FINE JAPANESE ART Thursday 6 November 2014



Bonhams

LONDON



FINE JAPANESE ART

Thursday 6 November 2014 at 13.00 101 New Bond Street, London

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Ackowledgements

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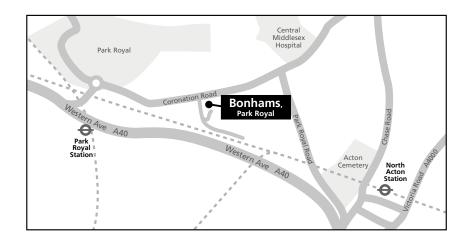
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CHRONOLOGY

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 1860 - 1861 Man'en era Bunkyu era 1861 - 1864

Meiji era 1868 - 1912

1864 - 1865

1865 - 1868

Genji era

Keio era

Taisho era 1912 - 1926

Showa era 1926 - 1989

Heisei era 1989 - present

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NETSUKE, OJIME, INRO, OTHER SAGEMONO, ARMOUR, SWORDS, SWORD-FITTINGS AND OTHER MILITARY ACCOUTREMENTS

Lots 1 - 128

NETSUKE

Property from a German Private Collection

(Lots 1 - 30)

1 Y Φ

AN IVORY NETSUKE OF A RAT

Style of Masanao, Kyoto,

late 18th/ early 19th century The rodent seated, leaning forward and biting its tail which it draws forward with its forepaws, the somewhat worn ivory bearing a fine patina and the large eyes inlaid;

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

unsigned. 4.5cm (13/4in) wide.

2 Y Φ

AN IVORY NETSUKE OF A RAT

By Ranichi, Kyoto, 19th century The rat seated, leaning forward and protectively holding a large fruit with one forepaw, its tail trailing forward and curled beneath to form the himotoshi. the ivory unstained and the eyes inlaid; signed Ranichi. 5.1cm (2in) wide.

£2.000 - 2.500 JPY350,000 - 430,000 US\$3,200 - 4,000

з Ү Ф

AN IVORY NETSUKE OF A RAT

Kyoto, early 19th century The rodent seated, its body curled to the right as it bites its tail, drawn forward with its forepaws, forming a compact composition in slightly worn ivory which bears a good patina, the eyes inlaid; unsigned. 4.2cm (1 5/8in) wide.

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800

4 Y Φ

A RARE IVORY NETSUKE OF RATS **IN A PUMPKIN**

By Hidemasa I, Osaka, early 19th century The large fruit, with leaves attached, open on two sides to reveal three rats gnawing through the flesh within, the well toned ivory slightly worn and the rats' eves inlaid: signed in an irregular reserve Hidemasa. 3.8cm (1½in) wide.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

5 Y Φ

AN IVORY NETSUKE OF A COW AND CALF

School of Tomotada, Kyoto, late 18th/early 19th century

The cow recumbent, her head turned to the right as her calf lies at her side, nuzzling her cheek, a rope halter attached to a ring through her nose and passing over the back, the slightly worn ivory bearing a good patina and the eye pupils inlaid; inscribed in a rectangular reserve Tomotada. 5.7cm (21/4in) wide.

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800

6 Ү Ф

AN IVORY NETSUKE OF A TIGER **ON BAMBOO**

Kansai district, early 19th century The small tiger seated with its head turned back to the right and its tail trailing forward over its back, on a short thick section of bamboo, the well-toned ivory slightly worn; unsigned. 4.2cm (1 5/8in) wide.

£1,800 - 2,200 JPY310,000 - 380,000 US\$2,900 - 3,500

7 Y Φ

FOUR IVORY ANIMAL NETSUKE

Late 18th to early 19th century The first of a puppy climbing onto a geta (clog), its eyes inlaid, unsigned, 3.5cm (1 3/8in) wide; the second of a dog on a base, its head turned back to the left, unsigned, 3.5cm (1 3/8in) wide; the third of two puppies, one recumbent while its companion sits at the side, unsigned, 3.2cm (11/4in) wide; and the fourth of a rat on a large chestnut, the eyes inlaid, unsigned, 4.8cm (1 7/8in) wide. (4).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

дΥФ

TWO IVORY NETSUKE OF AQUATIC BIRDS

Mid and late 19th century The first of an oshidori (mandarin duck) carved in a simplified manner, facing ahead, its feet in relief beneath and its eyes inlaid, unsigned, 5.1cm (2in) wide; the second of a resting duck, carved in a simplified style, its beak resting on its breast to form a compact composition in lightly stained ivory, inscribed in an oval reserve Tadayoshi, 4.5cm (13/4in) wide. (2).

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

9 Υ Ф

AN IVORY NETSUKE OF A STYLISED SPARROW

By Ichiraku, early 19th century The chubby bird shown flying with its wings drawn back and its head turned to the left, the slightly worn ivory bearing a good patina and the eye pupils inlaid; signed in an irregular reserve Ichiraku. 4.8cm (1 7/8in) wide.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

10 Y Ф

A LARGE IVORY NETSUKE OF A STYLISED SPARROW

By Genko, Kyoto, late 18th century The fat sparrow of typical form, with stubby wings and short erect tail, its feet carved in relief beneath, the well toned ivory slightly worn and the eye pupils inlaid; signed in an oval reserve Genko. 6.3cm (21/2in) wide.

£1,500 - 2,000 JPY260.000 - 350.000 US\$2,400 - 3,200

For examples of the signature of Genko, see George Lazarnick, Netsuke and Inro Artists and How to Read Their Signatures, Reed Publishers, Honolulu, 1981, p.402.



A RARE IVORY NETSUKE OF A DAIKON (FORKED RADISH)

By Ohara Mitsusada, Osaka, 19th century The round vegetable, with roots beneath and leaves at the top, carved in relief with Daikoku wielding his mallet as he chases two tama (jewels) that roll away from him, the ivory stained; signed Mitsusada. 3.5cm (1 3/8in) high.

£2,000 - 2,500 JPY350.000 - 430.000 US\$3,200 - 4,000

Mitsusada was a contemporary of Ohara Mitsuhiro and his work is comparatively rare. He worked in the same style as the better known maker, and used a similar stain in his work, as shown on the present example.

12 Y Φ

AN IVORY NETSUKE OF A KARAKO (CHINESE BOY)

Early 19th century

The boy standing behind a tsuitate (freestanding screen), looking over the top at a large rat at the front, the screen engraved with a design of cranes, inscribed Tsunenobu and standing screen, inscribed Tsunenobu hitsu, the reverse inscribed Ki, the ivory of a good colour and the boy's hair pieces inlaid; unsigned. 5.4cm (2 1/8in) high.

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

13 Y Φ

AN IVORY NETSUKE OF A BOY

By Hasegawa Ikko, early 19th century The boy seated on a large rustic fulling block made from a tree stump, smiling as he holds a spinning top with one hand, his striped outer coat falling from one shoulder, the ivory lightly stained; signed Ikko. 4.5cm (1¾in) high.

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

14 Y Φ

TWO IVORY FIGURE NETSUKE

Late 19th century

The first of a man seated, stirring miso in a large bowl held between his feet, signed Hojitsu, 3cm (11/4in) high; the second of Kannon seated on a rock, holding an alms bowl and lotus bud, unsigned, 3.8cm (11/2in) high. (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2.400 - 3.200

15 Y Φ

AN UNUSUAL IVORY NETSUKE OF DARUMA

By Dosho, Osaka, 19th century The Zen patriarch crying out as he looks up, holding a large hossu (fly switch) to one side, his body of simplified form and carved in low relief with reeds; signed Dosho. 4.8cm (1 7/8in) high.

£1,200 - 1,500 JPY210.000 - 260.000 US\$1,900 - 2,400

16 Y Φ

TWO EARLY IVORY FIGURE NETSUKE

18th century

The first of a sennin looking to the left and smiling as he holds a gourd flask on a line over his shoulder, the somewhat worn ivory bearing a good patina, unsigned, 7.9cm (3) 1/8in) high: the second of Okame kneeling as she throws beans to exorcise oni during the Setsubun ceremony, one demon crawling beneath her robe at her back, unsigned, 5.1cm (2in) high. (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

17 Y Φ

A LARGE IVORY NETSUKE OF GAMA SENNIN

18th century

Standing with his head bent to one side as he holds a toad to his chest with one hand and pulls at a lock of hair with the other, the ivory somewhat worn and bearing a fine patina; unsigned. 11.5cm (41/2in) high.

£1,200 - 1,500 JPY210,000 - 260,000 US\$1.900 - 2.400

18 Y Φ

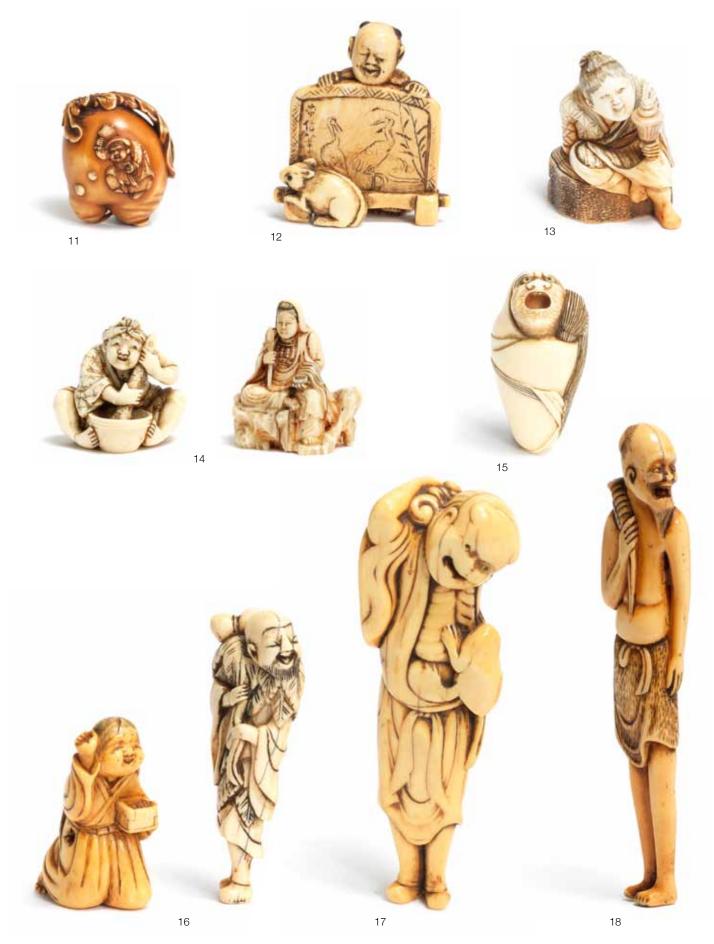
A TALL IVORY NETSUKE OF KENSU, THE PRAWN SENNIN

18th century

Standing, smiling as he looks to the left, holding a large prawn over his right shoulder, his skirt loosely tied at the waist, the ivory slightly worn and bearing a fine patina; unsigned. 12.7cm (5in) high.

£1.200 - 1.500 JPY210.000 - 260.000 US\$1,900 - 2,400

Kensu (in Chinese, Xianzi), was a pupil of the founder of the Soto sect of Zen and was famous for wandering along riverbanks in search of clams and shrimps which he ate in defiance of Buddhist teaching. See Gregory Irvine and Yukio Lippitt, Awakenings: Zen Figure Painting in Medieval Japan, New York, 2007, p.116.









19

FIVE WOOD NETSUKE OF VEGETABLE AND FLOWER SUBJECTS

Late 18th to early 19th century The first of three mushroom heads with conjoined stalks which form the himotoshi, unsigned, 5.1cm (2in) wide; the second of two peonies of differing size, one in bud, unsigned, 4.8cm (1 7/8in) wide: the third of seven chestnuts forming a compact composition in slightly worn and well toned wood, unsigned, 5.1cm (2in) wide; the fourth of an orange partly peeled to one side, its stalk forming the himotoshi, unsigned, 3.8cm (11/2in) wide; the fifth of an aubergine carved from ebony, unsigned, 4.2cm (1 5/8in) wide. (5).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2.400 - 3.200

FOUR WOOD NETSUKE

Early to mid 19th century The first of a recumbent tiger curled up with its tail trailing over its back, forming a compact composition, inscribed Tomokazu, 4.2cm (1 5/8in) wide; the second of a tengu mixing miso with its nose, unsigned, 3.5cm (1 3/8in) high; the third of a seated puppy scratching its neck, unsigned, 3.8cm (11/2in) wide: the fourth of a grazing horse on a low base, unsigned, 4.2cm (1 5/8in) wide. (4).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

A BOXWOOD NETSUKE OF A RECUMBENT OX

By Ranshu, Kyoto, 19th century Lying with its head lowered and turned to the left, its legs drawn in for compactness and a rope halter around its neck, the slightly worn wood of a good colour and the eves of pale translucent horn with dark pupils: signed in an oval reserve Ranshu. 5.7cm (21/4in) wide.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

A WOOD NETSUKE OF AN OX AND GOAT

After Tanaka Minko, Tsu, early 19th century The ox lying with its head turned to the left and its legs drawn in for compactness while the goat struggles to clamber onto its back, the slightly worn wood of a good colour and the eye pupils inlaid; inscribed Minko with kao. 3.8cm (11/2in) wide.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

Another version of the subject which represents the Zodiacal combination for the hours 1 to 3, by Masayoshi, is illustrated by Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection. Sotheby Parke Bernet Publications, London, 1974, p.201, no.609.

A BOXWOOD NETSUKE OF TENGU **NO TAMAGO**

Style of Naito Toyomasa, 19th century The hatching tengu levering itself out of a broken egg with both hands, one wing trailing over the shell which is engraved with simulated cracks, the well-toned wood slightly worn and the eyes of pale translucent horn with dark pupils; unsigned. 4.2cm (1 5/8in) wide.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

24

A RARE WOOD NETSUKE OF A KAPPA IN A LANTERN

Attributed to Komin, Tokyo, late 19th century The small kappa struggling to escape from a large folding paper lantern, inscribed illegibly, the wood dark stained and the eyes of gilt metal with shakudo pupils; signed Ko(min). 3.5cm (1 3/8in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

A BOXWOOD NETSUKE OF BENKEI IN A CONCH SHELL

Early 19th century

The hero bearing a disgruntled expression as he emerges from the shell, holding the kanjincho (subscription list) which he pretends to read, the wood slightly worn and of a good colour; unsigned. 5.4cm (2 1/8in) wide.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200























FOUR WOOD FIGURE NETSUKE

Early 19th century

The first of a woodsman resting asleep, leaning on a bundle of brushwood, inscribed Masakazu, 4.2cm (1 5/8in) wide; the second of Adachigahara with a captured woman pleading for her life, unsigned, 4.5cm (13/4in) high; the third of a street dancer at New Year, his robe engraved with young pines, signed Minkoku, 5.1cm (2in) high; and the fourth of man holding an open fan, unsigned, 5.1cm (2in) high. (4).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

27

FOUR WOOD FIGURE NETSUKE

19th century

The first of Hanasaka Jiji, seated on a withered tree trunk which he causes to blossom with his magic seeds, unsigned, 3.5cm (1 3/8in) high; the second of a sake drinker seated at a table and bearing an expression of disgust, signed Kashun, 3.2cm (11/4in) high; the third of a woman and child, the wood somewhat worn, signed Seizan, 5.1cm (2in) high; and the fourth of baby boy, seated with a small drum at his feet, unsigned, 4.2cm (1 5/8in) high. (4).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

TWO WOOD FIGURE NETSUKE

Style of Shugetsu I, Edo Period, late 18th/early 19th century The first of a peasant dancer seated with one leg raised and his arms raised over his head as he screams, unsigned, 4.8cm (1 7/8in) high: the second of an attendant crouching and bearing a disgruntled expression as he holds a large umbrella, unsigned, 6cm (2 3/8in) high. (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

For a similar example of the first by Ryujosai, see Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection, Sotheby Parke Bernet Publications, London, 1974, p.106, no.300.

29 Y Φ

A LARGE OKIMONO-STYLE WOOD **NETSUKE OF A MAN**

By Ryukei, Meiji Period Seated on the ground with his knees bent attempting to rise beneath the weight of a large sackful of oni on his back, one demon trying to break out, his eves inlaid with ivory: signed on an inlaid ivory tablet Ryukei. 6.7cm (2 5/8in) wide.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

A WOOD NETSUKE OF A SAGE ON HIS MULE

Early 19th century The sage seated in a dignified attitude, staring ahead with his arms folded, a rectangular box with long tassels slung on his back, the wood slightly worn and bearing a fine patina; unsigned. 6.3cm (11/2in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



IVORY AND STAG ANTLER NETSUKE

Other Properties

31 Y Φ

THREE NETSUKE OF IVORY AND STAG ANTLER

Mid to late 19th century

Two of ivory, the first of a namazu (catfish), its body curled for compactness and with a double-gourd resting on its back, symbolic of the story of Kadori Myojin, unsigned, 4.2cm (1 5/8in) wide; the second of two rabbits, one seated, leaning forward while the other sits at the side, resting its forepaws on its companion's back, unsigned, 3.8cm (11/2in) wide; the third of stag antler, of a seated rat, nibbling at its tail drawn forward by its forepaws, unsigned, 3.2cm (11/4in) wide. (3).

£800 - 1.000 JPY140,000 - 170,000 US\$1,300 - 1,600

32 Y Φ

AN IVORY NETSUKE OF A WATER **BUFFALO AND BOY**

After Tomotada, Kyoto, early 19th century The buffalo recumbent, its head lowered to the left while a small boy sits at the side, holding the rope halter which passes over its back, the ivory slightly worn and the eye pupils inlaid; inscribed in an oval reserve Tomotada. 6.7cm (2 5/8in) wide.

£1.200 - 1.500 JPY210.000 - 260.000 US\$1,900 - 2,400

33 Y Φ

AN IVORY NETSUKE OF A RECUMBENT OX

After Tomotada, Kyoto, 19th century The ox lying with its head lowered to the right and a basket of fungus at its side, the ivory slightly worn and the eye pupils inlaid; inscribed in a rectangular reserve Tomotada. 6.4cm (21/2in) wide.

£800 - 1.000 JPY140,000 - 170,000 US\$1,300 - 1,600

Provenance: an Austrian private collection.

34 Y Φ

AN IVORY NETSUKE OF A MONKEY **AND CHILD**

By Masatami, late 19th century The former seated, one hand to its mouth and with a large persimmon at its feet while its offspring clambers on its back, clutching a peach with foliage, the ivory typically stained and the eye pupils inlaid; signed in a rectangular reserve Masatami. 3.8cm (11/2in) high.

£800 - 1,000 JPY140,000 - 170,000 US\$1,300 - 1,600

35 Y Φ

AN IVORY NETSUKE OF A GOAT

Kyoto, early 19th century Lying with its head turned back to the left, its horns pressed back and its leas drawn in to form a compact composition in slightly worn and well-toned ivory, the eyes inlaid; unsigned. 4.5cm (13/4in) wide.

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

36

A SMALL STAG ANTLER NETSUKE OF A SPARROW

By Ozaki Kokusai (1835-1894), Shiba, Edo/Tokyo, 19th century Of unusually small size, the bird carved in a simplified manner, facing ahead, its short stubby tail erect, its wings drawn in and its feet carved in low relief beneath; signed in seal form Koku. 2.5cm (1in) wide.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

37 Y Φ

AN IVORY NETSUKE OF A YAMAINU (WILD DOG)

After Okatomo, Kyoto, early 19th century Seated, leaning forward and biting the wing of a small captured bird held down beneath one forepaw, one hind leg forming the himotoshi, the slightly worn ivory of a good colour and the eye pupils inlaid; inscribed in an oval reserve Okatomo. 5.4cm (2 1/8in) wide.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

38 Y Φ

AN IVORY NETSUKE OF A BITCH AND PUP

By Takenobu, early 19th century The former seated, her head lowered to the right as she protectively rests one forepaw on the back of her seated pup, her back engraved with piebald patches and a knotted collar around her neck, one hind leg forming the himotoshi and the eyes inlaid; signed in a lobed reserve Takenobu. 6cm (2 3/8in) wide.

£3,000 - 3,500 JPY520,000 - 610,000 US\$4,800 - 5,600

Provenance: Frederick Meinertzhagen Collection, sold to K. Shimizu, 1929.

Published: Frederick Meinertzhagen, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, Alan R. Liss, Inc., New York, 1986, p.850.



THREE LATE IVORY FIGURE NETSUKE

One by Ueda Kohosai and one by Gyokkosai, 19th century

The first of an oni hiding in a large box while beans are thrown to excorcise him during the Setsubun ceremony, signed Koho (sai), 5.4cm (2 1/8in) wide; the second of Jurojin carrying a branch with inlaid fair souvenirs and a woman laughing behind him, signed Gyokkosai, 4.2cm (1 5/8in) high; the third of a shishi recumbent on a rectangular base and dresssd with a tasselled cloth with inlaid beads, unsigned, 3.8cm (11/2in) wide. (3).

£1,500 - 1,800 JPY260,000 - 310,000 US\$2.400 - 2.900

Provenance: an Austrian private collection.

40 * Y Ф

AN IVORY NETSUKE OF A ROOF TILE

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

The end tile bearing a stippled ground and carved in high relief with the head of an oni, from the mouth of which emerges a small fledgling bird, the ivory slightly worn, dark stained in sumi for effect; signed Mitsuhiro. 3.8cm (11/2in) wide.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

For a very similar example by Ohara Mitsuhiro, see Raymond Bushell, Collectors' Netsuke, New York and Tokyo, 1971, p.96, no.126.

AN IVORY NETSUKE OF HOTEI

Style of Tomotada, Kyoto, late 18th century The god smiling as he stands, facing ahead and holding a fan while a small child climbs onto his shoulder, his robe, open at the chest, engraved with a pattern of woven silk, the ivory slightly worn and of a good colour; inscribed in a rectangular reserve Tomotada. 6.4cm (21/2in) high.

£3.000 - 4.000 JPY520,000 - 690,000 US\$4,800 - 6,400

Netsuke of Hotei with a child in this attitude were made by several members of the Kyoto group of carvers. Another example signed Tomotada is illustrated in the Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, Alan R. Liss Inc., New York, 1986, p.913.

42 Y Φ

AN IVORY NETSUKE OF EGUCHI NO KIMI

By Tomokazu, Tokyo, late 19th century The courtesan reading a long calligraphic scroll held with both hands, her long hair tied at the back and falling over her loose robe, engraved with a foliate design, as she sits on the recumbent elephant with its head turned to the left; signed Tomokazu. 4.5cm (1¾in) wide.

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

43 Y Φ

AN IVORY NETSUKE OF A KIRIN

By Mitsuharu, Kyoto, late 18th/early 19th century Seated, its body twisted and its head raised and turned back to the right, its tail rising to join the beard and flames licking the sides of its scaly body, the ivory slightly worn and the eye pupils inlaid; signed in a rectangular reserve Mitsuharu. 5.7cm (21/4in) high.

£3.000 - 3.500JPY520,000 - 610,000 US\$4,800 - 5,600

44 Y Φ

AN IVORY NETSUKE OF A SHISHI

Style of Okatomo, Kvoto, circa 1800 Lying with its head turned to the right, its open mouth containing a loose ball, its tail rising forward over the back and its legs drawn in for compactness, the slightly worn ivory bearing a good patina and the eye pupils inlaid; unsigned. 5.1cm (2in) wide.

£3.000 - 3.500 JPY520,000 - 610,000 US\$4,800 - 5,600

Provenance: Jack and Helen Mang Collection, purchased at Quinn's Auction Galleries, Virginia, 2012.

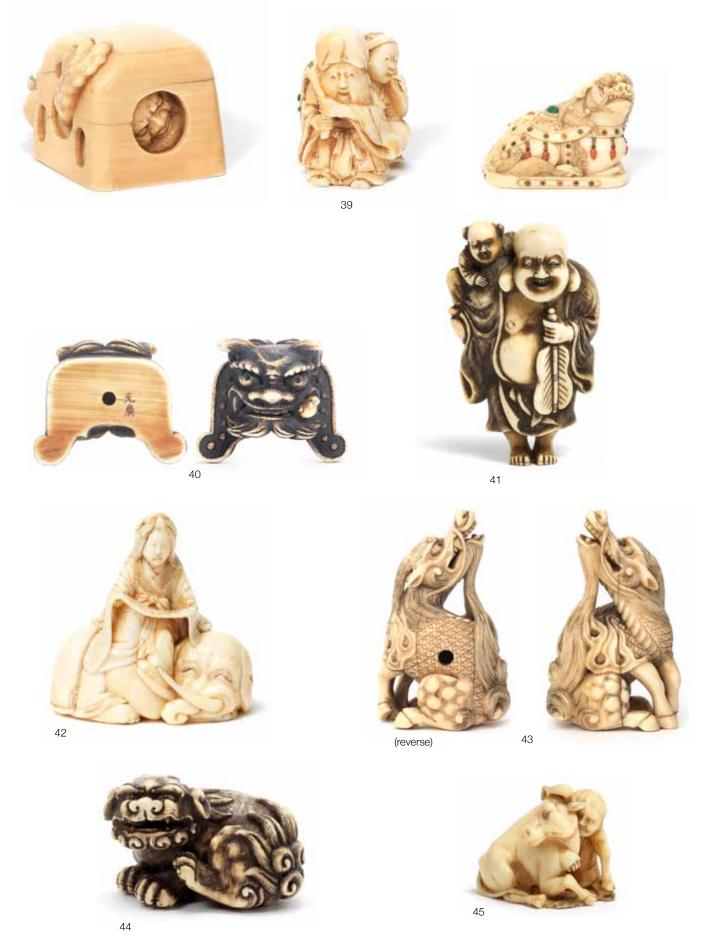
The work shows strong affinities with that of members of the circle of Okatomo. Compare a study of a shishi with young by Okanobu, illustrated by Rosemary Bandini, Shishi and Other Netsuke, The Collection of Harriet Szechenyi, London, 1999, p.12, no.5.

45 Y Φ

AN IVORY NETSUKE OF KIDOMARU

By Minkoku, late 19th century The hero half kneeling as he attempts to don the skin of an ox for disguise, to evade capture, the ivory slightly worn and of a good colour; signed Minkoku. 3.5cm (1 3/8in) wide.

£3.000 - 3.500 JPY520.000 - 610.000 US\$4,800 - 5,600









46 (part lot)

AN IVORY MANJU NETSUKE, SIX IVORY OKIMONO-STYLE NETSUKE AND A SHIBAYAMA-INLAID TWO-CASE INRO

Late 19th to early 20th century The manju carved in relief with an actor wearing formal attire and wielding a sword, signed Moritoshi, 4.5cm (13/4in) diam.; an okimono-style netsuke of Hotei and Benten, signed Issai, 4.8cm (1 7/8in) wide; the third of a seated woodsman looking at an insect on his sleeve, 4.2cm (1 5/8in) wide; the fourth of a foreign fisherman with a child on his back, signed Tsugutoshi, 6.7cm (2 5/8in) high; another of Shoki with a captured oni, signed Gyokuzan, 5.3cm (2 1/8in) high; a small figure of a man carrying fair souvenirs, signed Kogyoku, 4.2cm (1 5/8in) high; a netsuke of a quail on millet, signed Masatami, 3.8cm (11/2in) wide; the small ivory two-case inro carved and inlaid in Shibayama style with a caparisoned elephant and three boys in a procession, signed Shibayama, 6cm (2 3/8in) high; with an ivory rectangular manju inlaid with flowers in Shibayama-style; and an ivory ojime of a seated boy. (8).

£1.000 - 1.500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: an English private collection.

47 Y Φ

TWO IVORY FIGURE NETSUKE AND A WALRUS-TUSK FIGURE NETSUKE

18th and 19th century The first of Kan'u standing in a typically dignified attitude, holding his beard with one hand and naginata (polearm) with the other, unsigned, 8.9cm (31/2in) high; the second of a sennin, holding a shishi over his shoulder, unsigned, 7cm (23/4in) high; the third of Bashiko, carved from walrus tusk, holding a staff and with a dragon at his feet, unsigned, 8.9cm (31/2in) high. (3).

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

Provenance: an Austrian private collection.

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THREE IVORY NETSUKE

Late 19th century

The first of a rat seated on its haunches and with six offspring clambering around it, the unstained ivory slightly worn and the eyes inlaid, signed Masataka, 3.8cm (11/2in) high; the second of Seiobo seated with a huge peach at her side, signed Nanshozan Sekisai, 4.5cm (13/4in) wide; the third of a sage standing with a deer on an irregular base, unsigned, 3.8cm (11/2in) high. (3).

£800 - 900 JPY140.000 - 160.000 US\$1,300 - 1,400

49 Y Φ

THREE IVORY FIGURE NETSUKE

Late 19th century

The first of a courtier in formal dress, wearing an eboshi and swirling robe engraved with medallions, signed Doraku, 5.4cm (2 1/8in) high; the second of Daikoku trying to rise beneath the weight of a huge daikon (forked radish), unsigned, 3.8cm (11/2in) high; the third of a priest surprised by the bunbuku chagama (badger teakettle), unsigned, 3.5cm (1 3/8in) wide. (3).

£800 - 900 JPY140,000 - 160,000 US\$1,300 - 1,400

50 Y Φ

A FINE IVORY NETSUKE OF JO AND UBA

By Kagetoshi, 19th century The legendary elderly couple engaged in conversation, accompanied by two cranes and a turtle, beneath a spreading pine tree on the beach at Takasago, turtles emerging from crashing waves below, a stag standing on rocky ground at the back and an octopus, lobster and shellfish in relief beneath; signed in a rectangular reserve Kagetoshi. 3.8cm (11/2in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



THREE LATE IVORY NETSUKE

Late 19th century

The first of an adult tengu standing on a base, watching the birth of its young from a large egg, signed Sanraku, 3.2cm (11/4in) wide; the second of Sotoba Komachi seated on a grave post, signed Masaharu, 3.5cm (1 3/8in) wide; the third of Choryo and Kosekiko representing the episode of 'the recovery of the shoe', signed Tomotane, 3.8cm (11/2in) high. (3).

£900 - 1,200 JPY160.000 - 210.000 US\$1,400 - 1,900

52 Y Φ

A RARE IVORY NETSUKE OF ZHOU CANG

Late 18th century Standing and bearing a determined expression, he holds a naginata (polearm) with both hands to one side, clad in a winter coat over his loosely belted robe, winter trousers and a Chinese plumed hat, the ivory slightly worn and bearing a fine patina; unsigned. 8cm (3 1/8in) high.

£2.500 - 3.000 JPY430,000 - 520,000 US\$4,000 - 4,800

Provenance: Marjorie Walder Collection. Richard Silverman Collection.

Zhou Cang (in Japanese, Shuso) was the squire of Guan Yu (Kan'u), one of the three great heroes of China's Three Kingdoms period. He is rarely depicted by himself in Japanese art, but is shown in an illustration in the woodblock-printed book Ehon shahobukuro (An Illustrated Treasure House for Copying), vol.3, first published in 1720.

53 Y Φ

AN IVORY NETSUKE OF A DUTCHMAN

Late 18th century

He stands, looking ahead and holding a child in his arms, his broad-rimmed hat with an inlaid bead in the crown and his coat, engraved with breaking waves, fastened, as are his leggings, with inlaid horn buttons, the ivory slightly worn and bearing a fine patina; unsigned. 9.5cm (3¾in) high.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

Although netsuke of Dutchmen are often depicted carrying birds or animals for the table, one carrying a child in this manner is comparatively rare.

54 Y Φ

AN IVORY NETSUKE OF TREASURES

Early 19th century Clustered together to form a compact composition in slightly worn and well-toned

ivory; unsigned. 4.5cm (1¾in) wide.

£700 - 800 JPY120,000 - 140,000 US\$1,100 - 1,300

The items depicted are the takaramono, the treasures associated with the Seven Gods of Good Fortune. They comprise the kakuregasa (hat of invisibility); orimono (rolls of brocade); kanebukuro (inexhaustible purse); kagi (sacred keys); choji (cloves); makimono (hand scroll); tsuchi (Daikoku's hammer); and kakuremino (lucky raincoat).

IVORY OJIME Other Properties

55 Y Φ

AN UNUSUAL IVORY OJIME

19th century

Carved in the form of a farmer resting beside an ox, on which a small boy sits, playing a flute, a basket of reeds at his side, beneath the spreading branches of a snow-covered pine tree; unsigned. 2.8cm (1 1/8in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

56 Y Φ

EIGHT IVORY AND TWO BONE OJIME

19th century

The ivory ojime comprising: a Manzai dancer, signed Rakumin; a mokugyo (wooden drum) with double dragon handles, unsigned; two masks of Okame and Hyottoko back to back, unsigned; Daruma seated in meditation, unsigned; a seated bird of prey, unsigned; a globular ojime carved in relief with a warrior, unsigned; another carved with masks of the Seven Gods of Good Fortune, signed Shozan; and another carved with Daikoku, unsigned; a bone ojime lacquered with formal designs, unsigned; another bone ojime in the form of a sake jar, unsigned. The smallest 1cm (3/8in), the largest 1.8cm (3/4in). (10).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400













(52 - shita-e from Ehon Shahobukuro)



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54

















56

WOOD NETSUKE

Various Properties

57 Y Φ

TWO BOXWOOD ANIMAL NETSUKE

One by Shinzan, 18th and early 20th century The first of a wolf seated holding a large captured crab which it is about to eat, the slightly worn wood of a good colour and the eyes inlaid, inscribed in a rectangular reserve Masanao, 4.8cm (1 7/8in) wide; the second of a recumbent wild boar, about to rise, its head raised and its legs drawn in for compactness, the tusks inlaid with ivory, signed in a polished reserve Shinzan, 5.1cm (2in) wide. (2).

£800 - 1,000 JPY140.000 - 170.000 US\$1,300 - 1,600

Provenance: an Austrian private collection.

58 *

A WOOD NETSUKE OF A WILD BOAR

By Shoto, 19th century

Lying with its body slightly curled to the left, its head lowered and its legs drawn in beneath to form a compact composition in lightly stained wood, the eyes double inlaid; signed in a raised oval reserve Shoto. 4.8cm (1 7/8in) wide.

£2.000 - 3.000 JPY350,000 - 520,000 US\$3,200 - 4,800

A SMALL WOOD NETSUKE OF A TIGER

By Tanaka Minko (1735-1816), Tsu. late 18th century

Seated with its head turned back to the left and its tail passing forward over the back, its legs drawn in for compactness, forming the himotoshi, the wood slightly worn and the eyes inlaid in brass with dark pupils; signed Minko with kao. 4.2cm (1 5/8in) wide.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: an Austrian private collection.

60

A BOXWOOD NETSUKE OF AN EAGLE

Late 19th century

Perched on a section of pine branch, its wings drawn in for compactness and its head lowered to the left as it preens its breast plumage, the himotoshi passing through the branch and the bird's eyes inlaid; unsigned. 4.5cm (1¾in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

TWO WOOD NETSUKE

19th century

The first of an eagle standing on a captured bird which it is about to devour, the wood stained and the eyes inlaid, signed Harumitsu, 3.5cm (1 3/8in) high; the second of a rat sprawled over a large nasubi (aubergine) which rests on a large leaf, the slightly worn wood bearing a good patina and the eyes inlaid, unsigned, 5.1cm (2in) wide. (2).

£800 - 900 JPY140,000 - 160,000 US\$1,300 - 1,400

A WOOD NETSUKE OF SANSUKUMI (THE THREE CREEPY CREATURES)

By Arima Tomonobu, 19th century Coiled around a pumpkin, the large frog seated on the top, the snake winding in and out of the fruit and the slug slithering over a large folded leaf at the side, the looped stalk forming the himotoshi beneath; signed in a rectangular reserve Tomonobu. 3.8cm (11/2in) wide.

£1,500 - 2,000 JPY260.000 - 350.000 US\$2,400 - 3,200

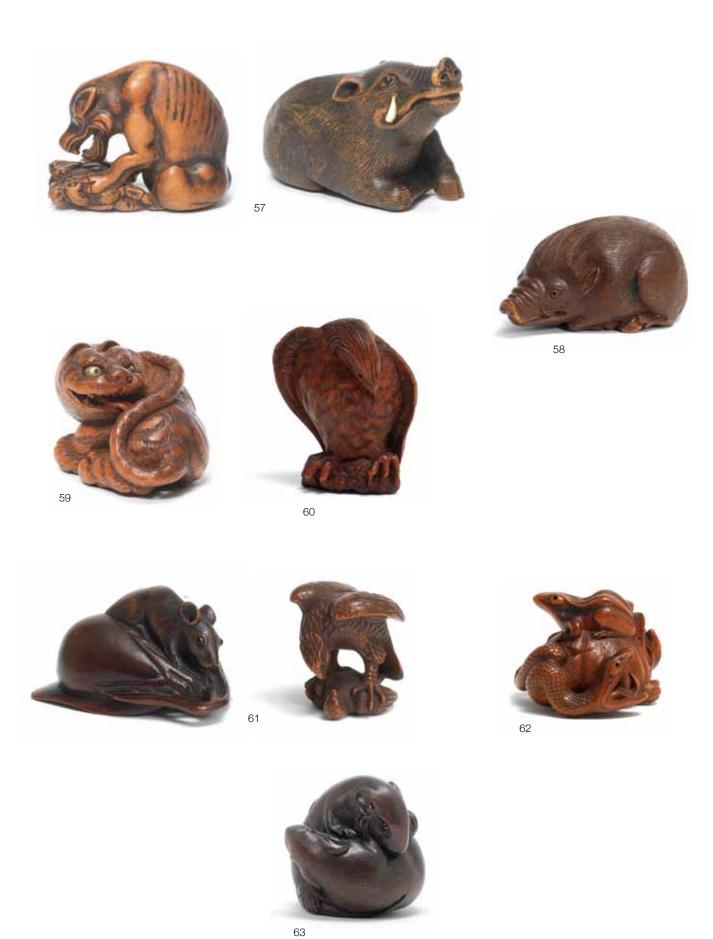
Published: probably the example illustrated with a drawing in The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, edited by George Lazarnick, Alan R. Liss Inc., New York, 1986, p.908.

Another example signed Arima Tomonobu is illustrated by George Lazarnick, Netsuke and Inro Artists and How to Read Their Signatures, Reed Publishers, Honolulu, 1981, p.1158.

A WOOD NETSUKE OF TWO RATS

By Ikkan, Nagoya, 19th century The two rodents tumbling over each other as they play, one rolling on its side while its companion clambers on top, the wood slightly worn and the eyes inlaid; signed in an oval reserve Ikkan. 3.5cm (1 3/8in) wide.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000







TWO WOOD NETSUKE

One by Yasutada, early to mid 19th century The first of a turtle almost hidden within its shell while its young clambers around on the top, the wood slightly worn and of a good colour, signed in a rectangular reserve Yasutada, 4.5cm (13/4in) wide; the second of a large bamboo shoot with two applied ivory rats seated on a gnawed section on the top, unsigned, 6.3cm (21/2in) wide. (2).

£600 - 800 JPY100,000 - 140,000 US\$960 - 1,300

A RARE BOXWOOD NETSUKE OF A CICADA PUPAL CASE

By Minko, 19th century Resting on a double gourd of elegant form, its wings drawn in as it clutches the fruit with four legs and with pincers extended beneath its head, the slightly worn wood of a good colour; signed Minko with kao. 7.6cm (3in) wide.

£1.500 - 1.800 JPY260,000 - 310,000 US\$2,400 - 2,900

Provenance: Prinz Albrecht von Preussen, Duke of Braunschweig. An Austrian private collection.

The carver is a slightly later maker, using a different character 民 for Min and is not to be confused with 田中岷江 Tanaka Minko of Tsu (1735-1816).

A WOOD NETSUKE OF A SNAIL

By Sari, Iwashiro, late 18th/early 19th century Shown emerging from its shell, its head bent back over the top and its optic tentacles extended, part of the slimy body beneath forming the himotoshi, the wood slightly worn and bearing a good patina; signed in an oval reserve Sari. 3.8cm (11/2in) wide.

£2.000 - 2.500 JPY350,000 - 430,000 US\$3,200 - 4,000

For a very similar example, see Neil K. Davey, Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection. Sotheby Parke Bernet Publications, London, 1974, p.257, no.794.

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THREE WOOD FIGURE NETSUKE

One by Sugunova Shoko, early to late 19th century

The first of Kan'u, standing, holding a naginata (polearm) with one hand and his beard with the other, the wood slightly worn and dark stained, unsigned, 10.8cm (41/4in) high; the second of a nio (temple guardian) standing with one hand raised to his head, unsigned, 11.7cm (4 5/8in) high; the third of Jurojin seated, pointing at a calligraphic scroll which he holds up to his right, signed Shoko, 4.8cm (1 7/8in) high. (3).

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

Provenance: an Austrian private collection.

THREE WOOD NETSUKE

19th century

The first of a large cicada resting on the crown of a straw hat the cords beneath forming the himotoshi, signed Masaharu, 4.8cm (1 7/8in) diam.; the second of a wolf and skull, inscribed on a gilt-metal tablet Homin, 4.2cm (1 5/8in) wide; the third of a badger seated and beating its stomach, signed Masakazu, 4.2cm (1 5/8in) high. (3).

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900

A WOOD NETSUKE OF CHOKARO SENNIN

By Egawa Sokoku, early 20th century The sennin seated, holding his large double gourd from which a miniature horse emerges. a green-stained bone cord tied around the vegetable and a small gourd flask slung on the mother-of-pearl belt around his robe which is lightly engraved with trailing flowerheads; signed on an inlaid tablet Sokoku. 3.2cm (11/4in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200









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THREE WOOD FIGURE NETSUKE

19th century

The first of an almost naked man seated crying out as he pours sake from a large gourd flask, the slightly worn wood bearing a fine patina, unsigned, 4.8cm (1 7/8in) high; the second of two small boys, one pulling a face while the other sits, beating a drum, signed Kashun, 3.2cm (11/4in) wide; the third of a balancing toy in the form of a Tokaido Road porter, unsigned, 5.1cm (2in) wide. (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

THREE WOOD FIGURE NETSUKE

19th century

The first of Shoki seated on a sack from which an oni struggles to escape, the cord holes lined with bone, signed Miwa with kao, 3.5cm (1 3/8in) wide; the second of a sennin walking with the aid of a cane, a minogame (turtle) on his shoulder, signed Hidemasa, 5.1cm (2in) high; the third of a priest crying out in shock as he is attacked by the bunbuku chagama (badger teakettle), signed Masayuki with kao, 3.8cm (11/2in) high. (3).

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900

72 Y Φ

TWO WOOD AND IVORY FIGURE NETSUKE

One by Kazumasa and one by Issen, early to mid 19th century The first of Seiobo standing, holding a peach with foliage over a hat to her chest, her head and one hand of ivory, signed Kazumasa, 8.3cm (31/4in) high; the second of an entertainer half kneeling, wearing an ivory Okame mask and with a pouch and netsuke at his waist, signed Issen, 4.8cm (1 7/8in) high. (2).

£600 - 800 JPY100,000 - 140,000 US\$960 - 1,300

TWO WOOD FIGURE NETSUKE

Late 18th and 19th century

The first of a long-legged islander standing, one hand held above his head as he holds a drumstick with the other, a small drum slung at his waist, unsigned, 12.7cm (5in) high; the second of a boatman calling out while holding a pipe with one hand, his paddle resting at the side, the wood somewhat worn and bearing a fine patina, unsigned, 9.5cm (3%in) high. (2).

£900 - 1,200 JPY160,000 - 210,000 US\$1,400 - 1,900

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A LARGE WOOD NETSUKE OF A FISHERMAN

18th century

The long-legged man standing calling out with one hand cupped to his ear while holding a small fish with the other, the slightly worn wood bearing a fine patina; unsigned. 15.2cm (6in) high.

£1.500 - 1.800 JPY260,000 - 310,000 US\$2,400 - 2,900



A WOOD AND IVORY NETSUKE OF AN ONI

By Shunsai, late 19th century The demon wearing lacquered tiger-skin pants, standing on a rectangular base and leaning over to view a Daruma doll resting between his legs; signed on an inlaid ivory tablet Shunsai. 3.5cm (1 3/8in) high.

£700 - 800 JPY120.000 - 140.000 US\$1,100 - 1,300

Provenance: an Austrian private collection.

AN UNUSUAL WOOD COMIC NETSUKE

By Nobufusa, 19th century Consisting of a mask of a man with a hugely elongated nose which rises up above his head; signed Nobufusa with kao. 12.4cm (4 7/8in) high.

£700 - 900 JPY120,000 - 160,000 US\$1,100 - 1,400

A WOOD NETSUKE OF A SHISHI HEAD

By Tametaka, Nagova, late 18th century The scowling face with hinged jaw, opening to reveal the tongue within, the mane falling in heavy curls over the back of the head and the eye pupils later inlaid; signed Tametaka with kao. 4.2cm (1 5/8in) wide.

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800

Published: Svdnev L. Moss Ltd., Outside the Box: Further Explorations in Japanese Netsuke and Lacquer, London, 2004, pp.34-35, no.13.

A WOOD NETSUKE OF A SHISHI

School of Naito Toyomasa, Tanba, early 19th century

Seated with its body curled to the left and its head raised as it protects a large smooth ball beneath its forepaws, the wood slightly worn and the eyes inlaid with pale and dark horn; inscribed in a rectangular reserve Nanboku. 4.2cm (1 5/8in) high.

£800 - 1,000 JPY140,000 - 170,000 US\$1.300 - 1.600

Provenance: an Austrian private collection.

The work shows many of the attributes associated with carvers of the school of Naito Toyomasa, of whom Nanboku was a leading member. However, the signature is not typical and may have been added later.

TWO WOOD FIGURE NETSUKE

Late 19th century

The first of an oni standing and smiling as he beats a temple gong over his shoulder, a scarf billowing about his body and forming the himotoshi, unsigned, 7.9cm (3 1/8in) high; the second of a sennin standing, holding a tama (iewel) while a mermaid curls around his lower body, the wood lightly stained and the eye pupils inlaid, signed Masayuki to, 11.7cm (4 5/8in) high. (2).

£1.200 - 1.500 JPY210.000 - 260.000 US\$1,900 - 2,400

Provenance: an Austrian private collection.

A WOOD NETSUKE OF GAMA SENNIN

Early 19th century

Standing, looking down to the right, holding a large toad with one hand and a gnarled staff with the other, a large straw hat slung on his back and a gourd flask at his waist, the slightly worn wood bearing a fine patina and the eye pupils inlaid; signed with a kao. 7.6cm (3in) high.

£1,200 - 1,500 JPY210.000 - 260.000 US\$1,900 - 2,400









81

A ROOTWOOD MODEL OF A CAT, A WOOD OKIMONO OF DARUMA AND THREE OTHER ITEMS

Late 19th to 20th century The cat shown seated, carved from a rustic section of rootwood and with inlaid glass eves, unsigned, 12cm (43/4in) wide; the okimono of Daruma carved in ittobori style and with inlaid eyes, signed Sukesada zo, 10.1cm (4in) high; a wood netsuke of a toad, signed Masatomo, 6.3cm (21/2in) wide; a small wood Chinese portable compass, the cover engraved with a landscape, signed Xinan Wang Yangxi Yuanshan Xuansun Jianzhi (supervised manufacture of greatgrandchildren of Wang Yangxi in Anhui Province, Xinan Prefecture), 5.1cm (2in) high; and a resin copy of a netsuke of a sage,

£600 - 800 JPY100,000 - 140,000 US\$960 - 1,300

82 Y Φ

A BOXWOOD AND IVORY NETSUKE OF THE CLAM'S DREAM

signed Hiroyuki, 3.5cm (1 3/8in) high. (5).

By Kagetoshi, 19th century The scene of Shinkiro (literally, 'a mansion in the breath of a giant clam'), the two-storeyed palace of the Ryujin (the Dragon King of the Sea) carved in elaborate detail with numerous personages among the open rooms, on a cloud of vapour which issues from the mouth of the ivory clam at one corner; signed in a rectangular reserve Kagetoshi. 3.8cm (11/2in) wide.

£3,000 - 3,500 JPY520,000 - 610,000 US\$4,800 - 5,600

The clam's dream was apparently a favoured subject among the clientele of Kagetoshi. For similar examples, see Marie-Thérèse Coullery and Martin S. Newstead, The Baur Collection Geneva: Netsuke (Selected Pieces), Geneva, 1977, no.C433; and Arlette Katchen, Netsuke 7, Paris, 2010, vol.1, p.107, no.K971.

SIX NETSUKE OF VARIOUS MATERIALS 19th century

Four ceramic netsuke, comprising: a brownglazed stylised sparrow, painted with a panel of flowering plants in coloured enamels, signed with seal Kan, 3.8cm (11/2in) wide; a Hirado porcelain netsuke of a boy standing, holding a shishi mask with a loose ball in its open mouth, unsigned, 6.4cm (21/2in) high; another of a performing monkey with loose head, decorated in coloured enamels, unsigned, 6cm (23/4in) high; a pottery model of an actor in the role of Uba from the play, Takasago, without himotoshi, signed illegibly, 5.4cm (2 1/8in) high; a marble model of a rat resting with its head lowered and its eyes inlaid, unsigned, 5.1cm (2in) wide; and a simplified crystal netsuke of a rabbit, unsigned, 4.2cm (1 5/8in) wide. (6).

£1,400 - 1,600 JPY240,000 - 280,000 US\$2,200 - 2,600

Provenance: an Austrian private collection.

OJIME Various Properties

15 OJIME OF VARIOUS MATERIALS

19th century

Comprising: a gilt-metal swimming bird, unsigned; a silver figure in the form of a badger priest, unsigned, a bronze tube inlaid with a simulated European coin, signed in a silver reserve Ju; one copper flattened-form Daruma, signed in a rectangular reserve Kikugawa; another two of copper in the form of Daruma, each unsigned; one of brass, in the form of an openwork double gourd applied with a paulownia mon; three of cast metal, all on a leather string, each unsigned; one of cloisonné enamel with a design of dragons in clouds, unsigned; two of mottled glass, unsigned; and one of octagonal form, inlaid in Somada style, unsigned; the last of copper decorated in silver and gilt takazogan with a pomegranate branch, unsigned. The smallest 1.2cm (1/2in), the largest 3.7cm (1½in). (15).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

85 Y Φ

13 VARIOUS OJIME

19th century

Comprising: three of porcelain, each painted with panels of figures and flowers on a ground of gilt flowers, all unsigned; two of gilt metal, one in the form of a kinchaku (money purse), the other cast with an ewer and peony, both unsigned; two of ivory, one of Daruma meditating, in the style of Ohara Mitsuhiro, signed with a kao, the other of globular form, unsigned; one carved from a nut, with masks in relief, unsigned; two of glass, both unsigned; one of lacquer, unsigned; and a small metal fluted ojime, unsigned. The smallest 1.1cm (3/8in), the largest 2cm (¾in). (13).

£1.000 - 1.500 JPY170,000 - 260,000 US\$1,600 - 2,400













83 (part lot)

























84 (part lot)

































INRO AND OTHER SAGEMONO Various Properties

A GOLD LACQUER FOUR-CASE INRO

By Kajikawa Bunryusai, 19th century Bearing a kinji ground, decorated with a continuous design of two fighting cocks beside a flowering plant sprouting from a rock, in gold and coloured takamaki-e one of the cocks of white lacquer, the interior of nashiji with kinji edges, signed Kajikawa Bunryusai with red kao; with a small amber ojime. 7.9cm (3 1/8in) high.

£600 - 800 JPY100,000 - 140,000 US\$960 - 1,300

An inro of the same design was in the Daniel Rouvière Collection, sold at the Hotel Drouot, Paris, 15 November 1991, lot 91.

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

18th century

Bearing a roiro ground and lacquered with a continuous scene of the undulating hills of Mount Yoshino with small boats rushing down a turbulent river with pine and cherry trees on the shores, all in gold takamaki-e with details of gold foil and aogai, with highlights of kirikane and the interior of nashiji with kinji edges, unsigned; with a globular lacquer oiime applied with hirame flakes. 9.5cm (3¾in) high.

£600 - 800 JPY100,000 - 140,000 US\$960 - 1.300

Provenance: Gaskell Collection.



A BLACK LACQUER FOUR-CASE INRO

After a design by Sakai Hoitsu, 19th century Of lenticular form, bearing a rich roiro-nuri ground, decorated to one side with a bat, inlaid in aogai, flying over a clump of reishi fungus of gold takamaki-e, the reverse with a standing deer, seen from the rear, inlaid with pewter, inscribed Hoitsu hitsu, the interior of nashiji with kinji edges; unsigned. 8.9cm (3½in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

The leading Edo-Rinpa painter Sakai Hoitsu (1761-1828, see also lot 142) created many designs for lacquerers, especially Hara Yoyusai (1772-1845). For further information please refer to our companion catalogue The Edward Wrangham Collection of Japanese Art, Part V, 5 November 2014, lot 158.

89

A GOLD LACQUER FOUR-CASE INRO

19th century

Bearing a fundame ground, lacquered on one side with a stag standing, baying to the skies, the reverse with sprays of hagi (bush clover), in gold and silver takamaki-e, the interior of nashiji with kinji edges, two cases containing labels referring to the medicines to be stored, unsigned; with lacquer ojime. 8.2cm (31/4in) high.

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900





AN UNUSUAL LARGE LACQUER AND METAL TWO-CASE INRO 18th century

Bearing a shuroke-nuri (inlaid hemp over black lacquer) ground, inlaid with a desiccated fish hanging from a line to dry, in brass takazogan, the reverse with a fishing creel of silver and aogai, the interior of copper, unsigned; with an ivory netsuke of a bamboo node, with peg himotoshi, unsigned, style of Ohara Mitsuhiro; and a metal ojime in the form of a pine canopy. 9.5cm (7 11/16in) high.

£800 - 1,000 JPY140,000 - 170,000 US\$1,300 - 1,600

Provenance: an Austrian private collection.

A SMALL GOLD LACQUER THREE-CASE INRO

By Koma Kansai, 19th century Of lenticular form, lacquered and inlaid with a continuous design of three work boats, laden with brushwood, floating on formalised turbulent water, two boats of inlaid pewter, the third of aogai, and the water of gold takamaki-e, the interior of nashiji with kinji edges; signed in seal form Kansai. 6.7cm (2 5/8in) high.

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900

The theme of work boats on water was popular among the later members of the Koma family and their students. An example by Shibata Zeshin, decorated in the Rinpa manner, was sold in these rooms, 15 May 2014, lot 96.

The subject relates to a poem by the Buddhist monk Jakuren (1139-1202)

Kurete yuku / haru no minato wa / shiranedomo / kasumi ni otsuru / uji no shibabune

Although I don't know / where they go when they depart / the harbour in spring / disappearing in the mist / Uji River firewood boats.

92

A BLACK LACQUER FOUR-CASE INRO

By Kimura Jusai, 18th century Of rectangular form with indented corners, simulating a cake of Chinese ink with intentionally carved chips, each side with a sunken panel, one black-lacquered in relief with a smooth dragon, the other with a standing shishi, within borders of clouds and scrolling flowerheads, signed Kiyo Kokyo Kimura Jusai with kao; with a bone ojime carved with rats and fruit. 6.7cm (2 5/8in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

The signature and kao are very similar to that of Kimura Jukkyoku, illustrated by E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p.104, left column, top right.













93



93

A MIXED-METAL SAYA THREE-CASE INRO

Hamano School, 19th century

The silver *inro* within a *saya* of *shibuichi*, partly pierced and inlaid with a continuous scene of Urashima Taro holding a box and fishing rod while riding on a carp, while Otohime and her minister, together with two attendants, wait upon the shore, details in gold, silver and *shakudo takazogan*, *unsigned*; with gilt-metal filigree *ojime*. 7cm (2¾in) high.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

94

AN INLAID WOOD TONKOTSU (TOBACCO BOX) AND NETSUKE

The stag antler netsuke by Ozaki Kokusai, late 19th century The *tonkotsu* of finely grained wood, inlaid with two metal panels, one chased in relief with a devil mask, the other with a floral design, *unsigned*; with a copper and *shibuichi ojime* in the form of the *bunbuku chagama* (badger teakettle); and a stag antler netsuke of a simplified *tanuki* (raccoon dog) seated, holding its stomach, its tail trailing at the back to form the *himotoshi*, signed *Koku*.

The tonkotsu 10.5cm (4 1/8in) wide.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

Provenance: an Austrian private collection.



95 Y Φ

A METAL SAYA THREE-CASE INRO

19th century

The saya (sheath) of shibuichi, inlaid with a Sanbaso dancer in shibuichi takazogan with details of gold, silver and copper, the reverse similarly inlaid with a storage box of shakudo takazogan with suzu (small bells) on a staff in similar style, details of gold and copper, the inner three-case inro of silver, engraved on either side with wakamatsu (pine saplings), unsigned; with a kagamibuta netsuke, the ivory bowl bearing a shibuichi plate, inlaid in iro-e takazogan with a dancer beating a tsuzumi (hand drum); and a cast silvered-metal ojime. 9.2cm (3 5/8in) high.

£3,000 - 3,500 JPY520,000 - 610,000 US\$4,800 - 5,600

96 Y Φ

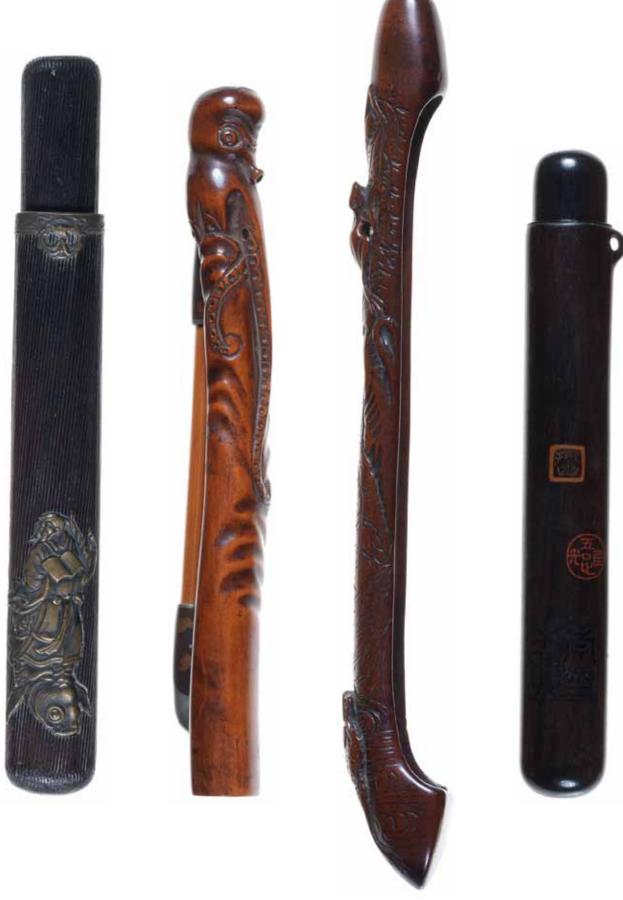
AN EARLY LACQUER KOGO (INCENSE BOX) ADAPTED AS A SAGEMONO

The kogo 16th century, adapted in the 18th century Of circular form with hinged cover and external metal cord attachments, the dark lacquer ground inlaid to one side with an elaborate scene of a thatched pavilion with shoji (paper sliding doors) revealing two figures within, two large ducks swimming in a stream in the foreground and a pine tree to one side, in stained ivory, bone, pewter, coral and mother-of-pearl, the reverse with a ho-o bird flying over a sho (reed pipe) on a table, in mother-of-pearl and red lacquer, the interior of nashiji; unsigned. 8.5cm (3 3/8in) diam.

£3,000 - 3,500

JPY520,000 - 610,000 US\$4,800 - 5,600











Lot 97 illustrated on page 38 and 39.

EIGHT WOOD AND LACQUER KISERUZUTSU (PIPECASES)

19th century

Comprising: four of muso-zutsu form, the first of mottled brown and red lacquer, decorated with three variously shaped panels engraved with insects and flowers, unsigned, 21.5cm (81/2in); the second of brown lacquer, carved with trellis, unsigned, 21cm (81/4in); the third of brown lacquer, decorated with seals in coloured lacquer, unsigned, 20cm (7 7/8in); the fourth of striated wood, inlaid with Kinko Sennin riding on a carp in brass takazogan, unsigned, 23.5cm (91/4in); with a brass and bamboo pipe; and four of otoshi-zutsu form, one carved in high relief with a snake, signed Masayoshi with kao, 28cm (11in); one of Ashinaga standing on a rock, unsigned, 21.5cm (81/2in); one carved with climbing toads, unsigned, 27cm (10 5/8in); and one in the form of an octopus, unsigned, 21.5cm (81/2in); with a brass and bamboo pipe. (10).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

98 Y Φ

TWO INLAID WOOD TONKOTSU (TOBACCO CASE)

19th century

The first of oval section, lacquered and inlaid with a snake winding around a flowering plant, in gold takamaki-e with inlaid pewter and mother-of-pearl, unsigned, 12cm (43/4in) wide; with an ivory ojime of three masks; and a wood mask netsuke of Hannya, signed Deme Tsunemitsu gyonen tsuchinoto-tori, rokujuhachi-sai kore o tsukuru (aged 68, made in the tsuchinoto-tori year); the second of irregular circular form, carved from rootwood and inlaid with aquatic creatures and shellfish in bone and mother-of-pearl, unsigned, 11.5cm (41/2in) wide; with a kiseruzutsu (pipecase) in the form of a gnarled tree branch with an inlaid snail and maggot, containing a silver, shibuichi and bamboo pipe; and a bone fish-shaped ojime. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: an Austrian private collection.





(98 - reverse)

AN INLAID BLACK LACQUER KISERUZUTSU (PIPECASE)

By Ikeda Taishin, (1825-1903), 19th century
Of *muso-zutsu* form, bearing a *roiro-nuri* ground, lacquered and inlaid with a carp swimming among aquatic plants in swirling water, two small turtles applied in metal above, forming the cord attachment, the fish of iron, the plants and water of gold *takamaki-e* and the turtles of brass and *shibuichi* with gold eyes; signed *Taishin*; with wood storage box. *24.7cm* (*9%in*). (2).



(signature)





(signature)



100 42 | **BONHAMS**

J







(signature)

A LACQUERED-WOOD KISERUZUTSU (PIPECASE) WITH TABAKO-IRE (TOBACCO POUCH)

The pipecase by Kashosai, the mae-kanagu by Harutoshi, Meiji Period The pale wood kiseruzutsu lacquered with branches of persimmons over a formalised stream, beneath the cloud-shrouded moon, in gold and coloured takamaki-e, signed Kashosai, shichijuyon-so (aged 74), 21.8cm (8 5/8in); the leather tabako-ire with a silver and shibuichi mae-kanagu, the gold uraza engraved with breaking waves, signed Harutoshi to, 13cm (5 1/8in) wide; with wood storage box. (2).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

102

TWO STAG-ANTLER KISERUZUTSU (PIPECASES)

One by Ozaki Kokusai (1835-1894), Shiba, Edo/Tokyo, 19th century Each of otoshi-zutsu form, the first carved as a curved section of bamboo, carved in low relief with a formal design and seal, the reverse engraved with a seal, signed Koku, 20.7cm (8 1/8in); the second in the form of a tree trunk, carved with two holes, the antler slightly worn and of a good colour, unsigned, 19.6cm (73/4in). (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

103

A STAG-ANTLER AND METAL KOGAI (HAIRPIN)

By Ozaki Kokusai (1835-1894), Shiba, Edo/Tokyo, 19th century Formed of two parts, the stem of silver and black metal, one fitting into the other, each end formed of an openwork rectangular frame, one enclosing a yin-yang mon, the other with the signature; signed Koku. 15.9cm (61/4in).

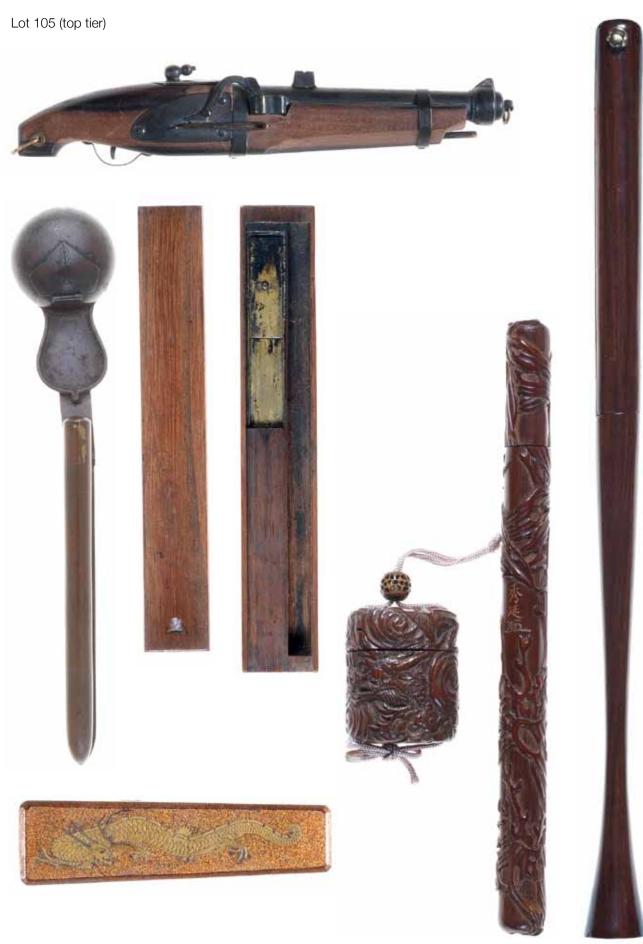
£2.000 - 2.500 JPY350,000 - 430,000 US\$3,200 - 4,000

Provenance: Richard Silverman Collection.

Published: Sydney L. Moss Ltd., Eccentrics in Netsuke, London, 1982, pp.108-109, no.68.



102





A SET OF 49 MAE-KANAGU (POUCH FITTINGS) AND TWO KAGAMIBUTA

Attributed to Funakoshi Shunmin (1868-1940), early 20th century The mae-kanagu comprising: copper and bronze, cherry blossoms on water; bronze, tied bundle of flowers; bronze and gilt metal, lotus plant; bronze and gilt metal, ginkgo leaves and fruit; bronze, tied lotus leaves; copper and gilt metal, peach with foliage; copper with gilt details, lilies and foliage; copper with gilt details, peony; bronze and silver, plum blossom; copper with gilt kanji, gourd flask; dark metal with silver details, bean plant; iron with silver details, pomegranates; shakudo and bronze, butterfly on a large leaf; iron, lotus seed pod; bronze with gilt details, beetle on grass; iron, loofah gourd; copper, three beans; iron, reishi fungus; bronze, biwa (loquat) fruit and foliage; bronze, omodaka (water plantain); copper with silver details, plum blossom; bronze, peonies; bronze, plant roots; iron with gilt details, snail; iron with silver details, frog (2); iron, lizard; bronze, running hare (2); bronze, resting hare; iron, resting wild boar (2); iron, running boar; iron, puppy; bronze grasshopper (2); copper and shakudo, centipede; bronze, riding whip; bronze and shakudo, flute with inro; bronze and silver, fan-shaped yatate (portable brush and ink container); iron with silver details, Mount Fuji (2); iron, temple on hillside; bronze, small bird perched on a ladle; iron, cranes in flight; copper, carved wih Shoki; bronze, carved with a tiger; bronze, engraved with Mount Fuji; bronze, carved with two tanuki (raccoon dogs); 45 signed Shunmin; one of the kagamibuta of iron, with a puppy in relief; the other of iron with a pomegranate in relief; mostly signed Shunmin; with 47 tomobako storage boxes, each inscribed Kagakudo Shunmin, four wood storage boxes and 78 design drawings. The smallest 1.5cm (3/8in), the largest 6cm (2 3/8in). (A lot.).

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$13,000 - 19,000

The work is probably that of Funakoshi Shunmin, a student of Ikeda Minkoku I and II, who made sword fittings, inro and other small items.

Lot 105 illustrated on pages 44, 45, 48 and 49.

105 *

A COLLECTION OF 25 YATATE (PORTABLE BRUSH AND INK **CONTAINERS) AND OTHER MINIATURE OBJECTS CONTAINED** IN A THREE-TIERED WOOD STORAGE BOX

18th/19th century

Top tier:

Wood, of unusually large size, with tapered body and hinged cover to bowl, 42cm (16 9/16in).

Kurogaki wood and iron, in the form of a matchlock gun, 17.2cm (6¾in).

Copper, with half spherical bowl and ink well, 19.2cm (7 9/16in).

Wood, in the form of a tonkotsu (tobacco case), signed Shuen with a kao, the brush in the form of a kiseruzutsu (pipecase), carved in relief with a dragon and trailing plants, signed Shuen with a kao, with bone ojime, the tonkotsu 4.4cm (13/4in) high, the brush 21.2cm (8 3/8in).

Lacquer, of tapering box form, with a dragon in takamaki-e on a nashiji ground, 10.7cm (4 3/16in).

Wood, with sliding cover, the brass ink container within; without brush, 15.3cm (6in).

Second tier:

Silver, of oval form, with detachable telescopic brush, 5,4cm (2 1/8in).

Copper, chased in relief with cherry blossom on water, 8.5cm (3 3/8in).

Shibuichi, in the form of a lock, with miniature inlaid brush in the form of a kiseruzutsu (pipecase), 5.6cm (2 3/16in).

Sentoku, in the form of Daikoku's mallet with silver handle forming the miniature brush, signed Miyamoto, 6.5cm (2 9/16in).

Bronze, in the form of a daikon, the brush within, 7.9cm (3 1/8in).

Copper, formed as a suzuribako (writing box) with engraved butterfly and grasses, 5cm (1 15/16in) high.

Copper in the form of a suzuribako (writing box), engraved with wild plants, 4.5cm (13/4in) high.

Brass, the ink container formed as an inro, the brush of tapering form, each chased with formal designs, with an ojime, the inro 3.2cm (11/4in) high, the brush 16.3cm (6 7/16in).

Bronze, of rectangular form with three hinged covered ink containers, 8.2cm (31/4in) wide.

Bronze, the bowl of oval form, 15.6cm (6 1/8in).

Silvered-metal, the bowl protected by a large spider in high relief, 7.7cm (6 15/16in).

Third tier:

Bronze, the brush holder and bowl with pierced formal designs; without brush, 18cm (7 1/8in).

Silvered-metal, the bowl cover engraved with a mon (crest), 17.2cm (63/4in).

Brass, engraved on all surfaces with trailing peonies and foliage, 19.5cm (7 5/8in).

Silver, engraved with trailing peonies, 16.8cm (6 5/8in).

Bronze, of fluted form, with a small manju netsuke, 16.2cm (6 3/8in).

Silver, bearing an ishime ground and inlaid with mon (crest) in shakudo honzogan, 17.8cm (7in).

Silvered-metal, engraved with karakusa ('Chinese grasses'), 17.8cm (7in).

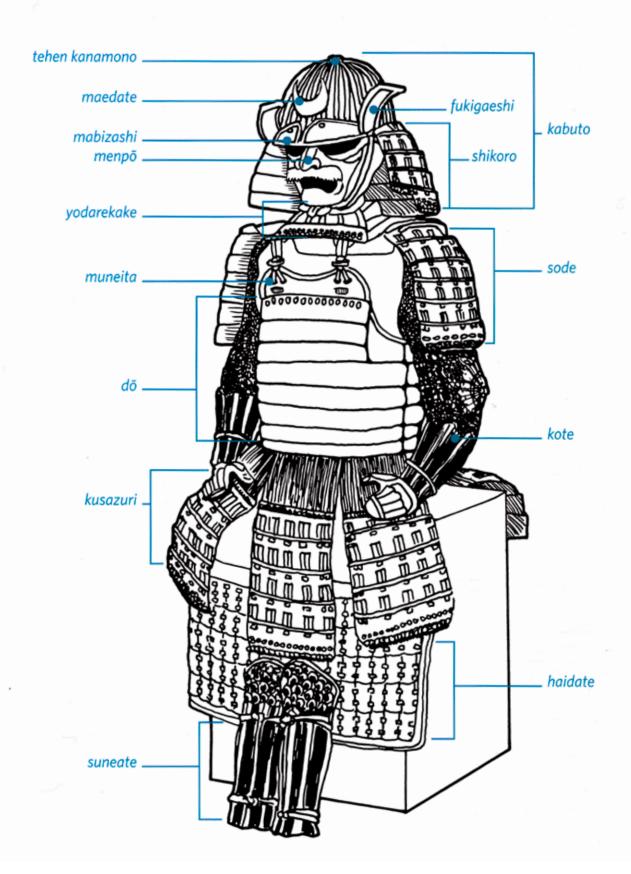
Brass, engraved with a dragon and clouds, 17.5cm (6 7/8in). (A lot).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800











ARMOUR Various Properties

106 * W

A TACHI-DO TOSEI GUSOKU ARMOUR

Mid to late Edo Period, 18th-19th century The 30-plate russet-iron zaboshi kabuto with each suji overlaid with gilt fukurin, to the top a five-stage mixed-metal tehen kanamono, the mabisashi and fukigaeshi covered in a brown and gold brocade, on the front a gilded wood dragon maedate, a wide Hineno jikoro of iron kiritsuke kozane with gilt mon on fukigaeshi and hishinui-no-ita, a well-formed black-lacquered leather menpo with three-lame yodarekake of hon kozane, iron sode of kiritsuke kozane and shino gote, the nimai do of iron kiritsuke kozane with the kusazuri in leather, the lower plate of each trimmed with black bear fur, on the back a gattari and machi uke for a sashimono, haidate and suneate of nanban gusari, black-lacquered overall and laced in dark blue kebiki odoshi; together with armour box and wood stand.

£5,500 - 6,500 JPY950,000 - 1,100,000 US\$8,800 - 10,000

(201/2in x 161/2in x 16 1/8in).

The armour box 52cm x 42cm x 41cm







107 * 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 armour box and wood stand. The armour box 46cm x 42.5cm x 55.5cm (18 1/8in x 16¾in x 21 7/8in).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800



108 * W A COMPOSITE ARMOUR

Mid to late Edo Period, 18th-19th century A good heavy six-plate black-lacquered shiinari kabuto, lining not disturbed, with a tosei mabisashi edged with gilt fukurin, at the top an elaborate multi-stage gilt tehen kanamono and on the front modern kuwagata as a maedate, the iron komanju jikoro brown lacquered, the lower plate in textured black, the fukigaeshi similarly treated with a mon, a brief iron hanbo with black-textured finish, leather itamono sode brown-lacquered, the lower edge textured black and *ikada gote* with a rectangular plate on the forearm with a gilt *mon*, a *yokohagi hatomune* do in iron, the two upper front plates laced, the lower edge overlaid with an iron wave design, a style favoured by members of the Unkai School, the mune-ita and oshitsuke-ita are decorated with repeated stylised shobu in gold lacquer, the do is pierced to take renjaku and has a gilt mon on the front, leather kusazuri the centre, one with a fabric pocket underneath, ikada haidate with a gilt mon on a circular plate in the centre and black-lacquered shino suneate, laced overall in pale green sugake odoshi; together with armour box and wood stand. The armour box 52cm x 44.2cm x 42cm (201/2in x 17 3/8in x 161/2in).

£7.000 - 9.000 JPY1,200,000 - 1,600,000 US\$11,000 - 14,000









HELMETS AND MASKS Various Properties

A ZUNARI KABUTO (HELMET)

Mid Edo Period, 18th century

The black-lacquered iron bowl of traditional five-plate construction fitted with a brief three-lame itamono Hineno jikoro and vestigial fukigaeshi in 16th-century style, laced in blue sugake odoshi, on the front a wood crescent moon maedate gilded with gold leaf. (2).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

110

AN IRON SOMEN (MASK)

Possibly 19th century

The elongated mask forged in one piece with hair and eyebrows on the forehead and simple holes for eyes, beneath the nose a large mouth with teeth and the tip of the tongue, on either cheek otayori no kugi and beneath the chin a simple ase-nagashi no ana surrounded by a silvered plum blossom, a two-lame yodarekake of leather hon kozane gold-lacquered and laced in red kebiki odoshi attached to the mask by a strip of stencilled leather.

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800



SWORD STANDS Other Properties

A LACQUERED-WOOD KATANA-KAKE (SWORD STAND)

20th century

For a single sword, the ends carved in the form of a shishi chasing a butterfly which has landed on a tall Chinese-style table, lacquered gold and red hiramaki-e, supported on black lacquer feet, the stretcher lacquered to simulate wood grain and painted in dry lacquer with peonies and rocks; unsigned. 43cm x 48.2cm (17 1/8in x 19in).

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

112 *

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\$960 - 1,300

For information about this artist please refer to the footnote to lot 302.







SWORDS AND OTHER WEAPONRY Various Properties

113 A WELL MOUNTED SHINTO TANTO

The blade 19th century

The blade of *hira-zukuri* form with broad *notare-ba* of nioi with profuse nie and tight itame-hada, with sunken dragon and ken horimono on one side and goma-bashi hi and bonji on the other, the ubu nakago with two mekugiana and o-sujikai yasurime, unsigned; koshira-e: the saya of roiro-nuri inlaid with snowflakes in silver honzogan; the fittings all of silver, carved with breaking waves, the hamidashi tsuba signed Chiryuken Masahisa, the kozuka blade signed Higashiyama no ju Amae Yoshihira, the fuchi signed *Umetada Masahisa*, the *kojiri* signed *Masahisa*; the *menuki* of gold, each in the form of two running horses. The blade 28.9cm (11 3/8in) long. (3).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800

Provenance: an Austrian private collection.

Accompanied by two NBTHK Hozon certificates, one for the blade, with an attribution to Echizen Shimosaka, and one for the koshira-e, both dated Showa 61 (1986).

114 A SHINSHINTO TANTO BLADE

By Gassan Sadayoshi (1800-1870), dated 1866 Of shobu-zukuri form, with wide mihaba and thick kasane, choji-gunome ha of nie with ashi and some sunagashi, tight ko-mokume hada, the ubu kiri-jiri nakago with o-sujikai yasurime and one mekugi-ana, signed and dated Gassan Sadayoshi tsukuru, Keio ninen nigatsu jitsu (2nd month 1866); in shirazaya; with storage bag. The blade 24.5cm (9 5/8in) long. (3).

£4,500 - 5,000 JPY780,000 - 860,000 US\$7,200 - 8,000

Accompanied by a NBTHK Tokubetsu Hozon certificate, no.149633, dated Heisei 16 (2004).







(116 - signature)

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 sujikaiyasurime and one mekugi-ana, signed Mutsu no daijo Miyoshi Nagamichi; in shirazaya; with two silk bags. The blade 52.2cm (201/2in) long. (4).

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900

Accompanied by a NBTHK Hozon certificate dated Heisei 24 (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.

A SHINTO WAKIZASHI BLADE

By Hizen Tadayoshi, first generation, 17th century Of shinogi-zukuri form with shallow sori, shallow niedeki gunome midara-ha and gunome midare-ha of nioi with ji-nie and some sunagashi and kinsuji, combined mokume and itame-hada; the ubu kuri-jiri nakago with one mekugi-ana, signed Musashi no daijo Fujiwara Tadahiro; in shirazaya; with two storage bags. The blade 50.8cm (20in) long. (4).

£7,000 - 7,500 JPY1,200,000 - 1,300,000 US\$11,000 - 12,000

Accompanied by a NBTHK Tokubetsu Hozon cerificate, no.151261, dated Heisei 18 (2006).











117 **A PAIR OF DAISHO KOSHIRA-E**

The fittings after Goto Renjo (1628-1708), 18th century The saya of rich roiro lacquer; the fittings all of shakudo nanako, inlaid with scenes of the battle of Dannoura, in gilt metal with copper details; the tsuba and fuchi inscribed Goto Renjo with kao. The katana 97cm (38 1/8in) long, the wakizashi 75cm (291/2in) long. (5).

£12,000 - 16,000 JPY2,100,000 - 2,800,000 US\$19,000 - 26,000

Accompanied by a NBTHK Tokubetsu Kicho certificate, no.2940, dated Showa 48 (1973).



£9,000 - 12,000 JPY1,600,000 - 2,100,000 US\$14,000 - 19,000

A DAISHO





(119 - signatures)

119 A FINE SHINTO TACHI

By Yoshimichi, seventh generation, dated An'ei 8 (1779) Of slender shinogi-zukuri form with shallow sori, medium notare-ha of nie with profuse kinsuji, distinct itame-hada, a koshi-hi to either side, the long, slender kuri-jiri ubu nakago with one mekugi-ana, signed and dated Tanba no kami Yoshimichi with an engraved chrysanthemum, An'ei hachi idoshi nigatsu kichijitsu (a lucky day in the 2nd month, 1780); in shirazaya with sayagaki; koshira-e: the saya of nashiji, with trailing foliage in gold takamaki-e and medallions of gold foil and inlaid aogai engraved and lacquered with birds and flowers; the tachi fittings of gilt-metal engraved with karakusa ('Chinese grasses'), the mekugiana of gold, in the form of twin bird and flower medallions, with kiriwood tomobako, titled Maki-e raden on-tachi (Tachi with maki-e and shell), the inside of the lid inscribed An'ei kyu kanoe-ne doshi nigatsu hi shincho (Newly made in the second month of the ninth, kanoe-ne, year of An'ei [1780]) and two storage bags. The blade 70.2cm (27 5/8in) long. (5).

£14,000 - 16,000 JPY2,400,000 - 2,800,000 US\$22,000 - 26,000

Accompanied by a NBTHK Hozon certificate for the blade and Tokubetsu Hozon certificate for the koshirae, both dated Heisei 26 (2014).



(120 - signatures)

120

A FINE GENDAITO KATANA BLADE

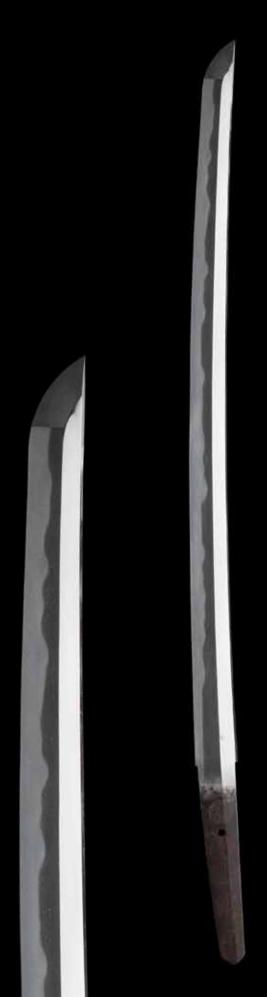
By Gassan Sadakatsu, dated Showa 11 (1936) Of shinogi-zukuri form with shallow koshizori, irregular notareba of nioi and nie with ashi, itame-hada; the ubu-kuri-jiri nakago with sujikai yasurime and one mekugi-ana, signed and dated Osaka no ju Gassan Sadakatsu kinsaku (carefully made by Gassan Sadakatsu of Osaka), with kao, Showa juichinen, junigatsu, kichijitsu (a lucky day in December 1936); in shirazaya with silver habaki; with two storage bags. The blade 67.3cm (261/2in) long. (4).

£7,500 - 8,000 JPY1,300,000 - 1,400,000 US\$12,000 - 13,000

Accompanied by a NBTHK Tokubetsu Hozon certificate, no.145409, dated Heisei 12 (2000).

Gassan Sadakatsu was the son of Gassan Sadakazu and worked in Osaka during the first half of the 20th century.







(121 - signature)

A SHINTO WAKIZASHI BLADE

By Fujiwara Kanemichi, second generation, 17th century

Of elegant shinogi-zukuri form, with broad notare-ha of nioi with profuse nie, and itame-hada, the ubu nakago with one mekugi-ana, signed Iga no kami Fujiwara Kanemichi with an engraved chrysanthemum; in shirazaya; with storage bag. The blade 52cm (201/2in) long. (3).

£3,000 - 3,500 JPY520,000 - 610,000 US\$4,800 - 5,600

Provenance: F. Becker Collection. A German private collection.

Accompanied by a NBTHK Tokubetsu Kicho certificate, no.353293, dated Showa 53 (1978).

122

A TACHI BLADE IN CLOISONNÉ ENAMEL MOUNTS

The blade attributed to Naoyoshi, dated 1867 The blade of *shinogi-zukuri* form, with medium wide *choji-ha* of *nioi* and *nie* and *itame-hada*; *koshira-e*: the *saya* (scabbard) and *tsuka* (hilt) of grey enamel, decorated with scattered chrysanthemums among clouds between lines of aventurine enamel with flowerheads among clouds, the *tsuka* of black enamel with a design of chrysanthemums on water; the *menuki* of gilt-metal and *shakudo*, in the form of flying cranes; the remainder of the fittings of gilt-metal, the *kashira* and *kojiri* with *aoi-mon* in relief; with storage bag. *The blade 68.5cm* (27in) long, total length 97.2cm (38½in). (3).

£12,000 - 16,000 JPY2,100,000 - 2,800,000 US\$19,000 - 26,000

Provenance: a German private collection.

Accompanied by a NTHK certificate for the blade, which states that it is signed and dated Senshinshi Minamoto Naoyoshi kore o tsukuru, Keio san u toshi minazuki hi (Made by Senshinshi Minamoto Naoyoshi in the sixth month of Keio 3 [1867]).









AN INLAID IRON KOGATANA (SMALL KNIFE)

19th century

The sheath of tapering form, decorated in two shades of gold takazogan with a trailing plant, containing a kozuka (small knife) for use as a paper knife, the handle decorated in a similar manner, and a silver wari-kogai (hairpin) engraved with karakusa ('Chinese grasses'), unsigned; with wood storage box. 18.7cm (7 3/8in) long. (5).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

TSUBA Various Owners

A COPPER TSUBA

By Tsuchiya Yasuchika (Masachika) (died 1861), dated 1855

Of rounded rectangular form with raised rim, carved in shishiaibori (sunken relief) with Gama Sennin holding a gnarled staff with a suspended gourd flask as he dances with a toad, their eyes of gilt metal and the reverse similarly carved and engraved with a spreading pine tree, signed and dated Tsuchiya Masachika with kao, Ansei ni kinoto-u chuto (11th month 1855); with wood storage box. 8.5cm (3 3/8in). (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Accompanied by a NBTHK Tokubetsu Kicho certificate, dated Showa 56 (1981).

For the maker, see Robert Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, 2001, no.H11109. He was known as Yasuchika VI, but is generally recorded as Masachika, the name that appears on most of his work. He was very prolific and there are many examples of his work in Western collections.

A COPPER TSUBA

By Yanagawa Morihira (1899-1971), 20th century Of rounded rectangular form with softly raised rim, engraved and inlaid with Kannon standing on a large lotus leaf on water and holding a single flower vase and a reed, details in gilt metal and shibuichi, the reverse with an inlaid gold waterfall, signed Shinryuso Morihira with kao; with tomobako storage box, signed and sealed by Morihira. 8.3cm (31/4in). (2).

£1,500 - 2,000 JPY260.000 - 350.000 US\$2,400 - 3,200

For the maker, see Robert Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, 2001, no.H05664. He worked in Tokyo and was a student of Yoshioka Mitsushige and subsequently of Katsura Mitsunaga.

A PAIR OF IRON TSUBA FOR A DAISHO

Soten style, 18th/19th century Each of oval form with raised rim, inlaid with noblemen playing go and seated in contemplation on verandahs while besieged by bakemono (monsters) including the one-eyed goblin Hitotsume Kozo and the human head Nukekubi, details in gold, silver and copper, unsigned; with wood storage box. 8.5cm and 7.6cm (3 3/8in and 3in). (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

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 (3½in). (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Accompanied by a NBTHK Hozon certificate, dated Heisei 25 (2013).

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

AN INLAID SILVER TSUBA

By Choryusai, Meiji Period Of lobed form with raised rim, bearing an ishime ground, inlaid with a peacock among wild flowers by a stream, in coloured enamel, gold and copper takazogan, the reverse with sparrows among flowering lilies in similar style with details carved in takabori; signed mizunoe-tatsu chushu, Choryusai to (carved by Choryusai in the eighth month of the mizunoe-tatsu year [probably 1892]). 9.5cm (3¾in).

£1,800 - 2,500 JPY310,000 - 430,000 US\$2,900 - 4,000









Yoshitaro Miyazaki was born in Tokyo in 1912, the first son of Tomijiro Miyazaki. He assumed his father's name when he took over the family tool company and went on to establish Miyazaki Airlines, which he ran until the end of World War II. After the war he was invited to assist in the revival of Toyo Radiator Inc., a manufacturer of heating products, serving first as Managing Director and later as President.

His artistic interests were broad and included swords, sword fittings, painting, calligraphy and ceramics. He also enjoyed playing the game of *go* and painting in both traditional Japanese media (Nihonga) and oils. A Senior Appraiser of the Nihon Token Hozon Kyokai (Society for the Preservation of Japanese Art Swords), he was the author of *Yasuchika*, a highly regarded study of one of the greatest sword-fitting artists of the Edo period, published in 1964.

明治四十五年、富次郎の長男として東京に生る。父業の工具製造工場を継ぎ、襲名し芳太郎を富次郎に改む。 その後宮崎航空KKを創立、終戦を迎う。戦後、東洋ラジエーターKKの再建のため専務として迎えられ、後社長となる。

趣味は刀剣、鐔、小道具、書画、陶器その他の美術品の鑑賞。囲碁、日本画、油絵。日本刀剣保存協会重要刀剣審査員。江戸時代の金工、土屋安親に関する研究をまとめた名著「安親」(昭和39年発行)の著者。



(signature)



(box inscription)



WORKS OF ART AND PAINTED HANGING SCROLLS BY THE FAMOUS METALWORKER KANO NATSUO

A Private Japanese Collection (Lots 129-138)

129 *

A SHAKUDO FUCHI-GASHIRA

By Kano Natsuo (1828-1898) and Funada Ikkin II (1840-1885), 1867 Bearing an ishime ground, carved and inlaid in iro-e takazogan of gold, silver and copper with a flowering cherry tree on the kashira and a maple tree in autumn on the fuchi, signed on the side of the fuchi Asazakura Ikkin saku Natsuo (Natsuo; the morning cherry by Ikkin), with a kao; with wood tomobako signed Shakudo-ji unkin fuchigashira asazakura Ikkin Funada Yoshinaga saku, fuchi [...] hinoto-u kito kore o [...] saku Natsuo (A shakudo ground unkin fuchi-gashira, the morning cherry made by Ikkin Funada Yoshinaga, the fuchi made [...] in winter of the hinoto-year [1867], Natsuo), with a seal. (2).

£8,000 - 10,000 JPY1,400,000 - 1,700,000 US\$13,000 - 16,000

Provenance: Miyazaki Tomijiro Collection.

Published: Ikeda Suematsu and Yoshida Teruzo, Kano Natsuo meihinshu (Collected Masterpieces by Kano Natsuo), Tokyo 2000, cat.no.66.

The first Funada Ikkin (1812-1863), was a leading pupil of Goto Ichijo. He was succeeded by his son, who also worked in the Ichijo style, as here. See Robert Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, 2001, nos.H01864-5.



A SILVER KOZUKA BLADE

By Kano Natsuo (1828-1898), late 19th century Carved in katakiribori and kebori on one side with the stalks, leaf and flower of a kohone (water lily, Nuphar japonicum), one side of the blade with horizontal yasurime (slanting filemarks), the reverse polished, both sides of the tang with sujikai yasurime (slanting filemarks), signed Natsuo; with outer wood storage box and wood tomobako storage box inscribed inside Gin kogatana kohone no zu Meiji kinoe-tatsu chuka no hi Kagawa Katsuhiro with seal Katsuhiro (Silver kozuka blade with water-lily design by Kano Natsuo, fifth month of the kinoe-tatsu year of Meiji [1904], Kagawa Katsuhiro), the base of the box with the label of the Ryushido Company. 9.8cm (3 7/8in) long. (3).

£9,000 - 12,000 JPY1,600,000 - 2,100,000 US\$14,000 - 19,000

Provenance: Miyazaki Tomijiro Collection.

Published: Ikeda Suematsu and Yoshida Teruzo, Kano Natsuo meihinshu (Collected Masterpieces by Kano Natsuo), Tokyo, 2000, cat.no.50.

Kagawa Katsuhiro (1853-1917) was a pupil of Kano Natsuo at Tokyo School of Art, see Robert Haynes, The Index of Japanese Sword Fittings and Associated Artists, Ellwangen, Germany, 2001, no.H02768.

131 *

A PAIR OF IRON WARI-KOGAI (INCENSE STICKS)

By Kano Natsuo (1828-1898), late 19th century Formed as a pair of nails with interlocking heads, signed Natsuo with a kao; with fitted wooden box. 15.8cm (6 1/4in) long. (3).

£5,000 - 6,000 JPY860,000 - 1,000,000 US\$8,000 - 9,600

Provenance: Miyazaki Tomijiro Collection.

For four further examples of wari-kogai signed by Natsuo, see Ikeda Suematsu and Yoshida Teruzo, Kano Natsuo meihinshu (Selected Masterworks by Kano Natsuo), Tokyo, 2000, cat.nos.45, 46, 47 (dated 1892), 48 (dated 1867).







(signature)



(seal)



(box inscription)

132 *

A BRONZE AND SILVER TEASCOOP

By Kano Natsuo (1828-1898), circa 1896

Of standard curved-rectangular form, carved in katakiribori with a lotus blossom and leaves, with grasses, the vertical rims and the back of silver, signed Natsuo kizamu (carved by Natsuo); with wood tomobako storage box sealed Natsuo in hiragana script and an inscription on the outside of the lid.

14.6cm x 5.7cm (5 ¾in x 2 ¼in). (2).

£15,000 - 18,000 JPY2,600,000 - 3,100,000 US\$24,000 - 29,000

Provenance: Miyazaki Tomijiro Collection.

For a similar example, see Tabako to Shio no Hakubutsukan (Tobacco and Salt Museum), Meiji no chokin: Kano Natsuo to sono jidai (Metalwork in the Meiji Era: Kano Natsuo and His Times), Kyoto, 1987, cat.no.26.







(box inscription)

(title on box)

KANO NATSUO (1828-1898)

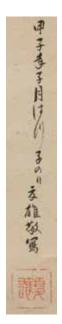
Mid-late 19th century

Kakejiku, ink and slight colour on paper, depicting pine trees and a torii arch at the entrance to the Kamo Shrine in Kyoto, with two seals, one reading Natsuo; with fitted wooden tomobako storage box inscribed outside Kamo no zu (Painting of Kamo), the inside of the lid inscribed Kafu Natsuo shohitsu Showa ni hinoto-u toshi shoka no hi Akio shiki (Certified by Akio on an early summer's day in Showa 2, hinoto-u [1927] as a genuine work by my father Natsuo). 69.4cm x 19.6cm (27 5/16in x 7 11/16in). (2).

£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

Provenance: Miyazaki Tomijiro Collection.









(signature)

(box inscription)

(detail)

KANO NATSUO (1828-1898)

Kakejiku, a tall vertical scroll, ink on paper, depicting Daikoku (God of Wealth) seated on two rice bales, a mallet in his right hand, his right hand grasping his sack which he carries on his back, signed Kasshidoshi nezuki hatsu ne no hi Natsuo keisha (Respectfully drawn by Natsuo on the rat [first] day of the rat [eleventh] month of the rat [first] year of the cycle [1864]) with seal Natsuo, the textile components of the mount decorated with stylised rice bales, the jiku (rollers) of wood, lacquered in gold hiramaki-e and takamaki-e on black lacquer with takaramono (auspicious objects associated with Daikoku and other gods of good fortune) and rice plants; with fitted wooden tomobako storage box inscribed outside Daikokuten kinko Natsuo ga (Painting of Daikoku by the metalworker Natsuo). 83.2cm x 17.6cm (323/4in x 6 15/16in). (2).

£8.000 - 12.000 JPY1,400,000 - 2,100,000 US\$13,000 - 19,000

Provenance: Miyazaki Tomijiro Collection.

Published: Tabako to Shio no Hakubutsukan (Tobacco and Salt Museum), Meiji no chokin: Kano Natsuo to sono jidai (Metalwork in the Meiji Era: Kano Natsuo and His Times), Kyoto, 1987, cat.no.42.

Like many of the great metal-and lacquer-artists of the middle and late 19th century, Kano Natsuo was also an accomplished painter, receiving his training from Nakajima Raisho (1796-1871), a leading Kyoto master in the Maruyama-Shijo tradition. Both this scroll and lot 136, executed respectively in 1865 and 1864, were painted on rat days and the present lot was also painted in a rat month and rat year; in both cases Daikoku was chosen as the subject because of his close association with the rats often seen raiding his store of rice.







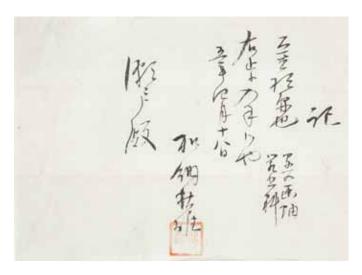
135 " **KANO NATSUO (1828-1898)**

1870

Kakejiku, ink and slight colour on paper, depicting pine saplings, bamboo and matsutake mushrooms, below a waka poem, the painting with two seals, one reading Natsuo, the poem signed Jinen hachiju-o Ichijo (Ichijo, aged 80) with a seal Goto; with fitted wooden tomobako storage box inscribed outside Komatsu matsutake no zu (Painting of pine saplings and matsutake); inscribed inside Senko Natsuo shinseki Hokkyo Ichijo-o san Showa kanoe-ne shunjitsu Akio dai (A true work by my late father Natsuo with a poem by the venerable Hokkyo Ichijo, inscribed by Akio in the kanoe-ne year of Showa [1960]) with seal Akio. 97.4cm x 23.1cm (38 3/8in x 9 1/8in). (2).

£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

Provenance: Miyazaki Tomijiro Collection.



(137 - certificate)

136 * KANO NATSUO (1828-1898)

Kakejiku, ink and slight colour on paper, depicting Daikoku, the God of Wealth, riding on top of two rice bales on the back of an ox, a mallet in his right hand, his left hand grasping his sack which he carries on his back, signed kinoto-ushi haru kasshi no hi Natsuo keisha (Respectfully drawn by Natsuo on the rat [first] day of a 60-day cycle in the kinotoushi year [1865]), with seals Natsuo and Shugyo no yokan (Taking a break from study); with fitted wooden tomobako storage box inscribed outside Daikokuten kinko Natsuo ga (Painting of Daikoku by the metalworker Natsuo). 25.8cm x 17.5cm (10 1/8in x 6 7/8in). (2).

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$13,000 - 19,000

Provenance: Miyazaki Tomijiro Collection.

137 *

KANO NATSUO (1828-1898)

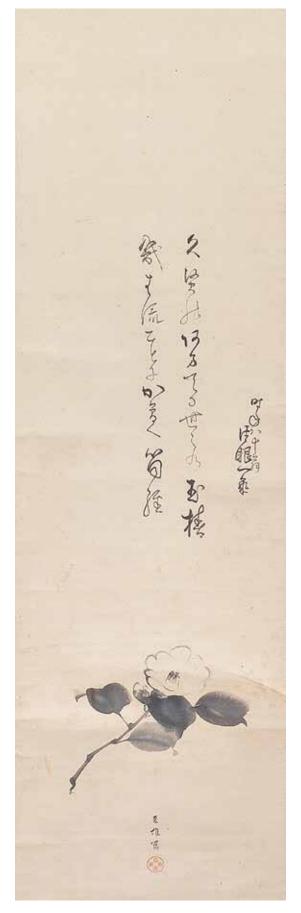
Kakejiku, ink and slight colour on paper, depicting the bodhisattva Kannon floating on waves with the rising sun in the background, signed Hinoe-tora moshun no hi Natsuo keisha (Respectfully drawn by Natsuo in the first month of the hinoe-tora year [1866]) with seal Natsuo; with wooden storage box; with accompanying certificate and letter. 67.5cm x 20.1cm (26 9/16in x 7 15/16in). (4).

£10,000 - 15,000 JPY1,700,000 - 2,600,000 US\$16,000 - 24,000

Provenance: Miyazaki Tomijiro Collection.

Published: Tabako to Shio no Hakubutsukan (Tobacco and Salt Museum), Meiji no chokin: Kano Natsuo to sono jidai (Metalwork in the Meiji Era: Kano Natsuo and His Times), Kyoto, 1987, cat.no.43.





138 *

GOTO ICHIJO (1791-1876) AND KANO NATSUO (1828-1898)

1870

Kakejiku, ink on paper, depicting a sprig of camellia below a waka poem (see below), the painting signed Natsuo utsusu (Drawn by Natsuo) with a seal, the poem signed Jinen hachiju-o Hogen Ichijo (Hogen Ichijo, aged 80); with fitted wooden tomobako storage box inscribed outside Hogen Ichijo Natsuo-o gassaku (A joint work by Hogen Ichijo and Natsuo). 93.9cm x 26.7cm (36 15/16in x 10½in). (2).

£5,000 - 6,000 JPY860,000 - 1,000,000 US\$8,000 - 9,600

Provenance: Miyazaki Tomijiro Collection.

Published: Tabako to Shio no Hakubutsukan (Tobacco and Salt Museum), *Meiji no chokin: Kano Natsuo to sono jidai* (Metalwork in the Meiji Era: Kano Natsuo and His Times), Kyoto, 1987, cat.no.44

Ichijo's waka reads:

久堅のあまてる世々の玉椿 幾はることにかそへ 筒経

Hisakata no / amateru yoyo no / tama tsubaki iku haru goto ni / kazoe tsutsu furu

The poem combines multiple meanings but may be roughly translated:

Out in the high sky / shining out from age to age / pure camellias

With each springtime that goes by / falling flowers count the years

For another camellia painting by Natsuo, see an album reproduced in Ikeda Suematsu and Yoshida Teruzo, *Kano Natsuo meihinshu* (Collected Masterpieces by Kano Natsuo), Tokyo, 2000, catalogue no.179, pl.129.



PAINTED HANGING SCROLLS Various Properties

139 *

HAKUIN EKAKU (1685-1768)

1750s

Kakejiku, a horizontal scroll, ink on paper, depicting a chabishaku (bamboo water ladle for use in the tea ceremony), with a poem (see below) above and below the handle, with seals Hakuin, Ekaku, Kokanbutsu; with fitted wooden tomobako inscribed outside Hakuin Osho bokuseki hishaku zu... (Picture of a ladle by Priest Hakuin) and inscribed inside with an authentication by Yodogawa Yasukiyo; together with a hand-written letter. 35.9cm x 56.8cm (14 1/8in x 22 5/8in). (3).

£7,000 - 8,000 JPY1,200,000 - 1,400,000 US\$11,000 - 13,000

During the tea ceremony, the chabishaku is used for both simmering and cold water.

The poem reads:

寒熱の地獄にかよう茶びしゃくもこころなければ苦しみもなし

Kannetsu no / jigoku ni kayou / chabishaku mo / kokoro nakereba / kurushimi mo nashi

Freezing and scalding / on its way to hell and back / like us a ladle / can be free of suffering / thanks to having no heart-mind.



(box inscriptions)





STYLE OF HAKUIN

Edo Period, 18th/19th century

Kakejiku, ink on paper, with a bust portrait of Daruma in deep meditation while remaining awake, with a four-letter inscription above, signed with two seals, one reading Hakuin and another undeciphered; with wood storage box titled Shoso Daruma Daishi Hakuin Zenshi sho, with an inscription authenticating the painting by Shoin Gensho, dated Showa yonjushichi-nen shichigatsu nanoka (7th July 1972); with wood futomaki (roller). 127.5cm x 53cm (50 1/8 in x 20 7/8in). (3).

£1,000 - 1,500 JPY170.000 - 260.000 US\$1,600 - 2,400

KAMEDA BOSAI (1752-1826), TANI BUNCHO (1763-1840), KIKUCHI GOZAN (1772-1855), TANI BUN'ICHI (1787-1818), OKUBO SHIBUTSU (1767-1837), KUWAGATA SHOSHIN (KEISAI, 1764-1824), KUBO SHUNMAN (1757-1820), SAKAI HOITSU (1761-1828) AND TWO OTHERS

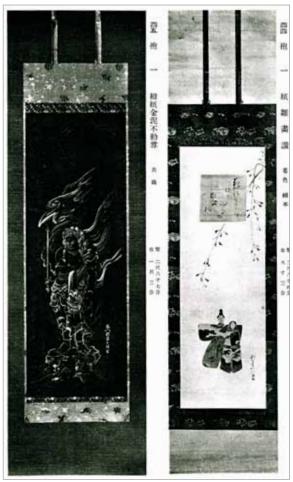
1816, second month

Kakejiku, ink and slight colour on paper, featuring five congratulatory Chinese poems and five auspicious paintings; the poems from top to bottom by Bosai, unidentified, Gozan, Shibutsu, unidentified; the paintings from top to bottom a bat by Buncho, a pine branch by

Bun'ichi, a deer by Shoshin (Keisai), a branch of peach by Shunman and two maple leaves by Hoitsu; each poem and painting with signature and seal; one of the poems dated hinoe-ne jogetsu, the second month of 1816; with wood storage box. 93.1cm x 32cm (36 5/8in x 12 5/8in). (2).

£1,200 - 1,800 JPY210,000 - 310,000 US\$1,900 - 2,900

The auspicious nature of the images and the congratulatory tone of the Chinese poems, with their frequent references to longevity, suggest that this collection of calligraphy and painting by some of the most notable cultural figures of Bunka-era Edo must have been created for the birthday of an equally prominent individual who is as yet unidentified. The scroll invites comparison with an example in the Metropolitan Museum of Art, with contributions from 69 friends and associates, that was created to celebrate the sixtieth birthday of Sakai Hoitsu in 1820, but its relative simplicity makes it possible that it was created in the course of a festive gathering rather than being put together over a period of time. For further discussion of the Metropolitan scroll and commemorative collaborations in general, see Matthew P. McKelway, Silver Wind: The Arts of Sakai Hoitsu (1761-1828), New York, 2012, p.111.



(the original image in the 1933 auction catalogue of the Hogaian Collection)

142 * **SAKAI HOITSU (1761-1828)**

Circa 1820

Kakejiku, a vertical hanging scroll, gold on purple paper, depicting Fudo Myo-o standing in characteristic pose looking to his right with his sword held vertically in his right hand, five bonji (Sanskrit characters) on his chest, signed Shamon Hoitsu Kishin haisha (reverentially drawn by Monk Hoitsu Kishin) with bronze wine pot-shaped seal Oson; with fitted wooden black-lacquered tomobako storage box, inscribed in gold lacquer Bokuhitsu Fudo (Fudo painted with a spatula) and Hoitsu Kishin with seal Monsen; accompanied by an auction slip and a letter. 86.8cm x 31cm (34 1/8in x 121/4in). (4).

£5,000 - 8,000 JPY860,000 - 1,400,000 US\$8,000 - 13,000

Provenance: Baron Kawada Koichiro Collection (see below).

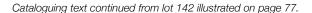
Published: Tokyo Bijutsu Kurabu (Tokyo Art Club), Hogaian onzohin nyūsatsu, (Auction Catalogue of the Hogaian Collection), Tokyo, 20 February 1933, lot no.45.

The Oson seal applied to this painting was used by Hoitsu during the years around 1820. 1 For another painting of a Buddhist subject by Hoitsu using the title Shamon, see a hanging scroll of Bodhidharma in the Freer Gallery of Art, Washington DC (inv. no. F1998.296). For a very similar example of the artist's style of writing the two characters, but in a different context, compare a portrait of the poet Shamon Masahiro from a set of thirty-six poets in Himeji City Museum of Arts. ²









Hogaian was the collecting name of Danshaku (Baron) Kawada Koichiro (1836-1896), one of the great pioneering entrepreneurs of the early Meiji era. Born in Tosa Province on the island of Shikoku, he was closely associated with Iwasaki Yataro, another native of Tosa and founder of the Mitsubishi empire. In addition to his work for Mitsubishi, Kawada also played a key role in the development of Nippon Yūsen (NYK) and served as third Governor of the Bank of Japan from 1889 until his death in 1896. He was succeeded as Baron by his son Kawada Ryokichi (1856-1951). Other highlights of the 1933 sale included a *kinuta* Chinese celadon vase and major paintings by Maruyama Okyo; the total raised was about 156,000 yen. ³

Notes:

- 1. Matthew P. McKelway, Silver Wind: The Arts of Sakai Hoitsu (1761–1828), New York, 2012, p.92.
- 2. Matsuo Tomoko and Okano Tomoko, *Sakai Hooitsu to Edo Rinpa no zenbo* (Sakai Hoitsu and Edo Rinpa), Tokyo, 2011, cat. no.138.
- 3. http://www5f.biglobe.ne.jp/~bunkazai/100sen/kawada_koichirou.html, accessed 26 September 2014.



144

143 *

HASHIMOTO GAHO (1835-1908)

Circa 1904

Kakejiku, probably originally an album leaf mounted as a scroll, ink and slight colour on paper, depicting fishing nets in the foreground along the seashore and boats sailing in the distance, signed Gaho with seal Shichiju-o (aged 70); with wood storage box titled Gaho sensei hitsu, Seiko gyotei no zu (Painting of fishing boats on a sunny seashore by master Gaho), the inside of the lid inscribed Gyokudo Yoshi dai (titled by Kawai Gyokudo [1873-1957]) with seal Gyokudo; with outer wood storage box. 20.8cm x 17.6cm (8 3/16in x 7 15/16in). (3).

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900

144 *

MOCHIZUKI GYOKUSEI (DATES UNKNOWN)

Taisho/Showa Period

Kakejiku, ink and colour on silk, depicting a wild goose preening its plumage beside snow-laden branches of yabukoji (coral berry), signed Mochi Gyokusei with two seals; with tomobako titled Settei kogan no zu (Lonely wild goose by snowladen bank), the inside of the lid signed Mochizuki Gyokusei daisen (titled by Mochizuki Gyokusei) with two seals belonging to the artist and one old exhibition seal; with lacquered-wood outer storage box. 135.2cm x 41.8cm (41 7/16in x 16 7/16in). (3).

£600 - 800 JPY100,000 - 140,000 US\$960 - 1,300

145

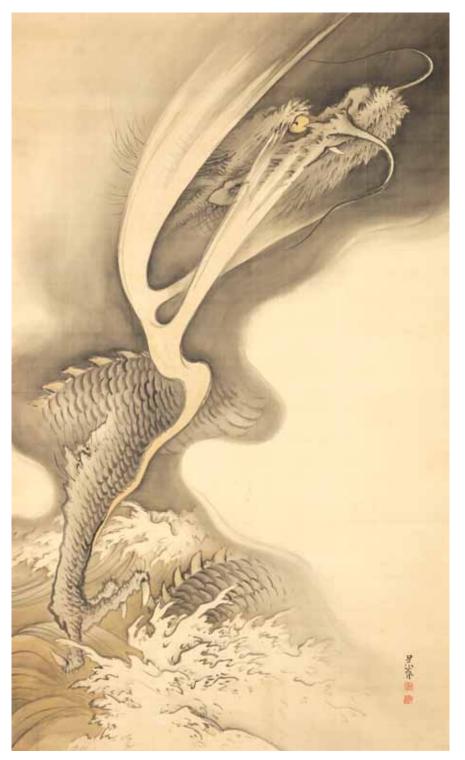
MATSUMURA GOSHUN (1752-1811)

Late 18th/early 19th century Kakejiku, ink on silk, depicting a three-clawed dragon emerging out of water surging towards the sky, signed with two seals, one reading Goshun no in; with wood storage box titled Bokuga toryu no zu (Ink Painting of a Rising Dragon), the inside of the lid with an inscription authenticating the painting by Kan'ei (the Shijo-school painter, Nishiyama Kan'ei [1834-1897]), dated 1889, with two seals. 138.9cm x 82cm (54 11/16in x 321/4in). (2).

£4,000 - 5,000 JPY690,000 - 860,000 US\$6.400 - 8.000

Provenance: previously in the Hayashibara Museum Collection, Okayama.

Please see also the footnote to lot 212.



145







146 * KOITSU (DATES UNKNOWN), TAISHO PERIOD

Rinpa School, dated 1921 Kakejiku, ink, colour and gold on silk, depicting a lacquer box and fan resting on the ground beneath trailing branches of wisteria fluttering in the gentle breeze against the full moon; signed Kanoto-tori aki Koitsu hitsu (Painted by Koitsu in autumn in the year of the cock [1921]); with tomobako titled and signed by the artist, dated 1924. 115.4cm x 35.3cm (45 7/16in x 13 15/16in). (2).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

147 **WATANABE SEITEI (1851-1918)**

Meiji Period Kakijiku, ink and slight colour on silk, depicting an amber-eyed fat brown piebald hare seated beneath the full moon partially hidden by wisps of clouds, signed Seitei with seal Seitei; with wood storage box. 89.9cm x 33.2cm (35 3/8in x 13 1/8in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

MATSUBAYASHI KEIGETSU (1876-1963)

Early/mid 20th century

Kakejiku, ink on paper, depicting a pair of geese feeding beneath stalks and leaves of ashi (reeds), a four-line inscription above, signed Keigetsu Sanjin with two seals, one reading Keigetsu, together with a certificate authenticating the painting by the artist's pupil, Nishino Shinsen, dated Heisei sannen (1991); with tomobako titled Keigetsu Sanjin suiboku rogan (Ink painting of wild Geese and reeds by Keigetsu Sanjin), the inside of the lid inscribed jidai (self-inscribed) with seal. 166.6cm x 48.1cm (65 9/16in x 18 15/16in). (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400





149 **IMAO KEINEN (1845-1924)**

Meiji/Taisho Period

Kakejiku, ink and slight colour on silk, depicting a night scene of three fireflies crawling on blades of bamboo overhanging a rushing torrent, another solitary firefly in flight above, signed *Keinen gashi* with two seals, one reading Keinen; with wood storage box titled Keinen-o shinya [...] hotaru no zu, (Fireflies at midnight by Imao Keinen), the inside of the lid signed and examined by the artist's friend, with outer silk brocade wrapper. 115.5cm x 40.7cm (451/2in x 16 1/16in). (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

150 * TAMURA SUIO (FL. CIRCA 1681-1736)

Early/mid 18th century

Kakejiku, ink and colour on paper, depicting three wakashu (fashionable young men) walking beneath willow branches, signed with tsubo-shaped seal Sesshin; with a wood storage box titled Tamura Suio hitsu, Ryuka sannin wakashu no zu (Painting of three fashionable young men beneath a willow tree by Tamura Suio); with outer lacquered-wood storage box.

78cm x 36.9cm (30 11/16in x 14 1/8in). (3).

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900







151 * **ANONYMOUS**

Nishimura School, Edo Period, 18th century Kakejiku, ink and colour on paper, depicting a bijin standing against a plain background, her left hand concealed inside her sleeve, unsigned, with red-lacquered rollers decorated with a chequered design in gold hiramaki-e; with wood storage box inscribed outside Nishimura Shigenaga hitsu, the inside of the lid with a long inscription introducing the artist and outer lacquered-wood storage box. 89.4cm x 35cm (35 3/16in x 133/4in). (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

152 *

ANONYMOUS

Meiji Period

Kakejiku, ink and colour on silk, depicting two bijin and a child on their way to a festival on a summer's evening, one woman holding a paper lantern, a winding procession of festival floats shown receding in the distance in the upper right; unsigned; with wood storage box and outer lacquered-wood box.

115.4cm x 40.3cm (45 7/16in x 15 7/8in). (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

153 * SEIKO (DATES UNKNOWN)

Meiji Period

Kakejiku, ink and colour on silk, depicting Jigoku Dayu (the Hell Courtesan) emerging from a cloud of vapour issuing from a human skull; signed Ju [...] kai Takeshima Seiko ga (Painted by Seiko, living in Takeshima) with seal Seiko; with wood storage box. 114.7cm x 41.2cm (41 3/16in x 161/4in). (2).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800





154 * UTAGAWA TOYOKUNI III (1786-1864)

Kakejiku, ink, colour and gold on paper, depicting a woman leaning on a veranda admiring the tanabata kazari (decorations for the Star Festival on the seventh day of the seventh month) tied on bamboo branches, a man standing on the roof below, pointing out to her the Milky Way, dated and signed on the poem paper slip decorations Tenpo juyon mizunoto-u (14th year of the Tenpo era, the year of the hare [1843]) and Utagawa Toyokuni ga, respectively; with wood storage box. 138.7cm x 57.6cm (54 5/8in x 22 11/16in). (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

155 * **GION SEITOKU (1755-1815)**

Late 18th/early 19th century

Kakejiku, ink, colour and gold on paper, depicting a seated fiercesome 16th-century warrior clad in a do-maru armour and wearing an eboshi nari helmet, clutching in one hand a gunsen (folding war fan) decorated with the rising sun and a bow in the other, signed Seitoku sha with three seals, one reading seitoku no in and another reading Seitoku in hiragana script; with wood storage box. 82.9cm x 34.6cm (32 5/8in x 13 5/8in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800



MIHATA JORYU (FL. CIRCA 1830-1843)

Mid 19th century

Kakejiku, ink, colour and gold on silk, depicting a beautiful woman holding a fan seated on a verandah beneath the dim light of a lantern enjoying the cool summer evening breeze, gazing below at a solitary red-lacquered sake cup floating down the river, a tobacco set on the floor at her feet, signed Joryu with two seals; with wood storage box titled Noryo bijin, Joryu hitsu (Beautiful woman enjoying cool breeze, painted by Joryu).

44.8cm x 78.5cm (17 5/8in x 30 7/8in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

157 *

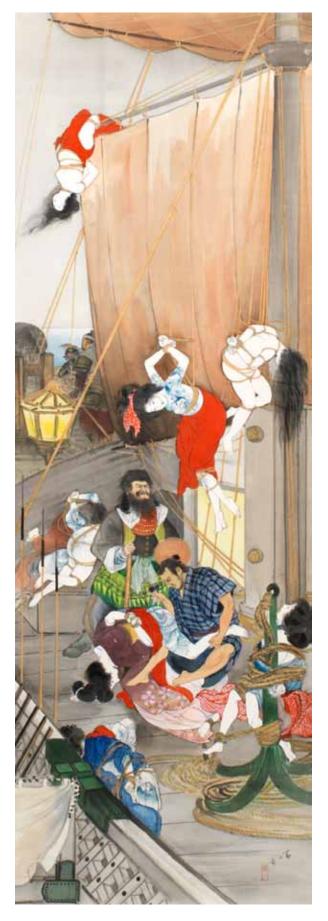
ITO SEIU (1882-1961)

Late Taisho/early Showa Era Kakejiku, a vertical hanging scroll, ink and colours on silk, depicting a dramatic scene of bondage and tattooing aboard a pirate ship with ferocious pirates and several naked and semi-naked women, some already tattooed, lying on the deck or suspended from ropes or sails, the main subject a seated pirate in a check jacket tattooing the buttocks of a bound woman lying on his right knee, signed Seiu with seal Seiu; with wood storage box.

123cm x 41cm (48 3/8in x 16 1/8in). (2).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000

Ito Seiu (original name Ito Hajime) was born in the Asakusa district of Tokyo and enjoyed a varied artistic education in metalwork, ivory carving, painting and later sculpture. He started his career as a newspaper illustrator but is best known as the 'father of bondage painting', for which he used as a model Sahara Kise who later became his second wife; he also painted ghostly scenes and other subjects from the Edo Period, often drawing his inspiration from the work of Tsukioka Yoshitoshi (1839-1892). He fell foul of government censors during the 1930s and much of his work was destroyed during the Tokyo air raids of spring 1945; his surviving paintings are rare. For further information see Maboroshi no seme eshi Ito Seiu (Ito Seiu, Painter of Bondage Fantasies), Geijutsu shincho (April 1995), pp.1-67.





158 * **MUNAKATA SHIKO (1903-1975)**

Showa Era, circa 1960-1975 Kakejiku, ink and colours on paper, depicting a lively, cartoon-like tiger springing down the length of the scroll, its tail raised high in the air, signed Hokkyo Munakata Shiko Shinmu hitsu with two seals, one reading Munakata Shiko; with fitted wooden tomobako inscribed outside Kohaku zu (Picture of a noble tiger); inscribed inside Hokkyo Munakata Shiko Shinmu jidai (Self-inscribed by Hokkyo Munakata Shiko Shinmu) with a seal and Tenmei chimyo in (The sky is bright and the earth is filled with wondrous sounds) followed by another seal and outer lacquered-wood storage box. 127.3cm x 69.6cm (50 1/8in x 27 3/8in). (3).

£15,000 - 18,000 JPY2,600,000 - 3,100,000 US\$24,000 - 29,000

OTHER PAINTINGS Various Properties

159 * W SHINODA TOKO (BORN 1913)

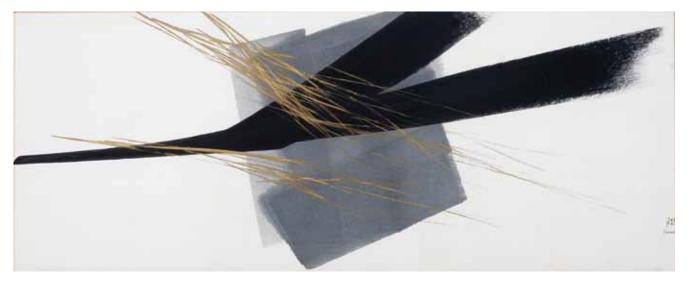
Heisei era (1989-), 1999 Crane, a semi-abstract crane motif painted in sumi ink, gold and slight colour on Japanese paper; signed To in Japanese and Shinoda in Western script. 68.8cm x 170cm (27 1/8in x 67in), framed and glazed.

£4.000 - 6.000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

Now in her 102nd year, the internationally celebrated artist Shinoda Toko works in a unique and compelling style which melds elements of Abstract Expressionism with a more specifically Japanese aesthetic ultimately rooted in traditional calligraphy, an art form she started to practise at the age of six.

She first experimented with abstract painting after her first solo show in Tokyo in 1936 and was included in a legendary exhibition of contemporary Japanese calligraphy held at the Museum of Modern Art, New York sixty years ago. A stay in New York from 1956 to 1958 deepened her understanding of Abstract Expressionism and helped forge her mature style.

Shinoda's work is held in many public collections around the world including the Guggenheim and Metropolitan Museums in New York, the National Museum of Modern Art, Tokyo, and the British Museum. She abandoned lithography, her other preferred medium, in 2007 and now works only in painting on paper; these two works from 1999 show her at the height of her powers.



159



(159 - signature)



(160 - signature)

160 * W SHINODA TOKO (BORN 1913)

Heisei era (1989-), 1999 Kaiso (Reminiscence), painted in silver and colours on Japanese paper; signed To in Japanese and Shinoda in Western script. 93cm x 62.7cm (361/2in x 24¾in), framed.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

See footnote to previous lot.



160









PAINTED ALBUMS AND HANDSCROLLS Various Properties

161 *

NISHI SEIUN (1881-1963)

Early 20th century

A fold-out album, titled Seikan (Pure Time), of 21 sketchy paintings executed in the style of Qi Baishi with a short inscription, in ink and colour on paper and three pages of ink calligraphy, consisting mainly of flowers, birds and landscapes of China, including gourds, a black crow, a small boat on the Yangtze River and the eighth century poet Li Bai reading a scroll, all signed Shanhai Nishi Seiun/Shanhai Hekiso Nishi Seiun with seal Seiun, 10 with a second seal Raku, nine with a different second seal ten [...], one calligraphy Seikan bearing three seals; with chitsu outer cover.

33.2cm x 40.7cm (13 1/16in x 16in). (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



161 (part lot)









162 * NISHI SEIUN (1881-1963)

Early 20th century

A folding-out album titled Yoshin (Spritual Cultivation), mounted with 100 tanzaku-form (poem paper) colourful sketches in ink and colour on paper, painted in the style of the artist Qi Baishi, consisting mainly of flowers, poems, birds and landscapes of China, including Choko (The Yangtze River), spring wind, a radish and red peppers, lotus flowers and a fisherman on a boat, all signed Nishi Seiun/Shanhai Nishi Seiun/ Shanhai Hekiso Nishi Seiun except for one, all with seal Seiun, majority signed with a second seal Tozan; with chitsu outer cover. Each double page 39.5cm x 36.2cm (15 5/8in x 141/4in), each slip approx. 36.2cm x 6.2cm (141/4in x 2 7/16in). (2).

£1,800 - 2,500 JPY310,000 - 430,000 US\$2,900 - 4,000



162 (part lot)





164

163

ANONYMOUS

Nara-ehon style, Edo Period, late 17th century

E-makimono, in ink, colour and gold on paper, with title slip Gosuiden, one from a set of several scrolls: comprising five texts written in cursive script alternating with five corresponding paintings on the left, depicting the tale of the Emperor Zenzai's favourite concubine, Gosuiden, versus his 999 jealous concubines in Magadha in ancient India; *unsigned*. 33.2cm x 878.9cm (13 1/8in x 3461/4in).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: an English private collection.





164 *

ANONYMOUS, SHIJO SHOOL

Late Edo Period, mid 19th century

E-makimono, ink and colour on paper, with title slip Kohaku gassen (A contest between women and men), depicting humorous erotic scenes of naked aristocratic men and women serving in the imperial court competing for sexual dominance, starting with an opening image of groups of men and their female opponents preparing for the contest, followed by several naked cavorting scenes, some of the exhausted male losers taking respite with a bowl of sake in their corners, concluding with the final scene of spectators and judges having trouble naming the winners; unsigned. 31cm x 921.5cm (121/4in x 3623/4in).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200 This humorous depiction of a sex contest is reminiscent of medieval Kachie-e emaki, scrolls depicting naked men with extremely large phalluses competing to win a prize, for an example see the scene depicted in Yobutsu kurabe (Phallus Competition), with text attributed to Joken (1162-1231) Abbott of the Daigoji Temple. 1

Notes:

1. Rosina Buckland, Shunga, Erotic Art in Japan, The British Museum Press, London, 2010, p.59.

FOREWORD FROM THE COLLECTOR

My Godfather's Charming Legacy

(Lots 165 - 180 and 182 - 188)

Born on the outskirts of one of the larger towns in the Netherlands, as a youngster my godfather enjoyed the peasant life, walking in the fields and lying stretched out on his back as he admired the distinctive flight of the larks and the leisurely passing of the clouds. In adult life he suffered badly during the Second World War, witnessing the incredible cruelty of the human race, and as an antidote grew deeply interested in the animal world, as well as seeking solace in more positive aspects of life such as art, nature and wisdom. Professionally, he was a phenomenon in trigonometry, statistics and the early development of input-output analysis. It seems that he was one of the few who mastered this discipline and as a result he remained permanently connected to the young European Union, for which he developed various analyses and tables.

In his search for purity my godfather gradually discovered the clarity and simplicity of Asian and Japanese art and was charmed by its representation of animals, plants and peaceful human beings in watercolour paintings, woodblock prints, drawings and other media. He bought numerous instruction books on Chinese and Japanese watercolours, started to paint and was inspired to create his own personal impressions of his favourite subjects. Step by step he became addicted to the greater Japanese masters and, while travelling around Europe, attended numerous auctions and fairs in search of pieces of Japanese art. All this resulted in a small but charming collection of Japanese artefacts. During his lifetime my godfather started collecting in several different disciplines, such as model trains, medieval coins, clocks and watches, scientific instruments, and chess sets, but never for very long.

The only collecting mania that survived until his death was his relentless interest in books and Japanese art. He loved being surrounded with a fine and exquisite selection of beautiful and true-hearted pieces of art from the other side of the world. However, a charming anecdote throws light on his unusually keen interest in chess. While browsing through his papers after his death I came across a curious letter written by one of his old friends who lived in the south of France, addressed to another of his friends and referring to my godfather's famous chess victory against Anatoly Karpov. This presumably referred to a simultaneous chess tournament, but it was still a remarkable achievement. For me it was quite a discovery to read this. The fact that he never mentioned such a special moment in his life confirms his enduring modesty.

In his private time he wrote about four books which he published himself in limited editions of around 100 copies. His writings were very diverse and always related to interests that were close to his heart, such as 'Did Columbus Really Discover America?', 'The Age of Wooden Coins (The Carolingians)', and

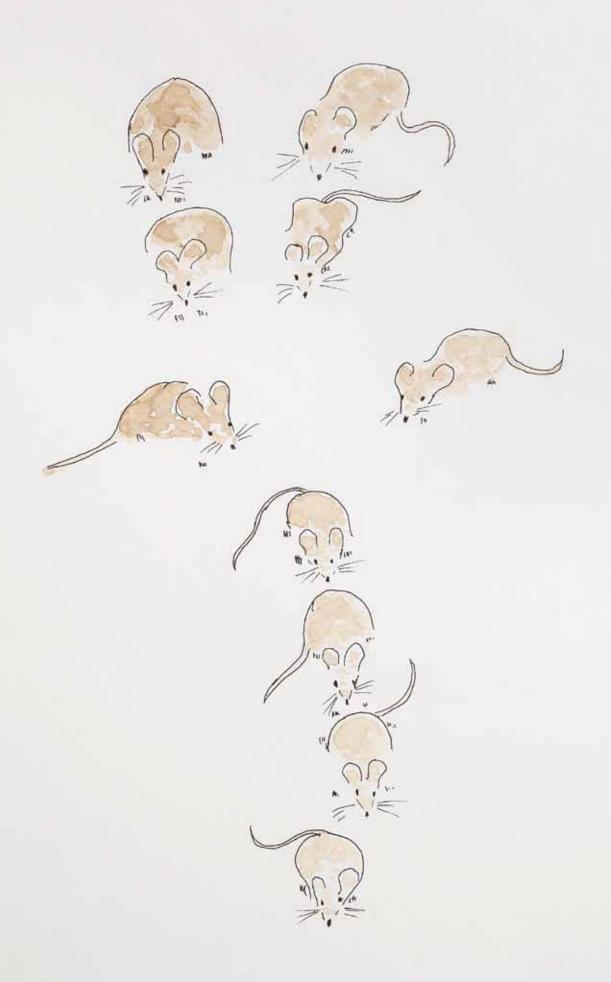
last but not least an unfinished booklet on 'The Destruction of the Earth by Man,' which emphasized in particular the cruel suffering of innocent animals. During the last years of his enchanting life he constantly painted watercolour paintings in the inspiring surroundings of his lovely house. When I visited him, sitting in his workroom was always a very special personal moment. While he painted I admired his beautiful Japanese artefacts, an experience I enjoyed time and time again.

I remember very clearly, as if it were yesterday, how he would often tell me while he was painting: 'Women are far superior to men. Mankind should be happy that half of the world's population is female. The latter softens the manners somewhat.' Thinking about this it was perhaps no surprise to discover that so many of his books were about 'women', in all periods of time and from all corners of the world. The noblewoman and the knight in the Middle Ages, the Victorian era, the roaring twenties of the last century, Europe, Africa, Asia. It was strange to come across this small library of texts about women who either made history or suffered anonymously.

My godfather's love for animals first became apparent at the end of the Second World War when he adopted a white rat as a companion, an eccentric but understandable choice. Both felt like exiles: my godfather in the post-war period and the rat in the animal world. Throughout the rest of his life he looked after dogs and cats at home, always with much respect. Even the choice of a new car was influenced by his pets. Especially for his big dogs, he bought an estate wagon to transport them as comfortably as possible! His love for animals never ceased (as is indicated by the subject matter for many of his paintings illustrated here). During his life he felt so sorry for the mistreatment of primates, badgers, predatory birds and all the animal species that suffer through man's fault. He generously supported and donated regularly to small protective initiatives in the Netherlands and beyond. It is in the light of this that I decided to bring his Japanese artefacts under the hammer. Part of the benefit will be used for further support of small animal-relief projects, in fulfilment of my godfather's intentions. The sale will also indulge his wish to put his legacy of Japanese art in the hands of a new generation of good people who appreciate this exquisite artistic form.

Finally, as an illustration of his modest way of life and unpretentious attitude, my godfather often repeated the following sentence: 'I am only a humble farmer's son, of simple origin, who got the chance to discover so many beautiful things in life'.

A remarkable man I will never forget.







FOREWORD FROM THE COLLECTOR

My Godfather's Charming Legacy

(Lots 165 - 180 and 182 - 188)

オランダのいくつかある都市のうちの1つ、その郊外に生まれ た私の代父は、幼い頃には野原を散歩したり、寝転がってヒバリ の飛んでいく様子や流れる雲を眺めたりして、田舎での暮らしを 楽しみました。成年期には第二次世界大戦を経験し、人類の恐る べき残酷さを目の当たりにし、ひどく苦しみました。その反動から 動物に深い関心を持つようになり、同時に芸術、自然、知恵とい った人生における明るい側面に安らぎを求めました。また、職業 において、彼は三角法、統計学、初期の産業連関分析における天 才でした。こうした分野に精通していた数少ない一人だったよう で、まだ設立してまもなかった頃の欧州連合EUに継続的に協力す る機会をもち、様々な分析結果や一覧表を作成しました。

暮らしの中に清らかさを探し求めていた代父は、アジアや日本 の美術、中でも水彩画、浮世絵、その他の芸術様式にみられる動 植物や平和な人間生活の描写、その明快さと素朴さに惹かれて いきました。彼は中国・日本の水彩画に関する指導書を多数購入 し、自らの手で描くことで、自分のお気に入りの題材を自分なりに 仕上げていくことに刺激を受けていました。その後、次第に日本 の巨匠による作品に夢中になり始め、ヨーロッパ中を旅行するた びに、数多くのオークションや見本市に出かけては日本の美術品 を探し歩くようになりました。こうした背景から、小さいながらも 魅力溢れる日本美術コレクションができあがるに至ったのです。 存命中、電車模型、中世の貨幣、時計、腕時計、科学機器、チェス セットなど、あらゆる分野の蒐集に手を出しましたが、どれも長く 続くことはありませんでした。

彼の亡くなる間際まで唯一蒐集に対する熱意が冷めることの なかった分野が、本と日本美術でした。彼は地球の裏側で生まれ た、心のこもった、美しい芸術品に囲まれていることをこの上なく 楽しんでいました。しかし、彼の類い稀なるチェスへの関心を物 語る逸話もありました。代父の死後、私が彼の残した書類を整理 していた際に見つけた手紙のことです。それは、南仏に住んでい た彼の旧友のうちの一人が、別の友人宛に送った興味深い手紙で した。代父がチェスの試合で、1960年代のソビエトの天才チェス プレーヤー、アナトリー・カルポフに勝利したという内容を綴った ものでした。これはおそらく多面打ち対局についての話だと思わ れますが、それにしても特筆に値する功績です。私にとって、この 手紙は大発見でした。人生におけるこのように特別な出来事を一 切口にすることがなかった彼の姿勢は、そのひたむきな謙虚さを 証明しています。

私生活において、彼は四冊の本を執筆し、それぞれ100冊ほど の限定版として自費出版しています。本の内容は多岐にわたって おり、彼が関心をもっていた事柄に関係した内容のもので、たと えば「アメリカ大陸を発見したのは本当にコロンブスだったのか? 」「木製貨幣の時代(カロリング朝)」が挙げられるほか、未完で ありながら注目されるべき作品としては「人類による地球破壊」

があります。これは罪のない動物たちの苦しみを取り上げたもの です。晩年、彼は心地よい自宅で芸術作品に囲まれて刺激を受け ながら、水彩画の制作を続けていました。私が彼の自宅を訪れた 際、彼の仕事部屋に座って過ごすのは、いつでも特別な時間でし た。彼が絵を描く間、私は彼の美しい日本美術を鑑賞していまし た。それは、私が幾度となく繰り返し楽しませてもらった特別な 経験でした。

絵を描きながら、代父が私にいつも言っていた言葉を、まるで 昨日のことのようにはっきりと覚えています。「女性は男性よりもは るかに優れているんだ。男性は世界の人口の半分が女性であるこ とを幸福に思うべきだ。女性の存在はものごとを柔らかくするん だ」こうした発言を思うと、彼の蔵書のうちの多くが、さまざまな時 代、世界のさまざま場所において書かれた、女性に関する本であ ったことは当然のことかもしれません。中世の貴族女性と騎士、ヴ ィクトリア朝時代、ヨーロッパ、アフリカ、アジアの女性たち。歴史 にかかわった女性、もしくは匿名のまま苦しんだ女性に関するも のなど、多くの文献が揃っていた代父の小さな図書室と出会った ことは、不思議な体験だったのです。

代父の動物にたいする思い入れが明らかになったのは、第二次 世界大戦終戦後のことでした。彼は白いネズミをペットとして飼 い始めたのです。風変わりですが、納得のできる選択でした。両 者ともに、亡命者のような心地であったのでしょう、代父は戦後を 生きる者として、ネズミは動物界から追放されたものとして。その 後も、常に犬や猫を自宅で飼っており、いつも敬意をもって接して いました。新車を購入する時でさえも、ペットを基準に車種を選ん でいたほどです。大きな犬ができるだけ快適に移動できるように とワゴン車を購入していました!動物に対する彼の愛情は尽きる ことがありませんでした。生涯を通して、霊長類、アナグマ、野鳥、 その他全ての人間のせいで苦しんできた動物に慈しみをもってい ました。彼はオランダと海外の小さな動物保護団体の運営に協力 し、定期的に寄付を行っていました。こうしたことを理由に、私は 彼の日本美術コレクションを競売にかける決意をしたのです。売 上金の一部は、彼の意志を尊重して、動物保護に関わっている複 数の小さなプロジェクトに寄付することを予定しています。また、 新しい世代へと、彼の輝かしいコレクションを引き継いでいくこと は彼の望みでもあります。

最後に、代父の謙虚で飾り気ない生き方を表現した言葉とし て、彼がいつも繰り返していた言葉をご紹介します。 「私はつつ ましい農民の息子、質素な出自の者であり、人生において多くの美 しいものに出会う機会を得ただけだ」

偉大な代父、私は決して彼を忘れることはありません。









THE ART OF SHIBATA ZESHIN A European Private Collection

(Lots 165-180)

SHIBATA ZESHIN (1807-1891) AND SHIBATA SHINSAI (1858-1895) Mid to late 19th century

Three preliminary watercolour drawings; the first of a shojo depicted from the back, with inscriptions kinji and taiya on recto and an inscription Oshikishi (Mr Oshiki) and seal Shin on verso, 27.6cm x 19.7cm (10 7/8in x 7¾in); the second of an elderly man carrying shiba (brushwood), signed Zeshin, with an inscription Jinbutsu no bu, dai hyakujusan go, Zeshin hitsu yama [...] rojin no zu [...] (Category of figures, the number 113, painting of an elderly man) and possibly a collector's seal on verso, 39.6cm x 27.5cm (15 5/8in x 10 7/8in); the last depicting three deers grazing beside a wood toro (lantern) in the woods, signed with seal Shinsai,

30cm x 32.4cm (11 13/16in x 123/4in). (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1.600 - 2.400

Shibata Shinsai was the second son of Zeshin.

The 'Mr Oshiki' referred to here is almost certainly Oshiki Genjiro, a close friend of Zeshin who owned many of his works. See our companion catalogue of The Misumi Collection of Important Works of Lacquer Art and Paintings: Part I, Wednesday 5 November 2014, footnote to lot 14.

166

SHIBATA ZESHIN (1807-1891)

Mid/late 19th century

A watercolour drawing of a man bending down to adjust the hanao (thong) of his geta (clog), a family of dogs, a bitch and three puppies gathered around his feet; signed with seal, possibly reading Zeshin no in and another unidentified seal on recto. 26cm x 37.1cm (101/4in x 14 5/8in).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900











167 SHIBATA ZESHIN (1807-1891) Mid to late 19th century

Five watercolour drawings: the first of a bird bathing in water by a rock, unsigned, with an inscription Oshiki shi (Mr Oshiki) on verso, 16.4cm x 16.1cm (6 7/16in x 6 3/8in); the second a flowering white camellia branch, unsigned, 16.4cm x 15.2cm (6 7/16in x 6in); the third a sake jar and bottles on top of a sake barrel, signed Zeshin, 17.8cm x 13.5cm (7in x 5 5/16in); the fourth depicting paper-wrapped coins beside scattered plum blossoms and coins, signed Zeshin with seal Shin, 16.8cm x 14cm (6 5/8in x 5½in); the last depicting Mount Fuji looming behind windswept pine trees, unsigned, 15cm x 11.1cm (5 7/8in x 4 3/8in). (5).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

This is the same 'Mr Oshiki' referred to in the footnote to lot 165.

167





168

SHIBATA ZESHIN (1807-1891)

Mid/late 19th century

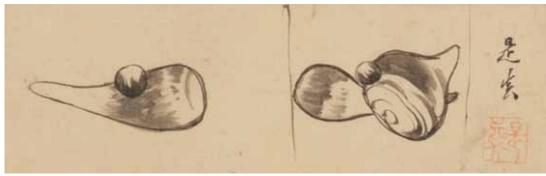
Two preliminary watercolour drawings: the first depicting two dolls for the Hina-matsuri (Doll's Festival for girls) beneath a flowering peach branch, unsigned, 72.5cm x 35.1cm (281/2in x 133/4in); the second of a chozuya (Shinto water-ablution pavilion) beneath a steep cliff, with four pigeons, unsigned, an inscription Sanpuku tsui no uchi hidari hachiban (number eight on the left from a triptych), with seal Shibata-shi toshoki (from the personal library of Mr Shibata) on verso, 88.4cm x 35.8cm (34 7/8in x 14 1/8in). (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Similar examples for the first drawing is illustrated by Takao Yo, Shibata Zeshin seitan nihyakunen ten (Shibata Zeshin Bicentennial Exhibition), Gallery Chikuryudo, Tokyo, 2007, p.9, no.3; and in Tadaomi Goke (ed.), Shibata Zeshin meihinshu: Bakumatsu kaikaki no shikko kaiga (Lacquer and Painting in Late Edo and Early Meiji: A Collection of Masterworks by Shibata Zeshin), vol.1, Gakushu Kenkyusha, Tokyo, 1981, no.278.



















169

SHIBATA ZESHIN (1807-1891)

Mid to late 19th century

Seven preliminary ink drawings: the first of a seated boy of the samurai class, signed with seal Zeshin 7.5cm x 6.1cm (3in x 2 3/8in); the second of a man holding a broom sweeping fallen leaves, signed Zeshin with seal Zeshin, 8cm x 15.7cm (3 1/8in x 6 1/8in); the third of a landscape depicting three trees beneath a steep cliff, three crows in flight, while the others perched on the branches, signed Zeshin with seal Zeshin, 17.5cm x 16.4cm (6 7/8in x 6 7/16in); the fourth depicting six pupils receiving a music lesson from their master, signed Zeshin with seal Zeshin, 21.1cm x 27.5cm (8 5/16in x 10¾in); the fifth of a carp in water, signed Zeshin with seal Zeshin, 9.9cm x 8.7cm (3 7/8in x 3 7/16); the sixth of a bamboo tree, signed Zeshin with seal Zeshin, 9.2cm x 9.2cm (3 5/8in x 3 5/8in); the last of three taro potatoes, signed Zeshin with seal Zeshin, 3.3cm x 10.7cm (11/4in x 41/4in); the last three framed within cardboard mount. (7).

£700 - 800 JPY120.000 - 140.000 US\$1,100 - 1,300

170

SHIBATA ZESHIN (1807-1891)

Mid to late 19th century

Comprising two preliminary ink drawings: one depicting two cranes descending to a minogame on the ground, unsigned, with seal Shibata-shi toshoki (from the personal library of Mr Shibata) and an inscription Hachijukyu (89) on verso, 78cm x 27.5cm (30¾in x 10 7/8in); the second of a scene from the Noh play Takasago depicting Jo and Uba seated against a pine tree, a crane perched on a branch looking at them, signed with seal Shin on verso, 133.5cm x 44.6cm (52 5/8in x 17 9/16in). (3).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900









SHIBATA ZESHIN (1807-1891) Mid to late 19th century

Mid to late 19th century
Four preliminary ink drawings: the first depicting a little bird pecking a berry
fruit on the left, bamboo shoots growing by the wall on the right, unsigned,
with seal Shibata-shi toshoki (from the personal library of Mr Shibata) on verso,
27.3cm x 39.3cm (10¾in x 15 15/16in); the second a Noh mask of Okina,
signed with seal Shin and an inscription Okina no zu on verso, 27.7cm x
39.9cm (10 7/8in x 15¾in); the third a Nehanzu (Parinirvana), signed Reisai Ta
Zeshin haisha (Respectfully copied by Reisai Ta Zeshin) with seal Shin, 27.2
cm x 38.1cm (10¾in x 15in); the last a ship sailing in mountainous landscape,
signed Hachijuichi-o Zeshin (Zeshin, aged 81), with seal Shibata-shi toshoki on
verso. 33 4cm x 24 3cm (13 1/8in x 9 5/8in) (4) verso, 33.4cm x 24.3cm (13 1/8in x 9 5/8in). (4).

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400













172 (part lot)

SHIBATA ZESHIN (1807-1891)

Meiji Period

An album bound in orihon (concertina) format, comprising sixteen paintings in ink and colour, each on two sheets of paper with a central fold; wooden covers with gold-painted label inscribed Shibata Zeshin sensei gacho (Album of paintings, Master Shibata Zeshin); fitted wooden tomobako box inscribed Shibata Zeshin sensei gasatsu (Album of paintings, Master Shibata Zeshin), the last sheet signed Zeshin with seal Koma.

The paintings comprise:

- 1. Itomari (silk balls) and hane (shuttlecock)
- 2. Basket and leaves
- 3. Kabu (turnip) and hocho (kitchen knife)
- 4. Yuki usagi (snow rabbit) with berries for eyes and and bamboo leaves for ears
- 5. Fukujuso (adonis flowers)

- 6. Nasu (aubergines) in a basket
- 7. Willow branch and catkins
- 8. Wakamatsu (pine saplings)
- 9. Suisen (narcissus) and yabukoji (marlberry)
- 10. Bamboo
- 11. Mushrooms and bamboo
- 12. Bunch of shobu (irises)
- 13. Fuki (butterbur)
- 14. Himawari (sunflower)
- 15. Tessen (clematis) and spider
- 16. Banana leaf and snail

Each double page 27.7cm x 23.2cm (10 7/8in x 9 1/8in). (2).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000



(signature)

SHIBATA ZESHIN (1807-1891)

Meiji Period

A small album bound in orihon (concertina) format, mounted with twelve paintings in ink and slight colour on silk mounted on silverpainted paper; silk cover with gold-painted label reading Shugacho Shibata Zeshin-o hitsu (Album of collected paintings brushed by the venerable Zeshin); with later silk-covered chitsu cover. The paintings comprise:

- 1. Charcoal and twigs. Signed Zeshin, seal Koma
- 2. Dandelion in seed. Signed Zeshin, seal Shin
- 3. Daikon (forked radish). Signed Zeshin, seal Shin
- 4. Duck. Signed Zeshin, seal Shin
- 5. Crows on a torii. Signed Zeshin, seal Shin
- 6. Peony. Signed Zeshin, seal Koma
- 7. Flowering branches. Signed Zeshin, seal Koma
- 8. Mountain landscape with figure crossing a bridge. Signed Zeshin, seal Shin
- 9. The pine tree at Karasaki. Signed Zeshin, seal Shin
- 10. Bird on a post, full moon and sailing boats. Signed Zeshin,
- 11. Priest Saigyo and Mount Fuji. Signed Zeshin, seal Koma
- 12. Snow scene with bridge, house and birds. Signed Zeshin,

Each leaf 16.5cm x 13.5cm (61/2in x 51/4in) overall, each image 12.1cm x 8.8cm (434in x 31/2in). (2).

£3.000 - 5.000 JPY520,000 - 860,000 US\$4,800 - 8,000

Lot 174 illustrated on pages 106 and 107.

SHIBATA ZESHIN (1807–1891)

Meiji Period

A set of tanzaku (poem-cards) with designs for the twelve months, painted in ink, colours and gold on silk mounted on thin card, with a gold-painted border, interleaved with twelve gold-decorated cards, each with signature Zeshin and seal Reisai, identified on the reverse with the name of the month in English:

First month: A branch of plum

Second month: Two figures of fox spirits, representing the Hatsuuma

Festival held at the Inari Shrine in the second month

Third month: A bamboo flower basket with a spray of spring blossom

Fourth month: A herdboy riding an ox

Fifth month: Irises

Sixth month: Tokusa (scouring rush)

Seventh month: A bird perched on a stalk of grass Eighth month: Sailing boats and the full moon

Ninth month: A folded umbrella and nadeshiko (pinks)

Tenth month: Mushrooms

Eleventh month: Persimmon and chestnut Twlefth month: A crow on a snowy bucket

Contained in a fitted wooden tomobako storage box inscribed outside Zeshin-o hitsu junikagetsu tanzaku (Tanzaku of the twelve months brushed by the venerable Zeshin); inscribed inside Kakan'an Chikushin kan (authenticated by Kakan'an Chikushin (1854-1936). Each slip approx. 34.6cm x 5.9cm (13 5/8in x 2 5/16in). (13).

£10.000 - 15.000 JPY1,700,000 - 2,600,000 US\$16,000 - 24,000

For another example of a set of Zeshin tanzaku, please refer to our catalogue of the Misumi Collection: Important Works of Lacquer Art and Paintings: Part I (5 November 2014), lot 8.



173 (part lot)

Lot 174



106 | **BONHAMS**



Sixth month Fifth month Fourth month Third month Second month First month







175 176 177

175 **SHIBATA ZESHIN (1807-1891)**

Circa 1890

Kakejiku, ink on silk, depicting Mount Fuji looming in the distance above a flock of plovers in flight over waves lapping against rocks, signed Hachijushi-o Zeshin (Zeshin, aged 84) with seal Shin; with tomobako titled Fuji no zu (picture of Fuji), inside of the lid signed Hachijugo-o Zeshin sho (Written by Zeshin, aged 85). 128.5cm x 41.6cm (50 9/16in x 16 3/8in) (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

176 SHIBATA ZESHIN (1807-1891)

Circa 1881

Kakejiku, ink and slight colour on paper, depicting *Oni no nenbutsu* (a demon reciting Buddhist prayers), the *oni* (demon) is shown in the guise of a mendicant monk, wearing a monk's black robe and carrying an umbrella, signed *Nanajugo-so Zeshin* (Zeshin, aged 75) with seal *Shin*; with wood storage box. 131cm x 31.5 cm (51 9/16in x 12 3/8in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

177 SHIBATA ZESHIN (1807-1891)

Meiji Period

Kakejiku, ink and slight colour on paper; depicting a pile of books besides a teaset; signed Zeshin with seal Zeshin; with a wood storage box titled Yukan (time for leisure), inscribed inside of the lid Shibata Zeshin sensei shinseki (Genuine painting by master Shibata Zeshin) with appraiser's signature Kawabata Mosho with seal Mosho. 94.4cm x 26.6cm (37 3/16in x 10½in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800



178 **SHIBATA ZESHIN (1807-1891)**

Meiji Period

Kakejiku, ink and slight lacquer on paper, depicting a pair of ducks beside water plantain swimming on calm waters, signed Zeshin with seal Koma; with a wood storage box titled Shibata Zeshin-o urushi-e kamo no zu (Lacquer painting of ducks by the venerable Shibata Zeshin), inside of the lid with an inscription authenticating the painting by Shoji Hoshin (1898 circa-1993) with two seals Koma and Hoshin. 26.7cm x 39.4cm (10 9/16in x 15¾in). (2).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000



(box inscriptions)





179 **SHIBATA ZESHIN (1807-1891)**

Meiji Period

Kakejiku, an uchiwa-e (fan painting) mounted onto a vertical scroll, in ink and slight colour on paper, depicting an oni lying down and resting, holding a fan after having discarded his monk's garb and umbrella, signed Zeshin with seal Hanken; with wood storage box titled Senmen oni no nenbutsu, Shibata Zeshin hitsu (Fan-shaped painting of oni no nenbutsu by Shibata Zeshin) and a handwritten letter. 21.8cm x 48.8cm (8 9/16in x 19 3/16in) (3).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000

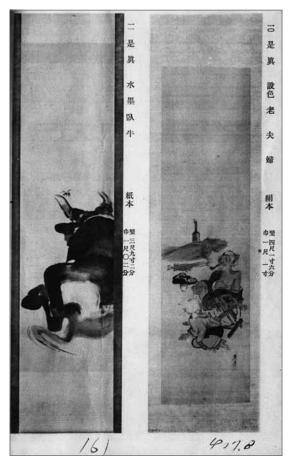
For the *Hanken* seal, see our companion catalogue of The Misumi Collection of Important Works of Lacquer Art and Paintings: Part I, Wednesday 5 November 2014, footnote to lot 8, Third Month.

180

STYLE OF SHIBATA ZESHIN

Late 19th century

Kakejiku, brown lacquer on paper, depicting two *itomaki* (a silk winder) and a large brown leaf whose edge is sewn with black and red threads, inscribed *Zeshin* with seal *Zeshin*; with wood storage box inscribed *Shibata Zeshin* o *urushi-e; Itomaki*, the inside of the lid with an inscription by Mr Kodokoro authenticating the painting, with seal. 18.2cm x 15.9cm (7 3/16in x 6¾in). (2).



(the original image in the 1926 auction catalogue of the Oshiki Collection)

ANOTHER PROPERTY

181 *

SHIBATA ZESHIN (1807-1891)

Kakejiku, ink and colour on silk, depicting an elderly couple, the man resting and smoking a pipe, whilst the woman crouched at his feet spins thread onto a spool, tea cups, rice stalks and a wood kine (pestle) lying on the ground behind them, signed Zeshin with seal Shin, accompanied by an auction slip recording that the painting was sold in April 1926 for 407 yen and 80 sen, and that the auction was held by Matsunaga Genkichi, Hokura Hikoichi and Hokura Hikohachi; with wood storage box titled Rofufu no zu, Shibata Zeshin hitsu, the inside of the lid with an inscription authenticating the painting and signed by the artist's second son Shinsai with seal in 1885. 125.6cm x 32.4cm (49 7/16in x 123/4in). (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: Oshiki Collection, sold at Shinjoji, Niigata, 14th April 1926, lot 10.

Oshiki Genjiro was a close friend of Zeshin who owned many of his works. See lots 165 and 167 and our companion catalogue of The Misumi Collection of Important Works of Lacquer Art and Paintings: Part I, Wednesday 5 November 2014, footnote to lot 14.













WOODBLOCK PRINTS BY SHIBATA ZESHIN A European Private Collection

(Lots 182-188)

182

SHIBATA ZESHIN (1807-1891)

Late 19th century

Comprising five chuban yoko-e prints: the first, depicting a family of five in a samurai household enjoying conversation, the father and the mother holding a fan; the second depicting a family of *shojo* drinking sake by the seashore; the third of fishermen on a boat hunting a huge whale; the fourth of children gathering around a street vendor; the last of two frogs, one clinging on to a rock while the other falls into the water; four signed Zeshin and with various seals, one unsigned. Each approx. 20.8cm x 29.8cm (81/4in x 113/4in). (5).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

182









183 **SHIBATA ZESHIN (1807-1891)**

Circa 1875-1890

Comprising an album of 12 chuban prints and a book of poems: 12 prints from the album titled Hanakurabe gohen (Comparisons of Flowers, Part Five), depicting a variety of different objects, people and flowers, including a cat and umbrellas, a father and a daughter visiting a shrine, seven amikasa (bamboo hats) and a small one for children, and a Korean tea bowl with a tea whisk, with title page, published by Haibara, circa 1875-1890, three signed Zeshin and with various seals, the rest unsigned, 18cm x 24cm (9 3/8in x 7 1/8in); a hanshibon, traditionally bound, consisting of 34 pages of poems and text, and a double-page colour illustration depicting a lotus leaf with lotus flowers, the illustration signed Zeshin with seal Shin. 22.4cm x 30.8cm (8 13/16in x 12 1/8in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800



182 (part lot)











184 (part lot)

SHIBATA ZESHIN (1807-1891)

Circa 1875-1890 Comprising 18 chuban yoko-e flower prints and one cover: 17 prints from the series Hanakurabe (Comparisons of Flowers), depicting various seasonal flowers, some with insects, some with objects, including suisen (daffodils) in spring, himawari (sunflower) and kirigirisu (bush cricket) in summer, a bamboo stick with zuiki (leaf stalks of hasuimo [lotus yam]) and chrysanthemums in autumn, and fukinoto (fuki shoot) in late winter/early spring, published by Haibara, circa 1875-1890, five signed Zeshin/Hachijuni-o Zeshin and with various seals, eight signed with various seals, four unsigned, with a paper wrapping cover titled Hanakurabe shohen (Comparisons of Flowers, Part One); the last print depicting bamboo leaves and buds of plum flowers, possibly from the same series, unsigned. The smallest 18cm x 24.7cm (71/4in x 93/4in), the largest 19cm x 25.8cm (71/2in x 10in). (19).









185 (part lot)

SHIBATA ZESHIN (1807-1891) AND SHOJI CHIKUSHIN (1854-1936)

Late 19th to early 20th century

Comprising three square prints and two chuban prints: three by Zeshin, the first depicting two crows in flight during sunset, 24.2cm x 25.2cm (91/2in x 9 15/16in); the second of mushrooms with pine needles, 23.1cm x 23.9cm (9 1/8in x 9 7/16in); the last with a mantis on a flowering saya-endo (string bean) plant, 24.2cm x 25.2cm (91/2in x 9 15/16in); all signed Zeshin or hachijuichi-o Zeshin and with various seals; two by Chikushin, one depicting a cricket beside a tsuyukusa (Asiatic dayflower) inside a fallen vase, 22.5cm x 28.5cm (83/4in x 11 3/16in); the other with several koma (spinning tops) of various sizes, 22.4cm x 28.6cm (83/4in x 111/4in); both signed Chikushin and with various seals. (5).





SHIBATA ZESHIN (1807-1891)

Mid to late 19th century

Three prints and two watercolour drawings: two fan prints of a crow in flight in sunset, the first depicting the head and the upper half of the crow's body, signed Zeshin with seal Shin, the second with the lower half of the crow, stamped with the name and the address of an inn called 'Ichirikiro', unsigned; each approx. 21.1cm x 22.7cm (8 5/16in x 8 15/16in); the third print depicting sparrows taking shelter under the eaves of a roof, signed Zeshin with seal Tairyuo 22.4cm x 28.4cm (8 13/16in x 11 13/16in); the fourth a small fan-shaped watercolour drawing of crane in flight, signed Zeshin with seal Zeshin, 8cm x 17.8cm (3 1/8in x 7in); the last a fan-shaped watercolour drawing of autumn plants, with seal Shibata-shi toshoki (from the personal library of Mr Shibata) and an inscription Fujiwara-sama iki (For Mr Fujiwara) on verso, 27.8cm x 39.7cm (11in x 15 5/8in). (5).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

187

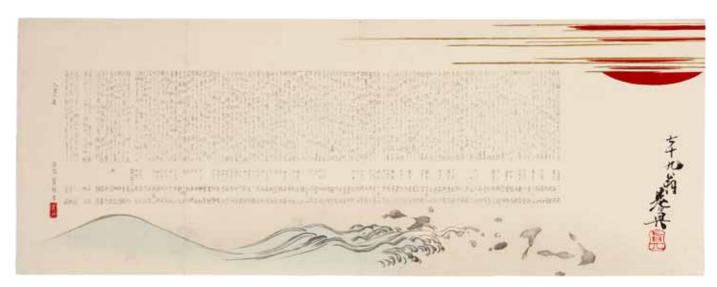
SHIBATA ZESHIN (1807-1891)

Mid to late 19th century

Comprising five yokonagaban and one double yokonagaban surimono; the first depicting a flowering plum tree branch behind a bamboo blind, dated uma no toshi (year of the ox, [probably 1882]), signed Zeshin with seal take, 14.2cm x 57.1cm (5 9/16in x 221/2in); the second with a nandina plant by a bamboo fence, dated mizunoto-hitsuji kugatsu (September in the mizunoto-hitsuji year [1883]), signed Zeshin with seal Tairyukyo, 21.2cm x 56cm (8 5/16in x 22 1/16in); the third with breaking waves at sunrise, dated kinoto-tori no haru (spring in the kinoto-tori year [1885]), signed Shichijukyu-o Zeshin with seal Shin, 21.6cm x 58.2cm (81/2in x 22 15/16in); the fourth with a bird resting on a plum branch at sunrise, dated mizunoe-uma haru (spring in the mizunoe-uma year [1882]), signed Zeshin with seal Tairyuo, 21.9cm x 58.1cm (8 5/8in x 22 7/8in); the fifth depicting a fish inside a basket with bamboo leaves, dated tsuchinoto-uma no aki (autumn in the tsuchinoto-uma year [1852]), signed Zeshin with seal Koma, 34.5cm x 53cm (13 9/16in x 203/4in); the last depicting plum flower heads inside a *origami* box beside pine needles, signed *Hachijushi-o* Zeshin with seal Shin, 21.3cm x 56cm (8 3/8in x 22 1/16in); the first five with haiku poems and the last, a programme, with names of Nihon buyo (traditional Japanese dance) performances. (6).





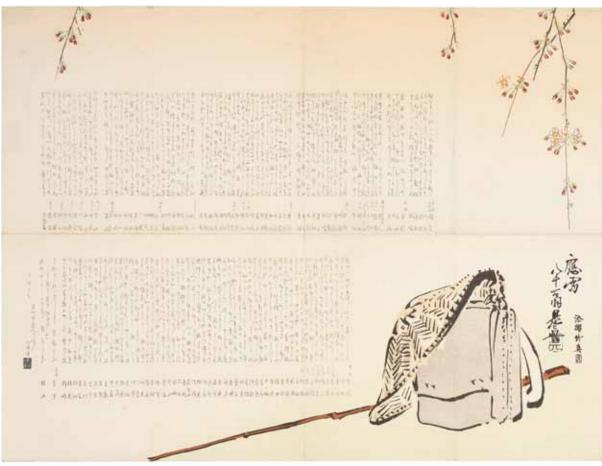






187 (part lot)





188 (part lot)





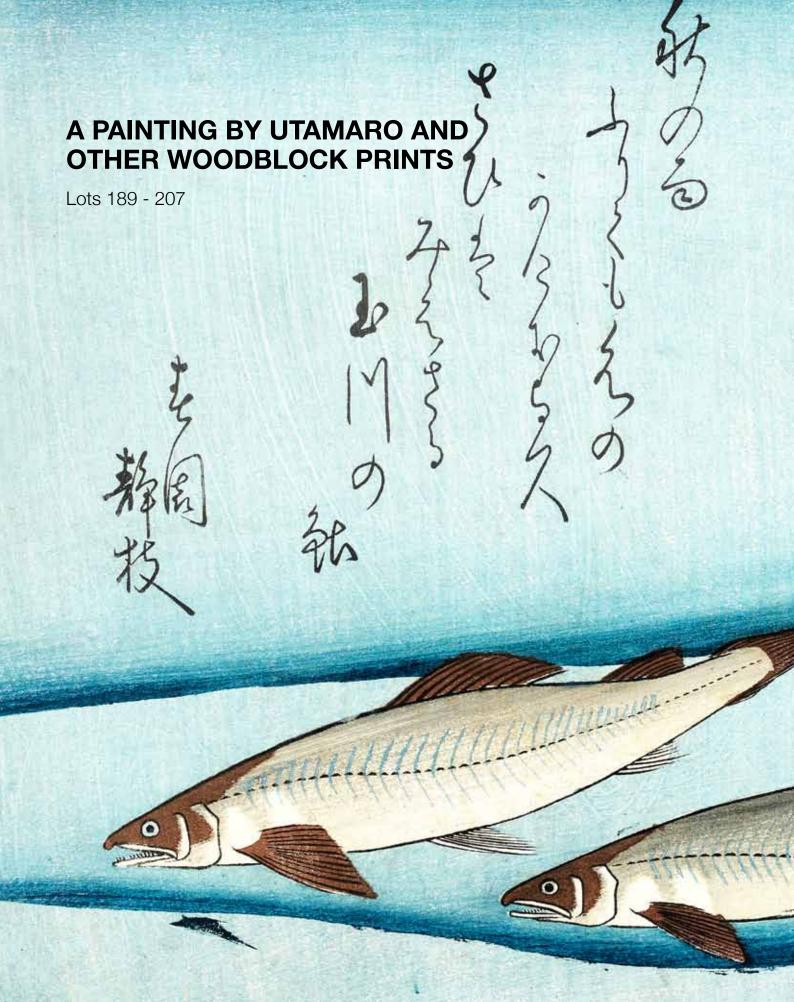


SHIBATA ZESHIN (1807-1891)

Mid to late 19th century

Comprising five yokonagaban, one double yokonagaban and one aibaiban surimono, the first depicting a Kagura suzu (a bell used for Shinto theatrical dance), dated midoshi ichigatsu (first month, 1881), signed Gyonen nanaju-go Zeshin with seal Shin, 22.2cm x 57.8cm (83/4in x 223/4in); the second with a travelling set of a staff, a bag and a kasa (bamboo hat), with a design of flowering cherry branches by Chikushin, dated hinoto-i no haru (spring 1887), signed Oju hachijuichi-o Zeshin with seal Shin, 43.3cm x 58cm (17 1/16in x 22 13/16in); the third depicting a Chinese man holding a stick, looking at rockwork, dated kanoto-hitsuji haru (spring 1871), signed Zeshin with seal Shin, 20.4cm x 56.6cm (8 1/16in x 221/4in); the fourth with two

closed fans, unclearly dated, signed Zeshin with seal Shin, 20.3cm x 57.8cm (8in x 223/4in); the fifth depicting three seated noblemen wearing masks, dated Kaei shichi kinoe-tora (1854), signed Zeshin with seal, 21.3cm x 56.6cm (8 3/8in x 221/4in); the sixth of a bird escaping from its cage, dated kanoe-tatsu haru nigatsu (spring, February 1880), signed Zeshin, 21.1cm x 56.5cm (8 5/16in x 221/4in); the last depicting five red-lacquered sake dishes floating on the water, signed Zeshin with seal Tairyukyo, 33.2cm x 47.4cm (13 1/16in x 18 11/16in); the first six filled with haiku and the last with a programme for Noh performances. (7).







ANOTHER PROPERTY

189

ATTRIBUTED TO KITAGAWA UTAMARO (1753-1806)

Late 18th/early 19th century

A framed painting, in ink and colour on paper, depicting Kintaro and Yamauba, the former suckling his mother's breast, *unsigned*, framed, glazed and mounted on a cloth-covered board. 46cm x 51.8cm (18 1/8in x 20 3/8in).

£18,000 - 20,000 JPY3,100,000 - 3,500,000 US\$29,000 - 32,000

Provenance: Huguette Berès Collection. Illustrated and published in the *Catalogue*, *Outamaro 1754-1806* peintures, estampes, Paris, 1954, first page, colour plate.

For identical prints of the same subject by the artist and published by Tsutaya Juzaburo circa 1801-3, see Shugo Asano and Timothy Clark, *The Passionate Art of Kitagawa Utamaro*, Exhibition Catalogue, British Museum Press, London, 1995, p.194, pl.388 and Kiyoshi Shibui,

Ukiyoe zuten (Dictionary of Ukiyo-e Images), Kazama Shobo, Tokyo, 1964, vol.13, p.209, pl.5.

Originating in the twelfth-century collection of stories *Konjaku monogatari* as a terrifying, trickster, child-eating demon, the *yamauba* or *yamanba* was first so named in the fifteenth or sixteenth century and the earliest mention of Kintoki — a boy raised in the mountains who later becomes one of the chief lieutenants of demon-slayer Minamoto no Yoritomo (948–1021) — as the son of a *yamauba* occurs in a text published in 1661. As seen in this painting and in his prints of the same subject, Utamaro accelerated the *yamauba*'s transformation from an ogre to a caring parent. ¹

Notes:

1. Osumi Kazuo and others (eds.), Nihon kaku densho jinmei jiten (Dictionary of Japanese Imaginary and Traditional Personalities), Tokyo, 1986, pp.475–7; Noriko Reider, Japanese Demon Lore: Oni from Ancient Times to the Present, Logan, Utah, 2010, pp. 61-89.





OTHER WOODBLOCK PRINTS

Various Properties

190

ANDO HIROSHIGE (1797-1858), UTAGAWA TOYOKUNI III (1786-1864), KEISAI EISEN (1790-1848), UTAGAWA KUNISADA II (1823-1880) AND OTHERS

19th century

Comprising 22 oban single prints, the majority incomplete sheets from triptychs and three diptychs from triptychs: five bijin-ga and four yakusha-e by Toyokuni III, including two from the series Edo meisho hyakunin bijo (Famous Places in Edo, Compared with 100 Beautiful Women), with inset by Kunihisa; three yakusha-e prints by Kunichika, including one depicting Nakamura Sojuro; one by Hiroshige, depicting Kameyama from the series Tokaido gojusantsui (53 Pairings for the Tokaido Road); two by Hiroshige II (Shigenao), of Ikegami from the series Edo meisho zue (Views of Famous Places in Edo) and Kameido from Edo Meisho (Famous Places in Edo); one by Eisen, depicting Yabuhara from the series Kisokaido rokujukyutsugi (69 Stations of the Kisokaido), bearing no signature; one by Kunimaru, depicting a bijin; one by Kuninao, depicting two people stepping into a pleasure boat; one uki-e print depicting Chushingura (Treasury of Loyal Retainers) by Shunsen (Shunko II); one musha-e depicting Minamotono Yoshitsune by Yoshifuji; one attributed to the Katsukawa School, depicting ladies in a mansion; one yakusha-e of Iwai Kumezaburo by Kuniaki; three yakusha-e diptychs by Kunisada II; variously published and variously signed except for one by Eisen. The smallest 21.1cm x 34cm (8 3/8in x 13 3/8in), the largest 25.9cm x 38.2cm (101/4in x 15in), the diptychs each approx. 36cm x 50.5cm (14 1/8in x 19 7/8in). (25).



190 (part lot)













191 (part lot)









KATSUSHIKA HOKUSAI (1760-1849), ISODA KORYUSAI (1735-1790), TORII KIYONAGA (1752-1815), KATSUKAWA SHUNCHO (FL. CIRCA 1780S-1790S), KITAGAWA SCHOOL AND OTHERS

Late 18th to early 19th century

An album with 12 oban yoko-e shunga prints, mounted onto paper, each depicting a couple making love: three by Hokusai from the album Ehon tsui no hinagata (Patterns of Loving Couples); two by Koryusai, one from the series Enshoku hoya ho (Sensual Colours: A Phoenix Released in a Field), and one from an untitled series; two by Kiyonaga from the series Shikido juniban (Twelve Scenes of the Art of Eros); one by Shuncho from the series Koshoku zue juniko (Erotic Illustrations for the Twelve Months); one attributed to the Katsukawa School; two attributed to the Kitagawa School; one attributed to Kikukawa Eizan; each unsigned. The smallest 22.8cm x 35.6cm (9in x 14in), the largest 25.6cm x 38.1cm (10 1/8in x 15in), the album cover 47.8cm x 36cm x 2.7cm (18 7/8in x 14 1/8in x 1 1/8in).



£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

Provenance: a European private collection.

UTAGAWA KUNISADA (1786-1864)

Circa 1830s

An album of chuban tate-e wood block prints titled Tokaido gojusantugi no uchi (53 Stations of the Tokaido), containing 55 prints of the post stations and one title page, out of a complete set of 56 (print of the post station Goyu is lacking), each sheet with a beautiful lady in front of a landscape related to the station, most of the landscape designs taken from Hoeido's Tokaido series by Hiroshige, published by either Sanoya Kihei or Moriya Jihei or both, with censor's seal kiwame, all signed (Oju Kochoro/Kochoro/Oju/Gototei) Kunisada ga, one print (Fujieda) without publisher's mark(s) and censor's seal,

Comprising 55 stations in order as bound, starting from the left to right:

- 1) Nihonbashi
- 2) Shinagawa
- 3) Kawasaki
- 4) Kanagawa
- 5) Hodogaya
- 6) Totsuka
- 7) Fujisawa
- 8) Hiratsuka
- 9) Oiso
- 10) Odawara
- 11) Hakone
- 12) Mishima
- 13) Numazu
- 14) Hara
- 15) Yoshiwara
- 16) Kanbara
- 17) Yui
- 18) Okitsu
- 19) Ejiri
- 20) Fuchu
- 21) Mariko
- 22) Okabe
- 23) Fujieda
- 24) Shimada
- 25) Kanaya
- 26) Nissaka
- 27) Kakegawa
- 28) Fukuroi
- 29) Mitsuke
- 30) Hamamatsu
- 31) Maisaka
- 32) Arai
- 33) Shirasuga
- 34) Futagawa
- 35) Yoshida
- 36) Akasaka
- 37) Fujikawa
- 38) Okazaki
- 39) Chiryu
- 40) Narumi
- 41) Miya 42) Kuwana
- 43) Yokkaichi
- 44) Ishiyakushi
- 45) Shono
- 46) Kameyama
- 47) Seki
- 48) Sakanoshita
- 49) Tsuchiyama
- 50) Minakuchi
- 51) Ishibe
- 52) Kusatsu
- 53) Otsu
- 54) Miyako Sanjo Ohashi
- 55) Kyoto

Each sheet approx. 25cm x 18.5cm (9 7/8in x 71/2in).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: an English private collection.





(55)









(47)



ANDO HIROSHIGE (1797-1858)

Mid 19th century

Comprising 20 oban yoko-e prints from the series so-called Uo zukushi (Assortment of Fish) by Hiroshige, each depicting fish and shellfish in a composition with seasonal plants with one or two kyoka poems in the upper section; published by Nishimuraya Yohachi (circa 1832-1834), Yamadaya Shojiro (circa 1840-1842) and Maruya Jinpachi (circa after 1840s).

- 11 prints attributed to the publisher Nishimuraya comprising:
- 1) Kurodai, kodai and sansho (black sea bream, two small sea breams and Japanese pepper), signed Ryusai Hiroshige ga.
- 2) Bora, tsubaki and udo (grey mullet, camellia and udo), with publisher's seal Eijudo and censor's seal Kiwame, signed Ichiryusai Hiroshige ga.
- 3) Tai and sansho (sea bream and Japanese pepper), with publisher's seal Eijudo, signed Ichiryusai Hiroshige ga.
- 4) Katsuo and sakura (bonito and cherries), with publisher's seal Eijudo and censor's seal Kiwame, signed Ichiryusai Hiroshige ga.
- 5) Awabi, sayori and momo (abalone, halfbeak and peach blossom), with publisher's seal Eijudo and censor's seal Kiwame, signed Ichiryusai Hiroshige ga, with two collectors' seals, one of Hayashi Tadamasa, one unidentified.
- 6) Konohagarei, kanagashira and sasa (flounder and two sea robins with bamboo leaves), signed Ichiryusai Hiroshige ga.
- 7) Kasago, isaki and neshoga (scorpion fish, grunt and ginger roots), with publisher's seal Eijudo and censor's seal Kiwame, signed Ichiryusai Hiroshige ga.
- 8) Kochi and nasu (two flatheads and aubergine), signed Ichiryusai Hiroshige ga.
- 9) Aji (horse mackerel), two kurumaebi (prawns) and knotweed, signed Ichiryusai Hiroshige ga.
- 10) Ise-ebi (crayfish or spiny lobster) and two shiba-ebi (shrimps), with publisher's seal Eijudo and censor's seal Kiwame, signed Hiroshige ga.
- 11) Ayu (trout), with publisher's seal Eijudo and censor's seal Kiwame, signed Hiroshige hitsu.

Eight prints attributed to the publisher Yamadaya and one later published by Maruya Jinpachi, comprising:

12) Koi (carp), with publisher's seal Yamasho, signed Hiroshige hitsu.

- 13) Hirame, mebaru and sakura (flounder, rock rod and cherry blossoms), signature missing.
- 14) Amadai (tilefish), ishimochi (white croaker) and wasabi, with publisher's seal Yamasho, signed Hiroshige hitsu.
- 15) Saba, kani and asagao (mackerel, crab and morning glory), with censor's seal Kiwame, signed Hiroshige ga.
- 16) Tobiuo, ishimochi and vuri (flying fish, white croaker and lily). signed Hiroshige ga.
- 17) Shimadai, ainame and nanten (spotted bream, rock trout and nandina), signed Hiroshige ga.
- 18) Inada, fugu and ume (vellowtail, blowfish and plum branch), with publisher's seal Yamasho, signed Hiroshige hitsu.
- 19) Suzuki, kinmedai and shiso (sea bass, gold-eyed bream and a perilla), signed Hiroshige ga.
- 20) Akodai and sasa (red sea bream and bamboo), with publisher's seal Marujin (Maruya Jinpachi), signed Hiroshige hitsu.

All framed within a cardboard mount.

Each approx. 25.9cm x 37.4cm (10 3/16in x 14¾in). (20).

£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

Provenance: an English private collection.

Literature: Yoshida Teruji, Ukiyo-e Jiten (Dictionary of Japanese Prints), Gabundo, Tokyo, 1972.

Elvehjem Museum of Art, The Edward Burr Van Vleck Collection of Japanese Prints, Elvehjem Museum of Art, University of Wisconsin, Madison, 1990.

Hiroshige published a couple of so-called Uo zukushi series with different publishers in different formats after the mid-point of his career. Although there is no universal consensus, it is generally acknowledged that Nishimuraya issued the first set of the series privately for a poetry group. Following its success, Yamadaya then published the second series a few years later, making a total of twenty prints. But, depending on the reference materials consulted, information on the publisher's attribution is slightly conflicting. In this catalogue, attribution is made based on a variety of references, publisher's seals and the possibility that separate versions were made by different publishers from the original woodblocks.





194 **ANDO HIROSHIGE (1797-1858)**

Dated 1857

An oban tate-e print of Ohashi Atake no yudachi (Sudden Shower over the Ohashi Bridge, Atake) from the series Meisho Edo hyakkei (One Hundred Famous Views of Edo), depicting figures crossing the Ohashi Bridge being caught by a sudden downpour of rain, published by Uoya Eikichi, censor's seal aratame, date seal snake 9 (1857); signed Hiroshige ga. 35.7cm x 23.8cm (14 1/16in x 9 3/8in).

£1,500 - 2,500 JPY260,000 - 430,000 US\$2,400 - 4,000

OSAKA KABUKI ACTOR PRINTS Property of a Lady

(Lots 195-200)

195

GOSOTEI HIROSADA (FL. CIRCA 1847-1863) AND KAISHUTEI SADAYOSHI (FL. CIRCA 1837-1853)

Mid 19th century

Comprising 25 chuban Osaka actor prints: three prints from the series Kanadehon chushingura (The Treasury of Loyal Retainers), including one of Kataoka Gado II as Oboshi Yuranosuke and one of Nakamura Tamashichi as Kato Yomoshichi; three prints probably from the series Akiba gongen kasen banashi; two identical prints from the series Chuko kyoka awase (Comparison of Persons of Loyalty and Kyoka Poems),

depicting Ichikawa Ebizo V as Ishida no Tsubone; six titled prints from different series, including *Buyuden* (Tales of Brave Persons) and *Chuko kijinden* (Tales of Exceptional Persons of Loyalty); eight untitled prints from various series; a single print depicting two actors on the right with text page on the left; one attributed to Hirosada from the series *Chukoden* (Tales of Loyalty and Filial Piety); one by Sadayoshi depicting a dancer; variously published, 23 signed *Hirosada*, one signed *Kaishutei Sadayoshi*, one *unsigned*. *The smallest 21.2cm x 15.3cm* (8 3/8in x 6 1/16in), the largest 24.9cm x 37.5cm (9 13/16in x 14%in). (25).









195 (part lot)







196 (part lot)

GOSOTEI HIROSADA (FL. CIRCA 1847-1863)

Mid 19th century

Comprising 11 chuban Osaka actor diptychs, some probably incomplete sheets from triptychs; six titled prints, including one titled Chigogafuchi (The Chigo Deeps), another titled Nichiren Shonin ichidaiki (Biography of the Buddhist Monk, Nichiren) and one with the title Igagoe buyuden (Tale of Bravery at Iga Pass); five untitled diptychs, including one composed of two single sheets (wrongly joined) from the same triptych depicting Ishikawa Goemon, a famous bandit of the late 16th century, on the right and one with lacquer and embossed details depicting two highranking samurai inside a castle; variously published, all signed Hirosada.

Each diptych approx. 25cm x 37.1cm (9 7/8in x 14 5/8in). (11).

£1.000 - 1.500 JPY170,000 - 260,000 US\$1,600 - 2,400

GOSOTEI HIROSADA (FL. CIRCA 1847-1863) AND OTHERS

Mid 19th century

Comprising eight chuban Osaka actor triptychs: five by Hirosada, including one of Act 3 from the series Kanadehon chushingura (The Treasury of Loyal Retainers), depicting Nakamura Tomozo as Bannai, Kataoka Gado II as Havano Kanpei and Sawamura Kito as Okaru, other series including Furyu hokku awase (A Collection of Elegant Poems) and Shiguregasa (Umbrella for Winter Drizzle); one by Yoshitaki from the series Iro kurabe kokonoe nishiki (Comparing the Charms of Nine Brocades); one by Kunimasa from the series Honcho gishinden (Tales of Honour and Fidelity in Our Country), depicting Jitsukawa Enzaburo as Heiji Kagetaka, Ichikawa Shiko II as Kajiwara Genta and Arashi Sanemon IX as Chidori; the last by Kunishige from the series Hankajin yuden (Tales of Distinguished and Brave Persons), depicting Jitsukawa Enzaburo as Hata no Kawakatsu on the right panel; variously published, variously signed.

Each triptych approx. 25.1cm x 52.6cm (9 7/8in x 20 11/16in). (8).









197 (part lot)











198 (part lot)

GOSOTEI HIROSADA (FL. CIRCA 1847-1863) AND OTHERS

Mid 19th century

Comprising 11 *chuban* Osaka actor diptychs and five mini prints: 11 diptychs by Hirosada, including two of the Acts 7 and 10 from the series *Kanadehon chushingura* (The Treasury of Loyal Retainers), two from the series *Chuko buyuden* (Tales of Loyalty, Bravery and Filial Devotion), one titled *Natsumatsuri chukoden* (The Summer Festival: A Tale of Loyalty and Filial Piety) depicting Nakamura Utaemon IV as Danshichi Kurobei and two identical prints, of slightly different impressions, titled *Natsumatsuri chuko kagami* (The Summer Festival: Mirror of Loyalty and Filial Piety), variously published, all signed *Hirosada*; five mini prints of actor portraits with indecipherable signatures, some *unsigned*.

The smallest 12.5cm x 8cm (4 15/16in x 3 1/8in), the largest 25cm x 36.8cm (9 7/8in x 14½in). (16).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

199

GOSOTEI HIROSADA (FL. CIRCA 1847-1863) AND HASEGAWA MUNEHIRO (FL. CIRCA 1848-1867)

Mid 19th century

Comprising 25 chuban Osaka actor prints: 23 prints by Sadanobu, four prints from the series Chuko buvuden (Tales of Lovalty, Bravery and Filial Devotion), including one depicting Jitsukawa Gakujuro as Sanshichiro Nobutaka, four prints from the series Furyu hokku awase (A Collection of Elegant Poems), including one of Kataoka Gado II as Hanchomaru Tsunegoro, six titled prints from various series, including one print Tsuki (The Moon) from the series Kachofugetsu (Flower, Bird, Wind and Moon) depicting Okawa Hashizo as Shirai Gonpachi, nine untitled prints, the majority incomplete sheets from triptychs; two prints by Munehiro; variously published, 23 signed Hirosada, two signed Munehiro. The smallest 21.3cm x 15.2cm (8 3/8in x 6in), the largest 26.1cm x 18.2cm (15 5/16in x 7 1/8in). (25).

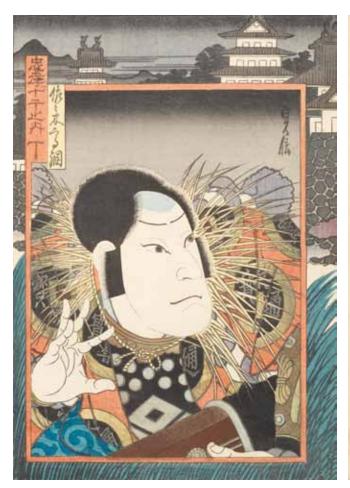








199 (part lot)





200 (part lot)

HASEGAWA SADANOBU (1809-1879), GOCHOTEI SADAMASU (FL. CIRCA 1832-1852), GANSUITEI YOSHITOYO (FL. CIRCA 1854-1858) AND OTHERS

Mid to late 19th century

Comprising 26 chuban Osaka actor prints, some sheets from polyptychs; nine titled/untitled prints by/attributed to Sadanobu, including two from the series Chuko juni no uchi (12 Persons of Loyalty and Filial Devotion) and one of Jitsukawa Enzaburo as Kizu no Kansuke; two by Sadanobu II, including one from the series Yufuden (Tales of Brave Women), depicting Arashi Rikan as Dakki no Ohyaku; three prints by Sadamasu (one signed Kunimasu), including one of Kataoka Ichizo as Daroku in the play Ono no Tofu aoyagi suzuri in 1848; three by Enjaku, including one depicting Otani Tomomatsu; two by Kunikazu, including one depicting Arashi Rikan; two by Yoshitoyo including one with portraits of Ichikawa Jutaro, Nakamura Tominojo and Nakamura Masajiro; one by Yoshimine, depicting Onoe Tamizo as Musashibo Benkei; one by Kunikazu, depicting Act 6 from the series Chushingura (Treasury of Loyal Retainers); one by Toyohide, depicting Ichikawa Morinosuke; two unsigned prints; variously published, variously signed except for the two unsigned. The smallest 21.2cm x 15.1cm (8 3/8in x 5 7/8in), the largest 26.1cm x 19.1cm (10 5/16in x 71/2in). (26).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

OTHER PROPERTIES

YOSHU CHIKANOBU (1838-1912)

1896-1898

A complete set of 50 oban tate-e woodblock prints of okubi-e (bust portraits) of beauties, titled Jidai kagami (Mirror of the Ages), documenting the fashions of former times (from the Keicho to the Meiji era) in chronological order, each sheet with a beautiful woman in sumptuous costume depicted at the lower section and a rectangular panel at the top which makes a reference to the era, some sheets with lacquer and embossed details, published by Matsuki Heikichi, variously dated Meiji 29, 30 and 31 (1896-8), all signed Yoshu Chikanobu, together with two prints indicating the title and showing the table of contents and a single page opening illustration of three ladies. Each sheet approx. 36cm x 23.7cm (14 1/8in x 9 3/8in). (53).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: an English private collection.





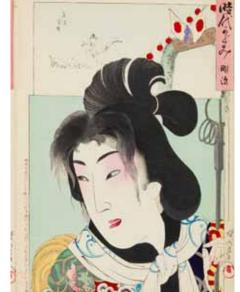












201 (part lot) FINE JAPANESE ART | 137











YAMAMOTO SHOUN (1870-1965)

An album of 12 oban yoko-e prints, titled Kodomo asobi (Amusements of Children) depicting various games and entertainments associated with children, including omatsuri (festival), sessen (battle on snow), daikessen (cockfight) and tokokazari (display for children's day), some with mica, gofun and embossed details, published by Matumoto Heikichi, dated Meiji 39 (1906); all signed Shoun, nine with seal Matsutani. 24.2cm x 35cm (9 9/16in x 13¾in).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: an Austrian private collection.

202 (part lot)









203

YOSHU CHIKANOBU (1838-1912)

Dated 1905

An album of 12 oban yoko-e prints, titled Yochien (Kindergarten) depicting various games and entertainments associated with children, including onen'ne (sleeping), nekojarashi (playing with a cat), mawaridoro (a revolving lantern) and temari (a little thread ball), some sheets with urushi (lacquer), mica and embossed details, published by Matsuki Heikichi, dated Meiji 38 (1905); all signed Yoshu Chikanobu. 23.9cm x 35.3cm (9 2/8in x 13 7/8in).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: an Austrian private collection.



203 (part lot)







204 (part lot)

OGATA GEKKO (1859-1920)

189

An album of the complete set of 36 oban tate-e woodblock prints titled Fujin fuzoku zukushi (The Manners and Customs of Ladies), depicting the customs, manners and amusements associated with ladies, including ochakai (tea ceremony), nogaku (appreciating Noh) and kogiki (appreciating incense), some sheets with mica and embossed details, published by Matsuki Heikichi, dated Meiji 30 (1897); all signed Gekko, together with two prints of a preface and a table of contents. 35.2cm x 23.8cm (13 7/8in x 9 3/8in).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: an Austrian private collection.

205

TSUKIOKA YOSHITOSHI (1839-1892), KOBAYASHI KIYOCHIKA (1847-1915), MIZUNO TOSHIKATA (1886-1908) AND OTHERS Dated 1902

An album of 36 oban tate-e prints, titled Kyodo risshi no motoi (Instruction in the Fundamentals of Success) by various Meiji artists including two by Yoshitoshi, 12 by Kiyochika and 13 by Toshikata, depicting famous individuals throughout Japanese history, including Sano Tsuneyo (Kamakura period [1185-1333]) making a fire with pine branches, Minamoto Yoshitsune's mistress, Shizuka Gozen (1165-1211), the sumo wrestler Tanikaze Kajinosuke (1750-1795) and the legendary samurai Takasugi Shinsaku (1839-1867), published by Matsuki Heikichi, dated Meiji 35 (1902); variously signed. 35.5cm x 24cm (14in x 9½in).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: an Austrian private collection.









205 (part lot)









206 (part lot)









UTAGAWA HIROSHIGE III (1842-1894), UTAGAWA YOSHIKAZU (FL. CIRCA 1848-1870), UTAGAWA YOSHITORA (FL. CIRCA 1830-1887) AND OTHERS

Late 18th to 19th century

Comprising seven oban triptychs and six single prints of Yokohama/ Tokyo kaika-e, bijinga and yakusha-e, together with three facsimiles and a small book: one triptych and a single print by Hiroshige III, depicting famous sights in Tokyo and Yokohama during the Meiji era, including one titled Yokohama kaigan ijinkan no zu (Foreigners Residences along the Seashore in Yokohama); three triptychs and one single print by Yoshikazu, including one titled Amerikakoku jokisha orai (Arrival and Departure of an American Steamboat) and one aizuri-e titled Amerikashu no uchi Washinton-fu no kei, doban no utsushi (Copy of the Copperplate Print Depicting a View of Washington in the United States of America); two triptychs by Kuniteru, both depicting famous sights in Tokyo; one triptych by Ikkei, titled Kaiunbashi kawaseza no zu (Picture of a Bank by the Kaiun Bridge); two single prints by Yoshitora, one depicting a Russian lady and the other of two Chinese men; one bijinga by Eizan; one Utagawa-School actor print; three facsimiles after Utamaro, Hokusai and Hiroshige; variously published, variously signed except for the actor print; a small book titled Gunshin Nogi Shogun gacho (Picture Album of General Nogi), containing 16 pages of illustrations depicting the life of Count Nogi Maresuke (1849-1912), famed for his loyal suicide on the death of the Meiji Emperor; with wood storage box. Triptychs, the smallest 37cm x 70.2cm (14 9/16in x 27 5/8in), the largest 37x 76cm (14 9/16in x 29 15/16in), single prints, the smallest 36cm x 24.5cm (14 1/8in x 9 5/8in), the largest 39.2cm x 26.8cm (151/2in x 10 5/8in), the book 9.5cm x 12.2cm (3¾in x 4¾in). (18).

£1,500 - 2,500 JPY260,000 - 430,000 US\$2,400 - 4,000

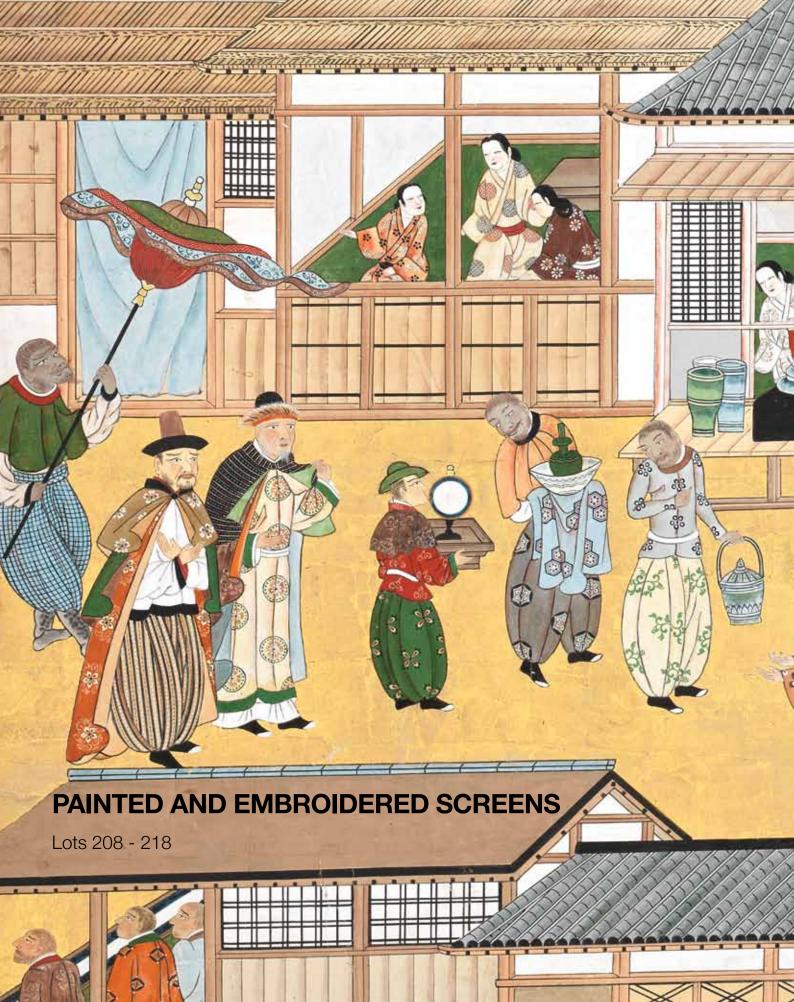
207

YOSHIDA HIROSHI (1876-1950)

Dated 1933, 1937 and 1940

Four oban yoko-e prints: the first titled Maruyama koen (Maruyama Park), dated Showa hachinen (1933); the second and the third from the Korea and Manchuria series, titled Hoten ichiba (A Market in Mukuden) and Hoten dainanmon (The Great South Gate at Mukden) respectively, dated Showa juninen (1937); the last titled Omuro (Omuro), dated Showa jugonen (1940); all with jizuri seal, signed Yoshida and in English Hiroshi Yoshida in pencil, all framed and glazed. Each approx. 26cm x 39cm (101/4in x 15 3/8in). (4).

£1.000 - 1.500 JPY170,000 - 260,000 US\$1,600 - 2,400









209

PAINTED AND EMBROIDERED SCREENS Various Properties

 $_{208}\,\mathrm{W}$

ANONYMOUS

Late Edo Period

A six-panel folding screen forming the right half of an original pair, painted in ink, colour and moriage on a gold-leaf paper ground with tall stalks of chrysanthemums growing against latticed bamboo fences; unsigned. 182.5cm x 368.8cm (71 7/8in x 144 7/8in).

£4,000 - 5,000 JPY690,000 - 860,000 US\$6,400 - 8,000

209 W

ANONYMOUS

Late Edo Period

A six-panel folding screen forming the left half of an original pair, painted in ink, colour and moriage on a gold-leaf paper ground with tall stalks of chrysanthemums growing against latticed bamboo fences; unsigned. 182.5cm x 368.8cm (71 7/8in x 144 7/8in).

£4,000 - 5,000 JPY690,000 - 860,000 US\$6,400 - 8,000





210 * W **ANONYMOUS**

Edo Period, late 17th/early 18th century A pair of six-panel folding screens painted in ink, colours, gold and gold leaf on paper, depicting summer and autumn flowers; reading from right to left across both screens, the flowers featured mostly blossoming in summer and autumn and including varieties of asagao (morning glory), nogiku (daisy), aoi (hollyhock), nadeshiko (dianthus), shakuyaku (peony), fuji (wisteria) and bara (rose), unsigned; with lacquered-wood storage box.

171.5cm x 373cm (671/2in x 146 7/8in). (3).

£6,000 - 8,000 JPY1,000,000 - 1,400,000 US\$9,600 - 13,000









211 W

ANONYMOUS

Rinpa style, Edo Period, 19th century

A six-panel folding screen, in ink and colour on paper with sparse kirihaku, depicting white flowers and vines of hyotan (gourd) trailing over a shibagaki (brushwood fence); signed with seal Masatoki. 116cm x 313cm (45 5/8in x 1231/4in).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

212 W

NISHIYAMA KAN'EI (1834-1897)

Late Edo/early Meiji Period

A six-panel folding screen, painted in ink and colour on a kirihakuscattered silk ground, depicting a summer scene of two sagi (egrets) flying over a reed-covered water's edge; signed Kan'ei with two seals. 175cm x 378cm (68 7/8in x 148 7/8in).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Kan'ei was a Confucian scholar and studied painting under his father Nishiyama Hoen (1804-1864); see also lot 145 for a painting attested by Kan'ei.

213 W

ANONYMOUS

Tosa School, Edo Period, 18th century

A six-panel folding screen, painted in ink and colour on a gold-leaf paper ground depicting several karako (Chinese boys) outdoors or on the verandah of a wealthy residence engaged in various leisure pursuits usually associated with the imperial court, including acting out theatrical scenes, playing court music, archery, games such as 'follow my leader', enacting a procession, wrestling and fishing; unsigned. 105cm x 280cm (411/4in x 1101/4in).

£3,000 - 6,000 JPY520,000 - 1,000,000 US\$4,800 - 9,600

214 * W

KISHI GANTAI (1782-1865)

Early/mid 19th century

A two-panel folding screen, painted in ink, kirihaku and colour on silk, decorated with a landscape scene of two rabbits leaping among young pine and warabi within undulating hills; signed Echizen no kami Gantai jinen hachijuyuni (Honorary Governor of Echizen, Gantai, aged 82) with seal Gantai; with wood storage box inscribed Gantai hitsu, gokusaishoku wakamatsu ni usagi, hachijunisai hitsu (Colour painting of young pine and rabbits, painted by Gantai, aged 82). 71cm x 192cm (28in x 75 5/8in). (2).

£2.000 - 3.000 JPY350.000 - 520.000 US\$3,200 - 4,800



215 W

ANONYMOUS

Edo Period, 19th century

A two-panel folding screen, painted in ink and colour on a gold-leaf paper ground, depicting a beauty passing through a rope curtain whilst her pet puppy runs out ahead of her; *unsigned*. 150.5cm x 156.6cm (591/4in x 61 5/8in).

£3,000 - 6,000 JPY520,000 - 1,000,000 US\$4,800 - 9,600

216 W

ITSUDO (DATES UNKNOWN)

Maruyama-Shijo School, Meiji Period

A two-panel folding screen, in ink and slight colour on paper, the right panel depicting Gama Sennin with a toad perched on his hand and holding a bamboo cane over his left shoulder, signed *Itsudo* with seal *Itsudo*; the left panel with Chokaro Sennin, seated and carrying a gourd, signed *Itsudo hitsu* with seal *Itsudo*.

170.8cm x 186cm (67½in x 73¼in).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

217

A FINELY EMBROIDERED PANEL

By Aiko, Meiji Period

Embroidered in variously coloured floss silk threads, depicting a pair of pointer dogs among grasses gently bending in the breeze, signed with seal *Aiko*; within a glazed wood frame. 68cm x 89.1cm (26¾in x 35in).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800





(216 - signatures)





218 * W

ANONYMOUS

Edo Period, 17th century/18th century

A pair of six-panel folding screens painted in ink, colours, gold and gold leaf on paper, depicting the arrival of a Portuguese ship, the disembarkation of its distinguished passengers and the unloading of exotic goods and livestock; unsigned.

Both approx. 174.5cm x 361cm (68 11/16in x 142 1/8in). (2).

£80,000 - 120,000 JPY14,000,000 - 21,000,000 US\$130,000 - 190,000

The composition of this pair of screens is similar to that of a pair in the Cleveland Museum of Art dated to the first half of the seventeenth century (inv. no. 1960.193.1-2), see Sakamoto Mitsuru, Nanban byobu shusei (A Catalogue Raisonné of the Namban Screens), Tokyo, 2008, pl.49. In addition to the overall disposition of the ships, figures, buildings and other features, both pairs feature the same stylised treatment of the waves and an unusually large number of figures carrying a wide range of exotic artefacts.

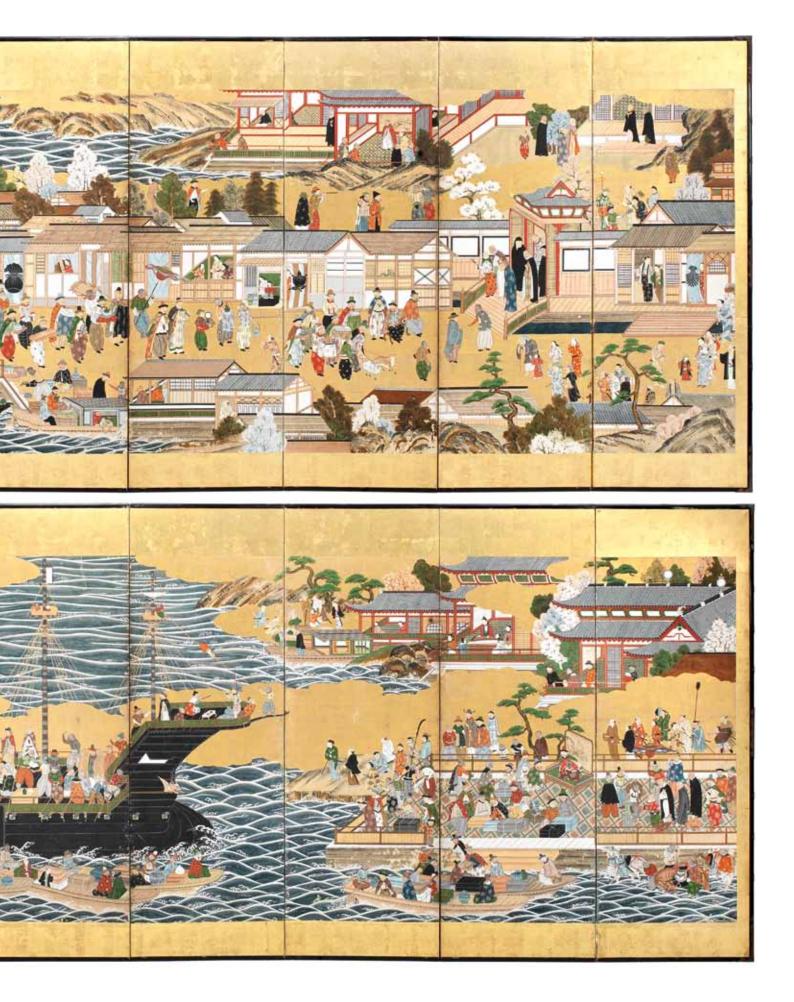
On the left-hand screen, we see a ship crowded with Portuguese sailors and officials of various ranks along with their dark-skinned crew and servants, dressed in voluminous pantaloons, wide-brimmed hats and cloaks gathered tightly at the neck. On the lower deck a dark-skinned servant prepares tobacco leaves and another lights a long pipe for his master, while there is a second smoking scene on the foredeck; it was at this period that tobacco-smoking took hold in Japan and this detail would therefore have been of special interest to prospective owners of the screens. In the foreground of the left-hand screen small boats provide the setting for a range of cameo scenes including Portuguese sailors playing a game of go, a servant heating up a kettle of water and a grandee gesturing to his companions on the ship.

The right-hand three panels of the left screen, and the whole of the right screen are occupied by the scene on land, starting with a paved jetty where merchants from different countries including China, Japan and Portugal sit with their boxes of goods while more cargo is unloaded from two long boats; a group of samurai looks on in the background and a senior Portuguese seated on a low throne oversees proceedings.

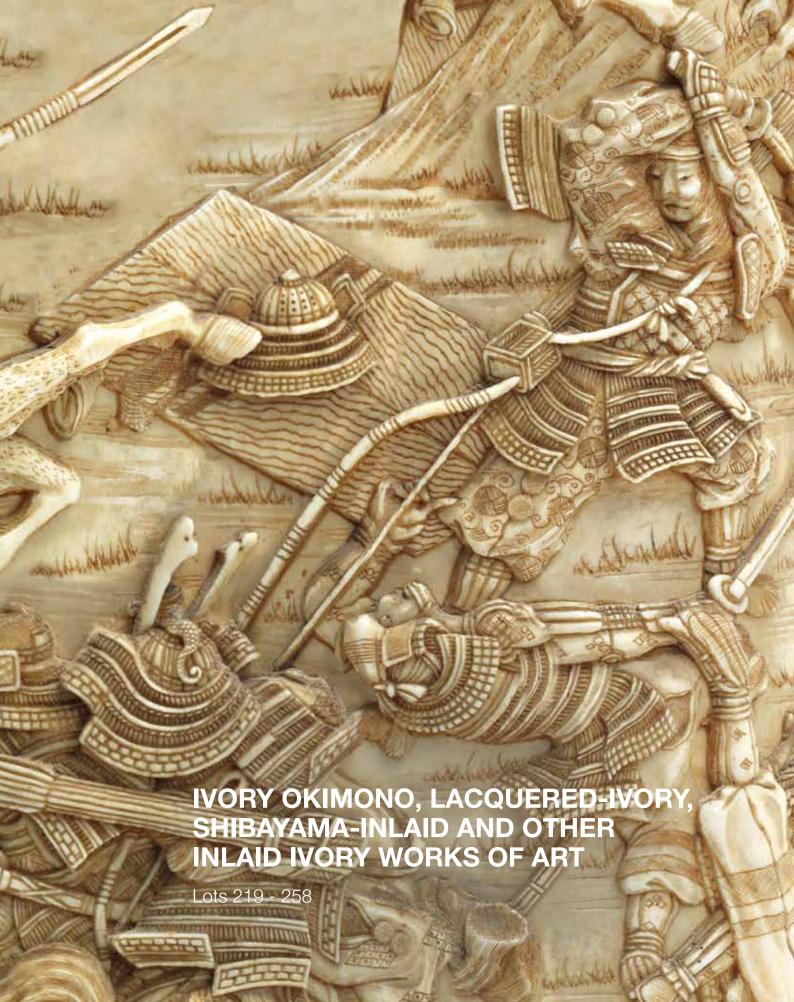
The right-hand screen features a range of details familiar from other Nanban screens: the new arrivals process along a street with wharves on one side and shops on the other, two of them with noren (curtains) emblazoned with graphic mon representing a money bag and tachibana (mandarin orange), others with curious locals commenting on the exotic scene unfolding before them. The artist has depicted several of the visitors carrying unwrapped artefacts. adding to the interest of the screens. These include several different types of ceramic, a folding chair and a mirror, while the livestock being disembarked include two sheep or goats and a fine caparisoned horse. The welcoming party consists chiefly of European priests and monks, some of them at the far end of the street while others occupy another building in the background.

















IVORY OKIMONO Various Properties

219 Y Φ

AN IVORY FIGURE OF AN ITINERANT ENTERTAINER

By Gyokushi, Meiji Period

Standing and strumming the *shamisen* with a plectrum, carrying a portable box across his chest, from the end of which is attached a Kyogen mask of Okame and a gourd, his straw hat lying on the ground at this feet; signed *Gyokushi/Tamayuki*. 24.5cm (9 5/8in) high.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

220 Y Φ

AN IVORY OKIMONO FIGURE OF A GARDENER

By Isshinsai, Meiji Period

Seated on stool and clutching a bifurcated branch of pomegranates in one hand and a pair of scissors in the other as he clips the branch, a pot resting on the mat at his feet; signed in a red lacquer reserve *Isshinsai* and in another oval reserve *Togetsu*. 10.2cm (4in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

221 Y Φ

TWO IVORY FIGURE OKIMONO OF FISHERMEN

One by Muneyasu and one by Kochu, Meiji Period The first holding a net in one hand and admiring the crayfish clutched in his raised right hand, signed in a red lacquer reserve *Soko*, *20.4cm* (8in) high; the second fisherman bearing an agonised expression and holding aloft two caught fish as he attempts to shake off the monkey that clings to his left leg, signed *Kochu*, *27.3cm* (10% in) high. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400



₂₂₂ Y Ф

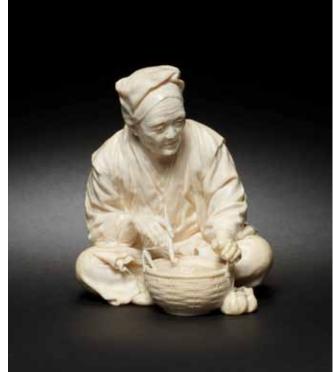
FIVE VARIOUS IVORY OKIMONO

One by Tomomasa, one by Gokko, one by Koho and one by Tomochika, Meiji Period

Comprising a group of Yamauba seated with the boisterous infant Kintaro on her knee, her right hand clutching a branch of persimmons, whilst the strong boy holds a ripe fruit tantalisingly out of reach from the three monkeys, signed Tomomasa, 11.5cm (41/2in) high; the second a young girl holding a parasol and carrying her infant brother on her back, signed with seal *Gokko*, 19.5cm (7 5/8in) high; the third of Hotei with five *karako* (Chinese boys) cavorting over his treaure sack, signed Dai Nihon Koho; 5.4cm (2 1/8in) high; the fourth of three boys playing with puppies, unsigned, 5.1cm (2in) high; the fifth of a woman restraining a boy from beating a monkey with a scythe whilst a woodsman watches on, signed Tomochika, 7cm (23/4in) high. (5).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200







224

223 Y Φ

AN IVORY OKIMONO OF A DISAPPOINTED RAT CATCHER

By Kihodo Masakazu, Meiji Period

The nearly naked man half kneeling, looking around to the left as he presses down on a box trap and clutches a large club beneath one arm as a rat escapes, running over his shoulder; signed Kihodo Masakazu to. 5.4cm (2 1/8in) wide.

£800 - 1,200 JPY140.000 - 210.000 US\$1,300 - 1,900

₂₂₄ Y Ф

A TOKYO SCHOOL IVORY OKIMONO FIGURE OF A SEATED OLD MAN

By Ryushin, Meiji Period

Seated cross-legged on a square mat in front of a *hibachi* (brazier) filled with charcoal and holding a pipe; signed Ryushin/Tatsumasa. 11.1cm (4 3/8in) high.

£3,000 - 4,000 JPY520,000 - 690,000 US\$4,800 - 6,400

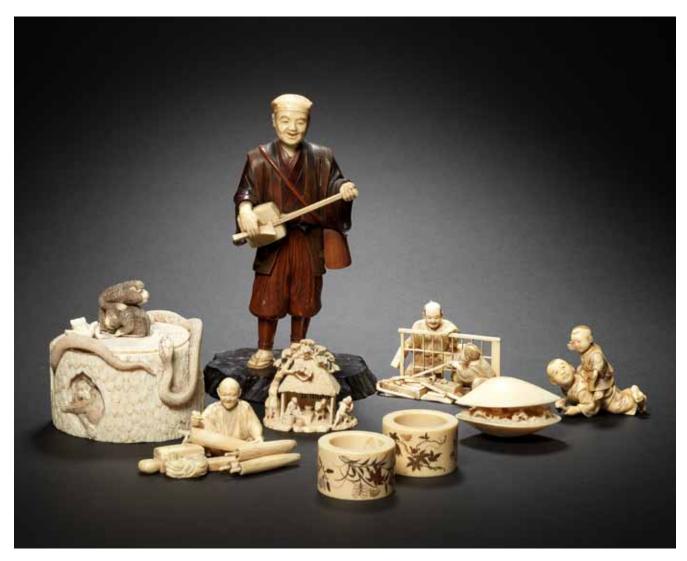
225 Y Φ

AN IVORY OKIMONO OF A LANTERN MAKER

By Tanso, Meiji Period

Seated on a mat with his left hand raised as he is startled by a rat emerging from the unfinished paper lantern held in his right hand, his young son beside him also gesticulating in surprise whilst a cat stealthily prowls behind the second rat, a kettle and a bowl containing glue rest on the ground; signed in a red lacquer reserve Tanso. 10.8cm x 11.5cm (41/4in x 41/2in).

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000



226 Y Ф

NINE ASSORTED IVORY PIECES

Comprising a carpenter supporting the frame of a completed shoji door and holding a plane in his right hand whilst his young son kneels on the other side in front of assorted tools, pointing to a plank of wood, signed in a red lacquer reserve Shizuyuki, 7cm x 7.7cm (23/4in x 3in); the second an ivory box and cover, in the form of a snake coiled around the crevices of a tree trunk whilst other insects seek refuge within, eyeing at the top two crouched frightened monkeys forming the finial, unsigned, 11cm (41/4in) high; the third of a seated parasol maker, unsigned, 5.5cm x 9cm (2 1/8in x 31/zin); the fourth a model of the 'Clam's dream', signed Jogyoku, 3cm x 7.5cm (1 1/8in x 2 7/8in); the fifth and sixth a pair of napkin holders, decorated in typical Shibayama style with different birds among seasonal plants and flowers, unsigned, 3cm x 4.6cm (1 1/8in x 13/4in); the seventh of two children playing with the younger boy seated astride his sibling's back as he crawls on the ground, unsigned, 6cm (21/4in) high; the eighth depicting two sumo wrestlers in front of a thatched dwelling showing two figures making mochi within, signed Minko saku, 5.8cm (21/4in) high; the ninth an itinerant entertainer standing and playing the shamisen, unsigned, 20.5cm (8in) high. (9).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200







228

227 У Ф

AN IVORY OKIMONO OF A STREET VENDOR

By Masatoshi, Meiji Period

Standing in his *waraji* (straw sandals), carrying over his shoulder a bamboo pole from which numerous wares are suspended, comprising various baskets of assorted size and shape, drums, numerous toys and hats densely piled together; signed in a carved red lacquer reserve *Masatoshi*. 35.5cm (14in) high.

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: an English private collection.

228 Y Φ

A TOKYO SCHOOL IVORY OKIMONO OF A YOUNG WOMAN

By Goko, Meiji Period

Standing in her *geta*, elegantly attired in a formal kimono with her coiffure elaborately styled, her head lowered, affectionately watching the small frog crawling up her parasol held in her left hand, the other clutching the rope handle tied around a gourd; signed *Nihon Goko to.* 29cm (11 3/8in) high.

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900



229 * Ү Ф

TWO IVORY FIGURAL OKIMONO

One by Shodo and one by Miyama, 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; the second representing the story of the lovers Ohan and Choemon setting out 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 (61/2in) high. (2).

£1.500 - 2.500 JPY260,000 - 430,000 US\$2,400 - 4,000

Provenance: an English private collection.

230 У Ф

A TOKYO SCHOOL IVORY SCULPTURAL FIGURE GROUP **OKIMONO**

By Kozan, Meiji Period

Comprising an old man seated on a bale of rice with his two grandsons and enraptured by the reaction of a puppy and an owl, the last tethered to one leg of the wooden bench on which it is perched, all set on a large oval wood base; signed with seal Kozan. 26cm x 32cm (101/4in x 121/2in) incl. stand.

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$13,000 - 19,000





231 Ү Ф

THREE IVORY OKIMONO

Meiji Period

Comprising a traveller leaning against his rattan oi (backpack) and holding a flute, unsigned, 11cm (4½in) high; the second an itinerant entertainer with his dog, beating a drum whilst a young boy performs a shishimai dance in accompaniment, signed Munemasa, 33.5cm (13½in) high, with separate wood stand; the third a dragon-prowed Chinese pleasure boat peopled with miniature figures, finished with reticulated architectural details, unsigned, 38cm (15in) long; with detachable ensuite wood stand carved with simulated waves. (5).

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

Provenance: an English private collection.

232 Ү Ф

AN IVORY OKIMONO FIGURE OF GAMA SENNIN

By Homin, Meiji Period

Clad in loose robes and a mugwort apron, standing on top of a large toad crouched in the water, his left hand raised and holding aloft a scroll over which a tiny frog balances, a third frog perched on his right hand, a small rattan pouch suspended from his waist at the back; signed *Homin*. 31.5cm (12 3/8in) high.

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900





(233 - reverse)

233 Ү Ф

A TOKYO SCHOOL IVORY FIGURE OF A PEASANT GIRL

By Asahi Meido, Meiji Period

Standing, smiling with her head lowered to the left and wearing waraji (straw sandals) with the long sleeves of her garments held up with a tasuki (long sash) tied at the back, a tenugui (hand towel) covering her coiffure, holding with both hands a bouquet of flowers wrapped within a rush mat; signed Meido koku. 37cm (141/2in) high.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

Asahi Meido, also known as Asahi Akira was a member of the Tokyo Chokokai (The Tokyo Carvers' Association) between 1904 and 1910 and it is highly likely that he enjoyed a master-pupil relationship with two other renowned carvers of the Meiji era, Asahi Gyokudo and Asahi Kodo, who were also members of the Tokyo Chokokai and regular exhibitors.





234 У Ф

THREE IVORY OKIMONO

Meiji Period

The first of a young woman holding a large flower while a small boy kneels at her feet, *unsigned*, 12cm (4¾in) high; the second of Ebisu walking with a large sea bream on his back, signed Yasuyuki, 5.4cm (2 1/8in) high; the third of Ashinaga and Tenaga, the former reclining with one leg raised, his companion seated with his arms held aloft, *unsigned*, 10.8cm (4¼in) high. (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

235 Ү Ф

A TALL IVORY OKIMONO FIGURE OF YORYU KANNON

By Yukihiro, Meiji Period

Elegantly and intricately sculpted, standing on a lotus pedestal, holding a branch of willow in one hand and a suibyo (water bottle) in the other, her hair piled into a tall topknot and adorned with the hokan (jewelled crown), wearing elaborate jewels across her chest and waist with tasselled ropes and a johaku (decorative scarf) draped over her bare arms, the whole supported on a circular stand, the edge of which is carved with two dragons thrashing in tumultuous waters; signed on the base in an oval red lacquer seal Yukihiro. 56cm (22in) high.

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: a Belgian private collection.

236 У Ф

AN IVORY GROUP OF A FAMILY OF CHICKENS

By Hironobu, Meiji Period

Naturalistically carved, consisting of one cockerel, 9.7cm (3¾in) high; one hen, 7cm (2¾in) high and five newly-hatched chicks, each approx., 2.6cm (1in) high, their eyes double inlaid in pale amber with horn pupils, their plumage intricately rendered; the cockerel signed Hironobu. (7).

£3,500 - 5,500 JPY610,000 - 950,000 US\$5,600 - 8,800



237 * У Ф

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).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: an English private collection.

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





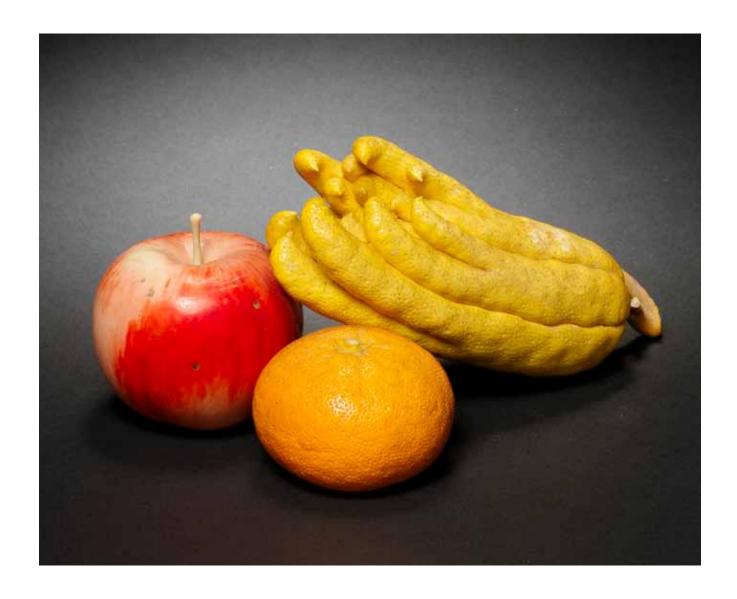
238 У Ф

AN ARTICULATED IVORY OKIMONO OF A DRAGON

Meiji Period

Naturalistically rendered with a long serpentine and undulating body and flames licking its flanks, the leg joints, head, mouth and tongue movable, *unsigned*; on a detachable, natural wood stand set on a later irregular-shaped hardwood stand. The dragon 87.5cm (34½in) long, the stand 16cm x 71cm (6½in x 28in). (2).

£1,200 - 1,800 JPY210,000 - 310,000 US\$1,900 - 2,900



239 * Ү Ф

A FINELY STAINED IVORY GROUP OKIMONO OF FRUIT

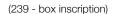
By Ando Rokuzan (1885-1955), Taisho Period Comprising a naturalistically carved and coloured group of fruit clustered together, consisting of an apple, a tangerine and a Buddha's-hand citron, signed Manzo; with wood tomobako, the inside of the lid with an inscription Zoge-sei mikan bukan ringo, hitokumi, Sakurai Sosai saku (An ivory group of a tangerine orange, a Buddhist hand citron and an apple, 'made by' Sakurai Sosai) with two seals Sakurai and So. 8cm x 19.5cm (3 1/8in x 7 5/8in). (2).

£30,000 - 40,000 JPY5,200,000 - 6,900,000 US\$48,000 - 64,000

Ando Rokuzan, who used the go (art name) Manzo, is known for his lifelike ivory carvings of fruits and vegetables. He studied with Otani Mitsutoshi, a pupil of Hisamatsu Harutoshi. His works are preserved in the Sannomaru Shozakan Museum of the Imperial Collections.

Sakurai Sosai, a commissioner of fine ivory carvings in Tokyo during the Meiji and Taisho eras, represented a number of leading artists including Ando Rokuzan and Yamazaki Nankai.







(239 - signature)





241



₂₄₀ Y Ф

AN IVORY OKIMONO OF A BANANA

Attributed to Takagi Hoshin (1885-1970), Taisho Period

Naturalistically carved with a section of the skin peeling back to the brown stalk, revealing the fleshy interior, the skin stained a pale yellow; *unsigned*. 14cm (5½in) long.

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900

The artist is likely to be Takagi Hoshin (1885-1970), who is said to have worked in Tokyo and was most active during the period 1912 to 1930. He was a member of the Tokyo Chokokai (Tokyo Ivory Carvers' Association). ¹

Notes:

1. Netsuke Kenkyukai Study Journal 8 (summer 1988), p.9.

241 Y Φ

A STAINED IVORY VESSEL AND COVER IN THE FORM OF A PERSIMMON

Taisho Period

The ripe fruit naturalistically carved in two sections, the cover detachable with the stalk bent over to form a compact composition; *unsigned*. 9cm (3½in) high. (2).

£3,000 - 3,500 JPY520,000 - 610,000 US\$4,800 - 5,600

242 Y Φ

AN IVORY OKIMONO OF A BANANA

Meiji/Taisho Period

Naturalistically carved with a section of the skin peeling back to the brown stalk, revealing the fleshy interior, the skin stained a pale yellow; *unsigned*. 15.2cm (6in) long.

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: a Belgian private collection.







(244 - reverse) 244



$_{244}\,Y\,\,\Phi$ an Ivory tusk vase and cover

By Yoshimune, Meiji Period

Carved in relief with a continuous design of a rural village scene during the harvest season, where peasants at their daily chores are momentarily disturbed by the raucous scene surrounding a mischievous performing monkey stealing peaches from a fruit gatherer's basket, the cover surmounted by a finial in the form of a seated man holding a pumpkin, signed in a rectangular reserve *Yoshimune* with seal. 20.5cm (8 1/16in) high. (2).

£800 - 1,000 JPY140,000 - 170,000 US\$1,300 - 1,600

245 Y Φ

A TANTO (DAGGER) IN AN IVORY SCABBARD AND A STAG ANTLER KISERUZUTSU (PIPECASE)

The scabbard by Kosai, the pipe case by Kagehide, Meiji Period The *tanto* blade of typical form, the bone scabbard and hilt carved in relief with country scenes, with farm hands and their families at various rural pursuits while a nobleman rests beneath a spreading pine tree, signed *Kosai, 36.2cm (14¼in) long*; the pipecase of *muso-zutsu* form, carved with a warrior attacked by a demon, a temple servant sweeping leaves at the top, signed *Kagehide*, together with a pipe, signed *Toshinobu koku, 23.7cm (9 3/8in) long.* (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

LACQUERED-IVORY AND SHIBAYAMA-**INLAID WORKS OF ART**

Various Properties

246 Y Φ

A PAIR OF LACQUERED-IVORY TUSK VASES WITH ENSUITE STANDS

Meiji Period

Both decorated in gold and slight coloured takamaki-e, hiramaki-e, kirikane and details of inlaid ivory and mother-of-pearl with a continuous scene of four rakan in conversation, one vase showing two figures beneath a leafy tree, while two egrets wade in a stream among lotus plants, the other also with two rakan similarly decorated with a pheasant beneath a spreading pine tree and an egret among lotus plants, both unsigned and supported on detachable lobed lacquered-wood stands decorated with trailing flowerheads and karakusa ('Chinese grasses') in gold hiramaki-e.

Both vases 33cm (13in) high, both stands 14.6cm (5¾in) high. (4).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000

Provenance: an English private collection.

247 Y Φ

A PAIR OF SILVER-MOUNTED AND IVORY SHIBAYAMA-INLAID TUSK VASES

By Masamitsu, Meiji Period Each vase decorated in typical Shibayama style with a complementary design of pheasants perched on a flowering cherry and wisteria tree and doves perched among flowering branches of cherry, the reverse depicting shrubs of cotton rose growing beside a stream on the other, both vases signed in a mother-of-pearl reserve Masamitsu. Both 26.2cm (101/4in) high. (2).

£4,500 - 5,000 JPY780,000 - 860,000 US\$7,200 - 8,000









248 Ү Ф

FOUR ASSORTED GOLD LACQUER AND IVORY PIECES

One by Hakurakusai Joun, Meiji Period

Comprising a pair of lacquered-ivory tusk vases decorated in gold and *iro-e takamaki-e*, one decorated with a parody of frogs enacting a daimyo procession marching unwittingly to meet their fate, the other vase depicting a large snake coiled around a tree, lying in wait for its prey, *unsigned*, 20.5cm (8in) high; the third a rectangular gold-lacquered ivory minature cabinet, decorated with famous sites in Edo, signed inside the door *Hakurakusai Joun saku*, 7.2cm x 9cm x 6cm (2¾in x 3½in x 2 3/8in); the last a bone scabbard carved in low relief with various village scenes, enclosing a *tanto* blade of *hira-zukuri* form, *unsigned*, 38.8cm (151/4in) long. (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: a Belgian private collection.

249 Ү Ф

A SILVER-MOUNTED AND IVORY SHIBAYAMA-INLAID TUSK VASE

Meiji Period

Decorated in typical Shibayama style with a majestic peacock standing on a rocky promontory jutting over a stream, two swallows perched on flowering branches of wisteria, the reverse depicting a pair of geese foraging for food at the foot of cotton-rose and bush-clover shrubs, unsigned; with detachable elaborately carved six-cabriolelegged stand. The vase 35cm (13¾in) high, the wood stand 37cm (14½in) high. (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

250 Ү Ф

A LARGE INLAID IVORY SHIBAYAMA-STYLE TRUMPETING ELEPHANT Meiji Period

Meiji Period
The noble beast standing four-square on a detachable wood stand, richly caparisoned, bejewelled, with its trunk raised, the elaborately tasselled howdah blanket carved with geometric motifs and a dragon emerging from tumultuous waves, the harness intricately inlaid in mother-of-pearl and other semi-precious stones, surmounted by a saddle in the form of a large lotus flower; unsigned.

The elephant 29cm x 38cm (11 3/8in x 15in), the wood stand 5.5cm x 35.1cm (2 1/8in x 13¾in). (2).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800







₂₅₁ Ү Ф

AN IVORY, CLOISONNÉ ENAMEL AND SILVER FILIGREE RECTANGULAR TRAY

The ivory carving by Gyokushu and the metalwork by Rakuzan, Meiji Period

Comprising a central ivory panel intricately carved in low relief with four rakan at leisure in a garden, signed with seal Gyokushu, within a delicate silver filigree frame of scrolls and tendrils applied with floral motifs in translucent cloisonné enamels, the underside of rich nashiji; signed in a mother-of-pearl rectangular reserve Rakuzan.

1.5cm x 23.1cm x 17.2cm (5/8in x 9in x 6¾in).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: an English private collection.

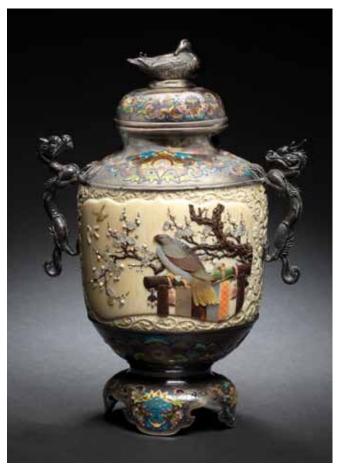
252 Y Ф

A SILVER, CLOISONNÉ ENAMEL AND SHIBAYAMA-INLAID KORO (INCENSE BURNER) AND COVER

By Yasumasa, Meiji Period

The body inset with two ivory panels, each enclosing different scenes, one of an egret in flight among peonies and cherry blossoms, the other depicting flowering shrubs of peony and wisteria trailing over a bamboo fence, the silver cover surmounted with a finial in the form of a pair of egrets wading in a lotus pond, the shoulder applied with two handles in the form of long-tailed exotic birds; signed in a gold lacquer reserve *Yasumasa*. 19.5cm (7 5/8in) high. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400





(253 - reverse)

253 ***** Y Ф

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).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000

Provenance: an English private collection.

254 Y Φ

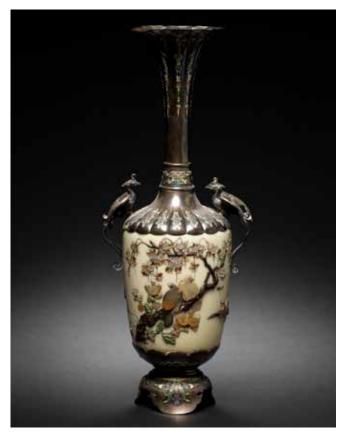
A SHIBAYAMA-INLAID SILVER AND IVORY VASE

By Masamori, Meiji Period

The ivory body richly inlaid in various materials with a pair of doves perched beneath branches of flowering cherry blossoms, the reverse with a small bird perched on a bamboo cane behind which peonies are growing from a rice stook, the shoulder, cover, foot and neck applied with formal floral motifs in coloured enamels, the sides mounted with two silver handles in the form of long-tailed exotic birds; the base signed in a silver reserve *Masamori*. 26.5cm (10 3/8in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: an English private collection.









256

OTHER INLAID IVORY WORKS OF ART Various Properties

255 Y Φ

A WOOD AND IVORY OKIMONO OF A FISHERMAN

Meiji Period

Standing on a low mound, wearing a wide brimmed straw hat and holding a bamboo rod and line, his eyes cast down admiring his catch struggling in the water, a creel tied to a wood pole at his feet; unsigned. 34.5cm (13½in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: a German private collection.

256 * Ү Ф

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.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



257 У Ф

A BRONZE AND IVORY FIGURE SARUMAWASHI (MONKEY TRAINER)

Meiji Period

Standing on a wood base and holding a fruit in his right hand, which he offers to the performing monkey, perched on his shoulder, his left hand clutching a drum; the figure's hands, face, legs and drum of ivory; unsigned. 26.8cm (101/2in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

₂₅₈ Y Ф

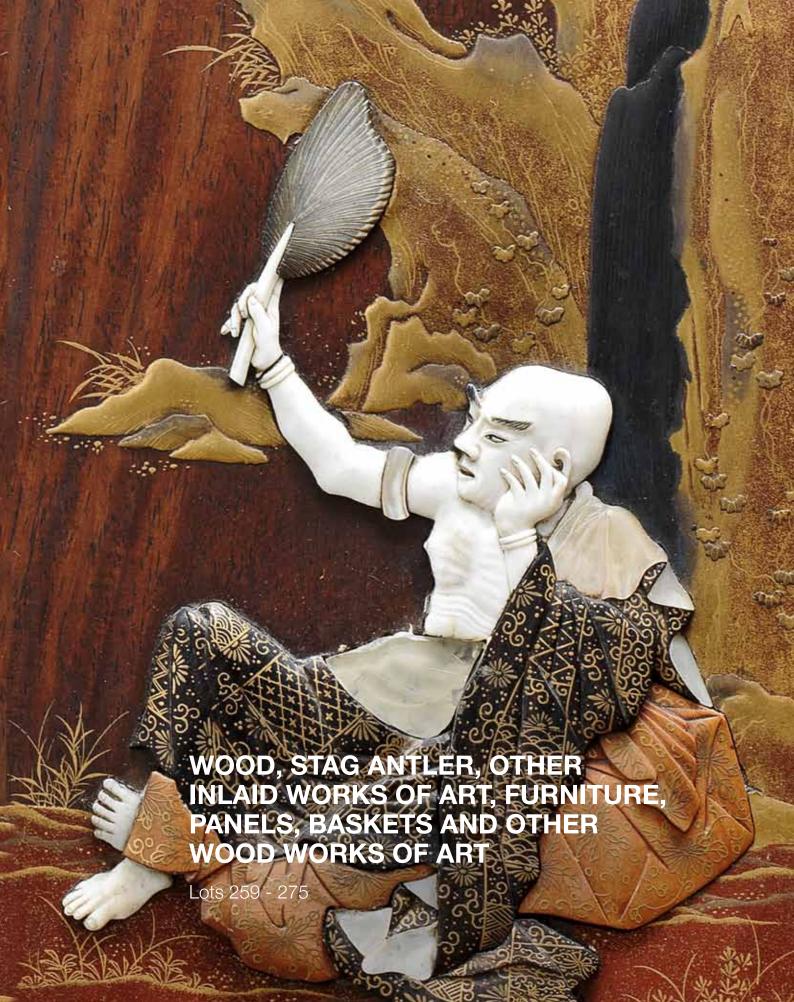
A GOLD LACQUER AND IVORY INLAID OKIMONO FIGURE OF A DANCER

Meiji Period

Dancing and leaning to one side, one hand holding a fan and the other outstretched, elegantly attired in a formal long-sleeved kimono with her coiffure elaborately styled with a kushi (comb), her garments decorated in gold hiramaki-e, hirame and e-nashiji with tasselled wheels, floral and other geometric motifs, her hands, face, hair and tabi of ivory; unsigned. 26.1cm (101/4in) high.

£3,500 - 4,000 JPY610,000 - 690,000 US\$5,600 - 6,400











(259 - signatures)



(259 - letter)

WOOD, STAG ANTLER AND OTHER INLAID WOOD WORKS OF ART

Various Properties

259 *

A WOOD CARVING OF A RECUMBENT BUFFALO

By Shimamura Toshinori (d.1844) and a member of the Miwa family, Edo Period, early 19th century Boldly carved somewhat in the manner of a netsuke, the underside hollowed out; signed on the edges of hollow Miwa and Toshinori, with wood storage box inscribed outside Toshinari Miwa ryosaku kaiun [...] ushi (Lucky Ox made by both Toshinari and Miwa). The buffalo 13cm x 34.9cm x 20cm (5 1/8in x 13¾in x 7 7/8in), the scroll 18.3cm x 40.2cm (71/4in x 153/4in). (3).

£3,500 - 4,000 JPY610,000 - 690,000 US\$5,600 - 6,400

Accompanied by a letter from Matsudaira Harusato (1751-1818) to a correspondent by the name of Izumoya Rojin, mounted as a horizontal scroll, dated Shigatsu toka (tenth day of the fourth month).

Exhibited: Izumo Bunka Denshokan, Haru ni chinamu meihinten (Special Spring Exhibition), Izumo City, January 1-March 21, 1994.

Published: Izumo Bunka Denshokan, Haru ni chinamu meihinten (Special Spring Exhibition), Izumo City, January 1994, cat. no.34.

Matsudaira Harusato, better known by his tea-name Matsudaira Fumai, was lord of the Matsuo Domain in Izumo Province. The carver Shimamura Toshinori (Shunki) was the sixth in a family line of specialist temple and shrine carvers and was chiefly active in and around Edo.



AN ARTICULATED WOOD DRAGON

Meiji Period

Carved from lightly stained wood, its scaly body licked by flames, its limbs and head all fully articulated and the eyes of pale horn with dark pupils; unsigned. 46.5cm (181/4in) long.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

261 *

A STAG-ANTLER OKIMONO OF A REISHI **FUNGUS SCEPTRE**

By Sozan, Meiji Period Naturalistically rendered and stained to show the characteristics of the fungus, carved with a snail in relief crawling along the stalk, signed on the underside Sozan; with lacquered-wood storage box. 18cm (7in) long. (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



(261 - underside)

261





(262 - signature)

A KUROGAKI-WOOD OKIMONO OF A RECUMBENT OX

By Kanman, Iwami, early 19th century Lying with its head turned to the left, its tail passing forward over the back and its legs drawn in beneath, the removable horns of natural buffalo horn and the eyes of inlaid glass, signed Iwami no kuni Kanman to with kao; with wood storage box. 30.5cm (12in) wide. (4).

£5,000 - 6,000 JPY860,000 - 1,000,000 US\$8,000 - 9,600

INLAID WOOD WORKS OF ART, FURNITURE **AND PANELS**

Various Properties

A WOOD CARVED TSUITATE (SCREEN)

By Kawahara Keishu II, Meiji/Taisho Period, early 20th century Of conventional form, carved in high relief on both sides, the front with an adult shishi and cub playing with a tasselled ball, the reverse with a solitary bird perched on a branch of flowering peony, within a lacquered-wood frame; both panels with chiselled signature Keishu with seal Kawahara. 103cm x 123cm (401/2in x 48 3/8in) incl. stand.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

264 W

A WOOD TSUITATE (SCREEN)

By Katsuhide, Meiji Period

Of conventional form, the front of the screen applied with two adjacent long rectangular sentoku panels carved in relief with a drunken shojo, one shown with a full sakazuki filled with sake, the other holding a ladle over his right shoulder; each panel with chiselled signature Katsuhide saku. 126.5cm x 121.5cm (493/4in x 47 7/8in) incl. stand.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900





263 (263 - reverse)









(264 - signature)



265 W Y Φ

AN INLAID IVORY AND LACQUERED-WOOD CABINET Meiji Period

Of conventional form, with a symmetrical arrangment of sliding doors, drawers and staggered open shelves, the top doors applied with panels decorated in typical Shibayama-style with seasonal bird-andflower motifs, the bottom doors depicting rakan and/or sages at leisure, the openwork sides carved with bats and egrets in flight, the whole affixed and supported on an elaborately carved four-legged rectangular stand; unsigned. 192cm x 105cm x 34.6cm (75 5/8in x 41 3/8in x 13¾in).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000

266 Y Φ

AN INLAID IVORY WOOOD PANEL

By Shubun, Meiji Period

Decorated in relief with Fukurokuju seated on a Chinese table raised on a bamboo stand, holding a scroll and accompanied by his stag whilst a bird hovers over branches of pomegranates and peonies issuing from a vase, all worked in natural and stained ivory and various wood, within a hardwood frame; signed with seal Shubun/Chikafumi. 98cm x 56.1cm (381/2in x 22in).

£1,500 - 2,500 JPY260,000 - 430,000 US\$2,400 - 4,000





267 Y Φ

AN INLAID LACQUERED-WOOD PANEL

By Tokkosai, Meiji Period

Decorated in relief with a wasp hovering over a basket brimming over with fruit consisting of a Buddha's-hand citron, peaches and grapes, delicately worked in natural and stained ivory and various woods reserved on a *roiro-nuri* ground, within a hardwood frame lacquered in gold *takamaki-e* with cranes and sparrows flying over tall stalks of bamboo growing behind a farmhouse on one side and trailing vine and lotus beside a stream on the other; signed *Tokkosai* with seal *Takai shi*. 68cm x 53.3cm (26¾in x 21in).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000

268 Y Φ

AN INLAID IVORY AND LACQUERED-WOOD PANEL

By Yasumori, Meiji Period

The *roiro-nuri* ground decorated with a portrait of the 14th-century warrior Kusunoki Masashige standing beneath a cherry tree with his arms folded and holding a fan in front of a *jinmaku* (military curtain) bearing his *kikusui* (chrysanthemums on the water) crest, lacquered in gold *togidashi maki-e*, gold *hiramaki-e* and red *takamaki-e* with details inlaid in mother-of-pearl, wood and ivory, another two tall war banners emblazoned with his crest fluttering in the light wind as cherry petals fall on to the ground; signed with seal *Yasumori*. 75.8cm x 48.3cm (29¾in x 19in).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900







(signature)



(box inscription)

BAMBOO BASKETS AND LACQUERED-WOOD BOXES Various Properties

269 *

A BAMBOO FLOWER BASKET

By lizuka Rokansai (1890-1958), Showa Period A flower basket of nemagaridake (dwarf bamboo) and rattan, the sides and mouth in ara-ami (coarse plaiting) and the base in triangular plaiting, the rim and handle also of nemagaridake, the otoshi (water container) formed from a piece cut from a large stem of madake (timber bamboo) lined with copper, signed underneath in lightly engraved characters Rokansai saku (made by Rokansai); with wooden tomobako storage box inscribed Hanakago (Flower basket) and Rokansai saku (made by Rokansai). 31.8cm (121/2in) high. (3).

£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

A native of Tochigi Prefecture and active in Tokyo, Rokansai sometimes used the dwarf bamboo varieties favoured by artists in the Kanto region. ¹ In this case he added to the basket's deliberately rustic, informal look by leaving behind a tiny part of each side-shoot as he cut it from the main stem while preparing the bamboo.

Notes:

1. Melissa M. Rinne, Masters of Bamboo: Artistic Lineage in the Lloyd Cotsen Japanese Basket Collection, San Francisco, 2007, p.64, no.138.







(signature)

A LACQUERED-WOOD OVAL CHAKI-IRE (PORTABLE BOX FOR TEA-CEREMONY UTENSILS)

After Shibata Zeshin, Meiji Period

Decorated in black lacquer with trailing paulownia which continues on the sides, the interior lined with silk, inscribed Zeshin; with a wood storage box inscribed on the cover Zeshin soga, kirisei tabiyo chaki-ire (a paulownia wood travelling box for tea ceremony utensils, painted by Zeshin); the interior with a long descriptive inscription by the appraiser dated Taisho kanoe-saru natsu rokugatsu shiki (recorded in June, summer, in the kanoe-saru year of the Taisho Period [1920]). 11.5cm x 19.7cm x 16cm (41/2in x 7 7/8in x 61/4in). (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

272 *

A PARTIALLY LACQUERED-WOOD RECTANGULAR RYOSHIBAKO (DOCUMENT BOX) AND COVER

By Umezawa Ryushin (1874-1952), early 20th century The overlapping lid lacquered in green and gold hiramaki-e with two makuwa-uri (Japanese melon) and trailing vine reserved on the natural grain ground, the inside of the lid and box decorated with gold leaf scattered over a sparsely sprinkled mica ground, containing three ensuite lacquered-wood brush holders, one signed in gold lacquer Ryushin and two signed with seal Koma, four ensuite lacquered-wood paper weights in the form of gourds decorated with vine and foliage, each signed in black lacquer Ryushin, the inside of the lid signed in black lacquer Ryushin with seal Ryushin.

4.5cm x 30.7cm x 27.5cm (13/4in x 12in x 103/4in). (9).

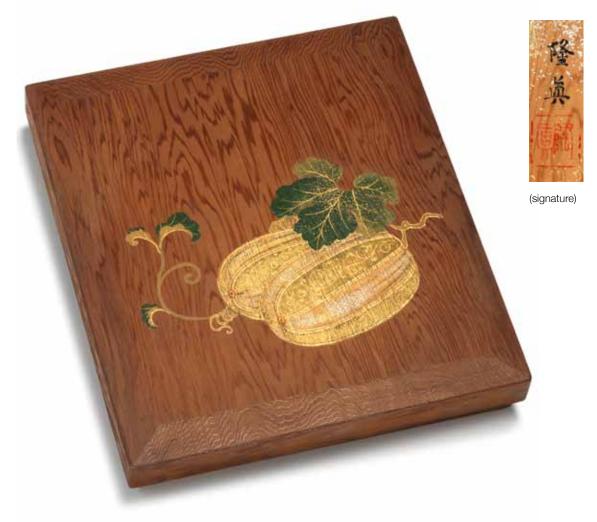
£1.200 - 1.800 JPY210,000 - 310,000 US\$1,900 - 2,900

Umezawa Ryushin was the third and youngest son of Shibata Zeshin and pupil of Ikeda Taishin (1825-1903). He was also well known as a painter and biographer.





(272 - interior)







A PARTLY LACQUERED-WOOD SUZURIBAKO (WRITING BOX) AND COVER

Taisho Period

Of rounded rectangular form, decorated on the vertically striated ground in Rinpa style with simplified chrysanthemums and foliage, the blooms of inlaid mother of pearl, and leaves of raised mura-nashiji, the interior of roiro and fitted with a suzuri (ink-stone) and silvered-metal suiteki (water dropper), unsigned; with wood storage box. 5.1cm x 24.6cm x 19cm (2in x 93/4in x 9in). (8).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

OTHER WORKS OF ART

Various Properties

274 *

A GILT-METAL KEMAN (BUDDHIST **DECORATIVE BANNER)**

Mid to late Edo Period, 18th/19th century Of typical form, the thin plate pierced within the pipe rim with scrolling flowerheads around thick tasselled cords, beneath a shaped panel chased with karakusa ('Chinese grasses') encircling a half-kikumon, surmounted by a ball and ring for suspension; with a wood storage box. 38cm x 36.2cm (15in x 141/4in). (2).

£700 - 800 JPY120,000 - 140,000 US\$1,100 - 1,300

Keman are decorative banners of metal, wood, leather or textile, hung in Buddhist temples. Originally they were formed of natural flowers, to provide temporary decoration for Buddhist divinities, and were later were modelled as more permanent devices.







Carved from cypress wood and assembled in yosegi-zukuri technique from two separate main sections, standing on a lotus pedestal (detachable) supported by a recumbent shishi, her body inclined slightly forward and holding the foot of a shirendai (lotus pedestal) with both hands, her hair piled in a topknot and adorned with a hokan (jewelled crown) and munakazari (ornamental necklace). The figure 56cm (22in) high, 82.5cm (32½in) incl. base. (3).

£15.000 - 25.000 JPY2,600,000 - 4,300,000 US\$24,000 - 40,000



275

This statue of the merciful bosatsu (bodhisattva) Kannon, among the most revered of Buddhist deities in Japan, may have once flanked an image of Amida Nyorai, the Buddha of the Future, with Seishi, another bodhisattva, on the other side. It is also possible that she comes from a larger grouping of 25 bodhisattvas that are sometimes arranged around Amida Nyorai as he welcomes dying believers to his Western Paradise. Several such sets are extant: the earliest, in the Sokujoin, a sub-temple of Sennyuji Temple in Kyoto, dates from the late Heian period and is designated an Important Cultural Property. The majority of the bodhisattvas carry musical instruments but Kannon is distinguished by the shirendai she carries and is positioned on Amida Nyorai's left-hand side. The Sokujoin set is celebrated in October in a ceremony featuring 25 children wearing gorgeous masks and elaborate Buddhist costumes. A similar rite is enacted in May by priests at the Taimadera Temple in Nara, where it centres arounds the legendary devout laywoman Princess Chujo.











LACQUER WORKS OF ART **NEGORO LACQUER**

Various Properties

276 * W

AN UNUSUAL NEGORO LACQUER CHEST AND COVER FOR **CONTAINING BOWS AND OTHER WEAPONRY**

Late Momoyama/early Edo Period

The long rectangular chest simple and unadorned, lacquered entirely in red save for the edges lacquered a glossy black contrasting beautifully with the red surface, the underside of roiro-nuri. 22.5cm x 165cm x 37cm (8 5/8in x 65in x 141/2in).

£10,000 - 15,000 JPY1,700,000 - 2,600,000 US\$16,000 - 24,000

277 *

A NEGORO LACQUER STAND FOR A SAKAZUKI (SAKE CUP)

Momoyama Period

Of shallow circular form with everted rim and supported on a high flaring foot, the outside lacquered in red, the underside in black; with wood storage box. 6.5cm x 13cm (21/2in x 5 1/8in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Although Negoro-nuri is named after the Negoroji temple complex in Wakayama Prefecture, the term nowdays refers to a type of lacquerware made or used at several Buddhist centres starting in the 13th century. Negoro wares have been admired since the Meiji era (1868-1912) for their robust, practical forms and appealing surface qualities, with a glowing yet subdued red ground which has worn through in places after centuries of use, revealing the black lacquer coats below. On this example, the high slightly angled ring foot both acts as a pedestal and facilitates handling.



A NEGORO LACQUER TENMOKU-DAI (TEABOWL STAND)

Muromachi Period

The graceful form consisting of an open, hollow centre and low flared foot, the circular rim of the area where the teabowl rests lacquered a glossy black contrasting beautifully with the red surface, with wood storage box. 5.2cm x 14.5cm (2in x 5 5/8in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Published and Exhibited: Okura Museum of Art, Tokubetsuten, Negoro (Special Exhibition, Negoro: Masterpieces of Japanese Negoro Ware), Tokyo, 2009, p.141, colour pl. no.109.

Lacquer cup stands in plain black and red were brought to Japan along with the practice of drinking tea in order to sustain health and observe long periods of meditation in Zen monasteries, probably by Eisai (1141-1215), who promoted both tea drinking and Zen in Japan. He founded the Kenninji Temple in Kyoto, where a special ceremony that re-creates the original style of tea service practised during the Muromachi period is observed and celebrated today on the anniversary of his birth.







(279 - interior)



AN INLAID EXPORT LACQUER **NANBAN CABINET**

Momoyama Period

Of wide rectangular form with two side-hung doors, one with a keyhole, which open to reveal the interior typically fitted with six drawers of varying size, arranged symmetrically in rows, the top and sides decorated in black-lacquered wood and in gold hiramaki-e with autumnal scenes framed by narrow bands of mother-of-pearl, the top depicting geese and plovers flying in opposite directions over two large waterwheels turning in a stream, the two front doors with rabbits scampering beneath maple trees, the sides of the cabinet with butterflies hovering over chrysanthemums, Chinese bellflowers and bush clover, the reverse with a design of meandering of kudzu vine, the interior drawers decorated with repeat crests reserved on an aogai (shell) inlaid ground, the drawers applied with a copper gilt chrysanthemum knob, the sides with later copper handles. 24cm x 29.2cm x 22cm (91/2in x 111/2in x 8 5/8in).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800



Lot 281 illustrated on page 198.

AN EXPORT-LACQUER GAMES BOX

Circa 1800

Of rectangular form, lacquered on the black ground with a central panel of scrolling foliage on a ground of scattered bunches of grapes and foliage in gold lacquer within a scrolling border, the interior of black lacquer and fitted with five ensuite removable boxes decorated in a similar manner, unsigned; with wood storage box. 7.3cm x 29.2cm x 26.2cm (2 7/8in x 111/2in x 10 5/16in). (13).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Although it is similar in form to the familiar Chinese examples made in the Canton area in the late 18th and early 19th century, both the style and the techniques of the decoration suggest that this rare set of boxes was manufactured in Japan, possibly in Nagasaki, as part of a private trade in export lacquerware which flourished during the later Edo Period.

281 *

A LACQUERED-METAL HANDLED LARGE HIBACHI (BRAZIER) Mid 19th century

Supported on a high circular copper base engraved with sprays of karakusa ('Chinese grasses'), fitted with an interior copper ash receptacle, the body decorated with diagonal grouped stripes lacquered in gold, silver and black hiramaki-e on a rich nashiji ground, applied with four brass oval handles inset with a gold lacquer panel and decorated with a different plant, unsigned; with wood storage box

titled Nashiji [...] maki-e tsunodarai hibachi (Nashiji and maki-e horned basin). 24cm x 40.5cm (9 3/8in x 16in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800





A BLACK LACQUER COLLECTOR'S CABINET

19th century

Of rectangular form with drop front, bearing a muranashiji 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 7¾in). (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

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.





(283 - interior)

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 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 93/4in x 83/4in). (8).

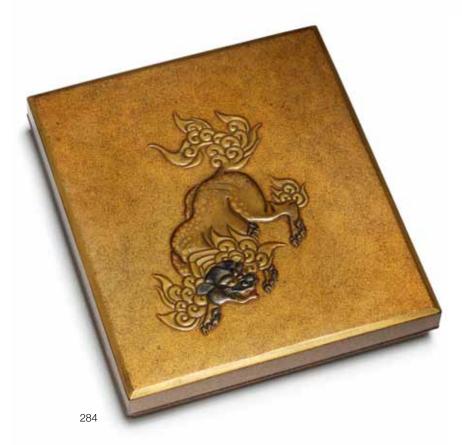
£5,000 - 8,000 JPY860,000 - 1,400,000 US\$8,000 - 13,000







(284 - interior)



A GOLD LACQUER SUZURIBAKO (WRITING BOX) AND COVER

17th century

Of rectangular form with canted edges, bearing a nashiji ground, lacquered with a prancing shishi in gold and silver takamaki-e with red tongue, the interior similarly lacquered with two standing cranes among wild plants, fitted with two trays lacquered with flowering autumnal plants, one containing a suzuri (ink-stone) and silvered-metal suiteki (water dropper), unsigned; with fitted leather box. 4.5cm x 23.5cm x 21cm (13/4in x 91/4in x 81/4in). (5).

£1,200 - 1,500 JPY210,000 - 260,000 US\$1,900 - 2,400

Provenance: R. Phene Spiers Collection.

Published and Exhibited: Henri L. Joly and Kumasaku Tomita, Japanese Art and Handicraft, in aid of the British Red Cross, London, 1915, lacquer no.29.

The architect, archaeologist and author Richard Phene Spiers donated many works of art, including examples of Japanese lacquer, to the Victoria and Albert Museum.







A RARE LACQUER RECTANGULAR SUZURIBAKO (WRITING BOX) AND COVER

By Tatsuna Sadatoshi, Edo Period, 18th/19th century Supported on a broad footed base, bearing a black lacquer ground and decorated on the cover in *Kamakura-bori* with two drunken *shojo* beneath an overhanging pine tree, with borders of gold-lacquered *karakusa* ('Chinese grasses'), the sides and base of *roiro-nuri* with panels carved with treasures and swirling water, the interior of the cover carved in *Kamakura-bori* with Mount Horai, the interior detachable fitted tray lacquered in *mura-nashiji*, gold and coloured *takamaki-e* with chickens beneath stalks of bamboo, with *kirikane* highlights, containing a *suzuri* (ink-stone) and copper *suiteki* (water dropper) in the form of chrysanthemum; signed *Tatsuna Sadatoshi nanaju-go saku* (made by Tatsuna Sadatoshi, aged 75) with *kao*.

8.5cm x 28.2cm x 20.5cm (3 3/8in x 11 1/8in x 8 1/8in). (5).

£800 - 1,000 JPY140,000 - 170,000 US\$1,300 - 1,600

Provenance: G. H. Hodgson Collection. Gerald Mere Collection.

286

A PARTIALLY-LACQUERED-WOOD SUZURIBAKO (WRITING BOX) AND COVER

19th century

The lobed flush-fitting cover partially decorated in gold takamaki-e and kirikane with secluded thatched huts and a pavillion on a rocky promonotory, the full moon partially hidden among clouds in the distance, the box containing a removable ink-stone carved in relief with an unicorn and a copper waterdropper in the form of a kettle, the interior and underside of rich nashiji; unsigned. 5cm x 29cm x 23cm (2in x 11 3/8in x 9in). (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400



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(287 - interior)







(288 - interior)

A GOLD LACQUER SUZURIBAKO (WRITING BOX) AND COVER

19th century

Of rounded rectangular form, bearing a nashiji ground, decorated with clumps of chrysanthemums growing from rocks beneath cloud bands, in shades of gold takamaki-e with profuse highlights of kirikane, the interior of the cover decorated in a similar style with a flowering cherry tree overhanging a winding stream with wakamatsu (pine saplings) on the near shore, with details of togidashi maki-e, fitted with a suzuri (ink-stone) and silver suiteki (water dropper) in the form of two plum blossoms; unsigned. 5.1cm x 26cm x 24.5cm (2in x 101/4in x 9 5/8in). (5).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800

Provenance: Gerald Mere Collection.









(289 - interior)



A COMPOSITE SUZURIBAKO (WRITING BOX) AND RYOSHIBAKO (DOCUMENT BOX)

By Kanshosai, early 19th century Of deep rectangular two-tiered form, the upper tier containing a suzuribako with a suzuri (ink-stone) and silver suiteki (water dropper), the exterior bearing a nashiji ground, lacquered with flying ho-o birds and assorted flowers of the four seasons including cherry blossoms, irises, crysanthemums and pinks, in takamaki-e, the interior of the cover with a hilly landscape in similar style, a stream in togidashi maki-e with highlights of kirikane, the interior of the lower section with kiri-mon and ine-mon in gold hiramaki-e; signed Kanshosai with kao. 15.2cm x 23cm x 11.7cm (6in x 9in x 4 5/8in). (6).

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

Provenance: Gerald Mere Collection.



A BLACK LACQUER CIRCULAR SUZURIBAKO (WRITING BOX) AND COVER Meiji Period

Bearing a *mura-nashiji* ground and lacquered with a flying crane wheeling in the air, its plumage highlighted with gold foil, the interior of *roiro*, with dew-laden grasses in shades of gold *togidashi*; fitted with a *suzuri* (ink-stone) and silvered-metal suiteki (water dropper) and with two brushes; with storage box.

5.1cm x 23.5cm (2in x 91/4in). (7).

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000











(291 - interior)



291 * A MATCHING GOLD LACQUER RYOSHIBAKO (DOCUMENT BOX) AND SUZURIBAKO (WRITING BOX)

Meiji Period

Each of typical rectangular form with canted corners, decorated with an almost identical design of a Chinese-inspired landscape scene showing a narrow mountain valley depicted through stylised bands of clouds with pavilions and spiritual retreats nestled amid pine trees, the foreground with a cluster of craggy rocks besides spreading pine boughs, the design extending over the sides of the boxes, the inside of the cover of both boxes lacquered with a similar Chinese landscape scene, all embellished in gold takamaki-e, hiramaki-e, kirikane and mura-nashiji on a roiro-nuri ground, the inside of the suzuribako containing an ensuite fitted removable nashiji lacquer tray for an ink-stone, a silver suiteki (water dropper) decorated with a shippo-tsunagi (tied cash) border, a paper knife and an ink holder, both within nashii holders, the interior and underside of both boxes of rich nashiji, both unsigned; with one silk bag and two wood storage boxes. The ryoshibako 16.8cm x 37cm x 46cm (6 5/8in x 14½in x 18 1/8in), the suzuribako 4.2cm x 24cm x 26cm (1 5/8in x 9 3/8in x 101/4in). (11).

£15,000 - 20,000 JPY2,600,000 - 3,500,000 US\$24,000 - 32,000







(signature)

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 pines 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 ('Chinese grasses'), unsigned; with lacquered-wood storage box. 16.5cm x 26.5cm x 15.5cm (6½in x 10 3/8in x 6 1/8in). (2).

£4,000 - 5,000 JPY690,000 - 860,000 US\$6,400 - 8,000

A SMALL TWO-TIERED GOLD LACQUER KOBAKO (SMALL BOX) AND COVER

By Kanshosai, 19th century Of rectangular form, the ground of usu-nashiji embellished with mura-nashiji, decorated on the cover with flying insects around formalised flowerheads, the sides with stylised bird and animal motif medallions, all in gold togidashi maki-e, the interior of nashiji, signed Kanshosai with kao; with wood storage box. 7.3cm x 7.3cm x 6cm

£800 - 1.200 JPY140,000 - 210,000 US\$1,300 - 1,900

(2 7/8in x 27/8in x 2 3/8in). (4).

294 *

A GOLD LACQUER FOUR-LOBED KOBAKO (SMALL BOX) AND COVER

Meiji/Taisho Period

Densely decorated on all its surfaces, the exterior of the lid and box with overlapping fan-shaped panels enclosing floral, landscape and chequered motifs, the design extending over the sides, all executed in gold and slight coloured hiramaki-e, takamaki-e and togidashi maki-e on a rich nashiji ground, the interior and underside of rich nashiji; with wood storage box. 4cm x 9cm x 10.2cm (11/2in x 31/2in x 4in). (3).

£1.500 - 2.000 JPY260,000 - 350,000 US\$2,400 - 3,200

295 *

A LACQUER RECTANGULAR KOBAKO (SMALL BOX) AND COVER IN THE FORM **OF A SUGOROKU GAME**

By Ogaki Shokun (1865-1937), Meiji/Taisho Period Embellished in gold togidashi maki-e and silver and gold hiramaki-e, the cover decorated with markings for the board game, the two longer sides of the box with autumnal foliage of kikyo (Chinese bellflowers), ominaeshi (valerian) and hagi (bush clover), the other two shorter sides with auspicious symbols and karakusa ('Chinese grasses'), the inside of the cover with two hamaguri (clam) shells, the interior and underside of rich nashiji, signed with seal Shokun; with tomobako titled Sugorokuban-gata kobako (small box in the shape of a sugoroku board) signed Shokun with seal. 3.1cm x 8.6cm x 5.5cm (11/4in x 3 3/8in x 2 1/8in). (3).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

A PAIR OF GOLD LACQUER HAIDAI (BASES FOR SAKE CUPS)

Meiji Period

Each of square form, supported on shaped bracket feet, bearing a mura-nashiji ground and decorated with a section of Gojo Bridge with town houses in the distance beneath mist-shrouded hills, in gold takamaki-e and togidashi maki-e with highlights of e-nashiji and kirikane, the tops removable and with a poem in the centre beneath, unsigned; with wood storage box. 7cm x 10.8cm (23/4in x 41/4in). (5).

£600 - 800 JPY100,000 - 140,000 US\$960 - 1.300





A BLACK LACQUER BUNKO (DOCUMENT

Of rounded rectangular form with tapered sides, the black lacquer ground with seidonuri, lacquered with trailing vine, the design continuing over one side, in gold and black takamaki-e and kakiwari ishimeji with details of silver lacquer, the interior of black lacquer, signed Zeshin; with a wood storage box titled Zeshin-o saku, on-bunko (Document box made by venerable Zeshin). 7.3cm x 30.5cm x 22.5cm (2 7/8in x 12in x 8 7/8in). (3).

£3,000 - 5,000 JPY520,000 - 860,000 US\$4,800 - 8,000

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299 Y

A GOLD LACQUER AND SHIBAYAMA-INLAID **RECTANGULAR TRAY**

By Yasuyuki, Meiji Period

The kinji ground lavishly inlaid in various materials with a central moonlit garden scene of a cockerel and two quails besides flowering shrubs of autumnal plants, including fuyo (cotton roses), kikyo (Chinese bellflowers) and hagi (bush clover), within a border of trailing wisteria lacquered in gold hiramaki-e, the underside of rich nashiji; signed with seal Yasuyuki. 2cm x x 27.5cm x 20.8cm (¾in x 10¾in x 8 1/8in).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

300 * Ү Ф

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

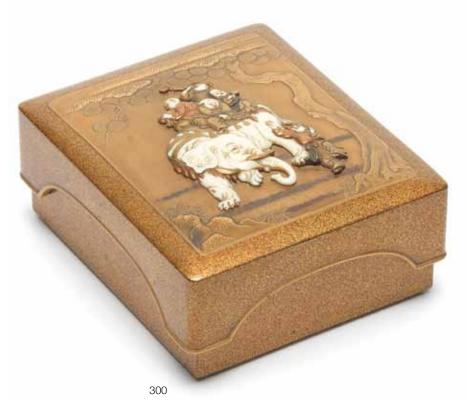
19th century

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 (21/4in x 51/2in x 43/4in). (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: an English private collection.





A PAIR OF BLACK LACQUER HANDLED SERVING TRAYS

Meiii/Taisho Period

Each of rectangular form with everted sides, bearing a roiro-nuri and mura-nashiji ground, lacquered with flying insects of varying species beneath the moon partially hidden among cloud bands, in gold and silver takamaki-e heightened by kirikane, unsigned; with a lacqueredwood storage box.

The larger tray 13cm x 29.7cm x 20.2cm (5 1/16in x 11¾in x 8in), the smaller tray 10.2cm x 28.7cm x 19cm (4in x 111/4in x 71/2in). (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Compare a pair of trays of similar type with design of herons and willow by Fujibayashi Shokichi in Tokyo National Museum, illustrated in Tokyo National Museum, Commemorating the 2005 World Exposition, Aichi, Japan: Arts of East and West from World Expositions, Tokyo, 2005, pl.l-116, p.53.

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, the top decorated with hydrangea, horsetail, mukuge (rose of Sharon) and dandelions, all embellished in gold takamaki-e on a rich muranashiji ground, applied throughout with silver fittings engraved with floral sprays, the inside of one door signed in gold lacguer Hobi saku; with tomobako, 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).

£25,000 - 30,000 JPY4,300,000 - 5,200,000 US\$40,000 - 48,000

Born in Tokyo the first son of the maki-e artist Uematsu Homin (1846-1899), Uematsu Hobi (see also lot 112) 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.













(302-signature)

(302-details)





304 *

A BLACK LACQUER OCTAGONAL TSUZUMI (PORTABLE DRUM) BOX AND COVER

Attributed to Kamisaka Yukichi (1886-1938), early 20th century

The roiro-nuri ground decorated with snowladen pine trees in gold hiramaki-e and inlaid with pewter details, the design extending over one side, unsigned; with tomobako storage box titled Sekisetsu ni matsu maki-e tsuzumi bako (Tsuzumishaped maki-e box with design of a snow-laden pine tree), the inside of the lid signed Heian makieshi Yukichi saku with seal Yu.

24cm x 28.5cm x 23cm (9 3/8in x 111/4in x 9in). (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

For another drum box by Yukichi, see Museum of Fine Arts, Boston, MFA Highlights: Arts of Japan, Boston, 2008, p.126.

Kamisaka Yukichi was the brother of Kamisaka Sekka (1866-1942), an influential figure in Kyoto art circles in the years spanning the late nineteenth to the early twentieth century. With his great interest in the power of design, he was instrumental in generating a twentieth-century reinterpretation of Rinpa. He often also collaborated on lacquer projects with his brother, Sekka conceiving the designs, and Yukichi realizing them.









305 *

A LACQUERED-WOOD MODEL OF A KAGO (PALANQUIN)

19th century

Of typical tapering rectangular form, with carrying pole, lacquered all over on the black ground with Nagata omodaka (water plantain) mon and scrolling foliage in gold hiramaki-e, the sides with sliding doors painted on the interior with Kano-style bird and flower pictures and fitted with a silk mat, the whole mounted with bronze fittings; unsigned. 31cm x 33.5cm x 25cm (121/2in x 131/4 x 9 7/8in), the carrying pole 92.7cm (361/2in) long. (2).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: an English private collection.

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takamaki-e and hiramaki-e with complementary designs, 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).

£1.500 - 2.000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: an English private collection.

307

A FINE LACQUER UCHI-YUMI (HALF BOW)

Late 18th/early 19th century Of typical form, lacquered in roiro-nuri with bands of gold and red-lacquered cord for strength and the grip of bound leather, signed to one end Yoshida Rokuzaemon Motochika with kao: with wood storage box inscribed Uchi-yumi Moro Yonedamura. 164cm (641/2in) long.

£3,000 - 5,000 JPY520,000 - 860,000 US\$4.800 - 8.000

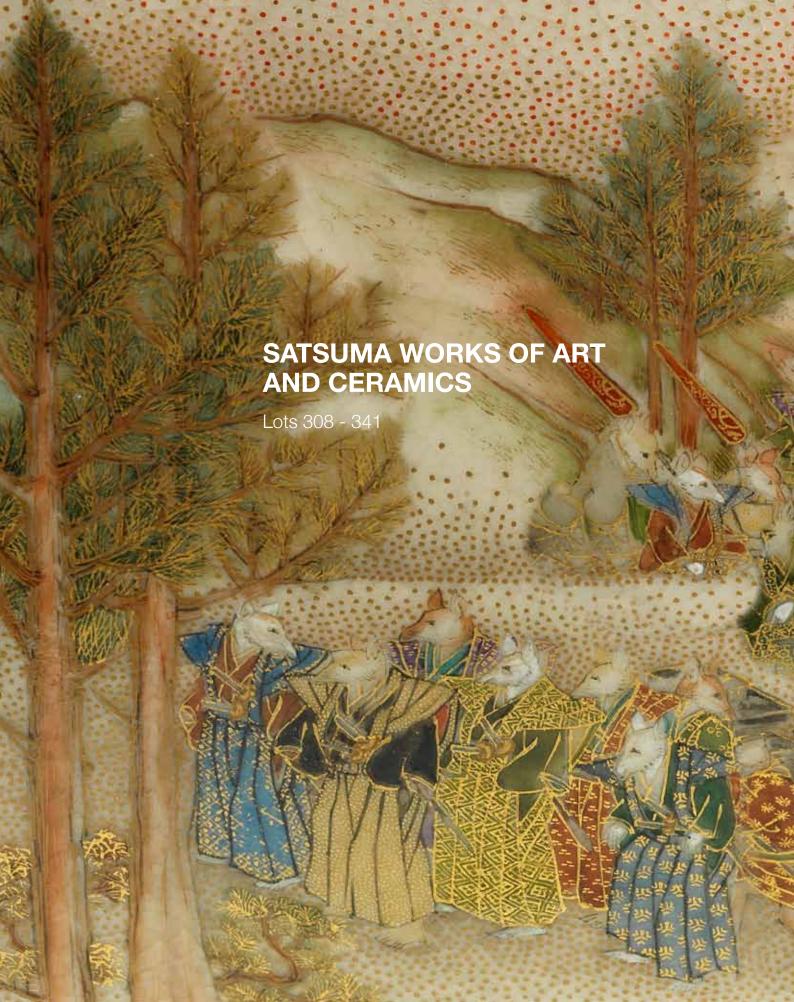
There were a number of archers with the name Yoshida Rokuzaemon, all members of the Hekiryu School of archers, founded by Yoshida Shigekata (1463-1543). Online bibliographical references suggest that Motochika may be the eleventh of the line, which would probably date him around the end of the 18th and into the early years of the 19th century.



(signature)



307 (detail)











SATSUMA EARTHENWARE

Property from a Belgian Private Collection (Lots 308-313)

308

A LARGE DEEP SATSUMA BOWL

By Kinkozan, Meiji Period

Decorated in enamels and gilt, the interior at the centre a profusion of peony blossoms surrounded by a group of elegantly attired women and children strolling along the shores of a lake during the hanami (cherry-blossom viewing) season, the exterior painted with a similar outdoor figural scene beneath a band of peony blossoms; the base signed Kinkozan zo. 12.8cm x 31.5cm (5cm x 12 3/8in).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

A LARGE DEEP SATSUMA BOWL

By Kozan, Meiji Period

Painted in enamels and gilt, the interior with four differently shaped panels enclosing figural and bird-and-flower motifs including a group of samurai conferring before battle, sparrows in flight amidst trailing wisteria and shrubs of peony and cherries on the shore of a lake, the exterior with a swarm of densely grouped minute cranes in flight; signed Kozan. 7.6cm x 18.3cm (3in x 71/4in).

£700 - 900 JPY120,000 - 160,000 US\$1,100 - 1,400





A SATSUMA VASE AND COVER

By Juzan, Meiji Period Decorated in enamels and gilt, the spherical ribbed body with a continuous design of different types of Chinese and Japanese vessels ranging from archaic bronzes, porcelain vases, lacquer chests and floor screens, baskets and chawan (tea bowls) used in the tea ceremony, on a crackled cream ground, the cover partially pierced with three floral apertures, surmounted by a chrysanthemum knop; signed Dai Nihon Kyoto Satsuma, Satsuma yakihin sara [...] Juzan ga. 14.7cm (53/4in) high. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

A SATSUMA CIRCULAR DISH

By Kinzan, Meiji Period

Decorated in enamels and gilt with a central square panel depicting the 14th-century samurai Kusunoki Masashige, who fought for Emperor Go-Daigo, in the accompany of his retainers, handing over a scroll on war strategy to his son Masatsura before departing for his final battle where Masashige meets his death, behind his tall banner bearing his kikusui (chrysanthemums on the water) crest reserved on a ground of overlapping circular panels enclosing geometric, floral, bird and butterfly motifs on a brocade ground; signed with seal Kinzan. 25.7cm (10 1/16in) diam.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900







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Lot 312 illustrated on page 221.

312

A CYLINDRICAL SATSUMA VASE AND COVER

By Okamoto Ryozan, Meiji Period

Painted in enamels and gilt, the body with two elaborately lobed panels depicting two courtesans with an attendant and a noble lady wearing a wide-brimmed hat and clutching a kagura suzu (jingle) visiting a draper's shop, separated by smaller panels enclosing landscape scenes, the shoulder applied with two handles in the form of bats, the cover pierced with three flower-shaped apertures and painted with stylised floral heads and swirling brocade cloth; signed with seal Ryozan kore o tsukuru. 9.2cm (3½in) high. (2).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900 313

A SQUAT FLATTENED-FORM SATSUMA VASE

Meiji Period

Painted in enamels and gilt, decorated with four lobed panels of different scenes including assorted fish and sealife, a Chinese emperor and three courtiers and a family on the shores of a lake and boating parties in the water, reserved on a ground of geometric motifs and seasonal flowers; unsigned. 11cm (41/4in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400



TWO SMALL SATSUMA VASES

By Kizan, Meiji Period

Painted in enamels and gilt, both decorated with a matching design of a wide band enclosing a procession of townspeople, street vendors, samurai, women and children, probably on the way to and from a fair, between narrow bands of seasonal flowers and geometric motifs, both signed with seal Kizan. 9cm (31/2in) high. (2).

£800 - 1,200 JPY140,000 - 200,000 US\$1,300 - 1,900

SATSUMA WARE Various Properties

314

A TALL OVOID SATSUMA VASE

By Kinkozan, Meiji Period

Finely painted in enamels and gilt, the body decorated with two large rectangular panels, enclosing a pair of pheasants strutting beneath branches of cherry blossoms overhanging a stream and a swarm of sparrows in flight and perched on stalks of foxtail millet in the other, reserved on a midnight blue ground of gilt floral and paulownia patterned ground; signed with seal Kinkozan. 45.3cm (17¾in) high.

£6,000 - 8,000 JPY1,000,000 - 1,400,000 US\$9,600 - 13,000







315



(316 - another view)



316

315 AN OVOID SATSUMA VASE

By Okamoto Ryozan, Meiji Period Finely enamelled with different outdoor scenes enclosed within two large rectangular panels, one depicting in the foreground elegantly attired ladies and children inside a teahouse along the shores of a lake during the hanami (cherryblossom viewing) season on the shores of a lake whilst itinerant entertainers are crossing a bridge on the right, the other with four egrets wading in a stream on the banks of which chrysanthemums and a maple tree are in bloom; the base signed Ryozan kore o tsukuru. 30.5cm (12in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



(317 - reverse)



Painted in enamels and gilt with a continuous vibrant spring scene of activities around the post station at Odawara on the Tokaido Road during the Edo period, showing palanquin bearers, women and children, a fishmonger, itinerant vendors and revellers in an upstairs room of a teahouse enjoying a hanami (cherry viewing) party; unsigned. 26cm (101/4in) high.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900





(317 - signature)



317 A TALL CYLINDRICAL SATSUMA VASE

By Okamoto Ryozan, Meiji Period

Decorated in enamels and gilt with three large rectangular panels enclosing different scenes, the upper panel depicting a pair of uguisu (bush warblers) perched on a flowering plum and a mokuren (magnolia) tree, the second panel with an outdoor view of women and children during the cherry-blossom viewing, the other depicting families visiting a shrine in autumn; the base signed Dai Nihon Kyoto Tojiki Goshigaisha Ryozan zo with the Yasuda Company trade mark. 37cm (14½in) high.

£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600



US\$1,300 - 1,900

320







321

A SATSUMA CANDLESTICK

By Kobaien, Meiji Period

In the form of a garden lantern constructed of three detachable sections, the central knopped cylindrical stem painted with a dragon above a formal border, beneath an hexagonal meshed lantern painted with the Rokkasen (Six Poets), supported on a stepped hexagonal base painted with plovers flying over breaking waves and key fret and surmounted by a domed cover painted with mon and karakusa ('Chinese grasses'), all in coloured enamels and gilding; signed Kobaien sei with kao and blue enamel Satsuma mon. 45cm (17¾in) high. (3).

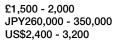
£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

321 *

TWO SATSUMA VASES

One by Hozan and one painted by Keizan for the Kinkozan Company, Meiji Period

The first vase 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 blossomviewing) 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; the second 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 windswept 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. (2).





(321 - reverse)



321







A SATSUMA KORO (INCENSE BURNER) AND A DISH

The dish by Kaizan, Meiji Period

The koro of globular form supported on three spreading feet and painted with panels of wisteria and plum blossom with wild flowers, divided by smaller panels of ho-o birds, in coloured enamels and gilding, the cover similarly painted with formal kiri, Satsuma crest mark, the signature erased, 24.7cm (934in) high; the dish of chrysanthemum form, elaborately painted with a central panel of holiday makers passing a chaya (tea house) overlooking a bay, surrounded by a border of smaller panels depicting ladies at various pursuits including visiting a festival, an outing of courtesans and attendants and a noble lady being carried in a palanquin separated by panels of hydrangeas, maple leaves and formal designs, the underside with four clustered groups of brocade sashes, signed Kaizan sei, 18.6cm (7 3/8in) diam. (3).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



(323 - signature)



A SATSUMA TEASET FOR TWO

By Yabu Meizan, Meiji Period

Comprising a teapot and cover of ovoid form, 14cm x 19cm (51/2in x 71/2in); a squat globular sugar basin and cover with two looped handles, 15.5cm (6 3/4in) wide; a milk jug, 12cm (4 1/8in) wide; and two cups, 10.5cm (4 1/8in) wide and saucers, 13.4cm (51/4in) diam.; each painted in subdued enamels and gilding with a sparrow flying among trailing wisteria, each signed with gilt seal Yabu Meizan. (10).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

324

A SATSUMA OVOID VASE

By Yabu Meizan, Meiji Period

Delicately painted in enamels and gilt with branches of maple trailing from the short everted neck of the vase and extending down towards the foot, reserved against a plain, crackled cream ground; signed on a gold seal Yabu Meizan. 24.6cm (9 5/8in) high.

£2,500 - 3,500 JPY430,000 - 610,000 US\$4,000 - 5,600



324











(325 - details)



A COMPLETE SATSUMA TEA SET

By Yabu Meizan, Meiji Period

Comprising: a tea pot and cover of ovoid form, painted on one side with scenes of boys playing at battles during the Boys' Festival and girls kneeling before a hinadan (display platform for dolls) during the Girls' Festival, beneath an elaborate border of densely-clustered peonies and foliage in coloured enamels and gilding, 12.2cm x 16cm (4 13/16in x 6 5/16in); a sugar bowl and cover similarly painted with children playing before a shrine to Inari, the fox messenger of the rice god and boys beside a kadomatsu (pine display during the New Year), imitating samurai, 15.2cm (6in) wide; a milk jug painted with boys gathered around their companion drawing a landscape painting, and girls playing a game over a multi-coloured mat, 10.2cm (4in) wide; six matching cups decorated with children at various leisurely pursuits:

- 1) Boys playing fukiya (blowpipe) and girls making flower arrangements
- 2) Boys and girls playing musical instruments
- 3) Boys reading books and girls playing the card game hyakunin isshu
- 4) Boys drinking tea and girls sewing
- 5) Boys playing the fan tossing game and girls at origami
- 6) Boys playing go and girls participating in a tea ceremony

each 9.5cm (3¾in) wide; and six saucers painted with an elaborate border of densely-clustered peonies and foliage, each 11.7cm (4 5/8in) diam.; each signed with gilt seal Yabu Meizan. (17).

£15,000 - 18,000 JPY2,600,000 - 3,100,000 US\$24,000 - 29,000

326 *

A DEEP 'U'-SHAPED SATSUMA BOWL

By Kozan, Meiji Period

Finely painted in enamels and gilt with a continuous scene on the exterior of the kitsune no yomeiri (foxes' wedding), depicting a procession of foxes in human attire winding their way through the rice fields, one group carrying the bride in a norimono (ceremonial palanquin) whilst the groom is shown waiting at the foot of a torii gate surrounded by witnesses, the interior well with two tennin playing the biwa surrounded by a band of elaborately tasselled jewels suspended from the rim, the base signed with rubbed gilt signature Kozan sei; with wood storage box and a silk bag. 9.3cm x 9.2cm (3 5/8in x 3½in). (3).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800



(326 - signature)



326







A SATSUMA PART TEA SERVICE

By Seikozan and Kinkozan, Meiji Period

Comprising a teapot and cover, 12.7cm (5in) high, a milk jug, 9cm (3½in) 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; the coffee cup and saucer 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) diam. (10).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

A SMALL DEEP SATSUMA BOWL

By Shizan, Meiji Period

Painted in enamels and gilt, the exterior decorated with two lobed panels, one enclosing figures within the interior of a samurai mansion gathered around an irori (sunken hearth) with a large kettle suspended from the ceiling and the other two exotic long-tailed birds hovering over white clematis, the interior depicting a swarm of butterflies caught in a net; the base signed with seal Shizan.

5.7cm x 12.5cm (21/4in x 4 7/8in).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400







329

A SATSUMA JAR AND COVER

By Okamoto Ryozan, Meiji Period

Of broad baluster form, painted with spring and autumn scenes of a maple-viewing party and an indoor scene of ladies and children engaged in musical pursuits, divided by two smaller panels respectively painted with a large bird on a perch and different species of insects, all in coloured enamels and gilding, the cover similarly painted with a central panel of a ho-o bird within a border of flowers and brocade designs, the shoulder with a band of overlapping fans and the foot with a panels enclosing geometric patterns; signed Dai Nihon Kyoto Tojiki Goshigaisha Ryozan (the latter half of the signature rubbed). 16.8cm (6 9/16in) high. (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

330

A TALL SATSUMA-STYLE VASE IN THE FORM OF A THICK **SECTION OF BAMBOO**

By Makuzu Kozan, Meiji Period

Decorated in enamels and gilt with two fan-shaped panels enclosing two korai uguisu (black-naped oriole) perched on flowering white plum branches and a pair of exotic long-tailed birds on pomegranate branches on the other, beneath bird roundels on a horizontal wide band of shippo-tsunagi (tied cash) each panel signed signed Gyoku [...] ga for the painting; the bottom of the vase along the side Makuzu Kozan zo within a double-gourd cartouche; the base with impressed signature written in full in a narrow double-gourd-shaped seal Makuzu Kozan zo.

41.5cm (161/4in) high.

£1,000 - 1,500 JPY170.000 - 260.000 US\$1,600 - 2,400





(330 - signature)



(330 - signature)

330





A SATSUMA MODEL OF A TETHERED EAGLE

Meiji Period

Painted in enamels and gilt, the bird of prey perched in a portrait-like pose with all its wings drawn in on a section of an elaborately decorated brocade cloth partially draped over a tall wood stand supported on a square four cabriole-legged base; unsigned. 34.3cm (131/2in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

332

A SATSUMA MODEL OF A BOAR

Meiji Period

Painted in enamels and gilt, the sow standing with its two young at its feet, on a rocky mound painted with a variety of foliage and narcissus plants, in front of a gnarled tree trunk, painted with trailing vine and applied with leafy foliage in relief; unsigned. 35cm (131/4in) high.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900



OTHER CERAMICS Various Properties

333 *

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).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

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.

334

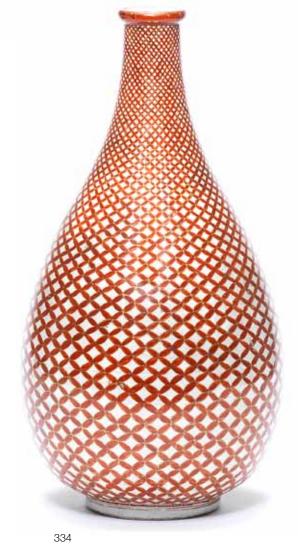
A KO-IMARI BOTTLE VASE IN KO-KUTANI STYLE

Late 17th/early 18th century

Of pear shape with tall, slightly everted neck, painted all over with a netting design in iron red with gilt details; inscribed with an illegible painted mark. 36.9cm (141/2in) high.

£2,000 - 2,500 JPY350,000 - 430,000 US\$3,200 - 4,000

For a bottle vase of the same form, see Idemitsu Museum of Art, Ko-Kutani, Idemitsu Museum of Art, Tokyo, 2004, no.83. See also Soame Jenyns, Japanese Porcelain, Faber and Faber, London, 1965, no.82a.





335 W

A LARGE PAIR OF KO-IMARI JARS AND AND COVERS

Circa 1700

Each of baluster form with cylindrical neck, painted with two scenes of a lady accompanied by a young girl attendant holding a parasol over her mistress, among chrysanthemums and overhanging flowering cherry branches on which long-tailed birds perch, all in coloured enamels and gilding, the shoulders similarly painted with formal panels among birds in streams and the covers with similar scenes, each surmounted by a standing girl holding a spray of cherry blossom; with two wood stands. Both 92cm (361/4in) high incl. stand. (6).

£6,000 - 8,000 JPY1,000,000 - 1,400,000 US\$9,600 - 13,000

Provenance:

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th and 19th centuries, and thence by descent to the present owners.



A RARE IMARI BLUE AND WHITE PORCELAIN SPIRIT KEG Early 18th century

In the form of a cheerful drunken Dutchman smiling as he sits astride a barrel, holding aloft a small bottle with one hand and a stemmed wine glass with the other, the barrel resting on a rectangular base moulded with scrolls and painted in underglaze blue with simplified flowers and foliage, the man's buttoned coat spreading out over his splayed legs and his detachable head topped by a loose cap adorned with pompoms and a gilt and red enamelled plume. 35cm (13¾in) high. (2).

£50,000 - 60,000 JPY8,600,000 - 10,000,000 US\$80,000 - 96,000

For a similar example, see Christiaan J. A. Jörg, Fine and Curious Japanese Export Porcelain in Dutch Collections, Hotei Publishing, Amsterdam, 2003, p.288, no.364. A polychrome example is illustrated, ibid., p.289, no.365.

For variations on the theme decorated in cobalt blue and in coloured enamels, see Kyushu Ceramic Museum, The Voyage of Old-Imari Porcelains, Arita, 2000, pp.64-65.

Ceramic models of figures on barrels were produced during the 18th century as 'follies' in the Netherlands and other European countries. Some variations were produced in Delft factories, decorated in polychrome enamels as well as in underglaze blue, the latter being somewhat rarer, and they would have been originally fitted with a metal tap at one of the barrel.





337 W

A PAIR OF LARGE SPHERICAL IMARI JARS

19th century

Boldly painted with a continuous design of a dragon and ho-o bird amid turbulent water, in green, red, white enamels, with underglaze blue and gilding, marked Iwa; supported on Chinese unassociated elaborately carved wood stands raised on four legs, carved with masks and trailing flowerheads, a marble panel inserted in the top; and domed wood covers carved in relief with ho-o birds. Both jars 47.8cm (18 13/16in) diam., both stands 39cm (15 3/8in) high. (6).

£2,500 - 3,500 JPY430,000 - 610,000 US\$4,000 - 5,600

338 *

A BIZEN-WARE KORO (INCENSE BURNER)

Late Edo Period

Consisting of a fine stoneware body in the form of a cha-usu (tea grinder) surmounted by a cockerel, the cha-usu painted grey, the interior unpainted, the cockerel perched on the cover, with white feathers, yellow beak, and red comb and wattles; with fitted wooden storage box with paper label Iro-e Bizen niwatori ni chausu koro (Decorated Bizen-ware incense burner in the form of a tea grinder). 35cm (13¾in) high. (3).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900







(340 - signature)

339 W

A TALL IMARI VASE AND COVER

Circa 1900

Painted in enamels and gilt with two famous writers, perhaps intended for Sugawara Michizane and Murasaki Shikibu, beneath a pomegranate tree enclosed within elaborately shaped panels reserved on a ground of overlapping circular cartouches containing figural, floral and bird-and-flower motifs, the high domed cover similarly decorated and surmounted by a finial in the form a shishi playing with a reticulated ball. 93cm (361/2in) high. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

340

A LARGE OVOID PORCELAIN VASE

By Kanzan Denshichi (1821-1890) of Kyoto, Meiji Period Painted in coloured enamels and gilding with a legendary scene perhaps intended for Ninigi, grandson of Amaterasu, scattering rice into a turbulent stream while an attendant on behalf of his master awaits the rice downstream on the reverse, accompanied by courtiers, the shoulder applied with two handles in the form of mythological creatures holding a ring in their mouths, the neck with panels enclosing formal flowers; the base signed Dai Nihon Kanzan sei. 56.2cm (22in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400





(341 - signature)

341

340



(signature)





Lot 341 illustrated on page 239.

A TALL SLENDER OVOID PORCELAIN VASE

By the Fukagawa Company, 20th century Painted in underglaze blue and enamels with a moonlit autumnal scene of a quail partially concealed by tall stalks of millet, the seeds of yellow enamel; the base signed in underglaze blue Fukagawa sei. 38.1cm (15in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

A GROUP OF CERAMICS BY ROSANJIN Property from a Japanese Private Collection (Lots 342-345)

342 *

A PAIR OF PORCELAIN HI-IRE (MINIATURE BRAZIERS)

By Kitaoji Rosanjin (1883-1959)

Each thrown from porcelain clay, of almost cylindrical form with a recessed foot and undercut rim (both formed by shaving away the still-wet clay), the base and lower part of the interior unglazed, the remaining surfaces with a clear glaze, decorated in overglaze enamels with freely brushed vertical strips of red, yellow and green, some of them extending to the foot ring, the centre of the base with a circle of overglaze green enamel marked in black enamel with the single character Ro; with tomobako, the lid titled Mugi....hi-ire, signed with the Chinese character Rosanjin with seal Rokyo; with lacquered-wood storage box. Both 10.2cm (4in) high. (4).

£5,000 - 6,000 JPY860,000 - 1,000,000 US\$8,000 - 9,600

The hi-ire is a small brazier, which can be made from ceramic, metal, or lacquer, used in the tea ceremony as well as for traditional tobacco smoking, the incense game and other activities. Rosanjin's decoration reinterprets the graphic abstraction of Momoyama-period (1573-1615) stonewares such as Shino and Oribe and transfers them to the more recent medium of porcelain.







343

343 *

A TSUBO (STORAGE JAR)

By Kitaoji Rosanjin (1883-1959)

Of typical squat medieval form, the coil-built body widening from a broad base to a curved shoulder, with a narrow out-turned mouth, the grey clay covered in a translucent glaze, painted in iron brown-black glaze with an abstract design of seven pine trees and three birds, with tomobako, the lid titled E-Seto hana-ire and signed with the katakana symbol Ro; with lacquered-wood storage box. 24.2cm (91/2in) high. (3).

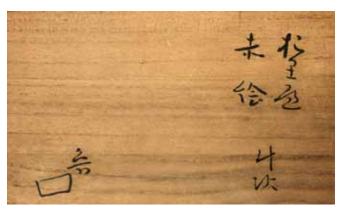
£10,000 - 15,000 JPY1,700,000 - 2,600,000 US\$16,000 - 24,000

For another example of an iron-glaze decorated jar, see Sidney B. Cardozo and Masaaki Hirano, The Art of Rosanjin, Tokyo, New York and San Francisco, 1987, pl.82. The painting of the trees on the present jar is similar to two paintings in ink on paper reproduced in the same publication, plates 97 and 99.



(box inscription)





(box inscription)





(signatures)

A SET OF TWO SHIRUTSUGI (SAUCE POURERS)

By Kitaoji Rosanjin (1883-1959)

Comprising a stoneware sauce pourer with handle, lid and spout, the stoneware body with crackled cream glaze on the interior and a pinkish glaze on the exterior, decorated in iron brown and copper green with abstract leaf designs, the base incised with the katakana symbol Ro, 10.2cm (4in) high; and a porcelain sauce pourer with spout and inset lid, the interior with a clear glaze, the exterior with an unevenly applied oxblood-red glaze, the neck with abstract vertical leaves in painted overglaze enamels, the base painted in red with the katakana symbol Ro, 8.2cm (31/4in) high; with tomobako, the lid titled Oribe aka-e shirutsugi and signed with the Chinese character and katakana symbol Ro; with lacquered-wood storage box. (6).

£4,000 - 5,000 JPY690,000 - 860,000 US\$6,400 - 8,000



345 *

A SET OF SIX KUMIDASHI (WIDE-MOUTHED TEA-BOWL)

By Kitaoji Rosanjin (1883-1959)

Each thrown from stoneware clay, of almost hemispherical form with a tall footring, lightly cut with concentric circles to the interior and vertical striations to the exterior, with unevenly dipped creamy and greyish glazes, the base of each bowl incised with the katakana symbol Ro; with tomobako, the lid titled Kofuki kumidashi (roku) and signed with the Chinese character and katakana symbol Ro; with lacquered-wood storage box and framed letter from the commissioner explaining the uses of the bowls. Each approx. 11.5cm (41/2in) diam. (9).

£2.500 - 3.000 JPY430,000 - 520,000 US\$4,000 - 4,800

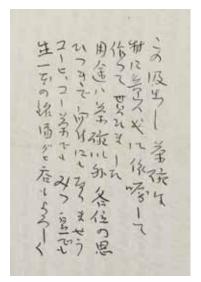
The term *kumidashi* appears to refer to a tea bowl whose mouth diameter is greater than its height. The accompanying letter offers a rare insight into one of Rosanjin's client's thoughts about his purchase:

この汲出し茶碗は特に魯山人氏に依嘱して作って貰ひました 用途は茶碗以外各位の思いつきで向付にも使いませう コーヒー、コー茶でもみつ豆でも生一本の銘酒グヒ呑もよろしく

These kumidashi tea bowls were a special order commissioned from Rosanjin. There are all sorts of different ways they can used other than as tea bowls, according to individual taste, for example as serving bowls for food, or for coffee, black (non-Japanese) tea, boiled beans or fine sake.



(box inscription)





(signature)

(letter)

CLOISONNÉ ENAMEL WORKS OF ART

Lots 346 - 361











CLOISONNÉ ENAMEL Property from a Belgian Private Collection (Lots 346-349)

FOUR CLOISONNÉ ENAMEL VASES

Meiji Period

Comprising two matching pairs, the first worked in gilt wire with a flock of cranes in flight over stalks of flowering lilies and chrysanthemums reserved on a pale-blue ground, unsigned, 19.7cm (73/4in) high; the second pair of slender ovoid form worked in gilt wire with a solitary shijukara (Japanese tit) perched or flying over stalks of flowering lilies and chrysanthemums on an apricot ground, unsigned, 39.2cm (15 3/8in) high. (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

347

A HEXAGONAL CLOISONNÉ JAR AND COVER

Worked in gilt wire of varying gauge with six lobed panels enclosing different bird-and-flower scenes including uzura (quail) foraging for food among shrubs of bush clover, sagi (egrets) wading in an iris pond, three tsuru (cranes) standing beside stalks of chrysanthemums and crows in flight over lilies and hydrangeas, all reserved on a ground of densely clustered chrysantheumum heads and karakusa ('Chinese grasses'), the hexagonal form cover decorated with a coiled dragon and surmounted by a tear-shaped knop; unsigned. 25.5cm (10in) high. (2).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900



FOUR CLOISONNÉ ENAMEL VASES

Meiji Period

Comprising two matching pairs, one worked in gilt wire with a night view of a swarm of fireflies hovering over a river on a pale-grey ground beneath a neck of overlapping differently patterned brocade, unsigned, 25.5cm (10in) high; the second pair of rectangular rounded form, worked in gilt and silver wire with four elaborately shaped panels, the larger ones enclosing a phoenix and a dragon, the smaller side panels with sparrows and butterflies, all reserved on a red ground scattered with chrysanthemum blossoms floating on a stream, unsigned, 31.5cm (12 3/8in) high. (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

349

A PAIR OF GREY CLOISONNÉ ENAMEL VASES

By Kawano Yoshitaro (active 1875-1940), Taisho Period Of ovoid shouldered form with short everted necks, each decorated in silver-wired and *musen* enamel with a *rakan* seated on a rock above a waterfall, the neck with a band of formal tasselled design; the base stamped with mark Yokohama shi Kawano zo. 31cm (12 1/8in) high. (2).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900





349







350

OTHER PROPERTIES

350

A PAIR OF CLOISONNÉ ENAMEL OVOID VASES

Meiji Period

Of ovoid form with short everted necks, each bearing a lustrous black ground and worked in silver and brass wired enamel with clumps of wild chrysanthemums and daffodils growing beside a stream on rocky ground at the base of a flowering prunus tree, *unsigned*; with two wood boxes. Both 18.4cm (71/4in) high. (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

351 *

A CLOISONNÉ ENAMEL VASE

Style of Hayashi Kodenji, Meiji Period

Of tapering shouldered form, decorated on the lustrous black ground with a sparrow perched on a flowering cherry branch with wild chrysanthemums below, worked in gold-and-silver wired enamels, the neck and foot with formal designs and the base of mottled enamel, unsigned; with a wood storage box. 17.8cm (7in) high. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

352 *

A CLOISONNÉ ENAMEL OVOID VASE

By Hayashi Chuzo, Meiji Period

Finely worked in gilt wire and decorated with *suzume* (sparrows) flying among wild flowers growing at the base of a maple tree, the slender twisted trunk of which is overgrown with trailing purple and white wisteria, the reverse with three stalks of irises, the neck and foot with a band of formal floral motifs, the base signed with impressed mark *Chu*; with wood storage box. *31cm* (121/4in) high. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400







353 *

TWO CLOISONNÉ ENAMEL VASES

By Ogasawara Shuzo, Meiji Period

Almost forming a pair, each of broad ovoid form, with short everted neck, worked in silver wire and decorated on the black ground with butterflies hovering over stalks of nadeshiko (pinks), the necks and fee with enamelled panels enclosing formal designs, both bases stamped with the characters Shuzo within a oval reserve; with two wood storage boxes. 13cm (5 1/8in) high and 12.5cm (4 7/8in) high. (4).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

354 *

A CLOISONNÉ ENAMEL HEXAGONAL VASE

Meiji Period

Intricately worked in silver and gold wire with three sparrows perched and in flight among trailing wisteria, the reverse with stalks of chrysanthemums, the neck and foot with a band of shield-shaped panels enclosing stylised floral motifs, all reserved on a midnight-blue ground, unsigned; with wood storage box. 18.5cm (71/4in) high. (2).

£3,000 - 4,000 JPY520,000 - 690,000 US\$4,800 - 6,400



354





355 *****

A CLOISONNÉ ENAMEL VASE AND BOX

Meiji Period

The vase of shouldered form, bearing a midnight blue ground, worked in gold wire and decorated with a *hojiro* (meadow bunting) wheeling in the air over tall stalks of flowering windswept *tsutsuji* (azalea) and grasses, the shoulder with a swirling brocade of floral designs, the foot with a band of shield-shaped panels enclosing floral heads, *unsigned*, 18.5cm (7½in) high; the box of rounded rectangular form, worked in gold wire with a design of bamboo trees and flowering roses, a *suzume* (sparrow) flying overhead, the interior lined with brocade, *unsigned*, 5.1cm x 13.4cm x 10.5cm (2in x 5½in x 4 1/8in); with wood storage box. (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

356 *

A MINIATURE SLENDER OVOID CLOISONNÉ ENAMEL VASE

By Hayashi Kodenji, Meiji Period

Worked in gold wire with a profusion of seaonal flowers including *fuji* (wisteria), *kiku* (chrysanthemums), *kikyo* (Chinese bellflowers), *yuri* (lilies), *mokuren* (magnolia), all reserved on a midnight-blue ground, applied with a silver foot and rim, the base signed *Aichi Hayashi saku* and stamped with the Hayashi lozenge-mark. 11.7cm (4 5/8in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400



(signature)



A LARGE DEEP CLOISONNÉ ENAMEL AND PARTIAL PLIQUE-À-JOUR BOWL

By Ando Jubei, Meiji Period

The entire rim delicately worked in silver wire and totai-jippo with a band of interwined branches of flowering, supported on a silver mounted ring foot, on a black ground; the base signed with the silver wire mark of Ando Jubei and stamped jungin (pure silver). 8cm x 18.5cm (3 1/8in x 71/4in).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

A CLOISONNÉ ENAMEL VASE

Meiji Period

Supported on three tapering tall feet, worked in silver and musen wire with a family of ducks swimming in calm rippled waters, two ducks in flight on the reverse, all reserved on blue-gry ground, the plumage of the ducks delineated in silver wire, the rim applied in silver; unsigned. 21cm (81/4in) high.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900



358







A CLOISONNÉ ENAMEL KORO (INCENSE **BURNER) AND COVER**

359

Worked in predominately musen (wireless) enamel with a shoal of five masu (sea trout) swimming in still water on a blue-grey turquoise ground, the fishes' eyes highlighted in gilt wire, applied with silver rims, the cover partially pierced with three apertures in the form of petals; *unsigned*. 8.5cm (3 3/8in) high. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

360 *

A CLOISONNÉ ENAMEL MINIATURE VASE

Meiji Period

The globular body surmounted by a tall, slightly everted neck, worked in silver wire with two cockerels confronting each other before a cock fight beneath trailing wisteria, the foot with band enclosing formal floral designs; the base stamped with unidentified concentric circles mark. 12cm (4¾in) high.

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900



(signature)







361

A CLOISONNÉ ENAMEL JAR AND COVER

By Namikawa Yasuyuki (1845-1927), circa 1890 Of almost spherical form, worked in silver and gilt wire with a pair of scaly coiled dragons in shades of translucent brown reserved on a midnight-blue ground, the shoulder and foot with a stylized floral border, applied with a gilt brass rim and foot, the cover surmounted with a chrysanthemum finial; signed on a silver tablet Kyoto Namikawa. 10.2cm (4in) high. (2).

£10,000 - 15,000 JPY1,700,000 - 2,600,000 US\$16,000 - 24,000

A very similar vase by Namikawa Yasuyuki 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, vol.III, Enamel, no.7.

IRON, SILVER, BRONZE AND OTHER METALWORK

Lots 362 - 407













(362 - signature)



(363 - signature)

IRON AND OTHER SHAKUDO WORKS OF ART

Various Properties

AN INLAID IRON TAPERED GLOBULAR TETSUBIN (KETTLE) AND COVER

By Asai of Kyoto, Meiji Period Worked in slight silver and gold nunome-zogan with two elaborately lobed panels, one depicting the famous Kinkakuji Temple in Kyoto and the other the Togetsukyo Bridge in Arashiyama, all reserved on a ground of chrysanthemum crests and bird roundels floating on a fragmented key-fret ground, the neck with with a band of fruiting vine, the cover similarly decorated with chrysanthemum heads floating on a textile-weave ground and surmounted by a gourd-shaped finial; signed in a rectangular reserve Kyoto Asai seizo. 16cm (61/4in) high, excl. handle. (2).

£1,200 - 1,800 JPY210,000 - 310,000 US\$1,900 - 2,900

363 *

AN INLAID IRON KASHIBAKO (CONFECTIONERY **BOX) AND COVER IN THE FORM** OF A SIMULATED BASKET

By Shobi, Meiji Period

The cover inset with an iron circular panel decorated in gold, copper and shibuichi takazogan with a sparrow feeding its young in a nest suspended above windswept stalks of bamboo, another sparrow in flight framed within a simulated bamboo border, the edges of the cover and box decorated with a band of key fret rendered in gold hirazogan, the iron handle similarly cast with a bat hovering among wisps of stylised clouds, the foot with semi-circular patterns, the interior silver-lined, signed with seal Shobi; with wood storage box. 16.5cm x 25cm (61/2in x 93/4in). (3).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800



363







AN INLAID IRON RECTANGULAR BOX AND **COVER WITH ENSUITE TRAY**

Komai-style, Meiji Period Decorated throughout in gold nunome-zogan, the

removable cover depicting an exotic long-tailed cockerel perched on a leafy branch, its feathers trailing over two sides of the box, the front side with sprays of chrysanthemums, the rectangular tray decorated with cherry blossoms and foliage, all reserved on a plain matt black damascened ground; both stamped with a double-mountain mark, with wood storage box. The box 3.5cm x 9.5cm x 7.8cm (1 3/8in x 3¾in x 3in), the tray 11.2cm x 12.8cm (4 3/8in x 5in). (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

367 *

TWO INLAID MINIATURE IRON PIECES

By Komai of Kyoto, Meiji Period Comprising a pear-shaped vase decorated in gold nunome-zogan with a dragon prowling in the foreground and a snow-decked Mount Fuji in the distance, signed with seal Koma, 11cm (41/4in) high; the second a box and cover similarly worked in gold nunome-zogan with a temple compound in Kyoto, the sides with a repeat geometric pattern, the base signed with seal Kyoto Komai, 2cm x 4cm x 3.5cm (3/4in x 11/2in x 1 3/8in). (3).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800







(signature)



A PAIR OF SMALL INLAID IRON VASES

By Moriguchi, Meiji Period

Of slender ovoid form, decorated in the manner of the Komai workshop with birds and flowers in gold inlay, in diagonal panels, divided by panels of formal brocade designs in silver inlay, the shoulder and neck with grape vine in similar style, signed in seal form Moriguchi; with two storage boxes. Both 15cm (5 7/8in) high. (4).

£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

369

AN INLAID IRON BOX AND COVER

By the Komai Company of Kyoto, Meiji Period Decorated in typical gold and silver nunome-zogan, the multi-lobed removable cover decorated in silver, gold and copper takazogan with Lady Murasaki seen through a katomado window with the sudare (bamboo blind) pulled up, seated at a low Chinese lacquer writing table, her brush poised above the paper as she ponders within a moonlit landscape of cranes in flight over undulating hills, the upper section embellished with trailing vine and chrysanthemum heads, the detachable drawer and lower section with alternating panels of buildings and assorted birds and insects hovering over seasonal flowers and plants; signed Dai Nihon Kyoto no ju Komai gen sei. 9.7cm x 13.2cm x 11.2cm (3 13/16in x 5 1/8in x 4 3/8in). (3).

£5.000 - 8.000 JPY860,000 - 1,400,000 US\$8,000 - 13,000





(370 - interior)



AN INLAID IRON RECTANGULAR MINIATURE CABINET

Komai style, Meiji Period

Raised on four tall bracket feet, the pair of hinged doors opening to reveal three removable drawers, applied throughout in gold nunome-zogan the doors decorated with a pagoda and a pair of cranes flying above pine trees, the scroll top with a dragon emerging from tumultuous waters and a snow-capped Mount Fuji rising in the distance, the sides with different birds perched among seasonal flowers, the inside with cuckoos flying over an iris pond, the inside of the doors with a phoenix, the reverse with a pagoda, shrine and thatched dwellings nestled among pine trees, all reserved on a plain matt black damascened ground; the base stamped with the doublemountain mark. 12.7cm x 10.1cm x 5.1cm (5in x 4in x 2in).

£2,000 - 3,000 JPY350,000 - 520,000 US\$3,200 - 4,800

Provenance: an English private collection.

TWO INLAID IRON PIECES

One by Yoshiyuki, Komai style, Meiji Period Both decorated in gold *nunome-zogan*, the first a cigarette case decorated with a peacock perched on a rocky crag and a peahen strutting beneath, the inside of the lid stamped with the doublemountain mark, signed Yoshiyuki saku, 9.1cm x 7.1cm (31/2in x 23/4in); the second a lobed rimmed saucer, decorated with a central circular panel showing a rural retreat set within the Kyoto landscape, unsigned, 12cm (4¾in) diam. (2).

£800 - 1,200 JPY140,000 - 210,000 US\$1,300 - 1,900

AN INLAID IRON KORO (INCENSE BURNER) AND COVER

By Kajima Ikkoku II (Mitsuaki, 1846-1925), circa 1890

The body of ovoid form and raised on four bracket feet, decorated with two large shield-shaped panels enclosing contrasting scenes, one of Jikokuten rendered in gold, silver and bronze honzogan standing on a bed of cloud and wielding a sword on a russet-brown ground, the other of Kannon in gold and silver honzogan lying on a lotus leaf surrounded by a silver ground of simulated waves, all reserved on a polished geometric-patterned ground worked throughout in nunome-zogan scattered with overlapping roundels of mythological beasts, the domed cover decorated with two phoenixes in flight among sprays of paulownia and surmounted by an elaborate rounded square knop, the shoulder applied with two upright double-slab handles similarly worked in gold and slight silver honzogan with stylised foliage and floral roundels, the inside lined in silver; the base signed in a gold rectangular reserve in shosho script Mitsuaki. 14.3cm (5 5/8in) high. (2).

£20,000 - 30,000 JPY3,500,000 - 5,200,000 US\$32,000 - 48,000

Kajima Ikkoku II, whose alternative name was Mitsuaki, was the eldest son of Ikkoku I (circa 1820-82) and inherited the title upon his father's death. He worked in Tokyo and was well known for his nunomezogan work. 1

Notes:

1. Wakayama Takeshi, Kinko jiten (A Dictionary of Metalworkers), Token Shunju Shinbunsha, Tokyo, 1999, pp.78-79 and p.368.



(signature)











AN INLAID IRON MINIATURE CABINET

By Komai of Kyoto, Meiji Period

Supported on four bracket feet, the front fitted with three removable drawers decreasing in height towards the top, lavishly worked throughout in gold *nunome-zogan*, decorated with generic seasonal bird-and-flower scenes and famous landmarks in Kyoto set in rural landscape, the top applied with a rounded ring handle; the base scattered with cherry blossoms and chrysanthemum heads in gold and silver honzogan and signed in a rectangular reserve Komai sei, with wood storage box.

7.6cm x 7.6cm x 5.8cm (3in x 3in x 21/4in). (2).

£3,500 - 4,500 JPY610,000 - 780,000 US\$5,600 - 7,200

374 *

AN INLAID SHAKUDO KETTLE IN THE FORM OF A KAMO-NASU (AUBERGINE)

By the Hattori Company, Meiji Period

The vegetable naturalistically rendered with a glossy purple patina and decorated in silver, bronze and gilt takazogan with a single egret wading in a lotus pond, the removable cover carefully worked to imitate the texture of the stalk and slightly bent over to form the finial; the base stamped with the mark of the Hattori Company, with wood storage box. 16cm (61/4in) high incl. handle. (3).

£2,500 - 3,000 JPY430,000 - 520,000 US\$4,000 - 4,800





SILVER AND SHIBUICHI WORKS OF ART Various Properties

375 *

SIX SILVER BONBONNIÈRES (MINIATURE CONTAINERS FOR **CONFECTIONERY)**

Meiji/Taisho Period

Comprising six special gift containers of different forms:

A ten-plate sujibachi-kabuto (helmet) with demon-head forecrest, the fukigaeshi and mabizashi engraved with a chrysantheumum crest, unsigned, 4.5cm x 6cm (13/4in x 2 3/8in);

A Chinese-style clothes box, of octagonal form, supported on four legs and decorated with a red-lacquered Ju character on the cover, the base stamped Jungin Miyamoto zo, 4.4cm x 6cm (13/4in x 2 3/8in);

A bird cage containing a long-tailed bird on a perch, the edge of the cage applied with a silver imperial kiku-mon in relief, unsigned, 7.3cm x 5.1cm (2 7/8in x 2in);

A small gourd with the the handle formed as a trailing vine creeper on which a small bird perches, unsigned, 7.9cm x 7.6cm (3 1/8in x 3in);

Daikoku's mallet, pierced with a yin-yang symbol on a simulated wood grain ground, unsigned, 6.3cm (21/2in);

A tsuzumi (portable hand drum), of typical form, with stamped mark Silver, 4.2cm (1 5/8in) high;

With wood storage box. (10).

£5,500 - 6,000 JPY950,000 - 1,000,000 US\$8,800 - 9,600

Identical models of the bird cage and the helmet are illustrated and published by Sensu Tadashi (ed.), Koshitsu no bonbonieru (Imperial Silver Bonbonnieres), Abe Shuppan, Tokyo, 2009, p.28, no.43 and p.45, no.88, respectively.

The word bonbonnière denotes a container for bonbons (confectionery), but in Japan it took on a different meaning and refers to special boxes produced in limited numbers for use by the Japanese imperial Family as commemorative gifts for guests at celebratory occasions. This custom started in the late 19th century is still practised today.





(376 - signature)



A COMPLETE SET OF FIVE SILVER CHATAKU (TEA SAUCERS)

By Sekisen for the Yoshiharu Company, dated 1879 Each engraved in katakibori and kebori with a different seasonal plant or flower, respectively decorated with a sprig of chrysanthemum, orchid, plum, bamboo and a pine tree, each with an engraved signature *Sekisen* and an inscription alluding to the season and plant, all stamped on the base with impressed seal Yoshiharu; with a wood storage tomobako, titled Shikunshi romatsu, ginchataku, gokyaku (Four gentlemen and old pine tree, silver tea cup saucers, set of five), the inside of the lid dated and signed tsuchinoto-u haru, Sekisen [...] (Spring in the year of the rabbit [1879], Sekisen [...]) with two seals Seki and Sen. Each 9.5cm (3¾in) diam. (6).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400





(378 - signature)

377 *

A PAIR OF SILVER VASES

By Yoshimasa, Meiji Period

Each of ovoid form, with short everted neck, engraved with sparrows in flight, in katakiri and kebori, each signed Yoshimasa sen and silver mark jungin; with a wood storage box. Both 15cm (5 7/8in) high. (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

A SILVER, BRONZE AND ENAMELLED KORO (INCENSE BURNER) AND COVER

By Gyokutosai Issei, Meiji Period

Naturalistically chiselled, modelled as a goose, perched with its neck retracted on a detachable, ensuite wooden stand, the bird's legs and feet of bronze, its wings drawn in and applied in translucent enamels, its eyes double-inlaid in gilt with shakudo pupils, a section of plumage on its back pierced and removable forming the cover; signed beneath *Issei zo*. The goose 19.7cm (7¾in) high, the stand 4.5cm x 12.5cm x 10.5cm (13/4in x 4 7/8in x 4 1/8in). (3).

£7,000 - 8,000 JPY1,200,000 - 1,400,000 US\$11,000 - 13,000

Gyokutosai Issei who lived in Asakusa, Tokyo is recorded as the maker of a silver okimono of a cockerel. 1

Notes:

1. Wakayama Takeshi, Kinko jiten (A Dictionary of Metalworkers), Token Shunju Shinbunsha, Tokyo, 1999, p.88.







A PEAR-SHAPED SILVER VASE

Meiji/Taisho Period

The lower section of the body with a wide horizontal band enclosing stencil-like engravings of confronting phoenixes, beneath a gilt imperial chrysanthemum crest, the shoulders applied with two silver handles in the form of elephant heads, unsigned; the base with an inscription Kinsei Tokyo Osaka flanking the Chinese character Shin within a circular cartouche and stamped jungin (pure silver); with separate wood stand, wood storage box and a three-page photocopy of a letter written allegedly by Mr Ando working for Nashimoto-no-miya, dated Showa junen (1935). 30.2cm (11 7/8in) high. (4).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: Nashimoto-no-miya Collection (by repute)

See footnote to following lot.

380 *

AN INLAID SILVER OVOID VASE

By Masamitsu, Meiji/Taisho Period Finely decorated in *kebori* and inlaid in gilt, silver and shakudo takazogan with a majestic phoenix in flight with its feathers trailing across the shoulder of the vase, the neck of the vase applied with a gilt imperial chrysanthemum crest, signed with chiselled signature Masamitsu cho with gilt seal Masa; with separate wood stand and wood storage box. 24.1cm (91/2in) high. (3).

£1.000 - 1.500 JPY170,000 - 260,000 US\$1,600 - 2,400

Provenance: Nashimoto-no-miya Collection (by repute)

The Nashimoto princely house was created in 1870 from the Fushimi branch of Japan's imperial dynasty; the line died out in 1951.

A GILT-BRONZE AND SILVER OKIMONO OF A **COCKATOO WITH ENSUITE BRONZE STAND**

Both by Yoshitani/Bikoku, Meiji Period Cast in two separate sections, the detachable bird perched on one foot atop a gnarled maple branch issuing from a rectangular plaque for wall mounting, its right talon raised to its beak, the bird signed in a rectangular gilt reserve with chiselled signature Bikoku/ Yoshitani tokusei, the stand signed with seal Bikoku/Yoshitani tokusei.

The bird 29.5cm 11 5/8in) high, the bronze stand 16.5cm (61/2in) high. (2).

£8,000 - 12,000 JPY1,400,000 - 2,100,000 US\$13,000 - 19,000







A REMARKABLE AND FINE-QUALITY SILVER ARTICULATED CARP

By Takase Torakichi (Kozan, 1869-1934), of Kanazawa, Meiji/ Taisho Period

Realistically rendered, the fins, mouth, eyes and tail intricately detailed and constructed of smoothly moving parts, signed on the underside with chiselled signature Kozan saku; with tomobako titled Hakuri with seal, the inside of the lid signed Kozan with seal Kozan and tomogire (original silk wrapper) stamped with seal Kozan.

29cm (11 3/8in) long. (3).

£60,000 - 80,000 JPY10.000.000 - 14.000.000 US\$96,000 - 130,000

Born in Kanazawa the eldest son of Takase Kanatake, Kozan started working in the export department of Ikeda Seisuke's ceramics export company in Kobe, in 1883 and transferred in 1887 to the metalworking division of the factory's Kyoto branch, where he learned metalworking techniques from Tomiki Isuke. In 1893, he became independent and started a business selling metalwork both domestically and abroad, soon becoming famous for his articulated studies of sea life and insects. In 1910, the artist was honoured when the Crown Prince (later the Taisho Emperor) purchased several of his astonishingly realistic articulated insects during a visit to Kyoto.

A rare and complete set of Takase Kozan's silver articulated insects was sold in these rooms, 7 November 2013, lot 512.



(box inscription) (signature)





(383 - reverse)



383



(384 - signature)

A SAHARI METAL FLOWER VASE

Attributed to Kano Natsuo (1828-1898), late 19th century

Of 'pilgrim-vase' (in Chinese, bianhu) form, cast and assembled from sahari (a copper-tin and lead alloy) with some gilding, the circular sides cast and engraved with seaweed and seashells, with seal Natsuo; with wood tomobako storage box certified inside by Kano Akio as a work by his father, dated Showa sannen shoto hi (early winter of the third year of Showa [1928]) and signed Akio shiki (inscribed by Akio) with seal Akio.

18.7cm (7 3/8in) high. (2).

£15,000 - 18,000 JPY2,600,000 - 3,100,000 US\$24,000 - 29,000

A SILVER YUWAKASHI (WATER BOILING KETTLE), PROBABLY FOR THE OMOTE SENKE **TEA CEREMONY**

By Nakagawa Joeki IX (1849-1911) of Kyoto, Meiji Period

The body unadorned with the cover surmounted by a silver circular loop finial, the square loop handle of bronze, the inside of the kettle lid with chiselled signature Kyusei Joeki tsukuru (made by Joeki IX); with tomobako titled Nanryo kamagata yuwakashi (Silver alloy tea-kettle-shaped water-heater), signed Nakagawa Kyusei Joeki with seal.

12.7cm (5in) high excl. handle. (3).

£6,500 - 7,000 JPY1,100,000 - 1,200,000 US\$10,000 - 11,000

The Nakagawa family of metal artists has worked in Kyoto since the early Edo period: the founder, Nakagawa Yojuro (1559-1622), took the name Shoeki but all the subsequent generations were named Joeki.

This vessel was made for use within the Omotesenke, one of three organizations that consider Sen Rikyu (1522-1591) their founder and are dedicated to carrying forward the style of tea ceremony that he developed, the other two being Ura-senke and Mushanokoji-senke. The hereditary name of the iemoto (head) of the Omote-senke family is Sosa and the current, fourteenth, iemoto is Sosa Jimyosai (born 1938).

385 *

A PAIR OF FINELY ENAMELLED AND INLAID SHIBUICHI VASES

Meiji Period

Each supported on a flared silver foot and decorated body in iro-e takazogan with two elaborately shaped panels enclosing complementary designs of bird-and-flower scenes depicting a group of egrets wading in water; quail besides pampas grass and bush clover shrubs beneath the full autumn moon; and mandarin ducks flying over a pond, the remainder of the shibuichi ground inlaid with roundels of stylised floral and other motifs in translucent repoussé enamels, the shoulder applied with two silver wasps crawling over the surface, the silver foot and neck worked in translucent enamels with formal floral patterns; unsigned; with one wood lacquer box and two wood storage boxes. Both 15.2cm (6in) high. (5).

£20,000 - 30,000 JPY3,500,000 - 5,200,000 US\$32,000 - 48,000





(385 - reverse)





(386 - detail)

BRONZE AND OTHER INLAID METALWORK Various Properties

386 *

A CRYSTAL BALL ON A METALWORK STAND WITH A CARVED **MULBERRY-WOOD DISPLAY STAND**

The display stand by Takeda Yugetsu (active second quarter of the 19th century), Edo Period, 1830

Formed of a cast and assembled gilt-metal base in the form of waves, surmounted by a hagoromo (feather robe) made from gilt-metal, silver, shakudo, shibuichi and suaka (red-patinated copper), 18.7cm (7 3/8in) high; the mulberry-wood display table formed of a rounded-square base resting on four bracket feet, carved with key-fret and floral motifs in low relief, the four legs each in the shape of a stylized pine tree, the rounded-square top with sides carved with waves, the upper surface with a surround of floral ornament, 34.7cm (13 5/8in) high; with fitted wooden tomobako, the outside inscribed Okimono, shoku (Ornament, display stand), the inside dated Bunsei jusannen shichigatsu juichinichi (the third day of the seventh month of the 13th year of Bunsei [1830]), with a further inscription on paper dated the eighteenth day of the seventh month. (3).

£20,000 - 30,000 JPY3,500,000 - 5,200,000 US\$32,000 - 48,000

Provenance: Honda or Hayashi Collection.

Published: Kanazawa Bijutsu Kurabu (Kanazawa Art Club), Honda Danshaku-ke, Hayashi-ke zohin nyusatsu mokuroku (Auction Catalogue of the Collections of the Baron Honda Family and the Hayashi Family), Kanazawa, 20 December 1936, lot 130.

Takeda Yugetsu was born the son of Hanai Shirobei, a samurai retainer of the Himeji Domain. In 1814 he entered the service of Maeda Naokata and from 1818 was appointed to the Kaga Domain workshops located in Kanazawa, working for Maeda Narinaga, the twelfth Lord of Kaga. He was renowned for his wood carving and honoured as one of the Kaga sanmeijin ('Three Masters of Kaga'). The image of the sun (represented here by a crystal ball) rising above waves became increasingly popular during the early part of the nineteenth century for its nativist, nationalistic connotations and is seen, for example, in a painting by Sakai Hoitsu of about the same date as this lot. See Matthew P. McKelway, Silver Wind: The Arts of Sakai Hōitsu (1761–1828), New York, 2012, no.29.



TWO BRONZE VASES

One by Yoshitani and one by Yoshikiyo, Meiji Period The first 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 (121/4in) high; the second vase 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. (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

388

A BRONZE VASE WITH ENSUITE STAND

By Sanri, Meiji Period

Constructed in two separate sections, the vase in the form of a water jar of double ogee form with everted neck, cast with simulated liquid dripping over the shoulder, supported on a separate ensuite base, cast with a dragon and cloud; signed in a rectangular reserve Sanri. 26cm (10 3/8in) high incl. stand. (2).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400







A PAIR OF BRONZE BUNCHIN (SCROLL WEIGHTS)

By Mitsuharu, Meiji Period
Each in the form of a swimming tai (sea bream),
facing ahead, its eyes inlaid with shakudo and
gilt metal, signed on a small gilt-metal tablet
Mitsuharu; with wood storage box.
Both 7.9cm (3 1/8in) wide. (3).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400 390 *

A TALL BRONZE OVOID VASE

By Akasofu Gyokko, Meiji Period Decorated in low relief with three egrets perched on the branch of a willow tree with the leaves overhanging a pond; the base signed in a silver rectangular reserve *Gyokko saku*, with a silk brocade bag and wood storage box.

37cm (141/2in) high. (3).

£1,500 - 1,800 JPY260,000 - 310,000 US\$2,400 - 2,900 39

A BRONZE KORO (INCENSE BURNER) AND COVER

By Yokokura Yoshikichi, Meiji Period Cast in two detachable sections in the form of Fukurokuju, the god of longevity, seated on the back of a recumbent stag and holding a scroll, the belly of the stag stamped with seal *Yokokura Yoshikichi*.

34.5cm x 37cm (13½in x 14½in). (2).

£1,200 - 1,800 JPY210,000 - 310,000 US\$1,900 - 2,900



A BRONZE OKIMONO OF A RHINOCEROS **AND TWO TIGERS**

Meiji Period

The large rhinocerous bellowing as it runs, while trying to escape the attack of two tigers, one of which is trampled beneath one foreleg while the other clambers onto its back, unsigned; with separate wood stand. 32cm x 42cm (12 3/8in x 161/2in). (2).

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200

Provenance: an English private collection.

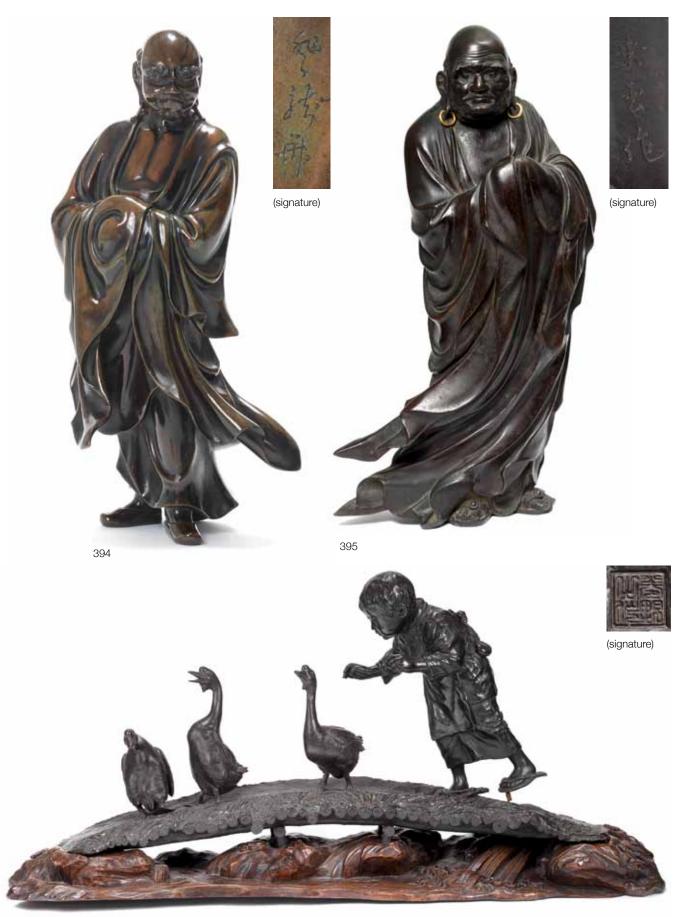
A TOKYO SCHOOL BRONZE OKIMONO FIGURE OF A YOUNG GIRL

By Masaaki, Meiji Period

Standing in geta and wearing a frilly apron over her kimono with one hand raised in surprise as she spies a butterfly which has just landed on her right sleeve, her left hand holding a single flower; signed beneath with seals Masaaki. 33.1cm (13in) high.

£1,200 - 1,800 JPY210,000 - 310,000 US\$1,900 - 2,900





A BRONZE OKIMONO OF A RAKAN

By Hiryusai, 19th century

Standing with his head lowered to the left, bearing a stern expression, and his arms folded within the voluminous sleeves of his long robe which billows in the wind: signed Hirvusai. 30.5cm (12in) high.

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400

395

A BRONZE FIGURE OF DARUMA

By Joun, Meiji/Taisho Period

The Zen patriarch stands, looking out with a peaceful expression, his hands folded at his chest, enveloped in the sleeves of his voluminous robe, which billows about his body, his earrings of gilt metal, signed Joun saku; with wood storage box titled Seido kinmimiwa tsuki Daruma zo (Bronze model of Daruma with gold earrings), the inside of the lid inscribed Tankin shiki (recorded by Tankin) with seal. 40cm (15¾in) high. (2).

£2,000 - 2,500 JPY350.000 - 430.000 US\$3,200 - 4,000

The artist is a later maker, using a different character 乗 for Jo and is therefore not to be confused with 大島如雲 Oshima Joun (1858-1940).

396

A TOKYO SCHOOL BRONZE GROUP OF A BOY WITH THREE GEESE

By Makino, Meiji Period

The child standing on a simulated wood bridge, slightly bending over as he chases three geese, all supported on a detachable integral wood stand carved to imitate a river; stamped with tensho seal Makino kore o tsukuru. 40cm x 72cm (15¾in x 28¼in), the wood stand 86.5cm (34in) long. (2).

£4,000 - 6,000 JPY690,000 - 1,000,000 US\$6,400 - 9,600

A TOKYO SCHOOL BRONZE OKIMONO FIGURE OF A YOUNG BOY

By Kaniya Kuniharu (fl. circa 1869), Meiji Period Standing with a long stick under his right arm, the tip of the stick spread with bird lime, one hand delicately holding an insect between two fingers as he feeds a fledging chick held in the palm of his other hand, the reverse of the base signed in hiragana script Kaniya Kuniharu saku and numbered on the outer rim of the base sanjukyu go (no.39). 48.5cm (19 1/8in) high. (2).

£1,000 - 1,500 JPY170.000 - 260.000 US\$1,600 - 2,400

Kaniya Kuniharu, one of the foremost Meiji-era craftsmen in cast bronze, was taught by two eminent artists, Otake Norikuni (born 1852) and the great wood-sculptor Takamura Koun (1852-1934) who was appointed Professor of Sculpture at the founding of the Tokyo Art School in 1889.







(398 - reverse)





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).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400



A PAIR OF INLAID BRONZE VASES

By the Kanazawa Bronze Company, Meiji Period Each vase decorated in gold, silver and copper honzogan 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 of December in the 18th year of Meiji [1885]). Both vases 26.7cm (101/2in) high. (4).

£3.000 - 4.000 JPY520,000 - 690,000 US\$4,800 - 6,400

400 *

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).

£3,000 - 4,000 JPY520.000 - 690.000 US\$4,800 - 6,400







AN INLAID BRONZE BROAD BALUSTER VASE By Miyabe Atsuyoshi, Meiji Period 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).

£1,000 - 1,500 JPY170,000 - 260,000 US\$1,600 - 2,400



AN INLAID AND ENGRAVED **CYLINDRICAL BRONZE VASE**

By Yamakawa Koji II (1859-1930),

Of Art Deco inspiration, supported on three tall geometric-shaped feet, the front engraved with a stylised exotic long-tailed bird holding a flower stalk in its beak, the neck and outlines of the feet inlaid in silver honzogan with a chequered design, the shoulder applied with two bracket handles, the base signed Yamakawa Koji zo; with tomobako, the lid signed Yamakawa Koji tsukuru (Made by Yamakawa Koji) with seal Koji. 21.2cm (8 3/8in) high. (2).

£700 - 900 JPY120,000 - 160,000 US\$1,100 - 1,400

403 *

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 Yoshi[...]; 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 April of the hinoe-tora year [1926]). 30.5cm (12in) high. (2).

£3.000 - 4.000 JPY520,000 - 690,000 US\$4,800 - 6,400

AN INLAID BRONZE KORO (INCENSE BURNER) AND COVER

By Yoshi, Meiji Period

Of oval section, supported on three feet in the form of karako (young boys), with gold and silver details, the body inlaid in silver gilt takazogan with dragons and clouds, the shoulders with dragon handles and the cover surmounted by a seated karako wielding a baton among partly pierced clouds; signed Yoshi zo.

21cm x 18cm (81/4in x 7 1/8in). (2).

£4,500 - 5,000 JPY780,000 - 860,000 US\$7,200 - 8,000

Provenance: a German private collection.



A GILT-BRONZE FIGURE GROUP OF TWO SUMO WRESTLERS

Attributed to Miyao Eisuke of Yokohama, Meiji Period Cast as a pair of wrestlers, one lifting his opponent as he resists, using the Kawazu throw, the loincloths engraved with cloud motifs and stylised floral sprays decorated in gold takazogan, on a detachable lacquered-wood rectangular stand decorated in typical gold hiramaki-e with ho-o and karakusa ('Chinese grasses'); unsigned. The figures 27.2cm (10¾in) high, the stand 9cm x 21.7cm x 17cm (31/2in x 81/2in x 63/4in). (2).

£6,000 - 8,000 JPY1,000,000 - 1,400,000 US\$9,600 - 13,000

406

A GILT-BRONZE FIGURE OF A SAMURAI

Meiji Period

Probably representing one of the 47 Ronin, dressed in full armour and standing with feet apart in a belligerent post, a pair of daisho tucked into his waist, both hands grasping a *naginata* (polearm) preparing for battle, his garments typically decorated with stylised and elaborate crests, unsigned; affixed to a later wood stand. 45cm (17¾in) high.

£1,500 - 2,000 JPY260,000 - 350,000 US\$2,400 - 3,200



A PAIR OF GILT-BRONZE SAMURAI WARRIORS

By Miyao Eisuke of Yokohama, Meiji Period Comprising a commander, standing and looking to his left, clutching in his right hand a saihai (tasselled battle-signalling baton), a tachi suspended from his waist at the back, 39.5cm (15½in) high including stand; the other figure probably representing one of the 47 Ronin, holding a signboard and blowing a horn (detachable), a tanto tucked into his waist at the front, 39.5cm (151/2in) high including stand; 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 ('Chinese grasses'); both signed in a rectangular reserve Miyao with seal Ei. (3).

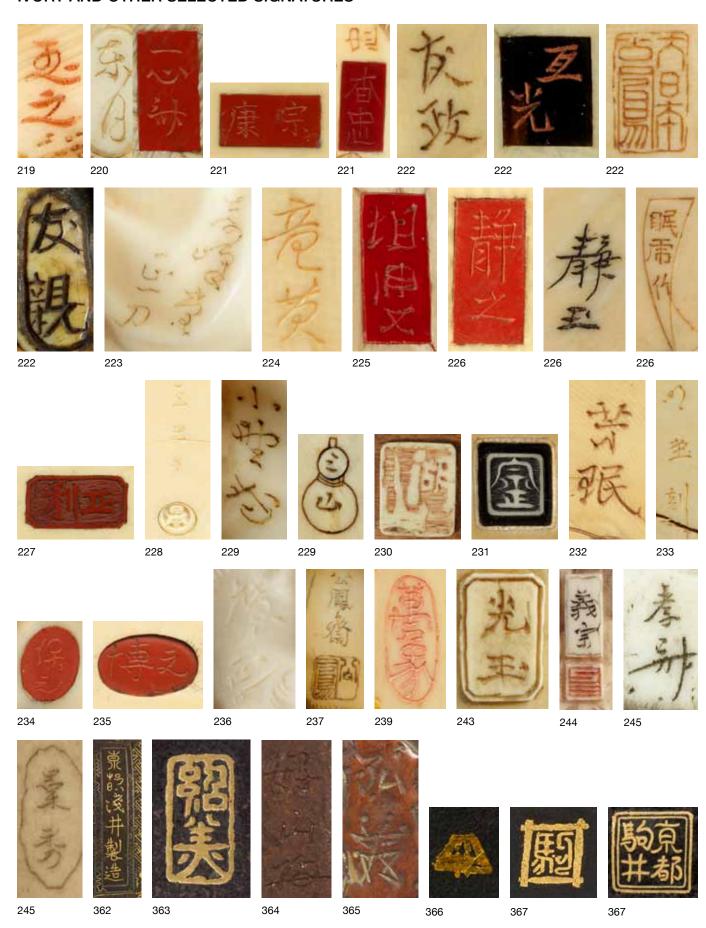
£15,000 - 20,000 JPY2,600,000 - 3,500,000 US\$24,000 - 32,000

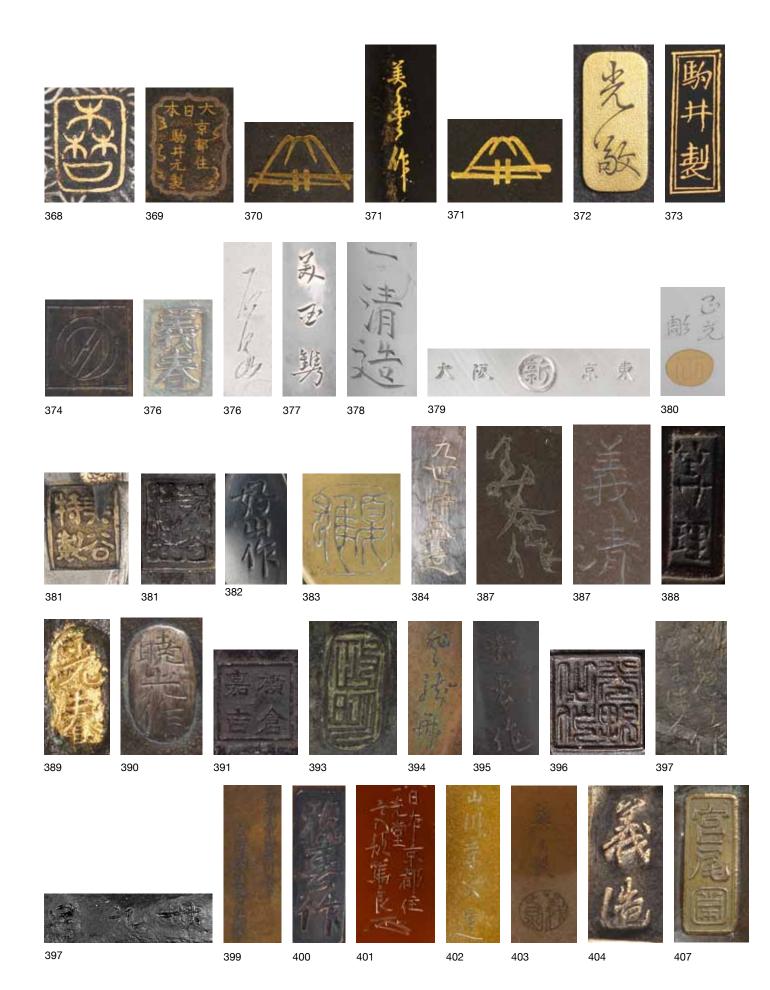




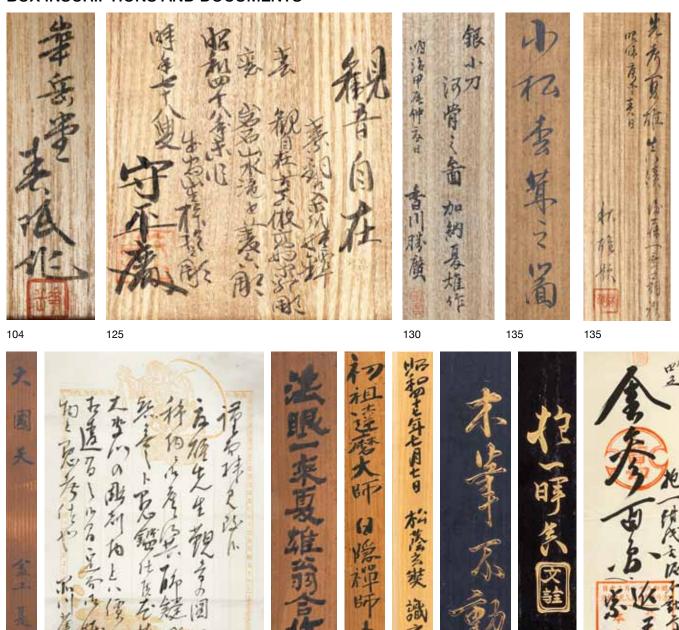
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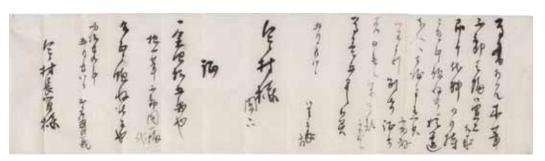
IVORY AND OTHER SELECTED SIGNATURES





BOX INSCRIPTIONS AND DOCUMENTS









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BOX INSCRIPTIONS AND DOCUMENTS

























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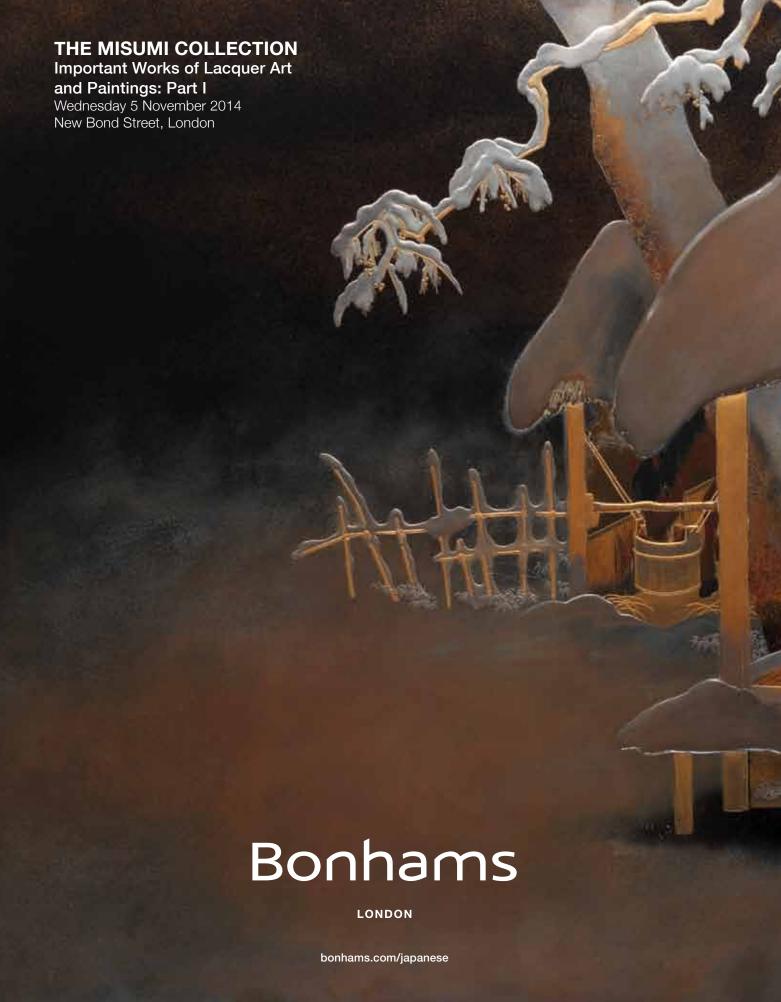








384 386 386 402 403





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NOTICE TO BIDDERS

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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

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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.

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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.

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You should not suppose that such examinations, investigations or tests have occurred.

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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 Buver 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 Buver, 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 Buver'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

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*).

 Hammer Price
 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 Buver's Premium
- 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 licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supportingmuseums/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 Licencing Floor 1, Zone 17, Temple Quay House 2 The Square, Temple Quay BRISTOL BS1 6EB Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or

any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 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 *Bohhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bohhams* 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 pubil:
- "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. WINF

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.
- O The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- This lot contains 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, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms 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 OUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose. 4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

6 PAYMENT

- 6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.
- 6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 7.5 You will be wholly responsible for any removal, storage or other charges or Expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, Expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

FAILURE TO PAY FOR THE LOT

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- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract* for *Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise
- 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,
- 9.3.1 the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the Contract for Sale are for convenience only and will not affect its interpretation.
- 10.8 In the Contract for Sale "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the Contract for Sale applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

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

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.

STORING THE LOT

5

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

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract:
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to US:
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the

- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business 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 nonconforming 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 W15 15R, 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
- "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 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-
 - 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

19th Century Paintings

Charles O' Brien +44 20 7468 8360 U.S.A Madalina Lazen +1 212 644 9108

20th Century British Art Matthew Bradbury +44 20 7468 8295

Aboriginal Art Francesca Cavazzini +61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Philip Keith +44 2920 727 980 U.S.A Fredric Backlar +1 323 436 5416

American Paintings

Alan Fausel +1 212 644 9039

Madeleine Perridge +44 20 7468 8226

Antique Arms & Armour

David Williams +44 20 7393 3807 U.S.A Paul Carella +1 415 503 3360

Art Collections, **Estates & Valuations**

Harvey Cammell +44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK Mark Oliver +44 20 7393 3856 Frank Maraschiello +1 212 644 9059

Australian Art

Merryn Schriever +61 2 8412 2222 Alex Clark +61 3 8640 4088

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

Matthew Haley +44 20 7393 3817 U.S.A Christina Geiger +1 212 644 9094

British & European Glass

Simon Cottle +44 20 7468 8383 U.S.A. Suzy Pai +1 415 503 3343

British & European Porcelain & Pottery

John Sandon +44 20 7468 8244 U.S.A Peter Scott +1 415 503 3326

California & **American Paintings**

Scot Levitt +1 323 436 5425

Carpets

UK Mark Dance +44 8700 27361 U.S.A. Hadji Rahimipour +1 415 503 3392

Chinese & Asian Art

Asaph Hyman +44 20 7468 5888 U.S.A Dessa Goddard +1 415 503 3333 HONG KONG +852 3607 0010 AUSTRALIA Yvett Klein +61 2 8412 2222

Clocks

UK James Stratton +44 20 7468 8364 U.S.A Jonathan Snellenburg +1 212 461 6530

Coins & Medals

John Millensted +44 20 7393 3914 U.S.A Paul Song +1 323 436 5455

Contemporary Art

HK Ralph Taylor +44 20 7447 7403 U.S.A Jeremy Goldsmith +1 917 206 1656

Costume & Textiles

Claire Browne +44 1564 732969

Entertainment Memorabilia

IJK Stephanie Connell +44 20 7393 3844 Catherine Williamson +1 323 436 5442

Furniture & Works of Art

Fergus Lyons +44 20 7468 8221 U.S.A Jeffrey Smith +1 415 503 3413

Greek Art

Olympia Pappa +44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcaimpsev +44 1244 353123

Irish Art

Penny Day +44 20 7468 8366

Impressionist & Modern Art

IJК India Phillips +44 20 7468 8328 U.S.A Tanya Wells +1 917 206 1685

Islamic & Indian Art

Claire Penhallurick +44 20 7468 8249

Japanese Art

UK Suzannah Yip +44 20 7468 8368 U.S.A Jeff Olson +1 212 461 6516

Jewellery

Jean Ghika +44 20 7468 8282 U.S.A Susan Abeles +1 212 461 6525 AUSTRALIA Anellie Manolas +61 2 8412 2222 HONG KONG Graeme Thompson +852 3607 0006

Marine Art

UK Veronique Scorer +44 20 7393 3962 U.S.A Gregg Dietrich +1 917 206 1697

Mechanical Music

Ion Baddeley +44 20 7393 3872

Modern, Contemporary & Latin American Art

Alexis Chompaisal +1 323 436 5469

Modern Design

Gareth Williams +44 20 7468 5879 To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

Motor Cars

UK Tim Schofield +44 20 7468 5804 U.S.A Mark Osborne +1 415 503 3353 EUROPE Philip Kantor +32 476 879 471

Automobilia

Toby Wilson +44 8700 273 619 U.S.A Kurt Forry +1 415 391 4000

Motorcycles

Ben Walker +44 8700 273616 Automobilia Adrian Pipiros +44 8700 273621

Musical Instruments

Philip Scott +44 20 7393 3855

Native American Art

Iim Haas +1 415 503 3294

Natural History

U.S.A Claudia Florian +1 323 436 5437

Old Master Pictures UK

Andrew Mckenzie +44 20 7468 8261 U.S.A Mark Fisher +1 323 436 5488

Orientalist Art

Charles O'Brien +44 20 7468 8360

Photography

U.S.A Judith Eurich +1 415 503 3259

Portrait Miniatures

Jennifer Tonkin +44 20 7393 3986

Prints

Rupert Worrall +44 20 7468 8262 U.S.A Judith Eurich +1 415 503 3259

Russian Art

UK Sophie Law +44 20 7468 8334 U.S.A Yelena Harbick +1 212 644 9136

Scientific Instruments

Jon Baddeley +44 20 7393 3872 U.S.A. Jonathan Snellenburg +1 212 461 6530

Scottish Pictures

Chris Brickley +44 131 240 2297

Silver & Gold Boxes

Michael Moorcroft +44 20 7468 8241 U.S.A Aileen Ward +1 800 223 5463

South African Art

Giles Peppiatt +44 20 7468 8355

Sporting Guns

Patrick Hawes +44 20 7393 3815

Toys & Dolls

Leigh Gotch +44 20 8963 2839

Travel Pictures

Veronique Scorer +44 20 7393 3962

Urban Art

Gareth Williams +44 20 7468 5879

Watches & Wristwatches

Paul Maudsley +44 20 7447 7412 USA Jonathan Snellenburg +1 212 461 6530 HONG KONG Nick Biebuyck +852 2918 4321

Whisky

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Wine

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