牙彫置物 行商人 銘「永真」 明治時代

321 Y Φ

AN IVORY OKIMONO OF AN ITINERANT ENTERTAINER

By Shizutomo, Meiji Period

Seated cross-legged on a rush mat in a relaxed repose, and smiling after a satisfactory day's work, holding a pipe in his right hand, his drum lying on the ground, his hat resting atop the portable cabinet to his left, signed in a red lacquer reserve *Shizutomo/Seiyu.*

8cm x 9.5cm (3 1/8in x 3 3/4in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

象牙彫根付 旅芸人 銘「静友」 明治時代

322 Y Φ

AN IVORY OKIMONO OF A FISHERMAN AND A GIANT CRAB

By Josei, Meiji Period

The former with one basket full of crustaceans attempting to clamber over the shell of a large crab, naturalistically carved with a pair of menacing pincer-claws and eight legs, the pupils of its protuberant eyes defined in brown stain, signed in a red lacquer reserve *Josei*.

8cm x 10.1cm (3 1/8in x 4in).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

象牙彫置物 大蟹を捕らえる漁師 銘「如清」
明治時代



323

323 Y Φ

AN IVORY OKIMONO FIGURE OF A SCHOLAR

By Kyokusui, Meiji Period

Seated on a *tatami* mat with his elbow resting on an arm rest, his head lowered, lost in thought as he reflects on the unfinished Chinese poem, held in his left hand, a *suzuribako* (writing box), a *yatate* (a portable writing set), brazier and brush pot scattered around him on the ground, signed *Kyokusui* with seal *Kyoku*.

11.5cm x 13.7cm (4 1/2in x 5 3/8in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

象牙彫置物 学者 銘「旭水 (方印)」
明治時代



324

**IVORY FIGURES
OTHER PROPERTIES**

324 Y Φ

AN IVORY OKIMONO FIGURAL GROUP

By Kyoko, Meiji Period

An old man standing and tenderly playing with his four grandsons, supporting three strapped to his back and restraining the fourth, standing on tiptoe at his feet, as he attempts to reach for the persimmon fruit held by one of his siblings, signed in a rectangular reserve *Kyoko*.

22.5cm (87/8in) high.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

象牙彫置物 老人と孫 銘「京湖」 明治時代



325



326



327

325 Y Φ

TWO IVORY OKIMONO FIGURES

One by Ryugyoku and one by Seiko, Meiji Period
Comprising a *bijin* elegantly attired in a formal kimono patterned with incised clustered fans and crests, holding a box and fan in her hands, signed *Ryugyoku*, 18.2cm (7 1/16in) high; the second of an old man affectionately carrying his boisterous grandson, with details on the garments inlaid in mother-of-pearl, *aogai* and horn, signed in a red lacquer reserve *Seiko*, 19.2cm (7 1/2in) high. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 二点 (老人と孫、美人) 明治時代

326 Y Φ

TWO IVORY OKIMONO FIGURES

One by Sho and one by Hideyuki, Meiji Period
The first of a puppeteer standing in front of his portable box of tools with both hands manipulating a lavishly-costumed musical marionette of a *tengu*, another puppet suspended from his belt, slung around to his right hip, signed *Sho to*, 22.2cm (8 3/4in) high; the second a model of Yoryu (Willow) Kannon standing on a lotus pod, holding a branch of willow in one hand and a *suibyo* (water bottle) in the other, signed in a red lacquer reserve *Hideyuki*, 23.5cm (9 1/4in) high; with two separate wood stands. (4).

£1,200 - 1,800

JPY210,000 - 310,000

US\$2,000 - 3,000

象牙彫置物 二点 (人形師、楊柳観音) 明治時代



(328-reverse)

327 Y Φ

AN IVORY OKIMONO FIGURAL GROUP

By Koshinsai, Meiji Period

A hunter carrying a slain bird in one hand and a matchlock gun over his right shoulder with the other, flanked by a woman sitting on tied bundles of brushwood with her two children on the left and a peasant bending over and holding a scythe on the right, all affixed to a rectangular stand decorated on four sides with an inlaid ivory floret, signed in seal script *Koshinsai*.

18.4cm x 18.2cm (7 1/4in x 7 1/8in).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

象牙彫置物 獵師・母子・農夫 銘「光真齋」 明治時代



328

328 Y Φ

AN IVORY GROUP OF A FISHERMAN AND CHILD

By Un sai, Meiji Period

The former standing with one foot resting on a rock, clutching a harpoon, around which a rope is tied, looking towards the sea, whilst his young son waves at something in the distance, signed with seal *Un sai*, on a detachable, six cabriole-legged, elaborately-carved wood stand.

The figure 45cm (17 3/4in) high, the stand 41.5cm (16 1/8in) high. (2).

£2,500 - 3,500

JPY430,000 - 600,000

US\$4,200 - 5,900

象牙彫置物 漁師と子供 銘「雲齋」 明治時代



329 (part lot)

329 Y Φ

FIVE IVORY OKIMONO

Meiji Period

Comprising: a peasant treading a waterwheel, supporting himself against a wooden structure, signature tablet missing, 21.7cm (8 1/2in) high, with separate wood stand; the second of a farmer carrying a bunch of tied *daikon* over his left shoulder, signed *Shunzan*, 17.2cm (6 3/4in) high, with separate wood stand; the third carved as a procession of six elephants with their trunks pressed up behind each other, unsigned, 39.8cm (15 5/8in) long, with separate, integral wood stand; the fourth of a sculptor, holding over his left shoulder a spade suspended with a pouch in one hand and a chisel in the other, a completed wood model of a hen lying at his feet, signed *Masayuki*, 12.1cm (4 3/4in) high, with separate wood stand; the fifth of a poulturer, supporting his grandson on his back with one hand and carrying a cockerel in the other, signed *Toshioki/Toshiyuki*, 21.4cm (8 3/8in) high, with separate wood stand. (10).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 五点 (百姓、農夫、象、彫刻家、老人と孫) 明治時代



330

330 Y Φ

FOUR IVORY FIGURAL OKIMONO

Meiji Period

Comprising: a toy seller accepting money from a young client, a *yajirobei* (balancing toy) fallen on to the ground, more in his basket, signed *Sogyoku*, 14.7cm (5 3/4in) high; the second of a fisherman standing in front of a basket and holding a strip of seaweed, signed *Gyokushu*, 18.6cm (7 1/4in) high; the third of Daikoku and Ebisu with a *karako* hauling in a net from the sea, signed *Nobuyuki*, 10.7cm (4 1/4in) high; the fourth of a fisherman with one foot resting on a rock, clutching a net in one hand and holding the rim of his wide-brimmed straw hat in the other, signed *Jou*, 19.1cm (7 1/2in) high. (4).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 四点 (玩具売、漁師、大黒と恵比寿、漁師) 明治時代

331 Y Φ

AN IVORY OKIMONO FIGURE OF JUROJIN

By Ryusui, Meiji Period

Typically modelled, clad in scholar's robes and smiling, his left hand clutching a gnarled bamboo cane suspended with *reishi* fungus at one end and a tasselled fan at the other, in his right hand a *makimono*, an *inro* carved with the auspicious Chinese character *fuku* suspended from his belt at the back, the base signed with seal *Ryusui*.

49.5cm (19½in) high.

£1,800 - 2,500

JPY310,000 - 430,000

US\$3,000 - 4,200

象牙彫置物 寿老人 銘「柳水」 明治時代



(331-reverse)

331

332 Y Φ

AN IVORY FIGURAL OKIMONO GROUP OF HOTEI AND A KARAKO

By Seigyoku, Meiji Period

Seated on a straw mat surrounded by a box full of *renkon* (lotus root), a carp on a stand and a portable wicker *bento* (picnic) box, about to replenish his sake cup, held in his left hand, a gourd flask in the other, whilst watching in amusement a *karako* dancing with two fans, signed in a red lacquer reserve *Seigyoku*.

11.5cm x 14.8cm (4½in x 5¾in).

£1,200 - 1,400

JPY210,000 - 240,000

US\$2,000 - 2,300

象牙彫置物 布袋と唐子 銘「静玉」 明治時代



332



333

333 Y Φ

A TOKYO SCHOOL TALL IVORY FIGURE OF A CARPENTER

By Hobun, Meiji Period

Wearing a cap and straw sandals with his body twisted to one side as he carefully inspects a *karuko* (a spool of marking thread) held aloft with one hand while clutching a *sumitsubo* (marking device to draw a straight line) with the other, his loose coat belted at the waist, signed *Hobun/Yoshifumi saku*.

35cm (13¾in) high.

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

象牙彫置物 大工 銘「芳文作」 明治時代



334

334 Y Φ

A TALL IVORY OKIMONO FIGURE OF MINAMOTO MITSUNAKA

By Seishita Munetoshi, Meiji Period

The nobleman standing, with one hand raised as he looks in the distance, holding his long bow with a *tanto* tucked into his waist at the front and a *tachi* strapped to his back, while the lady Shoka kneels at his feet, clutching a quiver of arrows, his robe finely engraved with formal floral designs and variations on the *sasarindo* (bamboo grass and gentian) *mon* (crest) of the Minamoto family, while the lady's robe is similarly engraved with swimming mandarin ducks, signed *Seishita Munetoshi to*. 32.5cm (12¾in) high.

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

象牙彫置物 源満仲 銘「世志多宗寿刀」 明治時代



335

335 Y Φ

AN IVORY OKIMONO FIGURE OF A SARUMAWASHI (MONKEY TRAINER) WITH THREE MONKEYS

By Masaaki, Meiji Period

Standing and holding a drum in one hand and a persimmon fruit in the other, two of his performing monkeys causing mischief, clambering over his shoulder, one dressed in the garb of a Shinto priest, clutching a wand adorned with *shide* (zigzag-shaped paper streamer), whilst a third grappling his left leg tugs at his garments, a tobacco pouch in the form of a cat, a pipe within a gnarled wood case and a shell netsuke are suspended from his belt, his young son standing in front stretches out his hand to ask for more fruit, signed *Masaaki* with seal *Saku*. 33cm (13in) high.

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

象牙彫置物 猿回しと孫 銘「正明 作(方印)」 明治時代



336

336 Y Φ

AN IVORY OKIMONO FIGURAL GROUP

By Masanobu, Meiji Period

Possibly depicting Ota Dokan, standing and clutching a bow to one side and about to don his *jingasa* (soldier's hat) engraved with a *kudari fuji-mon*, a quiver strapped to his back with a pair of *daisho* tucked into his belt, a young woman kneeling on the ground and extending him a sprig of *yamabuki* (yellow wild rose), their garments decorated with foliate motifs, signed *Masanobu*.

25.4cm (10in) high.

£4,000 - 5,000

JPY680,000 - 850,000

US\$6,700 - 8,400

象牙彫置物 太田道灌 銘「雅信」 明治時代



337

337 Y Φ

TWO IVORY FIGURAL OKIMONO

One by Muneyasu, one by Naito Joshu, Meiji Period
The first of a herd boy seated on a rush mat, leaning against tied bundles of sheaves of rice and feeding a chick, a scythe and basket resting to his left, signed in a red lacquer reserve *Muneyasu*, 5.1cm x 10.2cm (2in x 4in); the second of a covered vessel in the form of an exaggeratedly large lotus blossom, the cover surmounted by the figure of a poet, possibly intended for Kakinomoto no Hitomaro, seated on an irregular pentagonal base with its surface granulated to represent seeds, signed in a red lacquer reserve *Naito Joshu* with seal, 6.5cm x 7.6cm (2½in x 3in). (3).

£800 - 1,200
JPY140,000 - 210,000
US\$1,300 - 2,000

象牙彫置物 二点 (牧童、蓮上詩人)
明治時代



338

338 Y Φ

AN IVORY OKIMONO OF A FISHERMAN AND CHILD

By Hokyudo Itsumin, Meiji Period
The former seated cross-legged and leaning against the hook of a large anchor whilst his young son standing with one foot balanced on the rim of a basket attempts to climb up the top with his left hand clutching the ring end, signed in a rectangular reserve *Hokyudo Itsumin* with seal.
11cm (4 3/8in) high.

£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

象牙彫置物 漁師親子 銘「蓬丘堂逸民
(方印)」 明治時代

Provenance: Michael Tomkinson, the great-grandfather of the present owner, and thence by descent.



339

339 Y Φ

AN IVORY OKIMONO OF TWO SUMO WRESTLERS

By Komin, Meiji Period
The two combatants each wearing the traditional *mawashi* (loin-cloth) with their hair tied in a topknot, grappling with each other, one about to vanquish his opponent by grabbing his arm and in the midst of throwing him over his back, signed *Komin*.

9cm (3½in) high.
£2,000 - 2,500
JPY340,000 - 430,000
US\$3,300 - 4,200

象牙彫置物 相撲取 銘「工民」 明治時代



(340-reverse)



340

340 Y Φ

AN IVORY OKIMONO GROUP OF AN ARTISAN AND HIS SON

By Shizumasa, Meiji Period

The former seated on a rushmat and leaning against an open portable box of tools, holding up and examining the parasol whose ribs he has just fixed, his young son knelt beside him in front of a basket of toys, signed in a red lacquer reserve *Shizumasa/Seiga*. 6cm x 8.5cm (2 3/8in x 3 3/8in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 職人と息子 銘「静雅」 明治時代

Provenance: Michael Tomkinson (collection no.22), the great-grandfather of the present owner, and thence by descent.

341 Y Φ

AN IVORY OKIMONO FIGURE OF A HUNTER

By Kyoho, Meiji Period

Standing with one foot resting on a rock, with a wide toothy grin as a bird lands on his left shoulder, another perched on his right knee, holding in his left hand a piece of cloth which is attached to a bird cage, signed in a rectangular reserve *Kyoho*; with separate wood stand. 24.1cm (9 1/2in) high. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 獵師 銘「京芳」 明治時代



341





342 Y Φ

**A RARE AND FINE IVORY FIGURE
OF A RANRYO-O DANCER**

By Isshinsai Yoshiyuki, Meiji Period

Depicted in mid-stride clutching a tasselled cane, attired in traditional costume and a dragon head-dress, a *tachi* slung at the back of his waist, wearing a removable Ranryo-o mask with a dropped jaw, a *sho* (vertical panpipes) and a hand drum resting at his feet, the whole elaborately carved, the robe decorated in low relief with various designs comprising foliate motifs, fragmented *rinzu* (textile-weave) pattern and dragon *mon* (crest), all with details etched in sepi, signed in *sosho* script Isshinsai. 23.5cm (9¼in) high. (2).

£8,000 - 12,000

JPY1,400,000 - 2,100,000

US\$13,000 - 20,000

Provenance: a Belgian private collection. According to the present owners this ivory piece was purchased by their ancestor Edouard Godin (1857-1936), whilst on a world tour in the late 19th-century and thence by descent.

Isshinsai Yoshiyuki was also known as a netsuke artist; he was the master of Sekine Hakumin.

Ranryo-o was a legendary Chinese prince who always achieved victory in battle by wearing his mask. His story is performed as a Court Theatre play known in Japan as *Gagaku*.

象牙彫置物 蘭陵王舞人 銘「一心齋」 明治時代



343

343 Y Φ

FOUR IVORY OKIMONO FIGURES

One by Toshiyuki and one by Shinkosai, Meiji Period
Comprising: Ashinaga and Tenaga, the former
handing over a basket containing a frog to his
friend who reaches up with both arms to receive
it, *unsigned*, 10.5cm (4 1/8in) high; the second
of a seated basket maker, signed in a red lacquer
reserve *Toshiyuki to*, 5.5cm x 4.6cm (2 1/8in x
1 3/4in); the third of a man startled by a dragon
emerging from a bamboo flower vase, *unsigned*,
6cm (2 5/8in) high; the fourth of Jurojin holding a
staff on top of which stands a mischievous monkey,
signed *Shinkosai*, 17.5cm (6 7/8in). (4).

£1,200 - 1,800

JPY210,000 - 310,000

US\$2,000 - 3,000

象牙彫置物 四点 (足長手長、籠壳、龍と男、
寿老人) 明治時代

344 Y Φ

AN IVORY FIGURAL OKIMONO

Meiji Period

Depicting the sorcerer Katsuyu riding a goat, his
sword strapped to his back and accompanied by a
Chinese maiden on a cloud, the underside of which
is carved with a partially open scroll, *unsigned*.

9.5cm (3 3/4in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 葛由 無銘 明治時代



344



(345-reverse)



345



(346-reverse)

345 Y Φ

AN IVORY OKIMONO OF A BIJIN AND CHILD

By Hidemasa, Meiji Period

The former elegantly clad in a formal kimono and carrying in one hand an ornately wrapped quiver full of arrows over one shoulder and holding a pair of arrows in the other whilst a young boy dressed in a *hakama* and riding on a *harugoma* (hobby horse) extends his mother a sprig of cherry blossoms, signed *Hidemasa* with seal. 30cm (11³/₄in) high.

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

象牙彫置物 母と息子 銘「秀正」 明治時代

Illustrated on page 201.



346

346 Y Φ

AN IVORY FIGURAL OKIMONO OF A MOTHER AND CHILD

By Nobuteru, Meiji Period

Both running for shelter as they are caught by the sudden downpour, the elegantly clad *bijin* holding an umbrella blown inside out by the gale force wind, whilst her young son clutching a basket of fish loses his *geta* and hat, signed in a red lacquer reserve *Nobuteru*.

21.5cm (8¹/₄in) high.

£3,800 - 4,500

JPY650,000 - 770,000

US\$6,400 - 7,500

象牙彫置物 豪雨のなかを走る親子 銘「信輝」 明治時代



347

**OTHER IVORY OKIMONO
VARIOUS PROPERTIES**

347 * Y Φ

TWO IVORY OKIMONO GROUPS OF RATS

Meiji Period

The first of three rats crawling over a shallow basket overbrimming with assorted fish, crustaceans and shells, *unsigned*, 13.5cm (5 1/4in) wide; the second of several rodents of various sizes clambering over each other as they fight for their share of the radish and bamboo shoots lying on the ground, all their eyes inlaid, *unsigned*, 13.7cm (5 3/8in) wide. (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

象牙彫置物 二点 (鼠に海幸、鼠に山幸) 明治時代

348 Y Φ

AN IVORY OKIMONO OF A BEAR AND WOLF

By Korin, Meiji Period

The former standing on its hind legs and triumphantly carrying the slain wolf by its tail over her back, the bear's eyes inlaid in pale amber with horn pupils, signed *Korin*; affixed to a wood stand.

11.2cm (4 3/8in) high.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

象牙彫置物 熊と狼 銘「孝林」 明治時代

349 Y Φ

AN IVORY OKIMONO OF A WOLF AND GOOSE

By Gyokudo, Meiji Period

Naturalistically carved, the former encircling and trapping its prey, one fore paw pressed down on the goose's wing preventing it from escaping, the wolf's eyes inlaid in pale amber with horn pupils, signed *Gyokudo*. 8.7cm x 11.6cm (3 5/8in x 4 1/2in).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

象牙彫置物 狼と鶯鳥 銘「玉堂」 明治時代



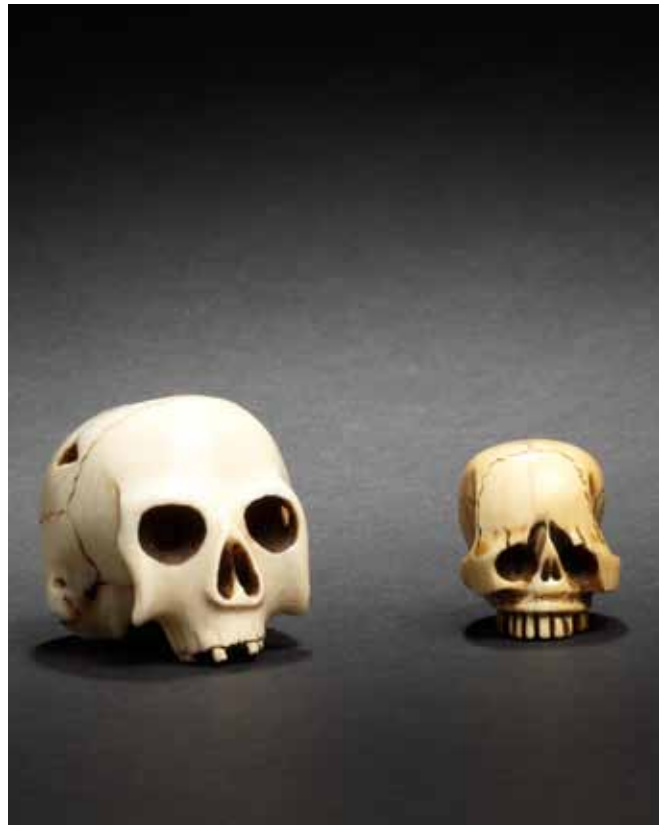
348



349



350



351



352

350 * Y Φ

A MINIATURE WOOD AND IVORY SKULL

Meiji Period

Naturalistically carved in lightly stained boxwood, with seven upper teeth inlaid with ivory, *unsigned*.

5.1cm (2in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

木・象牙彫置物 骸骨 無銘 明治時代

Provenance: an English private collection.

351 * Y Φ

TWO MINIATURE IVORY SKULLS

One by Okazaki and one by Tomoyuki, Meiji Period

The first carved in a naturalistic manner, a large hole pierced in the cranium, signed *Okazaki*, 4.5cm (1 3/4in); the second of lightly stained ivory, signed *Tomoyuki*, 2.8cm (1 1/8in). (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 二点 (骸骨) 明治時代

Provenance: an English private collection.



353

352 * Y Φ

AN IVORY OKIMONO OF A SKULL AND CREATURES

By Shokasai, Meiji Period

A humorous depiction of a huge human skull being lifted by a performing monkey at the front, wearing a short jacket, and two tortoises at the back whilst a toad clambers over the top, the ivory unstained, the base signed *Shokasai* with *kao*.

7.6cm (3in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

象牙彫置物 頭蓋骨と猿亀 銘「杏花齋（花押）」 明治時代

Provenance: an English private collection.

353 Y Φ

AN IVORY OKIMONO GROUP OF SUMMER VEGETABLES

By Nakagawa Ryuei, Meiji Period

Naturalistically rendered with a tight cluster of assorted summer vegetables, including a *kabu* (turnip) attached with insect-eaten leaves, a *nasu* (eggplant), a *kyuri* (cucumber) and *edamame* (green soybeans), signed *Ryuei*; with wood storage box.

8.5cm x 15.5cm (3 3/8in x 6 1/8in). (2).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

象牙彫置物 夏野菜 銘「龍英」 明治時代

Nakagawa Ryuei was a pupil of Kaneda Kenjiro (dates unknown), who together with Ishikawa Komei (1852-1913), Shimamura Shunmei (1853-1896) and Asahi Gyokuzan (1843-1923), were the first generation of sculptural ivory carvers in the Meiji Period. ¹

Notes:

1. Fukui Yasutami, 'Meiji no geboriokimono seisui-shi', in The Shoto Museum of Art (ed.), *Nihon no zoge bijutsu: Meiji no zoge chokoku o chushin ni* (History of Japanese Ivory Carving: Gebori-Okimono and Shibayama of the Meiji Period), Exhibition Catalogue, Tokyo, 1996, pp.210-217.



(354-reverse)



354



355

354 Y Φ
AN IVORY TUSK VASE

Meiji Period

Intricately and boldly carved in varying degrees of relief with a continuous scene of a sumptuously-caparisoned elephant carrying five *karako* on a stand mounted on its cloth-covered back, one child attempting to climb up using a rope which has been hitched under the howdah whilst others clambering all over the beast holding fans, flags and other paraphernalia dance around the elephant's feet and swing on its trunk, a Chinese maiden and a sage in the foreground watching the amusing scene, fixed to a wood stand decorated in gold *takamaki-e* with *kiri-mon* and *karakusa*, unsigned.

44cm (17 5/16in) incl., stand.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

象と唐子図象牙彫花立 無銘 明治時代

Provenance: a Scottish private collection.



356

355 Y Φ

AN IVORY BALL

By Ichimin, Meiji Period

Carved in high relief with a mass of flowers including chrysanthemums and peonies, some open and others in bud, in fine, naturalistic detail, signed in a rectangular reserve *Ichimin*.

5.7cm (2¼in).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

象牙彫置物 花尽 銘「一民」 明治時代

356 Y Φ

AN IVORY BOX FITTED WITH DRAWERS

By Shuei, Meiji Period

Elaborately and intricately carved all over in relief with assorted insects including a dragonfly, a butterfly, a cicada and a mantis in flight or crawling over a mass of densely clustered chrysanthemums, peonies and daffodils, the sides fitted with two drawers that open from both ends, signed with seal *Shuei/Funehide*.

11.5cm x 15.2cm x 10cm (4½in x 6in x 4in).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

昆虫に四季花図象牙彫箱 銘「舟英」 明治時代



(357-interior)



357

357 Y Φ

AN IVORY PORTABLE SHRINE

By Joshosai Hakujiitsu, early Meiji Period, circa 1870-1880
Intricately carved in low relief, the two doors opening to reveal Shaka (Shakyamuni), the historical Buddha, seated on a rock, the reverse of the doors with two putti of European inspiration, the exterior of the doors with a group of Rakan (immediate disciples of the Buddha), the reverse of the shrine with Benzaiten carrying a *qin* (Chinese zither related to the Japanese *koto*) and accompanied by her dragon, the finial formed of several fabulous beasts including *shishi* and *baku*, signed *Joshosai Hakujiitsu*. 20cm (7 7/8in) high. (2).

£3,000 - 5,000
JPY510,000 - 850,000
US\$5,000 - 8,400

象牙彫厨子 釈迦 銘「如照齋伯實」
明治時代前期 (1870-1880年頃)

Provenance: an English private collection.

Joshosai Hakujiitsu, whose family name was Ono, exhibited an *okimono* of the goddess Benten and a box decorated with motifs from the Noh play Hagoromo at the third and fourth Naikoku Kangyo Hakurankai (National Industrial Expositions) held in Meiji 23 (1890) and Meiji 28 (1895) respectively.¹ His name is also recorded as an exhibitor at the Choko Kyogikai (Carvers' Competition) held by Tokyo Chokokai (Tokyo Carvers' Association) in Meiji 23 (1890), Meiji 30 (1897) and Meiji 31 (1898).² Hakujiitsu 伯實 is likely to be the same as Hakuho 伯實 listed in the Meinertzhagen

Card Index for a similar-sounding ivory pipe case carved with the Rakan Handaka Sonja 'in relief; surrounded by a finely undercut scroll design: on reverse, another Rakan accompanied by a child under a tree'. It is quite possible that Meinertzhagen confused the two characters 實 and 寶.³ The Khalili Collection catalogue illustrates a smoking set that includes an ivory *kiseruzutsu* carved by Hakujiitsu.⁴

Notes:

1. Tokyo Kokuritsu Bunkazai Kenkyujo, *Naikoku Kangyo Hakurankai bijutsuhin shuppin mokuroku* (Catalogues of Art Objects Exhibited at the National Industrial Expositions), Tokyo, 1996, pp. 238 (IIIb-216), 270 (IV-177).
2. The Shoto Museum of Art (ed.), *Nihon no zoge bijutsu: Meiji no zoge chokoku o chushin ni* (History of Japanese Ivory Carving: Gebori-Okimono and Shibayama of Meiji Period), Exhibition Catalogue, Tokyo, 1996, pp.222-239.
3. Frederick Meinertzhagen, *The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, 1986, p.117.
4. Oliver Impey and Malcolm Fairley (eds.), *The Nasser D. Khalili Collection of Japanese Art: Meiji no Takara, Treasures of Imperial Japan*, London, 1995, Metalwork pt.1, no.140.



358

**OTHER IVORY AND SHIBAYAMA-INLAID WORKS OF ART
VARIOUS PROPERTIES**

358 Y Φ

**A TOKYO SCHOOL BRONZE, WOOD AND IVORY
WOODCUTTER**

By Udagawa Kazuo, Meiji Period
Seated, resting on an integral, detachable wood log, holding a cup
of tea in his right hand and a *bento* box in the other, a kettle and axe
leaning against the log to his right, the base of the figure signed *Kazuo*
saku. The figure 31cm (12 3/16in) high, the wood stand
33.5cm (13 3/16in) across. (2).

£8,000 - 12,000

JPY1,400,000 - 2,100,000

US\$13,000 - 20,000

Udagawa Kazuo (dates unknown) exhibited his larger sculptural
pieces at the international expositions of the Meiji era from 1900 until
1910. He is known for works executed in a combination of materials:
wood and ivory and cast bronze with ivory and iron.¹

Notes:

1. Tokyo Kokuritsu Bunkazai Kenkyujo (Tokyo National Research
Institution of Cultural Properties) (ed.), *Meiji bankoku hakurankai*
bijutsuhin shuppin mokuroku (Catalogues of Objects Exhibited at
International Expositions in the Meiji Era), Tokyo, 1997, p.142, etc.

銅・象牙・木製置物 樵 銘「和雄作」 明治時代



359



360

359 Y Φ

THREE SHIBAYAMA-STYLE INLAID SILVER AND IVORY VESSELS

One by Masahisa, another by Masayoshi and the third by Masayuki, Meiji Period

Each with the ivory body richly inlaid in various materials, the first with a stone lantern suspended from flowering branches of cherry blossoms on one side and a cuckoo among peony and daffodils on the reverse, the cover surmounted by a finial in the form of a chrysanthemum, the shoulders mounted with two handles in the form of chrysanthemum stems, signed in a gold lacquer reserve *Masahisa*, 22.3cm (8 3/8in) high; the second and third forming a pair and similarly decorated with doves perched and in flight among cherry blossoms, signed respectively in a red lacquer reserve *Masayoshi* and *Masayuki*, both 19.7cm (7 3/4in) high; each vessel with its shoulder and foot of silver inlaid with formal scrolling foliage in coloured enamels. (4).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

花鳥図芝山象嵌象牙銀容器 三点 銘「正久」「政由」「政之」明治時代

Provenance: an English private collection.

360 Y Φ

AN IVORY AND SHIBAYAMA-INLAID KENBYOBU (TABLE SCREEN FOR A SCHOLAR)

Meiji Period

The detachable rectangular panel decorated in typical Shibayama style, one side depicting a bird flying over stalks of plum lying behind a vase, the reverse with a butterfly and a wagtail besides shrubs of chrysanthemums, the ivory frame and feet carved with formal floral motifs and rain dragons, *unsigned*. 20.4cm x 19.8cm (9 1/2in x 7 3/4in). (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

花鳥図芝山象嵌象牙硯屏風 無銘 明治時代

Provenance: a German private collection.



(361-interior)

361 Y Φ

A SILVER, IVORY AND SHIBAYAMA-INLAID KODANSU (TABLE CABINET)

Meiji Period

Of conventional form, inset with 12 overlapping ivory panels of assorted shapes, each typically inlaid in Shibayama-style and decorated with a different bird-and-flower scene including ornate *ikebana* displays, butterflies hovering over chrysanthemum shrubs, a pair of doves perched beneath trailing wisteria and a kingfisher among lotus, all reserved on a silver filigree ground, the front with a single door hinged at the side opening to reveal three drawers lacquered in gold and slight-coloured *togidashi maki-e* with sprigs of chrysanthemums floating on the stream, the inside of the door decorated in gold *takamaki-e* with a solitary butterfly hovering over leafy vines and pinks, the underside of rich *nashiji*, the top applied with a silver ring handle and the sides and edges applied with silver mounts engraved with foliate motifs, *unsigned*. 19.5cm x 21.7cm x 16cm (7 5/8in x 8 1/2in x 6 1/4in).

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

花鳥図芝山象嵌象牙銀小箆箱 無銘 明治時代



361



362

362 Y Φ

A SHIBAYAMA-STYLE INLAID IVORY DRUM-SHAPED KODANSU (CABINET)

Meiji Period

Lavishly inlaid in various materials with three doves perched on flowering branches of plum overhanging chrysanthemum shrubs, the other side with a small bird perched on a stone lantern beside blooming *fuyo* (cotton roses), both ends similarly decorated with birds or butterflies hovering over seasonal flowers and plants, the hinged door opening to reveal two deep lacquered-wood drawers, the top applied with a silvered-metal loose ring-handle, the mounts of silver, *unsigned*. 12.2cm x 17cm (4¾in x 6¾in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

太鼓型花鳥図芝山象嵌象牙小箆箱 無銘 明治時代

363 Y Φ

A LARGE GOLD LACQUER IVORY-INLAID DISH

Meiji Period

Decorated in gold *takamaki-e* with details highlighted in *kirikane*, with the Seven Gods of Good Fortune, gathered together on a spacious galleried verandah enjoying food, dance, sake and music, two rats in the lower foreground nibbling at a plump seabream, the edges of the tray lacquered with four sprays of chrysanthemums, the faces, hands and the rats of ivory, the sides and underside of *nashiji*, *unsigned*.

76cm x 56cm (29 15/16in x 22in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

七福神図象牙象嵌蒔絵大盆 無銘 明治時代

Provenance: an English private collection.



363

364 * Y Φ

**A GOLD LACQUER AND SHIBAYAMA-INLAID
BOX AND COVER**

19th century

Of rectangular form, bearing a *nashiji* ground, a gold lacquer panel on the cover with a pine tree in *takamaki-e* and inlaid with five revelling boys around an elephant, in ivory relief with details of gold and coloured *takamaki-e* with *kirikane* highlights, the interior of *nashiji*, unsigned. 5.5cm x 14cm x 12cm (2¼in x 5½in x 4¾in). (2).

£4,000 - 6,000

JPY680,000 - 1,000,000

US\$6,700 - 10,000

白象唐子図象牙象嵌蒔絵小箱 無銘 19世紀

Provenance: an English private collection.



364



**INLAID-LACQUER, WOOD AND IVORY
WORKS OF ART, WOOD WORKS OF
ART, BASKETS AND FURNITURE**

Lots 365 - 384







365



(365-interior)



366

365

AN INLAID AND PART-LACQUERED WOOD TEBAKO (COSMETIC BOX) AND COVER

Style of Ogawa Haritsu (Ritsuo), 19th century

Of deep rectangular form fashioned from burrwood, the cover bearing a pewter ringed circular panel decorated with Daruma meditating, in red lacquer and glazed pottery, the interior of *roiro*, lacquered with a *hossu* (fly whisk) in red lacquer and silver *takamaki-e*, containing a deep tray, lacquered in *roiro*, inscribed *Ritsuo no zu* with seal *Kan*. 12.4cm x 20.3cm x 19cm (4 7/8in x 8in x 7 1/2in). (3).

£4,000 - 6,000

JPY680,000 - 1,000,000

US\$6,700 - 10,000

達磨図蒔絵木製手箱 銘「笠翁図」「觀(方印)」 19世紀

366

A LACQUERED-WOOD BOX AND COVER

19th century

Of rounded rectangular form, the unpolished wood ground of broad grain, lacquered with a bold design of an *oni* in priest's attire reciting a Buddhist scripture, laughing as he stretches his arms over his head, a gong beater at his feet and an umbrella at his side, in red, silver and gold *takamaki-e* with robe motifs of *hiramaki-e*, the design continuing over the sides, the interior of *nashiji*, unsigned. 7.6cm x 15.9cm x 12cm (3in x 6 1/4in x 4 3/4in). (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鬼念仏図蒔絵木製小箱 無銘 19世紀



(367-reverse)



367



(368-reverse)



368

367 *

A SHIBAYAMA-INLAID GOLD LACQUER TSUBA

Late Meiji Period, early 20th century

Of octagonal form, bearing a *kinji* ground and decorated within the silver rim with a young girl leading a deer in Shibayama-style, the reverse with assorted *takaramono* (treasures associated with the Seven Gods of Good Fortune) inlaid in similar style and lacquered in gold *hiramaki-e*, unsigned; with lacquered-wood tray.

11.2cm (4 3/8in). (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

美人に鹿図芝山象嵌金地塗鏝 無銘 明治時代後期 (20世紀前期)

368 *

A SHIBAYAMA-INLAID GOLD LACQUER TSUBA

Late Meiji Period, early 20th century

Of *mokko* form, bearing a *kinji* ground, inlaid within the silver rim in Shibayama style with a butterfly and bird over clumps of chrysanthemum above a band of *kirikane* and inlaid silver cloud, the reverse with five butterflies in similar style amid trailing foliage in gold *hiramaki-e*, unsigned; with lacquered wood tray. 10.8cm (4 1/4in). (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

花鳥蝶図芝山象嵌金地塗鏝 無銘 明治時代後期 (20世紀前期)



(369 - signature)

369

**WOOD AND INLAID-WOOD WORKS OF ART
VARIOUS PROPERTIES**

369

**A WOOD FIGURAL OKIMONO OF TAMETOMO
AND AN ONI**

By Masakane, Meiji Period

The mighty champion archer dressed in elaborately decorated armour and seated on a boulder, defiantly displaying his legendary strength, one hand clutching a fan and the other his bow whilst his adversary attempts in vain to bend it, signed *Masakane*.

25.5cm x 25cm (10in x 9¾in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

木彫置物 為朝と鬼 正兼作 明治時代



(370 - signature)

370

370 *

**A WOOD OKIMONO FIGURE OF TEKKAI
SENNIN**

By Tametaka, 19th century

Typically represented as a vagabond seating on a rock with his gnarled staff leaning against his exposed belly, his lips pursed as he exhales his soul, a section at the back detachable and applied with a silver ring handle, the base with carved signature *Bishu Tametaka*; with wood storage box.

41cm x 36.5cm (16 1/8in x 14 3/8in). (3).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

木彫置物 鉄拐仙人 尾州為隆作 19世紀



371

371

TWO INLAID LACQUERED-WOOD PANELS

By Miura Ken'ya (1825-1889), 19th century

Each of rectangular form, the unpolished wood ground lacquered in gold and coloured *takamaki-e* and inlaid in glazed pottery, one with a tall vase containing a *fuyo* (cotton rose) bloom and foliage, beside a teabowl on a stand within an inlaid pottery border, the other with a spray of morning glory, *unsigned*. Both 38.5cm x 20.5cm (15 1/8in x 8 1/8in). (2).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

朝顔・芙蓉図陶片貼付蒔絵木製額 二点 三浦乾也作 19世紀

Provenance: Michael Tomkinson (collection no.528), the great-grandfather of the present owner, and thence by descent.

Illustrated: Michael Tomkinson, *A Japanese Collection*, George Allen, London, 1898, vol.II, opp.p.38.

The panels are reputed to be the last work of Miura Ken'ya and would have been purchased new by Michael Tomkinson.



(372-reverse)



372



373

372 *

A LACQUERED-WOOD CHASHAKU (TEA SCOOP)

After a design by Korin, Edo Period, late 18th/early 19th century
Of irregular form, decorated in gold and *aogai takamaki-e* with a large gourd among trailing vine, from which a horse shown on the reverse has just emerged, with details of *e-nashiji*, signed in gold lacquer *Korin no zu* with *kao*; with wood storage box. 17.8cm (7in) long. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

張果老図蒔絵木製茶杓 作者不詳 (光琳式)
18世紀後期/19世紀前期

Illustrated on page 219.

373 *

A LARGE WOOD LOBED CIRCULAR PANEL

Meiji Period

The centre carved in *shishiai-bori* (sunk relief) and *kebori* (line engraving) with a majestic eagle perched on a gnarled branch of pine, with its wings outstretched and its neck craning forward, in preparation for flight, the bird's legs, eyes, beak and talons inlaid in gold and *shakudo takazogan*, unsigned, the reverse fitted with a metal chain for suspension. 64.5cm (25 3/8in) diam.

£5,000 - 6,000

JPY850,000 - 1,000,000

US\$8,400 - 10,000

松に鷲図彫金貼付木彫額 無銘 明治時代



374



(375 - signature)



375

374

TWO MINIATURE ZUSHI (PORTABLE SHRINES)

Edo Period, 18th/19th century

Both of lacquer and gilt wood with engraved gilt metal fittings, one containing within the standing figure of Juichimen (11-headed) Kannon holding a *suibyō* (water bottle), *unsigned*, 12.8cm x 5.8cm (5in x 2 1/4in); the other of red lacquer containing a detachable wood figure of Daikoku perched on two rice bales, inscribed on its base *Meiji ni tsuchinoto-mi doshi Takamura Toun kinsaku* (Respectfully made by Takamura Toun in the second year of Meiji [1869]), 10.5cm x 10.2cm (4 1/8in x 4in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

木彫小逗子 二点 (十一面観音、大黒) 江戸時代 (18/19世紀)

Takamura Toun (1826-1879), head of a hereditary sculpture workshop in Asakusa, Edo, was the teacher of the great Meiji-era sculptor Takamura Koun (1852-1934).

375 *

AN UMIMATSU (FOSSILISED PINE) BUDDHIST NYOI (SCEPTRE)

By Iwami Tomomasa, 19th century

Naturalistically carved, with a traditional lotus head and stem, fully exploiting the purple-black *umimatsu*, the almost black material with pale lacquer striations, lightly polished to show the grain, signed *Iwami Tomomasa*; with wood storage box, to the side of which are attached two labels, one indicating that the sceptre was in the collection of the Mori family. 41cm (16 1/8in) long. (2).

£4,000 - 5,000

JPY680,000 - 850,000

US\$6,700 - 8,400

海松製如意棒 石見友正作 19世紀

The Mori clan dominated the strategic western Honshu region of south-central Japan, including Iwami Province, from the early 16th century to the middle of the 19th century.



(376 - signature)

376



377

**BASKETS
VARIOUS PROPERTIES**

376 *

A BAMBOO FLOWER-ARRANGING BASKET

By Tanabe Chikuunsai I (1877-1937), dated 1921
Of *madake* (timber bamboo) and rattan chiefly woven in *gozame-ami* (mat weave), with traces of lacquer, variously stained and with a natural bamboo handle, each corner tied with an ornamental cross knot which fastens the handle to the rim, the *otoshi* (water container) a faceted and lacquered section of bamboo, the base signed *Chikuunsai kore o tsukuru*; with *tomobako* titled *Koyatake hanakago mei Fuji no akebono* (Flower vase of bamboo made from old arrow shafts, named Dawn on Mount Fuji), the inside of the lid dated and signed: *Taisho kanoto-tori chuka, Chi'nu Nanso, Chikuunsai kore o tsukuru* (Made by Chikuunsai at the Nanso studio in Sakai in mid-summer of the kanoto-tori year, Taisho 10 [1921]), with seal. 40cm x 22.5cm (15¾in x 8 7/8in). (3).

£800 - 1,200
JPY140,000 - 210,000
US\$1,300 - 2,000

竹製花籠 田辺竹雲齋作 1921年

Born Tanabe Tsuneo, the son of the official physician to the lord of Amagasaki near Osaka, the first Chikuunsai received his professional name (literally, 'Bamboo Cloud Studio') from his teacher Wada Waichisai, the founder of artistic basketry in western Japan. He became independent in 1901 and went on to become one of the most influential bamboo artists of the first half of the last century, exhibiting widely both in Japan and overseas.

377 *

A BAMBOO LARGER-WEAVE BASKET

Attributed to Ishikawa Shoun (1895-1973), Taisho/Showa Period
A flower basket of *madake* (timber bamboo) and rattan in informal *ara-ami* style; the *otoshi* (water container) a lacquered section of bamboo, unsigned; the *tomobako* (storage box) inscribed *Hanakago* (flower basket) and signed on the reverse of the lid *Shoun saku* (made by Shoun) with seal *Ishikawa Shoun*.
24.8cm x 26cm x 26cm (9¾in x 10¼in x 10¼in). (3).

£800 - 1,200
JPY140,000 - 210,000
US\$1,300 - 2,000

竹製花籠 伝石川照雲作 大正/昭和時代

For Ishikawa Shoun, see also following lot. This basket is woven in the informal *ara-ami* style pioneered by Shoun's master Iizuka Rokansai (1890-1958). A very similar example by Shoun himself is in the Lloyd Cotsen Japanese Bamboo Basket Collection at the Asian Art Museum of San Francisco. ¹

Notes:

1. Melissa M. Rinne, *Masters of Bamboo: Artistic Lineage in the Lloyd Cotsen Japanese Basket Collection*, San Francisco, 2007, p.67, no.25.



(378 - signature)

378

378 *

A BAMBOO BASKET

By Ishikawa Shoun (1895-1973), Taisho/Showa Period
 A flower basket of *madake* (timber bamboo) and rattan, the sides and mouth in *ajiro-ami* (twill plaiting) and *nawame-ami* (twining), the shoulder in *tabane-ami* (bundled plaiting) bound with rattan knots, the *otoshi* (water container) a lacquered section of bamboo, signed on a bamboo plaque on the base *Shoun saku* (made by Shoun); the *tomobako* (storage box) inscribed *Hanakago* (flower basket) and signed on the reverse of the lid *Shoun saku* (made by Shoun) with seal *Ishikawa Shoun*. 31cm x 31cm x 31cm (12¼in x 12¼in x 12¼in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

竹製花籠 石川照雲作 大正/昭和時代

In this basket and the previous lot, the talented Ishikawa Shoun closely follows two distinct styles made famous by his illustrious teacher Iizuka Rokansai (1890-1958), generally regarded as the greatest 20th-century bamboo artist of eastern Japan. The present basket is partly executed in the very demanding *tabane-ami* technique, in which a bundle of strips of bamboo is gathered and spread at different points in the intricate weave; the classic instance of this is Rokansai's most widely published work, *Anko* (Angler Fish) in the National Museum of Modern Art, Kyoto; another example by Rokansai is in the Museum of Fine Arts Boston (inv. no. 2004.566a-b).¹

Notes:

1. Melissa M. Rinne, *Masters of Bamboo: Artistic Lineage in the Lloyd Cotsen Japanese Basket Collection*, San Francisco, 2007, pp.29-30.



(379 - signature)

**FURNITURE AND OTHER WORKS OF ART
VARIOUS PROPERTIES**

379 *W

A LACQUERED-WOOD STORAGE CABINET

By Ikeda Taishin (1825-1903), late 19th century
Of conventional form, with a symmetrical arrangement of sliding doors, a fall-front single cupboard door and ten drawers of varying size, the sliding doors lacquered in gold, mother-of-pearl and black *takamaki-e* with irises, chrysanthemums and plum, reserved against the natural wood grain ground, with details highlighted in grey *sabi-agenuri*, signed in gold lacquer *Taishin* with seal *Koma*, each drawer applied with either a *kozuka* or *fuchi* for the pull. 87.5cm x 69.5cm x 36cm (34 1/2in x 27 3/8in x 14 1/4in).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

Apprenticed to Shibata Zeshin (1807-1891) at only the age of 11, Taishin is generally acknowledged as the most successful and talented of the lacquer master's pupils. Taishin was elevated to the rank of *Teishitsu Gigein* (Artist to the Imperial Household) in 1896.

木製蒔絵筆筒 銘「泰真 古満（方印）」 19世紀後期



(380 - signature)

380

380 *

A LACQUERED-WOOD KAZARIDANA (DISPLAY CABINET) AND A LACQUERED-WOOD KOBAKO (SMALL BOX) AND COVER

The kazaridana by Umezawa Ryushin (1874-1953), the kobako by Takai Tairei (1880-1971), Meiji/Taisho Period
The display cabinet of rectangular form, incorporating two-hinged doors beneath open galleried shelves, each door lacquered in gold and red *takamaki-e* with stalks of *yamatachibana* (coral berry), the rest of the cabinet unadorned, signed in gold lacquer *Ryushin* with seal *Ryushin*, 32.2cm x 49cm x 27cm (12 5/8in x 19 1/4in x 10 5/8in); the small box of elongated oval form and lacquered with two *mitsudomoe* motifs on the natural wood grain ground, the inside of the lid signed in gold lacquer *Tairei*, 10.8cm (4 1/4in) long; with two wood storage boxes. (5).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

山橋図蒔絵木製飾棚 銘「隆真 隆真(丸印)」
三つ巴文蒔絵木製小箱 銘「泰令」
明治/大正時代



(380 - signature)



380



(381 - signature)

381

381 W Y Φ

**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* (textile-weave) pattern 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).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

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.



382

382 *

A TABAKO-BON (PORTABLE SMOKING SET)

Early 20th century

Comprising a wood cabinet with loop handle, the top with two sunken sections fitted with a deep porcelain ash tray and container for tobacco, painted in underglaze blue with chrysanthemum crests and clumps of chrysanthemums above a geometric border, with a back plate pierced with a stencil-like design of chrysanthemum stalks supported by a bamboo fence, above three symmetrical drawers for smoking accoutrements, the edges mounted with silver, *unsigned*; with wood storage box.

30cm x 30cm x 18.5cm (11¾in x 11¾ x 7¼in). (5).

£1,800 - 2,500

JPY310,000 - 430,000

US\$3,000 - 4,200

木製菊垣図煙草盆

附 染付菊文磁器煙草入・灰皿 無銘 20世紀前期

Provenance: reputedly from the Konoe family collection.

383 W Y Φ

AN INLAID IVORY AND CARVED WOOD RECTANGULAR PLAQUE

Meiji Period

Decorated in relief with a large predatory eagle perched on a gnarled branch and eying the squirrels hiding within a crevice of the maple tree, the bird's eyes inlaid in pale amber with horn pupils, the reverse labelled with the retail marking of Kuhn & Kumor, Yokohama; *unsigned*.

122cm x 76.8cm (48in x 30 1/8in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

枝上鷹図黒地漆塗象牙象嵌額 無銘 明治時代

Kuhn & Komor (1897-1919) was one of a few companies in Japan warranted to make decorative art objects in the European taste during the late 1800s. They were compared to the 'Asprey' of Asia, manufacturing superior quality decorative objects for both home and personal use. Examples of their work were frequently given as diplomatic gifts by the Japanese government.



383

384 * Y

A PAIR OF GOLD-LACQUERED TORTOISESHELL CYLINDRICAL BEAKERS

Meiji Period

Both embellished in gold and slight-coloured *takamaki-e* and *hiramaki-e* with a complementary design, one decorated with the over-arching branches of a plum tree that drape across the tortoiseshell ground above pine trees among rocky outcrops beneath a snow-decked Mount Fuji rising in the distance; the other depicting cranes in flight and wading among reeds with sailing boats in the distance with a similar view of Mount Fuji; both *unsigned*. Both 12.7cm (5in) high. (2).

£3,500 - 5,500

JPY600,000 - 940,000

US\$5,900 - 9,200

富士風景図鼈甲入物 一对 無銘 明治時代



384

The image displays a highly detailed lacquer artwork. The background is a rich, textured gold. Scattered across the surface are numerous small, stylized flying insects, possibly dragonflies or damselflies, with dark wings and bright blue or white bodies. In the lower-left corner, there are stylized, scalloped-edged clouds. To the right, there are architectural motifs, including a prominent square frame with a central square cutout, and a section with wavy, horizontal lines. The overall composition is dense and visually complex, characteristic of traditional East Asian lacquer art.

LACQUER WORKS OF ART

Lots 385 - 411





385

**LACQUER WORKS OF ART
NEGORO LACQUER
VARIOUS PROPERTIES**

385 *

**A SET OF FIVE NEGORO LACQUER
OSHIKI-TYPE TRAYS**

Edo Period, 18th century

Each of square form with bevelled corners and straight sides, typically covered with red lacquer with traces of black lacquer on the sides, bearing an all-over crackle, the underside of plain black lacquer. Each 33.3cm (13 1/8in) long. (5).

£4,000 - 5,000

JPY680,000 - 850,000

US\$6,700 - 8,400

根来盆 五枚 江戸時代 (18世紀)



386

386 *

**A NEGORO LACQUER LONG-HANDLED
POURING VESSEL WITH COVER**

Muromachi/Momoyama Period

The cylindrical spouted vessel resting on three small feet, the bands at the top and bottom and the edge of the cover lacquered red, setting off the natural grain of the *keyaki* (zelnova) wood surface, which has been left uncoloured, the inside of the lid inscribed *Ji* (compassionate), the base inscribed *Jieimori* (possibly the name of a monk); with wood storage box. 17cm x 37cm (6 5/8in x 14 1/2in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

根来水注 室町/桃山時代



(387-interior)



OTHER LACQUER WORKS OF ART VARIOUS PROPERTIES

387 *

A GOLD LACQUER SUZURIBAKO (WRITING BOX) AND COVER

Early Edo Period, 17th century

Of typical rectangular form with canted corners, bearing a *nashiji* ground, lacquered with a lake scene, showing two work boats moored among reeds on the near shore and three inlaid gilt-metal cranes standing on a promontory, beneath the crescent moon amid linear cloud bands, in gold *takamaki-e* with highlights of gold and silver *kirikane*, the edges with trailing *kiri* (paulownia) in *takamaki-e* and the rims mounted with pewter, the interior is of *nashiji*, lacquered with clumps of chrysanthemum growing behind a fence, in gold *takamaki-e*, the blooms inlaid with metal, fitted with three trays, one fitted with a *suzuri* (ink stone) and gilt-metal *suiteki* (water dropper); with lacquered-wood storage box.

6cm x 24.7cm x 22.7cm (2 3/8in x 9 7/8in x 8 3/4in). (8).

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

水辺鶴図貼付彫金蒔絵硯箱 無銘
江戸時代前期 (17世紀)



387



(388 - reverse)



388

**PROPERTY FROM THE ESTATE OF MICHAEL TOMKINSON
(LOTS 389-394)**

388 *W

A LARGE SHELL-INLAID LACQUER SCREEN

Ryukyū style, 18th/19th century

Consisting of several detachable sections, partly inlaid in shell, the front depicting literary scholars gathered in front of the balustraded garden of a Chinese pavilion above a lower panel of *shishi* frolicking among peonies and rocks, the reverse with a four-line inscription by the Tang-dynasty poet Li Zhang, the large characters of the poem followed by two smaller seals giving the poet's name, as well as two seals, one of them in the form of an antique bronze, all bordered by sinuous dragons, the sides of the frame decorated with precious objects including a magic hat, sacred jewels and a treasure sack, *unsigned*. 138cm x 96cm (54in x 37 3/8in). (5).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

高士図琉球様式衝立 無銘 18/19世紀

Li Zhang (dates unknown) is a Tang-dynasty (618-690 AD) poet, best known for a poem beginning 初春遍芳甸 十里藹盈囀. The present couplet may be roughly translated: 'In springtime I welcome you to my pleasant abode at the foot of the mountain, and together we relax on a couch regretting the approach of autumn'.

Compare with a similarly decorated screen exhibited in the Urasoe Art Museum in Okinawa, *Urushi de kazaru* (Lacquer decoration), April 2010-October 2010, http://www.city.urasoe.lg.jp/archive/8761234/art/exhibitions_permanent/2010_1st.html

389

THREE LACQUER BOXES

18th and 19th century

Comprising a square lacquered-wood box and cover, decorated in gold *takamaki-e*, pewter and mother-of-pearl with butterflies hovering over stone-filled baskets on the far left bank and cherry blossoms floating on a meandering stream, the characters of a *waka* poem written in *chirashi-gaki* interspersed through the design, inscribed *Hokyo Korin hitsu*, 3.1cm x 16.2cm x 15.2cm (1 1/4in x 6 3/8in x 6in); the second a circular box and cover, lacquered in gold and grey *togidashi maki-e* with three gibbons on the banks of a river, one reaching out for the moon reflected in the water, *unsigned*, 10.1cm (4in) diam.; the third a cylindrical three-tiered *jubako*, decorated with an all-over pattern of chrysanthemum blossoms, in gold *togidashi maki-e*, *unsigned*, 6.8cm (2 5/8in) high. (8).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

蒔絵小箱・重箱 三点 (桜蝶図、手長猿図、菊尽図)
18・19世紀

Provenance: Michael Tomkinson (the first with collection no.675, the third with no.473), the great-grandfather of the present owner, and thence by descent.



389



390

390
**A BLACK LACQUER ROUNDED
 RECTANGULAR FUBAKO (PAPER BOX)
 AND COVER**

19th century
 Decorated in gold *takamaki-e*, *e-nashiji* and
 gold *togidashi maki-e* with flowering stalks of
 chrysanthemums and bush clover gently bending
 over a flowing stream on an autumn evening, the
 design extending over the sides of the box, mounted
 with two metal-ring fittings cast as chrysanthemum
 heads, the interior and underside of rich *nashiji*,
unsigned. 5cm x 24.5cm x 9.5cm
 (2in x 9 5/8in x 3 3/4in). (2).
 £800 - 1,000
 JPY140,000 - 170,000
 US\$1,300 - 1,700

川辺に秋草図蒔絵文箱 無銘 19世紀

Provenance: Michael Tomkinson (collection label
 no.349), the great-grandfather of the present owner,
 and thence by descent.



391

**391
A LACQUER RECTANGULAR TEBAKO (COSMETIC BOX)
AND COVER**

By Shiomi Masanari, after a painting by Toho, 18th century
Of deep rectangular form, bearing a *rogin-nuri* ground, lacquered in *sumi-e togidashi maki-e* with two small boys pushing a huge snowball, the interior also of *rogin nashiji*, the interior fitted tray lacquered with a formal flower design in two shades of gold *hiramaki-e*, signed in seal form *Shiomi Masanari*.

8.1cm x 21.4cm x 17.8cm (7 1/8in x 8 7/16in x 7in). (3).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

雪球を作る子供図漆塗手箱 銘「鹽見政誠」
「登甫（方印）」 18世紀

Provenance: Michael Tomkinson (collection no.686), the great-grandfather of the present owner, and thence by descent.



(391 - signature)



(391-interior)

**392
A BLACK LACQUER CABINET-SHAPED KODOGU-BAKO
(BOX FOR CONTAINING UTENSILS FOR THE INCENSE GAME)**

Edo Period, 18th/19th century

The top of the cabinet decorated in gold and slight-coloured *takamaki-e* with a moonlit scene of deer grazing beside maple trees, the sides, drawer fronts and reverse lacquered with butterflies flitting among autumnal plants and grasses bending in the gentle breeze, the tops of the open shelves with scattered maple leaves, comprising: a *jukogo* (three-tiered box) for storing incense wood, two *monkoro* (hand-held burner for 'listening' to incense), a square *kobako* for holding 12 *gin'yo* (literally 'silver leaves', framed squares of mica) on which the incense is heated, a rectangular *gin'yoban* (tray to hold the used *gin'yo* and incense with ten mother-of-pearl supports in the form of maple leaves), a wood board *koki* (for recording the results of the identification of the incense given by each guest), a drawer containing 12 sets of gold lacquered-wood *fuda* (guessing-slips or tallies), each set in its own detachable compartment, five painted paper packets enclosing a number of smaller packets for a fragrant wood chip, another ten numbered *origami* (folded paper packets) covered in gold foil with foliate motifs, a *kowari-dai* (cutting-block for incense); as well as a set of *hidogu* (fire utensils) including *gin'yo-basami* (tweezers) for holding the *gin'yo* on which the incense is heated, a pair of metal *haibashi* (chopsticks) for handling small pieces of charcoal and for piercing the ash to create an air hole for the heat to rise from the coal to the incense, a *haboki* (feather brush) to brush away stray ash on the sides of lip of the *koro* and a silver *haiosae* (spatula) for arranging the soft grey ash surrounding the glowing coal, and a number of silk brocade bags, *unsigned*. 23cm x 27cm x 14cm (9in x 10 5/8in x 5 1/2in). (a lot).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

秋草鹿図蒔絵香道筆筒・道具 無銘 江戸時代 (18/19世紀)

Provenance: Michael Tomkinson (collection no.684, erroneously dated as 17th century), the great-grandfather of the present owner, and thence by descent.



392



(393 - interior)



393

393

A BLACK LACQUER TWO-TIERED RECTANGULAR JUBAKO (PICNIC BOX) AND COVER

Probably by Koma Kyuhaku, 18th century
 Bearing a *roiro* ground and lacquered with numerous fireflies hovering over a *yatsushashi* (zigzag eight-plank bridge) and irises in a stream at night, the design extending over the sides, in gold and slight-coloured *togidashi maki-e* with *e-nashiji*, *hirame* and *aogai* highlights, the interior of the cover of rich *nashiji*, lacquered with chrysanthemums growing behind an open-air curtained fence in gold *takamaki-e* and *hiramaki-e*, the rims mounted with pewter, *unsigned*. 5.5cm x 15cm x 13cm (2 1/8in x 5 7/8in x 5 1/8in). (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

八橋図蒔絵重箱 無銘 (推定古満休伯) 18世紀

Provenance: Michael Tomkinson (collection label no.68), the great-grandfather of the present owner, and thence by descent. The attribution to Koma Kyuhaku and a suggested date of 17th century is mentioned by Michael Tomkinson, *A Japanese Collection*, London, 1898.



394



395

394

THREE LACQUER RECTANGULAR KOBAKO (SMALL BOXES) AND COVERS

18th and 19th century

The first decorated in gold *takamaki-e*, *mura-nashiji* and *kirikane* with overlapping sprays of fern, *unsigned*, 3.5cm x 7.8cm x 6.3cm (1 3/8in x 3in x 2 1/2in); the second in the form of an illustrated book, lacquered with spiral *karakusa* in gold *hiramaki-e*, *unsigned*, 2cm x 5cm x 4cm (3/4in x 2in x 1 1/2in); the third decorated in gold *hiramaki-e* and inlaid in *aogai* with an iris marsh traversed by a *yatsuhashi* (zigzag eight-plank bridge), *unsigned*, 2.6cm x 7.6cm x 6.5cm (1in x 3in x 2 1/2in). (6).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

蒔絵小箱 三点 (羊齒図、草双紙意匠、八橋図) 18・19世紀

Provenance: Michael Tomkinson (collection label nos.314, 568 and 207 respectively), the great-grandfather of the present owner, and thence by descent.

OTHER PROPERTIES

395

A BLACK LACQUER COLLECTOR'S CABINET

19th century

Of rectangular form with drop front, bearing a *mura-nashiji* ground, the front with a panel of *hirame*, lacquered with four young boys playing, one holding a toy, in gold and slight-coloured *takamaki-e*, the interior applied with two large formalised butterflies in brass relief, fitted with six shallow drawers, the fronts of *roiro*, gold-lacquered with a Chinese poem by Du Fu traditionally associated with the Chongyang Festival, the interior of the drawers of rich *nashiji*, *unsigned*; with wood storage box. 25.5cm x 33cm x 19.7cm (10in x 13in x 7 3/4in). (3).

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

唐子図蒔絵小篋箱 無銘 19世紀

The Chongyang (also spelled Chung Yeung) Festival is held on the 'double ninth' (the ninth day of the ninth month). Originating in the Han Dynasty (206BC-220AD), it marks the day when Chinese families gather to pay respect to their departed ancestors. It is customary to climb a high mountain, drink chrysanthemum wine, wear the *zhuyu* plant and visit the ancestral grave while praying for long life.



396



396

396 *

A GOLD AND BLACK LACQUER MATCHING SET OF A RYOShibAKO (DOCUMENT BOX) AND COVER, A SUZURIBAKO (WRITING BOX) AND COVER AND A BLACK LACQUER SQUARE TRAY

Edo Period and Meiji Period, 19th century

Comprising the document and writing box, copying a design by Ogata Korin, the matt gold and *roiro* ground of both boxes lacquered in gold, lead and *raden takamaki-e*, the flush-fitting covers of both boxes decorated with stylised old pine trees growing on a hillock, with stylised lush seasonal flowers including trailing wisteria, *sasa* (bamboo grass) and *kikyo* (Chinese bellflowers) 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 *kikyo* (Chinese bellflowers), containing an en suite removable gold lacquer tray for holding the inkstone and water dropper (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); and a square tray, lacquered in gold *hiramaki-e* with 17 *mon* (crests), used by the Date clan: the *Maruni tatemitsubikiryo* 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). (6).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

琳派様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)
仙台笹・丸に豎三引き両紋入漆盆 無銘
明治時代



397

397 *

AN EXTENSIVE BLACK AND GOLD LACQUER COSMETIC SET

19th century

All decorated in gold *takamaki-e*, gold and slight silver *hiramaki-e*, *kirikane* with an identical design of *takanoha-mon* (hawk's-feather crest) and plum and bamboo issuing from behind hillocks on a *shippo-tsunagi* (tied cash) ground, comprising a large rounded rectangular box and cover, 21cm x 33.5cm x 27cm (8 1/4in x 13 1/4in x 10 5/8in), enclosing two en suite circular boxes and covers, 14.5cm (5 9/16in) diam., four rounded rectangular boxes and covers, all 5.2cm x 8.5cm x 7.5cm (2in x 7 1/4in x 6 7/8in), another two small circular boxes and covers, both 8cm (3 1/8in) diam.; two small square boxes and covers, 6cm x 8cm x 8cm (2 3/8in x 7 1/8in x 7 1/8in) and a fitted removable tray, 5cm x 32cm x 25cm (2in x 12 5/8in x 9 7/8in), the interior of eight boxes lined in brocade silk with dense *nashiji* inside lids, two with *mura-nashiji* interiors, *unsigned*; with wood storage box and catalogue of the Fukushima collection. (25).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

七宝繫鷹羽紋散梅竹図蒔絵化粧道具セット 無銘 19世紀

A square lacquer box decorated with an identical design is illustrated in the Exhibition Catalogue, *Fukushima Collection*, Nezu Institute of Fine Arts, December 1981, pl.no.4.



398



399



398 *
A GOLD LACQUER RECTANGULAR KOBAKO (SMALL BOX) AND COVER

Meiji Period
 The flush-fitting lid decorated in gold *takamaki-e*, *togidashi maki-e*, *kirikane* and *mura-nashiji* with flowering *fuyo* (rosemallow), *kikyo* (Chinese bellflowers), *susuki* (pampas grass) and *hagi* (bush clover) growing beside a meandering stream, the design extending over the sides, with detachable integral tray similarly lacquered with autumnal plants and flowers, *unsigned*; with wood storage box.
 4.5cm x 12.7cm x 9.7cm (1³/₄in x 5in x 3³/₄in). (4).

£1,500 - 2,000
 JPY260,000 - 340,000
 US\$2,500 - 3,300

秋草図蒔絵小箱 無銘 明治時代

399
A GOLD LACQUER KOGO (INCENSE BOX) AND COVER

19th century
 Of shallow domed circular form, bearing a *kinji* ground, inlaid in silver and *shakudo* with two geese flying past the moon, with gilt details, the interior of *nashiji*, *unsigned*. 7.3cm (2 7/8in). (2).

£800 - 1,000
 JPY140,000 - 170,000
 US\$1,300 - 1,700

月に雁図蒔絵小箱 無銘 19世紀

400 *
A GOLD LACQUER LARGE DOCUMENT BOX AND COVER

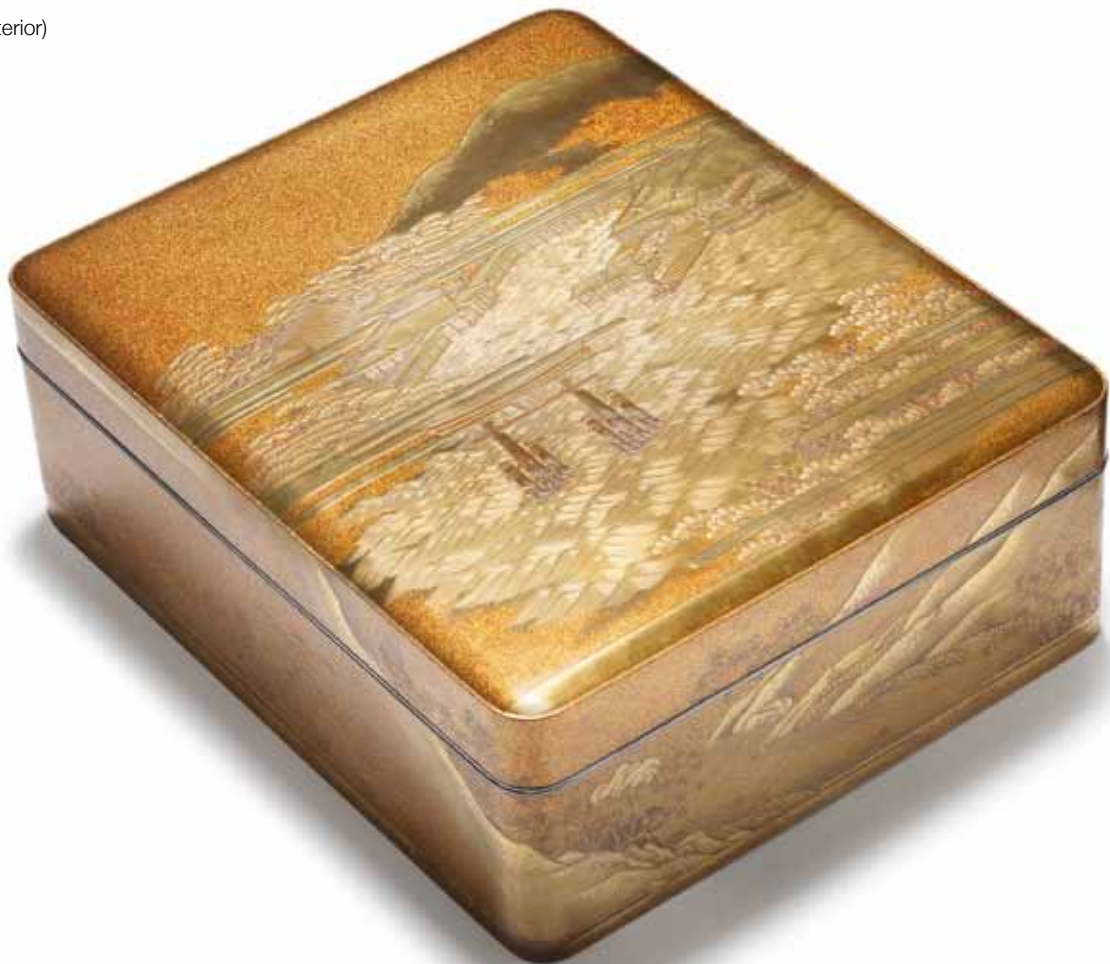
Meiji Period
 Sumptuously embellished in predominately gold *takamaki-e*, *e-nashiji* and *kirikane*, the flush-fitting cover decorated with a panoramic view of Itsukushima, with famous shrines and pavilions set amidst pine groves in the distance, the whole intersected by horizontal bands of clouds, the water flowing down the sides to form the Tatsuta river, besides the shores of which grow pine saplings and maples in profusion, the inside of the cover depicting a solitary sailing boat in Miho no Matsubara, with a snow-decked Mount Fuji rising in the distance, all reserved on a rich *nashiji* ground, applied with silver rims, *unsigned*; with lacquered-wood storage box, titled *Meisho maki-e onbunko* (Document box with design of famous places), an inscription below the title indicating that the cover, the inside of the lid and the sides show Itsukushima, Miho no Matsubara and the Tatsuta River, respectively.
 16cm x 44.5cm x 35.5cm (6¹/₄in x 17¹/₂in x 14in). (3).

£5,000 - 8,000
 JPY850,000 - 1,400,000
 US\$8,400 - 13,000

厳島・三保の松原・竜田川図蒔絵文庫 無銘 明治時代



(400 - interior)



400



(ryoshibako - interior)



(suzuribako - interior)

401 *

A MATCHING GOLD LACQUER SUZURIBAKO (WRITING BOX) AND RYOSHIBAKO (DOCUMENT BOX) SET AND COVERS

Meiji Period

Both decorated with an identical design of an aerial night view of a swarm of fireflies by a bridge spanning the Uji River, among reeds and overhanging branches of willow, depicted through stylised bands of clouds, the design extending over the sides of the box, the inside of the cover of both boxes showing in the foreground the distinctive high wooden columns of the Kiyomizudera Temple, set amid pine trees and hills, a pagoda and another building in the distance, all embellished in gold *takamaki-e*, *shishiaimaki-e* black and red lacquer, *kirikane* and *aogai* on a *kinji* ground, the inside of the *suzuribako* containing an en suite fitted *nashiji* lacquer tray for an inkstone, a silver *suiteki* (water dropper) in the form of a kettle, two brushes, a paper spike, a knife and an ink holder, all within *nashiji* holders and silver fittings engraved with *karakusa*, the interior and underside of both boxes of rich *nashiji*, both *unsigned*; with two lacquered-wood storage boxes. *The suzuribako* 5.1cm x 24cm x 18.5cm (2in x 9 3/8in x 7 1/4in), *the ryoshibako* 13.5cm x 42cm x 32cm (5 1/4in x 16 1/2in x 12 1/2in). (13).

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

宇治川螢図蒔繪硯箱・料紙箱 一組 無銘 明治時代

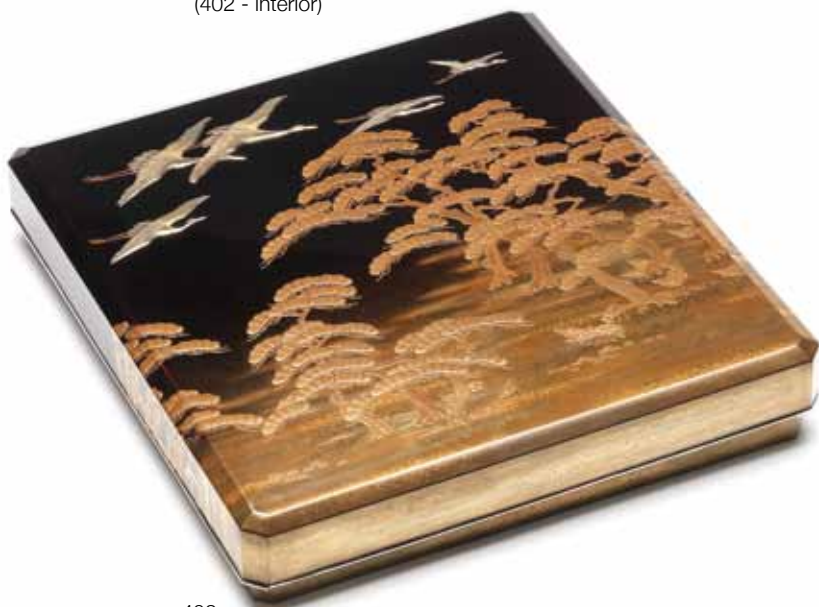


401





(402 - interior)



402

402 *

**A LACQUER SUZURIBAKO
(WRITING BOX) AND COVER**

Meiji Period

Of conventional form with bevelled corners, decorated in gold *takamaki-e*, *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 rocks, containing an en suite detachable lacquer tray for holding the ink stone and a circular silver *suiteki* (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).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

飛鶴図蒔絵硯箱 無銘 明治時代



403

403 *

**A BROWN LACQUER SUZURIBAKO
(WRITING BOX) AND COVER**

Meiji Period

Decorated in gold, *raden* and *iro-e takamaki-e* with a pair of caparisoned horses, one adorned with Buddhist flaming *tama* on a pedestal, the inside of the cover showing a spring of white clover resting over two torn overlapping *shikishi*, each enclosing a four-line inscription, the interior of the box fitted with a tray to contain the writing implements, with detachable silver *suiteki* (water dropper) in the form of two overlapping square poem papers decorated in relief with chrysanthemum blossoms and foliage, *unsigned*. 5cm x 26cm x 20.5cm (2in x 10 1/4in x 8in). (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

馬図蒔絵螺鈿硯箱 無銘 明治時代



(404 - interior)



404 *

**A GOLD LACQUER SUZURIBAKO
(WRITING BOX) AND COVER**

19th century

Of rectangular form with canted corners, bearing a *fundame* ground and richly decorated with *Hatsune* (The First Warbler) from *Genji Monogatari* (The Tale of Genji), the design continuing on the sides, in gold and slight-coloured *takamaki-e* with profuse highlights of *kirikane*, the bird inlaid with gold and prunus blossoms of gold and silver, the interior of the cover of *mura-nashiji* with clumps of chrysanthemums among bands of mist in gold *takamaki-e*, fitted with a tray bearing a similar design, a *suzuri* (ink stone), a copper gourd-shaped *suiteki* (water dropper), two brushes and a paper-cutting knife, *unsigned*; with a lacquered-wood storage box. 4.8cm x 24.2cm x 22.2cm (1 7/8in x 9 1/2in x 8 3/4in). (9).

£4,000 - 5,000

JPY680,000 - 850,000

US\$6,700 - 8,400

初音図蒔絵硯箱 無銘 19世紀



405



406



(406 - signature)



407

405 *
A SET OF FIVE LACQUERED-WOOD SQUARE FOOTED TRAYS

Taisho/Showa Period
 Each raised on four cabriole legs and decorated in gold and slight-coloured *takamaki-e* with an identical design of a dove among *tokusa* (scouring rush) and a clump of *kohone* (spatterdock), the eye of the dove inlaid in *aogai* with a black pupil, reserved on a black lacquer *ishime* ground scattered with flakes of *aogai*, unsigned; with a wood storage box. 5cm x 29cm x 29cm (2in x 11 3/8in x 11 3/8in). (6).

£1,000 - 1,500
 JPY170,000 - 260,000
 US\$1,700 - 2,500

鳩図蒔絵盆 (小) 五枚 無銘 大正/昭和時代

406 *
A LARGE GOLD LACQUER RECTANGULAR RYOSHIBAKO (DOCUMENT BOX) AND COVER

Attributed to Tabata Sosai and Okamoto Shozo, Taisho/Showa Period
 The dense *nashiji* ground decorated in gold and dark green *takamaki-e* with a *tachibana* tree, the design extending over the sides, the interior of sparse *nashiji*, the interior of the lid signed *Shozo* within an oval reserve, mounted with silver rims; with lacquered-wood storage box, titled *Tachibana maki-e tebako* (Box with *maki-e Tachibana* design) and signed by the two artists Sosai for the *urushi* lacquer work and Shozo for the *maki-e* (lacquer painting).

14cm x 29cm x 22cm (5 1/2in x 11 3/8in x 8 9/16in). (3).
 £1,000 - 1,500
 JPY170,000 - 260,000
 US\$1,700 - 2,500

橘図蒔絵料紙箱 銘「小象」 大正/昭和時代



407 *
A SET OF FIVE LACQUERED-WOOD SQUARE FOOTED TRAYS

Taisho/Showa Period
 Each raised on four cabriole legs and decorated in gold and slight-coloured *takamaki-e* with an identical design of a dove among *tokusa* (scouring rush) and a clump of *kohone* (spatterdock), the eye of the dove inlaid in *aogai* with a black pupil, reserved on a black lacquer *ishime* ground scattered with flakes of *aogai*, unsigned; with a wood storage box. 9.5cm x 36.5cm x 36.5cm (3 3/4in x 14 5/8in x 14 5/8in). (6).

£1,200 - 1,800
 JPY210,000 - 310,000
 US\$2,000 - 3,000

鳩図蒔絵盆 (大) 五枚 無銘 大正/昭和時代



(408-reverse)

408 * W

A FINE GOLD LACQUER SHODANA (DISPLAY SHELF)

By Uematsu Hobi (1872-1933), Meiji/Taisho Period

A magnificent lacquer display cabinet supported on four bracket feet, comprising sliding doors and a pair of hinged cupboards, the fronts, top, shelves, sides and reverse decorated with assorted flowers of the four seasons, the door fronts with flowering chrysanthemums, *kikyo* (Chinese bellflowers), *fukinoto* (butterbur flower stalks), *tsukushi* (horsetails), *shirotsume* (white clover) and *sumire* (violets), the inside of the doors with stylised pine and bamboo leaves, the sliding doors depicting from the left *nadeshiko* (pinks) and dandelions, and from the right daffodils and *yamatachibana* (coralberry), the top staggered shelf decorated with lilies, *ominaeshi* (valerian) and kudzu vine, whilst the top is decorated with hydrangea, horsetail, *mukuge* (rose of Sharon) and dandelions, all embellished in gold *takamaki-e* on a rich *mura-nashiji* ground, applied throughout with silver fittings engraved with floral sprays, the inside of one door signed in gold lacquer *Hobi saku*; with wood storage box, titled *Shiki kusabana shodana* (Book Cabinet with Seasonal Foliage Design), attached with a paper slip with an inscription *Uematsu saku, shiki kusabana maki-e shodana* (*Maki-e* Book Cabinet with Seasonal Foliage Design by Uematsu) with seal

Matsu no in, the inside of the lid signed *Hobi sei*, attached with a small piece of paper inscribed *Ikebukuro Inoue 1*.

66cm x 74cm x 36.5cm (26in x 29 1/8in x 14 3/8in). (2).

£40,000 - 50,000

JPY6,800,000 - 8,500,000

US\$67,000 - 84,000

四季草花図蒔絵書棚 銘「包美作」 明治/大正時代

Born in Tokyo the first son of the *maki-e* artist Uematsu Homin (1846-1899), Uematsu Hobi (see also lot 179) studied the technique of *maki-e* from his father and design from Kishi Kokei (1839-1922). Celebrated for his sophisticated pictorial style and immaculate technique, he is perhaps best known for a set of *suzuribako* and *bunko* with landscape design shown at the Paris Universal Exposition in 1900, but he won awards at numerous subsequent exhibitions, including the 8th, 9th, 11th, 13th and 14th Teiten.



(408-signature)



(408-details)



(409-interior)



409

409

A GOLD LACQUER RECTANGULAR KODANSU (CABINET)

Meiji Period

Decorated in gold *takamaki-e*, *kirikane*, *e-nashiji* and gold *togidashi maki-e*, the exterior with a continuous landscape scene depicting a thatched dwelling nestled amidst pine trees and pine and willow trees on the banks of a rocky shore beside a meandering stream, a similar pine-clad undulating landscape in the distance, the door opening to reveal three drawers within, the inside of the door similarly lacquered with a large willow tree, its branches overhanging *jakago* (stone breakwaters) positioned along the river bank, the drawers decorated with flowering stalks of chrysanthemums supported by bamboo canes on a rich *nashiji* ground, fitted with silver doorknobs and mounts engraved with *karakusa*, unsigned; with lacquered-wood storage box.

16.5cm x 26.5cm x 15.5cm
(6 1/2in x 10 3/8in x 6 1/8in). (2).

£6,500 - 8,500

JPY1,100,000 - 1,500,000

US\$11,000 - 14,000

山水図蒔絵小箆箱 無銘 明治時代



410



411



(411 - interior)

410 *

A RARE LACQUERED-EGGSHELL CHAGO (TEA MEASURE)

19th century

Decorated in gold and grey *takamaki-e* with Mount Fuji seen through the hollow of an ancient pine tree; *unsigned*; with storage box titled *Tanchozuru tamago sakazuki* (Sake cup of a Japanese crane egg), the inside of the lid with an inscription indicating that this cup was presented to Yoshitake Shigekata in the 11th year of Tenpo (1840). *10.6cm (4 1/8in) long. (2).*

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

富士図蒔絵丹頂鶴茶合 無銘 19世紀

411 Y Φ

A LACQUER KOBAKO (SMALL BOX) WITH IVORY COVER

By Shibata Zeshin (1807-1891), Meiji Period

Of shallow circular form with incurved sides, bearing a ground of dark-olive green *seido-nuri* and lacquered with a formalised dragonfly whose design extends over sides of the box, in gold *takamaki-e* and *juhi mitateai* with highlights of *aogai*, signed inside the cover *Zeshin*; with a fabric bag and *tomobako* inscribed *Katsumushi kogo* (incense box with a dragonfly design) and sealed *Shin*.

8cm (3 1/8in) diam. (4).

£15,000 - 18,000

JPY2,600,000 - 3,100,000

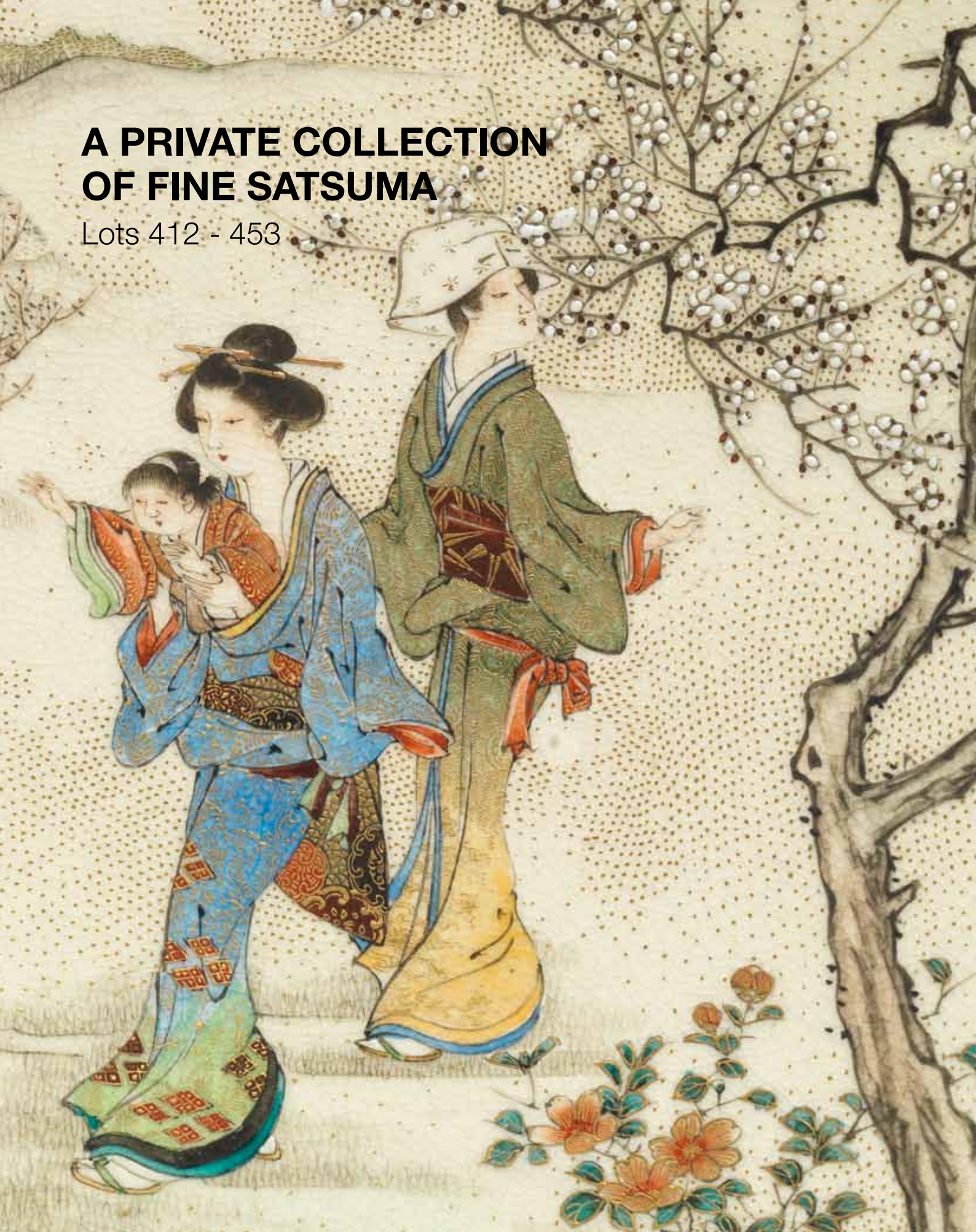
US\$25,000 - 30,000

蜻蛉図漆塗香合 銘「是真」 明治時代



**A PRIVATE COLLECTION
OF FINE SATSUMA**

Lots 412 - 453



GILDING THE GREEN HOUSES

Satsuma ware was first manufactured in 1600 when Lord Shimazu invited Kinkai, one of hundreds of Korean potters who had emigrated to Japan, to open a kiln in his Satsuma domain located in the far south of Kyushu.¹ The earliest examples were made from dark clay with a high iron content covered with a black glaze, but following the discovery of a local white clay Satsuma potters also started to produce lighter-coloured wares that were the ancestors of the crackle-glazed works illustrated on the following pages. Throughout the seventeenth and eighteenth centuries, and most likely well into the nineteenth century, the ceramics made in Satsuma were as different as it is possible to imagine from the minutely decorated pieces illustrated here, but local tradition relates that at some point a group of potters was sent to Kyoto to study the art of enamelling. The earliest known enamelled Satsuma wares, probably dating from as late as the 1860s, bear a passing resemblance to much earlier pieces produced in Kyoto, suggesting that there may indeed be some connection between the two.

The Japanese displays at the Paris Exposition of 1867 included examples of what would later be called Satsuma ware. These were still relatively simple, but in the short space of eight years between 1867 and 1875, when George Ashdown Audsley and James Lord Bowes published their lavish and monumental *Keramic Art of Japan*, something extraordinary happened: not only did the decorated wares become much more elaborate, but enamelled Satsuma suddenly acquired a long and totally unsubstantiated history. Audsley and Bowes were already aware that the longevity of Satsuma was being exaggerated but they still suggested that it might date back two and a half centuries, while in 1877 a London sale of 'old Satsuma' featured pieces supposedly made for presentation to the Pope in the sixteenth century! Not until the 1890s was some semblance of chronological plausibility restored.

The international popularity of Satsuma when it was exhibited at events such as the 1873 Vienna World Exposition encouraged potters from all over Japan to make their own versions of the ware, so that the word 'Satsuma' soon lost most of its geographical sense, although sometimes the bodies were still thrown and fired in Kyushu and then sent elsewhere for decoration. In an effort to maintain the connection with the Satsuma domain, some examples (such as lot 447) are marked with the distinctive *mon* (family crest) of the Shimazu family, consisting of a cross in a circle, often in gold on a red ground, but in the Western imagination 'Satsuma' was no longer a place. Instead it encompassed a romantic vision of the exotic orient, and so it has remained to this day, even though this supposedly most Japanese of products incorporated a number of recently invented Western

techniques and was later influenced by European ceramics brought back from the international expositions: for example, most of the distinctive gilt colour in Satsuma wares manufactured at Awataguchi in Kyoto was made from 'liquid gold', a material developed at the Meissen factory in Germany.

This was a time when discerning collectors of Japanese arts and crafts were becoming increasingly aware of Japanese lore and legend, thanks to books such as *Tales of Old Japan* by Algernon Freeman Mitford (1871), the more titillating *The Nightless City: Or the History of the Yoshiwara Yukwaku* by Joseph Ernest De Becker (first edition, 1899), and the numerous publications of the Irish-Greek journalist Lafcadio Hearn, who lived in Japan from 1890 until his death in 1904. Yabu Meizan and the other canny craftsman-entrepreneurs of Osaka and Kyoto quickly adopted decoration that met the needs of this better-informed new clientele by including such subjects as *oiran* (senior courtesans) in formal procession through the Yoshiwara, daimyo (feudal lords) and their long retinue of samurai retainers, or *rakan* (direct disciples of the Buddha) and other divine and semi-divine beings, as well as episodes from well known myths and legends.

Later Satsuma wares were also made in the knowledge that Japanese woodblock prints and printed books were being collected in huge numbers in the United States and Europe. The lots offered on the following pages includes two examples that are closely based on actual printed originals, one a relatively obscure print but the other a famous image from a book illustrated by the great artist Kitagawa Utamaro (1753-1806). The charger (lot 445) is decorated with a design from a three-sheet print by Utagawa Yoshitora (active about 1836-1887) entitled *Yoshitsune Ezo watari no zu* (Yoshitsune Crosses Over to Ezo) illustrating an imaginary episode from the later career of Yoshitsune, the doomed hero-in-exile so beloved of Mitford and his contemporaries.² Although broadly faithful to the print triptych, the decoration had to be compressed horizontally, a *jinmaku* (camp curtain) was introduced in the foreground and the artist's signature was removed from the cartouche on the banner at the left and replaced with the print's title, taken from the top right-hand corner of the original woodblock design.

The interior of the bowl by Yozan of Kyoto (lot 475) features a lively Edo-period crowd scene from a source that has yet to be identified, while its exterior is lavishly painted with pictorial cartouches set against a background of musical instruments and maple leaves: an autumn landscape, an eagle and pine in the Kano manner, and a design taken from Utamaro's book *Seiro ehon nenju gyōji* (A Picture-book of Annual Events in the Green Houses), originally published in 1804.

Utamaro's late masterpiece would have been well known among connoisseurs by the time the bowl was manufactured, since it is discussed at length in the French critic Edmond de Goncourt's pioneering 1891 study of the artist, where this particular scene is described in detail:

Dans l'admiration enfantine de femmes, dont l'une pour voir de plus près, est à quatre pattes sur le plancher, un peintre est en train de peindre surtout un panneau d'un mur de la salle de l'exposition des courtisanes, un gigantesque Ho-ô— un peintre qui, par ses habitudes, pourrait bien vraisemblablement être Outamaro.

(Watched with childlike adoration by a group of women, one of whom goes on all fours to get a better view, an artist is shown painting a gigantic *ho-o* (phoenix) that completely covers a panel of the wall of the room where courtesans are put on view. The artist's manner suggests that he may well be Utamaro himself.)³

At least in overall outline the ceramic version is a tolerably close copy of Utamaro's original, but with several alterations that reflect the special capabilities of the medium: the colours are brighter, the garments are more richly dyed and embroidered, no surface is left undecorated, and the women's facial expressions are assimilated to the skills of the Satsuma decorators. Through the lavish use of foreign gold, the *Seiro* or 'Green Houses', secluded sites of sensual delight that were inaccessible to all but the most privileged citizens even in 1804, were transported to a glittering Neverland that continues to delight collectors the world over.

NOTES:

1. For the general history of Satsuma ware, see Oliver Impey, Malcolm Fairley, and Tsuyoshi Yamazaki, *Meiji no Takara: Treasures of Imperial Japan: Ceramics Part II: Earthenware*, London, 1995, *passim*, and Joe Earle, "'Satsuma' Ware", in Joe Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, London, 2002, pp.138-141.
2. This print may be viewed in the online database of the Museum of Fine Arts, Boston, inv. no. 11.41357a-c.
3. Edmond de Goncourt, *Outamaro, Le Peintre Des Maisons Vertes* (Utamaro, Painter of the Green Houses), Paris, 1891, p.88; the illustration has been widely published and an example may be viewed in the online database of the Museum of Fine Arts, Boston, inv. no. 2011.806; the same design appears on a late-nineteenth-century Imari porcelain charger, sold in these rooms, 12 May 2009, lot 173, and another dish reproduced in Christian J. A. Jorg, *Fine and Curious: Japanese Export Porcelain in Dutch Collections*, Leiden, 2003, p.125 (no.137).

A FOREWORD FROM THE COLLECTOR

My wife and I have been passionate collectors for more than fifty years. Our love of collecting covered a wide range of items which on the surface appear to be diverse, but on closer examination display a common thread. Design, shape, patina, colour, and quality of manufacture all play an important role in our selection of an article for our collection: we collect not for investment — although value does play a part — but for the love of the article. The artist or maker will of course also play an important part in determining our decision to purchase. As a general rule, a leading or well-known maker or producer will create an article of aesthetic elegance.

Our collection was initially spread over impressionist art, abstract art, and sculpture. What brought us to the next field which drew our fascination and urge to collect? We were drawn to the shape, form, and patina of good Georgian silver, possibly as a result of our being accustomed to seeking these qualities in our sculpture collection. The high quality of workmanship by the old English silversmiths is to be admired. A subsequent study of the English silversmiths led us to the makers of pre-eighteenth and early-nineteenth-Century watch cases and thence, by connection, to pocket-watch makers. We became avid collectors of English pocket watches of that period. The road from old English pocket watches to old English carriage clocks was not a very long one. We became fascinated with the range of clocks, their performance, their varied case designs, and the mechanical skills required in their manufacture, having regard to the tools available at the time.

Our fascination for and love of collecting Satsuma-yaki commenced as a result of a visit to an antique market during a visit to London in the mid-1960s. Our business took us to Japan on numerous occasions and there at the old Haneda airport and later at Narita airport we often saw items of pottery with excessively bright gold overglaze and enamelling, usually depicting Daruma. These, we were told, were bric-a-brac items of Satsuma created for the American market. They were bright and loud and lacked the sensitivity of Japanese art and culture. They were not attractive. Browsing through the London antique market, we noticed a small oval vase. The cream-coloured crackled earthenware glaze with overglaze blue and pink shading and subtle enamelling and gilding showed that this was good Satsuma. It became our first piece of Satsuma and marked the start of a long and most stimulating period of Satsuma collecting. It was signed Kinkozan, a descendant of the famous Kinkozan family of Kyoto, and made in the latter part of the nineteenth century (the Meiji era). Satsuma-yaki was first made by Korean potters who had migrated to Satsuma, a province in the southern island of Kyushu close to the Korean peninsula. From the end of the sixteenth century until the late eighteenth century it was mostly decorated with monochrome glazes, but thereafter it was decorated with overglaze enamels and gilding. These later wares form the basis of our collection and most other Satsuma collections. Kyoto and its Awataguchi district became important centres of Satsuma production. Amongst the more famous producers whose work we collect were Kozan, Seikozan, Ryozan, the Kinkozan family, and of course the prince of makers, Yabu Meizan. Most works by these makers are of high quality and are always on our search list as they are on those of other collectors.

Just as we constantly searched for good artists, sculptors, silversmiths, and watch-and-clock-makers, so did we search for good and artistic Satsuma makers and decorators.

A FOREWORD FROM THE COLLECTOR

私と妻は50年以上に亘り、蒐集に情熱を注いできました。私達の蒐集に対する情熱は多くの分野にまたがっており、一見したところでは多様な印象をうけますが、じっくり観察してみると、共通点をもっているのです。デザイン、形、艶、色、制作の質、これら全てが、私達のコレクションを形成する作品を選ぶ際の重要なポイントとなります。私達は投資を目的とせず、作品の価値も作品を選ぶ際の関心事ではありますが、作品を愛する気持ちを大切にして蒐集をしています。作品を手がけた芸術家および作者が誰であるのかということも、当然のことながら、私達が購入を決定する際の重要なポイントになります。一般的な傾向として、主要なその名をよく知られている作家は、美的に優れた作品を生み出すものです。

私達のコレクションは、当初、印象派絵画、抽象絵画、彫刻作品から構成されていました。そこから、次なる段階として、私達を蒐集という道へと魅了し、駆り立てていったのは何だったのでしょうか？私達が、まずジョージ王朝時代の銀製品の形状と輝きに魅了されたのは、その魅力を彫刻作品に見いだしていたことが関係しているかもしれません。かつてのイギリスの銀細工師の質の高い仕事は賞賛されるべきものです。銀製品の蒐集に関する研究は、18世紀以前、19世紀初頭に制作された時計入れ、またそれに関連して、懐中時計の制作者へと、私達の関心を導いていきました。私達はそれらの時代のイギリスの懐中時計の熱心な蒐集家になっていました。古きイギリスの丸型の懐中時計から上面に取っ手のついた角型のものへと、私達の関心が広がるまでにはあまり時間がかかりませんでした。時計の多様性、その機能、様々な時計入れのデザイン、当時限られた道具を用いて行われた時計制作に必要とされた技術に、私達は魅了されたのです。

私達の薩摩焼蒐集は、1960年代中頃、ロンドン滞在中にアンティーク・マーケットを訪れたことがきっかけで始まりました。私達は仕事で日本へ行く機会が何度もあったため、そのたびに羽田や成田の空港で、過剰なほどに金色で装飾された薩摩焼を目にしたものでした。その多くが、達磨を題材にしていました。それらは、アメリカ向け輸出用に作られた薩摩の骨董品だと聞いていました。派手でけばけばしいこのような薩摩焼は、日本美術・文化独特の繊細さを欠いていました。私達はこうした薩摩焼には魅力を感じなかったのです。

その後、ロンドンのアンティーク・マーケットを巡っていたときに、一つの小さな花瓶が私達の目にとまりました。クリーム色の釉薬をかけて焼いた陶器が青色とピンク色で上塗りされ、わずかな珫瑯と金装飾がほどこされており、上質の薩摩焼でした。この花瓶は私達が最初に購入した薩摩焼となり、私達の長く興奮に満ちた薩摩焼蒐集の記念すべきスタートの一点となりました。この花瓶には、錦光山と銘が入っており、有名な京都の錦光山一家の子孫が手がけており、明治時代、19世紀後期に作られました。薩摩焼は、朝鮮半島に近い九州にある薩摩の地に移住した韓国の陶芸師によって生み出されました。16世紀末から18世紀後期までは、単色の釉薬で装飾されていましたが、それ以降、珫瑯や金を用いて上塗りされるようになりました。これらの後期の作品が、私達の薩摩焼コレクションの基礎であり、また通常見られる薩摩焼コレクションのほとんどがこの時代の作品から構成されています。京都市内の粟田口は、京薩摩の主要な生産地になりました。私達が蒐集したなかで著名な作者には、巧山、精巧山、亮山、錦光山一家、そして薩摩焼作家のなかでも第一人者である藪明山が含まれています。これらの作者による作品の大半は質の高いものであったので、多くの薩摩焼蒐集家と同様、私達も常にこれらの作者による作品を探してきました。



**SATSUMA WORKS OF ART
A PRIVATE COLLECTION
(Lots 412-453)**

412 *

A SATSUMA BALUSTER VASE

By Hozan, Meiji Period

Decorated in enamels and gilt, the body with two large rectangular panels depicting women and children on the shores of a lake in spring enjoying the *hanami* (cherry blossom-viewing) season, a pleasure boat and Mount Fuji looming in the distance and a samurai lord discussing war strategy with his two generals on the other, separated by smaller lobed panels enclosing bird and flower scenes, reserved on a ground sparsely scattered with overlapping medallions, the flattened shoulder with four panels of alternating indoor and outdoor scenes of ladies and children and warriors holding counsel, signed *Hozan*.

15.3cm (6in) high.

£1,500 - 2,500

JPY260,000 - 430,000

US\$2,500 - 4,200



薩摩 金彩色繪武士・美人図花瓶 宝山作 明治時代



413



415

413 *

A PAIR OF SATSUMA OVOID VASES

By Taizan, Meiji Period

Decorated in enamels and gilt, both vases with two lobed panels enclosing complementary Chinese figural scenes from the emperor's court, of figures seated at a sumptuous banquet or enjoying other leisurely pursuits, all reserved on a ground of dense geometric and foliate motifs, the base of both vases signed with impressed seal *Taizan*.

13.5cm (5 1/4in) high. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪中国宮廷図花瓶 一對 帶山作 明治時代

Provenance: Sotheby's, London, 21st June 1988, lot 697.

414 *

TWO SATSUMA BALUSTER VASES

One by Kinkozan and one by Kusube, Meiji Period

Both painted in enamels and gilt, the first vase decorated with two lobed panels, one depicting townsmen during a plum blossom-viewing season, the other with three courtiers and a child attendant by a river, reserved on a dark green ground with birds and flowers and foliate motifs, signed *Kinkozan zo*, 14cm (5 1/2in) high; the second vase with two rectangular panels enclosing a mother and her children within an interior and in a garden during summer, signed *Kusube*, 10cm (3 15/16in) high. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪花瓶 二点 (風俗図、母と子供図) 明治時代

Provenance: the first purchased at Christie's, London, 28th October 1987, lot 157.



414





416

415 *

A SATSUMA BALUSTER VASE

By Kinkozan, Meiji Period

Decorated in enamels and gilt, the body with two rectangular panels enclosing different scenes, one depicting butterflies hovering over tall stalks of chrysanthemums growing behind a bamboo fence and the other peasants packing and carrying bales of rice, signed *Kinkozan* (signature partly concealed by the inventory sticker).

18.7cm (7 3/8in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色繪秋草・米俵搬送図花瓶 錦光山作 明治時代

416 *

A SATSUMA TRUMPET-SHAPED VASE

By Matsumoto Hozan, Meiji Period

Decorated in enamels and gilt, the body with differently shaped panels enclosing various scenes, including a parrot on an elaborately tasselled perch suspended from branches of trailing white and purple wisteria, above baskets of *ikebana* displays, another depicting families enjoying a leisurely outing on the shores of a lake, with an itinerant entertainer carrying a toy boat out to the water, the shoulder with a procession of townspeople dancing, all separated by bands of geometric and foliate motifs, signed *Dai Nihon Kyoto Matsumoto Hozan*. 31cm (12 1/4in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

薩摩 金彩色繪花鳥風俗図花瓶 松本宝山作 明治時代



417



417

417 *

SIX MINIATURE SATSUMA VASES

One by Kinzan, another by Kozan, two by Hiramatsu Genzan, two by Kitamura, Meiji Period

All decorated in enamels and gilt, comprising an ovoid vase depicting sparrows perched and flying among trailing wisteria, signed *Kinzan*, 10.1cm (4in) high; the second of double-gourd form, with birds flying above blooming peony and azalea, signed *Kozan*, 7cm (2¾in) high; the third a pair of bottle vases with tall tapering necks depicting women and children above a band of irises, both signed with seal *Hiramatsu Genzan*, 6cm (2¼in) high; the last another pair of ovoid vases decorated with panels of rakan, women and children, signed *Kitamura*, 6.5cm (2½in) high. (6).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色絵小花瓶 六点 (藤に雀図、牡丹に小鳥図、母子図一對、羅漢母子図一對) 明治時代



418

418 *

FOUR MINIATURE SATSUMA VASES

Two by Seikozan and one by Bizan, Meiji Period
Comprising a pair of cylindrical vases depicting tightly clustered chrysanthemums covering the neck and shoulder and trailing down the body, signed *Seikozan zo*, 8.6cm (3 3/8in) high; the third a baluster vase decorated with townsmen and noble ladies enjoying a festival, some playing a flute and *tsuzumi* (portable drum), with others carry a *shishimai* mask, the shoulder covered with dense peonies, signed *Bizan*, 7.6cm (3in) high; the last an ovoid vase with assorted panels enclosing different scenes including a sage seated beside peony, an exotic bird perched on a flowering tree and seasonal flowers, unsigned, 7cm (2 3/4in) high. (4).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

薩摩 金彩色繪小花瓶 四点 (祭図、花鳥図、菊牡丹図一対)
明治時代

419 *

A PAIR OF SMALL SATSUMA CYLINDRICAL VASES

By Kikkoen, Meiji Period
Painted in enamels and gilt, both vases with three rectangular panels enclosing complementary scenes, including three elegant noble ladies within an interior; another of a bird and a butterfly flying over autumnal trailing purple wisteria and of bird and butterflies hovering over autumnal flowers and plants, all reserved on a ground of densely clustered minute butterflies; both signed with seal *Kikkoen zo*.

9cm (3 1/2in) high. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪美人花鳥図小花瓶 一対 橘香園作 明治時代



419



(422-detail)



420



421

420 *

THREE MINIATURE SATSUMA VASES

Two by Ryuun and one by Kinkozan, Meiji Period
Comprising a pair of baluster vases with covers, both similarly decorated with groups of Heian courtiers, servants and child attendants gathered around a stationed *gisssha* (ox-cart) beneath cherry-blossoms, both signed *Ryuun*, 8.3cm (3¼in) high; the third a rectangular faceted vase with each face painted with a different scene of mountainous landscapes, two carps and autumnal foliage, signed *Kinkozan*, 8.3cm (3¼in) high. (5).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪小花瓶 三点 (宮廷人図一對、景色図)
明治時代

421 *

A MINIATURE SATSUMA SQUARE FACETTED VASE

Painted by Kinzan for the Taizan Company, Meiji Period
Painted in enamels and gilt, with each face depicting an outdoor scene of a group of *karako* (Chinese boys) at play, separated by vertical bands of *shippo-tsunagi* (tied cash), the shoulder with a stylised octagonal flower cartouche enclosing assorted geometric and foliate motifs, signed *Kinzan* with impressed seal *Taizan*.
5.7cm (2¼in) high.

£500 - 600

JPY85,000 - 100,000

US\$840 - 1,000

薩摩 金彩色繪唐子図小花瓶 錦山画、帶山作 明治時代



422 *

A PAIR OF SMALL SATSUMA PEAR-SHAPED VASES

By Kozan, Meiji Period

Finely decorated in enamels and gilt, the elongated body painted with two continuous horizontal panels enclosing complementary scenes, the upper section with Chinese court ladies and children, the lower part with sages and scholars engaged in leisurely activities accompanied by children playing, all between formal borders; both vases signed with seal *Kozan sei*.

12.5cm (4 7/8in) high. (2).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

薩摩 金彩色繪貴婦人仙人唐子図小花瓶 一對 巧山作 明治時代



423



424

423 *

FOUR SATSUMA MINIATURE VASES, A MINIATURE TEAPOT AND SIX MINIATURE TEACUPS

Two by Kizan, one by Kinzan, one by Nikkozan, one by Shizan and six by Shuzan, Meiji Period
 Comprising a pair of double-gourd vases, decorated with densely-clustered peonies and chrysanthemums, signed *Kizan*, 6.5cm (2½in) high; the third an ovoid vase with two roundels enclosing *karako* and Chinese figures on a ground of millefleurs and minute butterflies, signed *Kinzan*, 6.5cm (2½in) high; the fourth a slender pear-shaped vase with tall stalks of lilies on a salmon ground, signed *Nikkozan*, 7.7cm (3in) high; the fifth a teapot decorated with butterflies hovering over peony blooms and wisteria, signed *Shizan*, 6.5cm (2½in) wide; and six miniature teacups, each painted with a seasonal flower, each signed *Shuzan*, 3.1cm (1¼in) diam. (12).

£700 - 900

JPY120,000 - 150,000

US\$1,200 - 1,500

薩摩 金彩色繪小花瓶 四点
 (牡丹菊図一對、唐子図、百合図)
 薩摩 金彩色繪小急須 一点 (牡丹藤図)
 薩摩 金彩色繪小皿 六点 (四季花図)
 明治時代

Provenance: the third purchased at Christie's, London, 23rd June 1987, lot 102.



(425-reverse)



425

424 *

A MINIATURE SATSUMA OVOID VASE

By Kinkozan, Meiji Period

Decorated in iron-red enamels and gilt with an all-over design of *shippo-tsunagi* (tied cash) beneath a band of lappets, signed in gilt *Kinkozan*. 9.5cm (3³/₄in) high.

£500 - 600

JPY85,000 - 100,000

US\$840 - 1,000

薩摩 金彩色繪七宝繫文小花瓶 錦光山作 明治時代

Provenance: purchased at Sotheby's, London, 10th March 1988, lot 442.

425 *

A SATSUMA CYLINDRICAL VASE

By Kinkozan, Meiji Period

Decorated in enamels and gilt, the body with rectangular panels enclosing two different scenes, one depicting a noble lady standing in front of a selection of luxurious kimono draped over a lacquer stand, being dressed by her attendants, the other with women engaged in the sericulture industry, one putting eggs on a sheet of paper, another cutting mulberry leaves, while their two companions feed the silkworms, the shoulder and panels bordered within a simulated bamboo frame and reserved on a millefleurs ground, signed *Kinkozan zo*. 13.5cm (5¹/₄in) high.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪貴婦人・養蚕図花瓶 錦光山作 明治時代



(426-reverse)



426



(427-reverse)



427

426 *

A SATSUMA OVIFORM VASE

By Kinkozan, Meiji Period

Decorated in enamels and gilt, the body with two large oval panels enclosing two different scenes, one depicting three boys fishing beside a river in late spring, with clumps of iris in bloom, the other of townsmen strolling along a lake shore, in the foreground are five young women passing two farmers ploughing the rice fields, whilst behind them a wealthy young merchant is being carried on a palanquin, signed with seal *Kinkozan zo*.

13cm (5 1/16in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色繪子供釣・人物風景図花瓶
錦光山作 明治時代

Provenance: purchased at Christie's, London, 28th October 1987, lot 153.



(428-reverse)

427 *

A SATSUMA SLENDER BALUSTER VASE

Painted by Keizan for the Kinkozan Company, Meiji Period
Decorated in enamels and gilt, the body with two large rectangular panels enclosing different scenes, one depicting a beautiful young woman standing on the banks of a river beside wind-swept autumnal plants and flowers, the other of a cockerel and hen strutting beneath stems of bamboo and lilies, the base signed *Kinkozan* and *Keizan* within oval reserves surrounded by a floral wreath.

15.3cm (6in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

薩摩 金彩色繪美人秋草・双鶏図花瓶 錦光山作、圭山画
明治時代



428

428 *

A TALL SATSUMA CYLINDRICAL VASE

By Okamoto Ryozan, Meiji Period
Painted in enamels and gilt, decorated with two rectangular panels enclosing contrasting scenes separated by vertical bands of stylised maple leaves, one depicting a pair of cranes standing beside stems of bamboo on wave-lashed rocks beneath a flowering plum tree, the other of different types of travellers including pilgrims, townsmen, samurai, noblewomen and their attendants visiting a temple during the *hanami* (cherry-viewing) season, the shoulder with shield-shaped cartouches enclosing geometric and floral motifs, the foot with floral motifs, signed *Ryozan no shirushi* with the Yasuda Company trade mark. 30cm (11 13/16) high.

£2,500 - 3,500

JPY430,000 - 600,000

US\$4,200 - 5,900

薩摩 金彩色繪花鳥風俗図花瓶 岡本亮山作 明治時代



429



430

429 *

TWO SATSUMA VESSELS

One by Ishifuji and one by Kizan, Meiji Period
Both decorated in enamels and gilt, the first a globular vase, the body inset with four large oval panels, each enclosing a different scene including a dragon emerging from waves, a *ho-o* and a *tanzaku* (poem-slip) and chrysanthemum stalks; signed in gilt *Nihon Ishifuji* with seal *Furumizu*, 12.1cm (4¾in) high; the second a teacaddy, decorated with two shaped panels of a *shishi* and dragon reserved on a *shippo-tsunagi* (tied-cash) ground, with integral inner lid and cover, signed *Satsuma Kizan zo*, 12.1cm (4¾in) high. (4).

£800 - 1,200
JPY140,000 - 210,000
US\$1,300 - 2,000

薩摩 二点 (金彩色繪鳳凰龍花図花瓶、
金彩色繪龍文壺) 明治時代

Provenance: the first purchased at Sotheby's, London, 21st June 1988, lot 660.



(431-reverse)

430 *

ONE SATSUMA VASE AND ONE DISH

One by Ryuzan, Meiji Period

Decorated in enamels and gilt, the first a small ovoid vase painted all over with 19 densely-grouped Rakan with their respective attributes, including Kari Sonja, Handaka Sonja and Hatsura Tasha Sonja, above a border of four Shimazu *mon* (crests), the shoulder with a blue dragon, signed *Satsuma no kuni Ryuzan zo*, 15.2cm (6in) high; the dish with two sides folded, with a central *maruni bundo*-shaped panel enclosing an outdoor scene of a courtesan and her attendants on their way to a tea house reserved on a dark-brown ground with gilt foliate sprays, unsigned, 9cm x 11cm (3½in x 4¼in). (2).

£500 - 600

JPY85,000 - 100,000

US\$840 - 1,000

薩摩 二点 (金彩色繪羅漢圖花瓶、金彩色繪風俗圖小皿)
明治時代



431

431 *

A SATSUMA SLENDER BALUSTER VASE

By Kinkozan, Meiji Period

Finely painted in enamels and gilt, the body with two panels enclosing contrasting scenes, the larger panel depicting a group of keen spectators gathering to watch a *tokei* (cock fight), four cockerels inside large wicket basket cages on the stage, while a man and children prepare rice cakes in the foreground, the other panel with calligraphy and tea ceremony utensils including a *chasen* (tea whisk), a *mizusashi* (fresh-water jar), *kobane* (feather duster) and a *turo* (small stove for a kettle), all reserved on a ground of asymmetrically arranged carnation blossoms, signed with impressed seal *Kinkozan*.

20.7cm (8 1/8in) high.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

薩摩 金彩色繪鬪雞準備・茶書道具圖花瓶 錦光山作 明治時代



(434-detail)



432



433



432 *

A TALL SATSUMA OVOID FORM VASE

By Koshida, Meiji Period

Decorated in enamels and gilt, the body with two large panels, one depicting a family of doves perched or in flight among branches of dense trailing purple wisteria, the other of pavilions and temples set amidst autumnal Chinese mountainous landscape, reserved on a ground with seasonal flowers including chrysanthemum, hydrangea and peony, the shoulder covered with a swirling brocade cloth, the foot with a band of lappets enclosing geometric patterns, signed *Koshida*.

32cm (12 5/8in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色繪花鳥山水図花瓶 越田作 明治時代

433 *

A SATSUMA FLARING BEAKER VASE

By Kozan, Meiji Period

Decorated in enamels and gilt with stalks of bamboo and chrysanthemum shrubs, separated by a central band of two *aoi-mon* on a dense foliate ground, the neck and foot with borders of formal floral motifs, the base signed *Dai Nihon Satsumayaki zo Kozan*.

15.3cm (6in) high.

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪菊笹図花瓶 小山作 明治時代

Provenance: Sotheby's, London, 10th March 1988, lot 471.

434 *

A MINIATURE SATSUMA SLENDER BALUSTER VASE

By Yabu Meizan, Meiji Period

Finely painted in enamels and gilt, decorated with three horizontal bands, the upper section with seasonal flowers and grasses, the central panel depicting numerous children playing hide-and-seek, the lower panel with an extensive view over a lake, thatched buildings on the shore, fishermen on the water and sailing boats and mountains in the distance, the neck with rodents chasing jewels, all between formal borders, signed with gilt seal *Yabu Meizan*. 11.5cm (4 1/2in) high.

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

薩摩 金彩色繪四季花・唐子・山村図花瓶 藪明山作 明治時代



434



435



(435-reverse)

435 *

A PAIR OF SATSUMA MOON-SHAPED VASES

Meiji Period

Finely decorated in enamels and gilt, both with a circular ring set on a splayed foot and painted with similar scenes, one side with several groups of *karako* engaged in a variety of activities including appreciating scrolls, writing calligraphy, playing different music instruments, riding *harugoma* (a toy horse) in a mock parade, the reverse with different species of butterflies flying over a honeycomb-patterned ground; both *unsigned*. 9.3cm (3 5/8in) high. (2).

£1,500 - 2,500

JPY260,000 - 430,000

US\$2,500 - 4,200

薩摩 金彩色繪唐子・群蝶図月型花瓶 一對 無銘 明治時代

436 *

A SATSUMA FOLIATE-RIMMED BOWL

By Yabu Meizan, Meiji Period

Finely decorated in enamels and gilt, the interior with a large square panel enclosing an extensive view of a lake, a fisherman casting his net and an oarsman walking towards a thatched hut beneath a pine tree in the foreground, with mountains rising in the distance, reserved on a dense millefleurs ground, the exterior with sparrows in flight amidst branches of trailing white and purple wisteria, signed on a gilt seal *Yabu Meizan*. 15.7cm (6 1/8in) diam.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

薩摩 金彩色繪湖辺図鉢 藪明山作 明治時代



436



437

437 *

A SATSUMA BOWL

Meiji Period

Painted in enamel and gilt, the interior with a foliate-shaped panel of two different scenes, one depicting a family from a noble household by the shores of a lake and the other of a gathering of armed warriors bordered by a band of lappets, the exterior with seven panels of assorted shapes enclosing similar warrior and genre scenes, the base with an indecipherable rubbed signature.

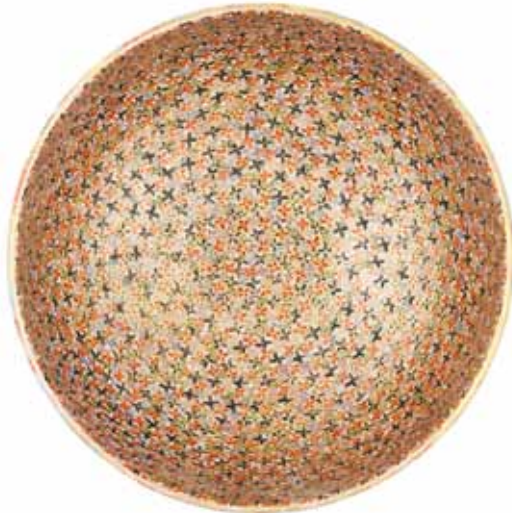
13.5cm (5¼in) diam.

£500 - 600

JPY85,000 - 100,000

US\$840 - 1,000

薩摩 金彩色繪風俗図鉢 作者不明 明治時代



438

438 *

A SATSUMA BOWL

By Ryozan, Meiji Period

Decorated in enamels and gilt, the interior with numerous densely clustered minute butterflies, the exterior with a cloud of stylised butterflies beneath a chrysanthemum border that extends from the rim, signed *Ryozan* within a seal.

12.6cm (5cm) diam.

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪群蝶図鉢 良山作 明治時代

439 *

A SATSUMA SMALL BOWL

By Yabu Meizan, Meiji Period

Finely decorated in enamels and gilt, the interior painted with numerous minute butterflies, the exterior with tightly clustered overlapping chrysanthemums above a formal border, signed on a gilt seal *Yabu Meizan*.

7.2cm (2¾in) diam.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

薩摩 金彩色繪群蝶・菊図小鉢 藪明山作 明治時代



439



440 *

A SATSUMA PLATE

By Kyozan, Meiji Period

Painted in enamels and gilt, the centre with a round panel enclosing wealthy merchants inside a tea house, being entertained by a geisha dancing to the accompaniment of music played on instruments including a *shamisen*, a *koto* and a *tsuzumi* (a portable drum) within a key-fret border and surrounded by a wide band of five herons in flight or wading in a lotus pond, with overlapping assorted brocade interwoven among waterlilies, signed *Kyozan*.

18.6cm (7 1/4in) diam.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

薩摩 金彩色絵芸者に客図皿 杏山作 明治時代



441 *

A SATSUMA PLATE

By Yabu Meizan, Meiji Period

Finely decorated in enamels and gilt with a panoramic view in spring over a lake during the *hanami* (cherry blossom-viewing) season, several sightseers and other figures strolling along the banks lined with cherry trees in the foreground, including the mistress of a tea house beckoning for custom, two *torioi* (travelling female entertainer) serenading a man resting on a bamboo bench smoking tobacco, two groups of ladies with a child holding parasols and three high-spirited men skipping merrily having finished their sake, ferry boats and mountains in the distance, signed with gilt seal *Yabu Meizan*.

18.5cm (7 1/4in) diam.

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

薩摩 金彩色繪花見図皿 藪明山作 明治時代

442 *

A LARGE SATSUMA CHARGER

By Hododa, Meiji Period

Decorated in enamels and gilt, the centre with several women and children strolling along the shores of a lake in spring, beneath trailing branches of purple wisteria, with huts and fishing nets in the distance, bordered by a band of geometric motifs, signed *Satsuma Hododa*.

35.2cm (13 7/8in) diam.

£700 - 900

JPY120,000 - 150,000

US\$1,200 - 1,500

薩摩 金彩色繪美人と子供図大皿 保土田作 明治時代

Provenance: purchased at Sotheby's, 24th August 1999, lot 739.

Illustrated on page 280.



442



443



444

443 *

A SATSUMA RECTANGULAR TRAY

By Hozan, Meiji Period

Decorated in enamels and gilt, depicting the interior of a brothel in the Yoshiwara, a courtesan adorned in her finery standing on the left as her pet cat plays around the hem of her dress, her attendants serving the client seated on the bench beneath a lattice window, signed *Hozan*. 10.5cm x 19cm x 3cm (4 1/8in x 7 1/2in x 1 1/8in).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪遊女客待図四方盆 寶山作 明治時代

444 *

A SATSUMA PLATE

By Seikoizan, Meiji Period

Decorated in enamels and gilt with a genre scene of a family from a wealthy household enjoying an outing in early spring, the mother holding her youngest child to her breast as the eldest sibling stands opposite with her hands held up, another child gesturing to two frolicking puppies on the left, whilst an attendant follows closely behind, a white plum tree on the right, all within a geometric border, the underside with three stalks of chrysanthemums, signed with seal *Seikoizan zo*. 19.2cm (7 1/2in) diam.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

薩摩 金彩色繪母子図皿 精巧山作 明治時代

Provenance: purchased at Sotheby's, London, 18th June 1987, lot 759.



445 *

A LARGE SATSUMA CHARGER

Painted by Sozan for the Kinkozan Company, Meiji Period
 Finely decorated in enamels and gilt, the centre depicting Minamoto no Yoshitsune and his retainers on the shores of a lake, gathered in front of a war curtain decorated with Yoshitsune's *sasarindo* (bamboo grass and gentian) *mon* (crest) drawn across the territory, all waiting to board an approaching ship that will take them to Ezo, the retainers carrying pole arms and war banners, blowing in the strong wind; signed Sozan for the painting in a gourd-shaped cartouche on the right and inscribed *Kinkozan kore o tsukuru* and the title *Yoshitsune Ezo shimawatari no zu* (Picture of Yoshitsune Crossing over to Ezo by Ship) in a banner on the bottom left, the reverse signed with seal *Kinkozan zo*; with *tomobako* titled *Awata-yaki: kazarizara, Yoshitsune-kyo gansen no zu* (Awata ware: a display dish with a picture of Yoshitsune with battleships), the inside of the lid signed *Kinkozan saku* with seal *Kin*. 39cm (15 1/8in) diam. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪義經蝦夷渡嶋図飾皿 素山画、錦光山作 明治時代

The design of Yoshitsune crossing over to Ezo is taken from a triptych print by Utagawa Yoshitora (fl.circa 1836-1887), published by Aritaya Seimon circa 1843-1847. The subject depicted here is an alternative story to the end of a tragic hero, Minamoto no Yoshitsune (1159-1189) and his retainers. In his last battle in the Koromo River in Hiraizumi in 1189, he was attacked by an army of Fujiwara no Yasuhira and committed suicide. However, the legend says they managed to escape to Ezo (present day Hokkaido) where they were worshiped by Ainu as Gikyo Daimyojin (Great God Yoshitsune).



(446-reverse)



446

446 *

AN UNUSUAL SATSUMA CIRCULAR-HANDLED VASE

Painted by Shozan for the Koshida Company, Meiji Period
Bearing a scalloped rim and supported on four feet, finely decorated in enamels and gilt, one side depicting a peacock and its mate strutting beside a flowering cherry tree, the reverse with four butterflies hovering among autumnal foliage including *susuki* (pampas grass), chrysanthemum, *kikyo* (Chinese bellflowers) and *ominaeshi* (valerian), signed *Shozan* and *Koshida* within two oval reserves.

13.2cm (5 1/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

薩摩 金彩色繪花鳥図花瓶 祥山画、越田作 明治時代

447 *

A SATSUMA RETICULATED KORO (INCENSE BURNER) AND COVER

By Nanpo, Meiji Period

Finely decorated in enamels and gilt, the body painted with a continuous outdoor scene of ladies and children in a garden, among seasonal flowers and plants on a millefleurs ground, separated by three lobed apertures, revealing within an interior bowl decorated with sprays of chrysanthemums, lilies and valerian and a *zakuro* (pomegranate) tree, the cover pierced in the form of a chrysanthemum blossom with a tear-shape knob, the base signed with seal *Nanpo*.

16.3cm (6 3/8in) high. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪美人子供図香炉 南畝作 明治時代



447

Provenance: purchased at Christie's, 23rd June 1987, lot 97.



448



449



450

448 *

TWO SATSUMA CONTAINERS AND COVERS

One by Taizan and one by Taniguchi, Meiji Period

Both decorated in enamels and gilt, the first a handled cylindrical jar, painted with all-over design of tightly clustered chrysanthemums, signed *Taizan*, 10.2cm (4in) high; the second a circular box and cover supported on three tall legs, decorated with a profusion of peonies, poppies and daffodils, signed *Taniguchi*, 7.1cm x 12.6cm (2¾in x 5in). (4).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪蓋物 二点 (菊尽、牡丹芥子水仙図) 明治時代

449 *

A SATSUMA GLOBULAR BOWL AND COVER

Meiji Period

Decorated in enamels and gilt, the cover with an all-over design of overlapping fans enclosing summer and spring flowers including peony, irises, chrysanthemums and bamboo, extending over the sides of the box, the interior unadorned with a grey crackled glaze, signed with a Satsuma mon. 10.6cm (4 1/8in) diam. (2).

£500 - 600

JPY85,000 - 100,000

US\$840 - 1,000

薩摩 金彩色繪竹花図蓋物 作者不詳 明治時代

Provenance: purchased at Sotheby's, London, 13th November 1987, lot 910.

450 *

A SMALL SATSUMA CIRCULAR BOX AND COVER

By Ryozan, Meiji Period

Decorated in enamels and gilt, the exterior painted with an all-over design of densely grouped chrysanthemums, peonies, hydrangea, poppies and morning glory, the interior with stylised butterflies, the base signed with seal *Ryozan kore o tsukuru*.

6.2cm (2 3/8in) diam. (2).

£600 - 700

JPY100,000 - 120,000

US\$1,000 - 1,200

薩摩 金彩色繪群蝶菊尽図蓋物 亮山作 明治時代



451



452

451 *

A SATSUMA SAKE EWER AND COVER

By Shizan, Meiji Period

Of rectangular form, finely decorated in enamels and gilt, two faces showing a different scene of two courtesans, one writing a love letter and several *karako* (Chinese boys) at play around a fishbowl, separated by sparrows flying among cherry blossoms between bands of foliate and geometric motifs, the cover surmounted by a finial in the form of a chrysanthemum bud, signed with gilt seal *Shizan sei*. 9cm (3½in) high. (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色繪唐子遊女図銚子 司山作 明治時代

452 *

A SATSUMA TEACUP AND SAUCER

By Hankinzan, Meiji Period

Both decorated in enamels and gilt, the interior of the teacup painted with clouds of minute butterflies hovering between clumps of chrysanthemums, the exterior with a procession of children playing New Year festival games, including flying kites, spinning tops and juggling between lappet and foliate borders, 4.7cm (1 13/16in) high; the saucer inset with a circular panel depicting three women seated beside a *koto* surrounded by blooming autumnal plants and flowers beside which finches are foraging for insects, 13.4cm (5¼in) diam; both signed with seal *Hankinzan zo*. (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色繪新年子供遊戯図紅茶碗皿 阪錦山作 明治時代

Provenance: purchased at Sotheby's, London, 18th June 1987, lot 783.

453 *

A SATSUMA ARCH-HANDLED TEAPOT AND COVER

By Kizan, Meiji Period

Decorated in enamels and gilt, with an all-over design of cranes in flight or standing among chrysanthemum shrubs, the cover pierced with one aperture and similarly decorated with a sprig of chrysanthemums, signed *Kizan*. 13cm (5 1/16in) high. (2).

£500 - 600

JPY85,000 - 100,000

US\$840 - 1,000

薩摩 金彩色繪鶴に菊図急須 貴山作 明治時代

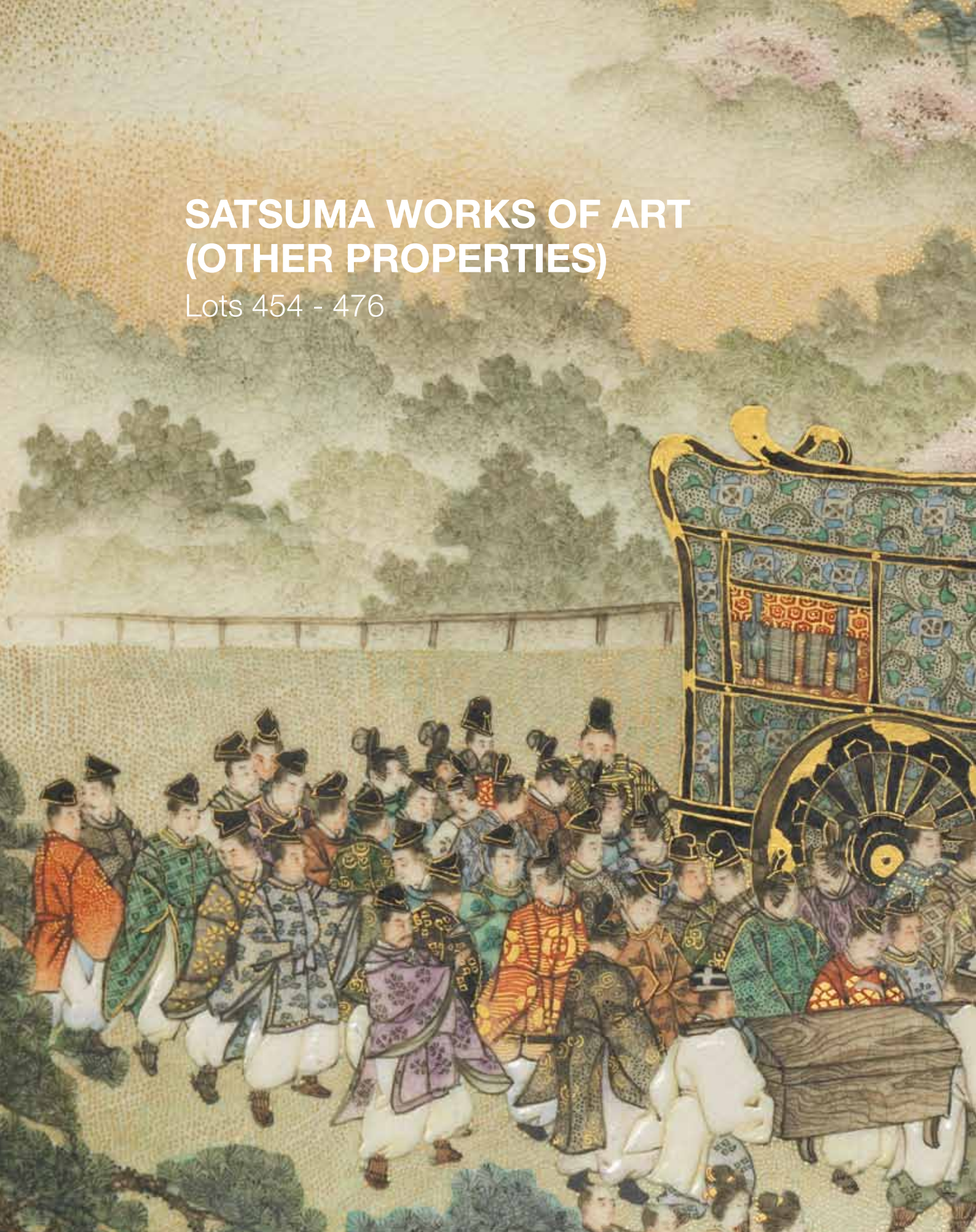
Provenance: purchased at Sotheby's, London, 14th September, 1987, lot 93.

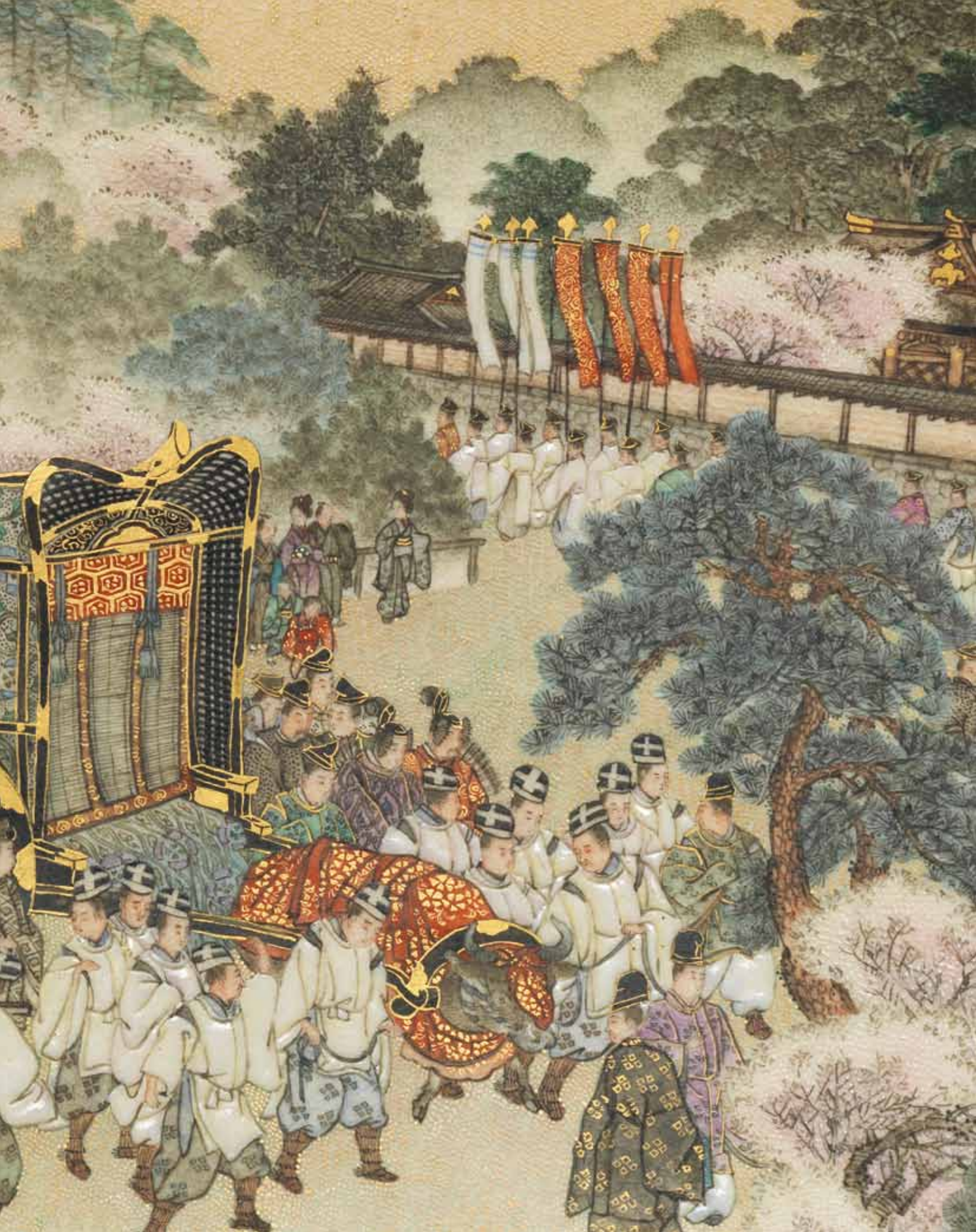


453

SATSUMA WORKS OF ART (OTHER PROPERTIES)

Lots 454 - 476







(454-reverse)



454



455

**SATSUMA WORKS OF ART
OTHER PROPERTIES**

454

A LARGE SATSUMA OVOID VASE

By Seiko, Meiji Period

Boldly painted in enamels and gilt, the body decorated with overlapping square panels depicting a variety of images including a dragon emerging from waves, a *ho-o* flying above paulownia, a carriage stationed beneath maple branches, a Bugaku ceremonial drum behind a *maku* (curtain) and assorted seasonal flowers and plants beneath a shoulder of lappets enclosing stylised butterflies among flowers, the base signed *Fuso Seiko* with seal *Tokodo*; with separate wood stand.

39cm (15 1/8in) high. (2).

£3,500 - 4,000

JPY600,000 - 680,000

US\$5,900 - 6,700

薩摩 金彩色繪花鳥龍牛車囿花瓶 晴郊作 明治時代

455

A SATSUMA OVOID VASE

Meiji Period

Enamelled and gilt with a continuous scene representing the *shigei* (four main accomplishments of the Chinese scholar gentleman) enclosed within shaped panels including two scholars competing at go and others playing musical instruments such as the *sho* and flute and beating a *taiko* drum, *unsigned*.

36.7cm (14 1/2in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色繪四芸囿花瓶 無銘 明治時代



(456-reverse)



456

456

A TALL SATSUMA OVOID VASE

By Okamoto Ryozan, Meiji Period

Intricately and finely enamelled with different outdoor figural scenes enclosed within rectangular panels, one depicting elegantly attired ladies and children at leisure during the *hanami* (cherry-blossom viewing) season, the other with townspeople enjoying a summer outing along the shores of a lake with a snow-decked Mount Fuji rising in the distance, separated by a mass of densely overlapping and swirling brocade, signed *Dai Nihon Kyoto Tojiki Goshigaisha Ryozan*.

30cm (11³/₄in) high.

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

薩摩 金彩色絵花見・富士見図花瓶 岡本亮山作 明治時代



457



458



(459 - interior)



459

457

A MINIATURE SATSUMA CONICAL VASE

By Kozan, Meiji Period

Decorated in enamels and gilt with two large lobed panels, one depicting two wealthy merchants being entertained in a tea house, the other side showing a mother and her five children in a garden, signed in an oval reserve *Kozan*. 9.2cm (3 5/8in) high.

£500 - 800

JPY85,000 - 140,000

US\$840 - 1,300

薩摩 金彩色繪茶屋・美人子供園小花瓶 古山作 明治時代

458

A PAIR OF MINIATURE SATSUMA TRIPLE-GOURD VASES

Attributed to Kozan, Meiji Period

Both decorated in enamels and gilt and bearing almost identical figural designs, the lower section with roundels enclosing sages and *karako* separated by different species of fish, the central lobe with children cavorting with the Seven Gods of Good Fortune, the upper section with numerous *karako* at play, the borders decorated with geometric motifs, the neck and foot with swirling brocade; both vases with traces of a rubbed signature. Both 11cm (4 1/4in) high. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

薩摩 金彩色繪唐子遊戲園小花瓶 一對 推定巧山作 明治時代



(460-cover)

460

459

A SATSUMA CIRCULAR KOGO (INCENSE BOX) AND COVER

By Hankinzan, Meiji Period

Decorated in enamels and gilt, painted with different scenes of a Heian courtier with attendants and noble ladies elegantly dressed in Edo period costumes, possibly parodying episodes from *Genji monogatari* (The Tale of Genji), signed with seal *Hankinzando*.

5.7cm (2¼in) diam. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

薩摩 金彩色繪宮廷人図香合 阪錦山作 明治時代

460

A SATSUMA KORO (INCENSE BURNER) AND COVER

By Kozan, Meiji Period

Decorated in enamels and gilt, the flattened globular body painted with a wide band enclosing sparrows in flight amidst a profusion of seasonal flowers including irises, peony, chrysanthemums, poppies and *kikyo* (Chinese bellflowers) between narrow borders of *shippo-tsunagi* (tied-cash), the cover reticulated in the form of chrysanthemum bloom with a circular panel painted with boys at play at the centre, signed in a rectangular reserve *Kozan*.

9cm (3½in) diam. (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

薩摩 金彩色繪四季花図香炉 光山作 明治時代



461



462

461

A SATSUMA GLOBULAR EWER AND COVER

By Yushin, Meiji Period

Boldly painted in enamels and gilt, with an entwined three-clawed dragon handle and spout, the lower section of the body painted with two *aoi-mon* (hollyhock crests) of the Tokugawa shogunate over a ground of densely clustered overlapping fans, the shoulder with a band of swirling brocade beneath a neck of stylised wisps of cloud and a lappet border, the cover similarly decorated with a tear-shaped finial, the base signed in gilt *Yushin* with seal *sha* (drawn by Yushin). 27cm (10½in) high. (2).

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

薩摩 金彩色繪龍形口手瓶 友信作 明治時代

462

A SATSUMA CYLINDRICAL BOX AND COVER

By Kinkozan, Meiji Period

Painted in enamels and gilt, the body with two lobed panels enclosing two elegantly clad ladies strolling among autumnal plants and flowers in a garden and summer flowers of peony, bamboo and trailing wisteria on the other, the cover decorated with a Heian-period courtier and court lady with their two children, all reserved on a blue ground of stylised flowers and birds, signed within a seal *Kinkozan zo*. 10.2cm (4in) high. (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

薩摩 金彩色繪貴人・牡丹に藤図蓋物 錦光山作 明治時代



463

A PAIR OF SATSUMA LOBED BALUSTER VASES AND STANDS

Painted by Tanfuku for the Tohakuen Workshop, early/mid Meiji Period

Boldly decorated in enamels and gilt with matching designs depicting historical and Buddhist subjects including warriors preparing to depart for battle, Kannon and Rakan accompanied by attendants and a gathering of Chinese female courtiers on a galleried balcony overlooking a waterfall, the shoulder of both vases draped with a textured net curtain behind which a flock of birds are in flight; both bases stamped *Taizan*, both signed in a rectangular reserve *Tanfuku ga* and *Tohakuen Naruse sei* within a pierced circular cartouche; with two detachable square stands, stamped *Taizan*. 43.5cm (17 1/8in) high, including stands. (4).

£2,000 - 2,500

JPY340,000 - 430,000

US\$3,300 - 4,200

薩摩 金彩色繪武士觀音羅漢図花瓶 一對
陶博園作 (單福画) 明治前期/中期

Provenance: Michael Tomkinson (collection no.40), the great-grandfather of the present owner, and thence by descent.

Illustrated: Michael Tomkinson, *A Japanese Collection*, George Allen, London, 1898, vol.II, opp. p.90.



(463-another view)



464

A SMALL OVOID SATSUMA JAR AND COVER

By Yabu Meizan, Meiji Period

Finely decorated in enamels and gilt with a continuous snow scene of several *karako* playing along a snow-covered lakeshore with thatched buildings set within mountainous landscape in the distance, one boy walking on stilts, four sheltering in a resting spot, two rolling a snowball, another two boys carrying a tray of fresh snow, others building a snow model of Daruma and a courtesan, the shoulder and foot with bands of geometric motifs, signed on a gilt seal *Yabu Meizan*. 13.5cm (5 1/4in) high, including cover. (2).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

薩摩 金彩色繪唐子雪遊図花瓶 藪明山作 明治時代

Provenance: Michael Tomkinson (collection no.102), the great-grandfather of the present owner, and thence by descent.

This vase is listed by Michael Tomkinson, *A Japanese Collection Made by Michael Tomkinson*, London, 1898, vol. 2, p.88, described as '102. A covered small vase, oviform; a beautiful example of Meizan's work in modern Satsuma faïence. A snow scene in heavy white enamel, colours, and gold. Height, 4 1/2", seal Yabu Meizan. 19th century.' It is also illustrated in Glendining & Co. Ltd., *Catalogue . . . of the Very Important Collection of Japanese Works of Art Formed by the Late Michael Tomkinson, Esq. of Franche Hall, Kidderminster*, 3 volumes, 1921-1922, pl. LVI, reproduced by Oliver Impey, Malcolm Fairley, and Tsuyoshi Yamazaki, *Meiji no Takara: Treasures of Imperial Japan, Ceramics Part II: Earthenware*, London, 1995, p.65 (fig.33b).

Snow scenes are not a common motif in Satsuma ware. The feeling of mid-winter in the mountains is evoked by the artist's skilful use of thick white enamel whilst - in common with other fine examples of Yabu Meizan's work - the costume of the figures is painted in exquisite detail in different coloured enamels with the patterns picked out in gold.





(465-reverse)



465



(466-reverse)



466



(467-reverse)

465

A SATSUMA VESSEL AND COVER

By Kinkozan, Meiji Period

Painted in enamels and gilt, the body with two lobed panels depicting two fishermen hauling in their catch, in front of a thatched hut in the background and cockerel, hen and chicks foraging for food among autumnal flowers and plants on the other, reserved on a blue ground decorated with a mass of foliage, the shoulder applied with two handles in the form of archaic beasts, the cover surmounted by a chrysanthemum-shaped finial, signed within a seal *Kinkozan zo.*

16.2cm (6¼in) high. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪漁師・鶏図入物 錦光山作 明治時代

466

A SATSUMA RECTANGULAR VESSEL AND COVER

Painted by Shozan for the Kinkozan Company, Meiji Period

Finely painted in enamels and gilt, one panel depicting a pheasant and its mate perched on rocks beside flowering peony overhanging a stream and the other of ducks in flight and in a stream with shrubs of *fuyo* (cotton mallow) and *ominaeshi* (valerian) growing on the banks, all reserved on a millefleurs ground of a mass of densely clustered chrysanthemums, peonies and morning glory, the cover with a knob in the form of a chrysanthemum blossom and foilage, signed *Shozan* on one panel, the base *Kyoto shi Kinkozan zo.*

14cm x 10cm x 7cm (5½in x 4in x 2¾in). (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪花鳥図蓋物 正山画、錦光山作 明治時代



467

467

A SATSUMA BEAKER

By Yabu Meizan, Meiji Period

Finely decorated in enamels and gilt with numerous children imitating a daimyo procession, dressed as samurai wearing elaborate costumes, carrying banners, bows, boxes, quivers and other paraphernalia, the boys painted in diminishing size creating an impression of perspective, the rim with a band of key-fret pattern and the foot with geometric designs, signed on a gilt seal *Meizan sei;* with separate wood stand and storage box. 9cm (3½in) high. (3).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

薩摩 金彩色繪子供大名行列図碗 藪明山作 明治時代



468 (part lot)



469



470

468

A SATSUMA TEA SERVICE

One bowl by Nikko, Meiji Period

Comprising: a teapot and cover, 14.5cm (5³/₄in) high; a milk jug and cover, 10.5cm (4 ³/₁₆in) high; 12 cups, each 9.1cm (3 ⁵/₈in) diam; 12 saucers, each 13.5cm (5 ³/₈in) diam; 12 plates, each 15.7cm (6 ³/₁₆in) diam; an unassociated foliate-rimmed bowl, 16cm (6¹/₄in) diam; all decorated in enamels and gilt, the service painted with a profusion of seasonal flowers including chrysanthemum, peony and hydrangea, except for inside the cups which are decorated with five chrysanthemum flower heads, all inscribed in a rectangular reserve *Beruperu* (possibly 'Belpaire', the name of the owner of the tea service), the interior of the bowl decorated with a star-shaped central panel enclosing minute butterflies bordered by a mass of tightly clustered chrysanthemum and peony blossoms, the exterior similarly decorated; the base signed in a rectangular reserve *Nikko*. (41).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

薩摩 金彩色繪四季花図紅茶器一揃 四十点
ベルペール (おそらく所有者銘)
薩摩 金彩色繪菊牡丹図鉢 一点 日光作
明治時代

469

A SATSUMA TEA CUP AND COFFEE CUP AND SAUCERS

The coffee cup and saucer by Kinkozan, Meiji Period

Both decorated in enamels and gilt, the teacup and saucer painted with matching designs of butterflies hovering over peonies growing behind a bamboo fence reserved on a brown ground, *unsigned*, the teacup 5.7cm x 8.5cm (2¹/₄in x 3 ³/₈in), the saucer 13.5cm (5¹/₄in) diam., the second decorated with lobed panels enclosing figures within the precincts of a large mansion and small birds flying amongst trailing wisteria on a blue ground scattered with dragonflies and birdcages, signed *Kinkozan zo*; the coffee cup 5.7cm x 6.2cm (2¹/₄in x 2 ³/₈in), the saucer 12.5cm (4 ⁷/₈in). (4).

£700 - 900

JPY120,000 - 150,000

US\$1,200 - 1,500

薩摩 二点 (金彩色繪花鳥風景図珈琲碗皿、
金彩牡丹蝶図紅茶碗皿) 明治時代

470

A SATSUMA PART TEA SERVICE

By Seikozan, Meiji Period

Comprising a teapot and cover, 12.7cm (5in) high, a milk jug, 9cm (3¹/₂in) high, a tea cup, 5.2cm (2in) high, two saucers, both 12.8cm (5in) diam., all finely decorated in enamels and gilt with similar outdoor scenes during the plum blossom season depicting samurai with attendants, townsmen, women and children and itinerant entertainers strolling along the shores of a lake with Mount Fuji looming in the distance; all signed with seal *Seikozan*. (6).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

薩摩 金彩色繪梅見図紅茶器 六点 精巧山作 明治時代



(472-detail)



471



472

471

A SATSUMA BOWL

Meiji Period

Decorated in enamels and gilt, the interior painted with a large cherry tree, the branches of blossoms arching over flowering shrubs of chrysanthemums, peonies and irises, surrounded by a border of repeat foliate and geometric motifs, the exterior with a flock of swallows flying beneath trailing purple, red and white wisteria beneath a narrow band of flowerheads, signed with an indecipherable mark.

10.9cm (4¼in) diam.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

薩摩 金彩色繪四季花燕図鉢 作者不明 明治時代

472

A SATSUMA DEEP BOWL

By Seikozen Meiji Period

Finely decorated in enamels and gilt, the interior with a central wreath of assorted flowers including peony, chrysanthemum, iris and morning glory, bordered by a group of travellers comprising samurai on horseback accompanied by attendants, women and children, itinerant female musicians, flower sellers and entertainers on the Tokaido road, a snow-covered Mount Fuji looming in the distance, the exterior with *ho'ojiro* (meadow bunting) and *tsugumi* (thrush) flying and perched among flowering *zakuro* (pomegranate), *aoi* (hollyhock) and *susuki* (pampas grass), signed with seal *Seikozen*.

6.5cm x 12.8cm (2½in x 5in).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪花鳥東海道図鉢 精巧山作 明治時代

Provenance: an English private collection.



473



474



475

473

A SATSUMA BOWL

By Shozan, Meiji Period

Finely painted in enamels and gilt, the interior decorated in the centre with a sumptuously caparisoned white elephant carrying several *karako* (Chinese boys) beneath a canopy mounted on to its howdah-covered back, on the left two children are being hauled up by a rope held by their companions whilst others holding fans and sticks play around the mammal's feet, the exterior decorated with numerous butterflies hovering among assorted flowers beneath a key-fret border, signed *Shozan*. 14cm (5½in) diam.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪白象唐子図鉢 蕭山作 明治時代

Provenance: a German private collection.

474

A SATSUMA FOLIATE-RIMMED BOWL

By Kaizan, Meiji Period

Painted in enamels and gilt, the interior with a foliate panel depicting townspeople and pilgrims climbing the slopes of a steep hill to visit the shrine seen in the distance, the exterior with a noble household gathered on the shores of a lake during the *hanami* (cherry blossom-viewing) season, signed with seal *Kaizan sei*.

10.8cm (4¼in) diam.

£1,200 - 1,500

JPY210,000 - 260,000

US\$2,000 - 2,500

薩摩 金彩色繪參拜・花見図鉢 介山作 明治時代



476

475 *

A SATSUMA PLATE

By Kinzan, Meiji Period

Intricately painted in enamels and gilt with a spring scene of an *gissha* (ox cart) accompanied by a procession of escorting samurai during the *hanami* (cherry-viewing) season, with a small group of spectators in the foreground, bordered by a band of cherry blossoms, signed *Kinzan*; with wood storage box.

19.3cm (7 5/8in) diam. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

薩摩 金彩色繪御所車図皿 錦山作 明治時代

476

A SATSUMA DEEP BOWL

By Yozan, Meiji Period

Finely decorated in enamels and gilt, the interior with a central circular panel depicting a lively indoor scene of a crowd gathered before a live auction of animals and vegetables, the vendor standing behind a table holding up a radish, surrounded by a thick band of millefleurs and floral diaper motifs, the exterior painted with three oval panels, each enclosing a different scene of a hawk perched on a wave-lashed rock, an autumnal Chinese landscape and a scene taken from a page titled *Shoho haritsuke saiko zu* from Utamaro's illustrated book, *Seiro ehon nenju gyoji*, showing courtesans watching an artisan adding colours to the painting of a phoenix on the interior wall in a house of pleasure, separated by irises above a border of musical instruments used during a Gagaku performance, signed with seal *Kyoto Yozan*.

7cm x 15.6cm (2 3/4in x 6 1/8in).

£1,500 - 2,500

JPY260,000 - 430,000

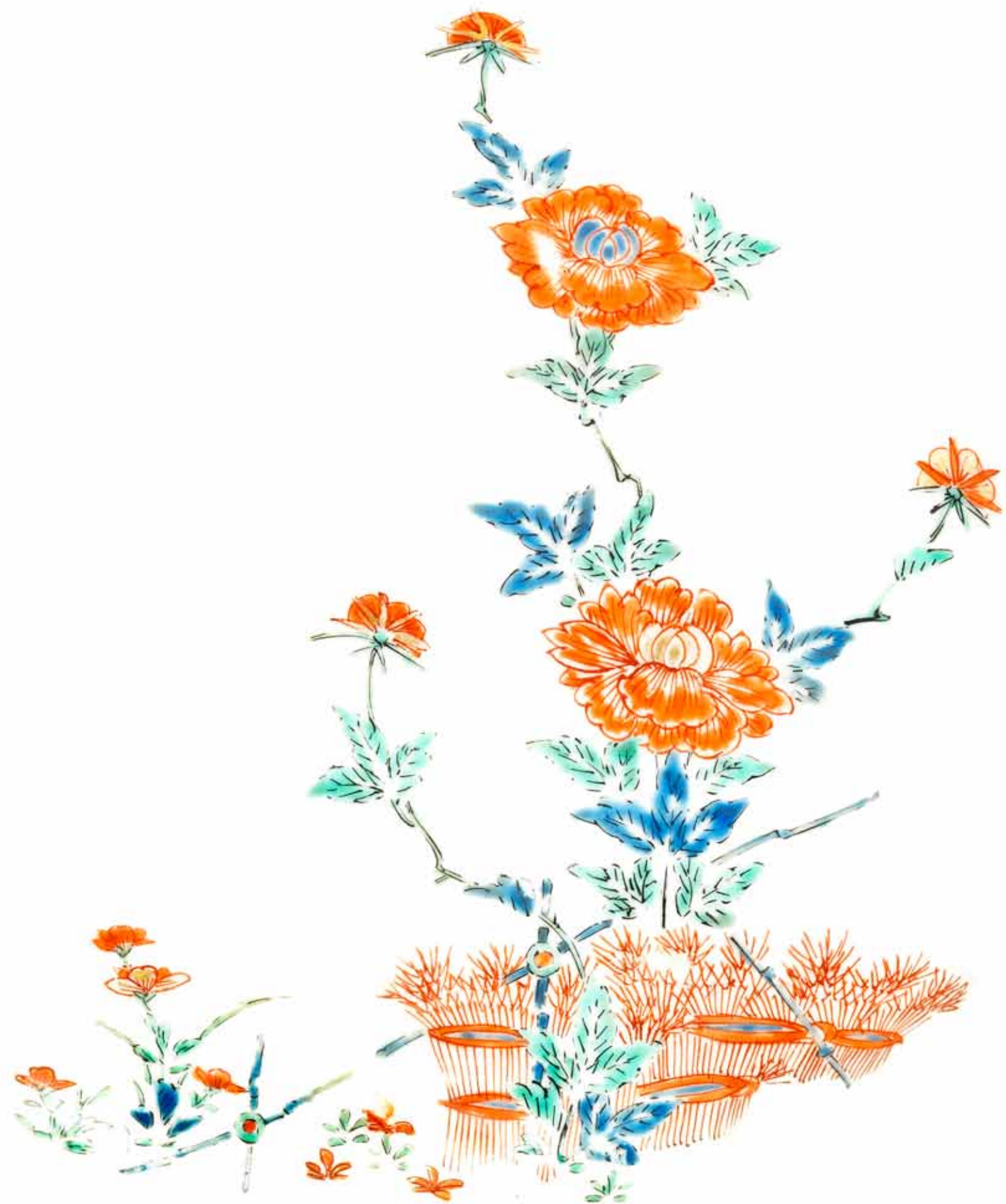
US\$2,500 - 4,200

薩摩 金彩色繪競売図鉢 陽山作 明治時代

CERAMICS

Lots 477 - 499







477



(478-reverse)



478

**CERAMICS
VARIOUS PROPERTIES**

477 *

A RARE AND LARGE JOMON POTTERY BOWL

Later Jomon Period, circa 500BC

Of depressed globular conical form, supported on a tapering foot and with everted rim, carved just beneath the rim with a wide band of incised curved lines creating raised double circle motifs beneath a wavy line within the pale brown biscuit pottery; with wood storage box. 20.5cm x 38cm (8in x 15in). (3).

£3,500 - 4,500

JPY600,000 - 770,000

US\$5,900 - 7,500

縄文土器 大鉢 縄文時代後期（紀元前5世紀頃）

Serizawa Chosuke and Tsuboi Kiyotari (eds.), *Jomon doki taisei* (A Survey of Jomon Pottery Vessels), Tokyo, 1981, Vol. 4, *Banki* (The Latest Period), pl.276, illustrates a smaller shallow bowl excavated from the Nado shell mound, Chiba Prefecture, with a band of carved decoration in a similar technique; a label accompanying this pot states that it was excavated in the same prefecture.



479

478

AN IMARI BLUE AND WHITE OVOID JAR

Late 17th century

Painted in underglaze blue with a dragon appearing from clouds and a tiger about to turn to confront its adversary, among chrysanthemum blooms, the shoulder with a formal lappet border.

29.2cm (11½in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

伊万里 染付龍虎図壺 17世紀後期

479

A FINE KO-IMARI JAR IN KO-KUTANI STYLE

3rd quarter of the 17th century

Of broad baluster form with short cylindrical neck, painted with a broad band of flowering peonies and rocks, within bands of formalised clouds, the neck painted with panels of *kiri* (paulownia) on a diaper ground, predominantly in red and green enamels with sepia and slight ochre highlights. 31cm (12¼in) high.

£20,000 - 25,000

JPY3,400,000 - 4,300,000

US\$33,000 - 42,000

古伊万理 色繪牡丹文花瓶 17世紀後期

For the type, see Toguri Tohru, *Japanese Ceramics in The Toguri Collection*, Tokyo, 1988, p.73, no.102; also illustrated in *Zaidan Hojin Toguri Bijutsukan zohin senshu: Seireki 2000 nen kinen zuroku* (Selected Works from the Toguri Museum of Art Foundation: Commemorative Catalogue of the Year 2000 AD), Tokyo, 2000, p.71, no.95.



480

480 *

A SET OF TEN GLAZED STONEWARE MUKOZUKE (FOOD DISHES)

By Ogata Kenzan (1663-1743), mid 18th century

Each shallow rectangular dish with a flat base and upright sides, the interior painted in underglaze iron oxide, two decorated with pine, one with daffodils, one with irises, one with camellia, one with chrysanthemum, one with plum, one with a thatched hut, one with a sprig of magnolia and one with a stalk of bamboo, the exterior sides decorated with stylised floral sprays, all signed on the base *Kenzan ga*; with wood storage box inscribed *Kenzan yakizara* (dishes made by Kenzan) and dated *Kyoho juni hinoto-hitsuji gogatsu* (in the fifth month of the hinoto-hitsuji year, Kyoho 12 [1727]).

Each 2cm x 21.6cm x 11cm (¾in x 8½in x 4¼in). (11).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

草花図向付 十客 尾形乾山作 18世紀中期

481 *

A PORCELAIN CHOKO (SMALL CUP)

Kenzan style, 19th century

Decorated in enamels with spring *sansai* (edible wild plants) and wild flowers including *zenmai*, (*osmunda japonica*) *tsukushi* (horsetail), *warabi* (western bracken fern) and *sumire* (violet), the base signed *Kenzan*; with wood storage box. 5.1cm (2in) high. (2).

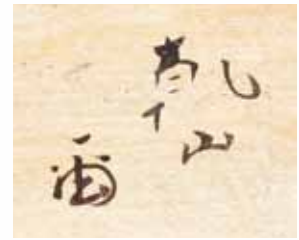
£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

山菜図猪口 作者不詳 (尾形乾山式) 19世紀

As noted by Richard Wilson, an economic revival at the end of the 18th century encouraged Kyoto potters to experiment with porcelain production, a development often credited to Okuda Eisen (1753-1811) and continued in the work of several members of the Kenzan line. See Richard L. Wilson, *The Art of Ogata Kenzan: Persona and Production in Japanese Ceramics*, New York and Tokyo, 1991, pp.168-169.



(481 - signature)



(481 - signature)

481

483



482



484

482

A RARE IMARI BLUE AND WHITE HANA-IKE (FLOWER VASE)

Late 17th/early 18th century

In the form of a carp leaping up from turbulent waves which crash among rocks, its mouth open and its fins drawn in to form a compact composition, with a suspension hole at the back, partly painted in underglaze blue. 31.2cm (12¼in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

伊万里 染付昇鯉形花瓶 17世紀後期/18世紀前期

483

SIX IMARI MODELS OF CARP

Late 17th/early 18th century

The first of a carp leaping from a rectangular base which rises up to one side, painted in underglaze blue and coloured enamels, 29.8cm (11¾in); the second of a carp leaping from swirling water, painted in underglaze blue, 19cm (7½in); the third of a carp in a similar attitude, painted in underglaze blue and pink enamel, the watery base partly painted with green enamel, 17.8cm (7in); the fourth a small leaping carp vase painted in underglaze blue and pink enamel, 12cm (4¾in); the fifth and sixth are a pair in the form of a small fisherman riding on a leaping carp rising from a wave base, each partly painted in coloured enamels, 21.5cm (8½in). (6).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

伊万里 色絵昇鯉置物 六点 17世紀後期/18世紀前期

For another example of the first, see Takeshi Nagatake (ed.) *Nihon no bi, karei naru Koimari*, Exhibition Catalogue, Kyoto, 1980, no.75.



485

484

A RARE IMARI MODEL OF A CONCH SHELL

Late 17th/early 18th century

In the form of a conch shell, with an attached rope, rising from breaking waves, a crab adhering to a smaller mollusc to one side, painted in underglaze blue, iron red and pink enamels with gilt splashes. 23.5cm (9¼in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

伊万里 色絵巻貝置物 17世紀後期/18世紀前期

Provenance: W. W. Winkworth collection.

485

A PAIR OF IMARI CARP MODELS

Late 17th/early 18th century

Each in the form of a carp leaping from swirling water, its mouth open as it takes in air and its tail appearing from the water to one side, painted in underglaze blue and green red and pink enamels. 24cm (9½in) high. (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

伊万里 色絵昇鯉置物 一对 17世紀後期/18世紀前期

Provenance: W. W. Winkworth collection.

For other examples of the model, see Soame Jenyns, *Japanese Porcelain*, Faber and Faber, London, 1965, pl.35A; and John Ayers et. al, *Porcelain for Palaces*, Exhibition Catalogue, Oriental Ceramic Society, London, 1990, p.189, no.179.



486

486

A LARGE PAIR OF IMARI CARP MODELS

Late 17th/early 18th century

Each in the form of a carp leaping from a high base of swirling water, its mouth open as it takes in air and its tail appearing from the water to one side, painted in red, pink, green, and purple enamels. 34.3cm (13½in). (2).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

伊万里 色絵昇鯉置物 一对 17世紀後期/18世紀前期

Provenance: W. W. Winkworth collection.



487



(488-reverse)

488

487

AN IMARI BOWL, COVER AND STAND

Circa 1700

The bowl of deep form, painted on the underglaze blue ground with panels of dragons and landscapes in underglaze blue and coloured enamels, among coloured and gilt scrolling chrysanthemums, the cover similarly decorated and surmounted by a seated *shishi* knob, the en suite stand decorated with a central panel of scrolling chrysanthemums.

The bowl 28cm (11in) high, the stand 31cm (12 1/8in) diam. (3).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

伊万里 金彩色繪龍山水文蓋物 附托 1700年頃



488

A LARGE IMARI FIGURE OF A BIJIN (BEAUTIFUL LADY)

19th century

Standing with one hand holding up the hems of her garment, her body twisted as she looks slightly to her right, wearing a *yukata* painted with chrysanthemums and cherry blossoms growing from behind a bamboo fence in iron-red, gilt and underglaze blue.

48cm (18 7/8in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

伊万里 色絵美人立像 19世紀

489



489

AN UNUSUALLY LARGE IMARI MODEL OF A DOG

Early 18th century

Seated, facing ahead, its head raised with an alert expression and a gilt small bell attached to a loosely-knotted rope collar around its neck, its forelegs splayed and its hind legs bent, its body painted with splashes of black, red and sepia enamel.

47cm (18 1/2in) high.

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

伊万里 色絵犬置物 18世紀前期



490 *

AN IMARI DEEP BOWL

19th century

Decorated in typical palette, the central well painted with a black ship set in calm waters bordered by Dutch figures separated by further ships, the base painted with the auspicious *Ju* character in gilt enamels; with wood storage box.

11cm x 32.2cm (4 3/8in x 12 5/8in). (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

伊万里 金彩色繪阿蘭陀船図鉢 19世紀



490

491

A KAKIEMON PLATE

Late 17th century

Of octagonal form with everted rim, painted in coloured enamels with the legend of Shiba Onko, the boy hero about to break a large water jar to release his trapped friend, while another boy looks on, beneath four flying birds, the brown-glazed rim similarly painted with trailing chrysanthemum blooms. 21.3cm (8 3/8in).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

柿右衛門 色繪司馬温公図皿 17世紀後期



491

The design is illustrated in, *Kakiemon no sekai (Genryu kara gendai made)*, Asahi Shinbun, 1983, p.124, fig.148; and in the Exhibition Catalogue, *Porcelain for Palaces*, London, 1990, p.153, no.124. It was popular in Europe and in England and was copied by Dutch decorators and at Vienna and Meissen, as well as at factories in Chelsea, Derby and Bow in England, where the pattern was known as the 'Hob in The Well'.



492



493



492

A PAIR OF KAKIEMON PLATES

Late 17th century

Each of decagonal form with everted rim, painted in coloured enamels with a *shishi* prancing beside a clump of peonies growing behind a banded hedge, the brown-edged rim similarly painted with scattered cherry blossoms and broken *rinzu* (textile-weave) pattern.

19cm (7½in) diam. (2).

£3,000 - 3,500

JPY510,000 - 600,000

US\$5,000 - 5,900

柿右衛門 色絵唐獅子牡丹図皿 二枚 17世紀後期

For other examples of the design, see, *Kakiemon no sekai (Genryu kara gendai made)*, Asahi Shinbun, 1983, p.81, fig.95; and *Nihon no bi, Karei naru Ko-Imari*, edited by Takeshi Nagatake, 1980, no.1.

493

A PAIR OF KAKIEMON-STYLE MODELS OF OSHIDORI (MANDARIN DUCKS)

19th century

Shown swimming, facing ahead and with open beaks, painted in iron red, green, blue, pale yellow and black enamels.

Both 15.8cm (6¼in) wide. (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

柿右衛門様式 色絵鴛鴦置物 一對 19世紀

A somewhat similar study of a mandarin duck on water is illustrated in the Exhibition Catalogue, *Porcelain for Palaces*, London, 1990, p.185, no.171. A small water dropper of similar form is in the Ashmolean Museum, Oxford.



494 *

A COMPLETE SET OF FIVE NABESHIMA-STYLE DISHES

19th century

Painted in underglaze blue and overglaze enamels with cherry blossoms floating on a stream on a basketwork ground, the underside painted with three groups of *shippo-tsunagi* (tied cash), supported on a high foot painted with a combed design.

3.7cm x 15.4cm (1½in x 6in). (5).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

鍋島様式 色絵桜川図皿 五枚一揃 19世紀



(494-underside)



495 *

A NABESHIMA BLUE AND WHITE SAUCER DISH

18th century

Painted in underglaze blue with a fragrant olive tree partially covered by a band of mist, the underside painted with three groups of *shippotsunagi* (tied cash), supported on a high foot painted with a combed design; with wood storage box. 4.2cm x 14.6cm (1 5/8in x 5 7/8in). (2).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

鍋島 染付木犀文皿 18世紀

For a slightly larger dish painted with an identical design in underglaze blue and overglaze enamel, see Suntory Museum of Art (ed.), *Nabeshima Ware: Designs That Inspire Pride*, Tokyo, 2010, p.171, no.130.

(495-underside)



(496-cover)



496



(497-reverse)



497

496 *

A GREEN-GLAZED KORO AND SILVER RETICULATED COVER

The koro by Miura Chikusen II (1882-1920) and the cover by Nakagawa Joeeki X (1880-1940), early 20th century
The globular unadorned body with flat rim, tapering legs and celadon glaze surmounted by a silver reticulated cover carved with flowers of the four seasons depicting peony, plum, chrysanthemum and daffodils, the cover signed *Nakagawa jussei Joeeki zo*; with wood storage box and *tomobako* titled *Ho Soyo seiji koro* (incense burner in the style of celadons from the Song Dynasty) with two seals, the inside of the lid signed *Nanryo shikikusabana bori hoyo Nakagawa Jussei Josei zo* (silver incense cover pierced with seasonal foliage by Nakagawa Josei X) with seal *Nakagawa Josei* for the silver cover and *Shigetuan Chikusen sei* with seal *Chikusen* for the celadon incense burner.

12.6cm (5cm) high. (4).

£1,800 - 2,500

JPY310,000 - 430,000

US\$3,000 - 4,200

四季花図銀製穂家付青磁香炉 二代三浦竹泉作（香炉）、
中川十世浄益作（穂家） 20世紀前期



498

497

A HIRADO BLUE AND WHITE MIZUSASHI (FRESH-WATER JAR) AND COVER

19th century

Of cylindrical form, finely painted in underglaze blue with five of the *Nijushiko* (24 Paragons of Filial Piety), comprising Moso collecting bamboo shoots, Saishi feeding her grandmother, Kakkyo digging up a pot of gold, accompanied by his wife and child, Toei offering to the heavenly weaver, and Osho expressing alarm as a fish leaps from the ground, the cover surmounted by a bamboo-form knob, *unsigned*.

20.3cm (8in) high. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

平戸 染付二十四孝図水差 19世紀

498

A HIRADO WHITE-GLAZED PORCELAIN VASE

19th century

Of globular form with tall flared neck and *shishi* head handles, crisply moulded around the lower section with breaking waves, the upper part with cranes flying among scattered clouds and the rim similarly moulded with *takaramono* (treasures associated with the Seven Gods of Good Fortune). 29cm (11 3/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

平戸 白釉鶴波頭図花瓶 19世紀

499

A PORCELAIN BALUSTER VASE

By Makuzu Kozan, late Meiji/early Taisho Period

Decorated with leafy stems of *tsuwabuki* (green leopard plant), painted in underglaze blue, yellow and copper red on a lightly incised graduated wave ground, the neck and foot covered with a thick flambé pale pink glaze, the base signed in underglaze blue *Makuzu Kozan sei*. 24.8cm (9 7/8in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

釉下彩石菫図花瓶 真葛香山作 明治時代後期/大正時代前期

A similar vase by Makuzu Kozan is illustrated by Oliver Impey and Malcolm Fairley (eds.), *The Nasser D. Khalili Collection of Japanese Art: Meiji no Takara, Treasures of Imperial Japan*, London, 1995, Ceramics pt.1, Porcelain, no.63.



499

The image displays a cloisonné enamel piece on a light-colored, textured background. The artwork is divided into two main sections. The upper section shows a dark, slender branch extending from the left towards the right, adorned with several small, round white flowers, each with a distinct yellow center. The lower section features a cluster of green leaves with dark brown stems, some of which have small yellow buds or tips. The enamel work is characterized by its vibrant colors and the fine lines that define the shapes of the flowers and leaves.

**CLOISONNÉ ENAMEL
WORKS OF ART**

Lots 500 - 511





500



**CLOISSONNÉ ENAMEL
VARIOUS PROPERTIES**

500

**A PAIR OF CLOISSONNÉ ENAMEL
BUNDO-FORM VASES**

Meiji Period

Both vases worked in silver wire with a matching design, one side decorated with a five-clawed writhing dragon with flames licking its flanks and the other with a phoenix among *karakusa* within a border of mythological beasts, the sides with stylised bird roundels and archaic motifs, the edges and rims of gilt bronze, *unsigned*.

Both 16cm (6 1/4in) high. (2).

£1,500 - 2,500

JPY260,000 - 430,000

US\$2,500 - 4,200

龍鳳圖七宝花瓶 一對 無銘 明治時代

501

**A CLOISSONNÉ ENAMEL SAKE EWER
AND COVER**

Meiji Period

Worked in gilt copper and silver wire, the flattened circular body decorated with coiled dragons among chrysanthemum heads and tendrils reserved on tight whorl-design ground, the underside and cover similarly decorated and surmounted by a finial in the form of a chrysanthemum bud, with the rims, handle and base of gilt bronze, *unsigned*.

17cm (6 5/8in) across. (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

菊に龍文七宝銚子 無銘 明治時代



501



(502-reverse)



502

502

A CLOISONNÉ ENAMEL OVOID VASE

Meiji Period

Worked in gilt wire with a continuous design of *shishi*, dragons and *ho-o* cavorting among auspicious implements, holding scrolls or playing musical instruments, the rim and neck decorated with a band of chrysanthemums and foliage, the shoulder covered with a wide brocade band enclosing formal chrysanthemum heads within *shippo-tsunagi* (tied cash), all reserved on a tight whorling ground, *unsigned*.

31.5cm (12 3/8in) high.

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

獅子鳳凰龍文七宝花瓶 無銘 明治時代

503

A CLOISONNÉ ENAMEL VASE

Style of Namikawa Yasuyuki, Meiji Period

Worked in gilt copper wire with butterflies fluttering among stylised flowers and tendrils on a pale-yellow ground, beneath a neck decorated with similar flowers on a mottled-yellow ochre ground, the neck with a border of formal floral heads within lozenge cartouches, applied with a gilt bronze rim and foot, *unsigned*.

12.1cm (4 3/4in) high.

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

蝶草花図七宝花瓶 無銘 (並川靖之式)
明治時代



503



504 *

A CLOISSONNÉ 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).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

龍鳳凰鶴蝶花図七宝鉢 無銘 (並河靖之式) 明治時代

505 *

A CLOISSONNÉ ENAMEL SAKAZUKI (SAKE CUP)

By the Ando Jubei Company, Taisho Period
Decorated in silver and *musen* wire with two *nyoi* staff on a pale brown ground, the base signed with the silver wire mark of the Ando Jubei Company; with *tomobako*, titled *Shippo nyoi sakazuki* (Cloisonné sake cup with *nyoi* staff design), the base of the box dated *Taisho kanoto-tori* (1921) and signed *Jubei zo* with seal and an inscription indicating that the sake cup was commissioned by the Hoshoin Temple.

2.2cm x 6.2cm (7/8in x 2 5/8in). (2).

£500 - 600

JPY85,000 - 100,000

US\$840 - 1,000

如意棒図七宝盃 安藤重兵衛作 大正時代

506 *

A PAIR OF CLOISSONNÉ ENAMEL BALUSTER VASES

By Gonda Hirotsuke, Meiji Period
Both vases worked in *moriage* and *musen* enamels and decorated with a matching design of orange and grey carp swimming in rippling water, the scales of the fish that appear above the water-line rendered in *moriage*, the submerged parts of their bodies worked in *yusen* (wired) and *musen* (wireless), reserved on a mat celadon ground; both vases applied with a silver rim and foot and signed with the silver wire mark of Gonda Hirotsuke.

24.7cm (9¾in) high. (2).

£4,000 - 6,000

JPY680,000 - 1,000,000

US\$6,700 - 10,000

鯉図七宝花瓶 一對 権田広助作 明治時代

507 *

A CLOISSONNÉ ENAMEL OVOID VASE

By the Ando Jubei Company, Meiji Period
Worked in gilt wire with five *tobiuo* (flying fish) swimming among rippling waves rendered in *musen* (wire-less), reserved on a pale beige ground representing the muddy water, the base stamped with the mark of the Ando Company; with wood storage box. 18.5cm (7¼in) high. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

飛魚図七宝花瓶 安藤重兵衛作 明治時代



504



(505-signature)



505



(506-signature)

506



(507-signature)

507



508 *

A SET OF CLOISONNÉ ENAMEL TEA UTENSILS FOR A DAISU (TEA-CEREMONY CABINET)

By Hayashi Tanigoro, early 20th century

All worked in gold wire with matching designs of *shishi*, dragons, carp and *ho-o* enclosed within shaped lozenge-shaped cartouches, comprising a *mizusashi* (fresh-water jar) with lacquer lid, signed in gold wire *Hayashi Tani*, 7.7cm x 12.2cm (3in x 4¾in); a *kensui* (waste-water jar) and cover, signed in gold wire *Hayashi Tani*, 19.7cm (7¾in); a vase, signed in gold wire *Hayashi Tani*, 17.1cm (6 7/8in) high; and a *futaoki* (lid rest), unsigned, 5.3cm (2 1/8in) high; with two wood storage boxes, the lid of the box titled *Shippo daisu kaigu* (Set of cloisonné enamel tea utensils for *daisu* [tea-ceremony cabinet]), the inside of the lid with the inscription authenticated in 1920 by Kokio Sohan confirming the items as being made by Hayashi Tanigoro. (8).

£3,500 - 4,000

JPY600,000 - 680,000

US\$5,900 - 6,700



(508-signature)

聖獸図七宝皆具 林谷五郎作 20世紀前期



(509-reverse)



509

509

A LARGE CLOISSONNÉ ENAMEL BALUSTER VASE

By Namikawa Sosuke (1847-1910), Meiji Period
 Decorated in predominantly *musen* (wire-less) enamel with geese among windswept reeds, two at the front, one at the back of the composition, reserved on a pale-grey ground, the eyes, beaks and legs of the geese highlighted in silver wire, applied with *shakudo* rim and foot mounts, the base signed in thick silver wire with the *Sakigake* mark of Namikawa Sosuke. 46.5cm (18 1/4in) high.

£30,000 - 40,000

JPY5,100,000 - 6,800,000

US\$50,000 - 67,000

葦に雁図七宝花瓶 濤川惣助作 明治時代

The minimal use of silver wire in the eyes, beak and feet is strikingly similar to that in a rounded square tray in the Khalili collection, see Oliver Impey and Malcolm Fairley (eds.), *The Nasser D. Khalili Collection of Japanese Art: Meiji no Takara, Treasures of Imperial Japan*, London, 1995, vol.III, Enamel, no.90.



(509-signature)



510

A CLOISONNÉ ENAMEL PLAQUE

By Namikawa Sosuke (1847-1910) after a design by Watanabe Seitei (1851-1918), Meiji Period

Worked in *musen* (wireless) and *shosen* (partially wireless) enamels depicting a grey and white dove perched on a thatched roof, the feathers, the thatch and the roof in typical graduations of colour, the eyes and beak in gold wire with details to the roof and the plumage in silver wire, inscribed *Seitei* with red wire, the reverse inscribed *Shippo Gaisha sei*; within a wood frame.

28cm x 37.5cm (11in x 14³/₄in) excluding wood frame.

£5,000 - 7,000

JPY850,000 - 1,200,000

US\$8,400 - 12,000

双鳩図七宝額（額装） 濤川惣助作 明治時代

For other panels attributed to and by Namikawa Sosuke, see Exhibition Catalogue, Malcolm Fairley, *Japanese Enamels of the Meiji Era*, London, June 1998, nos.60, 62 & 63, the last being very similar, but with slight differences.



(511-signature)



511 *
**A CLOISSONNÉ ENAMEL KORO (INCENSE BURNER)
 AND COVER**

By Namikawa Sosuke (1847-1910), circa 1895
 Decorated partially in *musen* (wireless) enamels with shrubs of wild plum and pine saplings indistinctly visible through graduated grey bands of mist reserved on a paler grey ground, the silver cover reticulated with a partially obscured full moon, the base signed in thick silver wire with the *Sakigake* mark of Namikawa Sosuke, applied with silver rims, foot rim and four bracket feet; together with an original letter written by the artist to his patron Takanaka Takashi, stamped and dated *Nijuhachinen nigatsu nijurokunichi* (26th day of the second month in the 28th year [of Meiji]); with *tomobako* inscribed *Shosen-shippo gin-hoya yabai tanka-zu koro, Takanaka Haku'un shozohin* (partially wire-less outlined cloisonné incense burner with design of wild plums in pale mist with silver cover, property of Mr Takanaka Hakuun), the inside of the lid dated *Meiji nijuhachi ki shoshun cho* (Completed in the early spring of the 28th year of Meiji [1895]) and signed *Namikawa sei* with seal; with outer wood storage box.
 10.2cm (4in) high. (5).
 £20,000 - 25,000
 JPY3,400,000 - 4,300,000
 US\$33,000 - 42,000



(511-cover)

銀製火屋付野梅淡霞図七宝香炉 瀧川惣助作 1895年頃

BRONZE, SILVER, IRON & OTHER METAL WORKS OF ART AND REFERENCE BOOKS

Lots 512 - 576







512



513



(513-signature)



514



(514-signature)

**BRONZE AND INLAID BRONZE VASES
VARIOUS PROPERTIES**

512 *

A BRONZE VASE

Meiji Period

The body cast in high relief with a herd of trumpeting elephants of various sizes and modelled in different attitudes, beneath a short everted neck, *unsigned*. 40cm (15¾in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

象図銅花瓶 無銘 明治時代



515



(515-signature)

513 *

A BRONZE OVOID VASE

By Issa, Taisho Period

Decorated in relief beneath the rim with three large carp swimming over the surface of a muddy river, rippled by the currents of the water, the eyes gilt with black pupils, signed *Issa saku* with *kao*; with separate wood stand and *tomobako* the lid titled *Kabin* (Flower vase), the inside of the lid *Seido koshiki yuri zu* (Bronze vase with design of swimming carps), dated *mizunoto-ushi natsu* (in the summer of the year of the ox [1912]) and signed *Renpo Issa saku* with seal *Sa*. 25.7cm (10in) high. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

遊鯉図銅花瓶 一瑗作 大正時代

514 *

A BRONZE SLENDER ELONGATED VASE

By Yoshitani, Meiji Period

The front of the vase decorated in relief with a large salmon hung to dry from a coarse straw rope tied around the neck of the vase beside bundles of tied straw, signed *Yoshitani saku*.

31.1cm (12¼in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

干魚図銅花瓶 美谷作 明治時代

515 *

A BRONZE BALUSTER VASE

By Kibundo Shohei III (fl.circa early 20th century), early Showa Era, late 1920s

Decorated in low relief with an all-over design of prancing archaic beasts, the shoulder applied with two handles in the form of stylised bats, the base signed with archaic characters *Kibun saku*; with *tomobako* with rubbed title and inside the lid signed *Kibundo Shohei zo* with seal *Kibun no in*. 23.5cm (9¼in) high. (2).

£1,500 - 1,800

JPY260,000 - 310,000

US\$2,500 - 3,000

古代獸図銅花瓶 三代龜分堂正平作 昭和前期 (1920年代後期)

Kibundo Shohei (龜文堂正平) was also known as Hatano Shohei (波多野正平), whilst the present generation is known as Baisen (梅泉). The cast decoration on this vase points to a date in the late 1920s or early 1930s, when the boom in archaeology in China inspired Japanese bronze artists such as Tsuda Shinobu (1875-1946) to adopt motifs from the ancient Chinese dynasties and give them a distinctive Art-Deco look. ¹

Notes:

1. For examples, see Kendall H. Brown (ed.), *Deco Japan: Shaping Art and Culture, 1920-1945*, Alexandria VA, 2012, nos.21, 22, 23, 24.



516



(516-signature)



(517-signature)

517



(518-signature)

518

516 *

A BRONZE DEEP STEM BOWL

By Seimin, Meiji Period

Cast in two sections, the exterior of the deep U-shaped vessel carved in high relief with families of *minogame* (long-tailed turtles) swimming in rippling waters, supported on a detachable stand simulating Art Nouveau swirling waves, the base signed in a rectangular reserve *Seimin*.

18.2cm x 23.2cm (7 1/8in x 9 1/8in). (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

小波意匠台付蓑亀図銅鉢 整珉作 明治時代

517 *

AN UNUSUAL BRONZE VASE

By Hisano, Meiji Period

In the form of an ancient tree trunk clad with trailing ivy and applied with cicadas and snails in relief crawling over the surface, the base signed *Hisano saku*; with wood storage box.

26cm (10 1/4in) high. (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

古木幹意匠銅花瓶 久野作 明治時代

518 *

A BRONZE OCTAGONAL VASE

By Yoshikiyo, Meiji Period

Cast in low relief with five turtles swimming over the surface beneath a foliate rim, their bodies partially hidden by the muddy pond, the base signed *Yoshikiyo*; with wood storage box.

33.1cm (13in) high. (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

亀図銅花瓶 義清作 明治時代

519

A PAIR OF INLAID BRONZE BALUSTER VASES

By Mitsufune, Meiji Period

Both vases decorated with a matching design inlaid in silver, gilt, copper and *shibuichi honzogan* with a long-tailed cockerel and its mate perched on a flowering branch of plum; the side of both vases signed with chiselled signature *Mitsufune koku*.

Both 18.5cm (7 1/4in) high. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

梅に双鶏図銅花瓶 一对 光舟作 明治時代

520 *

AN INLAID BRONZE VASE

By the Junkodo Company, Meiji/Taisho Period

Decorated in gold, silver, copper and *shakudo honzogan* with four butterflies of assorted size fluttering over the surface beneath a silver rim, the base stamped *Junkodo*.

10.2cm (4in) high.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

蝶図銅花瓶 純幸堂作 明治/大正時代



519



(519-signature)



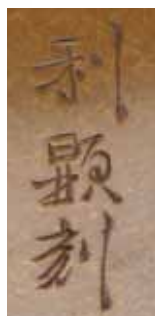
(520-signature)



520



521



(521-signature)

521 *

AN INLAID BRONZE PEAR-SHAPED VASE

By Toshiaki, Meiji Period

Decorated in silver, *shakudo* copper and gilt *takazogan* and *katakiri-bori* with a branch of flowering plum overhanging a shrub of windswept chrysanthemums, signed on the side *Toshiaki koku*. 21cm (8 1/4in) high.

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

梅菊図銅花瓶 利顯作 明治時代



522



(522-signature)

522 *

AN INLAID BRONZE OVOID VASE

By Koichi, Meiji Period

Decorated in silver, gilt, copper and *shibuichi takazogan* with an *onagadori* (long-tailed cockerel) perched on a gnarled branch of flowering plum, its tail feathers trailing exaggeratedly down the whole length of the vase, signed on the side *Koichi koku*; with separate wood stand and wood storage box. 25cm (9 7/8in) high. (3).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

梅枝に尾長鳥図銅花瓶 幸一作 明治時代

Koichi was one of several metal craftsmen working for the Kuroda workshop, itself one of the more highly esteemed Kyoto enterprises which commissioned many talented craftsmen recorded as having won numerous medals at international exhibitions. An inlaid bronze vase with similar motifs by the same artist for the Kuroda Company was sold in these rooms on 16 May 2013, Fine Japanese Art, lot 590.



(523-signature)



(524-signature)



523

523 *

AN INLAID BRONZE PEAR-SHAPED VASE

By Sawada Yoshimitsu, Taisho/Showa Period
 Finely decorated in *shakudo*, silver, copper, gold and *shibuichi takazogan* with a duck and goose about to alight upon wind-blown flowering reeds and chrysanthemums growing from behind a rock at the water's edge, signed *Yoshimitsu sei* with seal *Yoshif[...]*; with wood storage box, the inside of the lid inscribed *Sawada Yoshimitsu saku, Sentoku kabin* (Bronze vase made by Sawada Yoshimitsu) and dated *Hinoe-tora, uzuki itsuka* (fifth day of the fourth month of the year of the tiger [1926]). 30.5cm (12in) high. (2).

£5,000 - 6,000

JPY850,000 - 1,000,000

US\$8,400 - 10,000

水辺鴨雁図銅花瓶 澤田義光作 大正/昭和時代



524

524 *

A LARGE INLAID BRONZE OVOID VASE

By Amemiya Takashi for the Kinjudo Company, Meiji Period
 Finely decorated across the side in silver, *shakudo*, gold and copper *takazogan* with an *onagadori* (phoenix chicken) perched on a cascading gnarled branch of flowering maple, its extensively long tail trailing gracefully down the length of the vase, the base signed *Heian Kinjudo*; with *tomobako*, the inside of the lid signed *Heian Kinjudo zo* with two seals *Kinjudo* and *Amemiya Takashi/So no in* and wood storage box. 37.5cm (14¾in) high. (3).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

尾長鳥図銅花瓶 雨宮宗作 (金寿堂製) 明治時代



525



526



(527-signature)



527

525 *

AN INLAID BRONZE VASE IN THE FORM OF AN URI (SQUASH)

Meiji Period

The reddish-brown patina applied with a silvered-metal frog in high relief just beneath the rim crawling over the large insect-eaten leaf of the vegetable, the foliage with details rendered in *katakiribori*, unsigned; with unassociated wood storage box.

25cm (9 7/8in) high. (2).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

瓢箪意匠銅花瓶 無銘 明治時代

526

AN INLAID BRONZE OVOID VASE

Meiji Period

Boldly decorated in silver, gold, bronze and copper *takazogan* with a pair of exotic long-tailed birds perched among flowering stalks of peony on one side and the reverse with a peacock strutting beside the banks of a lake, with boats inlaid in silver *honzogan* sailing in the distance, the neck and foot with mythological creatures inlaid in *iro-e honzogan*, unsigned.

43cm (16 7/8in) high.

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

花鳥図銅花瓶 無銘 明治時代

527 *

A BRONZE BALUSTER VASE

By Shozan, Meiji/Taisho Period

The body of a large *ise-ebi* (crayfish) clings to the front of a vase, its articulated tail curving to the left whilst its long feelers sweep upwards and around the shoulder, the rim cast with a border of studs, signed *Shozan*. 29.5cm (11 5/8in) high.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

伊勢海老貼付図銅花瓶 尚山作 明治/大正時代

The crayfish is associated with longevity and good fortune and, as such, items decorated with this symbol are especially popular at New Year. The bent bodies of crustaceans are meant to recall the stooped bodies of old age. The implied message in their depiction is to wish the owner or the recipient a prosperous and long life.



528

528 *

AN INLAID BRONZE OVOID VASE

Meiji Period

Decorated in gilt, copper, *shakudo* and *shibuichi takazogan* with a pheasant foraging for food among autumnal plants including *susuki* (pampas grass), *ominaeshi* (valerian) and *nadeshiko* (pinks) on one side and dragonflies and a butterfly hovering over kudzu and *hagi* (bush clover) on the reverse, *unsigned*; with separate wood stand; with wood storage box titled *Kabin zogan kacho no zu* (Vase with inlaid bird-and-flower design), stamped with seal *Ishi*. 19.2cm (7 1/2in) high. (3).

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

雉に秋草図銅花瓶 無銘 明治時代



(529-signature)

529 *

AN INLAID BRONZE BROAD BALUSTER VASE

By Miyabe Atsuyoshi, Meiji Period

Decorated in silver, copper, bronze *takazogan* and *katakiri-bori* with a flock of *chidori* (dotterels or plovers) flying in an upward diagonal formation above low tide at dusk, with stalks of windswept reeds gently bending against rocks in the foreground, the base signed with chiselled characters *Dai Nihon Kyoto no ju Ikkodo Miyabe Atsuyoshi* with *kao*; with wood storage box. 16.2cm (6 5/8in) high. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

千鳥図銅花瓶 宮部篤良作 明治時代



529



(530-signature)

530 *

A PAIR OF INLAID BRONZE VASES

By the Kanazawa Bronze Company, Meiji Period
 Each vase decorated in gold, silver and copper *horzogan* with a circular panel enclosing a complementary design, one side depicting trailing wisteria and the other with a spray of *shukaido* (hardy begonia), beneath a prominent chrysanthemum crest, the neck with a band of lappets, the shoulder applied with bracket handles, the base of both vases signed *Dai Nihon Teikoku Ishikawa-kenka Kanazawa Doki Kaisha sei* (Made by the Kanazawa Bronze Company in Ishikawa Prefecture in the Great Japanese Empire); together with a letter written by Miyata Ikunori to Hayashi Genroin (Senator), acknowledging the receipt of the vases; with wood storage box titled *Onmon tsuki kabin* (vase with a crest), the inside of the lid with an inscription recorded by (Hayashi) Tomoyuki, dated *Meiji juhachinen junigatsu nijuhachinichi* (28th day of the 12th month in the 18th year of Meiji [1885]). Both vases 26.7cm (10½in) high. (4).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

藤・秋海棠図菊文付銅花瓶 一对 金澤銅器会社製 明治時代



(531-signature)

531 *

A PAIR OF INLAID BRONZE SLENDER HANDLED VASES

By Chikaharu, Meiji Period

Both vases supported on four tall stylised legs in the form of mythological creatures, elaborately inlaid in gold, *shakudo* and bronze *honzogan* with a matching design of a fanciful peacock carrying in its beak a tasselled floret above a bulbous section decorated with dragon roundels inlaid in gold *honzogan* on a honeycomb patterned ground, the shoulder applied with archaic bracket handles, each with removable bronze liner; the base of both vases signed *Chikaharu saku*; with wood storage box.

Both vases 32.5cm (12³/₄in) high. (3).

£6,000 - 8,000

JPY1,000,000 - 1,400,000

US\$10,000 - 13,000

孔雀図銅花瓶 一对 親春作 明治時代



(532-reverse)



532



(533-signature)



533

532 *

AN INLAID BRONZE BALUSTER FOUR-LEGGED VASE

Meiji Period

Supported on four tall flaring feet and boldly decorated in gold, bronze and silver *takazogan*, one side with a mounted warrior on horseback wielding a long baton, the reverse with a pair of ducks among flowering shrubs of morning glory, the neck decorated with a sparrow flying among two stalks of daffodils, the sides applied with two upright ring handles in the form of heads of mythological beasts, *unsigned*; with wood storage box. 48cm (18 7/8in) high. (2).

£2,500 - 3,000

JPY430,000 - 510,000

US\$4,200 - 5,000

親子鴨・侍図銅花瓶 無銘 明治時代

533 *

AN INLAID BRONZE OVOID VASE

By Biko, Taisho/Showa Period

Of Art Deco inspiration, decorated in silver *takazogan* with a stylised *kera* (woodpecker) perched on the overlapping branches of two *shirakaba* (white birch) trees, the bare branches of one highlighted with silver-wire inlay and applied with dew drops inlaid in silver studs, signed with gilt seal *Biko*; with wood storage box. 28cm (11in) high. (2).

£1,200 - 1,800

JPY210,000 - 310,000

US\$2,000 - 3,000

啄木鳥図銅花瓶 美行作 大正/昭和時代



(534-signature)



(535-signature)



534



535

**OTHER BRONZE WORKS OF ART
VARIOUS PROPERTIES**

534 *

AN INLAID BRONZE KORO (INCENSE BURNER) AND COVER

By Hiroshi, Meiji Period

The spherical body worked in silver, bronze and copper *takazogan* with a flock of doves in flight, the cover pierced with three heart-shaped apertures and surmounted by a finial in the form of a standing dove; the base signed with seal *Hiroshi*; with wood storage box.

16cm (6 1/4 in) high. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

鳩図銅香炉 宏作 明治時代

535 *

A BRONZE KORO (INCENSE BURNER) AND COVER

By Oshima Joun, Meiji/Taisho Period

Decorated in bronze and copper *takazogan* with a kestrel perched on a flowering branch of maple with sparrows in flight, the cover partially reticulated and similarly decorated, surmounted by a finial in the form of a kingfisher on a cut tree, the base signed in a rectangular oval reserve *Joun*; with lacquered-storage box.

15.2cm (6 in) high. (3).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

雀楓図銅香炉 大島如雲作 明治/大正時代



536

536 *

A BRONZE CIRCULAR BOX AND COVER

Meiji Period

The cover carved in high relief with an *onagadori* (phoenix chicken) in flight with its extensive long feathers forming its tail curved over itself, the sides engraved with wisps of clouds, the box unadorned, *unsigned*. 19.2cm (7½in) diam. (2).

£600 - 800

JPY100,000 - 140,000

US\$1,000 - 1,300

鳳凰図銅箱 無銘 明治時代

537 *

AN INLAID BRONZE KORO (INCENSE BURNER) AND COVER

By Chikueido Eishin, Meiji Period

Finely cast and chiselled in the form of an *eboshi* (court cap), the top partially pierced and carved with overlapping chrysanthemum heads, some with their stamens inlaid in either silver or gold, interwoven among engraved scrolling *karakusa*, and lifting off to reveal a detachable base, the underside signed with chiselled characters *Chikueido zo*; with lacquered-wood double *tomobako*, the outer box titled *Kanmuri koro* (incense burner in the shape of a court cap) and the inner box titled *Nikuromedo kiku-karakusa bori kanmuri koro* (*Nikurome* bronze incense burner in the shape of a court cap carved with chrysanthemum and Chinese grass design), the inside of the lid signed *Chikueido Eishin zo* with seal *Eishin*. 15.2cm x 13cm (6in x 5 1/16in). (4).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

菊唐草彫冠意匠銅香炉 竹影堂榮真作 明治時代



537

538 *

A SET OF FIVE BRONZE RECTANGULAR PANELS

By Teruo, Meiji Period

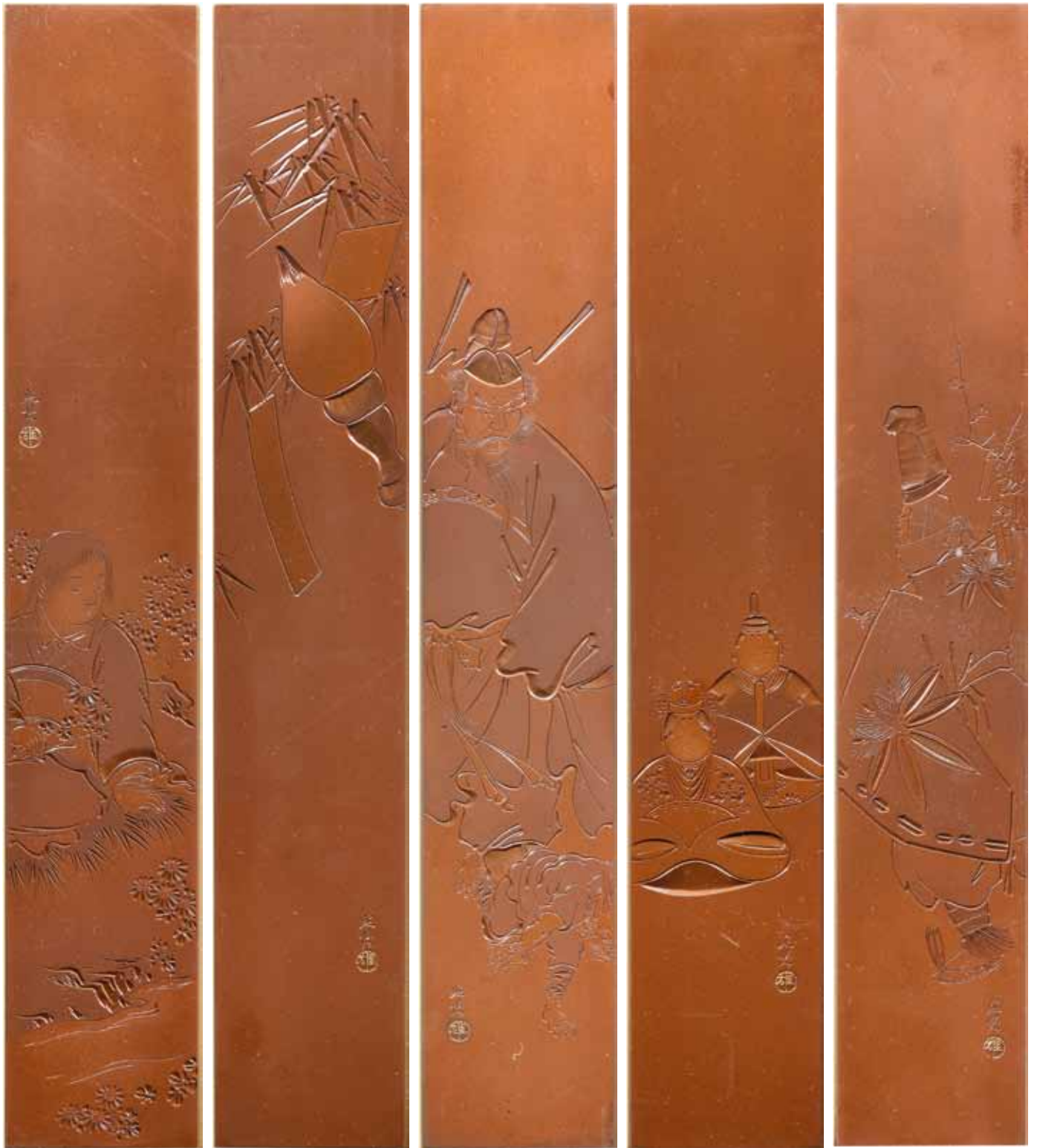
All engraved in *kebori* and *katakiri-bori*, decorated with symbols associated with the *Gosseku* (The Five Major Annual Festivals), the panels depicting, from right to left: the first a courtier carrying a branch of plum with *omikujji* (a fortune slip), for *Jinjitsu no sekku* on the seventh day of the first month, the second two seated *hinamatsuri* dolls for *Yomi no sekku* on the third day of the third month, the third *Shoki* and a demon for *Tango no sekku* on the fifth day of the fifth month, the fourth a calligraphy brush, poem slips and bamboo for *Tanabata no sekku* on the seventh day of the seventh month and the fifth a portrait of *Kikujido* by a stream picking *nogiku* (wild chrysanthemum) representing *Choyo no sekku* on the ninth day of the ninth month, all signed with chiselled signature *Teruo* with seal *O*; all within a wood frame. *Each panel* 37cm x 6.3cm (14½in x 2½in), *the frame* 53.5cm x 70cm (21in x 27½in).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

五節句図銅額 (五枚一組額装) 照雄作 明治時代

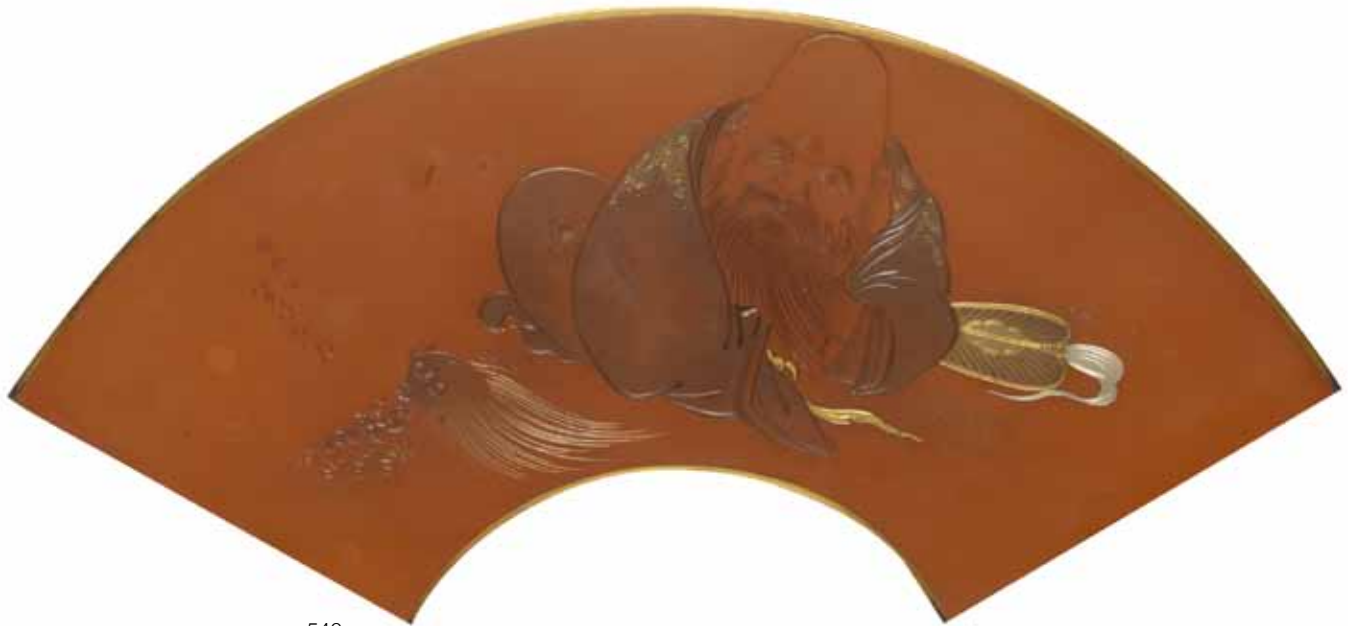




539



539



540

539 *

TWO INLAID BRONZE PANELS

By Toyokawa Mitsunaga II (1851-1923), Meiji/Taisho Period
Both carved in *kebori* and *katakiri-bori* with details worked in gold and silver *honzogan*, consisting of one square panel showing Mount Fuji, the other fan-shaped and depicting a *tennin* (angel) flying over pine trees along the coast line of Miho and carrying her feather robe, both within a wood frame and signed with chiselled signature *Hakuzanshi Mitsunaga* with seal; with *tomobako* inscribed *Senkoku gaku Miho zu, ichimen* (One engraved panel with Miho design, one panel), the inside of the lid signed *Toyokawa Mitsunaga* with two seals, one reading *Mitsunaga*. The square panel 21cm x 18cm (8 1/4in x 7in), the fan panel 15.5cm x 46.1cm (6 1/8in x 18in), the frame 43.2cm x 90.6cm (17in x 36in). (2).
£1,000 - 1,500
JPY170,000 - 260,000
US\$1,700 - 2,500

三保図扇面額・縦長額（額装） 二代豊川光長作 明治/大正時代

540 *

AN INLAID BRONZE FAN-SHAPED PANEL

By Toyokawa Mitsunaga II (1851-1923), Meiji/Taisho Period
Decorated in *kebori* and *katakiri-bori* with details inlaid in gold and silver *honzogan*, depicting Jurojin, the God of Longevity, crouched over his fan and looking benignly at a *minogame* (long-tailed turtle) crawling in front of him, within a wood glazed frame, signed with chiselled signature *Hakuzanshi Mitsunaga to*; with *tomobako*, the cover inscribed *Juro no zu, senmen gaku* (Picture of Jurojin, a fan-shaped panel), the inside of the lid with inscription by Katsura Mitsuharu with two seals, authenticating the work as made by Toyokawa Mitsunaga. The panel 16cm x 45.5cm (6 1/4in x 17 7/8in), the frame 40.5cm x 72.2cm (15 15/16in x 28 3/8in). (2).
£1,500 - 2,000
JPY260,000 - 340,000
US\$2,500 - 3,300

寿老人図銅面額（額装） 二代豊川光長作 明治/大正時代



541 *

AN LARGE INLAID BRONZE CIRCULAR CHARGER

By Teruyasu, Meiji Period

Decorated in silver, bronze and copper *takazogan* with a solitary thrush perched on a branch of windswept peony beneath a crescent moon, the rim applied in silver, signed in a square silver cartouche *Teruyasu*. 59.5cm (23 3/8in) diam.

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

花鳥風月図銅大皿 照安作 明治時代



(542-signatures)

542

A BRONZE FIGURE OF KANNON

Made by Takamura Koun (1852-1934) and cast by Takamura Toyochika (1890-1972), Taisho/Showa Period. The Bodhisattva of mercy and compassion, elegantly sculpted, standing on a circular base, holding in her left hand a delicate lotus bud stalk, her hair piled into a tall topknot and adorned with the *hokan* (jewelled crown), wearing a *johaku* (decorative scarf) draped diagonally from her left shoulder, spreading out across the right side of her abdomen, the folds of the garment softly rendered, the reverse of the figure signed with impressed seal *Takamura Koun* and the base with impressed seal *Takamura Toyochika chu*; with double *tomobako*, the cover titled *Shokanzeon* by the artist, the inside of the lid signed *Takamura Koun saku* with seal *Taka Koun no in* and *Takamura Toyochika chu* with seal *Toyochika*; with handwritten certificate dated Showa 63 [1988] and signed by Takamura Tadashi (born 1933) authenticating the piece as being made by his grandfather (Koun) and cast by his father (Toyochika).

40.6cm (16in) high. (4).

£3,000 - 5,000

JPY510,000 - 850,000

US\$5,000 - 8,400

銅置物 聖觀世觀音 高村光雲作、高村豊周鑄
大正/昭和時代

A key figure in the development of Japanese sculpture in the later Meiji, Taisho and early Showa eras, Takamura Koun started his career as a specialist carver of Buddhist images and came to international attention in 1877 when he showed a sandalwood figure of the White-robed Kannon at the first Naikoku Kangyo Hakurankai (Domestic Industrial Exhibition). The figure was purchased by a Yokohama merchant for a high price and from that time on Koun increasingly produced work in a style designed to suit changing tastes in Japan and overseas, participating in foreign expositions and receiving many important official commissions. His most famous works are public statues of Kusunoki Masashige, outside the Imperial Palace, and of Saigo Takamori, at the entrance to Ueno Park. In October 1890 he became one of the first two sculptors to be appointed *Teishitsu Gigeiin* (Artist to the Imperial Household). It was during the 1880s that Koun first carved wooden models to be cast in bronze; this is a later example of such a collaboration, admirably combining deep familiarity with Buddhist iconography and a fluent, Western-inflected glyptic style. For a more detailed assessment of Koun's well documented career, see Christine M.E. Guth, 'Takamura Koun and Takamura Kotaro: On Being a Sculptor', in Melinda Takeuchi ed., *The Artist as Professional in Japan*, Stanford, 2004, pp.152-179.



(543-reverse)



(543-signatures)

543 *

A TALL BRONZE KORO (INCENSE BURNER) AND COVER

By Miyao Eisuke of Yokohama, Meiji Period
 Constructed in several detachable sections, the sides of the rounded rectangular body applied with two handles in the form of two three-clawed dragons, inset with two panels carved in high relief, one side depicting Otohime, the daughter of Ryujin, the Dragon God of the Sea, clutching with both hands 'the Jewel of the Tides' as she rides the back of a dragon, accompanied by four attendants offering gifts, the reverse with another four attendants, two carrying a huge bell across the water and led by their companion guiding them at the front with a flaming torch, the fourth following behind with a basket containing scrolls, all raised on a detachable rectangular stand supported by four *oni* (demons), the domed cover surmounted by a finial in the form of a warrior from the Ako Roshi dressed in full armour and standing on a rock, his right hand grasping his sword and his left holding a drum decorated with *mitsudomoe* (three comma shapes), the remainder of the vessel embellished with dragons amidst clouds chasing jewels, stylised flowers, foliage and archaic patterns; on a rectangular typical wood decorated in gold *takamaki-e* with a *ho-o* and dragons interwoven among *karakusa*; the back of the warrior signed in a rectangular reserve *Miyao* with seal *Ei*, the inside of the *oni* wood stand signed *Miyao zo*.

80.8cm x 44cm (31³/₄in x 17³/₄in),

97.5cm x 44cm (38³/₈in x 17³/₄in) incl., base. (9).

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000



乙姫図赤穂浪士紐銅香炉 宮尾栄助作 明治時代



544



(544-signature)



(545-signature)



545

544 *

A BRONZE FIGURE OF GAMA SENNIN

By Oshima Joun (1858-1940), Meiji/Taisho Period
Conventionally modelled, happily striding over a detachable lacquer base, clad in loose robes, watching affectionately his pet toad crawling over the palm of his left hand, whilst another peers from the top of a bag held in his right hand, the toads of *shibuichi* and silver respectively, the bag of silver, the toads' eyes of gilt with *shakudo* pupils, a gilt gourd attached with a *reishi* fungus and a *sagemono* suspended from his belt at the back, signed *Joun*; with wood storage box. *The figure 23.5cm (9 1/4in) high, the stand 4cm x 28.1cm (1 1/2in x 11in).* (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

銅置物 蝦蟇仙人 大島如雲作 明治/大正時代

545

A GILT-BRONZE FIGURE OF A WARRIOR

By Miyao Eisuke of Yokohama, Meiji Period
Possibly depicting one of the 47 loyal and righteous samurai of the Ako Clan, shown standing with feet apart with a pair of *daisho* tucked into his waist, holding a detachable wood hammer in one hand and a *hatasashimono* (war banner) in the other, signed in a rectangular reserve *Miyao*; on an integral rectangular wood stand lacquered around the sides in gold *hiramaki-e* with *karakusa*. *The figure 19cm (7 1/2in) high incl. stand.* (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

銅置物 赤穂浪士 宮尾栄助作 明治時代

Provenance: an English private collection.



(546-signature)

546

546

TWO BRONZE FIGURES OF SAMURAI WARRIORS

One by Yoshimitsu, Meiji Period

Both dressed in full armour decorated with elaborate crests and modelled in a belligerent stance, the first brandishing a long baton with both hands, a *tachi* suspended from his belt at the back and an *aikuchi tanto* tucked into this waist at the front, unsigned, 43.5cm (17 1/8in) high; the second with his body twisted as he wields a pole-arm (missing), the tiger-skin scabbard of his long sword visible from the split in his jacket at the back, signed in a rectangular reserve *Yoshimitsu*, 36cm (14 1/8in) high; both affixed to a wood rectangular stand. (2).

£4,000 - 6,000

JPY680,000 - 1,000,000

US\$6,700 - 10,000

銅置物 侍 二点 芳光作 (一点) 明治時代

547

A GILT-BRONZE FIGURE OF A BOY

By Miyao Eisuke of Yokohama, Meiji Period

Seated cross-legged, dressed in a ceremonial short tunic decorated with vine and gourds, carrying on top of his head a barrel in the form of a *taiko* (drum), signed on a gilt rectangular cartouche *Miyao Ei*; on an integral wood stand supported on four bracket feet lacquered in gold *takamaki-e* with *ho-o* among *karakusa*.

16.2cm (6 1/4in) high. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

銅置物 太鼓を掲げる少年 宮尾栄助作 明治時代



(547-signature)

547

Provenance: an English private collection.



548



(548-signature)



(549-signature)

548 *

A PAIR OF GILT-BRONZE SAMURAI WARRIORS

By Miyao Eisuke of Yokohama, Meiji Period
Comprising an archer, 37.5cm (14 3/4in) high, standing with his weight on his braced left leg, his left arm taut and anchoring the arrow and string in position and his right hand gripping the bow, a *tachi* suspended from his belt at the front, the second warrior wielding a large hexagonal-form mallet, with an *aikuchi tanto* tucked into his waistband, 33cm (13in) high; both dressed in richly brocaded clothes and wearing full armour and affixed to typical Miyao-style wood stands decorated in gold *takamaki-e* with *ho-o* amid *karakusa*; both signed in a rectangular reserve *Miyao* with seal *Ei*; with two wood storage boxes. (4).

£15,000 - 20,000

JPY2,600,000 - 3,400,000

US\$25,000 - 33,000

銅置物 武士 一對 宮尾栄助作 明治時代

549

A GILT-BRONZE FIGURE OF A PEASANT BOY

By Miyao Eisuke of Yokohama, Meiji Period
Seated cross-legged, resting beside his wicker basket and looking at the bird perched on his right hand, signed on a gilt rectangular cartouche *Miyao Ei*; on an integral wood stand supported on four bracket feet lacquered in gold *takamaki-e* with *ho-o* among *karakusa*. 12.5cm (4 7/8in) high. (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

銅置物 童子 宮尾栄助作 明治時代

Provenance: an English private collection.



549



(550-reverse)



550
AN IMPRESSIVE FINE AND LARGE GILT-BRONZE KORO (INCENSE CENSER) AND COVER ON STAND

Attributed to Miyao Eisuke of Yokohama, Meiji Period

The rectangular body applied with two elaborate handles in the form of two three-clawed dragons, inlaid with two lobed panels, decorated in gold, *shakudo* and bronze *takazogan* with a moonlit scene of Noji in Omi Province (present day Shiga Prefecture) depicting the poet Minamoto no Toshiyori on horseback accompanied by his retinue, with the famous *hagi* (bush clover) growing on the banks besides a river, the reverse with a leaping carp in a stream besides irises with birds in flight above, the body of the vessel raised on four tall stylised mythological creature-head legs, the domed cover surmounted by a finial in the form of a sage, possibly representing Toba, standing on a rock, wearing windswept garments and holding the cord of his enormous wide-brimmed straw hat that has just blown off his head, itself affixed to a square rounded stand, the remainder of the vessel embellished in gold *honzogan* with dragons and phoenixes in flight amidst scrolling tendrils, foliage and paulownia, *unsigned*. 72.5cm (28½in) high. (3).

£35,000 - 45,000
 JPY6,000,000 - 7,700,000
 US\$59,000 - 75,000

野路の玉川図仙人紐銅香炉 推定宮尾栄助作
 明治時代



551W

A BRONZE OKIMONO OF AN EAGLE

Meiji Period

Constructed in three separate detachable sections, the large bird of prey standing on a gnarled hollowed tree trunk with its wings spread, its head lowered as it eyes four monkeys (removable) scampering for refuge, supported on a rectangular base cast with rabbits leaping over crashing waves, *unsigned*. 85cm (32³/₄in) high incl., stand, the wing span 80cm (31¹/₂in) high. (7).

£4,000 - 5,000

JPY680,000 - 850,000

US\$6,700 - 8,400

銅置物 鷲 無銘 明治時代

552 *

A PAIR OF INLAID SHIBUICHI RECTANGULAR PANELS

By Harukage, Meiji Period

Both carved in *kebori* and *katakiribori* with details inlaid in gilt, copper, silver and *shakudo honzogan*, one depicting large flowering stalks of peony, cherry and magnolia, the other of chrysanthemums and plum; both signed *Harukage with kao*; both within a glazed wood frame.

Both panels 61cm x 14cm (24in x 5¹/₂in), the frames 91.5cm x 32cm (36in x 12¹/₂in). (2).

£800 - 1,200

JPY140,000 - 210,000

US\$1,300 - 2,000

四季花図四分之一額 (額装) 一对 春景作 明治時代





(553-signatures)

553



(554-signature)

554

553 *

AN INLAID SHIBUICHI AND SILVER SMOKING SET

By Toshu, Meiji/Taisho Period

Comprising a silver cigarette box engraved and decorated in *shakudo*, gilt and silver *takazogan* with a pair of *kasasagi* (magpies) perched on snow-laden boughs of a pine tree, 5cm x 13.5cm x 10.1cm (2in x 5 1/4in x 4in); an ashtray decorated with plum blossoms in silver and gilt *honzogan*, 5cm x 9.8cm x 7cm (2in x 3 7/8in x 2 3/4in); a match container carved in *katakiribori* with stalks of bamboo standing against the full moon, 5cm x 6.3cm x 4cm (2in x 2 3/8in x 1 1/2in); all signed with gold seal *Toshu*, with chiselled signature *Suzuki zo* and stamped *jungin* (real silver); all resting on a rectangular wood tray mounted with silver rims, 32cm (12 1/2in) long; with wood storage box. (7).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

花鳥図銀製煙草道具一式 四点 (煙草入、灰皿、燐寸入、木製盒) 東洲作、鈴木製 明治/大正時代

SILVER WORKS OF ART VARIOUS PROPERTIES

554

A SILVER AND CLOISSONNÉ ENAMEL VASE

By Masamori, Meiji Period

Supported on a tall circular foot, hammered, chased and inlaid with cloisonné enamel, the body decorated with four rounded rectangular panels enclosing alternating irises and peonies, beneath foliate motifs worked in translucent repoussé enamel with silver wire, the neck with a lappet border engraved with formal chrysanthemum heads, signed in a rectangular reserve *Masamori*; with wood storage box. 28cm (11in) high. (2).

£2,000 - 3,000

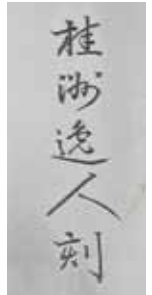
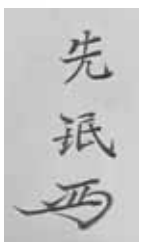
JPY340,000 - 510,000

US\$3,300 - 5,000

牡丹に菖蒲図七宝銀花瓶 政守作 明治時代



555



(555-signature)

555 *

A PAIR OF SILVER OVOID VASES

By Senmin/Keishu Itsuto (born 1879), Taisho Period
Both vases engraved in *kebori* and *katakiri-bori* with an almost identical design depicting a solitary butterfly fluttering over large wind-swept peonies, with discrete details inlaid in gilt *honzogan*, one signed with chiselled signature *Senmin with kao*, the other *Keishu Itsuto koku*; with wood storage box titled *Senmin saku junginsei fuki zu kabin ittsumi* (A pair of silver vases with design of peony, made by Senmin) and *Sogyo jusshu-nen kinen no tame Toyo Seishi Kabushiki Kaisha ni kizo* (presented on the occasion of the tenth anniversary of the founding of Toyo Fibre Corporation in 1916), with two separate wood stands.
Both 21.6cm (8½in) high. (5).

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

富貴図銀花瓶 一對 先民・桂洲逸人作 大正時代

Senmin (先民), whose real name was Unno Shosaku is most likely to be Senmin (先民), listed in the *Kinko jiten*, as being a pupil of Unno Shomin (1844-1915) from 1894 to 1902.¹ Although Keishu Itsuto is not recorded in the dictionary, it is highly probable that this was another name for the artist given the identical workmanship of the second vase.

Notes:

1. Wakayama Takeshi, *Kinko jiten* (Dictionary of Metalworkers), Tokyo, 1999, p.919.

556 *

A SILVER BALUSTER VASE

By Unno Shomin (1844-1915), Meiji Period
Decorated with two stalks of flowering chrysanthemums carved in *katakiri-bori* and *kebori*, with discrete details inlaid in gold *honzogan*, the side signed with chiselled characters *Hoshuso Shomin with kao*, the base stamped with two seals; with wood storage box.
36.5cm (14 3/8in) high. (2).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

菊図銀花瓶 海野勝珉作 明治時代



556



(556-signature)



557 *

A SILVER OKIMONO OF A HAWK ON A BLACK LACQUER TALL PERCH FOR THE TOKONOMA (TEA-ROOM ALCOVE)

The hawk by Shoami Yoshihiro, the lacquer perch by Kanshosai Toyo II, Meiji Period

The bird of prey standing on a detachable lacquered-wood perch from which a sumptuous brocade banner (moveable) is suspended, one wing outstretched in preparation for flight, its feathers chased in *kebori*, its legs of gilt, its eyes inlaid in gilt with *shakudo* pupils, signed in an oval silver reserve *Yoshihiro*; the lacquered-wood stand decorated in gold and silver *hiramaki-e* with overlapping bird feathers scattered over the *roiro* lacquer ground, the sides and ends of the frame with silver mounts carved entirely with a mass of chrysanthemum flowers in low relief, the lower section of the stand pierced in the form of a stylised *hanabishi-mon* and embellished in gold *tojidashi makie-e* with crashing waves, signed in gold lacquer *Kanshosai Toyo* with *kao*; with double wood storage boxes, the lid of the inner box, titled *Ginsei maki-e dai, taka okimono* (Silver and *maki-e* stand, standing object of a hawk), the inside of the lid indicating that the silver hawk on the stand was used for display in the *tokonoma* and was made by Shoami Yoshihiro as well as detailing that approximately 250 *mon* (937.5g) and 192 *mon* (720g) of silver was used for the hawk and the silver mounts of the stand respectively and that the *maki-e* was decorated by Kanshosai Toyo. *The bird 20cm (7 7/8in) high, the stand 52.2cm x 49cm (20 5/8in x 19 1/4in).* (5).

£30,000 - 35,000

JPY5,100,000 - 6,000,000

US\$50,000 - 59,000

銀製鷹置物 正阿彌美廣作
附 銀製蒔繪台 二代觀松齋桃葉作 (蒔繪台)、
正阿彌美廣作 (銀製金具)
明治時代



(557- stand signature)



(557-hawk signature)





558



(558-signatures)

558 *

A PAIR OF SILVER BALUSTER VASES

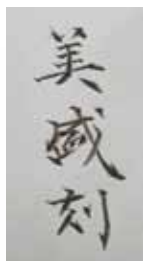
By Ittosai Takao (circa 1848-1933), Taisho Period
Both delicately engraved in *kebori* and *katakiribori* with a matching design, one vase with a *sagi* (heron) wading in a stream among flowering spring stalks of *mokuren* (magnolia), lilies and irises, signed with chiselled signature *Ittosai* with seal *Takao*; the other with two birds flying among *tuyo* (cotton rose), *ominaeshi* (valerian), *kikyo* (Chinese bellflowers) and *susuki* (pampas grass) in autumn, signed with chiselled signature *Takao koku* with seal *Ittosai*; with wood storage box.

Both 24.2cm (9½in) high. (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000



(559-signature)



559

銀花鳥図花瓶 一對 一到齋隆雄作 大正時代

Ittosai Takao, whose family name was Ikeda, was born in Kyoto. His uncle taught Kano Natsuo (1828-1898). His first art name was Takanori but he later changed it to Takao in Meiji 29 (1896) after studying under Natsuo, taking one character from his master's name. He is recorded as making a *tsuba* with a *tanuki* (raccoon dog) carved in *takabori* and a *kozuka* with pine and the moon in *katakiribori hirazogan*.¹

Notes:

1. Wakayama Takeshi, *Kinko jiten* (Dictionary of Metalworkers), Tokyo, 1999, pp.1340-41.

559 *

A SILVER BALUSTER VASE

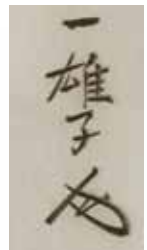
By Yoshimori for the Tenshodo Company, Taisho Period
Engraved in *kebori* and *katakiri-bori* with a continuous design of three cupids, one holding a neoclassical wreath and two painting a shield, against a background of a romanticized seascape with pavilions and palm trees, sailing boats in the foreground, signed *Yoshimori koku* on the side, the base stamped *Mitsuyuki* and *Tenshodo*; with wood storage box. 33.5cm (13 3/16in) high. (2).

£1,500 - 2,500

JPY260,000 - 430,000

US\$2,500 - 4,200

天使図銀花瓶 美盛作 (天賞堂製) 大正時代



(560-signature)

560 *

A PAIR OF SILVER PRESENTATION BALUSTER VASES

By Fugawa Kazuo (1870-1934) for the Tenshodo Company, Meiji/Taisho Period

Both vases engraved in *kebori* and *nukibori* with discrete details inlaid in *shakudo* and gilt *takazogan* showing complementary designs of Chinese pavilions nestled amidst pines and mountains, one vase depicting Jurojin walking over a stone drum-bridge with a stag and the other with the God of Longevity on a boat with a crane, the details on the mountains in the distance and rocks in the foreground delicately picked out in *katakiri-bori*; the sides of both vases signed with chiselled signature *Ichiyushi with kao*, the base stamped *jungin* (real silver) and *Tenshodo*; with two separate wood stands; with wood storage box, the inside of the lid stamped in *tensho* script *Tenshodo* within a *tsubo* seal. Both 32.5cm (12³/₄in) high. (5).

£8,000 - 12,000

JPY1,400,000 - 2,100,000

US\$13,000 - 20,000

山水寿老人図銀花瓶 一对 府川和雄作 (天賞堂製)
明治/大正時代

Fugawa Kazuo was the name used by the artist until he succeeded to the name of Fugawa Kazunori III upon his brother's death in 1923. Ichiyushi was his art name; he was born into a family of metal workers in Fukagawa, Tokyo, as the fourth son of Kazunori I. He first studied under his brother, Kazunori II, then under Sekiguchi Kazuya (dates unknown) and Ito Katsumi (1829-1910).¹

Notes:

1. Wakayama Takeshi, *Kinko jiten* (Dictionary of Metalworkers), Tokyo, 1999, pp.98-99.



561



(561-signature)

561 *

A SILVER TEA KETTLE AND COVER

Attributed to Suzuki Chojisai III (1855-1906), Meiji Period

The pear-shaped body and cover hammered with an all-over textured *shippo-tsunagi* design (tied cash), the cover surmounted by a petal-shaped pierced knob, the handle of wood, the inside of the cover signed in an oval reserve *Chojisai*; with wood storage box, titled *Seigin shippo-bori, chao, Chojisai zo* (Silver tea kettle with shippo design, made by Chojisai). 10.2cm (4in) high. (3).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

銀製茶甌 推定三代鈴木長三齋作 明治時代



(562-signature)

562 *

A SILVER RECTANGULAR CIGARETTE CASE

By Katsuaki, Meiji Period

Engraved in *kebori* and *nukibori*, depicting a *kawasemi* (kingfisher) perched on a blade of flowering *ashi* (reed) among water plantain and *kohone* (spatterdock), its wings outstretched as it prepares to dive in the water to catch fish, the reverse with reeds, signed *Katsuaki* with seal.

12.5cm (5in) long. (2).

£1,000 - 1,500

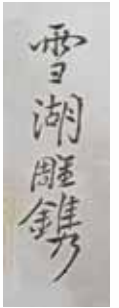
JPY170,000 - 260,000

US\$1,700 - 2,500

川蟬に葦図銀製煙草ケース 勝明作 明治時代



562



(563-signature)

563 *

AN INLAID SILVER BALUSTER VASE

By Sekko, Meiji/Taisho Period

Decorated in *shibuichi*, silver and gilt *takazogan* with a large solitary goose about to descend on the water among flowering *ashi* (reeds) and chrysanthemums engraved in *kebori* and *katakiribori*, signed with chiselled signature *Sekko chosen* with seal; with separate wood stand and wood storage box. 31cm (12 3/16in) high. (3).

£3,500 - 4,000

JPY600,000 - 680,000

US\$5,900 - 6,700

葦に雁図銀花瓶 雪湖作 明治/大正時代



(564-signature)

564 *

A SILVER OKIMONO OF A HAWK ON A ROCK

By Shoeido Masatoshi, Taisho/Showa Period

Perched on a rock with its wings outstretched and craning its neck forward, in preparation for flight, its legs cast separately and gilt, the integral detachable rock base of *uchidashi* (hammered) silver and applied in silver *takazogan* with crashing waves at the front, signed in an oval reserve *Shoeido* and stamped *jungin* (real silver); with *tomobako* titled and signed *Junginsei uchidashi ganjo no taka, Shoeido Masatoshi* (Silver hawk on a rock, made by Shoeido Masatoshi) with seal *Masatoshi*.

39cm x 34.5cm (15 5/16in x 13 1/2in), incl., stand. (3).

£5,000 - 8,000

JPY850,000 - 1,400,000

US\$8,400 - 13,000

銀製置物 岩上鷹 松榮堂雅寿作 大正/昭和時代



(565-signatures)

565 *

AN INLAID SILVER KORO (INCENSE BURNER) AND COVER

By Sato Kazuhide (1855-1925), Meiji Period

Of squat globular form and supported on three *oni*-feet, finely decorated in silver, *shakuko*, copper, gilt and *shibuichi takazogan* with a farmyard scene of cockerels, hens and chicks foraging for and finding insects and worms among chrysanthemum shrubs, the reticulated cover carved and gilded with a mass of chrysanthemum blossoms and foliage, surmounted by a finial in the form of a silver, *shakudo* and gilt cockerel, the neck inlaid in gold *honzogan* with a band of key-fret pattern, the shoulder applied in silver with a formalized *kiri* (paulownia) on either side, the base signed with chiselled characters *Kazuhide koku* with gold seal *Kazuhide*.

15.2cm (6in) high. (2).

£10,000 - 15,000

JPY1,700,000 - 2,600,000

US\$17,000 - 25,000

鶏図彫金貼付銀製香炉 佐藤一秀作 明治時代

Sato Kazuhide (Isshu) was born in Tokyo and at the age of 11 was apprenticed to Iwamoto Ikkan (the seventh master of the Iwamoto family). Upon Ikkan's death he joined Ozaki Kazuyoshi (pupil of Ishiguro Masayoshi), remaining there for eight years before becoming independent in 1876. He learnt drawing from Takashima Chitose. He produced works for the Imperial Household ¹ and exhibited at International Exhibitions, including the Exposition of Paris in 1900.

An identical *koro* by Katsuhide with its cover lacking the inlaid cockerel finial is illustrated by Oliver Impey and Malcolm Fairley (eds.), *The Nasser D. Khalili Collection of Japanese Art: Meiji no Takara, Treasures of Imperial Japan*, London, 1995, Metalwork part I, no.9. Two other *koro*, of almost identical appearance but by Shoami Katsuyoshi, are illustrated by Asahara Ken, *Shoami Katsuyoshi no kenkyu* (A Study of the Work of Shoami Katsuyoshi), Tokyo, 1987, pp.263 and 313, whilst a further identical *kogo* by Katsuyoshi is also illustrated by *ibid.*, p.266 and is dated 1901.

Notes:

1. Oliver Impey and Malcolm Fairley, *The Dragon King of the Sea, Japanese Decorative Art of the Meiji Period from the John R. Young Collection*, Oxford, 1991, p.38, no.14.



567



566

566 *

A FINE AND UNUSUAL SILVER KORO (INCENSE BURNER) AND COVER IN THE FORM OF A STRUTTING PEACOCK

Edo Period, 18th/19th century

Naturalistically modelled, the male peafowl cast with his head upright and demonstrating his full splendour with his tail feathers erect forming a shimmering fan in their display to females, a small section of its plumage on his back detachable for the incense, *unsigned*; with lacquered-wood storage box. 32.5cm (12¾in) high. (3).

£15,000 - 20,000

JPY2,600,000 - 3,400,000

US\$25,000 - 33,000

孔雀形銀香炉 無銘 江戸時代 (18/19世紀)



(568-signature)

**INLAID SHIBUICHI AND SHAKUDO WORKS OF ART
VARIOUS PROPERTIES**

567 *

AN INLAID SHIBUICHI HANDLED VESSEL AND COVER

Meiji Period

Supported on three tall feet, the squat, globular body decorated in *iro-e-takazogan* with stylised foliate motifs and scrolling foliage, beneath a band of lappets inlaid in silver and copper red *honzogan*, the cover with two stylised bats and a knob carved with a formal flower, *unsigned*; with wood storage box.

22.2cm (8¾in) high. (4).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

花卉文四分一器 無銘 明治時代

568 *

A LARGE INLAID SHIBUICHI OVOID VASE

By Kano Seiun (born 1871), late Meiji/Taisho Period

Decorated in silver, gold and *shibuichi takazogan* with two spotted deer on an autumnal moonlit evening grazing in a stream, with the drifting maple leaves and the spots on the deer inlaid in gold *honzogan*, the stripes down their backs in *shakudo honzogan*, the reverse signed with chiselled signature *Seiun* with seal *Seiun*; with separate wood stand, *tomobako*, the cover of the lid titled and signed *Oborogin soroku-zu kabin, Kano Seiun saku* (*Shibuichi* vase with design of a pair of deer, made by Kano Seiun) with seal *Seiun* and outer lacquered-wood storage box.

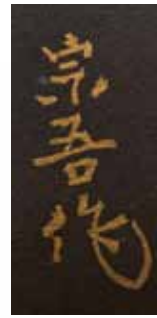
37.2cm (14 5/8in) high. (4).

£15,000 - 18,000

JPY2,600,000 - 3,100,000

US\$25,000 - 30,000

双鹿図四分一花瓶 加納晴雲作 明治時代後期/大正時代



(569-signature)

569

569 *

AN INLAID SHAKUDO KORO (INCENSE BURNER) AND COVER

By Torita Sogo (born 1940), dated Heisei 13 (2001)
Decorated in gold, silver and copper *takazogan*, the shoulder with a triangular panel enclosing at each point a sprig of plum, bamboo and pine sapling, the remainder of the body with *hanabishi* motifs inlaid in gold and silver *honzogan*, the cover pierced in the form of a water plantain leaf, the base signed *Sogo saku*; with *tomobako* titled *Shochikubai kingin zogan koro* (incense burner with design of pine, bamboo and plum), the inside of the lid dated *Heisei jusan nen* (13th year of Heisei [2001]) and signed *Sogo saku* with seal *Sogo*. 11.5cm (4½in) high. (3).

£3,000 - 4,000

JPY510,000 - 680,000

US\$5,000 - 6,700

松竹梅図赤銅香炉 鳥田宗吾作 平成13年 (2001)

Torita Sogo, whose real name is Toshihiro, came from Takaoka City in Toyama Prefecture. He first studied under his father and submitted his own works to the Nitten, receiving a number of awards. Following his father's death, he started his independent career and in 2002 received the Prime Minister's Award in the Nationwide Traditional Crafts Exhibition.

570 *

AN INLAID SHIBUICHI PEAR-SHAPED VASE

By Chishinsai Katsunobu for the Mitsukoshi Company, Meiji/Taisho Period

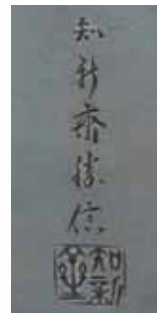
Decorated in silver, gilt and bronze *takazogan* with a night scene depicting in the foreground two *hamachidori* (dotterels or plovers) at low tide perched on a rock as the waves gently lap against it whilst three plovers are in flight above, with details in *kebori* and *katakiri-bori*, with dew drops inlaid in crystal and gilt studs, the side of the vase signed with chiselled signature *Chishinsai Katsunobu* with seal *Chishinsai*; with wood storage box. 23cm (9in) high. (2).

£2,000 - 3,000

JPY340,000 - 510,000

US\$3,300 - 5,000

波千鳥図四分一花瓶 知新齋勝信作 (三越製)
明治/大正時代



(570-signature)

570



**IRON WORKS OF ART
VARIOUS PROPERTIES**

571 *

A COMPLETE SET OF FIVE IRON CHATAKU (TEA SAUCERS)

Attributed to Kurose Sosei (1886-1944), early 20th century
Each of conventional form and made of *uchidashi* (hammered iron), unadorned, *unsigned*; with *tomobako*, the exterior of the lid inscribed *Tetsu uchidashi chataku* (Iron tea saucers using the repoussé hammered technique), the inside of the lid signed Sosei with seal

£1,200 - 1,500
JPY210,000 - 260,000
US\$2,000 - 2,500

鉄打出茶托 五枚一揃 伝黒瀬宗世作 20世紀前期

Kurose Sosei was a pupil of Yamada Sobi (1871-1916), who was famous for perfecting the technique of hammered iron for creating three-dimensional, sculptural works from a single ingot of iron.



(571-box inscription)



(572-reverse)



572

572

AN INLAID IRON OVOID VASE

Meiji Period

Decorated in gilt, silver, bronze and copper *takazogan* with a flowering spring and summer blooms of dandelions and rose, the neck and foot with a band of stylised foliate motifs, *unsigned*.

32.6cm (12¾in) high.

£1,000 - 1,500

JPY170,000 - 260,000

US\$1,700 - 2,500

蒲公英に薔薇図鉄花瓶 無銘 明治時代

573

AN INLAID ROUNDED SQUARE TETSUBIN (IRON TEAPOT)

By Ryubundo, mid/late 19th century

The body engraved and decorated in gilt and silver *takazogan* with alternate panels of crabs crawling just beneath the surface of calm rippled waters and gnarled branches of plum, one engraved with a Chinese poem, the handle similarly inlaid with two crabs, the edge of the cover worked in silver wire with assorted seashells and surmounted with a foliate knop, signed *Ryubundo zo*.

11.5cm (4½in) high. (2).

£700 - 900

JPY120,000 - 150,000

US\$1,200 - 1,500

蟹に梅図鉄瓶 龍文堂作 19世紀中期/後期

Founded by Shikata Yasunosuke (1786-1841) who took the name Ryubundo when he moved from Tanba Province to Kyoto, the Ryubundo Company spanned eight generations, continuing to make high-quality iron kettles from the end of the Edo Period until 1958.



573



574

574 *

**AN INLAID IRON MODEL OF A YAKATABUNE
(PLEASURE BOAT)**

Meiji Period

The deck built with a detachable rectangular roofed cabin, with each face inlaid in *iro-e-honzogan*, three decorated with dragon and *ho-o* roundels, the front with an elaborately tasselled bamboo blind, one side with a hinged door opening to reveal two drawers, engraved with a scene of three generals paying obeisance to a female warrior, the inside of the door engraved with assorted auspicious implements and a hanging basket containing an *ikebana* display, the prow, sides of the boat and roof applied with metal mounts in the form of *karakusa* and other foliate sprays and ornamented with scattered bronze and copper studs enclosing chrysanthemum and paulownia *mon* (crests), *unsigned*; with lacquered-wood storage box.

23.2cm x 37cm x 13.3cm (9 1/8in x 14 1/2in x 5 1/4in). (4).

£4,000 - 6,000

JPY680,000 - 1,000,000

US\$6,700 - 10,000

屋形舟意匠金工小箆笥 無銘 明治時代



(574-another view)



(575-signature)



575 *

A MINIATURE INLAID IRON RECTANGULAR BOX AND COVER

By Okuno, Meiji Period

Worked in silver and gold *nunomezogan* depicting a nobleman's residence nestled among pine and cedar trees, one of the doors of the building in the left foreground open alluding to the sad departure of his lover at dawn, with a *waka* poem above, the sides with maple blossoms floating on a keyfret ground, signed within a square reserve

Dai Nihon Kyoto shi Okuno sei; with wood storage box.

2.5cm x 8.3cm x 6cm (1in x 3 1/4in x 2 3/8in). (3).

£1,500 - 2,000

JPY260,000 - 340,000

US\$2,500 - 3,300

後朝函金工小箱 奥野製 明治時代

The inscription gives the full text of a *waka* (31-syllable poem) by Fujiwara no Sanesada (1139-1191) from the Imperial anthology *Senzai wakashu* (1183) which also appears in the anthology *Hyakunin issu* (One Hundred Poems by One Hundred Poets):

Hototogisu / nakitsuru kata o / nagamureba / tada ariake no / tsuki zo nokoreru

The *hototogisu*: / when I gaze out towards where / he was singing / all that remains is the moon / pale in the morning sky

(Translation by Joshua Mostow in *Pictures of the Heart: The Hyakunin Isshu in Word and Image*, Honolulu, 1996, p.381).



REFERENCE BOOKS

576

MICHAEL TOMKINSON: *A Japanese Collection*, 1898

Two volumes (complete), quarto, highlighting Tomkinson's collection of ceramics, ivories, swords, textiles, lacquers, and numerous other Japanese works of art; bound in calf, a limited edition, number 94 out of two hundred; signed and dedicated by the author in 1989; photographic frontispiece and numerous photogravure plates, gilt-lettered spine, top edges gilt, George Allen publishers, London, 1898. Both 34cm x 27cm x 14.5cm (13 3/8in x 10 5/8in x 5 11/16in). (2).

£2,000 - 2,500

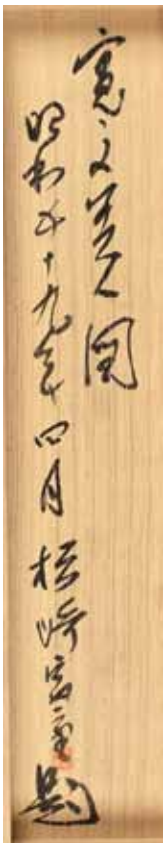
JPY340,000 - 430,000

US\$3,300 - 4,200

マイケル・トムキンソン著 ジャパニーズ・コレクション 全2巻
(限定版) ジョージ・アレン出版社 (ロンドン) 1898年

Provenance: Michael Tomkinson, the great-grandfather of the present owner, and thence by descent.

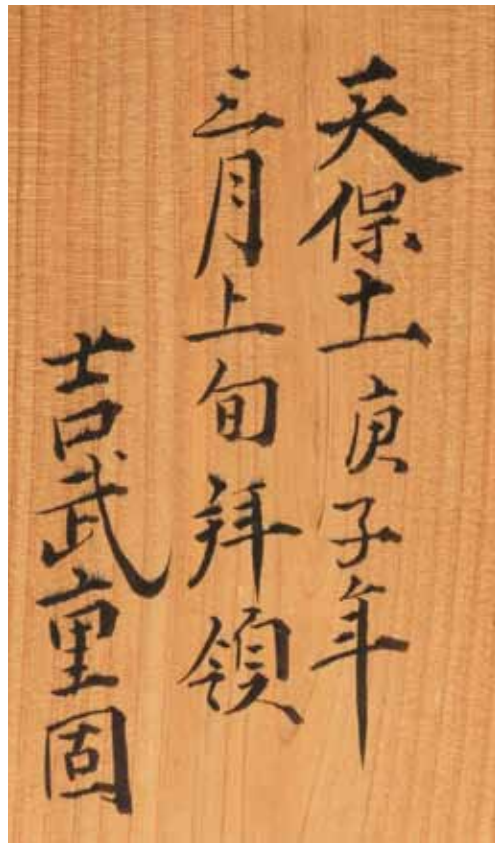
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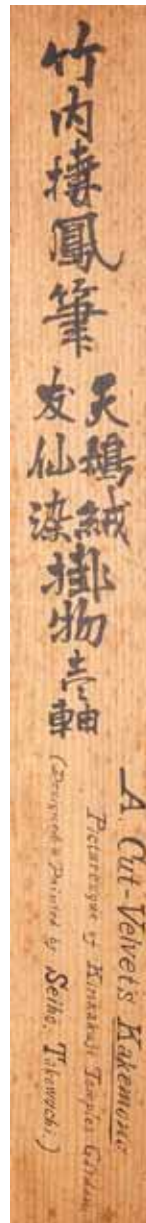
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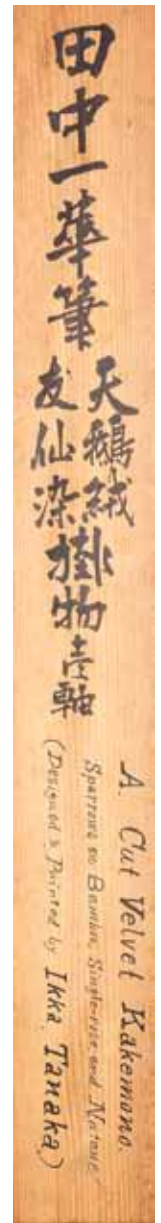
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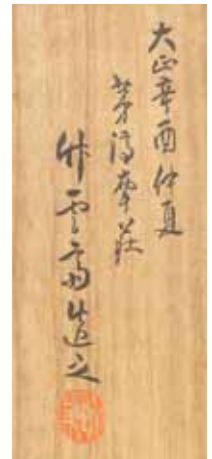
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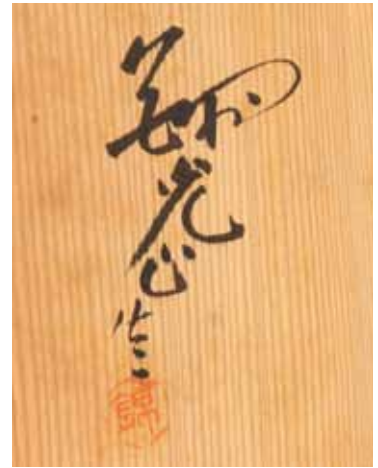
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496



445



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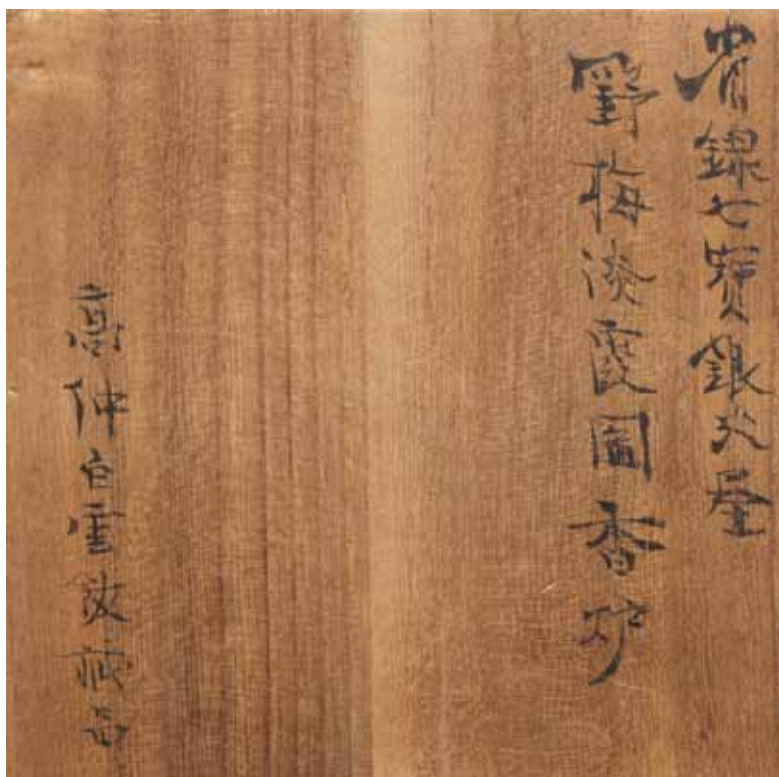
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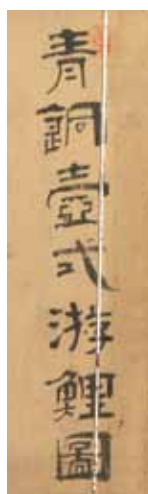
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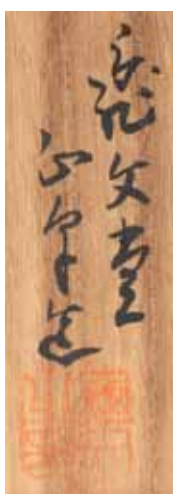
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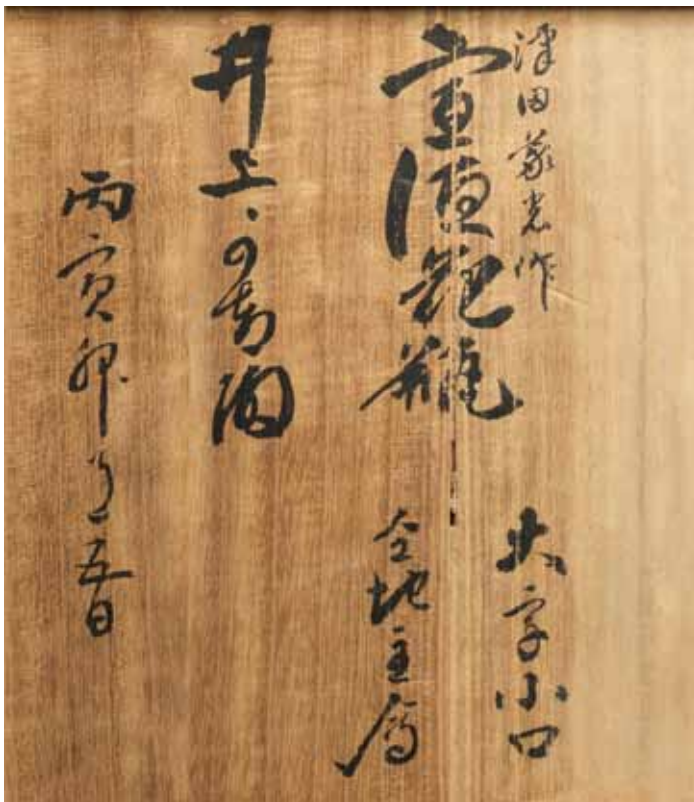
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IVORY AND OTHER SELECTED SIGNATURES



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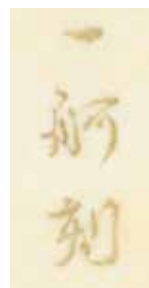
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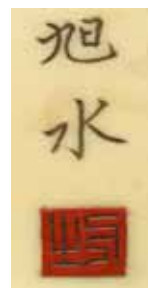
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IVORY AND OTHER SELECTED SIGNATURES



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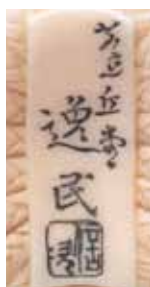
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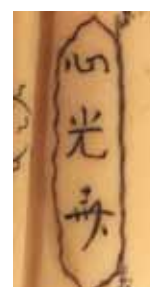
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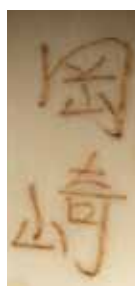
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SATSUMA SIGNATURES



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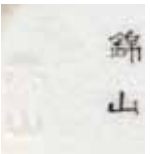
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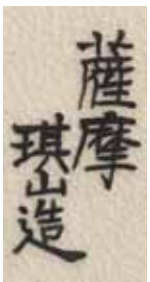
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SATSUMA SIGNATURES



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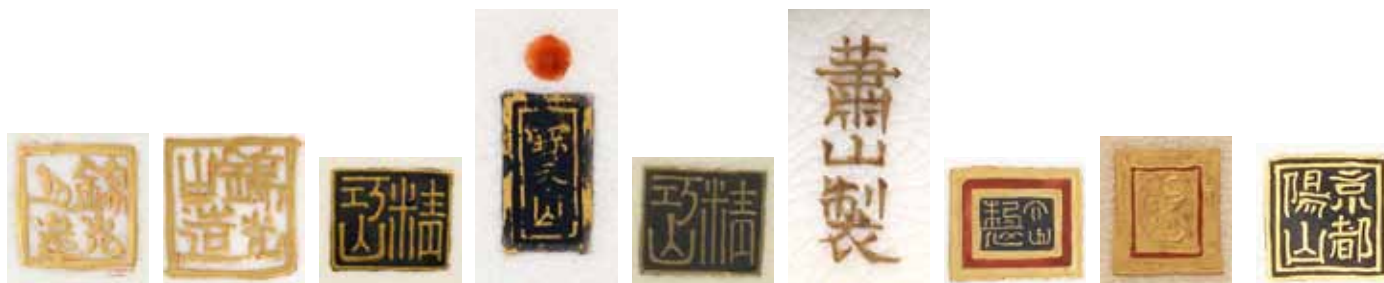
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**INTERNATIONAL ASIAN ART
AUCTION CALENDAR 2014**

Monday 12 May
Asian Art
London, Knightsbridge

Thursday 15 May
Fine Chinese Art
London, New Bond Street

Thursday 15 May
Fine Japanese Art
London, New Bond Street

Saturday 17 May
Asian 20th Century and
Contemporary Art
Hong Kong

Sunday 25 May
Chinese Paintings and
Calligraphy: Classical, Modern
and Contemporary Ink
Hong Kong

Monday 26 May
Fine Chinese Ceramics and
Works of Art
Hong Kong

Monday 26 May
Important Ming Lacquer from the
Kaisendo Museum
Hong Kong

Tuesday 24 June
Fine Asian Works of Art
San Francisco

Wednesday 25 June
Asian Decorative Arts
San Francisco

Wednesday 2 July
Asian Art
Edinburgh

Thursday 11 September
Asian Art
London, Knightsbridge

Monday 15 September
Chinese Art
New York

Tuesday 16 September
Fine Japanese Works of Art
New York

Wednesday 17 September
Indian, Himalayan and Southeast
Asian Art
New York

Tuesday 14 October
Asian Decorative Arts
San Francisco

Monday 3 November
Asian Art
London, Knightsbridge

Tuesday 4 November
The Edward Wrangham
Collection of Japanese Art,
Part V
London, New Bond Street

Thursday 6 November
Fine Chinese Art
London, New Bond Street

Thursday 6 November
Fine Japanese Art
London, New Bond Street

Wednesday 19 November
Asian Art
Edinburgh

Sunday 23 November
Fine Chinese Ceramics and
Works of Art
Hong Kong

Sunday 23 November
Fine Chinese Paintings: Classical,
Modern and Contemporary Ink
Hong Kong

Sunday 23 November
Asian 20th Century and
Contemporary Art
Hong Kong

Tuesday 16 December
Fine Asian Works of Art
San Francisco

Wednesday 17 December
Japan for the West: 'The Clove'
1614 Anniversary Auction
London, New Bond Street

Wednesday 17 December
Asian Decorative Art
San Francisco

**A RARE ARITA BLUE AND WHITE MODEL
OF A DUTCHMAN ASTRIDE A BARREL**
Early/Mid 18th century
£50,000 - 60,000

CONTACT

London
+44 (0) 20 7468 8368
suzannah.yip@bonhams.com



Bonhams

LONDON

**JAPAN FOR THE WEST:
'THE CLOVE' 1614 ANNIVERSARY AUCTION**

New Bond Street
Wednesday 17 December 2014

bonhams.com/japanese

**MING LACQUER FROM THE
KAISENDO MUSEUM**

Monday 26 May 2014
Hong Kong Spring Auction
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

**A VERY RARE AND LARGE
CINNABAR LACQUER SCROLL REST**

Ming Dynasty, 15th century
62.3cm long
HK\$2,500,000-4,000,000

PREVIEWS

19 to 20 April, Beijing
22 to 23 April, Shanghai
3 to 4 May, Taipei
22 to 26 May, Hong Kong

ENQUIRIES

Hong Kong
+852 2918 4321
chinese.hk@bonhams.com



Bonhams

HONG KONG

bonhams.com/hongkong

**A MAGNIFICENT RARE IMPERIAL
FAMILLE ROSE AND HUANGHUALI
TWELVE-LEAF SCREEN**

Jiaqing (1796-1820)

Overall 383cm wide x 175cm high

£800,000 - 1,200,000

CONTACT

+44 (0) 20 7468 8248
chinese@bonhams.com



Bonhams

LONDON

FINE CHINESE ART

New Bond Street
Thursday 15 May 2014 at 10.00

bonhams.com/chinese

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*.

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 £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

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 2% 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 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% 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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the 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 of 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 of any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, 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 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	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	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):	9.1	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> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	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 <i>Sale of Goods Act 1979</i> 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 c/o <i>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.
8.1.2	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;	9.3	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> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	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 <i>Misrepresentation Act 1967</i> , 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.
8.1.4	to remove and store the <i>Lot</i> at your expense;	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;	10.6	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.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;	9.3.3	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".
8.1.7	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;			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.
8.1.8	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;	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 <i>Occupiers Liability Act 1957</i> , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
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			10.11	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> .
8.1.10	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.			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 <i>Contracts (Rights of Third Parties) Act 1999</i> , 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.
8.2	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.			11	GOVERNING 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 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.				All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10	MISCELLANEOUS		
		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 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> .		

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 Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
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>):	7.4	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.	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
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		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.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
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:	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> .
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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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	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.
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	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> .
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.	10	OUR LIABILITY
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:	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> .
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	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:
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.	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
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	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> 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.
		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		
		9.2.2	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		
		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> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"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 of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the *Conditions of Business*.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the *Conditions of Business*.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the *Conditions of Business*.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and 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."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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20th Century British Art

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Aboriginal Art

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African, Oceanic & Pre-Columbian Art

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U.S.A.
Fredric Backlar
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American Paintings

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Antiquities

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Antique Arms & Armour

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Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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Frank Maraschiello
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Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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Christina Geiger
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British & European Glass

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U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
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U.S.A.
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
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Carpets

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U.S.A.
Hadjji Rahimpour
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Chinese & Asian Art

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Dessa Goddard
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HONG KONG
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AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

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U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

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U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
Gareth Williams
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U.S.A.
Jeremy Goldsmith
+1 917 206 1656

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

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

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Kevin Mcgimpsey
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